

BULLETIN

DADA

SALON DES INDÉPENDANTS

GRAND PALAIS DES CHAMPS-ÉLYSÉES

(Avenue d'Antin)

Jeu de 5 Février à 4 h. 1/2

Matinée

MOUVEMENT DADA

N° 6

FRANCIS PICABIA

GEORGES RIBEMONT-NESSAIGUES

ANDRÉ BRETON

PAUL DERMÉE

PAUL ELUARD

LOUIS ARAGON

TRISTAN TZARA

ReBoot

PROGRAMME de la
M A T I N É E
D U
Mouvement Dada le 5 février 1920

Prix : 2 fr.

écrire
à
tristan
tzara
32,
Avenue
Charles
Floquet
Paris
(VII^e)

Curated by Thom Sokoloski

Scotiabank Nuit Blanche

Independent Project 2012

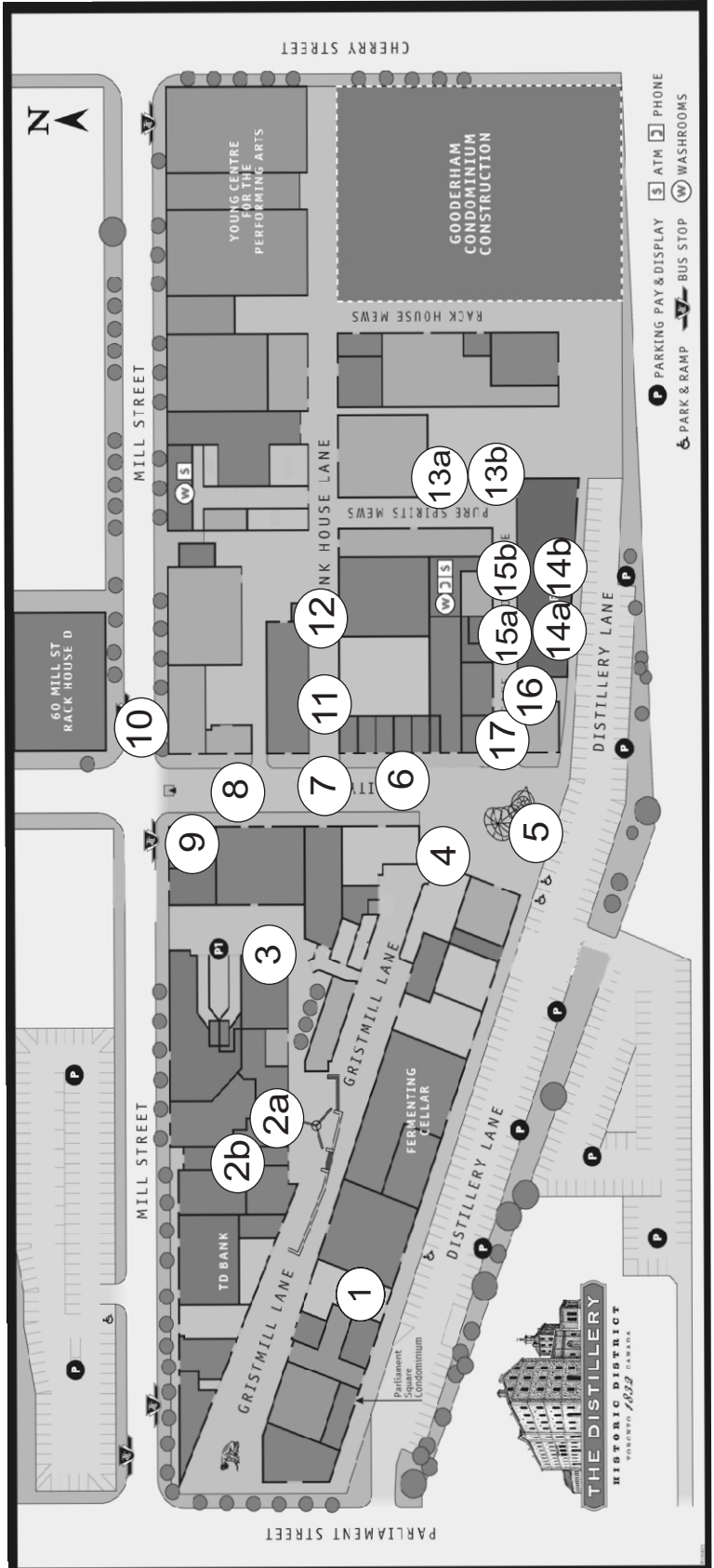
Presented by
The Distillery Historic District

www.thomsokoloski.com

Map & Artwork
Descriptions

Dada ReBoot! Map + Legend

Please note 14a&b and 15a&b are reversed.



