Functional Anarchism(s) and the Theory of Global Contemporary Art

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ABSTRACT

Functional Anarchism(s) and the Theory of Global Contemporary Art

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Functional Anarchism(s) and the Theory of Global Contemporary Art investigates the intersection of art and anarchist philosophy in order to shed light on the phenomenon of global contemporary art. Many scholars have addressed the impact of anarchism upon modern art, yet such studies tend to stop short of the contemporary era and do not consider that anarchist philosophy is a latent influence upon contemporary art. This thesis explores how anarchist ideas continue to pervade contemporary art practices and discourses, and I argue that anarchist philosophy is increasingly relevant to a contemporary art world in the process of becoming globalized. This thesis therefore provides a critical re-reading of anarchist literature, select avant-garde theories, and art historical scholarship, in order to provide a newly relevant genealogy that helps to account for a theory of the global contemporary art world. Much of this thesis focuses on a critical reassessment of the modern art paradigm in order to show that there is a viable theoretical foundation for a discussion of today's global art world as a kind of anarchism.

The intersection of art and anarchism opens a theoretical trajectory that I call functional anarchism(s). This trajectory explores the freedom of the artist to evade institutional coercion and to provide alternative models that problematize the status of the art object and the role the artist plays in contemporary life. Functional anarchism(s) is a theory that explains the latent presence of anarchism in the art world. I argue there is an anarchist moral kernel of free creativity that is intended to produce social betterment and

this moral kernel is commensurate with the moral conscience required of the artist in the theory of global art and the global contemporary artist. Following anarchist thought, the artist produces a unique labour and I posit that the zone of freedom current contemporary global art enjoys is a kind of creative nothing where the unique labour of the artist is actualized. As such, this study seeks to account for a debordered contemporary art that is transnational, individualized, discontinuous, and shifting in formation. This study argues that the contemporary global art world is a place where anarchism is not only functioning, but also expected and normalized to such a degree that many do not notice its presence.

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I dedicate this thesis to the memories of my dear friends and family: Maria-Clare Grace Kuipers, Kildare Dobbs, my uncle, Donald Harding, and my grandmother, Marion Patricia Rattray.

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INTRODUCTION

This thesis investigates the intersection of art and anarchist philosophy in order to shed light on the phenomenon of global contemporary art. Many scholars have addressed the impact of anarchism upon modern art, yet such studies tend to stop short of the contemporary era and do not consider that anarchist philosophy is a latent influence upon contemporary art. It is my contention, however, that anarchist ideas continue to pervade contemporary art practices and discourses, and that anarchist philosophy is increasingly relevant to a contemporary art world in the process of becoming globalized. This thesis therefore provides a critical re-reading of anarchist literature, avant-garde theories, and art historical scholarship, in order to provide a newly relevant genealogy that helps to account for a theory of the global contemporary art world. Much of this thesis focuses on a critical reassessment of the modern art paradigm in order to show that there is a viable theoretical foundation for a discussion of today's global art world as a kind of anarchism.

Recently a new paradigm has been announced for contemporary art: the global. This is an extremely slippery concept to seize hold of, and indeed what is meant by contemporary global art continues to be debated. Hans Belting, one of the leading theorizers of global art and the global contemporary artist, contends that global art has no precedent in art history and is therefore beyond previously existing interpretive models. He notes that global art continues "art's exodus from art history."[1] Peter Weibel theorizes that the concept 'global' designates that global art is topological and post-ethnic.[2] In what will become a common trend as this thesis progresses, Weibel theorizes that the

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[1] Hans Belting, "Contemporary Art as Global Art," *The Global Art World,* Hans Belting and Andrea Buddensieg (eds), (Ostfildern: Hatje Cantz, 2009) 70
[2] Peter Weibel, "Global Art: Rewritings, Transformations, and Translations: Thoughts on the Project GAM," *The Global Art World,* (2009) 74

unprecedented concept of global art produces fissures in a "familiar chain of concepts and antonyms alluding to the topographical and ethnic origins of art, namely, to the regional and the national, the local and the international; this is due to the fact that a new concept, namely, the global has thrust itself into the foreground and, in doing so, has transformed, devalued, valorized, in any case reevaluated the historical significance of these concepts."[3] Thus he defines global art as a world-wide art, a world-embracing art, and one that concerns all states and spans "the entire celestial body."[4] Following this logic, Thomas Fillitz offers that a world culture is in development and that the global art world is an expression of this world culture.[5] Miguel Á Hernández-Navarro notes that museums (such as the ZKM Museum of Contemporary Art in Karlsruhe, Germany) that are dedicated to global art are located within a third space that is beyond nationality, operating in cosmopolitan transnationalism that reaffirms dominant interests while excluding marginalized interests.[6] Globalization, according to Ángel Kalenberg, has forced a crisis related to the disappearance of the Nation-State, and this is so because the erosion or erasure of borders produces a post-national sensibility where internationalist canons are adopted.[7] Much of this discourse highlights contemporaneity as a global condition. On contemporary art, Jacob Birken offers that it "is the art of people who experience themselves and their lives as *simultaneous* and who share common interests

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[3] Ibid.
[4] Ibid., 76
[5] Thomas Fillitz, "Contemporary Art of Africa: Coevalness in the Global World," *The Global Art World,* (2009) 116
[6] Miguel Á Hernández-Navarro, "Contradictions in Time-Space: Spanish Art and Global Discourse," *The Global Art World,* (2009) 138
[7] Ángel Kalenberg, "Museum Sceneries in Latin America," *The Global Art World,* (2009) 280

and problems."[8] According to Terry Smith, the demands of contemporaneity are cues for understanding contemporary art production:

> Place making, world picturing, and connectivity are the most common concerns of artists these days because they are the substance of contemporary being. Increasingly, they override residual definitions based on style, mode, medium, and ideology. They are present in all art that is truly contemporary. Distinguishing, precisely, this presence in each artwork is the most important challenge to an art criticism that would be adequate to the demands of contemporaneity. Tracing the currency of each artwork within the larger forces that are shaping this present is the task of contemporary art history.[9]

Transnationalism is a consistent theme of the contemporary designation. Peter Osborne notes that "in recent years, the globally transnational character of an art space has become the primary marker of its contemporaneity, and it has thus become incumbent upon art with a claim on the present to situate itself, reflexively, within this expanded world."[10] Thus to be contemporary, art must reference a transnational space that Osborne calls "global transnationality," which is a global or planetary fiction that displaces "the 140 year hegemony of an internationalist imaginary, 1848-1989, which came in a variety of political forms."[11] For Osborne, contemporary transnationalism is mediated through global capital. Art prefigures into this transnationalism because it is "the privileged cultural carrier of contemporaneity" and is thus a globalist mutation of the trajectory established by the modernist internationalist imaginary of 1848-1989.[12] A "de-bordering of the arts as mediums" and "the de-bordering of the national social spaces of art" characterize this post-1989 period.[13] Osborne posits that the process of de-bordering has

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[8] Jacob Birken, "The Content of the Present Volume," *Global Studies: Mapping Contemporary Culture,* Hans Belting, Jacob Birken, Andrea Buddensieg, Peter Weibel (eds), (Ostfildern: Hatje Cantz, 2011) 29
[9] Terry Smith, "The State of Art History: Contemporary Art," *Art Bulletin,* (Vol. XCII, No. 4: December 2010) 380
[10] Peter Osborne, *Anywhere or not at All: Philosophy of Contemporary Art,* (London: Verso, 2013) 163
[11] Ibid., 26
[12] Ibid., 27
[13] Ibid., 28

opened a generic "art" space. This idea of a generic art can be complemented by the thought of Julian Stallabrass, who argues that contemporary art is practiced in a zone of freedom, and Pascal Gielen, who sees global art occupying an autonomous free zone.[14]

My thesis builds on this body of scholarship, while I also want to propose that anarchist philosophy has not received due deliberation by the discipline of Art History and this has led to a gap in critical theory about the many strategies of representation taken up by the 19th and 20th century avant-gardes. Consequently, this thesis approaches contemporary avant-garde art that encounters the global limit from the perspective of a theoretical anarchist trajectory drawn out from precedents in modern art history. As such, I posit that art history is indeed of value to the paradigm of global contemporary art. This study is a theoretical interpretation that takes up anarchist studies and art history to pursue a trajectory for global studies in contemporary art. I announce this work to be one of theory, grounded by art historical precedent.

Anarchism's rejection of the State is one reason why it is not seriously considered in the theorization of artistic practice. The discipline of art history tends to rely on the Nation-State to categorize artistic production. Indeed, this fact is one reason why scholars such as Belting and Weibel distance global art from art history. Titles such as American Art, Canadian Art, Chinese Art, First Peoples' Art, these all fit within an understanding that the State form is a primary organizational tool for arranging diverse artistic practices and creative community expressions according to a hierarchy. These State-defined identities are problematic to the art of the 20th and 21st centuries, and this is so because artists have traveled and continue to navigate the world in new ways: they create new

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[14] Julian Stallabrass, "A Zone of Freedom?," *Art Incorporated: The Story of Contemporary Art,* (Oxford: Oxford University Press, 2004) 1; Pascal Gielen, *The Murmuring of the Artistic Multitude: Global Art, Memory and Post-Fordism,* (Amsterdam: Valiz, 2010) 140

networks and are at the forefront of theorizing what was an internationalist aesthetic paradigm and what is now understood to be a global contemporary paradigm.[15] The unique philosophy of anarchism, which holds that the State should not exist and people should be free of hierarchy – inclusive of aesthetic hierarchy – begins to take hold during the 19th century and I argue that this philosophy is a consistent theme occupying artists into the present day. The development of new and unforeseen artistic practices from the modern art period is the foundation of our current theories about advanced art, or avant-garde art. The theory of global art, which promotes a global contemporary artist who is reflective of a post-national world culture, is connected to this history of anarchism and art practice. Regardless of the individual agency attributed to an artist, what is under discussion here is how artists as a global phenomenon appear to act in anarchistic ways.

Art historical scholarship of the last fifty years has laid bare the prominent influence anarchism had on the historical avant-garde. Study after study show through convincing scholarship the importance of anarchist thought to the development of modern art and I investigate many of these studies in the following chapters. It is because of this scholarship that I offer the following proposition: the theory of the global art world and the subsequent theory of the global contemporary artist are descendants of a sometimes explicit, and sometimes latent anarchist discourse in art that originates in the mid-19th century relationship of Pierre-Joseph Proudhon and Gustave Courbet. From the point of their relationship onward, modern art is closely connected to the ideas of anarchism. As I will show, the germinal phase of anarchist philosophy and art will have explosive results upon the strategies of representation that artists take up in the modern

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[15] See Jonathan Harris, *The Utopian Globalists: Artists of Worldwide Revolution: 1919-2009,* (London: Wiley-Blackwell, 2013)

period. Many of these results will seem disparate, even vague, but within a theory of anarchism an amorphous and indeterminate art production is intended to pose important questions about the state of contemporary life and the state of contemporary art.

In 1873, the anarchist poet Arthur Rimbaud (1854-1891) wrote: "il faut être absolument moderne."[16] This statement takes on renewed value when it is considered that a part of modernity, at least from an anarchist perspective, was to recognize the equality of all in the absence of State-defined difference and institutional coercion. The intersection of art and anarchism opened a theoretical trajectory that explored freedom from institutional coercion and provided alternative models of organization that problematized the status of the art object and the role the artist plays in contemporary life. I call this latent anarchism that existed, and continues to exist in the art world *functional anarchism(s)*. I pluralize anarchism because of the many models that can exist across the anarchist spectrum and, indeed, to announce that these functional anarchism(s) are not static, or fixed, but kinetic, pluralized, and generative.

Weibel, among others, sees global art as an expression of a world culture. This is why the global is argued to concern the entire celestial body. Yet, this claim evades so-called modernist universalism because it does not apply, according to Belting, "a hegemonial notion of art."[17] Instead, Weibel posits that global art recognizes on equal terms other life forms and art forms through a process of re-writing: "Global art attempts to dissolve the contradictions and dichotomies in the international and universal no less than in the regional, national, and local."[18] In this way global art does not appear to be universal so much as universalist, which is a concept that, beyond its religious definition,

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[16] Arthur Rimbaud, *Une saison en enfer,* (Bruxelles, 1873)
[17] Belting, (2009) 40
[18] Weibel, (2009) 81

"regards humanity as a whole, rather than as divided by nation, race, etc.; … advocating loyalty to and concern for all others without regard to national allegiances."[19] A theory of functional anarchism(s) seeks to account for this universalist concept evident in the theory of global art. Global art is theorized as undefined, indeterminate, and open-form, yet loyal to and concerned with recognizing artistic endeavors that are not defined by national or other kinds of allegiances other than the practice of art. A universalist artistic allegiance can then be defined as the connection to and practice of art in a contemporary paradigm that is shared and simultaneous.

Contemporary anarchism is a spectrum of theory and practice that is characterized by open-form and decentered hierarchies, is contingent upon specific relations, and attempts to produce those relations in a non-authoritative and anti-coercive context. Thus a reflexive dialogue that re-presents and interrogates problems endemic to power and coercion will characterize a philosophy of anarchism at the global limit. If it is agreed that all humans are equal then it must follow that all individual choices are also equal. Equality does not eliminate difference; it reinforces difference and produces a greater specialization of that difference because it places positive value on the freedom of the artist to contribute to a positive form of specialization within the paradigm of art. A morally equal aesthetic philosophy of open-form and neutral coercion grounded in the freedom of the individual requires an innate creative force found within the individual that is unique. Therefore a system that promotes a freely defined individual aesthetic composition is a kind of post-political system because it operates within what Chantal

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[19] "universalist, n. and adj. no. 6". OED Online. September 2013. Oxford University Press. http://0-www.oed.com.mercury.concordia.ca/view/Entry/214787?redirectedFrom=universalist&

Mouffe describes as a moral register.[20] In this way, artists who explore and operate within a system that produces a unique individuality that presupposes radical equality outside of the politics of the State contribute to a global dialogue about radical inclusion.

Hernández-Navarro notes that artistic practice itself is "an adequate tool for approaching the new complex world."[21] Jack Persekian expands upon this notion by theorizing that contemporary artists exist in a critical and in-between space where they can be critical of their own societies and "traverse religious, ideological, ethical, and other fault lines."[22] This commentary points to the distinct yet amorphous labour that the artist deploys in the 21st century to encounter social issues. My contention is that a component of this labour, at least from a theoretical perspective, is found by synthesizing the thought of Proudhon – his view on art and the critically ideal function it serves when it is prefigured in betterment – and the egoism of Max Stirner, who positioned the individual as radically liminal and theorized that the artist produced a unique labour. As such, my study critically re-evaluates artistic labour, the possibility for social and collectivist practices, and how they are entangled within and hold the potential to inform the zone of freedom of contemporary global art. The theory of global contemporary art takes as an object the social world and artists problematize this social world. The purpose of this study is to investigate how an open-form theory of post-state radicality, such as anarchism, helps to understand the global art paradigm. I argue that anarchism is a philosophy that is commensurate with global cosmology because historically it was

[20] Chantal Mouffe, *On the Political,* (London: Routledge, 2005) 70-75
[21] Hernández-Navarro, "Contradictions in Time-Space: Spanish Art and Global Discourse," *The Global Art World,* (2009) 147
[22] Jack Persekian, "A Place to Go: The Sharjah Biennial*," *The Global Art World,* (2009) 158-159.

theorized as a kind of anti, or post-politics that concerned itself with a similar logic of simultaneity not unlike the logic of simultaneity in global contemporary art.[23]

This thesis highlights the unique capacity of the artist to pursue questions that are altogether different from the political. Anarchism allows for a post-political space where an individual will appear to transcend the limits of the political while retaining a moral kernel complicit with the human condition, a condition that is aesthetically composed and creatively defined. I argue there is an anarchist moral kernel of free creativity that is intended to produce social betterment that underwrites the functional anarchism(s) model: free creativity will produce a better society. This moral kernel is commensurate with the moral conscience required of the artist in the theory of the global contemporary artist. If there is a traceable anarchist moral kernel in the theory of global art and the global contemporary artist, this has important ramifications for the critical position of the global art paradigm.

As will be shown, anarchism is both ahistoric and historical. It is an impulse manifested throughout time and a dateable set of strategies. I see a connection between anarchist studies and art history, beyond specific art practices, because art is also theorized as an impulse that is manifested throughout time and a dateable set of strategies. Most survey style courses in the art of the world evince this proposition.

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[23] See Mikhail Bakunin, "Stateless Socialism = Anarchism," *The Political Philosophy of Mikhail Bakunin 1814-1876,* (ed) G.P. Maximoff, (New York: The Free Press 1953); Bülent Diken, "Radical Critique as the Paradox of Post-Political Society," *Third Text,* (Vol. 23 No. 5, 2009): 579: "Despite its position as the most important concept of critical thought, today 'revolution' seems to have become an obsolete idea. Ours is, after all, a post-political society that cannot imagine radical political change; a 'one-dimensional' society, in which politics is emptied out of its constitutive, transcendent dimension – 'the political' – and has become a routinised game, a form of hyper-politics, with no possibility of changing the game itself. Thus today everything can be criticised, but without taking the form of antagonism. Consequently, politics is confined within reality by preventing 'the social power of difference', the disruptive 'revolutionary' events, from occurring. What is more 'untimely' today than the idea of revolution?"

For Irit Rogoff, a work of theory must "unravel the very ground on which it stands."[24] This comment is apropos because this study offers a theoretical trajectory that is within the perspective of free-fall. Hito Steyerl writes:

> The perspective of free fall teaches us to consider a social and political dreamscape of radicalized class war from above, one that throws jaw-dropping social inequalities into sharp focus. But falling does not mean falling apart, it can also mean a new certainty falling into place. Grappling with crumbling futures that propel us backwards onto an agonizing present, we may realize that the place we are falling toward is no longer grounded, nor is it stable. It promises no continuity, but a shifting formation.[25]

The theory of the global art world is commensurate with this perspective. It is a theory that takes up the position of the artist in the shifting formation of a global world where stable ground is uncertain. There is, in fact, a crisis within the theory of global art that is the crisis of planetary continuity: many today worry about the viability of a definite future. This absence of a future is informed by a turn to the living present and contemporaneity as the object of art production. I position my study within the above yet set it apart by accounting for a debordered contemporary art that is transnational, individualized, discontinuous, and shifting in formation: I propose the term functional anarchism(s).

The term functional owes a critical debt to James Meyer, specifically his proposal for a functional site. By functional, what I intend is a definition that qualifies anarchism to be functioning within the paradigm of global contemporary art, based on what Meyer describes as "a temporary thing, a movement, a chain of meanings and imbricated

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[24] Irit Rogoff, "What is a Theorist?," *The State of Art Criticism*, (ed) James Elkins, (New York: Routedge, 2008) 97
[25] Hito Steyerl, *The Wretched of the Screen*, (Berlin: Sternberg Press, 2012) 28

histories: a place marked and swiftly abandoned."[26] In this reading, I breach Meyer's definition of a functional site by excluding it from a singular work of art, thereby positioning it as a concept that can help to understand how functional anarchism(s) slip between categories and how they remain latent in the perception of a global contemporary art. The term anarchism(s) is a way to account for the zone of freedom of contemporary art in the 21st century. Following anarchist thought, the artist produces a unique labour and I posit that the zone of freedom of contemporary art is a kind of creative nothing where the unique labour of the artist is actualized. The functional anarchism(s) model theorizes that there can be no anti-art, or anti-politics for that matter. As I will show, strategies that appear to problematize or question the relevance of art altogether do not seek to end art, but to expand art's possibilities. Likewise, a so-called anti-politics, such as anarchism, signals not the antithesis of the political but an extension of its traditional spaces of representation. I call this theoretical model functional anarchism(s) because I find that the contemporary global art world is a place where anarchism in idea is not only functioning, but also expected and normalized to such a degree that many do not notice its presence.

In order to accomplish the above this study is divided into six chapters and is a general overview of art and anarchist theory from roughly 1865-2013CE. This study casts a wide net and this is the principal reason why I refer to it as a theoretical interpretation of art history and anarchist studies. As such, I propose a theoretical trajectory for the interpretation of art history and the theory of global contemporary art.

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[26] James Meyer, "The Functional Site; or, the Transformation of Site-Specificity," *Space, Site, Intervention: Situating Installation Art,* (Minneapolis: University of Minnesota Press, 2000) 26

Chapter One: Anarchist Studies: A Foundation, is a critical analysis of anarchist studies that introduces the thought of Pierre-Joseph Proudhon and Max Stirner. With this trajectory tabled, I move on and provide a general overview of anarchist studies that evinces an evident paradox of anarchism: that it is both a political theory originating in Europe during the 19th century and an impulse that is manifested throughout time. This fundamental idea will have ramifications for the eventual globalization of the contemporary art worlds. Certain anarchist strategies, such as the network mode, are introduced to show how the interests of anarchist theory are commensurate with 21st century ideas about decentralized networks, anti-hierarchy, and the position of equality. Anarchism is united by a moral commitment to betterment and it is noted that transient aberrations exist and that these aberrations are to be resolved through consensus building and by shaping the direction of society through behavioral modification. Why I am interested in these claims and why I explore them in this chapter is to account for what the anarchist scholar George Woodcock calls the transient aberration argument. He posits that anarchism is a result of natural human urges and that the tendency to create authoritarian institutions is a transient aberration, or brief deviation from what is considered normal. The argument implies an exclusionary methodology and I am interested in exploring how a radically open theory of equality, such as anarchism, will necessitate radical kinds of exclusion. The chapter closes by showing that a synthesis of Proudhon and Stirner -- their theoretical strengths and weaknesses -- provides a blueprint for future developments of anarchist thought and art. Lastly, a recent theory of anarchism tabled by Nina Gurianova is taken up to help account for a theory of global art that is consistent with an aesthetics of anarchy.

Chapter Two: Anarchist Philosophy in Art and the Theories of the Avant-Gardes,

has two parts: I explore writing on art by anarchists and the foundational writings of

theorists who examine the 19th and 20th century avant-gardes. While Proudhon was

introduced in the previous chapter here it is more specifically his approach to art which is

at stake: his theory of a critically ideal situational art that is morally grounded. Likewise,

the radically individualist anarchism of Max Stirner includes his ideas about a creative

nothing and the unique labour of the artist. I expand upon Proudhon's socially destined

art theory so as to account for a radical individual subjectivity that is anarchistic in form.

This chapter also explores other important anarchist authors, their ideas about

participation and the necessity for breaking down the boundaries between the artist and

the audience. Jean Grave's participatory art theory is investigated to show how he is an

early proponent for an art-as-life model consistent with the creation of a moral society,

which is the goal of Proudhon's art theory. Peter Kropotkin's understanding of the role

the artist plays in revolution, and indeed his romantic conception of a vernacular art of

pure form, further elaborates upon the position of the artist in anarchist thought. Mikhail

Bakunin's creative destruction argument and his theory of a collective dictatorship are

assessed to account for the role of the avant-garde in stimulating institutional change; I

link this argument to David Graeber's conception of anarchist counterpower. The art

theory of Leo Tolstoy is briefly investigated to show how anarchist interests in art extend

beyond traditional notions about aesthetics to facilitate an art that is driven by feeling, or

the attitude and psychology of the artist as a way in which to understand their production.

The section is concluded by exploring the competing aesthetic theories of anarchism in

the work of Jesse Cohn and David Weir to show how both a socially grounded and

individualistically defined art practice are consistent with the aims of an anarchist theory of art in the modern period.

Section two of the chapter explores the theories of the avant-garde insofar as these have incorporated elements of anarchist theory. I undertake close readings of Renato Poggioli's *Theory of the Avant-Garde* and Peter Bürger's *The Theory of the Avant-Garde*. I chose to isolate these two studies because they are some of the first thorough theoretical treatments of the avant-gardes and I intend to demonstrate the latent anarchism within them. I argue that they are commensurate with the goals and aims of a theory of art drawn out from Proudhon and Stirner. The criticism and avant-garde theory of Hal Foster, Benjamin Buchloh, and Rosalind Krauss is incorporated to draw out salient repetitions in the theory of the avant-gardes. By placing these authors within a distinct theoretical trajectory that is anarchist, I show where their theories converge and how this evinces a connection between the art theory of the 19th and 20th centuries. Lastly the recent avant-garde theory of Gavin Grindon is taken up to further define the unique labour of the artist and how its development reveals an expanded set of formal tools that the artist may take up in the execution of an art of whatever intention.

Chapter Three: Anarchist Categories in Modern Art, explores the history of anarchism in modern art through five conceptual categories. Rather than providing a historical overview of the anarchist modern period, the chapter proceeds by connecting very diverse and different strategies of representation to conceptual categories established in Chapter Two. These categories are *critical idealism*, *creative nothing*, *creative disruption*, *art-as-life*, and *new institutions within the shell of old institutions*. Historically, the chapter explores avant-garde art from 1850 through until 1986 in a

variety of locations. One intention of this chapter is to illustrate the importance of

Courbet, and by extension Proudhon, for subsequent artists and art movements. By

exploring these conceptual categories, the chapter provides important precedent for the

theory of the global art world and gives a historical foundation to it. I draw from a wide

assortment of art historical studies that situate the important influence of anarchism upon

canonical art movements. Acknowledging the connection of anarchism to art practices

that exist within the historical time frame of the internationalist imaginary of 1848-1989

provides an important link to the post-1989 global paradigm. As I demonstrate, the aims

and goals of anarchism help connect diverse practices of the 20th century and this shows

that a distinct anarchist mutation is found in modern and contemporary art.

Chapter Four: Contemporary Anarchist Criticism, investigates contemporary

anarchist theory and how its central concerns overlap with theories of global art. I argue

that by taking up elements of postanarchist criticism, a recent extension of anarchist

studies, and contemporary anarchist theory, critical insight into the global art world and

the global contemporary can be obtained. Consistent with the emergence of the post-1989

global art world, Saul Newman posits that a theory of post-anarchism emerges in the

post-1989 global world. He writes of a new political universality grounded in what is

described as an equal-liberty modality that develops a politics of anti-politics. Drawing

from poststructural thought, Bakunin, and Stirner, Newman explores radical subjectivity

and the possibility for a shifting identity formation that I find to be applicable to the

theory of the global contemporary artist. Graeber's model of counterpower is further

elaborated upon in light of Chapter Three, and together the thought of Graeber and

Newman demonstrates how anarchism can transcend the political to produce a new

horizon or set of limits located within a shared commitment, ethic or moral that can act as a counterpower. Todd May's poststructural anarchism is investigated, specifically his reading of the thought Michel Foucault, Gilles Deleuze, and Friedrich Nietzsche, to illuminate the connection of these authors to both anarchist thought and Bülent Diken's comments on radical critique within a post-political society. Their convergence further establishes the link between anarchism and a morally constructed post-political sensibility that is a consistent feature of the global. Jesse Cohn's social anarchist aesthetics is problematized with the previous chapters in hand to show how the art world has already produced or is interested in many of the demands placed upon art by Cohn and other theorizers of anarchism. The question of anarchist self-creation, theorized by Nathan Jun, is shown to be consistent with Saul Newman's anarchism of subjectivity model, and this helps to account for Diken's post-political and transitional individual who is accustomed to a lack of essential characteristics and certainties. The chapter concludes with Newman's understanding that a an ethics of equal liberty, defined as a liberty that is not subordinate to equality and an equality that is not subordinate to liberty, produces a dialogue that can resist the State and facilitate global thinking.

Chapter Five: The Theory of the Global Art World and the Theory of the Global Contemporary Artist, explores recent work on the post-1989 paradigm. The chapter introduces key theorists and theories of the global art world and explores them in light of the previous chapters. Because of the relatively new term "global contemporary" I have paid close attention to its codification and development as a discursive entity. As such, the recent *The Global Contemporary and the Rise of New Art Worlds* is examined

extensively.[27] The publication is set up to be a textbook of market trends, exhibition history, and situates the theory of global art and the theory of the global artist as a distinct paradigm that develops in the post-1989 period. The work of Hans Belting, Peter Weibel, and Andrea Buddensieg is the foundation of this chapter. Their Global Art and the Museum (GAM) Project, out of the ZKM Center for Media and Art Karlsruhe, Germany, has been very influential in shaping the debate. Consequently, I pay close attention to their work and submit that this chapter is both an exploration and a response to many of the issues raised by their work. In addition, I take up Boris Groys's theory of equal-aesthetics and expand upon it by connecting it to the theoretical trajectory of this thesis. The real-time financial scenario of a global world is examined in light of the latent anarchist philosophy that exists in the art world. I propose that the global art world is a distinct adaptation of the impulses of the avant-garde and conclude by connecting the theory of the global art world and the theory of the global artist to a theory of the avant-garde.

Chapter Six: Nicolas Bourriaud's Radicant Anarchism; the work of Andrew Dadson, Brian Jungen, and Santiago Sierra, is a case-study chapter. With the previous chapters in hand, I critique Nicolas Bourriaud's theory of the radicant, which is a combination of his relational, postproduction, and altermodern aesthetic models. For the intent of the case-study I concentrate on Bourriaud's work as a theorist and isolate it from his curatorial work. I intend to show how the theory of the radicant is similar to the theory of the global artist and explore the associations it shares with anarchist thought. Like the global contemporary art model, Bourriaud's theoretical model is intended to

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[27] Hans Belting, Andrea Buddensieg, and Peter Weibel, (eds) *The Global Contemporary and the Rise of New Art Worlds,* (Cambridge: MIT Press, 2013)

apply to anyone. Yet, artists must ignore elements of their heritage for the purpose of

embracing the new cartographies of global existence. Because Bourriaud's model is a

competing definition of contemporary art in a global world, I intend to show how his

model converges with and explores similar issues, and indeed is wanting of similar

outcomes, to that of the theory of global contemporary art.

As stated above, this is a theoretically-oriented research project, but I have chosen

to include a discussion of some specific artistic practices as well. The artists I chose to

examine each bring up issues that help further understand anarchism within

contemporary art. Each is concerned with place making, world picturing, and

connectivity, and each artist problematizes definitions of style, mode, medium, and

ideology. The work of Andrew Dadson is taken up because he is noted to be an example

of the 21st century avant-gardes.[28] I explore some of his recent abstract works,

specifically for the connection they share to 20th century artists informed by anarchist

thought, and investigate the role titling plays in establishing the attitude of the artist as a

moral feature of the critically ideal space of art. For the work of Brian Jungen, I focus

exclusively on his series *Prototype for a New Understanding*. The series further

elaborates upon issues consistent with the category of creative disruption and encounters

Bourriaud's radicant theory in compelling ways. What I address in my argument is the

way an anarchist methodology can aid in understanding how the global project succeeds

in evading serious systemic issues about the equality it purports to promote. This is

followed up by the work of Santiago Sierra, who confronts the issues of invisible labour

in the art world head on in his real-time social sculptures. In order to do so, he takes

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[28] Antawan I. Byrd and Reid Shier, *Art Cities of the Future: 21st Century Avant-Gardes.* (London: Phaidon, 2013)

position within the critically ideal and moral claims of contemporary production. As such, his work shares a connection with the work of Gustave Courbet, and I conclude my analysis by exploring Sierra's most recent works that take up a politics of insurrection that is intended to creatively destroy capitalism. Each artist speaks to a functional anarchism(s) that is consistent with a politics of anti-politics that is open-ended, resistant to hierarchy, and embodies a care for the existent while seeking to create what does not yet exist.

CHAPTER ONE: ANARCHIST STUDIES: A FOUNDATION

The discourse of global contemporary art tends to theorize that artists are free to create in whatever way they choose regardless of their origins, place, nationality, or ethnicity.[29] I argue that there is an unacknowledged precedent for this aesthetic philosophy of free creation and it is found by synthesizing the 19th century egoist theory of Max Stirner (1806-1856) and the art theory of the 19th century anarchist Pierre-Joseph Proudhon (1809-1865).[30] Stirner theorized that an individual was free once it succeeded in ridding the shackles of prescribed identity formations and re-defined itself from a condition of creative nothing.[31] When this condition is achieved these individuals become agents of radical freedom, which is to say temporal and sentient beings that are free to define themselves within a world that they have infiltrated and therefore consume. In contrast, the 19th century anarchist Pierre-Joseph Proudhon's theory of art includes what James Henry Rubin calls Proudhon's "critical idealism".[32] It is an ethical theory of art that allows for creative license in the social world, providing the artist with an ethical or moral position from which to explore issues such as exploitation and hierarchy. A critically ideal art is limited to a moral position and must fulfill a social purpose, yet, if it is synthesized with Stirner's radically individual theory of the creative nothing, which holds no allegiances except to the individual, this opens up a theoretical trajectory that posits that the artist is a radical creative nothing functioning within a critical ideal that is

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[29] Hans Belting, "Contemporary Art as Global Art: A Critical Estimate", Hans Belting and Andrea Buddensieg (eds), *The Global Art World: Audiences, Markets, and Museums*, (Ostfildern: Hatje Cantz, 2009) 38-73

[30] Max Stirner, *The Ego and its Own,*. trans. Steven Byington, (Cambridge: Cambridge University Press, 1995 / 1844); Pierre-Joseph Proudhon. *Du Principe de l'art et de sa destination sociale.* (Paris: Les presses du réel, 2002 / 1865)

[31] Stirner, (1995) 7

[32] James Henry Rubin, "Critical Idealism and the Artist in Society," *Realism and Social Vision in Courbet & Proudhon*, (Princeton: Princeton University Press, 1980) 83-99

anchored in a particular moral order. That this theoretical trajectory is locatable to anarchist thought of the 19th century and that it can be quite easily adapted to the theory of the 21st century global arts evinces that anarchist thought and the theory of global art are connected. This connection is critically undefined and therefore necessitates further inquiry.

The intersection of anarchist philosophy and modern art practices provides important historical precedents for the extended-field or enhanced-medium practices of today's global contemporary art. I want to propose that the artist in the global art world produces from a creative nothing and takes up position in a critical ideal of art. Anarchist philosophy in modern art helps to shed light on this trend because anarchism, beyond its value to a theory of art and artist, posits radical freedom, a freedom from the Nation-State and freedom from essentialist, or deterministic, notions about identity.[33] In the 21st century the artist is a shape-shifter that can occupy distinct identity formations, purposed for a critical inquiry of aesthetics and the social world.[34] Anarchism, as a system of thought, seeks to reveal the hidden structures of power and how these structures reproduce dominant systemic codes. Modern and contemporary art of the 19th and 20th centuries also seeks to reveal the hidden structures of power and how they are produced in representation. Recent art and anarchism have much more in common than an affinity for entropy, which is a gradual disorder into chaos, and understanding common traits helps to understand their similar trajectories.

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[33] See George Woodcock, *Anarchism: A History of Libertarian Ideas and Movements,* (Toronto: University of Toronto Press, 2009)

[34] Julian Stallabrass, "A Zone of Freedom?," *Art Incorporated: The Story of Contemporary Art,* (Oxford: Oxford University Press, 2004) 1

Anarchist philosophy assumes a priori that all humans are equal, regardless of gender, nation, race, orientation, age, intellect or any other systemic qualifier that nullifies radical freedom.[35] In practice, however, anarchism's maxim of equality is underwritten with coercion, a coercion that will exclude systems of thought that do not accept the above moral stance on equality.[36] This fact reveals a binary system of thought that is locatable to two opposing poles: *us and them*. If Aristotle's (384-322BCE) *Politics* is taken up as an example, anarchism as a system of thought is evident and it opposes the purpose of Aristotle's highest State and political community.[37] Anarchism as a system of thought is evocative of Aristotle's definition of the barbarian: "among barbarians no distinction is made between women and slaves, because there is no natural ruler among them: they are a *community* (my italics) of slaves, male and female."[38] This definition is consistent with the common definition of anarchy – to be without a leader and to be without government. Aristotle did not argue that the barbarian was without a leadership principle, in fact, he theorized that barbarian leadership structures were characterized by despotism and monarchy.[39] Aristotle's definition of the barbarian is near to the 20th century anarchist historian George Woodcock's (1912-1995) ideal of anarchism: "In reality the ideal of anarchism…is much nearer to aristocracy universalized and purified."[40] The common thread underwriting the above is a leadership principle anchored in a moral outlook. For Aristotle, the leadership principle is defined by

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[35] Mikhail Bakunin, "Man, Society and Freedom," *Bakunin on Anarchy: Selected Works by the Activist-Founder of World Anarchism,* ed. Sam Dolgoff, (New York: Vantage, 1971 /1871) 237; Nathan Jun, *Anarchism and Political Modernity,* (New York: Continuum, 2012) 116
[36] Woodcock, (2009) 35
[37] Aristotle, "Politics," *The Complete Works of Aristotle,* ed. Jonathan Barnes, (Princeton: Princeton University Press, 1991) 2
[38] Ibid., 3
[39] Ibid., 86
[40] Woodcock, (2009) 31

patriarchy and therefore neither women nor slave may lead. If they do they are within the

moral outlook of the barbarian, which is characterized by a despotic monarchy that does

not accede to a particular identity formation. The moral outlook of anarchism, that to be

without a leader is to make leaders of us all, posits the opposite. This moral outlook

would include women and slaves as potential candidates for leadership without question,

yet this moral outlook is characterized by Woodcock to be a purified and universal

aristocracy. Both require "us and them" and are situated at opposite ends of an

antagonistic relationship that is defined by a moral outlook. Chantal Mouffe comments

that 21st century politics are played out in a moral register that continues to rely upon this

"us and them" binary.[41] Anarchism exists in this paradigm of the political: barbarian and

city-state. Anarchism, even though it is about radical equality, will nonetheless imply

exteriority and interiority, or exclusion and inclusion. This legacy has important

ramifications for the theory of global art and its connection to anarchist thought because

both maintain a similar moral outlook.

This chapter introduces some key critical introductions to the field of anarchist

studies. George Woodcock's *Anarchism* and Peter Marshall's *Demanding the Impossible*

are generally regarded as key texts that introduce the complexity of anarchist studies.[42] In

addition, *Anarchism: A Documentary History of Libertarian Ideas*[43]*,* edited by Robert

Graham, is a primary resource. Daniel Guérin's *No Gods No Masters* is also an important

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[41] Chantal Mouffe, *On the Political,* (London: Routledge, 2005) 70-75
[42] Woodcock, (2009); Peter Marshall, *Demanding the Impossible: A History of Anarchism,* (Oakland: PM Press, 2010)
[43] See Robert Graham (ed), *Anarchism: A Documentary History of Libertarian Ideas: Volume One: From Anarchy to Anarchism (300CE to 1939)*, (Montreal: Black Rose Books 2005); *Volume Two: The Emergence of the New Anarchism (1939-1977)*, (Montreal: Black Rose Books 2009); *Volume Three: The New Anarchism (1974-2012),* (Montreal: Black Rose Books, 2013)

primer for the complex array of ideas encountered in the anarchist matrix.[44] Each of the

studies takes up the ideas and writings of key anarchist authors. What can be called the

anarchist canon is made up of William Godwin (1756-1836), Max Stirner (1806-1856),

Pierre-Joseph Proudhon (1809-1865), Mikhail Bakunin (1814-1876), Peter Kropotkin

(1842-1921) and Emma Goldman (1869-1940).[45] While there are many other influential

authors in anarchist studies, most general introductory texts will take up the ideas of the

aforementioned and it is the above authors who set the field in both theory and practice.[46]

Anarchism is difficult to define and is subject to semantic slippage. *Anarchy* and

anarchism, which should be commensurate with one another, are by definition different.

Their definitions offer important clues for understanding the complexity inherent to the

concept of Anarchism. Anarchy, according to Merriam-Webster, is defined as the

absence of government; a state of lawlessness or political disorder due to the absence of

governmental authority; or a utopian society of individuals who enjoy complete freedom

without government.[47] Etymologically, it is derived from the Medieval Latin anarchia

(circa 1539CE), and originates out of the Greek anarchos, which is defined as the absence

of a ruler.[48] In contrast to the Greek, the Latin definition of anarchos is to be either

without a leader, or, to be without a beginning.[49] Under these separate definitions, the

term anarchy can be deployed to underscore the absence of leadership *and* the absence of

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[44] Daniel Guérin (ed), *No Gods No Maters: An Anthology of Anarchism,* (Oakland: AK Press, 2005)

[45] For two early studies on anarchism see: E.V. Zenker, *Anarchism: A Criticism and History of the Anarchist Theory,* (New York: The Knickerbocker Press, 1897); Paul Eltzbacher, *Anarchism,* trans. Steven Byington, (New York: Benj. R. Tucker, 1908)

[46] For an expanded field of the anarchist matrix see Paul Avrich, *The Russian Anarchists*, (Princeton: Princeton University Press, 1967); *Anarchist Voices: An Oral History of the Anarchism in America,* (Oakland: AK Press, 2004); *Anarchist Portraits*, (Princeton: Princeton University Press, 1988); and Daniel Colson, *Petit lexique philosophique de l'anarchisme*: *De Proudhon à Deleuze*, (Paris: Nord Compo, 2008)

[47] See *Merriam-Webster* entry on "Anarchy": http://www.merriam-webster.com/dictionary /anarchy?show=0&t=1380660763

[48] Ibid.; *Online Etymology Dictionary* entry on "Anarchy": http://www.etymonline.com/index.php?term =anarchy&allowed_in_frame=0

[49] See *Latin Dictionary* entry on "Anarchos": http://www.latin-dictionary.org/ anarchos

a beginning. It denotes potential political situations and a symptom without beginning, therefore without end, and consequently can be deemed universal.

In contrast *anarchism* is defined by Merriam-Webster as "a political theory holding that all forms of governmental authority to be unnecessary and undesirable and advocating a society based on voluntary cooperation and free association of individuals and groups."[50] This definition expands to indicate the advocacy of anarchistic principles, which consist of rebelling against an authority, established order or ruling power, or the promotion of anarchism by using violence to overthrow an established order.[51] Anarchistic principles are thus inherently and fundamentally violent yet anarchism is inherently and fundamentally concerned with voluntary cooperation and free association. The definition is a paradox. In addition the *Oxford World Encyclopedia* cites the thought of Zeno of Citium (c.334-c.262BCE), who stressed the unity of the universe and the importance that the "brotherhood of men" live in harmony with the cosmos.[52]

According to the entry on *anarchism* by George Woodcock et al. in the *Encyclopedia Britannica*, anarchism is a "cluster of doctrines and attitudes centered on the belief that government is both harmful and unnecessary. Anarchist thought developed in the West and spread throughout the world, principally in the 20th century."[53] Its early usage is pejorative, exemplified by the Levelers of the 17th century English Civil Wars - who advocated for universal suffrage and were labeled terrorists for this advocacy- and the Enragés group active during the 18th century French Revolution. Woodcock writes that it is the pejorative definition of anarchism, defined as a disorderly and anti-

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[50] See *Merriam-Webster* entry on Anarchism: http://www.merriam-webster.com/dictionary/anarchism
[51] See *Merriam-Webster* entry on Anarchist: http://www.merriam-webster.com/dictionary/anarchist
[52] "Zeno of Citium," *Oxford World Encyclopedia Online* (2012)
[53] Woodcock et al, "Anarchism," *Encyclopedia Britannica. Encyclopedia Britannica Online Academic Edition*. (Encyclopedia Britannica Inc., 2013) Web. 01 Oct. 2013.

governmental position by Jacques-Pierre Brissot,[54] that is the general denunciation "delivered by all opponents of anarchism."[55] In contrast, anarchist theorists and practitioners argue that a moral doctrine of harmony -- defined by Kropotkin in his *Encyclopedia Britannica* entry on "Anarchism" from 1910: "harmony in such a society being obtained, not by submission to law, or by obedience to any authority, but by free agreements concluded between the various groups, territorial and professional, freely constituted for the sake of production and consumption, as also for the satisfaction of the infinite variety of needs and aspirations of a civilized being"[56] -- exists and is independent from law, government, or justice. Woodcock notes that this independence signals "the real justice inherent in the free development of man's sociality—his natural inclination, when unfettered by laws, to live according to the principles and practice of mutual aid."[57] The above definition is the foundation for a theory of order, the order of anarchy, which is a naturalized state of order that is devoid of representational government and absent of any clear class distinctions or hierarchy in the traditionally economic sense.[58]

Anarchism and anarchy, in definition and theory, are an alternative to conventional understandings of human organization and authority. This alternative has neither beginning nor end and signals a rupture of the general principles of organization used by the State-form to maintain an unequal social hierarchy that limits the power of

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[54] Ibid., "Laws that are not carried into effect, authorities without force and despised, crime unpunished, property attacked, the safety of the individual violated, the morality of the people corrupted, no constitution, no government, no justice, there are the features of anarchy."
[55] Ibid.
[56] Peter Kropotkin, "Anarchism," *Encyclopedia Britannica* (1910) Web. http://dwardmac.pitzer.edu/anarchist_archives/kropotkin/britanniaanarchy.html
[57] Woodcock, (2013)
[58] Pierre-Joseph Proudhon, *What is Property? An Inquiry into the Principle of Right and of Government,* (New York: Dover, 1970) 203, 209

the lower social classes. Anarchism is by definition universally attributable to all *and* an anti-political theory that originates in the West.[59]

Three definitions of anarchism offer further evidence that anarchism is to be without either authority or beginning. In 1897, the theorist Ernst Viktor Zenker defines anarchism as such:

> Anarchy means, in its literal sense, the perfect unfettered self-government of the individual, and consequently, the absence of any kind of external government. This fundamental formula, which in its essence is common to all actual and real Theoretical Anarchists, contains all that is necessary as a guide to the distinguishing features of this remarkable movement. It demands the unconditional realization of freedom, both subjectively and objectively, equally in political and economic life.[60]

In 1962, the anarchist historian George Woodcock writes:

> Anarchism is a creed inspired and ridden by paradox, and thus, while its advocates theoretically reject tradition, they are nevertheless very much concerned with the ancestry of their doctrine. This concern springs from the belief that anarchism is a manifestation of natural human urges, and that it is the tendency to create authoritarian institutions which is the transient aberration. If one accepts this view, then anarchism cannot merely be a phenomenon of the present; the aspect of it we perceive in history is merely one metamorphosis of an element constant in society.[61]

In 2010, Peter Marshall offers this summation:

> Anarchy is usually defined as a society without government, and anarchism as the social philosophy which aims at its realization. The word 'anarchy' comes from the ancient Greek *avaexia* in which *av* meant 'without' and aexia meant first a military 'leader' then 'ruler'. In medieval Latin, the word became *anarchia*. During the Middle Ages this was used to describe (Christian) God as being 'without a beginning'; only later did it recapture its earlier Greek political definition. Today it has come to describe the condition of a people living without any constituted authority or government. From the beginning, anarchy has denoted both the negative sense of unruliness which leads to disorder and chaos, and the positive sense of a free society in which rule is no longer necessary.[62]

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[59] Woodcock, (2009) 29, 35
[60] Zenker, *Anarchism,* (1897) 3
[61] Woodcock, *Anarchism,* (2009) 35
[62] Marshall, *Demanding the Impossible,* (2010) 3

According to the above authors, anarchism is a system of thought, or cluster of doctrines, that is characterized by an ethos of anti-coercion where adherents foresee a necessary end to historical forms of government. However, it is also a consistent impulse that manifests itself throughout time. Anarchism is a system of thought that promotes a free individual acting within a naturalized social whole *and* an a priori theoretical foundation for a naturalized human nature, or essence, that has been disrupted, or coerced by a tradition of authoritative institutions that is a "transient aberration" in George Woodcock's words and a brief deviation from what is considered normal. The human essence cited is programmable and what this means is that it is understood that humans can be behaviorally conditioned. Kropotkin outlines this position when he writes that anarchists must take into account "the necessity of modifying the conditions of life for improving man, instead of trying to improve human nature by moral teachings while life works in an opposite direction."[63] Anarchist theorists argue that humans are not hardwired to be anything other than what they are and therefore they can be programmed to be a certain way. Thus humanity is programmable. On this aspect of human nature, Nathan Jun observes the thought of Bakunin and writes:

> There is no human nature apart from brute biological capacities "which every individual inherits at birth in different degrees." For Bakunin, these "rudimentary faculties without content" are the condition of possibility for subjectivity; subjectivity, in turn, is nothing more than the production of content ("impressions, facts, and events coalesced into patterns of thought") with these faculties vis-à-vis the complicated array of social, cultural, economic, and political forces that acts upon them.[64]

A problem for any theorization of anarchism is the tension that exists between an individual subjectivity operating freely yet in synch with a multitudinous conglomerate of

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[63] Kropotkin, *Anarchist Communism: Its Basis and Principles*, (The Anarchist Library, 2012 / 1927) 8
[64] Jun, (2012) 144-145

other subjective individuals, which begs the question: how does one go living in a free society without authority or coercion if it is our nature to be a programmable being subject to coercive forces?[65] Artists take up this position in interesting ways that problematize the relationship between the individual and the group. This method has been characterized as a nihilistic turn towards the self or the avant-garde tendency to "create from nought", or create from nothing.[66]

To apply anarchistic principles is to understand that an individual is free, but their freedom only exists when those around them are also free. Mikhail Bakunin takes up this position when he writes: "I am truly free only when all human beings, men and women, are equally free. The freedom of other men, far from negating or limiting my freedom, is, on the contrary, its necessary premise and confirmation."[67] Bakunin's definition is a far cry from one that rebels against authority, established order or ruling power and recommends violence as a means to overthrow that established order. Anarchistic principles are strategies of resistance more than fundamental truths about the nature of anarchism, and the difference between these strategies of resistance and the nature of anarchism is a key to understanding anarchist philosophy.

George Woodcock defines anarchism as paradoxical, which is well suited given how difficult it is to harmonize the cluster of doctrines that make up its core. Yet this paradox is a strength for anarchist studies because it allows theory to operate within a

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[65] On the individual and social question in anarchist thought, Giorel Curran writes: "Individual anarchists privilege the individual within the community and favour autonomous solutions to social problems. Social Anarchists instead favour communal responses to social problems. While viewing the individual as key, social anarchists believe that individual flourishing can only occur in a communitarian society. But both promote, if in different ways, maximum freedom for individual expression in a community that sponsors harmonious relationships with fellow human beings."; *21st Century Dissent: Anarchism, Anti-Globalization and Environmentalism,* (New York: Palgrave, 2007) 23
[66] José Ortega y Gasset, *The Dehumanization of Art,* (New York: Anchor, 1956) 50
[67] Bakunin, "Man, Society and Freedom," (1971 /1871) 237

temporal and atemporal tension. Anarchist historian Robert Graham, in his collection

Anarchism: A Documentary History of Libertarian Ideas, elaborates on the paradox of

anarchism: "Anarchy, a society without government, has existed since time immemorial.

Anarchism, the doctrine that such a society is desirable, is a much more recent

development."[68] Thus anarchism's paradoxical nature is evinced by the way in which it

exists without beginning while simultaneously existing within specific temporal and

historic boundaries.

If anarchism is ontological then it posits a universal truth about human nature and

the acts of becoming contingent to the nature of being. Thus an anarchistic way of being,

far from being destructive, is one that supposes a universalist paradigm of the particular.

This paradigm will produce a complex organizational system that requires learned

specialization. From this specialized organization will develop anti-hierarchy and

decentralized networks that will lead to the freedom of all individuals. The cluster of

doctrines that seek to challenge tradition whilst simultaneously relying on a theoretical

pedigree exemplify the paradoxical place of anarchist studies. In many respects,

anarchism demands the impossible: "Be Realistic, Demand the Impossible."[69]

Several anarchist scholars, such as Todd Marshall, Robert Graham, George

Woodcock, EV Zenker and Peter Kropotkin, argue that anarchism is present among the

first forms of human society and organization.[70] The supposedly transcendental power of

anarchist thought is a theoretical exit-point for a very human-made problem, that of

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[68] Graham, (2005) xi

[69] "Soyez réalistes, demandez l'impossible!" was a popular slogan during the May 1968 student revolt in Paris, France. Peter Marshall takes up the slogan for his introductory primer to anarchism, *Demanding the Impossible: A History of Anarchism,* (2010)

[70] Graham, (2005) xi; Kropotkin, *Mutual Aid: A Factor of Evolution,* (Montreal: Black Rose Books, 1989 / 1902); Marshall, (2010) 3-4; Woodcock, (2009) 24-25; Zenker, (1897) 4-5

institutional power, government, and the tools of oppression and injustice, or what Woodcock refers to as the "transient aberration."[71] Arguing that anarchism is both without beginning and also located in pre-colonial or pre-militaristic human organizations is a way of suggesting that anarchism recognizes a potential within humanity, something that existed prior to the indoctrination of hierarchy and authoritative rule by representational government.[72] Clearly paradoxical, this definition of anarchism as anti-government and as an initial governing essence poses problems for a general theory of anarchism because it operates on two different critical registers, one temporal, and the other a-historic. Anarchism is partly against government and partly what governs all.

It is in light of the above that Zenker, writing in the 19th century, criticized anarchism as a kind of quasi-religious mysticism.[73] He likens anarchism to the abstract realm of the idea and argues that it has little practical applicability. For other authors this tension between the historical and ahistorical aspects of anarchism is productive. In this sense, anarchism values critical return, self-awareness and reflexivity, and positions these strategies within a theoretical lineage that spans time on a global scale.[74] Following this theoretical line, the contemporary anarchist theorist Saul Newman writes: "Anarchism is the story of man: his evolution from an animal-like state to a state of freedom and enlightenment, of a rational and ethical existence – in other words, to a state of humanity, in which man can finally see himself as fully human."[75] As defined by Newman, anarchism is similar to a path of self-reflection and awareness that can result in a more

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[71] Woodcock, (2009) 35
[72] Marshall, (2010) 3-5
[73] Zenker, (1897), 7-8
[74] Lain Diez, "Towards a Systemization of Anarchist Thought," *Anarchism: Volume Two,* (2009) 271
[75] Saul Newman, *From Bakunin to Lacan: Anti-Authoritarianism and the Dislocation of Power,* (Oxford: Lexington Books, 2001) 37

human human. Further, he proposes that anarchist thought will produce a critical return that confronts the learned principles of power and representation. For Newman, anarchism sees the State as a lacuna that absorbs an individual's responsibility to greater society and replaces it with relationships that re controlled through a State-defined hierarchy founded upon representational exploitation. The State assumes the right to rule based on an understanding that the unguided individual will produce chaos. This understanding of power is traced through Thomas Hobbes' theory of the leviathan of the multitude, where the multitude, unguided by State principles of law and order, realizes a condition where consistent aggression and conflict are the norm.[76] For Newman, among others, anarchism hastens a return to a potential contained within the self.[77] When this potential self is realized the individual recognizes that they are equal amongst others and therefore rejects principles of organization such as hierarchy, inequality, government and representation. A popular tagline of anarchism reads, "no gods, no masters",[78] which can be re-defined under a neutral coercion model as *all gods and all masters in equality*.

Political philosopher Todd May writes that anarchism is a "rejection of representation" and as such anarchist theory is critical of the way in which political representation relinquishes the rights and responsibilities of the individual and group.[79] For May the practice of democratic political representation erodes equality and facilitates unequal relationships of power between people.[80] Consequently, anarchists argue that the way power and representation operate must be reworked so as to develop a system where

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[76] Ibid., 45-47
[77] Ibid., 40
[78] See Guérin, (2005)
[79] Todd May, *The Political Philosophy of Poststructuralist Anarchism*, (University Park: Pennsylvania State University Press, 1994) 47
[80] Ibid.

mutual reciprocity and respect become operational norms. Static institutions and their in-built bureaucracies maintain unequal relationships of power between people and a response to this problem is the development of strategies that realign organizational principles of power.[81]

For May, the critique of representation is one such strategy. It involves political awareness -to be aware of the surrounding political motives of representation- and a negation of political involvement.[82] According to this model many practices that evade or do not acknowledge politics, or the State, are nevertheless deeply political and therefore are strategies of subversion that seek to fracture the culture of domination affected by political representation. One such strategy is refusing to vote in an election. Anarchism, in the critique of representation, uses refusal and evasion as political tools.[83]

Anarchist theorist and historian Colin Ward (1924-2010) argues that one strategy that can reorganize relationships filtered by representation is the adoption of network structures that are organized around the principle of anti-hierarchy. Ward comments:

> We have to build networks instead of pyramids. All authoritarian institutions are organized as pyramids: the state, the private or public corporation, the army the police, the church, the university, the hospital: they are all pyramidal structures with a small group of decision-makers at the top and a broad base of people whose decisions are made for them at the bottom. Anarchism does not demand the changing of the labels on the layers, it doesn't want different people on top, it wants us to clamber out from underneath.[84]

For Ward, the network mode provides an alternative to the top-down structure of the pyramid.

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[81] Ibid., 48-49
[82] Ibid., 47-50
[83] Daniel Guérin, *Anarchism: From Theory to Practice*, trans. Mary Klopper, (New York: Monthly Review Press, 1970) 13-14
[84] Colin Ward, *Anarchy in Action,* (London: Allen & Unwin, 1973) 22; Quoted by May, (1994) 51

However, it must be noted that anarchist studies is itself indebted to a similar pyramid structure in that certain theorists are valued over others; certain ideas have a theoretical pedigree.[85] In other words anarchist studies, which celebrates a concept that is without beginning and without leadership, is defined by a select group of theorists, who lay the groundwork for anarchistic ways of thinking and ways of organizing. Moreover, these theorists are historically rooted and contingent, being linked to a certain space, time and cultural milieu. Anarchist Noam Chomsky has provided a response to this issue, by suggesting that some social relationships require specialization. An example is the hospital and the specialization needed for certain types of care. Therefore Chomsky rightly asserts that under certain circumstances a coercive pyramidal structure is required.[86] This begs the question as to whether a pyramidal structure is necessary to produce the equalized and anti-hierarchical network mode? This would mean that anarchist studies is itself one of those areas of specialization described by Chomsky, which he posits require specific contingencies.[87] Newman's understanding that anarchist thought has the capacity to produce a more human human is relevant here.

If these strategies are implemented, what they suggest is the development of specialized, contingent networks that operate in relative autonomy. Such networks are characterized by consistent dialogue and communicative methods that are founded in anti-hierarchy. Because the pyramidal structure ceases to be a relevant and productive system, a self-aware system guided by the principles of anarchism will produce results that are more complex, equal, and operate in open-form.

Anarchist studies seek to reinterpret social space, examining how it exists amidst

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[85] Woodcock, (2009) 35
[86] Curran, (2007) 22
[87] Ibid.

and between separate institutions, and asking what function the individual has in the social spaces of those institutions. May writes: "the political character of social space can be seen… in terms of intersections of power rather than emanations from a source."[88] A single relationship of power will intersect and affect many other unique relationships.[89] Under a pyramidal structure, a closed-system of enforcement dictated by top-down protocol is the norm and this affects all relationships within that structure. The anarchist network will be premised on an anti-hierarchical protocol where creative alternatives among peers are distributed and discussed until a consensus is reached. These networked relationships require time, commitment, and a social contract where indeterminacy is a given by-product. What is particular to anarchism is the negation of a definite outcome, or the need for empirical certainty, in favor of heightened communication and a re-ordering of social space.

The social space of anarchism warrants an empirical understanding of the everyday, which reinforces the powerful place of everyday direct politics and everyday direct social relationships. To react against representation is therefore to find value in individuals and their ability to creatively define and redefine themselves within a space resistant or averse to coercion. What the above summation of anarchist studies directs us towards is its specific interest in the absorption of hierarchy so as to control it, thereby offering an alternative to the pyramidal structure of power, which subsequently requires a re-evaluation of institutional power and organizational power more broadly. As David Graeber has noted, anarchism seeks to build new institutions within the shell of old

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[88] May, (1994) 52
[89] Jun, (2012) 135-136

institutions.[90]

While much of the above critique is relevant for anarchist political philosophy, there is a parallel anarchist philosophy that has developed in the visual and performing arts. Indeed, this has been a largely ignored mutation of anarchism -- its presence in and contribution to the arts. A critical inquiry into the modern art paradigm reveals an altogether different form of anarchist intervention and politics contingent upon the unique space of the visual and performing arts.[91] These aesthetic interrogations nonetheless have complex political ramifications, and as such, visual and performing arts practices informed by anarchist thought can act as examples of "counterpower" as defined by David Graeber.[92] Counterpower is rooted in the imagination, against economic and political dominance, and functions institutionally by proposing new social forms that subvert or displace exploitation and inequality.[93] Further, Graeber argues that revolutionary action will consist of "any collective action which rejects, and therefore confronts, some form of power or domination and reconstitutes social relations in that light."[94] Graeber provides a basic methodology for the anarchist intervention that exists

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[90] David Graeber, *Fragments of an Anarchist Anthropology,* (Chicago: Prickly Paradigm Press, 2004) 35-36

[91] A sample of these studies include: Allan Antliff, *The Culture of Revolt: Art and Anarchism in America, 1908-1920,* (Ph.D., University of Delaware, 1998); Robert Mark Antliff, *The Relevance of Bergson: Creative Intuition, Fauvism, and Cubism,* (Ph.D., Yale University, 1990); Nina Gourianova, *The Early Russian Avant-Garde, 1908-1918: The Aesthetics of Anarchy,* (Ph.D., Columbia University, 2001); Stephanie Jennings Hanor, *Jean Tinguely: Useless Machines and Mechanical Performers, 1955-1970,* (Ph.D. The University of Texas at Austin, 2003); John Gary Hutton, *A Blow of the Pick: Science, Anarchism, and the Neo-Impressionist Movement,* (Ph.D., Northwestern University, 1987); Patricia Dee Leighten, *Picasso: Anarchism and Art 1897-1916 (SPAIN),* (Ph.D., Rutgers The State University of New Jersey, New Brunswick, 1983); Allison Jane MacDuffee, *Camille Pissarro: Modernism, Anarchism, and the representation of "the people," 1888-1903.* (Ph.D., University of Michigan, 2004); Alexandra Munroe, *Avant-Garde Art in Postwar Japan: the Culture and Politics of Radical Critique, 1951-1970,* (Ph.D., New York University, 2004); David Barry Raskin, *Donald Judd's Skepticism,* (Ph.D. The University of Texas at Austin, 1999); Ann Alexander Schoenfeld, *An Art of no Dogma: Philosophical Anarchist Protest and Affirmation in Barnett Newmans's Writings and Art,* (Ph.D., City University of New York, 2002)

[92] Graeber, (2004)

[93] Ibid., 35-36

[94] Ibid., 45

in art from the modern period onward and this is consistent with the research of Allan Antliff, who writes that the anarchism of an artist can "unfold entirely in an artistic context, as a mode of personal liberation" that has complex political ramifications.[95] Anarchist thought nurtures a philosophical revolt against the general norms and institutions that constrict the freedom of the artist.[96]

To follow through on Graeber's methodology it is necessary to understand why anarchist philosophy at the germinal phase is so integral to the development of art as it is currently understood in its global context. For example, Élisée Reclus (1830-1905), a publisher and agitator in late 19th century Paris, argued that anarchism would produce global liberty and because of this fact it was labeled utopian by its opponents.[97] For Reclus the anarchist impulse was unstoppable because it was based upon science. Empirical evidence drawn from the observation of nature, or the natural, evinced that anarchism was the correct form of social organization.[98] Additionally, Reclus traced anarchy outside the 19th century European condition, arguing that it is a universal theoretical impulse: "L'anarchie n'est point une théorie nouvelle."[99] This interest in a universal theoretical impulse is important for the production of art because one of the foundational authors of political anarchism, Pierre-Joseph Proudhon, was not concerned with writing political theory at the end of his life; he was, in fact, writing on art and providing a genealogical theory of art that began with the Egyptians and ended with the work of his colleague Gustave Courbet.[100] That Proudhon would devote much of his end

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[95] Allan Antliff, *Anarchist Modernism: Art, Politics, and the First American Avant-Garde*, (Chicago: University of Chicago Press, 2001) 2
[96] Ibid.
[97] Élisée Reclus, *Anarchie*, (Paris: Éditions de Sextant, 2006) 38
[98] Ibid.
[99] Ibid., 37
[100] Proudhon, (2002 / 1865)

times to a treatise on art reveals something important about the intersection of art and anarchism. Proudhon attempts a definition of art in 1865:

> Qu'est-ce que cet Art, que tous cultivent avec plus ou moins d'éclat? Quelle en est le prinicipe, quelle en est la fin, quelles en sont les règles? Çhose étrange, il n'y a personne, ni à l'Académie ni ailleurs, qui soit peut-être en état de le dire. L'art est un indéfinissable, quelque chose de mystique, la poésie, la fantasie, tout ce que vous voudrez, qui échappe à l'analyse, n'existe que pour lui-meme, et ne connait pas de règles.[101]

In 1989, Thierry de Duve will conclude that modern art can be anything: "L'art moderne, c'est n'importe quoi. Pointe final."[102] He will, in addition, trace the origins of modern art to the relationship of Proudhon and Courbet.[103] Thus because both modern art and anarchism begin with Courbet and Proudhon, it can be argued that modern art is a parallel kind of anarchism. This anarchism linked to radical acts in artistic practice had a futurist drive that extends into today's global art world. Art must be anything, nothing and everything dependent upon context and need. It is a unifying force that is undefined, mystical, poetic, fantastical, critical, and without apparent rules.

Proudhon's definition of art remains critically relevant today. It begs the question: what is it about Art that is anarchist, and moreover, why have many other anarchists considered Art so vital to the production of an order of anarchy? What is unique about the arts and the artist? Anarchism's sympathetic relationship to art is contrasted to Marxism's antipathy for the artist and art, neither of which Karl Marx (1818-1883) took up with much interest. For Marx, the artist was a logical extension of bourgeois capital exchange

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[101] Ibid., 10

[102] Thierry de Duve, *Au nom de l'art: pour une archéologie de la modernité*, (Paris: Les éditions de minuit, 1989) 77

[103] Ibid., 118

and so nothing more than a stepping-stone along the path to his vision of Utopia.[104]

Anarchists, on the other hand, even when the anarchist post-State is similar in vision to Marx's socialist post-State, see something in art and the artists who create it. For Proudhon, the utility of art was a grave concern because art, which might be better understood as formal creativity more broadly, represented the possibility for a unifying universal human faculty.[105] Anarchism and art are connected because they share parallel ends; that of a universalist template rooted in the particularity of being.

Pierre-Joseph Proudhon is noted as the first self-appointed anarchist.[106] As such, Proudhon inaugurates anarchist philosophy in name. His is a philosophy overrun with paradox, especially as it relates to his understanding of equality.[107] He was born in Besançon, France, to a working class family, and this differentiates him from other major anarchist thinkers, most of whom emerged out of bourgeois or even aristocratic milieu. He interrogates the relevance of the State and subsequently questions State power from the perspective of the rural. Proudhon first refers to himself as an anarchist in the 1840 work, *What Is Property? Or, An Inquiry into the Principle of Right and of Government.* In 1862, he will begin to refer to himself as a federalist and argue for a State that could exist without the trappings of a bureaucratic government. Proudhon confesses to seek an "order in anarchy",[108] one attained through specialization and a well-educated population. Proudhon therefore theorizes two strands of political thought: one anarchist and the other

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[104] Karl Marx and Friedrich Engels, *Collected Works: Volume 5: Marx and Engels 1845-1847,* (New York: International Publishers, 1976) 394; Tom McDonough, *"The Beautiful Language of My Century": Reinventing the Language of Contestation in Postwar France, 1945-1968*, (Cambridge: MIT Press, 2007) 117
[105] Proudhon, (2002 / 1865) 10-11
[106] Guérin, (1970) 11
[107] Woodcock, (2009) 91
[108] Proudhon, *What Is Property? Or, An Inquiry into the Principle of Right and of Government*. trans. Benjamin R. Tucker. (Anarchist Archives / Humboldt Publishing Company c. 1890. [1840]) 203.

federalist. It is thus necessary to explore both his anarchist politics and his federalist politics so as to reveal how anarchist philosophy can produce a one-world global order of federated anarchy.

Central to the thought of Proudhon is his notion of a genealogy of power and hierarchy. The origins of both are important, as are their coercive effects on the natural states of freedom and liberty.[109] The function of liberty and its relationship to the social is such that there is tension between hierarchical thinking and liberty. For Proudhon, liberty is defined by the social. He argues, "Liberty is equality, because liberty exists only in society; and in the absence of equality, there is no society."[110] Proudhon considers art to be the "proper and specific expression of liberty."[111]

Shi Yung Lu, in a 1922 dissertation on the political theory of Proudhon, writes that Proudhon's sense of liberty is achieved through developing a densely organized and specialized society. Lu writes: "The more society becomes organized, the greater will become the number of those who participate in administration and in social activities, the more complete will become the liberty of the individual."[112] Proudhon holds a deeply bureaucratic sensibility and argues that the State is useful for containing the threat of economic monopolies. A salient point in Proudhon's theory is that while he is anti-government, he is not necessarily anti-State. The social group must facilitate liberty and this means large social groupings that are not averse to specialization and administration. Yet, any implied hierarchy in those groupings through representational government is antithetical. There is tension in Proudhon's order in anarchy. While it is synonymous

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[109] Shi Yung Lu, *The Political Theories of PJ Proudhon,* PhD. (New York: Columbia, 1922) 65-77
[110] Proudhon, (1970) 206; Lu, (1922) 53.
[111] Rubin, (1980) 66
[112] Lu, (1922) 53

with the social and requires highly organized, and therefore highly defined, social

groupings, it is nonetheless exclusionary. The way in which equality - the sum total of

liberty and order – is understood shifts over the course of Proudhon's life. Lu notes this

shift and he writes that in Proudhon there is an evident contradiction between politics and

economics. Lu offers a summation:

> Proudhon, therefore, entertained two contradictory ideas as to the manner in
> which equality might be achieved: (1) Economic equality, as a result of
> economic transformation, will lead to political equality, and (2) political
> equality, as a result of political reform, will lead to economic equality.[113]

The above quote provides a clear example of the contradictory and paradoxical nature of

Proudhon's thought, which is corroborated by other anarchist historians.[114] The difficulty

with the thought of Proudhon is that he offers no clear alternative for people who do not

fit within his definition of the natural order, the order of anarchy. Proudhon did not

finalize equality as a concept until 1865, which is the same time that he wrote his treatise

on art. Lu maps out Proudhon's last attempt to define the problematic nature of equality:

> And finally, in 1865, he came to the definite conclusion that humanity
> proceeds only by approximations which arise out of (1) the equalizing of
> faculties by education, by the division of work and by the liberation of all
> faculties; (2) the equalizing of fortune by freeing industry and commerce; (3)
> the equalizing of taxation; (4) the equalizing of property; (5) anarchy; (6)
> non-religion, or non-mysticism, and (7) indefinite progress in science, right,
> liberty, honor and justice.[115]

Of course, the above defines the equality of men and men alone, as Proudhon's thought

was deeply imbued with patriarchal assumptions.[116] For Proudhon, a part of the order of

anarchy was the *natural* union of husband and wife, who speak as one. In politics, men

speak for women and this was, according to Proudhon, exemplary of the natural order of

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[113] Ibid., 57
[114] See Woodcock, "The Man of Paradox," *Anarchism,* (2009) 91-121; Marshall, (2010) 234-235
[115] Lu, (1922) 63
[116] Marshall, (2010) 256-257

the human condition.[117] Thus the implicit harmony needed to create a state of indefinite progress in science, right, liberty, honor and justice is relative to a coercive understanding of gender relations whereby men and women perform different tasks within the enculturated social order of anarchy.

