WAYS OF THINKING. SESSION 7.

ENGAGING WITH THE WORLD DIFFERENTLY: MANIFESTOS AND THE AVANT-GARDE MOVEMENTS.

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ November 2024

SESSION OVERVIEW

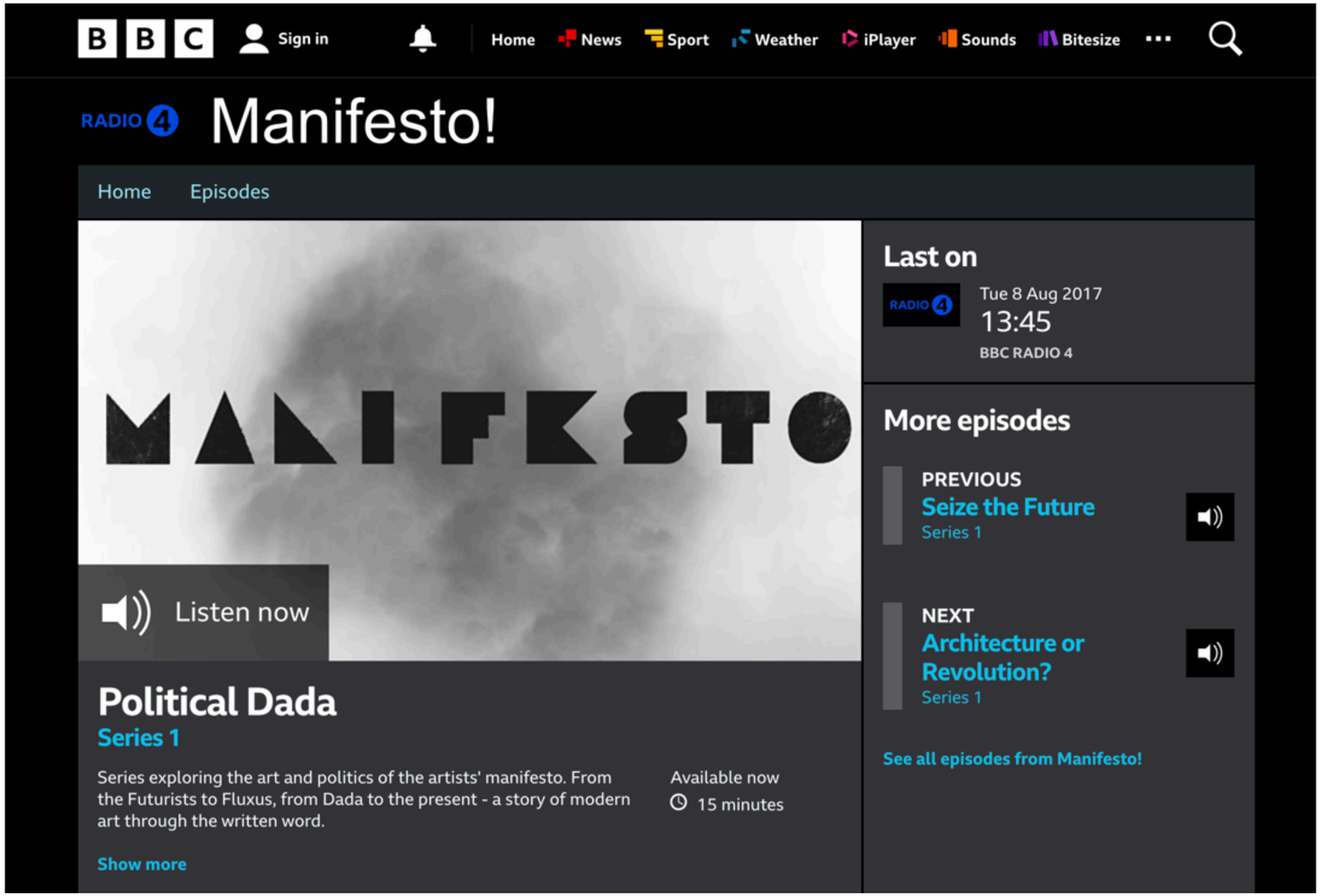
We will discuss the Introduction to *How to See the World* by Nicholas Mirzoeff.

Finally we will explore manifestos, avant-garde movements and Modernism.

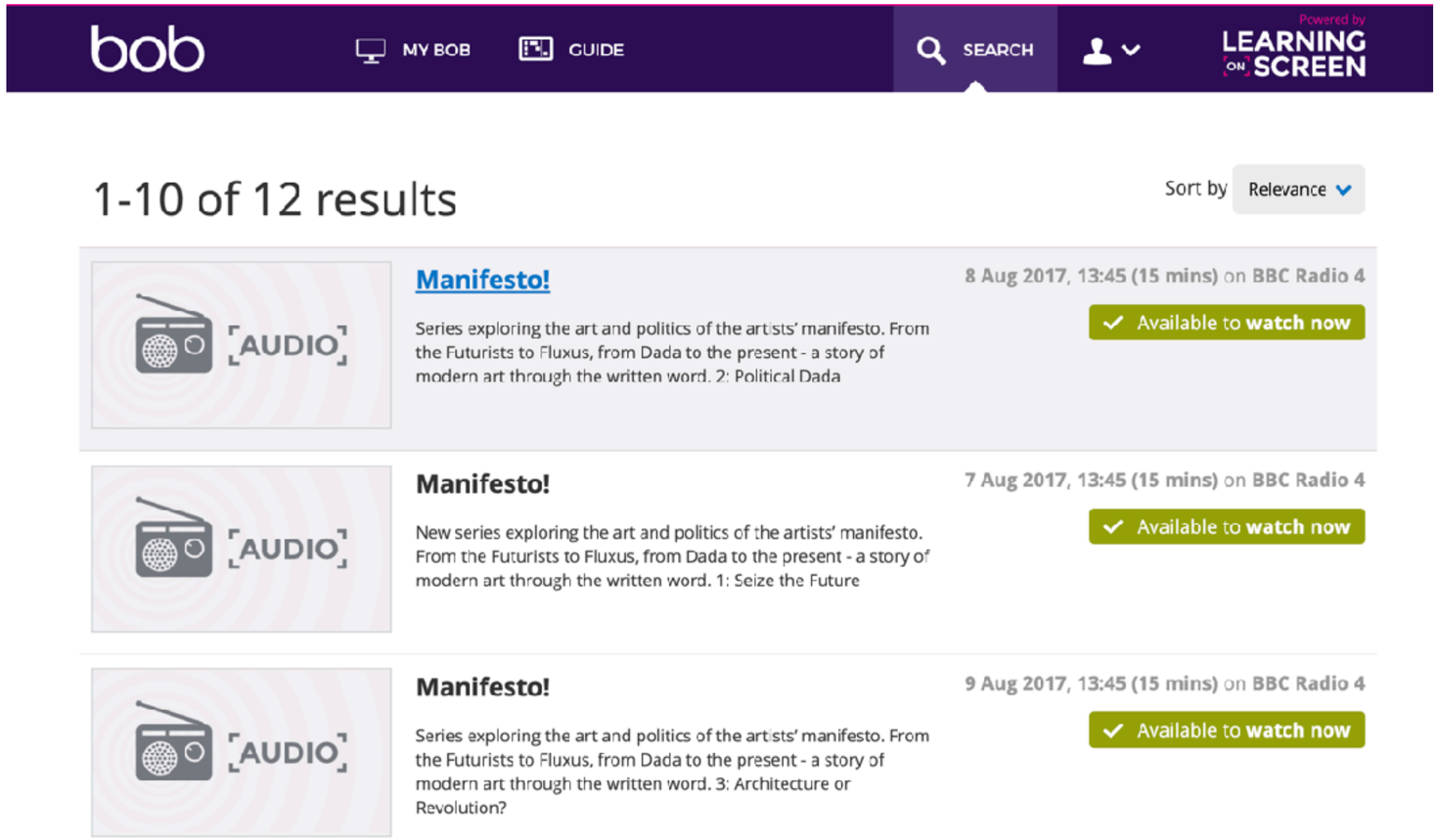
WHAT IS A MANIFESTO? - DEFINITION

A public declaration, often political in nature, of a group or individual’s principles, beliefs, and intended courses of action. Manifestos typically materialise as written documents.

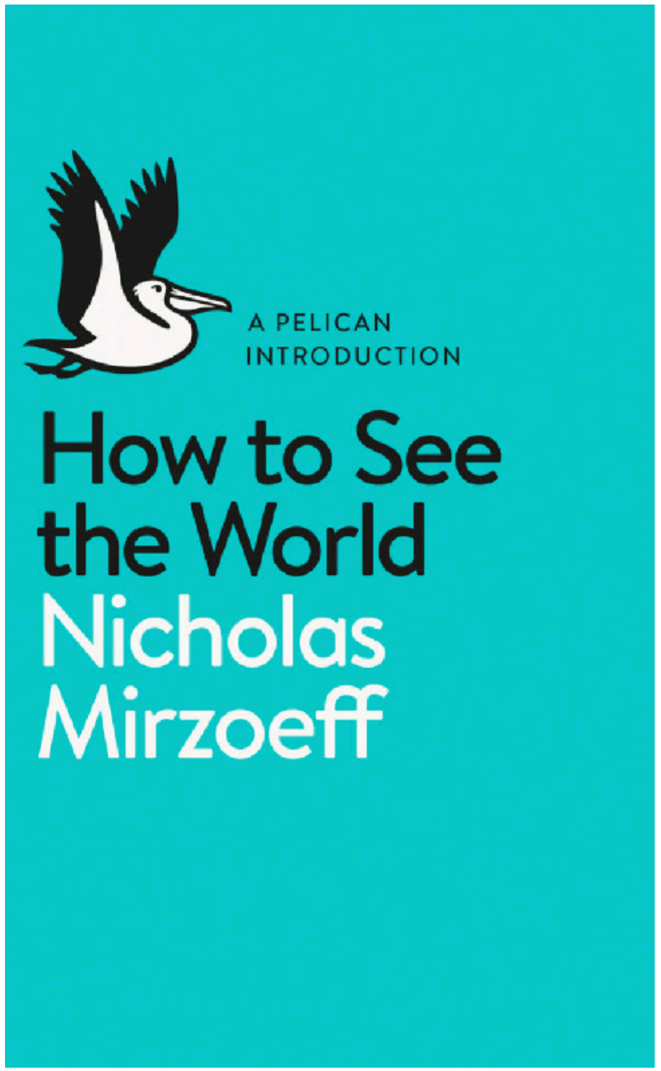
MANIFESTO


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MANIFESTO - LIBRARY RESOURCE - BOB



HOW TO SEE THE WORLD - NICHOLAS MIRZOEFF



First published in 2015.

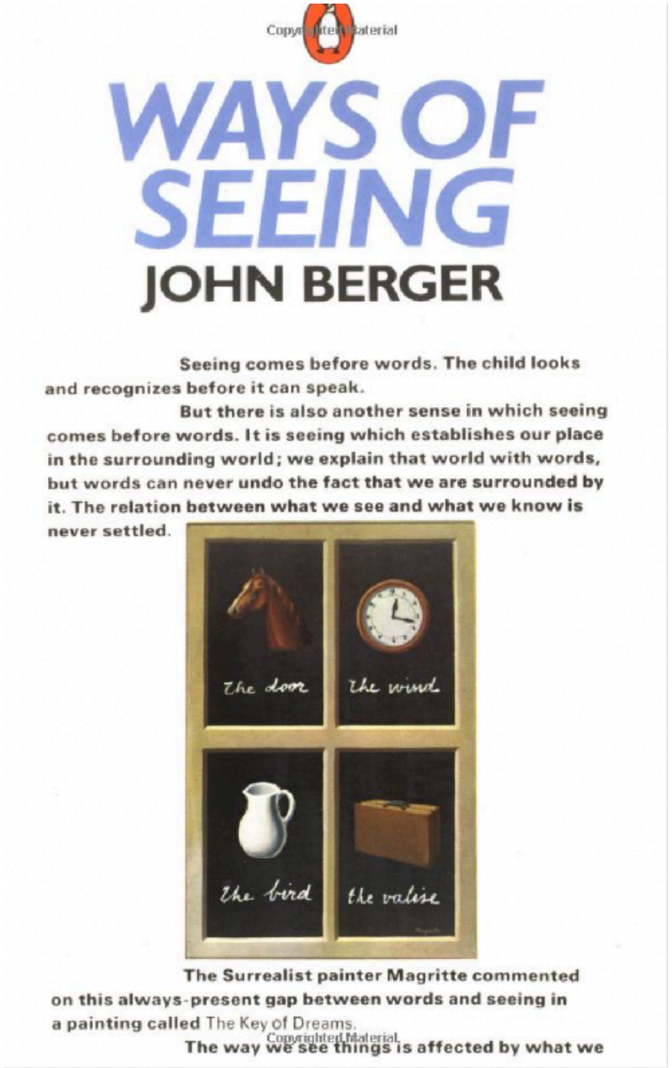
Activity - 10min.