Join **Dada ReBoot!** Page
www.facebook.com/dadareboot

AND WHEN I LOOK IN HIS EYES, IT IS NOT HIS EYES I SEE**Tatiana Jennings + Kadozuke Kollektiv**

A video installation/performance that will allow the viewer to experience first hand the side effects of image taking: objectification, disassociation and the transition from private to public, from alive to inanimate. The work is inspired by the 1928 Dadaist Film by Director Hans Richter; "L'Étoile de Mer", 1928 film directed by Man Ray and the work of Marcel Duchamp.

www.zuke.ca**THE DADA EXPERIMENT****Heather Elizabeth Hughes**

Through a series of action painting performances, I will demonstrate various paint application processes characteristic to both the left and right side of the brain. Descriptors of the left and right side brain functions such as controlled vs. uncontrolled, reality vs. fantasy, logic vs. feeling, facts vs. imagination, and words vs. symbols, all conjure a vivid vision. I want to visually mark this variation to show that Dadaism does live in the modern world and is directly impacted by both sides of the brain.

www.heatherehughes.com**OUR SOCIAL TIMES****Ana Vujcuf**

This work is inspired by Dada artists Hannah Höch and Raoul Hausmann and captures the zeitgeist of the virtual social world, which is an uninterrupted stream of data. Everything that can be expressed digitally is done on social networks, and is affecting all aspects of our lives. Social media allows us to be continuously in contact with other people, or gives us the illusion of connection. With everyday's posting and tweeting have we become hyper-connected and too dependent on social media, addicted to our smart phones, tablets and computers?

www.anavujcuf.com**MAKESHIFT IDENTITIES****Arturo Herrera**

a.) Sculpture: A series of sculptures. Made from; seeds, wire, glue, corn husk, etc. Built on moulded cement plinths. The unnatural uses of materials are juxtaposed with classical mediums to transform our perception of what art really is. b.) Photography: Dry mounted photographs on 4 ply matt foam boards as posters. These fotos can be scattered throughout walls, alleys, streets, and electrical posts. Continuing the uneasy atmosphere that usually fills our cities. These portraits will be placed in unconventional ways, complying with the awkwardness presented in the portrait itself.

www.arteisfoto.com**MALDOROR****Jonny Silver**

During the 1870 Prussian siege of Paris, 24 year-old Isidore Ducasse, aka Lautréamont, was found dead in his hotel room. His epic poem, Les Chants de Maldoror, an invective against church, state and morals, with its hero's name derived from Mal d'Aurore (Dawn of Evil), remained in obscurity until the Surrealists and Dadaists discovered it around 1917. They unleashed upon the world the diabolical figure of Maldoror and challenged artists throughout time to capture its essence. It is within this context that I created my series of "Découpage" depicting Maldoror - inspired by Man Ray's 1920 work, "The Enigma Of Isidore Ducasse," and Marcel Duchamp's readymades.

DADA, DAVID (two pieces)**Madison Leeson**

My oil painting (30" x 40") is of a desolate street, colour on the living side, and black/white on the commercialism side. The huddled figure in the bottom left is meant to represent indecision. In the top right is a poem in the Dada style (magazine and newspaper clippings). The second part of this project would be an oil portrait (20" x 34") of Michelangelo's David, done in a mosaic style, with each part done in a different period of art.

2a**DISTILLERY MARKET****WHATEVER STICKS****Laura Vanessa Bromwich**

This project proposes the idea of working with concepts of the kind of garbage thoughts and words that people have to deal with in life and representing these things in a visual form... the irrationality, ugliness and chaos in society. I would invite viewers to put anything they have or want (from their pockets, purses the ground, objects garbage etc.) with the idea that we will make visible the chaotic garbage of our lives. I would make scraps of paper available for people to write some of the 'crap' that others have said to them over their lifetime. This plays with the ideas of creating something deliberate, the artwork out of the irrational, the phrases the garbage the crap. It also plays with the idea of what gets thrown at us in life and what sticks.

