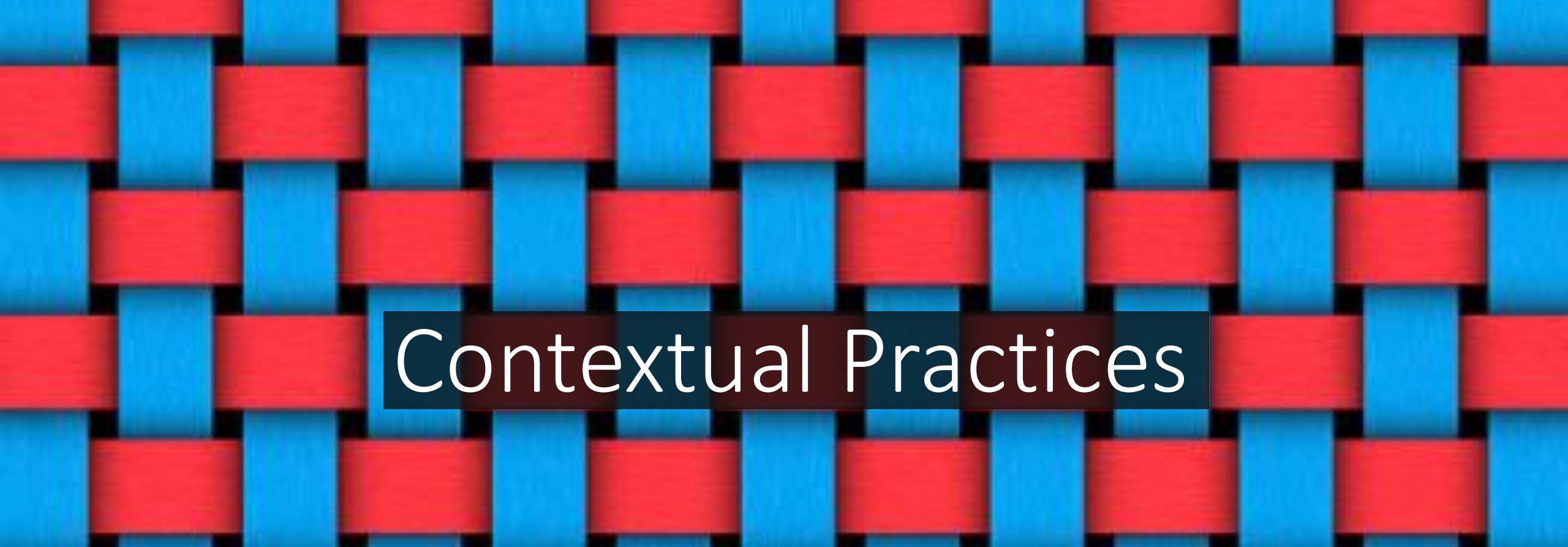




Contextual Practices

Lecture 1: Manifestoing

Dr Julia Lockheart

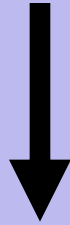
Swansea College of Art, UWTSD

2024



Presenting research:

Juxtaposition



Placing or being placed close together

Rene Magritte's, *The Treachery of Images*, uses text and image to provoke a break in meaning. This is not a pipe, ceci n'est pas une pipe. This is a painting of a pipe, not actually a pipe. The illusion of representation is revealed



Ceci n'est pas une pipe.

Choices

Literal



Taking words in their usual or most basic sense

vs

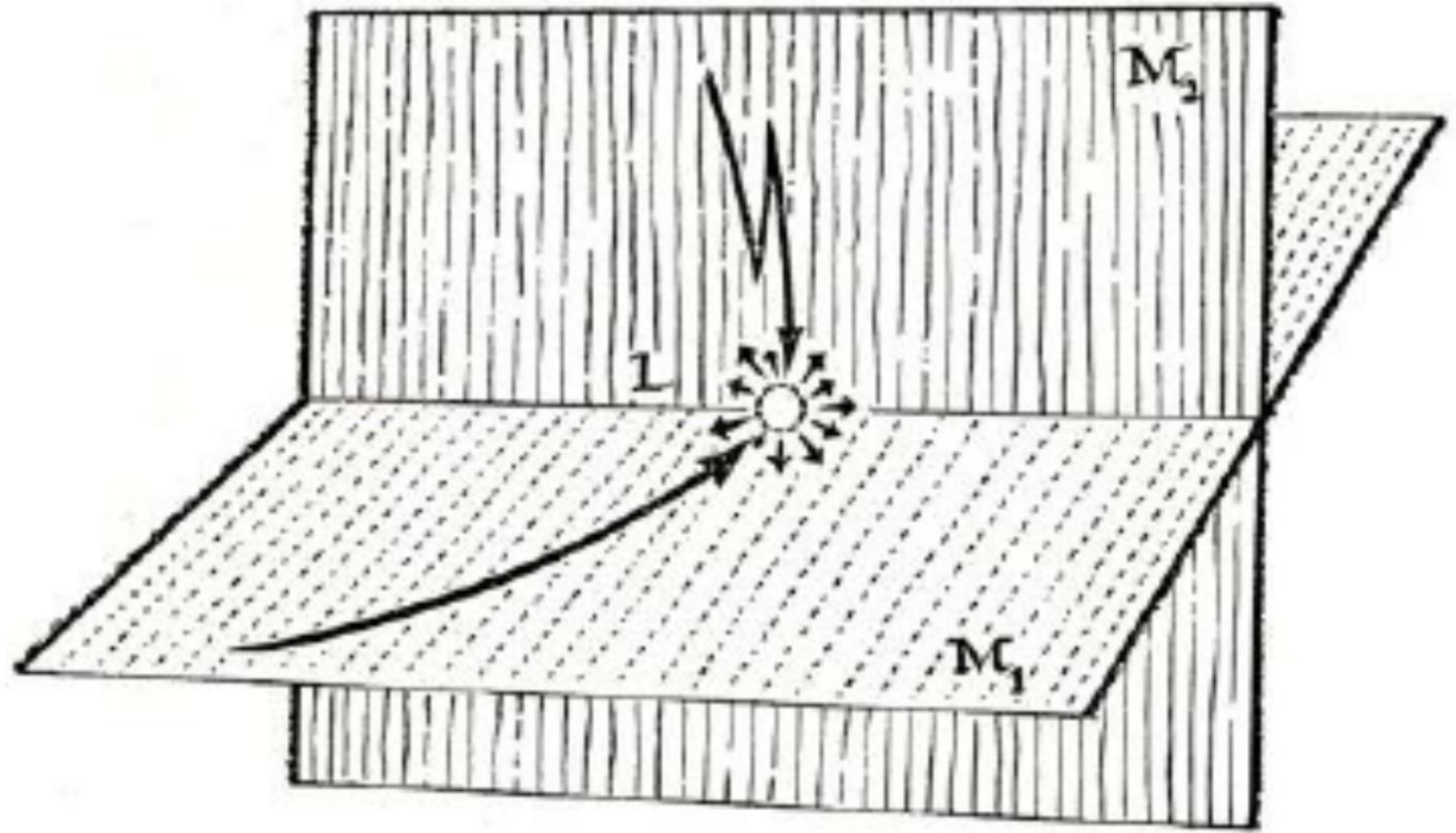
Metaphorical



A word or phrase is applied to an object or action to which it is not literally applicable

Choices

Theory of Bisociation is considered to be a classic in talking about humour belongs to the act of creation. By coining the term of bisociation, Koestler (1964) means to describe the human beings' capability of bringing together two unrelated ideas into a recognized relationship. This capability is creativity.



Koestler (1964)'s Theory of Bisociation (Koestler, 1964).

Check out this link for further information about Bisociation:
<https://www.themarginalian.org/2013/05/20/arthur-koestler-creativity-bisociation/>

<https://padlet.com/juliaunlockheart/fce4rwjex94azzv>

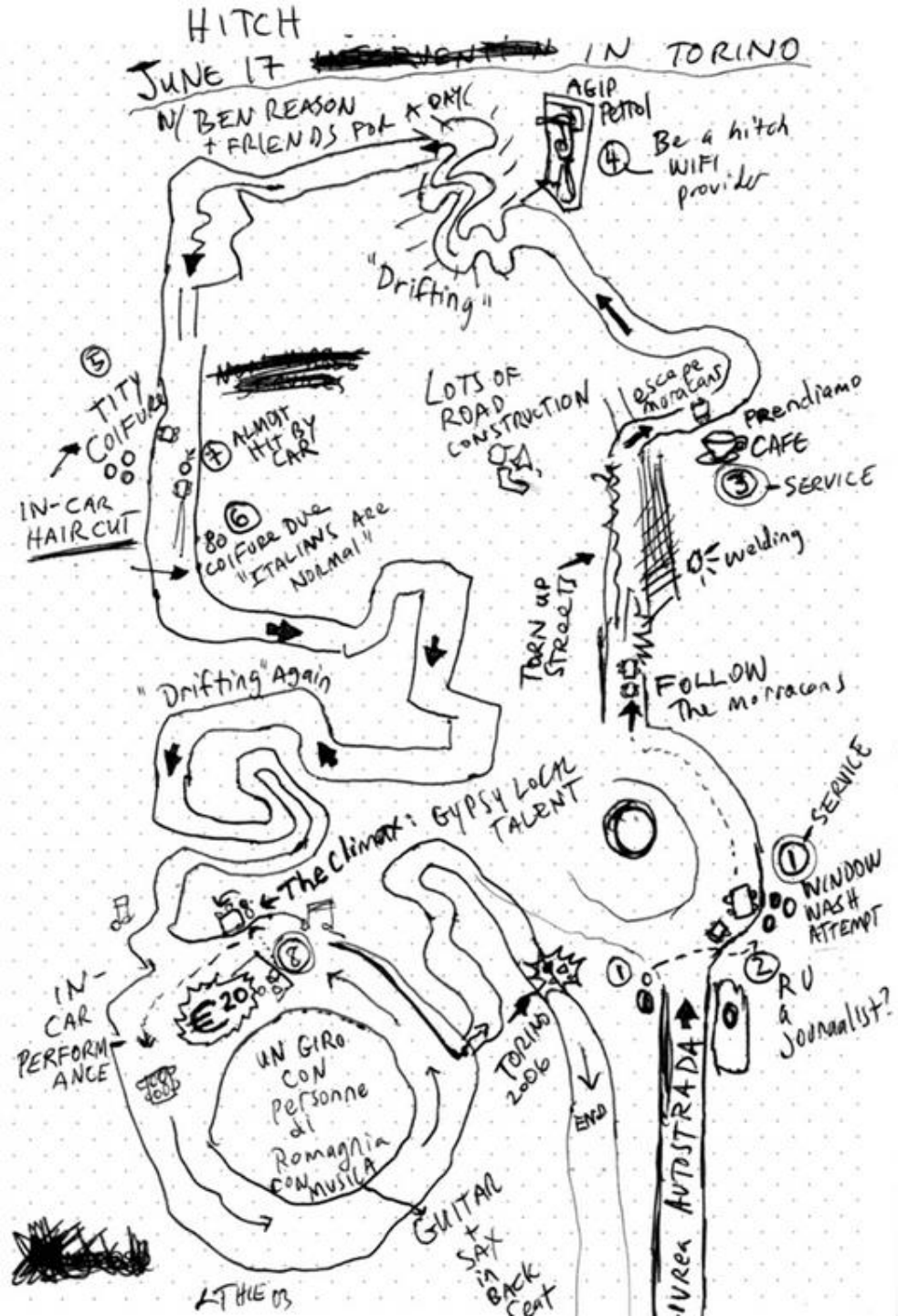


So... what do your
words mean, and
how does your
positioning of them
change their
meaning?

Write down your keywords
and think about what they
mean



Taking research further:



Mapping

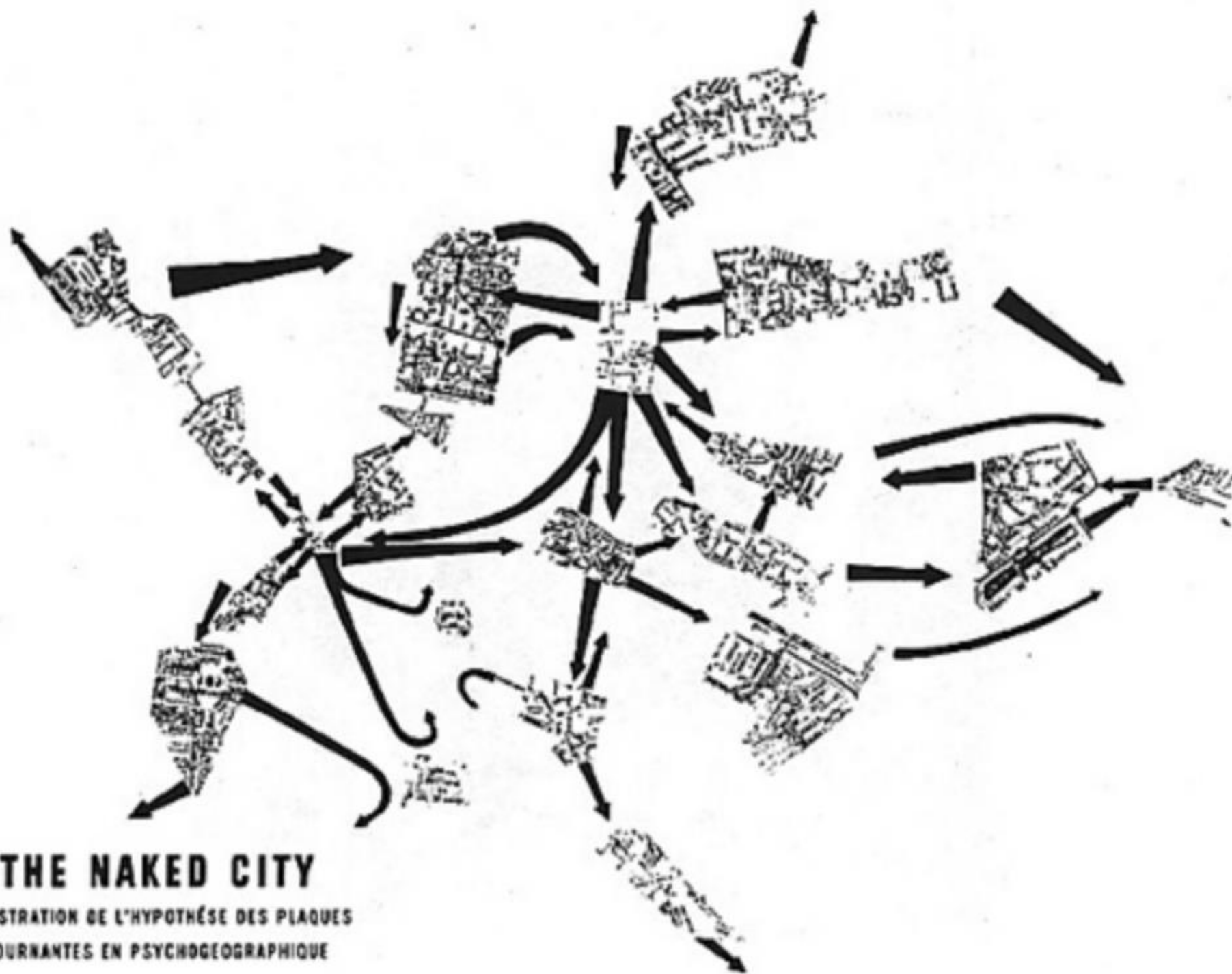
Psychogeography | ,sʌɪkəʊdʒɪ'ɒgrəfi, ,sʌɪkəʊ'dʒɒgrəfi | noun

