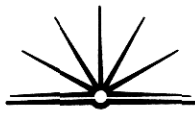


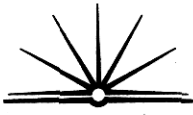
As the audience changes, so too does the meaning of artists work.

Q5. It has been argued that as the audience changes, so too does the meaning of artists work. This is certainly seen to be true in the revolutionary changes in social opinions after the First World War. As ~~art~~ ~~is~~ direct reflections of the society it is produced in, the growth of Dadaism in post-war Germany can be seen to be a clear example of how artists work change in accordance with the

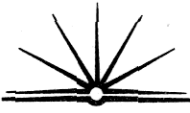


Society they are produced  
in + exhibited to.

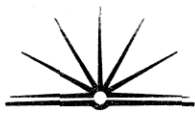
The cataclysmic  
event of World War I (WWI)  
changed art's intentions +  
meanings for many years  
after the firing + massacre  
had ceased. A whole  
generation had been  
gutted + the hierarchic-  
al system of elite +  
bourgeoisie that perpetuat-  
ed the "logical destruction"  
(Hughes) of society in war  
began to be seen as  
traitors to the human  
community; many were  
dissatisfied. This was  
reflected in the establish-  
ment of the "Cafe-  
Intellectual" arena in



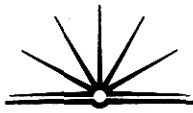
Zurich in the early years of WWI + the subsequent birth of the anti-culture movement called Dada. An obscure term in itself, Dada was a reaction against the systematic anarchy of the war. Dadaists such as Jean Arp (1887-1968) materialised this essentially ideological counter-culture with his collage work in the late 1900s + early '20s based on the principles of child hood + chance. Dadaist works sought to destroy cultural depth + discover purity through the elemental principles



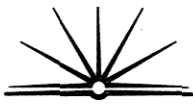
of childhood (naivety) +  
chance (spontaneity.)  
Arp's town couages "draw  
themselves" (Arp) + were  
allowed to fall, in accordance  
with the laws of chance  
onto a sheet of paper where  
they created random +  
spontaneous patterns. This  
sort of idealistic art-  
making was not a  
widespread occurrence +  
the Idealists soon tapped  
into the discontent of  
the young who had  
been betrayed by  
bureaucracy. This is  
best documented in  
works by Otto Dix (1891-1969)  
such as "Cave - playing  
War-Cripples" (1920) which



both a comment on the destruction of war + a metaphor for the changes becoming evident in Weimar Germany. On every street corner, the war cripple was the symbol of the destructive machinations of war +, as the Dadaist saw it, a metaphor for the half-man, half-machine, the "prothetic man" (Hughes) that emerged as a symbol of raw bureaucratic incompetence + the poverty of Weimar Germany at this time. The audience had significantly changed in its ideals + was dealing with some of



the most hostile financial & social environs of ~~the~~ <sup>about</sup> century in the west. The Berlin Dada movement thus also changed as an art movement, because ~~it was one of the first to~~ it became politically motivated in reaction to the changes of society. The ability of Dadaist works to be reproduced was an example of this changed meaning of artist's works. Art was no longer aesthetic, it was culturally aware & linked to the audience's displeasure. Photomontage became a very effective medium

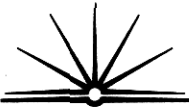


employed by the Berlin  
Dadists to make a  
political point in a  
medium that was able  
to be copied + widely  
distributed. Works like  
Heartfield's "Hitler Swallows  
Cold + Sprouts Junk"  
(1933) is an example of  
the way art was used  
as media is used today,  
as a way of reaching  
the people, in this case,  
the audience. Heartfield's  
photomontage is direct +  
dynamic in its use of  
symbolic gold to create  
an ~~ex~~ x-ray of Hitler's  
body: we see beneath  
the militaristic garb.  
Hitler's gesticulating form



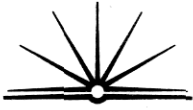
is contrasted to the ~~total~~ vulnerability of the internal workings of the Dictator. The use of photographs is effective in it's graphic + surprising images produced. This work, along with works by Hannah Hoch were used by Dadaists to support their political motives which, being artists in Weimar Germany, were directed solely to the left. Culture in <sup>the</sup> Weimar Republic was one of the few social elements that thrived in this unstable period, + Berlin Dada, unlike Zurich or French Dada was totally



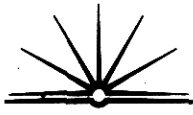


immersed in the workings of the left against right to Republic that so stressed this period of bureaucracy.

The social imbalance of this period is also seen ~~to~~ in George Croe's (1893 - 1959) pointedly barbed ~~and~~ satirical pieces such as "Republic Automaton" (1920) + "Damn names her Pedantic Automaton George in May, 1920: John Heartfeiler in very ~~good~~ glad of it" (1920). In these 2 works, the continuation of the Dadaist theme on "non-men" directed by the State is glaringly obvious. "Republic Automaton" is



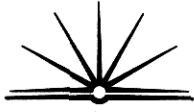
a hard-edge, geometric work which was a statement, in accordance to the audience's/society's mistrust of the "Versaille Traitors", on the ~~use~~ abundance of State robots working for 'democracy' without free speech. They are caustic figures, embellished with the recurring Iron Cross (seen in "card-playing Cripples" + "Damn Marries") + are symbols of the elite who still dominated politics. This is shown through the use of a bowler hat + tie, + on the second figure in the foreground, a black tie + boiler shirt to



BOARD OF STUDIES  
SOUTH WALES

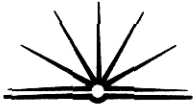
Signify the government's reliance on bourgeois automatons. They sprout phrases + like "Damn mummies" are set against a hard, cold urban landscape: war-torn Germany. In "Damn mummies", this concept of state control of the masses is continued by the disembodied hands feeding "George's" head with ideals + breaking Dada, the whore, the Weimar non-woman's nipple. Cruz's comments are effective + were popular examples of Berlin Dada + Weimar culture.

The Dada movement



& the subsequent "New Objectivity" was also a reflection of change in the audience by the rejection the eternal "Ich" put forward by previous art, especially Expressionism, in Germany. Coz himself called it "bullshit" & the Dadaist move away from the naive faith of Expressionism such as Munch's self-occupied work, was a practice & popular move in gain political significance to the audience of 1920's Germany. ~~War-Criminal~~ War cripples, where, automated men were all symbols of what was

left in Weimar Germany after WWI. The individual was not important: society had been generalised into Democratic, ~~and~~ Totalitarian; injured, not injured; free, or oppressed. This is totally reflected in the changes brought about by the expansion of Dada in Weimar Germany, + audience's perceptions of their world was deeply recognised + encouraged in the revolutionary work of the Dadaists + their politically pointed ~~the~~ works. As the audience changed, so too did artists' perceptions of their world + their



works were accordingly  
revolutionised in post-war  
Germany.

Audience change  
WWI



DADA

- ~~became~~ was  
political.

"Ich"



Audience in totalitarian  
state (S. or I)  
Change → art is for  
the state -  
not personal  
expression.