

MANIFESTO SCENES

1. *Burning fuse*
PROLOGUE
Karl Marx / Friedrich Engels, *Manifesto of the Communist Party* (1848)
Tristan Tzara, *Dada Manifesto 1918* (1918)
Philippe Soupault, *Literature and the Rest* (1920)
2. *Homeless man*
SITUATIONISM
Lucio Fontana, *White Manifesto* (1946)
John Reed Club of New York, *Draft Manifesto* (1932)
Constant Nieuwenhuys, *Manifesto* (1948)
Alexander Rodtschenko, *Manifesto of Suprematists and Non-Objective Painters* (1919)
Guy Debord, *Situationist Manifesto* (1960)
3. *Tattooed punk*
STRIDENTISM / CREATIONISM
Manuel Maples Arce, *A Strident Prescription* (1921)
Vicente Huidobro, *We Must Create* (1922)
Naum Gabo / Anton Pevzner, *The Realist Manifesto* (1920)
4. *Choreographer*
FLUXUS / MERZ / PERFORMANCE
Yvonne Rainer, *No Manifesto* (1965)
Emmett Williams, Philip Corner, John Cage, Dick Higgins, Allen Bukoff, Larry Miller, Eric Andersen, Tomas Schmit, Ben Vautier (1963-1978)
George Maciunas, *Fluxus Manifesto* (1963)
Mierle Laderman Ukeles, *Maintenance Art Manifesto* (1969)
Kurt Schwitters, *The Merz Stage* (1919)
5. *Funeral speaker*
DADAISM
Tristan Tzara, *Dada Manifesto 1918* (1918)
Tristan Tzara, *Manifesto of Monsieur Aa the Antiphilosopher* (1920)
Francis Picabia, *Dada Cannibalistic Manifesto* (1920)
Georges Ribemont-Dessaignes, *The Pleasures of Dada* (1920)
Georges Ribemont-Dessaignes, *To the Public* (1920)
Paul Éluard, *Five Ways to Dada Shortage or two Words of Explanation* (1920)
Louis Aragon, *Dada Manifesto* (1920)
Richard Huelsenbeck, *First German Dada Manifesto* (1918)
6. *Broker*
FUTURISM
Filippo Tommaso Marinetti, *The Foundation and Manifesto of Futurism* (1909)
Giacomo Balla, Umberto Boccioni, Carlo Carrà, Luigi Russolo, Gino Severini, *Manifesto of the Futurist Painters* (1910)
Guillaume Apollinaire, *The Futurist Antitradition* (1913)
Dziga Vertov, *WE: Variant of a Manifesto* (1922)
7. *Conservative mother with family*
POP ART
Claes Oldenburg, *I am for an Art...* (1961)
8. *Scientist*
SUPREMATISM / CONSTRUCTIVISM
Naum Gabo / Anton Pevzner, *The Realistic Manifesto* (1920)
Kazimir Malevich, *Suprematist Manifesto* (1916)
Olga Rozanova, *Cubism, Futurism, Suprematism* (1917)
Alexander Rodtschenko, *Manifesto of Suprematists and Non-Objective Painters* (1919)
9. *Newsreader and reporter*
CONCEPTUAL ART / MINIMALISM
Sol LeWitt, *Paragraphs on Conceptual Art* (1967)
Sol LeWitt, *Sentences on Conceptual Art* (1969)
Sturtevant, *Shifting Mental Structures* (1999)
Sturtevant, *Man is Double Man is Copy Man is Clone* (2004)
Adrian Piper, *Idea, Form, Context* (1969)
10. *Worker in a garbage incineration plant*
ARCHITECTURE
Bruno Taut, *Down with Seriousism!* (1920)
Bruno Taut, *Daybreak* (1921)
Antonia Sant'Elia, *Manifesto of Futurist Architecture* (1914)
Coop Himmelb(l)au, *Architecture Must Blaze* (1980)
Robert Venturi, *Non-Straightforward Architecture: A Gentle Manifesto* (1966)
11. *Puppeteer*
SURREALISM / SPATIALISM
André Breton, *Manifesto of Surrealism* (1924)
André Breton, *Second Manifesto of Surrealism* (1929)
Lucio Fontana, *White Manifesto* (1946)
12. *CEO at a private party*
VORTICISM / BLUE RIDER / ABSTRACT EXPRESSIONISM
Wassily Kandinsky / Franz Marc, *Preface to the Blue Rider Almanac* (1912)
Barnett Newman, *The Sublime is Now* (1948)
Wyndham Lewis, *Manifesto* (1914)
13. *Teacher*
FILM / EPILOGUE
Stan Brakhage, *Metaphors on Vision* (1963)
Jim Jarmusch, *Golden Rules of Filmmaking* (2002)
Lars von Trier / Thomas Vinterberg, *Dogma 95* (1995)
Werner Herzog, *Minnesota Declaration* (1999)
Lebbeus Woods, *Manifesto* (1993) – Epilogue

ABOUT THE MOVEMENTS

ABSTRACT EXPRESSIONISM

Abstract expressionism is the term applied to new forms of abstract art developed by American painters in the 1940s and 1950s, often characterized by gestural brush-strokes or mark-making, and the impression of spontaneity.