The study of the influence of geographical environment on the mind or on behaviour: *a newly emerging discipline within geography is*

psychogeography. • *[in singular]* the geographical environment of a particular location, typically a city, considered with regard to its

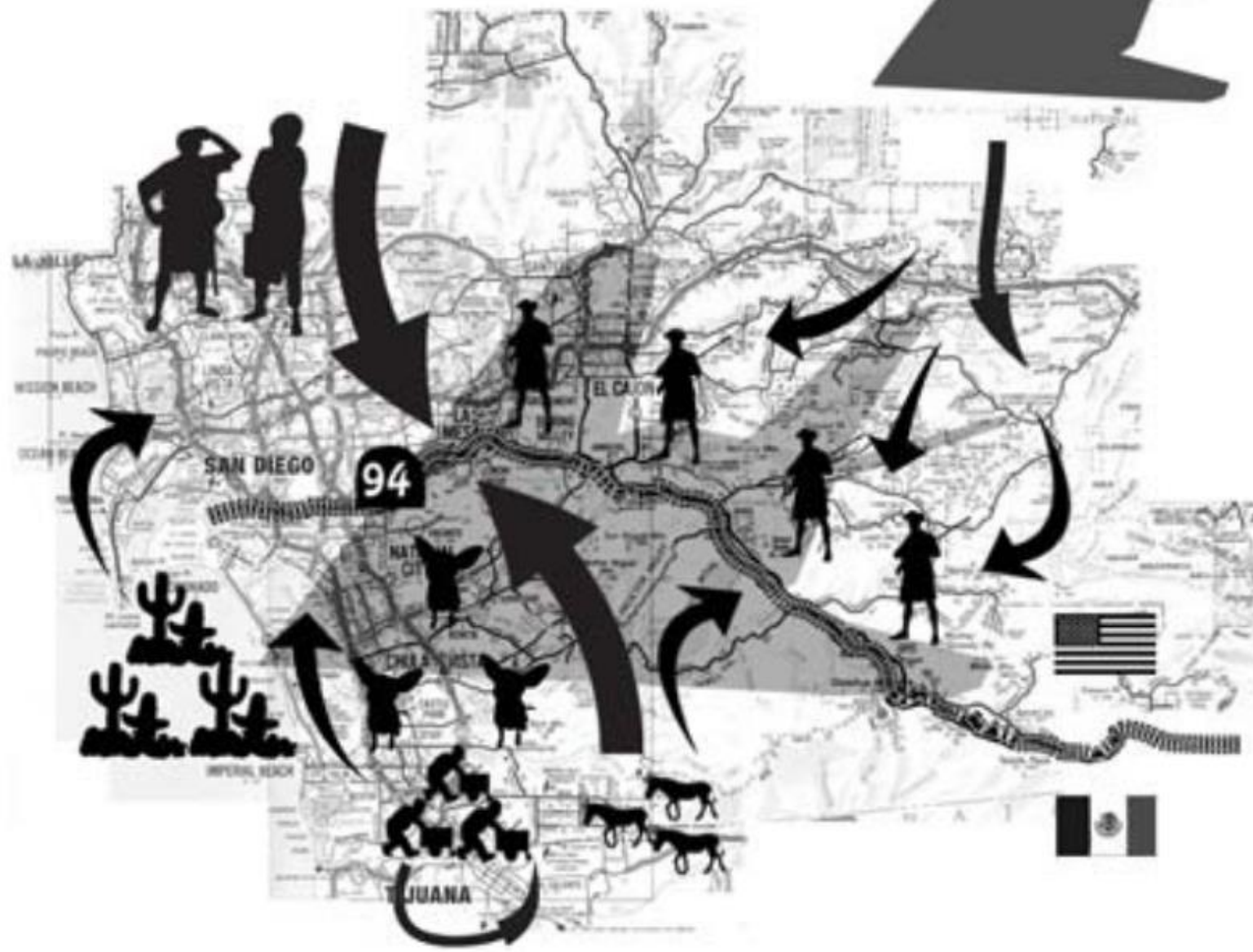
influence on the mind or on behaviour. *the psychogeography of London.*

DERIVATIVES **psychogeographic** | ,sʌɪkəʊdʒɪə'ɡrafɪk | adjective,



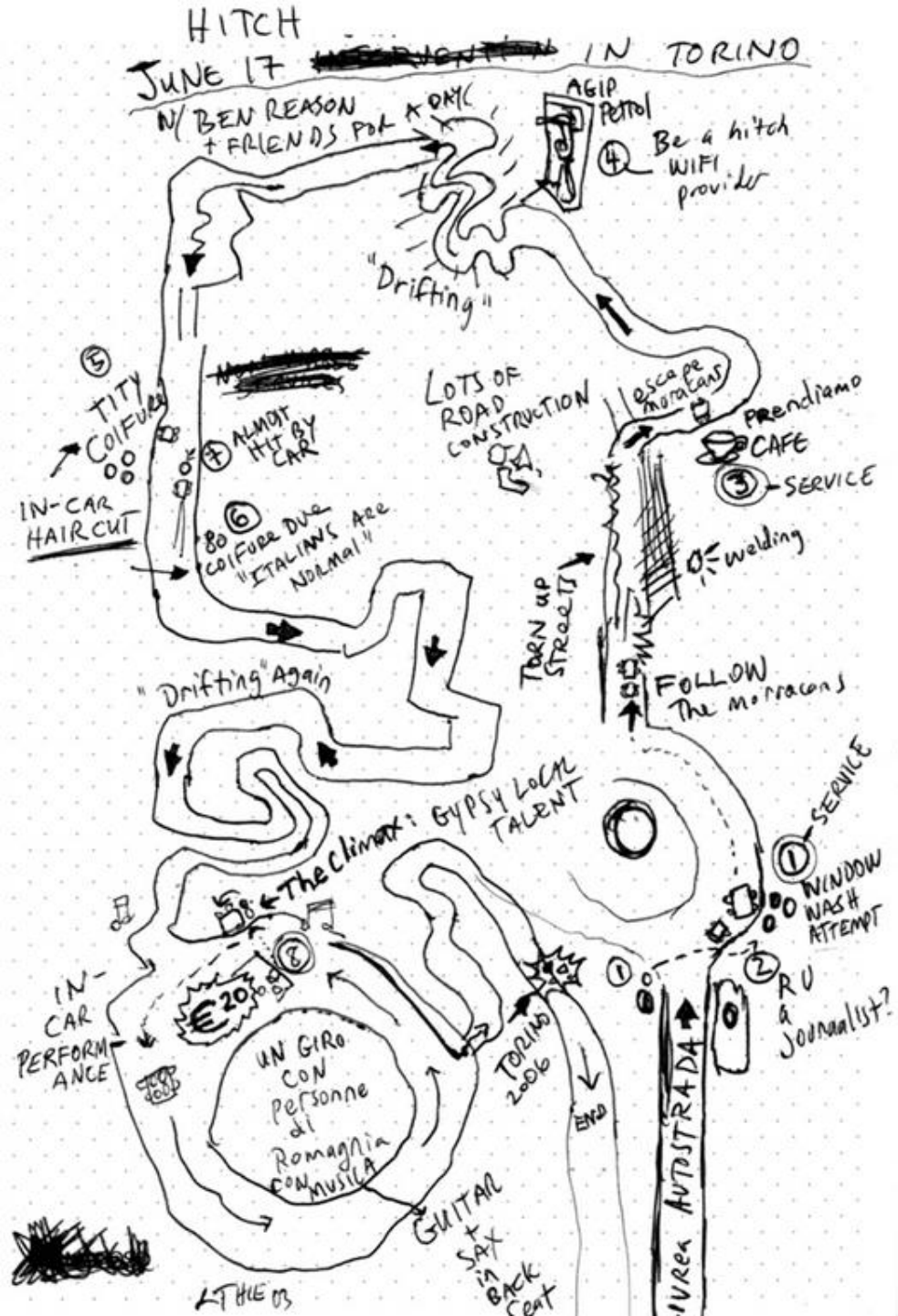
“The map is
not the
territory”

(Korzybski / Borges)

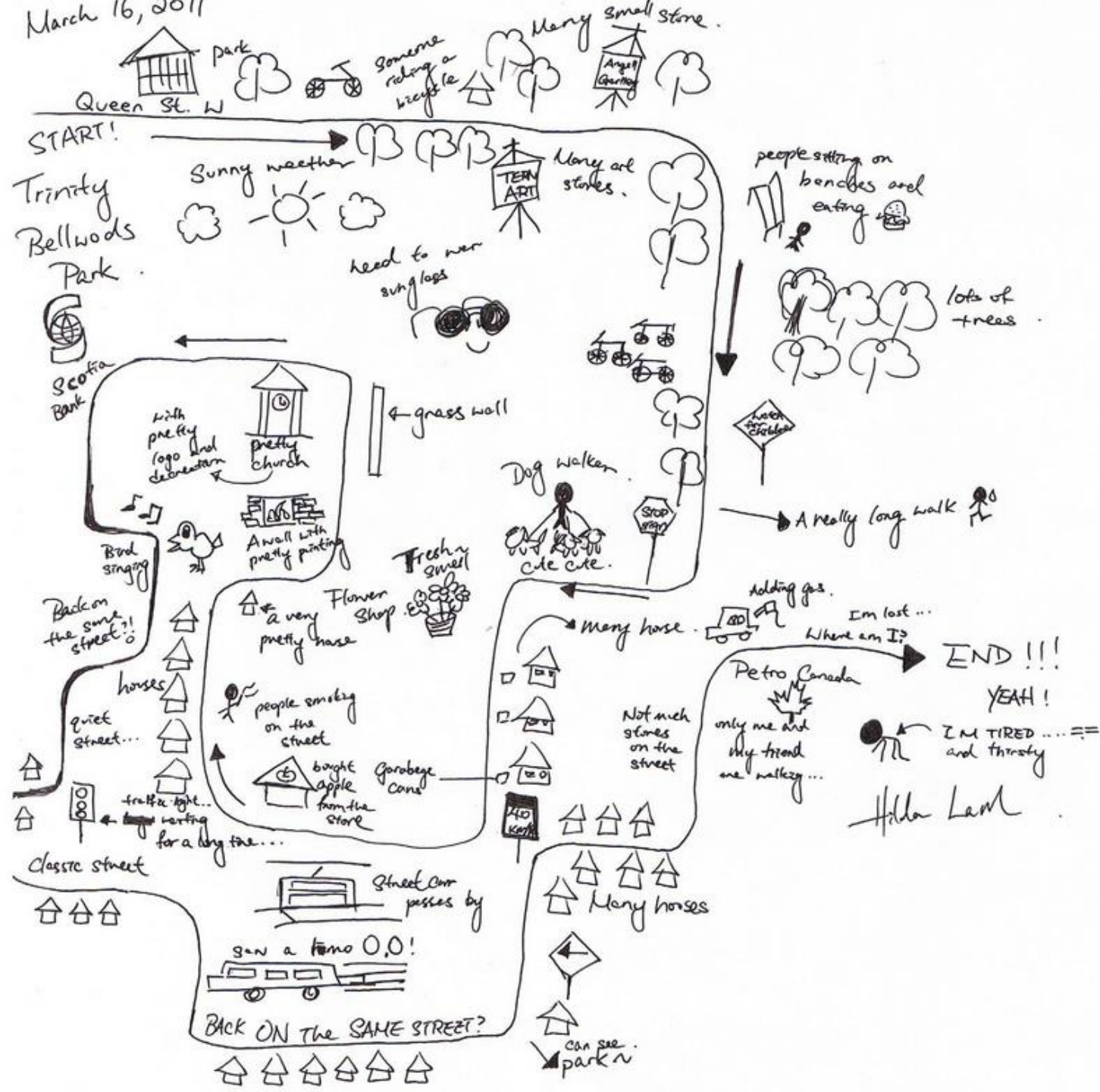


Psycho-geographic map of the San Diego/Tijuana Border region.

Psycho-geographic maps identify the psychological space you encounter



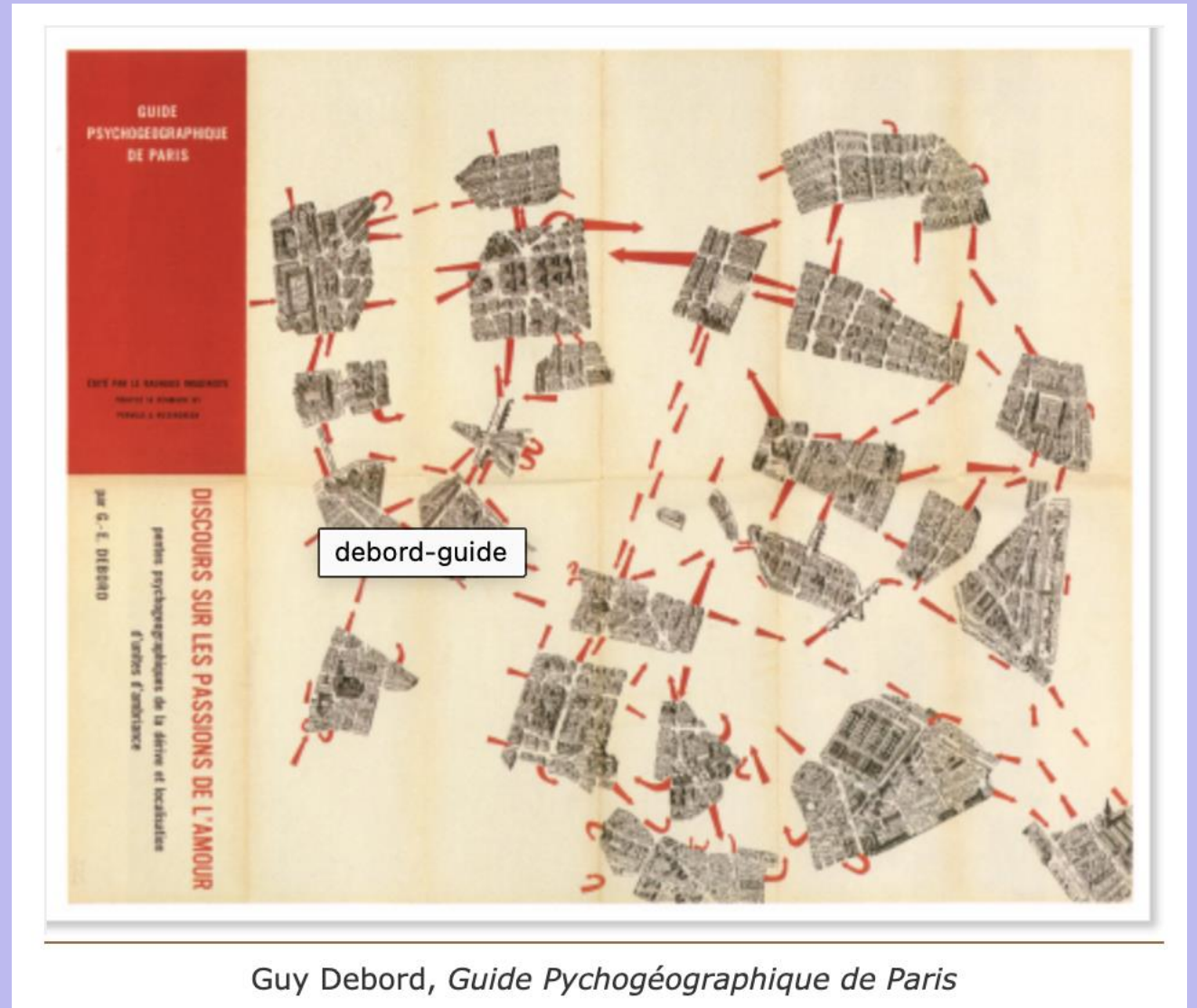
Psycho-geographies encourage you to highlight the most meaningful aspects of a journey



Psychogeographic maps are maps of your own interest in a space. What do you notice what do you find interesting?