In groups please discuss the following ideas:

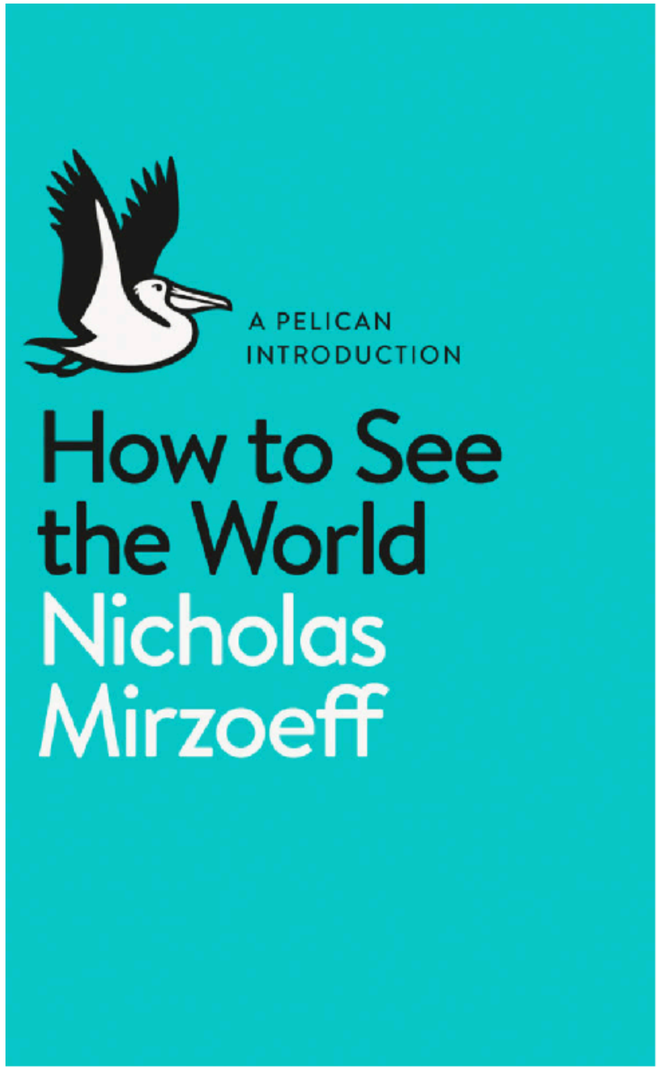
-The session is about manifestos and engaging with the world differently. According to the text, what is our role in seeing the world and shaping it?

Mirzoeff uses as example the impact of ‘Blue Marble’ in 1972 and how it functioned as a type of photographic manifesto. Can you think of any representation that have a similar role or could have a similar role?

JOHN BERGER - NICHOLAS MIRZOEFF



First published in 1972.



First published in 2015.

JOHN BERGER. WAYS OF SEEING - BBC TV SERIES



John Berger / Ways of Seeing , Episode 4 (1972)

WHAT IS A MANIFESTO AND HOW IT RELATES TO YOU AND YOUR PRACTICE?

A manifesto is a declaration of principles, which you wish to hold by, and the intentions you have for your practice as a whole. Therefore your practice becomes an extension of your principles and in that sense it offers a holistic approach towards your life and work.

Manifestos have a political-ethical dimension and outline the methods as well as approaches to making work.

Usually a manifesto sets the limits on what you will and will not do and outlines to a degree how you will do something. But also consider breaking the rules. Maybe certain ideas or positions are relevant in a particular stage of your life but not so later on.

MANIFESTOS - AVANT-GARDE - MODERNISM

Modernism refers to a global movement in society and culture that from the early decades of the twentieth century sought a new alignment with the experience and values of modern industrial life. Building on late nineteenth-century precedents, artists around the world used new imagery, materials and techniques to create artworks that they felt better reflected the realities and hopes of modern societies.

Avant-garde means art that is innovatory, introducing or exploring new forms or subject matter. But avant-garde was also a military term meaning the ‘advanced guard’. It usually encompasses art movements such as: the Futurists, Dadaists, Constructivists, and Surrealists, who worked from 1910s - 1940s.

MANIFESTOS - AVANT-GARDE - MODERNISM

The plurality and experimentation that we can see in the interwar period is one of the reasons why I have called this session engaging with the world differently. Because we can see very different approaches towards a reality that is changing and in flux.

At that time period the 1910s and 1920s there were feelings of anxiety around new technologies, like illustrated press and mass media. Even though the technology has evolved those feelings are not dissimilar to the ones that can be experienced nowadays.

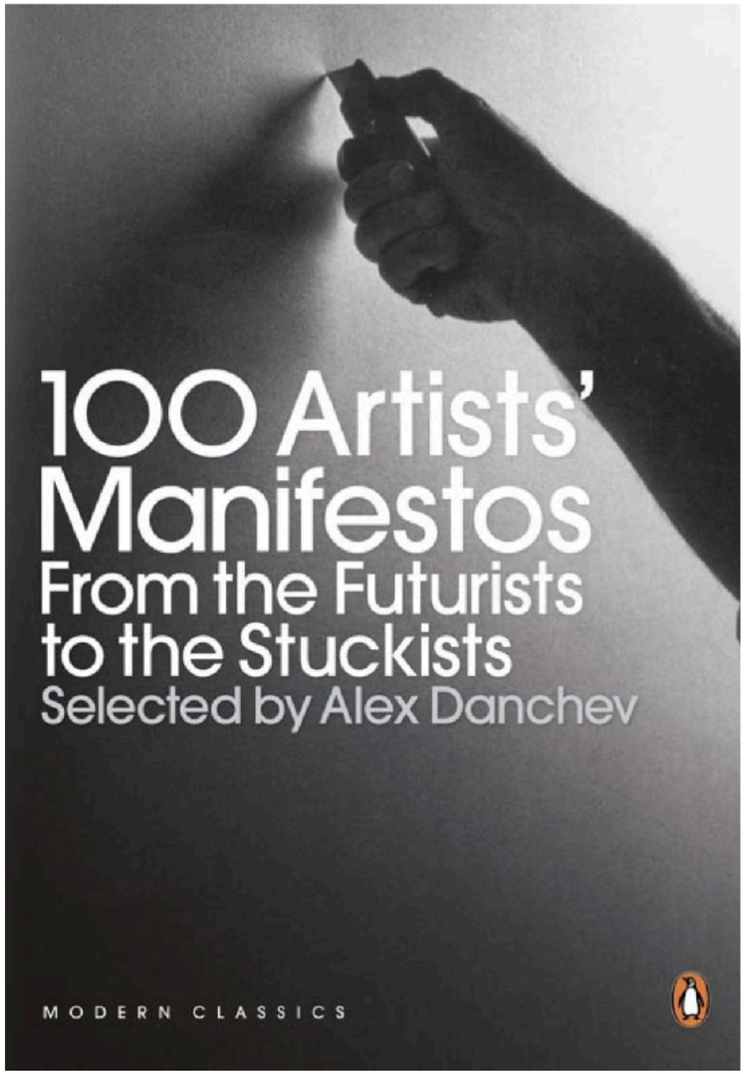
MANIFESTOS - AVANT-GARDE - MODERNISM - KEY IDEAS

-Utopia
-Politics
-Diversity of voices?
-Gender

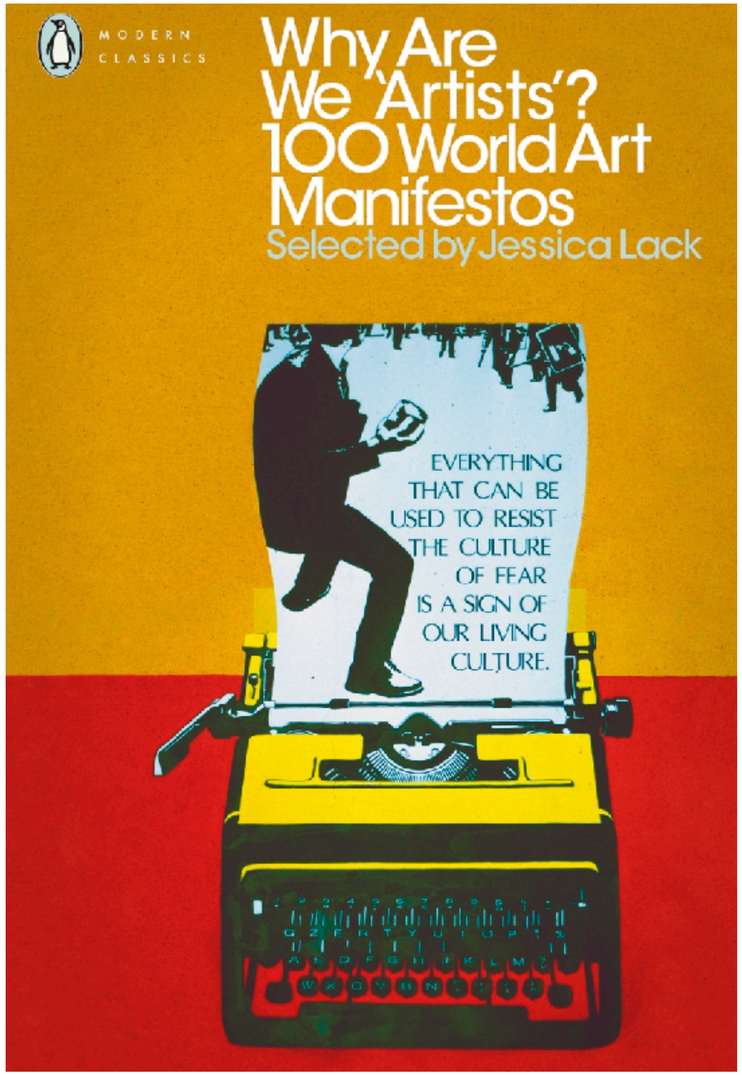
MANIFESTOS - AVANT-GARDE - MODERNISM - MYTHS

-They wanted to challenge the ‘autonomy’ of art, they opposed treating art as a precious activity distinct from everyday life.
-Art practices and their role in the reconstruction of society: instead of painting, sculpture traditional mediums - they use advertising, product design, political propaganda, mass media work.
-They use photography since it was cheap to produce and integrated in the new forms of mass media.
-Novelty, shock.
-Originality.
-Interwar period. The reality of destruction and what it can be re-invented in the future.
-Linked with the idea of utopia.
-Rupture - destroying the ‘traditional’ values as in the case of Dada.
-Mythic idea of the avant-garde.
-Focus on modern life and the metropolis.

MANIFESTOS - PUBLICATIONS - APPROACHES



First published in 2011.



First published in 2017.

FUTURISM - UMBERTO BOCCIONI





Umberto Boccioni, *Unique Forms of Continuity in Space,* (1913).

FUTURISM - GIACOMO BALLA

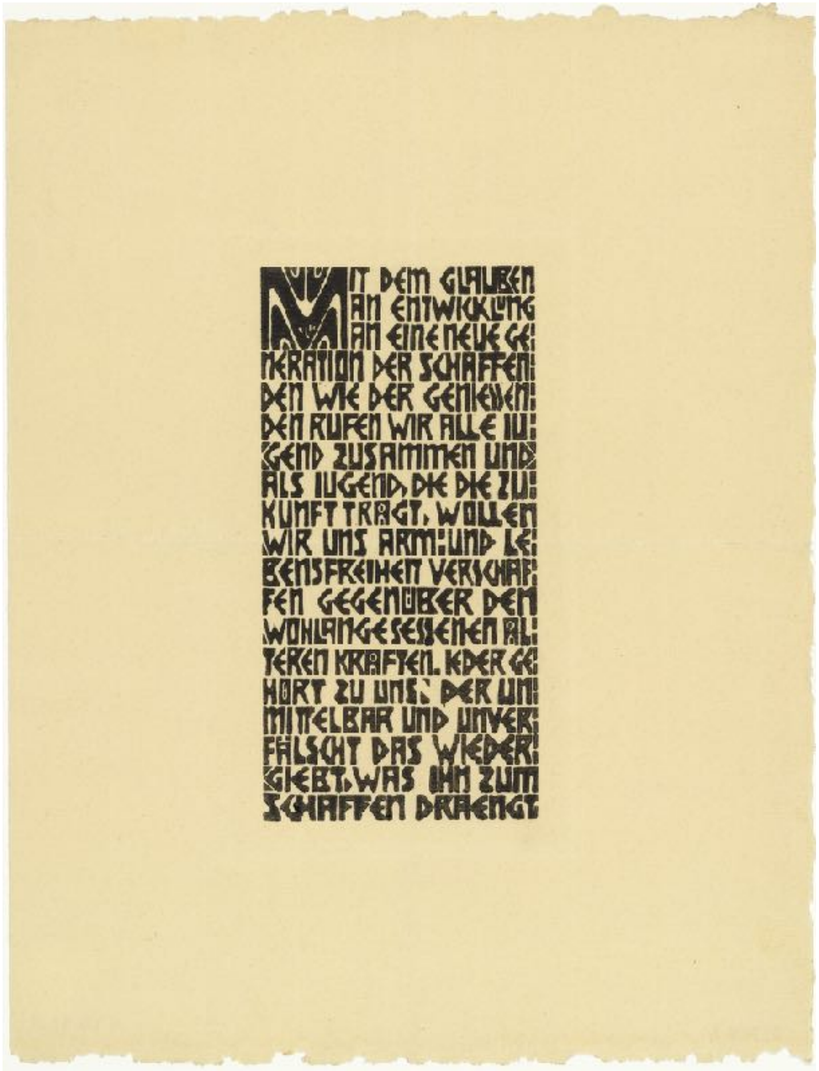


Giacomo Balla, *Speeding Automobile,* (1912).



Giacomo Balla, *Swifts: Paths of Movement + Dynamic Sequences,* (1913).

MANIFESTO OF THE BRÜCKE ARTISTS' GROUP



Ernst Ludwig Kirchner, *Manifesto of the Brücke Artists' Group,* (1906).



Ernst Ludwig Kirchner, *Street, Berlin,* (1913).

THE BLUE RIDER - WASSILY KANDINSKY



Wassily Kandinsky, *Study for Painting with White Form,* (1913).

