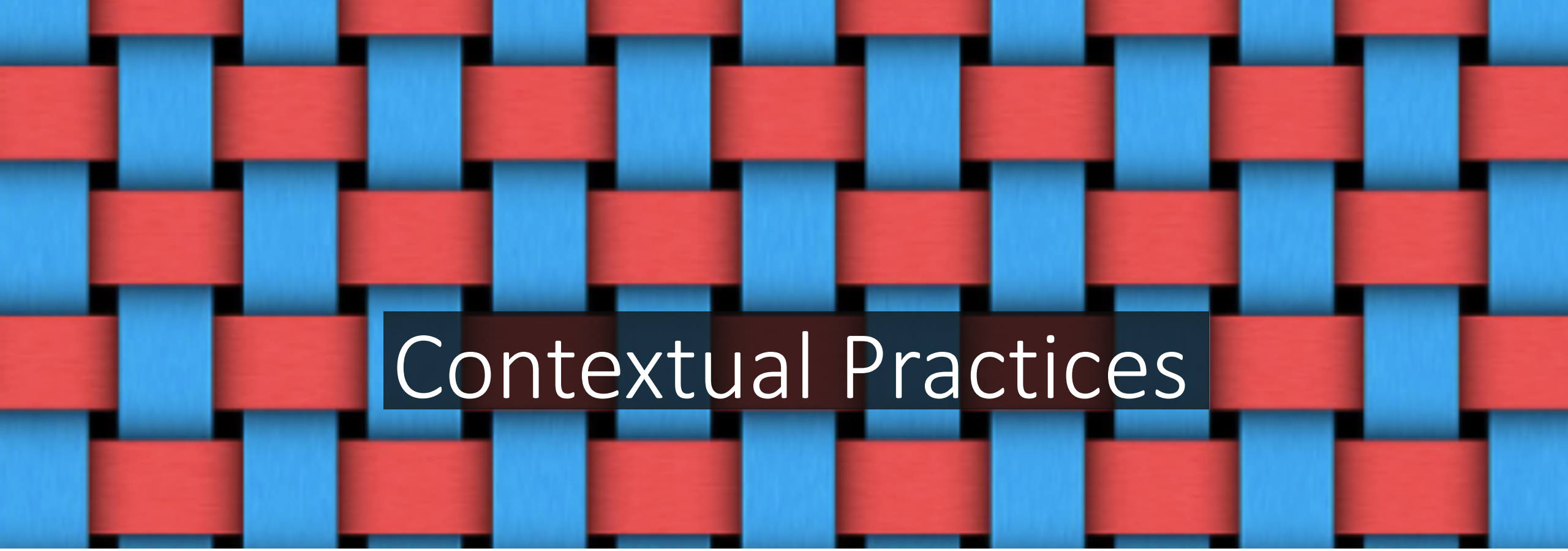


Contextual Practices

Lecture 1: THINGING THE THING

Dr Julia Lockheart and Gwen Beynon
Swansea College of Art, UWTSD
2018

Task:

Write a poem in 5 minutes!

Haiku

5 syllables
7 syllables
5 syllables

Basho Matsuo (1644-1694)



An old silent pond...
A frog jumps into the pond,
splash! Silence again.

Autumn moonlight-
a worm digs silently
into the chestnut.

In the twilight rain
these brilliant-hued hibiscus -
A lovely sunset.

Things are interdependent

They are not alone!

They are connected to networks of society and culture

Things

Things are stable and fixed

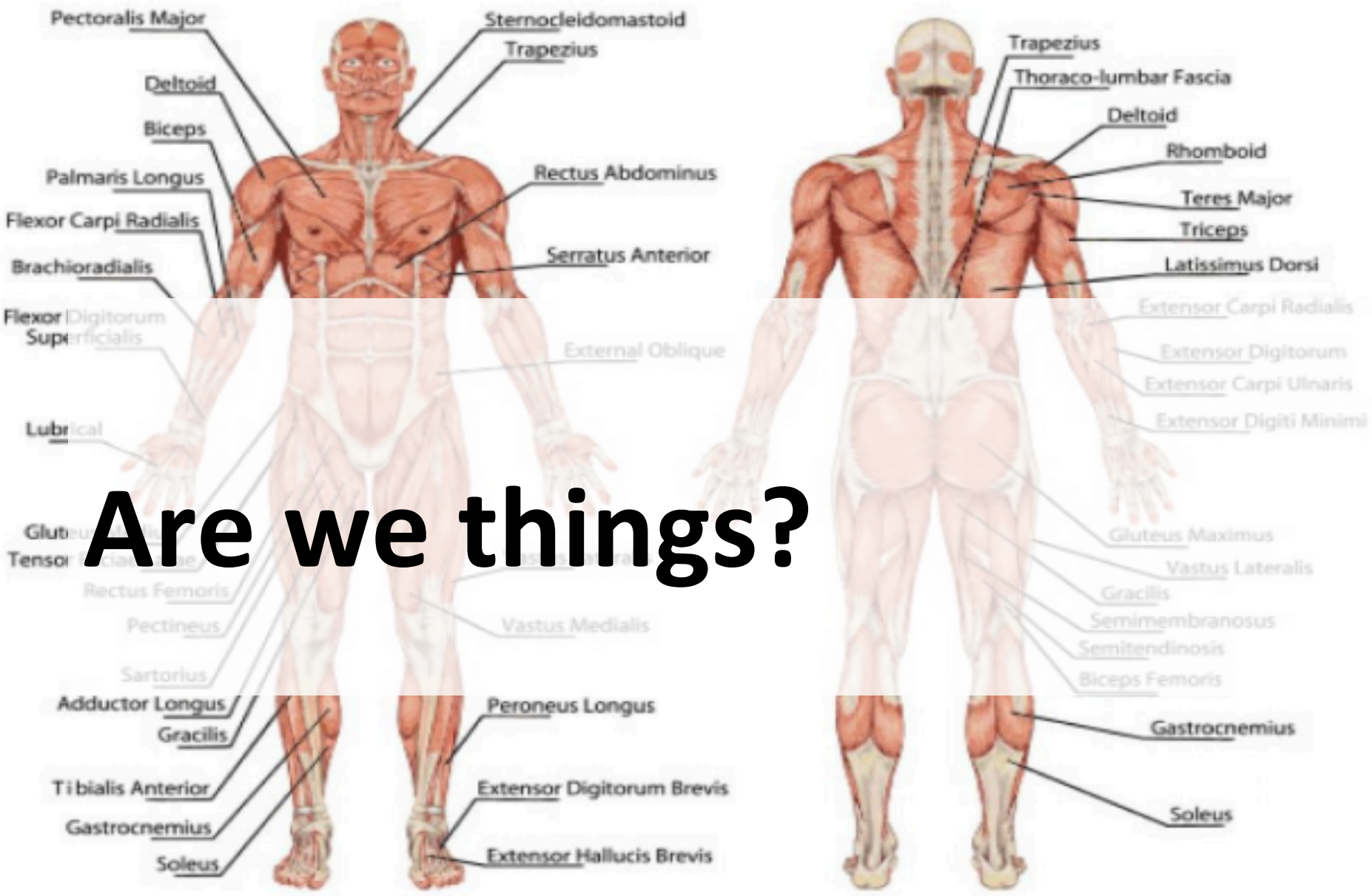
Things attract

Things repulse

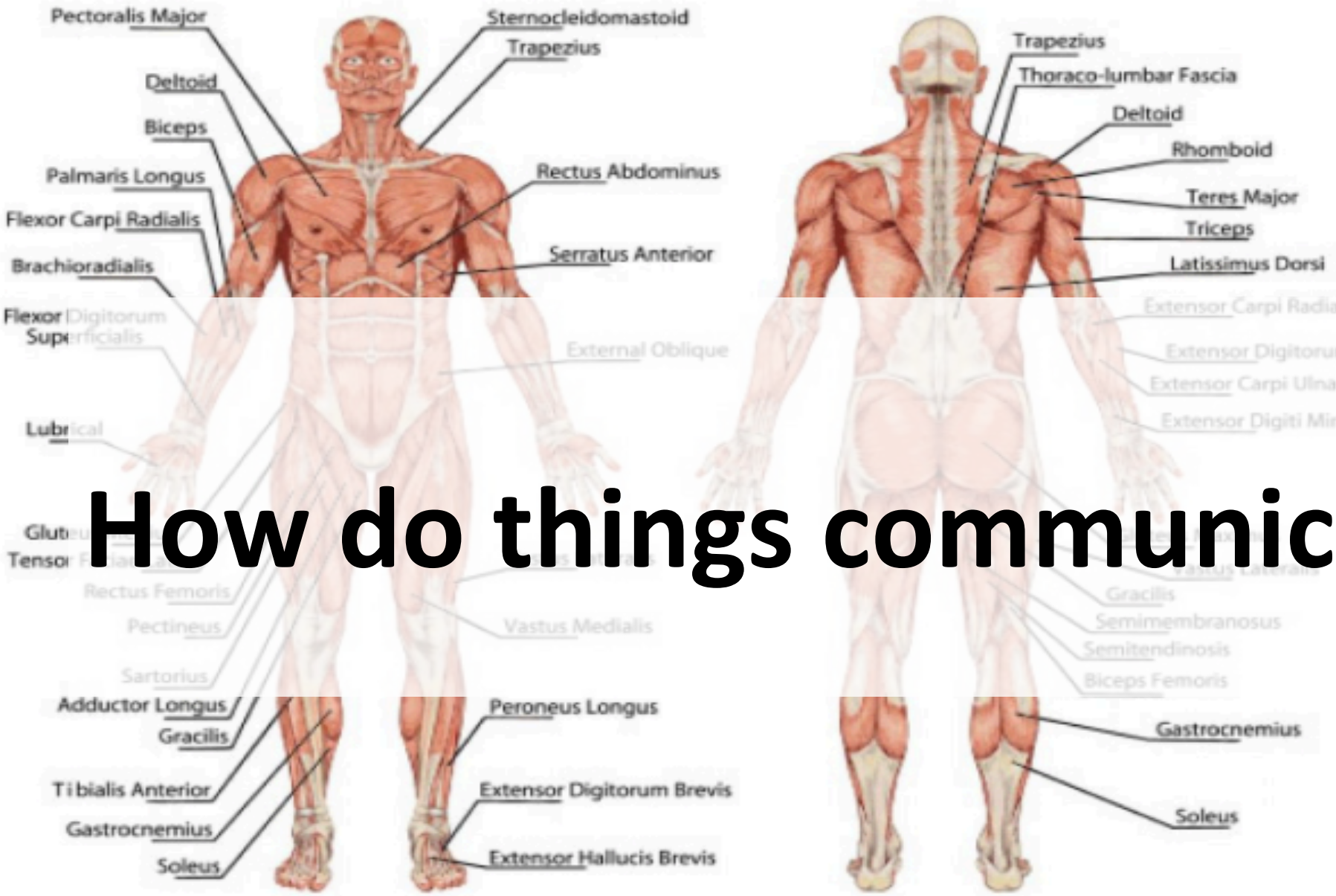
Things fall and rise

Things disappear, dry out, get wet, change and reappear

They rot, decay, erode into sand.



Are we things?



How do things communicate?


mother
she
breast
need
has
delicate
to
not
let
your
sleep
there
take
must
boy
honey
language
sausage
death
from
rust
cook
this
repulsive
me
milk
out
above
moon
like
behind
head
said
ship
smooth
read
blow
egg
stare
juice
rock
hit
moan
lather
never
petal
drool
friend
the
sun
rain
and
am
bed
play
some
produ
mean



A Language of Things

A Language of Relationships

Ferdinand De Saussure

1857-1913

Swiss professor of linguistics

Asked the question: How do languages work?

How do they communicate meaning?



Language as a sign-system



- For Saussure, language is a system of signs
- The sign can be split into two components,

The signifier	**The signified**
the sign itself (what you see/hear)	what it refers to (the thing or concept)
‘Cat’	Small, furry animal that says ‘miaow’
‘Cath’	
‘Chat’	

- To communicate clearly, the hearer/reader must know the signifier and the signified

Saussure’s key pronouncements:

- The relationship between a signifier and signified is arbitrary
- Meaning is relational
- Language constitutes our world

The relationship between signifier and signified is arbitrary

- There is no ‘natural’ or ‘logical’ connection between a word and its referent.
- NB there are a very few exceptions