A fundamental flaw in the anarchist model of equality and justice is exposed by the patriarchy of Proudhon, which is a part of his own moral order. It provides one instance where the pyramidal structure and pedigree of anarchist doctrine reveals a sinister underside to anarchist method: it can include, and more importantly defend, the argument that certain ways of being are antithetical to the natural order and therefore, as is the case with government, represent another transient aberration. Thus a return to the natural order, or the harmonious, may signal a perhaps unforeseen exclusionary sensibility. As will be explored, the question of the transient aberration has important consequences for the contemporary globalized art world.

Questions must therefore be raised that problematize justice in relation to equality. For Proudhon justice, like art, is a universal faculty that embodies reason.[118] Personified by laws, facts, and ideas, Proudhon's concept of justice is universalist yet defined by particular individuals.[119] Justice is therefore the social cohesion of a society. It will create unity and "bring all variable and contradictory phenomena to a general and constant law."[120] There are problems with Proudhon's thought, however, and those problems are encountered when questions about his definition of justice are raised. What

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[117] Lu identifies this limitation in 1922: "It is rather significant to note here that what Proudhon meant by equality is the equality of men only. Woman, according to him, is not only physically, but also morally and intellectually, inferior to man." 60-61.
[118] Lu, (1922) 62
[119] Ibid.
[120] Lu, 63

kind of general and constant laws would exist in Proudhon's order of anarchy, given his moral stance on the nature of being? While tabling one of the first dematerialized theories of art Proudhon was still limited by representational dogma. Proudhon argued that art must become life but one would never paint a picture of only colour, or abstraction.[121] Proudhon's critical idealism is therefore limited and overtly concerned with a unique social benefit. The thought of the arch individualist Max Stirner widens the anarchist spectrum and is particularly important for art theory.

Johann Kaspar Schmidt, better known as Max Stirner, was born in Bayreuth, Bavaria. Little is known of his life and most information that is known is drawn from a single biography written nearly fifty years after his death.[122] Stirner attended two universities and then completed a teaching certificate at the University of Berlin in 1832. While working in Berlin he was a member of Die Freien, or The Free Ones, who regularly met during the early 1840s and whose membership included Karl Marx, Friedrich Engels (1820-1895), and Bruno (1809-1882) and Edgar Bauer (1820-1886).[123] From the discussions shared as a member of Die Freien, Stirner would develop his egoist philosophy, outlined in his only major publication *The Ego and its Own*, from 1844. Stirner lived an obscure life and died in poverty, his egoist philosophy garnering little attention beyond a rebuttal by Karl Marx and Friedrich Engels called *The German Ideology* and written in 1846.[124] His philosophical position was revived, however, and he

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[121] Proudhon, (2002 / 1865) 224
[122] John Henry Mackay authored *Max Stirner: sein Leben und sein Werk,* published in 1897. No English translation exists. See David Leopold, "Introduction," *The Ego and Its Own,* (1995) xxxvi
[123] Marshall, (2010) 221
[124] Leopold, (1995) xi

is now recognized as a leading anarchist theorist, even though he never referred to himself as an anarchist and called out Proudhon for his dogmatic political views.[125]

Stirner theorized egoism, his personal brand of insurrection housed within the individual self. He rejected everything: all moral codes, society, the State, and religion. His theory advocates that the individual should also reject Stirner. From this rejection individual nothingness is achieved and it is from out of this nothingness that the egoist makes its ownness. Anything that affects the individual in a coercive way is suspect and Stirner theorizes the "spook" to account for essential truths that confound the nothingness of the individual ego. Of the spook, Stirner writes:

> What haunts the universe, and has its occult, 'incomprehensible' being there, is precisely the mysterious spook that we call the highest essence. And to get to the bottom of this spook, to comprehend it, to discover reality in it (to prove 'the existence of God') – this task men set to themselves for thousands of years; with the horrible impossibility… of transforming the spook into the a non-spook, the unreal into something real, the spirit into an entire corporeal person – with this they tormented themselves to death. Behind the existing world they sought the 'thing in itself', the essence; behind the thing they sought the un-thing.[126]

For Stirner, the individual who recognizes their own freedom in relation to everything that they are not will adopt the egoist worldview. A part of this process is recognizing the highest essence that the egoist must deconstruct. At its core, it is an anti-Hegelian theory that denies any absolute, save for the self.

Woodcock writes that Stirner's theory "proceeded from Hegelianism to its almost complete inversion in a doctrine that denied all absolutes and all institutions, and based itself solely on the 'owness' of the human individual."[127] Thus Stirner advocates an "amoral conflict of wills" where egoists exist in a tension with one another, reciprocally

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[125] Stirner, (1995) 46, 72, 111, 204, 221-223, 279, 308
[126] Ibid., 40
[127] Woodcock, (2009) 81

bound to one another through their own respective individual freedom. This tension is important because it allows for a consistent return between the self and the other and consequently maintains the equilibrium necessary to ensure equality. Woodcock sees Stirner's thought as elemental, denying all forms of myth and philosophy, and he goes so far as to suggest that Stirner denies the concept of humanity.[128] According to Stirner individuality is the only certainty in life, as without it, there is nothing. Consequently, there are no morals, no outboard principles in life to aspire to except for a commitment to the self. Woodcock sees the egoist as someone whose "own needs and desires provide the sole rule of conduct for the self-realized individual."[129] While this commitment to the self might appear violent, or nihilistic, it is born of the mind of a schoolteacher who spent many of his nights listening to and participating in the ongoing philosophical debates of Die Freien. Stirner's message is one of infinite creativity in opposition to any established hierarchy.

For Stirner, "owness" is an important term that evinces the radical nature of his theory. By being attentive and serving one's owness, or uniqueness, the egoist "recognizes that to rule over others would destroy his own independence."[130] Therefore out of a union of egoists comes an uncoerced union of individuals who take on a problem and solve that problem in a network style structure. Once the problem is resolved, the egoist(s) disband.[131] Stirner's thought is closely related to that of other anarchists, who argue that groups should be formed based on mutual need and disband once a problem is solved.

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[128] Ibid., 85
[129] Ibid., 86
[130] Ibid., 87
[131] Stirner, (1995) 161, 210-211; Leopold, (1995) xxix - xxx

Peter Marshall argues that Stirner appears to deny abstract thought in favour of immediate experience, which he sees as the principle value of egoism.[132] Therefore, an affective and corporeal engagement with the physical state of existence guides the egoist. For Marshall, "he (Stirner) belongs to the anarchist tradition as one of its most original and creative thinkers."[133] Stirner theorizes from a nominalist philosophical position that recognizes the potential for objective truths, yet those truths are only of use to the ego and therefore any objective truth is useless beyond its use value to the egoist.[134] For Stirner, personal consumption is necessary – we are consumers and are activated by our consumption.

Saul Newman writes that Stirner is deeply troubled by essentialism.[135] Stirner displays a suspicion of essentialism and sees a transitional ego, which is an ego that is finite and in transition between life and death, as a reactionary force that posits a consistent return to the nothingness of the ego and the creativity required to embody it. Far from being an essential or objective truth, Newman argues that the ego under Stirner's treatment recognizes the emptiness of the self, a self that is "empty, undefined, and contingent,"[136] and therefore creatively nothing. Stirner writes: "I am not nothing in the sense of emptiness, but I am the creative nothing, the nothing out of which I myself as creator create everything."[137] Newman contends that this creative nothing signals a consistent rebellion against the self and therefore is an example of the process of becoming present. Stirner's anarchism then can be categorized as a process "of

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[132] Marshall, (2010) 220
[133] Ibid.
[134] Ibid., 225
[135] Newman, (2001) 67
[136] Ibid.
[137] Stirner, (1995) 7

continually reinventing one's own self – an anarchism of subjectivity."[138] This anarchism of subjectivity theorized from the origin point, or ārche, of the creative nothing is important to the development of the unique labour of the artist, which Stirner sees as distinct from other kinds of labour.[139]

Jesse Cohn comments that Stirner's influence on anarchism did not occur through his text's immediate effect, but through the way in which subsequent anarchists discovered and used the text to help facilitate their own theory and work. Cohn summarizes Stirner's late bloom: "Stirner's work found its way into a sort of anarchist theoretical canon when it was rediscovered near the turn of the century, partly due to the devotion of a small but vocal group of individualist anarchists."[140] Stirner, for Cohn, is a devout pragmatist who posited a theoretical position whereby the egoist perceives either an interesting object, or an uninteresting object.[141] The above is a reduction of the complex problem Stirner touches upon, which is the role the individual plays in the shaping of oneself beyond social coercion, the value of the egoist's corporeal body and the ability to deny any and all theoretical and philosophical positions. In contrast, David Leopold notes that Stirner's effect is ambiguous, inspiring a plurality of interpretations.[142]

As has been noted, Stirner's thought had an enormous impact on European anarchists, especially during the years 1900-1920. His teachings are included in Paul Eltzbacher's *The Great Anarchists*, which given the influence of the study solidified his position as an equal to other major theorists of the 19th century.[143] Eltzbacher comments

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[138] Newman, (2001) 67
[139] Stirner, (1995) 238
[140] Cohn, (2006) 121
[141] Ibid., 122
[142] Leopold, (1995) xi-xii
[143] One of the first texts to set the tone of anarchist studies is *The Great Anarchists: Ideas and Teachings of Seven Major Thinkers,* by Paul Eltzbacher. It is published in English by Benjamin R. Tucker, New York in

that Stirner did not acknowledge truth, and consequently "if one chose to draw the extreme inference from this, Stirner's book would be only a self-avowal, an expression of thoughts without any claim to general validity."[144] Thus *The Ego and its Own* was never intended to be authoritative and is a meditation on the status of the author-genius, which shares strong parallels with artists problematizing the status of the artist throughout the 20th and 21st centuries. Eltzbacher sees Stirner's anarchism as a rejection of law in the interests of self-worth, or welfare. This rejection of law thereby necessitates a rejection of the State, its bureaucratic institutions, as well as the property it seeks to hold authority over. As a result, the process leads to a realization that the egoist must recognize their own self-worth as the only law that may govern.[145] As opposed to a coercive force leading the path towards anarchy, Stirner advocates self-activation and self-realization in the individual. The social is only recognized through the individuality of the egoist. The egoist must seek out their own truth and it is only once they have reached their own threshold that they may they see others in an equal light.

Allan Antliff writes that Stirner's model of liberation takes hold when "habitual subservience to metaphysical concepts and social norms ended and each 'unique ego' becomes self-determining and value-creating."[146] For Stirner, hierarchy is maintained in society by a State power that has colonized human essence.[147] It is from a kernel of societal organization -- that of a human essence subordinated as a political subject -- that

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1908, evaluating what are called the *great anarchists.* Eltzbacher sees that anarchism is a result of the thought of William Godwin (1756-1836), Johann Kaspar Schmidt / Max Stirner (1806-1856), Pierre Joseph Proudhon (1809-1865), Mikhail Bakunin (1814-1876), Peter Kropotkin (1842-1921), Benjamin Tucker (1854-1935) and Leo Tolstoy (1828-1910).[143]

[144] Eltzbacher, (1908) 95
[145] Ibid.. 96-114
[146] Antliff, (2001) 76
[147] Newman, (2001) 63

all economic, social and political inequalities are produced.[148] By recognizing the false

construct of human essence the egoist is freed from moral domination.[149] Stirner writes

that the transitory ego, which acknowledges finiteness in the process of egoist transition,

is where the egoist is free.[150] Therefore an egoist is always in transition and never

absolute.[151] It is a pragmatic philosophy of anarchism that signals a kind of radical

beginning from which to begin anew that is symptomatic of the individual. Thus the

individual for Stirner is close in definition to the root of anarchism, ārche, which is

defined as the ultimate underlying substance of existence in human consciousness.

Arguably, the transitional ego operating from the perspective of a creative nothing shares

an affinity with ārche.

Recently Nina Gurianova has proposed a novel reading of anarchy and anarchism

in relation to the root of anarchism, ārche. She writes: "ārche has multiple meanings, and

if we limit it to only one, 'order', we violate the concept and oversimplify it. Initially,

ārche signified beginning, or origin, that which was in the beginning; primal."[152]

Elaborating on this position, she theorizes that anarchy is neither order nor chaos, but the

subsequent step after order and chaos. She writes: "(anarchism) is neither order nor

chaos, although it contains elements of both, and may be defined as an action that

connects them, a permanent strife produced between the constructing and deconstructing

of origins."[153] In this way anarchism operates as a signifier of open-ended and active

processes that are recursive and consequently consistently return to an ārche, or new

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[148] Ibid., 64
[149] Ibid., 65
[150] Stirner, (1995) 163
[151] Ibid.. "And yet one sees, as with Feuerbach, that the expression 'man' is to designate the absolute ego, the species, not the transitory, individual ego."
[152] Nina Gurianova, *The Aesthetics of Anarchy: Art and Ideology in the Early Russian Avant-Garde,* (Berkeley: University of California Press, 2012) 23
[153] Ibid., 24

beginning. As such, the necessary element of anarchy "is an element of destruction that precedes new creation, not for the sake of destruction, but rather for deconstruction, reinterpretation, rereading."[154] As opposed to destruction, anarchistic method seeks a deconstruction and re-evaluation, or, an art without telos (ultimate object or gain) and therefore representing a process as such.[155]

Anarchism occupies many positions. It is seen to be an impulse throughout time and a dateable set of practices that seeks to push beyond the threshold of order and chaos, operating at a liminal position where the concepts of construction and deconstruction are nurtured so that the refinement and further specialization of anarchism occurs. Likewise art is theorized as an impulse that exists throughout time and a dateable set of practices and objects. Using Gurianova as a point of departure, I argue that art as it develops from the relationship of Gustave Courbet and Pierre-Joseph Proudhon onward functions under this theoretical treatment of anarchism and anarchy. As will be discussed, global art can be regarded as a liminal theoretical threshold where construction and deconstruction are nurtured for the purpose of finding a new beginning, or a new ārche, relevant to a globalized world. Functional anarchism(s) in the art world suggests that art can represent the next step after both order and chaos in both idea and object.

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[154] Ibid., 25
[155] Ibid.

CHAPTER TWO: ANARCHIST PHILOSOPHY IN ART AND THE THEORIES OF THE AVANT-GARDES

The history of anarchist philosophy in art overlaps with the theory of the avant-garde and the subsequent neo-avant-garde. As Donald Drew Egbert (1902-1973) has shown, social radicalism is a part of the trajectory of the avant-garde.[156] Across the political spectrum, the function of art is defined as free creative expression within a specialized and distinct paradigm. The political ramifications of this paradigm are much more important than the political outcome, because as it will be shown, anarchism is supposed to be post-political and therefore can be taken up in art in a variety of political circumstances. It is the purpose of this chapter to explore the philosophical connection of art to anarchism, and to explore the avant-garde from the perspective of an anarchist philosophy. Therefore this chapter proceeds in two parts. Part one explores anarchist thought about art and artistic practice. In part two, a close reading of principal texts on the theory of the avant-garde is taken on to tease out and explore salient concepts in avant-garde theory that sometimes extend and sometimes preempt issues raised in anarchist philosophy. This chapter outlines the importance of anarchist philosophy and the theory of the avant-garde and neo-avant-garde for the zone of freedom announced in current contemporary art. As was outlined in Chapter One, anarchist philosophy in art begins with the work of Pierre-Joseph Proudhon.

Anarchist Theory and Art:

In *Du principe de l'art et de sa destination sociale*, Proudhon defines art as such: "Je définis donc l'art: Une réprésentation idéaliste de la nature et de nous-mêmes, en vue

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[156] Donald Drew Egbert, *Social Radicalism and the Arts: Western Europe a Cultural History from the French Revolution to 1968,* (New York: Knopf, 1970)

du perfectionnement physique et moral de notre espèce."[157] The definition argues that the aim of art is to provide an idealized yet critical representation consistent with a moral conscience that seeks to perfect social space. In the conclusion to his theoretical treatment of art, Proudhon writes that art is important because there is a universal aesthetic faculty specific to humanity and the artist communicates with it by creating art. Thus, artists reach out to the ideal but they must be critical of greater society in doing so, thereby realizing their unique position to reflect on the possibility for betterment. He breaks the above down by theoretically defining critically ideal art in four parts. Art is defined by the idea and its representation. This is to say that the moral aim or goal of the practice is a primary consideration while the means of execution are secondary. The moral content should be considered prior to what is contained and the thought put into a work considered prior to a work's actualization as an object. The artist is logical, rational and truthful. As such, the oeuvre of an artist should be judged critically and in a philosophical way. Yet, judgments about technique cannot be objective because personal taste is an individual's choice. Art must be composed of an idea and its representation. The taste and means of the artist should be considered secondary. With the idea in hand, it follows that within the realm of representation beauty cannot be irrational.[158]

    Du Principe de l'art et de sa destination sociale was published posthumously in 1865 and these are therefore some of the last words in the Proudhon oeuvre. The text outlines the importance of art and its relationship with the social world. The book is broken up into sections and posits a narrative development of art that follows a linear progression that begins with Egyptian Art and ends with the New School of Paris

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[157] Proudhon, *Du Principe de l'art,* (2002 / 1865) 33
[158] Ibid., 224

painting of the 19th century, exemplified by his close friend and colleague Gustave Courbet.[159] Indeed, the work opens with an introduction to the work of Courbet and sets out to understand how an artist such as Courbet could inspire both violence and veneration in the greater public. Proudhon seeks to understand how Courbet could evince such a violent paradox. Confirmed by the refusal of the 1863 Salon to exhibit the work *Retour de conférence* (Figure 2.1), the paradox of Courbet is locatable to the way in which he is both celebrated and despised. Moreover, Proudhon set out to understand how it was that Courbet could produce the kind of work he did, which was critical of the government and greater institutional structure of the time. What was it about art and the artist that allowed him to critique society and become celebrated for doing so?[160]

　　To theorize this predicament, Proudhon uses a question-based methodology that explores the concept of art. Some of these questions include: What is art? What is its role in society? What is its principle? What ends does it serve and, finally, are there rules?[161] Proudhon argues that art is indefinable yet can take up the mystical, the poetic and the fantastic. Art can escape analysis in some circumstances and is to a certain degree free from definition. He argues that the individual defines art and because the artist embodies a kind of radical freedom, art can proceed without appearing to follow typical rules.[162] Art itself is something specific to humanity and is therefore a universal aesthetic faculty that engages with the human spirit. Because of this, Proudhon seeks to map its function

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[159] Ibid., The progression develops in this order: Egyptian Art; Greek Art; the art of the Middle Ages; Renaissance art, the art of the Reformation; the art of the French Revolution; and the art of 19th century.
[160] Ibid., 9-16
[161] Ibid., 10
[162] Ibid., "L'art est indéfinissable, quelque chose de mystique, la poésie, la fantaisie, tout ce que vous voudrez qui échappe à l'analyse, n'existe que pour lui-même, et ne connaiît pas de régles."

and interrogate that function, which is the social purpose of art. How does art embody the ideas and ideologies that are imposed upon diverse social groups?

Proudhon's critical idealism is an essential part of his principle of art. Because art engages with the universal aesthetic faculty present in humanity, critically ideal work must promote a general improvement or betterment in society. If a work explores a certain societal problem, it does so for the purpose of exposing a wrong. For Proudhon, the power of art rests in its real-life possibilities. He writes that all of life is a possible subject for art. Thus all of life can be extended to art, which can encompass birth, marriage, funerals, harvests of grain and wines, war, departures, absences and returns. These markers underscore both ceremony and repetition, what he calls ritual, and their inclusion into the critically ideal space of art evinces Proudhon's interest in theorizing how art could act as a powerful agent of social change and how its scope could be radically altered.[163] Proudhon saw in art the potential to radically affect all parts of the everyday by elevating everyday life to the critically ideal space of high art. Thus repetitions could be aestheticized, rituals rethought, icons remade in the service of a critically ideal art interested in an order of anarchy.

According to Proudhon, art had to transcend its own boundaries. He was averse to the insular world of art-for-art's sake, yet, because of his understanding that an order of anarchy required specialization he was not averse to the specialization and unique position of artists that allowed them to reflect upon the social world. Proudhon's is a morally conscientious art that, because of his demand for specialization, is autonomous and specific to its purpose, which is art's ability to communicate with the universal aesthetic faculty specific to humanity. According to this model, Art is a kind of

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[163] Ibid., 18

interlocutor. It is this critically ideal and moral art that Proudhon associates with the new school of painting.

Beyond painting and his interest in the everyday, Proudhon finds value in spontaneous and in-situ eruptions of community expression. He calls these expressions "de l'art en situation."[164] Spontaneous eruptions of creativity fulfill the moral program of art because they realize art's dual presence. It exists both within the real, as an act, and within the ideal, as a sign that is greater than the act. These acts then reveal the impulsive and revolutionary ways in which a milieu can come together. A public and site-specific act would transcend the traditional understanding of art and therefore join in the everyday. Art-as-life is produced by a kinetic methodology; because life is in motion art is also in motion and they are both transitory. This art-as-life communicates with the aesthetic faculty of the ideal while remaining grounded in the real. A critical idealism of the everyday will consider how formations of people occur and how communal acts, or acts that appear in the public, can foster new moral traditions that will inspire social bonds through a shared sense of responsibility and camaraderie.[165]

Although Proudhon radically departs from medium specificity in theorizing a radical art of the everyday, he nonetheless specified that figural representation was necessary in painting. He did not theorize a post-medium strategy of representation, such as appropriation. For Proudhon, painting was intended to represent the world in a critically ideal way.[166] Yet, there remains much room for interpretation regarding what kind of art is possible. For example, his art of the everyday is a result of an experience

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[164] Ibid., 201
[165] Ibid., 202.
[166] Ibid., 224

from time spent in prison where his fellow prisoners broke out into spontaneous song.[167]

Artists that follow Courbet and extend the threshold of painting further develop the

specialization of art in ways well beyond Proudhon's intent for the model of critical

idealism. Nonetheless, I would argue that the moral space of art is the bedrock of the

modern art paradigm. Art must reflect the world and contribute to the everyday living of

the world through a situational and idealized criticism of what is and what could be.

In contrast to the critically ideal art of Proudhon, Max Stirner breaches a threshold

that has important ramifications for the development of the artist as a unique individual.

His theorization of the creative nothing refers to his own free choice to occupy himself

with nothing. The term itself is used infrequently in his major text, yet it has important

ramifications for modern art and contemporary art as it is understood in late-capitalism.

To define the creative nothing, Stirner writes in the opening chapter of *The Ego and its*

Own: " I am not nothing in the sense of emptiness, but I am the creative nothing, the

nothing out of which I myself as creator create everything."[168] In the conclusion of the

work, he elaborates on the concept:

> I am *owner* of my might, and I am so when I know myself as *unique*. In the
> *unique one* the owner itself returns to its creative nothing, of which it is born.
> Every higher essence above me, be it God, be it man, weakens the feeling of
> my uniqueness, and pales only before the sun of my consciousness. If I
> concern myself with myself, the unique one, then my concern rests on its
> transitory, mortal creator, who consumes itself, and I may say: All things are
> nothing to me.[169]

The definition posits the radical nothingness that Stirner attempts to theorize. His work is

intended to destabilize dominant essentialist ideas about the nature of humanity through

the argument that the egoist is in transition. Thus the transitory ego, one that is finite and

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[167] Ibid., 201
[168] Stirner, (1995) 7
[169] Ibid., 324

is free to create from the nothingness that they are, is Stirner's conclusion. To further define the unique creative nothing, Stirner outlines a theory of unique labour that is particular to the artist.

Stirner writes that unique labour is contingent to the arts and is egoistic. He uses two examples, musical compositions and painting. He writes: "nobody can replace Raphael's labours."[170] This attention to the unique labour of the artist faced a critical rebuttal from Stirner's colleagues, Karl Marx and Friedrich Engels. Marx detailed that unique labour was a product of historical relations and the division of labour. The way forward was a classless society where the division of labour had ceased to be, which would have unknown consequences for the status of both art and artists.[171] Marx's challenge to Stirner's theorization of unique labour is justified, nonetheless, a classless society has yet to be achieved and the unique labour of the artist intensified during the 20th century. Now in the 21st century there is a viable zone of freedom for the unique labour of the artist to actualize a creative nothingness. Stirner's creative nothing of the egoist combined with the unique labour that is the province of the artist therefore are important concepts to develop. Importantly, Stirner does not outline with any distinction what was Raphael's unique labour. Instead, he writes of compositions and paintings as products of unique labour. Without a distinction or definition of labour, interpretation is relevant. There is nothing in Stirner's text to posit that Raphael completed his own paintings, and in addition, because a composition of music would require an accompanying orchestra it is not unreasonable to argue that Stirner understood the artist's

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[170] Ibid., 238
[171] Marx and Engels, *Collected Works: Volume 5* (1976) 394; McDonough, *"The Beautiful Language of My Century"*, (2007) 117

unique contribution to be the idea of the composition or painting, and not its representation.

While the thought of Max Stirner will not be taken up until the early 20th century, Proudhon was profoundly influential upon the development of anarchist philosophy in the 19th century and his interest in the value of art extends to other anarchist thinkers. The 19th and 20th century anarchist dissident Jean Grave (1854-1939) devotes a chapter to art and artists in his anarcho-futurist work *La Société Future*. In it he follows in the tradition of Proudhon by further elaborating on the art-as-life ideal negotiated through his own contemporary anarcho-communist politics.[172] The chapter is intended to address a critique directed at the vision of an anarcho-communist society: that without a capitalist economy the unique economy of contemporary art would not exist. In response, Grave argues that artists who revolt against the bourgeoisie by taking up the art-for-art's sake method of decadence, a popular symbolist tactic of the day, are not commensurate with art's true purpose.[173] Similarly to Proudhon, Grave writes that art is the manifestation of the individual and the innate expression of a creative drive.[174] Foreseeing the future society, he envisions a participatory aesthetic that welcomes everyone in the production of art, or the art of the everyday.[175] For Grave, art exists outside the art market because it is, as was the case with Proudhon, reflective of a universal aesthetic faculty. Art, like anarchism, exists as an impulse throughout time and is defined by a dateable set of practices.

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[172] Jean Grave, *La Société Societe Futur,* (Palais Royal: Paris, 1895) 357; John Hutton defines individual freedom in anarcho-communism as such: "Individual freedom could exist only within a historically evolved social matrix based on cooperation and mutual aid." *Neo-Impressionism and the Search for Solid Ground,* (Louisiana State University Press, 1994) 54

[173] Grave, (1895) 357-358

[174] Ibid., 367-368

[175] Ibid., 365

Grave's participatory art is an art of the everyday where everyone has the capacity to be an artist or involved in the production of a free and equal art. As noted by the art historian Robyn Roslak, Grave theorizes that free art "need not sacrifice formal interest" in the production of a better society.[176] Grave writes of the radical nature of the concept: "Free art will render the artist his own and only master. It will be able to give currency to all his imagination, to the flights of his fancy, to execute work such as he will have conceived it."[177] In the future society art will be but one pass-time among many that people will partake in, which will fulfill the unique creative drive of each individual.[178] Interestingly, Grave's way of harmonizing his anarcho-communism with the individualist program of art is realized through setting aside a space for individualistic pursuit within an equalized social network. Grave, as noted by André Reszler, envisions that the spectator will abandon their passive relationship with the work of art and begin to both contribute and intervene – they will participate.[179] Art, or the practice of art, will become an everyday occurrence that is equalized. This will allow each individual to be an Artist. The future aesthetic is therefore participatory and decentralized, taking up the sign-function, or ritual, of the artist in a vernacular critical ideal that is reminiscent of Proudhon's theory.

Peter Kropotkin, also an anarcho-communist, made many a call to arms for the artists of his day.[180] He asked that art, and artists, serve the revolution by visualizing the

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[176] Robyn Roslak, "The Politics of Aesthetic Harmony: Neo-Impressionism, Science, and Anarchism," *The Art Bulletin*, (Vol. 73. No. 3, 1991) 381
[177] Grave, (1895) 367. Quoted in Roslak (1991) note 4.
[178] Ibid., 368.
[179] André Reszler, *L'esthetique anarchiste*, (Vendôme: SUP, 1973) 54
[180] A famous quote from Kropotkin reads: "You poets, painters, sculptors, musicians, if you understand your true mission and the very interests of art itself, come with us. Place your pen, your pencil, your chisel, your ideas at the service of the revolution. Figure forth to us, in your eloquent style, or your impressive pictures, the heroic struggles of the people against their oppressors; fire the hearts of our youth with that

decay and drudgery that greater society had become. His aesthetic view could be referred

to as an imperial vernacular, oscillating between the civic virtue of Greek sculpture and

the communal setting of the medieval township.[181] Alongside Grave he oversaw the

publication of many influential anarchist publications and had a well-rounded

understanding of the role of art in contemporary society.[182] Kropotkin theorized a mutual-

aid model of organization, drawn from a pre-State understanding of social organization

that used Russian, French, Swiss and German village-communities as a template for

theorizing an alter-evolutionary model of simultaneity.[183] Simultaneity can be loosely

defined as contemporaneity – because we are contemporaneous to one another there is

value in our mutual existence and therefore humanity must not be categorized into a

hierarchical social order that designates one society as lesser intellectually developed

than another. In contrast to his views on the value of village-communities, Kropotkin

openly questioned the radical posturing of contemporary artists of his day and according

to the research of John Hutton: "Kropotkin sadly confessed in a letter to his comrade Max

Nettlau in 1902 that in the 1890s layers of 'French bourgeois youth' had been briefly

attracted to what they saw as the 'nihilism of anarchy,' developing a 'narrow and selfish'

concept of anarchism dedicated not to social revolution but to 'liberation from the notion

of good and evil.'"[184] For Kropotkin, some of the practices that occurred were pushing

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revolutionary enthusiasm which inflamed the souls of our ancestors; tell women what a noble career is that of a husband who devotes his life to the great cause of social emancipation! Show the people how hideous is their actual life, and place your hand on the causes of its ugliness; tell us what a rational life would be if it did not encounter at every step the follies and the ignominies of our present social order." "An Appeal to the Young." *La Révolte*, (Paris, 1880) Anarchist Archives – 16

[181] Kropotkin, *Mutual Aid,* (1989) 211, 300; Patricia Leighten, *Re-Ordering the Universe: Picasso and Anarchism, 1897-1914* (Princeton University Press: Princeton, 1989) 15

[182] See Anne-Marie Bouchard, *Figurer la société mourante Culture esthétique et idéologique de la presse anarchiste illustrée en France, 1880-1914,* (PhD Diss. Université de Montréal, 2009)

[183] Kropotkin, *Mutual Aid,* (1989) 223-292

[184] Hutton, *A Blow of the Pick: Science, Anarchism, and the Neo-Impressionist Movement,* (1987) 34

the boundaries too far and did not reflect his vision. The anarchist mutation within the arts was too radical for the quintessential radical of the late-19th and early 20th century. Interestingly this disconnect between philosophers and artists continues into the 20th century.[185] For Kropotkin, outside of its service to the revolution, art invoked the unknown and had the power to inspire people to live in a better way. In this way Kropotkin also foresaw the moral role of art to produce betterment. Art could reveal the beauty of life.[186]

Kropotkin called his anarchism a synthetic philosophy. It was a combination of ideas forming a system that generalized "all the phenomena of Nature -- and therefore also the life of societies."[187] This understanding was important to the development of aesthetic theory in the late 19th century. Roslak provides an efficient definition of 19th century fin-de-siècle anarchism and later connects it to the rhetoric of pictorial harmony evinced in 19th century Neo-Impressionism: "The anarchist vision of perfect social harmony was perceived as natural because it was already immanent in nature, itself, and the condition of harmony in nature emerged as the result of the natural, chemical affinities that existed between individualized units of matter."[188] Here a kernel of the anarchist methodology is found: anarchist morality is a form of enculturation and a shaping mechanism that seeks to affect the individual. It is critically ideal. Complementing this reading, Grave writes: "The role of anarchists… cannot be of

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[185] Jesse Cohn, "Anarchism, Representation, and Culture," *Culture + The State,* (eds) James Gifford and Gabrielle Zezulka-Mailloux, (Edmonton: CRC Humanities Studio, 2003) 54; Murray Bookchin, *Social Anarchism or Lifestyle Anarchism: An Unbridgeable Chasm*, (Oakland: AK Press, 1995) Anarchist Archives - 7
[186] Reszler, (1973) 53
[187] Kropotkin, *Modern Science and Anarchism,* trans. David A. Modell, (The Social Science Club of Philadelphia: Philadelphia, 1903) web access: http://dwardmac.pitzer.edu/Anarchist_Archives/kropotkin/science/scienceVII.html
[188] Roslak, (1991) 385

another capacity than that of a chemist: their work is to prepare the milieu where individuals could evolve freely."[189] Artists and their methods of composition, specifically in the newly emerging aesthetic field of art-as-life, which makes use of the everyday as but another form to be used in the promotion of a moral conscience of free creation, are in tune with these ideas and provide a unique perspective.

Mikhail Bakunin, in contrast, proposes an aesthetic of iconoclasm that finds value in creative destruction. Yet, Bakunin, in his willingness to destroy tradition for the purpose of new creation nonetheless found moral and timeless beauty in art. He openly considered using art with a strategic purpose in mind. One story is telling: during the Dresden uprising in May 1849 he allegedly asked the revolutionary government to place Raphael's *Sistine Madonna* (Figure 2.2) at the foot of a barricade to insure that Prussian assault troops would not cross it. He believed they would be unable to destroy a piece of history that was beautiful because they were a people of culture.[190] Because of instances like the one just mentioned, scholars argue that Bakunin maintains a romantic association to art.[191] In this sense he is similar to Proudhon, Kropotkin and Grave. Bakunin's theories about freedom and how it could be achieved through revolution was influential for many artists.[192]

In his writings Bakunin called for a secret network of actors who could conspire and bring about revolution through institutional agitation: "We must bring forth anarchy, and in the midst of the popular tempest, we must be the invisible pilots guiding the revolution, not by any kind of overt power but by the collective dictatorship of all our

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[189] Grave, (1865) 384
[190] McDonough, *"The Beautiful Language of My Century"* (2007) 107
[191] Gurianova. *The Aesthetics of Anarchy,* (2012) 41
[192] Ibid..

allies, a dictatorship without tricks, without official titles, without official rights, and therefore all the more powerful, as it does not carry the trappings of power."[193] If this notion of a secret network of actors is joined to the theory of the avant-garde, this provides a rationale for regarding the avant-garde as an anarchist method. According to this model a general avant-garde impulse, or attitude, arises and is evinced by the many artists of the modern period who come together and form small-scale groups. These groups agitate the status quo by living, seeing, being, acting and making art differently, which is consistent with David Graeber's model of anarchist counterpower. Thus they symbolically live and act, and in doing so contribute to changes in social space.[194] Once a change in social space is achieved the groups disband, their function having reached a necessary conclusion. If this logic is applied to the many artists groups of the late-19th and 20th century what is revealed is a total re-ordering of the purpose of the avant-garde. Thus the many avant-garde movements are purposeful agitations that, while seeming disparate and individual with little in common, reveal the complete revolution of one system, the system of art.

When Bakunin writes on the arts, he does so to draw attention to the difference between the arts and the sciences. Each has a field of exploration and each produces novel and unique forms of knowledge. He notes that science is inferior to art in the representation and problematization of abstraction.[195] Bakunin writes:

> (art) is particularly concerned also with general types and general situations, but which incarnates them by an artifice of its own forms in which, if they are

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[193] Bakunin, *Bakunin on Anarchy*, (1971) 180

[194] A popular quote by Gustav Landauer reads: "The State is a condition, a certain relationship among human beings, a mode of behavior between men; we destroy it by contracting other relationships, by behaving differently to one another… We are the state, and we shall continue to be the state until we have created institutions that form a real community and society." Quoted in Cohn, (2006) 69

[195] Bakunin, *God and the State*, trans. Benjamin Tucker, (Mother Earth: New York, 1916) Anarchist Archives - 35

not living in the sense of real life nonetheless excite in our imagination and sentiment of life; art in a certain sense individualizes the types and situations which it conceives; by means of the individualities without flesh and bone, and consequently permanent and immortal, which it has the power to create, it recalls to our minds the living, real individualities which appear and disappear under our eyes. Art, then, is as it were the return of abstraction to life.[196]

The above provides an example of Bakunin's romantic conception about Art and evinces his connection to other anarchist thinkers. Like other canonical anarchists of the 19th century, he understands that art communicates with a universal creative drive. Art has the power to decode and understand abstraction in a way that is unavailable to empirical science. According to Patricia Leighten the independence of art, or its autonomy, allows artistic agency to comprise an abstract form that includes social form or the social world, which alongside traditional representation can produce a subversive "universal language of truth."[197] Thus abstraction is both "aesthetic and social."[198] This combination produces a politics of form negotiated through polyglot perspectives, which, according to the research of Leighten among others, are taken up in the early century by a litany of artists and artist groups.[199]

Returning to Bakunin, it is important to note that he did not reject or refute science, what he rejected was the authoritative prescription of science.[200] His writing is symptomatic of anarchist thought in its general distrust of any institutionalization that produces a definite hierarchy, one that is coercive. This has important consequences for

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[196] Ibid.

[197] Leighten, *The Liberation of Painting: Modernism and Anarchism in Avant-Guerre Paris,* (2013) PDF13 (quoting Mathews, Discontent, 7 and 20)

[198] Leighten, (2013) 14

[199] Leighten, "Réveil Anarchiste: Salon Painting, Political Satire, Modernist Art," *Modernism / Modernity* 2.2, (1995) 20

[200] Thomas Swann argues Bakunin saw science as a mirror to the natural laws of nature yet he rejected the authority of scientists based on the direction of their studies. "Can Franks' Anarchism Avoid Moral Relativism?" *Anarchist Developments in Cultural Studies,* (2010: 1) 206

art theory. An example is Leo Tolstoy, who adapted the thought of Bakunin and applied it to his own theory of aesthetics. Art historian Nina Gurianova writes: "Tolstoy's aesthetics, which for the sake of clarity I'd rather call his anti-aesthetics, is based on transgressing traditional aesthetic norms. If we follow the classical understanding that aesthetics is the science of beauty, Tolstoy's approach turns its very foundation upside down."[201] This method of destabilization is the kernel of Tolstoy's theory of art. He seeks to establish a moral authority in art that is universalist, or a universal language of truth that is both aesthetic and social. Gurianova sees this interest as a general trend among the avant-gardes. Many avant-garde theories of art partake in the "universal philosophical problem of making art or becoming art"[202] and this interest trumps material, or medium specific, considerations. What develops is an interest in the process of the artist and this creative process is the primary theoretical concern rather than the execution of technique. The distinction is not what is created but why - art is concerned with the idea first and its representation second.

An important concept in the thought of Tolstoy is what he calls "bad art", which are copies, or "art prone to borrowing, imitation, and diversion."[203] If the critically ideal method is applied than the moral behind the work is the indicator of its use-value, or goodness, and art that borrows or imitates will be considered good dependent upon the moral intentions of the artist, which amounts to a "particularity of feeling" or attitude.[204] This provides context for the idea of the artist as an intuitive creator who skillfully arranges forms. In this sense it could be said that anarchistically informed art theory of

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[201] Gurianova, (2012) 43
[202] Ibid., 45
[203] Ibid., 46
[204] Ibid.

the early 20th century already contained an impulse to produce "attitude as form" as a

general aesthetic method, which precedes Harald Szeemann's 1969 conceptual art

exhibition *When Attitudes Become Form*.[205]

     Jesse Cohn notes that a generalized anarchist aesthetic exists during the anarcho-

modern period.[206] For Cohn, the politics of anarchism are consistent with modern art,

regardless of the political or apolitical status of the group or artist under consideration.[207]

General tendencies of the period consist of stripping symbolic representations of their

authority to reveal that truth is a material concern that is dependent on context. The

anarcho-modern program is interested in and applies methods of deconstruction.[208] While

this method can be theorized as a nihilistic pursuit of anti-representationalism, it is better

to understand it as a deconstruction of traditional representationalism in line with

Gurianova's observation that anarchism is the next step after both order and chaos.

Artists wished to re-order traditional representations according to a new form of aesthetic

attitude that was founded in the existence of a universal aesthetic faculty. Artistic

freedom transcends societal, institutional and traditional constraints.

     Cohn posits that the subjectivist and individualistic anarchist modernism of the

arts in the late 19th to mid-20th centuries never resolves its relationship to the greater

community.[209] This line of thinking is shared by David Weir, who summarizes the

connection of anarchism to the avant-garde as such: "the historical congruence of avant-

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[205] Anarchism has a latent presence in Scott Burton's catalog essay "Notes on the New." He writes: "What we are witnessing is a new naturalism or realism born of extended collaborations between the artists and nature, chance, material, event the viewer. The nineteenth-century manifestation of realism was not only a style but also a preference for a certain kind of subject matter-the raw, unpleasant, ordinary, ugly, proletarian." In *When Attitudes Become Form: Works-Concepts-Processes-Situations-Information,* (ed) Haral Szeemann, (Berne: Kunsthalle Berne, 1969)

[206] Cohn, (2006) 119

[207] Ibid., 120

[208] Ibid., 122

[209] Ibid., 134

gardism and anarchism helps to account for the shape of that modernism assumed in the early years of the twentieth century."[210] Consequently, Weir argues that anarchist modernism is characterized by multivalent practices that "are informed by radical politics, …by aristocratic elitism, … by conservative ideology, … by political ambiguity, and so on. But regardless of the underlying ideology that informs a particular modernism, many of these modernisms look the same because they are overlaid with anarchism – not political anarchism, but anarchism in aesthetic form."[211] Because of this disparate range of political positions informing the arts of the modern period, Weir argues that arts practices of the modern period fall into the tradition of aesthetic individualism and suggests "(aesthetic individualism) succeeds most when the culture it produces appears least homogenous, with no universalizing tendencies or stylistic tendencies."[212]

In contrast to the above position as articulated by Weir, if the modern project is generalized as a social group of artists acting in individual ways, new meaning is found from an anarchist perspective. Taken as a whole, the strategies of individual artists and artist groups of the modern period succeed in building a new institution within the shell of the old and produce a counterpower in doing so. Some strategies and modern art practices are outside the limitations of politics proper and this reveals the unique creative disruption available to the arts. Modern art produces something different than either politics or science, and poses different questions. Much work that falls under the philosophy of anarchism is apolitical in the way that Todd May described it – not accepting the status quo but rejecting it altogether so as to create new communities and

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[210] David Weir, *Anarchy & Culture: The Aesthetic Politics of Modernism,* (Amherst: University of Massachusetts Press, 1997) 161
[211] Ibid., 200
[212] Ibid., 182

spaces that can be theoretically understood as examples of societal counterpower.

When artists create work that does not concern state-centric, or politically motivated interests, what they offer are creative disruptions that signal something beyond politics and the State. For Cohn, the anarcho-modern severs the social from the aesthetic and he argues that the two must be integrated once more. In contrast to this position, many art historians of the anarcho-modern period have documented the convergence of the social and the aesthetic, following Proudhon's call for a critically ideal art of the everyday. Moreover, many artist networks have explicitly taken up the challenge of integrating the social and the aesthetic, and some social spaces that develop during the early 20th century are radical alternatives that have rarely been addressed in canonical art history.[213]

From this point of view what is revealed about functional anarchism(s) in the art world is that while a political engagement is unavoidable, some artists are concerned with an aesthetics outside the realm of politics altogether and this fact is of critical concern. Many of the artists making work during the 19th and 20th century followed an anarchist philosophy and were members of a minority group of people who maintained principles of equality in their daily lives and offered evidence of their philosophical view through their arts practices. They were against a European modernity that considered itself superior.[214] Regardless of the individual agency attributed to the artist, what is under discussion here is how *artists as a social group can act in anarchistic ways*.

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[213] One well-documented alternative community was in Ascona. See Martin Green, *Mountain of Truth: The Counterculture Begins Ascona, 1900-1920,* (Hanover: University Press of New England, 1986)
[214] See Theresa Papanikolas, *Anarchism and the Advent of Paris Dada,* (London: Ashgate, 2010); Allan Antliff, *Anarchy and Art: From the Paris Commune to the Fall of the Berlin Wall,* (Vancouver: Arsenal Pulp Press, 2007); Leighten, *Re-Ordering the Universe: Picasso and Anarchism, 1897-1914,* (Princeton: Princeton University Press, 1989)

Proudhon's critical idealism can be further defined by turning to the anarchist political philosophy of Nathan Jun. He describes anarchism as an interrogation of the tension that exists between the actual and the possible, at the level of "human beliefs, desires and actions."[215] Further, Jun treats politics as a social physics, where "the unpredictable interplay of the actual and the possible"[216] reveals the way in which the social is played out through contextual arrangement and composition rather than through static and immutable physical law. As an example, he takes up the problem of murder. He argues that because murder occurs and "innocent people continue to be killed every day,"[217] regardless of the collective belief that it is wrong or morally reprehensible; this fact evinces a conflict. As such, this conflict reveals that existence is "inexorably political and that, in turn, requires a holistic analysis of the battle between what is and what ought to be."[218] In short, we are deterministically drawn to political philosophy so as to problematize and interrogate exceedingly difficult and complex acts. Thus, for Jun, anarchist philosophy is described as "a historically evolved set of attitudes and ideas that applies to a wide and diverse range of social, economic, and political theories, practices, movements and traditions."[219] There are many similarities between art and anarchism. Therefore, the task at hand is to understand how the attitudes and ideas of modern art contribute to anarchist critique. To integrate art with life, to become the future world by embodying it in the everyday, and to produce critically ideal work that blends what is and what could be; this is the function of art for anarchists. Much of this rhetoric is the foundation of the avant-garde and indeed hints of this anarchist impulse can be discerned

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[215] Jun, *Anarchism and Political Modernity*, (2012) 25
[216] Ibid..
[217] Ibid.
[218] Ibid.
[219] Ibid., 111

throughout the canonical theories of the avant-garde.

The Avant-Garde Connection:

As noted by Donald Drew Egbert, the avant-garde is a term that is taken up in Marxism and Anarchism.[220] While Marxist ideas are often attributed to the avant-garde to signify its radical political nature, this thesis argues that the anarchist strand of the avant-garde is much more relevant to the current sphere of contemporary art and, moreover, to the general aesthetic mood of the modern period in general. Henri de Saint-Simon (1760-1825) and his followers, theorizing a new form of Christianity, first deployed the term avant-garde to describe artists in 1825.[221] The avant-garde leads the way towards a new society "based on a feeling of universal harmony, humanitarianism, sympathy and love."[222] For Saint-Simon, artists were integral to the development of the new society. As noted by Egbert, Saint-Simon and his followers cast a wide net for the term artists, which "embraces simultaneously the works of the painter, of the musician, of the poet, of the literary person, in a word everything that has sensation for its object."[223] Saint-Simon's theorization of the new society is "ultimately anarchistic."[224] Nonetheless, the thought of Saint-Simon positioned the role of artists in service of this new society and therefore they would produce art that was socially useful. Egbert writes that the contemporary utopian socialist, Charles Fourier (1772-1837), offered an alternative. Like Saint-Simon, Fourier is seen as a forerunner of anarchist philosophy. Egbert writes, "Fourier was to be an

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[220] Donald Drew Egbert, "The Idea of Avant-Garde in Art and Politics," *Leonardo,* (Vol. 3, No. 1, 1970) 75-86

[221] Ibid., 76; Matei Calinescu, *Five Faces of Modernity: Modernism, Avant-garde, Decadence, Kitsch, Postmodernism,* (Durham: Duke University Press, 1987) 101-102

[222] Egbert , (1970) 76

[223] Ibid.

[224] Ibid.

ancestor of modern communist anarchism,"[225] yet to his contemporaries, such as

Théophile Gautier, he was regarded as a loner noted for his "essentially anarchist

individualism."[226]

The relevance of anarchism to the artistic wing of the avant-garde is a result of

Saint-Simon's social positioning of the artist and Fourier's individualism, and this is a

key point. Egbert notes that anarchists were attracted to Fourier because he opposed

centralized government and "allowed much more room for individualistic expression."[227]

In contrast, Saint-Simon referred to individualistic egoism as a "bastard fruit of

civilization" that artists had to react against.[228] While Saint-Simon would theorize against

the developing paradigm of art-for-art's sake, Fourier would champion it, and yet both

are recognized as forerunners of anarchist philosophy and the theory of the avant-garde.

This fact becomes deeply problematic once Proudhon is encountered, because he writes

in the conclusion of *Du principe de l'art* that the social destination of art will one day

realize the thought of Fourier.[229] Yet, Proudhon attacks art-for-art's sake and for Egbert,

"like Saint-Simon, (Proudhon) ascribed special importance to the social utility of art" and

therefore "art should have a social purpose."[230] Thus Proudhon, in his theorization of an

art of idea that is individualistically constructed and socially relevant, theorizes an

anarchism that is a contradictory union between the social role of art as defined by Saint-

Simon and the utopian ideal of Fourier – and this is the tension of critical idealism. It

signals that art can be anything, so long as it is from a specific angle of moral

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[225] Ibid., 77
[226] Ibid.
[227] Ibid., 81
[228] Ibid., 76
[229] Proudhon, (2002) 226
[230] Egbert, "The Idea of Avant-Garde", (1970) 77

improvement, because it is free in the utopian sense yet reflective of a social moral. As Egbert evinces, the theory of the avant-garde is a forerunner of anarchist philosophy. Anarchism recognized that revolutionary politics and art were separate fields of engagement.[231] The zone of freedom of contemporary art, or the anarchism in art, is a descendant of the theory of the avant-garde. Anarchism in art will occur on both sides of the 20th century political divide and this has to do with the origins of the avant-garde, because it is both individualistic and socially motivated. What the avant-garde directs us towards is the ability for art to transcend political boundaries and produce an understanding that the arts must be free of outside interference to produce the greatest social affect.

Similar to Egbert, Renato Poggioli (1907-1963) proposes a theory of the avant-garde that reveals the connection of anarchism and the avant-garde. His 1962 work *The Theory of the Avant-Garde* is one of the earliest explorations of this concept. Poggioli draws on *The Dehumanization of Art* by José Ortega y Gasset, which is an early theoretical treatment on the potency of the concept.[232] Arguing that the modern artist broke with tradition by creating from nothing, Gasset is close to the individualist egoism of Max Stirner. In addition, Poggioli makes note of the criticism of the anarchist Paul Goodman (1911-1972). Goodman was a regular lecturer at post-World War II New York City venues.[233] Drawing from James Joyce (1882-1941), Goodman theorized that the tools of the avant-garde artist consisted of silence, exile and cunning.[234] Joyce's first

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[231] Ibid.

[232] Renato Poggioli, *The Theory of the Avant-Garde,* (New York: Harper & Row, 1968) 2

[233] See Valerie Hellstein, *Grounding the Social Aesthetics of Abstract Expressionism: A New Intellectual History of the Club,* Ph.D diss. (Stony Brook University, 2010)

[234] Poggioli, (1968) 3; also quoted in Rosalind Krauss, "The Originality of the Avant-Garde," *The Originality of the Avant-Garde and Other Modernity Myths,* (Cambridge: MIT Press, 1986) 158

publisher was the egoist Dora Marsden (1882-1960). Her periodical, *The Egoist,* was inspired by the thought of Max Stirner and influenced both James Joyce and Ezra Pound (1885-1972).[235]

The avant-garde is sometimes called "bourgeois art" and "bourgeois bohemianism,"[236] and these phrases historically indicate a certain level of disdain.[237] Remarkably, Poggioli traces the concept of the avant-garde to a passage by the Fourieriste Gabriel-Désiré Laverdant (1802-1884), writing prior to the 1848 revolution in Paris. Contained in his *De la mission de l'art et du rôle des artistes* (1845), the passage reads:

> Art, the expression of society, manifests, in its highest soaring, the most advanced social tendencies: it is the forerunner and the revealer. Therefore, to know whether art worthily fulfills its proper mission as initiator, whether the artist is truly of the avant-garde, one must know where humanity is going, know what the destiny of the human race is… Along with the hymn to happiness, the dolorous and despairing ode… To lay bare with a brutal brush all the brutalities, all the filth, which are at the base of our society.[238]

The passage evinces the theorization of the avant-garde in a dual role as a political and artistic tool. It also shares, in both language and philosophy, a similar tone to that of Proudhon and the thought of Kropotkin.[239] Continuing with the anarchist connection, Poggioli cites Bakunin's interest in the term and his affiliation with a publication titled *L'Avant-Garde.* Poggioli acknowledges the importance of the 1871 Paris Commune and argues that it was it a turning point for avant-garde method.[240] After the fall of the

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[235] David Kadlec, *Mosaic Modernism: Anarchism, Pragmatism, Culture,* (Johns Hopkins University Press: Baltimore, 2000) 12-21.
[236] Poggioli, (1968) 7
[237] Hutton, (1994) 10
[238] Poggioli, (1968) 9
[239] In the conclusion of *Du principe du l'art,* he writes: "Un jour, les merveilles prédites par Fourier seront réalisées." (1865 / 02) 226
[240] From March 18 to May 28, 1871, the Commune of Paris occurred. Several groups contributed to it. Among them were the Jacobins, who followed the tradition of the 1793 French Revolution; the Blanquistes,

Commune, he notes that many artists who were interested in the tenets of naturalism and realism, specifically rendering the brutalities of life itself in painting, turned to strategies consistent with the decadent, the aesthete and the symbolic, which have been characterized as art-for-art's-sake strategies of representation.[241] In the post-Commune period many artists embraced a strategy of subversion and took up societal codes, such as the bourgeois form, to disturb, disrupt and agitate from within. It was a critical strategy that combined the individualist theories of Fourier with the social regeneration theory of Saint-Simon.

Poggioli notes that it is essential that the avant-garde be historically contextualized and writes that without accurate historical information it risks becoming a transcendental impulse, which may lessen its critical potency. A notable avant-garde strategy is "the necessity of liquidating the art of the past and the liquidation of traditions."[242] The avant-garde is regarded to be a modern concept because artists are reflexive in a new way: they are aware of their own historical time and how it is prefigured with the traditions of the past. The avant-garde breaks this cycle and the coercive effect it has upon art production by liquidating, or purging, tradition. Poggioli characterizes the politics of the avant-garde as follows: "the only omnipresent or recurring political ideology within the avant-garde is the least political or the most anti-political of all: libertarianism and anarchism."[243] Poggioli acknowledges the anarchism of

socialists interested in violence; and the Proudhonists, who took the name of the famed anarchist and sought to establish a series of federated communes throughout France. The Commune has violently suppressed by the government forces of Adolphe Thiers (1797-1897); *Encyclopedia Britannica Online*, s. v. "Commune of Paris," accessed October 03, 2013, http://0-www.britannica.com.mercury.concordia.ca/ EBchecked/topic/443691/Commune-of-Paris.
[241] Poggioli, (1968) 11
[242] Ibid., 13
[243] Ibid., 97

the avant-garde and therefore the following close reading that I provide herein that evinces anarchist strategy is not without precedent.

Poggioli outlines a set of terms to describe the "modern artist." They consist of: 1) a position and attitude of disdain; 2) the rebel or revolutionary; 3) outcast and outlaw, bohemian and déraciné (uprooted, perhaps better translated as rootless), expatriate and émigré, fugitive or poète maudit and beatnik.[244] A defining characteristic of the avant-garde and its anarchism is what he calls the dialectic of movements. He describes the avant-garde movements in a series of four moments. Further on Poggioli will refer to these moments as a typology of *attitudes*. The moments, or attitudes, are 1) activism; 2) antagonism; 3) nihilism; and 4) agonism. They progress from the logic of the movement to a dialectic of the moment.[245]

Activism or activistic is a term coined by Kurt Hiller (1885-1972) to describe the German Expressionists.[246] Poggioli calls it the least important moment and characterizes its strategy as "acting for the sake of acting."[247] The avant-garde as a metaphor is realized in the activist moment. The term is cited for its importance to periodicals such as *Die Aktion* and *Der Sturm*. It is defined as psychological dynamism that results in posture. It is a playful kind of pose that occurs prior to action. This communicates the message that the act is principal and the action secondary, or the idea first and its representation second. He calls the activist moment a myth that is "always a superficial or external manifestation"[248] and is the representation of a pure idea.

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[244] Ibid.
[245] Ibid., 25-27
[246] Ibid.. 27
[247] Ibid., 61
[248] Ibid., 29

Moment two is antagonism, which is defined as "acting by negative reaction."[249] The avant-garde uses antagonism to affect the public. It is also used to counter traditionalism by deploying the strategy of anti-traditionalism. The moment is characterized by individual acts of hostility that can then define a social group and its cohesion. Defined as anarchism yet containing traces of aristocratic tendencies, it is a unique libertarianism that is accessible to a group called the "happy few."[250] This happy few, acting in solidarity with other rebels and libertarians, presupposes the anarchist state of mind of "individualistic revolt of the unique 'against' society in the largest sense."[251] Poggioli is one of the few scholars to formulate a union of egoists that can be connected to Stirner, even if he was unaware of the implicit connection to this earlier thinker. The artist's milieu is a social group complicit with anarchist principles. They are a caste unto themselves and are "motivated by vocation and election, not by blood or racial inheritance or by economic and class distinctions."[252] For Poggioli, the modern artist is *declassed* and can operate as bohemian and aristocrat - "now dandy and now bohemian."[253] Both terms are relative, embodying an "identical state of mind and social situation"[254] that is the province of the artist.

Poggioli calls this second moment "the lowest common denominator of non-conformism,"[255] personified by exhibitionism and eccentricity, or nonsense, which he argues lacks the potency necessary for effective critique. Direct action is acknowledged as a strategy, as are "tough guy terrorism," disdain, and the aggressive position of André

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[249] Ibid., 61
[250] Ibid., 30
[251] Ibid.
[252] Ibid., 31
[253] Ibid.
[254] Ibid.
[255] Ibid.

Breton, who was labeled a parlor anarchist in regards to his politics.[256] In addition, Poggioli theorizes that defiance engages with the cosmic and the mythical, and in the process antagonism will become agonism, ascending to a "sphere of aesthetic mysticism"[257] or the universal, which is redolent of Zenker's observation that anarchism results in a quasi-religious mysticism. This reveals a theoretical and ideological intent that "longs to make itself into a myth (in Sorel's sense)."[258] Therefore, advertisement, propaganda and proselytizing are the tools of avant-garde antagonism.

The aesthetic radicalism of antagonism is oppositional and reactionary. Theorized as an adult and child binary, aesthetic radicalism adopts the assumed psychology of the child.[259] By assuming the position of the child, a method of play is developed that does not care for tradition; art is theorized as a toy and is something to be used. Poggioli takes up Spieltrieb, on the idea of art as a game, which is a strategy where artists play as a response to tradition.[260] Nonsense is thus an act of revolt, and antagonism an "evasion or… flight toward a world where things are not horribly fixed in unalterable correctness."[261] He cites Dada as a primary example, as their use of language symbolizes the child's way of revolting against the world of the parent and consequently their avant-garde method follows the logic of the child. It utilizes a "polemical jargon full of picturesque violence, sparing neither person nor thing, made up more of gestures and insults than articulate discourse."[262]

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[256] Ibid., 32-33; Richard Sonn, *Sex, Violence, and the Avant-Garde: Anarchism in Interwar France,* (2010) 98
[257] Poggioli, (1968) 33
[258] Ibid., 34
[259] Ibid., 35
[260] Ibid., 36
[261] Ibid.
[262] Ibid., 37

In appropriate critical terms, Dada created an alternative lexicon that appeared chaotic so as to counter the false-construct of rational language. Many avant-garde groups and artists develop intricate and specialized communicative techniques intended to facilitate change, which is referred to as the secret language of revolution and is a language ordered by the principles of anarchy. Poggioli notes that examples of antagonistic groups include Dada, German Expressionism, Independents (anyone who uses the terms), decadents and refusés. They adopt descriptive names such as *bohéme* and display anarchist leanings that nonetheless betray an allegiance to the ivory tower and the initiated. They are "characterized by a universal antipathy for the bourgeois"[263] yet they operate within it.

The next moment is nihilism, referred to as nirvana and extreme intellectual radicalism.[264] It is described as the attainment of nonaction through action and "lies in destructive, not constructive, labour."[265] Nihilism is associated with infantilism and is defined by the urge to destroy yet Bakunin's noteworthy epithet, "the urge to destroy is also a creative urge," is neglected. This moment is associated with Italian Futurism, British Vorticism, specifically their publication *Blast!,* Dada, and is argued to be the principal strategy in the work of Arthur Rimbaud (1854-1891). Nihilism is totalitarian, radical, integral and metaphysical.[266] Dada manifestoes are cited as an embrace of nothingness that takes critical aim at both creation and the future. Poggioli writes that the nihilism of Dada is transferred to Surrealism, which is consistent with the research of Theresa Papanikolas and Donald LaCoss.

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[263] Ibid., 39
[264] Ibid., 61
[265] Ibid., 61-62
[266] The anarchism of the Vorticists is outlined in Mark Antliff and Vivien Green (eds), *The Vorticists: Manifesto for a Modern World*, (London: Tate Publishing, 2010)

Nihilism takes on a "thousand disguises" and this ability gives the strategy "continuity and presence."[267] It shares many similarities with antagonism, specifically its relationship with the public and tradition. Nihilism dissolves art and culture "unto a new and paradoxical nirvana"[268] that is similar to the moral intersection of art-as-life. The artwork and the individual enter into a relationship of private fantasy, which produces a nihilistic individualism that signals the breakdown of art, or, a zero-point that sees the artist create from nothing.

Agonism, the final moment, is described as "one of the most inclusive psychological tendencies in modern culture."[269] Poggioli understands the term to carry a double meaning, defined as agone, meaning sport, contest or game, and agonia, meaning existential angst. Agonism is "more pathetic than tragic"[270] and "represents the deepest psychological motivation not only behind the decadent movement, but also behind the general currents culminating in that particular movement and not exhausted by it."[271] Avant-garde agonism will transform catastrophe into miracles.[272] The victim-hero is a consistent strategy of the artist who deploys agonism and it results in an art object that is executed in a psychological state of crisis.[273] The crisis is one of self-sacrifice – the artist is compelled to create for the sake of posterity yet knows they will not live to see their work become important. It is characterized by acts for the future, and so the avant-garde artist appears to follow Kropotkin by living the future in the present. Yet, this is not seen as an individual act of defiance but "an anonymous and collective sacrifice" that is "the

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[267] Poggioli, (1968) 63
[268] Ibid., 64
[269] Ibid., 65
[270] Ibid., 65
[271] Ibid.
[272] Ibid., 66
[273] Ibid.

self-immolation of the isolated creative personality."[274] This death-drive of the avant-garde is a futurist symptom but Poggioli does not account for agonism as a strategy, rather than an essential characteristic. Consequently Poggioli writes: "The agonistic tendency itself seems to represent the masochistic impulse in the avant-garde psychosis, just as the nihilistic seems to be the sadistic."[275]

While Poggioli set out to define and theorize the avant-garde with his work, Peter Bürger's similarly titled *Theory of the Avant-Garde,* published ten years later, set out to define its failure. Bürger sets up the historical avant-garde, which includes Dada, Surrealism, Constructivism, Italian Futurism and German Expressionism, as a counter agent to 19th century aestheticism and art-for-art's sake.[276] Bürger follows the thought of Herbert Marcuse, writing: "Marcuse outlines the global determination of art's function in bourgeois society… on the one hand it shows forgotten truths… on the other hand, such truths are detached from reality through the medium of aesthetic semblance – art thus stabilizes the very social conditions which it protests."[277] Like Marcuse, Bürger posits that the art object is determined by the institutional structure that surrounds it. He calls this surrounding structure the "institution of art."[278] This institution promotes an art that allows for "the atrophied bourgeois individual" to "experience the self as personality."[279] Art in bourgeois society thus neutralizes its own critique. Bürger poses an important question, "if it is true that art is institutionalized as ideology in bourgeois society, then it

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[274] Ibid., 68
[275] Ibid.
[276] Peter Bürger, *Theory of the Avant-Garde*, trans. Michael Shaw, (Minneapolis: University of Minnesota Press, 1973) 34
[277] Ibid., 11
[278] Ibid., 12
[279] Ibid., 13

does not suffice to make the contradictory structure of this ideology transparent; instead, one must also ask what this ideology may conceal?"[280]

Because the avant-garde responds to aestheticism, Bürger sees fruitful theoretical potential in drawing from a Marxist interpretation of labour, which is understood to be a product of historic relations.[281] Bürger theorizes that there is a category of labour that is dependent upon certain economic relations and it produces an abstracted understanding about labour that is beyond specific labour activities.[282] The category of "artistic means" is developed to help explain the category of labour and its relationship to the category of art. For Bürger, the "artistic means" of the avant-garde is defined as the "rational choice between techniques" and is an expanded field model of artist labour that is dependent upon historic relations.[283] Under this definition, artistic means are chosen because there is no longer a system of stylistic norms that determine the content of art. Through historic relations the artist no longer laboriously creates a painting but laboriously begins to create an abstracted social mechanism called art that is dependent upon the historical tradition of the artist. The expanded field of artistic means is "the most general category by which works of art can be described"[284] and it is unique to the historical avant-garde. Because they are the first artists to make use of the totality of historical artistic means they therefore represent a new form of artistic labour. This is due to the "universal availability" of styles and medium, consequently the category of artistic means exists in abstracted form. Thus "since the middle of the nineteenth century… the form-content

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[280] Ibid., 14
[281] Ibid., 17
[282] Ibid., 16-17
[283] Ibid., 17
[284] Ibid., 18

dialectic has increasingly shifted in favor of form."[285] Bürger argues that the content of a work of art begins to recede at this historical juncture because "means become available as the category 'content' withers."[286] In this way content gives way to medium, and medium will give way to an abstracted form that is dependent upon its own historical circumstance, which requires a narrative structure to become intelligible.

A contradiction in the arts is its one-sided nature, or the ability for art to become art-as-life. Self-criticism (or reflexive criticism) embodies this one-sided contradiction and Bürger takes up the example of Marx, writing: "system-immanent criticism within the institution of religion is criticism of specific religious ideas in the name of other ideas."[287] This definition is easily transposed to art and thus "when art enters the stage of self-criticism" the "objective understanding of past periods of the development of art become possible."[288] Bürger calls art a social subsystem and sees the historical avant-garde as the first to enter into a self-critical stage. Under this theorization the artist is self-critical of what the artist creates based on historical precedent and expectation, which expands the total possibility for artistic production to counter tradition. To recall, it is the same point made by Poggioli, who argued that the avant-garde artist is the first to become self-aware. Therefore the general grouping of Dada is the first, according to Bürger, to criticize the general institution of art. Art as an institution is defined as "the productive and distributive apparatus" and "the ideas about art that prevail at a given time" that "determine the reception of works."[289] The avant-garde insurrects against the distribution apparatus and the status of art in bourgeois society, defined in this case as the autonomy

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[285] Ibid., 19
[286] Ibid., 20
[287] Ibid., 21
[288] Ibid., 22
[289] Ibid.

of art. Because aestheticism detached itself from the praxis of life, the avant-garde seeks to "reintegrate art into the praxis of life."[290] The goal is Proudhonian and it is Proudhon who had made a similar argument a little over one hundred years earlier, albeit without the totality of artistic means as a category at his disposal.

To historically situate the subsystem of art, Bürger distinguishes between the autonomous art institution and the content of individual works of art.[291] Endemic to bourgeois society, the special status of art and its autonomy is dated to roughly the time of the French Revolution and concerns the release of the arts from ritual use. The autonomy of art, or its detachment from social praxis, is a social development that Bürger regards as precarious at best. This precariousness is understood to be the relative autonomy of the arts in relation to the encroachment of the political, which can liquidate the autonomous status of art.[292] As a kind of balancing act, "art in bourgeois society lives off of the tension between the institutional framework and the possible political content of individual works."[293] This critical development follows the thought of Jürgen Habermas, who theorized that art is a sanctuary for bourgeois society, whereby some members can engage with quasi-illegal needs.[294] Because of this Bürger theorizes that the institutional status of art and the political content of individual works allows self-critical art to occur – thus the arts are removed from life praxis and allowed to engage with social trajectories otherwise antithetical to society itself. This is the autonomy of art and because of this autonomy "institution and content coincide" and "social ineffectuality stands revealed as the essence of art in bourgeois society, and thus provokes the self-

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[290] Ibid.
[291] Ibid., 24
[292] Ibid., 25
[293] Ibid., 25
[294] Ibid.

criticism of art."[295] This is precisely what Proudhon had in mind in his theorization of

critical idealism and its potential to disturb the essence of art in bourgeois society. The

historical avant-gardes are the first to fully engage with this disturbance of the essence of

art. Bürger writes: "the intention of the avant-gardiste may be defined as the attempt to

direct toward the practical and the aesthetic experience that Aestheticism developed."[296]

Bürger calls the autonomy of art a category that is distinct to bourgeois society.[297]

Bourgeois society is a rational society "dependent on a humanity that has first been

realized through art."[298] This permits a detachment from practical life yet is available

only to those who are outside "the pressures of the need for survival."[299] Autonomy

demands that the work of art exist outside society, it is "thus an ideological category that

joins an element of truth (the apartness of art from the praxis of life) and an element of

untruth (the hypostatization of this fact, which is a result of historical development as the

'essence' of art)."[300] The avant-garde seeks to negate this essence.