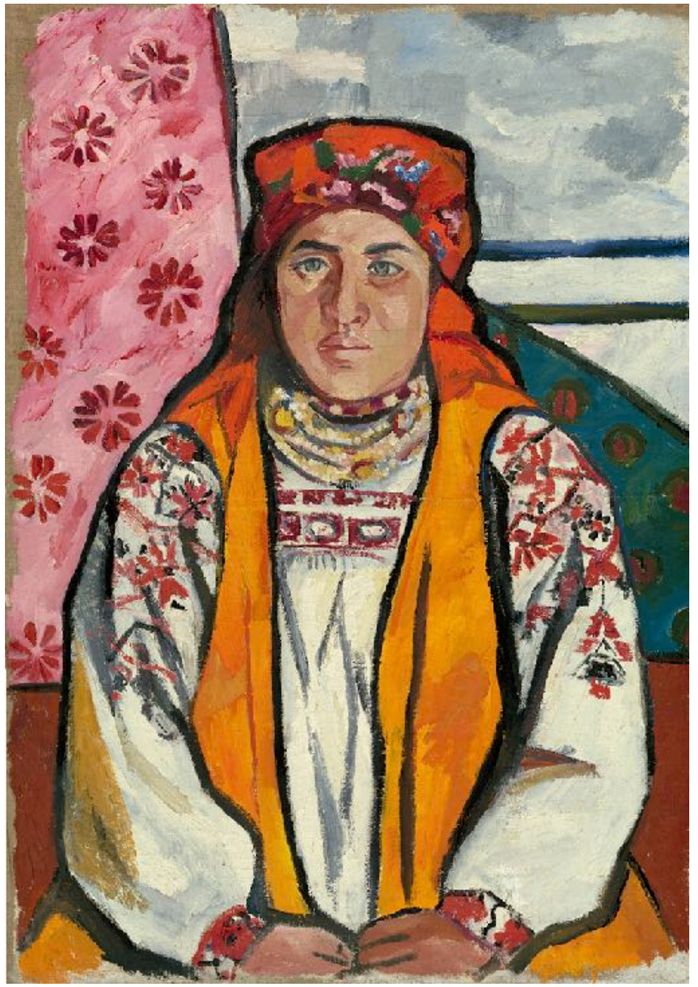


Wassily Kandinsky, *Swinging,* (1925).

RAYONISM - NATALIA GONCHAROVA



Natalia Goncharova, *Khorovod (Russian Circle Dance),* (1910).



Natalia Goncharova, *Peasant Woman from Tula Province,* (1910).

RAYONISM - NATALIA GONCHAROVA

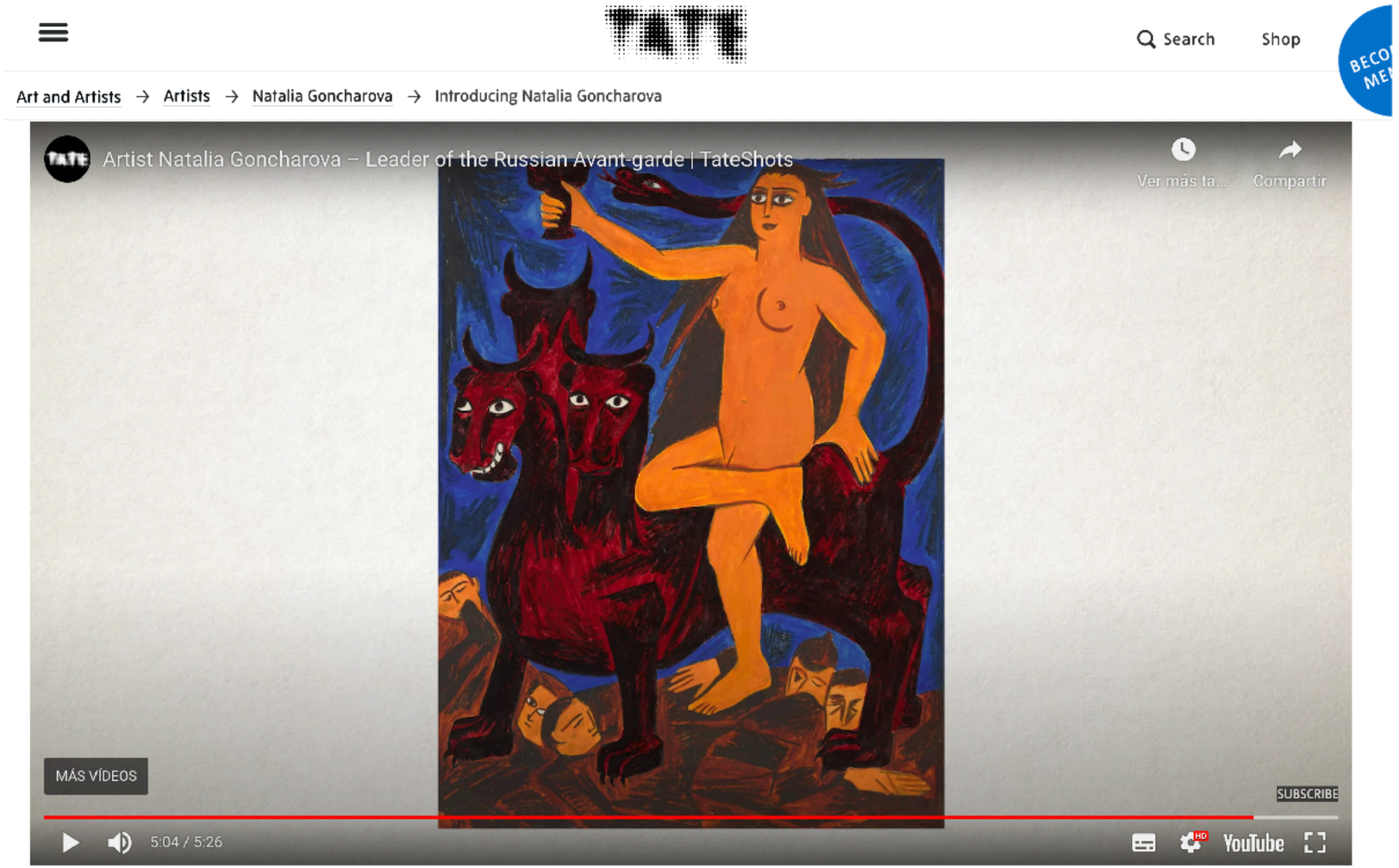


Natalia Goncharova, *The Phoenix (Harvest),* (1911).



Natalia Goncharova, *Linen,* (1913).

RAYONISM - NATALIA GONCHAROVA



CUBISM - PABLO PICASSO



Pablo Picasso, *Les Demoiselles d'Avignon,* (1907).

CUBISM - PABLO PICASSO



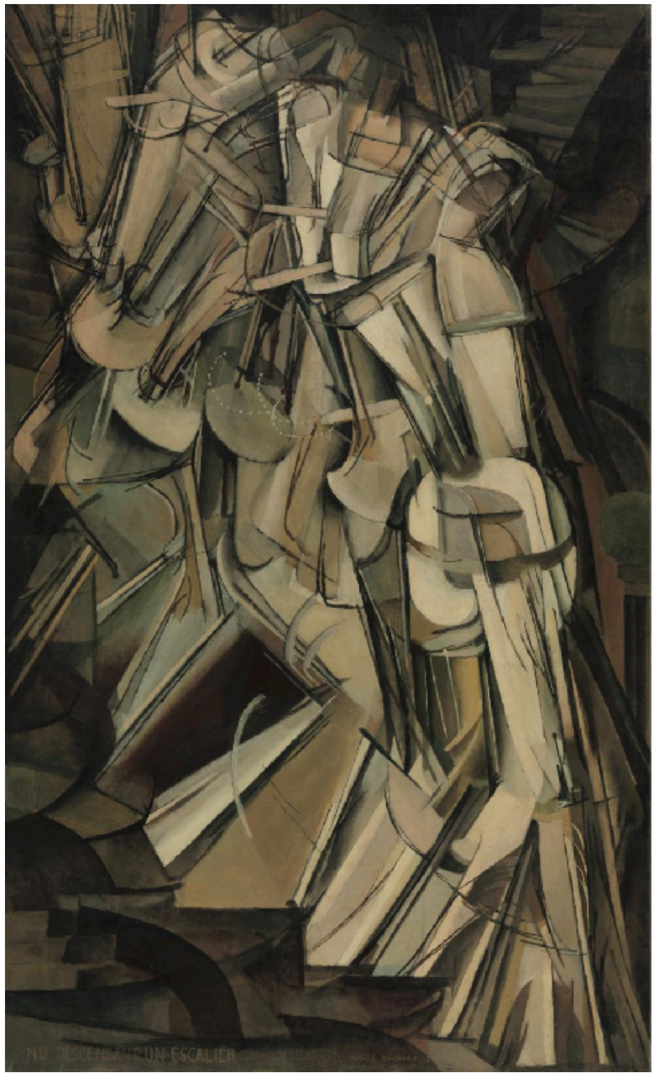
Pablo Picasso, *Guernica,* (1937).

CUBISM - GEORGES BRAQUE



Georges Braque, *Bottle and Fishes,* (1910-1912).

CUBISM - MARCEL DUCHAMP



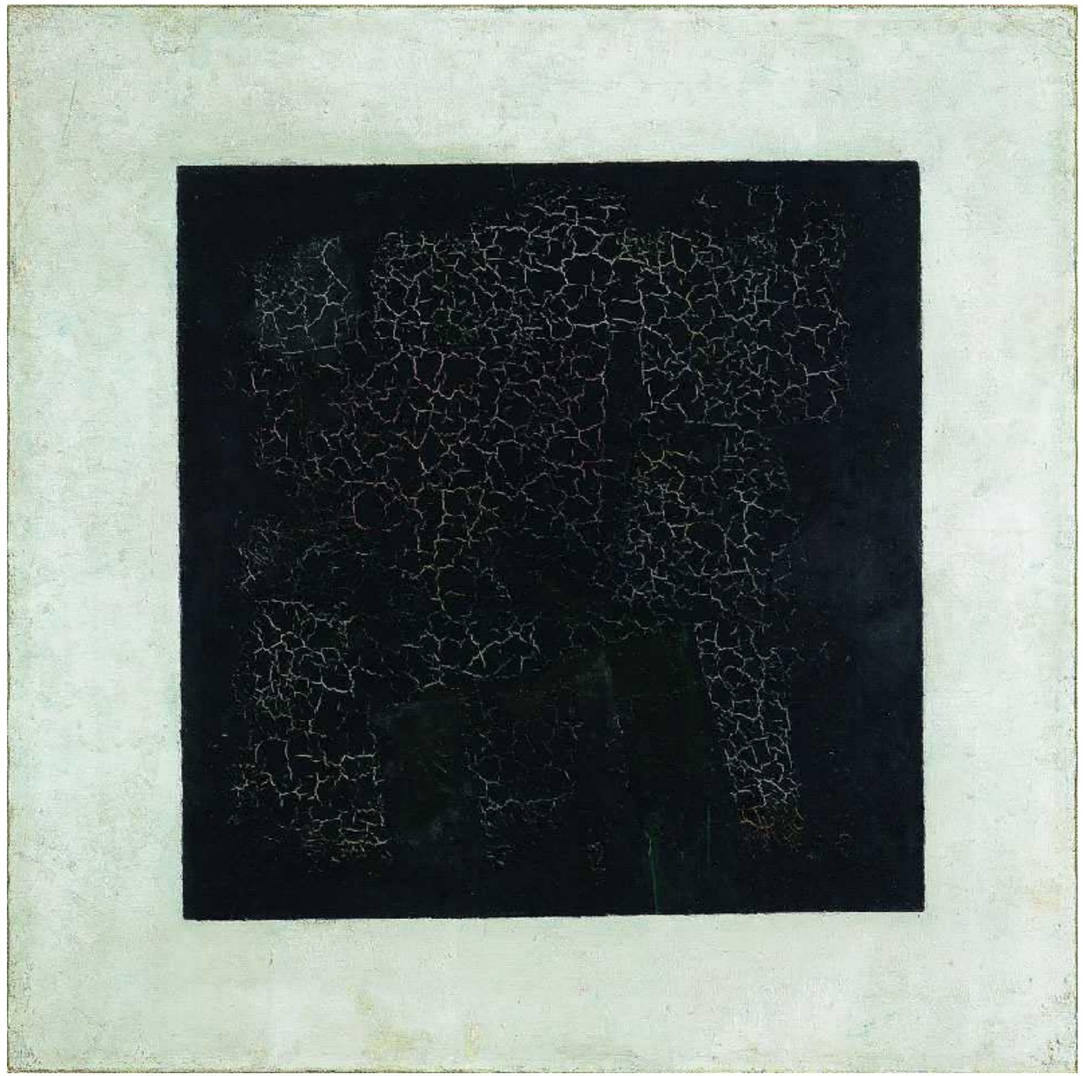
Marcel Duchamp, *Nude Descending a Staircase,* (1912).

CUBISM - JUAN GRIS



Juan Gris, *Violin and Fruit-Dish,* (1924).

