

Question 3: How useful are Manifestos to designers and/or design groups? Outline your discussion with reference to three key manifestos. Through careful critique, conclude your text by defining your own design values in a 10-point manifesto.

Name: Bethany Coram

Student Number: 1908242

Module: Research in Context

Tutor: Julia Lockhart

Word Count: 2313

In this essay I am going to be looking at how manifestos are useful to designers and design groups, looking at the manifestos of The Guerrilla Girls, The Bread and Puppet Theatre and

The Oxford Dictionary defines a manifesto as “a public declaration of the policy and aims of a group such as a political party” (*The Oxford Dictionary of Current English*, 2001, p. 549). This means that a manifesto is often a way of seeing the morals and values of an individual or group, which is the reason why political parties often have a manifesto. As said by the UK Parliament website “It contains the set of policies that the party stands for and would wish to implement if elected to govern” (UK Parliament, 2020). However, an art manifesto is a document, picture, or other written form where an artist or artist group declaring their values, views, opinions and/or intentions in a very formal way (Bourbié, 2015).

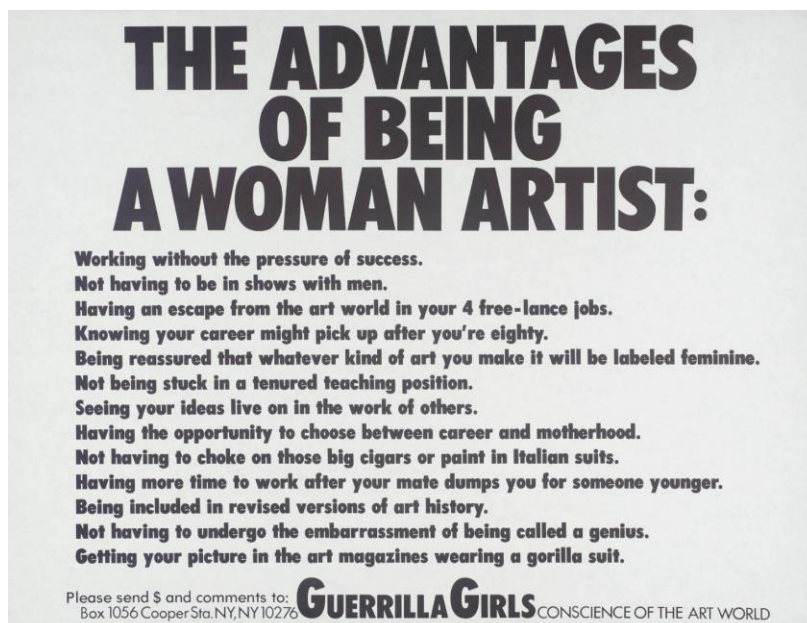


Fig. 1: The Advantages of Being a Woman Artist by the Guerrilla Girls

Manifestos can serve a number of different purposes for artists. Art manifestos can often be political and address political issues that the artist wants to bring awareness to. For example, The Guerrilla Girls released a manifesto in 1988 called 'The Advantages of Being a Woman Artist'. The manifesto addresses different ways that being a woman artist is easier than being a male artist. But the manifesto is incredibly satirical, for instance "having the opportunity to choose between career and motherhood" and "getting your picture in art magazines wearing a gorilla suit". The Guerrilla Girls are a group of women activists that have been active since 1985. They campaign to make the representation of women artists in museums equal to men, they "have spent 35 years fighting against sexism and inequality in the art world" (Sayej, 2020). They became the DIY group when they realised protesting normally would not direct people to caring about the rights of women artists.