The way in which the autonomous art institution and the content of individual

works coincide in bourgeois society lays the foundation for the development of the avant-

garde.[301] The point of departure, or point of transcendence, is Hegelian sublimation. For

the avant-gardes "art was not simply to be destroyed, but transferred to the praxis of life

where it would be preserved… in a changed form."[302] Art was thus meant to infect life

itself, "to organize a new life praxis from a basis in art,"[303] and to thereby create the new

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[295] Ibid., 27
[296] Ibid., 34
[297] Ibid., 46
[298] Ibid.
[299] Ibid.
[300] Ibid., 46
[301] Ibid., 49
[302] Ibid.
[303] Ibid.

institution within the shell of the old. This new institution will seek to satisfy needs of

everyday life that otherwise could not be acknowledged; art "projects the image of a

better order and to that extent protests against the bad order that prevails."[304] This is the

contradictory space where the avant-garde takes up a position and it is both utopian in the

tradition of Fourier and socially relevant in the tradition of Saint-Simon, which Proudhon

theorized in the 1860s.

Bürger dubs the avant-garde work of art a manifestation,[305] which evinces how

the avant-garde modifies the category of the work of art. The avant-garde directed their

critique at three areas of autonomy: purpose/function, production, and reception. Bürger

calls function, or the intended purpose of the avant-garde manifestation the most difficult

to understand. The intended function is to sublate art and life, or combine them, and this

results in the impossibility of defining the purpose of art and, in addition, this signals that

the intended function has ceased to be.

Production is a function of the individual artist. It signifies a radical expression of

individual genius in the traditional model. The avant-garde responds with "the radical

negation of the category of individual creation."[306] A primary example of this negation is

Marcel Duchamp's (1887-1968) readymade (Figure 2.3), which Bürger sees as an assault

on individual creativity.[307] The readymade "radically questions the very principle of art in

bourgeois society" and evinces that "the signature means more than the quality of the

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[304] Ibid., 50
[305] Ibid.
[306] Ibid., 51
[307] Bürger does not detail the development of the readymade. The first readymade is *In Advance of the Broken Arm/ (from) Marcel Duchamp 1915*. The title is inscribed on the object. See *toutfait.com: The Marcel Duchamp Online Studies Journal,* Web:
http://www.toutfait.com/unmaking_the_museum/Shovel.html

work."[308] That the readymade did not succeed in eroding individual authority but reinforced it, in addition to the way in which the art market so easily adapted to its critique, signals for Bürger the "failure of the avant-gardiste intent to sublate art."[309] This is so because the historical avant-garde's protest against the art institution is rendered as art. It is thus critically ideal art in the specialized and autonomous moral space of art, which is the institution.

The last category, reception, results in the avant-garde negation of the receiver. The intent is to collapse producer and recipient, seeking to position all into a participatory aestheticism. The process facilitates the art-as-life interest of the avant-garde. Bürger uses the example of Dadaist poetry and Surrealist automatic texts, which he characterizes as recipes.[310] These can also be referred to as guides, or user guides. Under this method "producers and recipients no longer exist."[311]

The avant-garde intervenes in the autonomy of art and its three essential categories. This intervention attempts to harmonize the practice art and the of practice of life. For Bürger the avant-garde did not succeed and indeed he writes "in late capitalist society, intentions of the historical avant-garde are being realized but the result has been a disvalue."[312] Bürger asks whether this version of integration is even a desirable end and "whether the distance between art and the praxis of life is not requisite for that free space within which alternatives to what exists become conceivable."[313] Here he briefly alludes

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[308] Bürger, (1973) 53
[309] Ibid.
[310] Ibid.
[311] Ibid.
[312] Ibid., 54
[313] Ibid.,

to the potentiality for a functionally anarchist space in art and the subversive role it can play as a theoretical counterpower.

The category of the avant-gardiste work of art problematizes the more general category of work and Bürger theorizes that "the work of art is to be defined as the unity of the universal and the particular."[314] The historical avant-garde succeeds in radically altering the category of work, which sees "a new lease on life after the failure of the avant-gardiste attempt to reintroduce art into the praxis of life,"[315] and this is so because it is an expanded field category. This allows for the incorporation of many new strategies into the work of art, such as chance, appropriations and found-objects. These strategies are recognized by Bürger to achieve the "avant-gardiste intention of returning art and the praxis of life"[316] and today these strategies are recognized as works of art. Thus all of life can be included in the expanded field work of art as usable form, which is an art of the everyday, a vernacular art, or a critically ideal situational art. Under this treatment, the historical avant-garde fulfills Proudhon's call for an art of the everyday, which is an art about the everyday.

The failure of the historical avant-garde to destroy art leads to the neo-avant-garde repetition of the historical avant-garde attempt and Bürger is extremely critical of it. The neo-avant-garde is understood to be post-WWII practices that revisit the intent of the avant-garde: "the neo-avant-garde institutionalizes the avant-garde as art and thus negates genuinely avant-gardiste intention."[317] Bürger identifies the work of Daniel

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[314] Ibid., 56
[315] Ibid., 57
[316] Ibid., 58
[317] Ibid.

Spoerri and Andy Warhol as neo-avant-garde.[318] Therefore the neo-avant-garde tendency is symptomatic of a return to an autonomous, albeit much more specialized and particular, space and as such "negates the avant-gardiste intention of returning art to the praxis of life"[319] by reproducing the avant-garde as an institution. While Bürger denies the historical avant-garde influence in greater social life, he does write that it did have a revolutionary effect in the realm of art: "it destroys the traditional concept of the organic work of art and replaces it by another."[320] The historical avant-garde also destroys periodization because it makes use of all historical techniques simultaneously, which is called the "simultaneity of the radically disparate."[321] This simultaneity transfers over into the receivership of the work of art as well. He uses Andy Warhol's (1928-1987) *100 Campbell Soup Cans* (Figure 2.4) to prove the point, arguing "the neo-avant-garde, which stages for a second time the avant-gardiste break with tradition, becomes a manifestation that is void of sense and that permits the positing of any meaning whatever."[322] This is due to the ambivalence of Warhol's work, which Bürger argues takes no position whatsoever and can therefore be critical and complimentary, or idealistic and critical at the same time.

For Bürger, the non-organic work of art, which has no living function and is an example of form without content, is a consequence of the historical avant-garde that sets an important precedent for the later neo-avant-garde.[323] He theorizes the non-organic by way of Walter Benjamin's (1892-1940) concept of allegory. The concept is broken down

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[318] Ibid., 58, 61, 63
[319] Ibid.
[320] Ibid., 59
[321] Ibid., 63
[322] Ibid., 61
[323] Ibid., 68

as follows: 1) The allegorist isolates something and deprives it of its function, and this creates a fragment of meaning; 2) Different isolated fragments create new meaning that is found outside of the original context; 3) The allegorist is melancholic and the "traffic with things is subject to a constant alteration of involvement and surfeit."[324] These characteristics of allegorical work are relevant for what Bürger calls production aesthetics.

Form as described by Bürger refers to the avant-gardiste tendency to use material as material with no living function. All form is to be used and is to be fragmented through isolation and individuality.[325] This individual is an artificial construct or abstract. Bürger notes "the intention to revolutionize life by returning art to its praxis turns into a revolutionizing of art."[326] How this revolution is anarchist is evinced by the examples Bürger draws from for the historical avant-garde. They are Dada, Marcel Duchamp, Surrealism, George Braque (1882-1963) and Pablo Picasso's (1881-1973) Cubism, and as research has shown these were all philosophically anarchist art movements and artists.[327]

Because the historical avant-garde is much more informed by anarchism than Bürger allows, his break down of the purpose and intent of the avant-garde can be further defined. When the historical avant-garde is regarded as a practical anarchist philosophy, then the use of montage -- an integral strategy for Bürger -- by the Italian Futurists and the post-October Revolution Russian avant-garde does not go against Theodor Adorno's

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[324] Ibid., 69
[325] Ibid., 70
[326] Ibid., 72
[327] See A. Antliff, (2001; 2007); Mark Antliff and Patricia Leighten, *Cubism and Culture,* (London: Thames & Hudson, 2001); Leighten, (1989); Michael Löwy, *Morning Star: Surrealism, Marxism, Anarchism, Situationism, Utopia,* (Austin: University of Texas Press, 2009); Richard Sonn, *Sex, Violence, and the Avant-Garde: Anarchism in Interwar France,* (University Park: Pennsylvania University Press, 2010)

political understanding of the strategy.[328] Anarchist philosophy will promote a methodology that is unfixed, or kinetic, and will seek out not political but social revolution in totalizing form. This is a clearly paradoxical situation, yet anarchist philosophy essentially promotes unfixed maneuverability as a fixed meaning, and this paradoxical definition is apropos of critical idealism. It is a politics of anti-politics and this is a consistent feature in the avant-garde as an art of so-called anti-art. This is why the avant-gardiste manifestation produces a work where "the parts emancipate themselves from the subordinate whole" and "are no longer its essential elements,"[329] because they are unfixed, indeterminate, yet ordered and reflective of art that is the next step after order and chaos, or critically ideal art.

The avant-garde produces a new understanding of the role and function of art. Bürger writes: "between the shock-like experience of the inappropriateness of the mode of reception developed through dealing with organic works of art and the effort to grasp the principles of construction, there is a break: the interpretation of meaning is renounced."[330] This is the formal invention of the avant-garde, where shock becomes a consumable to be understood and digested. Because the form of the work becomes primary, this will effect interpretation and thus formal and hermeneutic methods will be synthesized and sublated.[331] Accordingly the avant-garde changes interpretation and a new critical hermeneutics will take its place, promoting a theory that investigates the

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[328] Bürger, (1973) 78
[329] Ibid., 80
[330] Ibid., 81
[331] Ibid., 82

"contradiction between the various layers" that then infers a meaning of the whole in the avant-gardiste work of art.[332]

Bürger concludes that the avant-garde radically alters political engagement in the arts.[333] This is so because the avant-garde seeks to destroy the art and life binary, thereby promoting a self-reflexive system that acknowledged the way the art institution defines individual works of art.[334] Thus the avant-garde produces itself as a universal tendency that surpasses any previous attempts by schools or styles to do the same.[335] This alters the trajectory of the arts and "the place of political engagement in art was fundamentally changed."[336] Nonetheless, because the avant-garde did not destroy the institution it maintains the capacity to neutralize the political content of any individual work of art.[337] This is the reason why the avant-garde can be defined as a form that engages with the political structure without altogether destroying it, promoting the unique perspective of the arts that is reminiscent of Habermas' critique of art as a pseudo exit point for bourgeois life. Bürger sees this predicament as the reason "art in bourgeois society continues to be a realm that is distinct from the praxis of life."[338]

The repetition of the neo-avant-garde or post-avant-garde, which is characterized by the absence of any coherence save for the signifier Art, supplies Bürger with evidence to suggest that art can no longer be theorized. He writes: "Adorno's notion that late-capitalist society has become so irrational that it may well be that no theory can any

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[332] Ibid.,
[333] Ibid., 88
[334] Ibid., 83
[335] Ibid., 87
[336] Ibid., 89
[337] Ibid., 90
[338] Ibid., 92

longer plumb it applies perhaps with even greater force to post-avant-gardist art."[339] This capitulation to irrationality leaves critical space for a theory of interpretation drawn from philosophical anarchism, as anarchism in theory functions within the parameters of paradoxical cultural change.

Bürger argues that three theorems produce a post-avant-garde situation that is characterized by "the resistance of institutions to attack and the free disposition of art materials and production procedures."[340] They are: 1) The failure of the desired reintroduction of art into the praxis of life; 2) The recognition of their manifestations by the art institution, that is, their canonization as milestones in the development of art in modernity; 3) The false actualization of the utopian project in the anesthetization of everyday life.[341] Success is the key to the failure of the historical avant-garde, as their success validates the institution and demonstrates its strength. The institution succeeds "by embracing its attackers" and then assigning "them a prominent place in the pantheon of great artists."[342] This process results in the institution as a manifestation of the avant-garde, or a new institution built within the shell of the old. Thus arguably it is now an avant-garde institution. Bürger argues that avant-garde artists were not "interested in creating a work of art that would last over time, but rather in provoking attitudinal changes in the recipient."[343] The process of institutionalization brings about a postmodernism where the appropriation of all past artistic materials is tenable.[344] Nonetheless, Bürger argues that the avant-garde never planned on changing the

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[339] Ibid., 94
[340] Bürger, "Avant-Garde and Neo-Avant-Garde: An Attempt to Answer Certain Critics of *Theory of the Avant-Garde*," *New Literary History,* (No. 41, 2010) 704
[341] Ibid., 704-705
[342] Ibid., 705
[343] Ibid., 706
[344] Ibid.

institution. Because of this failure the neo-avant-garde is doomed to repeat the failure and consequently "the post-avant-garde free use of artistic material was proclaimed as the postmodern liberation of anything goes."[345] Bürger appears to be in agreement with de Duve that the modern avant-garde and the post-avant-garde share the same goal – art as anything.[346] The existence of an autonomous art institution that allows for the free use of artistic materials is symptomatic of the post-avant-garde, and as posited by de Duve, the origin of modern avant-garde art is locatable to the relationship of Proudhon and Courbet.[347] This is arguably an institution of anarchism that is the next step after order and chaos, or what I describe as a functional anarchism.

Hal Foster, in his theorization of the neo-avant-garde, uses Bürger as a point of departure to understand the impulse of avant-garde praxis. Foster writes, "the aim of the avant-garde for Bürger is to destroy the institution of autonomous art in order to reconnect art and life."[348] He sees this as a historically inaccurate understanding, in that "Bürger projects the historical avant-garde as an absolute origin whose aesthetic transformations are fully significant and historically effective in the first instance."[349] This understanding is commensurate with the thought of Marc Dachy, who writes: "L'histoire de l'avant-garde ne se dèroule pas en suivant la chronologie verticale mais les filières zigzagantes et horizontals du réseau."[350] In addition, Gene Ray writes of the avant-garde: "There is no one avant-garde. They are plural: historical cells, groupings, networks and movements. From the perspective of the singular, the tradition of the

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[345] Ibid.
[346] Ibid.
[347] Duve, (1989) 118
[348] Hal Foster, "What's Neo about the Neo-Avant-Garde?," *October,* (Vol. 70, 1994) 16
[349] Ibid., 11
[350] Marc Dachy, *Dada au Japon*, (Paris: PUF, 2002) 41

artistic avant-gardes appears as a density of overlapping trajectories, each with its own contexts and genealogies, programmes, practices and protagonists."[351] It is with these comments in hand that Foster's critique of Bürger is best understood: there is a flow between the avant-gardes that is not allowed in Bürger.[352]

Foster argues that the neo-avant-garde extends the critique of the historical avant-garde and sets out to reevaluate the art and life binary.[353] He writes: "For what is 'art' here, and what is 'life'? Already the opposition tends to cede to art the autonomy that is in question, and to position life at a point beyond reach."[354] For Foster, Bürger misses out on crucial dimensions of the avant-garde. These dimensions include the mimetic, where the world of capitalist modernity is mocked; the utopian, where the avant-garde shows what cannot be so as to critique what is; the contextual, where a category such as nihilism can be used as a critical elaboration; and the performative, where so-called attacks on art (as opposed to the more appropriate expansion of art) are undertaken in relation to "its languages, institutions, structures of meaning, expectation and reception."[355] Therefore avant-garde ruptures and revolutions are located in rhetorical relations, which are regarded as a detailed expansion of Peter Bürger's art institution. Rhetorical relations constitute an internal dialogue in the art world.

Foster characterizes avant-garde practice as "contradictory, mobile, and dialectical, even rhizomatic."[356] In neo-avant-garde practice, these characteristics are extended and engage the gap between art and life to reveal tensions. Thus neo-avant-

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[351] Gene Ray, "Avant-Gardes as Anti-Capitalist Vector," *Third Text,* (Vol. 21 No.3, 2007) 241
[352] Foster (1994) 14
[353] Ibid., 15-16
[354] Ibid., 17
[355] Ibid., 17
[356] Ibid., 18

garde methods will test the frames and formats of aesthetic experience as life. A greater avant-garde attitude can rupture the continuity of art at any time dependent on context and specialization, yet these attitudes are nonetheless contingent upon the historic relations of artistic labour up until that point. For example, the self-styled anarcho-artist Alexander Rodchenko (1891-1956) is taken up, specifically for his declaration to have ended painting in 1921.[357] Foster argues that what Rodchenko declares vis-à-vis what he demonstrates is different. Rodchenko declares the end of a certain kind of painting, or a certain kind of conventional thought about painting, yet "nothing is demonstrated about the institution of art."[358] It is asserted by Foster that to collapse conventional method and institutional authority is to produce a type of formalism. So as to differentiate between the two, "the institution of art enframes conventions, but it does not constitute them, not entirely."[359] For Foster, the historical avant-garde directs its critique at convention while the neo-avant-garde directs its critique at the institution. To follow up on this point, he takes up another self-styled anarchist artist, or an-artist, Marcel Duchamp.[360] The readymade urinal of 1917 extends the historical-avant-garde critique of convention by

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[357] In 1921, the Russian artist Alexander Rodchenko produces *Pure Red Color, Pure Blue Color. In 1939 he* claimed that the work had put an end to painting. "I reduced painting to its logical conclusion and exhibited three canvases: red, blue and yellow. I affirmed: it's all over. Basic colors. Every plane is a plane and there is to be no representation." Museum of Modern Art, http://www.moma.org/interactives/exhibitions/1998/rodchenko/texts/death_of_painting.html

[358] Foster, (1994) 19

[359] Ibid.,

[360] Thomas Girst, "(Ab) Using Marcel Duchamp: The Concept of the Readymade in Post-War and Contemporary American Art," *tout-fait: The Marcel Duchamp Studies Online Journal,* (Vol. 2 Issue. 5, 2003) Note 2: "In a 1959 interview, Duchamp coined the sobriquet "an-artist" for himself, a pun on *anarchist* - while dismissing the term "anti-artist" as someone who would depend on his opposite too much in order to exist (and would thus still be as much of an artist as the one without the prefix "anti-"); from an an interview with George Heard Hamilton and Richard Hamilton, "Marcel Duchamp Speaks," BBC - Third Program (series: *Art, Anti-Art*, ca. October 1959); issued as an audio tape by William Furlong (ed.), *Audio Arts Magazine*, vol. 2, nr. 4, 1976 (London). I thank André Gervais for providing me with the source of Duchamp's first mention of "an-artist.""

articulating "'the enunciative conditions' of the modern art work from without."[361] The two artists "reveal the conventional limits of art in a particular time and place" and are declarations or performances. For Foster, Rodchenko affirms while Duchamp chooses.

The neo-avant-garde takes up the institutional critique of established conventions as set off by Dada and Constructivism by examining perceptual, cognitive, structural and discursive parameters. Foster puts forward three claims: 1) The institution of art is grasped by the neo-avant-garde; 2) the neo-avant-garde addresses the institution with creative analyses that are both specific and deconstructive; 3) because these investigations are theoretically endless, the neo-avant-garde does not cancel out the historical-avant-garde.[362] The neo-avant-garde extends the historical avant-garde by producing new spaces of critical play and new modes of institutional analysis that rework aesthetic forms, cultural political strategies and social positioning.[363] Under this reading the neo-avant-garde performs a new kind of artistic labour that extends from the historical avant-garde and so contributes to the building of a new institution within the shell of the old.

The neo-avant-garde is broken into two distinct entities. For Foster, the first neo-avant-garde "recovers the historical avant-garde, Dada in particular, it does so often literally, through a reprise of its basic devices, the effect of which is less to transform the institution of art than to transform the avant-garde into an institution."[364] This process produces a second neo-avant-garde that is a critique of the "becoming-institutional of the

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[361] Foster, (1994)19
[362] Ibid., 20
[363] Ibid., 22
[364] Ibid.,

avant-garde."[365] A part of this critique is understanding the explosive nature of the

readymade, which has, as Bürger suggested of the neo-avant-garde, the possibility to

posit any meaning whatsoever. Foster writes:

> Such elaboration is the collective labour that now cuts across entire
> generations of neo-avant-garde artists – to develop paradigms like the
> readymade from an object that purports to be transgressive in its very facticity
> (as in its first neo repetition), to a device that addresses the seriality of objects
> and images in advanced capitalism (as in Minimalist and Pop art), to a
> proposition that explores the linguistic dimension of art (as in Conceptual
> art), to a marker physical presence (as in site-specificity art of the 1970s), to a
> form of critical mimicry of various discourses (as an allegorical art of the
> 1980s), and, finally, to a probe of sexual, ethnic, and social differences today
> (as in the work of such diverse artists as Sherrie Levine, David Hammons,
> and Robert Gober).[366]

Such is the malleability of the readymade that it could inspire such varied institutional

critique. From these analyses Foster posits new tendencies that involve subtle

displacements and strategic collaborations.

Foster recognizes the anarchism of the historical avant-garde, yet he does not

extend this into the latter part of the 20th century; he assumes that anarchism comes to an

end with the demise of the historical avant-garde. Nonetheless, he writes that the

subsequent neo-avant-garde acts out the "anarchist attacks" of the avant-garde and works

through them laboriously in both the abstract and the literal.[367] Under this reading the

avant-garde is continuously self-referential and dealing with a series of internal

repressions. He comments: "once repressed in part, the avant-garde did return, and it

continues to return, but always *from the future*, such is its paradoxical temporality."[368]

Despite his disavowal Foster's wording echoes the tenets of anarchist studies – a future

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[365] Ibid., 23
[366] Ibid., 23, 25
[367] Ibid., 31
[368] Ibid.

condition acting in paradoxical temporality. He notes the anarchistic origins of the avant-garde and he is consistent with anarchist studies that claim anarchism, like the avant-garde, is an impulse that exists throughout time. The return of the avant-garde occurs through a series of deferred actions, invoking repetition, difference, deferral, causality, narrativity, textuality, theoretical elaboration of museological time, and cultural intertextuality.[369] For Foster, the delay signifies a temporal affect that also reveals the avant-garde's impulse towards transcendence. I would argue here that one neglected or repressed impulse of the avant-garde is its anarchism.

Foster touches upon this repressed anarchism when he acknowledges the "petit-bourgeois anarchist radicality"[370] of Duchamp. The notion of a petit-bourgeois anarchist radicality is borrowed from the work of Benjamin Buchloh, yet it is isolated and decontextualized. The original comment was written by Daniel Buren, who criticized the work of Duchamp as an example of petit-bourgeois anarchist radicality, which Buchloh argues is a reading that is "not necessarily complete and accurate."[371] In contrast, Buchloh writes of the "anarchist willfulness" of Duchamp's decision to "ignore the institutional and discursive framing devices that made the conception of the ready-made possible."[372] It is this anarchist willfulness, or the willfulness to play in contradiction, that might allow for such varied institutional manifestations of Duchamp as evinced by the above genealogy provided by Foster.

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[369] Ibid., 32
[370] Ibid., 23
[371] Benjamin Buchloh, "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions," *October*, (Vol. 55, 1990) 137
[372] Buchloh, "Allegorical Procedures: Appropriation and Montage in Contemporary Art," *Art After Conceptual Art,* (eds) Alexander Alberro and Sabath Buchmann, (Cambridge: MIT Press, 2006) 35

Like Foster, Buchloh critiques Bürger's claim that the avant-garde is institutionalized. Although for him too originality is ascribed to the historical avant-garde and the neo-avant-garde reprises this originality and expands upon it.[373] He writes: "the neo-avant-garde has copied and therefore falsified the original moment of rupture with the discursive practice and institutional system of modernism."[374] Buchloh takes issue with Bürger's reliance on what he calls the "cult of the auratic original." Like Foster, Buchloh finds the work of Rodchenko, his 1921 *Pure Colors: Red, Yellow, Blue* (Figure 2.5), of foundational importance to current art theory. *Pure Colors* is the "first" work to abolish denotative functions of colour and liberate colour from "all spiritual, emotional, and psychological associations, analogies with musical chords, and transcendental meaning in general."[375] Rodchenko approaches pure materiality and therefore extends the "chromatic values of materials" as written by Naum Gabo (1890-1977) and Antoine Pevsner (1886-1962).[376] Buchloh sees Rodchenko laying the foundation for a "new culture of the collective rather than a continuing one for the specialized, bourgeois elite."[377] To situate Buchloh's reading, Rodchenko is thus regarded in relation to the avant-garde line as theorized by Saint-Simon.

To further this new culture of the collective Buchloh turns to Yves Klein (1928-1968) and describes him as the "quintessential neo-avant-garde artist" who first repeats the paradigm of the monochrome (Figure 2.6). For the neo-avant-garde artist "meaning becomes visibly a matter of projection, of aesthetic and ideological investment, shared by

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[373] Buchloh, "The Primary Colors for the Second Time: A Paradigm Repetition of the Neo-Avant-Garde," *October*, (Vol. 37, 1986) 42
[374] Ibid.
[375] Ibid., 43-44
[376] Ibid., 44
[377] Ibid.

a particular community for a specific period of time,"[378] or in other words, the happy few of Poggioli's antagonist moment. Klein makes use of a strategy that operates by pushing "inherent contradictions to their logical extremes."[379] One of these contradictions is made apparent through the use of a radical modernist avant-garde strategy to facilitate a spatial conversion where the "area of specialization for the production of luxurious perceptual fetishes for privileged audiences" occurs.[380] If the strategy of the avant-garde was to negate the past, the strategy of the neo-avant-garde is to negate the historical avant-garde. As such, Klein chooses contemplation over tactility, poetics over pragmatism, and returns the genius form to its rightful place in artistic creation. Klein reinforces the myth of the artist and the fetish inherent to the art object, or manifestation. For Buchloh, "the primary function of the neo-avant-garde was… to provide models of cultural identity and legitimation for the reconstructed (or newly constituted) liberal bourgeois audience of the postwar period."[381] According to this analysis Rodchenko abolishes the tradition of myth and cult in high art at the limit of bourgeois culture and makes possible a new collective culture. Klein, representing the next generation, then breaks with the tradition of Rodchenko by returning myth and cult to the idea of art. For Buchloh, "the very same strategies that had developed within modernism's project of enlightenment now serve the transformation of the bourgeois public sphere into the public sphere of the corporate state, with its appropriate forms of distribution (total commodification) and cultural experience (the spectacle)."[382] For Buchloh, neo-avant-garde strategy includes expanding art-into-life so that it becomes art-into-spectacle. This is the utopian avant-garde in the

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[378] Ibid., 48
[379] Ibid.
[380] Ibid., 50
[381] Ibid., 51
[382] Ibid., 52

tradition of Fourier and its occurrence is in reaction to a practice that is indebted to the tradition of Saint-Simon.

An important distinction overlooked by Buchloh in his discussion is the way that Rodchencko and Klein differed in the presentation of their work. Rodchenko relied on a certain purity of exhibition, that of the tableau in isolation with an ability to exist on its own, far removed from a market based exhibition system. Klein is the opposite, as his tableaus do not exist without the total strategy of representation and the representation of the Galerie Iris Clert (Figure 2.7).[383] Whereas the monochrome exists on its own for Rodchenko, for Klein, there is a performative spectacle that must accompany his conception of the void. One method exists within the confines of the spectacle of painting as such, the other requires a totalizing artistic presence that presents, interprets and prepares art-as-life, or art-as-life in an expanded field: spectacle. The tension between social realism and utopian outlook remains in the theorization of the institution of art. That Proudhon first touches upon this tension negotiated through a Saint-Simonian and Fourieriste understanding of art is important to understanding the historical recursion at issue.

To extend this line of critical inquiry, Rosalind Krauss questions the originality of the historical avant-garde, which she posits is "conceived of as a literal original, a beginning from ground zero, a birth."[384] She deconstructs the evident historical repetitions evinced by the working methods of the historical avant-garde and theorizes that their perceived originality was in fact a repetition. For Krauss, the avant-garde artist

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[383] On April 28, 1958, *The Specialization of Sensibility in the Raw Material State into Stabilized Pictorial Sensibility, The Void,* the exhibition of Yves Klein opens at Galerie Iris Clert. The gallery was empty save for the attendees, the artist, and the gallerist.
[384] Krauss, "The Originality of the Avant-Garde," *The Originality of the Avant-Garde and Other Modernist Myths,* (Cambridge: MIT Press, 1986) 157

is a shape shifter who adopted a number of strategies so as to confront the function of art in a rapidly modernizing world. Strategic identities such as the revolutionary, dandy, anarchist, aesthete, technologist and mystic were all used to invoke the new.[385] The avant-garde artist revolted against tradition, shifting as need be to go against convention in an original way. In the process the historical avant-garde claimed originality, yet this claim emerged "from a ground of repetition and recurrence"[386] of historic trends. Likewise, contemporary artists of the 20th century indebted to the historical avant-garde's zero-point, to create from nothing, evince a similar repetition and recurrence through their return to and use of the grid.[387] Her genealogy of the modernist use of the grid is as follows:

> This is the perspective in which the modernist grid is… logically multiple: a system of reproductions without an original. This is the perspective from which the real condition of one of the major vehicles of modernist aesthetic practice is seen to derive not from the valorized term of that couple I invoked earlier – the doublet, originality/repetition- but from the discredited half of the pair, the one that opposes the multiple and the singular, the reproducible and the unique, the fraudulent to the authentic, the copy to the original.[388]

She argues that this process serves a modernist avant-garde ethos, which is "the discourse of originality" that "represses and discredits the complementary discourse of the copy."[389] Consequently the individually authentic original is not lessened in the modernist aesthetic, it is in fact refined and further entrenched as art historical tradition.

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[385] Ibid., 157

[386] Ibid., 158

[387] Ibid. 158; "Perhaps it is because of this sense of a beginning, a fresh start, a ground zero, that artist after artist has taken up the grid as the medium within which to work, always taking it up as though he were just discovering it, as though the origin he had found by peeling back layer after layer of representation to come at last to this schematized reduction, this graph-paper ground, were his origin, and his finding it an act of originality." Exemplary artists for Krauss include Piet Mondrian, Joseph Albers, Ad Reinhardt and Agnes Martin. She sees this return to the grid as evidence of an eternal return that reveals the fraudulent repetition originality.

[388] Ibid., 162

[389] Ibid., 168

Krauss argues that a break occurs in the postmodern appropriation practices of Sherrie Levine (Figure 2.8). Levine's postmodernism voids the repetition of historic trends in the avant-garde, namely an institutional cult of originality. Further, in her theorization of the post-medium, Krauss posits that the psychology of the individual artist becomes the means to understanding the way in which anti-art materiality communicates critique. The critique requires an informed genealogy of practice, or a shared social space, which could be characterized as historical awareness. Conventionally, the post-medium condition is defined as a collision where all is revealed to be readymade and this "collapses the difference between the aesthetic and the commodified."[390] Yet this connection to a modernist avant-garde practice cannot be extended for Krauss. She writes of Levine as an ambassador of the post-modern: "in deconstructing the sister notions of origin and originality, postmodernism establishes a schism between itself and the conceptual domain of the avant-garde, looking back at it from across a gulf that in turn establishes a historical divide."[391] Evidently for Krauss the same originality claimed by the historical avant-garde had to be re-claimed by postmodernism as a way in which to, once again, break from tradition and continue to develop the, rather unique, labour category of the artist.

Recently, Gavin Grindon has tabled a critique of Bürger's theory of the avant-garde from the perspective of an activist aesthetics concerned with extending the labour category. The critique is informed by Buchloh, who argued that neo-avant-garde praxis required an adaptation of Benjamin so as to understand activist versus allegorical work: "According to Benjamin, the new author must first of all address the modernist

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[390] Ibid., *A Voyage on the North Sea,* (London: Thames & Hudson, 1999) 20
[391] Ibid., (1986) 170

framework of isolated producers and try to change the artist's position from that of a caterer of aesthetic goods to that of an active force in the transformation of the existing cultural apparatus itself."[392] Grindon, who theorizes the activist method from the position of labour, sees the historical avant-garde as a success. He argues that the "autonomy of art" has two faces, which refers to the way in which art is both closed off from the political world, or self-governing, and free from outside coercion to function on its own terms, which refers to the way in which artists actively protest against the development of society through strategies of revolt and direct action.

Grindon takes up Bürger's notion of systemic self-criticism in the historical avant-garde as a point of departure for an expanded field of aesthetic means: "The freedom implied by aesthetic autonomy began to be taken to imply a freedom beyond the limits of aesthetic production."[393] Therefore in the development of a specialized network, or the autonomy of art, a space is allotted where the peculiar and unique status of the artist is legitimized. This can result in the institutionalization of certain postures, or poses, and this expanded field of artistic means allows the artist the freedom to embody whatever form is deemed necessary. The process is reminiscent of the free space of art, or zone of freedom, that Julian Stallabrass writes, "is more than an ideal. The profession of artist… offers the prospect of a labour that is apparently free of narrow specialization, allowing the artist, like heroes in the movies, to endow work and life with their own meanings."[394] Therefore a strategy of representation such as anti-rationalism, or many of the aforementioned approaches, does not compromise Proudhon's theory that the artist

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[392] Buchloch, (2006) 44
[393] Gavin Grindon, "Surrealism, DADA, and the Refusal of Work: Autonomy, Activism, and Social Participation in the Radical Avant-Garde," *Oxford Art Journal,* (Vol. 43. No. 1, 2011) 82
[394] Stallabrass, *Art Incorporated*, (2004) 3

must be logical. The artists' free use of forms reinforces the logical position of the artist and the unique labour of the artist.

Grindon, who seeks to orient the activist aesthetic, argues that Bürger theorizes the artist as a celebrated product of the system and not a motivating force of change within the system, which is due to the perceived failure of the historical avant-garde. During the late 19th and early 20th century artists became interested in the social because the increased capacity of the modern art market demanded consistent increases in profitability. Consequently artistic practices, what Bürger defines as means, expand into all social forms so as to critique a symptom of advanced capitalism through mimicry, which was touched upon earlier by Foster. This is the position that Bürger evades, that through an engagement with labour the avant-garde brings art into everyday life. In critically idealist terms, the breakdown of the traditional aesthetic hierarchy into an expanded field that reveals the artist as a unique creator produces a liberated and radical aesthetic endemic to an order of anarchy: this is the zone of freedom where contemporary art will take up a position.

The avant-garde's attempt at the subversion of the art object ultimately fails because of the institutional recognition their strategies of representation receive, which is why any re-use of the strategies of the avant-garde end in repetition, or simulation. The gestures of the avant-garde were subject to repetition because their goals were impossible to achieve. Consequently they were consumed by capitalism, and this ignores the avant-garde gesture as a self-aware form of critique. If its gestures are repetitive it is so because capitalism is equally repetitive. They are equal failures. At its core, Bürger's is a totalizing analysis that ultimately removes any consistency from the avant-garde,

characterizing its adherents as trite opportunists. For Bürger, post-avant-garde art is a function of the commodity-form and an ideological consequence of market capitalism as opposed to a locatable set of practices that follow a distinct philosophical inquiry into the nature of the artist that are dateable to the 19th century.

Grindon counters the above by exposing flaws in Bürger's theoretical model. He examines overlooked strategies of the historical avant-garde, which can be characterized as a further theorization of artistic means, the avant-garde manifestation, and the category of artist labour. He argues that Bürger identified one set of limits, the commodity-form, and therefore the analysis lacks a critical view of strategies that deployed social practices. Seeing social practices as positive content, he defines this as non-commodity social form(s).[395] The term autonomy-as-a-value is used, rather neologistically, to describe the way in which the autonomy of art, or the autonomy of aesthetics, actualizes a radical space for activism.[396] Art-as-life is a method of social critique and autonomy-as-value signals a positive acknowledgement that art, negotiated through critical idealism, is an effective tool in engaging with contemporary life.

A key avant-garde strategy is art-as-life, which creates the possibility for intervention into the everyday by exploiting and expanding upon the critically idealist space of art. Richard Sonn, echoing Proudhon, argues that the strategy of art-as-life is an example of anarchist intervention into the sign-function of the artist. By locating practice in daily life artists can blur labour boundaries between what is art and what is life. For Sonn, artists who take up an art-as-life method critically engage and make use of artistic labour to break down the boundaries between art and the everyday. In revolutionizing

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[395] Grindon, (2011) 82
[396] Ibid., 82-83

what constitutes artistic labour a new site of critical engagement is opened. The

integration of art and life will see traditional compositional elements vacated and a

consistent form of radical critique that evades or appears neutral under a normative

reading of art practice is put in the place of traditional composition.[397] Sonn theorizes that

the pedantic "non-purposeful realm of art" is a forum of anarchist cultural critique and a

source for generative social revolution.[398] Far from losing criticality by pursuing the

specialization inherent to artistic practice, avant-garde anarchism in art will subvert and

expose hierarchical thinking, and re-order institutional channels in the spirit of the avant-

garde ethos, which is socially relevant and individualistically defined.

The interventions that integrate art and life are direct actions into the make-up of

art and are symbolic forms of "propaganda by the deed." Direct action in the arts is

consistent with the philosophical revolt of anarchism. In method many modern art

practices are examples of anarchist propaganda by the deed.[399]According to David

Kadlec, anarchist direct action and propaganda by the deed will "collapse the distinction

between saying and doing and between being an artist and being an agent of cultural and

political regeneration."[400] This potent anarchist strategy of philosophical propaganda by

the deed is adapted from its more violent manifestations, specifically as an official

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[397] Richard Sonn, "Culture and Anarchy," *Drunken Boat: Art, Rebellion, Anarchy,* (ed) Max Blechman, (New York: Autonomedia, 1994) 22
[398] Sonn (1994) 28
[399] Daniel Colson offers this definition: "Notion inventée à la fin des années 1870 par les cercles militants issue du bakouninisme qui pretend – de l'insurrection aux vertus explosives de la chimie, en passant par toutes les formes de révolte ou toute autre action immediate et transformatrice aussi minuscule et anodine qu'elle puisse paraître – substituer les 'actes' aux 'paroles', 'l'action' aux 'discours'." *Petit Lexique Philosophique de L'Anarchisme: De Proudhon à Deleuze,* (2001) 251; see Caroline Cahm, "Propaganda by the Deed: the Development of the Idea," *Kropotkin and the Rise of Revolutionary Anarchism 1872-1886,* (Cambridge University Press: Cambridge, 1989) 76-91
[400] Kadlec, *Mosaic Modernism,* (2000) 15

strategy after the Berne Conference of 1876.[401] At the core of the theory is a belief that

through the deed, even in the face of unspeakable odds against the resolution of conflict,

reverberations will be felt throughout the social formation and this is enough. To

propagandize by deed is not to assume a direct outcome, it is on the other hand a means

to provoke change and to revolt and hope for the possibility of a deferred outcome.[402]

Robyn Roslak theorizes that because anarchism favors a decentralized, non-authoritarian

socio-economic order, it produces activism locatable in two distinct categories. Category

one is defined as Propaganda by the Deed, which is revolutionary struggle carried out

through direct action, or violence, terrorism, and general mayhem. The second category,

characterized by the more philosophical Propaganda by the Word, is taken up by

intellectuals to effect change through their teaching, writing, and general creative

work.[403] The strategies of direct action and propaganda by the deed are potent methods of

anarchist intervention that are taken up by many artists during the modern period and are

commensurate with the theory of the avant-garde.

        As has been shown, aesthetics begins a radical mutation from the mid-19th century

onwards. Grindon wishes to expand the realm of aesthetics, bringing it much closer to the

radical critique of the avant-garde as tabled by Poggioli, so that it may encompass work,

play, purpose or disinterest. Once these strategies are recognized as such, they become

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[401] Cohn, (2006) 127

[402] According to the Russian artist Olga Rozanova: "Most people are used to looking at works of painting as items of everyday domestic life-still a luxury for the few, but, ideally, for general consumption, but we protest against such vulgar utilitarianism. The works of pure painting have the right to exist independently. To many, our efforts and endeavors - as well as those of our Cubist and Futurist predecessors - to put painting on a course of self-determination may seem ridiculous, and this *is* because they are difficult to understand and do not come with glowing recommendations. Nevertheless, we do believe that a time will come when, for many people, our art will become an esthetic necessity-an art justified by its selfless aspiration to disclose a new beauty." Quoted in Gurianova, *Olga Rozanova and the Early Russian Avant-Garde 1910-1918,* (New York: Routledge, 2000) 194

[403] Roslak, (1991) 383

aesthetic categories unto themselves and are commensurate with Bürger's general artistic means. Therefore, Grindon notes: "the sovereignty of art, expressed in autonomy as a value's ideal of free play, could be imagined as aligned with attacks on other forms of sovereignty, such as that of capital or the state."[404] Thus he argues against Bürger, who theorizes that the commodity form and its derivatives will affirm, legitimate, and stabilize a capitalist society, where art is "only a function of exchange value."[405]

Grindon sees potential in art productions that provide an alternative language of forms. These alternatives produce ruptures in the institutions of art and the commodity-form. Autonomy-as-value realized through play creates new spaces, practices and or objects of leisure, or non-work, which makes possible the avant-garde's subversion of dominant structures. Thus the "play-ideal embedded in the autonomy of art could be reiterated as a refusal of work."[406] From this strategy a new form of subjectification is developed, one where a method of play is taken on and other forms of labour identity are played with, aestheticized, and consequently critiqued. The refusal to work, as an artist, signals the ability to take on other forms of labour identity yet this refusal is contradictory because it is theorized that the artist is still making art, and this prefigures Bürger's critique of an expanded aesthetic field. Other labour identities become available, such as that of store clerk, restaurant operator, or singer. Grindon distinguishes his reading of the historical avant-garde as such: "the moment of the radical avant-garde's disappearance from art's histories is a crucial moment of its success as a radical tendency."[407]

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[404] Grindon, (2011) 83
[405] Ibid.
[406] Ibid.
[407] Ibid., 84

Grindon's attention to labour and identity is meant to offer an alternative method of engagement to that of canonical art history, which he theorizes is interested in subjective aesthetic encounters that overlook the social extension of labour practices and identity formation. He addresses art as labour and theorizes that moving aesthetics, activist aesthetics, or affective aesthetics that confront social mobility are all to be considered as aesthetic forms, or categories unto themselves. So affect, or a kind of affective coercion, can be successful in producing and reproducing society, or in the least a desired society. Within this theoretical reading, affect combined with aesthetics should play a materialist (the doctrine that nothing exists except matter and its movement and modifications) role in the composition of social identities. Therefore, social identities can be aesthetically composed in art, just as is the composition of an assemblage, or a painting. It is art as everyday life, or as Bürger posited, the aestheticization of everyday life.

Bürger defined the avant-garde work of art "as the unity of the universal and the particular."[408] The unity of the two occurs through mediation, or allegory, in the avant-garde work. This unity of the universal and particular shares strong parallels with Proudhon's concept of critical idealism, which seeks out the unity of the real and ideal. Further, the expansion of the category of 'work', defined by a unity of the universal and the particular, is negotiated through an expanded field of the aesthetic, or art-as-life, and this reveals the political ramifications of an art system that aestheticizes all aspects of life for better or worse. It is a process of capture, where the shell of an old institution is re-ordered according to the principles of a new order of an aesthetic anarchy that is both utopian and socially grounded. It is a space that demands the impossible.

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[408] Bürger, (1974) 56

Returning to Poggioli, the wording of his definition on the politics of the avant-garde is problematic and confusing. To describe libertarianism and anarchism he uses the terms *anti-political* and *least political*; this debases and removes the force of critique evident in anti-politics as a strategy. A consistent issue within anarchist studies is the role of abstinence from political participation. Approaching a very real us-and-them mentality, someone who does not engage with the political is immediately considered apathetic and complicit with the status quo, or *least political*. The stigma is reprehensible because it limits subversive strategies and moreover belittles the work of strategists who seek to offer alternatives. Moreover, given the rhetoric that surrounds Benjamin's concept of allegory, it is curious that for much of the theory of avant-garde the allegorical function is not seen as potentially anarchist, especially in light of Benjamin's own theorization of the Surrealists, which he connected to the thought of Bakunin outright.[409] In addition, because of the way anarchism operates it is arguable that the supposedly least-political or anti-political is finally the most post-political of all.

To conclude, when Proudhon inaugurates anarchist criticism in art he does so under the influence of two very different theoretical trajectories, that of Saint-Simon and Fourier. Thus Proudhon's tenacious allegiance to social betterment is at once utopian and social and this is the paradoxical space of critical idealism. Because art consists of the idea first and the representation second, there is always a critical engagement with the idea, or ideal, that is sublimated into a moral concern for the social. The critically ideal space of art must uphold a position of moral betterment while producing something that is always directed towards a universal aesthetic ideal grounded in the particularity of the

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[409] Walter Benjamin, "Surrealism: The Last Snapshot of the European Intelligentsia," *Selected Writings, Volume 2: 1927-1934*, (Cambridge: Harvard University Press, 1999) 54

individual. Proudhon, Grave, Kropotkin and Bakunin, in addition to other anarchist theorists such as Emma Goldman, all contend that art holds a special place in the social well-being of society and is a means for social regeneration. Art is granted a special status in anarchist thought and as such, when art is taken up from an anarchist position it will tend towards a universalist paradigm of creativity that is actualized by the particular creative act. Significantly, Bakunin's theory for a provisional avant-garde, who are to be the invisible pilots of a revolution, envisions that a new institution will be built within the shell of the old. This is especially so in the history of modern art.

The avant-garde is anarchist in several ways. While there is the intent to liquidate tradition, there is nonetheless a genealogical pedigree to this discourse. Marx's theory of historical relations of labour is one way to understand the artist. Max Stirner's unique labour argument is another. So, to understand the avant-garde in anarchist terms it is necessary to synthesize and draw out important concepts. The avant-garde attitude represents a psychology of the artist, and a shifting labour category. Because the artist is declassed and contributes to an economy of unique products, this provides space to operate in multiple positions. Nihilism and its extreme radicalism further the intent to operate from a zero point of creative nothing, or what is termed art-as-life. Agonism brings in the imminent catastrophe of society that the artist engages with, the sacrifice for a greater good that is the new institution. Therefore an institution is built up and it is one that supports the critical attitudes of the avant-garde. Far from having a neutralizing effect, the institution re-born is a reflection of the radical nature of art in the 19th and 20th century. While many theorists of the avant-garde appear committed to the idea that capitalism is the transient aberration, they overlook the possibility that art might reveal

what is concealed in a space where everything is permitted. The new artistic labour as it develops proposes that all of life is available as form, which echoes the thought of Stirner that everything is consumable.

Bürger's theory of the avant-garde proposes that avant-garde art vacated itself of content as a response to aestheticism and to return a social destination to art. Yet aestheticism was itself a response to Saint-Simon's call for an avant-garde art that was socially destined. Because aestheticism did not produce the desired social effect in society it was branded utopic. Likewise, the avant-garde response to aestheticism was branded utopic by its later manifestations in the neo-avant-garde, and this will continue in the theory of the global contemporary artist. The production of the neo-avant-garde points to how the avant-garde is institutionalized and a new generation of artists seeks to problematize its conventions. Foster is key here as he develops the avant-garde attitude of rupture, or destruction for the sake of creation in art. Because the avant-garde succeeds in destroying a previous convention of art and destruction is institutionalized, the neo-avant-garde further develops the critique but the critique remains locked in the same polemical binary that was imminent in the 19th century, which is that social versus individualistic forms of artistic creation are at work in the development of a new society.

The labour category is the most important element coming out of avant-gardism. Through a shift in the conventional understanding of the artist from unique creator of content to unique creator of forms in an art of the everyday, the artist is anarchized – they become an entropic agent that can manifest in any situation. They can freely take from amongst the chaos of life to produce new meaning by turning an object upside down and signing it with a fake name. The tradition of artistic genius is denounced yet it is rebuilt

according to the standards of a world where everything is consumable in commodity form. Because the artist is an agent of creative nothing who operates within a critically ideal space this sets up the possibility for the artist to be declassed and liquid. They assume postures without having to act out the true consequences of those postures, thereby producing creative disruptions that can momentarily, through direct action, engage with some kind of societal convention. The power of the artist in the 20th century rests in the ability for the artist to be anything, so long as they are rational, truthful, and conduct themselves in a philosophic way. So long as the critical idealist space is upheld, an artist can produce an art of nearly anything and it will be recognized as such. This is the space of the happy few and it is an example of the functional anarchism(s) of the art world. At least in theory, the artist is synonymous with anarchism.

CHAPTER THREE: ANARCHIST CATEGORIES IN MODERN ART

Over the course of the anarcho-modern period, which can be roughly dated from 1855-1985, the intersection of art and anarchist philosophy helps to understand the radical practices of the international avant-gardes. In this chapter I argue that there is a distinct mutation in art practice that is anarchist. To help account for this mutation and the functional anarchism(s) model, I table five theoretical anarchist categories in modern art. This chapter builds on the important scholarship of authors such as Allan and Mark Antliff, Patricia Leighten, Nina Gurianova, Valerie Hellstein and Theresa Papanikolas, among many others. Instead of offering an overview of the many movements and artists informed by anarchism, however, I propose to reexamine the intersection of art and anarchism during the modern period according to the following five theoretical categories: *critical idealism*, *creative nothing*, *creative disruption*, *art-as-life*, and *new institutions within the shell of old institutions*. *Critical idealism* takes off from the thought of Proudhon and is defined as the way that art embodies the contradiction of utopianism and social responsibility. The *creative nothing* takes as a point of departure the thought of Max Stirner, specifically his theorization of the unique labour of the artist, and his notion of a permanent and radical individualism. *Creative disruption* is a strategy where artists disrupt the general aesthetic and social hierarchy by deploying unconventional methods. These methods are intended to reveal a symptom of social inequality and hierarchy. *Art-as-life* integrates art and everyday life and is a widespread impulse throughout the modern and contemporary periods. It is a vernacular art of everyday life that elevates otherwise ignored elements of contemporary existence to the critically ideal space of art. The category seeks to account for the trajectory of anarchist thought in art that

produces a critically ideal art-as-life. *New institutions within the shell of old institutions* posits that the trajectory of modern art and avant-gardism moreover produces a new institution within the shell of the old that is an example of a Graeberian counterpower to the dominant societal trajectory. Therefore the new institution of art operates from a space that is critically ideal and creatively nothing, promoting creative disruptions that problematize the role of art in the everyday and how it can produce both utopian insight and social betterment. The point of isolating these categories is to examine how modern art history reveals a distinct anarchism in art. I do not propose that these categories are fixed. In fact, they slip between one another and inform one another. The categorizations are intended to provide how a working model regarding the philosophy of anarchism is found in art and how it provides art historical precedent for the functional anarchist philosophy of the global art world. I have selected some key examples from the 19th and 20th century art history to make this argument but there are many other examples and what has been highlighted here should not be seen as authoritative but investigative.

Critical Idealism:

Courbet and Proudhon inspired one another. It is difficult to separate them in many respects because so much of their production is intertwined. Proudhon's *Du Principe* is inspired by and produced in dialogue with Courbet. According to the research of André Reszler, Courbet claims to be a co-author of *Du principe.*[410] Donald Egbert suggests that Courbet and a colleague completed the work, which had been left unfinished, after Proudhon's death.[411] Courbet painted Proudhon in an 1865 portrait (Figure 3.1), the 1855 masterpiece *A Real Allegory* (Figure 3.2) and in the 1865 work *Pierre-Joseph Proudhon*

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[410] Reszler, (1973) 75
[411] Egbert, "The Idea of Avant-Garde," (1970) 77

et ses enfants en 1853 (Figure 3.3). Critical idealism is a critically moral position that exploits the ideal of art in an effort to alter society. The representation of inequality and injustice produces an art-as-life, or an art in service of the ideal as both a utopian prospect and a case for social betterment.

For Proudhon, Courbet often functioned in contradiction. It was the contradiction of Courbet that inspired Proudhon. Proudhon questioned how Courbet could simultaneously inspire repulsion and celebration in the public. His answer to this contradiction was the critical idealism specific to the arts found in Realism, which he also refers to as an art that is both realist and idealist.[412] Jesse Cohn observes that critical idealism is the social destination of art.[413] Proudhon saw art as a universal aesthetic faculty of humanity and argued it to be inseparable from the ideal.[414] The ideal is intangible and a priori good. The artist communicates with it through the creation of art. This process, which unifies the ideal of art with a contemporary social reality, realizes the social destination of art. Art should produce what exists. Yet art must be free from control because art is an exponent of liberty that contributes to the order of anarchy. Art should fulfill a moral commitment to betterment. Because society is unequal, critically idealist work uses the ideal of art to expose injustices and inequality. Critical idealism validates Art as a special place of dialogue and communication. In plain terms, art can instigate a discussion between what is and the ideal of what could be. Art has a moral purpose.

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[412] Rubin, (1980), 98; Proudhon, (1865 / 2002) 25
[413] Cohn, (2006) 167
[414] Proudhon, (1865 / 2002) 17, 25; A. Antliff, (2007) 26: "Art was a product of idealism, albeit idealism in a Proudhonian sense, because the creative imagination of the artist, like art's subject matter, was inseparable from the real world. Courbet not only recognized this fact; *his* realism turned art to critical ends in the interest of social advancement, bringing realism into line with Proudhon's prognosis for social reconstruction through critiques deduced from the material conditions of contemporary society."

Proudhon concentrates on the social role of art and the power it possesses to engage or confront the spectator with the consequences and avoidable symptoms of contemporary life.[415] The work of Courbet sometimes pictured the inequality of the time, situating the lumpenproletariat within the elitist realm of high-art (Figure 3.4). Like Bakunin, Courbet finds use-value in the classes deemed to be Other. Courbet painted life as he saw it and did not idealize the real. Because of this method, Courbet represented a different kind of ideal, a critical idealism.[416] His unique form of critical idealism had an impact upon artists of the 19th century, and in addition, his anarchist realism will be championed by the likes of Joseph Stalin, as it is Courbet that is regarded as the ideal of Soviet Social Realist political painting.[417] In addition, Courbet is theorized as a forerunner to the current art market, specifically for his attention to and manipulation of market demand.[418] Courbet is as paradoxical in death as he was in life.

In 1886, during the Eighth Société Independente Exhibition, the anarchist Felix Féneon (1861-1944) coined Neo-Impressionism to describe a specialized aesthetic that was drawn from scientific theory intended to hasten social progress (Figure 3.5).[419] Camille Pissarro (1830-1903) and Paul Signac (1863-1935), the noted anarchists, contributed to the aesthetic of Neo-Impressionism.[420] A key difference between Impressionism and Neo-Impressionism is the role the individual plays in the creation of

[415] Proudhon, (2002 / 1865); A. Antliff, *Anarchy and Art,* (2007) 21-23
[416] Jesse Cohn defines critical idealism: "What Proudhon calls 'the social destination of art'… is not only to reproduce what exists, but also to criticize what exists by reference to what can and should exist." See "Anarchism, Representation, and Culture," (2003) 57
[417] Egbert, "The Idea of Avant-Garde," (1970) 77
[418] Isabelle Graw, *High-Price: Art Between the Market and Celebrity Culture,* (Berlin: Sternberg, 2009) 33; Petra ten-Doesschate Chu (ed), *Letters of Gustave Courbet,* (Chicago: University of Chicago Press, 1992) 267, 599
[419] Core members include Paul Signac, Camille Pissarro, Lucien Pissarro and Georges Seurat.
[420] See John Hutton, *Neo-Impressionism and the Search for Solid Ground.* (1994); A. Antliff. *Anarchy and Art*, (2007) 37-48; Roby Roslak, *Neo-Impressionism and fin-de-siècle France: Painting, Politics, and Landscape,* (Ashgate: Burlington, 2007)

harmony.[421] Neo-Impressionism responded to Impressionism with increased political activism, presence and pressure, negotiated through a theoretically rigorous aesthetic strategy that is commensurate with critical idealism.[422] Many Neo-Impressionist artists contributed to anarchist periodicals and the core of its group regularly communicated with Jean Grave.[423] While the prototype of Neo-Impressionism, Georges Seurat's (1859-1891) *La Grande Jatte* (Figure 3.6) and its accompanying *Bathers at Asnières* (Figure 3.7), are calculated dissections of class composition and the artificiality of modern life,[424] other Neo-Impressionist works depicted the twin concepts of nature and harmony as scientific fact.[425] For John Hutton, Paul Signac's *In Times of Harmony* (Figure 3.8) is a representation consistent with anarchist philosophy.[426]

In Times of Harmony was produced for Jean Grave's periodical *Les Temps Nouveau*. The work exists as a lithograph and a painting. According to Hutton, the painting symbolized "every facet of the of the anarchist âge d'or" and was a visual correlation to the writings of Grave and Kropotkin.[427] The painting depicts a scene where the universality of art, free love, and the need for leisure exist alongside a decentralized industry that is no longer at "war with nature."[428] Signac, who authored a theoretical work on Neo-Impressionism, advocated that justice in sociology and harmony in art were

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[421] Antliff, (2007) 39: "The difference between impressionism and neo-impressionism, Signac would later explain, was the neo-impressionist 'scientific' application of color, as opposed to 'instinctual.'"
[422] Roslak, *Scientific Aesthetics and the Aestheticized Earth: The Parallel Vision of the Neo-Impressionist Landscape and Anarcho-Communist Social Theory,* PhD Diss (University of California, 1987)
[423] Robert L. and Eugenia W. Herbert, "Artists and Anarchism: Unpublished Letters of Pissarro, Signac and Others – 1," *The Burlington Magazine*, (Vol. 102. No. 692, 1960) 472-482; "Artists and Anarchism: Unpublished Letters of Pissarro, Signac and Others – 2," *The Burlington Magazine*, (Vol. 102. No. 693, 1960) 517-522
[424] Hutton, (1994) 123,128
[425] Roslak, "The Politics of Aesthetic Harmony," *The Art Bulletin*, (1991)
[426] Hutton, (1994) 135;
[427] Ibid., 137; See Anne Dymond, "A Politicized Pastoral: Signac and the Cultural Geography of Mediterranean France," *The Art Bulletin,* (Vol. 85, No. 2, June 2003) 353-370
[428] Hutton, (1994) 137

of equal measure.[429] The painting depicts the anarchist golden age as a utopia and despite its mediocre composition it asserts the common theoretical tropes of this anarchism. Grave envisioned a free and equal art that could facilitate the personal ingenuity of the unique individual. Paul Signac echoed this sentiment when he wrote that what separated Neo-Impressionism from Impressionism was a scientific use of colour as opposed to an instinctive use that resulted in a rational composition which produced a "general harmony and a moral harmony."[430]

In Times of Harmony expands on critical idealism in distinct ways. A critique of society is evinced by the idea behind the representation. This is the way things could be yet any contemporary viewer of the work would have known that the painting was not a representation of the way things were. An important distinction is that the idea is what sets the precedent in a distinct new way. A mediocre painting is secondary to the moral message and it is the moral message that drives the aesthetic. Skill is not a requirement in the traditional sense of painterly execution. A new kind of skill is developed: the ability to convey a coded message that must be decoded and extrapolated in a number of ways. The critical ideal of art is fundamental to understanding this shift in the skill-set of the artist. Rather than presenting the moral outlook of a certain society, the artist participates in the manipulation of society itself via critique *and* an alternative aesthetic method.

A universal form of colour application, drawn from theory, is the strategy of Neo-Impressionism and it is consistent with the critically ideal aims of a moral art. Robyn Roslak demonstrates that many Neo-Impressionist paintings are visualizations of

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[429] Paul Signac, (1902) Cited in Robert L. and Eugenia W. Herbert, "Artists and Anarchism: 1," (1960) 473
[430] Signac, *D'Eugène Delacroix au néo-impressionnisme,* (Paris: H. Floury, 1899) 87-88; Roslak, (1987) 2

anarchist theory, specifically the concept of harmony.[431] Donald Egbert set the initial field in 1970 when he wrote, "the technique that the Neo-Impressionists employed, with its strongly accentuated and individual brushstrokes, which nonetheless are brought together in harmony to form the picture as a whole, paralleled the individualistic yet communal spirit of communist anarchism.[432]" The emphasis on empirical observation in the anarchist theory of Reclus and Kropotkin were important precedents. Observation was the key to understanding that a harmonious relationship with the land was the path of synchronization. Highlighted by communal property and harmony, anarcho-communism was theorized in Kropotkin's *Mutual Aid: A Factor of Evolution*. Roslak summarizes this connection: "The anarcho-communist belief that cooperation between the members of a social system naturally promoted feelings of well-being for the individuals involved has much in common with the formal means and the philosophical ends of Neo-Impressionism, which consisted of unique and discrete colours functioning together agreeably to both express and promote a condition of psychological or moral harmony in the viewer."[433] The Neo-Impressionists maintained an agitational role in the spirit of Reclus and Kropotkin by picturing a harmony that re-interprets the critical idealism of Proudhon.[434] Each individual paint dab in a Neo-Impressionist painting invites the viewer to consider the value of a greater, harmonious whole that is indicative of nature and harmony. Collectively, Neo-Impressionist works depict an ideal visual space that is critical of the contemporary world in idea.

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[431] Roslak, (1987; 1991; 2007)
[432] Egbert, *Social Radicalism and the Arts,* (1970) 240
[433] Roslak, (1987) 207
[434] Hutton, (1994) 162

Neo-Impressionists were averse to Realism and argued it to be propaganda yet they shared the Realist commitment to representing social inequality.[435] Romantic images of the vagabond, the effects of industrialization, and people in harmony with the landscape are the content of Neo-Impressionist painting.[436] As Paris was one of the first cities to embrace the emerging market economy of modern capitalism, artists focused on picturing poverty and the consequences of rapid industrial change.[437] Many were indebted to the work of Michel Eugène Chevreul (1786-1889), Charles Henry (1859-1926) and optical theory more broadly.[438] What they perceived as the failure of modern market economy capitalism led to a belief that science, in this case optics, could provide the empirical evidence necessary to alter the direction of society. They were critically engaged and hoped that their aesthetic program, which revealed that through following the rules of scientific empiricism everyone could create a perfect pictorial art, would induce societal progression. The paintings, in a general sense, are a strategy of representation that depicts a moral conscience that requires an understanding of the idea behind the representation.

Many other artists of the 19th and 20th century pursued comparable goals, but the neo-impressionist dissection of the canvas into individual parts, underwritten by an anarchist moral, is an important distinction. The development of abstraction in the medium of painting owes much to anarchism. As such, it is interesting to turn to a range of abstract and conceptual practices of the 20th century to see how a critically ideal theoretical model is revised and adapted by later artists. I would argue that the work of

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[435] Roslak, (1991) 381
[436] Hutton, "'Les Prolos Vagabondent': Neo-Impressionism and the Anarchist Image of the Trimardeur," *The Art Bulletin,* (Vol. 72, No. 2, 1990); A. Antilff. *Anarchy and Art.* (2007)
[437] Ibid., (2007) 37-39
[438] Roslak, (1991) 387

Barnett Newman (1904-1970) is an example of critically ideal painting, specifically for the way he wished for his abstractions to stand in for a moral outlook that was intended to destroy capitalism. To understand Newman's work it was necessary to understand the critical ideal to which his painting alluded. Echoing his colleague, the anarchist Paul Goodman, Newman writes "that selfless workers could point the way for others to follow, thus fueling a revolution of consciousness and evolution of society."[439] Commenting on the unique role of the artist from the position of anarchism, Barnett Newman writes:

> What gives the artist hope is that, although he is surrounded by the art critic-theoreticians and the art historians –the Kunstwissenschaftler- the artist can create if he has it in him/her to do so, because the dogmatists among art critics and art historians do not know that they are operating in a mirage and there is no such thing as art "history". Likewise, there is hope for the anarchist, because the social planners, the political scientists, do not know that theirs is also a mirage and that there is no such thing as political "science".[440]

Newman was a student of philosophical anarchism and theorized the autonomous value of the free artist as a unique expression of the ego as early as 1925.[441] Like the Russian artists Olga Rozanova (1886-1918), Wassily Kandinsky (1866-1944), and Alexander Rodchenko, he theorized an art free from of dogmatic systems and free of European influence.[442] Newman argued that the true intent of Abstract Expressionist painting was very different from the one usually assigned to it, a reading that glorified the freedom and prosperity enjoyed by a Nation that embraced Capitalism, and I argue his work is symptomatic of critical idealism. Similar to Camille Pissarro in the 19th century, Newman

[439] Ann Schoenfeld, *An Art of no Dogma,* (2002) 10
[440] Barnett Newman, *Barnett Newman: Selected Writings and Interviews,* (ed) John P. O'Neill, (New York: Knopf, 1990) 51-52
[441] Schoenfeld, *An Art of no Dogma,* (2002) 5
[442] Ibid., 7, 171-172; Gurianova, (2001) 67; Rose-Carol Washton Long, "Occultism, Anarchism, and Abstraction: Kandinsky's Art of the Future," *Art Journal,* (Vol. 46. No. 1, 1987) 43

emerges as the theorist of the group of painters now generalized as Abstract Expressionists.[443] In this way his *Onement One* (Figure 3.9) is informed by critical idealism to propose an idea of what could be, yet in this case it occurs in abstraction. Newman's influence had much affect: David Craven notes that anarchist philosophy was a major influence within the New York School and the research of Valerie Hellstein further elaborates on the connection.[444] Mark Rothko (1903-1970), Robert Motherwell (1915-1991) and Clyfford Still (1904-1980) are noted for their anarchist sympathies.[445] Even Ad Reinhardt (1913-1967), the longtime communist, is noted to be sympathetic to the radical theories that informed the social atmosphere of The Club, located at 39 East Eighth Street in New York City.

Meyer Schapiro (1904-1996) argued that the abstract expressionists and action painters promoted a critical spirit that was intended to critique the dominant multinational capitalism of post-war America.[446] Abstract Expressionism and Action Painting problematized the role of the individual. According to Schapiro: "the artist today creates an order out of unordered variable elements to a greater degree than the artist of the past… a kind of order that in the end retains the aspect of the original disorder as a manifestation of freedom."[447] For Craven, Action Painting as Shapiro theorized it was a critical position contra the post-World War Two turn to full automation and technological innovation.[448] Their critically ideal position was one of entropy.

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[443] Hellstein, (2010) 133: Tom Hess notes that Newman is the exemplar of Action Painting.
[444] David Craven, "Abstract Expressionism, Automatism and the Age of Automation," *Art History,* (Vol. 13 No. 1, 1990); Hellstein, (2010)
[445] Craven, (1990) 87
[446] Ibid., 73
[447] Ibid., 75; Meyer Schapiro, "The Liberating quality of Avant-Garde Art," *Art News,* (Vol. 56 No. 4, 1957) 221
[448] Craven, (1990) 81

The critically ideal space of art sees parallel development in the post-World War Two Japanese avant-garde. These were artists who were engaging with the cultural, political, and economic conditions of post-WWII Japan. Their critical idealism questioned the nature of art and its relationship to the dominant social trajectory, especially as it related to the early stages of the post-war global economy and how Japanese identity fit within it. They developed strong ties with the post-WWII Euro-American avant-gardes and with them produced an international art that both revisited and expanded upon the anarchist themes of the early 20th century in art. Outlining the connection of the Euro-American and Japanese Avant-gardes, Alexandra Munroe writes: "the activities of both groups represented a resurgence of interest in early twentieth-century anarcho-cultural sensibilities, specifically Dada."[449] Marcel Duchamp's attention to the idea of art was taken up with particular rigor. He was seen as a kindred spirit and the idea of art takes precedence over the representation in Japanese avant-garde art. In Japan, Duchamp was introduced to the avant-garde by the surrealist poet Takiguchi Shuzo (1903-1979), who began writing about him in 1937, which predates his resurgence in the American avant-garde.[450] Takiguchi is referred to as "the grand daddy of the Japanese avant-garde.[451]" He maintains close contact with New York City artists Robert Rauschenberg (1925-2008), Jasper Johns, and John Cage (1912-1992), exchanging ideas about art and theory. He oversees the construction of a licensed copy of Duchamp's *the Large Glass* (3.10), translates, edits and designs Duchamp's Anthology.[452] Duchamp's

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[449] Alexandra Munroe, *Japanese Art After 1945: Scream Against the Sky,* (New York: Harry N. Abrams, 1994) 276
[450] Ibid., 215
[451] Ibid., 216
[452] Munroe, *Avant-Garde Art in Postwar Japan: The Culture of Radical Critique 1951-1970,* PhD Diss (New York University, 2004) 279

use of language is a point of departure for Takiguchi, who theorizes an anti-sense device that can conflate word and image to produce a minimal structure that is similar to Haiku, Renga, and Zen Koan.[453] On the work of Duchamp, Takiguchi writes: "Duchamp has reduced the fatal ties between art and human existence to the most common relations in everyday life… the 'readymades' exist as a monument, so to say, of the visible invisible."[454] Duchamp's work was inspirational because it attacked all conventions in art yet critically upheld the ideal space of art; which is another kind of visible invisible.

The members of Tokyo Fluxus offer important contribution to the transnational radicalism of the post-WWII avant-gardes.[455] Also influential are John Cage's strategies of chance and indeterminacy. Many Tokyo Fluxus members were composers and some attended Cage's classes at the New School in New York City.[456] Cage promoted the maxim "let sounds be themselves."[457] Among the Tokyo avant-garde, the Experimental Workshop and Ichiyanagi Toshi collaborate with Cage and David Tudor (1926-1996). Their performances in Tokyo are collectively called the "John Cage – Ichiyanagi Shock."[458] These collaborations set important precedent for Fluxus, which Ken Friedman contextualizes: "It's not simply the realization that borders don't count, but that in the most important issues there are no boundaries."[459] Fluxus set out to produce a critically ideal, situational, and borderless art.