The abstract expressionists were mostly based in New York City, and also became known as the New York school. The name evokes their aim to make art that while abstract was also expressive or emotional in its effect. They were inspired by the surrealist idea that art should come from the unconscious mind, and by the automatism of artist Joan Miró. Within abstract expressionism were two broad groupings: the action painters (who attached their canvases with expressive brush strokes); and the painters who filled their canvases with abstract forms and fields of color.

The action painters were led by Jackson Pollock and Willem de Kooning, who worked in a spontaneous improvisatory manner often using large brushes to make sweeping gestural marks. Pollock famously placed his canvas on the ground and danced around it pouring paint from the can or trailing it from the brush or a stick. In this way, the action painters directly placed their inner impulses onto the canvas.

The second grouping included Mark Rothko, Barnett Newman and Clyfford Still. They were deeply interested in religion and myth and created simple compositions with large areas of a single color intended to produce a contemplative or meditational response in the viewer. This approach to painting developed to what became known as color field painting, characterized by artists using large areas of more or less a single flat color.

BLUE RIDER

The Blue Rider ("Der Blaue Reiter") was a German expressionist group originating in Munich in 1909.

A number of avant-garde artists living in Munich had founded the Neue Künstler Vereinigung, or New Artist Association (N.K.V.) In 1911, Wassily Kandinsky and Franz Marc broke with the rest of the N.K.V. and in December that year held in Munich the first exhibition of "Der Blaue Reiter." This was an informal association rather than a coherent group, with other artists closely involved including Paul Klee and August Macke.

In 1912, Marc and Kandinsky published a collection of essays on art with a woodcut cover by Kandinsky entitled *Almanach Der Blaue Reiter*. While it is not entirely clear why the name was chosen, Marc adored horses and his many paintings of them and other animals are symptomatic of the turning back to nature (an aspect of primitivism) of many early modern artists. Kandinsky apparently had always been fascinated by riders on horseback as horses are symbols of power, freedom, and pleasure. Additionally, blue is a color which has often seemed of special importance to artists and for Kandinsky and Marc, whose favorite color it was, it seems to have had a mystical significance.

Blue Rider was brought to an end by the First World War in which both Macke and Marc were killed.

CONCEPTUAL ART

Conceptual art is art for which the idea behind the work is more important than the finished art object itself. A concept is an idea or thought, so the term conceptual art means literally "idea art"—or art about ideas.

Conceptual art can be—and can look like—almost anything. This is because, unlike a painter or sculptor who will think about how best they can express their idea using paint or sculptural materials and techniques, a conceptual artist uses whatever materials and whatever form is most appropriate to putting their idea.

The art movement emerged in the mid-1960s and continued until the mid-1970s. It was an international art movement happening more or less simultaneously across Europe, North America and South America. Artists associated with the movement attempted to bypass the increasingly commercialized art world by stressing thought processes and methods of production as the value of the work. The art forms they used were often intentionally those that do not produce a finished object such as a sculpture or painting. This meant that their work could not be easily bought and sold and did not need to be viewed in a formal gallery situation. It was not just the structures of the art world that many conceptual artists questioned, there was often a strong socio-political dimension to much of the work they produced, reflecting wider dissatisfaction with society and government policies.

Some of the main artists associated with the conceptual art movement are: Art & Language, John Baldessari, Joseph Beuys, Marcel Broodthaers, Victor Burgin, Michael Craig-Martin, Gilbert & George, Mary Kelly, Yves Klein, Joseph Kosuth, John Latham, Richard Long and Piero Manzoni.

The origins and influences of conceptual art reach beyond these two decades. Marcel Duchamp is often seen as an important forefather of conceptual art, and his readymade *Fountain* of 1917 cited as the first conceptual artwork. The influence of conceptual art also stretches way beyond the early 1970s with contemporary artists such as Martin Creed, who is often referred to as a conceptual artist, championing the importance of the idea and process of art making over the art object.

CONSTRUCTIVISM

Constructivism was a particularly austere branch of abstract art founded by Vladimir Tatlin and Alexander Rodchenko in Russia around 1915.