'The Advantages of Being a Woman Artist' brings to light the difficulties that being a woman in the art world brings. This is because the advantages that are brought up in the manifesto are the ways that women artists are excluded from museums and are treated as inferior artists to men, with women artists having different expectations to male artists. For instance, "seeing your ideas live on in the work of others" refers to art and inventions that were created by women, but were misattributed to men. There have been a multiple instances of this happening through history, but one example of this is the artist Caroline Louisa Daly who had her work misattributed to a man who was not even a painter, and to someone who had not been to the locations in the paintings. Regarding this situation Paige Matthie said that this case was "representative of a wider trend to ignore the accomplishments of women and downplay them" (Tsaleza, 2020). This situation has happened to many different women

artists through history and is not something that has happened to many men. In the essay *Women and Literacy History* Spender addresses this in the context of English literature. When you only see the works of men being represented it can lead to the thinking that women were not present in the creative sector before the invention of the internet. This thinking can “reinforce the belief that it was only men who had participated in the initial production of this genre” (Spender, 1989, p. 20).

Another point brought up in the manifesto is "having the opportunity to choose between career and motherhood", which is addressing how it can often be a social expectation that if a woman is a mother then they are expected to choose between being a mother and being a working professional. In this article, a survey from 2017 shows that 93% of British people think that mothers should stay at home with children that are pre-school age (BBC, 2018). Men on the other hand are not expected to do the same, to choose between a job and parenthood. The manifesto brings up topics that men might not have thought would be drawbacks for women artists. And this is one of the things that makes this manifesto interesting to me. Manifestos can be used to change the paradigm of society. The definition of paradigm is “a typical example, pattern or model of something” (The Oxford Dictionary of Current English, 2001, p. 648). What this means is that manifestos get you to question what you have considered to be normal, the way things are done, and think about things in a different light. The main theme of the Guerrilla Girls’ *Advantages of Being a Woman Artist* manifesto is to make people look at what they consider to be normal and question it. Why are men considered better artists? Why are women artists at a disadvantage? Why have I not thought of this before?

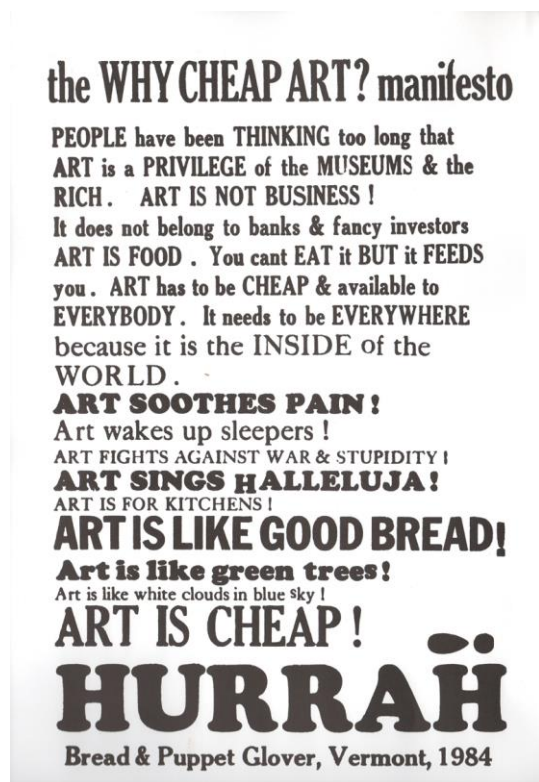


Fig. 2 the WHY CHEAP ART? Manifesto by The Bread and Puppet Theatre

Manifestos are useful to artists because it helps portray the artists motives and morals.

Manifestoes played a critical, defining role in many artistic movements of the 20th century as Futurists, Dadaists, and Surrealists embraced their power to challenge orthodoxy and fundamentally change visual practice.

(The Museum of Fine Arts, 2015)

This is key to the Why Cheap Art? Manifesto by The Bread and Puppet Theatre written in 1984.