Meaning is relational

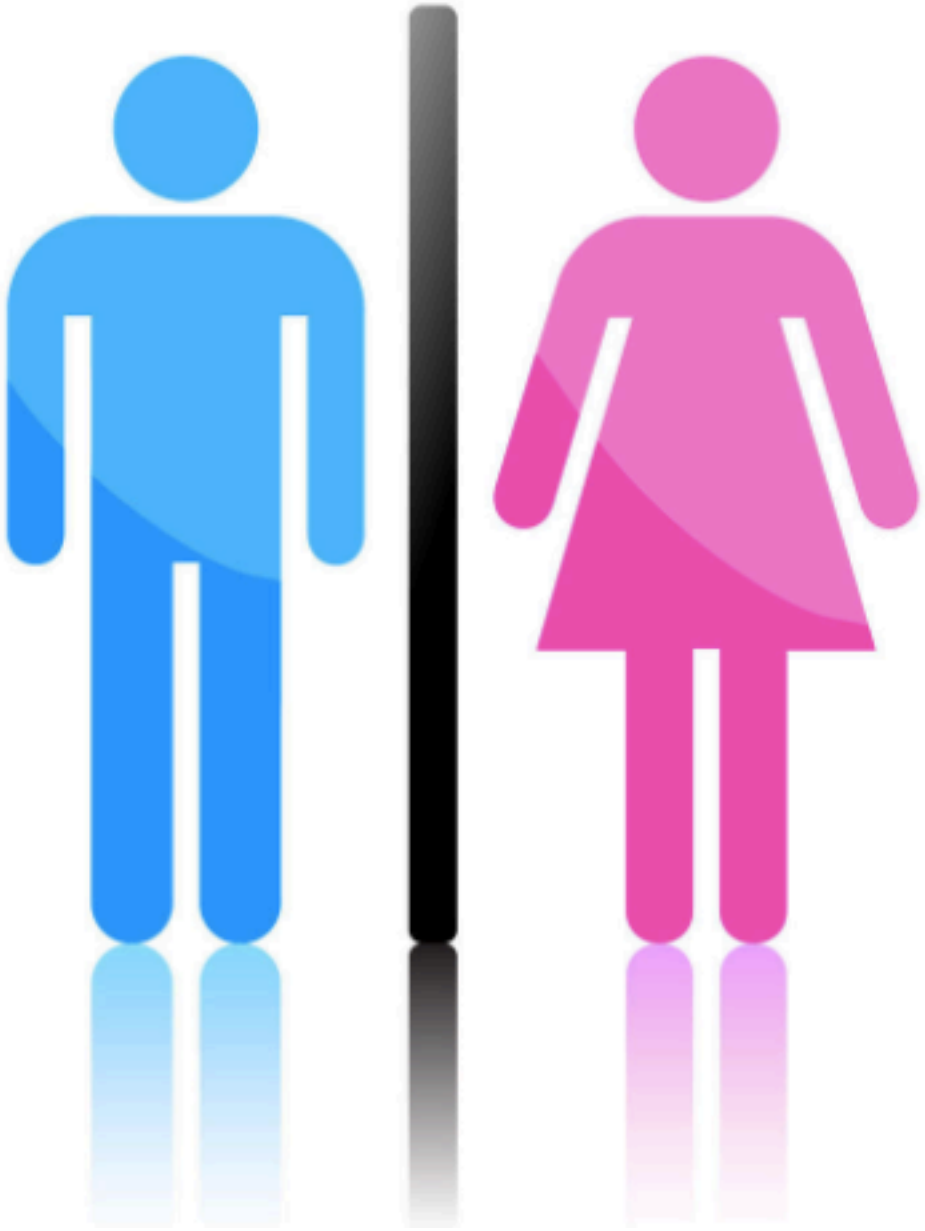




Words can only be explained by using other words:

Eg, what does ‘mansion’ mean in this word chain?

hut – cottage – house – mansion – palace



Meaning is relational

Some words gain their meaning in relation to their opposite (binary disctinctions)

Eg, What does **‘man’** mean?
What does **‘day’** mean

Meaning constitutes our world

- Language does not simply reflect ‘reality’ or the world ‘out there’
- It constructs a representation of reality
- If you speak Welsh, think of how your Welsh and English sometimes construct the world differently

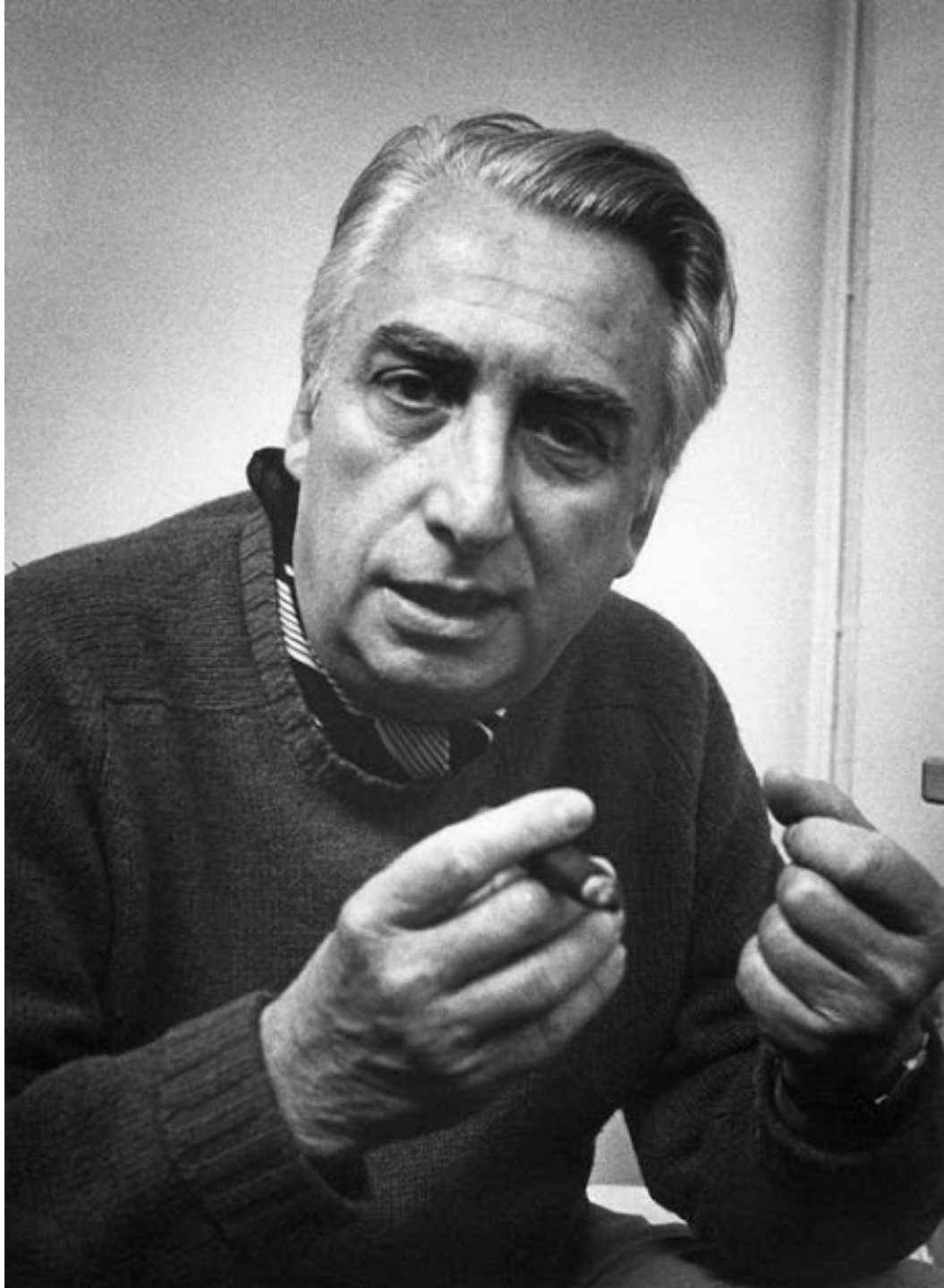
- Saussure’s three pronouncements all stress the ‘constructedness’ of language.
- There is nothing natural about it…
- …even though it may *seem* natural to the people using it.

Roland Barthes

1915-1980

In the 1950s, Barthes borrowed Saussure's ideas from linguistics and used them to analyse everyday culture

His essays were brought together in his book Mythologies (1957)



Roland Barthes

- Barthes developed the concept of signifier and signified:

The signifier **The signified** could be divided into

Denotation (the literal, surface meaning)

Connotation (the secondary, deeper meaning)

The connotations of a signifier are also arbitrary, and culturally based.

-What are the connotations of ‘red’ in your culture?

-What are the connotations of ‘leather jacket’ in Western popular culture?

Roland Barthes and ‘myth’

- Barthes show how the connotations of images can come together to create ‘myth’ –the stories that we believe about ourselves and our culture
- Myths are often created by those in power to support their own values and re-enforce their hold on society
- Myths claim to be ‘natural’, but Barthes method reveals their constructedness

Barthes' essay on a Paris match magazine cover

What can you see on the cover?

What might be the deeper connotations for France in the 1950s?

What then, is the underlying myth?



Judith Williamson

Decoding Advertisements: Ideology and Meaning in Advertising (2010)

“A sign is simply a thing − whether object, word, or picture − which has a particular meaning to a person or group of people. It is neither the thing nor the meaning alone, but the two together. A sign consists of the Signifier, the material object, and the signified, which is its meaning. These are only divided for analytical purposes: in practice a sign is always thing-plus-meaning.”

Channel No. 5

Judith Williamson
Decoding Advertisements: Ideology and Meaning in Advertising (2010)

The Iconic Sign




N°5
N°5
CHANEL
PARIS
PARFUM


N°5
N°5
CHANEL
PARIS
PARFUM

Judith Williamson

Decoding Advertisements: Ideology and Meaning in Advertising (2010)

The system of signs from which the product draws its image is a *referent system* in that the sign lifted out of it and placed in the ad (in this case, Catherine Deneuve's face) *refers back to it*. It is not enough simply to know who Catherine Deneuve is: this will not help you to understand the ad. Someone from another culture who knew that Catherine Deneuve was a model and film star would still not understand the significance of her image here, because they would not have access to the referent system as a whole. And it is only by referring back to this system as a system of *differences* that the sign can function: it is hollow of meaning in itself, its signified is only a distinction rather than a 'content'. Only the form and structure of the referent system are appropriated by the advertisement system; it is the relationship and distinction between parts, rather than the parts themselves, that make an already-structured external system so valuable to advertising. The links made between elements from a referent system and products arise from the *place* these elements have in the whole system rather than from their inherent qualities. Thus Catherine Deneuve has significance only in that she is not, for example, Margaux Hemingway.



Manifesto

Well-being of Future Generations (Wales) Act 2015

Urdd Gobaith Cymru

Peace and Goodwill Message 2018

Maniffesto

Deddf Llesiant Cenedlaethau'r Dyfodol (Cymru) 2015

Urdd Gobaith Cymru

Neges Heddwch ac Ewyllys Da 2018

Manifesto Writing: Reflect on what you believe in as a creative practitioner by writing a manifesto of 8 short statements regarding your beliefs, work and practice. Make a list of your 8 statements to begin this task.

Ysgrifennu Maniffesto: Myfyriwch ar yr hyn yr ydych yn credu ynddo fel ymarferydd creadigol trwy ysgrifennu maniffesto o 8 datganiad byr ynglŷn â'ch credoau, gwaith ac arfer. Gwnewch restr o 8 datganiad i ddechrau'r dasg hon.

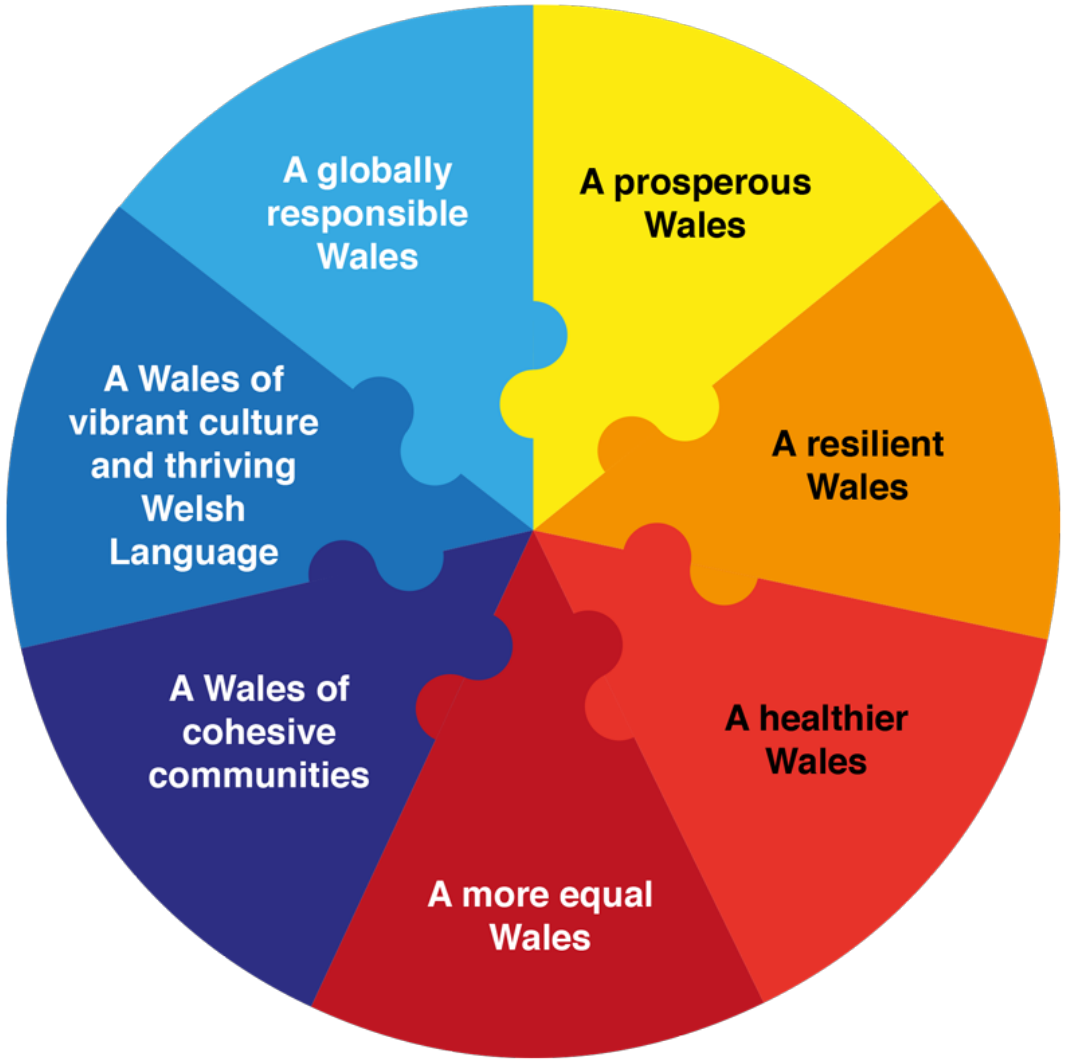
Well-being of Future Generations (Wales) Act 2015