Task:

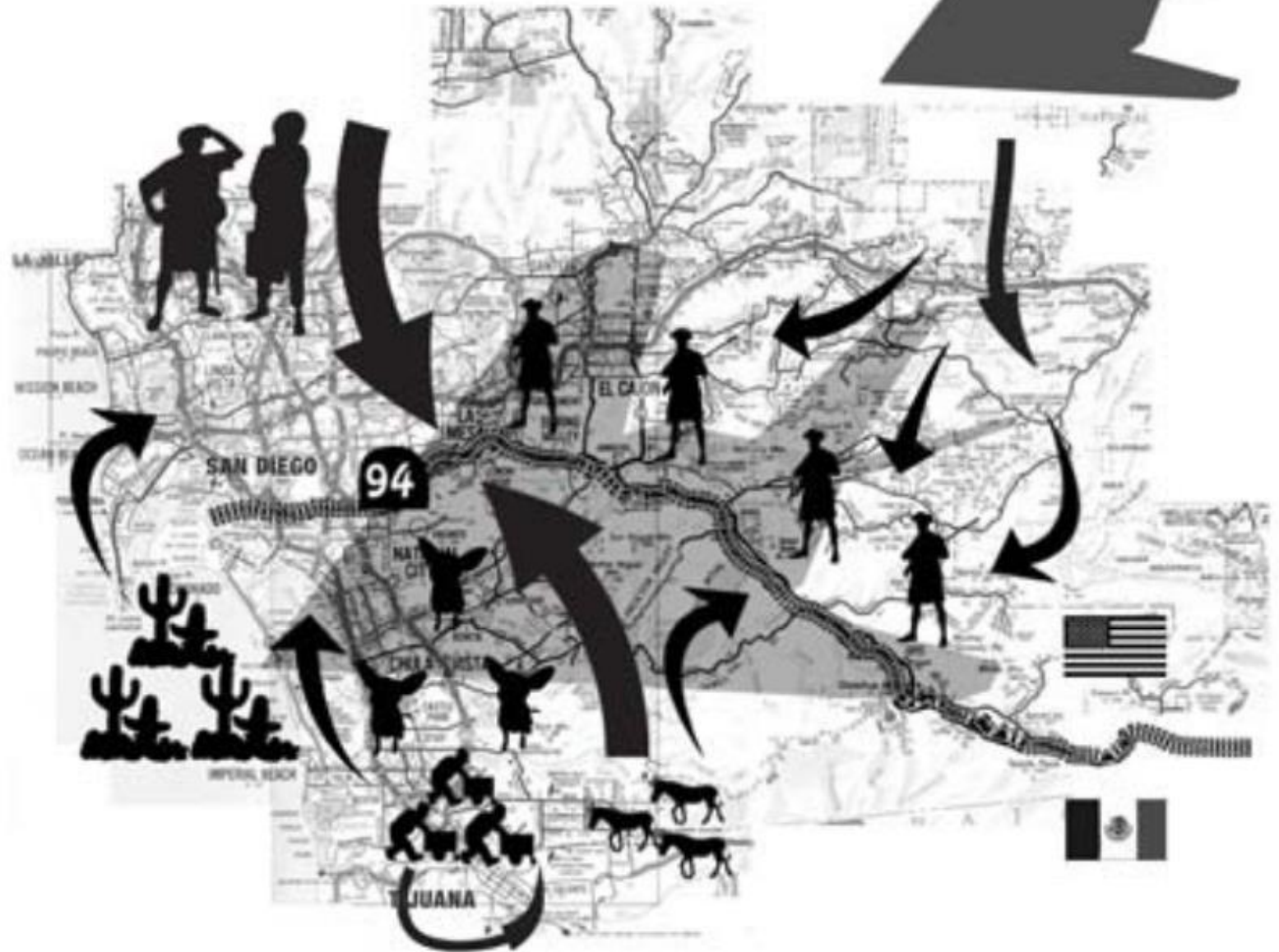
Draw a map of your journey to college or your local area, or even your room, without using any place names or words. Highlight places that you find are psychologically important markers for you. (5 minutes)



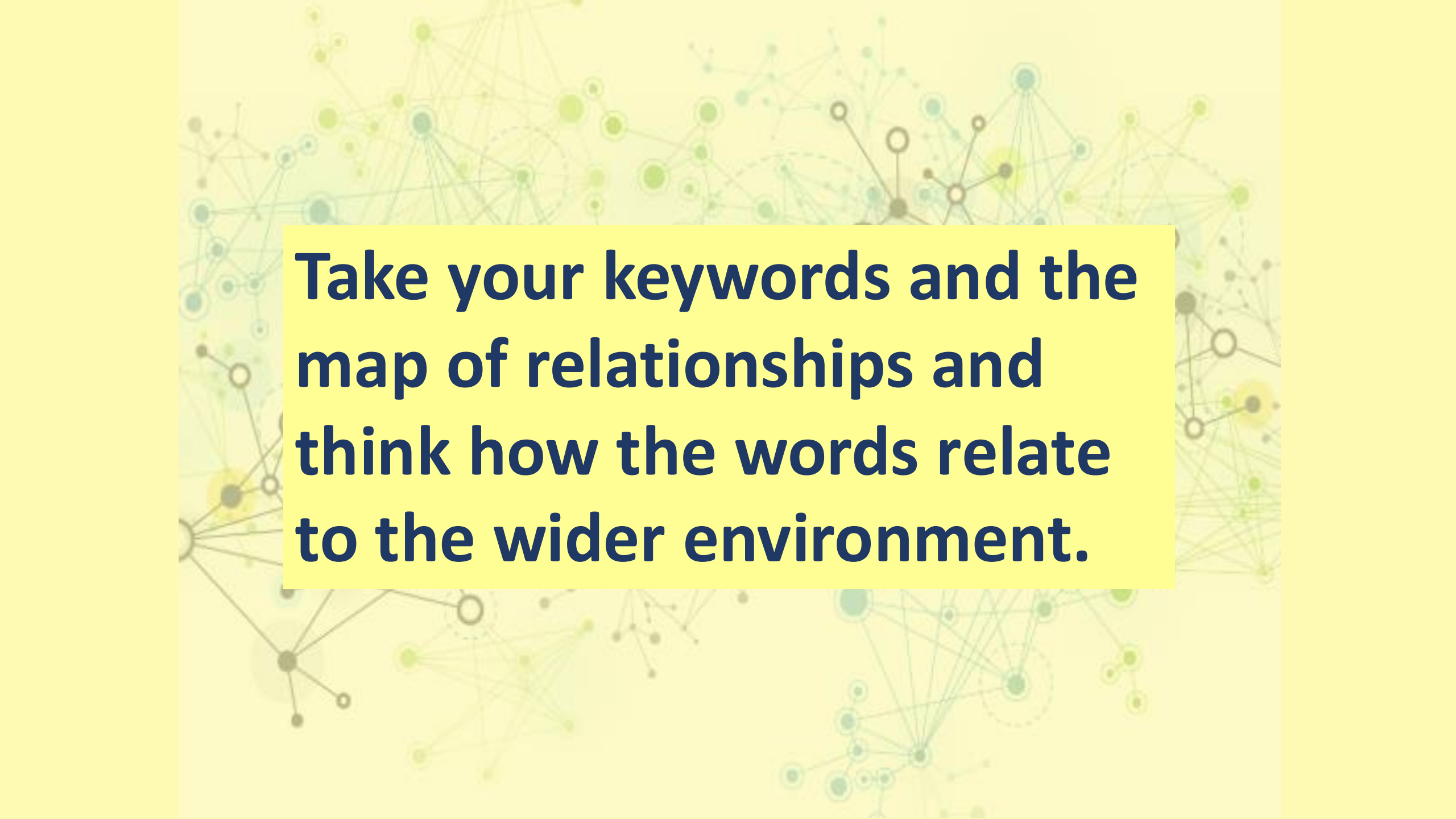
Guy Debord, *Guide Psychogéographique de Paris*

Task:

Place your
research words
into your map
and see how
these words are
influenced by the
psychologically
important places.
(Discuss)



Psycho-geographic map of the San Diego/Tijuana Border region.

A background image featuring a complex network diagram. It consists of numerous small, semi-transparent circular nodes in shades of green, blue, and yellow, interconnected by thin, light-colored lines. The nodes are distributed across the entire frame, creating a sense of a vast, interconnected web. The overall color palette is soft and pastel, with a light yellow background.

Take your keywords and the map of relationships and think how the words relate to the wider environment.

The background of the slide is a complex, abstract network diagram. It consists of numerous small, semi-transparent circles in various colors (blue, green, yellow, purple, pink) connected by thin, light-colored lines. The nodes are of different sizes, and some are highlighted with larger, more opaque circles of the same color. The overall effect is a dense, interconnected web of points and lines, suggesting a complex system or a network of relationships.

Task 2:

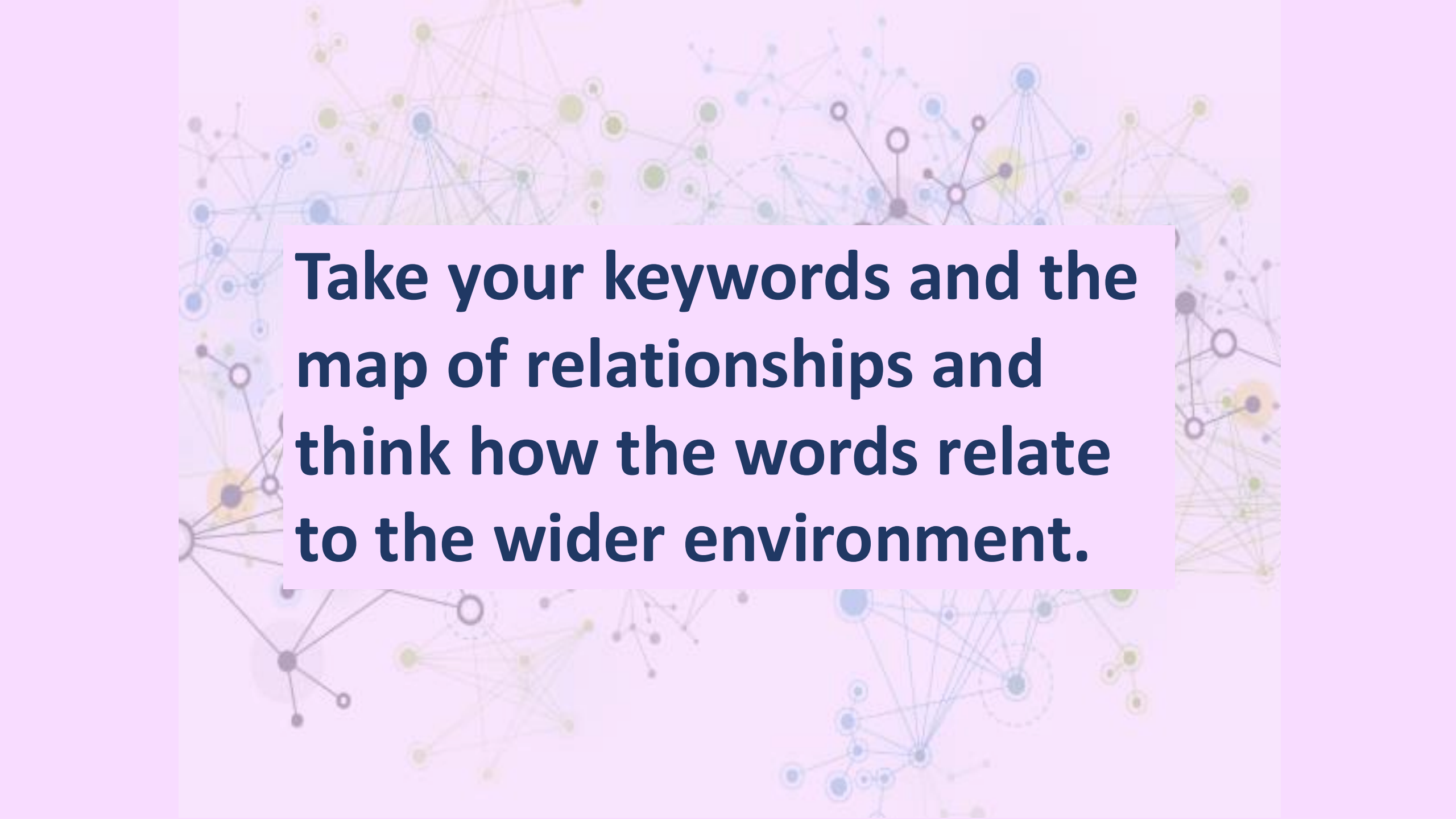
Write a poem in 5 minutes!