This manifesto about the commercialisation of art and how art is a “privilege” of the rich. In their manifesto the line “ART has to be CHEAP & available to EVERYBODY” shows that The Bread and Puppet theatre believe that art should be affordable so that it can be consumed by anyone. Obviously artists need to make money to be able to live and thrive, but I think point

that they are trying to make with this statement is that when art is expensively priced, like in the millions of pounds, it is impossible, or at the very least impractical for museums to buy the art. And if museums cannot obtain the art and it is sold to a private collector that artwork may never be seen again. One of Picassos works, *Le Rêve* (The Dream), sold for 150 million dollars in 2013 in a private deal, which is more than a gallery can afford, reported by Adam (2013). Which means that the general public are not likely to ever see that painting in person while that collector still has it. Not being able to see artworks because they were bought by someone just is not fair in the eyes of The Bread and Puppet Theatre.

The Why Cheap Art? Manifesto then lists reasons why art is a Good and positive thing. To me, “Art fights against war and stupidity” and “art wakes up sleepers” is in reference to how art is used as a way to make people aware of situations or events like the atrocities of war. Jan Hartman is a Jewish artist that survived the Holocaust, and his art depicting what he went through at that time are a stark reminder of the horrors of war (Imperial War Museum, 2020). Without art like Hartman’s it could be easy for society to say that what happened was not that bad or did not happen, because there are Holocaust deniers, but art like Hartman’s makes it more real. I am not sure the Bread and Puppet Theatre meant it quite so literally but that is my interpretation of it. The Bread and Puppet Theatre was founded in 1963 by Peter Schumann, who was a World War 2 refugee. Therefore the Theatre company engages in a lot of political theatre. When he was a refugee, he remembers foraging grains to bake bread for his family, and this was important for their survival. His life obviously had a lot of influence in this manifesto (Knapp, 2020).

The whole manifesto is about the joys of art, and how it is important for everyone to be able to access it. The Bread and Puppet Theatre keep referring to art as “food” and “sustenance”, to emphasise how much we as people need art. In Maslow’s hierarchy of needs this puts art and food on the same level, both being basic needs (Hammond and Kremer, 2013). This really emphasises the importance of art in the eyes of the Bread and Puppet Theatre. The commercialisation of art, and private collectors buying art pieces means that this art being denied to the majority of people. Which in this manifesto is the same as a basic need being denied to the common individual. The end of the manifesto is uplifting, ending with a “hurrah!”, celebrating the joy that is art.

WHAT OUR ART MEANS

ART FOR ALL

We want Our Art to speak across the barriers of knowledge directly to People about their Life and not about their knowledge of art. The 20th century has been cursed with an art that cannot be understood. The decadent artists stand for themselves and their chosen few, laughing at and dismissing the normal outsider. We say that puzzling, obscure and form-obsessed art is decadent and a cruel denial of the life of People.

PROGRESS THROUGH FRIENDSHIP

Our Art is the friendship formed between the viewer and our pictures. Each picture speaks of a "Particular View" which the viewer may consider in the light of his own life. The true function of Art is to bring about new understanding, progress and advancement. Every single person on Earth agrees that there is room for improvement.

LANGUAGE FOR MEANING

We invented and we are constantly developing our own visual language. We want the most accessible modern form with which to create the most modern speaking visual pictures of our time. The art material must be subservient to the meaning and purpose of the picture. Our reason for making pictures is to change people and not to congratulate them on being how they are.

THE LIFE FORCES

True Art comes from three main life forces. They are:

THE HEAD
THE SOUL
and THE SEX

In our life these forces are shaking and moving themselves into everchanging different arrangements. Each one of our pictures is a frozen representation of one of these "arrangements".

THE WHOLE

When a human being gets up in the morning and decides what to do and where to go he is finding his reason or excuse to continue living. We artists have only that to do. We want to learn to respect and honour "the whole". The content of mankind is our subject and our inspiration. We stand each day for good traditions and necessary changes. We want to find and accept all the good and bad in ourselves. Civilisation has always depended for advancement on the "giving person". We want to spill our blood, brains and seed in our life-search for new meanings and purpose to give to life.