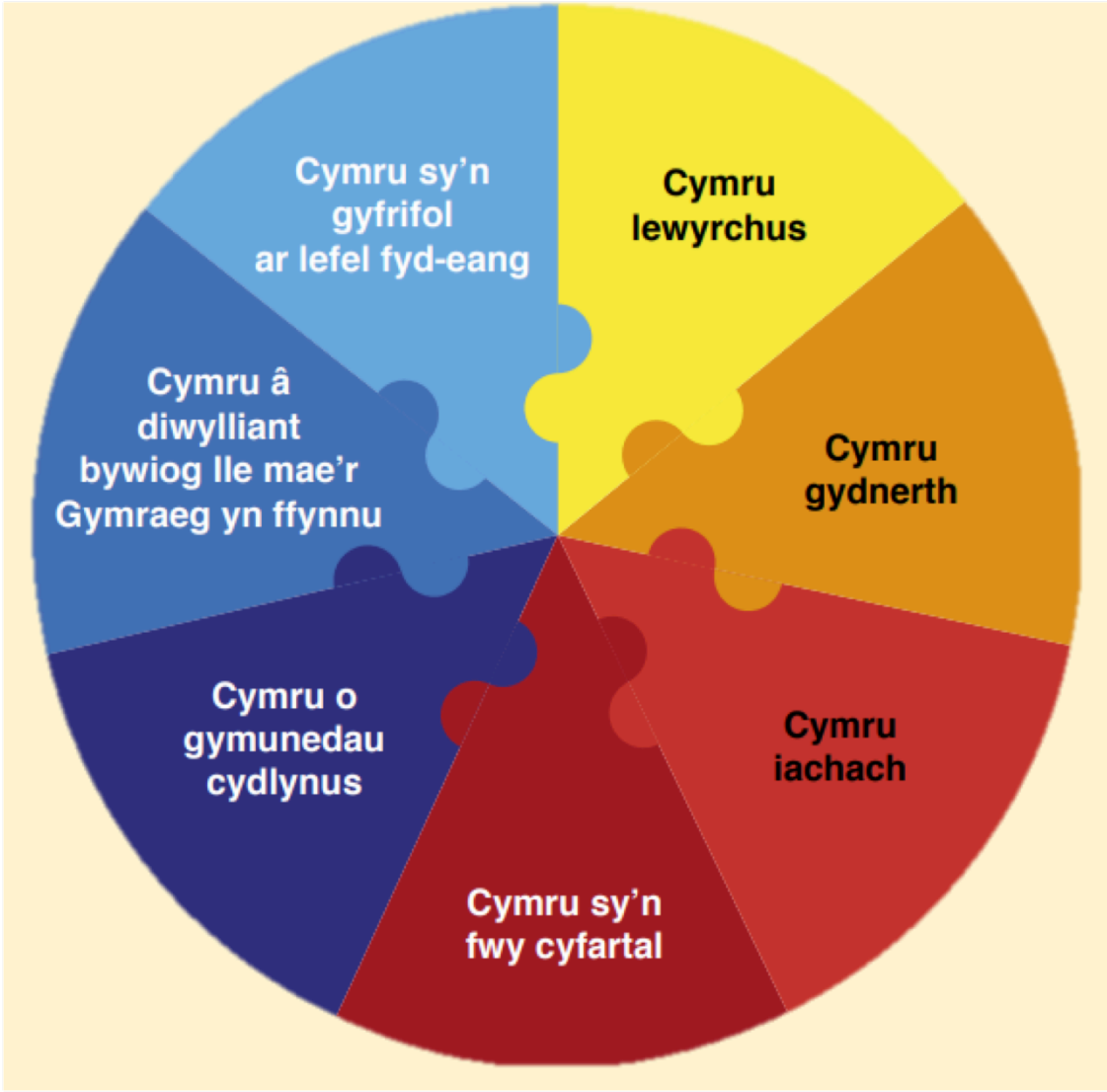
The Well-being of Future Generations Act gives us the ambition, permission and legal obligation to improve our social, cultural, environmental and economic well-being.

Deddf Llesiant Cenedlaethau'r Dyfodol (Cymru) 2015

Mae Deddf Llesiant Cenedlaethau'r Dyfodol yn rhoi'r uchelgais, caniatâd a rhwymedigaeth gyfreithiol i wella ein llesiant cymdeithasol, diwylliannol, amgylcheddol ac economaidd.

MAP


A globally responsible Wales
A prosperous Wales
A resilient Wales
A healthier Wales
A more equal Wales
A Wales of cohesive communities
A Wales of vibrant culture and thriving Welsh Language


Cymru sy'n gyfrifol ar lefel fyd-eang
Cymru lewyrchus
Cymru gydnerth
Cymru iachach
Cymru sy'n fwy cyfartal
Cymru o gymunedau cydlynus
Cymru â diwylliant bywiog lle mae'r Gymraeg yn ffynnu

The seven well-being goals:

1. A prosperous Wales – where everyone has jobs and there is no poverty
2. A resilient Wales – where we're prepared for things like floods
3. A healthier Wales – where everyone is healthier and are able to see the doctor when they need to
4. A more equal Wales – where everyone has an equal chance whatever their background
5. A Wales of cohesive Communities – where Communities can live happily together
6. A Wales of vibrant culture and thriving Welsh language – where we have lots of opportunities to do different things and where lots of people can speak Welsh
7. A globally responsible Wales – where we look after the Environment and think about other people around the World.

Dyma'r saith nod llesiant:

1. Cymru lewyrchus – pan fydd gan bawb swyddi a does dim tlodi
2. Cymru gydnerth – pan fyddwn yn barod ar gyfer digwyddiadau fel llifogydd
3. Cymru iachach – pan fydd pawb yn fwy iach ac yn gallu gweld meddyg pan fo angen
4. Cymru sy'n fwy cyfartal – pan fydd pawb yn cael cyfle cyfartal beth bynnag yw ei gefndir
5. Cymru o Gymunedau cydlynus – pan fydd Cymunedau'n gallu byw gyda'i gilydd yn hapus
6. Cymru â diwylliant bywiog lle mae'r Gymraeg yn ffynnu – pan fydd llawer o gyfleoedd gyda ni i wneud pethau gwahanol a phan bydd llawer o bobl yn gallu siarad Cymraeg
7. Cymru sy'n gyfrifol ar lefel fyd-eang – pan fyddwn yn gofalu am yr Amgylchedd ac yn meddwl am bobl eraill ledled y Byd.

Goal	Description of the goal
A prosperous Wales	An innovative, productive and low carbon society which recognises the limits of the global environment and therefore uses resources efficiently and proportionately (including acting on climate change); and which develops a skilled and well-educated population in an economy which generates wealth and provides employment opportunities, allowing people to take advantage of the wealth generated through securing decent work.
A resilient Wales	A nation which maintains and enhances a biodiverse natural environment with healthy functioning ecosystems that support social, economic and ecological resilience and the capacity to adapt to change (for example climate change).
A healthier Wales	A society in which people's physical and mental well-being is maximised and in which choices and behaviours that benefit future health are understood.
A more equal Wales	A society that enables people to fulfil their potential no matter what their background or circumstances (including their socio economic background and circumstances).
A Wales of cohesive communities	Attractive, viable, safe and well-connected communities.
A Wales of vibrant culture and thriving Welsh language	A society that promotes and protects culture, heritage and the Welsh language, and which encourages people to participate in the arts, and sports and recreation.
A globally responsible Wales	A nation which, when doing anything to improve the economic, social, environmental and cultural well-being of Wales, takes account of whether doing such a thing may make a positive contribution to global well-being.

Nod	Disgrifiad o'r nod
Cymru lewyrchus	Cymdeithas arloesol, gynhyrchiol, carbon isel sy'n cydnabod y terfynau sydd ar yr amgylchedd byd-eang ac sydd, o ganlyniad, yn defnyddio adnoddau mewn modd effeithlon a chymesur (gan gynnwys gweithredu ar newid yn yr hinsawdd); ac sy'n datblygu poblogaeth fedrus ac addysgedig mewn economi sy'n cynhyrchu cyfoeth ac yn cynnig cyfleoedd cyflogaeth, gan ganiatáu i bobl fanteisio ar y cyfoeth a gynhyrchir drwy gael gafael ar waith addas.
Cymru gydnerth	Cenedl sy'n cynnal ac yn gwella amgylchedd naturiol bioamrywiol gydag ecosystemau iach gweithredol sy'n cynnal cydnerthedd cymdeithasol, economaidd ac ecolegol ynghyd â'r gallu i addasu i newid (er enghraifft newid yn yr hinsawdd).
Cymru iachach	Cymdeithas lle mae llesiant corfforol a meddyliol pobl cystal â phosibl a lle deellir dewisiadau ac ymddygiadau sydd o fudd i iechyd yn y dyfodol.
Cymru sy'n fwy cyfartal	Cymdeithas sy'n galluogi pobl i gyflawni eu potensial ni waeth beth fo'u cefndir neu eu hamgylchiadau (gan gynnwys eu cefndir a'u hamgylchiadau cymdeithasol-economaidd).
Cymru o gymunedau cydlynus	Cymunedau atyniadol, hyfyw a diogel sydd â chysylltiadau da.
Cymru â diwylliant bywiog lle mae'r Gymraeg yn ffynnu	Cymdeithas sy'n hyrwyddo ac yn gwarchod diwylliant, treftadaeth a'r Gymraeg ac sy'n annog pobl i gyfranogi yn y celfyddydau, a chwaraeon a gweithgareddau hamdden.
Cymru sy'n gyfrifol ar lefel fyd-eang	Cenedl sydd, wrth iddi wneud unrhyw beth i wella llesiant economaidd, cymdeithasol, amgylcheddol a diwylliannol Cymru, yn ystyried a allai gwneud peth o'r fath gyfrannu'n gadarnhaol at lesiant byd-eang.

More information

- Welsh Government
  www.gov.wales
- The Wales We Want
  www.thewaleswewant.co.uk
- Sustainable Development Charter
  www.sd-charter.net
- National Assembly for Wales
  www.assembly.wales

Am fwy o wybodaeth

- Llywodraeth Cymru
  www.llyw.cymru
- Y Gymru a Garem
  www.ygymruagarem.co.uk
- Siarter Datblygu Cynaliadwy
  www.siarter-dc.net
- Cynulliad Cenedlaethol Cymru
  www.cynulliad.cymru

6 A Wales of vibrant culture and thriving Welsh language – where we have lots of opportunities to do different things and where lots of people can speak Welsh

6 Cymru â diwylliant bywiog lle mae'r Gymraeg yn ffynnu – pan fydd llawer o gyfleoedd gyda ni i wneud pethau gwahanol a phan bydd llawer o bobl yn gallu siarad Cymraeg

Have we asked enough questions?



7 A globally responsible Wales – where we look after the Environment and think about other people around the World.

7 Cymru sy'n gyfrifol ar lefel fyd-eang – pan fyddwn yn gofalu am yr Amgylchedd ac yn meddwl am bobl eraill ledled y Byd.

Neges Heddwch ac Ewyllys Da 2018

- **Hanes y Neges**
- Eleni roedd Neges Heddwch ac Ewyllys Da Urdd Gobaith Cymru yn 96 mlwydd oed, ac ers 1922 mae'r neges wedi bod yn ysgogi ac yn ysbrydoli gweithgarwch dyngarol a rhyngwladol yr Urdd. Anfonwyd y neges gyntaf gan Y Parch Gwilym Davies o Gwm Rhymni. Roedd yn heddychwr mawr ac yn flaenllaw wrth sefydlu Undeb Cymreig y Cenhedloedd Unedig ac yn ddiweddarach UNESCO. Credai mewn dod â phlant y cenhedloedd ynghyd, ac fe benderfynnodd Syr Ifan y dylai'r Urdd ymuno gyda'r fenter o gyhoeddi'r neges er mwyn dileu'r anwybodaeth a'r rhagfarnau a oedd yn bodoli rhwng cenhedloedd y byd. Darlledwyd y neges am y tro cyntaf ar y BBC World Service ym 1924 ac erbyn heddiw mae'r neges yn ymddangos mewn sawl iaith ar y we, ac yn cyrraedd pedwar ban byd. Yn y 50au rhoddwyd cyfrifoldeb i'r Urdd i gyhoeddi Neges Heddwch ac Ewyllys Da yn flynyddol ar ddydd Ewyllys Da, 18 Mai, sef dyddiad y gynhadledd heddwch gyntaf yn yr Hâg ym 1899.

Urdd Gobaith Cymru
Peace and Goodwill Message 2018

- **The history of the message**
- This year the Urdd's Message of Peace and Goodwill was 95 years old, and since 1922 the message has been an inspiration for the humanitarian and international work of the Urdd. The first message was sent by Reverend Gwilym Davies from Cwm Rhymni. He was a pacifist and was prominent in the establishing of the Welsh Union of the League of Nations and UNESCO. He believed in uniting the children of the world. Sir Ifan decided to support the campaign so that ignorance and prejudice could be abolished. The message was broadcast for the first time on the BBC World Service in 1924 and today it appears in many different languages on the internet and reaches all corners of the world. In the 1950's the Urdd was given the responsibility of announcing the Message of Peace and Goodwill on 18 May, which was the date of the first peace conference in the Hague in 1899.



People's Collection Wales Archive

Archif Casgliad y Werin Cymru

- https://www.peoplescollection.wales/collections/503567

Referecnes

Peace and Goodwill Message 2018 available at http://www.urdd.cymru/cy/prosiectau/dyngarol/neges-heddwch-ac-ewyllys-da/neges-heddwch-eleni/ accessed on 01/10/18

Neges Heddwch ac Ewyllys Da 2018 ar gael ar

http://www.urdd.cymru/en/projects/humanitarian/hum/peace-and-goodwill/ cyrchwyd ar 01/10/18

Well-being of Future Generations (Wales) Act 2015 available at

https://futuregenerations.wales/about-us/future-generations-act/accessed on 01/10/18

Deddf Llesiant Cenedlaethau'r Dyfodol 2015 ar gael ar

https://futuregenerations.wales/cy/deddf-llesiant-cenedlaethaur-dyfodol/ / cyrchwyd ar 01/10/18

Get into pairs.



Positioning yourself and your practice

Activity in Pairs

Work with a partner to explain your practice. Take it in turns to take notes.

You may like to ask the following questions:

1. What is your practice?
2. Who are you influences?
3. What do you believe in as a practitioner?
4. What do you agree with or affirm?
5. What do you disagree with?
6. Who does your practice address?

