

“Dada Futures: Circulations, Replicants, Surrogates, Participants”
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Transnational Dada
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As part of the very exciting “Dada Futures” conference at the University of Iowa, I will present key excerpts from my book manuscript, *Transnational Dada*, which catalogs and analyzes the various ways Dada’s aesthetic strategies and material engagements, in light of the movements 100th anniversary in 2016, have been employed across national, cultural, and historical divides.

Transnational Dada challenges Eurocentric understandings of the movement’s historical development as well as the movement’s contemporary relevance. To take one example from my project, Dada’s initial impact in Japan was centered on transnational exchange but also included significant focus on humanitarian crisis and existential uncertainty as a result of the horrific Tokyo-Yokohama, or “Great Kantō,” earthquake in 1923. Yet the centennial celebrations of Dada in Japan in 2016 focused on a variety of “restaged” original European events, such as a reconstituted Cabaret Voltaire in the exhibition venue Super Deluxe. These activities in 2016 were in many instances financially and programmatically supported by the French, Swiss, and German embassies, a connection key to understanding Dada’s transnational and transcultural mobility, an infrastructural and economic relation that Randall Halle articulates with respect to German cinema in his *German Film after Germany: Toward a Transnational Aesthetic*. Key to understanding the transnational and transcultural relevance of Dada, I argue, is thus not only the effort to foster continued dialogue between East and West, but also the way in which Dada helped addresses epistemological issues in early twentieth century Japan.

As a whole, *Transnational Dada* provides an overview of wide-ranging aesthetic networks, a documentation of global sources and related linkages. Many of these connections reveal the ways in which Dada, as a global “imagined community” of enthusiasts and practitioners, has been used create the opportunity for disempowered groups to give voice to intersectional concerns and communal visions. *Transnational Dada* reveals the ways in which Dada’s strategies of engagement, disruption, and subterfuge serve collective efforts to give not only aesthetic but also social, political, cultural and epistemological agency to marginalized figures within and beyond the global arts community.