Gilbert & George
1986

CE QUE SIGNIFIE NOTRE ART

L'ART POUR TOUS

Nous voulons que Notre Art se fasse entendre par-delà les frontières du savoir et parle ouvertement aux Gens de leur Vie, plutôt que de leur savoir artistique. Le vingtième siècle a été affligé d'un art incompréhensible. Les artistes décadents ne s'adressent qu'à eux-mêmes et à quelques élus, ridiculisent et rejettent les non-initiés. Pour nous, l'art inexplicable, obscur et obsédé par la forme est une négation cruelle et décadente de la vie des Gens.

LE PROGRES A TRAVERS L'AMITIE

Notre Art s'appuie sur l'amitié qui se développe entre le spectateur et nos tableaux. Chaque œuvre évoque une « Vue Particulière » que le spectateur est libre d'examiner à la lumière de sa propre vie. La véritable fonction de l'Art est de renouveler l'intelligence, le progrès et l'avancement. Toute personne sur Terre s'accorde à dire que les choses peuvent s'améliorer.

LA SIGNIFICATION PAR LE LANGAGE

Nous avons inventé et nous développons sans cesse notre propre langage visuel. Nous voulons la forme actuelle la plus accessible, celle qui nous permettra de créer les œuvres les plus visuellement parlantes et les plus modernes de notre ère. Le matériau artistique doit se mettre au service du sens et de l'intention du tableau. Nous créons ces images pour faire changer les gens, non pas pour les conforter dans ce qu'ils sont déjà.

LES FORCES VITALES

L'Art Véritable découle des trois principales forces vitales suivantes :

LA TÊTE
L'ÂME
et LE SEXE

Au fil de notre vie, ces forces s'ébrouent et se meuvent pour former une multitude de combinaisons en constante évolution. Chacune de nos œuvres est une représentation figée de l'une de ces « combinaisons ».

LE TOUT

Lorsqu'un être humain se lève le matin et décide quoi faire et où aller, il se trouve une raison ou une excuse pour rester en vie. En tant qu'artistes, nous n'avons rien d'autre à faire. Nous voulons apprendre à respecter et à honorer « le tout ». L'ensemble de l'espèce humaine est notre sujet et notre source d'inspiration. Chaque jour, nous défendons les bonnes traditions et les changements nécessaires. Nous voulons découvrir et accepter tout ce qu'il y a en nous, de bon et de mauvais. Pour progresser, la civilisation a toujours compté sur « celui qui donne ». Nous voulons répandre notre sang, nos cerveaux et notre semence en cherchant, notre vie entière, à donner une signification et une raison d'être nouvelles à la vie.

Gilbert & George
1986

Fig. 3: What our art means by Gilbert & George

Manifestos can be a way that artists create a framework that they want their art to be made within. This is how Gilbert and George have done in their WHAT OUR ART MEANS manifesto. Gilbert and George are an art duo who have been making art together since 1967. They have made art on a range of topics including race, death, and religion. And they only appear in public together and whilst always wearing suits (Artsy, 2020). *What Our Art Means* by Gilbert and George was written in 1986. This manifesto is made up of five paragraphs, each with their own subtitle. The manifesto starts with "ART FOR ALL", and in this paragraph Gilbert and George state that they want their art to be able to be understood by everybody. Accessible

art is art that anyone, regardless of their art literacy, can engage with. An example of accessible art is the Picasso sculpture that is in Chicago that is commonly referred to as "The Chicago Picasso". The sculpture has become a common meeting point for people in Chicago and children often play on the sculpture because it has climbing gym like qualities (Pablo Picasso, 2020). Picassos sculpture is a piece of accessible art because it for the people in Chicago it invites them to go meet there, to play on it to look at on your way to work. It is a very welcoming and inviting piece, and that makes it accessible to anybody. Gilbert and George seem very against art that is exclusionary in any way, in their manifesto they say "we say that puzzling, obscure and form-obsessed art is decadent and a cruel denial of the life of People". This seems to mean that they are against modern art, interpretative art in particular, because it is exclusionary. I disagree with this, you do not need to 'understand art' to enjoy interpretative art because it is about the artist expressing themselves and some people will connect with a particular piece and some will not (Chilton, Gerber, Bechtel, Council, Dreyer and Yingling, 2015). Additionally, throughout the whole manifesto, when Gilbert and George refer to the viewer they always use the pronoun he. This contrasts with their view of wanting art to be for all. Always using he and him pronouns excludes half of the world's population.