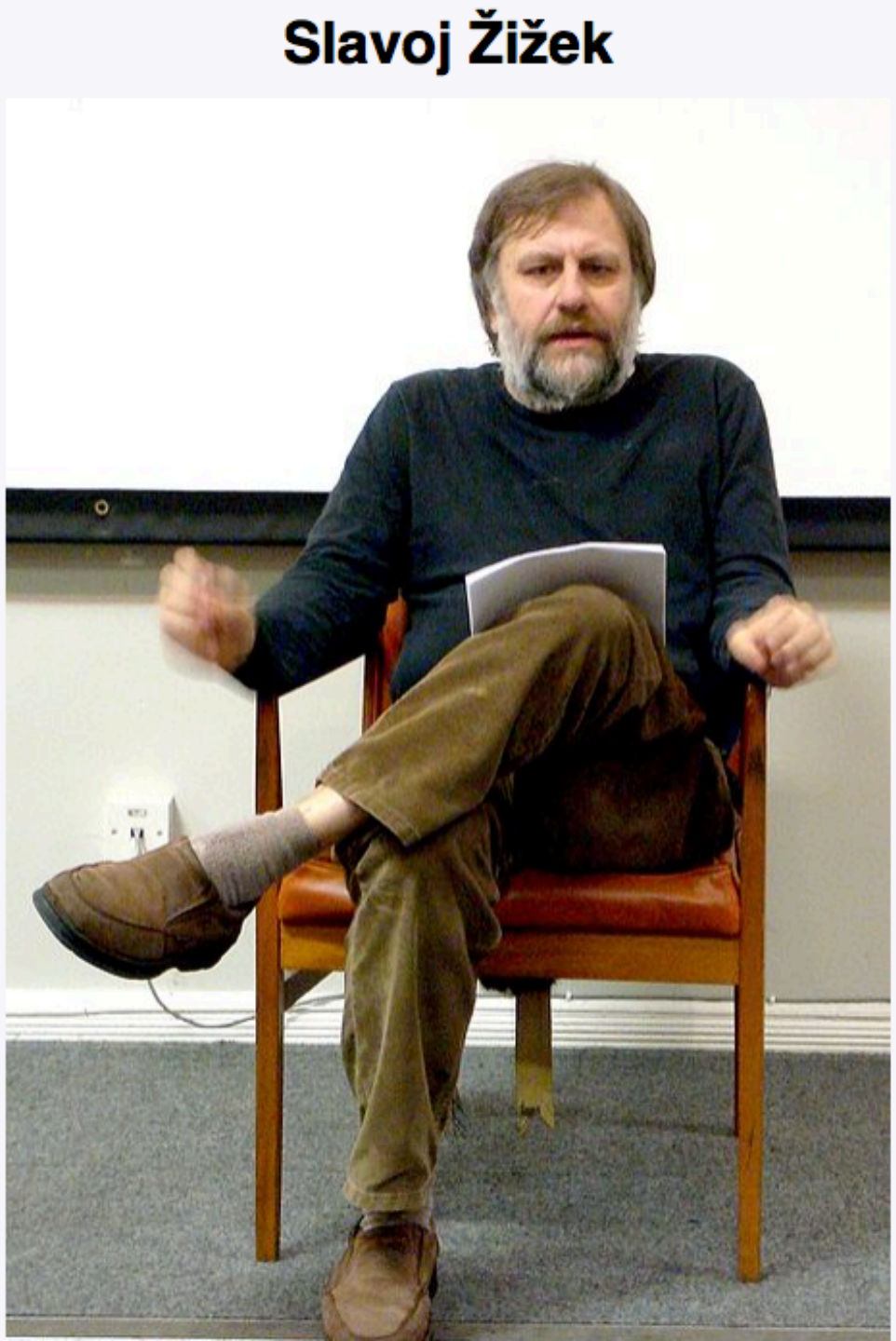
[10 minutes each]

Write down and keep your outcomes

Asking the right questions

https://bigthink.com/videos/the-purpose-of-philosophy-is-to-ask-the-right-questions

Slavoj Žižek



Manifesto Independent Study



What is a Manifesto?

- A declaration of principles, which you wish to hold by, and, intentions you have for your practice (as a whole, and, or, at this period of time).
- Typically a manifesto sets limits on what you will and won't do and outlines to a degree how you will do something.
- There is oftentimes a political-ethical dimension to a manifesto (sometimes religious).
- There is also in art/design manifestos a skeletal outline of methods and approaches to making the work (often entwined with the ethical/ political).

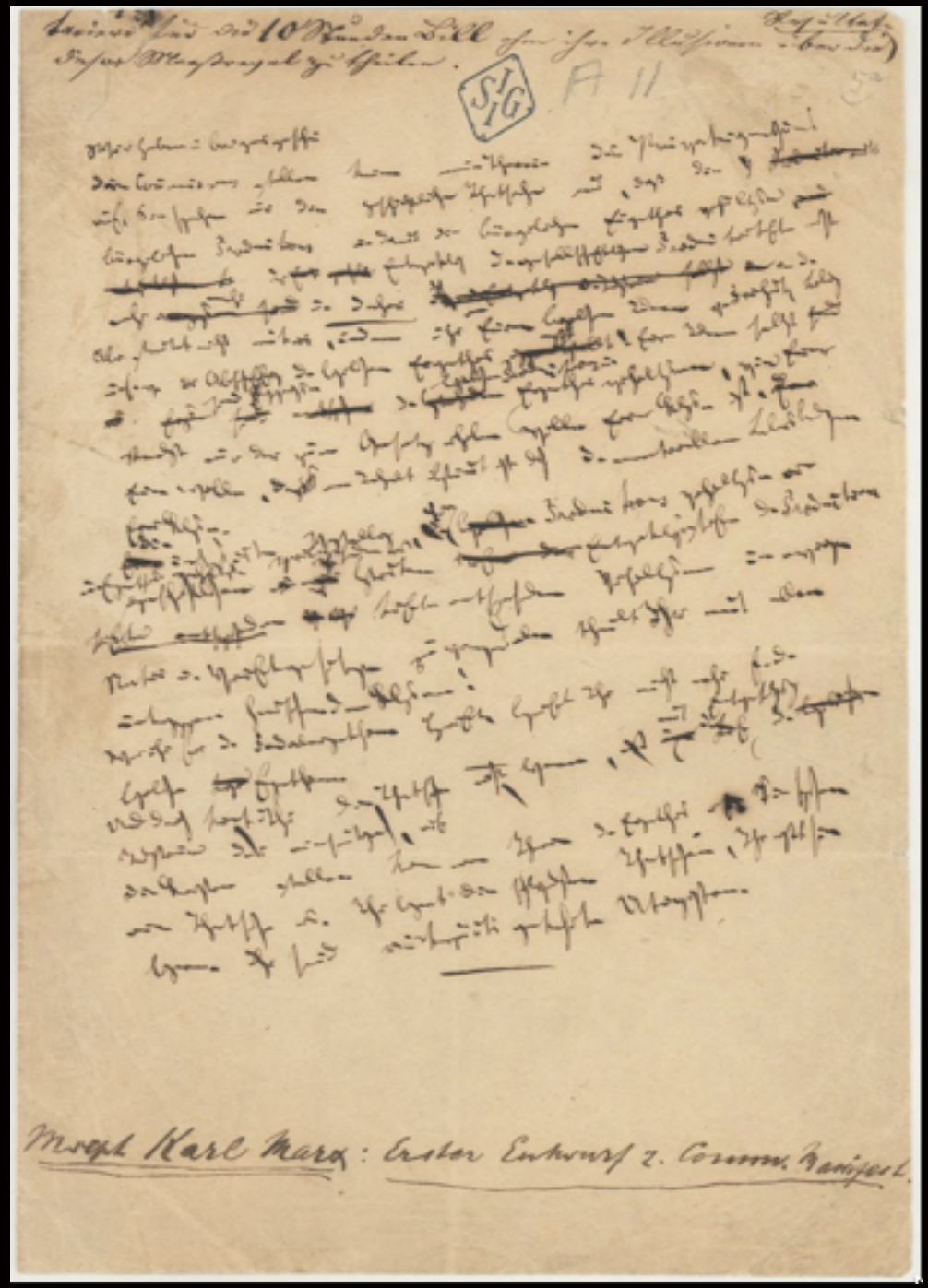
What is a Manifesto?

‘Manifestoes’ resemble contracts that the undersigned make with themselves and with society. As with all contracts, manifestoes imply certain rules laws and restrictions. But they soon become independent from their authors. At this point, a masochistic relationship begins between the author and the text itself, for the manifesto-contract has been drafted by the very person who will suffer from the restrictions of its clauses. No doubt such carefully devised laws will be violated. This self-transgression of self-made laws adds a particularly perverse dimension to manifestoes. In addition, like love letters, they provide an erotic distance between fantasy and actual realisation. In many respects, this aspect of manifestoes has much in common with the nature of architectural work. It plays on the tension between ideas and real spaces, between abstract concepts and the sensuality of an implied spatial experience.
(B. Tschumi, preface of *Architectural Manifestoes*, London, 1979).

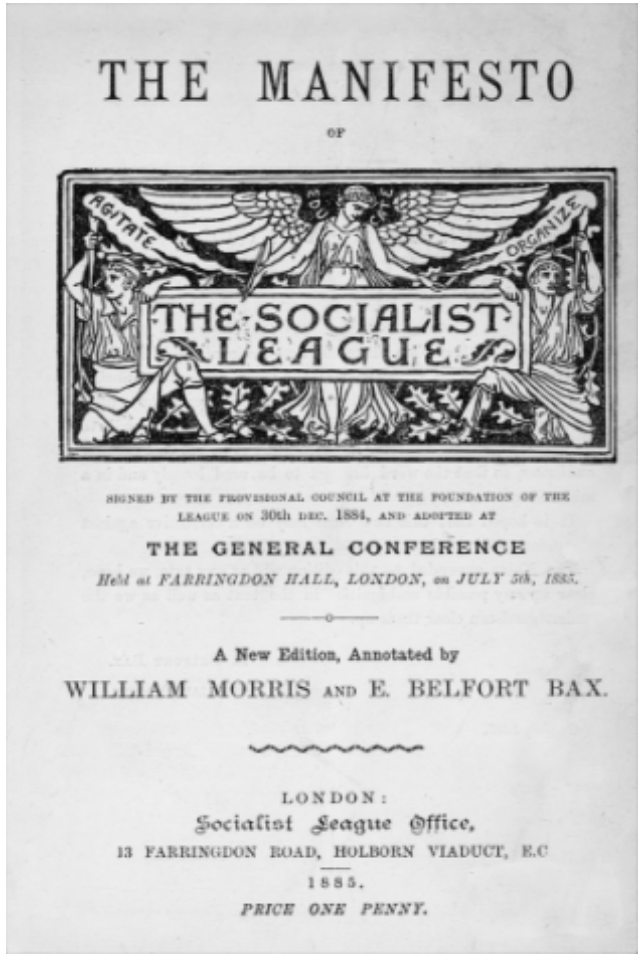
What do they look like?

What do they look like?

There are numerous examples of manifestos we can cite. Including:
The Communist Manifesto (1848), by Karl Marx and Friedrich Engels.



Manifesto:



THE MANIFESTO

OF

AGITATE EDUCATE ORGANIZE

THE SOCIALIST LEAGUE

SIGNED BY THE PROVISIONAL COUNCIL AT THE FOUNDATION OF THE LEAGUE ON 30th DEC. 1884, AND ADOPTED AT

THE GENERAL CONFERENCE

Held at FARRINGDON HALL, LONDON, on JULY 5th, 1885.

A New Edition, Annotated by

WILLIAM MORRIS AND E. BELFORT BAX.

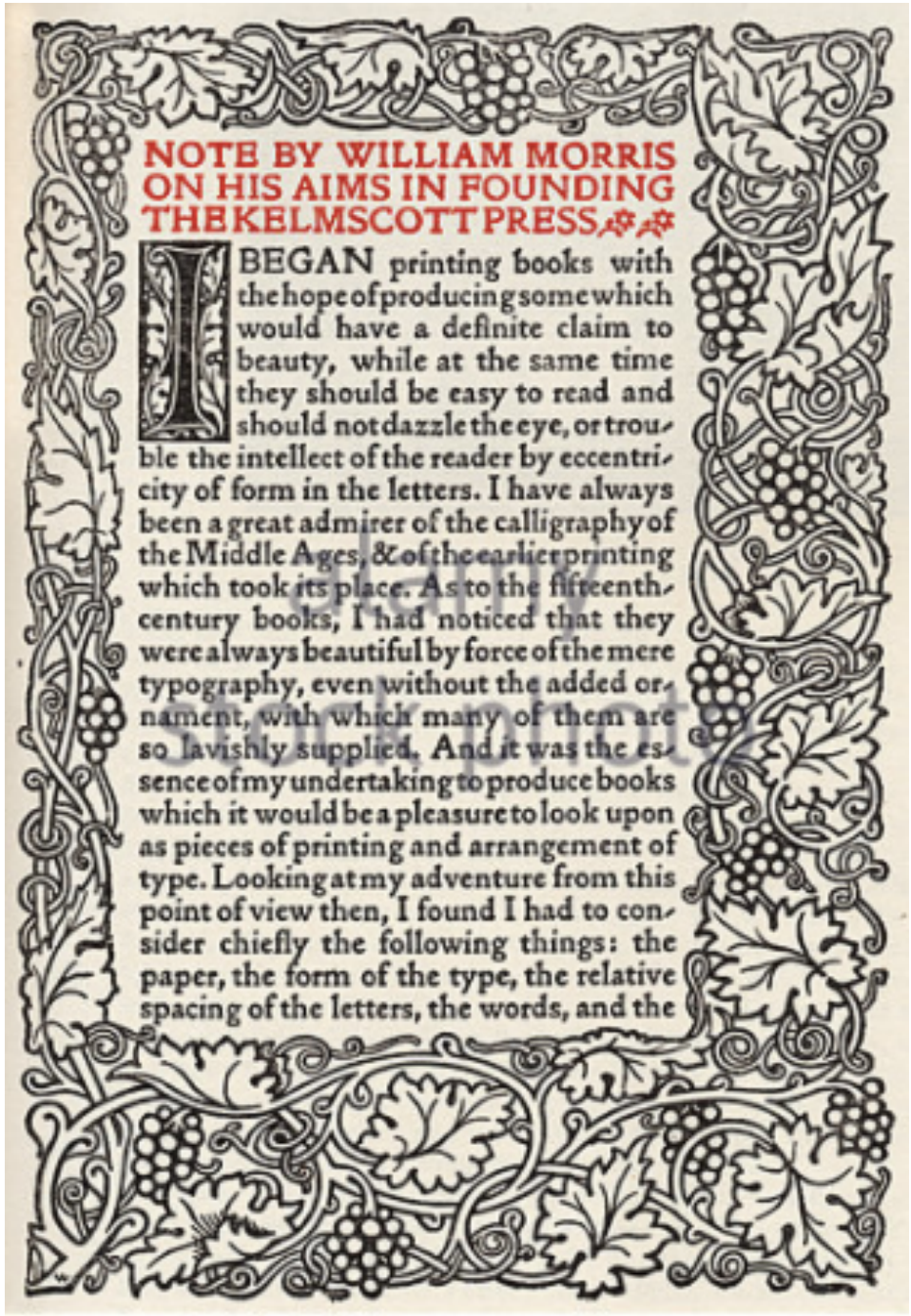
LONDON:

Socialist League Office,

13 FARRINGDON ROAD, HOLBORN VIADUCT, E.C

1885.