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[453] Ibid., 280-281
[454] Ibid., (1994) 216
[455] Munroe, (2004) 232
[456] Ibid., 287
[457] Ibid., 286
[458] Munroe, (1994) 218
[459] Ibid.; Munroe, (2004) 306 n. 33; Ken Friedman, "Fluxus & Co.," Undated MS, 4

Alexandra Munroe writes that Fluxus was an anarcho-socialist utopia (Figure 3.11).[460] The transnational collective counted among its membership twenty-three collaborators from Japan.[461] Fluxus took Dada as a precedent. George Maciunas (1931-1978) initially used Neo-Dada as the title for the group.[462] The transnational occurrence of Dada, which Maciunas took as a point of departure, represented a radical break from artistic convention. Dada began in February in 1916,[463] though its earliest manifestations have been dated to New York City around 1915.[464] The Zurich branch consisted of a group of dissident artists and writers who had found themselves in Switzerland by evading the destruction of World War One. They opened a nightclub and gallery called the Cabaret Voltaire. There an open stage was bombarded with an individualized, idiosyncratic, and concentrated artistic mutation of philosophical anarchism. An atmosphere of chaos was cultivated to mediate the real chaos of World War One. Exhibitions of Cubist, German Expressionist and Futurist works occurred regularly, as did readings of the work of Alfred Jarry (1873-1907), Guillaume Apollinaire (1880-1918) and André Salmon (1881-1969).[465] Hugo Ball (1886-1927) writes of the Cabaret Voltaire: "its (Cabaret Voltaire) sole purpose is to draw attention, across the barriers of war and nationalities, to the few independent spirits who live for other ideals."[466]

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[460] Ibid., (1994)
[461] Ibid., (2004) 305
[462] Astrit Schmidt-Burkhardt, *Maciunas' Learning Machines: From Art History to a Chronology of Fluxus*, (Vienna: Springer, 2011) 45
[463] Papanikolas, *Anarchism and the Advent of Paris Dada,* (2010) 4; For the most comprehensive study on Dada, see Stephen Foster's 10-Volume *Crisis in the Arts: A History of Dada*.
[464] Hans Richter, "In Memory of Marcel Duchamp," *Marcel Duchamp in Perspective,* (ed) Joseph Masheck (Cambridge: De Capo Press, 2000) 148
[465] Papanikolas, (2010) 98
[466] Ibid., 4

Dada as a movement was against the State and this politic is evident in publications such as the Dada Manifesto of 1918.[467] In spite of the nihilism attributed to Zurich Dada, tellingly, the Dada Manifesto ends as such: "Freedom: Dada Dada Dada, a roaring of tense colours, and interlacing of opposites and of all contradictions, grotesques, inconsistencies: LIFE."[468] Dada embraced life through a negation of absolutes. They advanced a creative nothing that required a moral position consistent with critical idealism. Leonard Aldea posits that Dada was a quest for spiritual freedom. He observes of Dada that their anarchism was consistent with spiritual freedom: "The quest for spiritual freedom and dignity of the human being, the Dadaists' fascination with the idea of a total work of art, and the positive creative usage they made of otherwise anarchist techniques (such as chance and de-contextualisation) can in no way be linked with theological nihilism."[469] This is commensurate with Hans Richter's meditation on the art of Dada, he writes: "A work of art, even when intended as anti-art, asserts itself irresistibly as a work of art. In fact, Tzara's phrase 'the destruction of art by artistic means' means simply 'the destruction of art in order to build a new art.'"[470] Fluxus was an extension of Dada and the two are examples of critical idealism.

According to Jon Hendricks, Fluxus had twenty-three members from Japan. Included among them were Yoko Ono, Ichiyanagi Toshi, Ay-O and Arakawa Shusaku. Munroe notes that they "were embraced and assimilated as mediums of a non-western, anti-rationalist aesthetic."[471] Of note is Ono, who created *Instruction Paintings* that asked

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[467] See Lucy Lippard (ed), *Dada's on Art: Tzara, Arp, Duchamp and Others,* (New York: Dover, 1971) 13-20
[468] Ibid.
[469] Leonard Aldea, "The Implicit Apophaticism of Dada Zurich: A Spiritual Quest by Means of Nihilist Procedures," *Modern Theology,* (Vol: 29, No: 1, 2013) 158
[470] Hans Richter, *Dada: Art and Anti-Art* (London: Thames and Hudson, 1965) 164
[471] Munroe, (2004) 283

that a task be performed.[472] In 1961 Ono exhibits at George Maciunas' AG Gallery in

New York City (Figure 3.12). Those who entered into the gallery were individually led

by Ono to each one of her pieces, which consisted of a sheet of paper with written

instructions. She recited the works. In 1962, Ono exhibited the works in Tokyo and

omitted herself from the execution of the work. The written instructions were handwritten

by her colleague Ichiyanagi and exhibited alone (Figure 3.13).[473] The exhibition

consisted of twenty sheets of paper taped to the walls. Munroe notes this is one of the

first instances of instructional art.[474] Ono showed that what was necessary was not the

painting, but the idea of painting as a sign-function. The artist could be critically ideal by

taking on the sign-function. Her role in the work being completely removed from any

skill set, she reproduced a series of ideas written out by a colleague, which signalled her

role as a facilitator of the idea that produced a critically ideal art: what is and what could

be.

Creative Nothing:

Max Stirner's concept of *creative nothing* is an important precedent for the radical

individualism of the artist and radical re-ordering of the art object that characterizes

modern and contemporary art. In addition to the critically ideal social mission of his art,

Courbet manufactured a creative nothing in the tradition of egoism. The method takes

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[472] One example is *Smoke Painting,* which instructed the viewer to burn an unscratched canvas.
[473] Ibid. (2004) 295-296
[474] Ibid., 294-295: "The significance of Ono' s AG Gallery show in the history of Fluxus and Conceptual Art has only recently come to light. Along with her now-historic 1961 concerts at the Village Gate and Carnegie Recital Hall, contemporary critics like Jill Johnston of the *Village Voice* were 'alternately stupefied and aroused' by Ono's art. Nothing like it had ever existed before. Ono's radical strategies were at least five years ahead of the critical discourse on the 'dematerialization of the art object' framed by Lucy Lippard, a discourse that defined 'work in which the idea is paramount and the material form secondary, lightweight, ephemeral, cheap, unpretentious, and/or 'dematerialized.' In fact, Ono's early work in New York from 1960 until her departure for Tokyo in early 1962 gave realization to an aesthetic of 'idea art' that was central to George Maciunas' Fluxus movement, which he officially founded in the summer of 1961, and that opened the way for Conceptual Art practices of the mid-1960s."

advantage of the unique labour of the artist both as an astute critic of the contemporary and a unique creator of things. Courbet was more than his paintings. He designed a personality to further expand upon the idea behind his representations. In this sense, Courbet anticipates Julian Stallabrass's artist in the zone of freedom.[475] As such, Courbet's artistic ego was intellectually constructed and he precedes those artists who take up a position of creative nothingness.[476] He was characterized by a rash bombast coupled with a general contra-institutional attitude, which resulted in public infamy.[477] Arguably, Courbet set a precedent: one could have an art career without the recognition of the academy and, in fact, the academy came to look antiquated when compared with the raw power of the individual.[478] This attention to the individual design of the artist was an important precedent for artists to push the construction of identity to the point of rupture. To adapt the creative nothing to art practice is to posit the empty individuality of the artist as a social construction. If the artist is free to construct their own personhood by denying outside forms of coercion they become an empty signifier. Because avant-garde practice captures all social form for the purpose of formal usage, what Bürger calls artistic means, then the creative nothing is the position of the individual artist. They are free to do whatever they see fit and to introduce new institutional perimeters.

In the early years of the Russian avant-garde, suprematism was an anarchist art movement that was directly informed by the thought of Stirner.[479] Kazimir Malevich described suprematism as an "objectless art" that was free from representation and

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[475] Stallabrass, *Art Incorporated,* (2004) 3: "the profession of the artist is so popular… because it offers the prospect of a labour that is apparently free of narrow specialization."
[476] TJ Clark, *Image of the People: Gustave Courbet and the 1848 Revolution,* (Berkeley: University of California Press, 1973) 24
[477] Proudhon, (1865 / 2002) 9-10
[478] Rubin, *Realism and Social Vision,* (1980) 14-15
[479] A. Antliff, "True Creators: Russian Artists of the Anarchist Revolution," *Anarchy and Art,* (2007) 71-96

founded within "the purity of abstract forms."[480] Drawn from an aesthetic theory of a void and of nothingness, Malevich sought to create from nothing.[481] Gurianova notes that the nothingness of a Malevich, such as *Black Square* (Figure 3.14), is found in its material objecthood: *Black Square* is an object. It is characterized by a hand-made quality. The texture, brushstroke, and line reveal a human component to the working method.[482] Malevich announces his presence "through the physical touch and creative will of the author, and through his provocative challenge."[483] Suprematism's aesthetic program was an anti-teleological and absolute ideology intent on achieving "nothing" or entropy.[484] It promoted a utopian concept and objective universal law that Gurianova argues was a form of resistance to consumer capitalism.[485] Malevich's paintings could be hung in any way and were an attempt to "go beyond zero."[486] Gurianova writes: "All of Malevich's Suprematist compositions are founded on his thesis that art is the ability to create a pure painterly construction that arises from the ongoing interaction between form, colour, weight, speed and direction of movement."[487] Painterly form was important and it was equally important to exceed the boundaries of painting. Malevich found a creative nothing and attempted to exceed it.

Alexander Rodchenko, at least in his early years and in the aftermath of the 1917 October Revolution, was a militant anarchist who "zealously defended his anarchist view against anybody."[488] He was argumentative and egocentric, and this anticipated the

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[480] Gurianova, (2012) 187
[481] Ibid., 186-187
[482] Ibid., 188
[483] Ibid.
[484] Ibid., 189
[485] Ibid.
[486] Ibid., 191
[487] Ibid., 192
[488] Ibid., 226; *The Early Russian Avant-Garde 1908-1918: The Aesthetics of Anarchy,* (2001) 276

direction he took once aligned with the vanguard politics of the Soviet State.[489] In 1919, Rodchenko was an anarcho-artist who described his painting as, "vertical plane surfaces, painted a suitable colour, and intersecting them with depth, I discover that colour serves merely a useful convention for separating one plane from another, and for bringing out those elements which indicate depth and its intersections."[490] Malevich introduced the thought of Stirner to Rodchenko, who then deployed Stirnerest egoism in an attempt to exceed his mentor Malevich. Rodchenko attempted to end painting altogether in 1921 (Figure 2.5).

Vladimir Tatlin (1885-1953) wrote that he had cast aside all *isms* so as to do away with tradition and realize a "breath of anarchy in art."[491] His sculpture consisted of non-figurative forms of various colours and textures removed from the picture surface to incorporate the space in front of the picture plain.[492] Tatlin dubbed these sculptures a "selection of materials", which, while not paintings, contained structural characteristics similar to the abstract work of his contemporaries.[493] Allan Antliff theorizes that Tatlin's counter-relief sculptures are a kind of gateway, which Tatlin urged his colleagues to pass through and realize the path of anarchy (Figure 3.15).[494] The creative nothing can therefore be understood as an avant-garde attitude where all material is rendered usable as such, and this echoes the thought of Stirner, who posited that all forms were to be consumed.

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[489] A. Antliff, (2007) 89
[490] Ibid., 81-82
[491] Ibid., 79
[492] Ibid., 80-81
[493] Ibid., 80, 95 n. 39
[494] Ibid., 81

Malevich also wrote about his own work from an anarchist perspective. In "To The New Limit", he writes: "We are revealing new pages of art in anarchy's new dawns… The ensign of anarchy is the ensign of our ego, and our spirit, like a free wind, will make our creative work flutter in the broad spaces of the soul. You who are bold and young… Wash off the touch of dominating authorities. And clean, meet, and build the world in awareness of your day."[495] To compliment his written ideas, Malevich produced the *White on White* series (Figure 3.16), which was exhibited in 1919 at the *10th State Exhibition on Non-Objective Creation and Suprematism*. For Malevich, colour took away from the state of mind needed to confront Suprematism, which had to be encountered philosophically.[496] White on white work compelled the ego to free itself. He writes: "the white free depths, eternity, is before you."[497] At the same exhibition Rodchenko exhibits the series *Black on Black* (Figure 3.17) and, according to Antliff, used Stirner against Malevich to "murder suprematism and achieve self-justification for his own ego, which was his own self and not his essence."[498] Rodchenko distributed a manifesto titled *Rodchenko's System* that quoted Stirner directly: "I have set my affair on nothing."[499]

These different readings of Stirner found in Rodchenko and Malevich point towards the malleability of the creative nothing concept. Malevich and Rodchenko produce unique egoisms that are self-indulgent and yet intended to produce a social affect. Their use of a creative nothing required a moral betterment or otherwise risked the total disintegration of art, and this is consistent with Stirner's theorization of the unique labour of the artist, which could produce an egoistic and individual production.

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[495] Ibid., 83; Gurianova (2001) 280
[496] Ibid., (2007) 83-84
[497] Ibid., 84
[498] Ibid., 87
[499] See Stirner, (1995) 326, 376

Therefore, the members of the Russian avant-garde take up a critically ideal space of creative nothing to produce a unique artistic labour defined by the individual.

Marcel Duchamp was an influential anarchist artist who contributed to the foundation of an art of pure idea and the development of a creative nothing specific to art. Duchamp spent a great deal of time in New York City during the 1910s. His, *Nude Descending a Staircase* (Figure 3.18), was argued by Herbert Read to be a kinetic form of futurism, and the painting inspired Guillaume Apollinaire to posit that Duchamp would "reconcile art and the people."[500] Duchamp and his circle raised the ire of the New York City avant-garde with the readymade, which have arguably become some of the most important artworks of the 20th century. He was loosely associated to New York Dada, Paris Dada, Surrealism, Neo-Dada, New-Realism, Fluxus, was a forerunner to installation art and a proto-conceptualist. There is a reason Duchamp is regarded as one of the most important artist of the 20th century; it is because his ideas infected every position.[501] He is a noted anarchist and lamented in 1959 that the reason he called himself "an artist" was to create a pun on "anarchist."[502] Duchamp was a student of Max Stirner's *The Ego and its Own*.[503] Prior to his arrival to New York City, Duchamp was in Munich studying the work.[504] From this study Duchamp takes Stirner's ideas much further than anyone had in the realm of aesthetics, anticipating the complete removal of the tangible art object and its transition from material form to dematerialized idea.[505] He extended the

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[500] Herbert Read, *A Concise History of Modern Painting,* (New York: Praeger, 1959) 114
[501] John Chandler and Lucy Lippard, "The Dematerialization of the Art," *Changing: Essays in Art Criticism,* (E.P Dutton: New York, 1971) 268
[502] Girst, "(Ab)Using Marcel Duchamp, " (2003)
[503] Antliff, (2001) 91; (1998) 168
[504] Ibid., (2007) 53-54; Papanikolas, (2010) 8
[505] Antliff, (1998) 168; Duve, (1989) 113

liminal points of objecthood and authorship in an apparent effort to win at the game of art. As noted by John Cage, Marcel Duchamp was obsessed with winning.[506]

Allan Antliff writes that Duchamp was preoccupied with conceptual productions of art that could defy social conventions.[507] His interests were contemporary to the anarchist pedagogy of Robert Henri (1865-1929), who directed his students to pursue their individual artistic personality as a critique of the social hierarchy.[508] Duchamp extended this critique with an art of pure personality. The work of Baroness Elsa von Freytag-Loringhoven (1874-1929; Figure 3.19) is alongside Duchamp for anarchist radicality, as she appears to inaugurate public performance art yet few knew what to call it at during the 1910s and 1920s other than anarchism.[509] In addition, Irene Gammel has observed curious similarities between Duchamp and Freytag.[510] In the Duchamp oeuvre, *Three Standard Stoppages* (Figure 3.20) was informed by the thought of Stirner and left the final composition up to chance, revealing the unique properties of the individual in time and space.[511] Following this chance and personality method, the readymade (Figure 2.3) undermined both art and artist through a strategy that revealed the critically ideal inner workings of art: that it was an idea.[512]

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[506] Moira and William Roth, "John Cage on Marcel Duchamp: An Interview," *Marcel Duchamp in Perspective,* (2002) 157

[507] Antliff, (2001) 90

[508] Ibid., 15

[509] See Irene Gammel, *Baroness Elsa: Gender, Dada, and Everyday Modernity, A Cultural Biography.* (MIT Press: Cambridge, 2002); Dickran Tashjian, "From Anarchy to Group Force: The Social Text of the Little Review," *Women in Dada: Essays on Sex, Gender, and Identity,* (ed) Naomi Sawelson-Gorse, (MIT Press: Cambridge, 1998) 278-279

[510] Gammel, (2002) 218-229

[511] Papanikolas, (2010) 8

[512] Louise Norton, "The Buddha of the Bathroom," *The Blind Man,* (No. 2, May 1917): "Whether Mr. Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view – created a new thought for that object."

Yet this complete reordering of the art object had a consequence. Seeking to erode both art object and the role of the artist, Duchamp enshrined the unique individual and revalued the idea of the artist, positioning the individual above the object and further expanding upon the unique labour of the artist. Therefore the artistic process is cerebral and not about painting or making per se, but concerned with choosing a set of readymade examples to exploit from the position of a creative nothing (Figure 3.21). Duchamp produced readymade gender, Rrose Sélavy, and destabilized masculinity in the process of destabilizing femininity (Figure 3.22).[513] He thus overcoded a traditional object and radically altered it in idea. Antliff writes: "In Duchamp's version of Anarchism, the unending flux of Stirner's shifting and decentered I is complemented by anti-art productions that are equally unbounded and undetermined, contingent things of discourse, rather than of Kantian qualitative difference."[514] Duchamp's readymades in particular have incited varied and polymorphic responses throughout the 20th and 21st centuries.

Following up on the work of Duchamp, John Cage was a philosophical anarchist who had a tremendous impact upon the art of the 20th century. A student of Zen Buddhism, he and fellow anarchist Jackson Mac Lowe (1922-2004) attended the lectures of D.T. Suzuki (1870-1966) at Columbia University.[515] Alexandra Munroe notes that Suzuki was influenced by the thought of the philosopher Nishida Kitaro (1870-1945), who, like Max Stirner, theorized nothingness as a space of contradictory self-identity.[516]

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[513] See Amelia Jones, "'Women' in Dada: Elsa , Rrose, and Charlie," *Women in Dada,* (1998) 142-173
[514] Antliff, (2001) 90
[515] Jackson Mac Low, "John Cage: A Celebration," *Drunken Boat,* (1994) 219
[516] Munroe, (2004) 140-141

The space of nothingness and the artist as a creative nothing sees precedent in Japan prior to the influence of Duchamp. In 1910 the poet Kotaro Takamura (1883-1956) writes: "I demand absolute freedom in art. I recognize the infinite authority of the artist's personality."[517] Munroe observes that Kotaro "proposed that the self as the source of creativity must transcend the limits of nationality.[518] This feeds the development of the revolutionary artist, or *kakumei no gaka*, which was theorized as an absolutely free individual unconstrained by rules, convention, or external circumstances.[519] The Futurist Kambara Tai (1898-1997) noted in 1920: "Painters be gone! Art Critics be gone! Art is absolutely free… say, nerve, reason, sense, sound, smell, colour, light, desire, movement, pressure – and furthermore, true life itself which stands at the end of all – there is nothing that does not fit the content of art", and this echoes simultaneous eruptions in Paris Dada.[520] These artists were an important precedent for the radical avant-garde group Mavo, which as Alexandra Munroe notes, utilized strategies of shock, refusal, and the defiance of convention. They saw themselves as institutional critics in opposition to a dominant hierarchical art system. She describes their affect as such: "Most significantly, their articulation of art as an expression of the materiality and consciousness of modern life, and their notion of the artist as provocateur and champion of unfettered individualism, were profoundly influential."[521] Gennifer Stacy Weisenfeld observes that Mavo deployed tactics that were derived from anarchism.[522]

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[517] Ming Tiampo, *Gutai: Decentering Modernism,* (Chicago: University of Chicago Press, 2011) 17
[518] Munroe (1994) 23
[519] Tiampo, (2011) 19
[520] Munroe, (2004) 12
[521] Ibid., 28
[522] Gennifer Stacy Weisenfeld, *Mavo: Japanese Artists and the Avant-garde, 1905-1931*, (Berkeley: University of California Press, 2002) 155

When John Cage's anarchist philosophy is acknowledged to be an important factor to his working methods, his work is subject to change and his intent revealed. A part of his anarchism was a radical union of the social and unique individual, André Reszler writes: "il (Cage) considère l'affranchissement de l'individu dans un contexte social global: la réalisation du soi n'est pas suffisante; dans chacun de ses actes, l'homme doit avoir le souci du social à l'esprit."[523] While Branden Joseph does not discuss anarchist philosophy in relation to Cage's working methods,[524] Allan Antliff posits that many of Cage's working methods were worked out with anarchist philosophy in hand. Alongside his colleague Mac Low, they signal "a genealogy wherein the means-ends imperative in pacifist anarchism culminates with the depersonalization of the art work so as to open it up to the free agency of others."[525] Cage intended his work to inspire "anarchist moments" in artistic play.[526] This interest in a decentered, or in-transition, ego that incorporated new artistic means, such as chance and indeterminacy, was informed by an anarchist philosophy that re-evaluated and re-ordered authority and authorship. It is a unique and labour-specific direct action that is consistent with the creative nothing. When the creative nothing is used alongside Joseph's theorization of Cage's work, a clearer picture of Cage's intentions emerges: "In his own work… Cage aimed to eradicate any organized structure of continuity, whether subjective or not, and pursued in its stead what he termed 'no-continuity'. In such a discontinuous composition, sounds would be made

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[523] Reszler, (1973) 88
[524] Branden Joseph, "John Cage: The Architecture of Silence," *October,* (Vol. 81 Summer 1997); "Chance, Indeterminacy, Multiplicity," *The Anarchy of Silence: John Cage and Experimental Art,* (Museu D'Art Contemporani de Barcelona: Barcelona, 2009)
[525] A. Antliff, "Situating Freedom: Jackson Mac Low, John Cage, and Donald Judd," *Anarchist Developments in Cultural Studies,* (Berkeley: Little Black Cart, 2011) 54
[526] Ibid.. 53

to follow each other in a manner indeterminate of the other sounds in the sequence."[527] Cage develops the unique labour of the artist as a composer of music. He was a composer who uniquely deployed the creative nothing and adapted Proudhon's critical idealism for the 20th century, replacing beauty with nothing in the rational space of art.

One of Cage's foremost compositions is *4"33* (Figure 3.23). David Tudor originally performed the composition, while the Maverick, a commune in Woodstock, New York, was the site of *4"33*'s first performance. James and Blanche Cooney facilitated this anarchist community during the opening years of the Cold War.[528] Allan Antliff documents the initial setting: "The performance hall was set in the woods with one side open to the elements, allowing the sound of crickets, wind, and other chance noises to mingle with shifting seats and comments amongst the audience: and this was the composition's content, which the audience imbued with meaning."[529] I want to argue that *4"33* is a transitional work that further extends Proudhon's anarchist theory of art.

In *4"33* the *art* is defined by a subjective idea. The idea is the primary cue and the means of execution secondary. Thought and actualization are considered alongside one another in a reciprocal engagement that exists between the spectator and the performer. Regardless of the indeterminacy, chance and irrationality displayed in the composition, Cage is considered to be logical, rational, truthful, and he has been judged in critical and philosophical terms. *4"33* is composed of an idea and its representation. Consequently, with the idea in hand, it follows that in the realm of representation, or art, *nothing cannot be irrational*. *4"33* succeeds in validating the unique labour of the artist as posited by

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[527] Joseph, "John Cage: The Architecture of Silence," (1997) 63
[528] Robert Berthoff, "Decision at the Apogee: Robert Duncan's Anarchist Critique of Denise Levertov," *Robert Duncan and Denise Levertov: The Poetry of Politics, the Politics of poetry*, (Stanford University Press, 2006) 6
[529] A. Antliff, (2011) 54

Max Stirner by deploying an aesthetic strategy of creative nothing while simultaneously adapting the critical idealism of Proudhon by integrating the beauty of life with the beauty of art in the representation of a situational and irrational musical composition that becomes critical, philosophical and rational, by deploying nothing. If the 19th century artist sought beauty, the 20th century artist seeks nothing.

Cage's anarchism was informed by the thought of Paul Goodman. Goodman wrote that "there is nothing permanent or set about anarchism, it is always a continual coping with the next situation."[530] Cage expanded upon Goodman by deploying theoretical strategies drawn out from both anarchism and Zen Buddhism, which he communicated to and problematized among the anarchist milieu of The Club in New York City.[531] The Club was a meeting place where the Abstract Expressionists held weekly meetings. Cage and Goodman were prominent members of the social milieu that produced Abstract Expressionism and Action Painting.[532]

In "The American Action Painters" (1952), Harold Rosenberg (1906-1978) described action painting as a form of self-creation, self-definition, and self-transcendence dislocated from self-expression that deconstructed traditional conceptions of the ego.[533] Action Painting pictures a transitory ego that maneuvers infinite possibility, which is commensurate with Stirner's definition. Hellstein argues that Cage identified with Rosenberg's theory of the ego. Cage embraced a "conception of the self that does not reside in personality or ego."[534] This informs Cage's overall aesthetic philosophy,

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[530] Hellstein, (2010) 52
[531] Max Blechman and John Cage, "Last Words on Anarchy," *Drunken Boat*, (1994) 224; A. Antliff (2011) 54 n 43
[532] Hellstein, (2010)
[533] Ibid., 141; Harold Rosenberg, "The American Action Painters," *The Art News*, (December 1952) 22-50
[534] Hellstein, (2010) 142

which is exemplified by his "Lecture on Something." In it he offers, "We are in the presence *not of a* work of art which is a thing but of an action which is implicitly nothing."[535] For Hellstein this description resonates with Rosenberg's understanding that "what was to go on the canvas was not a picture but an event" and that the painting represented an encounter.[536] Therefore, what is similar about the Abstract Expressionists' use of paint and John Cage's use of silence is formal encoding, or the sign-function. The creative nothing canvas is one where paint is still present but nothing is being displayed, likewise, in *4"33* the creative nothing is one where music is still present but nothing is being played. All of the formal elements are there yet there is nothing and, following Bürger, content is removed and form takes precedent.[537] Cage acknowledged his agreement with Abstraction Expressionism as such: "it could be viewed as the work of unnamed artists who had brought about a new movement. There was a homogeneity… at least to my eyes at the time; and one of the things that made me happy about it was the different people doing the same thing."[538] Cage sympathized with the Abstract Expressionist painters' insistence on spontaneity, directness and immediacy. [539] He described this by saying "one experiences the universal in the particular"[540] and "this universality is not the vagueness of a loosely applied collective unconscious; it is a positing of universality, a universality experienced in the particular."[541] A universality experienced in the particular is a common thread of the anarcho-modern – a creative nothing from which to begin again.

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[535] Ibid., 145; John Cage, "Lecture on Something," *Silence: Lectures and Writings by John Cage,* (Middletown: Wesleyan University Press, 1973) 128-145.
[536] Hellstein, (2010) 145
[537] Ibid., 147
[538] Ibid., 174
[539] Ibid., 188
[540] Ibid., 194
[541] Ibid., 215

In 1971 Lucy Lippard and John Chandler described five zones of art evolution, which are drawn from Joseph Schillinger's *The Mathematical Basis for the Arts.* They are, pre-aesthetic, traditional-aesthetic, emotional-aesthetic, rational-aesthetic and post-aesthetic, which produce a "perfect art product" that disintegrates art and liberates the idea.[542] The authors posit that the year 1968 was a transitional time between rational and post-aesthetic, the final phase of art that is self-referential. It implies an opening where boundaries are exceeded and a liminal position is reached, which they argue is a "curious kind of utopianism that should not be confused with nihilism."[543] It is a tabula rasa with no concrete expression that can once again be likened to a creative nothing from which to begin again located in the critical ideal of art. Lippard and Chandler draw from José Ortega y Gasset, author of *the Dehumanization of Art* and acknowledged precedent for Renato Poggioli's *Theory of the Avant-Garde.*[544] Gasset theorized that the modern artist "wants to create from nought," which is to create from nothing or be, as Max Stirner anticipated in the 19th century, a creative nothing.

Creative Disruption:

In this study I have focused on the method of representation called primitivism as a creative disruption. Primitivism is not the only creative disruption method by any means, but given the wide net this study casts the isolation of the primitive is strategic because it is of particular value to a 21st century global consciousness that seeks a separation from 20th century colonialism. A creative disruption is consistent with the anarchist strategies of propaganda by the deed and direct action. Propaganda by the deed is defined by strategies of representation that creatively disrupt dominant aesthetic hierarchies while

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[542] Chandler and Lippard, (1971) 258
[543] Ibid.
[544] Poggioli, (1968)

direct action is characterized by public forms of protest that highlight social inequality through a destabilization of normal operations and systemic norms. As such, a creative disruption is a method of direct action that deploys creativity as a means to disrupt or interrupt assumed hierarchies that exist either within the public realm or within the gallery itself. The creative disruption interrupts convention by utilizing new artistic means, which are developed by the historical avant-garde and are examples of the unique labour of the artist. Primitivism was one such new means of creative disruption. By simulating tribal aesthetics, important consequences of the social hierarchy were revealed, and especially so for the question of aesthetics in art.

Many modern artists took up primitivism as a means to disturb and disrupt dominant creative hierarchies of the late 19th and early 20th centuries. It is both contentious and questionable in the post-colonial world, nonetheless, contemporary practice still deploys similar tribal tropes reborn under the logic of global simultaneity and it is therefore necessary to try and understand why this is so. Primitivism as a creative disruption is one way to theorize how this otherwise questionable method remains relevant to the contemporary global art world.

Primitivism describes a creative impulse removed of traditional aesthetic criteria. It evokes a primordial aesthetic faculty that breaks down traditional aesthetic hierarchy. This mimics the anarchist deconstruction of society found in Woodcock's "transient aberration" argument by removing so-called rational aesthetic production and replacing it with an aesthetic production that is at once reflective of a pre-State methodology and the logic of simultaneity consistent with coterminous societies.[545] Therefore the use of simulated primitive form in the social and the aesthetic of high-art in the late 19th and

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[545] Woodcock, *Anarchism,* (2009) 35

early 20th centuries are symptomatic of anarchist philosophy. It is a creative disruption that undermines tradition through the use of stereotype. Primitivism must be understood as a form first, which evades the actual content and consequence of the stereotype.

Courbet's self-fashioning exploited the general stereotypes that existed in his contemporary culture about his "popular" background. He deliberately made himself out to be uneducated, rash and symptomatic of popular art.[546] Courbet's self-fashioning consisted of exploiting the stereotypical opinion that assumed a rural background was a kind of primitivism.[547] Thus initially it appears that a primitive form, both in the social and the aesthetic, was used as a means to self-fashion *and* to counter societal generalizations that were demeaning of the lower classes. Courbet was no doubt intrigued and inspired by the thought of Honoré de Balzac (1799-1850), whose novel *Un grand homme de province à Paris* makes use of the terms bohemia and bohemian.[548] According to Egbert, non-conformity and opposition characterize the bohemian attitude. He notes that many bohemians devoted themselves to art-for-art's sake as well as social and political activities that were intended to disrupt convention. Balzac was interested in the thought of both Saint-Simon and Fourier. He is also seen as a forerunner of Realism. Bohemia and bohemian are proto-primitivist.

According to Patricia Leighten, the post-Courbet avant-gardes use of primitivism was "a provocative rather than merely appreciative act, with social as well as stylistic

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[546] Linda Nochlin, *The Development and Nature of Realism in the Work of Gustave Courbet: A Study in the Style and its social and Artistic Background,* Ph.D Diss, (New York University, 1963) 138
[547] Ibid. 138-139: "Courbet, in turning to the revivifying source of popular art is thus at once the first major artist to look toward the primitive in the nineteenth century, and is, at the same time, asserting his own feeling of identification with and sympathy for his own highly publicized 'popular' background.
[548] Egbert, "The Idea of Avant Garde," (1970) 78; Honoré de Balzac, *Un grand homme de province à Paris*, (Bruxelles: Société Belge de Librairie Haumen et co, 1839)

consequences."[549] Nonetheless when it is used to simulate and appropriate those cultures that were deemed alterity to dominant interests, producing a counterprimitivism, this can result in an enlightened racism as opposed to a critical affinity. Counterprimitivism is defined as using primitivist methods to counter primitivist assumptions, Victor Li writes: "The epistemic rupture of counterprimitivism emerges as a response to the dialectical, incorporative understanding of primitivism; in the latter, the primitive is known and its difference is fetishized, whereas in the former, the primitive is unclassifiable and incommensurable, and its difference can therefore cannot be recuperated."[550] This is the pitfall of primitivism, too easily does it fall into the trappings of racist hierarchy and social Darwinism when contemporaneously those who were adopting a primitivist stance sought to disturb and disrupt social Darwinist theory, eugenics, violence, and destructive colonial encounter pervasive to the 19th and 20th centuries. As an attack on the dominant authority of the bourgeoisie and aristocracy, artists adopted specific means to creatively disrupt the status quo.

Leighten argues that Pablo Picasso, Guillaume Apollinaire, Alfred Jarry and André Salmon made use of primitivist method in early century Paris as an example of anti-colonial strategy.[551] She notes "a compelling nexus of political events and attitudes during the avant-guerre (pre-1914) additionally informed response to African art and the motives of Africanizing artists."[552] For Pablo Picasso, to invoke the primitive, or pan-African sign, was to practice anti-colonialism. The process renders the other as use-value,

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[549] Leighten, "White Peril and L'Art nègre: Picasso, Primitivism, and Anticolonialism," *The Art Bulletin,* (Vol. 72. No. 4, 1990) 610
[550] Victor Li, *The Neo-Primitivist Turn: Critical Reflections on Alterity, Culture, and Modernity,* (University of Toronto Press: Toronto, 2006) 18
[551] Leighten, "White Peril," (1990) 609-630; *Re-Ordering the Universe,* (1989) 64-65, 88-89.
[552] Ibid., "White Peril," (1990) 610

or use-form, which is consistent with Stirner's understanding that the other is to be

consumed. Leighten summarizes a hypocrisy of the early 20th century: "modernists self-

consciously subverted colonial stereotypes… but their subversive revisions necessarily

remained implicated in the prejudices they sought to expose, so that modernist images

now appear less stereotypical and reductive than the racist caricatures they opposed."[553]

The primitivism of artists such as Jarry, Kees Van Dongen (1877-1968), Apollinaire,

Maurice de Vlaminck (1876-1958), among others, for Leighten, was a result of their

anarchist philosophy. Anarchist philosophy informed their disdain for colonialism more

broadly and the actions of the French State.[554] Their use of primitive form, or tribal

aesthetics, sought to eliminate through equalizing. Leighten cites important historical

documentation that outlines how the general public judged artists who chose to picture

what was not to be pictured and act in ways deemed unacceptable for the time:

> Such is the latest of contemporary aesthetic fantasies. In the ladder of the
> perversions of taste, it appears it must be the bottom. Below black fetishes,
> there is nothing. Let us take this occasion to recall that the indulgence
> professed for the Byzantine mosaics and the ape-statues of the basilicas, for
> the figures of reindeer traced in caves and for the scribbling of infants in
> primary school, must lead there. The love of the primitive, in art as in politics,
> suits the black.[555]

The hatred and racism of the above text is a sobering reminder of what artists who

adopted a primitivist and anti-colonial stance were against.[556] Indeed, the above text from

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[553] Ibid., 611
[554] Ibid.: "the Exposition Universelle of 1900, which mounted enormous ethnographic exhibits, including "re-creations" of Dahomean and Congolese villages complete with "pikes on which were stuck the actual skulls of slaves executed before the eyes of Bahanzin," last king of Dahomey, and reenactments of "the rites of fetishism, performed by haggish witch-doctors and priests in their native costumes," as one guidebook advertised**.**
[555] Ibid., 628, n: 102, 103
[556] Wassily Kandinsky provides a telling theorization of the creative impulse: "There is in art another kind of external similarity which is founded on a fundamental truth. When there is a similarity of inner tendency in the whole moral and spiritual atmosphere, a similarity of ideals, at first closely pursued but later lost to sight, a similarity in the inner feeling of any one period to that of another, the logical result will be a revival

which Leighten draws was published in *La Vie* and *L'Action française* in 1912 and was directed at those Paris based artists that were taking up primitive simulations in their paintings.[557] They adopted other forms of creativity so as to disrupt dominant understandings of aesthetic hierarchy and in doing so re-order the social hierarchy as well.

Picasso in particular unified the social and aesthetic hierarchies in his 1907 work, *Les Demoiselles D'Avignon* (Figure 3.24). Leighten notes that there is an anti-colonial component to the painting that attacks the cultural superiority of Europe and also class based systems of any kind. In addition, the painting commented on the status of women within society. She argues that to combine a pan-African simulation, an Iberian simulation, and a simulation of prostitutes signified an end to the traditional artistic order that was sustained by the moral and political order.[558] The work was intended to explode convention, expectation and tradition. Many contemporary viewers referred to the piece as a bomb. Paulo I Fabre compared it to the bombs of the Catalan anarchists and one commentator suggested: "Everyone found that picture crazy or monstrous."[559] Georges Braque, who was with Picasso during the painting of the work, knew that it was a metaphorical anarchist bomb and an adept translation by Leighten evinces that both men conspired to turn painting, at least in Paris, on its head.[560] It is a symbolic piece of

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of the external forms which served to express those inner feelings in an earlier age. An example of this to-day is our sympathy, our spiritual relationship with the Primitives. Like ourselves, these artists sought to express in their work only internal truths, renouncing in consequence all consideration of external form. This all-important spark of inner life today is at present only a spark. Our minds, which are even now only just awakening after years of materialism, are infected with the despair of unbelief, of lack of purpose and ideal." *The Art of Spiritual Harmony*, trans. M.T.H. Sadler, (New York: Houghton Mifflin, 1914) 6
[557] Leighten, "White Peril," (1990) 627-628
[558] Leighten, (1989) 89
[559] Ibid., 89-90
[560] Ibid., 91-92

propaganda by the deed that inaugurated Cubism in Paris. The painting was sold in 1924 and the young anarchist artist André Breton was involved in the sale.[561]

The moment of the primitive, which is an attempt to return to essential questions of creativity or a critical return to natural harmony, is corroborated by early methods of abstraction. Arthur Dove (1880-1946), the earliest of American abstractionists, theorized that his abstract works were a result of nature and were intended to invoke radical anarchism (Figure 3.25).[562] He painted the harmonious anarchism of nature as abstraction. For Wassily Kandinsky, abstraction, indeed his aesthetic outlook, was a result of his spiritual and philosophical anarchism, which was informed by folk, medieval and primitive arts (Figure 3.26).[563]

Kandinsky referred to his work and the work of his Blaue Reiter contemporaries as "anarchistic".[564] Abstraction was a gateway to the forgotten elements of expression and perception neglected in mimetic representation. He describes this anarchism as such:

> "Anarchy" is what many term the present state of painting. The same word is also used here and there to characterize the state of contemporary music. It connotes, incorrectly, an aimless iconoclasm and lack of order. Anarchy consists rather of a certain systematicity and order that are created not by virtue of an external and ultimately unreliable force, but rather by one's feeling for what is good. Thus, here too are limits that must be characterized as internal and will have to replace the external. And these limits too are constantly widened, whereby arises the ever-increasing freedom which, for its part, opens the way for further explorations. Contemporary art, which in this sense may rightly be called anarchistic, reflects not only the spiritual standpoint that has already been attained, but also embodies as a materializing force that spiritual element now ready to reveal itself.[565]

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[561] See Judith Cousins and Hélène Seckel, *Les Demoisells d'avignon,* Vol. 2. (Paris: 1988) 591
[562] A. Antliff, (2001) 36-37
[563] Long, (1987) 41
[564] Wassily Kandinsky, "Über die Formfage," *Der Blaue Reiter,* Munich (1912); *Kandinsky: Complete Writings,* (eds) Kenneth C. Lindsay and Peter Vergo, (Boston 1982) 242
[565] Kandinsky, (1982) 242

He was interested in the development of an international art aesthetic founded on creative freedom and the ability to activate oneself without the interference of tradition or the Nation-State.[566] Weary of all institutions, Kandinsky professed a spiritualism devoid of recognizable dogma and was interested in the concept of contemporaneity, theorizing the anarchistic art of his time.[567] Rose-Carol Washton Long argues that Kandinsky was "a universalist and an internationalist" who wanted to found a transnational network that could bring about revolution.[568] Together with his publishing partner Franz Marc, they codified their anarchist aesthetic in *Der Blaue Reiter Almanac* (Figure 3.27).[569] Nina Gurianova notes that Kandinsky is of foundational importance to the early Russian avant-garde.[570] Their anarchist method developed out of Kandinsky. The creative disruption at work in Kandinsky is his intent in abstraction, which was to picture something that would at first appear to be chaos but would nonetheless reveal an internal presence.[571] For Kandinsky, his abstraction, a creative disruption, was the next step after order and chaos.

The theory of Action Painting posited that evidence of spontaneity and chance in a composition was commensurate with a primitive impulse and youthful creative drive. Craven writes that Willem de Kooning (Figure 3.28) emphasized "the improvisatory and human engagement of art production," which could "repudiate the ideologies of technologism and scientism."[572] Their creative disruption was to picture an alternative way of thinking. This would then mediate the social revolution of life through art. Thus the creative disruption signals art-as-life, which invokes a primordial aesthetic faculty

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[566] Long, (1987) 43
[567] Ibid., 41
[568] Ibid., 43
[569] *Der Blaue Reiter Almanach,* (Munich: Piper, 1912)
[570] Gurianova, (2012) 77
[571] Long, (1987) 43 n 77
[572] Craven, (1990) 84

that lays visible the transient aberrations of contemporary society. Additionally, Newman wrote that the "new force in American Painting" was the modern counterpart of the primitive artist.[573]

Craven, in the tradition of VI Lenin, criticizes the use of primitivism as romantic. He argues it is an extension of Tolstoy's failure "to recognize that some of those 'natural virtues' were partially a result of the way the social order denied the intellectual potential of the peasantry to be otherwise."[574] Therefore, Barnett Newman and his cohort are guilty of a reading of anarchism that is similar to the natural essence model. Craven suggests that Newman and other abstract expressionists considered "that people are naturally good, hence are most creative when they act as 'spontaneous' and 'heroic' individuals."[575] Or, to quote Jackson Pollock (1912-1956; Figure 3.29): "I am nature."[576] Craven uses this reading of anarchist philosophy as a way to set aside anarchist critique yet he evades the possibility that he misreads anarchist method. He writes: "In rightly arguing for a more just society, anarchists seek to free people from human bondage yet overlook the possibility of freeing people from enslavement to nature."[577] This reading of anarchism is in opposition to the anarchism of Bakunin and Kropotkin, who both theorized that anarchism emphasized both programming and scientific empiricism.

A different kind of creative disruption that was not primitivist, one that reveals the vague programmatic authority of monetary currency, was deployed by the Tokyo based Neo-Dada Organizers. The group experimented with "explorations of modern capitalism and its social systems" whereby "money was an obvious and frequent subject of critique

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[573] Ibid., 88
[574] Ibid., 93
[575] Ibid., 92-93
[576] Hellstein, (2010) 111
[577] Craven, (1990) 98

and parody."[578] By disrupting currency, a creative disruption into the make-up of the art market was achieved. In 1963, Akasegawa Genpei created simulations of 1000 Yen notes for an exhibition at the Daichi Gallery, Shinjuku (Figure 3.30). For the exhibition he wrapped commodity objects with the 1000 Yen notes and exhibited them. Authorities charged him with counterfeiting and a subsequent multi-year trial ensued.[579] Akasegawa eventually lost, nonetheless, another collective he participated in, Hi-Red Center, used the opportunity to turn the courtroom into an installation. There they restaged their works and performances to disturb and disrupt the Court of Law.[580] During his defence Akasegawa claimed that his copies were not a fake object but rather a model that denied the hierarchical relationship of the real and the fake. He describes his work as such: "My printed matter… differs from counterfeit or authentic one-thousand-yen notes in that in my intention and in its actuality it is 'unusable' and thus it is a model of the one-thousand-yen note stripped of the function of paper currency."[581] Reiko Tomii writes that the works "characteristically embodied the anti-art desire to dismantle the boundary between art and life, suspend the quotidian life, and thus agitate human consciousness entrapped in everyday existence."[582] This anti-art strategy is an anarchist deed, as Akasegawa and the Neo-Dada Organizers creatively disrupted the economy and, consequently, the law that enforced that economy.

The above mentioned examples show that art can creatively disturb elements of the social and aesthetic hierarchy. One assumption is the separation of art and everyday

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[578] Munroe, (2004) 50
[579] Doryun Chong, "Tokyo 1955-1970: A New Avant-Garde," *Tokyo 1955-1970: A New Avant-Garde,* (New York: Museum of Modern Art, 2012) 64-65; Munroe (2004) 51-52
[580] Munroe, (1994) 159
[581] Ibid., (2004) 52
[582] Ibid., 51

life. Many artists of the 19th and 20th century synthesized art and life to show the positive

role art could play in theorizing a creative drive that was removed of tradition and

hierarchy, signaling the simultaneity of creative practice. Olga Rozanova, a member of

the Russian avant-garde, theorized that the power of art rested in its ability to ground the

spectator and the artist in the beauty of the real.[583] Her creative disruption consisted of

defining art as the creative process itself.[584] Gurianova writes that Rozanova theorized a

new philosophical approach to art, which was the contemporaneity of the living present. I

argue Rozanova's unique creative disruption, that of an aesthetic philosophy that valued

creative freedom in the living present, is a kind of artistic autonomy that allows the artist

to produce an art that is reflective of the individual's spiritual belief structure, a belief

structure that is individually composed and creatively defined. Her version of a living art

produced a creative art whose aesthetic value was found in the painterly content of the

canvas in the absence of mimetic representation.[585] For Rozanova (Figure 3.31 and 3.32),

art existed as an expression of life and not a representation of life. Her interest in

contemporaneity as a creative disruption that countered tradition is important for art-as-

life and predates the global turn to contemporaneity.

Art-as-Life:

In his own theorization of Realism, Gustave Courbet wrote that he wished to create a

living art, or art-as-life. This interest extended from his anarchist politics, and Linda

Nochlin notes that Courbet's politics were indispensable to his output.[586] As has been

shown, the politics of Courbet comprise an interest in and interrogation of the position of

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[583] Gurianova, (2012) 74
[584] Ibid., 75
[585] Gurianova (2001) 68-69
[586] Nochlin, (1963) 1-3

the artist in society. He wished to deconstruct the general axioms of the aesthetic and social hierarchy that existed in French society. A section of the *Realist Manifesto* outlines his general intent:

> I have studied, apart from any preconceived systems and without biases, the art of the ancients and the moderns. I have no more wished to imitate the one than to copy the other; nor was it my intention, moreover, to attain the useless goal of *art for art's sake.* No! I simply wanted to draw forth from a complete knowledge of tradition the reasoned and independent understanding of my own individuality… To know in order to be capable, that was my idea. To be able to translate the customs, the ideas, the appearance of my epoch according to my own appreciation of it, to be not only a painter, but a man, in a word, to create a living art, that is my goal. [587]

This line of thinking is contextualized by Proudhon, who writes: "Le but de l'art est de nous apprendre à mêler l'aréable à l'utile dans toutes les choses de notre existence ; d'augmenter ainsi pour nous la commodité des objects, et par là d'ajouter à notre propre dignité."[588] Together the two promoted a utile art that was also a living art and this intersection shows the radical origins of art-as-life.

The Symbolist movement produced a radical form of individualist anarchism in the fin-de-siècle years: direct action in the everyday or an art-as-life. [589] Direct action is intended to interrupt by shattering convention and infiltrating a common situation or sign. As direct action, symbolist strategy took up popular symbols and subverted them, contradicting established principles of knowledge and aesthetics.[590] A symbolic act disturbed assumption and planted the seeds of insurrection, operating as a form of direct action that avoided violence and replaced it with a cerebral attack on the status quo,

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[587] Gustave Courbet, *Realist Manifesto,* (1855) Quoted in Rubin, (1980) 80; The manifesto is discussed at length by Clark in *Image of the People,* (1973) 21-35
[588] Proudhon, (1865 / 2002) 212
[589] Erin Hyman, *Symbolist Saboteur: Anarchism and Aesthetics in Fid-de-Siècle France,* (PhD Dissertation: University of California, 2005)
[590] Leighten, (1989) 5

which can be characterized as art-as-life.

Symbolist strategy included portrayals of the agitator and the outlaw.[591] One example is Alfred Jarry, who became a literal personification of his revolt in the everyday.[592] Centers such as Barcelona and Paris were noteworthy political bohemias that, according to Patricia Leighten, fostered in artists the "most extreme individualist rhetoric of destruction, which could be metaphorically expressed in their art without actually requiring them to live out its injunctions."[593] Symbolism targeted decadence, depravity and abuse through situational distortion. Erin Hyman writes: "Symbolism has often been taken as merely an idealist, 'art-for-art's sake' movement, yet the Symbolist generation put aesthetic innovation and linguistic subversion on a par with insurrectionary action."[594] For Hyman, late 19th century art-for-art's sake was a subversive strategy of insurrection. Decadence was deployed to mimic the upper levels of society and distort from the inside. The anarchist strategy, exemplified by the aesthete Symbolist Felix Fénéon, is insurrection.[595] The strategy is symptomatic of "a utopian ideology" that "championed the 'absolute freedom' of the individual and celebrated destruction as the path to regeneration,"[596] which is an interesting synthesis of the utopianism of Fourier, the socialism of Saint-Simon, and the creative destruction of Bakunin.

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[591] Ibid., 48
[592] Ibid., 63-64
[593] Ibid., 15
[594] Hyman, (2005) x
[595] Joan Ungersma Halperin, *Félix Fénéon: Aesthete & Anarchist in Fid-de-Siècle Paris,* (Yale University Press: New Haven, 1988)
[596] Hyman, (2005) 9

Symbolism is thus consistent with anarchist direct action.[597] Hyman highlights the

artists' use of signification and action as such, "crucial elements of anarchist ideology

(spontaneity, the leveling of hierarchies, the temporality of immediacy, the relationship of

destruction and regeneration) become incorporated as elements of anarchist

aesthetics."[598] Therefore their anarchist aesthetics were informed by "theories of

autonomy, disruption, sabotage and sterility"[599] and were direct actions that targeted the

socio-political climate. Singling out the position of Fénéon, she writes: "Aesthetics and

politics were not merely simultaneous endeavors… but were interwoven, even

inextricable."[600] This particular connection between aesthetics and politics informs the

unique independence of art, which is consistent with autonomy, and is elaborated upon

by Leighten. She writes that Symbolist artistic agency comprised an abstracted form that

included social abstraction, which alongside symbolic colour usage produced a

subversive "universal language of truth."[601] The call for abstraction in Symbolism was

both "aesthetic and social."[602] This combination of concepts produces a politics of form

nurtured in a polyglot of perspectives, which are taken up in the early century by a litany

of artists and generalized in canonical art history as expressionism.[603] To explain this

historical situation, Carol Vanderveer Hamilton quotes the early century writer G.K.

Chesterton (1874-1936), who writes (through a fictional character) in 1908: "the artist is

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[597] Woodcock, *Anarchism,* (1990) 255: "In one way or another almost every important Symbolist writer was linked with anarchism in its literary aspects."
[598] Hyman, (2005) 16
[599] Ibid., 11
[600] Ibid., 19
[601] Leighten, (2013) 13 (quoting Mathews, *Discontent*, 7 and 20)
[602] Ibid., 14
[603] Leighten, "Réveil Anarchiste: Salon Painting, Political Satire, Modernist Art," *Modernism / Modernity* 2.2 (1995) 20

identical with an anarchist."[604] Hamilton agrees, arguing that anarchism is "virtually

coterminous with modernism."[605]

Dada deployed chance and indeterminacy as methods to create an art-as-life

aesthetic. They negated conscious choice in favor of a controlled chaos (Figure 3.33).

The method is an allegory for the status of being. Chance produced an object that

reflected the indeterminacy of life.[606] Hans Richter theorized it as "a meaningful

instrument of life."[607] Richter quotes Hugo Ball at length, who noted that Dada "'painted'

with scissors, adhesives, plaster, sacking, paper and other new tools and materials" and

this led to "collages and montages."[608] These strategies were meant to inspire a "pure and

direct feeling" and bring art "into line with everyday life and individual experience."[609]

Developed in reaction to World War One, chance synthesized the unconscious with

philosophical protest. The chance method is therefore a kind of social criticism. Dada

sought out a "creative basis on which to build a new and universal consciousness of

art."[610]

The above interest in anarchism and art-as-life is consistent with the research of

Gurianova, who argues that an aesthetics of anarchy was the dominant interest of the

1908-1918 Russian avant-garde. She describes a characteristic of this avant-garde that

can be attributed to many artists working during the early years of the 20th century: "The

aesthetics of anarchy is based on a new interpretation of art and human creativity: an art

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[604] Carol Vanderveer Hamilton, "Anarchy as Modernist Aesthetic," *The Turn of the Century: Modernism, and Modernity in Literature and the Arts,* (eds) C. Berg, F. Durieux, and G. Lermont, (Berlin: Walter de Gruyter, 1995) 80
[605] Ibid., 79
[606] Papanikolas, (2010) 102
[607] Ibid.
[608] Ibid., 104
[609] Ibid.
[610] Hans Richter, *Dada: Art and Anti-Art*, (trans) David Britt, (New York: Oxford University Press, 1965) 49

making without rules."[611] The anarchism of the Russian avant-garde is evinced by their

non-uniformity, the diversity of their grouping and their general aesthetic tendencies.[612]

Central to this avant-garde was the concept of everythingness -- vsechestvo -- intended to

counter Eurocentric domination.[613] The strategy recognized the relativity of aesthetic

choices. As such, it is a strategy that takes up the free choice of any tradition, any

medium, philosophy or style, as usable form to express the total freedom of art. It is a

formal vernacularization of art that brings the practice of art in line with the everyday

living of the individual. The strategy was theorized as regenerative because traditional

sources had become dulled by history and the influence of Europe.[614] A hybrid of politics

and spirituality, many artists took up an interest in eastern spiritual beliefs in a general

trend that sees Eurasian interests take precedent over Eurocentric ones.[615] The Russian

artist David Burliuk (1882-1967) traveled to Tokyo and organized exhibitions of Russian

Art from 1920-1922.[616] The works of Vladimir Tatlin, Kazimir Malevich, Alexander

Rodchenko, Naum Gabo (1890-1977) and Olga Rozanova, were exhibited. Ming Tiampo

likens the event to American artists seeing the Armory Show for the first time.[617]

Prior to suprematism Kazimir Malevich theorized alogism, or transrational

realism, which "is based on the refutation of logic and common sense in order to

disengage the intuition, the unconscious."[618] It corresponds to futurist interests in the play

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[611] Gurianova (2012) 2
[612] Ibid.. 84
[613] Ibid., (2001) 7-8: Vsechestvo "recognized the relativity of established aesthetic values. Its advocates suggested instead the free choice of any tradition, claiming that everything can serve as material for art, and pronouncing both philosophical and stylistic eclecticism to be an expression of the 'total freedom of art' and a 'regenerative source.'"
[614] Ibid., 7, 43, 136
[615] Ibid., 45
[616] Munroe, (2004) 19
[617] Tiampo, (2011) 15
[618] Gurianova, (2001) 185

of dissonance and displacement as theorized by Aleksei Kruchenykh (1886-1968) in 1912.[619] By breaking away from coercive forces such as common sense, intuition and the unconscious, Malevich attempted to produce an art-as-life that was beyond a rational conception of the real. He theorized that formalist non-objective abstraction evoked transcendental space and the fourth dimension, which could be felt but not understood.[620] Like many avant-garde artists, he believed that humanity was in a process of evolution that would result in the discovery of universal truths.[621] He intended to picture an unresolvable dissonance that opened-up the possibility for simultaneity.[622] This is similar to the theory of Unanisme, which sought out "the collective spirit or soul, which animates and unifies any human group."[623] Art-as-life is a universalist aesthetic that has a much greater practical applicability than is given due because it is expected to be an art that occurs in the process of life, which ignores art-as-life as an art that is about life itself.

Gurianova observes that anarchism denies absolute structure and reveals a paradoxical mixture of nihilism and "openness".[624] The Russian avant-garde identified with anarchism because it allowed for the critical interrogation of the irrational. Anarchist philosophy represented another kind of metaphysical orientation and could denounce established science, established reason, and reject a society governed by rational laws.[625] The thought of Bakunin informed their position and the thought of Aleksei Borovoi

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[619] Ibid., 8
[620] A. Antliff, (2007) 82
[621] Ibid.,
[622] Ibid., 82, 94 n 41
[623] Ibid., (2001) 169
[624] Gurianova, (2001) Abstract: "It is inspired not by a social utopia, which inevitably calls for temporal, epochal "closure" but rather by another by-product of philosophical anarchism, dystopia with its paradoxical mixture of nihilism and "openness."; (2012) 24-26
[625] Ibid., (2012) 40-42; (2001) 20

(1875-1935) was pivotal to their development. His 1907 assessment of anarchism

exemplifies the critical issues problematized by the artists of the day:

> human freedom is a primordial and uncompromising rivalry, an eternal duel
> between society and the individual, who is persistently struggling for the
> sacred right of complete and unlimited realization of the full potential of his
> or her creative spirit. Any historical form of society, from oriental despotism
> to the anarchist commune, inexorably manufactures its norms and
> obligations.[626]

An individualist, he argued that anarchist acts were artistic. In response to the question of

anarchism and its relation to the social he writes: "anarchism and social life are two

irreconcilable opposites."[627] His influence prefigures the avant-garde, which is dominated

by an anarchist philosophy that, according to Varvara Stepanova (1894-1958), was

characterized by an absence of style and spirituality where individuals were recognized

for their input within the social milieu.[628] It is an art-as-life strategy that is a universalist

creative paradigm defined by the individual, which was seen as antithetical to greater

social life. The process signals the transition of art as object to art-as-life, the life of the

artist, their attitude, personality, ideas and encounters.

Alexandra Munroe argues that a component of the radical aesthetics of the

Japanese avant-garde is characterized by chokusetsu kodo, or *direct action* -- bringing art

into the arena of the everyday and calling for public participation.[629] Japanese Post-

World-War-Two avant-garde praxis continued to develop the anarchism of the arts in

distinct and specific ways, contributing to a universalist understanding of art experienced

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[626] Ibid., (2001) 26
[627] Ibid., 26-27
[628] Ibid., 29-30; Varvara Stepanova, *Chelovek* ne *mozhet zhit' bez chuda* (Moscow, 1997) 38: "Russian painting is as anarchic in its principles as Russia in her spiritual movement. We don't have [stylistic-NG] schools and every artist is a creator, every one ... is original and radically individualistic. Of course this is more obvious in the case of the leftist trends: there are not so many of them, but each individual is precious, each has made a valuable contribution, but all in their own way."
[629] Munroe, (2004) 10

in the particular. The post-WWII Japanese avant-gardes were radicalized in two distinct ways. The first is the precedent set by the inter-war avant-gardes, who were a passionately international counterculture steeped in cultural anarchism.[630] Mavo was characterized as anarchist, and the latent anarchism of the Surrealist milieu and Futurist Art Association were also important factors for Post-WWII practice. Collectively, "their articulation of art as an expression of the materiality and consciousness of modern life, and their notion of the artist as provocateur and champion of unfettered individualism, were profoundly influential."[631] The second radicalization occurs because of outside coercion: the post-WWII ANPO treaty subordinated Japanese culture to a dominant American capitalism and instigated new strategies of post-war anti-militarism.[632] Much of the revolt was in "opposition to the treaty coupled as a humanist, anti-nuclear appeal."[633] Avant-garde art responded to domination with a radical aesthetic program. Deploying chokusetsu kodo the avant-garde called for public participation, performative works, and the mobilization of art for cultural change.[634]

Munroe argues that this radical critique was intended to operate from a ground zero, or creative nothing.[635] Ground zero is the relationship of art and everyday life. She comments that the radical avant-garde groups Neo-DADA, Hi-Red Center, and Tokyo Fluxus were loose cooperatives that explored the "role of art and artists in modern society, and the nature of the art object in an age of mass commodification."[636] In

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[630] Ibid., 10
[631] Ibid., 28
[632] Ibid., 4; "ANPO singed in 1951, ratified in 1951, gives the USA the right to develop Japan as a military base in the expanding East Asian cold war arena. Japan because a buffer, part of the American "containment" policy."
[633] Ibid., 6
[634] Ibid., 9
[635] Ibid., 39
[636] Ibid., 47

addition to them the Gutai Art Association, founded by Yoshihara Jiro (1905-1972) in August 1954, executed many new post-war strategies. At Gutai's end in the early 1970's it counted fifty-nine members and distributed its printed matter among four continents, attempting to fulfill the maxim of Yoshihara: "Create what has not been done before!"[637]

Gutai utilized many strategies of representation, including mail art, electronics, remote-control, action, performance, site-specificity and object abstraction (Figure 3.34).[638] Their site-specific direct actions, "The Experimental Outdoor Exhibition of Modern Art to Challenge the Mid-Summer Night Sun" of 1955 and "The Outdoor Gutai Art Exhibition" of 1956 are important instances of art-as-life (Figure 3.35). As sites of chokusetsu kodo, the artists contended with a site that was outdoors, "open twenty-four hours a day… (and) eclipsed the scale of the exhibition site."[639] Exhibited objects had to "be displayed without walls, and could be rained on, blown around, touched, played with, and seen in the dark."[640] Shozo Shimamoto (1928-2013), writing in the Gutai magazine, theorized that the exhibitions called for a "creative involvement of the public" that could foster "collective efforts" to "destroy the values established by the art elite."[641] Ming Tiampo writes that the exhibitions anticipate relational aesthetics, specifically intersubjectivity.[642] The outdoor exhibitions of the Gutai reveal a collective aesthetic that is defined by individual acts that are specific, contingent, and ingrained into the fabric of the surrounding environment. They are reciprocally engaged with the life environment.

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[637] Tiampo, (2011) 11
[638] Tiampo, (2011); Munroe, (1994) (2004)
[639] Tiampo, (2011) 25
[640] Ibid.
[641] Ibid., 27, 193 n70: Shozo Shimamoto, "Manbo to kaiga (Mambo and Painting)," *Gutai 3*
[642] Ibid., 28

To recall, at the heart of Proudhon's anarchism was reciprocity, or the mutual benefit of those involved in any transaction. If this method is adapted from strict economic exchange to include relationships where the artist and the spectator are reciprocal, in addition to the object's reciprocity with the environment, both coerce in a unified way that further expands art-as-life. The outdoor exhibitions took up a site-specific participatory aesthetic that recognized the individual, the collective and the natural in a harmonious relationship where all contributed equally to the production of art-as-life. Gutai's direct action consisted of harmonizing their own individual practices with the participants and the naturally occurring environment (3.36). The role of art was problematized, however, as contrary to the theory of the avant-garde that necessitates art's demise, it was not destroyed. Through direct action, art was extended as a universalist paradigm where particular acts could occur. This universalist value is collective participation without overt negative coercion placed upon the individual. In this way much of the strategy of the early Gutai is to involve the public and, by extension, re-order the authority of the author.

Munroe posits that a latter development of avant-garde tendencies in Japan is the erasure of ideology, resulting in anarchistic revel, negative coercion and general revolt.[643] The Neo-Dada Organizers (1960-1964) are noted for their contribution to riots and their contra-ANPO stance (Figure 3.37). They contributed to a rhetoric of total refusal and their performances were direct actions that were raucous and "intentionally empty of any specific ideology."[644] Munroe summarizes the execution of their third group exhibition: "members paraded through the streets, one masked and bandaged like a mummy in paper

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[643] Munroe, (2004) 192
[644] Ibid., 193

Neo-Dada posters and another wrapped in a string of light-bulbs… once inside the gallery, Kazekura Sho stuck his face into a bucket of water, made bubbling sounds, and then started shouting, 'The War! The War! The Third World War!' As beer bottles were smashed and chairs split by karate chops, Akasegawa Genpei calmly read aloud the group's manifesto."[645] In this instance the boundaries between art and life appear to be either dissolved or so integrated that there is no clear separation between art and life. I would argue Proudhon's critical ideal situational art is found in this instance. A creative disruption acts directly upon public space producing art as life. In addition, the gallery, through its sponsorship and positive recognition of the artists and their work, encourages the anarchist revel. Social and aesthetic dissent is understood to be within the tradition of artistic practice.

On Kawara followed up on the critical idealism of Yoko Ono by methodically taxonomizing his own existence in a literal art of the everyday. The *Today Series* began on January, 4, 1966.[646] The work consists of a serial production of monochrome canvases executed by Kawara on the date of production that are housed in a cardboard box that contains newspaper clippings and are subtitled with a phrase or personal thought (Figure 3.38).[647] The work must be completed within a twenty-four hour period or it is destroyed. Under examination is the paradox of daily living and the uniform ephemerality of existence, translated via a generalized transmission device. Munroe cites the thought of René Denizot to explain the philosophical motive behind the work, "there is no end, there is no decline, the individual gauges themselves by the measure of a practice which

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[645] Ibid.
[646] Munroe, (1994) 221
[647] Ibid., 221-222

exposes them to a universal condition, to be present in the present."[648] The *I got up* series

further develops the everyday method by documenting the time that Kawara awakens

each day (Figure 3.38).[649] In these works the machinist aesthetic is taken to an absurd

conclusion. Calculated, repetitive and totally equalized, art and life are presented as a

daily accumulation. Munroe theorizes that this practice signals the philosophy of Gyo, a

Buddhist tradition where Satori is attained by performing simple daily tasks that are

repeated habitually with little to no variation.[650] Whether this signals the ultimate act of

art anarchism is uncertain, yet the practice pushes at the liminal point of being there and

produces a fully formed art of the everyday, or art-as-life.

For Lippard and Chandler, the conceptual artist, such as On Kawara, produces a

"shift in emphasis from art as product to art as idea and has freed the artist from present

limitations – both economic and technical."[651] They provide models of ideas, models that

can, in the words of Sol Lewitt (1928-2007) "camouflage the real intent of the artist, to

lull the viewer into the belief that s/he understands the work, or to infer a paradoxical

situation (such as logic versus illogic)."[652] Lewitt proposed a "non-visual art whose logic

is conceptual and whose visual appearance is incidental, regulated entirely by the concept

rather than by the appearance."[653] Thus a work "may incorporate the irrational as well as

the rational, disorder as well as order"[654] and produce art that is rationally conceived yet

visually appears to be non-sense. As a result, conceptual art has the ability to take on the

"utmost irrationality" while remaining explicitly rational. It is defined as anti-formal and

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[648] Ibid., 222
[649] Ibid.
[650] Ibid., (1994) 222; (2004) 319-320
[651] Chandler and Lippard, (1971) 270
[652] Ibid., 271
[653] Ibid. 273
[654] Ibid.

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a suspension of realism, yet nonetheless is bound to the criteria of art while

accomplishing a synthesis of the intellectual and the aesthetic.[655] It is the art-as-life model

where the creative disruption at the site of the idea produces new and unforeseen results.

New Institutions within the Shell of Old Institutions:

The question of building a new institution within the shell of an old institution is the

question of the arts as a counterpower. For art to act as a counterpower it requires a

certain belief that through the creative disruption of institutions a positive reaction will

occur. To follow Graeber's model for revolutionary counterpower, the art world must

produce a new institution within the shell of the old that confronts issues of systemic

dominance. As noted in the exemplary work of TJ Clark, anarchist thought is an evident

presence in the development of the modern art paradigm.[656] Anarchism is an important

force in the development of modern art. What connects those artists interested in

anarchism, even when they appear to be radically opposed to one another, is a collective

interest in building a new institution within the shell of the old. Each of the artists in their

own way help to develop a distinct form of anarchism in art. The strategies of critical

idealism, creative nothing, creative disruption, and art-as-life are all strategies that further

build this new institution within the shell of the old and contribute to its execution.

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[655] Ibid., 275

[656] Clark, *Image of the People,* (1973) 20: "Somewhere between irony and bluster lie Courbet's attitudes, or Baudelaire's conviction in 1851 that 'art had to be inseparable from… utility'. In Baudelaire's case that belief lasted three or four years at the most; afterwards came blackness, despair, the first poetry to celebrate 'the theatrical and joyless futility of everything' (Jacques Vaché). If art was useless, so was life; and that was not an idiosyncratic conclusion. It leads us to Mallarmé's 'horrible vision of a work that is pure', to Tzara's 'Rhymes ring with the assonance of the currencies, and the inflexion slip along the line of the belly in profile', and to Miró's 'murder of painting'. The inheritor of Baudelaire's short-lived belief is Surrealism: in Breton's words, 'We have nothing to do with literature, but we are quite capable, when the need arises, of making use of it like everyone else.' Though by then the implications of that belief were clearer: to quote the Surrealist Declaration of 1925, 'We are not Utopians: we conceive of this Revolution in its social form'. When Proudhon talked in *Du Principe de l'art* of creative activity entering the world and taking it as its material, to be altered directly and not just on canvas, he echoed Hegel but presaged the moderns. Malevich said, 'Let us seize the world from the hands of nature and build a new world belonging to man himself.'"