"PROGRESS THROUGH FRIENDSHIP" is the second point of the manifesto. The meaning of this point is that when a viewer looks at a piece of Gilbert and Georges' art, a friendship is formed. This gives the viewer ownership of their opinion and views over the art they are seeing. It makes the standard relationship of artist and viewer less defined than it usually is because of the permission Gilbert and George have given the viewer to make up their own opinion of their art. Then their next paragraph is titled "LANGUAGE FOR MEANING", and this paragraph

is about how they are always “developing our own visual language”. The purpose of this is that they want their art to get the viewer to think, and maybe change their opinion on something. They do not want the purpose of their art to be to “congratulate them on being how they are”. Participatory art is art where the viewer interacts with an artwork and that conversation is the art (Neo, 2018). The art that Gilbert and George are intent on making is reliant on that conversation between the artwork and the viewer.

Their next point in their manifesto, “THE LIFE FORCES”, is what all of their paintings depict. What their paintings always depict is what Gilbert and George think all true art comes from, an arrangement of the head, the soul and the sex. The head might represent the thought and thinking that goes into a piece of art. The soul might represent the emotion and care that goes into an artwork. And the sex might represent carnal desire to make art, the feeling that you do not have a choice other than to make the art that you want to. The final point made in this manifesto is “THE WHOLE”. In this point Gilbert and George tell us how they get inspired to make their artworks, “the content of mankind is our subject and our inspiration”. They say that what people do everyday is they figure out how to go through life, and they get their inspiration from observing humanity do this.

The MAKE ART manifesto

Everyone is allowed to make art.

Art should be accessible to everyone no matter their background and without judgement.

Art is about pleasure and pain, love, and hate.

Art is about what you want it to be.

Art should be considerate and kind and respectful.

There is no good or bad art, just art you like or do not like.

No one knows all there is to know about art, it is all about learning, developing, changing, enjoying, experimenting, laughing, and having fun.

Enjoy the process and do not worry about the result.

Accept criticism but ignore people whose only goal is to hurt you.

Make art!

Bibliography

Adam, G. (2013) *Why is art so expensive?*. Available at:

<https://www.bbc.com/culture/article/20130417-why-is-art-so-expensive> (Accessed: 30 November 2020).

Artsy (2020) *Gilbert and George*. Available at: <https://www.artsy.net/artist/gilbert-and-george> (Accessed: 08 December 2020).

BBC (2018) *A mother's place 'is in the home'*. Available at:

<https://www.bbc.co.uk/news/education-44767657> (Accessed: 29 November 2020).

Bourbié, K. (2015) *How to Make an Artist's Manifesto: Recipe for Revolution*. Available at:

<https://www.mfah.org/blogs/inside-mfah/how-make-artists-manifesto-recipe-revolution> (Accessed: 28 November 2020).

Chilton, G. and Gerber, N and Bechtel, A. and Council, T. and Dreyer, M and Yingling, E.

(2015) 'The Art of Positive Emotions: Expressing Positive Emotions Within the

Intersubjective Art Making Process', *Canadian Art Therapy Association Journal*, 16th

December. Available at:

<https://www.tandfonline.com/doi/full/10.1080/08322473.2015.1100580?scroll=top&needAccess=true> (Accessed: 08 December 2020).

Hammond, C. and Kremer, W. (2013) *Abraham Maslow and the pyramid that beguiled*

business. Available at: <https://www.bbc.co.uk/news/magazine-23902918> (Accessed: 07

December 2020).

Imperial War Museum (2020) *Artists' Responses to the Holocaust*. Available at: <https://www.iwm.org.uk/history/artists-responses-to-the-holocaust> (Accessed: 2 December 2020).