The constructivists believed art should directly reflect the modern industrial world. Tatlin was crucially influenced by Pablo Picasso's cubist constructions (*Construction*, 1914) which were three-dimensional still-life works made of scrap

materials. Tatlin began to make his own works, but they were completely abstract and made of industrial materials.

By 1921, Russian artists who followed Tatlin's ideas were calling themselves constructivists and in 1923 a manifesto was published in their magazine *Lef*. Constructivism was suppressed in Russia in the 1920s but was brought to the West by Naum Gabo and his brother Antoine Pevsner and has been a major influence on modern sculpture

CREATIONISM

Creationism ("creacionismo") was a literary movement based on the idea of a poem as a truly new thing, created by the author for the sake of itself—not to praise another thing, not to please the reader, not even to be understood by its own author.

Initiated by Chilean poet Vicente Huidobro around 1912, creationism was defined as "a general aesthetic theory" rather than a school of art, and should not be a commentary as something written about something else.

Creationist poetry was by its own nature universal and universally translatable, while elements that prevail in non-creationist poetry, such as the rhyme and rhythm of the text, vary among languages and cannot be easily translated, thus causing the poem to lose part of its essence.

He cited as inspiration some "admirable poems" of Tristan Tzara, though their "creation" is more formal than fundamental, and also some works by Francis Picabia, Georges Ribémont Dessaignes, Paul Éluard, and the Spanish poets Juan Larrea and Gerardo Diego.

DADAISM

Dadaism was an art movement formed during the First World War in Zurich as a revolt to the horrors and folly of the war. The art, poetry, and performance produced by dada artists is often satirical and nonsensical in nature. Dada artists felt the war called into question every aspect of a society capable of starting and then prolonging it—including its art. Their aim was to destroy traditional values in art and to create a new art to replace the old.

In addition to being anti-war, dadaism was also anti-bourgeois and had political affinities with the radical left. The founder of dada was a writer, Hugo Ball, started a satirical night-club in Zurich, the Cabaret Voltaire, in 1916 and a magazine, the first of many dada publications. Dada became an international movement and eventually formed the basis of surrealism in Paris after the war.

Leading artists associated with the movement include Hans Arp, Marcel Duchamp, Francis Picabia, Tristan Tzara, and Kurt Schwitters. Duchamp's questioning of the fundamentals of Western art had a profound subsequent influence.

FLUXUS

Fluxus is an international avant-garde collective or network of artists and composers founded in the 1960s but still continuing today.

Founded by the Lithuanian/American artist George Maciunas, Fluxus began as a small but international network of artists and composers who challenged accepted ideas about what art is. Characterized as a shared attitude rather than a movement and rooted in experimental music, it was named after a magazine which featured the work of musicians and artists centered around avant-garde composer John Cage.

The Latin word Fluxus means flowing, in English a flux is a flowing out. Fluxus founder Maciunas said that the purpose of Fluxus was to "promote a revolutionary flood and tide in art, promote living art, anti-art." Fluxus had no single unifying style, with artists used a range of media and processes to adopt a "do-it-yourself" attitude to creative activity, often staging random performances and using whatever materials were at hand to make art. Seeing themselves as an alternative to academic art and music, Fluxus was a democratic form of creativity open to anyone. Collaborations were encouraged between artists and across art forms, and also with the audience or viewer. It valued simplicity and anti-commercialism, with chance and humor playing a big part in the creation of works. The major centers of Fluxus activity were New York, Germany, and Japan.

Almost every avant-garde artist of the time took part in Fluxus, including Joseph Beuys, Dick Higgins, Alice Hutchins, Yoko Ono, Nam June Paik, Ben Vautier, Robert Watts, Benjamin Patterson and Emmett Williams.

Fluxus played an important role in opening up the definitions of what art can be. It has profoundly influenced the nature of art production since the 1960s, which has seen a diverse range of art forms and approaches existing and flourishing side-by-side.

FUTURISM

Futurism was an Italian art movement of the early twentieth century that aimed to capture in art the dynamism and energy of the modern world. The movement was launched by the Italian poet Filippo Tommaso Marinetti, who published his *Manifesto of Futurism* on the front page of the Paris newspaper *Le Figaro* on February 20, 1909.

Among modernist movements, futurism was exceptionally vehement in its denunciation of the past with the weight of past culture being felt as particularly oppressive. What the futurists proposed instead was an art that celebrated the modern world of industry and technology:

Futurist painting used elements of neo-impressionism and cubism to create compositions that expressed the idea of the dynamism, the energy, and movement, of modern life. Chief

artists associated with futurism were Giacomo Balla, Umberto Boccioni, Gino Severini.