Haiku

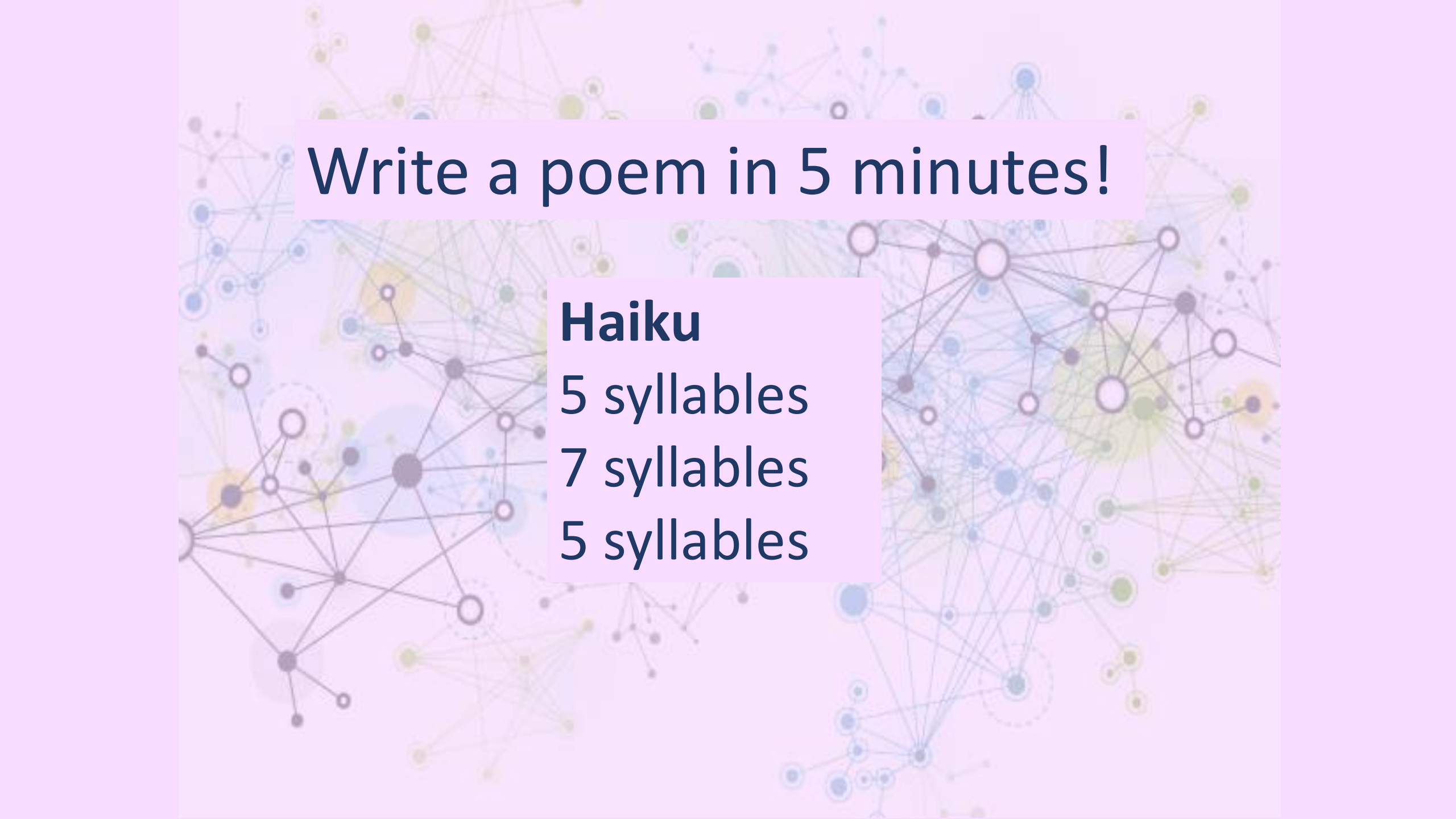
5 syllables

7 syllables

5 syllables



Take your keywords and the map of relationships and think how the words relate to the wider environment.



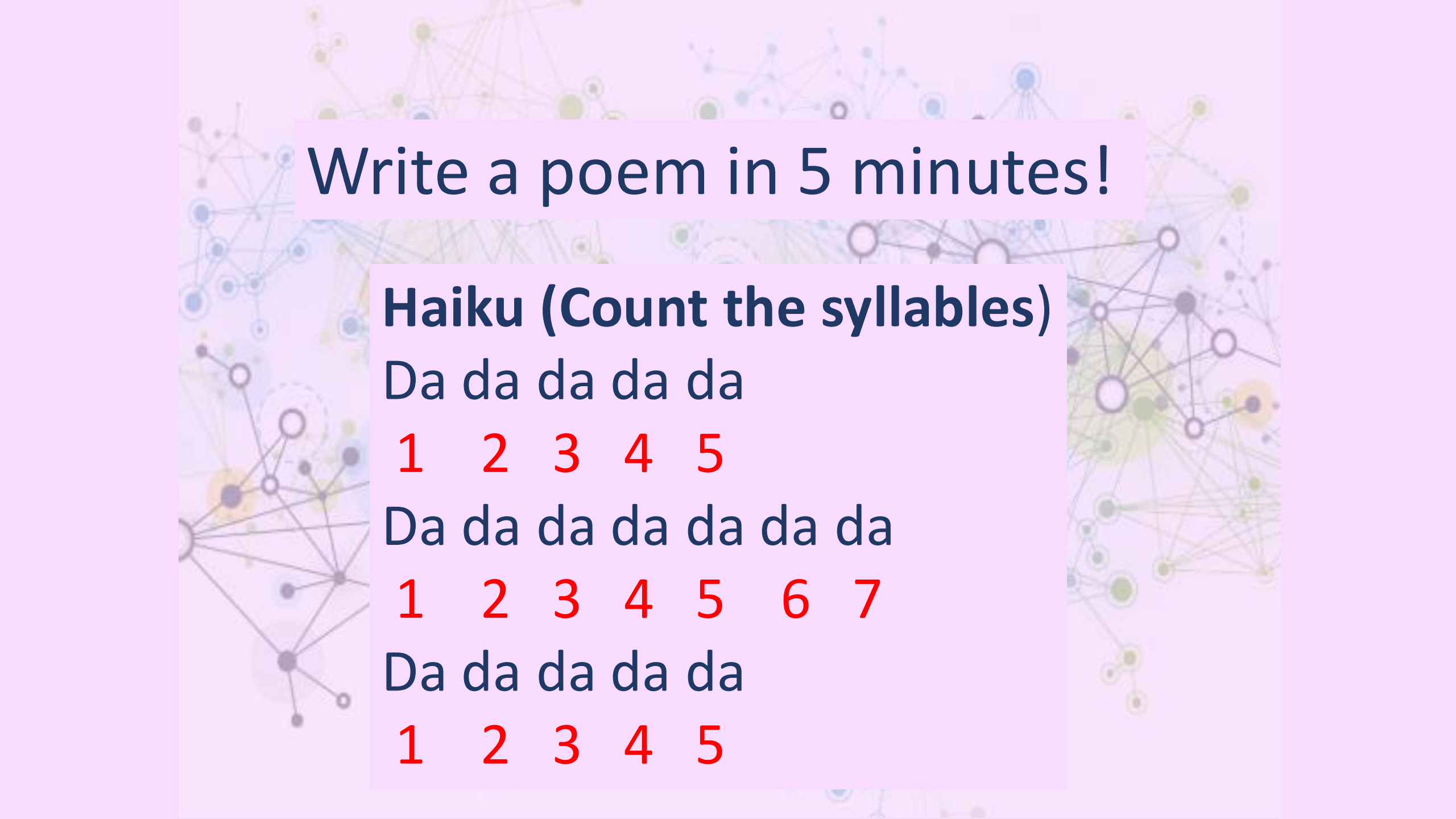
Write a poem in 5 minutes!

Haiku

5 syllables

7 syllables

5 syllables

A background network diagram with various colored nodes (blue, green, yellow, grey) connected by thin lines, creating a complex web-like structure.

Write a poem in 5 minutes!

Haiku (Count the syllables)

Da da da da da

1 2 3 4 5

Da da da da da da da

1 2 3 4 5 6 7

Da da da da da

1 2 3 4 5

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.



Haiku (Count the syllables)

Da da da-da da

In the twilight rain

1 2 3 - 4 5

Da da-da da da-da-da

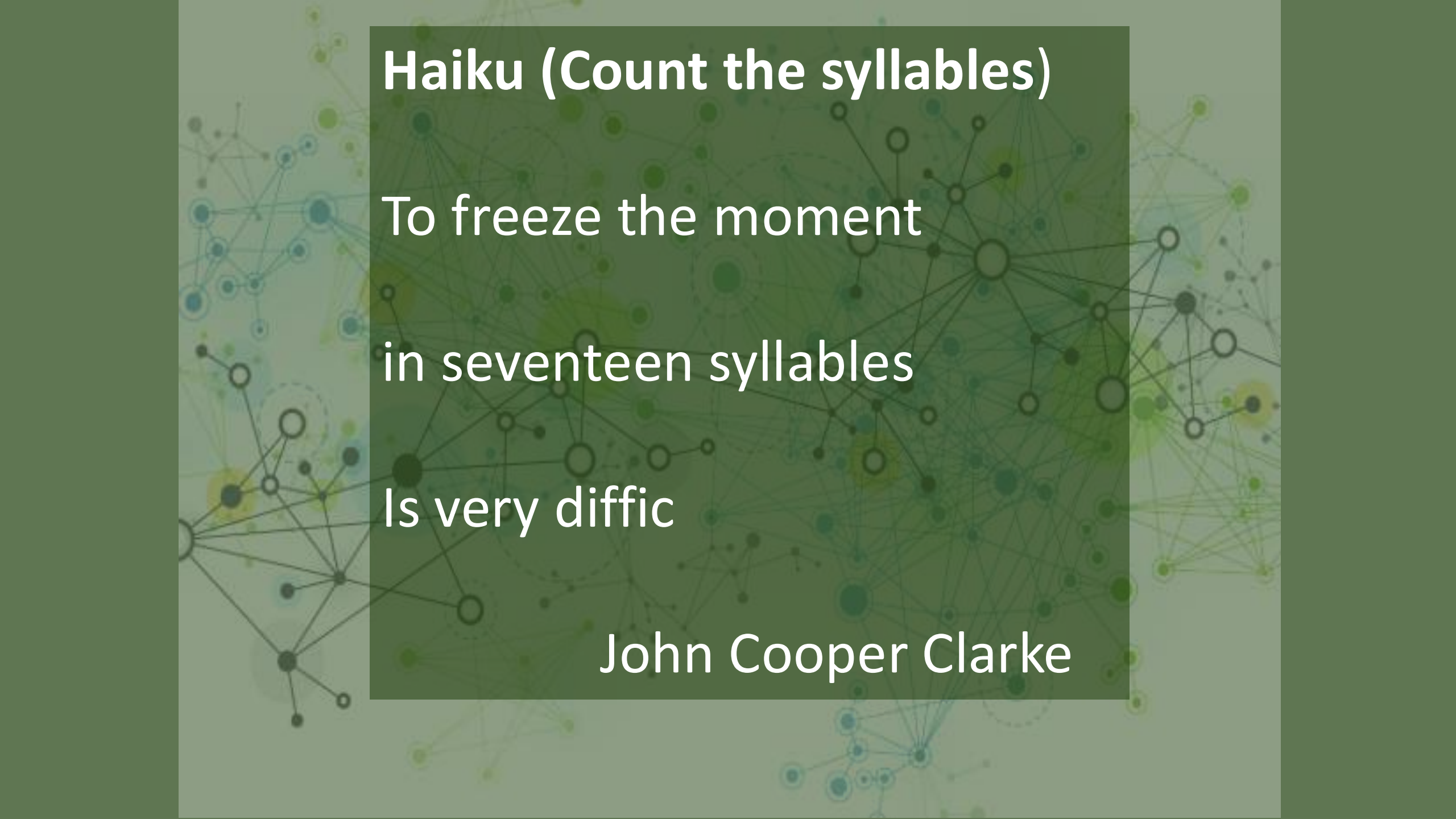
these brilliant-hued hibiscus -

1 2 - 3 4 5 - 6 - 7

Da da-da da-da

A lovely sunset.

1 2 - 3 4 - 5



Haiku (Count the syllables)

To freeze the moment
in seventeen syllables
Is very diffic

John Cooper Clarke

A background network diagram with a light purple gradient. It features a complex web of thin, light-colored lines connecting various nodes. The nodes are represented by small circles in shades of blue, yellow, and grey, some of which are larger than others. The overall pattern suggests a global or social network structure.

Things are interdependent

They are not alone!

**They are connected to networks
of society and culture**

Things

Things are stable and fixed

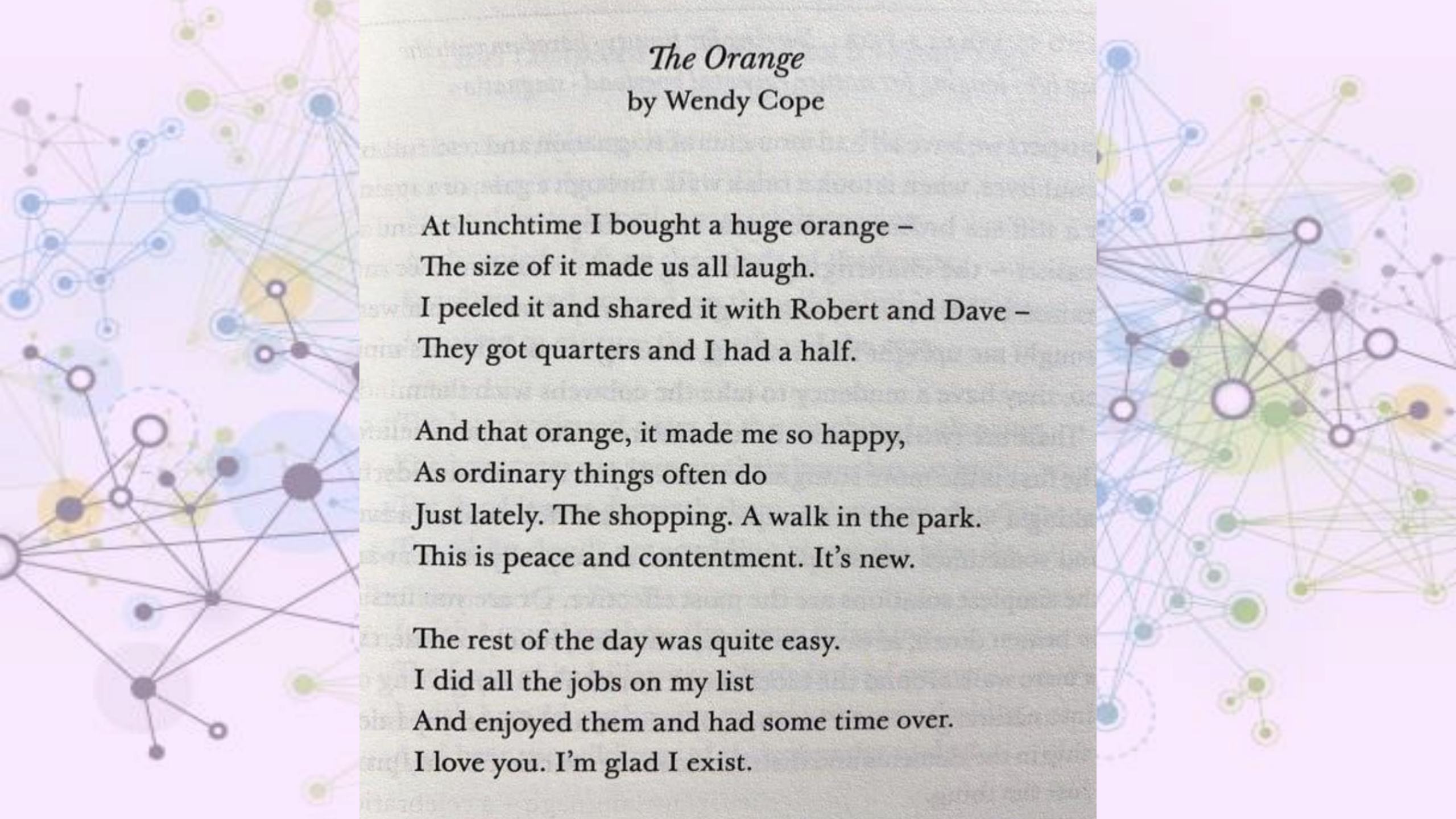
Things attract

Things repulse

Things fall and rise

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

They rot, decay, erode into sand.