PRICE ONE PENNY.



NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS

I BEGAN printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters. I have always been a great admirer of the calligraphy of the Middle Ages, & of the earlier printing which took its place. As to the fifteenth-century books, I had noticed that they were always beautiful by force of the mere typography, even without the added ornament, with which many of them are so lavishly supplied. And it was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type. Looking at my adventure from this point of view then, I found I had to consider chiefly the following things: the paper, the form of the type, the relative spacing of the letters, the words, and the

William Morris

The Ideal Book

By the ideal book, I suppose we are to understand a book not limited by commercial exigencies of price: we can do what we like with it, according to what its nature, as a book, demands of Art. But we may conclude, I think, that its maker will limit us somewhat; a work on differential calculus, a medical work, a dictionary, a collection of statesmen's speeches, of a treatise on manures, such books, though they might be handsomely and well printed, would scarcely receive ornament with the same exuberance as a volume of lyrical poems, or a standard classic, or such like. A work on Art, I think, bears less of ornament than any other kind of book (NON BIS IN IDEM is a good motto); again, a book that must have illustrations, more or less utilitarian, should, I think, have no actual ornament at all, because the ornament and the illustration must almost certainly fight. Still, whatever the subject-matter of the book may be, and however bare it may be of decoration, it can still be a work of art, if the type be good and attention be paid to its general arrangement. All here present, I should suppose, will agree in thinking an opening of Schoeffer's 1462 Bible beautiful, even when it has neither been illuminated nor rubricated; the same may be said of Schüssler, or Jenson, or, in short, of any of the *good* old printers; their works, without any further ornament than they derived from the design and arrangement of the letters were definite works of art. In fact a book, printed or written, has a tendency to be a beautiful object, and that we of this age should generally produce ugly books, shows, I fear, something like malice prepense - a determination to put our eyes in our pockets wherever we can.

Well, I lay it down, first, that a book quite un-ornamented can look actually and positively beautiful, and not merely un-ugly, if it be, so to say, architecturally good, which by the by, need not add much to its price, since it costs no more to pick up pretty stamps than ugly ones, and the taste and forethought that goes to the proper setting, position, and so on, will soon grow into a habit, if cultivated, and will not take up much of the master-printer's time when taken with his other necessary business.

Now, then, let us see what this architectural arrangement claims of us.

First, the pages must be clear and easy to read; which they can hardly be unless.

https://www.marxists.org/archive/morris/works/1893/ideal.htm

Manifestos:

- *Futurist manifesto (1909)*
- *Du Cubism (1912)*
- *Vorticist manifesto (1914)*
- *Dada Manifesto (1916)*
- *De Stijl (1918)*
- *Surrealist manifesto (1924)*

Manifestos:

The Founding and Manifesto of Futurism

F.T. Marinetti

We had stayed up all night, my friends and I, under hanging mosque lamps with domes of filigreed brass, domes starred like our spirits, shining like them with the prisoned radiance of electric hearts. For hours we had trampled our atavistic ennui into rich oriental rugs, arguing up to the last confines of logic and blackening many reams of paper with our frenzied scribbling.

An immense pride was buoying us up, because we felt ourselves alone at that hour, alone, awake, and on our feet, like proud beacons or forward sentries against an army of hostile stars glaring down at us from their celestial encampments. Alone with stokers feeding the hellish fires of great ships, alone with the black spectres who grope in the red-hot bellies of locomotives launched on their crazy courses, alone with drunkards reeling like wounded birds along the city walls.



Futurists Luigi Russolo, Carlo Carrà, Filippo Tommaso Marinetti, Umberto Boccioni and Gino Severini in front of Le Figaro, Paris, February 9, 1912

Manifestos:

Manifesto of Futurism

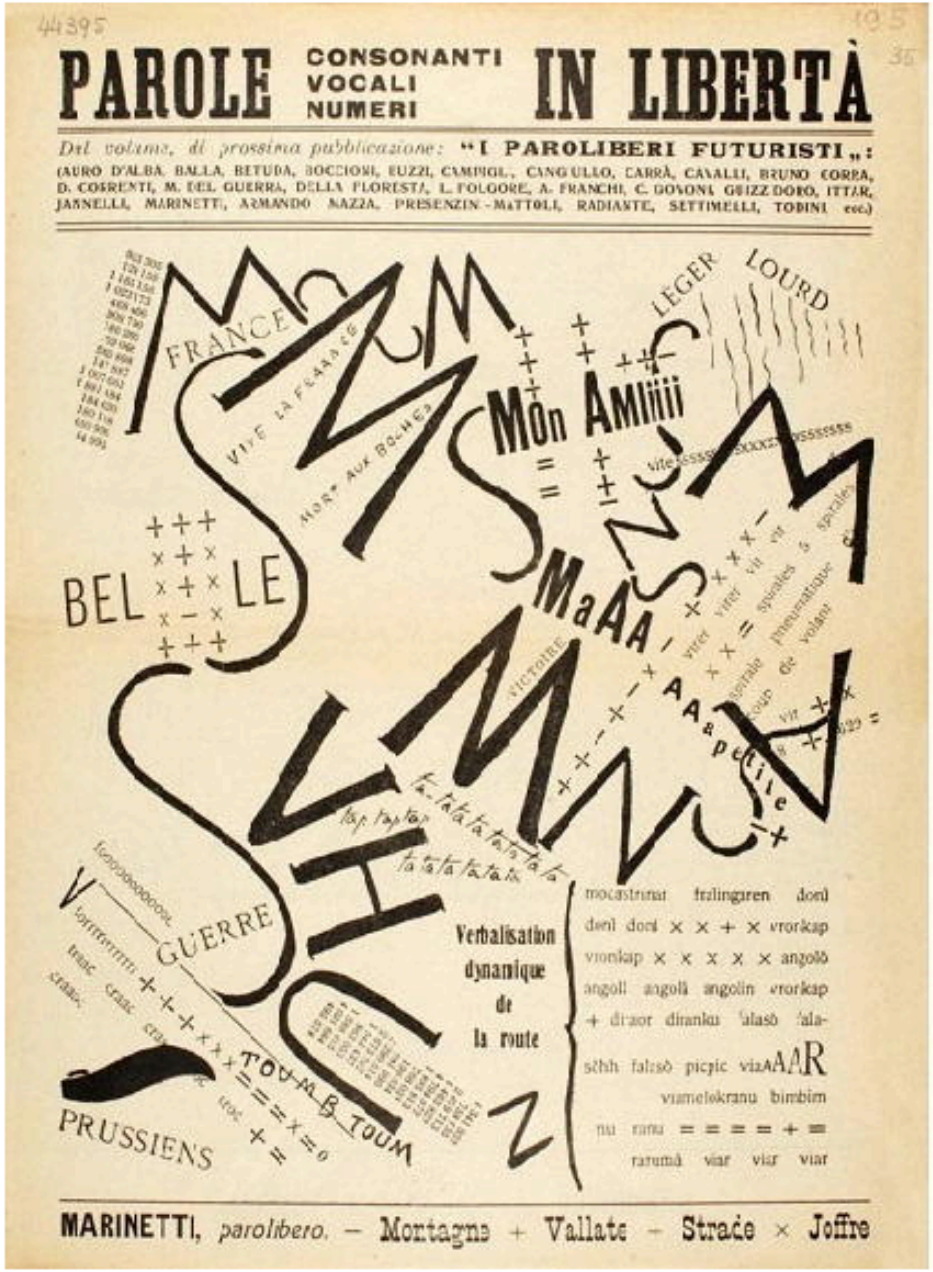
1. We intend to sing the love of danger, the habit of energy and fearlessness.
2. Courage, audacity, and revolt will be essential elements of our poetry.
3. Up to now literature has exalted a pensive immobility, ecstasy, and sleep. We intend to exalt aggresive action, a feverish insomnia, the racer's stride, the mortal leap, the punch and the slap.
4. We affirm that the world's magnificence has been enriched by a new beauty: the beauty of speed. A racing car whose hood is adorned with great pipes, like serpents of explosive breath—a roaring car that seems to ride on grapeshot is more beautiful than the *Victory of Samothrace.*
5. We want to hymn the man at the wheel, who hurls the lance of his spirit across the Earth, along the circle of its orbit.



Umberto Boccioni, (1916) Charge of the Lancers.

Manifestos:

6. The poet must spend himself with ardor, splendor, and generosity, to swell the enthusiastic fervor of the primordial elements.
7. Except in struggle, there is no more beauty. No work without an aggressive character can be a masterpiece. Poetry must be conceived as a violent attack on unknown forces, to reduce and prostrate them before man.
8. We stand on the last promontory of the centuries!... Why should we look back, when what we want is to break down the mysterious doors of the Impossible? Time and Space died yesterday. We already live in the absolute, because we have created eternal, omnipresent speed.





Left: F.T. Marinetti (1915) – Après la Marne, Joffre visita le front en auto (After the Marne, Joffre Visited the Front by Car). / **Right:** (1914) Cover of Zang Tumb Tuuum.

Manifestos:

9. We will glorify war—the world's only hygiene—militarism, patriotism, the destructive gesture of freedom-bringers, beautiful ideas worth dying for, and scorn for woman.
10. We will destroy the museums, libraries, academies of every kind, will fight moralism, feminism, every opportunistic or utilitarian cowardice.



Gino Severini, 1919, *Nature morte à la guitare*.

Manifestos:

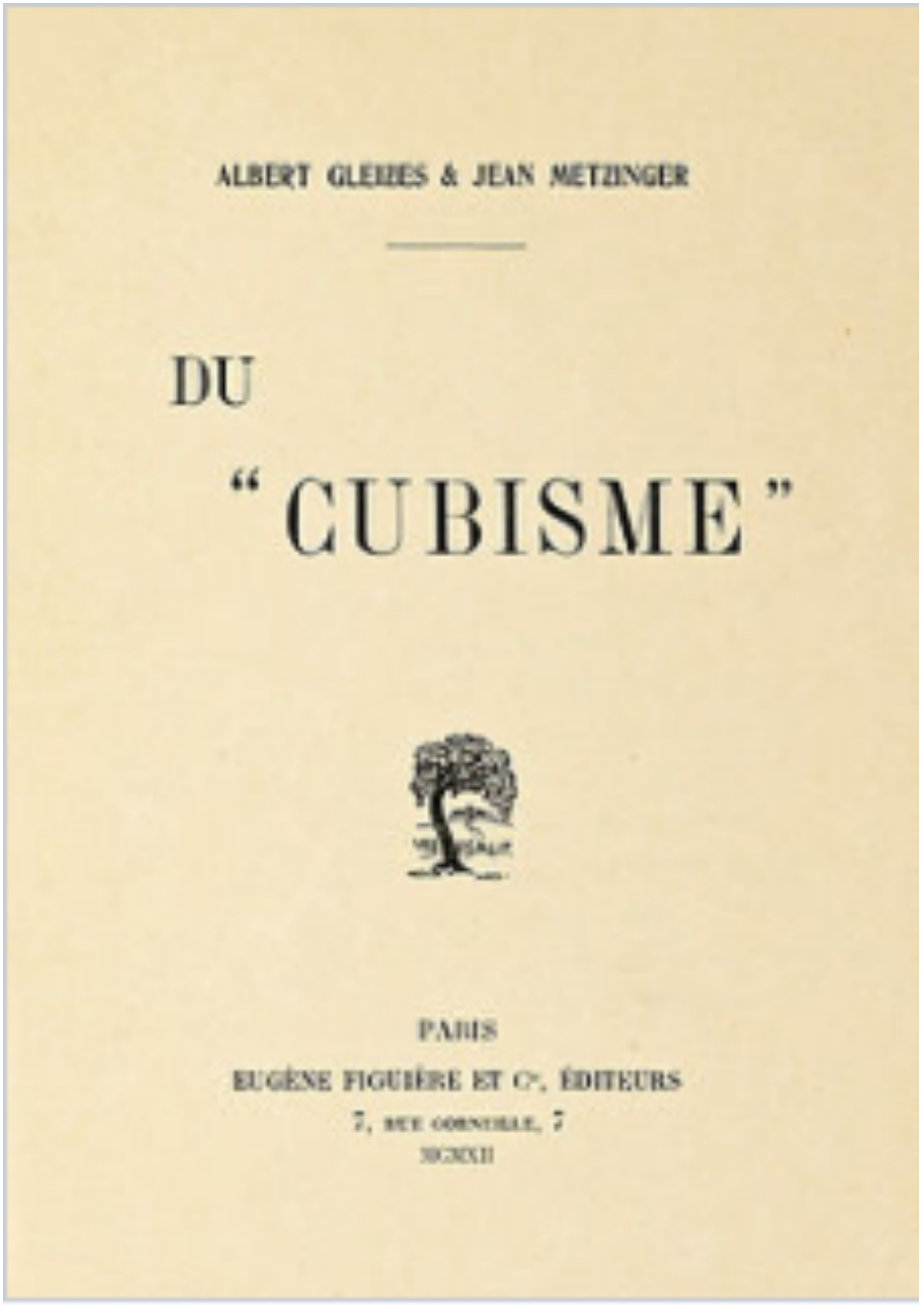
11. We will sing of great crowds excited by work, by pleasure, and by riot; we will sing of the multicolored, polyphonic tides of revolution in the modern capitals; we will sing of the vibrant nightly fervor of arsenals and shipyards blazing with violent electric moons; greedy railway stations that devour smoke-plumed serpents; factories hung on clouds by the crooked lines of their smoke; bridges that stride the rivers like giant gymnasts, flashing in the sun with a glitter of knives; adventurous steamers that sniff the horizon; deep-chested locomotives whose wheels paw the tracks like the hooves of enormous steel horses bridled by tubing; and the sleek flight of planes whose propellers chatter in the wind like banners and seem to cheer like an enthusiastic crowd.