MERZ

Merz is a nonsensical word invented by the German dada artist Kurt Schwitters to describe his collage and assemblage works based on scavenged scrap materials.

Schwitters made large numbers of small collages and more substantial assemblages in this medium. He is said to have extracted the word Merz from the name Commerz Bank which appeared on a piece of paper in one of his collages. He founded a dada group in Hanover where he was based from 1919, where he created his first Merzbau (Merz building). This was his own house, which he filled with about forty "grottoes"—constructions actually attached to the interior fabric of the building and even extending through windows.

In 1937 after his work had been included in the Degenerate Art Exhibition, he fled Germany for Norway. There he created a second Merzbau. In 1940, he found refuge in England where he started a third Merzbau at Ambleside in the Lake District. The first Merzbau was destroyed in the Second World War, the second by fire in 1951, and the third was left unfinished at his death in 1947. It is now preserved in the Hatton Gallery of the University of Newcastle upon Tyne.

MINIMALISM

Minimalism is an extreme form of abstract art developed in the U.S. in the 1960s and typified by artworks composed of simple geometric shapes based on the square and the rectangle.

Minimalism or minimalist art can be seen as extending the abstract idea that art should have its own reality and not be an imitation of some other thing. We usually think of art as representing an aspect of the real world (a landscape, a person, or even a tin of soup!); or reflecting an experience such as an emotion or feeling. With minimalism, no attempt is made to represent an outside reality; the artist wants the viewer to respond only to what is in front of them. The medium or material from which it is made, and the form of the work is the reality.

Minimalism emerged in the late 1950s when artists such as Frank Stella, whose Black Paintings were exhibited at the Museum of Modern Art in New York in 1959, began to turn away from the gestural art of the previous generation. It flourished in the 1960s and 1970s with Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt, Agnes Martin, and Robert Morris becoming the movement's most important innovators.

The development of minimalism is linked to that of conceptual art (which also flourished in the 1960s and 1970s). Both movements challenged the existing structures for making, disseminating and viewing art and argued that the importance given to the art object is misplaced and leads to a rigid and elitist art world which only the privileged few can afford to enjoy. Aesthetically, minimalist art offers a highly purified form of beauty. It can also be seen as representing such qualities as truth (because it does not pretend to be anything other than what it is), order, simplicity and harmony.

POP ART

Pop art is an art movement drawing inspiration from sources in popular and commercial culture such as advertising, Hollywood movies, and pop music.

Emerging in the mid 1950s in Britain and late 1950s in America, pop art reached its peak in the 1960s. It began as a revolt against the dominant approaches to art and culture and traditional views on what art should be. Young artists felt that what they were taught at art school and what they saw in museums did not have anything to do with their lives or the things they saw around them every day. Instead they turned to these sources for their imagery.

Critics were horrified by the pop artists' use of such "low" subject matter and by their apparently uncritical treatment of it. In fact, pop both took art into new areas of subject matter and developed new ways of presenting it in art and can be seen as one of the first manifestations of postmodernism.

Chief pop artists in America were Roy Lichtenstein, Claes Oldenburg, Andy Warhol; and in Britain, Peter Blake, Patrick Caulfield, Richard Hamilton, David Hockney, Allen Jones, and Eduardo Paolozzi. In Europe a similar movement was called nouveau realism (new realism).

SITUATIONISM

Situationism was a revolutionary alliance of European avant-garde artists, writers, and poets in the late 1950s to early 1970s that wished to supersede the categorization of art and culture as separate activities and to transform them into part of everyday life.

Influenced by Dada, Marxism, Surrealism, and Lettrism, the group wanted to break down the division between artists and consumers and make cultural production a part of the every day. Leading figure of the movement Guy Debord identified consumer society as the *Society of the Spectacle* in his influential 1967 book of that title. The group also prominently included the former Asger Jorn, Constant, and Ralph Rumney.

At first, they were principally concerned with the "suppression of art." From 1962, the Situationists increasingly applied their critique not only in culture but to all aspects of capitalist society. The Situationists rediscovered the history of the anarchist movement and drew inspiration from Spain, Kronstadt, and the Makhnovists, looking to a world-wide proletarian revolution to bring about the maximum pleasure.

SPATIALISM

Spatialism ("Spazialismo") was an Italian movement stating that art should embrace science and technology.

The movement was launched in 1947 after the Argentine-born Italian artist Lucio Fontana returned to Italy with the first *Manifesto Spaziale* ("spatialist manifesto"). In this, and in the several more that followed, Fontana developed the ideas of the *Manifesto Blanco* issued at the Altamira Academy in Buenos Aires the year before, calling for an art that embraced science and technology and that made use of such things as neon light, radio, and television.