SUPREMATISM - KAZIMIR MALEVICH

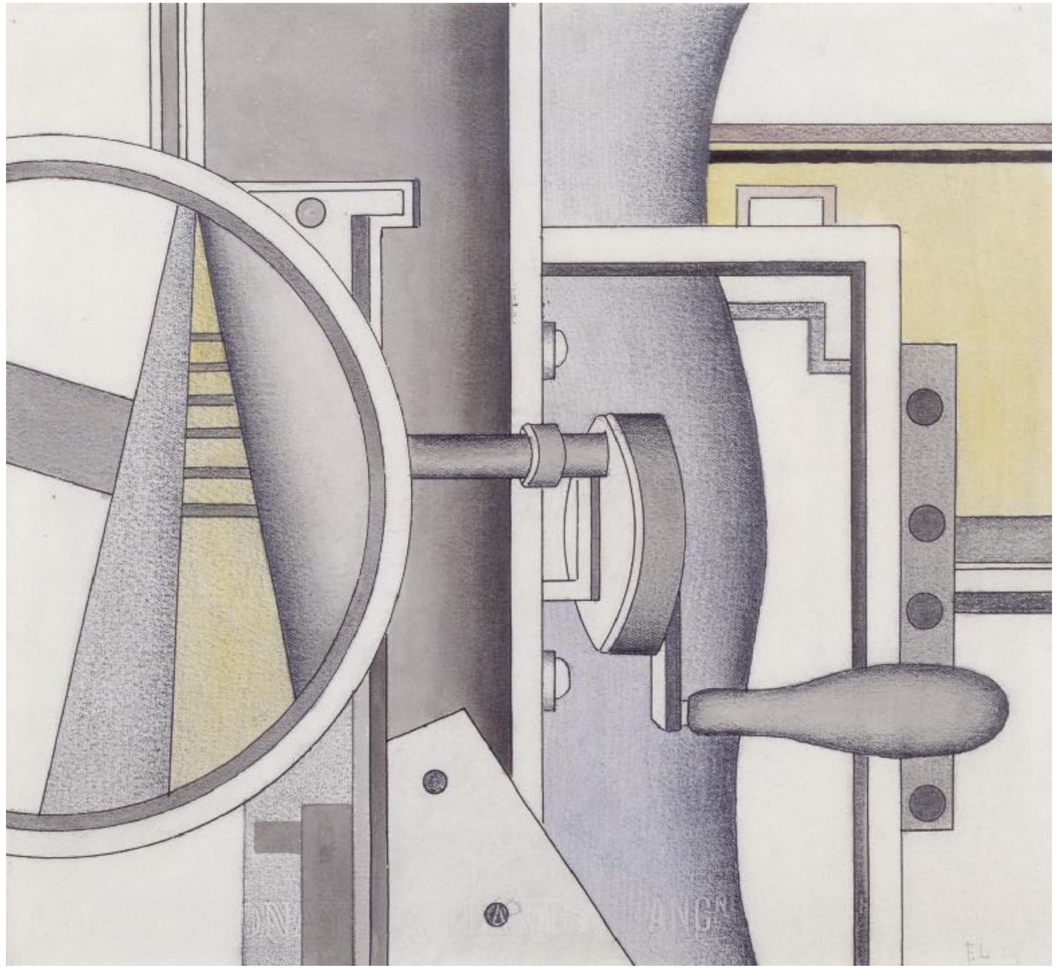


Kazimir Malevich, *Black Square,* (1913).



Kazimir Malevich, *Supremus,* (1915 or 1916).

CUBISM - CONSTRUCTIVISM - FERNARD LÉGER



Fernand Léger, *Mechanical Elements,* (1926).



Fernand Léger, *Two Women Holding Flowers,* (1954).

GEORGE GROSZ



George Grosz, *Metropolis,* (1916-1917).



George Grosz, *Tatlinesque Diagram,* (1920).

GEORGE GROSZ

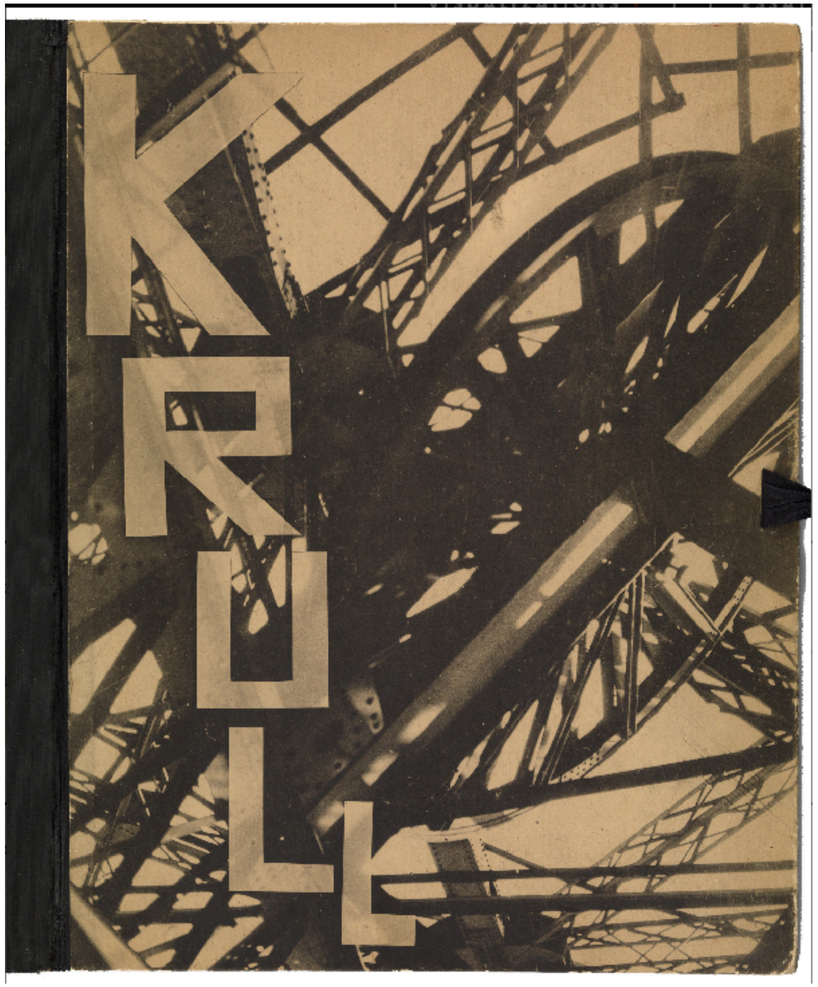


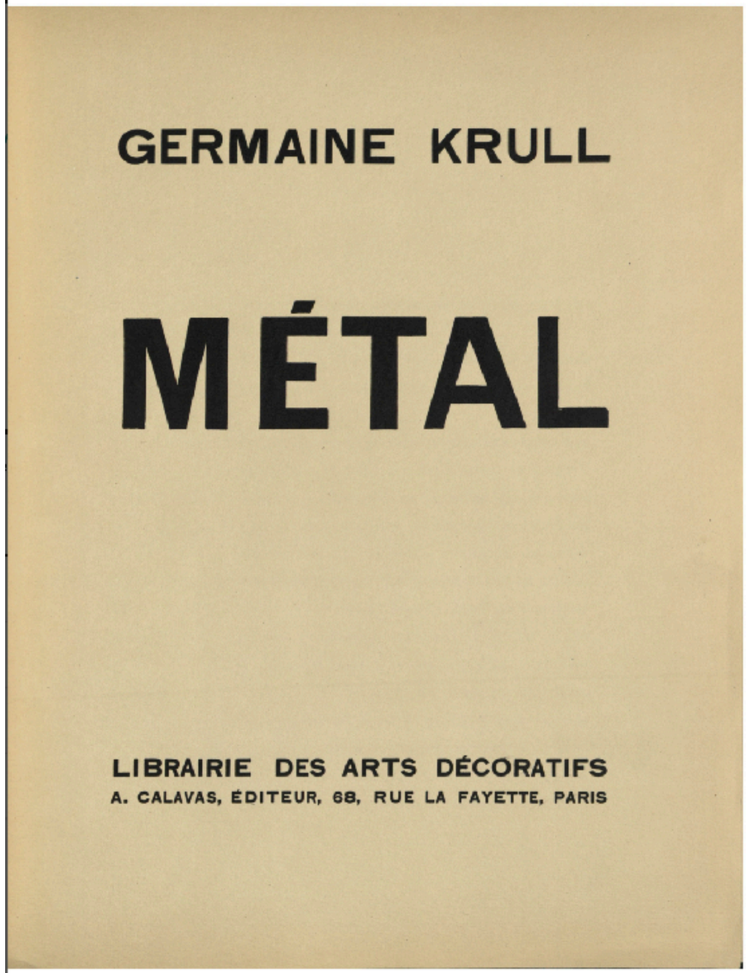
George Grosz, *Twilight (verso: Study for the Central Figure of "Twilight"),* (1922).

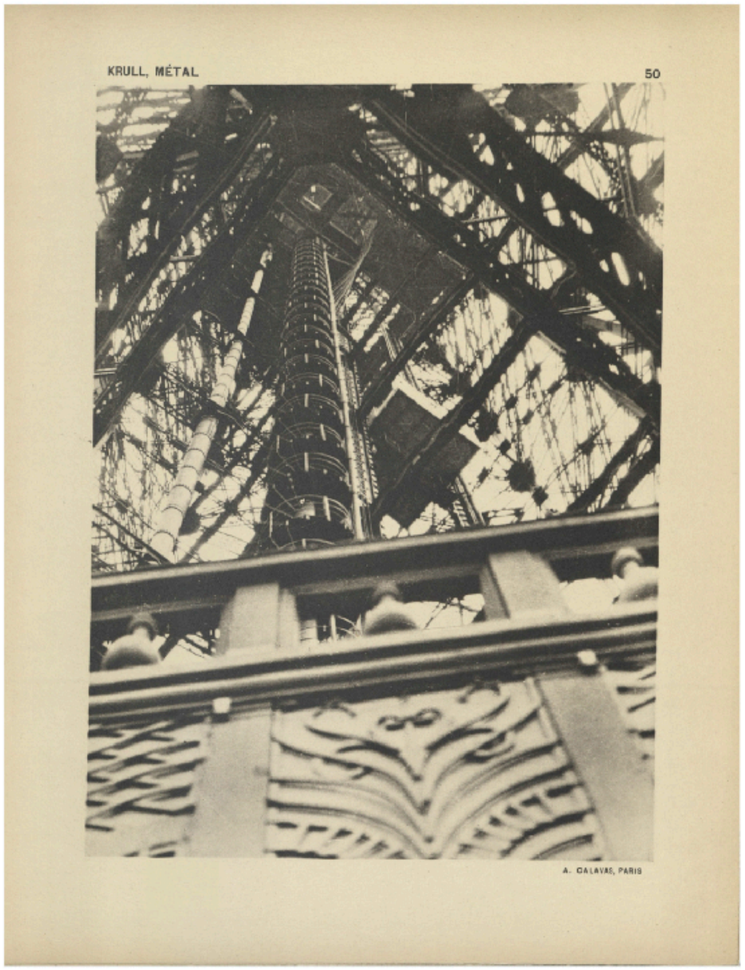


George Grosz, *Street Scene (Kurfürstendamm),* (1925).