Giacomo Balla (1912), Dynamisme d'un chien en laisse : run dog run .

Manifestos:

- *Futurist manifesto (1909)*
- *Du Cubism (1912)*
- *Vorticist manifesto (1914)*
- *Dada Manifesto (1916)*
- *De Stijl (1918)*
- *Surrealist manifesto (1924)*



Manifestos:

Du "Cubisme" (***On Cubism*** or ***Cubism***), Albert Gleizes & Jean Metzinger (1912) predates *Les Peinture Cubistes* by *Guillaume Apollinaire* (1913). The book is illustrated with black and white photographs of works by **Paul Cézanne, Gleizes, Metzinger, Fernand Léger, Juan Gris, Francis Picabia, Marcel Ducahamp, Pablo Picasso, George Braque, André Derain and Marie Laurencin.**



1895, Mont Saint-Victoire

Manifestos:

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1916, Fruit and a Jug on a Table

Manifestos:

Du "Cubisme" (***On Cubism*** or ***Cubism***), Albert Gleizes & Jean Metzinger (1912) predates *Les Peinture Cubistes* by *Guillaume Apollinaire* (1913). The book is illustrated with black and white photographs of works by **Paul Cézanne, Gleizes, Metzinger, Fernand Léger, Juan Gris, Francis Picabia, Marcel Ducahamp, Pablo Picasso, George Braque, André Derain and Marie Laurencin.**



1927, Woman Holding a Vase

Manifestos:

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1912, Portrait of Picasso

Manifestos:

Du "Cubisme" (***On Cubism*** or ***Cubism***), Albert Gleizes & Jean Metzinger (1912) predates *Les Peinture Cubistes* by *Guillaume Apollinaire* (1913). The book is illustrated with black and white photographs of works by **Paul Cézanne, Gleizes, Metzinger, Fernand Léger, Juan Gris, Francis Picabia, Marcel Ducahamp, Pablo Picasso, George Braque, André Derain and Marie Laurencin.**



1924, The Handsome Pork Butcher

Manifestos:

Du "Cubisme" (***On Cubism*** or ***Cubism***), Albert Gleizes & Jean Metzinger (1912) predates *Les Peinture Cubistes* by *Guillaume Apollinaire* (1913). The book is illustrated with black and white photographs of works by **Paul Cézanne, Gleizes, Metzinger, Fernand Léger, Juan Gris, Francis Picabia, Marcel Ducahamp, Pablo Picasso, George Braque, André Derain and Marie Laurencin.**



1912, Nude Descending a Staircase

Manifestos:

Du "Cubisme" (***On Cubism*** or ***Cubism***), Albert Gleizes & Jean Metzinger (1912) predates *Les Peinture Cubistes* by *Guillaume Apollinaire* (1913). The book is illustrated with black and white photographs of works by **Paul Cézanne, Gleizes, Metzinger, Fernand Léger, Juan Gris, Francis Picabia, Marcel Ducahamp, Pablo Picasso, George Braque, André Derain and Marie Laurencin.**



1910, Violin and Candlestick

Manifestos:

Du "Cubisme" (***On Cubism*** or ***Cubism***), Albert Gleizes & Jean Metzinger (1912) predates *Les Peinture Cubistes* by *Guillaume Apollinaire* (1913). The book is illustrated with black and white photographs of works by **Paul Cézanne, Gleizes, Metzinger, Fernand Léger, Juan Gris, Francis Picabia, Marcel Ducahamp, Pablo Picasso, George Braque, André Derain and Marie Laurencin.**



1905, Matisse

1910, View of Cagnes

Manifestos:

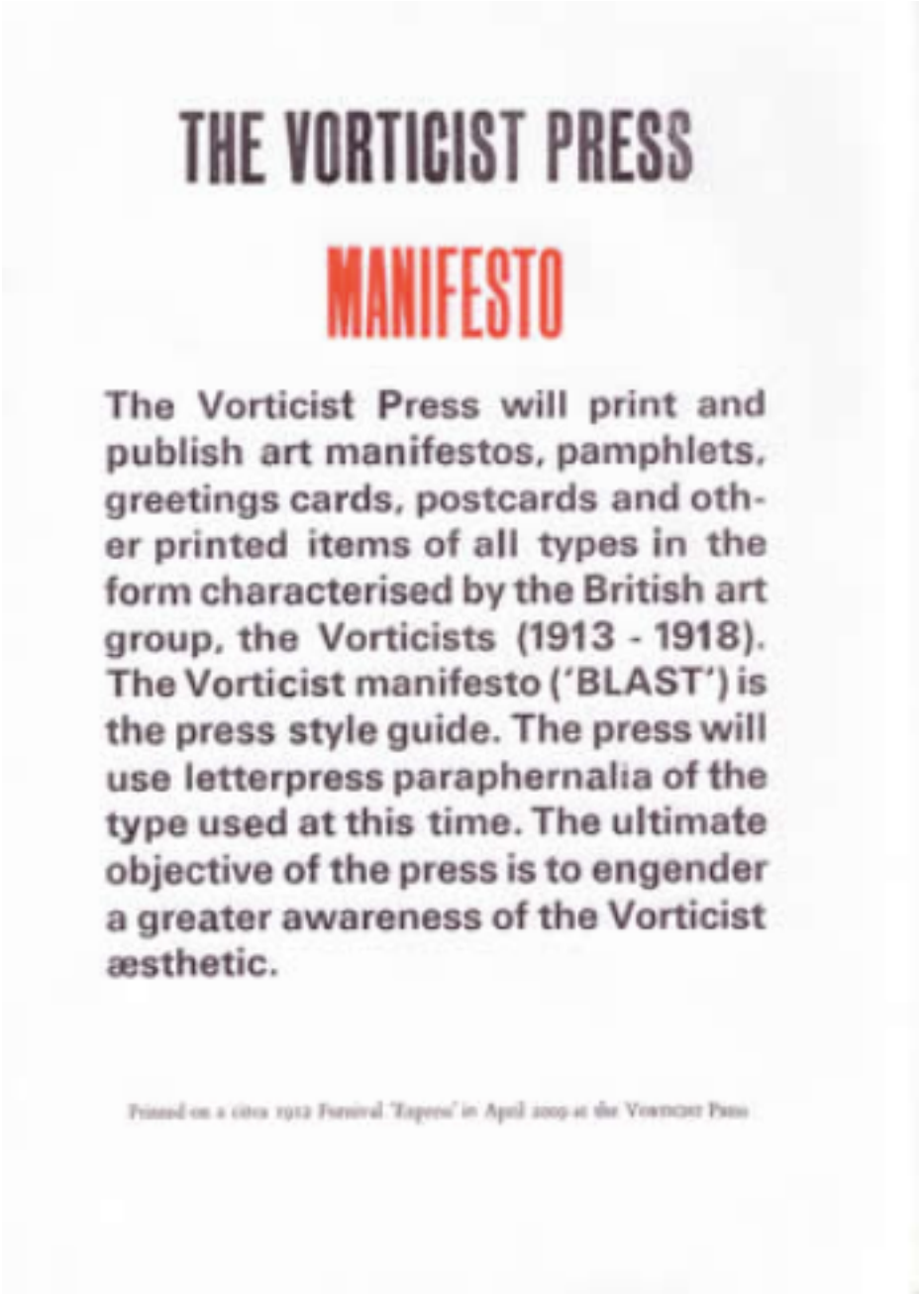
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Metzinger, Fernand L
Juan Gris, Francis Pic
Marcel Ducahamp, P
Picasso, George Braque,
André Derain and Marie
Laurencin.



1913, Le Bal élégant, La Danse à la campagne

Manifestos:

- *Futurist manifesto (1909)*
- *Du Cubism (1912)*
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THE VORTICIST PRESS

MANIFESTO

The Vorticist Press will print and publish art manifestos, pamphlets, greetings cards, postcards and other printed items of all types in the form characterised by the British art group, the Vorticists (1913 - 1918). The Vorticist manifesto ('BLAST') is the press style guide. The press will use letterpress paraphernalia of the type used at this time. The ultimate objective of the press is to engender a greater awareness of the Vorticist æsthetic.

Printed on a circa 1912 Furnival 'Express' in April 2009 at the Vorticist Press

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6

BLAST

years 1837 to 1900

Curse abysmal inexcusable middle-class (also Aristocracy and Proletariat).

BLAST

pasty shadow cast by gigantic **Boehm** (imagined at introduction of **BOURGEOIS VICTORIAN VISTAS**).

WRING THE NECK OF all sick inventions born in that progressive white wake.

BLAST their weeping whiskers—hirsute RHETORIC of EUNUCH and STYLIST—
SENTIMENTAL HYGIENICS
ROUSSEAUISMS (wild Nature cranks)
FRATERNIZING WITH MONKEYS
DIABOLICS—raptures and roses of the erotic bookshelves culminating in
PURGATORY OF PUTNEY.

15

3

BLESS ENGLISH HUMOUR

It is the great barbarous weapon of the genius among races.
The wild **MOUNTAIN RAILWAY** from **IDEA** to **IDEA**, in the ancient Fair of **LIFE.**

BLESS SWIFT for his solemn bleak wisdom of laughter.

SHAKESPEARE for his bitter Northern Rhetoric of humour.

BLESS ALL ENGLISH EYES
that grow crows-feet with their **FANCY** and **ENERGY.**

BLESS this hysterical **WALL** built round the **EGO.**

BLESS the solitude of **LAUGHTER.**

BLESS the separating, ungregarious
BRITISH GRIN.

20

Ma

Dada or Dadaism is a cultural movement that began in neutral Zürich, Switzerland, during World War I and peaked from 1916 to 1920. The movement primarily involved visual arts, literature (poetry, art manifestoes, art theory), theatre and graphic design, and its concentrated
coverage of art, politics, and culture filled their publications. The movement influenced later styles, Avant-garde and Downtown music movements, and groups including Surrealism, Nouveau Réalisme, Pop Art and Fluxus.
anti war politic through a rejection of the prevailing standards in art through anti art cultural works. Dada activities included public gatherings, demonstrations, and publication of art/literary journals. Passionate
curseofthemoon.deviantart.com
FRANCIS PICABIA
Man Ray
Georges Ribemont-Dessaignes
Hans Richter
KURT SCHWITTERS
Rudolph Schlichter
Julius Evola
Lyonel Feininger
George Grosz
Raoul Hausmann
Emmy Hennings
Filippo Tommaso Marinetti
Agnes Ernst Meyer
Pranas Morkunas
Clément Pansaers
Guillaume Apollinaire
LOUIS ARAGON
Wieland Herzfelde
MAX ERNST
Hannah Höch
BARRY HUMPHRIES
Sophie Taeuber
Tristan Tzara
Takahashi Shinkichi
Alexander Gruber
Marius de Zayas
Yi Sang
Theo VAN DOESBURG
WILL DOCKERY
Paul Eluard
Johannes Theodor Baargeld
André Breton
Arthur Craven
JEAN ARP
Hugo Ball



"Repelled by the slaughterhouses of the world war we turned to art. We searched for an elementary art that would, we thought, save mankind from the furious madness of these times…we wanted an anonymous and collective art" Hans Arp

How to Make a Dadaist Poem
(method of Tristan Tzara)

To make a Dadaist poem:

Take a newspaper.

Take a pair of scissors.

Choose an article as long as you are planning to make your poem.

Cut out the article.

Then cut out each of the words that make up this article and put them in a bag.

Shake it gently.

Then take out the scraps one after the other in the order in which they left the bag.

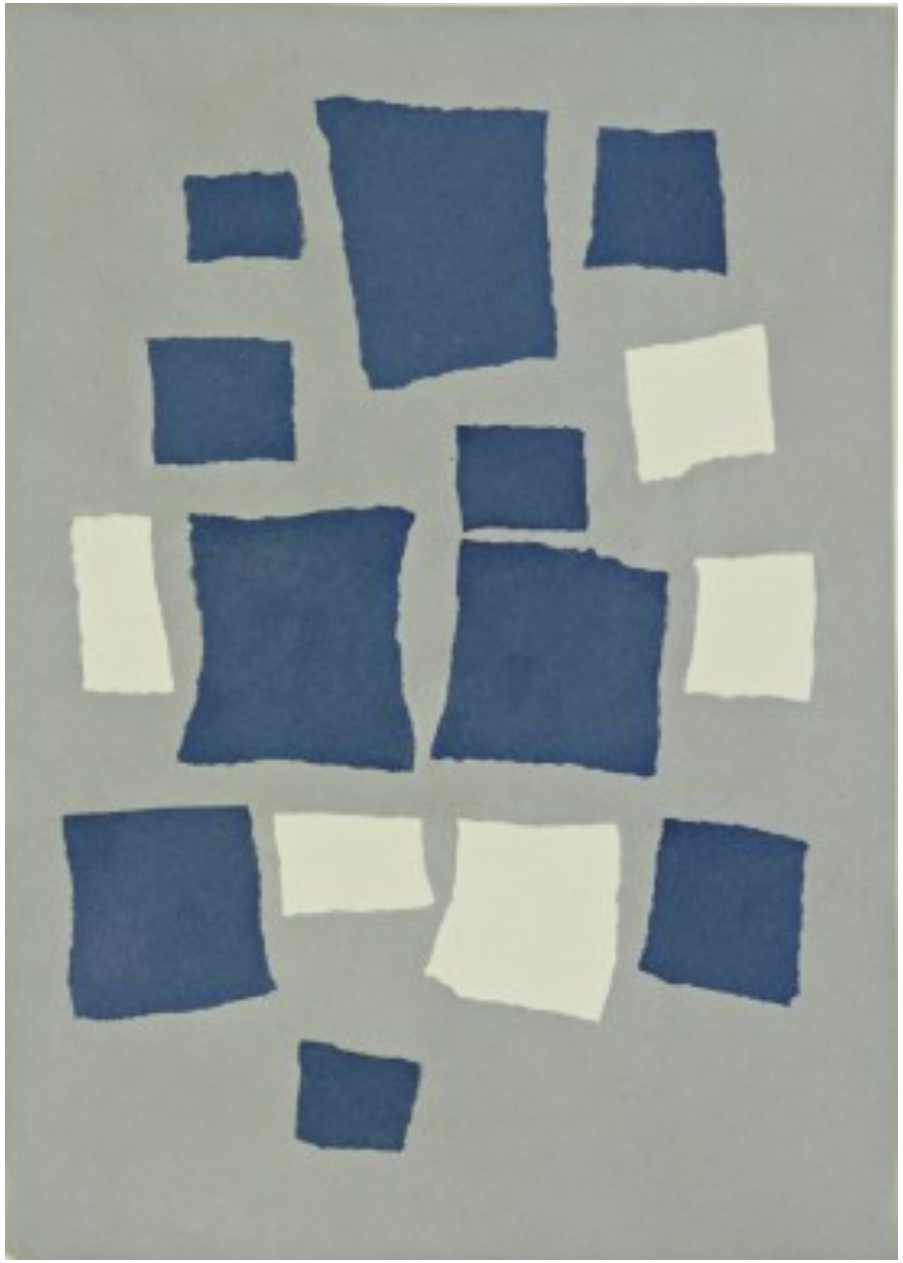
Copy conscientiously.