Knapp, F. (2020) *The Bread & Puppet Theatre: A Living Museum of American Hippie Culture*. Available at: <https://www.messynessychic.com/2020/02/18/the-bread-puppet-theatre-a-living-museum-of-american-hippie-culture/> (Accessed: 09 December 2020).

'Manifesto', *The Oxford Dictionary of Current English* (2009) New York : Oxford University Press.

Neo, F. (2018) *What is participatory art and why is it impactful?* Available at: https://uwtsd.ac.uk/media/uwtsd-website/content-assets/documents/library-and-learning-resources/infoskills/Harvard-eng_v.1.2.pdf (Accessed: 08 December 2020).

Pablo Picasso (2020) *Chicago Picasso, 1962-64 by Pablo Picasso*. Available at: <https://www.pablocicasso.org/chicago-picasso.jsp> (Accessed: 07 December 2020).

'Paradigm', *The Oxford Dictionary of Current English* (2009) New York : Oxford University Press.

Sayej, N. (2020) 'The Guerrilla Girls: 'We upend the art world's notion of what's good and what's right'', *The Guardian*, 19 October. Available at: <https://www.theguardian.com/artanddesign/2020/oct/19/the-guerrilla-girls-interview-art-world-rebels> (Accessed: 29 November 2020).

Spender, D. (1989) 'Women and Literary History', in Belsey, C. and Moore, Jane. *The Feminist reader : essays in gender and the politics of literary criticism*. Hampshire : Macmillan Education.

The Museum of Fine Arts (2015) *How to Make an Artist's Manifesto: Recipe for Revolution*.

Available at: <https://www.mfah.org/blogs/inside-mfah/how-make-artists-manifesto-recipe-revolution> (Accessed: 01 December 2020).

Tsaleza, A. (2020) *Five Women Artists Whose Works Were Misattributed to Men*. Available

at: https://uwtsd.ac.uk/media/uwtsd-website/content-assets/documents/library-and-learning-resources/infoskills/Harvard-eng_v.1.2.pdf (Accessed: 02 December 2020).

UK Parliament (2020) *Manifesto*. Available at: [https://www.parliament.uk/site-](https://www.parliament.uk/site-information/glossary/manifesto/)

[information/glossary/manifesto/](https://www.parliament.uk/site-information/glossary/manifesto/) (Accessed: 02 December 2020).

Fig. 1: Guerrilla Girls (1988) *The Advantages of Being a Woman Artist*. Available at :

<https://www.tate.org.uk/art/artworks/guerrilla-girls-the-advantages-of-being-a-woman-artist-p78796> (Accessed: 25 November 2020).

Fig. 2: The Bread and Puppet Theatre (1984) *The WHY CHEAP ART manifesto*. Available at:

[https://breadandpuppet.org/cheap-art/why-cheap-art-](https://breadandpuppet.org/cheap-art/why-cheap-art-manifesto?_cfchljschltk_3ab40e42b788bd6b583807e24c94dbe7ca155dfb-1605281893-0-AbMVO7RkthkXkCoxDY3Tg9lgc2HbxOk8gWlkGDooMehCsb1yZx9xxK8lvWaNxL5gFE0tje_O_gILiWUWLMYkcTzZPMlyvnfZIJNbqgstS3GSsYvvrZeAs9_lhWfs0snIzci3NzRcATtOYugz4g0H6rNHRzwZXV4SGATcS28BXs5wluN1P8hu75dXTL7hhFzhXF2JDR3qu0svXnbbJAYF8ldSHvpxE-TUIUPWLhm8a-B3x29RjRW1b3UXSxHmgMKG0GvMT_JMYRazBbwHI5BtEgPlvaakFVYsIJmH9W9kueVuYJq4p)