GERMAINE KRULL - NEW VISION

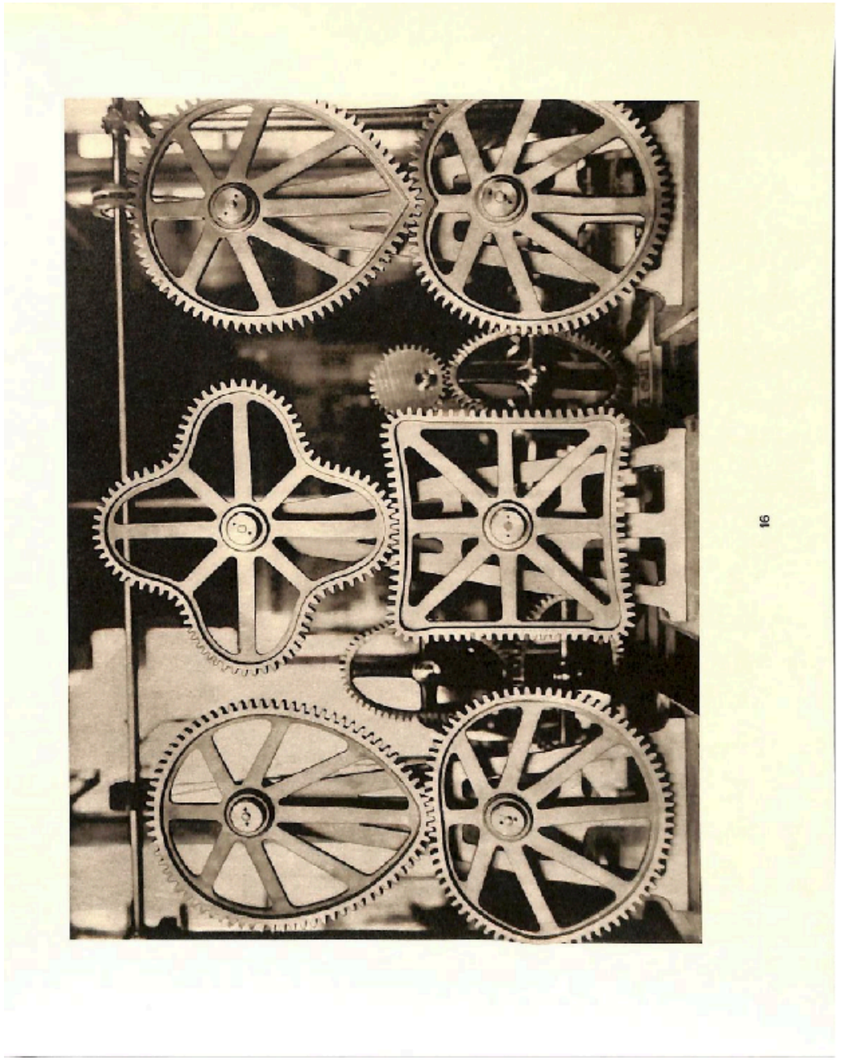


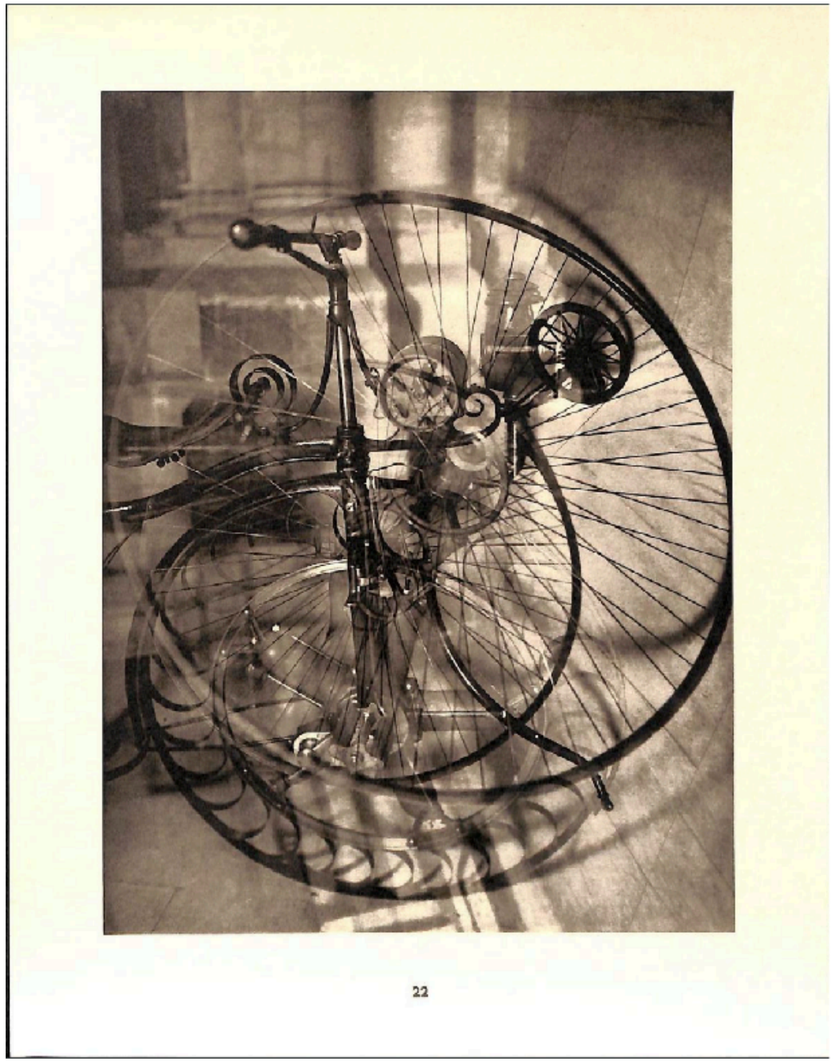




Germaine Krull, *Metal,* (1928).

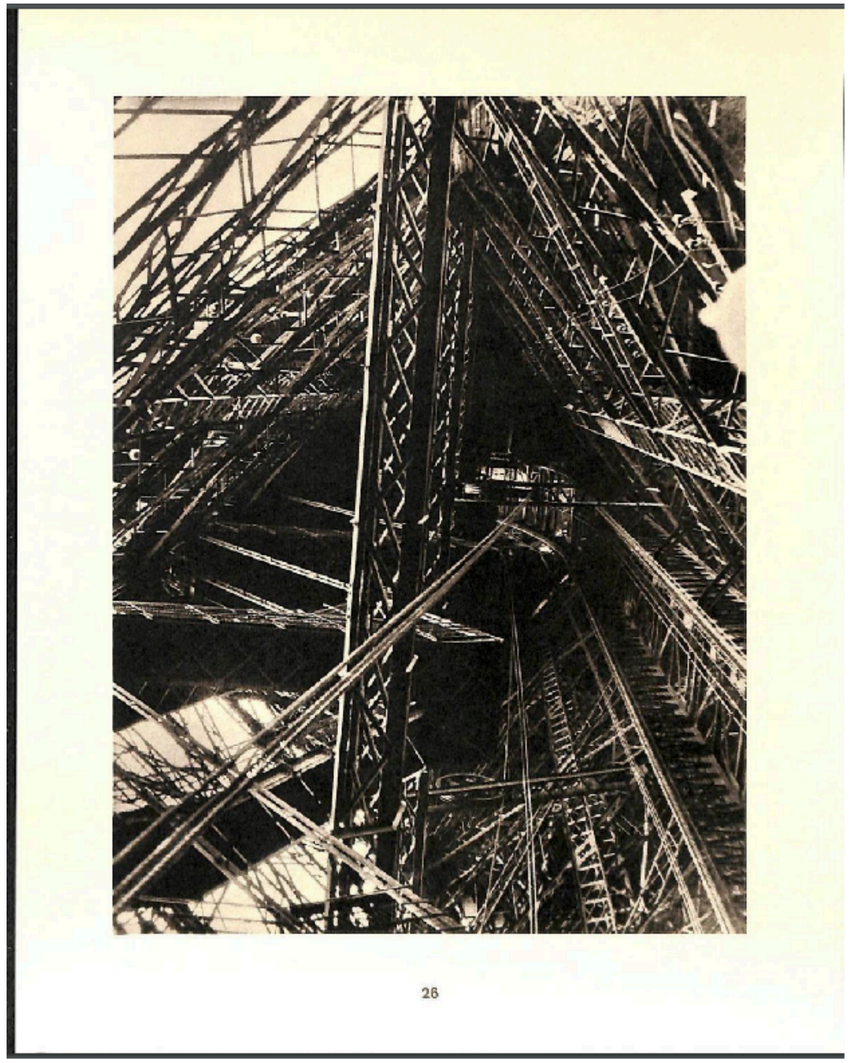
GERMAINE KRULL - NEW VISION





Germaine Krull, *Metal,* (1928).

GERMAINE KRULL - NEW VISION





Germaine Krull, *Metal,* (1928).

DADA - RAOUL HAUSMANN

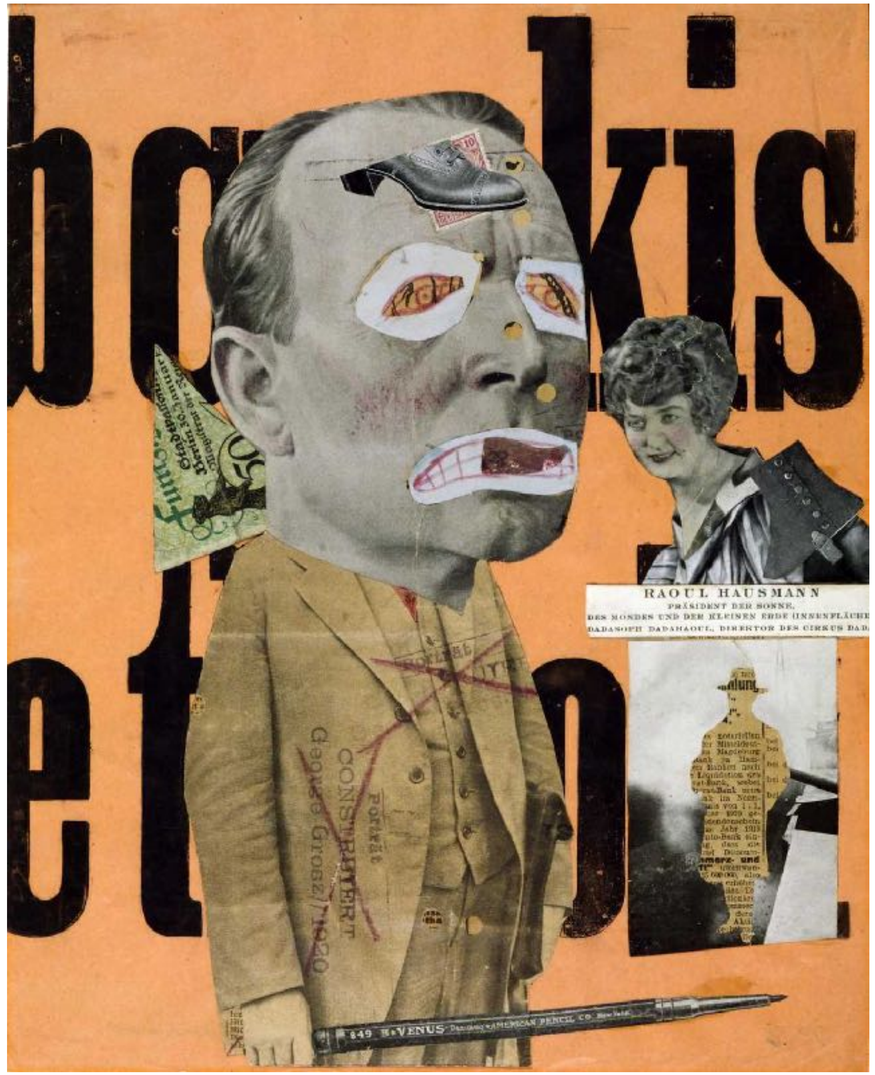


Raoul Hausmann, *Dada Cino,* (1920).



The climax of Berlin Dada was the International Dada Fair of 1920, the central symbol of which was an effigy of a German officer with the head of a pig that hung from the ceiling.

DADA - RAOUL HAUSMANN



Raoul Hausmann, *The Art Critic,* (1919-1920).



Raoul Hausmann, *ABCD* (self-portrait)*,* (1920s).

DADA - HANNAH HÖCH



Hannah Höch, *Untitled (Dada),* (1922).



Hannah Höch, *Indian Dancer: From an Ethnographic Museum,* (1930).

DADA - HANNAH HÖCH



Hannah Höch, *Cut with the Kitchen Knife,* (1919-1920).



Hannah Höch, *Album (Scrapbook),* (1933).

DADA - HANNAH HÖCH



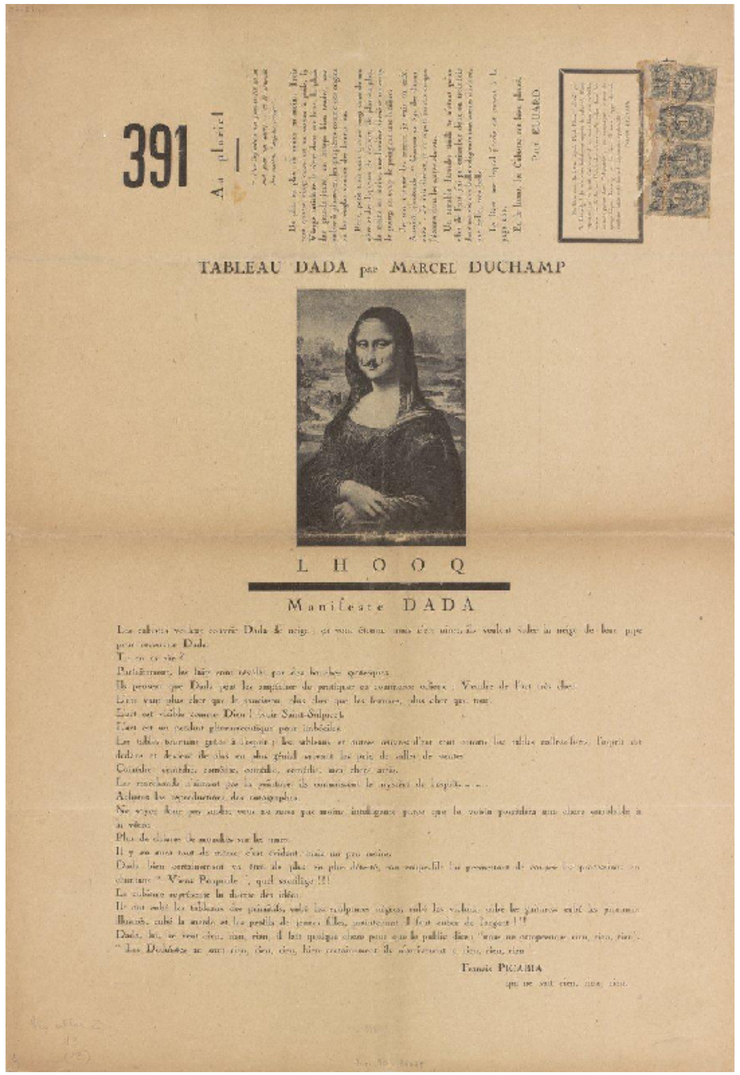


Hannah Höch, *Album (Scrapbook),* (1933).