The poem will be like you.

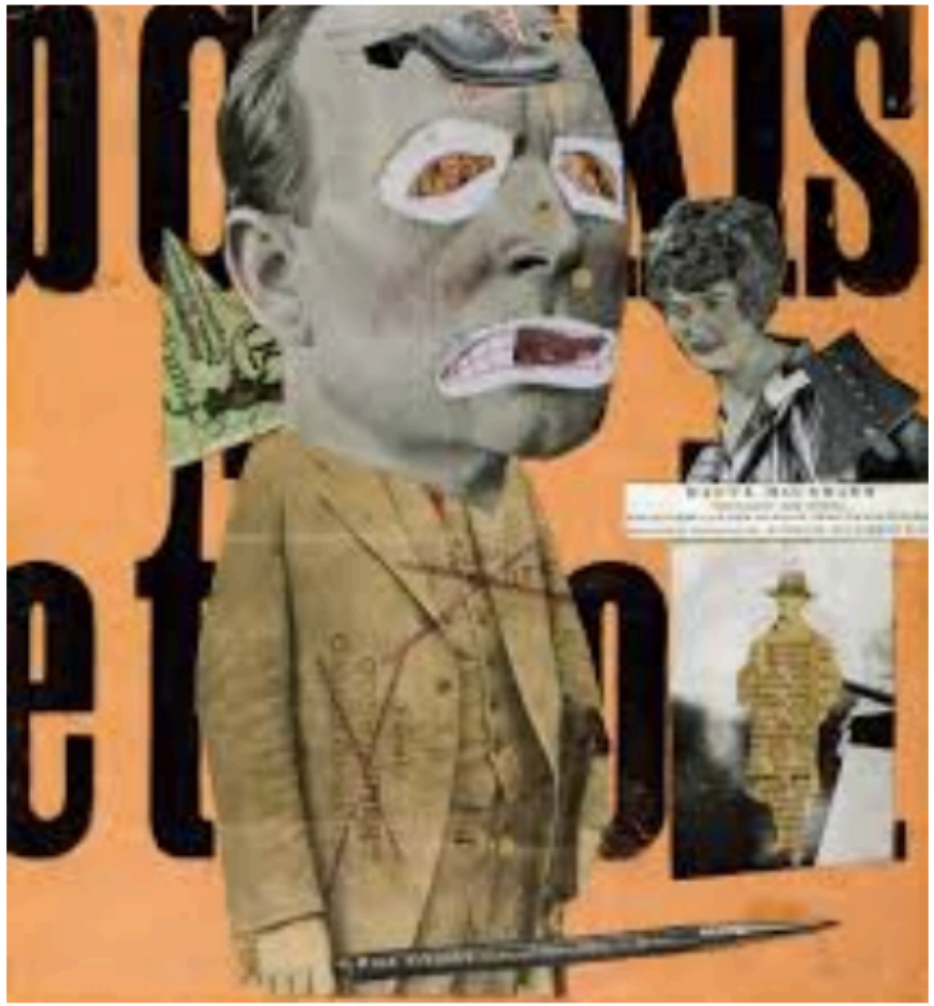
And here are you a writer, infinitely original and endowed with a sensibility that is charming though beyond the understanding of the vulgar.

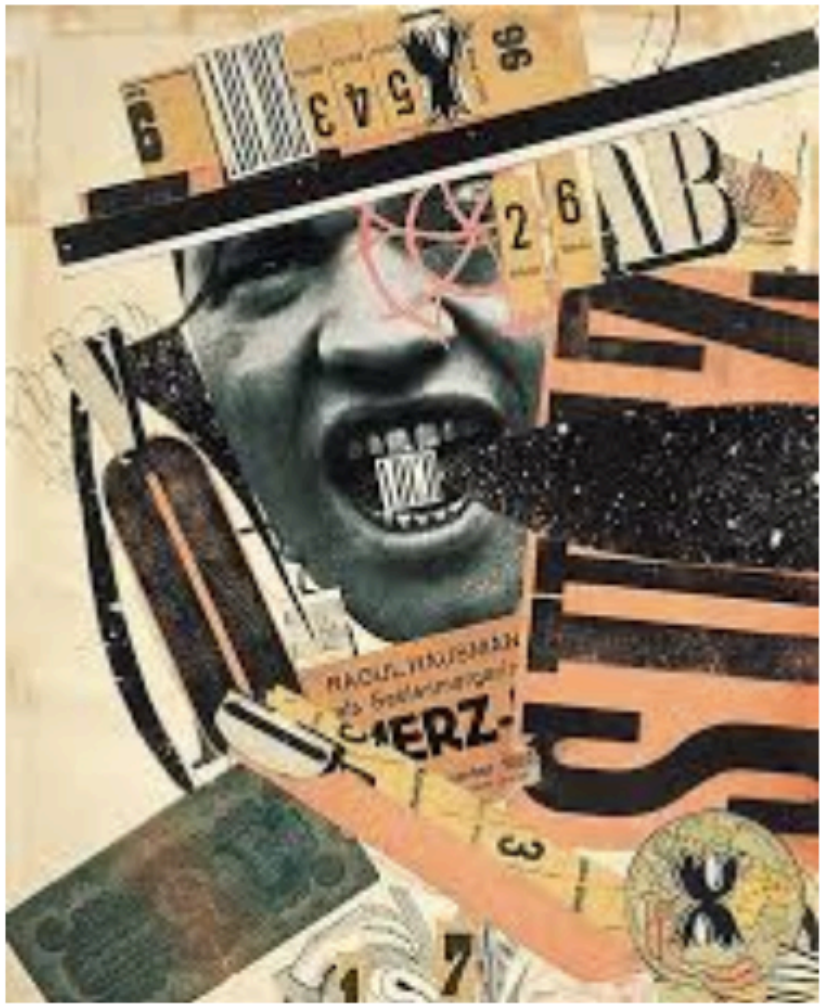


1918, Raoul Haussman, Poem Poster

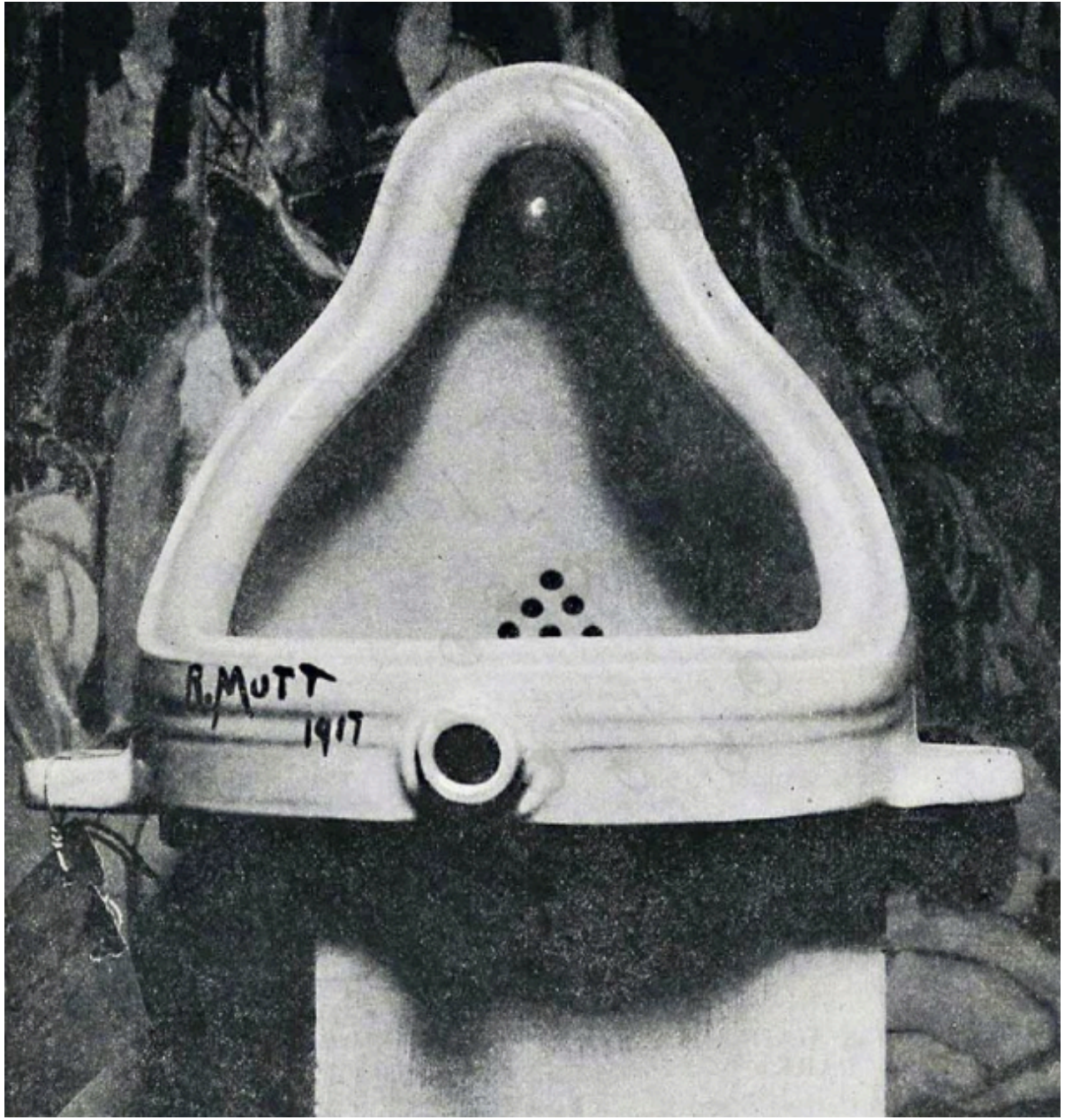


Hans Arp, 1917, *Untitled (Collage with Squares Arranged according to the Laws of Chance)*





1919-20, Raoul Haussman The art critic



Fountain Marcel Ducahmp (1917) photographed by Alfred Stieglitz

Manifesto:

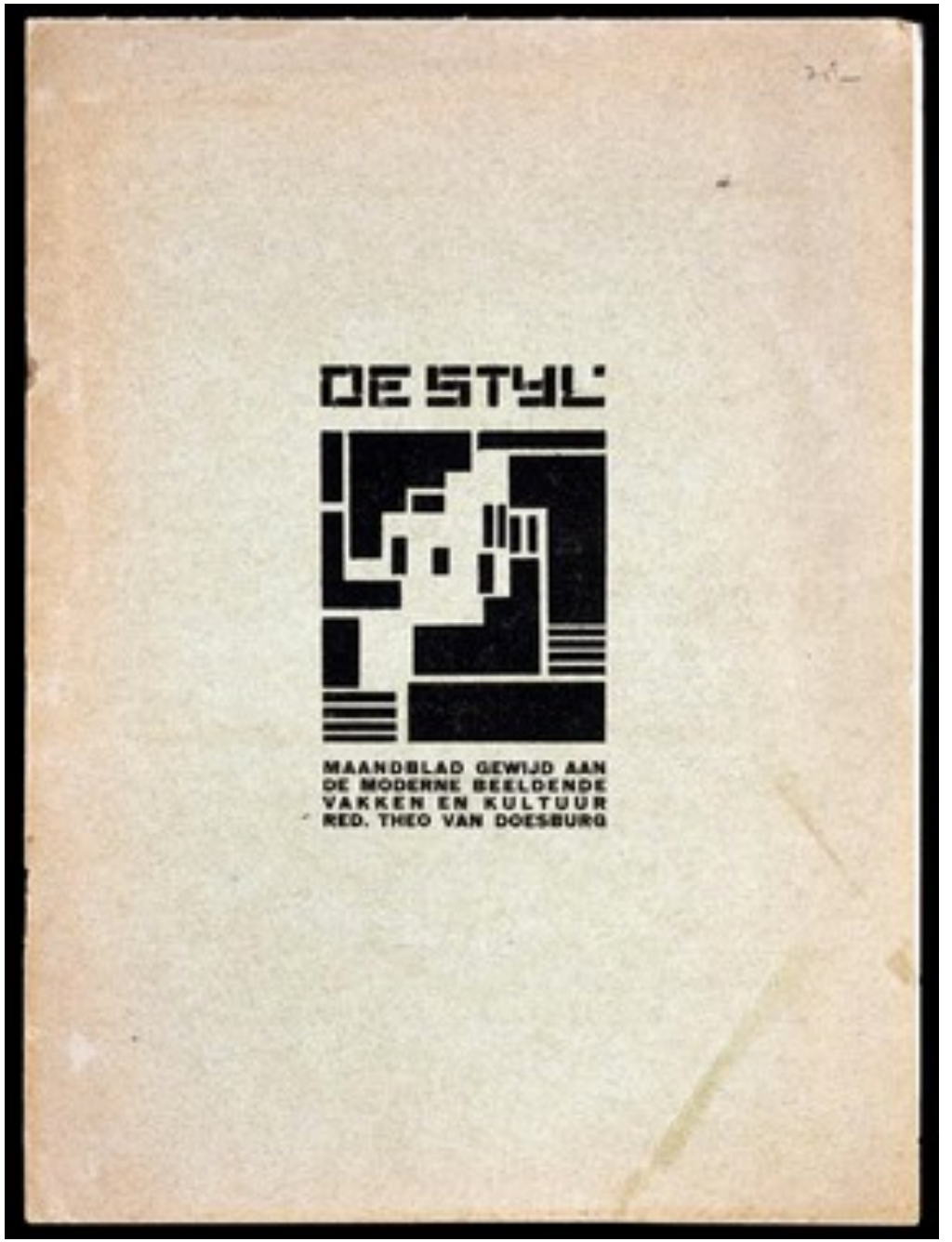
De Stijl (1918)



DE STIJL

X-Beelden (1920)

LETTERKLANKBEELDEN (1921)



Manifesto: De Stijl (1918)

MANIFEST I OF „THE STYLE", 1918.