In 1949 Fontana installed his *Ambiente Spaziale* at the Galleria del Naviglio in Milan. It consisted of an abstract object painted with phosphorescent paint and lit by a neon light, and was a pioneering example of what became known as installation art. He subsequently went on to make the works on canvas to which he gave the generic title of *Concetto Spaziale* ("spatial concept"), although continuing to make installations using light. The basis of the works was the piercing, or later slashing with a razor, of the canvas to create an actual dimension of space. Fontana made a long series of these and extended the idea into sculpture in his *Concetto Spaziale, Natura* series.

Other Spazialismo artists included Gianni Dova and Roberto Crippa.

STRIDENTISM

Stridentism ("Estridentismo") was a Mexican avant-garde movement which celebrated technology and modernity and attempted to transform everyday experiences through performance, pranks, and absurdist events.

The movement emerged during the Mexican Revolution, founded in Mexico City in 1921 by the poet Manuel Maples Arce. The art they produced sought to reinvent and reinvigorate Mexican cultural life, and shared some of the characteristics of futurism and Dadaism, with its championing of modernity and staging of performance events. It dispersed in 1928.

Artists associated with stridentism include Fermín Revueltas, Ramón Alva de la Canal, Leopoldo Méndez, Jean Charlot, and Germán Cueto.

SUPREMATISM

Suprematism was the name given by the Russian artist Kazimir Malevich to the abstract art he developed beginning in 1913, characterised by basic geometric forms, such as circles, squares, lines, and rectangles, painted in a limited range of colours

The first actual exhibition of suprematist paintings was in December 1915 in St. Petersburg, at an exhibition called O.10. The exhibition included thirty-five abstract paintings by Malevich, among them the famous black square on a white ground (Russian Museum, St Petersburg) which headed the list of his works in the catalogue.

Out of the "suprematist square" as he called it, Malevich developed a whole range of forms including rectangles, triangles, and circles often in intense and beautiful colors. These forms are floated against a usually white ground, and the feeling of color in space in suprematist painting is a crucial aspect of it.

Suprematism was one of the key movements of modern art in Russia and was particularly closely associated with the Revolution. After the rise of Stalin from 1924 and the imposition of socialist realism, Malevich's career languished. In his last years before his death in 1935, he painted realist pictures. In 1919 the Russian artist El Lissitzky met Malevich and was strongly influenced by suprematism, as was the Hungarian born Laszlo Moholy-Nagy.

SURREALISM

Surrealism was a movement which began in the 1920s of writers and artists who experimented with ways of unleashing the subconscious imagination.

The aim of surrealism was to reveal the unconscious and reconcile it with rational life. Two broad types of surrealism can be seen: the oneiric (dream-like imagery) and automatism (a process of making which unleashed the unconscious by drawing or writing without conscious thought).

French poet André Breton launched this movement in Paris in 1924. Key artists involved in the movement were Salvador Dalí, Max Ernst, René Magritte, and Joan Miró. Some (such as Max Ernst) used new techniques such as frottage and collage to create unusual imagery. They were strongly influenced by Sigmund Freud (the founder of psychoanalysis) and his theories about the unconscious.

The movement could be seen internationally, including British surrealism which formed in 1936. Despite not directly referencing popular culture, surrealism has had a great amount of influence on literature, design and cinema.

VORTICISM

Vorticism was essentially the British equivalent to futurism, yet was deeply hostile to the futurists. The vorticists were a British avant-garde group formed in London in 1914 with the aim of creating art that expressed the dynamism of the modern world.

The group was founded by the artist, writer, and polemicist, Wyndham Lewis in 1914. Their only group exhibition was held in London the following year. Vorticism was launched with the first issue (of two) of the magazine *Blast* which contained among other material two aggressive manifestos by Lewis "blasting" what he considered to be the effete-ness of British art and culture and proclaiming the vorticist aesthetic.

Vorticist painting combines cubist fragmentation of reality with hard-edged imagery derived from the machine and the urban environment. Other artists involved with the group were Lawrence Atkinson, Jessica Dismorr, Cuthbert Hamilton, William Roberts, Helen Saunders, Edward Wadsworth, and the sculptors Sir Jacob Epstein and Henri Gaudier-Brzeska. David Bomberg was not formally a member of the group but produced major work in a similar style.

The First World War brought vorticism to an end, although in 1920 Lewis made a brief attempt to revive it with Group X. The horrors of war brought about a rejection of the avant-garde and other pre-war movements, in favor of more traditional and reassuring approaches to art making, known as return to order.