DADA
(C.1916-1922)

Dada was not a style of art like Fauvism or Cubism. It was a form of artistic anarchy born out of disgust for the social, political and cultural establishment of the time which it held responsible for Europe's descent into World War.

The Dada movement started in Zurich and spread as far as New York.

• Dada was a form of artistic anarchy that challenged the social, political and cultural values of the time. Dada embraced elements of art, music, poetry, theatre, dance and politics.
• Dada aimed to create a climate in which art was unrestricted by established values.
• Dada was anti-establishment and anti-art.
• The name 'Dada' means 'hobbyhorse' or the exclamation "Yes-Yes".
• The Cabaret Voltaire in Zurich was the birthplace of Dada.
• After the war the Dadaists relocated to Berlin, Cologne, Hanover and New York.
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Hannah Höch's, a DADA artist, strategies to keep in mind:
• Draw what you can't find
• Use paint & found materials
• Construction paper & empty space are your friend
• Using the human body was a crucial part of Höch's art and expression
• She used odd combinations to reveal the absurdities of sexism & racism
• Abstractions can speak of fractures and text can help guide people to your message
• Large photos can be used as backgrounds
• Have fun, ask questions and answer them with your creation, create a dialogue with your art

Alex Webb: Philosophy

"Colors are the deeds and suffering of light." – Johann Wolfgang Von Goethe

"I only know how to approach a place by walking. For what does a street photographer do but walk and watch and wait and talk, and then watch and wait some more, trying to remain confident that the unexpected, the unknown, or the secret heart of the known awaits just around the corner." – Alex Webb

A simple way to be more inspired with your photography is to walk more. It is important to photograph things that fascinate (and scared) you. By harnessing this curiosity and raw emotion — we can dig deep and make powerful photographs. - Eric Kim

"That first three-week trip to Haiti transformed me— both as a photographer and as a human being. I photographed a kind of world I had never experienced before, a world of emotional vibrancy and intensity: raw, disjointed, often tragic. I began to explore other places— in the Caribbean, along the U.S.-Mexico border— places, like Haiti, where life seemed to be lived on the stoop and in the street. Three years after my first trip to Haiti, I realized there was another emotional note that had to be reckoned with: the intense, vibrant color of these worlds. Searing light and intense color seemed somehow embedded in the cultures that I had begun working in, so utterly different than the gray-brown reticence of my New England background. Since then, I have worked predominantly in color." - Alex Webb

"Over the years, my way of seeing in color, which first emerged in the tropics, has expanded into various projects, leading me not just to other parts of Latin America and to Africa, but also to Florida and to Istanbul. I have been consistently drawn to places of cultural and often political uncertainty— borders, islands, edges of societies— where cultures merge, sometimes clashing, sometimes fusing." - Alex Webb

"It's not just that that and that exists. It's that that, that, that, and that all exist in the same frame. I'm always looking for something more. You take in too much; perhaps it becomes total chaos. I'm always playing along that line: adding something more, yet keeping it short of chaos." - Alex Webb

To make more interesting and engaging photos— don't explain your photos to your subject. Don't make them too simple and easily understandable. Make them mysterious— open-ended, and open to interpretation.

When you have a photo that is open-ended, it becomes much more interesting because the viewer becomes an active participant, rather than just a passive on-looker. The viewer makes his/her own stories of the photographs— and let their imaginations flourish. They become part of the image, and it becomes a much more personal experience for them. - Eric Kim