The background of the entire page is a complex, abstract network of nodes and lines. The nodes are represented by small circles in various colors including blue, yellow, green, purple, and pink. They are interconnected by thin, light-colored lines, creating a web-like structure that fills the entire background. The overall aesthetic is modern and digital.

The Orange

by Wendy Cope

At lunchtime I bought a huge orange –
The size of it made us all laugh.
I peeled it and shared it with Robert and Dave –
They got quarters and I had a half.

And that orange, it made me so happy,
As ordinary things often do
Just lately. The shopping. A walk in the park.
This is peace and contentment. It's new.

The rest of the day was quite easy.
I did all the jobs on my list
And enjoyed them and had some time over.
I love you. I'm glad I exist.



Manifesto



Manifesto (noun)

Manifestoism (noun)

Manifestoing (Gerund)

To Manifesto (Verb)

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 will not 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?

According to 100 Artists Manifestos From the Futurists to the Stuckists
Selected by Alex Danchev (2011):

- A Manifesto is a verb, a doing word
- Manifesto is to perform

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).

Manifestos
Manifesto
Manifest
Manifes
Manif
Mani
Man
Ma
M

Vincente Huidobro, MANIFESTOS *Manifest* (1925)



Gaston CALMETTE

Directeur-Gérant

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LE FIGARO

« Loué par ceux-ci, blâmé par ceux-là, me moquant des sots, bravant les méchants, je me hâte
de rire de tout... de peur d'être obligé d'en pleurer. » (BEAUMARCHAIS.)

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DE LOSQUES.« L'Âne de Buridan » : ROBERT DE FLERS ET
G.-A. DE CAILLAVET.

Le Futurisme

nos bras foulés en écharpe, parmi la
complainte des sages pêcheurs à la ligne
et des naturalistes navrés, nous dictâ-
mes nos premières volontés à tous les
hommes vivants de la terre :

Manifeste du Futurisme

1. Nous voulons chanter l'amour du
danger, l'habitude de l'énergie et de la
témérité.

2. Les éléments essentiels de notre
poésie seront le courage, l'audace et la
révolte.

3. La littérature ayant jusqu'ici magni-
fié l'immobilité pensive, l'extase et le
sommell, nous voulons exalter le mou-
vement agressif, l'insomnie fébrile, le
pas gymnastique, le saut périlleux, la
gifle et le coup de poing.

4. Nous déclarons que la splendeur du
monde s'est enrichie d'une beauté nou-
velle : la beauté de la vitesse. Une au-
tomobile de course avec son coffre orné de
gros tuyaux, tels des serpents à l'haleine
explosive... une automobile rugissante,
qui à l'air de courir sur de la mitraille,
est plus belle que la Victoire de Samo-
thrace.

5. Nous voulons chanter l'homme qui
tient le volant, dont la tige idéale tra-
averse la terre, lancée elle-même sur le
circuit de son orbite.

6. Il faut que le poète se dépense avec
chaleur, éclat et prodigalité, pour au-
menter la ferveur enthousiaste des élé-
ments primordiaux.

7. Il n'y a plus de beauté que dans la
lutte. Pas de chef-d'œuvre sans un ca-

pour accomplir notre tâche. Quand nous
aurons quarante ans, que de plus jeunes
et plus vaillants que nous veulent bien
nous jeter au panier comme des manus-
crits inutiles !... Ils viendront contre
nous de très loin, de partout, en bondis-
sant sur la cadence légère de leurs pre-
miers poèmes, griffant l'air de leurs
doigts crochus, et humant, aux portes
des académies, la bonne odeur de nos
esprits pourrissants déjà promis aux ca-
tacombes des bibliothèques.

Mais nous ne serons pas là. Ils nous
trouveront enfin, par une nuit d'hiver,
en pleine campagne, sous un triste han-
gar pianoté par la pluie monotone, ac-
croupis près de nos aéroplanes trépi-
dants, en train de chauffer nos mains
sur le misérable feu que feront nos
livres d'aujourd'hui flambant gaiement
sous le vol étincelant de leurs images.

Ils'ameuteront autour de nous, hale-
tants d'angoisse et de dépit, et, tous,
exaspérés par notre fier courage infati-
gable, s'élanceront pour nous tuer, avec
d'autant plus de haine que leur cœur
sera ivre d'amour et d'admiration pour
nous. Et la forte et la saine injustice
éclatera radieusement dans leurs yeux.

Cra l'art ne peut être que violence,
cruauté et injustice.

Les plus âgés d'entre nous n'ont pas
encore trente ans, et pourtant nous avons
déjà gaspillé des trésors, des trésors de
force, d'amour, de courage et d'âpre vo-
lonté, à la hâte, en délire, sans compter,
à tour de bras, à perdre haleine.

Regardez-nous ! Nous ne sommes pas
essouffés... Notre cœur n'a pas la moi-

en poussant des vivats et des clameurs, gagna
les vastes salles à manger et s'éparilla en
groupements sympathiques autour d'une mul-
titude de tables luxueusement fleurées.

Sur ces tables chacun trouva un très joli
menu orné d'un dessin de de Losques et re-
présentant spirituellement le Roi embrassant
en même temps Mme Lavallière et Mme Lan-
teime, qui furent chacune exactement cent
fois de suite l'épingle et dédurée petite You-
You de la comédie de MM. de Caillavet, Ro-
bert de Flers et Emmanuel Arène.

Je renonce à vous donner une idée de l'as-
pect féérique que présentait alors cette foule
de jolies actrices aux parures brillantes et
chatoyantes encadrées de dominos et de cos-
tumes masculins variés à l'infini, et échan-
geant d'une table à l'autre des propos joyeux
et des répliques — je vous jure — le plus sou-
vent spirituelles !

A la table d'honneur présidait Samuel le
Magnifique — le Duce de face, — ayant à ses
côtés Mmes Lender, Séverine, Yvette Guilbert
et Mily Meyer. Beaucoup plus préoccupé de
savourer l'excellent menu que de faire du re-
portage, j'avoue à ma honte de socialistes n'a-
voir pas songé à noter exactement le nom de
toutes les belles invitées ; au reste, mes deux
manchettes et mon plastron n'y auraient pas
suffi... Cependant en forçant mon souvenir,
je vois passer devant mes yeux fermés, en sui-
vant en théories suggestives et galantes :

Mmes Lavallière, en délicieux petit cow-boy ;
Lantelme, en mignonne bohémienne ; Jeanne
Sautier, charmante en toilette 1830 ; Germaine
Galiole, si jolie en Hollandaise ; Diéterle, en gi-
tane, fraîche petite statue de Sax ; Marville,
superbe en robe second Empire ; Lyse Berté,
ravissante en Espagnole de Zulanga ; Ginette,
en Manille, etc., etc., etc.

maxima, 8° ; minima, 0°. Vent est-sud-est,
faible. Baromètre : 765^{mm}.
A Berlin : Temps beau.

Les Courses

Aujourd'hui, à 2 heures. Courses à
Vincennes. — Gagnants du Figaro :

Prix Michélet : Frivole ; Fringante.
Prix de Mayenne : Fada ; Bourgogne.
Prix Lida : Farnèse ; Frigoli.
Prix Mambrino : Fresnay ; Escapade.
Prix de Maisons-Laffitte : Electa ; Eclairer.
Prix du Plateau : Fred Leyburn ; Elisabeth.
Prix de La Verenne : Elysee ; Etendard.

A Travers Paris

Le roi des Bulgares a chargé M. Stan-
cioff, ministre de Bulgarie à Paris, de
déposer en son nom une couronne sur le
cercueil du marquis Costa de Beaure-
gard et d'offrir ses condoléances à la fa-
mille du défunt.

M. Jean Richepin a fait jeudi son entrée
sous la Coupole au son du tambour.
C'est le rite. Lorsqu'un nouvel académi-
cien, vêtu de son habit neuf, se présente
devant la lourde porte verte, des mili-
taires portent les armes et le tambour
bat aux champs. Depuis Napoléon I^{er},
il y a toujours eu dans le vestibule du
palais, aux jours de réception académi-
que, un piquet d'honneur et un tam-
bour.

Toujours, sauf une fois, voilà trois

Guyon, président de la société « le
Sabre », qui donnait, en son honneur,
un élégant dîner d'escrimeurs.

La plus goûtée, la plus appréciée de
nos grandes marques françaises par la
haute société russe est la plus aristocra-
tique de nos marques, la Lorraine-
Dietrich.

Une admirable six-cylindres Lorraine-
Dietrich, destinée au prince Orloff, ce
dilettante de l'automobile, vient précisé-
ment d'arriver à Monte-Carlo.

Elle l'a gagné par la route, conduite
par Rougier, ce maître du volant, qui,
avec elle, a brûlé les étapes. Ne disons
pas en combien peu de temps, pour ne
point effaroucher les céphrophobes.

Le chasseur-statisticien :

Il ne s'agit pas d'un adepte de saint
Hubert, mais du chasseur du théâtre Mi-
chel. En effet, ce jeune factotum s'étant
amusé à relever chaque soir, pendant les
cent premières représentations du *Pou-
lailler* et de *Feu la Mère de Madame*, les
deux étourdissantes pièces du théâtre
Michel, le nombre d'autos et de voitures
de maître dont il a ouvert les portières, est
arrivé au chiffre fantastique de 6,332 au-
tomobiles, 1,983 voitures attelées en dou-
ble et 3,832 voitures attelées d'un seul
cheval.

Il n'a pas daigné s'occuper des taxi-
autos ni des fiacres.

Les réceptions académiques ont tou-

This manifesto not only announced a new movement but started a new trend, effectively a new genre, an adventure in artistic expression. This accompanied the suggested start date of Modernism which according to the writer Virginia Wolfe was 'On or around December 1910, when human character changed'

Manifesto Independent Study

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00:02 / 13:48

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Series 1

A story of modern art through the written word. A new five-part series exploring the art and politics of the artist's manifesto - from the Futurists to Fluxus, from Dada to the present.

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Manifesto

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Manifesto!

New series exploring the art and politics of the artists' manifesto. From the Futurists to Fluxus, from Dada to the present - a story of modern art through the written word. 1: Seize the Future

7 Aug 2017, 13:45 (15 mins) on BBC Radio 4

✓ Available to watch now



Book of the Week

8 Mar 2019, 00:30 (18 mins) on BBC Radio 4

The Bauhaus

✓ Available to watch now

Eleanor Bron reads Fiona McCarthy's biography of the Bauhaus founder, Walter Gropius. Gropius was a man of extraordinary charisma. For more than twenty years, from 1910 to 1930, he was at the very centre...



Walter Gropius: Visionary Founder of the Bauhaus (Omnibus)

10 Mar 2019, 20:00 (70 mins) on BBC Radio 4 Extra

✓ Available to watch now

Eleanor Bron reads Fiona McCarthy's biography of the Bauhaus founder, Walter Gropius. Gropius was a man of extraordinary charisma. For more than twenty years, from 1910 to 1930, he was at the very centre...



Bauhaus: Design for Life

7 Oct 2019, 05:30 (30 mins) on BBC Radio Wales

✓ Available to watch now

A hundred years after the start of the Bauhaus movement, its simple, practical and honest designs are as relevant today as they were in 1919. Welsh architect Chris Loyn celebrates a century of Bauhaus design...



Bauhaus 100

13 Jan 2020, 01:20 (60 mins) on BBC4

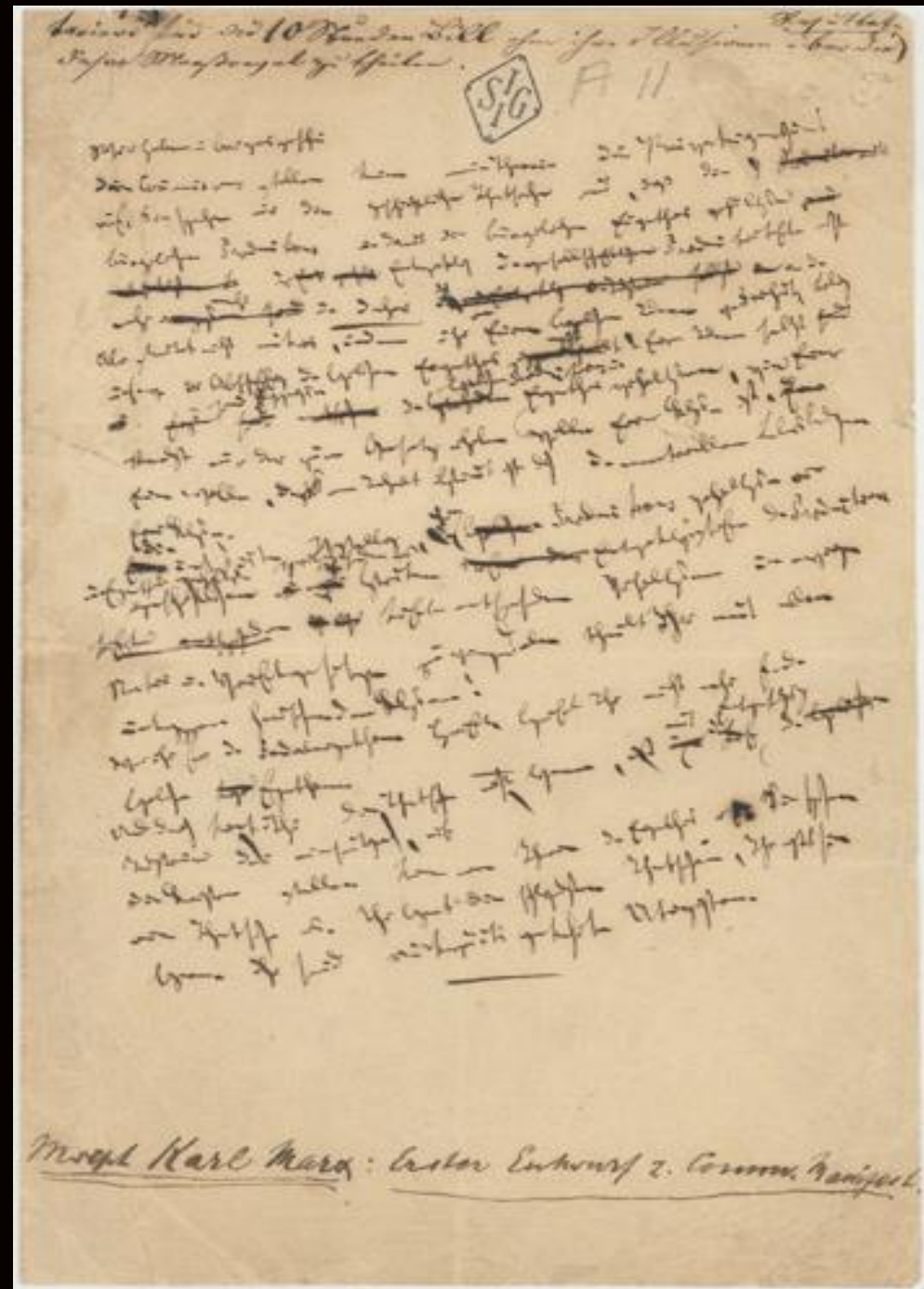
✓ Available to watch now

In 1919 an art school opened in Germany that would change the world forever. It was called the Bauhaus. A century later, its radical thinking still shapes our lives today. Bauhaus 100 is the story of Walter...