DADA - MARCEL DUCHAMP

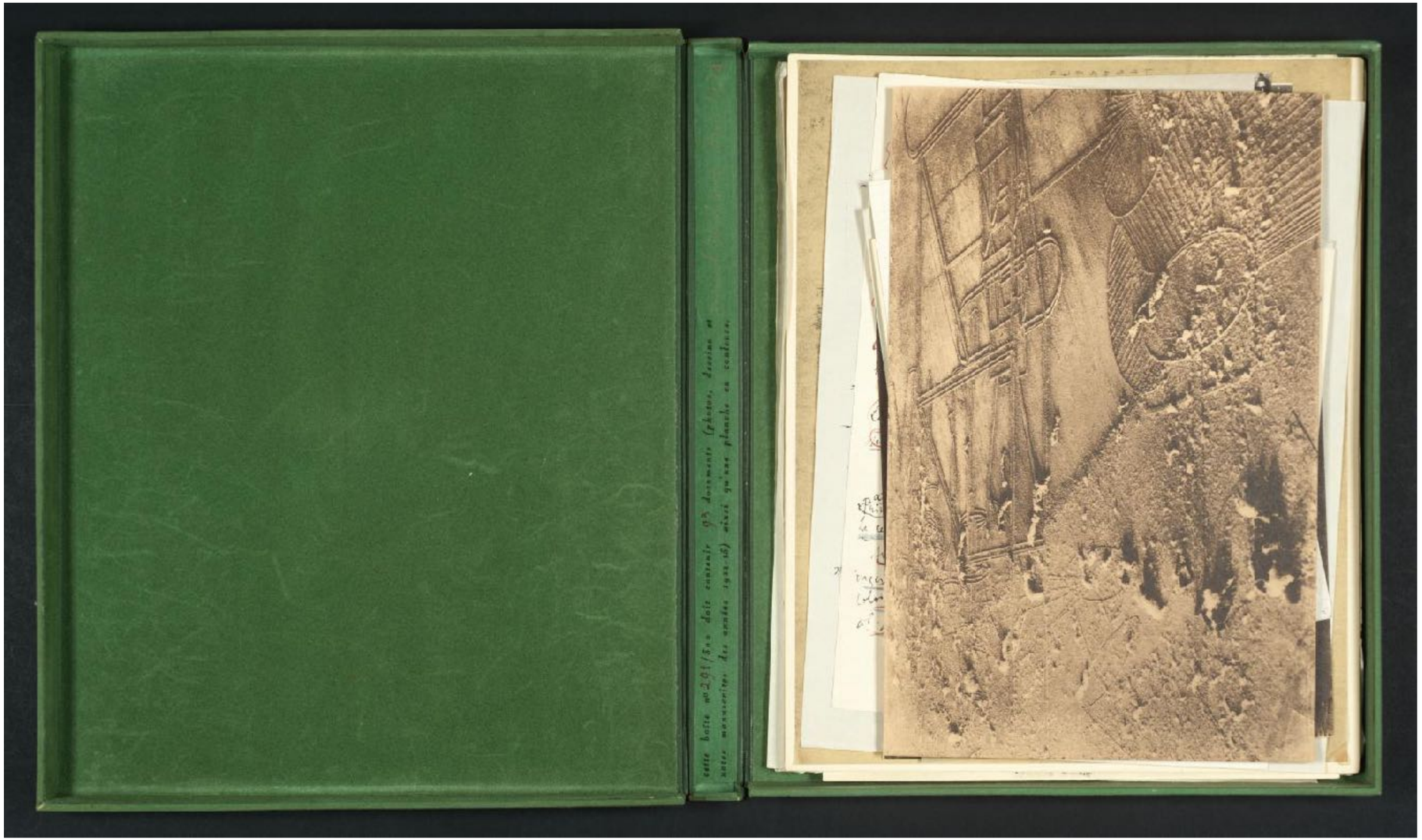


Marcel Duchamp, *Fountain,* (1917).



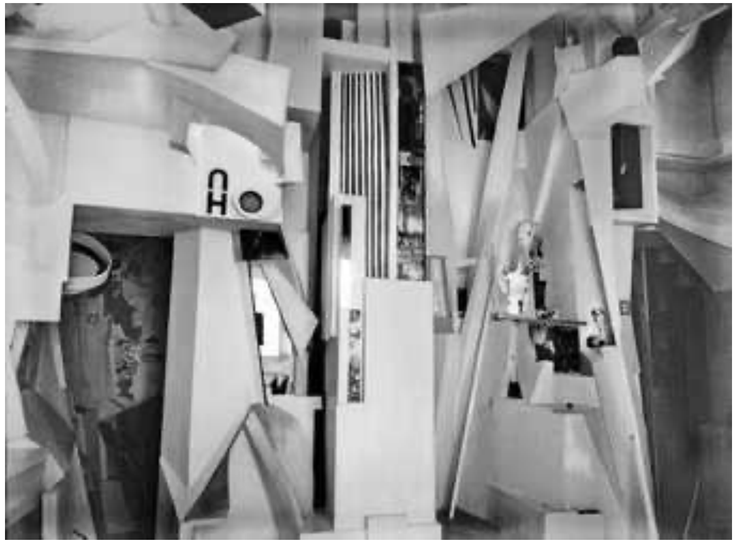
Marcel Duchamp, (1920).

DADA - MARCEL DUCHAMP



Marcel Duchamp, *The Bride Stripped Bare by her Bachelors Even (The Green Box),* (1934).

DADA - KURT SCHWITTERS







Kurt Schwitters, *Merzbau,* (1933).

SURREALISM - MAX ERNST



Max Ernst, *Celebes,* (1921).



Max Ernst, *Red Birds,* (1926).

SURREALISM - RENÉ MAGRITTE



René Magritte, *The Lovers II,* (1928).

SURREALISM - RENÉ MAGRITTE



René Magritte, *The Treachery of Images,* (1929).

SURREALISM - SALVADOR DALÍ



Salvador Dalí, *Rostro del Gran Masturbador. The Great Masturbator,* (1929).



Salvador Dalí, *Lobster Telephone,* (1938).

SURREALISM - CLAUDE CAHUN



Claude Cahun, (1920).



Claude Cahun, (1927).

SURREALISM - CLAUDE CAHUN



Claude Cahun, *British Museum, London, June-July 1936* , (1936).

SURREALISM - CLAUDE CAHUN

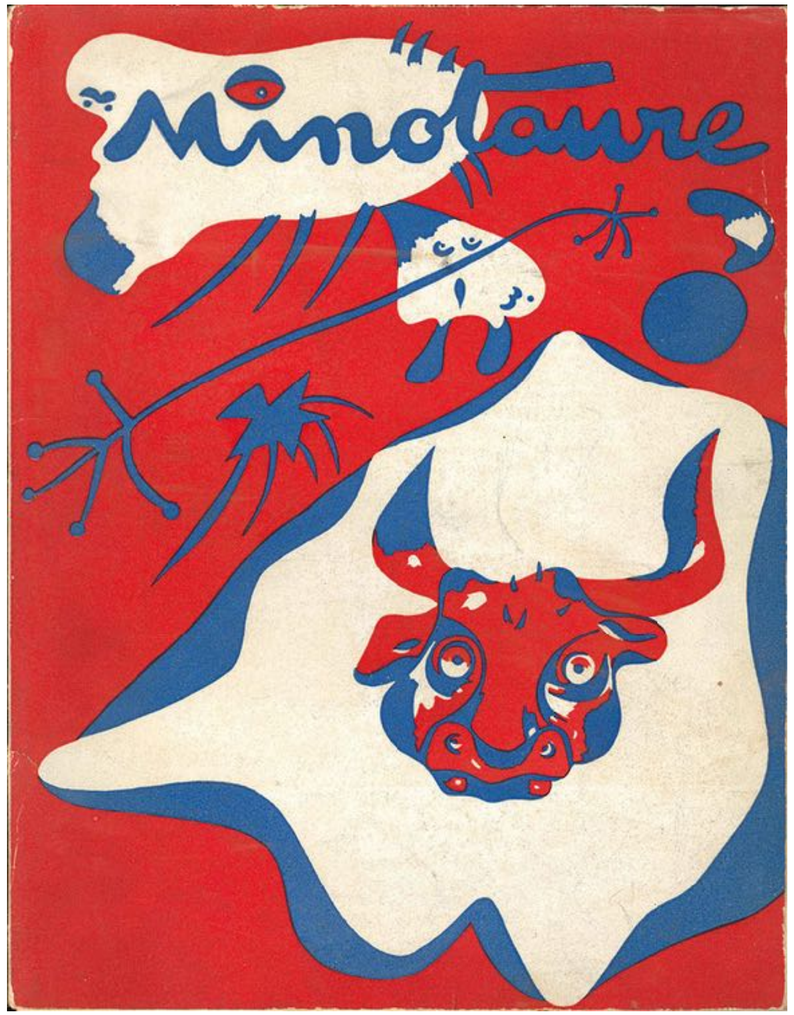


Claude Cahun, (1939).



Claude Cahun, (1939).

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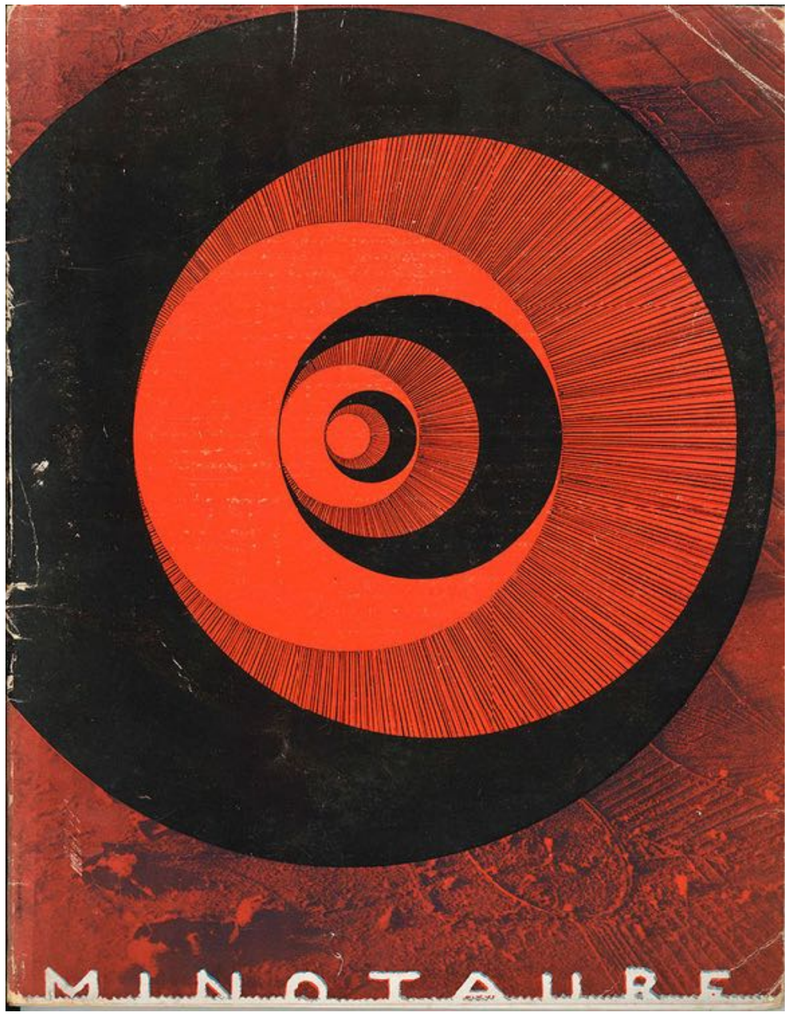
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L'atelier de sculpture.
Sculptures.
Soixante reproductions inédites, constituant un document complet sur les sculptures récentes de Picasso.
Photographies de l'atelier de peinture, de l'atelier de sculpture et des sculptures, par Brassaï.
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LE PROBLÈME DU STYLE ET LES FORMES PARANOÏAQUES DE L'ÉCRITURE. . . . . Dr. Lacan.
DANSES FUNÉRAIRES DOGON. . . . Michel Leiris.
Carnet de route.
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**



SURREALISM - JOAN MIRÓ



Joan Miró, *Characters Next to the Sea,* (1934).



Joan Miró, *Black and White Series,* (1938).

SURREALISM - MERET OPPENHEIM



Meret Oppenheim, *Object.* Paris, (1936).

SURREALISM - YVES TANGUY



Yves Tanguy, *A Thousand Times,* (1933).



Yves Tanguy, *The Invisibles,* (1951).

SURREALISM - LEE MILLER

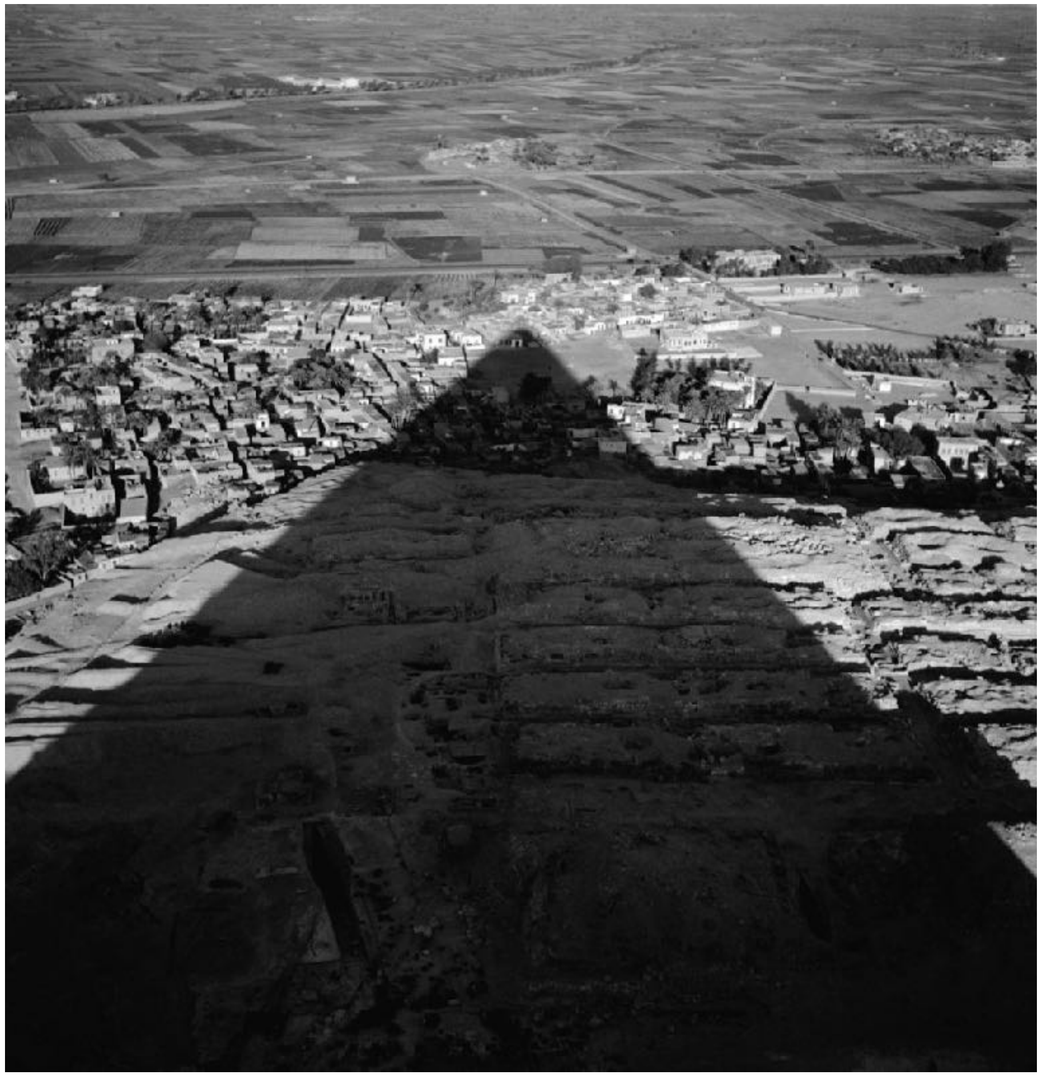


Lee Miller, *Untitled (Exploding Hand) Guerlain Parfumerie, Paris,* (1931).



