

Appreciating the Philosophies of Dada and Gadamer's - Aesthetics: An Attempt at Forging Relationship between Practice and Theories in Eco-Sculptures

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DOI: 10.29322/IJSRP.11.02.2021.p11070

<http://dx.doi.org/10.29322/IJSRP.11.02.2021.p11070>

Abstract- The major components of discuss here are the Dada movement of the twentieth century that helped to usher in art in the twenty first century that de-emphasized the classical foundation of art and a philosophical aesthetic phenomenon called Gadamer and his projections in theories on aesthetics. This paper sets out to unravel these philosophical questions: What are Dada Philosophies and what are Gadamer's' Aesthetic theories, are there any relationships between Dada philosophies and Hangs Gadamer Aesthetic Theories? Having stood on these academic frames to project this study Alexander Kremer views Gadamer's philosophy as anti-foundationalism just as dada that is regarded as the art of nihilism. In other words, the works of Gadamer tends to agree with the philosophy of Dadaism. More so, Gadamer is priced academically to associate with the following: Experience regarding art works, Integration of aesthetics into hermeneutics, Legitimatization of the humanist tradition, Universality of hermeneutics central position of experience and the art works

Index Terms- Philosophies, Gadamer, Dada, Aesthetics, Knotting

I. INTRODUCTION

Dadaism
What is Dada?

Before one can go into defining Dada one would like to go into the etymology of the word. The word Dada is derived from two sources the first is the hobby horse and the second is the 'dada' source which is yes, yes in Roman language as was attributed to Tristan Tzara (1896-1963) and Marcel Janco (1895-1985). Dadaism then is an attitude expected in an art movement characterized by rejection of the cultural and political values that stood for the First World War. Hugo ball also stated: "For us, art is not an end in itself, but an opportunity for the true perception and criticism of the times we live in". —Hugo Ball (1920)

It is within the sphere of creativity and inventive experimental spirit. It started with the ideology of nihilism. Marcel Janco recalled, "We had lost confidence in our culture. Everything had to be demolished. We would begin again after the tabula rasa. Dadaism was set to shock the world with the sort of art that was anti society and with a protest against the senselessness and brutality of the world war and total rejection of social order. One could also deduce that Dadaism furthered the frontiers of cubism by telling a full story with pieces of cut papers tickets and plastic

wrappers in collage. This is done with the incorporation of media cut-offs in photomontage. In Cologne, Max Ernst (1891-1976) engaged photographs and illustrations gathered from the First World War to portray the destruction of war .The Dadaists - the "monteurs" (mechanics) - took to unconventional methods of production of art to express their views of modern life through images presented by the media.

II. GADAMER AESTHETICS HERMENEUTICS AN INTRODUCTORY

Hans George Gadamer

Hans-Georg Gadamer was born in 1900 by Johannes Gadamer and Emma Karoline Geiese in Marburg, Germany. He studied Philosophy in Breslau under Richard Honigswald, but soon moved back to Marburg to study with the Neo-Kantian philosophers Paul Natorp and Nicolai Hartmann Gadamer thereafter moved to Freiburg University and began studying with Martin Heidegger, who was then a promising young scholar. The treatise Truth and method published and revisited in the revised edition in English from the German language contains arguments and discussions emanating from the response on the books. Finally, Gadamer's essay on Celan entitled "Who am I and who are you?" has been considered by many including Heidegger and Gadamer himself as a progression in Truth and Method". Theory as explained by Palmer (1994) posited that the word Hermeneutics was etymologically gotten from the word 'hermeneutein' which is translated as "to interpret" though practically, hermeneutics has a much greater significance .One of the apostles of Hans George Gadamer Regan, (2012) worked on reading and understanding in order to understand better one has to engage in inter subjective nature of issues.

One understand the theories of Gadamer's' Hermeneutics by reading its perceptions from various authors approach to it from different perspectives :George (2020) defines Hermeneutics simply as the study of interpretation quite on the contrary Wordsworth coming from the angle of poetry sees it as a method of interpreting the reality or the meaning of life (Khan,2013)While Mangia, (2019) went further etymologically to state that Hermeneutics is derived from the Greek word 'Hermeneutikos', meaning to interpret, declare, announce, clarify and translate. The Greek word emanates from the Greek god Hermes considered the god of communication. Markle (2019) Hermeneutic pursuit is in

the area friendship and imagination. McCormack (2014) understanding of Gadamer's Hermeneutics is from the angle of Language and its practice. Renaud (2000) According to Gadamer, the classical stands for the continuity and the truth claim of the tradition, as transmitted by the written word.