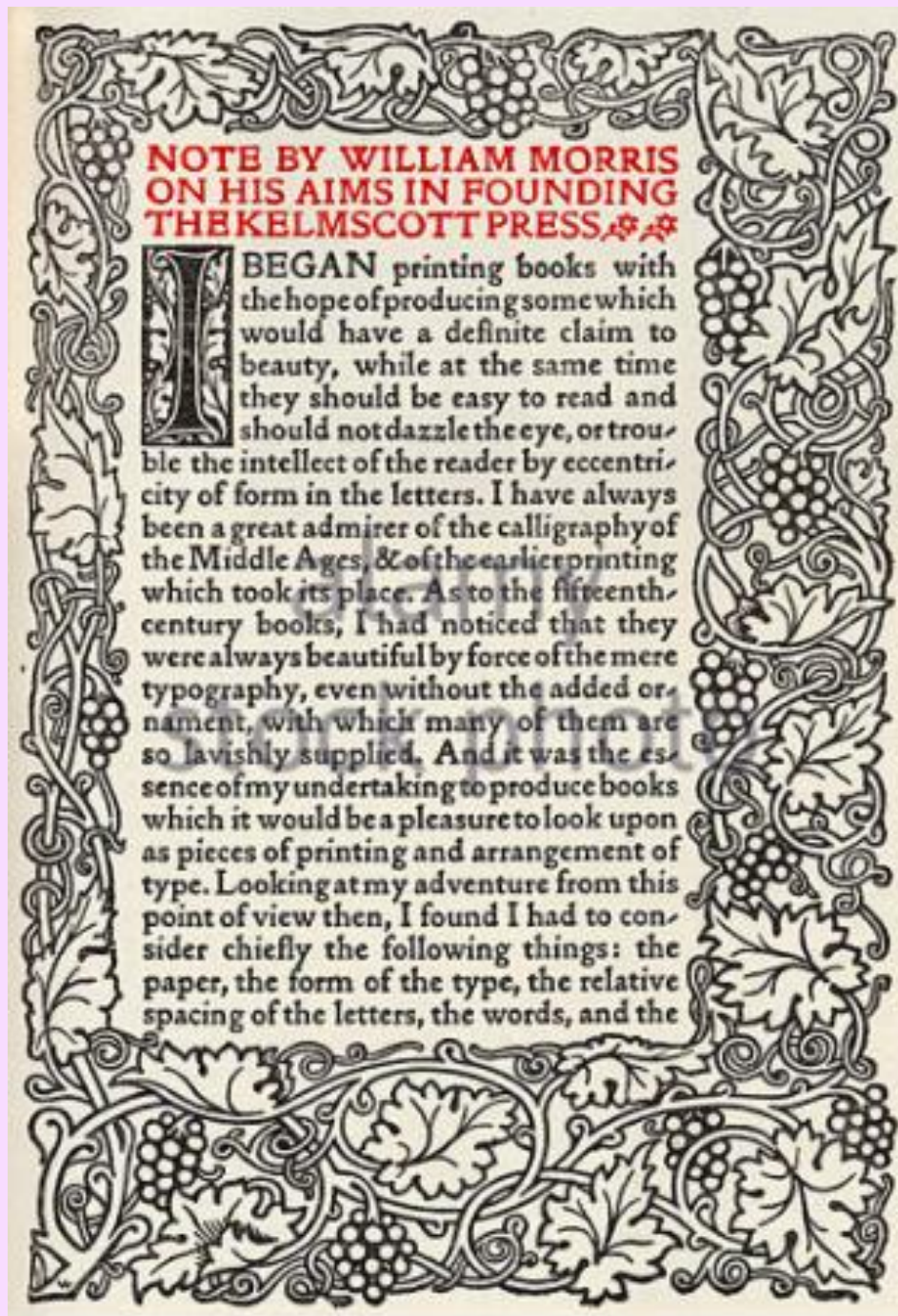
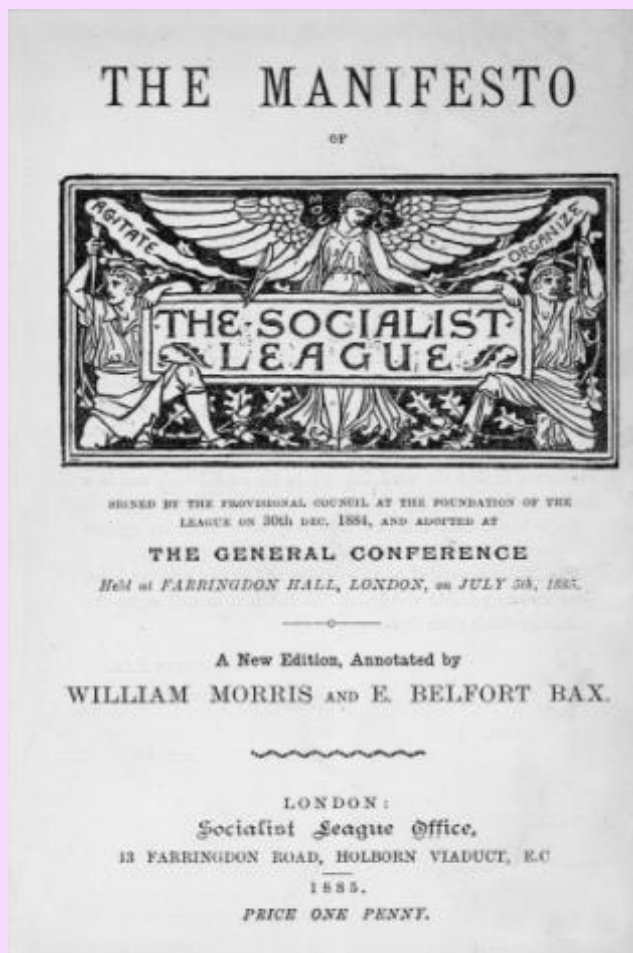
What do
they look
like?

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:



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.

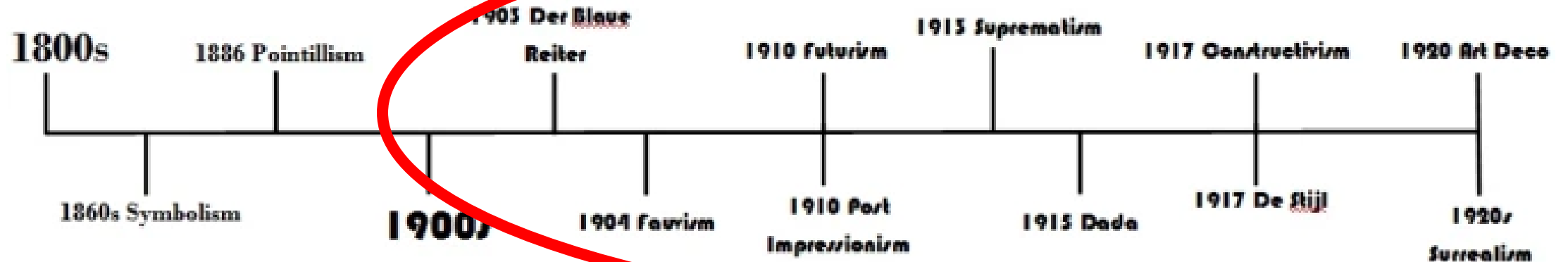
Well, I lay it down, first, that a book quite un-ornamented can look actually and positively beautiful, and not merely un-ugly, if it be, so to say, architecturally good, which by the by, need not add much to its price, since it costs no more to pick up pretty stamps than ugly ones, and the taste and 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.

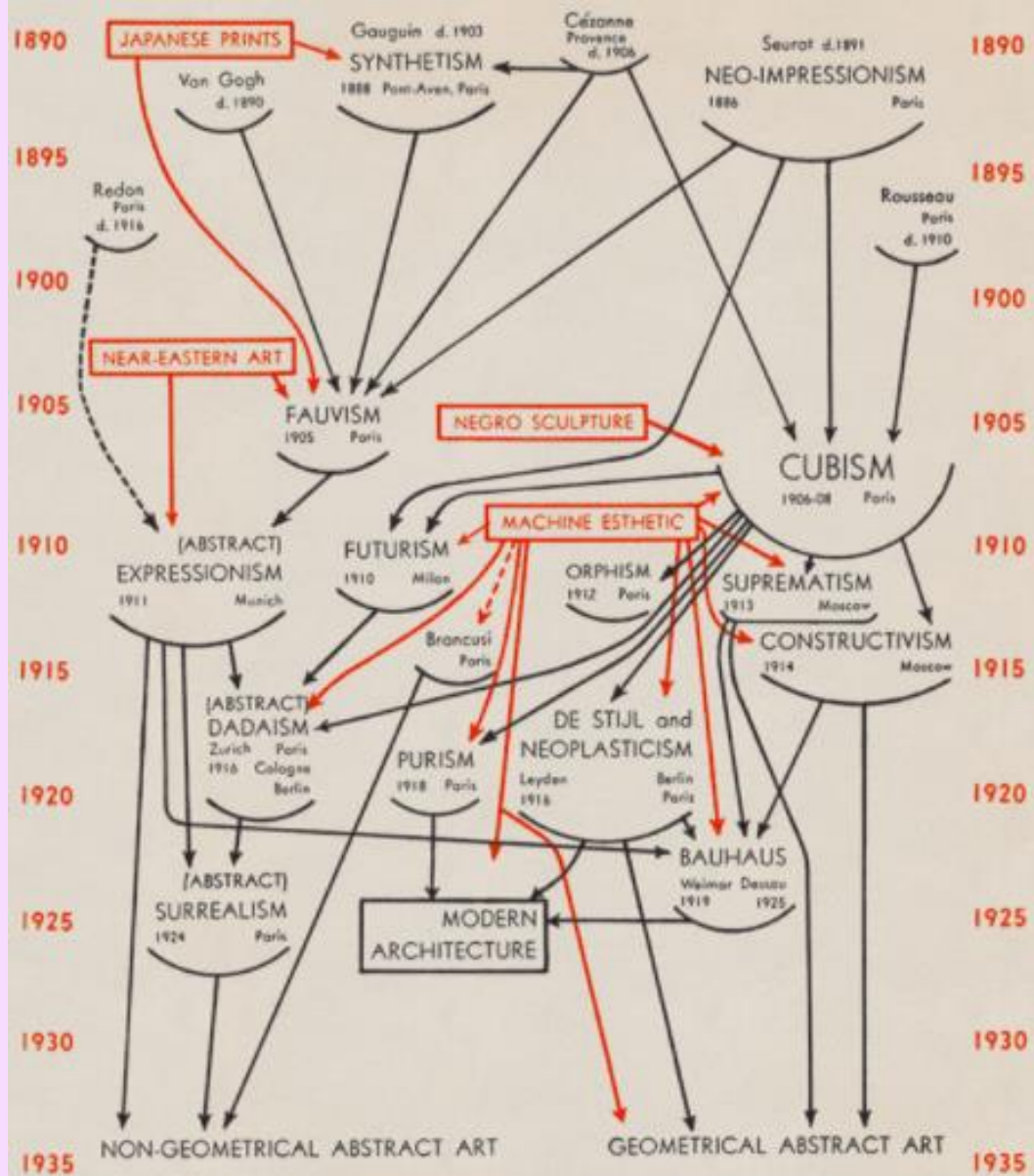
Now, then, let us see what this architectural arrangement claims of us.

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

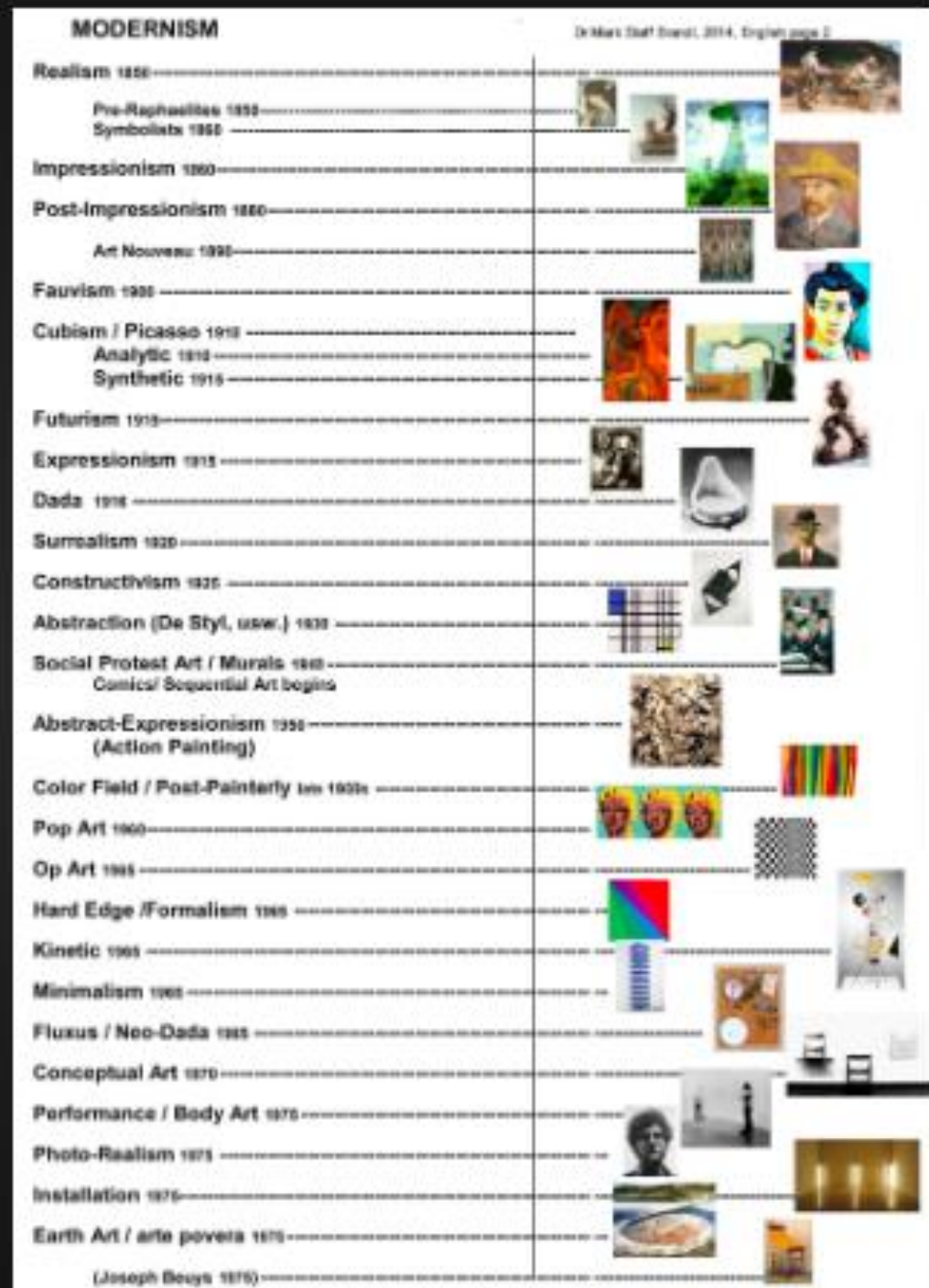
Manifestos:

Modernist Art Movements





CUBISM AND ABSTRACT ART



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 aggressive 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:



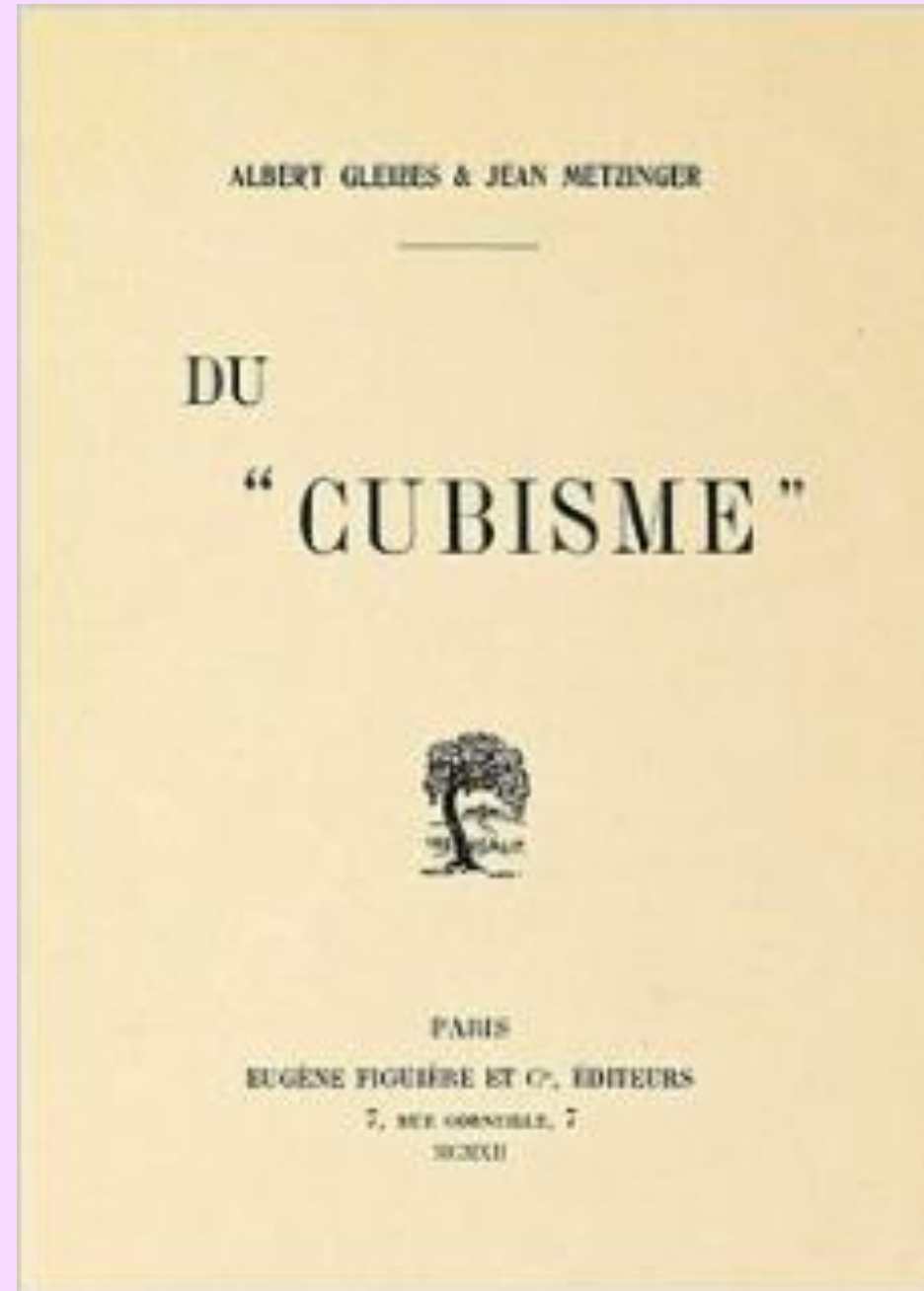
11. We will sing of great crowds excited by work, by pleasure, and by riot; we will sing of the multicolored, polyphonic tides of revolution in the modern capitals; we will sing of the vibrant nightly fervor of arsenals and shipyards blazing with violent electric moons; greedy railway stations that devour 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 .

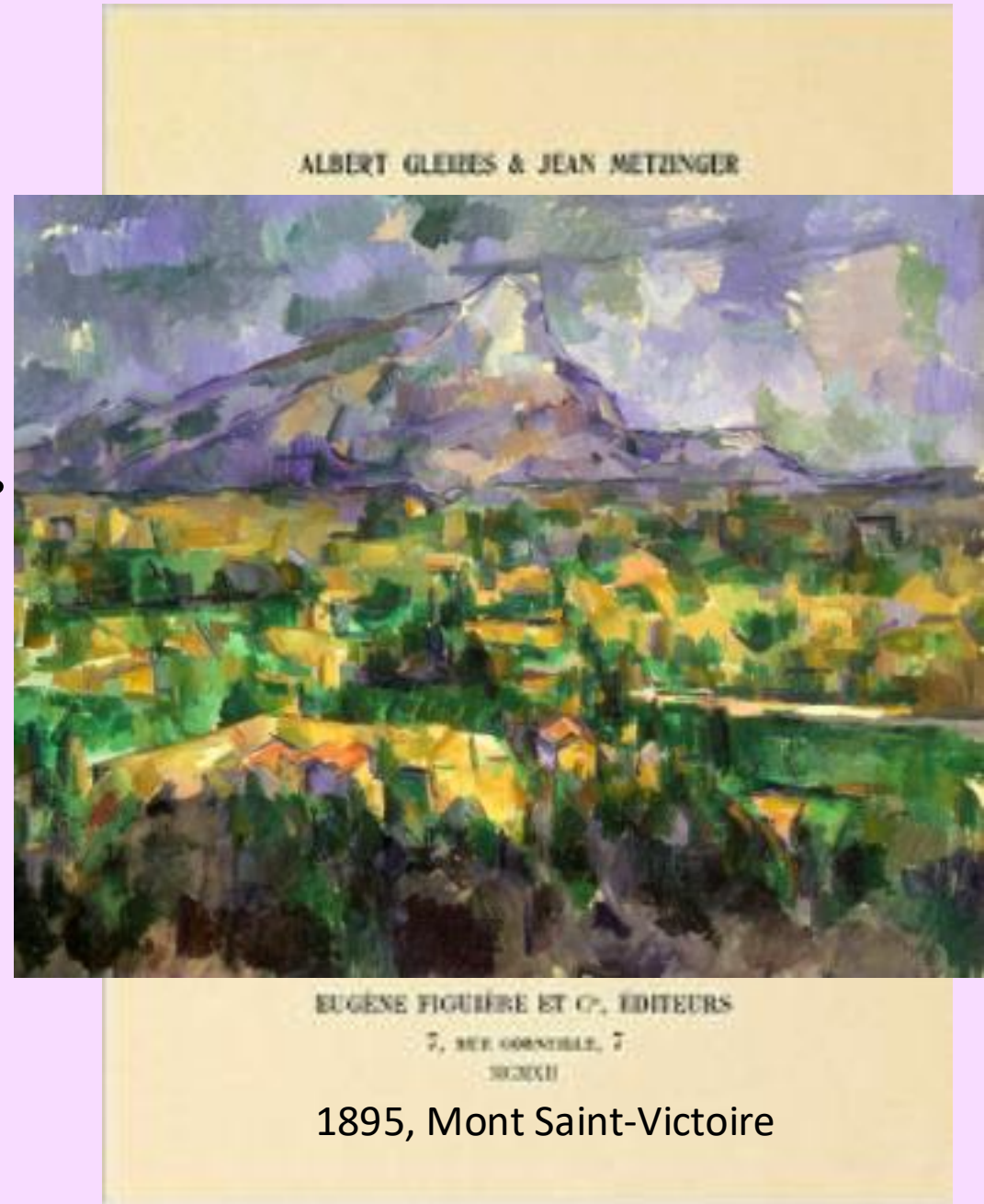
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Manifestos:

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 Duchamp, Pablo Picasso, George Braque, André Derain and Marie Laurencin.



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1916, Fruit and a Jug on a Table

Manifestos:

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1927, Woman Holding a Vase

Manifestos:

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1912, Portrait of Picasso

Manifestos:

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1924, The Handsome Pork Butcher

Manifestos:

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1912, Nude Descending a Staircase

Manifestos:

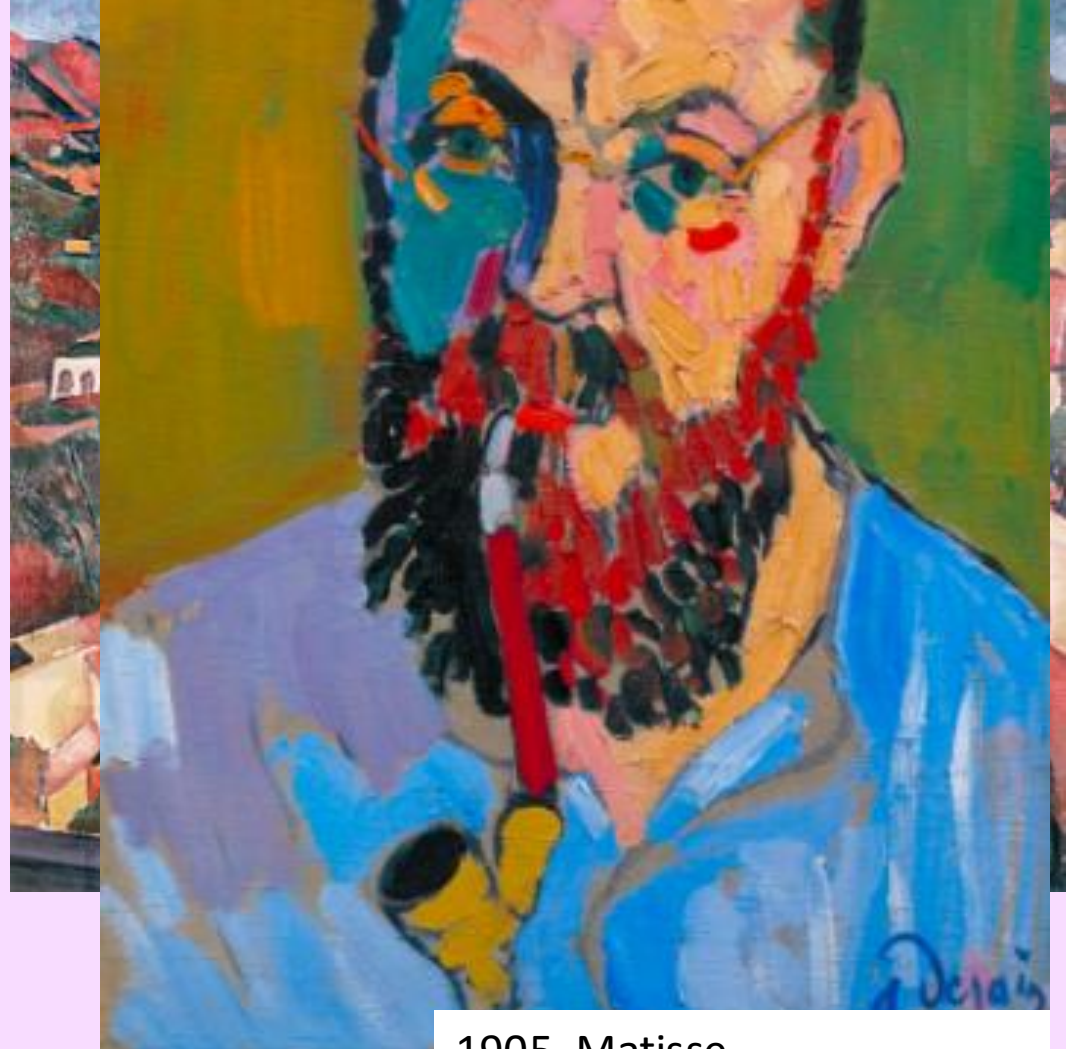
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1910, Violin and Candlestick

Manifestos:

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1905, Matisse

1910, View of Cagnes

Manifestos:

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



7, RUE GORNTHILLE, 7
BOULEVARD

1913, Le Bal élégant, La Danse à la campagne

Manifestos:

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

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 aesthetic.

Printed on a circa 1912 Festival 'Express' in April 2009 at the VORTICIST Press

Ma

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
ouminating in
PURGATORY OF
PUTNEY.

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.

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.

Guillaume Apollinaire
LOUIS ARAGON
JEAN APP
KURT SCHWITTERS

Max Ernst
Julius Evola
Walter Serner
Philippe Soupault
Franz Kafka
Alexander Gruber
Takahashi Shinkichi
Marius de Zayas
Hannah Höch
Barry Humphries
Theodor Baargeld
Will Döckery
Jean App
Louis Aragon
Guillaume Apollinaire



Julius Evola
Lyonel Feininger
George Grosz
Raoul Hausmann
Emmy Hennings

Walter Serner
Philippe Soupault
Franz Kafka
Alexander Gruber
Takahashi Shinkichi
Marius de Zayas
Hannah Höch
Barry Humphries
Theodor Baargeld
Will Döckery
Jean App
Louis Aragon
Guillaume Apollinaire

Francis Picabia
Man Ray
Georges Ribemont-Dessaignes
Hans Richter
Kurt Schwitters
Rudolf Schlichter



Wieland Herzfelde
Max Ernst
Julius Evola
Lyonel Feininger
George Grosz
Raoul Hausmann
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Guillaume Apollinaire
LOUIS ARAGON

Wieland Herzfelde
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Guillaume Apollinaire
LOUIS ARAGON
JEAN APP
KURT SCHWITTERS

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 concentrated its

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Emmy Hennings

Guillaume Apollinaire
LOUIS ARAGON
JEAN APP
KURT SCHWITTERS



Agnes Ernst Meyer
Pranas Morkunas
Clement Pansaers
Man Ray

Wieland Herzfelde
Max Ernst
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anti war politics through a rejection of the prevailing standards in art through anti-art works. Dada activities included public gatherings, demonstrations, and publication of art/literary journals.