Courbet establishes the intent to build a new institution within the shell of the old with his Pavilion of Realism in 1855. In response to a rejection from the official salon for the world exhibition of 1855, Courbet mounted his own exhibition nearby the official salon. He exhibited many paintings and circulated a "Manifesto of Realism." Prior to Duchamp and Dada finding refuge in critical satire, the modern avant-garde is inaugurated by a prank. A letter to Alfred Bruyas outlines Courbet's intent:

> From here I can already see an enormous tent with a single column in the center; for walls, scaffolding covered with canvas, all mounted on a platform; then the employees, a man in black suit minding the office, opposite the canes and umbrellas, the two or three ushers. This will really be enough to make Paris dance on its head. It will be without question the best comedy that's been played in our times; there will be some people who will get sick over it, that's for sure.[657]

Jeanne Brody offers telling insight about the impetus for the 1855 Pavilion of Realism. She writes: "...it was only after the jury's decision in April that he hastily pulled together his 'Pavilion', not because he wanted to, but because he had to."[658] Building on the work of Patricia Mainardi and James Rubin, Brody argues that Courbet's exhibition strategy was one of necessity. [659] Courbet's anarchistic act is driven by need. If Proudhon was driven by the accumulation of State power to theorize its antithesis, the anti-state of anarchism, then his colleague Courbet was driven by the accumulation of institutional power to produce the anti-institutional exhibition. The anarchism of the arts occurred in reaction to tradition, to the State-form, to the salon, and to the institution. Of note is the total presentation that Courbet intended. The Pavilion was to be staffed with official employees that, in tandem with the exhibition display, would simulate the official status

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[657] Patricia Mainardi, "Courbet's Exhibitionism," *Gazette des Beaux-Arts,* (118, December 1991) 253
[658] Jeanne Brody, *The Painter as History: The Evolution of Gustave Courbet's Exhibition Strategy,* PhD Diss, (University of Delaware, 2001) 143
[659] See Mainardi. *Art and Politics of the Second Empire: The Universal Exhibitions of 1855 and 1868.* (New Haven: Yale University Press: New Haven 1987) 59-60; and Rubin, (1980) 20

of painting so as to undermine State sanctioned art. It is proto site-specific installation intended to antagonize the greater institution by revealing the authority of the latter.

Occurring alongside Courbet's creative disruption of the institution, Proudhon's theory of mutualism influenced an alternative system of patronage. Proudhon argued that mutualist relationships premised on mutual gain produced alternative economies endemic of an order of anarchy.[660] James Rubin argues Courbet maintained such a mutualist economic relationship with his patron, Alfred Bruyas (Figure 3.39). Their relationship is an example of a mutualist exchange between producer and consumer.[661] These relationships were considered to be a "pre-capitalist" economic association, characterized by direct and specific exchanges.[662] Bruyas considered himself to be an enlightened collector that shared Courbet's ideals and thus entered into a mutual economic relationship with the artist. Their mutualist relationship was intended to go beyond the conventional understanding of economy to deploy a strategic alternative. Together with Courbet's radical exhibition strategy, a reaction occurs. From this reaction the art market begins to operate in its own autonomous and anti-institutional market that encourages the free development of the individual artist. Courbet is noted as a leader in this new market reality where the artist is noted to be a keen self-promoter of alternative values. Nonetheless, the anarchist Herbert Read argues that this new market economy is detrimental: "the contemporary artist must form the taste and recruit the public on whose patronage he will then depend. The modern artist is miserably dependent on the media of publicity. That is his deepest humiliation."[663]

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[660] Weir, *Anarchy and Culture,* (1997) 22-26; A. Antliff, (2001) 3; Rubin, (1980) 13
[661] Rubin, (1980) 13-14; 21-28
[662] Ibid., 13
[663] Herbert Read, *The Philosophy of Modern Art,* (London: Faber, 1951) 18

For his role in the 1871 Paris Commune, Courbet was exiled from Paris (Figure 3.40).[664] During the Commune, Courbet was the leader of the Federation of Artists. Allan Antliff notes the first act of the Federation: "Its first act was to issue a manifesto declaring complete freedom of expression, an end to government interference in the arts, and equality amongst the membership."[665] Courbet exemplifies a unique characteristic of the anarchism of the visual arts: the equality of aesthetics, the equality of membership (as an artist) to produce whatever they felt was necessary, and the elimination of governmental or outside institutional influence upon the sphere of art. Courbet's anarchism was interested in facilitating a space of creative freedom, autonomy and individuality amongst a social group, and this echoes the thought of Stirner, who argued for a creative nothing from which to begin among a union of egoists,[666] which is also commensurate with Poggioli's "happy few."

Following the lead of Courbet, the Impressionists contribute to the building of a new institution by radically altering the market system and re-ordering traditional aesthetic hierarchy. When the Impressionists first began to exhibit they did so in apartments and were organized as a co-operative. Courbet's exhibition strategy, artistic self-fashioning, and mutualist economics are important precedents. He created successful exhibitions outside of the conventional institutional structure and benefited from a direct relationship with a sympathetic patron. That Courbet was exiled and bankrupted for his participation in the Paris Commune no doubt acted as an important reminder to younger artists that alternative economies in the place of armed revolution could offer a space

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[664] A. Antliff, (2007) 31-33
[665] Ibid.. 33
[666] Stirner, (1995) 7: "I am not nothing in the sense of emptiness, but I am the creative nothing, the nothing out of which I myself as creator create everything."

where change could occur. The anarchist Gustav Landauer (1870-1919) describes the power of alternative communities: "The State is a condition, a certain relationship between human beings, a mode of behavior; we destroy it by contracting other relationships, by behaving differently toward one another… We are the State and we shall continue to be the State until we have created the institutions that form a real community."[667] The Impressionists attempted to form a new community.

The Impressionists descend from the mutualism of Proudhon and the art anarchism of Courbet, characterized by mutualist economic relationships, creative autonomy and aesthetic freedom.[668] The Impressionists, a loose grouping of artists that consisted of 'Independents, Impressionists and Realists', exhibited under the title "Société Anonyme Des Artistes Peintres, Sculpteurs et Graveurs" and produced eight exhibitions between 1874-1886. Their exhibition strategy owed much to Courbet, his Pavilion of Realism, and the influence he had on the realist Édouard Manet. In his general study of Impressionism, Rubin writes:

> The painters' defiance towards established authority seemed to have taken a lesson from politics. The Paris Commune of 1871, in which workers briefly ruled the city with a socialist government, was a recent memory, and Nadar, whose studio the artists used, was a known leftist sympathizer. This epithet, stressing the artists' adamant refusal of pictorial conventions and desire to start with a clean slate, focused less on the actual appearance of their art than on the rebellious conduct it implied.[669]

The above is reminiscent of Poggioli's comment that the Paris Commune radicalized artists and promoted strategies consistent with symbolism and decadence. The exhibition strategy of the Société was as much a part of their rebellion as was their aesthetic style.

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[667] Quoted in Cohn, *Anarchism and the Crisis of Representation,* (2006) 69
[668] The Pavilion of Realism is pegged as the historical foundation for the radical work of Edouard Manet and the exhibition strategy of the Impressionists. See James Rubin, *Impressionism,* (Phaidon: London, 1999) 16
[669] Ibid., 12

Their cooperative was founded on mutualist principles and their exhibitions were

financed through the cooperative, which they believed would provide a model for the

revival of anemic institutions.[670] Rubin concludes that the "exhibitions were never aimed

at promoting an exclusive style but at gaining recognition and financial ability."[671] They

were producing an independent and alternative economic market based on mutualist

principles inspired by the radical strategy of Courbet. Consistent with the thought of

Proudhon, they produced an art that is about the idea that drives the representation.

Three figures in the group, Camille Pissarro, Édouard Manet (1832-1883) and

Claude Monet (1840-1926), can be discussed according to the intersection of anarchist

thought and artistic practice. For Rubin, Manet is influenced by Courbet's call to paint

from personal experience, to take pride in the origins of the artist, and to self-promote

through deliberate provocation that could expose the invisible hierarchy of traditional

society.[672] Expanding on Courbet, Manet manipulated the institution from within with

paintings such as *Olympia* (Figure 3.41), which depicted a contemporary reality that few

were willing to admit among the French bourgeois public sphere: the sex industry.[673] The

image depicted a powerful woman, naked save for her lavish surroundings, in a position

that recalled the classical reclining nude in the tradition of Titian. Claude Monet, who is

regarded as the figurehead of Impressionism, painted with Courbet during the 1860s and

is noted to have been influenced by Courbet's maxim to paint one's own time from one's

own point of view (Figure 3.42). [674] Camille Pissarro, an avowed political anarchist,

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[670] Ibid., 17
[671] Ibid.,
[672] Ibid., 53, 59
[673] Ibid., Victorine Meurent is named by James Rubin in his study yet immediately dismissed as a studio model.
[674] Ibid., 22,94

rounds out the anarchist influence over Impressionism.[675] Rubin notes that it is Pissarro's

Hoarfrost (Figure 3.43) that causes Louis Leroy to dub the work an impression.[676] Pierre

Auguste Renoir wrote that Pissarro was the "theorist" of the Impressionist circle.[677] Linda

Nochlin notes of Pissarro: "a convinced and professing anarchist, Impressionism was the

natural concomitant of social progress, political radicalism, belief in science rather than

superstition, individualism, and rugged straightforwardness in personal behavior."[678] In

addition, TJ Clark has noted that the institutional genre of the artist retrospective owes a

debt to Pissarro, whose 1892 exhibition at Galerie Durand-Ruel was characterized for its

retrospective quality.[679]

Another sometimes forgotten anarchist art movement is Cubism. Cubism had a

tremendous influence on the international art milieu. Its connection to anarchism and

anarchist thought is established by the scholarship of Mark Antliff and Patricia Leighten.

Authorities argued that it represented a degenerate art of the immigrant and an invasion

of foreign ideas into French art.[680] There is, nonetheless, a consistent dialogue with

traditional genres in Cubism. Still-Life, Portraiture and Landscape were consistent

themes in Cubist representation (Figure 3.44).[681] Even the radical practices of collage,

which Leighten argues is an anarchist philosophical intervention into the control of

information by newspaper publishers, retain elements of tradition that build up a new

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[675] Allison Jane MacDuffee, *Camille Pissarro,* (2004) 162: "His (Pissarro's) anarchism reflected a firm ethical commitment, and a strong tendency towards individualism in his character. It was this rebellious spirit that had prompted him, in 1852, to abandon his position in his father's business in order to leave for Venzuela and become a full-time artist."
[676] Rubin, (1999) 9
[677] Paul Smith, "'Parbleu': Pissarro and the Political Colour of an Original Vision," *Art History,* (Vol. 15 No. 2, 1992) 224
[678] Nochlin. *The Politics of Vision: Essays on Nineteenth-Century Art and Society*. (Westview Press: Boulder, 1989) 61
[679] Clark, *Farewell to an Idea: Episodes from the History of Modernism,* (London: Yale University Press, 1999) 55-56
[680] Leighten (1989), 100
[681] Ibid., 119

pictorial program within the shell of the old (Figure 3.45).[682] Leighten observes that the

Cubists were dangerous innovators with revolutionary aims that were anti-artistic and

anti-rational. Their intent to "reorder the universe" reveals the objective, to build a new

institution within the shell of the old. Leighten argues that their art is anarchistic because

Proudhon, Kropotkin, and Bakunin, all had faith in the power of art to alter the ways in

which people thought - to support the status quo or undermine it, to change the

consciousness of the age, and hasten social reform.[683] From 1910 through 1914, Picasso

and Braque succeeded in exploding the painted surface. From their collaboration comes

collage, found sculpture and appropriation, and these were informed by their anarchist

philosophy. It was common knowledge in the Parisian art world that Picasso and his

colleagues were anarchists. They were referred to as the anarchists of art.[684]

In addition to Futurism, Cubism was the new in art. It had active theorizers,

Alfred Gleizes (1881-1953) and Jean Metzinger (1883-1956), whose publication of *Du

Cubisme* in 1912 saw near immediate translation into Russian by Ekaterina Nizen (1874-

1972) and Olga Rozanova, and this informed the development of the unique Russian

avant-garde synthesis called Cubo-Futurism.[685] Cubism was theorized as an "organic and

natural embodiment of the élan vital."[686] Much of the theory sees corroboration in the

theory of Unanisme.[687] Both were discussed at a short-lived commune based on

collectivist principles of organization outside Paris. The Abbaye de Créteil of 1906-1908

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[682] Ibid.,121-142; Leighten, "Modernist Abstraction, Anarchist Antimilitarism, and War," *Art & Anarchy: Anarchist Developments in Cultural Studies,* (2011) 140-147.
[683] Ibid., 113
[684] Ibid., (1989) 98-101; (1990) 628
[685] Gurianova, (2012) 68
[686] Ibid..
[687] Ibid..; A. Antliff. *Anarchist Modernism.* (2001) 167-170

is a small but influential example of the interconnectedness of the avant-garde.[688]

Founded by the French Cubists, among others, contributors to abbaye include

Apollinaire, Duchamp, Juan Gris (1887-1927), Constantin Brancusi (1876-1957) and

Filippo Tommaso Marinetti (1876-1944).[689] Members and visitors to the Abbaye worked

daily to facilitate the commune's means of financial subsistence: its printing press. They

were interested in the concept of artisanship. Through artisanship the artist's power was

reduced, and this would produce an art closer to life. Georges Didi-Huberman notes that

Duchamp will refer to himself as an artisan throughout his life and that for his World War

One duties he trains as a printer.[690]

A 1918 article published in the New York City based *The Modern School,*

detailed the Abbaye's existence and the activities of its members.[691] The anarchists

Emma Goldman and Alexander Berkman (1870-1936) published it, in addition to *Mother

Earth*. Other members of the New York anarchist community included the artist Robert

Henri, the cultural theorist Hutchins Hapgood (1869-1944) and the art milieu that

gravitated towards Alfred Stieglitz's *291 Gallery*.[692] Stieglitz summed up the allegiance

to anarchism and general mood of the time with hindsight in 1935: "I have always been a

revolutionist, if I have even been anything at all. At heart I have ever been an anarchist.

All truth seekers are that, whether they know it or not. But even that label as label I hate.

So I am a man without labels and without party."[693]

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[688] Gurianova (2012) 67-68; A. Antliff, (2001)167
[689] Ibid. (2012)
[690] Georges Didi-Huberman, *La Resemblance par contact: archéologie, anachronicsme et modernité del'empreinte,* (Les Éditions de Minuit: Paris, 2008) 211-214
[691] Albert Gleizes, "The Abbey of Créteil, a Communistic Experiment," *The Modern School,* (New York: 1918) see A. Antliff, *Anarchist Modernism*, (2001) 165
[692] A. Antliff, "Modernists against the academy, 1908-12," (2001) 11-38
[693] Ibid., "Alfred Stieglitz chez les anarchists," *Carrefour Stieglitz,* (Presses Universitaires de Rennes, 2012) 46

Alfred Stieglitz and Robert Henri are important influences upon later avant-garde movements.[694] After spending time in Paris during the 1890s, Henri began building a new institution of art, one that was against the traditional institutional art popular to New York City.[695] According to the research of Allan Antliff, Henri was inspired by the anarchist publication *Père Peinard* and the rhetoric of *le Cavache,* which reviewed the exhibitions of the Societé Independente and noted that they "dared to recall that in art the only legitimate organization is anarchy."[696] Antliff argues that Henri facilitated a philosophically anarchist counter community where individualism, freedom of expression, and egalitarianism flourished.[697]

Henri taught art at the New York School of Art and implemented a pedagogical program that did not restrict his students' subject matter. He advocated that his students adopt an individualist method: "personality, originality of vision, idea, are encouraged and inventive genius in the search for specific expression stimulated."[698] Similar to Courbet's advice to Monet, Henri encouraged his students to take pride in their background, regardless of class, and paint from experience. Many local newspapers labeled his art class a site where New York's art anarchists were to be found.[699] Antliff summarizes Henri's anarchist pedagogy as such: "the task for anarchists was to transform learning into a process of cultural acquisition, creating schools where the teacher did not impose preconceived ways on the student and the student had the full freedom to avail

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[694] Ibid., (2001)
[695] Ibid., 12-14
[696] Ibid., 19-21
[697] Ibid., 21
[698] Robert Henri, Cited in A. Antliff, (2001) 15
[699] Ibid.. 15; The article cited is by Izola Forrester, whose version of anarchism was exemplified by the work of Bessie Marsh, who painted women of the lower classes.

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themselves of the teaching which may answer their need."[700]

Henri's modernism was explicitly anarchist (Figure 3.46). He was an avid reader of
Bakunin and shared the anarchist's work with John Sloan.[701] Henri was familiar with the
work of Leo Tolstoy, Oscar Wilde and contributed articles on their work to Emma
Goldman's *Mother Earth*. In 1912, at Goldman's request, Henri began to teach at the
Ferrer Center, a Modern School.[702] The opening night of Henri's class signaled its radical
intent. Bayard Boyesen, a former professor at Columbia University, presented the paper
"Artists Hope in Anarchistic Ideas."[703] Pre-empting Bürger, Boyesen noted that
governments would turn on artists to protect the State. Further, he theorized: "the artist
demands absolute freedom for the free play of the inspiration that dominates them and
drives them, and here they join forces with philosophic anarchy."[704] In addition, Goldman
was a vocal advocate for Henri. In her talk *Art and Revolution,* she called Henri the
leader of New York City Modernism.[705] Goldman targeted the institutions of religion,
private property and the State, theorizing that their purpose was to accrue wealth and
power for a minority, which exploited the majority and inhibited humanity's capacity to
achieve the freest possible situation for all individuals.[706] An anti-eugenics agitator,
sexual equalitarian, and all around dissident, Goldman was the foremost anarchist activist
in North America up until her expulsion in 1918.

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[700] Ibid., 23
[701] Ibid., 17
[702] See Paul Avrich, *The Modern School Movement: Anarchism and Education in the United States,*
(Oakland: AK Press, 2006)
[703] A. Antliff, (2001) 27
[704] Ibid., 28
[705] Ibid., 29
[706] Ibid., 30; in Emma Goldman, *Anarchism and Other Essays,* (New York: Mother Earth, 1910)

Alfred Stieglitz, who operated the *291 Gallery*, provided financial support to

Goldman's *Mother Earth* and published his own *Camera Work*.[707] His gallery, *291,*

opened in 1908 and exhibited avant-garde European and American Art. American

painters who got their start at *291* include Georgia O'Keeffe (1887-1986), Max Weber

(1881-1961) and Arthur Dove.[708] In addition, Stieglitz was instrumental in the

preservation of Richard Mutt's *Fountain,* a sculpture that was brought to Stieglitz by

Duchamp, later lost and attributed to Duchamp. The only known photograph of the

original 1917 readymade is by Stieglitz and it was published in Vol. 2 of *The Blindman* in

May 1917 (Figure 3.47). Stieglitz's efforts to exhibit the work of fellow anarchist artists

did not go unnoticed.[709] John Weichsel took the exhibition strategy a step further.

Weichsel's *People's Art Guild* produced fifty exhibitions prior to 1918.[710] After *291*

closed its doors, Francis Picabia publishes *391* as the mouthpiece of Paris Dada. Issue 12

from 1920 is where Duchamp's *LHOOQ* first appears alongside a Dada manifesto written

by Picabia (Figure 3.48).[711]

As we have seen, abstract expressionist or action painting was informed by the

anarchist philosophy of the early New York City avant-garde. Vallerie Hellstein argues

that Abstract Expressionism is filled with anarchist social politics. These politics are

evinced by the activities at The Club, located at a loft on 39 East Eight Street in New

York City.[712] The Club produced a discourse that "was neither Communist nor Capitalist

but tended toward anarchism."[713] Their anarchism was consistent with the thought of

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[707] Ibid., 32
[708] Ibid., 32-38
[709] Ibid., 53-36
[710] Ibid., 57
[711] Papnikolas, (2010) 8
[712] Hellstein, (2010)
[713] Ibid., 4

Peter Kropotkin when such thought was heretical to either end of the political spectrum.

Regular participants in the operations of the Club included Paul Goodman, John Cage,

Ad Reinhardt and Barnett Newman. Philip Pavia (1912-2001) initially organized it.[714]

Pavia thought of the Club as a proto-anarchist Salon in the tradition of Thomas Jefferson

(1743-1826) and William James (1842-1910), who both influenced the later anarchist

philosophy of Donald Judd (1928-1994).[715] Hellstein describes the anarchism of The

Club:

> Anarchism was a charged word at a time when any critique of the
> government could lead to allegations of being un-American. The evidence
> suggests, however, that anarchistic was precisely what The Club was. Cage
> described anarchy in a way that could have described The Club just as well,
> 'Anarchy (no laws or conventions) in a place that works. Society's
> individualized.' Cage, following Henry David Thoreau and Peter Kropotkin,
> vocalizes the fundamental aspect of anarchism: autonomous individuals
> forming an organic, working community based on cooperation. The
> instantiation of this anarchist formulation of community is what makes The
> Club crucial for understanding the political and social foundations of Abstract
> Expressionism, even if it went unspoken by the artists.[716]

The expression of this milieu originates in a "non-space, a non-environment with nothing

aesthetic, romantic, or political about it"[717] where individuals came together in a

mutualist atmosphere. Thus action painting is defined as such: "the nuances of the

mutuality between the individual and the social emerge along with the blending of

mysticism and politics."[718] Hellstein writes of the activist undertones of the group, "the

choice to paint… was a pragmatic choice of action." [719] In this way, it can be posited that

the Abstract Expressionist canvas represented a kind of direct action, or creative

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[714] Ibid., 12-41
[715] Ibid., 13
[716] Ibid., 23
[717] Ibid., 32
[718] Ibid., 136
[719] Ibid., 137

disruption that is an example of art-as-life. At the Club artists would support one another and were encouraged to do so by Paul Goodman, who thought fraternal arrangements in the tradition of Kropotkin could produce a freer society. The method was intended to work outside the dominant system so that a foundation was laid and a new network could emerge that would produce a freer society on a larger scale.[720] It is a new institution built within the shell of the old.

The interest in Kropotkin among Abstract Expressionists extended beyond Goodman; Barnett Newman was an avid reader of Kropotkin and contributed an introduction to a contemporary translation of the anarchist's work. Newman's painting was revolutionary in intent: "if you understood my work, it would be the end of state capitalism and all totalitarianism."[721] He ran for mayor of New York City in 1933, advocating for the "city or community ownership of banks, business and housing; a system of municipal galleries and orchestra halls providing free services to the public; the closing of streets to private automobiles so as to reinvigorate public space for pedestrians as well as cafés; and playgrounds for adults."[722] He studies at the Art Students League intermittently from 1922-1927, under John Sloan (1871-1951).

Ann Schoenfeld writes that Sloan "encouraged the rich variety of creative attitudes that each individual manifested, among whom were Reginald Marsh, Alexander Calder, David Smith, and Adolph Gottlieb."[723] Sloan continued to deploy Robert Henri's method of anarchist pedagogy. The Art Students League also employed Harry Wicky, a former Ferrer Center student. Sloan consistently wrote about art and attempted to adapt

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[720] Ibid., 40-41
[721] Barnett Newman, "Interview Transcript of Barnett Newman," March 20, 1966, Allen Solomon Papers, Archives of American Art, Roll 3923, frame 306; Schoenfeld, *Art of no Dogma,* (2002) 57
[722] Craven, (1990) 97
[723] Schoenfeld, (2002) 73

and broaden the spectrum of Emma Goldman's critique. His anarchist art theory called for a wide spectrum of practice that was latently informed by the belief that individualist values sublimate the collective and contribute to its betterment.[724]

David Raskin notes that the minimalist Donald Judd described himself as an anarchist.[725] His specific object practice was informed by his mentor, Barnett Newman. Other cited influences on Judd are George Woodcock and H.R. Shapiro. Raskin writes that Newman was influential to a number of the Minimalist set, including Dan Flavin (1933-1996) and Robert Murray. After Newman's death Judd stayed in contact with the family. He took Newman's studio equipment and placed it in his own studio.[726] Politically Judd is aligned to the thought of Thomas Jefferson and the pragmatism of William James. James's philosophy considered the individual to be the keystone of liberty. For Raskin, Judd saw pragmatism as an American individualist philosophy that followed in the tradition of Jefferson that "naturally extended to anarchism."[727] James wrote in 1903 that what he wanted was a world of anarchy.[728] Raskin sees the work of Judd as a denial of a priori knowledge -- everything must be experienced in order to be understood.

Judd approached art making from the point of view of whether or not it was useful.[729] The visual quality of his work, the way in which it was made and its detail are pinnacle concerns that evince a materialist philosophy that takes the viewer into

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[724] Ibid.
[725] Anthony Haden-Guest, *True Colors: The Real Life of the Art World* (New York: Atlantic Monthly Press, 1996) 249
[726] David Raskin, *Donald Judd's Skepticism,* (1999) 28
[727] Ibid., 64
[728] Ibid., 65
[729] Ibid., 52

account.[730] Believing that painting had run its course he turned his attention to the object. Similar to the direct action of the action painters, Judd "praised avant-gardism in general, and materialism specifically with terms such as 'defiant', 'whole', 'strong', 'material', 'imaginative', 'powerful', and 'unique'."[731] These related back to an "object of perception" and its minimal unit, which displayed "primitive, oppressive and unmitigated individuality."[732] The method fed into Judd's belief in science, which he thought acted in a reciprocal relationship with art. Raskin argues that the two illuminate a path toward freedom. For Judd, "art helps undermine general political stagnation and provides a little freedom, which supports science, which requires freedom."[733] The question of freedom extended into the titling of his works, which harmonized form and content by remaining untitled.[734] Like many of the artists before him, Judd "hoped that his works of art would provide the active viewer the tools to somehow escape this trap of convention."[735] Intended to coerce a viewer into questioning the nature of art, Judd engaged the primary sense experience of the viewer.[736] Like Cage, Judd tried to instigate a conscious engagement with the experience of the self. The purpose was not to be transcendental but experiential and individually defined. It is a universalist approach to understanding the specific.

Judd's work evinced his commitment to local politics, pragmatic philosophy and anarchism. Raskin writes, "Judd understood his three-dimensional art objects to be a pragmatic statement of empirical fact that demonstrated a philosophical, social and

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[730] Ibid., 54
[731] Ibid., 56
[732] Ibid., 57
[733] Ibid., 62
[734] Ibid., 77
[735] Ibid., 79
[736] Ibid., 80

anarchist political attitude opposed to the main types of hierarchical power."[737] This

rejection of hierarchy is underscored by the mirage like uniformity of his specific and

different works. While they are united in their "aesthetic power"[738] they are nonetheless

specific and individualized. They are universally specific and *100 Works in Mill*

Aluminum (Figure 3.49) housed at Judd's complex in Marfa is an example of this intent.

100 Works in Mill Aluminum is one part of a larger installation program located in

Marfa, Texas at the Chinati Foundation. The 340-acre parcel of land was purchased in

1979 and opened to the public in 1986. Its purpose is to showcase permanent site-specific

contemporary artworks in addition to temporary exhibition programming. *100 Works in*

Mill Aluminum is installed in two buildings, which are repurposed artillery sheds. Judd's

pacifist intent, to reclaim, repurpose and change the way people thought about industrial

military materials and the waste generated by their production, is prefigured in the install.

Judd altered the structure for repurposing, including the installation of large windows and

a vaulted galvanized metal roof.[739] Each work is equal in dimension yet each work's

interior is individualized. Allan Antliff describes the effect:

> Each object has its own specificity: a top panel tiles down into the interior at
> a set angle in one box, while another is opened up on its side; a low 'shelf' is
> inserted a few centimeters from the floor in one, and another contains a
> smaller box suspended within it. All the while, light streaming through the
> shed's floor-to-ceiling curtain windows intensifies the dynamic interplay
> between us and the specificity of each object. As one moves around Judd's
> boxes and negotiates the installation space, light refracts off each polished
> surface, creating illusionistic effects that are in constant flux depending on
> where we stand, the time of day, the seasons, and so forth.[740]

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[737] Ibid., 95
[738] Ibid., 97
[739] See Chinati Foundation, "Donald Judd: 100 untitled works in mill aluminum, 1982-1986,"
http://www.chinati.org/visit/collection/donaldjudd.php
[740] A. Antliff, (2011) 55

Antliff argues that the work of Judd falls into a genealogical line that includes John Cage, Mac Lowe and the anarchist artist Kenneth Patchen (1911-1972).[741] Thus Judd intended to "foster, through art, creative consciousness in the absence of hierarchy and authoritarianism."[742] Raskin theorizes that Judd's objects are hostile to conventions of power.[743] In the tradition of an anarchist philosophy of the arts, Judd continues on a series of dominant themes.

Judd takes total control of the overall presentation. By re-purposing a military factory his pacifist, anti-military stance is underscored. The use of a base material with no alteration of the material substance (what it is) accords the object status – they are both what they are and what they could be, which denotes his pragmatist philosophy and signals a unification of the critical ideal – what is and what could be. In their collective uniformity they are nonetheless specific. Each one is individually composed within a unified whole. Because the objects are located in a site-specific architectural space, the spectator is an active participant in the performance of the space – it ceases to be a work and becomes an event, spectacle, or situational work of art. The work is complimentary to the space and the natural environment is complimentary to the work. Each individual object, while stationary, is constantly in flux, moving and contingent upon its site-specificity. Likewise, as Antliff's reading attests, movement and individual experience are the primary cues. While the material is formed into unified wholes that display individual characteristics, nonetheless, no representation is locatable save for the unique environment and the primary sense data of the objects within that environment. It cannot be displayed anywhere else and therefore cannot be adapted to different environments.

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[741] Ibid., 54
[742] Ibid., 56
[743] Raskin, "Specific Objects: Judd's Art and Politics," *Art History,* (Vol. 24 No.5, 2001) 683

Total control is displayed, intermixed with the ability to move about freely. If this is

taken up as an allegory for the political what it reveals is that if an environment is

centralized, totalizing and absolute, a kind of creative freedom is produced. It does not

represent anything except itself and is a controlled and functional anarchy that is a new

institution built within the shell of an old institution.

Conclusion:

This discussion of functional anarchism(s) in art has highlighted the key

theoretical categories of critical idealism, creative nothing, creative disruption, art-as-life,

and new institutions within the shell of old institutions. Cumulatively, these theoretical

categories offer evidence of a distinct kind of anarchism that is present in 19th and 20th

century art history. When Thierry De Duve offers that modern art began with the

relationship of Gustave Courbet and Pierre Joseph Proudhon, the presence of anarchism

in the modern period is asserted. [744] While some commentators would regard anarchist

thought as a failed ideology, the range of art historical studies that take up the

foundational importance of anarchism to modern art practice proves that the 19th and 20th

century art world, at least in part, is a place where anarchism succeeded. If the

relationship of Proudhon and Courbet is of foundational importance to the direction

modern art takes then anarchism is a far-reaching consequence in modern art.

Proudhon initially makes the call for a radical art that is situational, positing a

critically ideal art that can engage with a universal aesthetic faculty. Because this call is

tempered by his anarchism, which must include his notable exclusions, this situational

and critically ideal art embodies the contradiction of individual utopianism and a

collective social responsibility that is weighted in the individual's sense of morality. The

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[744] Duve, (1989) 118

category of critical idealism creates a space where art production can stand in for a moral position that is motivated by societal betterment. This category challenges the sense that art must represent society and replaces it with a sense that art is implicated in changing society. The contradiction inherent to critically ideal art, that it exists within society yet posits what society could be in idea, is easily rendered neutral. A good example is the relative neutrality of a neo-impressionist painting. Unless a spectator has a sense of the moral position of the artist than there is little doubt that a painting will be enjoyed for the obvious painterly skill and the novel representation of space evinced by it. Critical idealism exists as a concept, a way of understanding the radicalism of artistic production and exhibition history. The moral conscience of the artist is necessary for a critically ideal art.

The creative nothing is useful, especially as it relates to the unique labour of the artist, because modern art produced an art of the everyday that was reflective of the unique psychology of the artist. The modern artist creates from a space of creative nothing and their unique labour is reflective of a historical development that gives the artist license, because of a morally driven critical idealism, to pick and choose from different elements of society and arrange them in such a way that those arrangements become reflective of the moral position of the artist. The creative nothing, combined with the critical ideal of art, allows for an art of idea that is deployed by the artist's unique labour, which may appear intangible, inconsistent, deregulated, classless, or absurd, yet produced from a logical, rational, and philosophically motivated and unique individual.

With the position of artist established, the artist's unique labour can take up creative disruptions that induce societal betterment by way of appropriation, direct action

and propaganda by the deed. They may use questionable methods, such as public displays of irrationality or the art of the other, to reveal the hidden hierarchies of social and aesthetic space. In the high-colonial era, which by 1920 had claimed roughly 85% of the globe, the use of tribal and indigenous aesthetics was a common aesthetic trope taken up by artists to disturb the dominant creative hierarchies of the era.[745] Because a critically ideal art will render the class composition of society visible, a creative disruption is an important theoretical tool that helps to explain the direct actions that artists deploy in their art to instigate change. These disruptions include actions that are directed at the very position of the artist, and this is how direct actions upon the canvas and direct actions in public invoke radical intent.

The concept of creative disruption bridges the critically ideal unique labour of the artist and the everyday. The art of the everyday, or art-as-life, is an art that is about everyday existence, an art that uses everyday materials to provoke questions about the nature of art and investigate the nature of existence. Art-as-life can be the living artist as a work of art, or it can be an artwork that takes up the everyday living of life by the artist. It can also signal the use of materials that were outside the traditional aesthetic hierarchy of artistic practice of the 19th century. The point is that the 20th century sees an unprecedented expansion of materials to be used and subjects to be taken on in the execution of an artwork. Art-as-life is a broad concept that can signify a strategy where artists make use of everyday objects, or create arrangements in the public sphere that allow an art object to take on a life of its own through audience participation. In order to

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[745] Ania Loomba, *Colonialism/Postcolonialism,* (New York: Routledge, 2005) 3

transform the everyday into art and intervene in the social fabric of society using creative disruptions, the artist deploys their unique labour.

The twentieth century bears witness to a new art institution that is built within the shell of the old. In this institution the idea of art takes precedence over the representation of art, and this echoes Proudhon's 1865 assertion that art is composed of the idea. His interest in a critically ideal and situational art that communicates with a universal aesthetic faculty is an important precedent for the art of the everyday common to 20th century art. The new institution of art valorizes creative disruptions, art-as-life, and the creative nothing; they are features common to some of the most important works of the 20th century. That these conceptual categories are developed out of anarchist thought signifies the important connection shared between anarchism and art. An anarchist institution, if there can be such an institution, would be symptomatic of the integration of art and life. Describing the ideal order of anarchy, Craven writes that anarchism signifies a progressive critique that is "a new integration of technology and nature, of science and humanity, within a post-capitalist order that presupposes neither scientific instrumentalism nor natural determinism. This new order will be predicated on a dynamic inter-change between science and nature, rather than on the ascendancy of one over the other."[746] The theory of the global art world takes this progressive critique as a point of departure and sets out to build another new institution within the shell of the old.

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[746] Craven, (1990) 98

CHAPTER FOUR: CONTEMPORARY ANARCHIST CRITICISM

A recent debate in the field of anarchist studies concerns that which is called postmodern anarchism, poststructuralist anarchism, or postanarchism. While the discourse surrounding anarchism and postanarchism has produced novel theoretical insight, there is a critical gap in the scholarship, as the relationship of anarchism, postanarchism and global contemporary art has not been addressed. This chapter seeks to take elements from recent contemporary anarchist criticism and apply these in such a way that a theoretical space for global art is opened up. The recent developments in anarchist studies contribute to a broader spectrum of anarchist thought and my intention is to draw from that spectrum so as to show the intersection of contemporary anarchist studies with the "Global Art" and "Global Contemporary" paradigms. This chapter provides a point of departure for contemporary global art that acknowledges the history of anarchism in the arts.

Saul Newman theorizes that postanarchism is a radical wing of the anarchist spectrum. It is intended to theorize post-ideological and post-political 21st century globalism. In the post-1989 global world, Newman contends there is little room for the critique of neo-liberal high-capitalism, which is the ideology of globalization. He posits that by extending anarchism a "new radical political universality" is opened up that can instigate a critique of the global.[747] Echoing Proudhon, Bakunin, as well as many others, he writes: "Freedom is fundamentally social… and can only exist when there is an equality of freedom."[748] To theorize this equality of freedom, Newman argues that anarchist philosophy is connected with poststructuralist theory more broadly. Like

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[747] Saul Newman, *Unstable Universalities: Poststructuralism and Radical Politics*, (Manchester: Manchester University Press, 2007) *7*
[748] Newman, (2001) 167

anarchism, poststructural thought theorizes "a notion of politics that resists the logic of place" that is consistent with anarchist philosophy.[749] This resistance to the logic of place is a common theoretical concern in much contemporary critical-arts practices and discourse; both regard the global as a kind of nomadic order where home is fractured and place becomes contingent on a series of flowing, liquid sites that manifest the placeless reality of the 21st century.[750] Through a reading that includes foundational anarchist ideas, Newman broadens the traditional scope of anarchist studies to include views on abstract power. By elaborating on anarchism's concerns with naturalism – the idea that humanity contains a natural essence that is community driven and harmonious – Newman proposes that there is a 19th century humanism in 19th century anarchist thought that is problematic to the theorization of current manifestations of power.[751] In particular, the way that power is executed through state-centric organizational structures - the way the subject is defined through a process of subjectification - distorts any understanding of greater human essence and or harmony.[752] Subjectification, in the way Foucault described it, fractures the natural model of anarchism.[753] Thus the ability of a subject to assume what a sense of the natural may entail is dissolved through postanarchist critique.

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[749] Newman, (2001) 158
[750] Okwui Enwezor, "Mega-Exhibitions: The Antinomies of a Transnational Global Form," *Other Cities, Other Worlds: Urban Imaginaries in a Globalizing Age*, (ed) Andreas Huyssen, (Durham: Duke University Press, 2008) 147-176; "The Postcoloninal Constellation: Contemporary Art in a State of Permanent Transition," *Antimonies of Art and Culture,* (Durham: Duke University Press, 2008) 207-234; "Modernity and Postcolonial Ambivalence," *Altermodern* (2009) 25-41; Miwon Kwon, *One Place After Another: Site Specific Art and Locational Identity*, (Cambridge: MIT press, 2004); Susan Buck-Morss, "Radical Cosmopolitanism," *Third Text,* (Vol. 23 Iss. 5, 2009) 547-549
[751] Newman, (2001) 38, 59
[752] Ibid., 86; *Unstable Universalities,* (2007) 70
[753] Ibid., (2001) 91

For Newman, anti-authoritarian politics are theorized through a synthesis of poststructuralist discourse and anarchism. He contends that the value of anarchism is necessary to the global debate, arguing:

> Anarchism can look beyond the state. Because it posits an essential point of departure outside the state, anarchism, unlike Marxism and liberal political theories based on the social contract, is not caught within the paradigm of the state: it is not trapped by the immanent question of what will replace the state if it is destroyed. Anarchism, it seems, has an answer.[754]

For Newman, an important component in extending post-state theory is poststructural theory and more contemporary radical political theory.[755] Postanarchism is an anti-authoritarian mode of anti-State thought that demands the deconstruction of political and State-centric ideas. By eliminating essential notions of identity, community and the greater good, postanarchism replaces the aforementioned with a "series of ethical strategies for resistance to domination."[756] These strategies -the radical deconstruction of State-centric thought, human essence and liberal ideology more broadly- create a place-less ethic of radicality fundamentally concerned with an "anarchism of subjectivity", or, an anti-State subject.[757] He describes the event-horizon of postanarchism that is found in anarchism as such:

> Anarchism is more than a political and philosophical tradition – it also constitutes a universal horizon of emancipation which all forms of radical politics must necessarily speak to if they wish to remain radical. Anarchism, in other words, contains a moment beyond its own transcendence, when it exceeds the discursive limits and ontological foundations within which it was originally conceived and opens up to a multitude of different voices and possibilities.[758]

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[754] Newman, (2001) 40-41
[755] Ibid.,
[756] Ibid., 174
[757] Ibid., 173
[758] Newman, *The Politics of Postanarchism*, (Edinburgh: University of Edinburgh Press, 2010) 20

Drawing from Bakunin, Newman prefaces the postanarchist turn by acknowledging the importance of an equal-liberty modality. In this radical formulation, a person is thus free when those around them are free. There is no emancipation until equality is achieved. Yet this equality is unstable, which accounts for the unpredictability of individuality amongst a universalist spectrum that is radically open, or radically particular.

In the recent work of Nathan Jun, anarchism is described as the first "postmodern" political philosophy. Citing its usage by Rudolf Pannwitz (1881-1969) in 1917 to describe postwar European culture, Jun softens Pannwitz's critique and defines it as "what is generally opposed to, or stands outside, or moves beyond modernity."[759] Similar to Newman's treatment of postanarchism, the postmodern is understood to hold the possibility of transcending itself. For Jun, "150 years of anarchist thought and action, despite being radically 'postmodern' in form and content has failed to bring about any substantial historical changes."[760]

Jun makes this assumption about historical change without, however, providing an account of the substantial historical changes that have occurred in critical art informed by anarchist philosophy. Understanding these changes underscores the important role anarchism has played in art history. Indeed the first usage of "postmodern" is during the 1870s, when John Watkins Chapman suggests that any attempt to transcend the borders of the revolutionary art of Impressionism should be defined as 'postmodern painting.'[761] Contemporary anarchist criticism does not acknowledge the changes to the art world in its assessment of the impact of anarchist thought. Yet, with the previous chapters in hand an important foundation and a new point of departure for anarchist studies becomes

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[759] Jun, *Anarchism and Political Modernity*, (2012) 155
[760] Jun, (2012) 155
[761] Stuart Sim, *The Routledge Companion to Postmodernism,* (New York: Routledge, 2011) viii

possible. I want to argue for the success of anarchist philosophy within the art world, which produces new avenues of exploration developed out of what otherwise might appear as exhausted methods; new ideas arise within the shell of old ideas. Art in the expanded field, like anarchism, exceeds its discursive limits and ontological foundations to open up and include a multitude of different voices and possibilities.

Newman argues that an expanded field of anarchist studies entails recognizing that anarchism is a politics of anti-politics. This aporia is defined by Newman as "a politics that is conceived outside of, and in opposition to, the state."[762] The process dislodges politics from the State and reveals a political exponent of anarchism: it wishes to be a new politics altogether. Similar to anti-art, which signaled not the antithesis of art but its expanded field and an expanded set of means, anti-politics signals not the antithesis of the political but an extension of its traditional space of representation.

A question then is how the anarchism of the arts precedes this turn and what its ramifications are. David Graeber's model for counterpower provides a way to understand how the anarchism(s) in art develop the role of an expanded field. Graeber defines anarchism as an ethical discourse about revolutionary practice.[763] Friends and allies create freedom by producing a greater society together, building the new institutions of that society "within the shell of the old, to expose, subvert and undermine structures of domination."[764] Graeber notes that a theory of anarchism operative in a particular discursive field must draw from a diverse set of theoretical perspectives united by shared commitments. Graeber's anarchist theory of organization expects small groups to live in a different way, to produce a set of new political engagements and to re-order the

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[762] Newman, (2010) 4
[763] Graeber, (2004) 6
[764] Ibid., 7

institution within the shell of the old, yet, these groups must "reject any trace of vanguardism."[765] It is a kernel of anarchist thought that political change brought about by a representational vanguard will redistribute political power in much the same way as its predecessor.[766] Anarchism fundamentally denies that realm of the political that insists radical social change be dictated by a minority. This is why Newman's understanding of anarchism as a politics of anti-politics is so crucial – because it evinces how anarchism transcends the political to produce a new horizon or set of limits located within a shared commitment, ethic or moral.

As was outlined in Chapter One, anarchism is noted for being both historical and transcendent – it is both an impulse manifested throughout time and a dateable set of strategies that arise in reaction to State-power. The universalist ambition of anarchism is difficult to ignore, as it is a theory that seeks total control over the systems of humanity so as to organize them accordingly, however indeterminate, anti-hierarchical and decentralized they may be. Thus Graeber notes, in his reading of already existent anarchist anthropology, that certain anarchist societies are founded upon an explicit rejection of the logic of the State and of the market.[767] Societies that contain this explicit rejection offer evidence of an imaginary counterpower, a possible politics of anti-politics – or politics beyond the threshold of the State. Imaginary counterpower exists as a potential within anarchist societies and allows for the institutionalization of strategies to

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[765] Ibid., 11

[766] Bakunin, "Stateless Socialism = Anarchism," *The Political Philosophy of Mikhail Bakunin 1814-1876,* (ed) G.P. Maximoff, (New York: The Free Press 1953): "Revolution by Decrees Is Doomed to Failure. Contrary to the ideas of the authoritarian Communists, altogether fallacious ideas in my opinion, that the Social Revolution can be decreed and organized by means of a dictatorship or a Constituent Assembly - our friends, the Parisian Social-Socialists, held the opinion that that revolution can be waged and brought to fits full development only through the spontaneous and continued mass action of groups and associations of the people."

[767] Graeber, (2004) 23

ensure that the impulse to create a State, or a market for that matter, never arises.[768] For

Graeber, peaceful and egalitarian societies, what he calls anarchist societies, are in

general spiritual and will display an outpouring of symbolic violence that surrounds the

lived world. What is called spectral violence emerges within egalitarian societies so as to

maintain them and shelter those same societies from the development of authoritative

institutions. These societies can be reactionary, producing the desired social organization

by maintaining an antagonistic relationship with others: "In egalitarian societies, which

tend to place enormous emphasis on creating and maintaining communal consensus, this

often appears to spark a reaction formation, a spectral nightworld inhabited by monsters,

witches or other creatures of horror… it's the most peaceful societies that are the most

haunted."[769]

An invisible counterpower arises within the blind spots of power. It is in these

moments of invisibility that the potential for insurrection is actualized, which according

to Graeber, requires extraordinary social creativity.[770] Graeber breaks down

counterpower as such: it is rooted in the imagination and is an example of how consensus

can be maintained through spectral violence. Therefore in egalitarian societies, it is the

dominant form of social organization and it helps to fight the "emergence of systematic

forms of political or economic dominance."[771] Any institution that develops and is

reminiscent of such a society should somehow be indicative of direct democracy,

consensus and mediation – the institution must be public and as such produce public

propaganda reflective of the interests of that public. Highly unequal societies will

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[768] Ibid., 25
[769] Ibid., 25; 32-33
[770] Ibid., 34
[771] Ibid., 35

produce an imaginary counterpower that "defines itself against certain aspects of dominance that are seen as particularly obnoxious and can become an attempt to eliminate them from social relations."[772] Revolutionary (non-violent) action can be taken up institutionally, which will allow for the creation of new social forms and the transformation of older social forms as well.[773] If all else fails, the counterpower will ultimately produce radical transformation that results in entirely new forms – which Graeber argues is the logic of rebellion. This logic of rebellion prefigures into the heroic narrative of most modern States, which is characterized by a Manichean logic where the State remains triumphant. Closing his section on imaginary counterpower Graeber poses a question: "what really divides what we like to call the modern world from the rest of human history?"[774]

Drawing from Peter Bürger, one answer to the above is Art.[775] Art has been used to historically define the divide between the modern world and the rest of human history. Echoing the global art turn, Graeber moves towards dismissing the modern paradigm altogether so as to bring in Latour's proposition that "we have never been modern,"[776] whereby the modern is a transient aberration. Focusing on the concept of revolution and how to go about living in a global world of anarchism, Graeber offers a reboot of the concept of revolution: "revolutionary action is any collective action which rejects, and therefore confronts, some form of power or domination and in doing so, reconstitutes

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[772] Ibid., 36
[773] Ibid.
[774] Ibid.
[775] Bürger, (1974) 46: "It is true, though, that the creation of a rational society is made dependent on a humanity that has first been realized through art."
[776] See Bruno Latour, *We have never been Modern,* (trans) Catherine Porter, (Cambridge: Harvard University Press, 1993)

social relations –even within the collectivity- in that light."[777] Under this reading of revolutionary action modern art practices offer up instances of revolution that confront issues of power and domination and global contemporary art extends the critique.

Todd May argues that the micro-political attack of post-structuralism, which operates in opposition to the interests of a vanguard political minority, resonates with the specific needs and processes demanded by anarchist thought.[778] Thus the forerunner to post-structural critique is the tradition of anarchism. Because of the general way in which anarchism engages with the political it serves as an acute rejection of the predicament of political representation. The micropolitical method of Michel Foucault (1926-1984) and Gilles Deleuze (1925-1995) is reminiscent of anarchist critiques that take up decentralization, in both a territorial sense and a functional purpose. Decentralization acts as a counterpoint to the centralization of State power and provides an alternative approach, which May links to the unification of post-structural thought and anarchism.[779]

In his development of poststructuralist anarchism, May adapts the thought of Foucault and Deleuze and aligns it with the goals of anarchism. For Foucault, the position of the intellectual produces a discourse that is not locatable to vanguard politics; rather, it is from a position within that "offers analyses to those alongside whom he or she struggles."[780] Deleuze follows Foucault, specifically for his position arguing that the intellectual does not speak for others. The intellectual therefore speaks with, and not for. Additionally, the intellectual speaks as an individual. So individual understanding, which is constantly at odds with outside forces of coercion unknown to the author, is understood

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[777] Graeber, (2004) 45
[778] May, *The Political Philosophy of Poststructuralist Anarchism,* (1994)
[779] Ibid., 60
[780] Ibid., 118

as but one of multiple *"forms of practice"* –a general term that May defines as a *"goal-directed social regularity."* The direct goal of one practice may be fulfilled through other goals, and the participants in one practice may be unaware of their contribution to another practice.[781]

May writes that the genealogical method of Friedrich Nietzsche (1844-1900), as Foucault and Deleuze develop it, is an "anarchist method par excellence."[782] Genealogical method traces "the emergence of its object, be it a discourse, a practice, or a concept."[783] The localization of historical precedent, meaning the way in which certain historical circumstances become grand affairs, is important to the genealogical method because it informs the transition from micropolitical circumstance to macropolitical coercion. By recognizing that small groups inform larger groups and macrohistorical trends, the concept of genealogy is a "historical account of its object, one that holds history to be contingent, dispersed shifting, and without a goal."[784] Therefore what we call knowledge has a genealogical dimension that according to May is applicable to both Deleuzean critique and the Foucaultian "curative science."[785] Importantly, Foucault and Deleuze evade the tag of vanguardism by way of their theorization of small groups and abstract power.

The question of critique and curative science in post-structuralism brings to mind the role of aesthetics in anarchist criticism as it extends to the history of the avant-garde. Bülent Diken characterizes post-structural thought as an aesthetic critique that involves

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[781] Ibid., 87-88
[782] Ibid., 90
[783] Ibid.,
[784] Ibid., 91
[785] Ibid., 94

the post-political.[786] Thus its synthesis with anarchist criticism reveals how 19th century anarchist aesthetic philosophy pre-empts the aesthetic critique of the micro-political intellectual. The thought of Jesse Cohn provides an important bridge between 19th and 21st century understandings of anarchist aesthetic philosophy. In search of a link between the modern and the postmodern, Cohn writes that both modern and postmodern aesthetics continue to search out an end to art.[787] The two aesthetic methods signify a radical interruption that sees a rejection of aesthetic representation together with a rejection of political representation.[788] Part of this rupture is informed by the egoist position of Max Stirner. Cohn notes Stirner's relationship to others, specifically the use-value of the other or the other as consumable.[789] The Stirner passage from which Cohn draws is worth citing in full so that a better understanding of the position is reached:

> Where the world comes in my way - and it comes in my way everywhere - I consume it to quiet the hunger of my egoism. For me you are nothing but - my food, even as I too am fed upon and turned to use by you. We have only one relation to each other, that of usableness, of utility, of use. We owe each other nothing, for what I seem to owe you I owe at most to myself. If I show you a cheerful air in order to cheer you likewise, then your cheerfulness is of consequence to me, and my air serves my wish; to a thousand others, whom I do not aim to cheer, I do not show it.[790]

What should be evident in the paragraph is the reciprocity of egoism. Stirner reduces all forms of human interaction to use value and consumption, that much is true, but when the question of the other is raised it is always in dialogue that Stirner achieves his argument. Stirner does not shy away from the reality of being, that we are individuals. He revels in his individuality and does not ask that he be spoken for, and in return he expects the

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[786] Bülent Diken, "Radical Critique as the Paradox of Post-Political Society," *Third Text,* (Vol. 23 No. 5, 2009) 579
[787] Cohn, (2006) 119
[788] Ibid.
[789] Ibid., 121
[790] Stirner, (1995) 263

same. He is consumed while he consumes. For Cohn, and many other anarchist thinkers, Stirner's position is untenable because it asks first that the revolution occur within the mind. For Stirner, and likewise Graeber, Foucault and Deleuze, collective identity and shared values that are agreed upon by a vanguard polity will become dangerous tools that will ultimately promote and reproduce the same unequal power relations that the vanguard set out to end.

Cohn's aesthetic construct seeks to absolve Stirner for the purpose of constructing a social anarchist aesthetics that can be unified with the political. By ejecting so-called individualist anarchist anti-representational tactics, the political can be rejoined to art. Cohn is not the first to devalue contemporary art, as most anarchist theorists do not recognize the arts as a site of radicalism, let alone attempt to recuperate the individualist principle so integral to the thought of Stirner, even though it was incorporated by Voline (1882-1945) and Sébastien Faure (1858-1942) as early as 1926.[791] Introducing a social treatment of Proudhon's critical idealism, Cohn writes: "the social anarchists do not ask art to simply map the ideal onto the real, or to take the ideal for the real; rather, they propose that the ideal be discovered with the real, as a moment of reality."[792] Here it is important to note that social anarchism and art are categorically separate from one another. Social anarchists expect something of Art – art is expected to serve a definite social end. The problem with this reading is that it takes away from the agency of artists to be anarchists themselves, so already within this discourse a difference has been ascribed – artists and art are not anarchism. Citing the thought of Proudhon and Kropotkin, Cohn puts forth a proposition, that of an "aesthetic premised on the reciprocal,

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[791] Voline, "Anarchist Synthesis," *Anarchism,* (ed) Graham, (2005) 431-435
[792] Cohn, 159

dialectical relationship between actuality, potentiality, and reality."[793] Therefore to

perform social anarchist aesthetics, one must balance the potential with the actual, and

the subjective with the objective. Under this method, certain strategies of representation

will be deemed acceptable or unacceptable. There is an underhanded exclusionary

methodology at play in this type of anarchist aesthetics, as it contravenes the equal-liberty

modality of anarchism.

Proudhon's critical idealism is the template for a social anarchist aesthetic. It

develops out of his reading that art should be free from control and is a reflection of

liberty itself.[794] Cohn extends Proudhon's definition of art as such: "art is precisely that

which enables human beings to develop a realm of freedom within the realm of natural

necessity, it is not hyperbole to identify it with liberty."[795] Cohn argues that critical

idealism instigates a moment where "art can and should represent nature as it is,

performing its mimetic function of rendering things, but at the same time present an

image of things as they should be – a potential that exists in a dialectical relation with the

actual within which it is always embedded."[796] Peter Kropotkin, who called for an

aesthetic of realist description serving idealist ends, also parallels this position.[797] Here

art and politics converge, serving similar ends to communicate a dialectic between real

and ideal.

The convergence of art and politics signifies that the artist will regain their

important position in the community, a position that had been severed by capitalist

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[793] Ibid.
[794] Cohn, 166
[795] Ibid., 167
[796] Ibid.
[797] Ibid.,

economics.[798] A social anarchist aesthetic will return the artist to their rightful place. In order to instigate this process grand works of art are needed that, Cohn notes, will facilitate a distinguished vision of Kropotkin, who described a work so powerful that it would inspire everyone; this borders on a messianic reading of art.[799] This work will be a critique of representation that will not "only criticize the manner in which signs relate to signifieds; it must also be a critique of the re- in representation, the manner in which signs bridge the time and place in which they receive their form and the times and places of the audiences who interpret them."[800] For the artist to be returned to the community this requires that the problem of aesthetic freedom be solved. As will be shown, global contemporary art provides one answer, albeit in a forum quite different from the one imagined in anarchist studies. Additionally, it can be argued that the work of Marcel Duchamp, specifically the readymade, already fulfilled these goals in 1917.

Cohn's theoretical development of the aesthetic paradigm evokes an expanded field. Kropotkin theorized that a grand art of the everyday would displace the authority of the painting or the sculpture and produce a "pure aesthetic form."[801] This returns art to its rightful place in the gift economy, which "goes farthest toward releasing artists from the situation in which they are frustrated gift-givers, locked in a hopeless antagonism with a distant and recalcitrant audience."[802] Under this treatment, art must be released from commercial, institutional and popular pressures, as this will allow for the free pursuit of art and the free pursuit of knowledge and creation facilitated by communist economics.[803]

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[798] Ibid., 184
[799] Ibid., 186
[800] Ibid., 188
[801] Ibid., 189
[802] Ibid., 190
[803] Ibid., 191

The critique is reminiscent of the thought of André Breton, who during the 1920s was labeled a decadent by the anarchists and an anarchist by the communists, and also acknowledged as a parlor anarchist by border agents.[804] His theoretical position on art and anarchism was worked out alongside his colleague, Leon Trotsky. In 1938, they co-write:

> If, for the better development of the forces of material production, the revolution must build a *socialist* regime with centralized control, to develop intellectual creation an *anarchist* regime of individual liberty should from the first be established. No authority, no dictation, not the least trace of orders from above! Only on a base of friendly cooperation, without the constraint from outside, will it be possible for scholars and artists to carry out their tasks, which will be more far-reaching than ever before in history.[805]

At odds with political anarchist theory that attacks the arts as a site of lifestyle anarchism without political motives and too focused on the individual, the statement clearly sets the field in the tradition of Courbet: intellectual creation requires an anarchist regime of individual liberty while a political regime must be centralized and socialist. As is written by the three: "Complete freedom for Art."[806] The statement says something quite poignant about any State or outside coercion upon the concept of Art: no authority, no dictation, no orders, free co-operation and autonomy (meaning an autonomous industry with its own unique specialization and demands, which may include an economic art market) in the arts. A zone of freedom for art is acknowledged in socialist theory of the State and a similar zone of freedom is important for art in global capitalism – anarchism in the arts is a universalist ambition regardless of political position.

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[804] Ibid., 98

[805] André Breton and Leon Trotsky, "Manifesto: Toward a Free and Revolutionary Art," *Theories of Modern Art* (1968) 485

[806] Ibid.

Cohn closes his section on aesthetics by hypothesizing the vernacularization of art. Citing Pissarro's comment that everyone will be an artist, which anticipates Warhol by quite some time, Cohn combines it with Proudhon's ideal situational art, which is the random coming together of singing prisoners. Art has the potential to unify people and this is its strength if collective liberty is to be achieved. Yet it is achieved in the everyday and in-situ application of art and this accomplishment signals the homogeny of the group. For Cohn, the participatory nature of a distinct art practice can unify artist and audience. Art signals some kind of primordial truth, echoing the creative nature of humanity. The future anarchist society – curiously reminiscent of Fourier – will facilitate a situation where "everyone should in some way participate in the making and remaking of that environment, selecting means, creating forms, imagining arrangements that suit their own tastes and inclinations, in concert with others." [807] According to Cohn, this is the state of anarchism in Art from Proudhon onwards, looking forward to a vernacularization of art that diffuses art into everyday practice.[808] This social anarchist aesthetic will reunite art and society because, of course, contemporary art is not a reflection of society, even though it has followed a similar theoretical genealogy as that posited by Cohn.

To return to Stirner, I would argue his thoughts on consumption reveal a kind of equality of forms to be consumed that operate in a pseudo-communist economics. If all forms are to be consumed than a total equalization of form at the site of the individual allows each consumer unique properties and unique capabilities. Drawing from the thought of Stirner, Saul Newman seeks to rethink the relationship between power and the subject as it relates to the individual. Newman contends that Stirner is one of the few

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[807] Cohn, (2006) 193
[808] Ibid.

theorists to offer an analysis of how ideas themselves become a form of domination.[809]

Why people willingly participate in their own domination is a question Newman seeks to

answer, or at least understand. The problem is revealed to be a question of essentialism

and place. For Newman, Stirner extends anarchism in a few fundamental ways: 1) he

rejects any social essence; 2) because he rejects social essence, he also rejects moral and

epistemological discourse based on social essence. It is because of this method of critique

that Stirner is conceived of as a different kind of radical thinker.[810]

Stirner's radical action, or paradigm, is informed by notions of kinesis and

presence, which relates to his understanding that the unique ego is always in transition.

Stirner sees the fixed idea as "something that desecrates the uniqueness of the individual

by comparing him to an ideal which is not of his own creation."[811] Similar to Bakunin,

Stirner argues that people are created from themselves. Unlike Bakunin, who is a

programmer, Stirner is a deprogrammer and sets in motion a deconstruction of the

individual so as to break away from the essence of becoming. At the base of existence is

nothingness, which cannot be defined - the individual creates from this nothingness.

Newman sees this origin point, or emptiness that cannot be defined, as an identity that

allows "the individual to resist this modern subjectifying power."[812] Modern forms of

subjectification are loose categorizations that allow a spectrum of practices to be used at

the level of form, and the use-value of these forms is an important component of

Newman's thought as it relates to Stirner. Individuals are sacrificed to ideology and

therefore they must free themselves in order to understand and control their own use-

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[809] Newman (2001) 55
[810] Ibid., 57
[811] Ibid.. 59
[812] Ibid., 60

value. For Newman, Stirner is beyond humanism. The unique position found in the thought of Stirner asserts "the individual's right to be an individual: to be different, to be part of humanity – to eschew human essence and recreate oneself."[813] The notion of fixity, or the fixed ideal, suppresses the transitional nature of the ego and supports essentialist notions about fixed, or stereotypical, identity formations.

Newman theorizes that Stirner's un-man, or egoist, is a figure of resistance that stands in opposition to enlightenment humanism.[814] Drawing a parallel with post-structural thought, Newman contends that it is body of theory defined by a similar interest in resisting and transgressing the subjectification of human essence, which is characterized by a submissive relationship to State-power. For Newman, human essence is a subject of abstract power and thus the individual is a subject of the State, or a creation of it.[815] This is the contradiction of the State that Stirner is argued to exceed. Because the State defines the human, the human is defined by the State and this has important ramifications for how contemporary agents work out abstract power relations. The State's power is hidden by its representation of humanity and therefore it becomes the essence of humanity, and this makes any reflection on the nature of humanity without the State doubtful. Newman finds this to be a principle difference between Stirner and what he terms "classical anarchist" thought. This difference is understood in two parts. First, he argues that anarchism relies on a pure point of departure, or a natural essence, which is revealed by Stirner to be false because of the problem of abstract power. Second the Manichean logic, understood as a binary opposite of dueling forces, limits the ability of anarchist thought to grasp how power functions. State power is defined by

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[813] Ibid., 61
[814] Ibid., 62
[815] Ibid., 63

subjectification, people are not repressed by the State so much as subjectified through it. Humanity is regulated by the State and this absolves the concept of human essence from radical or critical inquiry and renders essence complicit with the State.[816] Because Stirner locates insurrection at the site of the individual his critique differs from so-called classical anarchist thought, which according to Newman is locked into a binary opposition between State and anti-State.

The question of morality and moral coercion is of intimate importance to the process of subjectification. Newman writes: "For Stirner, moral coercion is just as vicious as the coercion carried out by the State, only it is more insidious and subtle – it does not require the use of physical force."[817] Here the State is said to parallel anarchist thought because both rely on a moral discourse to differentiate between people and the power that oppresses.[818] Morality and State power are therefore similar methods that are used to achieve domination. In addition, so-called rational thought is seen as a moral container: one's rational ability is defined by the capacity of one's morals to refute certain arguments or actions. Therefore to counteract morals, for Newman as well as Stirner, there can be no rational truth.[819] Rational truths, morality, abstract power and the State are those essences which dominate individuals; Stirner sets out to refute these concepts so as to assert transitional presence in the absence of a "ruling principle."[820] By rejecting the ruling principle freedom can be attained. Newman sees in Stirner an explicit rejection of the idea of the State, which must occur prior to its actual dissolution.[821]

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[816] Ibid., 64
[817] Ibid., 64-65
[818] Ibid., 65
[819] Ibid.
[820] Ibid.
[821] Ibid., 66

Insurrection instead of revolution is what Stirner promotes: a revolt at the core of the individual. Newman finds value in insurrectionary action at the site of the self. This is a concern with "becoming what one is not."[822] This feeds into Newman's contention that Stirner produces an "anarchism of subjectivity"[823] that is traceable to the transitional ego, or the creative nothing out of which the individual defines itself in the post-insurrectionary aftermath. Rather than seeing this as an essential kernel of ego, the creative nothing manages to evade criticism by occupying a space that is "empty, undefined, and contingent."[824] The ego is always in process and creatively defined. Creativity is the out point, or departure point of Stirnerest thought and indeed is the point of departure for postanarchist theory more broadly. This points to the value of ethics, or the ethical self. Newman writes:

> An ethical self eschews a fixed moral and rational identity and remains open to change and contingency. This would be Stirner's political and ethical identity of resistance: it is political, not because it affirms a fixed political or moral stance, but rather because it rejects all such fixed positions and the oppressive obligations attached to them.[825]

The ethical self regulates through ownness, or individuality. By recognizing the self, one is free from any form of oppression, at least psychologically. Newman defines Stirner's concept of freedom as diaphanous, which is to say freedom is transparent and always there, and should be understood as positive, contingent and open to individual definition.[826] Nonetheless, it is not a transcendental concept. It is a concept that must

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[822] Ibid., 67
[823] Ibid.
[824] Ibid.
[825] Ibid., 68
[826] Ibid., 69

always be in dialogue and contingent to discourse. Freedom therefore "cannot be separated from antagonism and power."[827]

Newman contends that the thought of Stirner is a *creative nihilism*, which "creates a theoretical opening for a play of differences in interpretation."[828] An interest in the new and undefined produces unforeseen results, which allows for an escape from authoritarian tendencies. This avenue of critical insurrection at the site of the individual opens up the "subtle connections between identity, politics and power."[829] Thus Newman contends that Stirner is beyond anarchism and signals the radical space of post-structural criticism, which seeks to understand power, with its budding and rhizomatic structures.

While Nathan Jun dismisses Stirner as a kind of libertarian savant, he provides an excellent example of Stirnerest egoism through his reading of Michel Foucault, and this is important to how art might be viewed within the discourse of contemporary anarchist criticism. Jun argues that the principal technology of the modern era is self-expression.[830] This is defined "as the process of expressing those thoughts, beliefs, feelings, and the desires that are constitutive of one's true self."[831] He sees the true self as a process of subjectification where the individual is constructed and re-constructed. Jun writes:

> Underneath one's roles as student, son, tax-paying American, and so forth, - all of which are constructed from without by power relations – there is a self that one does not discover but rather *fashions*. The potential for such self-construction is not necessarily radical in and of itself, since self-construction can and often does merely replicate extant power relations that lie 'outside' or 'on top of' the self. But it is precisely through self-construction that radical political resistance becomes available.[832]

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[827] Ibid.
[828] Ibid., 70-71
[829] Ibid., 71
[830] Jun, (2012) 183
[831] Ibid.
[832] Ibid., 183-184

As evinced by the quote, the question of self-construction as a radical practice of resistance echoes the thought of Newman and Stirner. Jun categorizes anarchism as an eternal revolution against coercive representation that requires an eternal process of creation and transformation to achieve freedom. Anarchy is thus "a life creation process."[833] Interestingly, Jun arrives at this very Stirnerest understanding of the self through Foucault.

Like Newman, Jun argues that ethical practice underlies anarchist self-creation.[834] He argues that anarchist self-creation anticipates the genealogical method of Foucault. This speaks to the initial relationship between power and knowledge explored by Foucault. The power of discursive knowledge is thus its ability to produce a new discursive formation that can in turn produce new institutional forms and new forms of knowledge and objects of knowledge.[835] Thus "knowledge is essentially the power to produce statements that are in turn capable of being related to other statements within a particular discourse."[836] The process of subjectification involves subjects being produced and shaped by the relations of power that become objects of discourse and practice.[837] Similar to Newman's theorization of Stirner, Jun theorizes that the thought of Foucault creates an understanding where "my subjectivity is exhausted by the power exerted on me by others and the world and the power that I exert in turn."[838] Anarchist self-creation is a process of consuming and being consumed.

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[833] Ibid., 185
[834] Ibid., 180
[835] Ibid., 161
[836] Ibid., 162
[837] Ibid., 163
[838] Ibid.,

To bring the self-creation process back within anarchist thought, Jun writes of 19th century anarchism: "The anarchists of the nineteenth century were among the first to suggest that, apart from biological conditions of possibility, humanity lacks an essential nature, that subjectivity is a production of forces – in short, that the individual is constituted, as Proudhon might say, by processes of becoming rather than absolute forms of being."[839] The above quotation shows that there is no real divide in anarchist thought about the nature of humanity, but where there is a very real divide is in the nature and proper role of art.

Detailing the linkage of Stirner to anarchist thought and post-structuralism, Allan Antliff argues that contemporary anarchism must recognize the value of all variants of anarchist practice, classical or post. Much of his critique centers on how power is distributed at the site of the subject and how that subject can affect change. Taking up the thought of Kropotkin and Bakunin, Antliff sees the anarchist subject's power as generative.[840] What is unique about Antliff's reading is that he incorporates Stirner into the spectrum of anarchist thought to show how Stirner is commensurate with Bakunin and Kropotkin. Citing Stirner's union of egoists' argument and attributing it to the "anarchist social order,"[841] Antliff writes of Stirner's affinity for the intellectual vagabonds of the proletariat. For Stirner, these were intellectuals who would "overleap all bounds of the traditional and run wild with the impudent criticism and untamed mania for doubt."[842] Thus Stirner, with Foucault and Deleuze, is interested in theorizing that the

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[839] Ibid., 147
[840] A. Antliff, "Anarchy, Power, and Poststructuralism," *Substance,* (#113, Vol. 36, No. 2, 2007) 58
[841] Ibid., 60
[842] Stirner, (1995) 102

intellectual has the capacity to affect others through their own practice and to posit a radical alterity while doing so.