<https://profiles.google.com/lauravanessabromwich21>

2b**PURE SPIRIT HALLWAY****METADANCE****in'trinzik Dance Project**

Inspired by the strong words and imagery of Tristan Tzara's statement from the Dada Manifesto describing art, In'trinzik Dance Project will create a dance piece based on a Dadaist poem created from a quote describing Dada. The six-minute piece, choreographed and performed by Michelle Fox, Kurtis Herd and Anali Reizvik will combine poetry, music, art and dance. Similarly to the reconstruction of the poem, the song "Watercolour Milk" by Hauschka for prepared piano will be edited and arranged playing both forwards and backwards adding to the song's random and abstract quality similar to the music used in many Dada films.

www.intrinzikdance.com

3**PURE SPIRIT CONDO
LOADING DOCK****NEFARIOUS PORPOISES****Rusiko, Zoë Alexis-Abrams, Gregory Wayne Lindo**

Nefarious Porpoises is a video/performance piece, which relates Dada to a state of apocalypse. As an apocalypse emerges at various points of history Dada emerges in various forms. Nefarious Porpoises uses found video and images to illustrate our contemporary apocalypse as well as sound poetry and cut-up poetry to denounce reason and logic which has led us to an apocalyptic state once more.

www.rusiko.com

TEKE (HEART)**Dr. Irene Gammel, David Jones, Emma Doran, Coral Aiken, Cassandra Witteman & Annie Wong.**

This work is an abstract choreographed dance/sound poetry performance with a "flesh quilt collage" video projection based on a poem by visionary dada performance artist/sculptor/poet Baroness Elsa von Freytag-Loringhoven (1874-1927). The artists and researchers at the MLC have developed the project in order to explore the contemporary possibilities of visionary and ground-breaking art. Collage, improvisation, bodily reconstruction and experimental sound poetry are the major Dada concepts behind our version of Teke (Heart) originally done in 1921.

www.ryerson.ca/mlc/

4**DADA KABARET
STAGE****What if H.D /Hilda Doolittle was Secretly into Dada????!!!****Ariel Len + Zoey's Projects**

H.D. aka Hilda Doolittle will take the stage physically in terms of her appearance, and through her silent film acting, by re-creating 3 scenes from her sole, feature length film. scenes will be intercut with her doing 3 short dance performances inspired by specific Dada art work and films, and the impact of the war on Dadism. The dance pieces will be done to original, Dada inspired music.

www.zoeyproject.com

CAFÉ TA-DA Md2

Jenny Anne McCowan

Café Ta-da MW2 is a dance work designed for the stage and inspired by the Dadaists desire to reject logic, embrace irrationality and reject traditional culture. An improvised piece set to a libretto, allows dancers to adapt, change and modify their performances. The work takes place in a café and involves a man and a woman as the central characters, a chorus of women or men in burkas, a soul, a series of life size cut out images of women as go-go dancers and floating bubble phrases. Dancers: Alyssa Martin, Alison Keery, Sky Fairchild-Waller, Brittany Duggan, Christina Greiner, Samantha Lee Grist, Evgeniya Lee.

www.thomasandguinevere.com

MEETCUTE

Jacob Niedzwiecki

'Meet Cute' is a short dance work inspired by the rigorous structure of the Hollywood romantic comedy. A funny, physical, bizarre, sincere love story, it's set to readings of the work of Dadaist poet Hugo Ball by the Canadian poet Christian Bök.

www.jacob-n.com

SWEETLANDISH SOUND POETRY

Kristin Sweetland

A mysteriously Sweetlandish musical performance of dadaistic poetry.

www.kristinsweetland.com

PERFORMANCE LIVE PAINTING

Rhonda Nolan

Expressive live painting on large sheet of paper 4 x 4 feet... totally in the moment inspired by music dance or poetry using limited palette with textures. Dadadada...

www.rhondanolan.com

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DENNIS OPPENHEIM **SCULPTURE**

FRUITS OF LABOUR

Dovecoat (Jill Tomac +Pauline Craig)

In this burlesque, anti-burlesque an office employee gives birth to gibberish, while the underemployed fetches, rearranges and files discarded texts as "Applications for Submission". Fruits of Labour embraces Dada's proclivities toward cultural mockery and its "parodistic" use of museums. It draws inspiration from the bio-engineering imaginings of Max Ernst, the ready-mades and machines of Marcel Duchamp and the cyborgs of Raoul Hausman. Fruits of Labour could be a commentary on the mundane, or the pointlessness of constant production. It could position labour as a series of purposeless acts that stifle creativity. Or, nothing but mere buffoonery.

www.paul909.wix.com/dovecoat

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TRINITY ST. PLAZA

PIANO PENDULUM

Steven White

Piano Pendulum is a kinetic sound sculpture made from the soundboard of a vintage upright piano. Powered by an automobile windshield wiper motor set on a timer, this piece uses cable, steel and a 5-pin bowling ball to generate an endless soundscape of deep tones, percussive hits and various string cascades. Piano Pendulum embraces Dada's fundamental impulse to re-situate commonplace objects in ways that challenge mainstream assumptions and expectations. Just as Dada rejected bourgeois society, the piano is no longer a medium for personal expression, but rather a component in a process that utilizes chance instead.

www.stevenwhite.ca

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TRINITY ST. PLAZA

VIVA LA DADA, BABY!