Figure 1: Raoul Hausmann, *Mechanischer Kopf (Der Geist unserer Zeit)* (Mechanical Head) (The Spirit of Our Age), Wood, Metal, 1920 Courtesy, www.metmuseum.org/art/...65584



Figure 2: Raoul Hausmann, *ABCD* (self-portrait), photomontage, Gelatin silver print, 1923-24, 15.1cm x 10.1cm (515/16x4in) Courtesy, www.metmuseum.org/art/...65584

2.4.2 Ready-Mades in Dadaism

This term ready-made was a term used in American to differentiate between the handmade products, from the manufactured ones in early 1900. This same term caught the fancy of Duchamp and it best suited his concept of non-retinal art as against retinal stereotype, thereby breaking into the realm of conceptual art while defiling conventional concept of art being always associated with beauty. Duchamp got fed up of painting as ideas took over transforming objects into art.

An ordinary object is elevated to the dignity of a work of art, by the mere gesture of choice of the artist. A movement can question long-held assumptions about what art should be, and how it should be made. In the years immediately preceding World War I, Duchamp found success as a painter in Paris. However, the restless kindred spirit and experimental revolutionary took better part of him and so he soon gave up painting almost entirely, explaining that one was interested in ideas-not merely in visual products. In doing so, Duchamp paved the way for conceptual artwork that serves within the mind (conceptual) and not just the eye (beauty).



Figure 3: Duchamp, *Snow Shovel, and Metal, readymade*, 1923-24

Courtesy, <http://www.moma.org/.../...marcel Duchamp...>

Porcelain urinal was purchased in April 1917 by Duchamp, Walter Arensberg (1878-1954) and Joseph Stella (1877-1946) from Mott ironworks in New York and the simple explanation attached to it which reads, 'he chose it 'had a turn in the tradition of art into the conceptual realm. It is not just only what we see but what engages our vision within that makes an artwork and on that basis, the new creations or objects stood as artworks and created a new meaning for that object. Marcel began to view the manufactured objects of his collection as objects or art, which he called "ready-mades". Duchamp would sign his signature on the work with some captions and the artworks were called readymade. Duchamp wrote introductory statement attached to the ready-made which helped the beholder internalize the direction of which the arts pointed their beholder to the conceptual realm.

Metaphorically too, this is the goal of hermeneutic translation. With translation, the audience engages the presenter's

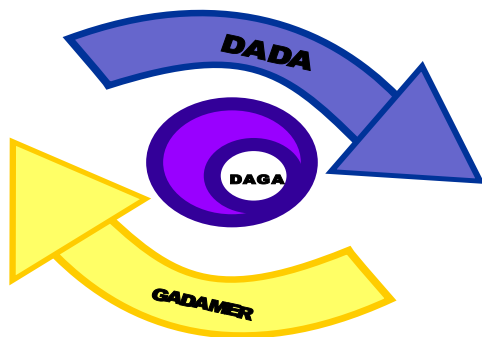
horizon of interpretation with their own to come to a shared understanding. In a sense, it is a dialogue that is edited by the text. Thus, through the process of translation the audience is brought to understanding.

Dadaism was a movement with its own associated philosophies distinct as a revolt against society problems.

Haven stood on these academic frames to project this study Alexander Kremer (2013) views Gadamer's philosophy as anti-foundationalism just as dada that is regarded as the art of nihilism. In other words, the works of Gadamer tends to agree with the philosophy of Dadaism. More so, Gadamer is priced academically to associate with the following: Experience regarding art works

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Relational mode of being.



The meeting point of Dada Philosophy and Gadamer's Aesthetics and Hermeneutics (Illustration)

Quite a number of people see art as imitation of nature, mimesis : some highlight the quality of expression which has the ability to ingest others going by Wordsworth notion that all good poetry is the spontaneous over flow of powerful feelings (Khan.2013). Others look at art from the formalistic point of view propounding the formalistic theories such as another variation of the formalistic theory as significant form. The present dispensation and the concept of art uphold the view that art is not a fixed concept rather it ranges with era and people. Aesthetic quality takes in harmony, symmetry and balance:

1. Chance:

Subversion of craft, control and internationality seem to be characteristics of this element called chance which were reoccurring decimals in creation of works of art in Dada movement .Chance as element in art has always been there but got to a prominent pride of place in Dada. It is one element that cannot be ignored in experimental art and since this work followed the exploratory mode of research, it is bound to experience or encounter it during the course of research, though the definition of Jean Arp that the law of chance can be experienced only in a total surrender to the unconscious .One can dare to say that modern art has elevated this element more than the earlier era where technique was stringent and less relaxed.

2. Ready-mades:

Ready-mades are art works that are found already made but brought to the fore as art pieces with or without any input by the artist that found them. They are those retinal arts that are ideologically based, as against visually, thereby challenging the notion of what art is and what is not, no wonder Robert Fulford defined ready-made as angry nihilism. There are five types of ready-mades;

Un-altered objects
Assisted ready-mades
Rectified ready-mades
Corrected ready-mades
Reciprocal ready-mades.

In this study the works try to down play this area of Dadaism by incorporating the ready-mades into the compositions. In the sculpture composition in Fig .76 the found chrome door is engaged in a room divider configuration while the chrome bucket was used in the Night soil woman composition.