Lee Miller, *Lee Miller (Mirror Series) Downshire Hill, Hampstead, London,* (1946).

SURREALISM - LEE MILLER



Lee Miller, *From the top of the Great Pyramid, Giza, Egypt,* (1937).



Lee Miller, *Portrait of Space, Al Bulwayeb, near Siwa, Egypt,* (1937).

SURREALISM - DORA MAAR

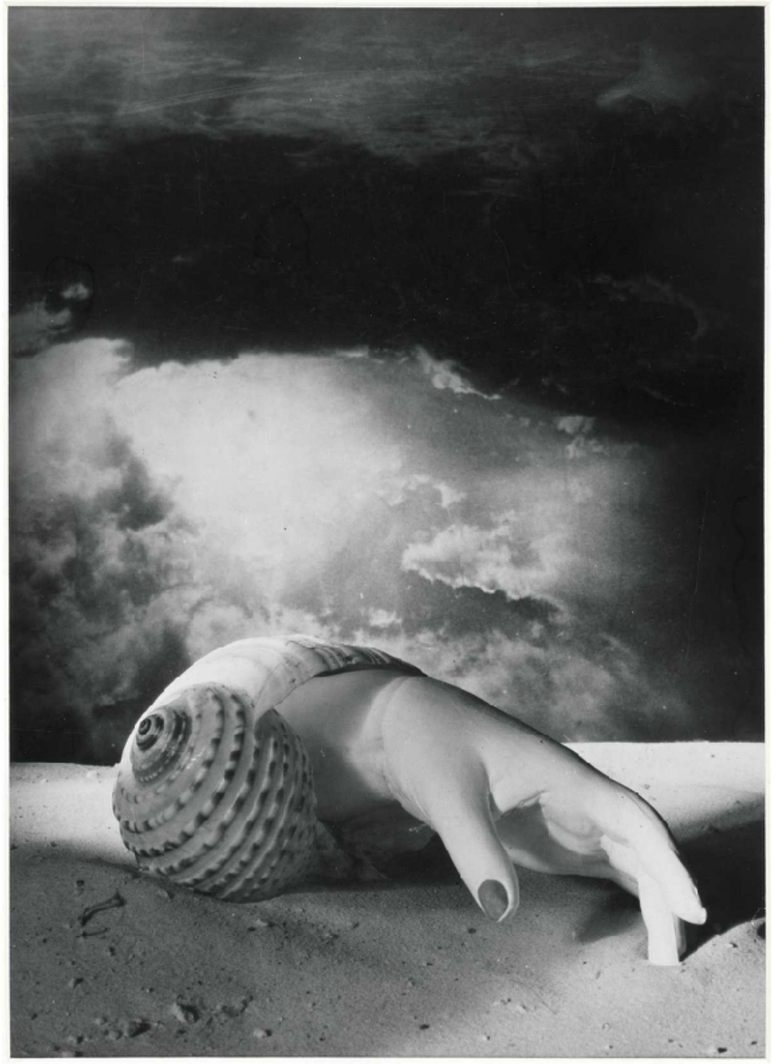


Dora Maar, *Man looking inside a sidewalk inspection door, London,* (1935).



Dora Maar, *Portrait d'Ubu,* (1936).

SURREALISM - DORA MAAR



Dora Maar, *Untitled (Hand-Shell),* (1934).



Dora Maar, *Model in Swimsuit,* (1936).

SURREALISM - DOROTHEA TANNING



Dorothea Tanning, *Eine Kleine Nachtmusik,* (1943).

SURREALISM - DOROTHEA TANNING



Dorothea Tanning, *Nue couchée,* (1969-1970).

SURREALISM - EILEEN AGAR



Eileen Agar, *The Reaper,* (1938).

SURREALISM - EILEEN AGAR

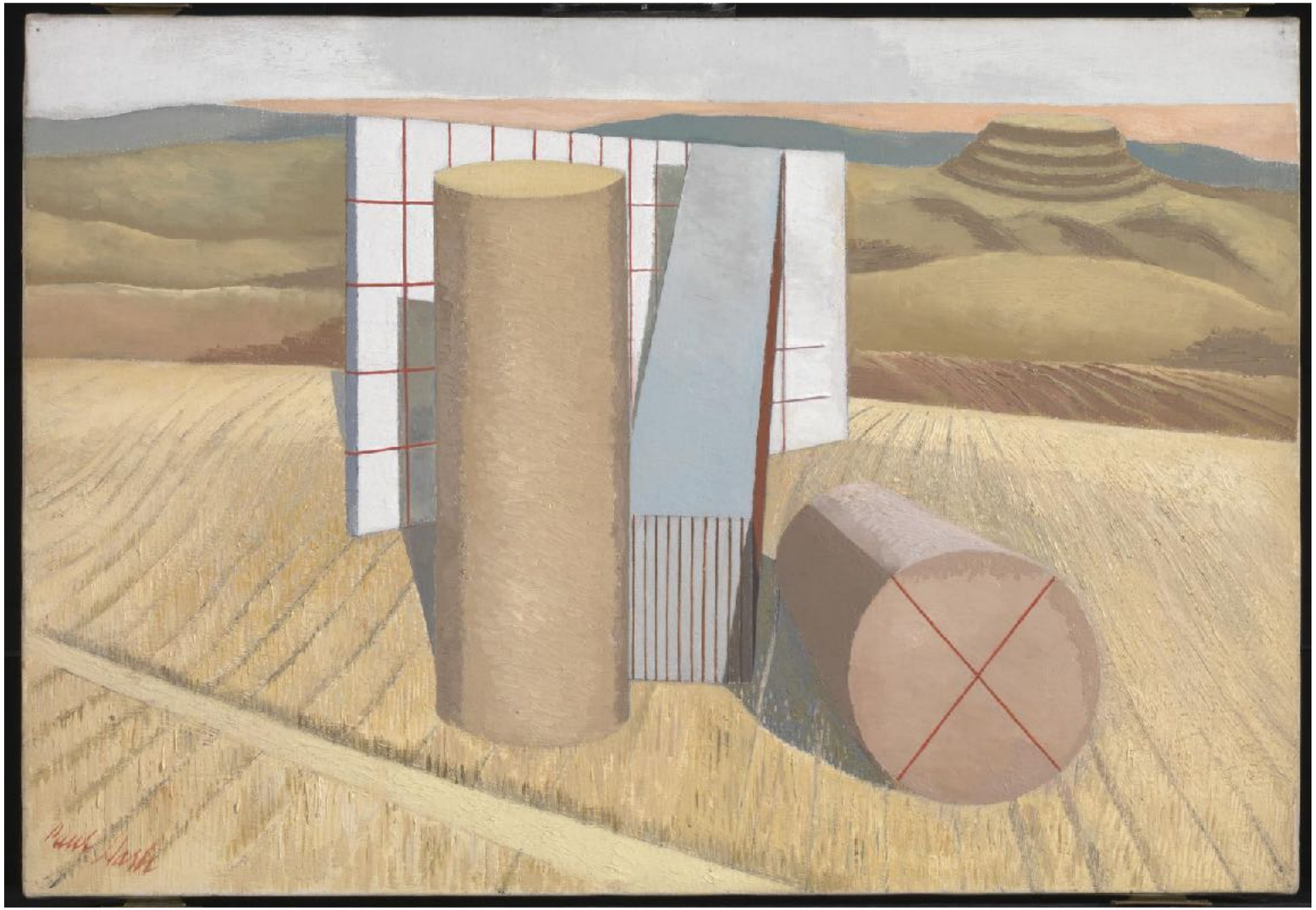


Eileen Agar, *Angel of Anarchy,* (1936-40).



Eileen Agar, *Marine Object,* (1939).

SURREALISM - PAUL NASH



Paul Nash, *Equivalents for the Megaliths,* (1935).

SURREALISM - PAUL NASH



Paul Nash, *Swanage,* (1936).

SURREALISM - PAUL NASH

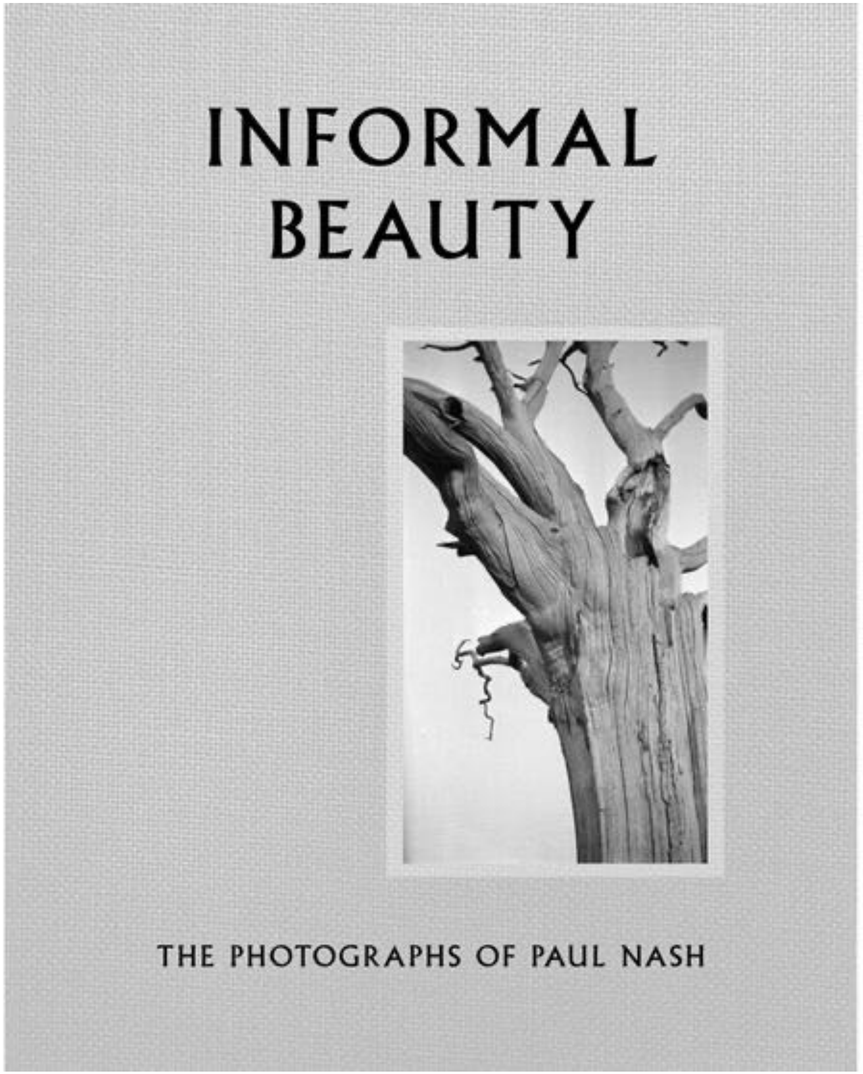


Paul Nash, *Totes Meer (Dead Sea),* (1940-1941).