[manifesto?_cfchljschltk_3ab40e42b788bd6b583807e24c94dbe7ca155dfb-](https://breadandpuppet.org/cheap-art/why-cheap-art-manifesto?_cfchljschltk_3ab40e42b788bd6b583807e24c94dbe7ca155dfb-1605281893-0-AbMVO7RkthkXkCoxDY3Tg9lgc2HbxOk8gWlkGDooMehCsb1yZx9xxK8lvWaNxL5gFE0tje_O_gILiWUWLMYkcTzZPMlyvnfZIJNbqgstS3GSsYvvrZeAs9_lhWfs0snIzci3NzRcATtOYugz4g0H6rNHRzwZXV4SGATcS28BXs5wluN1P8hu75dXTL7hhFzhXF2JDR3qu0svXnbbJAYF8ldSHvpxE-TUIUPWLhm8a-B3x29RjRW1b3UXSxHmgMKG0GvMT_JMYRazBbwHI5BtEgPlvaakFVYsIJmH9W9kueVuYJq4p)

[1605281893-0-](https://breadandpuppet.org/cheap-art/why-cheap-art-manifesto?_cfchljschltk_3ab40e42b788bd6b583807e24c94dbe7ca155dfb-1605281893-0-AbMVO7RkthkXkCoxDY3Tg9lgc2HbxOk8gWlkGDooMehCsb1yZx9xxK8lvWaNxL5gFE0tje_O_gILiWUWLMYkcTzZPMlyvnfZIJNbqgstS3GSsYvvrZeAs9_lhWfs0snIzci3NzRcATtOYugz4g0H6rNHRzwZXV4SGATcS28BXs5wluN1P8hu75dXTL7hhFzhXF2JDR3qu0svXnbbJAYF8ldSHvpxE-TUIUPWLhm8a-B3x29RjRW1b3UXSxHmgMKG0GvMT_JMYRazBbwHI5BtEgPlvaakFVYsIJmH9W9kueVuYJq4p)

[AbMVO7RkthkXkCoxDY3Tg9lgc2HbxOk8gWlkGDooMehCsb1yZx9xxK8lvWaNxL5gFE0tje_O_g](https://breadandpuppet.org/cheap-art/why-cheap-art-manifesto?_cfchljschltk_3ab40e42b788bd6b583807e24c94dbe7ca155dfb-1605281893-0-AbMVO7RkthkXkCoxDY3Tg9lgc2HbxOk8gWlkGDooMehCsb1yZx9xxK8lvWaNxL5gFE0tje_O_gILiWUWLMYkcTzZPMlyvnfZIJNbqgstS3GSsYvvrZeAs9_lhWfs0snIzci3NzRcATtOYugz4g0H6rNHRzwZXV4SGATcS28BXs5wluN1P8hu75dXTL7hhFzhXF2JDR3qu0svXnbbJAYF8ldSHvpxE-TUIUPWLhm8a-B3x29RjRW1b3UXSxHmgMKG0GvMT_JMYRazBbwHI5BtEgPlvaakFVYsIJmH9W9kueVuYJq4p)

[ILiWUWLMYkcTzZPMlyvnfZIJNbqgstS3GSsYvvrZeAs9_lhWfs0snIzci3NzRcATtOYugz4g0H6rNH](https://breadandpuppet.org/cheap-art/why-cheap-art-manifesto?_cfchljschltk_3ab40e42b788bd6b583807e24c94dbe7ca155dfb-1605281893-0-AbMVO7RkthkXkCoxDY3Tg9lgc2HbxOk8gWlkGDooMehCsb1yZx9xxK8lvWaNxL5gFE0tje_O_gILiWUWLMYkcTzZPMlyvnfZIJNbqgstS3GSsYvvrZeAs9_lhWfs0snIzci3NzRcATtOYugz4g0H6rNHRzwZXV4SGATcS28BXs5wluN1P8hu75dXTL7hhFzhXF2JDR3qu0svXnbbJAYF8ldSHvpxE-TUIUPWLhm8a-B3x29RjRW1b3UXSxHmgMKG0GvMT_JMYRazBbwHI5BtEgPlvaakFVYsIJmH9W9kueVuYJq4p)