Antliff draws a parallel between Stirner's transitory ego and Kropotkin's moralizing anarchist.[843] The two combined create an egoist individual morality that entails "the unceasing interrogation of existing social norms, in recognition that morals are social constructs, and that there are no absolutes guiding ethical behavior."[844] For Antliff, the way forward in the discussion of anarchist thought is not a divergence between what is termed individualist and social anarchist thought, but a combination of the two that seeks out consistent features and commensurate ideas. Tellingly, Antliff theorizes this connection because of his work in art history.

What is currently being termed the post-political draws on the above theory and this informs Newman's critical space for insurrectionary politics in post-anarchism. Bülent Diken, in "Radical Critique as the Paradox of Post-Political Society", defines our contemporary society as one that "cannot imagine radical political change… and has become a routinised game, a form of hyper-politics, with no possibility of changing the game itself."[845] Following the thought of Luc Boltanski and Eve Chiapello, Diken zeroes in upon two forms of historical critique pertaining to capitalism: that of Marxist social critique and the aesthetic critique of post-structural thought.[846] The latter focuses on the concepts of deconstruction, nomadism, desire and displacement. Diken argues that contemporary global society is complicit with and accepting of radicalism. We are socialized to accept and accommodate radical change to the point that the "grand person"

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[843] A. Antliff, (2007) 63
[844] Ibid., 58
[845] Diken, (2009) 579
[846] Ibid.

of today is the "nomad," who is "one who constantly needs to adapt to radical transformations, modify one's life strategy in tune with the flexible demands of the market, and be always prepared to start all over again."[847] In short, what Diken describes is a transitional individual accustomed to a lack of essential characteristics and certainties. Thus we occupy a culture of permanent revolution coupled with "innovative subjectivity and continuous transformation,"[848] or quite possibly an anarchism of subjectivity.

For Diken, this creative subject in tune with continuous radical transformation holds the possibility for radical critique. He invokes Benjamin's redemptive disruption that involves a leap into the past, that becomes temporally virtual since time can stand still. This is then combined with a Nietzschean ontology of time, which is a repetitious eternal return that "forces us to think of the present as becoming"[849] or a process of becoming. Therefore, the process of being itself is becoming, or self-generating. As with the antagonistic relationship Newman cites as central to the development of creative nihilism, Diken makes use of Deleuze's concept of anger, which is a half of the dichotomous relationship contained in every idea. The other half is love and the two combined produce potentiality and as a consequence revolutionary situations where the idea can enter into the actual, or the ideal into the real, can occur. He posits that there is a creative and destructive dimension to radical critique, which transforms will and drive into creativity.[850]

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[847] Ibid.
[848] Ibid., 560
[849] Diken, 580
[850] Ibid., 581

This leads to a breakdown of nihilism, which Diken theorizes occurs in two different ways. Two types of nihilisms exist; they are passive and radical nihilism.[851] Passive nihilism is content with the actual world and gives up the virtual dimension while radical nihilism negates the actual to a logical extreme. Together they operate "between willing nothingness and the annihilation of will."[852] This synthesis signals the predicament of radical critique, which is a critique that is "invented to forget politics"[853] and is either complicit or terroristic. There is no in-between and it produces a "reflexive modernity" scenario that is beyond left and right political positions "in which passive nihilism, or politics without belief, fights radical nihilism, or belief without politics."[854] Thus a post-political society "brings with it an internal perversion of democracy, a 'post-democratic' politics that eliminates real dispute by assuming that everyone is already included in politics."[855] The post-political is a space of radical inclusion and radical exclusion.

Diken calls attention to the rampant militarization of the contemporary and takes up Giorgio Agamben's theorization of the social camp to understand the predicament evinced by the post-political. The notion that contemporary people live in increasingly fragmented societal camps where the distinction "between culture and nature, biology and politics, law and transgression, reality and representation, inside and outside"[856] disappears is posited to signify a hyper-modern differentiation. It is from this reality that radical critique takes up position and the artwork holds special properties. Diken writes:

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[851] Ibid., 582
[852] Ibid.
[853] Ibid.
[854] Ibid.
[855] Ibid., 583
[856] Ibid.,

Take an artwork: as a cultural object, an artwork can be inscribed into a network of internal and external determinants and can become an object for historical, sociological or political-economic inquiry. As a critical work of art, however, it cannot be reduced to its network because it hides an 'excess', an 'intensity' that surpasses the conditions of its production and reception.[857]

Thus the artwork in this sense contains a double entendre of meaning, creative and destructive, passive and radical. It allegorically functions with the state of criticism, which is both radical and a "mediatised version of exception." Therefore contemporary art can suspend reality through critical reflection, yet conserve that same reality that allows contemporary art to be critically reflective. The dissent found in contemporary art is consequently a permitted exception where radicalism is institutionalized to be normal. Diken calls this reality a "normal chaos." Thus a critical work of art "engages with both the actual and the virtual,"[858] triggering a discussion between what is and the ideal of what could be.

The question of what to do about a post-politicized and normalized chaos, or a functioning anarchy, is taken up by Newman in *The Politics of Postanarchism*. The double articulation of meaning, both passive and radicalized, is theorized by Newman to invoke the creative destruction argument as written by Bakunin. Thus the postanarchist action is to hybridize critique and posit new forms of general political engagement that push at the threshold of tradition. Drawing on Agamben, Newman theorizes the anarchist ethos of the contemporary as a movement, which is described as such:

This would be a way of understanding the notion of a radical movement in postanarchist terms, as embodying a certain lack and imperfection – a constitutive openness to the indeterminacy of the future – rather than the more prescriptive, disciplined and centralized forms of politics that characterize the vanguard party.[859]

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[857] Ibid., 585
[858] Ibid., 586
[859] Newman, *Politics of Postanarchism*, (2010) 177

It is not theoretically out of left field to argue that this movement could also be referred to as an attitude. The definition of a decentralized movement that embodies imperfection and a lack, that seeks to establish an alternative political space outside of established tradition, bodes well for a global network. This formation is always in motion, it is in movement and kinetic. Newman argues that the role of radical politics is to "propose new forms of transnational organization" that are non-authoritarian, grounded in practice and develop new types of thinking that can produce new way of living.[860] The theory of post-1989 global contemporary art extends this critique.

For Newman, the uneasy unions of a postanarchist politics should take up certain concerns and issues relevant to the global moment. It is a politics locatable beyond the threshold of the State, that functions in transnational organizations to promote non-authoritarian forms of direct democratic politics that are consistent with a non-representative ethos.[861] It will concern a post-identity politics that makes consistent use of the "temporary autonomous zone" approach and contests the State at multiple points, or nodes, of contact.[862] This process feeds into a sensibility of anti-authoritarian and decentralist post-political practice. Thus this unconscious anarchism will take "the form not so much of a coherent ideology or identity but rather of a certain way of understanding and practicing politics that seeks autonomy from the State, and that does not aim at the conquest of power but at its decentralization and democratization."[863] It will signal a radical transformation that takes up Bakunin's creative destruction with an

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[860] Ibid., 170
[861] Ibid., 175
[862] See Hakim Bey, *The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism,* (Brooklyn: Autonomedia, 1985/1991): The contemporary anarchist Hakim Bey theorizes the temporary autonomous zone. He argues it is a self-governing autonomous zone that exists within the Nation-State for a durational period purposed to fracture Nation-State authority.
[863] Newman, (2010) 176

in-born "sensitivity to what exists, and a desire to conserve what needs to be conserved."[864] Therefore, a politics of anti-politics will be open-ended, be resistant to hierarchy, and embody a care for the existent while seeking to create what does not yet exist. This politics of anti-politics is a universalist paradigm for the particular.

Newman contends that to be democratic in the 21st century is to be in opposition to the State.[865] It is a democracy tempered by the ethics of equal liberty, which is defined as a liberty that is not subordinate to equality and an equality that is not subordinate to liberty – the two exist in tension and are always in dialogue with one another. Important to this tension is Newman's treatment of autonomy, which refers to "not only the independence from the State of particular political and territorial space, but also to the internal micro-political constitution of that space, to the organization of social, political and economic relationships within it."[866] A democratic community that operates with these ideas in hand will be a "non-space of possibility."[867] This non-space of possibility will promote a definition of democracy that consists of "the invention or re-invention of spaces, movements, ways of life, economic exchanges and political practices that resist the imprint of the state and which foster relations of equal-liberty."[868] It is a concise definition of the stated goals for the theory of global contemporary art.

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[864] Ibid., 177
[865] Ibid., 178
[866] Ibid., 179
[867] Ibid., 180
[868] Ibid., 181

CHAPTER FIVE: THE THEORY OF THE GLOBAL ART WORLD AND THE THEORY OF THE GLOBAL CONTEMPORARY ARTIST

The Global Art World is a production and a spectacle that produces art-as-global-life. In physical terms, there is no single global art world. It exists within a series of network nodes situated in and amongst high-ranking global cities and is produced discursively via globally distributed media. Isabelle Graw describes the field: "the art world today presents itself to us as a 'network world' (Boltanski/Chiapello) that has broken into different segments existing side by side in peaceful competition – a whole host of micro-universes illustrating… pluralistic structure."[869] This notion of peaceful competition in and amongst a pluralistic structure that is a networked world is important for understanding the flattened topology of the global art world. The possibility of a global art world, like anarchism, demands the impossible. It is this impossible possibility of a global world that drives contemporary art production in the post-1989 historical period. To describe the current global art market as a place of peaceful competition is to exonerate it from the serious systemic issues that confront it. There is nothing peaceful about our contemporary times. It is a time of permanent militarism. The art of our time is reflective of this fact.

This chapter introduces and critically engages with theories of global art and of the "contemporary" designation itself. Key authors that are addressed in this chapter include Hans Belting, Peter Weibel, Boris Groys, Kitty Zijlman's, Terry Smith, Isabelle Graw, Charlotte Bydler, Jonathan Harris, Nikos Papastergiadis, Gerardo Mosquera, among many others. Each of these authors in their own way explores and teases out relevant issues that relate to the development of a global discourse about contemporary

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[869] Graw, *High Price,* (2009) 99

art and what is at stake in this development. Underwriting a global exchange on contemporary art is the value anarchist philosophy may hold in theorizing a post-Nation State system of artistic production and patronage.

The year 1989 announces the paradigm of the global. The global paradigm is synchronized in a one-world, global economic system of exchange. 1989 acts as a new ārche and it is another origin point or beginning. The globalized system of exchange hides its homogeny in market diversity and real-time financialization. This development is the result of a few key historical occurrences. The first is the fall of the Berlin Wall and the subsequent fall of Soviet Communism, which contributed to the re-ordering of the world into a more relevant North-South divide.[870] Post-1989 the World Bank and the International Monetary Fund are the pre-imminent global institutions that steer the development of transnational capitalism. Capitalism is the dominant monetary ideology and it can be argued that the contemporary art world has followed suit with a complete submission to market economics.[871] While a detailed analysis of Capitalism as a systemic ideological construct is not provided here, a brief summation will suffice: it is an ideology defined by private ownership and driven by profit. If something is not profitable in a capitalist system it will be eradicated. Thus market power is now a dominant preoccupation for those who wish to understand the global paradigm: it is about private

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[870] Gayatri Spivak, *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present,* (Cambridge: Harvard University Press, 1999) 3: "The new North-South divide in the post-Soviet world imposes new limitations… We may, however, suggest that our grasp on that process is made more secure if we in the humanities see the "third world" as a displacement itself into neo-colonialism. The post-Soviet situation has moved this narrative into the dynamics of the financialization of the globe."

[871] Graw, (2009) 19: "There was a time, as recently as the 1960s and 70s, when artists who succeeded commercially had to reckon with a loss of artistic credibility. But during the 'boom' of the new millennium, if not before, market success shed this negative image. Artists on whom the art market conferred success were no longer eyed with suspicion. On the contrary, attention was lavished on them from all sides."; See Noah Horowitz, *The Art of the Deal: Contemporary Art in a Global Financial Market,* (Princeton: Princeton University Press, 2011); Ian Robertson and Derrick Chong (eds), *The Art Business,* (London: Routledge, 2008)

ownership, profit, and the cult of the individual. Contemporary art is well suited for this system because it too is preoccupied with ownership, profit, and promotes the cult of the individual artist as the source of a unique labour distinct from conventional understandings of labour.[872] Nonetheless, as has been shown, the aesthetic philosophy of contemporary art shows a significant and sophisticated connection to anarchist philosophy. Given this connection it is arguable that the global art system should produce and be sympathetic to anarchist thought. Anarchist tendencies in global art are amorphous and open-form and they result in an anything-goes contemporary art cosmology that retains the unique labour of the artist operating out of a critically ideal position that is moralist in its claims. This thesis proposes that a for-profit market facilitates the zone of freedom of contemporary art, and this chapter seeks to investigate its intersection with anarchism.

For certain key players in the Global Art World, the year 1989 is important because it is the year of *Magiciens de la Terre*, directed by Jean-Hubert Martin. Those theorizing the global art world note that this exhibition contributed to a re-ordering of the aesthetic hierarchy in contemporary art.[873] For the exhibition, which occurred in Paris at the Centre Pompidou and the Grande halle de la Villete, Martin placed artists from around the world in the same exhibition space regardless of the State, nation, or economy from which they originated. The exhibition was a response to the 1984 MOMA exhibition *Primitivism and Modern Art*, which was subject to criticism for its use of the primitive form as a jumping-off point for the production of modern art and, additionally,

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[872] See Graw, (2009); Belting, Buddensieg, Weibel (eds), *The Global Contemporary and the Rise of New Art Worlds,* (2013)

[873] Ibid., (2013); *Global Studies,* (2011); *The Global Art World,* (2009); *Contemporary Art and the Museum,* (2007); Nicolas Bourriaud, *The Radicant,* (New York: Lukas & Sternberg, 2009) 11

for its framing mechanism that relegated non-western artists and art objects into the past.[874] In contrast, Martin intended to put artists "as different as they were, on the same level, even if they came from a different context, for example, from cultures where there is no art history and no historical view for art."[875] Martin recently asserted that it is because of this exhibition that it is now necessary to include women, Africans, and Asians in international exhibitions of contemporary art.[876] The exhibition is recognized as a key moment in the development of the global art world and points to an ethics of aesthetic equality in the reception of contemporary works of art. There is a logic of simultaneity that governs the global art world not unlike the logic of simultaneity in anarchist thought.

Piotr Piotrowski notes that the intent of global art is to occupy a horizontal and decentralized space. In "Writing on Art After 1989", he writes: "the year 1989 is a challenge to construct a horizontal cultural plane, which includes art history understood as a discourse on past and contemporary art practices."[877] The fall of the Berlin Wall, the fall of Communism in Europe, the collapse of the Soviet Union, the collapse of the apartheid regime in South Africa, and the massacre at Tiananmen Square set the tone for the radical spaces that will emerge in the post-1989 period. The fall of communism in particular produced a "temporal character" that is described as " a historic and universal condition of contemporaneity."[878] The global contemporary, announced in 2009 by Hans Belting to describe a global impulse, is a logical descendent of postmodernism and

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[874] William Rubin (ed), *Primitivism in 20ᵗʰ Century Art: Affinity of the Tribal and the Modern (Vol. 1 and II),* (New York: Museum of Modern Art, 1988); Hans Belting and Jean-Hubert Martin, *The Global Contemporary,* (2013) 209-210
[875] Ibid., 209
[876] Ibid., 211
[877] Piotr Piotrowski, "Writing on Art after 1989," *The Global Contemporary*, (2013) 202
[878] Ibid.

"constitutes a move towards the market."[879] This new logic of contemporaneity is real-

time financialization. It does not operate according to a binary system and therefore

considers "disparate zones of contact" equalized in a global world. Following the logic of

simultaneity, contemporary art is global because it is simultaneously practiced around the

globe and takes as its object the "processes shaping the present time anywhere."[880]

Another precedent of this global turn is the 1989 Havana Biennial, an example of a

"mega-exhibition."[881] What made the Havana Biennial, titled *Tradition and

Contemporaneity in the Arts in the Environment of the Third World,* was the inclusion of

690 artists from 57 countries. For the curator of the biennial, Gerardo Mosquera, the

biennial is the first significant example of global contemporary art and was "a new space,

acting as a gigantic *Salon des Refusés*."[882] Thus global contemporary art is announced as

simultaneously within institutional interests and outside of those interests. Citing the

thought of Boris Groys, Piotrowski posits that the mega-exhibition contributes to a

"global constitution on international democracy" that can "defend global society", and he

finds this consistent with the thought of Okwui Enwezor, who argues that the mega-

exhibition format offers examples of "counter-hegemonic" principles that can produce a

new spectatorial gaze.[883] Groys, in his own words, posits that the function of art is "to

make visible the realities that are generally overlooked," which includes "the transition to

a new global political order… the international art system is a good terrain on which to

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[879] Belting, "Contemporary Art as Global Art," (2009) 39, Piotrowski, (2013) 203
[880] Ibid., (2013)
[881] *The Global Contemporary*, (2013) 68; Rachel Weiss et al., *Making Art Global (Part 1): The Third Havana Biennial 1989: Exhibition Histories, vol. 2,* (London: Afterall, 2011)
[882] Ibid., (2013) 68.
[883] Piotrowski, (2013) 203; Monica Juneja, "Global Art History and the 'Burden' of Representation," *Global Studies: Mapping Contemporary Art and Culture,* H.Belting, J. Birken, A. Buddensieg, P. Weibel, (Ostfilderin: Hatje Cantz, 2011) 293 Okwui Enwezor. "Mega-Exhibitions: The Antinomies of a Transnational Global Form," *Other Cities, Other Worlds: Urban Imaginaries in a Globalizing Age*, (ed) Andreas Huyssen, (Durham: Duke University Press, 2008) 174

envisage and to install new projects of political sovereignty."[884] The new global order is a topic of concern, especially when "biennials are again the spaces where two closely interconnected nostalgias are installed: nostalgia of universal art and nostalgia of universal political order."[885]

One way to understand the paradigm of the global is to theorize contemporary time in a way that is different from the way temporality was understood in the recent past. What is different about contemporary time is the emphasis on real-time, as opposed to a historical understanding of deferred time. The difference between the two helps to comprehend the connection of anarchism and contemporary global art. Prior to the global communication network, communication between major centers required a period of travel. Deferred time is the differential relay between a source and an end point. Contemporary time is real-time, meaning that the differential relay between source and end-point are removed in a way that is fundamentally distinct from the past. In contemporary time electronic communication services allow for information to be exchanged in a way that has never occurred historically: this is an undeniable fact of the 21st century. The key difference between deferred time and contemporary time is real-time communication and information exchange. In this way what is global about the world is defined by the scope and depth of its information network. In any network, a system of signs and a lexicon of terms will develop so as to ease the flow of information. In reference to the global contemporary art network, it is the signs and the lexicon of terms that define its scope, its mandate, and its purpose. Global Contemporary Art cannot exist without its network. This network is produced and reproduced at a number of sites

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[884] Boris Groys, "From Medium to Message: The Art Exhibition as Model of a New World Order," *Open: The Art Biennial as a Global Phenomenon* (No. 16, 2009) 64, 65
[885] Ibid., 65

and different contexts simultaneously, reflecting the intensity of real-time information sharing and the ubiquity of access to commodity goods. What are undefined in this global network are the locations and identities of the specific users that contribute to it. It is a technologically driven universalist network that is defined by a specific user. This network structure supersedes national or other kinds of allegiances.

A universalist network defined through the specific is consistent with anarchism. Many of the 19th and 20th century anarchist thinkers posed the question of contemporary and deferred time, albeit using a different language, and many anarchist thinkers of the 21st century carry on this tradition.[886] This tradition is defined by a flattening of how time is experienced. When Kropotkin made use of the Russian peasantry to produce an alternative theory of evolution it is arguable that he did so in order to introduce others to the possibility that technological advancement does not signal evolutionary time; the peasantry was contemporary to the State and they existed simultaneously. Thus one was not better or more evolved than the other, they existed simultaneously and contained the potential to aid one another mutually, in real-time. This concept of simultaneity is important because it is present in Stirner and informs a theoretical understanding that the people of today exist in a simultaneous time that is in transition. People are in transition and are contemporary to one another.

Technology figures into the development of this real-time system and its theorization can sometimes result in the exclusion of adaptive processes. On technology Sylviane Agacinski writes:

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[886] See Graeber, *Fragments of an Anarchist Anthropology,* (2004); Jun, (2012) 116: "Anarchism is better understood as (a) universal condemnation of and opposition to all forms of closed, coercive authority (political, economical, social, etc., couple with (b) universal affirmation and promotion of freedom and equality in all spheres of human existence."

Since the nineteenth century, the world's technological advancement has constituted the primary referential field for describing and organizing the whole of human societies. Henceforth, technical advances alone will determine the hierarchy of societies, which, by means of the global establishment of that same imperative for development, are integrated into a world and a unique time.[887]

Further she writes, "Globalization has brought together the regions of the world and made its societies contemporaries."[888] She theorizes that technological development is the measure of all societies because it is both universal and unequal. The loss of culture that occurs as the world is systematized into a world time is dictated by museumlike reserves and these reserves are symptomatic of a western displacement, which is the ability to be at home everywhere.[889] How much this western displacement prefigures into the temporary autonomous zone, or zone of freedom that contemporary art practices are positioned within is an important question for measuring the scope of the global art world. If the ability to be at home everywhere is a western symptom this leaves little room for non-western symptoms. Agacinski's theorization of the west leaves little room for adaptation and little room for insurrection. It promotes a Western bias.

It is perhaps because of the above that Hans Belting, while organizing focus groups on the new spaces of the global, advised participants in the Global Art and the Museum project (GAM) to be wary of this Western bias. A participant in the GAM, Carol Yinghua Lu writes: "A workshop Belting led on global art at the ZKM in 2009 proposed a paradigm shift; we were told to not think about the West any longer as the single model to be applied worldwide, but to reflect on how to expand this model using experience from elsewhere, or even to approach art from the perspective of a multitude of

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[887] Agacinski, *Time Passing: Modernity and Nostalgia,* (trans) Jody Gladding, (New York: Columbia University Press) 5
[888] Ibid., 7
[889] Ibid.

models."[890] Global Art is a paradigm shift and a new beginning that uses contemporarily produced art as a point of departure. Art has been produced globally throughout time yet it has not always carried the designation of art and in addition has been taxonomized in such a way that it evinces a deferred time methodology – it has taken some time for the network to develop in such a way that the practices could be understood as Art.[891] Art is theorized as both an impulse manifested throughout time and a dateable set of strategies. It is another universalist paradigm defined by the specific. What the paradigm of Global Art announces is the awareness that Art is created globally in real-time and this art is contemporary because it is produced contemporaneously and is exhibited in a global network. This is a paradigm shift because Global Art denies the deferred time model; those that contribute to it accept a priori that art produced in the contemporary is contemporary art, period.

In contrast, Boris Groys writes that contemporary art can also include artworks that are not produced in contemporary time. Contemporary art denotes art that is about "the act of presenting the present."[892] This is a primary reason why contemporary art is different from modern art. Groys argues that modern art was futurist in nature and postmodern art was a historical reflection on the modern project. Therefore "contemporary contemporary art privileges the present with respect to the future and the past" and signals its ability to be both timeless and real-time, or an impulse manifested

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[890] Carol Yinghua Lu, "Back to Contemporary: One Contemporary Ambition, Many Worlds," *Global Studies*, (2011) 109

[891] See James Clifford, "On Collecting Art and Culture," *Out There: Marginalization and Contemporary Culture,* (eds) R. Ferguson, M. Gever, T.T. Minh-ha, C. West, (New York: New Museum of Contemporary Art, 1990) 141-190; "The Others: Beyond the Salvage Paradigm," *The Third Text Reader on Art, Culture, and Theory,* (eds) R. Araeen, S. Cubitt, Z. Sardar, (New York: Continuum, 2002) 160-165

[892] Groys, "The Topology of Contemporary Art," *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity,* (eds) T. Smith, O. Enwezor, N. Condee, (Durham: Duke University Press, 2008) 71

through time and a contemporary event.[893] He sees modern art as different from contemporary art because modern art was defined by the act of creativity, to create from nothing. The modern artist produced a zero-point, a creative nothing from which to begin anew: a new start to a new future, and I argue this suggests that modern art is a reboot, or the ārche of the new future that contemporary art now exists within.[894]

For Groys, the historical avant-garde was founded on the maxim "negation is creation," which he notes is present in the thought of Bakunin, Stirner and Nietzsche.[895] The modern artist embodied active nihilism, or the nothingness that originates everything, which I defined in chapter three as a creative nothing. That Groys acknowledges the above in passing signals that modern art is now accepted as philosophical anarchism without much afterthought. A binary is evident: modern art is not contemporary art.[896] I want to argue that this binary is far too simple a projection. Much of contemporary production resembles modern art outright or is concerned with the zero-point of nothingness that modern artists produced. As previously noted, the avant-garde attitudes of antagonism and nihilism seek to destroy tradition and build anew, producing a new institution within the shell of the old. Contemporary global art is consistent with the trajectory of the avant-garde, it seeks to theoretically destroy modern art and build another new institution within the shell of the old. It is consistent with a prevailing avant-garde attitude.

The underlying moral outlook of the modern project, from the perspective of Courbet and Proudhon, is still present in contemporary art theory. Groys writes that art is

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[893] Ibid.
[894] Ibid.
[895] Ibid.
[896] Ibid., 76

autonomous and has the potential to embody autonomous forms of resistance.[897] The

power of contemporary art is its equal-aesthetic rights paradigm: "I would suggest that it

is precisely this absence of any immanent, purely aesthetic value judgment that

guarantees the autonomy of art."[898] According to this analysis the autonomy of art is

guaranteed by the anarchistic aesthetic philosophy set off by the historical avant-garde.

Writing on their success, Groys posits: "One after another, so-called primitive artworks,

abstract forms, and simple objects from everyday life have all acquired the kind of

recognition that once used to be granted only to the historically privileged artistic

masterpieces."[899] Nonetheless and echoing Tolstoy, Groys sees that this equality, or

anarchism, in art "does not mean an erasure of all differences between good art and bad

art."[900] As such, good art will criticize "socially, culturally, politically, or economically

imposed hierarchies of values" and this "affirms aesthetic equality as a guarantee of its

(art's) true autonomy."[901] Bad art will not fulfill the aforementioned moral position and

critically ideal model that upholds the tradition of critiquing systems of hierarchy. As

well, Groys speaks of a pseudo-futurist condition evident in the contemporary era that

embraces the present, or the contemporary as the living future. He writes: "we seem to be

happy about the loss of history, of the idea of progress, of the utopian future – all things

traditionally connected to the phenomena of the new."[902] By transcending the museum,

where the traditional meaning of the new is reordered to evacuate history and the

tradition of the art market, Groys argues that contemporary art is brought closer to joining

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[897] Groys, *Art Power* (Cambridge: MIT Press, 2008) 12
[898] Ibid.
[899] Ibid., 13
[900] Ibid., 14
[901] Ibid.
[902] Ibid., 22

in on the everyday: "the positive excitement about the end of the new in art is linked in the first place to this promise of bringing art into life – beyond all historical constructions and considerations, beyond the opposition of the old and new."[903] This is reminiscent of the pure aesthetic form called for by Kropotkin: a vernacular art that restores the artist to their place in the gift economy.

Groys offers convincing arguments that are consistent with an avant-garde global contemporary art. Rather than art as everyday life, or art-as-life, today a truly living art is the new goal: "when and under what conditions does art appear to be most alive?"[904] For Groys, this quest for the lifeblood of art is a re-packaging of the new.[905] His prophet of this new-ness is Marcel Duchamp. Groys argues that Duchamp's work is recognized in a way that is similar to the way that the divine is recognized in the figure of Jesus Christ: "we put the figure of Christ into the context of the divine without recognizing Christ as divine" and therefore "Duchamp's *Fountain* is a kind of Christ among things."[906] The art object is vernacularized to the extent that it "looks really new and alive only if it resembles… every other ordinary, profane thing, or every other ordinary product of popular culture."[907] The museum reflects this trend and "produces 'today' as such,"[908] and this coincides with Hans Belting's view that the Museum of Contemporary Art (MOCA) "is by implication global, as it celebrates contemporary production as an art without geographic borders, and without history in terms of Western modernism."[909]

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[903] Ibid.
[904] Ibid., 23
[905] Ibid.
[906] Ibid., 28
[907] Ibid., 29
[908] Ibid.
[909] Belting, "Contemporary Art as Global Art" (2009) 49

Giorgio Agamben's definition of the apparatus juxtaposed with Agacinski's understanding of technology helps to position global contemporaneity. Technology is a nascent agent of societal change that behaves in similar ways to the apparatus. For Agamben, the apparatus by definition is "literally anything that has in some way the capacity to capture, orient, determine, intercept, model, control or secure the gestures, behaviors, opinions, or discourses of living beings."[910] Technology frames current conceptual frameworks as they relate to the possible and is the primary referential field for describing and organizing the whole of human societies. Both an apparatus and a technology can expand the capacity for people to interact and have an effect in different discursive fields. The apparatus, as does technology, demands a reciprocal relationship where the subject of the apparatus is subjectified by it.

For Agamben, the issue of subjectification is key issue in the theory of the apparatus. Any apparatus "must always imply a process of subjectification, that is to say, they must produce their subject."[911] The apparatus is designated as a "pure activity of governance devoid of any foundation in being"[912] and has the capacity to control as much as to create. Technology may facilitate change but it will at the same time restrict it. Agamben traces the etymology of apparatus in the academic tradition through Foucault. He sees the term originating from the Greek oikonomia (to administrate the home), or dispositio as it was later translated into the Latin.[913] In the process of Christian theological translation and adaptation, oikonomia is transcoded to become "a specialized term signifying in particular the incarnation of the Son, together with the economy of

[910] Giorgio Agamben, *What is an Apparatus? And Other Essays,* (trans) David Kishik, (Stanford: Stanford University Press, 2009) 14
[911] Ibid., 11
[912] Ibid.
[913] Ibid., 11

redemption and salvation."[914] Christ is thus referred to as the man of economy (ho

anthr̄opos t̄es oikonomias) in certain Gnostic sects.[915] Further, Agamben shows how

Foucault's dispositif or apparatus (rooted in the Latin dispositio) intersects with Hegel's

concept of positivity as defined by Jean Hyppolite, understood to be the way historical

elements of rules, rites and institutions are forced externally upon a subject yet become

belief structures within that same subject.[916] This is followed by Heidegger's concept of

the gestell or gerät (an apparatus), which installs in the subject the means to expose "the

real in the mode of ordering."[917] For Agamben, common to each term is the origin term

oikonomia, defined as "a set of practices, bodies of knowledge, measures, and institutions

that aim to manage, govern, control and orient, the behaviors, gestures, and thoughts of

human beings."[918] From this definition Agamben explores two great classes: living

beings and apparatuses. A third class, subjects, is the result of the engagement between

living beings and the apparatuses.[919] A problem with agency is encountered at the level of

access to this pluralized individual, or subjects. If technology broadens access to

information, to networks of other like-minded individuals, does this access require a

certain kind of oikonomia (economy)? What is the nature of that economy and can it

produce non-hierarchical systems of exchange when it is outgrown from a deeply

hierarchical system of thought? For Agacinski, the above would be true of technology

and therefore its status as a kind of apparatus is theoretically legitimate. In addition, to

adapt the Christ like figure of Duchamp, he now acts as the man of economy and redeems

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[914] Ibid., 10
[915] Ibid., 7
[916] Ibid., 5-6
[917] Ibid., 12; Martin Heidegger, *Philosophical and Political Writings,* ed. Martin Stassen, (New York: Continuum, 2003) 291
[918] Agamben, (2009) 12
[919] Ibid., 14

or provides salvation for Global Art – a kind of guaranteed legitimacy. Following this theoretical model, an anarchist philosophy in the art world produces a certain kind of economy, or apparatus, and technology facilitates it.

Kitty Zijlmans argues that the development of the global art system is dependent on a few key concepts and concerns. Zijlmans writes that "Art, as a particular function of modern society, has evolved into a self-generating, autopoietic system at an operative and structural level."[920] Her reading of autopoiesis, drawn out from the thought of Nilkas Luhmann, is described as a social system that generates and develops itself through communication in a network, or system.[921] A key concept is that art is a social system, specific to itself, or as Groys might write, autonomous. This system is a "functional system" that is "a particular operation and manifestation" that is led along by the principle of communication.[922] Thus this system "operates on the basis of a specific coded communication which cannot be taken over" and exists in a binary logic.[923] It functions in a "highly contingent way"[924] and produces a communication principle that is outside a typical political system. The specificity of the art system's communication principle is that it is a functional system that "decides what is a part of it and how it operates its self-description."[925] It is an autonomous and exclusionary social system that "society has left to take care of itself."[926] A social environment is required to function

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[920] Kitty Zijlmans, "The Discourse on Contemporary Art and the Globalization of the Art System," *World Art Studies: Exploring Concepts and Approaches,* (eds) W. Van Damme, K. Zijlmans, (Amsterdam: Valiz, 2008) 142
[921] Ibid., 141; Luhmann (2000) 49
[922] Ibid., (2008)
[923] Ibid.
[924] Ibid.
[925] Ibid.
[926] Ibid., 142

within yet the art system will self-define. Her example for the process of autopoiesis is

Marcel Duchamp's *Fountain*, described as such:

> The decision to see Marcel Duchamp's readymades as art was neither an art dealer's nor an art historian's. However, once this was established within the art system, Duchamp's *Bottle Rack* (1914), *Fountain* (1917), and other mass-produced objects and their resulting discourse became part of the system's self-description and were exhibited in art museums, traded, and canonized into art history.[927]

The shrewd anarchist willfulness of Duchamp is here exposed. He is anointed primary author of the readymade, and the system, or those artists that shared in its dissemination, are ignored or devalued. Duchamp as artist is given authority and he is entered into the system on that authority. The readymade existed first and then the art system adapted to it. This example is the precedent for a question: when does the art of the past begin to be seen as history? The answer to the question is dependent upon who within the system applies the categorization and the authority they hold to do so. For Groys's version of the contemporary, because it most likely will include Duchamp's readymade as a contemporary work of art, the question is answered by the act of presenting the present, perhaps the visible invisible of existence. As such, the art system "implies awareness of the self, of identity, and continuity, in other words, the emancipation of an autonomous, self-evolving art system which both regulates and observe its own making."[928] If art is a functional system and it is so indebted to the anarchist willfulness of Duchamp, then it is a logical conclusion to assume that the art world communicates a coded communication

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[927] Ibid., 142
[928] Ibid., 143

of functional anarchy that is regulated through autopoiesis. To quote Ad Reinhardt: "Art is art. Everything else is everything else."[929]

Following through on this anarchist philosophy, Zijlmans argues that communication systems exist beyond national borders. An autonomous art system is de-facto beyond the Nation-State. The production of an evolving functional social system for art mirrors the expansion of different social systems that are communicative. They retain their difference yet communicate in similar ways. The unification of Europe provides a telling example: "The unification of Europe, national and regional identities are consolidated, amongst other actions by the founding of art museums and museums of national history, by drawing up a list of national heritage monuments, and by writing the national art history, to underline the owness of the country's national identity."[930] A new system within this communicative network will build its identity in contrast to heteroreference: "what is considered outside or other."[931] Yet, regardless of this State-interference, Zijlmans posits that "art will always find a way to skirt the forbidding finger of authority."[932] This has much to do with the position of the art institution itself, which in its increased authority has devised ways to promote the skirting of authority through its own authority as an avant-garde institution. It is, paradoxically, an authoritative anti-authority or a politics of anti-politics. She writes: "the art system is surprisingly isolated from other functional systems, and this might explain why modern art is capable of developing a symbolization of fundamental social problems of modern

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[929] Annika Marie, *The Most Radical Act: Harold Rosenberg, Barnett Newman, and Ad Reinhardt,* PhD Diss, (University of Texas at Austin, 2006) 170 n. 508: Ad Reinhardt, "25 Lines of Words on Art" (1958), in *AA*, p. 51.
[930] Zijlmans, (2008) 144
[931] Ibid., 145
[932] Ibid.,

society."[933] This is so because the art system represents a playful doubling of reality, that is a result and condition of its evolution, and offers a plurality of self-descriptions.[934] The precedent of modern art, specifically in its Christ-like godhead called Duchamp, is the playful redoubling consistent with *The Fountain*, which represented both artist and art object and has resisted any attempt to classify it in a singular way. The isolation of the art world is its post-political position that produces a functional system of aesthetic equality that is grounded by a philosophical anarchism that consequently positions the art world as radically liminal.

Terry Smith has been a key figure in the present day problematization of contemporary art. He observes that "contemporary art is multiple, internally differentiating, category shifting, shape changing, and unpredictable."[935] Thus for this author too an anarchist ethos permeates the definition of contemporary art. Likewise anarchism has a syncretic ability to shape-shift, morph, and rhizomatically bud new forms within varying conceptual arrangements, building up new ideas within the shell of old ideas. Both dystopic and utopic, anarchism in art thrives in a controlled yet indeterminate environment that may simulate violence without becoming violent, advocating for the benefits of a maximized creative freedom. It is a paradoxical authoritative anti-authority that is *multiple, internally differentiating, category shifting, shape changing, and unpredictable.*

For Smith, the processes of globalization shape contemporary practice. Museum directors, curators, and gallerists are responsible for creating a discursive entity called global art. These key players produce a new market that can dominate a niche within the

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[933] Ibid., 146
[934] Ibid.
[935] Terry Smith, "Currents of world-making in contemporary art", *World Art* (1:2, 2011) 176

global distribution field. Smith acknowledges the audience of this discursive entity:

"Contemporary art features prominently in the life-style agendas of the recently rich, prevails in popular media, and is used to anchor massive revitalization efforts or new real estate projects by cities and nations competing for tourist dollars."[936] This market is outside the interests of local producers and seeks to create a forum for the elite. He poses a few questions regarding the threshold of the global art world. Do 1960s practices matter for the global art world? Were there Cold War configurations? Did global art values spread out from the centers alongside multinational capitalism, intergovernmental agencies, and new technologies? Does contemporary art and its globalization take hold in different art producing centers in different ways?[937] His assessment seeks to include so-called antiglobalist resistance, defiant localism, critical cosmopolitanism and evasive tangentiality. For Smith, the post-2008 difference between Nation-States signals that there is something different about globalization. It is not a derivative or contingent manifestation of modernism and post-modernism. Thus he seeks out "an account that locates the forces of globalization as one set among others, and that identifies the relative strengths of each of the contending forces during recent decades and through the present."[938]

Smith summarizes a series of key positions. He argues that these positions are art historical, art critical and ontological, and that they contribute to a being-in-the-world understanding of contemporary art. His art historical claim is that art shifted during the 1950s and 1960s from the modern to the contemporary and art began to shift again during

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[936] Smith, "Contemporary Art: World Currents in Transition Beyond Globalization," *The Global Contemporary,* (2013) 186
[937] Ibid.
[938] Ibid., 187

the 1970s and 1980s, which further pushed the threshold. Poststructuralist thought and its relationship to postmodern practice signaled the global turn. The 1990s saw the market expand but it was still divided between emergent art and established art. Since this time contemporary art engages with spectacle culture, which is defined by image-saturation, commerce, a global lifestyle and social media. These factors shape art's "imaginable futures."[939]

The changes from modern to contemporary art are not monolithic. They occur "at different times and in distinctive ways" depending on cultural region and local art production.[940] Each history must be acknowledged and this leads to the "alternative modernities" model. Smith acknowledges that "complexity within modernity itself laid the groundwork for the diversity that we now see flowing through the present."[941] Nonetheless, the metropolitan models that drove this diversity have become outdated vis-à-vis the new technologies of globalization. Smith observes a key difference in the practical application of art today: "what is most striking now is the contemporaneousness of different kinds of contemporary art, each of which, if it has an 'aesthetic', has its own, internally diversified one."[942] These aesthetics are simultaneously local, regional, international or worldly in character. This symptom, called a multiscalar layering of worlds, is further defined by difference and an increased awareness of contemporality – or contemporaneity.

Smith outlines different kinds of art that exist within this contemporary and sees

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[939] Ibid., "Contemporary Art in Transition: From Late Modern Art to Now," *Global Art and the Museum,* (December 2010) http://globalartmuseum.de/site/guest_author/298; Ibid., "What is Contemporary Curatorial Thought?," *Thinking Contemporary Curating,* (New York: Independent Curators International, 2012) 33
[940] Ibid., (2013) 187
[941] Ibid., 188
[942] Ibid.

three general currents active since 1989. What he calls remodernist, retro-sensationalist,

and spectacularist strategies of representation are the dominant trends of Euro-American

art and other 'modernizing' art worlds and markets.[943] In reaction to these dominant

trends are nationalist and identitarian art strategies that have a more specific critical

agenda. This agenda is linked to the art of the biennale structure and those other traveling

exhibitions that occur in opposition to the dominant Euro-American program. They

produce an art of transnational transitionality, or the art of the other. This art has three

phases: reactive (anti-imperialist search for national and local images), rejective (which

rejects simple identarianism and corrupted nationalism in favor of naïve

internationalism), and integrated cosmopolitanism (worldliness, in the context of a

permanent transition).[944] I want to point out that this agenda is theorized without a critical

acknowledgement of Frantz Fanon's three levels of colonization and how the artist works

within them.[945] Fanon writes:

> In the sphere of plastic arts, for example, the native artist who wishes at
> whatever cost to create a national work of art shuts himself up in a
> stereotyped reproduction of details… these people forget that the forms of
> thought and what it feeds on, together with modern techniques of
> information, language, and dress have dialectically reorganized the people's
> intelligences and that the constant principles which acted as safeguards during
> the colonial period are now undergoing extremely radical changes.[946]

The above is consistent with the strategies of development posited by Smith, although,

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[943] Ibid., "The State of Art History: Contemporary Art," (2010) 380
[944] Ibid. (2013); (2012) 34
[945] Frantz Fanon, *The Wretched of the Earth*, (trans) Constance Farrington, (New York: Grove Press, 1963)
Fanon defines the native intellectual in three phases. In stage one the native defines itself through the
colonizer, what Fanon calls unqualified assimilation. In stage two the colonized remember their past and
reinterpret that past within the parameters set out by the colonizer. Fanon calls this the state of spewing
ourselves out. In stage three, the fighting stage, the intellectual will "feel the need to speak to their nation,
to compose the sentence which expresses the heart of the people, and to become the mouthpiece of a new
reality in action… The native intellectual nevertheless sooner or later will realize that you do not show
proof of your nation from its culture but that you substantiate its existence in the fight which the people
wage against the forces of occupation." 222-223
[946] Fanon, 224

whether Fanon's radical change is an example of Smith's naïve internationalism or worldliness remains unsaid.

The final current of the three "proliferates below the radar of generalization."[947] It is a result of the "increase in the number of artists worldwide and the opportunities offered by new informational and communicative technologies" for users.[948] This current makes use of small-scale practices and DIY aesthetics to explore temporality, place, affiliation, and affect.

Each of the three currents is matched to an institutional format. The first current is locatable to public museums and galleries, auction houses and celebrity collections – these are referred to as the centers of modernity. The second current is locatable to exhibitions that are sympathetic to postcolonial critique and area-specific markets, which, again, would appear to be commensurate with the thought of Fanon. The third current, characterized as the widespread art of contemporaneity, "appears rarely" in the venues where the first two currents are found.[949] The art of contemporaneity is one exhibited in alternative spaces and temporary displays, involves Net production, and DIY zine publications. These networks embrace global life. He notes the importance of translation to the final current: "In these conditions translation becomes the medium of necessity, of possibility, and of hope."[950]

Smith theorizes that contemporaneity is an analytic toolkit and helps us understand contemporary time. A moral outlook also prefaces it: we must acknowledge that the earth is deteriorating and that late-capitalism is a broken system.

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[947] Smith, (2013) 188
[948] Ibid.
[949] Ibid., 189
[950] Ibid.

Contemporaneity becomes a way to conceptualize a framework. This framework is not caught in a permanent state of crisis between opposing forces, and I argue this could be referred to as kind of avant-garde post-antagonism. In a way, Smith poses the question of post-order and chaos from a moral position. Smith hints that art must remain critically ideal, or even agonistic, in the face of destruction. He cites Spivak and her conception that the planet should override the global as a discursive and categorical term.[951] Thus in the 21st century, nation-states do not align to a four-tier system and multinational corporations only control a significant portion of the world, but not all of it.[952] Artists of today operate in this field and imagine many different worlds, highlighted as "my world", and "no-places."[953] My world is filled with the local and nearby worlds. No-places are spaces of travel and passages. Smith writes that "connection and friction are essential components of the (im)possible figure of planetarity."[954]

The exhibition is integral to the development of this sense of planetarity and the mandate of the planetary biennial is *constructive mutualism*. Now the biennial can produce a sense of contemporaneity – or the being in this world. Smith writes:

> I believe that we must move from the present situation, in which a crisis contemporaneity of conflicted and mutually destructive incommensurabilities is the norm, to a state in which the planet and everyone and everything on it can imagine a constructive mutuality based on an inspired sharing of our differences. "Contemporaneity" and "planetarity" are the words I have come to think should be reserved for thoughts of this kind. They open us to the multiplicitous interactions through which we continuously make our worlds-with-the-world, a world still being globalized at the same time that it moves, quickly, beyond globalization.[955]

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[951] Ibid., 190
[952] Ibid.
[953] Ibid., 191
[954] Ibid.
[955] Ibid., 192

Contemporaneity is therefore regarded as a moral position that embraces difference and shares the world, so as to transcend globalization. It is a paradigm shift that requires new analytical tools. Contemporaneity is ontological and is a toolkit for understanding our moment, which is dependent on technology to produce our real-time network.

Hans Belting provides an important distinction between Global Art and World Art. He writes that Global Art is "always created as art to begin with, and that it is synonymous with contemporary art practice, whatever the art definitions may be in the individual case."[956] It is contrary to world art, which is understood as a quest for a universalist understanding of art similar in scope and intent to the project of modernism. Global art lacks "any common idiom, where style is no longer insistent on form as a primary or insistent goal."[957] Nonetheless, quoting *The Financial Times*, "art is a business" and therefore "only the economic elite of private collectors and investors can afford the risk to own art of whatever intention."[958] The embedded functional anarchism(s) of the global art market is its sanction and promotion of an art of "whatever intention." Absent is a singular definition, or style and form, of Art – only the categorization is necessary and it is a definition that demands that art be created as art. Global art in this case would appear to be a creative nothing. It is not dictated by the category of world art and neither is it modern art of the 20th century. Global art is new and a condition called the global contemporary is a result of it.

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[956] Belting, "Contemporary Art as Global Art," (2009) 44
[957] Ibid.. 53
[958] Ibid.. 39

Belting writes that global art is antagonistic to the so-called modern ideals of progress and hegemony.[959] Because of the globalization of contemporary art, the Eurocentric view of art is challenged. Thus, "global art is no longer synonymous with modern art. It is by definition contemporary, not just in a chronological but also, in a symbolic or ideological sense."[960] The global contemporary condition produces art without inherent aesthetic quality and without a formalized conception of what art is. This loss of context results in contradictions that are incommensurable for the global project, such as regionalism, tribalism, nationalism, cultural essentialism and religious specificity. A position of the absolute new is posited, where a blurring of the borders of mainstream and popular art occurs and this "abolishes the old dualism between Western art and ethnographic practice by using indigenous traditions as a reference."[961] Therefore, global art is different than modern art, which sought universalism and hegemony in art. By disassociating global art from modern art, indigenous iconography can once again be taken-up. Candidly, Belting notes that this free-form conceptless thing called art is a dangerous commodity, one that must be censored under many circumstances by state-authorities who wish to curtail "uncensored creativity."[962] In addition, this global art, with a heavy emphasis on "difference" creates a marketable space of otherness acting as an "entrance ticket" to the art market. What is different about global art is that artists may act out their difference so long as their difference is authentic, and not appropriated.

Belting understands that anything is art. Art is without content and form, and is to be dictated case by case, and this begs the question of authenticity. He writes: "art in

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[959] Ibid., "Contemporary Art and the Museum in the Global Age," *Contemporary Art and the Museum: A Global Perspective,* (eds) P. Weibel, A. Buddensieg, (Ostfildern, 2007) 16-38
[960] Ibid., (2009) 39
[961] Ibid., 40
[962] Ibid.,

general neither simply owns one single meaning nor can it lay claim to universal significance."[963] Established models of analysis in art history cannot dictate this becoming of art. Art history is a history of western art and not a history of art production under the scrutiny of the principles of the global art market. As such, art history is at the mercy of cultural theory and postcolonial queries into the nature of identity and migration, and this symptom signals that art history will fail in its account of global art. Therefore global art "operates in a counter position to art history, as it aims to reclaim equality without the former borders separating art from indigenous or popular production."[964] In the aftermath of globalization, decentralization occurs and a free-trade ideology proposes a free-art that follows the logic of the free market system. Here the contemporary signals contemporary production without geographic borders and "without history in terms of Western modernism."[965] The avant-garde is noted to be complicit with this master-narrative and therefore global art cannot be avant-garde. Primitivisms in modern works of art are a western formation based on the cliché of the primitive and they functioned as a form of nostalgia for modern artists.[966] Consequently global art is antagonistic and "turns identity claims against the 'free flux' of media and markets," and this speaks to Mark Augé's "utter newness of the present situations."[967] Global art is a symbol of global free trade, vacated of western art, modernism, and history, and is symptomatic of globalism and its processes of financial translation.[968] For this reason tribal aesthetics can be reborn and indigenous iconography is no longer reflective of

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[963] Ibid., (2013) 247
[964] Ibid., (2009) 48
[965] Ibid.,
[966] Ibid., 58
[967] Ibid., 68
[968] Ibid., 70

primitivism in a market system that is borderless while promoting a borderless art. The global contemporary is the symptom of an unknown world that a priori denies historical precedent.

In many ways the paradigm of modern art appears to be a votive sacrament to the contemporary. Nikos Papastergiadis writes of the differences between modern and contemporary art. He notes that modernism attempted to break away from traditional practices that did not embrace free creativity and instead promoted a restricted understanding of practice consistent with the institutional art of the day. [969] What are modernism's utopian visions is dominated by two general streams: 1) formal variations of abstraction premised on the belief that they were the foundations for a universal language, and 2) direct political engagement combined with content that harmonize art and life.[970] As has been shown, both streams were informed by anarchist philosophy. He posits that this modernism was driven to be global, writing:

> What distinguished modernism from earlier historical cultural forms was its
> own role in understanding culture as the framework for a global dialogue,
> rather than as a local set of values, ideas and practices that in their own
> particular ways expressed an exclusive bond between place, people and
> cosmos.[971]

The integration of art and life increased the possibility for multiple aesthetic perspectives. Because these utopian concerns were modernist, the contemporary artist engages with something else: "The gaze of the contemporary artist is no longer upwards and onwards, but lowered down to the ground to face the accumulated filth of waste and pollution."[972] This is a vernacular art that engages with the reality of life. Yet this reading is at odds

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[969] Nikos Papastergiadis, "Modernism and Contemporary Art," *Theory, Culture & Society,* (23: 2-3, 2006) 466
[970] Ibid.
[971] Ibid.
[972] Ibid.

with much of modern art production, which was concerned with waste, pollution, filth and providing alternative and critical views of the modern project. Far from utopian, the work of artists and artist groups such as Kurt Schwitters, Dada, Mavo, Vladimir Tatlin, Pablo Picasso, Robert Rauschenberg, among many others, show that modern artists acted out the dystopian present and acknowledged that things were not as they seemed.

Papastergiadis acknowledges that post-Duchamp art is anything. A pertinent question for contemporary art history is why Duchamp transcends the modern art paradigm. Modernism is a slippery subject that is in constant transcendence and "is always in a state of critical dialogue with modernity." [973] This opens up the possibility for simultaneous modernities existing contemporaneously to one another.

New art or contemporary art is defined by art-as-life. Citing the work of Charles Esche, Papastergiadis posits that radical contemporary practices are negotiated between institutional and communal spaces.[974] Because art is no longer about itself --or art-for-art's sake-- but about everything --a vernacular and socially engaged art-- artists are now occupied with social issues that utilize different spaces of art to facilitate exchanges between communities.[975] Theorizing the power of artist groups he writes: "Clusters of artists, activists, technicians, and intellectuals are seeking to create new conditions in which information can flow and restructure the institutions of everyday life."[976] In the theorization of the contemporary the avant-garde is accorded a renewed importance, specifically for their internationalist concerns, which speaks to the contemporary interest in networks of communication and social responsibility:

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[973] Ibid., 467
[974]Ibid., 468
[975] Ibid.
[976] Ibid.

> A more sensitive appreciation of the internationalist aspirations of the avant-garde, the revised mapping of the cultural innovations that occurred throughout the world, and the new networks of collaborative practice have produced an expanded vision of the legacies and global futures of modernism.[977]

Place and displacement are primary concerns since the artist is active within global and local network communications systems. The unique labour of the artist is now characterized as that of a transformer, conductor, relay, or nodal point of transference. The position of the artist in the contemporary is now important: "The coda for the contemporary artist is now defined by the desire for being in the contemporary, rather than producing a belated or elevated response to the everyday."[978] Therefore in the "modern to the contemporary, we see a steady revision of the scale and scope of creativity."[979] Citing the thought of Gerardo Mosquera, Papastergiadis notes "the contemporary condition of pluralism in contemporary art is a 'prison without walls.'"[980]

According to Papastergiadis contemporary art is not modern art because it is faster, communicative, and broader in cultural production. For Gerardo Mosquera, the events of September 11, 2001 in New York City changed the way that modern art could be experienced. Mosquera notes that Fritz Koenig's *The Sphere* (Figure 5.1), formerly installed outside the World Trade Center, with its hope to "foster world peace through trade," was intended to celebrate the new reality of financial prosperity guaranteed by free and open trade. Post-September 11, 2001 the piece is invigorated with new meaning and symbolism. This process bridges the "gap between art and life" and the work both

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[977] Ibid.
[978] Ibid.
[979] Ibid.
[980] Ibid., 469

formally and conceptually is transformed by the invasion of a "harsh reality."[981] This

harsh reality is an extremely unequal world where peace has not been achieved through

trade. In fact, the world is now re-ordered under the principles of a permanent militarism.

Global art can problematize this situation by recognizing the value of difference by

underscoring the value of being here, or being contemporary to one another.

This being here, of contemporaneity, for Mosquera implies a universalist system

understood in the particularity of the specific. Circulation is a key theme and

"contemporary art today is the tremendous expansion of its regional and global

circulation, and the implications that this expansion has in cultural and social terms."[982]

Contemporary art is a global phenomenon and a reality of the new contemporary is that

many contemporary artists have skipped modernism altogether by discovering

contemporary art on the Internet.[983] Artists are active locally and produce work that is of

their time and of their context, yet they do so while searching out an international

audience. These artists are "neither bound to nationalistic modernism nor to traditional

languages, even when it (their art) is based on vernacular cultures or specific

backgrounds."[984] They are rootless and declassed in the sense that they are recognized

among a global field of receivership.

These artists contribute to globalization within a "grid like network that extends

in all directions."[985] This globalization is a result of new economic channels that produce

a contemporary and interconnected world that reproduces the structures of power

[981] Gerardo Mosquera, "The Global Sphere: Art, Cultural Contexts and Internationalization," *Global Art and The Museum,* (December 2011) http://www.globalartmuseum.de/site/guest_author/304
[982] Mosquera, "Beyond Anthropophagy: Art, Internationalization, and Cultural Dynamics," *The Global Contemporary,* (2013) 233
[983] Ibid.
[984] Ibid.. 233-234
[985] Ibid., 234

necessary for globalization.[986] It is theorized that a horizontal network structure can produce equalization within this structure-based globalization. Thus "horizontal networks subvert the control axes typical of the radical scheme by including a variety of new centers of a smaller scale."[987] A multidirectional web of interactions is the method of global art. Nonetheless, because it is a transitional period, the circuits of power are distributed in such a way that global flow is similar to the traditional North-South flow of information.[988] Artists must express themselves within a hegemonic and established "English" art,"[989] which I defined at the onset of this chapter as the necessary lexicon of terms for an expedited and heightened real-time network.

To counteract this hegemonic process Mosquera introduces the strategies of "anthropophagy" and the "from here."[990] Consumption via anthropophagy is one way a new institution is being built though consuming the old. Or the colonized consuming both the codes of the colonizer and the colonized to produce new forms of authenticity that are distinctly different from the past. As Stirner posited in the 19th century: "For me you are nothing but - my food, even as I too am fed upon and turned to use by you."[991]Artists today contribute to discourse through first hand actions, or "direct international construction from a variety of subjects, experiences and cultures."[992] This is a kind of direct action into the global field and contributes to a cultural globalization that "tends to configure an international code multilaterally, instead of appearing as a multifaceted

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[986] Ibid., 235
[987] Ibid.
[988] Ibid., 236
[989] Ibid., 237
[990]Ibid., 236
[991] Stirner, (1995) 263
[992] Ibid.

structure of differentiated cells."[993] A homogeny has appeared. Yet this homogeny is particular and specific, dependent on context and ultimately contributing to a network code that is standardized. A serious problem confronting this network is that it is built around interior scaffolding that is exclusionary and "the international language of art has seized for itself control of the right to be contemporary and to act as a vehicle for artistic contemporaneity."[994] Contemporary art is an international language shared by a multitude of subjects that operate from difference and this difference holds the capacity to transform the interior scaffold.[995] There is a new institution being built within the shell of the old.

A house for this bastion of the new, perhaps a 21st century futurism, is the museum reborn anew. The museum is "an international hub of artistic activities" and "entails a decentralized institution" that "can conceive, curate, and/or participate simultaneously in a diversity of projects and different places worldwide."[996] Involvement should be flexible, be collaborative in method, and can occur in space or non-space, facilitating the museum's transition to a new function that acts "as an international network of exchanges and activities, participating in a flux of information, projects and actions and directions."[997] This is the museum as hub, or network node, where the museum participates directly at the source of an artistic production that is decentralized and therefore globalized. Following this theoretical line, Chantal Mouffe places the museum in the context of radical democratic politics.[998] As such, the effectiveness of the

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[993] Ibid..
[994] Ibid., 237
[995] Ibid.
[996] Mosquera, (2013) 238
[997] Ibid.
[998] Chantal Mouffe, "The Museum Revisited," *Art Forum*, (Summer 2010) 326-327

museum and those who act within its parameters is dependent on the way in which radical counterhegemonic democratic practices intervene in the greater structure. Mouffe further observes that "post-political" thought has a tendency to construct moral categories that act out new political configurations so that politics is now "played out in the moral register."[999] The moral underpinning global art as a discursive entity is important to consider because global art is defined by a set of morals, and not a set of aesthetic strategies or formal categories. The global is a new political configuration and the museum is a hub for this decentralized non-space that claims global contemporaneity.

In "Globalization and Contemporary Art", Peter Weibel explores global art as a new trajectory for art in the 21st century. The essay targets modern art and calls it a relic of the colonial 20th century. Globalization reorders the traditional western binary of inclusion and exclusion, relocating this binary to a self-defined and internal dialogue. Western dominance is taken up by "applying the rule of inclusion/exclusion to itself."[1000] Taking issue with Luhmann's functional systems model, Weibel writes: "problems of exclusion are inevitable consequences of the functional differentiations of the social system, and that modernity – and in particular modern art – is precisely the result of such a functional differentiation."[1001] For Weibel, modern art is exclusionary and therefore global contemporary art is not. In a generalization, he theorizes that historically identity is mediated by Western dominance and its exclusion and inclusion binary, he calls this dominance the prerequisite force in the construction of identity.[1002] Therefore the global is defined through the construction of identities that resist the binary structure of

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[999] Mouffe, (2005) 75
[1000] Peter Weibel, "Globalization and Contemporary Art," *The Global Contemporary,* (2013) 20
[1001] Ibid., 21
[1002] Ibid.

inclusion and exclusion. To be global is to be included, yet it must exclude in order to do so.

Globalization is a product of Western modernity. Weibel asserts as such, "at this historical moment globalization is turning against the very author of globalization", which is the West.[1003] It is a kind of anthropophagy. 1989 signifies the end of Western monopolies. While inclusion and exclusion are still dominant themes in globalization, there is an interest in breaking down the exclusionary measures of Western dominance. Weibel notes: "the global world system has transformed the global art system."[1004] He concedes that European expansion is at an end and that this signals the end of modernity, even though his global model and the GAM project emerge out of Germany. He notes that "modernity is itself a part of European expansion"[1005] without any apparent sense of irony that his theories of the global arise in Europe and are therefore a part of this same European expansion. Institutional racism is deemed a by-product of historical capitalism, also a European invention. The ideology of progress was a universal ideal and "universal culture… became the fraternal signs by which the capital accumulators of the world recognized each other."[1006] Modern art was a component of European expansion that advanced a universal ideology of progress specific to capitalism.[1007] Contemporary art is a counterpoint to modern art because it is not modern art, even though it originates from it:

> Contemporary art in the global age addresses the opportunities for a gradual transformation of the culture of this capitalist world system and the attendant difficulties and contradictions as well as the opportunities for developing an

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[1003] Ibid., 21
[1004] Ibid., 22
[1005] Ibid., 23
[1006] Ibid., 24
[1007] Ibid.

understanding of other cultures and their equality, assuming that such art takes such qualities seriously and is worthy of its name.[1008]

Weibel theorizes that art is a magnifying glass for the contemporary world and new entrants into the global art world signal a further redefinition of the category, concept and definition of art. This process weakens the Euro-American axis, which controlled and authored modern art through an inclusion and exclusion binary that allowed access to certain members of the Euro-American axis and excluded those that did not fit within the new and modern definition of art. The global art world is contemporary because it is not modern and "an exhibition of contemporary art should include all media, all genres, and all disciplines, from sound art to performance art, from installation to painting, from sculpture to net art, all contemporary forms of time based and space based art, because contemporary artists have expanded their vocabulary in all directions and into all media."[1009]

According to this model art has once again succeeded in transcending itself and "the equality of materials" is "the artistic equation of out time", which is characterized by mixing and equalizing.[1010] The process signals a universal or enhanced-medium and is similar in definition to Bürger's post-avant-garde artistic means that takes up all media forms as usable form. I want to argue that the lead-up to this reality is paramount, especially the unique labour of the artist as a composer and consumer of forms in modern art. If it is to be seriously considered that the global is something new and not a reborn version of 20th century optimism translated to the needs and wants of the early 21st century –to be worldly– then the unique labour that the artist produces must be addressed.

[1008] Ibid.
[1009] Ibid., 25
[1010] Ibid.

A new democratic sensibility is born out of a situation where materials are equalized. It is a situation where everyone participates. A platform for this newly democratic participation is the Internet, which is referred to as an institution, space, and place where the public can produce work without having to navigate traditional channels of dissemination. This opens up the possibility for "illegitimate art." Weibel writes:

> with the existence of the internet as a global distribution system, art in general has lost its monopoly on creativity. After the expanded arts (George Maciunas), we are living in the epoch of expanded creativity. Everybody is an artist (Joseph Beuys, 1970) and everybody is creative (the web).[1011]

While he does not acknowledge the precedents for Maciunas and Beuys, which are Dada and Pissarro, he does offer that contemporary art is in a process of rewriting, and this echoes Gurianova's theory of anarchism as a process of continual rewriting. That Weibel includes Malevich and Duchamp in his assessment, in addition to mentioning Kandinsky, evinces the shared connection between the rewriting processes of the global art paradigm as described by Weibel and anarchist philosophy in modern art.

Contemporary art and its rewritings play a role in the development of a new global psychology. Because all people contribute to it across the globe, at least in theory, Weibel proposes a bold idea: "…we are living in a postethnic age; we encounter the postethnic stage of art."[1012] This is so because mutual rewritings, whereby Indian art can have an effect on European art or Asian art on North American art, are common in the global world. Together they prefigure the new global consciousness as one that exists in real-time. Through this real-time model, even though it appears out from the BIOS of a post-western system of economics and militarism, the effect is something new – people

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[1011] Ibid.. 27

[1012] Ibid.; "Global Art: Rewritings, Transformations, and Translations: Thoughts on the Project GAM," *The Global Art World,* (2009) 74

are now exchanging in more equal ways and, as will be discussed, this has much to do with a flattened and equalized monetary exchange system. Visibility is akin to profit in this model. For Weibel, the building blocks of ethnicity are in place so that in the post-ethic time there is no longer appropriation, but blending.

Pascal Gielen breaks down the concept of artistic freedom in global art. He writes: "For a work of art to be considered 'a good work of art', it should preferably be created within an autonomous free zone."[1013] Here an unapologetically anarchist vocabulary appears evident. One tenet of modern art is that it produced a free object, which is open to interpretation. While an artwork cannot be distinguished by a kind of universal beauty, it can, on the other hand, be universally accepted based on a communal consensus.[1014] Communality requires a specific network structure and it is globalization that has produced that network structure. Therefore for contemporary artists active in the milieu of global art production: "Globalization is largely a matter of speed" and "Globalization refers to increasing international contacts, or a global networking."[1015] Rather than being homogenous, this network is a meshwork of competing interests, with networks and sub-networks appearing temporarily while others are durable, or present. Thus the global 'meshwork' contains several networks within it and a variety of hierarchies. This meshwork is facilitated by what Gielen terms 'transformalists', who "assume that globalization is a unique process with contradictory movements."[1016] Under this model the local and global interact with one another, and "global (uniform) flows are constantly

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[1013] Pascal Gielen, *The Murmuring of the Artistic Multitude: Global Art, Memory and Post-Fordism,* (Amsterdam: Valiz, 2010) 140
[1014] Ibid., 141
[1015] Ibid., 142
[1016] Ibid., 149

appropriated and relocalized, while local culture is absorbed into global flows."[1017] This

communication serves to guarantee artistic free space by oscillating between the fixed

poles of the local and the global. They communicate with one another and they blend into

one another. A new artist milieu has emerged that "transcends the geographical borders

of the nation state"[1018] and is communicative, playful, flexible and adapted.[1019] It is

supported by a global exhibition system that promotes networking, nomadism, and non-

hierarchical forms of organization.[1020]

The continued presence of hierarchy is problematic for the theory of global art

because it acknowledges that there is hierarchy within the so-called free space of

contemporary art. Where are the hierarchies of global art located if they are, to follow

Weibel, outside of the traditional channels of institutional authority? The speed of real

time transformation and mutation in the global hierarchy points to a disturbing reality:

that this futurism is repeating the avant-garde gesture of antagonism and its moral creed

of artistic freedom as a global phenomenon. The instantaneity and simultaneity of global

time produces new strategies that can be explored and theorized extemporarily to one

another. While the new networks of the global are nothing short of unprecedented in

terms of their diversity, to assume that these networks are not filtered through the

traditional channels of expertise, purchasing power, market speculation, and stereotype,

or behavioral profiling, is wrong. This art world is a system of commoditization that

requires market development.

[1017] Ibid.
[1018] Ibid., 15
[1019] Ibid., 18
[1020] Ibid., 41

Sabine Vogel explores the question of the market and its current power over the production of art.[1021] She theorizes that art criticism in the equalized flows of the post-ethnic, equal aesthetic, and global contemporary art world must adapt. Her text opens by breaking down the 2011 global art market, showing that China eclipsed the market dominance of the USA in sales. Citing the figure 46.1 Billion Euros, the global art market is given critical weight based on sales alone: "Collectors and art buyers have become the drivers in a new community known as the 'art industry'."[1022] The art industry is a hybrid of culture and business. It is beyond the traditionally defined culture industry, combining past operations of culture with the free-reign, free-market, deregulated, models of late-capitalism. Art as a totalized market means "the art industry is quantified: in order to turn art into an investment, market research reports are produced according to industrial standards, and statistics on sales and buyers, rates of return and rankings, replace art historical criteria."[1023] This is the new order of the art world: statistics. What is referred to as the small community of the West is argued to be over, and along with it idealism and the "search for meaning."[1024] There is now only the market, because art and the market are no longer separate from one another. This has a profound effect on the state of art criticism. It is also an extension of the form and content model explored by Bürger.

Because the art world now operates in many centers outside Western hegemony, "there are no fixed borders today; hence, there can no longer be a universally valid order for admission"[1025] into the art world. According to Vogel three developments drive the

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[1021] Sabine Vogel, "Bridging the World: The Role of Art Criticism Today," *The Global Contemporary,* (2013)
[1022] Ibid., 255
[1023] Ibid., 256
[1024] Ibid.
[1025] Ibid., 257

new art criticism: the emergence of a new bourgeoisie, a new infrastructure, and the metropolis as center for the production of art. The new bourgeoisie is understood to be the 500,000 or so buyers of contemporary art globally, which amounts to a total of about 0.007 of the 2013 global population. Auction houses, art fairs, biennials and the conventional gallery system define this global community's infrastructure. The Internet is the medium of information dissemination. New centers of art are named: Jeddah, Saudi Arabia; Lahore, Pakistan; Singapore; Bangalore and Mumbai, India; and Berlin, Germany. Also, new art fairs are cited: Zona Maco, Mexico Arte Contemporaneo, Art Dubai in the Emirates, sp-arte Sao Paolo in Brazil, Art Hong Kong in China, Art State in Singapore. Of note is the Basel Art Fair, with a total attendance close to 65,000, which includes many collectors. From these sites of economic exchange market reports are produced and disseminated: "the goal of this new form of reporting on art is no longer to study, evaluate, and influence art; it is to study, evaluate, and influence the market for art."[1026] The reports are produced in a reader friendly way. Vogel writes, "information about artists, the art market, and art history have long since ceased to be reserved for an academically educated elite."[1027] The global art market, because it is the market that now stands in for official culture, produces a new and post-national art world.

The decentralization apparent to the global art world is a result of the simultaneous rise of the Internet and the metropolis."[1028] These many new global cities are important for the decentralized nature of contemporary art because they create a network of global flows between sympathetic financial centers. For artists, this bastion of the new is the global city of Berlin, while the art markets are located in Dubai, Hong

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[1026] Ibid., 258
[1027] Ibid.
[1028] Ibid.