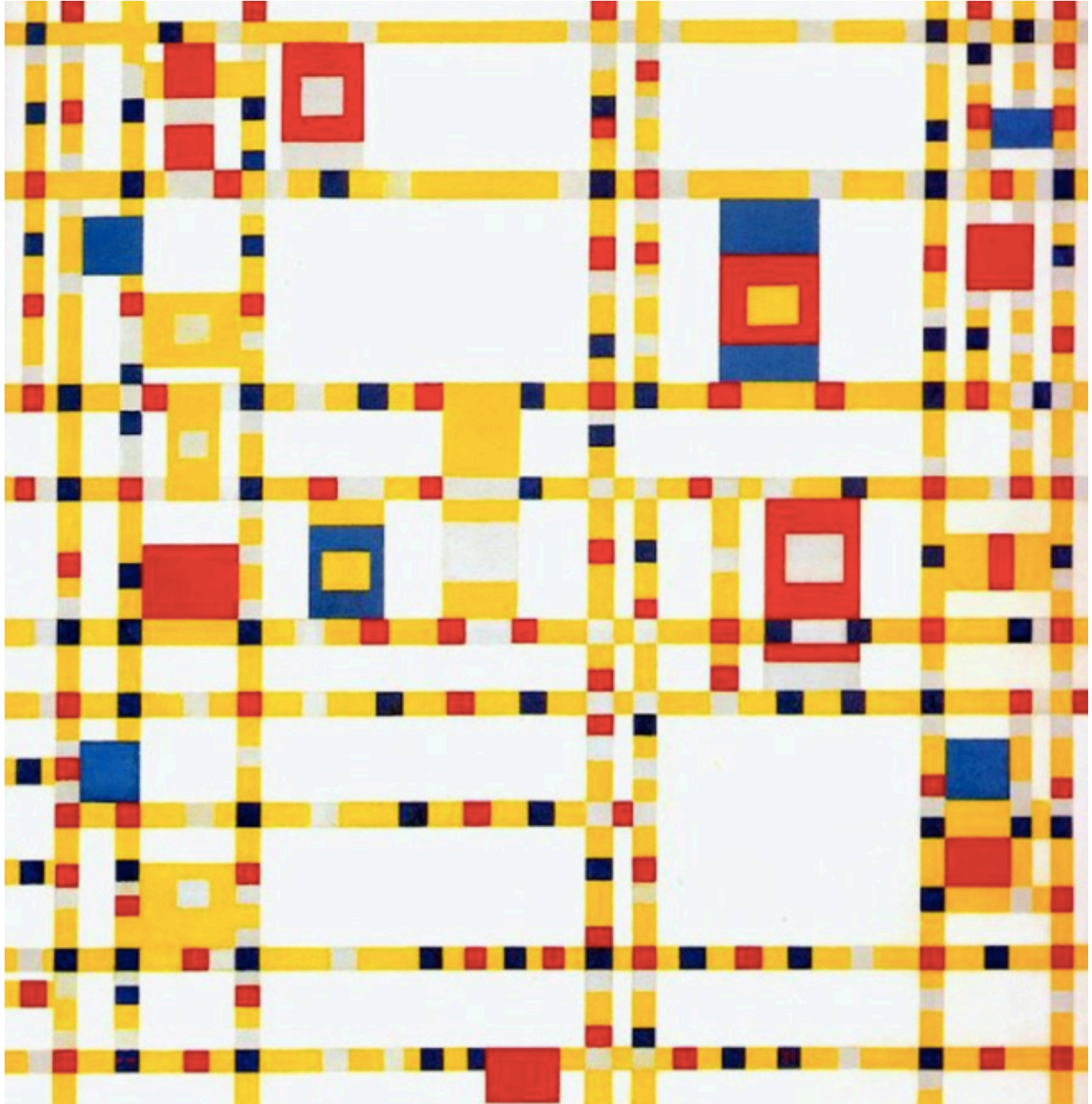
1. There is an old and a new consciousness of time.
The old is connected with the individual.
The new is connected with the universal.
The struggle of the individual against the universal is revealing itself in the world-war as well as in the art of the present day.
2. The war is destroying the old world with its contents: individual domination in every state.
3. The new art has brought forward what the new consciousness of time contains: a balance between the universal and the individual.
4. The new consciousness is prepared to realise the internal life as well as the external life.
5. Traditions, dogmas and the domination of the individual are opposed to this realisation.
6. The founders of the new plastic art therefore call upon all, who believe in the reformation of art and culture, to annihilate these obstacles of development, as they have annihilated in the new plastic art (by abolishing natural form) that, which prevents the clear expression of art, the utmost consequence of all art notion.
7. The artists of to-day have been driven the whole world over by the same consciousness, and therefore have taken part from an intellectual point of view in this war against the domination of individual despotism. They therefore sympathize with all, who work for the formation of an international unity in Life, Art, Culture, either intellectually or materially.
8. The monthly editions of „The Style", founded for that purpose, try to attain the new wisdom of life in an exact manner.
9. Co-operation is possible by:
I. Sending, with entire approval, name, address and profession to the editor of „The Style".
II. Sending critical, philosophical, architectural, scientific, litterary, musical articles or reproductions.
III. Translating articles in different languages or distributing thoughts published in „The Style".

Signatures of the present collaborators:
THEO VAN DOESBURG, Painter.
ROBT. VAN 'T HOFF, Architect.
VILMOS HUSZAR, Painter.
ANTONY KOK, Poet.
PIET MONDRIAAN, Painter.
G. VANTONGERLOO, Sculptor.
JAN WILS, Architect.

Manifesto: De Stijl (1918)

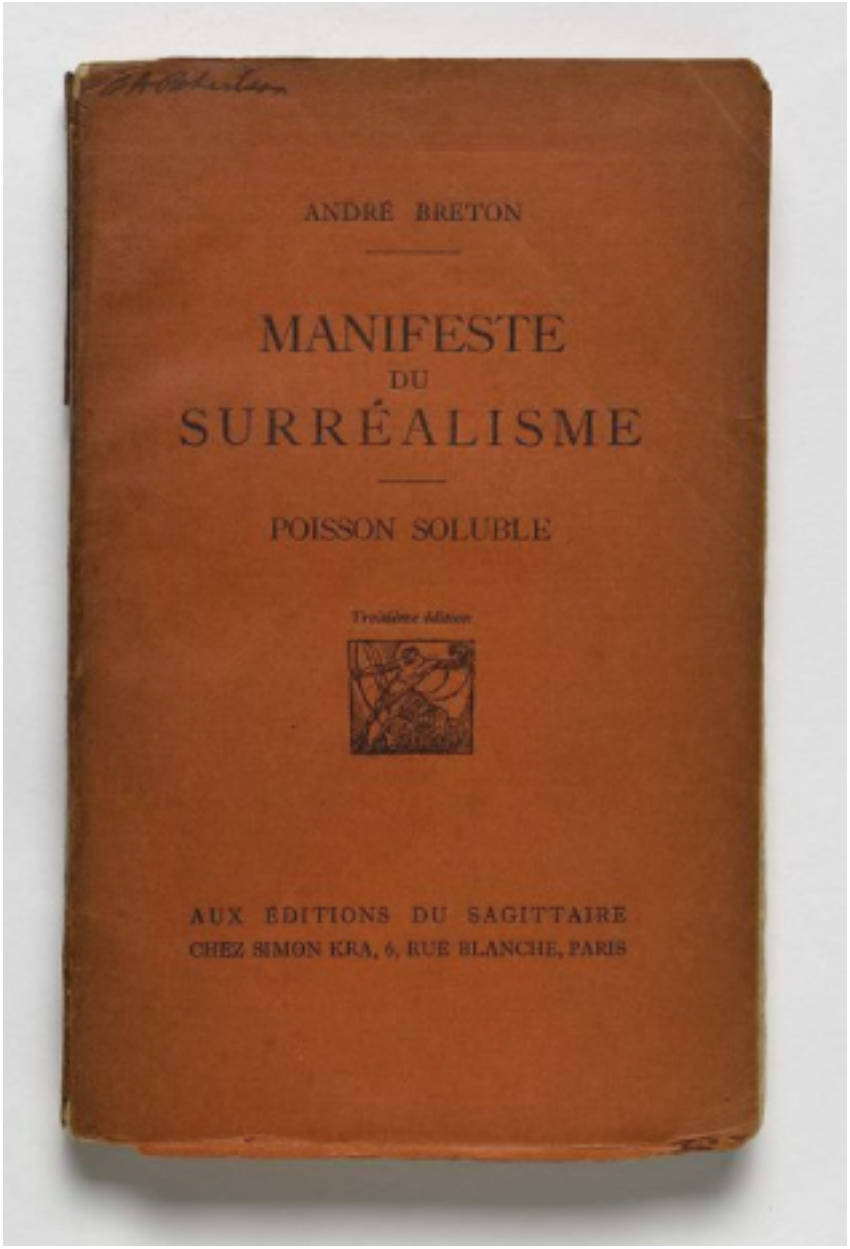


Gerrit Rietveld (1917) Red and Blue Chair.



In his essay "Neo-Plasticism in Pictorial Art" Mondrian writes, "this new plastic idea will ignore the particulars of appearance, that is to say, natural form and colour. On the contrary, it should find its expression in the abstraction of form and colour, that is to say, in the straight line and the clearly defined primary colour".

Manifesto: Surrealism 1924





Join with another pair to create a team of 4



Activity in fours

Explore **one** manifesto from the following list.

In analysing the manifesto you may wish ask the following questions:

- What is the motivation of the manifesto?
- Aesthetic? Socio-political? Ethical?
- What does it distinguish itself from?
- What does it affirm?
- How does it inhibit/constrain/direct practice?
- Who does it address?
- How is it designed?

Each group will have one of the following manifestos to analyse (depending on number drawn from a hat):

1) The Ideal Book – William Morris
https://www.marxists.org/archive/morris/works/1893/ideal.htm
2) The Founding and Manifesto of Futurism – F.T. Marinetti
http://www.unknown.nu/futurism/manifesto.html
3) De Stijl Manifesto - Theo van Doesburg
https://en.wikisource.org/wiki/Manifest_I_of_The_Style_1918
4) The Manifesto of January 3, 2000 – Bruce Sterling
http://www.viridiandesign.org/manifesto.html
5) A Declaration of the Independence of Cyberspace - John Perry Barlow
https://www.eff.org/cyberspace-independence
6) Ethical Design Manifesto https://ind.ie/ethical-design/
7) The Afro Surrealist Manifesto – D. Scot Miller
http://openspace.sfmoma.org/2016/11/the-afrosurreal-manifesto-a-living-document/
8) Manifesto for Radical Social Change
http://www.iicat.org/manifesto-for-radical-social-change/
9) Open For Change Manifesto http://openforchange.info/manifesto
10) The Russell-Einstein Manifesto http://www.umich.edu/~pugwash/Manifesto.html

11) ‘Ever’ Fashion manifesto
http://evermanifesto.com/content/downloads/01-Ever-Manifesto-Everlution.pdf
12) Dogma 95 http://www.dogme95.dk/the-vow-of-chastity/
13) First Things First 2014 Manifesto. https://firstthingsfirst2014.org/
14) Dada Manifesto (Tristan Tzara)
http://www.391.org/manifestos/1918-dada-manifesto-tristan-tzara.html#.WHZGqofIOKI
15) Claes Oldenburg Manifesto (I am for an Art)
http://www.walkerart.org/magazine/2013/claes-oldenburg-i-am-for-an-art-1961
16) OuLiPo Manifestos 1 and 2 (F. Le Lionnais).
www.mc.maricopa.edu/~jerol76351/110/readings/lipo_
17) Equality for Women and Girls in Wales.
http://www.wenwales.org.uk/wp-content/uploads/LR_11509-WEN-Manifesto-20pp-A4-English.pdf
18) The Dark Mountain Manifesto http://dark-mountain.net/about/manifesto/
19) Marx, K. and Engels, F. (1848) *Manifesto of the Communist Party.*
https://www.marxists.org/archive/marx/works/download/pdf/Manifesto.pdf



Prepare to present

Finalise your exploration of **one** manifesto from the list. Work as a team to find out about each manifesto. Prepare your research and present your research next week.

Go through the following questions on your own and prepare for next week's class.

1. Who is your practice influenced by? Make a list.
2. What do you believe in as a practitioner? Write a statement as a 280-character tweet.
3. Write a postcard from your future practitioner self in 2058 to yourself as a student in 2018. Tell your student self about the impact of your practice on the world.

Preparatory Research

Texts: Robert McFarlane, *Landmarks*
Karl Marx and Frederick Engles, *The Communist Manifesto*

Citation: McFarlane, R. (2015) *Landmarks*. London: Hamish Hamilton [*an imprint of Penguin*]

Marx, K. and Engels, F. (1848) *Manifesto of the Communist Party.* Available at: https://www.marxists.org/archive/marx/works/download/pdf/Manifesto.pdf