[RzwZXV4SGATcS28BXs5wluN1P8hu75dXTL7hhFzhXF2JDR3qu0svXnbbJAYF8ldSHvpxE-](https://breadandpuppet.org/cheap-art/why-cheap-art-manifesto?_cfchljschltk_3ab40e42b788bd6b583807e24c94dbe7ca155dfb-1605281893-0-AbMVO7RkthkXkCoxDY3Tg9lgc2HbxOk8gWlkGDooMehCsb1yZx9xxK8lvWaNxL5gFE0tje_O_gILiWUWLMYkcTzZPMlyvnfZIJNbqgstS3GSsYvvrZeAs9_lhWfs0snIzci3NzRcATtOYugz4g0H6rNHRzwZXV4SGATcS28BXs5wluN1P8hu75dXTL7hhFzhXF2JDR3qu0svXnbbJAYF8ldSHvpxE-TUIUPWLhm8a-B3x29RjRW1b3UXSxHmgMKG0GvMT_JMYRazBbwHI5BtEgPlvaakFVYsIJmH9W9kueVuYJq4p)

[TUIUPWLhm8a-](https://breadandpuppet.org/cheap-art/why-cheap-art-manifesto?_cfchljschltk_3ab40e42b788bd6b583807e24c94dbe7ca155dfb-1605281893-0-AbMVO7RkthkXkCoxDY3Tg9lgc2HbxOk8gWlkGDooMehCsb1yZx9xxK8lvWaNxL5gFE0tje_O_gILiWUWLMYkcTzZPMlyvnfZIJNbqgstS3GSsYvvrZeAs9_lhWfs0snIzci3NzRcATtOYugz4g0H6rNHRzwZXV4SGATcS28BXs5wluN1P8hu75dXTL7hhFzhXF2JDR3qu0svXnbbJAYF8ldSHvpxE-TUIUPWLhm8a-B3x29RjRW1b3UXSxHmgMKG0GvMT_JMYRazBbwHI5BtEgPlvaakFVYsIJmH9W9kueVuYJq4p)

[B3x29RjRW1b3UXSxHmgMKG0GvMT_JMYRazBbwHI5BtEgPlvaakFVYsIJmH9W9kueVuYJq4p](https://breadandpuppet.org/cheap-art/why-cheap-art-manifesto?_cfchljschltk_3ab40e42b788bd6b583807e24c94dbe7ca155dfb-1605281893-0-AbMVO7RkthkXkCoxDY3Tg9lgc2HbxOk8gWlkGDooMehCsb1yZx9xxK8lvWaNxL5gFE0tje_O_gILiWUWLMYkcTzZPMlyvnfZIJNbqgstS3GSsYvvrZeAs9_lhWfs0snIzci3NzRcATtOYugz4g0H6rNHRzwZXV4SGATcS28BXs5wluN1P8hu75dXTL7hhFzhXF2JDR3qu0svXnbbJAYF8ldSHvpxE-TUIUPWLhm8a-B3x29RjRW1b3UXSxHmgMKG0GvMT_JMYRazBbwHI5BtEgPlvaakFVYsIJmH9W9kueVuYJq4p)

[rf3FoGPq8YYwBVSgTvaLg0FAL48b7C8k8Dwyle2OLqnYRXkelFGERtCWA fjhakP3EmjLrp-xCIZBgw](https://www.vebuka.com/print/140728120930-0c3fbc32477469fda563d4a3d3c0ccb2/Gilbert_amp_George_Art_Exhibition_-_quotA_Family_Collectionquot) (Accessed: 01 December 2020).

Fig. 3: Gilbert & George (1986) *WHAT OUR ART MEANS*. Available at:

[https://vebuka.com/print/140728120930-0c3fbc32477469fda563d4a3d3c0ccb2/Gilbert amp George Art Exhibition -
_quotA Family Collectionquot](https://vebuka.com/print/140728120930-0c3fbc32477469fda563d4a3d3c0ccb2/Gilbert_amp_George_Art_Exhibition_-_quotA_Family_Collectionquot) (Accessed: 04 December 2020).