Kong, and Singapore. The value of the metropolis is that it is ripe for the event form of art, a more entertaining form of art. This method calls for new strategies of representation in the production of art and follows the trajectory of spectacle-based practices that began to arise in the post-WWII neo-avant-garde.

What is the role of art criticism? Vogel writes that it must be intelligible and analyze global developments.[1029] Some key questions inform the new art criticism: How does art relate to social processes and what role does art play in social developments? These questions are intended to address the newly certified market dominance of China, which exposes the real intention of art criticism – to understand market variables dictated by nation-states, and this fact is complimented by recent studies that explore market developments in China and India, for example, harmonized into the neologism "Chindia."[1030] Further exploring market developments, Vogel writes: "What is the significance of the new ranking, in which the United States and Europe have lost their top spots, even though the commodity being sold is primarily Western, since hardly any Chinese artists make it into the lists of artworks over two million Euros? What economic and political developments can be read from the reality?"[1031] Criticism must concern what market developments mean for art. Other questions related to the new criticism include: is it possible for art to withdraw from the market as an act of noncompliance?

[1029] Ibid., 256
[1030] Ian Robertson, Victoria L. Tseng, and Sonal Singh, "'Chindia' as Art Market Opportunity," *The Art Business,* (2011) 82: "'Chindia' is a neologism which has gained currency in the business press in the 2000s, based on factors like growth rates, gross national product, sheer size of the working population and world's share of energy consumption, to represent the aggregate of China and India as an economic entity or market in relationship to individual Western economies."
[1031] Vogel, (2013) 259

Does the political and critical position of the biennial structure produce two competing spheres?[1032]

To solve these questions she posits that art criticism should take up art theory over art history. Critics should concentrate on the proliferation of markets and galleries in emerging markets. As the global market is the new paradigm of contemporary art, criticism will dispense with the monographic catalogue, which can be left for the art historians. Unlike the small community of the avant-garde, the new artist facilitates bridge building where traditions, cultures and historical eras are linked. Thus "art is less and less elitist, and instead cobbles together patchwork-like connections."[1033] This is reminiscent of the meshwork highlighted by Gielen.

How can one quantify the intangible, the idea? Vogel writes that the market and art are now inseparable. Because the art world is "wide-open", the new art criticism is written for the user and must focus on connections, evident stereotypes and clichés. It operates in a Kantian sense, "as the embodiment of all phenomena, as the result of our ideas,"[1034] which is a new way of discussing the unstable universality that is the global contemporary art market. This criticism is a transcultural criticism that builds "partial, passionate and political bridges"[1035] and takes up global art as representative of a universal equal-aesthetic form.

The question of the wide-open art market should warrant the development of a global art paradigm dictated by artistic production, but the market is much more important than the art production itself in global art. For example, the recent book *Global*

[1032] Ibid.
[1033] Ibid., 260
[1034] Ibid.
[1035] Ibid.

Art (2010) presents global art through a series of interviews conducted with high-ranking professionals in the art market.[1036] Of the thirty-nine interviews, ten are with artists. The other twenty-nine interviews are broken up into institutional channels. They are Collectors (11), Museums (3), Galleries (8), Auction Houses & Art Fairs (4) and Corporations (3). Drawing from a selection of the interviews, a cosmology of global art is revealed.

The *Global Art* volume makes evident that the explosion of finance capital drives the new markets of art. For example, Jitish Kallat comments that the development of an Indian art scene owed much to "the flow of direct investment" that "created a level of magnetism and diplomatic justification for the institutional and museum interest in the arts of India."[1037] Collectors, such as Peter M. Brant, argue that those wealthy people of the world find the finance and investment of contemporary art to be akin to "spreading religion globally."[1038] This religion is based in the belief that investment in art is comparable to owning gold.[1039] Eli Broad sees art as an educational tool that is "global and does not have borders."[1040] Some, such as Rattan Chadha, see themselves as pioneers who are exploring the parameters of a world that has become global and produces a culture that is global.[1041] Global art thus coincides, according to Harald Falckenberg, with the globalized world economy and this produces an "enormous broadening of the spectrum."[1042] Falckenberg claims to facilitate those artists who "stand in opposition to

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[1036] Silvia Von Bennigsen, Irene Gludowacz, and Susanne Van Hagen (eds), *Global Art,* (Ostifildern: Hatje Cantz, 2009)
[1037] Ibid., 37
[1038] Ibid., 93
[1039] Ibid.
[1040] Ibid., 99
[1041] Ibid., 103-104
[1042] Ibid., 111

culture" and "want to create something new, something revolutionary."[1043] Individual

artists, according to Dakis Joannou, are all there is in the open borders of global art,

which is devoid of "isms."[1044] Their individuality is nonetheless never independent of the

market, which John Kaldor argues is the symptomatic feature of artist independence.[1045]

Guan Yi provides another perspective, seeing the development of the Chinese market as

endemic of "the second modernized ideological enlightenment of China."[1046] He

questions whether globalization represents an art utopia or is the result of a "feast of

capital."[1047] This utopic feast of capital on the religion of art is, for Francesco Buranelli,

important for the museum to recognize. The role of the museum is thus one of mediation

and "the importance of this mediating role becomes even clearer when the conversation

extends to intercultural and interreligious dialogue."[1048] Despite the inter-exchanges and

mediations that occur, "art can transform itself into a universal language that everyone

can understand"[1049] because it is an expression of emotion. Robert Storr sees a clear

definition between the global and the imagination, "the word global may apply to the

commercial relations among interconnected markets, it does not describe the movement

of ideas or the networks of imagination."[1050] This kind of thinking is further developed by

Marc-Olivier Wahler, who sees contemporary art as the subject of time, and is concerned

with "the idea of shattering the fixed-point categories on that timeline."[1051] Globalization

provokes a symptom of endless shifts that have no fixed point and no fixed center,

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[1043] Ibid., 114
[1044] Ibid., 131
[1045] Ibid., 138
[1046] Ibid., 154
[1047] Ibid.,
[1048] Ibid., 161
[1049] Ibid.
[1050] Ibid., 174
[1051] Ibid., 182

producing art that is possible everywhere.[1052] Wahler promotes freedom and thinks the

best art takes up freedom as a theme. Likewise, Arne Glimcher finds an effect of

globalization to be an unbounded international art market.[1053] Mohamed Abdul Latif

Kanoo sees globalization as a removal of borders, especially those relating to culture.[1054]

In contrast, Pearl Lam understands that the art gallery is a western phenomenon and

therefore seeks to problematize it.[1055] The globalization of art is a Western proposition for

a uniform culture.[1056] She comments: "Everything is based on a Western theory of art.

Until the Chinese theory of art is clarified, the world will have a uniform, Western

language, not an international one like people think, which is boring."[1057] Because of this

Western perspective, differences are eroded.[1058] Yet for Gerb Harry Lybke, the art market

has changed as a result of globalization and extended its reach from "fifteen important

decision-makers to several thousand." The global art market favors total

individualization.[1059] Lisa Dennison argues that global art is breaking down barriers in

the art institution and is breaking down the boundaries of the art world.[1060] Simon de Pury

offers: "I don't believe in compartmentalizing the art market. I am for breaking down all

those boundaries."[1061] For Pury, the open art market leads to true globalization.[1062] Marc

Spiegler sees a strong connection between modern and contemporary practice.[1063] Art is

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[1052] Ibid.,
[1053] Ibid., 184, 209
[1054] Ibid., 231
[1055] Ibid., 238
[1056] Ibid., 240
[1057] Ibid., 241
[1058] Ibid., 242
[1059] Ibid., 249
[1060] Ibid., 256
[1061] Ibid., 267
[1062] Ibid., 269
[1063] Ibid., 276

an essential human characteristic and it can produce connections.[1064] Globalization

generates a "broader pool of people creating art, a broader pool of people supporting art,

and a broader network through which art can be discovered."[1065] Ulrich Guntram and

Stefan Horsthemke think that art is a vital aspect of corporate culture that is "quite

deliberately being used as a means of developing cities or certain districts within

cities."[1066] The art of today is important to corporate policy because it links up with the

global and signals the coming generational shift.[1067] Thus this book describes a scenario

where art exists in a borderless zone, feeding individualization and corporate cosmology,

and, depending on who is consulted, this cosmology is inherently Western in scope.

Global is a term used to apply to western norms and financialization.

Much of this rhetoric concerns the unique labour of the artist. Isabelle Graw

defines the 21st century artist as someone mythical: "a radically individualized,

exceptional being."[1068] This is the mythical image of the free artist who acts as the

"prototype for the entrepreneurial self."[1069] The general ideal of the artist includes certain

attributes: "everyone is supposed to be as flexible and as creative as possible, to work on

their own initiative, and to have a high degree of mobility. The more deregulated

conditions become, the more likely it is that the artist will become a model, epitomizing

as he does the 'creative nonconformist everyone now wants to be."[1070] Thus the artist acts

as the model global ideal of productivity in a post-nation global economy. Hito Steyerl

further defines contemporary art labour:

[1064] Ibid., 280
[1065] Ibid., 282
[1066] Ibid., 301
[1067] Ibid., 302
[1068] Graw, (2009) 115
[1069] Ibid., 112
[1070] Ibid., 113

> Contemporary art's workforce consists largely of people who, despite working constantly, do not correspond to any traditional image of labour. They stubbornly resist settling into any entity recognizable enough to be identified as a class. While the easy way out would be to classify this constituency as multitude or crowd, it might be less romantic to ask whether they are not global lumpenfreelancers, deterritorialized and ideologically free-floating: a reserve army of imagination communicating via Google Translate.[1071]

Further, she writes that contemporary artists are "the refuse of all classes",[1072] echoing the thought of Poggioli, who wrote that the avant-garde artist must be declassed in order to function appropriately and freely in the least political ideology of all: libertarianism and anarchism. It can indeed be argued these radically declassed and exceptional human beings perform a unique labour that is complimented by the individualism of egoism. The spiritualism they profess is transcoded to the art market, where collectors purchase work that speaks to the reality they inhabit. The critical and moral outlook of global art is an anarchistic art kept in check by purchasing power.

John Clark, taking up the position of Arjun Appadurai, writes that a diasporic and delocalized transnation arrives in the wake of globalization. Transculture and transcultural identities are both cosmopolitan and local, producing transcultural people.[1073] As such, the artists of today can produce work in a nation where they may not be known, yet they will be known within the transcultural and transnation paradigm. Thus modernities exist, like the avant-garde, in horizontal networks of art that circulate "across actual national and cultural boundaries between artists."[1074] This is the impact of globalism, which creates a cycling of styles and artists between exogenous (external) and

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[1071] Hito Steyerl, *The Wretched of the Screen*, (Berlin: Sternberg Press, 2012) 96
[1072] Ibid..
[1073] John Clark, "The Endogenous-Exogenous Interface in Globalism: The Case of China and Thailand," *The Global Contemporary,* (2013) 193
[1074] Ibid., 201

endogenous (internal) discourses with increased speed and intensity, which produces a radical real-time space of creation.[1075]

Globalization, writes Jonathan Harris, is similar to both modernism and the renaissance.[1076] It carries "three qualifications." The first qualification is that globalization is locatable in art history because the practice of art refers to a society beyond art, thus it transcends its core. The second is that the term originates primarily in the West and has "achieved dominance beyond Europe and the United States partly through centuries long histories of western colonial and imperial conquest."[1077] Third is that the term is subject to many definitions and is uncertain, therefore undefined. Globalization is defined as heuristic. It is an analytical construct maintained by trial and error that is "a practical concept containing a set of testable hypotheses concerning the progressive ordering of the world and its hitherto separable societies, their peoples, activities and products, in a single system."[1078]

As did Mosquera, Harris remarks that the process of globalization has occurred over thousands of years. It has progressively ordered humanity into a single system.[1079] This process is reflected in global art because it can produce a radical homogenization of life that both flattens and reduces an experience that is contingent upon the global financial network. The artists of this global class, which includes artists of the biennial circuit, "please the same group of jet-setting, carbon footprint-heavy international curators or New York based dealers now operating out of Beijing or Shanghai."[1080]

[1075] Ibid., 200
[1076] Jonathan Harris, "Globalization and Contemporary Art: A Convergence of Peoples and Ideas," *Globalization and Contemporary Art,* (ed) Jonathan Harris, (Oxford: Wiley Blackwell, 2011) 1
[1077] Ibid.
[1078] Ibid.
[1079] Ibid., 2
[1080] Ibid., 3

Regardless of this critique, the scope and size of the global arts does not imply any single master within the field, or network.

Harris identifies three kinds of globalization which happen to be operative at the time he is writing: The post-2008 global economic crisis, the unexpected death of Michael Jackson (which leads to spontaneous actions of collective mourning filmed by individuals and uploaded to the Internet), and the spread of swine flu: all of those induced a global response. These case-studies signal a world organized into five identifiable networks: 1) Global production of and consumption of goods; 2) Global electronic transfer of capital and commodities; 3) Rapid global air transport; 4) Instantaneous global communication; 5) The global availability of entertainment / entertainers.[1081] Global flows are dictated by economic, cultural and biological functions.

Harris defines the parameters of art within these networks as such: "Art will include discussion of painting, sculpture, photography, film, video and digital media, installation and mixed media, but also architecture and design, the built environment, and the realms of popular and mass culture beyond."[1082] Contemporary can refer to recent, postmodern, and modern art. The contemporary art system, like globalization, holds the potential to create a radical network that can become homogenous. He posits that any study of global art must include both qualitative and quantitative research.[1083] In contrast to Vogel, Harris states that 19th century art historians founded the discipline as an "early globalist representation which was at once an ideal and an obscuring myth of the purported origins and superiority of something called 'western art.'"[1084] Many current

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[1081] Ibid., 5
[1082] Ibid., 8
[1083] Ibid., 9
[1084] Ibid.

debates and discourse that concern global art reveal an interest in producing an ideal and obscuring myth about the origins of the global art world – that it is radically new. Harris repositions western art history within the global arts paradigm, writing, "institutions and practices since the late-nineteenth century have continued powerfully to influence the production and understanding of art made in other parts of the world."[1085] The arts are a radical and progressive force within globalization tendencies and act as a potential counterpower.

Charlotte Bydler theorizes that contemporary art is the object of the global contemporary and argues, "contemporary art and its globalization have been narrated through institutional and structural perspectives."[1086] One such structure is cosmopolitanism, which is a new form of universal culture. Bydler notes that global culture in some respects produces universality, and this "consists of potential consumers and it adheres not to nation-states, but to the market these nation states provide."[1087] Fueled by a consumer culture that requires -- which is better defined as militarily enforced -- certain forms of economic deregulation, this consumer culture challenges nation state affiliation and nationalistic identity formations by creating a global market. Cosmopolitan identity is characterized as urban and it is negotiated with the other in mind. Bydler identifies many similarities between Baudelaire's flâneur and the 21st century global nomad. Both are at home in many places, upwardly mobile, and solid networkers. The perspective and lifestyle of the flâneur were keys to a distinguished and

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[1085] Ibid., 15
[1086] Charlotte Bydler, "Global Contemporary?: The Global Horizon of Art Events," *Globalization and Contemoprary Art,* (2011) 465
[1087] Ibid., *The Global Art World INC: On the Globalization of Contemporary Art,* (Uppsala: Uppsala University, 2004) 31

notable social position, likewise, "perspective matters within the cosmopolitan arena."[1088] Technology facilitates decentralized production and a placeless network communication system is ubiquitous. The global nomad is a product of these technological conditions and, similar to Agacinski's symptom of Western displacement, they are at home everywhere and nowhere. For Bydler the connection between the urban flâneur and the global nomad evinces that the global condition originates from the consumer culture of 19th century Paris.

Bydler seeks to expose the western imperatives at the heart of the global contemporary. She argues that contemporaneity is a sun that never sets: "the concept of contemporary art provides an opportunity to revisit the universality of art history as art's history."[1089] This statement problematizes the role of space, time and what is called "the substance of art."[1090] What is designated as contemporary consists of artworks, discourses, and communities that present a global event horizon. The differences that abound between regions and locales make it difficult for any "universal tradition in a synchronous perspective"[1091] in art to be quantified. There is something about the cosmopolite for Bydler that transcends the nation and can produce a network that results in blurred borders. Referring to the poststructural model, she comments that its "theorization of identity formation is evident in the idea that people inhabit multiple territories and subject positions."[1092] Thus the cosmopolite mirrors this theory and

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[1088] Ibid., 33
[1089] Ibid., (2011) 464
[1090] Ibid.
[1091] Ibid., 465
[1092] Ibid., 473

recognizes "several parallel processes of interaction" that are irreducible to each other.[1093] The cosmopolite embodies the potential for an anarchism of subjectivity.

Because contemporary art is generally associated or identified with European and Western art history and its institutions, art being produced in different centers can create alternative readings that expose this hierarchy of the contemporary. Bydler takes up the work of the CAC (Contemporary Art Center) at the Ninth Baltic Triennial of International Art, who deliberately created a closed network system that acted as an allegory for the actual workings of the art world. This work "effectively demonstrated how similar the contemporary art world is to a black market"[1094] and it is an important example of institutional critique in the face of such market complicity. Bydler recognizes that the contemporary art market is one that unifies social productivity, demands cooperation and participation in a social network, and excludes those that do not bow to the most recent theoretical trajectory.[1095] The art market as the black market of global financialization is an apt critique and one that alludes to the thought of Isabelle Graw, who notes that the art market operates in distinct and different ways than other traditional markets.[1096] In fact, the art market is recognized by many to be a unique and distinct economy.

Bydler finds that contemporaneity is a dominant theme in many exhibitions, yet contemporaneity as a concept must coincide with a Western spin. For example, the Shanghai Biennale of 2006 intended to invoke the undesignable, which refers to a mixture of contemporary art, architecture, and design that is "conjoined with authorless

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[1093] Ibid.
[1094] Ibid., 466
[1095] Ibid., 467
[1096] Graw, (2009) 101

and local versus global signature cultural work" that will render dissolute the hegemony of contemporary art.[1097] A semi-autonomous artist is important to this construct as this figure evades total institutional control. Contemporary art is therefore temporary and produces institutional space in random locations while modern art is monumentalized through museum architecture via institutional whim.[1098] Bydler observes that contemporary art's pedigree is inherently western and distinctly European features are disseminated and imported into other markets, yet this trait is ignored in much of the discourse that posits the unprecedented nature of a theory of global art.

Bydler acknowledges that the avant-garde is a useful point of departure for current theories of contemporary art. Indebted to the twin post-political trajectories of anarchism and libertarianism central to the avant-garde, contemporary art "plays the game of supposed openness and democratic appeal"[1099] and takes up radical avant-garde method as a kind of radical branding tool. The avant-garde is the foundation of this new futurism, which may go unrecognized by the audience as contemporary artists turn to community. This is comparable to a cosmopolitan ethos that "stretches out beyond the national frame toward identification across borders of citizenship, looking for companions and communications" and is determined by "with whom you compare your case."[1100] The possibility for inter-subjectivity is of value. Bydler cites Hu Fang and his Taoist reading of contemporaneity, which has no direction and potentially rests in the unknown and is therefore attributable to no one and everyone. This is confounded by a temporality made up of chronological and historical time that seeks out a new and

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[1097] Bydler, (2011) 469
[1098] Ibid., 472
[1099] Ibid., 474
[1100] Ibid., 473, 474

temporary pantheon to mobilize new "heroes other than those of older codified traditions."[1101]

This pantheon, regardless of the new it prophesizes, is still concerned with the issue and subject of representation. On representation in the global sphere, John Peffer writes: "The burden of representation for the new global art is to elucidate the condition of the self in novel ways precisely by remaining critical of the ways that the commodity of the 'other' can offer a temporarily privileged platform for speaking in the mainstream."[1102] This sustained interest in the object of the other at the global limit underscores the exclusion / inclusion binary so important to the legitimacy of global art. Globalism in contemporary art is how the cultural mainstream can interrogate the notion of globality. Key players in this world negotiate the terms of the global as an equality based discursive entity, yet they do so from a site of privilege. The task at hand for a new avant-garde is to deconstruct the same "structures of enunciation and the platforms of privilege that they enjoy."[1103] As in the past, global art is in a process of revision and re-writing, deconstructing for the purpose of rediscovering the process of creation in the newest event horizon. It is inclusive towards whatever is deemed new, fresh, and up to date in the most recent radical ideal, and consequently exclusive of past strategies that are now deemed no longer contemporary.

The commodity form is integral to the prospect of a global contemporary avant-garde. Its structure in global art is different from other classes of objects and underscores the unique labour of the artist --and the unique moral quality of art in idea-- as an exceptional being. Chin-Tao Wu touches upon this uniqueness when he writes: "art,

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[1101] Ibid., 475
[1102] John Peffer, "The Burden of Global Art," *Rethinking Marxism*, (Vol. 15, No. 3, 2003) 338
[1103] Ibid.

especially that sanctioned by the innermost circles of the art world, is the most exclusive

form of commodity, the ultimate status symbol that only the richest have the luxury to

own."[1104] This exposes the reality of global art: it is far from equalized and moreover is a

sycophantic form of cultural association – it must be important because the elite own it.

Wu notes that during the 1990s "difference" became topical. The biennial system

contributed to the representation of this difference in commodity form, a consumable

identity form that is consistent with early 20th century primitivism, and this resulted in the

tendency "to focus on a deliberately constructed diversity of artists' backgrounds."[1105]

Narratives are constructed and an artist's background provides talking points about an

artist's work as opposed to comparing the work within a larger art historical lineage that

the artist may or may not be speaking to. The process sets up identitarian tropes of

representation that then attach an ethnicity to the object under presentation. Rather than

focusing on formal properties many readings take up ethnicity as a cue to some

underlying theme in the representation. Thus formal objects become anthropomorphic.

This produces a relative distancing from analysis and sets up an ethnographic method. To

be other is to always be other and while the post-ethnic is theorized as a way out, it

subtlety reinforces the other as other. If a theory of post-ethnicity does not adequately

reflect on the way in which the market produces a commodity form that includes people,

a post-ethnic art will only open the playing field enough that it retains the typical

identarian tropes. It is a case where the master's tools rebuild the master's house with the

blinds drawn.

[1104] Chin-Tao Wu, "World's Apart: Problems of Interpreting Globalised Art," *Third Text*, (Vol. 21, Iss. 6, 2007) 720
[1105] Ibid., 721

One of the problems of globalization is that it is mediatized in a general sense and outside local identification. For Wu, this is a situation where "everything is exportable, and that patterns of cultural consumption can be homogenous in each of the four corners of the world."[1106] In this system artists who are educated in elite western centers are more than likely to reproduce the same difference they attempt to critique because they are dependent upon the art market. Fixity is, therefore, a very real problem for the global work of art. As such, Wu writes: "Far from making the local redundant, globalised artistic production has the potential to democratize hermeneutic power by devolving it away from the centre."[1107] To oppose the problem, it is necessary to understand the cultural codes on display and not reduce an artist to their culture. It is the object as a process of becoming, its fixity indetermined, that holds much power, as it produces a reality that is "never separable from the history of its reception."[1108] Global art signifies the potential for a collective consciousness that is arguably post-State without being post-difference:

> Wherever globalised art travels, the specific locations of its viewing public
> and their interpretive histories are there not to fragment the impact of the
> work in question but to contribute to deepening our collective understanding
> of it.[1109]

Globalised art is reflective of a newly developing collective consciousness about art that is a diffused through a network structure. That its professors claim it as a post-ethnic, post-nation, post-ideological, and post-historical discursive entity is problematized by its latent anarchist philosophical ethos. Nonetheless, global art, like anarchism, posits an antagonistic and constant deconstructing and reconstructing of origins, and this is a

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[1106] Ibid., 730
[1107] Ibid., 731
[1108] Ibid., 731
[1109] Ibid.

foundation for its black market sensibility. Even the art market, operating at the liminal points of the global event horizon, functions in avant-garde antagonism. It is a market that is an anti-market, refusing to be dictated by any norms save for the unique specialization of the contemporary art paradigm.

If art, as it is defined by Belting, has indeed neither a single meaning nor a claim of universal significance then it must operate with some kind of moral position. The moral position is that of contemporaneity and radical alterity. Sara Giannini writes: "what contradistinguishes 'global contemporary art' goes beyond the mixing of cultures in a new, imploded cartography to include different historical times, social realities, disciplines, knowledge, and expertise."[1110] This imploded cartography extends globalization to reveal a new threshold that the global contemporary operates within, producing a kind of equal-liberty modality where the artist constructs new ways to envision the present. Radical individualism is a topical precursor of the declassed and rootless artist that is liberated "from the barricade of distinction and identity."[1111] Thus the artist and art exist in radical alterity, are resistant to hierarchy, and embody a care for the existent while seeking to create what does not yet exist: equality amongst the membership of the category of global contemporary artist and the negation of government interference in the production of art. This echoes Courbet's first act for the Federation of Artists during the 1871 Paris Commune.

[1110] Sara Giannini, "J'est un autre: Notes on Cannibalism and Contemporary Art," *The Global contemporary,* (2013) 245
[1111] Ibid.

Conclusion:

It would appear, at least theoretically, that we have arrived at the future aesthetic predicted by anarchist thinkers. In the 21st century critically ideal art is reduced to the sign-function of a ritual ārche: it carries no qualifier, does not conform to a singular definition, and at each instance when it is produced it has no precedent. What matters at this stage is that the ritual of art is upheld, which is the process of making, exhibiting, and talking about art. A decentralized network founded on principles of anti-hierarchy and equal-aesthetics produces a participatory art that is vernacular and critically ideal.

It would also appear that now everyone can be an artist and that anything can be art, yet this has led to what Peter Weibel has described as a crisis of competence: "If anyone and everyone can be an artist, and anything and everything can be art, then no one needs to be competent and no competence is required."[1112] What Weibel overlooks in his critically rigorous and excellently theorized assessment is that we have not reached a crisis of competence in art but rather a clearer definition of what the artist is capable of producing in the 21st century. At this juncture, what is theorized is that the artist is capable of originating anywhere; hence anyone has the opportunity to be an artist. In addition, because art can be about anything and has broken through the traditional aesthetic hierarchies that have been a consistent feature of art history, the spectrum of artistic means is at a point where now, with the contemporary qualifier, the artist must not only be competent, but confident in their own individual reading of what constitutes artistic production from their unique perspective. The artist in the 21st century produces a unique labour that explores the boundaries of art and life in such a way that their

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[1112] Weibel, "The Museum of the Future," *Did Someone Say Participate? An Atlas of Spatial Perspective,* (eds) Markus Miessen and Shumon Basar, (Cambridge: MIT Press, 2006) 174

competence is evinced by the unique ways that they view, problematize, question, and understand contemporary life. Contemporary art is nothing except for contemporary art, and, as I have shown in this chapter, it is theorized to be a powerful agent for social change. Far from a crisis, this is its strength, and it is a strength that must be further explored. The intersection of art and anarchism produces an open policy of aesthetic freedom that can help theorize a radically unprecedented global reality.

Contemporary art can be theorized as a counter-hegemonic global counterpower because of the shared connection between modern art and anarchist philosophy. Indeed, this connection is evident when curator Hans Ulrich Olbrist, outlining the task of the curator in the 21st century, writes: "The role of the curator is to create free space, not occupy existing space. It's reminiscent of an idea that Félix Fénéon developed in the early 20th century: of the curator being a pedestrian bridge."[1113] Thus the curator in the 21st century carries on the traditions of a known aesthete anarchist who may or may not have bombed the Foyer restaurant in Paris on the 4th of April 1894.[1114] The same man who coined the term neo-impressionism to characterize the newer, more politicized, offshoot of impressionism in 1886. The connection of the 19th century aesthete, a flâneur, and the 21st century nomadic and global curator is a potent example of their similarities as outlined by Bydler. What can be posited then about a functional anarchism is that it operates, consistent with its theoretical pedigree, within a definite border or boundary. Thus, while it might be said that contemporary art is beyond traditional aesthetic hierarchies, it nonetheless conforms to a social hierarchy that is still defined by a feeling, or judgment, that is representative of a border.

[1113] Hans Ulrich Obrist, "Preface: Participation Lasts Forever," *Did Someone Say Participate?* (2006), 16
[1114] Halperin, *Félix Fénéon,* (1988) 4

Global art can be defined by a moral position, and the moral position is that of a conscientious art that seeks out betterment and equality. If art is to be denoted by its moral purpose, or its critical ideal, this sets up a distinct perimeter or boundary. In the 19th century Jean Grave referred to anarchism as a kind of laboratory and the anarchist as a chemist who could combine elements of society to produce a greater understanding of the whole, to make visible the invisible levels of hierarchy. It should be no surprise then that during the 1990s and into the 2000s a common trend in curatorship is to refer to the art object, art installation, even the exhibition, as a laboratory. This laboratory, which is a place to problematize an absent and empty art, retains a romantic ideal: the artist's capacity to inspire moral behavior and moral pursuits consistent with a decentralized and networked world. As Hans Belting notes, it is the conscience of the artist that matters in the global art world. The artist continues to communicate with an abstract and moral ideal. I argue that since the modern period this ideal is prefigured in anarchism.

To review, Bakunin theorized a collective dictatorship that was decentralized and non-hierarchical, which he noted would be all the more powerful because it did not fall within the typical trappings of power. This dictatorship would promote anarchism and its membership would act as the invisible pilots of the revolution. According to Bakunin, the moral underpinning these invisible pilots was one of equality; each individual would be free only when those around them were also free. As Gurianova notes, Tolstoy, in the wake of Bakunin, writes about the spiritual and moral purpose of art, where good art and bad art are differentiated not by skill, but by feeling. This brings up the value of deconstruction, rereading, and self-awareness that Gurianova calls the ārche of anarchism – which is a consistent return.

It would seem that the global art world is symptomatic of the aesthetic

individualism theorized by David Weir to account for the anarchism of modern art. As

Weir notes, this aesthetic individualism succeeds when the culture produced by it shows

no overt stylistic tendencies or universalizing tendencies. If this were true, then a feeling,

or the conscience of the artist, would define the art. If we are to apply Weir's ideas to the

theory of global contemporary art, it appears that aesthetic individualism has come full

circle. The internationalist claims of modernity are now the global claims of the

contemporary. It is here where Krauss's theory about the repetitions that are necessary for

the originality of the avant-garde are important, because without paying close attention to

historical precedent there is a risk that a return to the same cult of originality, the auratic

original, will occur in the global art world.

To follow this logic of repetition, the museum is now noted to be something new

and not the repetition of a historic trend. It is theorized to be a cultural hub for the 21st

century where the problems of the world can be addressed in a non-hierarchical and

decentralized environment where theoretically all may participate. This liquidates the

tradition of the museum as a relic of militarism and colonialism and evades the important

work of scholars such as Carol Duncan, who traces the development of the museum age

to argue that the museum is a site of ritual in post-enlightenment times.[1115] By simply

changing the title of a MOMA to a MOCA, does this somehow liquidate the traditions of

the past? What is the new social community that takes up the museum as a hub? Is this a

new space for a global avant-garde to take position within and is it a reflection of the

ideal of anarchism, of an aristocracy universalized and purified?

[1115] Carol Duncan, *Civilizing Rituals: Inside Public Art Museums*, (New York: Routledge, 1995)

To follow the theoretical model of an avant-garde tabled by Poggioli in 1968, an avant-garde will take up activism in the form of a pure idea, or pose. Thus they will simulate the problems of the world around them without actually having to live out the consequences. They will confront those problems through antagonism, which will use negative reaction so as to take up a position that is theorized as new. Only a select few will be acknowledged within this new position and they will consider themselves to be unique among the largest sections of society. They will be motivated by their vocation and will be a caste unto themselves. They will be declassed and will attribute a kind of mysticism to art, meaning that art is a kind of global enigma. Using this myth of art, polemical jargon, picturesque violence, gestures, and insults will be taken up to evince the antipathy of the avant-garde to a complicit bourgeoisie. When these attacks upon the bourgeoisie are not taken seriously an avant-garde will resort to extreme intellectual radicalism and will take on a thousand disguises in an attempt to produce a new order – a new institution within the shell of the old. Avant-Garde Art, and the culture produced by it, will be theorized as a strange and paradoxical nirvana where a creative nihilism will be set up to produce the moment of agonism. In agonism, art will have the ability to turn catastrophe into miracles and resolve a state of crisis. For the theory of the global art world, this state of crisis is embodied by a belief that the planet is on the verge of catastrophe. Therefore an agonistic avant-garde will attempt to live the future in the present, echoing the purpose of art and artist as Kropotkin theorized them in the 19th century. In order to achieve the goals and aims of the avant-garde, the artist must once again be consumed so as to reflect a new reality.

The problem with the theoretical model that I have just outlined is that it was written by Poggioli to account for the modern artist, and not the global contemporary art world and the global contemporary artist. Nonetheless, the common features are evident. Bürger noted that the modern avant-garde was a response to aestheticism, or art-for-art's sake. Thus the artistic means deployed by the artist signified a new and universal availability of the distinct mediums necessary to produce an art closer to life. Theorizers of global art argue that modern art was detached from the realities of life. Ironically, this is the same trope that was taken up in modern art to situate its antagonistic relationship to art-for-art's sake. Global contemporary art is theorized to signify a truly living art, which was also the goal of the modern avant-garde work of art. Typical to both paradigms is the power for art to project the possibility for a better order. If the modern artist intended to show that art could be anything, thereby discounting the artistic genius of the past and revealing a new understanding of genius, now the global artist returns to the realm of the specialist. Yet their specialization is within the refined and enhanced-field of contemporary life as art. Periodization was rendered neutral in the avant-garde and this produced a situation Bürger called the simultaneity of the radically disparate. In the global art world, simultaneity has been replaced by contemporaneity, and this logic of contemporaneity is taken up to posit a post-ethnic art that side-steps economic slavery.

To stay within the perimeter of the avant-gardes, the global avant-garde will produce an art-as-life that uses creative deconstruction to establish the global institution. This fulfills Foster's theory that the avant-garde must always return from the future. In this way the global avant-garde legitimizes the new global audience in a similar way to that of Ives Klein in mid-century. Global art is for the audience of the new millennium as

opposed to the audience of the post war period. Interestingly, the oscillation tendency identified by Foster, which is the way art oscillates between collective benefit (Rodchenko) and individual uniqueness (Klein), is a repetition of the Saint-Simon and Fourier tendency. Therefore, while the global art world is theorized as another ground zero, it emerges from distinct and identifiable historic trends. Foster's repression thesis is recognized by the way in which the global art world represses the global intentions of modern art internationalism. The avant-garde break from traditional aesthetic hierarchy has produced the zone of freedom currently enjoyed in contemporary art. Because the avant-garde is within the trajectory of anarchist philosophy, it exposed hierarchical thinking for the purpose of transforming the institution. In the global age, the trajectory of the institution must take-on the consistent features of anarchism so as to retain its legitimacy as an avant-garde global institution.

The global art world or global contemporary takes up a moral position and is resistant to the logic of place. It is identified by the newness it claims to embody and as such dissolves typical identity formations. As an institution, it will promote ethical strategies that resist domination and be consistently anti-State, promoting an anarchism of subjectivity. The global art world, if it is within the theoretical trajectory of anarchism, will set out to exceed its discursive limits and theoretical foundations. Because much modern art was conceived as internationalist and was produced from a logic that opposed State-centric thinking, global art promotes a new, post-political moral order that reflects a global conscience. Following Graeber, this global art will analyze the structures of domination using diverse theoretical references and will be united by a moral commitment. Because the global art world promotes a kind of anarchism, these small

groups reflective of the global art world will reject vanguardism. Thus participation and inclusivity is a key theme for the global art world. Acting as a counterpower to the dominant hegemony, global art is theorized with a kind of empty spiritualism -- it is impossible to say what it is for sure but everyone knows it is there -- and this allows art to act as a spirit or religion that facilitates a space where forms of symbolic and spectral violence are acted out against a dominant hegemony.

The museum, which houses art, is the invisible counterpower. It is the house of social creativity. The moralist claims of global art are produced and reproduced at a number of sites simultaneously within the global network. Because contemporary art is a counterpower, it is defined against crucial aspects of contemporary dominance and will be an example of a decentralized network. So as not to destroy art, which was the initial claim of intent for the avant-garde, this counterpower will conserve what needs to be conserved, building a new institution within the shell of the old.

For the contemporary global artist not to be seen as a logical descendent of the modern artist, avant-garde antagonism must be taken-up. For example, in the theory of the global artist the post-ethnic is encountered. This is so because it is consistent with the micropolitical theory of poststructural thought. Whereas the modern artist spoke for other aesthetic communities through appropriation, the contemporary global artist speaks with those same communities, and this is why tribal and indigenous aesthetics see a rebirth beyond the modern colonial paradigm regardless of the intentions of those modern artists who took up similar tribal and indigenous aesthetics. Nonetheless, the exclusion of the modern artist from the capacity to be global implies that the modern is the new transient aberration. To recall, a social anarchist aesthetic method must exclude certain strategies

of representation if they do not conform to the moral behind the representation. In this way contemporary art must be timeless, because it is art, yet in time, because it must be defined within contemporaneity. This is the art of presenting the present and it is reliant on a critically ideal and pure aesthetic form that is vernacular, or about the everyday.

Because the modern art paradigm produced a vernacularized art that was critically ideal, our contemporary art theorizes an antagonism. Today, as opposed to a critically ideal and situational art-as-life, we have a contemporary living art. Today the artist lives in a skilled way, producing a designed life that is aesthetically and morally constructed. Their skill is found in the thought of Stirner, who argued that the fixed idea destroys the unique. This is why the 21st century artist is unfixed, rootless, and an example of an individual who cannot be grounded to a fixed essence. The moral position of the global contemporary is the unfixed, rootless, and nomadic ethical self. The nomad is the global archetype of the post-political and they are characterized by creative destruction and exist within a normalized chaos. Because the museum is consistent with the aims of a global contemporary that is postanarchist, it is a kind of temporary autonomous zone that is beyond the State. It exists as a paradoxical authority of anti-authority promoting a decentralized, network based politics of anti-politics that is open-ended, resistant to hierarchy, and proposes to care for the existent while seeking to create what does not yet exist: a global functional anarchism(s) in art.

CHAPTER SIX: CASE STUDIES: NICOLAS BOURRIAUD'S RADICANT ANARCHISM; THE WORK OF ANDREW DADSON, BRIAN JUNGEN, AND SANTIAGO SIERRA

These case-studies explore the extent of the functional anarchism(s) model. For the purpose of this chapter I do not intend to provide an overview of contemporary artists who have announced an allegiance to anarchism because instead, my intention is to find latent traces of anarchist principles in some contemporary art practices.[1116] The three artists in these case studies, Andrew Dadson, Brian Jungen, and Santiago Sierra, have created works that I am characterizing as functional anarchism(s). The recent work of Dadson (Figures 6.1-6.7) is explored to show how anarchist thought can illuminate the artist's practice and how his connection to the historical avant-garde legitimizes his work. Brian Jungen's *Prototypes for a New Understanding* (Figures 6.8 – 6.10) are taken up, specifically for the way that they problematize the global market economy, indigenous aesthetic models and the post-ethnic paradigm in art history of the 21st century. Finally, the work of Sierra (Figures 6.11 – 6.13) is explored to tease out the latent anarchist position being taken up in his work and how it expands upon the unique labour of the artist to address the economic conditions of a global contemporary art system. Before turning to these art practices, though, I explore the theories put forward by the influential curator Nicolas Bourriaud, in order to account for the radicalism inherent in his model and to assess the unacknowledged and latent anarchist philosophy governing it.

[1116] An example of an artist who claims allegiance with anarchism is Luis Jacob, who has been involved with the anarchist free school in Toronto, Canada, while creating works such as the Anarchist Sandwich Party. See Allan Antliff, "We are all Anarchists" and "Anarchy at Documenta," *Luis Jacob: Towards a Theory of Impressionist and Expressionist Spectatorship,* (Köln: Verlag der Buchenhandlung Walther König (2009): 47-52; 135-142; Luis Jacob, "Groundlessness in the Museum: Anarchism and the Living Work of Art," *Anarchist Developments in Cultural Studies: Art & Anarchy,* (2011) 83-95

The work of Nicolas Bourriaud, as both a curator and a theorist, has been a point of departure for many critical thinkers of the late 1990s into the present. I have chosen him because his exhibitions and publications have had a profound effect within the spectrum of global contemporary art. His 2009 *Altermodern: Tate Triennial*, in addition to his work at the Palais de Tokyo, including the 2003 exhibition *"GNS" Global Navigation System*, and the 2003 exhibition *Playlist,* are examples of his interest in developing new strategies of artistic practice in a global world. The purpose of this case-study is to draw out the salient points of anarchist philosophy that are evident in his theoretical work. In addition, Bourriaud provides an important bridge between the theory of the global arts and the global contemporary artist, and those artists I subsequently explore in this chapter. I do not intend to provide a detailed analysis or review of those who have written on Bourriaud. What follows is a close reading of Bourriaud's recent written work to show how it can be theorized as a logical descendent of the latent anarchist avant-garde philosophy in art. I do not go into detail about specific artists that Bourriaud addresses in his theoretical work, but some of the artists who recur throughout his work include: Rirkrit Tiravanija, Christian Boltanski, Felix Gonzalez-Torres (1957-1996), Pierre Huyghe, Sylvie Fleury, Swetlana Heger and Plamen Dejanov, Maurizio Cattelan, Liam Gillick, Vanessa Beecroft, and Carsten Höller, among many others.

For Bourriaud, 1989 acts as a threshold year. Art in the post-1989 paradigm is concerned with an aesthetic that is "relational" and composed through a method of "postproduction," or what Bourriaud calls a world "consumed through form."[1117] This historical period produces a general feeling of what he calls "altermodernity", which is a

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[1117] Nicolas Bourriaud, *Relational Aesthetics,* (trans) S. Pleasance, F. Woods, (Paris: les presses du réel, 2002); *Postproduction: Culture as Screenplay: How Art Reprograms the World,* (trans) Jeanine Herman, (New York: Lukas & Sternberg, 2002)

result of the 21st century global turn.[1118] These are the terms on which Bourriaud has built his theorization of contemporary art and he explores these terms as a curatorial theorist. I want to argue that these methods and concepts echo a functionally anarchist philosophy of the global, where the global is equalized through the consumption of form. Consistent with the theory of global art, Bourriaud recognizes that for the 21st century, modern art must be rewritten, albeit for different reasons. Similar to Groys, Bourriaud considers a component of this rewriting of modernity to be acknowledging the impact of anarchist philosophy in the arts. Bourriaud writes:

> Is it merely a coincidence that Marcel Duchamp was also an assiduous reader of Max Stirner, the great libertarian and individualist thinker of his day and the author of *The Ego and Its Own*? A parallel sign of radicality has yet to be drawn between anarchism and the birth of the avant-gardes in the nineteenth century, but even now once can already note their disquieting points of convergence and point to numerous analogies – for example, between the shattered typography of Dada and the movement of an explosion, or, more generally, between the thought of Proudhon or Bakunin and the individualization of artistic criteria that took place throughout the twentieth century, as the age of those 'individual mythologies' celebrated by the curator Harald Szeemann. Radical anarchism remains a kind of 'unthought' in the analysis of the modernist avant-gardes, a phenomenon that would have to be seen in the context of an energetic theory of art.[1119]

The statement exposes Bourriaud's interest in an anarchist philosophy of art for the 21st century.

Bourriaud observes that "the aura of contemporary art is free association."[1120] This aura of contemporary art, its free association, and the moral betterment it seeks is similar to the social revolution as defined by Bakunin, who wrote: "this common goal can be attained not through the political but through the social (and therefore anti-

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[1118] Ibid., *The Radicant,* (New York: Lukas & Sternberg, 2009)
[1119] Ibid., (2009) 179-180
[1120] Ibid., *Relational,* (2002) 61

political).”[1121] What Bakunin described was a new social order founded in a collective labour that existed in equal economic conditions for all. For Bourriaud, art is a tool of political emancipation that liberates forms of subjectivity. Without this moral underpinning it risks becoming decorative, or an art absent of moral intent.[1122] This echoes the consistent concerns of anarchists that art must be of a certain moral quality and that this defines the success of a work of art.

Bourriaud writes: “art is the place that produces a specific sociability,”[1123] and I am arguing that this specific social space is one that retains elements of critical idealism so that it remains within the parameters of contemporary art. Bourriaud is most well-known for his concept of “relational art”, and the relational space is interstitial in that it instigates an encounter between what is and what could be. He takes up the term interstice, drawing from Marx. It is a space for “trading communities that elude the capitalist economic context by being removed from the law of profit.”[1124] The interstitial exists in harmony with the surrounding system yet explores alternative modalities from within as opposed to radically constructing outside alternatives; it thus operates within the institution and builds itself up from within. This is the difference between contemporary practices and those of the past, and so a hands-on utopia is constructed within the achievements of 20th century art. Bourriaud theorizes that the exhibition space is a temporary free area that is different from so-called enforced zones of communication.[1125] Artworks in this space therefore concern everyday daily gestures that produce tiny revolutions and micro-communities. The exhibition space is a distinct area

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[1121] Bakunin, “Stateless Socialism = Anarchism,” (1953)
[1122] Bourriaud, *Relational,* (2002) 78
[1123] Ibid., 16
[1124] Ibid.
[1125] Ibid.

of exchange where aesthetic criteria, organized around the coherence of form, are created. [1126] The artist who occupies this temporary free space can embody symbolic models and can propose a shared ethic in doing so. This is similar to what was proposed by Paul Goodman when he theorized that small and micro communities could build new institutions based on a shared ethic. Bourriaud writes: "art is at once the object and the subject of an ethic."[1127] As I have shown, the anarchist ethic underpinning art production is an ethic that reflects a desire for social betterment that is tempered with utopian aspirations.

I would like to argue that his recent theory of the "radicant" is a compelling example of anarchism in writing about art. *The Radicant*, Bourriaud's work from 2009, outlines a theory for the radicant artist, or rootless artist, that is similar to Poggioli's avant-garde artist who is déraciné. Consistent with the theory of the global art world as described by many authors, Bourriaud writes that *Magiciens de la terre* is the beginning of a global art world. For him, this exhibition dismissed the master narrative of modern art and signaled the contemporaneity of the global.[1128] Global contemporaneity requires the creation of a formal global vocabulary, one that "integrates heterogeneous artistic vocabularies deriving from multiple non-Western visual traditions" to produce the "distinctive characteristics of a single global culture."[1129] This distinctive and new contemporary culture must "reconstruct the 'modern' for the present moment" in the spirit of a "modernity that traverses time." [1130] The reclamation of modernity is achieved by acknowledging that components of it, such as totalitarian and colonial power relations,

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[1126] Ibid., 17-18
[1127] Ibid., 18
[1128] Ibid., (2009) 11
[1129] Ibid., 13
[1130] Ibid., 15

are transient aberrations. These are ejected from the new and self-aware global modernism. Similar to Belting, Bourriaud argues that there is no essence to art and that it is programmatic. Unlike Belting, Bourriaud sees a strong connection between modernity, its various applications in the 20th century, and the work of radicant artists in the post-1989 paradigm. Modernity is reborn as a worldwide culture, which Bourriaud sees as without precedent.[1131] This worldwide culture displays a passion for the current, or contemporary, and will counteract Eurocentric colonialism, which is reminiscent of Maciunas's call to end the world of Europeaness. Bourriaud defines this new global modernity as altermodernity. The Internet is crucial to its development, acting as a "privileged medium" that signifies the ethos of altermodernity, which is a conceptual category of floating difference. This nomadic data exchange signifies that routes are replacing roots, because "it is roots that make individuals suffer; in our globalized world, they persist like phantom limbs after amputation, causing pain impossible to treat, since they affect something that no longer exists."[1132] The global artist is rootless and occupies the conceptual category of the nomad, producing radicant art that "grows its roots and adds new ones as it advances."[1133] Translation is the modality that best corresponds to the global. Global translation is a journey through the domain of forms.[1134]

Nomadism signals the precarious nature of "a formal universe in which nothing is durable" and "everything is movement."[1135] Identity is taken up as an issue because it signals cultural baggage and in this way the nomad is "allergic to national, sexual, and

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[1131] Ibid., 17
[1132] Ibid., 21
[1133] Ibid., 22
[1134] Ibid.
[1135] Ibid., *Postproduction*, (2002) 49

tribal classifications."[1136] The nomad is therefore a kind of radically open, unstable yet universal condition, that can navigate interstitial moments and particularities. Bourriaud writes: "Citizens of international public space, they traverse these spaces for a set amount of time before adopting new identities; they are universally exotic."[1137] The nomad is a planetary scenario, or a global contemporary, which contemplates a "script in progress whose subject is how to inhabit the world without residing anywhere."[1138]

The space of contemporary art is theorized as an aesthetic and intellectual region. In this region works are judged based on similar criteria, and this echoes Lippard and Chandler's 1968 comment that "order itself, and its implied simplicity and unity, are aesthetic criteria."[1139] This equal space is supposed to counter a colonial-minded multiculturalism that "generates a kind of reverse colonialism, as courteous and seemingly benevolent as its predecessor was brutal and nullifying."[1140] At its core this is a critique of essentialism, which Bourriaud finds to be a dominant postmodern motif.[1141] Altermodern translation adapts the meaning of a proposition and enables it to pass from one code to another, thereby negating essentialist claims by becoming radically open.[1142] For Bourriaud, the documentary-form enables this translation to occur, as this is a moral enterprise predicated on the unique skill of the artist to effect social change. Because a viewer seeks out "news of the planet" in the documentary-form it is an apt strategy for artists, who then make use of the strategy and distribute their views through their art and

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[1136] Ibid.
[1137] Ibid.
[1138] Ibid.
[1139] Lippard and Chandler, (1971) 259
[1140] Bourriaud, (2002) 27
[1141] Ibid., 28
[1142] Ibid., 30

in doing so problematize authority.[1143] A portable practice is theorized to be a counter to the grand narratives of assimilation. By taking on the identity formation of the immigrant, Bourriaud envisions a collective that is "piecing together a fragile and deracinated culture whose essential quality is that it is detachable."[1144]

The issue of identity formation, where an artist must originate from a condition, status, and origin, is revealed to be an issue of fixity and essentialism.[1145] Bourriaud notes that "everyone is located, registered, nailed to a locus of enunciation, locked into the tradition in which he or she was born."[1146] The individual is not free, they are conscripted and systematized, and Bourriaud sees the radicant artist as a kind of counterpower to this symptom. It is an idea that echoes the thought of Fanon, and Bourriaud theorizes that "the ultimate weapon of the colonizer is his ability to impose his image over that of the colonized people."[1147] In a critique of studies that attempt a total refusal of modernism outright, Bourriaud offers, "the anticolonial model, which permeates cultural studies and discourses on art, undermines the foundations of modernism without, however, replacing them with anything other than that very gesture of hollowing out."[1148] It is his radicant model, prefigured in a new global altermodernity, which responds to a hollow anti-colonialism by opening a space for insurrection that is contributed to on a planetary scale.

Bourriaud's ideas about the altermodern and Weibel's ideas about the global contemporary share historical precedents: the work of Kazimir Malevich and Marcel Duchamp. This is because both artists offer examples of work that contributes to a

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[1143] Ibid., 31-32
[1144] Ibid., 33
[1145] Ibid., 34
[1146] Ibid.
[1147] Ibid., 35
[1148] Ibid.

"decentering, of setting in motion, of unsticking, of de-incrustation,"[1149] and these are the

foundations from which altermodern culture emerges. Duchamp's foundational

importance for Bourriaud is a result of "the singularity of his position in a particular

historical situation that will never recur."[1150] What is interesting about the commentary is

how Duchamp is again taken up as a foundation for contemporary art. He is isolated and

revered as symptomatic of a burgeoning global condition. Altermodernity is a formal and

historical transcoding that seeks out original investigations. These investigations

highlight the "infinite text of world culture."[1151] Consistent with the anarchist-symbolists

of the 19th century, 21st century artists "produce itineraries in the landscape of signs by

taking on the role of semionauts, inventors of pathways within the cultural landscape,

nomadic sign gatherers."[1152] I would argue that these gatherers are symptomatic of a

latent anarchist modernity, which Bourriaud defines as "a collective project unconnected

to any origin, one whose direction would transcend existing cultural codes and sweep

their signs up in a nomadic movement."[1153] Origins are therefore replaced with

destinations and a new modern mantra: "Where should we go?"[1154] The intention is to

connect modernism to globalization. To do so, Bourriaud returns to the thought of Walter

Benjamin, specifically the here-and-now properties of the work of art – which signal its

contemporaneity (and as we saw, is defined by Groys as an art that is about the

present).[1155] For Bourriaud, there is a code of ethics that equalizes author and public. He

further proposes that an expanded model of the cinematic image produces another new

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[1149] Ibid.
[1150] Ibid., 157
[1151] Ibid., 39
[1152] Ibid.
[1153] Ibid., 40
[1154] Ibid.
[1155] Ibid., 41

threshold: images that exist in a world of unlimited reproduction and those subjects that exist in exile.[1156] From this exile the artist can move about within cultures without identifying with them and create singularity, to "surf on forms without penetrating them."[1157] Echoing the hidden network that Bakunin writes will produce anarchism, Bourriaud acknowledges that the modern event is the "constitution of a group that cuts across clubs and origins by uprooting them."[1158] They are an amorphous group, "a nomadic tribe cut off from any prior anchorage, from any fixed identity."[1159] Thus they are kinetic and altermodernity signals the emergence of this sign-surfing kinesis that is a "mobile population of artists and thinkers choosing to go in the same direction."[1160] When infinite direction is an available option, Bourriaud's radicant artists choose to go forth in a common direction.

Bourriaud theorizes that twenty-first century global modernity is characterized by decentralized negotiations between willing participants from different cultures. These negotiations produce heterogeneous discourses that display anarchist features, like the equalization of language.[1161] The artist is now theorized to be in translation, and so we have the artist taking on the identity formation of the polyglot translator. Art is complicit with a universal subtitling that "valorizes the links that texts and images establish, the paths that artists forge in a multicultural landscape, the passage ways they lay out to connect modes of expression and communication."[1162] The unique artist is an arbiter of critical change who takes off from the zero-point reached by modernism proper, which

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[1156] Ibid., 42
[1157] Ibid.
[1158] Ibid., 43
[1159] Ibid.
[1160] Ibid.
[1161] Ibid.
[1162] Ibid., 44

concerned itself with the root of the creative nothing. Now that the root has been established and now that art is nothing, or merely programmatic, new routes can be traversed. Bourriaud writes that postmodernism extinguished political radicalism and it is then arguable that the altermodern takes off from the political radicalism of modern art without being bound to it. [1163] This is because of the rising metropolises of the world, such as Shanghai, which he theorizes is rebuilding from a "tabula rasa" principle, yet "without any ideology to underpin this great leap forward besides that of profit."[1164]

Bourriaud writes that the immigrant, the exile, the tourist, and the urban wanderer define contemporary culture.[1165] He characterizes the 21st century individual as a radicant plant, such as ivy, which is defined by roots that develop as they advance. This defines the contemporary subject as "caught between the need for a connection with its environment and the forces of uprooting, between globalization and singularity, between identity and opening to the other."[1166] Thus the subject is always in negotiation, or the subject is in transition. The immigrant, the exile, the tourist, and the urban wanderer who are torn between two worlds: these define the avant-garde artist.

Bourriaud writes that contemporary artists are noted for their selective, additive, and multiple properties.[1167] They have no single origin and are successive, simultaneous and uprooting, producing a globally nomadic style that is a protocol of "setting in motion."[1168] For Bourriaud, these artists are reminiscent of Alfred Jarry's soldiers who turn in the opposite direction to which they are directed to go. Because these artists are

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[1163] Ibid., 48
[1164] Ibid., 49
[1165] Ibid., 51
[1166] Ibid.
[1167] Ibid., 52
[1168] Ibid., 53

semionauts, their radicant art "implies the end of the medium-specific, the abandonment of any tendency to exclude certain fields of art from the real of art."[1169] To return to the anarchist terminology introduced earlier, this art will occupy the shell of old institutions and remake them in their own light: "the radicant implies a nomadic bias whose most fundamental characteristic would be the tendency to inhabit preexisting structures, a willingness to be the tenant of existing forms, even if that means modifying them more or less extensively."[1170] I would argue that their unique labour operates from the root of a creative nothing that exists within the creative ideal of art in order to produce the new routes of the global network.

One method or strategy that Bourriaud takes up is creolization, which is "defined as a joyous practice of grafting."[1171] It is theorized as a weapon contra cultural standardization, and is a conceptual model characterized by "stateless citizens, renegades, exiles, turncoats" in the tradition of the avant-gardes who practiced a modernism that "was the art of the 'stateless.'"[1172] Artists are a class of people that may take pride "in betraying their country and its conceptual traditions."[1173] What is termed a global individual embodies this class; they invent a nomad culture that is a requirement of the contemporary world.[1174] The tradition of modernity is to break from tradition, specifically the dogma of religion, roots and origins. These dogmas are seen as detrimental to the development of a global network. He theorizes that a collective modernity will invent a new radicality. What he calls altermodernity "presents itself as a venture beyond the

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[1169] Ibid.
[1170] Ibid., 56
[1171] Ibid., 76
[1172] Ibid.
[1173] Ibid.
[1174] Ibid., 77

conceptual frames assigned to thought and to art, a mental expedition outside identitarian norms."[1175] I would argue that this altermodern model produces an anarchism of subjectivity that is consistent with the equal-liberty modality theorized by Newman to account for the postanarchist turn.

Bourriaud's radicant universe is one defined by multiplication and the absence of clear hierarchies.[1176] It is an aesthetic of chaos and artists "operate from the midst" of this chaos.[1177] It is possible then to posit that the artist of the 21st century emerges from the midst of the anarchy of the modern and stateless avant-gardes. In addition, the artist is seen as an unstable entity.[1178] Bourriaud envisions that the artists of our time will be one day be historically compared to the impressionists, because of their shared affinity for the sense of wandering as theorized by Baudelaire.[1179] The art of today is "a kind of primitive editing bench that appends social reality through its forms."[1180] The primitive invokes the fictional nature of representations, which are opposed to the reality that inspires them.[1181] Furthering this anarchist ethos, Bourriaud defines semionauts as "natives of a territory with no a priori borders" who "find themselves in the same position as the hunter-gatherers of old, those nomads who created their universe by tirelessly crossing space."[1182] Nonetheless, Bourriaud writes that there can no longer be a master narrative.[1183] In its stead, we are now in the process of an "archipelisation of iconographies, discourses, and narratives, isolated entities connected by filigree

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[1175] Ibid.
[1176] Ibid., 83
[1177] Ibid., 87
[1178] Ibid., 91
[1179] Ibid., 92
[1180] Ibid., 99
[1181] Ibid., 100
[1182] Ibid., 102
[1183] Ibid., 104

lines."[1184] Art then exists in a state of permanent displacement within a single economic

zone and thus "life appears in a four dimensional expanse."[1185] Here Bourriaud is echoing

Duchamp and Malevich's interests in the 4th dimension. The artist travels, much like the

art object, through signs and formats of time and space, and they invoke transnational

entities that are the new reality of the everyday.[1186] The artist is considered to be both

anti-State and symptomatic of post-identity, because they are a privileged individual who

evades all identity formations through their unique labour. This is the critically ideal zone

of freedom within which the artist produces their labour. It is an ideal space that resists

the market economy from which it originates.

Within this transnational chaos, artists share something in common: "the spatio-

temporal dispersion of their elements" where there is no "recognizable form, no

chromatic harmony, no apparent design to organize what seems to be a random collection

of disparate elements."[1187] This lack of structural organization and chaos will accumulate

forms that are akin to network data clouds.[1188] Yet I argue that these amorphous data

clouds, because they are nomadic and symptomatic of global displacement, will

nonetheless exclude certain identity formations, or dogmas. While Bourriaud denies the

roots and origins of some populations, he identifies with others. Theorizing Aboriginal

wandering he writes:

> It is hard not to see the vision of space revealed in the walkabout as a
> wonderful metaphor for the contemporary art exhibition and as the prototype
> of the journey-form. Topography, used so much by contemporary artists,
> defines a pictorial site that is geared to the viewer's real movements in

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[1184] Ibid.
[1185] Ibid.,113
[1186] Ibid., 114
[1187] Ibid., 115
[1188] Ibid., 117

everyday life. Walking constitutes a text in itself, which the artwork translates in the language of topology.[1189]

It is important to point out that this statement exemplifies how, much like modern art, current global art requires a neo-primitivist backdrop to counteract the encroaching economic colonization of the globe, and to conceive of itself as a new creative disruption. Once again, artists can make use of other forms and abstract them without adequately identifying with them: they are to be used but not adopted. I want to argue that the radicant, in its radical inclusion, is radically exclusive. Denoted by a characteristic that allows for the consumption of any form, radicant art nonetheless denies many forms and people entry.

The new paradigm at issue in the new modern is one of travel, translation, and the nomadic associations that are arrived at through a pastiche of potentially unrelated sources. History is understood to be a kind of geography and artists construct paths through it.[1190] Bourriaud writes, "modernist radicality is replaced by a radicant subjectivity" that represents the world as a "fragmentary space that blends the virtual and the real."[1191] He argues that this intent is reminiscent of the objective of global capitalism, which produces a "common market, a free-trade zone unsegmented by any border."[1192] Art then seeks to operate within this zone to provide "alternative maps" and "processes of filtration" in response. Bourriaud likens this method to the journey form. The artist takes on the form of the explorer without any acknowledgement of the explorer's role in the history of global colonialism: "the artist-explorer is the pioneer" of a "spatialized

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[1189] Ibid., 121
[1190] Ibid., 125
[1191] Ibid.
[1192] Ibid.

relationship to history."[1193] Bourriaud considers that this spatialized relationship exists to confront the specter of medium, which he sees to be a restriction upon the practice of art. Art is therefore unbound in the radicant universe and Bourriaud claims that it uses capitalism against itself to reveal fissures and fault lines. New works are created within the shells of old works and these new works operate as a counterpower, which falls in line with the historical ambitions of the avant-garde.

Translation, the "privileged operation" of art for Bourriaud, is characterized as formal guerrilla warfare that places objects into chains of multiplicity. Art cannot be "assigned to a specific, identifiable, and definitive field"[1194] and through critical practice evades "registering otherness."[1195] Indeterminancy, and a debt to John Cage, reveals the anti-medium stance of Bourriaud: "Today one must struggle… for the indeterminancy of art's source code, its dispersion and dissemination, so that it remains impossible to pin down."[1196] This indeterminancy must be backed by the nomadic principle of a universalized translation and when it is not "there is nothing more pathetic than those artists who merely import the signs of their visual culture and give them a vague face-lift, and thus help to reify them and reify themselves in an act of self-exploitation."[1197] This critical distancing from work that announces an identity that is other from the radicant universe, as well as the global contemporary, acknowledges that certain radical identities are privileged in this radical space. A critical reading is necessitated by the global and one cannot be critical unless one submits to the global.

[1193] Ibid., 128
[1194] Ibid., 131
[1195] Ibid., 132
[1196] Ibid., 138
[1197] Ibid., 139

Bourriaud calls "global art" the "art of capitalism."[1198] Yet he takes issue with the term and writes, "within the global art world there is a fracture, for the most part unmentioned, that stems less from cultural difference than from degrees of economic development."[1199] There is a difference between "cultures reformed by modernism" and this is due to "economic systems at different stages of evolution."[1200] Artists who have achieved the zone of freedom of contemporary art in general are those that have left a host culture that is lesser in the economic hierarchy; these artists process "their respective cultures' local signs only from the economic center."[1201] They speak to a global economy that is "capable of functioning in real time on a planetary scale."[1202] A global art world signifies that "the contemporary world is structured in a manner that feels all the more implacable because we can decipher its image only as an anamorphosis, an apparently abstract design unrecognizable to the naked eye – for which it is the role of art to unfurl and display."[1203] Art must translate the new reality of a global world. Because art is a market economy item, as highlighted by theories of the global contemporary, it rests at the contours of globalization like a "distant echo of processes of production."[1204] One aspect of art production that Bourriaud tries to understand is its place in relation to the market: "how can we avoid the conclusion that contemporary art is above all contemporary with the economy surrounding it?"[1205] According to this reading art translates the new global and resists the market economy that surrounds it to produce its own specialized market.

[1198] Ibid., 161
[1199] Ibid.
[1200] Ibid., 161-162
[1201] Ibid., 162
[1202] Ibid., 163
[1203] Ibid., 163
[1204] Ibid.
[1205] Ibid., 165

For Bourriaud, the history of art is implicated within this process because it is an important repertoire from which artists draw. Dubbed "formal communism", the alternative economy of contemporary art, which operates under a collectivist ethos, produces a shared resource that all artists are free to use, each according the their needs. Bourriaud writes, "The history of art constitutes a repertoire of forms, postures, and images, a tool box that every artist has the right to draw upon, a shared resource that each is free to use according to his or her personal needs."[1206] In its theorization this formal communism takes on the character of a temporary autonomous zone, so that the unique labour of the artist contributes to a counterpower that is "an interstitial territory that isn't governed by the dominant law."[1207] This speaks to the chaotic imaginary of the collective, which again is indebted to Duchamp's readymade.[1208] Duchamp transferred capitalist production to the sphere of art by abandoning the traditional artist tools and ceasing "to work by manually transforming an inert material."[1209] The process makes Duchamp the "first consumer of collective construction" and the first artist "free to arrange his space and time" how he saw fit.[1210] Because Duchamp purchased available products and changed their use value he is prophetic of a global culture: "the globalization of culture has considerably extended the field of usable products."[1211] Thus, like Duchamp's readymade, "the contemporary imagination is deterritorialized, in the image of global production."[1212]

[1206] Ibid., 167
[1207] Ibid., 167
[1208] Ibid., 168
[1209] Ibid.
[1210] Ibid.
[1211] Ibid., 170
[1212] Ibid., 171

Functional Anarchism(s) in Contemporary Art Practices: Three Case Studies:

The work of Andrew Dadson is interesting in relation to the history of anarchism in art and its presence in a global contemporary art world. Dadson carries on the tradition of abstract painting in the 21st century, and because of this his work can be linked to the 20th century avant-gardes (Figure 6.1). In addition to his abstract painting, he photographs site-specific investigations that create an intersection between abstract painting and social space. In many ways, Dadson appears as a rather traditional artist because he revisits some consistent themes of historical abstraction, except that these are combined with social investigations into public and private space. While Dadson's practice is not overtly political, as is the case with the other artists discussed in this chapter, he is nonetheless situated within a global contemporary art network. While he works from Vancouver, Canada, the galleries that represent his work are located in Torino, Italy (Galleria Franco Noero), Los Angeles, California (David Kordansky Gallery), and Zurich, Switzerland (RaebervonStenglin). His work is regularly appearing – and more importantly for the designation of global contemporary art – selling at art fairs such as Art Basel and Basel Miami Beach, the Frieze Art Fair in London, in addition to his solo gallery exhibitions in 2013. If the market driven logic of the global contemporary art world is the indicator of contemporaneity then Dadson's work circulates within the global contemporary art network. In addition, Dadson is featured in the 2013 Phaidon book *Art Cities of the Future: 21st Century Avant-Gardes*. The book examines twelve "global cities" and eight "avant-garde" artists selected by a local curator who represents each city.[1213] What I would like to draw attention to here is the 21st century return of the "avant-garde"

[1213] Antawan I. Byrd and Reid Shier, *Art Cities of the Future: 21st Century Avant-Gardes.* (London: Phaidon, 2013)

concept and, more importantly, that this avant-garde is not aligned by nationality, but by a commitment to the practice of contemporary art. Indeed I want to argue that his practice is indebted to the history of anarchism in art and that his work carries on the tradition of avant-garde abstract painting as a method of social critique. What makes this work relevant in the 21st century? I am proposing that his work is a functional anarchism that calls on the history of radicalism inherent to abstract painting and an art of the everyday.

An early work from 2002 helps to understand the continued relevance of Proudhon's art theory and Stirner's theory of unique labour in the 21st century. *White Painted Lawn Torn Up by Roommate* (figure 6.2) is a diptych photograph that documents a site-specific work that takes up the borders of residential space and art space. For the work Dadson painted a backyard lawn white, which was subsequently removed. Both the painted lawn and the torn up lawn are pictured in the diptych, which gives the photographic documentation a narrative quality that also implicates an anonymous outside party: it thus proposes an antagonistic relationship that queries the purpose and borders of art. According to some authors who have theorized the work, the act of destroying the painted lawn is motivated by emotion.[1214] In contrast, Dadson's act of painting the residential lawn is understood as a rational act that circumvents established societal norms about residential space and draws attention to issues about how space is zoned in the city of Vancouver. The title of the work plays a very important role and this evinces the importance of the documentary form for the 21st century artist. The artist is unique and extends the borders of art in opposition to a dominant hegemony personified

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[1214] Andrew Dadson and Reid Shier, *The Brink: Andrew Dadson,* (Portland: Publication Studio, 2012); Anne Low, "A plot with a single type of grass with no intruding weeds, kept mown at a height of an inch and a half, uniformly green, and neatly edged." Anne Low on Andrew Dadson," *C International Contemporary Art,* (No. 89, 2006) 26

in this case by an anonymous contributor. Recall that Proudhon theorized that an artist, if they were within a critical idealism that used art to induce social betterment, must be seen as rational, philosophically motivated, and truthful. Dadson produces a unique labour that is theorized to be all of these things while the response to the work is deemed to be irrational.

Other early works by Dadson further extend the notion of his unique labour and his antagonistic relationship with the society that surrounds him. His work is argued to convey a "punk sensibility" that calls into question the relevance of both borders and boundaries.[1215] Earlier works include video documentation of the artist jumping between houses in Vancouver, *Roof Gap* (Figure 6.3), and a work where the artist climbs the scaffolding of a building, walks along the roof, and then climbs back down again, *I get up to get Down* (2002), in downtown Vancouver. Dadson has noted that: "Everything has boundaries; the delimitations between such can be static and opaque or permeable and imagined."[1216] So undoubtedly the artist is interested in deconstructing established boundaries but, beyond his transcendence of typical borders, are there other traditional avant-garde features that are attributed to his working practice?