Jolie Fejer + Viliam Hrubovcak

A personal tribute to Marcel Duchamp's famous urinal. His famous "Readymade" in 1917 at The Society of Independent Artists, in New York and aptly named it "The Fountain". It caused a huge uproar at the time, but today is considered to be one of the seminal works of 20th Century Art.

www.photosynthesisstudio.com/

THE NEXT DESK**John Notten**

The NeXt Desk, a 13' tall wheel made from 20 traditional school desks, draws upon Marcel Duchamp's readymades for inspiration. Like those of Duchamp, this piece renders the functionality of the desk useless and forces the viewer to reconsider such a common object in a new way. It appears to defy the logic of what a desk is and challenges the institutional nature of an educational system that has remained largely unchanged since it was first inspired by the factory assembly lines of the industrial revolution. Commissioned by the Toronto Catholic District School Board, it stands and rolls as a new symbol for interconnected, collaborative and experiential education.

MEDIA CUT-UP**Sio**

A live making of a media inspired collage using photocopies taken from current print media. The messages and images will be reinterpreted through sizing and cut & paste techniques similar to those used by artist during the Dada movement. Their application will be guided by my personal Dodalism approach which is an amalgamation of techniques such as stream of consciousness, freestyle, automatic painting and meditation. The works main goal is to simply continually evolve for the duration of 12hrs. The works subtext will be the "hands on" approach and human interaction with information in a digital and increasingly virtual world.

www.sioart.com**FATHER OF THE SKY****Nickolas Hadzis**

On-site active painting on large canvas that stands almost 8 ft high and over 4ft. wide. It's of a horse standing on it's hind legs and looking up into the sky, and of a naked boy beside it standing with the ocean and the sky in the background.

www.nickolashadzis.com**CARRY ON****Matthew Catalano**

The poster modeled after the famous 'Keep Calm' British war poster with a nod to Marcel Duchamp's famous fountain.

www.matthewcatalano.com**UNTITLED****Edward de Ryk**

A pieced together work based on random chance and a wiliness to accept the results, regardless the outcome. Found images, materials put together in a random way that allows the viewer to view whatever they do or do not see, with a collection of images and patterns lending to the random nature, thus an indiscriminate view. The media is a jumbled mess of arbitrary, relevant and often irrelevant information, in a sense; the media is an extension of Dada. This piece is no different in that it encompasses the juxtaposition of chance variety, however relevant or not.

www.edwardderyk.com**URSONATE (Roving duet throughout The Distillery)****David Griffin, Caitlin Martin, Jelena Ciric**

I will stage Kurt Schwitters' colossal tone-poem "Ursonate," but rather than a solo performance, I will present that great masterpiece of vocalising as a roving duet. As an artist and musician with a high regard for the generative noise of dada, I employ Alfred Jarry's 'pataphysical method in my studio ("the science of imaginary solutions"), through which I have developed a notation for silent singing, among other things. In the context of this dada revival, why not ROVING!

www.davidgriffinart.com

A HEARTLESS FOREST**Angelica Teuta**

Following the method of creation a Dadaist Poem, I made a video-animation giving the following instructions to a group of emerging artists: - We are not going to use storyboard.- We'll select the images randomly.- I'll make the background and you won't see what it looks like.- The animators will animate the scenes anyway they want, without seeing each other's work.- The artist sound will design the soundtrack without knowing what we are doing.- Voila!

<http://ateuta.wordpress.com/>**DANCING IN MY BEDROOM****Anahita Azraimi**

A grieving mother whose whole being gets stuck in a room of treasured belongings of her dead son. Her soul lingers and dances around the memories as long as she will remember. Based on a poem, in the bedroom, by Charles Smith, the piece embraces essence of Dada's mean of expression – collaging and interdisciplinary forms– by merging poetry, painting, dance & video to create a new evocative aesthetic.

www.anahitaazraimi.com**ROMAN SPRING LEAKAGE****Andrew James Paterson**

Roman Spring Leakage is a response or retort to seminal Fluxist films such as James Riddle's 9 minutes or George Macunias' 10 Ft. 23 Sec. Roman Spring Leakage is entirely composed with non-camera images and it is edited to an original musical composition referencing both classical baroque and contemporary electronica. The title Roman Spring Leakage refers to the twenty-four letter Roman alphabet and its two missing letters - j and u.