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courseofthemoon.deviantart.com

“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 (1924) *Seven Dada Manifestos and Lampisteries* [Reprint 2016] Richmond: Alma Books)

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.

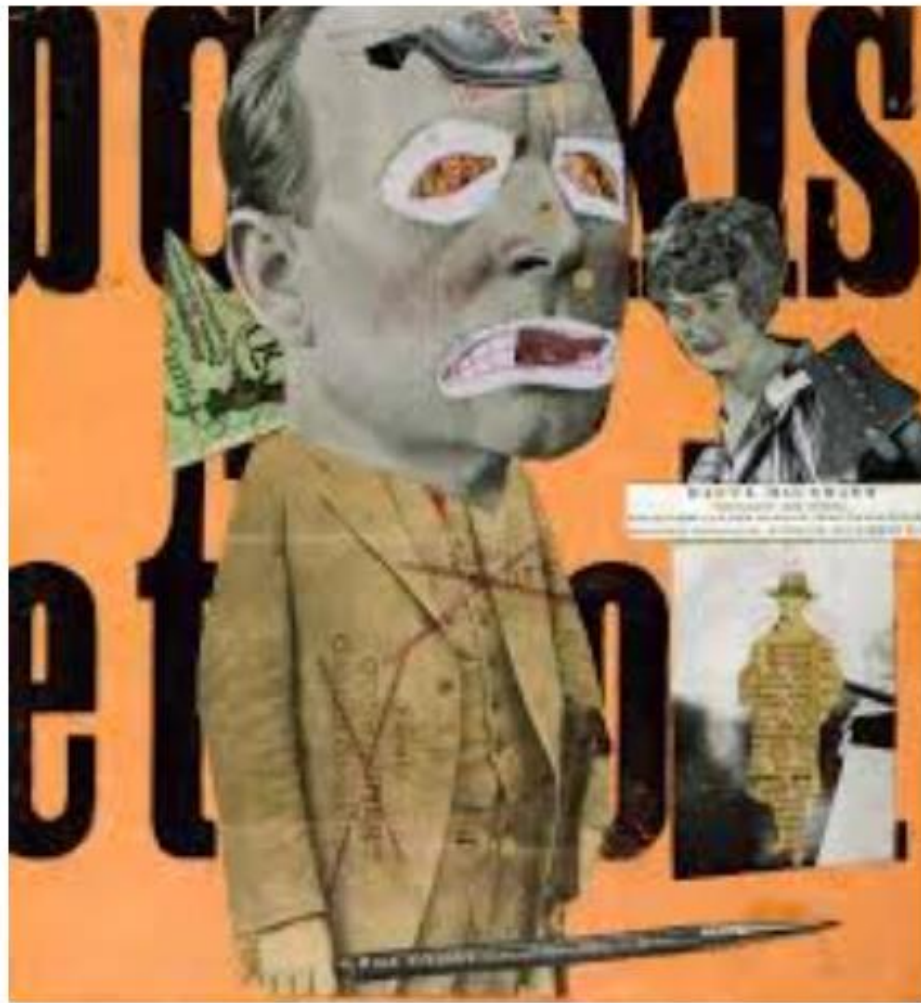
And here are you a writer, infinitely original and endowed with a sensibility that is charming though beyond the understanding of the vulgar.

f m s b w t ö z ä u
p g g i v - . ? m ü

1918, Raoul Haussman, Poem Poster



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



1919-20, Raoul Hausman The art critic



Fountain Marcel Duchamp (1917) photographed by Alfred Stieglitz

Manifesto:

De Stijl (1918)



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, literary, musical articles or reproductions.
 - III. Translating articles in different languages or distributing thoughts published in „The Style”.

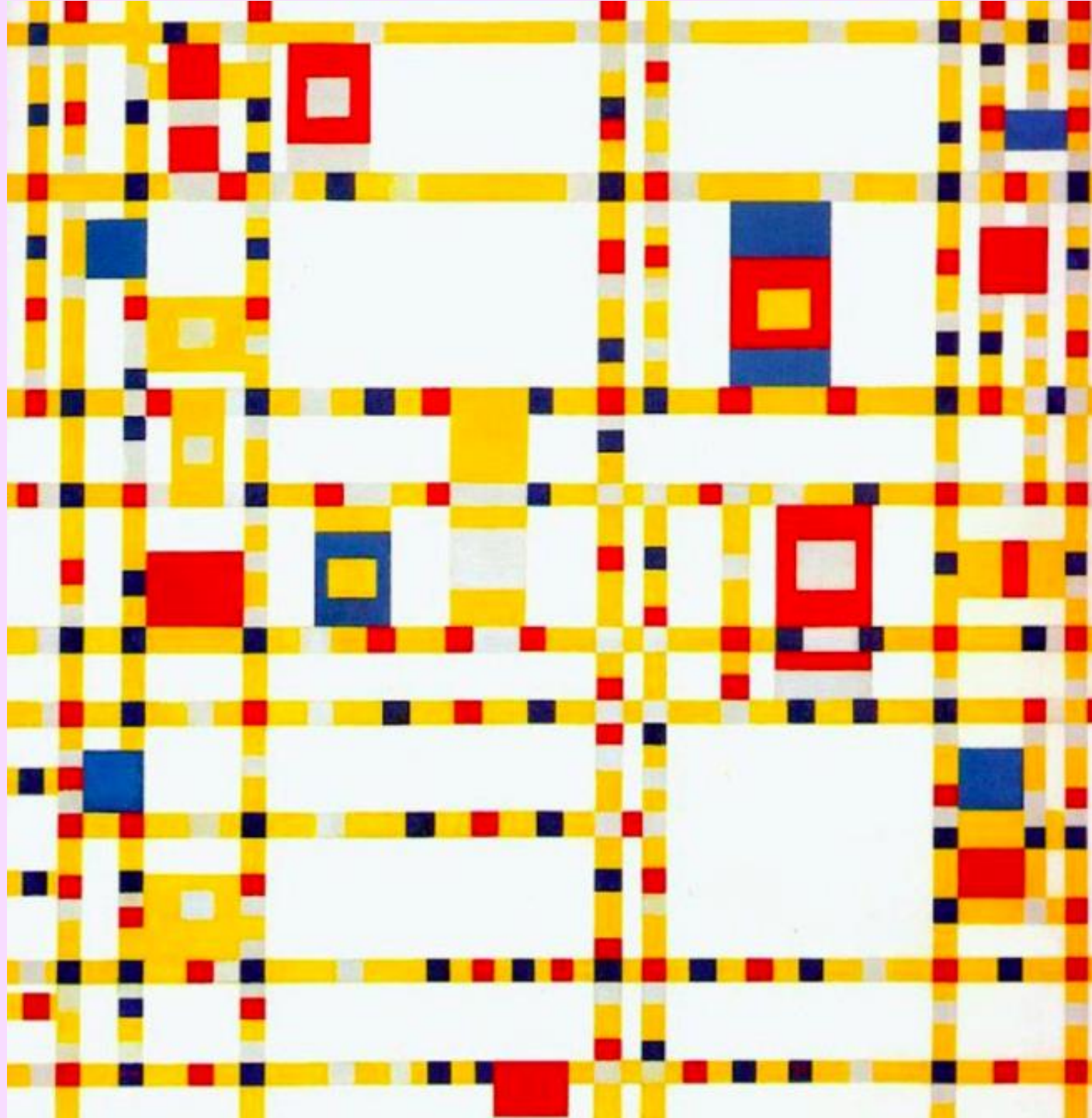
Signatures of the present collaborators:
THEO VAN DOESBURG, Painter.
ROBT. VAN 'T HOFF, Architect.
VILMOS HUSZAR, Painter.

ANTONY KOK, Poet.
PIET MONDRIAAN, Painter.
G. VANTONGERLOO, Sculptor.
JAN WILS, Architect.

Manifesto: De Stijl (1918)

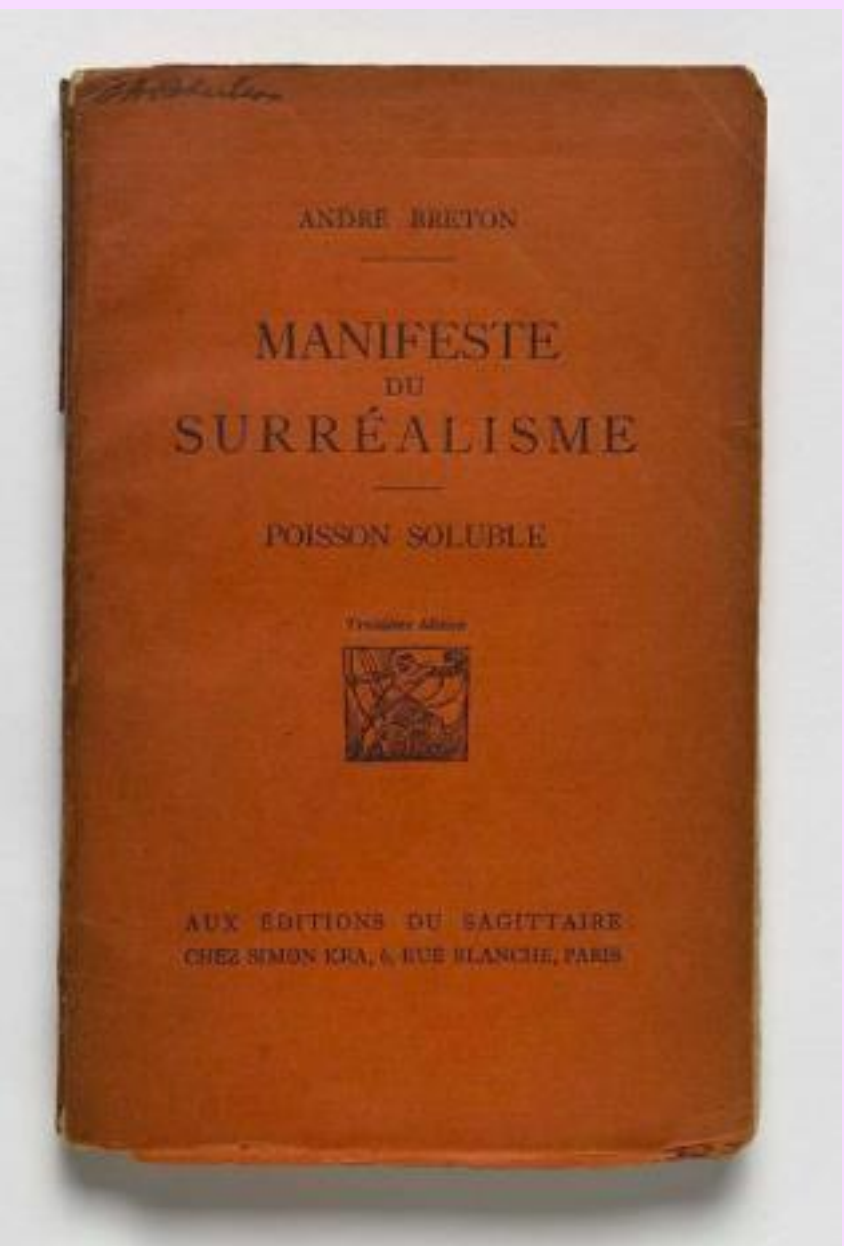


Gerrit Rietveld (1917) Red and Blue Chair.



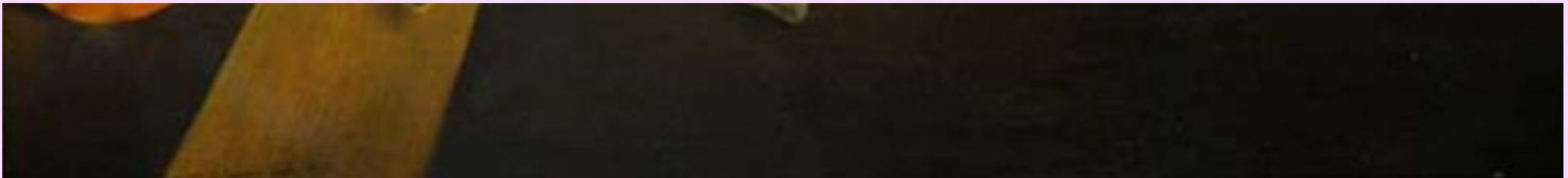
In his essay "Neo-Plasticism in Pictorial Art" Mondrian writes, "this new plastic idea will ignore the particulars of appearance, that is to say, natural form and colour. On the contrary, it should find its expression in the abstraction of form and colour, that is to say, in the straight line and the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

Manifesto: surrealism 1924





Can you write down all the
key elements you have
noticed about manifestos:



All manifestos are derivative – works of appropriation.

Danchev, A. (2011) *100 Artists Manifestos From the Futurists to the Stuckists*. London: Penguin Books.

Artists Manifestos are a highly self conscious and self-referential form

They are polarizing they state what they are against.

They are remonstrating and often begin “long live ... or down with ...”

They use word play –

They demand something from the reader audience.

They are optimistic

They are about change

We have only looked at the Modernist period, but the manifesto offers a history of ideas.

Task

(5 minutes each):



Have a chat with the person next to you and ask...

“Do you have any artists or designers who have influenced your work/or had an effect on your making practices?”

Make a list for the person talking.



Two tasks to prepare for next session

TASK 1. Explore **one** manifesto from the following website.

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 person (or work in pairs) will choose one of the manifestos from the following web list to analyse:

<https://designmanifestos.org/>



Prepare to Tell & I will Show

Finalise your exploration of **one** manifesto from the list. You can work as a team or alone and find out about your manifesto.

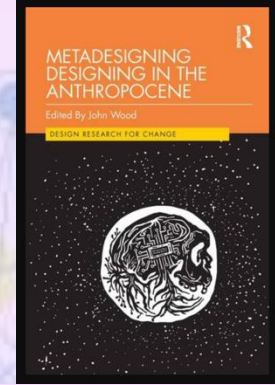
Prepare your research and 3-minute 'show and tell' for the group **next week**.

And...

TASK 2: Consider 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? (can you link to your practice keywords?) **Write a statement as a 280-character tweet.**
3. Write a postcard length message from your future practitioner self in 2058 to yourself as a student today. Tell your student self about the impact of your practice on the world.

Metadesign: redesigning designing



Moving from me to we to world and back again (Jones and Lunebye, 2012).

Jones, H. and Lunebye, A. (2012) 'Metadesign: a Dynamic Framework for Seeding Socially Responsive Design' in *Out of Control*, the 8th International Conference on Design and Emotion. Central Saint Martins School of Art and Design, UK.

Preparatory Research

Karl Marx and Frederick Engels, *The Communist Manifesto*

Marx, K. and Engels, F. (1848) *Manifesto of the Communist Party*. Available

at: <https://www.marxists.org/archive/marx/works/download/pdf/Manifesto.pdf>

Danchev, A. (2011) 100 Artists Manifestos From the Futurists to the Stuckists.

London: Penguin Books.

The background of the image is a repeating checkerboard pattern of light pink and white squares. The squares are of uniform size and are arranged in a grid that covers the entire frame.

Have ***FUN!***