SURREALISM - PAUL NASH

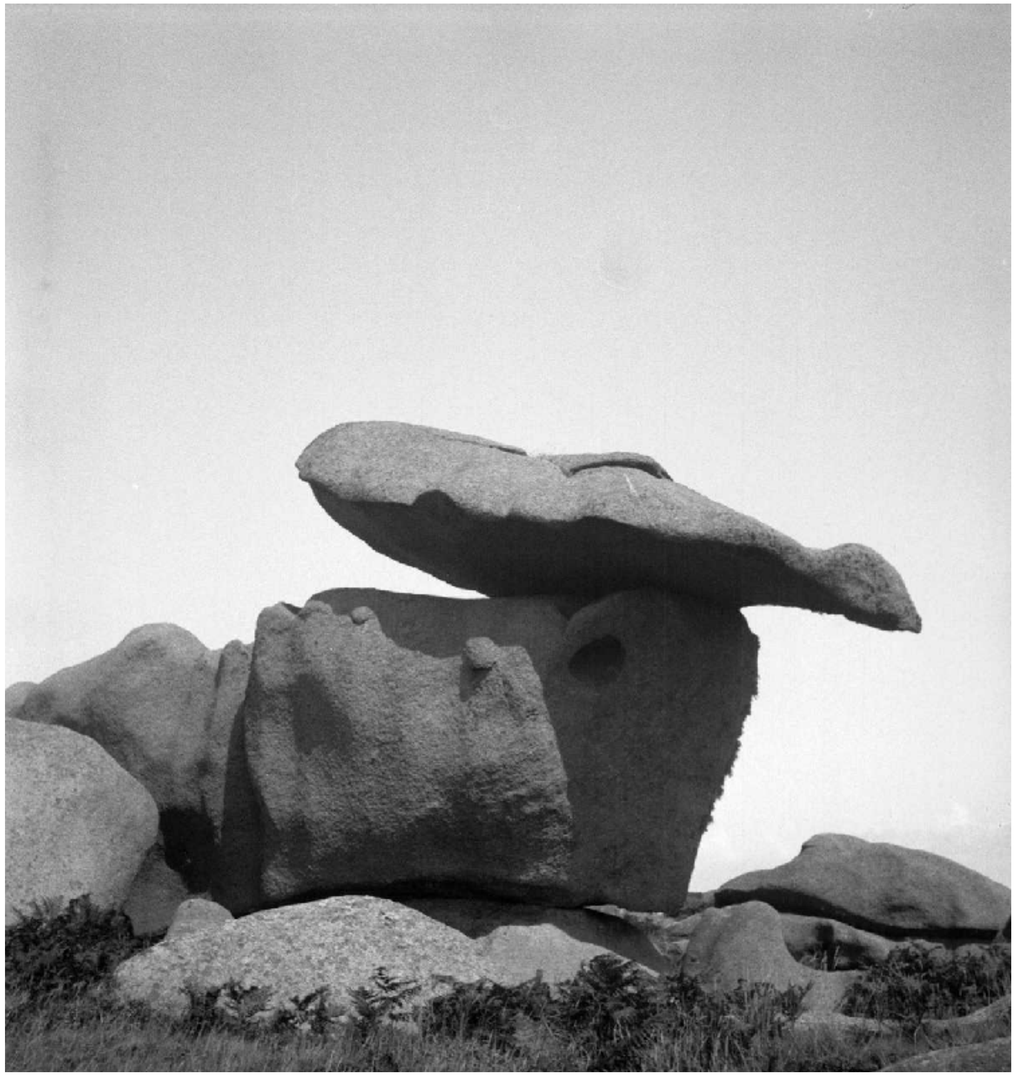


Paul Nash, *Rocks, Avebury Sentinel,* (1933).

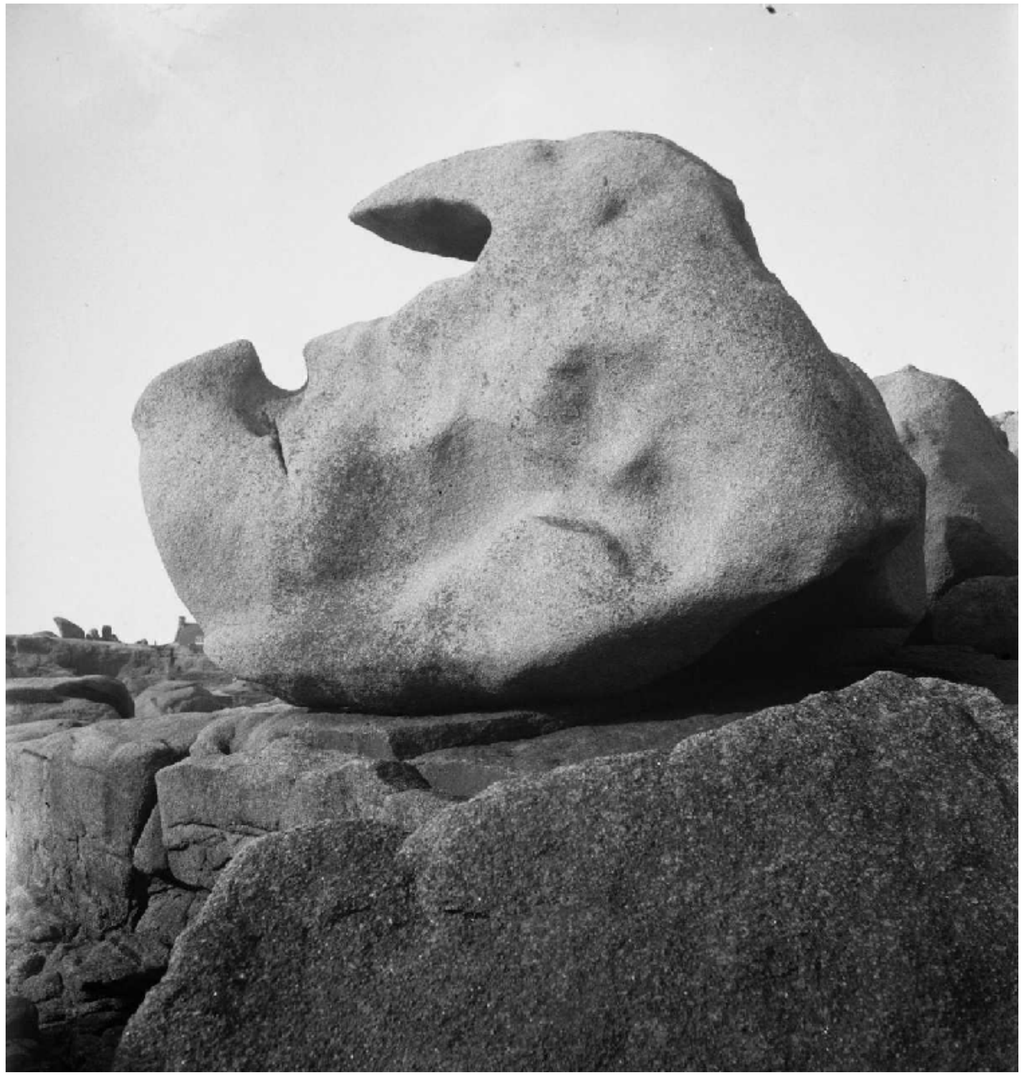


Paul Nash, *Informal Beauty.*

SURREALISM - EILEEN AGAR



Eileen Agar, *Rocks, Ploumanach,* (1936).



Eileen Agar, *Rockface, Ploumanach,* (1936).

SURREALISM - WIFREDO LAM

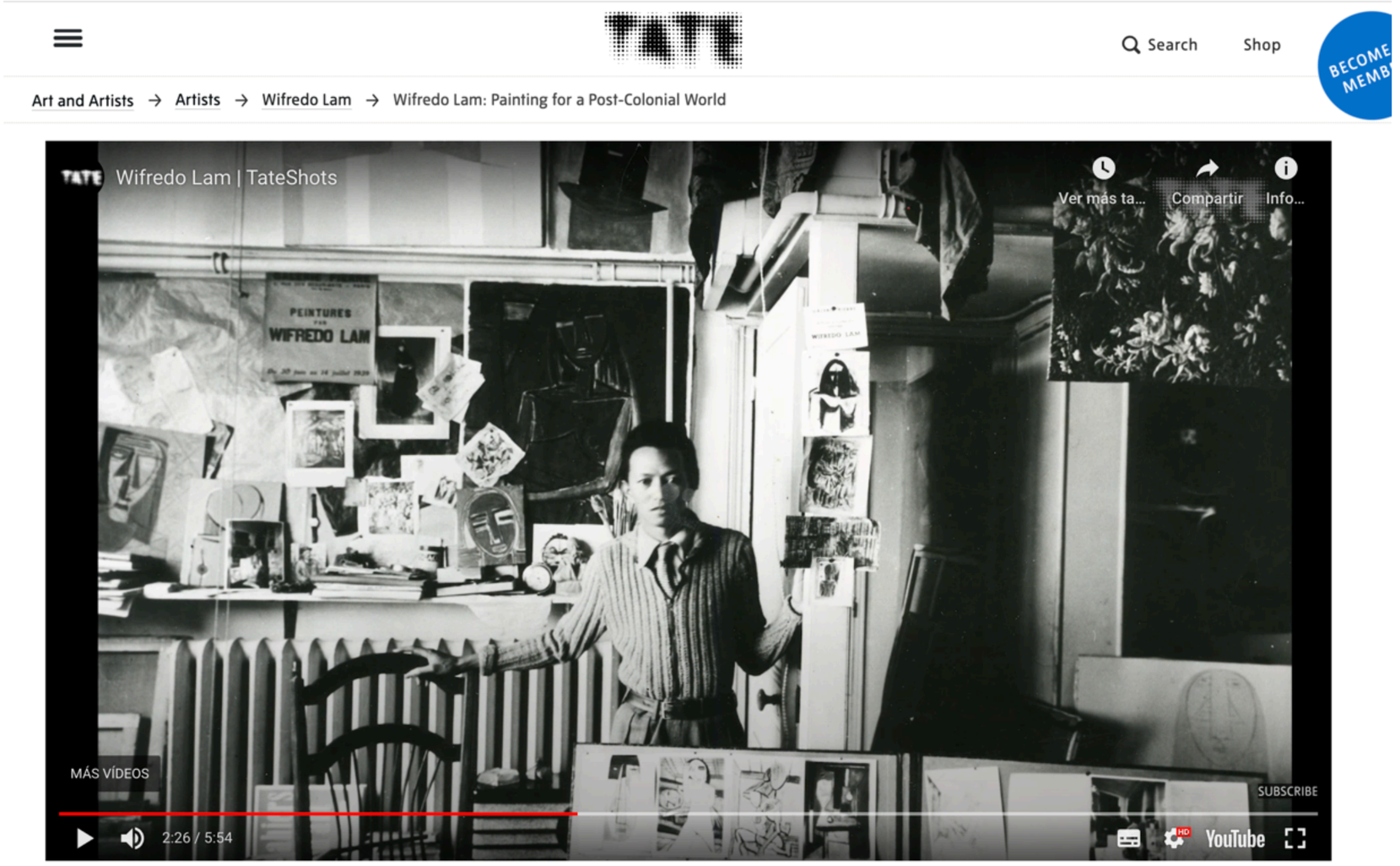


Wifredo Lam, *La Jungla (The Jungle),* (1943).



Wifredo Lam, *Ibaye,* (1950).

SURREALISM - WIFREDO LAM



ACTIVITY

Activity - 10min.

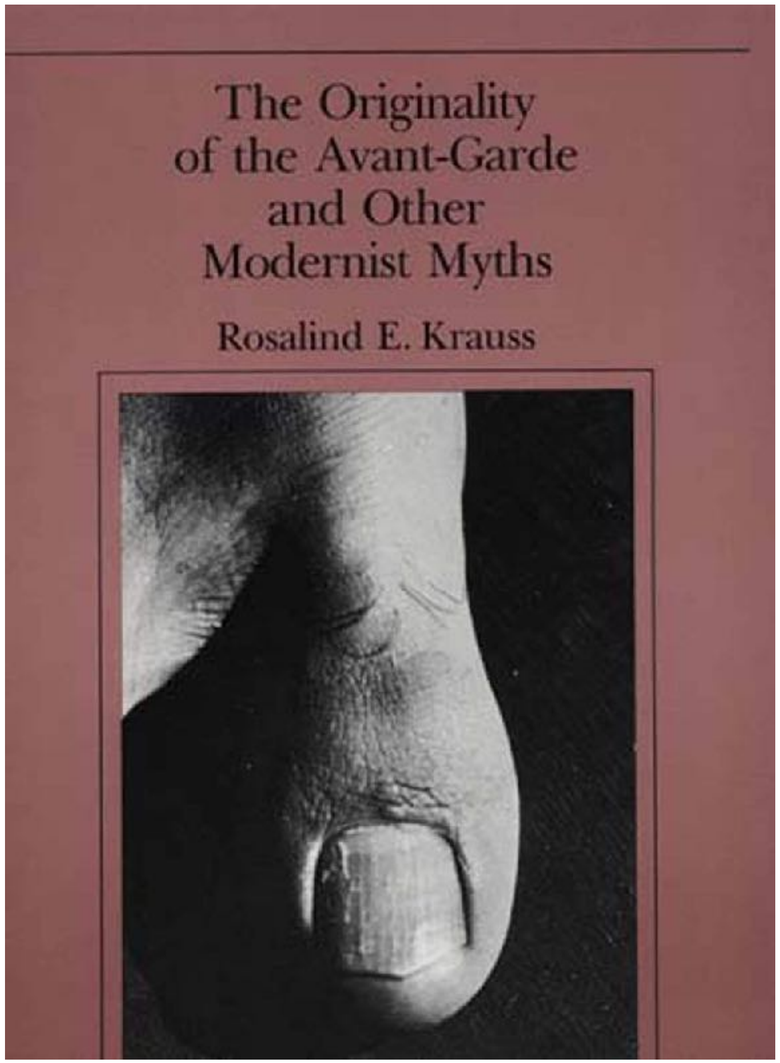
We have seen that manifestos can be understood as a type of ethics.
-What is your work ethics?
-Write down the name of 1 or 2 artists that you admire.
-Write 3 short sentences regarding your beliefs, work and practice.
-Who is your practice influenced by?
-What do you believe in as a practitioner?

ACTIVITY

Activity - 10min.

-Write down one thing that you have learned today and share that idea and discuss it with your group.
-Do you see how your own worldview impacts your practice?

BOOKS



First published in 1986.

SUMMARY

Some of the ideas that we discussed today are:

- Engaging with the World Different through a diversity of approaches as seen in Manifestos, and the avant-gardes.

- Exploring your worldviews and how those apply within your practice.

NEXT SESSION

Session 8 - Tue 19 Nov 2024

Tutorials.

THANK YOU

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