www.andrewjamespaterson.com**ADIEU LA NUIT****Sheila Watson**

This work is inspired by the dada response to the crisis created by the war in their society, and their desire for nullification of all existing boundaries and definitions. In the video I sing to the darkness and the light while simultaneously trying to peel away the paper I have taped to the front of the camera. The collage aesthetic, and the idea of one medium being deconstructed in the service of another has Dada roots.

www.sheilahwilson.com**THE RESPONSIBILITY MACHINE****Christopher McLeod**

The Responsibility Machine is "Art as part of the fight for a new Ethic" and is constructed of recycled materials or rubbish. My concern when assembling this piece was not the style of the piece, but the origin of its material and purpose. It's purpose is slap people into some sort of realization that individually we are responsible. The sculpture of course is meant to be fun to interact with as well, more action with smiles than frowns kind of thing if you get my meaning. Be careful!

www.christophermcleod.ca**TRISTAN TZARA****Matt Marr, Ross Wirtanen, Alvin Collantes**

I plan on collectively reviving Tristan Tzara's DADA Poems and utilize movement in sync with sound to translate these poems into my own interpretation of DADA MOVEMENT. I want to find "the avant-garde" within what we now call 'current trends' and manipulate/challenge it to create Dada Movement based on these trends.

www.alvincollantes.com

0 - 9

Kristiina Lahde

The project "0 - 9" relies on chance to create numerical installations in which the outcome is arbitrary and absurd. Inspired by the Dada poems, the numbers 0 through 9 have been photocopied hundreds of times. These "number posters" have been made available to teams of volunteer artists to arrange and paste them in any configuration they want. The result is a social experience that culminates in a numerical installation poem.

www.kristinalahde.com

13b

PURE SPIRITS MEWS

**THE GHOST OF LIBERACE:
An End to the Age of Opulence
Reanna Niceforo**

Inspired by the heart of a piano and the spirit of the Dadaists. On a foggy cobblestone street, hanging crystals strike the harp of a dismantled piano, creating an eerie song that will play into night. This project looks at the opulence of today's world, from the perspective of a memory, fading into history, like the echo's of a ghost.

www.diversecreations.com

14a

CASE GOODS LANE

**HEXENTANZ Redux
Typecast Dance Company**

Dancers replicate Mary Wigman's *Hexentanz*. She was an expressionist artist, and maintained the principle that her art was expressive of the human experience. On the contrary, the Dadaists believed that all political, moral and artistic expressions were destroyed because of the war. It can be argued that her exposure to the Dadaists in her early career influenced the theatricality.

www.typecastdance.com

14b

CASE GOODS LANE

**ADUMBRATE THE WALL OF DADA
Adrienne Marcus Raja**

The aim is to have a huge collage wall assembled in this participatory installation piece to understand Dada. You will have a wall and a dice of 6 chances to create what will be destroyed at the end of this installation. Its restriction is to only live for that moment. Your art, my art, their art, will never be art. What they see as art can be destroyed, but the experience to creating what they claim as art cannot be destroyed. It will just be Dada.

www.adriennemarcusraja.com

15a

CASE GOODS BUILDING

**WHAT I KNOW
Roger A. Galvez**

An anti-video for the year 2012, this piece explores a rejection of ideals, traditionally, aesthetically and philosophically. Inspired by the challenges provoked by the Dadaist movement, it reveals the artist as he struggles to discuss his knowledge of things; from art, to love, to literature. The video quality and lack of colour or sound evoke a sense of outdatedness in a digital age where "high quality" is a term almost expected in media arts. It reflects modern day philosophy, asking ancient epistemological questions in a video diary format.

15b

CASE GOODS BUILDING

**THE URSONATE CHOIR
Mike Hansen**

Using the nonsense poem "Ursonate" by Kurt Schwitters, I will be asking participates to perform this poem. The text will be projected on a screen with six microphones placed in front inviting spectators to follow the text and perform the work for the surrounding audience. I see this act as fitting with the Dadaist concept of anti-art. A bouncing ball will be implemented, allowing viewers to sing along with this now, communal poem to bring a non-passive experience to a passive format.

www.mikehansen.tumblr.com

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CASE GOODS LANE

**GENETICALLY MODIFIED LIFE SEED
Tamar Eylon + Talia Eylon**

Your outdoor integrated experience with seeds of the future in the chaotic way only the Dadists could imagine.

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CASE GOODS LANE

**HEAR THE WORLD
Terence McGlade**

Born from a period of temporary deafness, Hear the World is designed as a way of focusing sound and to always remember about the challenge of grasping sound. A play on the obsolete ear trumpet, Hear the World changes our perception of the nature of the human ear vis a vis a DADist interpretation of reality. Which end do we use as we listen to the world ' the small original blowing end or the transposed overlarge human ear, a surrealist question.