3. Juxtaposition:

Juxtaposition in art is one of the elements that are associated with dada art. It is usually used to bring about the effect of contrasting opposed elements in design. These elements are very noticeable in the Mermaid. The colour riots of the hair as against the smooth tubular cool shank of the mermaid exhibited this element of juxtaposition.

4. Condensation

5. Challenge of originality

6. The setting aside of the influence of aesthetics and personal preference revolt to instinctual sensibilities the focus is shifted from the viewer(Mama.indstate.edu/uhrs/dada/principles.html)

7. 'Unfinishedness' is another characteristics of Dada Art that is widely incorporated in the Design exploration exhibited in the Tyre series, intentionally done to engage the spectator.

All in all, the creative act is not performed by the artist alone, the spectator brings the work in contact with the external world by deciphering and interpreting its' inner qualifications and thus adds his contributions to the creative act' -Duchamp.

This becomes even more obvious when posterity gives final verdict and sometimes rehabilitates forgotten artist. Principle of chance according to Max Ernest is the act of employing random, accidental stimuli to awaken patterns with the subconscious, without quotidian ideas of what reality is and should be unconventional techniques closing the eyes behind the world and tap on into the subconscious. This whole idea could be likened the major difference between Heidegger and Gadamer where the first believed that one can approach issues without background and the later disagreed that there should be a background to every study for better understand (Alawa,2016) In Dada the artist is not a creator but the assembler of some great components. Aesthetic contemplation is no longer passive but active endless new reconfigurations of works meaning of which considers incomplete (Watkins, 2013).

Analysis and Appreciation of the recurrent sculpture ideographs within the study

1 Polychromatism

Sculpture classically engages forms and downplays the use of colors but in the engagement of the forms in this study the

introduction of multi colours brings out the nihilistic spirit in conforming to Dadaism.

The Manised Labourer, the Ijele, Crown mat, The Tortoise series and even the Tire series are forms that are heavily infused with multicolor disregarding the classical monochromatic tendencies. This element of chromatism could also be seen in the works of Jen Stark a Florida based artist, (Okmarzo, 2012).

2 Abstraction and Poly- Material in Sculpture

Abstraction is a term that has been so abused in art that it might need classifications in future for it to be understood. In this study, abstraction could be likened to continuum, far removed away from reality. The works recognized reality but quickly migrated to self-expression that was actually not encumbered by detailed reality that is not really practiced in non- additive method of sculpture, of which these works could be said to lean on. One other word that does not really sit comfortably in Sculpture is the word mixed media which actually does not describe the work that has different materials because medium connotes something quite differently conceived in sculpture parlance.

3 Mobility

Mobility is an element in sculpture that is perhaps regarded as the fourth dimension whereby movement is introduced to creation and Calder is known to project this aspect of sculpture. The sculptures within this study used electrical, manual energy to introduce movement to the sculptures

4 Elements of Curves and Strokes

These two elements cannot be ignored in creating straight or circular forms and these are visible in the works such as the curves and strokes in cycling that fully exploited these two elements.

5 Circling

The circle is a universal symbol with extensive meaning as follows,

- i. Totality, wholeness, original, perfection, self, intimacy, eternity and timelessness.
- ii. Understanding the use of circle as symbol of a mother earth, which is regarded as genuine spirit and of the energy found within the space of the circle revered and sacred.

6 Triangle and Associated Meanings

The triangle is a peculiar shape that is characterized with three sides and three points that are uniquely different that its' placement has variety of meanings and some are as follows; gender, creativity, harmony, proportion, ascension, manifestation, illumination, integration, subjectivity and culmination. Creatively versatile is the triangle with three points or angles that also exhibit dynamism in elements of design. These unique features of the triangle commend it to mythological associations. None of the other basic shapes offer this kind of inherent duplicity. A square on its side, the symbol meaning remains the same. Same with the circle - rolling it around, it's still a circle. The triangle on the contrary proposes immense variables in meanings when tipped top from bottom. [Numerology](#) introduced into the triangle that has the number three, one and two also brings the shape into the

interpretative realm of mysticism. Away from mysticism is inclination of Gadamer's hermeneutics to the study of the Qur'an as pointed out in the study of Akbar (2020).

III. CONCLUSION

The works of Gadamer in Hermeneutics cut across many disciplines of study be it Art, Poetry, Religion, languages and culture, this is the same with Dada Philosophy. Both upturn the old foundation of truth to bring new vista of knowledge, Gadamer taking off from Heidegger's approach in Aesthetics widened the Horizons of fusions from understanding a thing with its background and not in isolation as projected by Heidegger. The Dadaism completely revolted against art conventions and this brought in a paradigm shift that ushered in the modern Art. One can conclusively say that both have some things in common even in this twenty first century study of Aesthetics both in theory and practice.

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