Monica Szeczyk calls the work of Dadson, especially as it relates to the tradition of the monochrome, *suburban suprematism* (Figure 6.4).[1217] She notes that Dadson's work with the black square incorporates the tradition of suprematism into the suburban landscape. Szeczyk connects Dadson's work not only to Malevich but also to the condition of nihilism and John Cage's work on nothingness, which established research

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[1215] Dadson and Shier, *The Brink: Andrew Dadson,* (2012)
[1216] Ibid.
[1217] Monika Szeczyk, "Andrew Dadson: There is Something to Nothing here," *Mousse,* (Vol. 4, No. 20, 2009)

shows all share a profound connection with anarchist thinking and avant-gardism in general. Szeczyk defines nihilism as such: "let's define nihilism as a real investment in nothingness (as a philosophical and an aesthetic problem)."[1218] On the globalization of this phenomenon of nothingness, Dadson comments: "I do think the globalization of nothing is happening everywhere today which promises nothing but cultural homogeneity."[1219] He finds nihilism to be "a general condition, this idea that there are spaces where nothing really happens and nothingness is endlessly repeated."[1220] Arguably, it is from this nothingness that his work is created. As to the condition of nihilism, Poggioli noted that it shared many similarities with antagonism, specifically in the relationship of an artist to the public and to tradition. Nihilism could be taken up to dissolve art and culture into a " paradoxical nirvana"[1221] that is consistent with an art of the everyday, or art-as-life. Through nihilism the artwork and the individual could enter into a relationship of private fantasy, which would produce a nihilistic individualism that signaled the breakdown of traditional art, or, a zero-point where the artist could create from nothing. It is with this nihilism and nothingness in hand that I now turn to Dadson's newer site-specific works and abstract paintings.

 Black Barbed Wire (Figure 6.5), from 2013, is a photograph that documents another site-specific work executed by the artist. Pictured in the work are a barbed wire fence and some foliage that is in the process of overtaking the fence. As opposed to the innocuous border represented by the suburban lawn, the barbed wire implies an enforced and violent demarcation of space. The fence and foliage, in addition to a section of what

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[1218] Ibid.
[1219] Ibid.
[1220] Poggioli, *The Theory of the Avant-Garde,* (1968) 63
[1221] Ibid., 64

appears to be sand, are painted black. There is a visible background of blue sky and natural foliage in the distance. Most recently the work was included in the exhibition *Suburban Suprematism* at Galleria Noero in Turin, Italy. As opposed to the aerial view in *White Painted Lawn*, the photographic documentation of *Back Barbed Wire* is shot from a standing position, or the position of a tripod. Dadson uses a biodegradable black that does not kill the underlying foliage. The paint biodegrades and the vegetation is left to continue on with its life cycle. The work is a piece that takes up the tradition of art-as-life and an art of the everyday: the photograph documents an everyday occurrence and the everyday has been enhanced by the unique labour of the artist. Dadson creates something from what many would consider to be otherwise nothing and does so from the perspective of a unique individual who enacts a kind of private fantasy upon on a space that is clearly demarcated by a boundary: the fence and barbed wire. Beyond the boundary is a natural landscape that is slowly overtaking the fence. Thus the foliage encroaches in on a clearly demarcated space and those parts of the growth that have exceeded the boundary of the fence are painted. The photograph draws attention to the encroaching natural life that will exceed and overtake the barbed wire, alluding to its failure to keep things either in or out. Because the paint will naturally biodegrade the photograph documents a fleeting moment that the artist has prepared, similar to an impression of the landscape, and the artist captures this unique impression of the landscape and this signifies his unique labour. The work is consistent with Terry Smith's art of contemporaneity. The photograph is an example of place making in the sense that Dadson creates a unique place and documents it; world picturing in the sense that the photograph is a document of his individual world; and connectivity in the sense that the

work is connected with and observant of the natural biological changes of the surrounding landscape. In addition, the photograph problematizes certain definitions of medium while critiquing the dominant place of nothingness and nihilism in the history of avant-garde art. It is an artwork that concerns a presentation of the present yet it is nonetheless historically theorized to occur from out of avant-garde precedents, and indeed is recognized as a continuation of avant-garde practices, that I argue are latently and distinctly anarchist.

Abstract painting on its own is not that radical, yet when Dadson takes up abstract painting it becomes radicalized based on his earlier site-specific works that are theorized to be counter-culture, or punk, in addition to their link to a historically important avant-garde. Without the history of avant-garde abstract painting acting as a foundation, Dadson's work is innocuous. Because it is qualified by the avant-garde intention to disrupt, counter tradition and produce a zone of freedom where I argue functional anarchism(s) occur, this process legitimizes his work with historical precedent and therefore reveals that there is a systemic form of anarchist method that is expected in the reproduction of nothingness. In this way his abstract works, such as the 2013 *White Stamp* (Figure 6.6), are not representations so much as examples of a process of accumulation. These abstract works reach out toward a world that is beyond the limit of the painting and thereby continue on the general trend in the artist's oeuvre of exceeding a particular border or boundary (Figure 6.7). The ideal of art is upheld by the tradition the works speak to while a critical view on the tradition of painting and organization of social space is achieved because of an established connection to the avant-garde. His work continues to investigate the avant-garde intention to integrate the practice of art and life

through works that take up the production of nothingness in order produce a meaningful and critically ideal art.

Brian Jungen's *Prototype for New Understanding* series of sculptures pushes the liminal boundaries of the global contemporary work of art by revealing the inherent exclusions necessary so as to maintain the radical position of global nomadism. Jungen calls the *Prototypes* simulations, but many have nonetheless referred to them as masks on account of their resemblance to masks executed in the Northwest Coast style.[1222] They are sculptural assemblages that consist of pieces of cut up Nike Air Jordan trainers that are sewn together. These assemblages take on the characteristics of animals, masks, and tapestries (Figures 6-8-6.10). Some take up the characteristics of a mask executed in the Northwest Coast style, which is a combination of Haida, Nuu-chah-nulth, Kwakwaka'wakw, Tsimishian, and Tlingit aesthetics (Figure 6.9). Commentators suggest that the simulations are artworks that speak to the global economy and the way in which commodity goods are exchanged upon the open market.[1223] I argue instead that they are critically ideal presentations of the commodity-form that take up the exchange of identity formations. The sculptures are often discussed as examples of an appropriated aesthetic, which is the use of the general form of Northwest Coast Art, and purchased Nike athletic

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[1222] David Garneau, "Beyond the One-Liner: The Masks of Brian Jungen," *Border Crossings* (Winnipeg: November Vol. 19, Iss. 4, 2000) 91; See Daina Augaitis et al, *Brian Jungen*, (2005) 5, 30, 37; Randall Anderson, "Brian Jungen," *Art Review* (London: England, no 2 August 2006), 145; Lori Salmon, "Brian Jungen: Casey Kaplan New York NY," *Art US* (no 14 Jl/S 2006) 60; Carolee Thea, "New Work: Brian Jungen: New Museum," *Sculpture* (Washington, D.C. 25 no 2 March, 2006) 67-68; Dion Kliner, "Brian Jungen," *Flash Art,* (39: March April, 2006) 118-119; Joseph R. Wollin, "Brian Jungen: Casey Kaplan," *Modern Painters,* (Issue 20 no 5, 2008) 93; Lindsay Brown, "Brian Jungen," *Vitamin 3-D: New Perspectives in Painting and Sculpture,* (London: Phaidon, 2009) 167; Paul Chaat Smith, "Money Changes Everything," *Brian Jungen: Strange Comfort*, Exhibition PDF, (Smithsonian: National Museum of the American Indian 2010) 7; Sarah Tanguy, "Brian Jungen: National Museum of the American Indian," *Sculpture,* (29 no 10 D 2010) 72; Bill Brown, "Objects, Others, and Us (The Refabrication of Things)," *Critical Inquiry*, (Vol. 36, No. 2: Winter 2010) 201
[1223] Bill Brown, "Objects, Others, and Us (The Refabrication of Things)," *Critical Inquiry*, (Vol. 36, No. 2: Winter 2010) 201

footwear. Nike is recognized as an artistic material, similar to oil or aluminum, in all promotional descriptions of the sculpture. The series draws attention to two different forms of commodity sign and how these signs interact at the global limit: corporate sign and indigenous sign.

Clement Greenberg (1909-1994), who was in no way an anarchist, held a definition of art that is well suited to the issues Jungen's *Prototypes* touch upon. For Greenberg it is integral that the avant-garde is not reduced to kitsch. In order to retain the purity of art, arguably its critical idealism, and to avoid the trappings of mass-culture, he argues: "the essence of Art is the discipline itself, not in order to subvert it but in order to entrench it more firmly in its area of competence."[1224] This signals the specific paradigm of Art and therefore the further specialized the discipline becomes the deeper it places its foundational roots, which falls in line with Proudhon's call for specialization and a critically ideal Art. For the purposes of the global, or globalization, the above can be adapted: globalization and those who contribute to it require a consumer derived market economy. Therefore any critique directed at the essence of globalization must do so in such a way that the system of art is not compromised, or subverted; this relates especially to the market economy of art. Here a kernel of critical idealism is discovered: never can the work of art compromise those elements of the system necessary to ensure the continuation of the practice of art. Far from destructive or nihilistic, the work of art is generative and morally in the right.

[1224] Clement Greenberg, "Modernist Painting," *Postmodern Perspectives: Issues in Contemporary Art,* (ed) Howard Risatti, (Toronto: Prentice Hall, 1997) 12

Paul Chaat Smith recently described the work of Jungen as a "creative destruction" that results in an exponential increase in monetary value.[1225] As discussed earlier, the concept of creative destruction in the anarchist context refers to the destruction of a dominant order so as to creatively rebuild that order under the pretense of equality. The *Prototypes*, even though they are examples of critically ideal objects that make use of creative destruction to problematize the art market, are nonetheless vacated of certain critical angles too damaging to the global project. The sculptures creatively destroy certain elements of globalization while attempting to retain those essential characteristics necessary for the survival of globalization, such as purchasing power.[1226] Smith highlights the importance of Jungen purchasing the Nike Air Jordan's instead of retrieving them from a dumpster. The *Prototypes* retain the sign-value of Nike, Air Jordan, and thus the consumer-value surrounding the material objecthood of the works is upheld. The market is integral to the production of the works and they are about the market economy and the exchange of goods within that economy. Nike Air Jordan's can be purchased in much the same way a Northwest Coast Mask can be purchased. The process of purchase amalgamates and abstracts some individual elements that are threatening or reveal the real-value of the global transnational corporation, or product.

In a monographic catalogue on the work of Jungen from 2005, the artist is noted as a unique individual reflective of a global world, and this is on account of his Swiss and Dane-zaa ancestry.[1227] I would argue that the *Prototype for New Understanding* series is

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[1225] Smith, "Money Changes Everything," (2010) 6
[1226] Ibid.: "Some artists paw through dumpsters for their art, an interesting and honorable strategy which, incidentally, does a nice job in showing how much more sensitive they are than regular folks, who can't even see art, or potential art, when it's right there in their trash. Jungen simply buys what he needs, in the same way and at the same stores that you and I frequent."
[1227] Augaitis, (2005) 5

theorized to exploit the institutional coercion placed upon Northwest Coast Art. Cuauhtémoc Medina notes that the *Prototypes* appear to repoliticize a so-called *primitivist icon*, "making it more than a mere curio to be bought and sold."[1228] The critical function of the *Prototypes* then is to provide another way to view the "mere curio," and in the process both devalue and value Northwest Coast cultural productions in much the same way as the contemporary art market does, by denying many of the productions contemporary art status. What appears to separate Jungen's work from the mere curio is the critically ideal status of the contemporary work of art and his own unique labour. Jungen is celebrated for his appropriation of Northwest Coast form even though he is a member of the Dane-zaa and he is arguably appropriating the artwork of another culture with its own distinct language and visual iconography. It is theorized that the *Prototypes* "defy any specificity of place,"[1229] yet the works are consistently located to an appropriation of Northwest Coast form line. In contrast, rarely are the works treated as designer footwear assembled in a manufacturing plant located in Indonesia. This curious absence further contributes to the abstraction of the labour of the factory workers who assemble Nike products. These exclusions deny the skill-set of those that construct the footwear outright and deny the contemporary designation to Northwest Coast Art explicitly. Thus, the *Prototypes* theoretically act globally without locality, save for a localization to a primitivist icon. As a result, the sculptures invoke a new prototype for the transnational corporation, which has no particular location and affects each individual in its own way. Here the corporate brand can act neo-shamanistically within the Western imaginary. Products transform the consumer in much the same way that a mask can

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[1228] Medina, (2005) 37

[1229] Brown, (2010) 205

transform the person who wears it. Moreover, given the rarity of certain Air Jordan's, should the trainers not also be categorized as a curio? What separates a rare pair of trainers from a rare mask?

In order to theorize what the *Prototypes* are, it is necessary to document their origin. The materials used in the manufacturing process consist of rubbers, plastics, leathers, synthetics, stitching, mesh, foams, and textiles, which are assembled by labourers in large factories around the world.[1230] The designs are completed by Nike INC and then outsourced to manufacturing plants globally. Nike INC is infamous for their pioneering efforts in attaining the highest profit on the dollar, forcing other companies to follow suit in a quest to achieve the lowest possible manufacturing cost.[1231] During the 1980s and 1990s the company led the push to set up manufacturing plants wherever labour was cheapest and in addition contributed to the development of Free Trade Zones.[1232] Globalization as it is currently understood in large part is a result of the pioneering efforts of Nike INC. The record profits and prosperity the corporation enjoys are the result of a savvy marketing campaign that endorses high-impact sports celebrities combined with an ambivalent position in regards to the outsourcing of labour on the part of the consumer. To the company's credit, when faced with media pressure regarding the labour codes of the manufacturing plants, Nike INC renegotiated with those manufacturing facilities to confront the problem of invisible labour and exploitation.[1233] Moreover, it is the ethical standards of consumer society that are in question, because

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[1230] Evelyn Hu-DeHart, "Globalization and Its Discontents: Exposing the Underside," *Frontiers: A Journal of Women Studies*, (Volume 24, Number 2 & 3, 2003) 246
[1231] See Naomi Klein, "The Discarded Factory: Degraded Production in the Age of the Superbrand," *No Space, No Choice, No Jobs, No Logo: Taking Aim at the Brand Bullies*, (New York: Picador, 1999) 198-230
[1232] Klein, (1999) 202-205.
[1233] Lucie Thibault, "The Globalization of Sport: An Inconvenient Truth," *Journal of Sports Management,* (No 23, 2009) 5-6

even when confronted by exploitive labour practices it appears that globally people will still purchase Nike products.

In theory, Jungen draws attention to the power of consumer purchase and draws attention to it as an act that holds the possibility for radical change. In these exchanges the sign of identity formation is purchased, which allows the consumer to weave and sew their cultural condition into a cover, or mask, providing an example of the power of nomadic consumer access. This process can be further elaborated upon by turning to Gerardo Mosquera's critical commentary on anthropophagy, or the act of consuming the colonizing culture as an act of defiance. The aggressive and consuming undertones of this process signal the relevance of Stirner's theory of consumption to global consumer cosmology – the consumer consumes and is consumed in a never ending process of cannibalization. Where a counterpower is found is in the act of re-consumption, or cannibalism, which Sara Giannini argues invokes the man-eating barbarian, who is "the radical other that threatens the Western modern self."[1234] In a similar yet complexly different way, Jungen has created a series of works that revisit Picasso's *Les Demoiselles D'Avignon* (Figure 3.24), which also represented a simulation of the radical other that threatened to consume the Western modern self by appropriating another culture, a culture with its own distinct language and visual iconography. What is encountered in Jungen's work is the role the ancestry of the artist plays in the appropriation of a primitivist icon, because no doubt Picasso's model sculptural heads that he made use of were contemporarily produced by other artists or located in a museum. Likewise, the masks that Jungen draws from are also produced contemporarily or locatable to a

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[1234] Giannini, (2013) 240

museum.[1235] What Jungen exposes is that there is a non-neutral identity form that is present in contemporary art production. To be global, you must not be too aligned to a particular identity-formation that is considered outside the global paradigm. This provides a theoretical understanding as to why Nike Air Jordan is so important to the dissemination of the *Prototypes*. The works signal that what is to be defined as contemporary is a matter of material and presentation. There are limitations that cannot be exceeded and Jungen exposes what those limitations are, and this is consistent with the postanarchist action that consists of a radical transformation of something that retains an in-born sensitivity to what already exists so as to conserve what needs to be conserved. The *Prototypes* expose the limitations of critically ideal art not by what they are, but by what they are not. They are not Northwest Coast Art. They are global contemporary art.

To return to Bourriaud, he writes of the pathetic nature of an artist who plays up their identity in the global world; Jungen evades this critique through a choice of material, signalling difference, consumption and identity as consumables that he has consumed as a unique artist operating in the global art world. Importantly, Jungen's work problematizes what kitsch is in the 21st century. It is theorized that the Northwest Coast Mask is an example of kitsch aesthetic and therefore occupies the status of icon and curio. In contrast, Nike is named as a material in all press materials related to the works. Nike evades kitsch by operating as a transnational global corporate power, and this valorizes the global market system of exchange by acknowledging an authentic market economy item: Nike. Nike is not kitsch because it is an authentic market economy item, while the Northwest Coast Mask is positioned as a primitivist icon that is not contemporary art, even though contemporary Northwest Coast Art is immensely popular,

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[1235] Medina, (2005) 30

because it is a curio. The Northwest Coast object is tied to a certain locale and certain identity; it therefore cannot be rootless or global. Jungen's work shows how the theory of the radicant artist simulates corporate power by becoming rootless and taking up residence everywhere by being from nowhere and producing new cultural routes while doing so. The universalist system of Nike is then taken up by each particular consumer who attaches themselves to its rootless sign system. As Smith notes, by adopting anarchist tendencies there is much profit to be made. Yet, in order to achieve this radically inclusive space of global translation radical exclusion must occur. Far from being rootless, the global paradigm is rooted in exploitation and appropriation to create the semblance of a free and equal space of exchange where endless routes are configured within the already existent root system.

If Jungen is simulating the already present and fabricated designs of both the Northwest Coast and Air Jordan, then he facilitates the process and assemblage of the *Prototypes* but has not designed them. In this way, in theory the artist is closer to the working methods of the sweatshop labourer than he is to either Northwest Coast artist or shoe designer. In fact, it could be posited that what sets the *Prototypes* apart is the way that they render the manufacturing process visible. They show how the artisan can become an abstraction that is denoted by expectation and stereotype. A process that is then validated by the authority of institutional discourse. So thus, the *Prototypes* cease to be "Prototypes" or "Simulations" and become "Masks" through an institutional discourse in the same way a "trainer" will become a "Nike." What sets Jungen apart is that while he assembles already present designs he nonetheless retains his name and is not rendered into a group abstraction. His unique labour is justified in terms of critical idealism. The

counterhegemonic way in which the *Prototypes* enter into the museum system is realized by acknowledging the obvious hierarchies at play when the work of the labourer is not recognized, even when the manufacturing process is mimicked and simulated.

Santiago Sierra's use of low-wage and illegal labour in his real-time social sculpture draws attention to the specific inequalities of the art world. Sierra's work is reminiscent of the realism of Gustave Courbet in that he does not idealize the real. The tableau he constructs are actualized in real-time and remains consistent with the representation of invisible labour found in Courbet's *The Stonebreaker* (Figure 3.4). According to the editors of *BOMB* magazine, the work of Sierra intends "to unmask the power relations that keep workers invisible under capitalism."[1236] Sierra himself describes his practice as an attempt to bring all components of the art world into view and make visible those invisible aspects of the art world, such as the labour of the security guard, or gallery technician.[1237]

Sierra's *Three People Paid to Lay Still Inside Three Boxes During a Party*, was commissioned for the Havana Biennial in 2000; three women were hired and paid thirty-dollars each to be enclosed in wooden boxes for the duration of what was advertised as a party (Figure 6.11). The contents of the boxes were not explained to the guests. Many used the benches as seats. Documentation of the work shows the attendees sitting atop the boxes, photographing the women inside the boxes, and enjoying the atmosphere facilitated by the work. The work is a site-specific installation, or stage-set, that investigates the psychology of the participants. Participants were led to believe that they were attending an art party. Packing slips that detailed the contents of each box were

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[1236] Teresa Margolles, "Santiago Sierra," *BOMB*. No. 86 (Winter 2004) *http://bombsite.com/issues/86/articles/2606*
[1237] Ibid.

affixed, which allowed the participants to eventually discover and interact with the paid workers.

An immediate response to this work might be that it is an exploitive performance that is demeaning to those women who were paid to occupy the boxes. By making use of low wage earners to facilitate the elitist space of art, Sierra can be labeled an opportunist who takes advantage of class relations to facilitate a novel artistic approach while being paid to do so. Nonetheless, following the critically ideal model, the idea behind the representation is inequality and thus the work allegorically reproduces the inequalities of the art system itself. In this way Sierra evades the charge of exploiter and in some instances appears as a champion of workers' rights.[1238] The concept of critical idealism assures that Sierra can produce a situation where the ideal of art can be communicated, a criticism of the art economy can occur, and this can be accomplished using a method that would be, under any other circumstance, indefensible. It is a contradiction, but the thought of Proudhon and anarchist philosophy more generally thrive on paradox and contradiction to produce novel, indeterminate results. Sierra deploys a strategy of representation that collapses the life-world and the art-world into a state of contradiction. Sierra's position as an artist ensures that the ideal of art remains intact while he criticizes the art market in his exhibitions, and this is a consistent feature in the work of Jungen as well. The ideal of art is its moral capacity, which, as was seen with David Graeber's definition of counterpower, facilitates an ethical discourse about revolutionary practice, or, as Belting posits: it is the conscience of the global artist that matters in the critical analysis of an artwork. Thus Sierra contributes to critical idealism by revealing a social mechanism of inequality that is a consistent feature of the global art world. He relies on

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[1238] Claire Bishop, "Antagonism and Relational Aesthetics," *October,* (110, 2004) 73

the moral ideal of art to produce something greater than exploitation. By exploiting the ideal of art Sierra extends the threshold of critical practice and further develops the limit point of the unique labour of the artist. The work is a representation of the social destination of art in a sense that is much like what was described by Proudhon in 1865 and it produces a new horizon or set of limits within the collective art community, thereby acting as a counterpower.

It can also be said that Sierra's artwork builds a new institution within the shell of the old. The work is an exhibition, subversion, and undermining of the structures of domination within the art world. By exposing the invisible spaces where power operates in the art world, Sierra theoretically contributes to counterpower. A counterpower will be rooted in the imagination, will confront systematic forms of political and economic dominance, and will contribute to the creation of new social forms that will in addition revalorize old social forms.[1239] In other words, what occurs in this work is the emergence of a counterpower from the imagination of the artist, which is the conceptualization of the work as an imaginative idea. The work confronts systematic forms of political and economic dominance by invoking the invisible labour contingent to the art market. Simultaneously it creates new social forms of collaboration, understood as the social relationship developed between partygoer and paid worker. The process extemporarily revalorizes the social space of critical art production without fracturing the ideal of Art. It is a functional space of anarchism that reveals the unique labour that the artist deploys.

Sierra's deployment of a seemingly anarchist philosophy has recently taken on a more direct form. *The Black Cone: First Monument to Civil Disobedience*, which is installed outside the Icelandic parliament in Austurvollur Square, Reykjavik, is a cracked

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[1239] Graeber, (2004) 34-36

rock broken by a spike and hammer (Figure 6.12). A quote is written upon a plaque that is affixed to the work, drawn from the Declaration of Rights of Man and Citizen from 1793. It reads: "When the government violates the rights of the people, insurrection is for the people and for each portion of the people the most sacred of rights and most indispensable of duties." The accompanying publication posits Sierra's anti-politics, where he openly calls for direct action through manifestation, self-organization, an end to State sanctioned work, the end of conscription, the production of a new educational system, and finally, he proposes to exit the system altogether. He comments: "It's about deploying an active and creative opposition in order to create a new society."[1240] Eleanor Heartney argues that the work of Sierra succeeds in contravening Marx because the work being performed in his social sculptures is neither productive nor socially useful, and this produces an effective definition of the unique labour of the artist – it is neither productive nor socially useful yet it displays an interest in moral betterment in the construction of a new institution with the shell of the old.[1241] Again, what is featured is a creative nothing that the unique labour of the artist touches upon; it is useless yet it has a function – and that function is critical idealism.

Another recent work is the series of creative destructions that are the *Destroyed Word Series* (Figure 6.13). Each letter of a word is built and destroyed in a different part of the world. Locales include Melbourne, Australia; Brétigny, France; Graz, Austria; Wewak, Papua New Guinea; Berlin, Germany; Hamilton, New Zealand; Reykjavik, Iceland; New Delhi, India; Tilburg, Holland; Visby, Sweden. At each location a separate

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[1240] Santiago Sierra quoted by Eleanor Heartney, "The Traps of Santiago Sierra," *Santiago Sierra: The Black Cone: Monument to Civil Disobedience,* (ed) Hathor Yngvason, (Reykjavik: Reykjavik Art Museum, 2013) 30
[1241] Ibid., 25

letter is built with various materials (such as different kinds of wood, insulating foam, milk bottles, aluminum, human excrement, animal feed, concrete) and the letters are then destroyed by local residents who use various methods (fire, sledge hammers, saws, axes, gun fire, automotive vehicles, animals, and demolition machines). When read together, the word spells Kapitalism. The work exists in a series of components. Each of the letters is fabricated using a specific material and it is exhibited in an outdoor setting. A process or a series of actions destroys the letters. For example, the A constructed in Hamilton is made from milk bottles and destroyed by gunfire. The destruction of each letter is digitally captured. The digital capture is edited and is made available online. The online work features each of the letters spelled as Kapitalism across the screen. Each of the destructions is represented and the work ends when Kapitalism is destroyed. It is a piece of global art because it occurred within the global network, both in the variety of its locales and its existence as a completed work available for viewing on the Internet. Unlike Newman and the many artists before him who cloaked their anarchism, Sierra spells out his intent through appropriating a popular anarchist slogan. In the functional anarchist space of the art world, he is given license to do so and receives institutional support for doing so, and this is so because the art world is a space where anarchism is not only functional, it is expected.

Figure 2.1: Gustave Courbet. *Retour de conférence*. R.J. Binghan Photograph of Original. 17 x 25cm. Collection of Musée Gustave Courbet, Ornans. 1863, (Original Destroyed)

Figure 2.2: Raphael. *Sistine Madonna.* Oil on Canvas. 265 x 196cm. Gemäldegalerie Alte Meister, Dresden. 1512.

Figure 2.3: Marcel Duchamp. *In Advance of the Broken Arm/ (from) Marcel Duchamp 1915.* Wood and Galvanized Iron Snow Shovel. 132 cm. Museum of Modern Art, New York City. 1964 Replica of 1915 Original.

Figure 2.4: Andy Warhol. *100 Campbell's Soup Cans.* Synthetic Polymer Paint on Canvas. 182 x 132cm. Albright-Know Art Gallery, Buffalo. 1962.
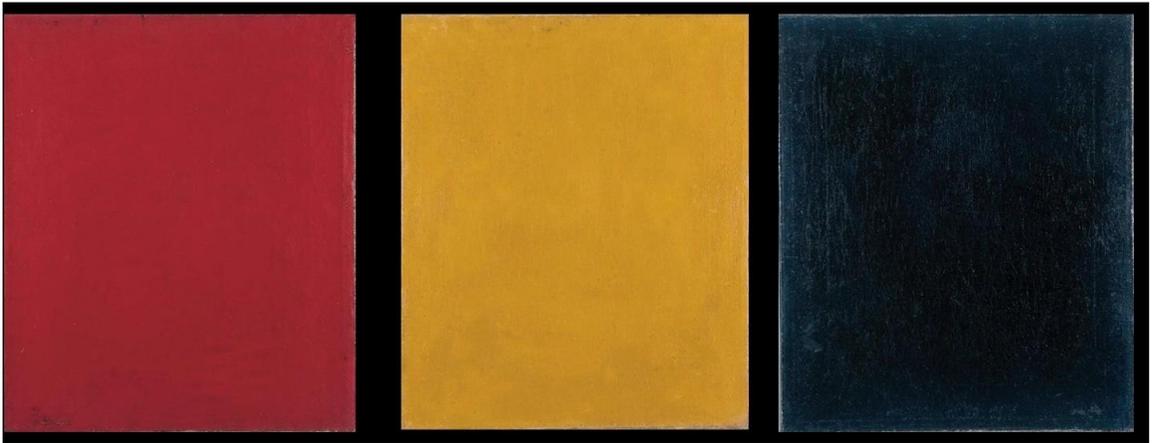
Figure 2.5: Alexander Rodchenko. *Pure Red Color (Chistyi krasnyi tsvet), Pure Yellow Color (Chistyi zheltyi tsvet), Pure Blue Color (Chistyi sinii tsvet).* Oil on canvas. Each panel 62.5 x 52.5 cm. Private Collection, Moscow. 1921.

Figure: 2.6. Yves Klein. *Monochrome bleu sans titre (IKB 175)*, 1957, 50 x 50 x
1 cm. Web: http://www.yveskleinarchives.org/works/works3_fr.html
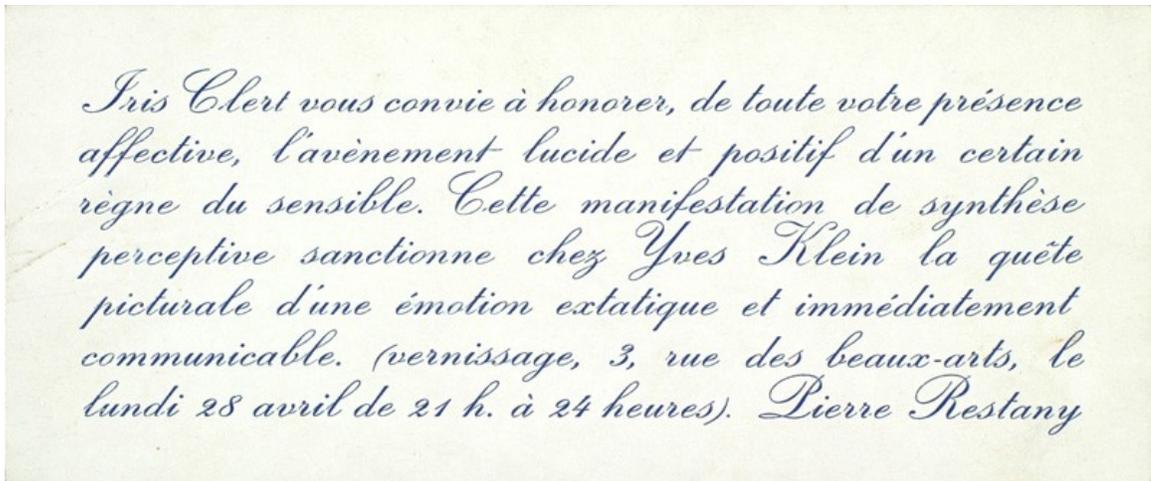
Figure 2.7: Invitation card for the exhibition *La Spécialisation de la sensibilité à l'état matière première en sensibilité picturale stabilisée*, Galerie Iris Clert, Paris, 1958.
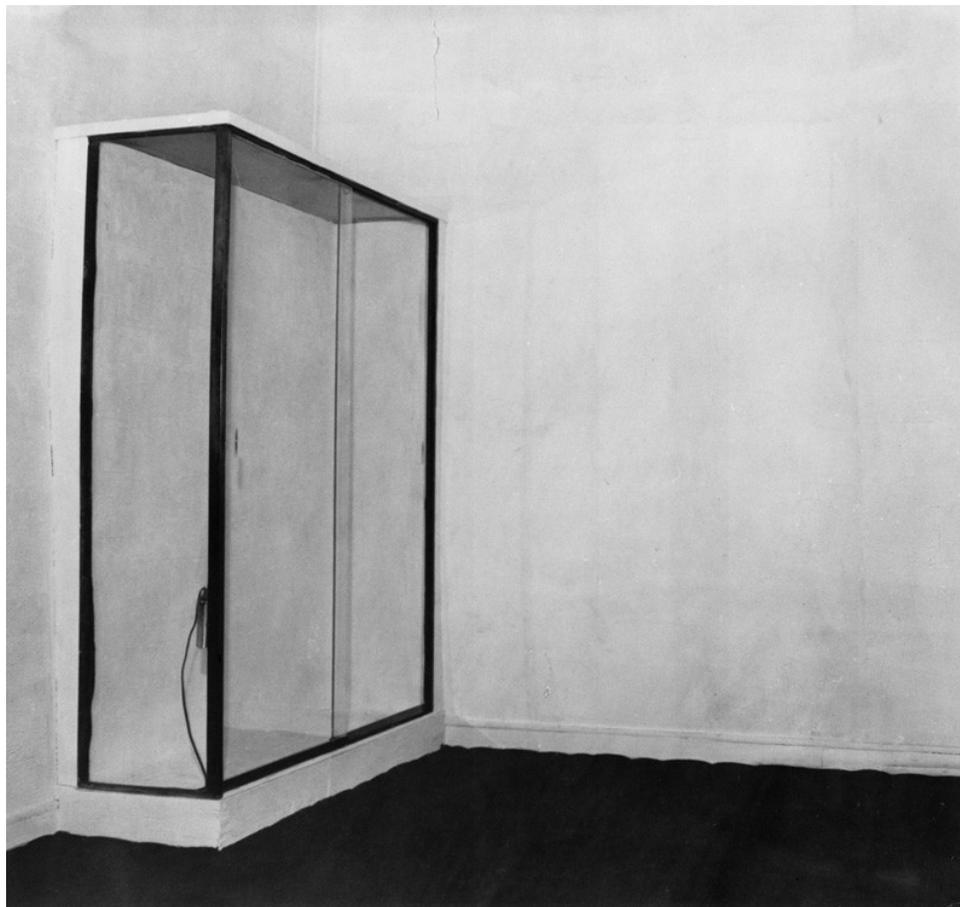
and *Le Vide*, photo of exhibition *La Spécialisation de la sensibilité à l'état matière première en sensibilité picturale stabilisée*, Galerie Iris Clert, Paris, 1958. Web: http://www.yveskleinarchives.org/documents/bio_us.html
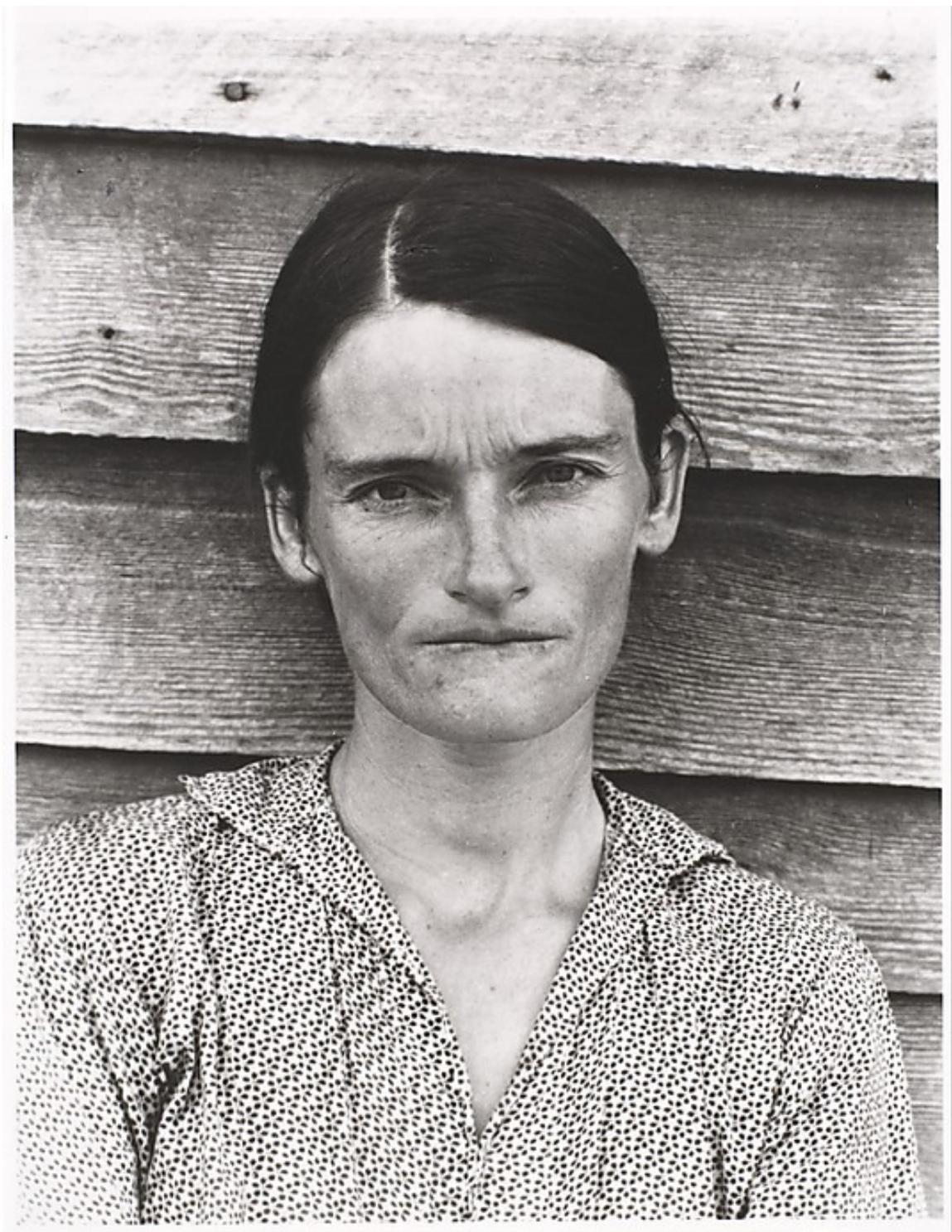
Figure 2.8: Sherrie Levine. *After Walker Evans: 4*. Gelatin Silver Print. 12.8 x 9.8cm. The Metropolitan Museum of Art, New York City. 1981.

Figure 3.1: Gustave Courbet. *Portrait of Pierre-Joseph Proudhon.* Oil on Canvas. 55.5 x 72.3cm. Musée D'Orsay, Paris. 1865.

Figure 3.2: Gustave Courbet. *The Painter's Studio* (*L'Atelier du peintre*): *A Real Allegory of a Seven Year Phase in my Artistic and Moral Life.* Oil on Canvas. 361 x 598cm. Musée D'Orsay, Paris. 1855.

Figure 3.3: Gustave Courbet. *Pierre-Joseph et ses Enfants en 1853.* Oil on Canvas. 147 x 198cm. Petit Palais, Paris. 1865.

Figure 3.4: Gustave Courbet. *The Stone Breaker.* Oil on Canvas. 45 x 54.5cm. Private Collection. 1849.

Figure 3.5: Paul Signac. *Opus 217. Against the Enamel of a Background Rhythmic with Beats and Angles, Tones, and Tints, Portrait of M. Félix Fénéon in 1890.* Oil on Canvas. 73.5 x 92.5cm. Museum of Modern Art, New York. 1890.

Figure 3.6. Georges Seurat. *Un dimanche après-midi à l'Île de la Grande Jatte - 1884*).
Oil on Canvas. 207.6 x 30cm. Art Institute of Chicago, Chicago. 1884-1886.

Figure 3.7. Georges Seurat. *Une Baignade, Asnières.* Oil on Canvas. 201 x 300cm.
National Gallery, London. 1884

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Figure 3.8: Paul Signac. *In the Time of Harmony: The Golden Age Is Not in the Past, It Is in the Future.* 300 x 400 cm. Montreuil, Mairie. 1893-1895.
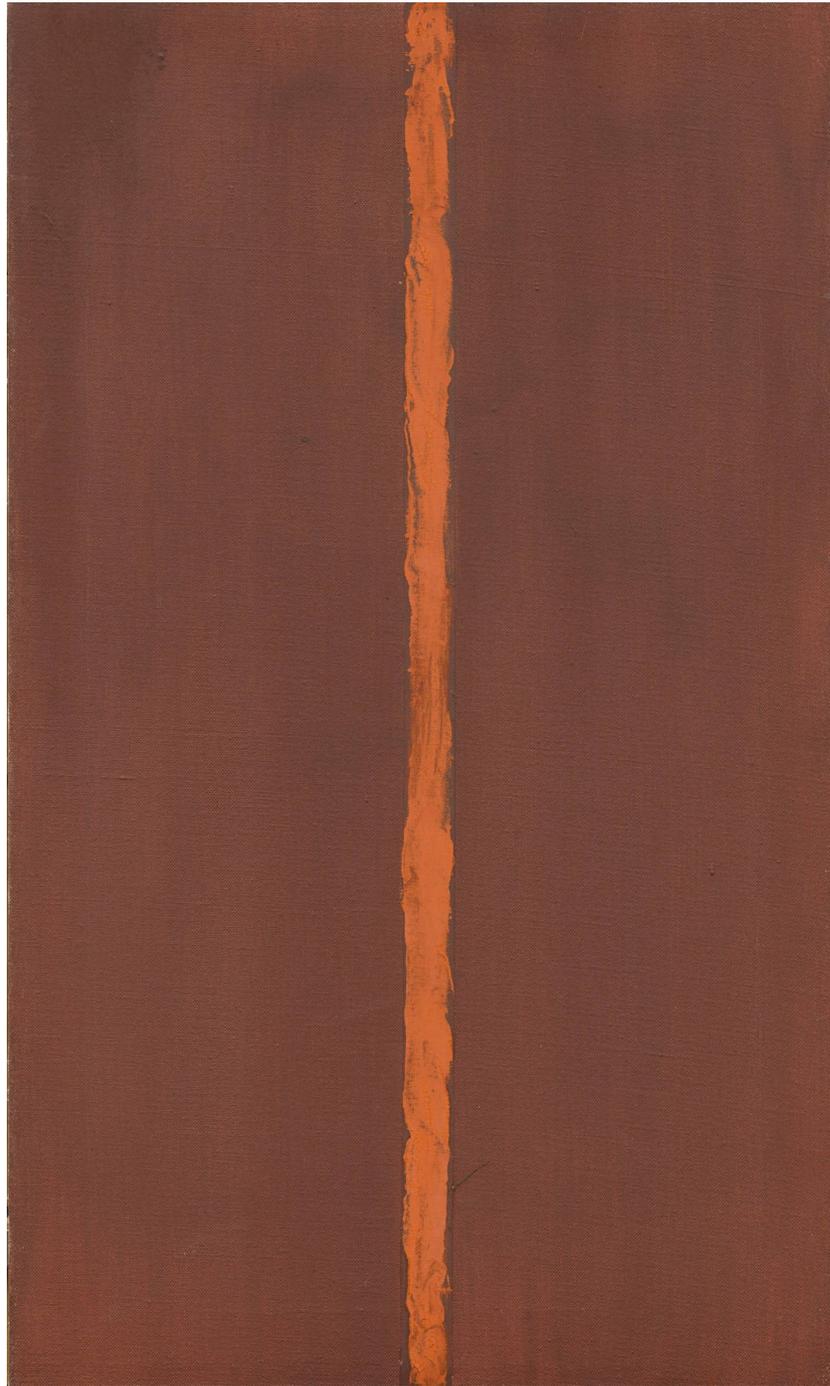
Figure 3.9: Barnett Newman. *Onement One.* Oil on Canvas and Oil on Masking Tape. 69.2 x 41.2cm. Museum of Modern Art, New York City. 1948.
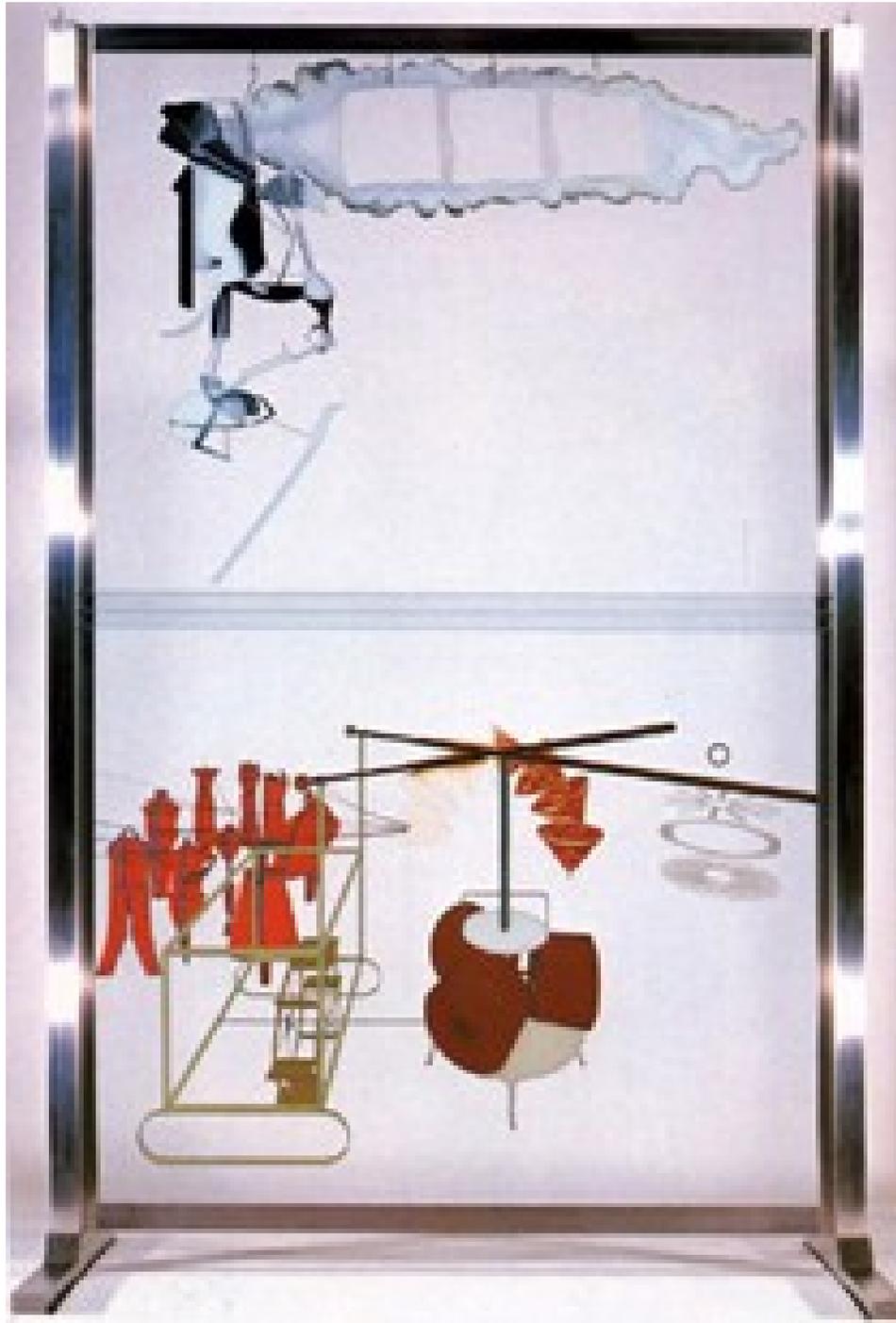
Figure 3.10. Marcel Duchamp. *La mariée mise à nu par ses célibataires, même.* 277 x 175cm. Tokyo Version. Komaba Museum, University of Tokyo. c. 1966

Manifesto:

> 2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. *"Fluxed* into another world." *South.*
> 3. *Med.* To cause a discharge from, as in purging.
>
> **flux** (flŭks), *n.* [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See FLUENT; cf. FLUSH, *n.* (of cards).] **1.** *Med.*
> **a** A flowing or fluid discharge from the bowels or other part: esp., an excessive and morbid discharge; as, the bloody *flux*, or dysentery. **b** The matter thus discharged.

<u>Purge</u> the world of bourgeois sickness, "intellectual", professional & commercialized culture, PURGE the world of dead art , imitation, artificial art, abstract art, illusionistic art, mathematical art, — PURGE THE WORLD OF "EUROPANISM" !

> 2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
> 3. A stream; copious flow; flood; outflow.
> 4. The setting in of the tide toward the shore. Cf. REFLUX.
> 5. State of being liquid through heat; fusion. *Rare.*

PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART,
Promote living art, anti-art , promote NON ART REALITY to be ~~fully~~ grasped by all peoples, not only critics, dilettantes and professionals.

> 7. *Chem. & Metal.* **a** Any substance or mixture used to promote fusion, esp. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and limestone (basic), and fluorite (neutral). **b** Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as in

<u>FUSE</u> the cadres of cultural, social & political revolutionaries into united front & action.

Figure 3.11: George Maciunas. *The Fluxus Manifesto.* Estate of George Maciunas. 1963.
Web: http://www.artnotart.com/fluxus/gmaciunas-manifesto.html
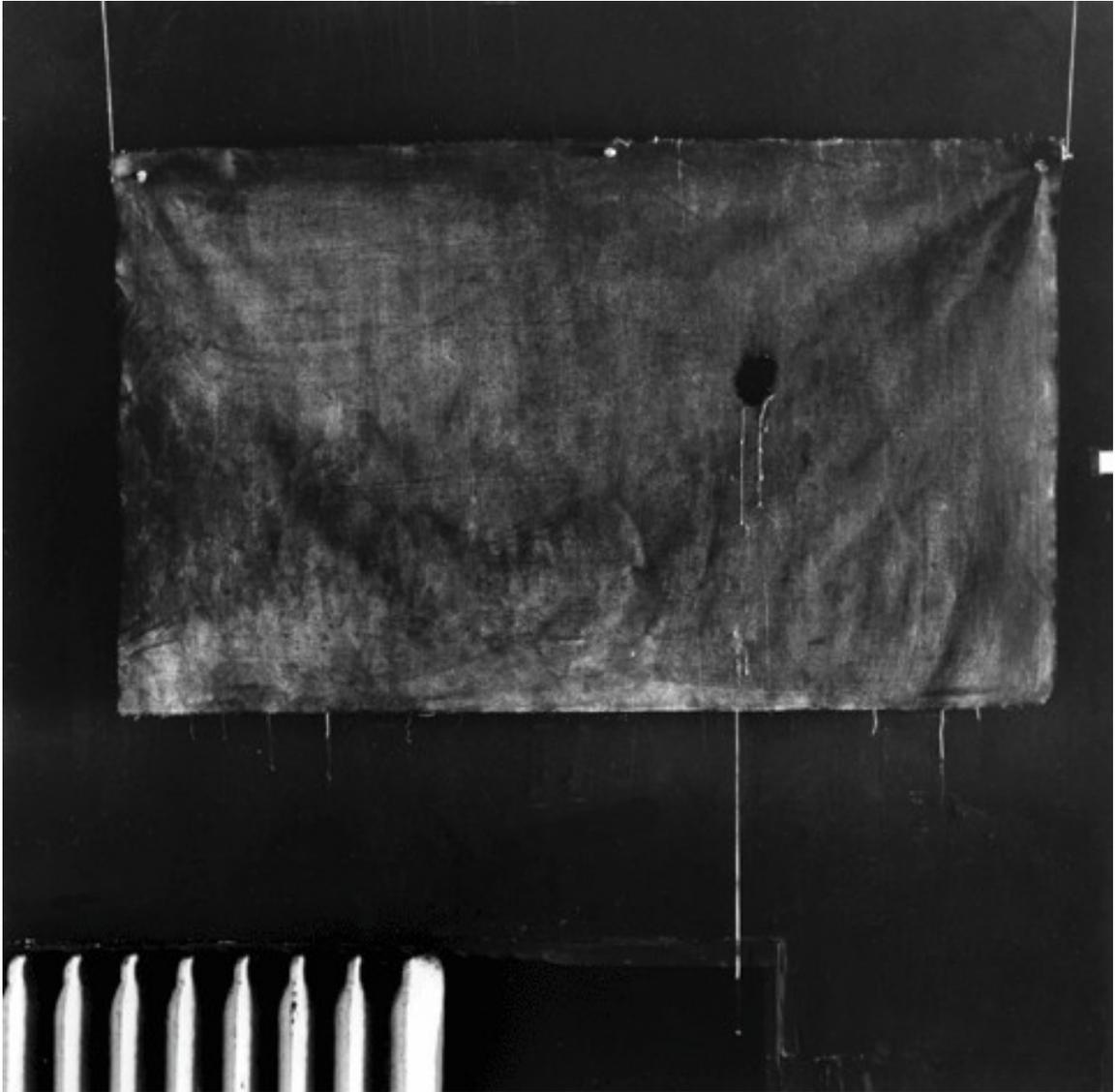
Figure 3.12: Yoko Ono. *Smoke Painting*: *Light canvas or any finished painting with a cigarette at any time for any length of time. See the smoke movement. The painting ends when the whole Canvas or painting is gone.* Installation view AG Gallery, New York, 1962. Photo by George Maciunas. Gilbert and Lila Silverman Fluxus Collection, Detroit.
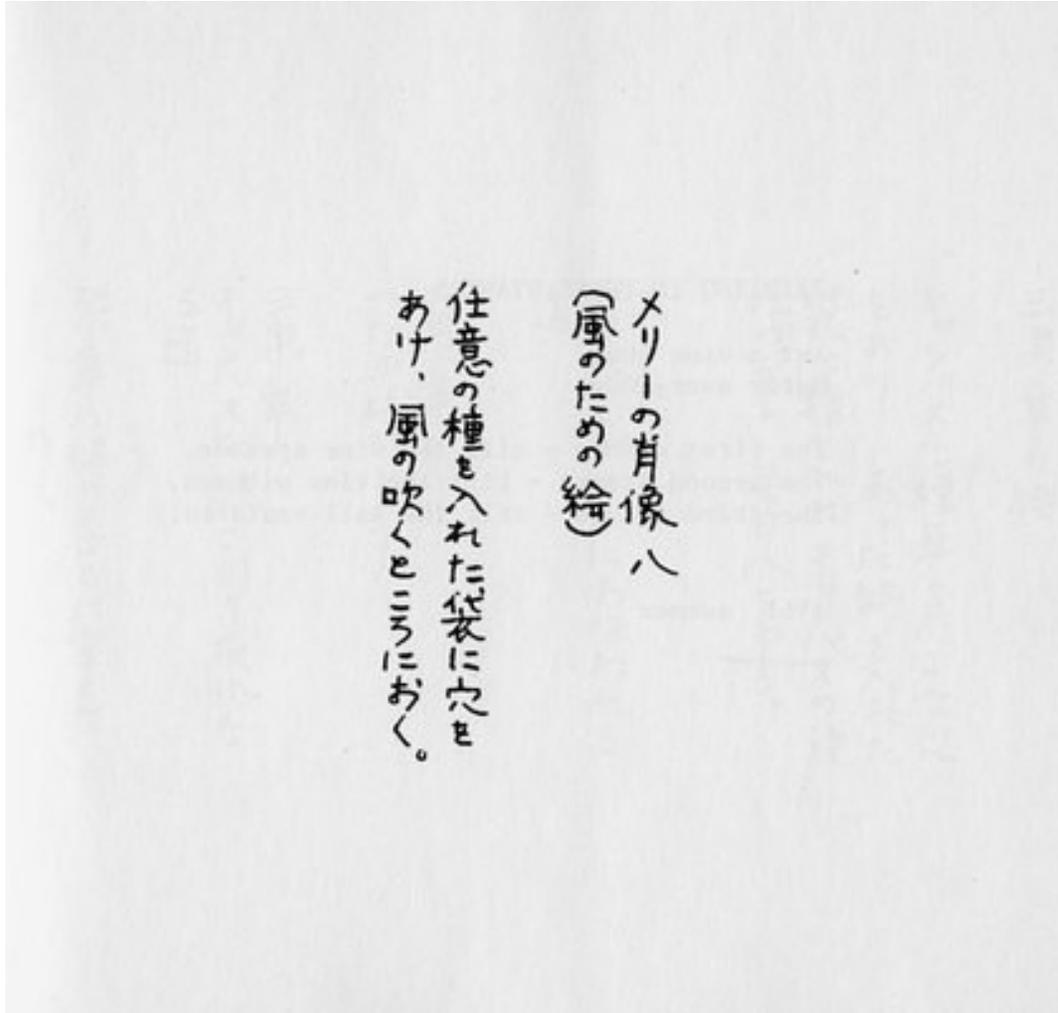
Figure 3.13: Yoko Ono. *Painting for the Wind.* Instruction Painting written in
Japanese. Copyright Yoko Ono. 1961. Web:
http://artasiapacific.com/Magazine/58/TheArtistInHerUnfinishedAvantGardenYo
koOno
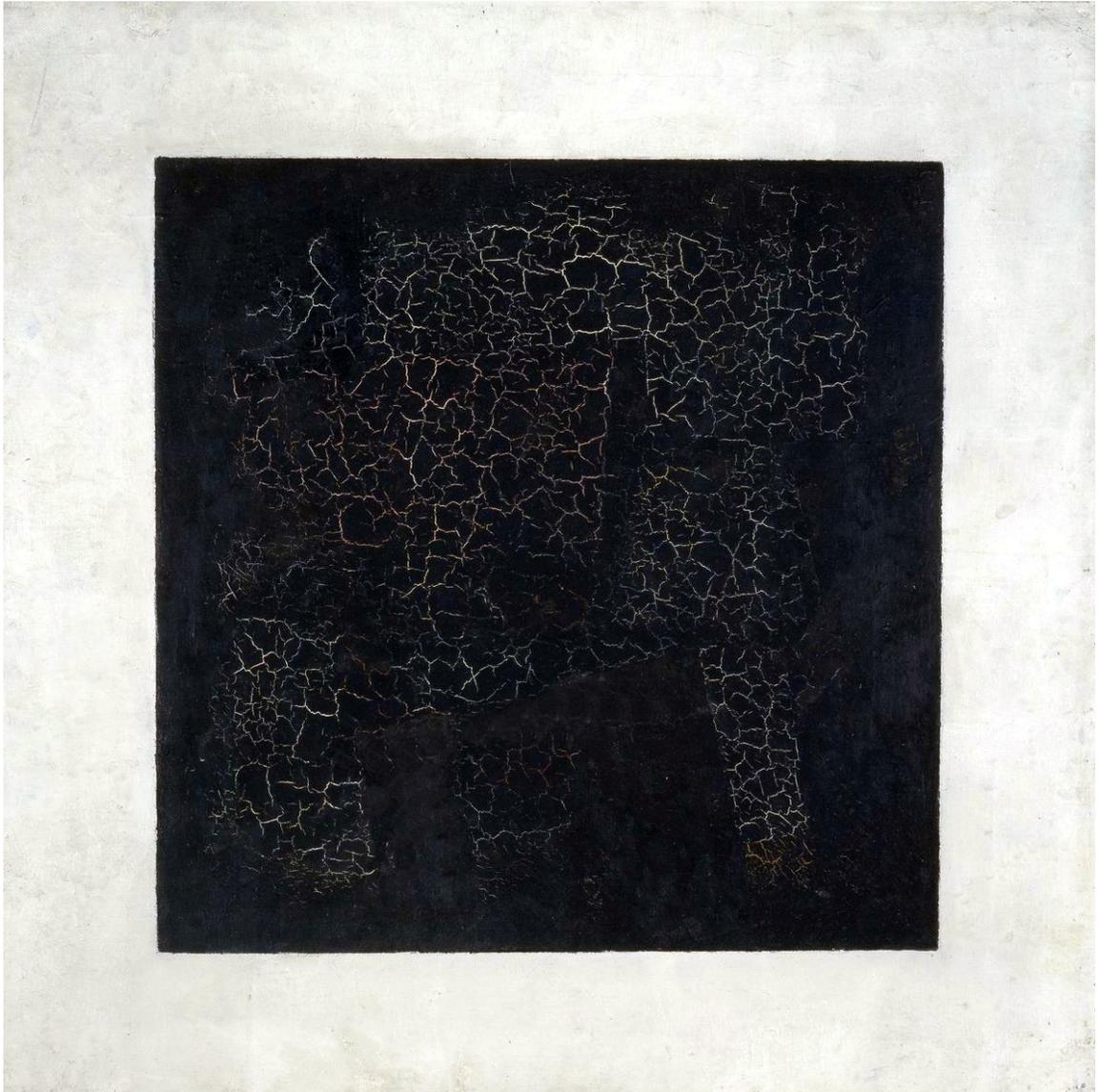
Figure 3.14: Kazimir Malevich. *Черный супрематический квадрат (Black Square).* Oil on Canvas. 106 x 106cm. Russian Museum, St. Petersburg. 1915

Figure 3.15: Vladimir Tatlin. *Corner Counter-relief*. Iron, Copper, Wood, and Strings. 71 x 118cm. State Russian Museum, St. Petersburg. 1914.
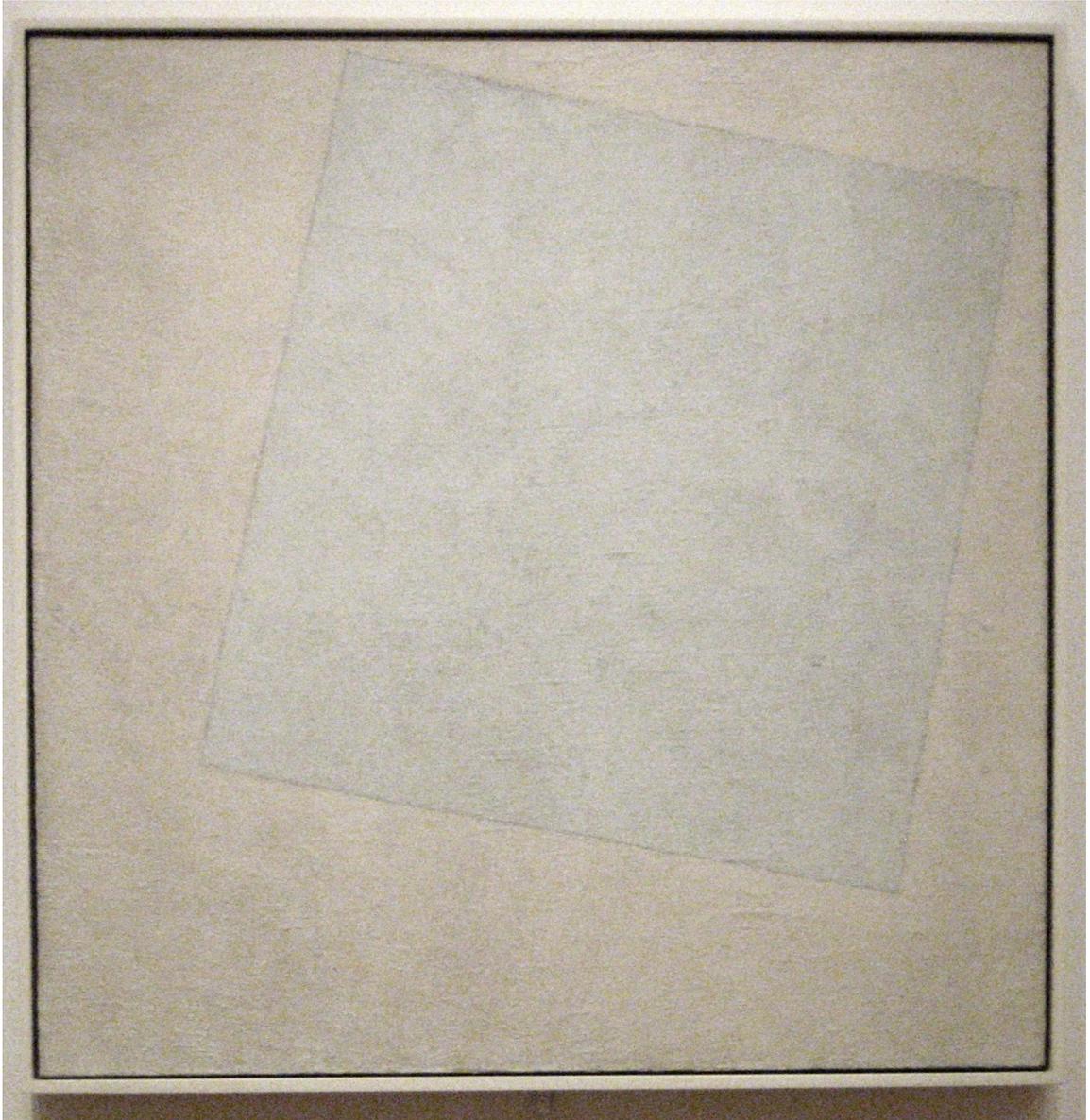
Figure 3.16: Kazimir Malevich. *Белый квадрат (Suprematist Composition: White on White)*. Oil on Canvas. 79.4 x 79.4cm. Museum of Modern Art, New York City. 1918.

Figure 3.17: Alexander Rodchenko. *Non-Objective Painting No. 80 (Black on Black).*
Oil on Canvas. 81.9 x 79.4cm. Museum of Modern Art, New York City. 1918.

Figure 3.18: Marcel Duchamp. *Nude Descending a Staircase, No.2.* Oil on Canvas. 147 x 89.2 cm. Philadelphia Museum of Art, Philadelphia. 1912.

Figure 3.19: Elsa von Freytag-Loringhoven. *God*. Drain Pipe attached to Miter Box. Photograph by Mortan Schamberg. Gelatin Silver Print. Metropolitan Museum of Art, New York City. 1917.

Figure 3.20: Marcel Duchamp. *Three Standard Stoppages.* Wood box 28.2 x 129.2 x 22.7cm, with three threads 100cm, glued to three painted canvas strips 13.3 x 120cm, each mounted on a glass panel 18.4 x 125.4 x 0.6cm, three wood slats 6.2 x 109.2 x 0.2cm, shaped along one edge to match the curves of the threads. Museum of Modern Art, New York City. 1913-1914.
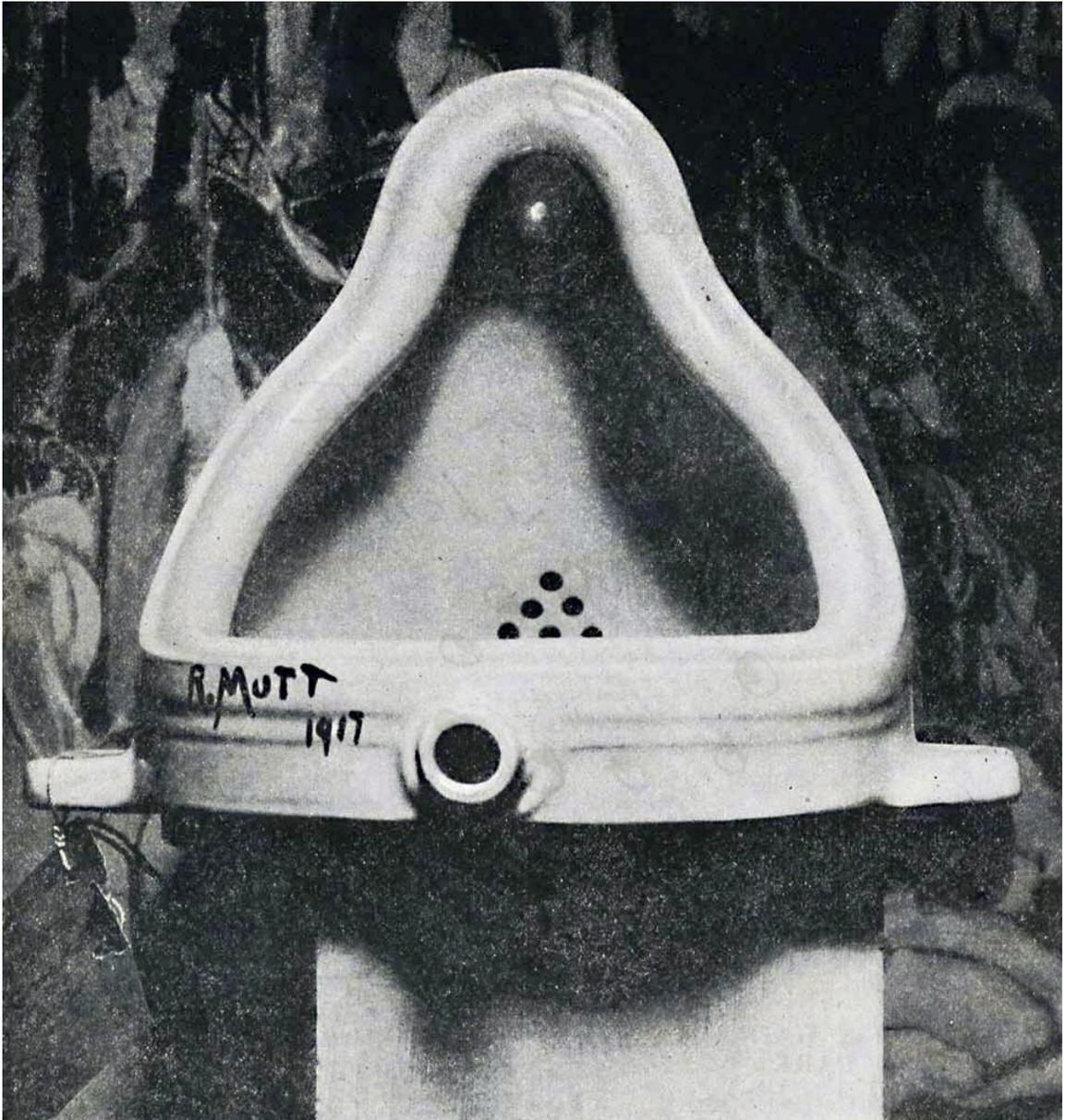
Figure 3.21: R. Mutt. *Fountain.* Photograph by Alfred Stieglitz. 1917.

Figure 3.22: Man Ray. *Rrose Sélavy (Marcel Duchamp).* Silver Print. 15 x 10cm. Philadelphia Museum of Art, Philadelphia. 1921.

I

TACET

II

TACET

III

TACET

NOTE: The title of this work is the total length in minutes and seconds of its performance. At Woodstock, N.Y., August 29, 1952, the title was 4' 33" and the three parts were 33", 2' 40", and 1' 20". It was performed by David Tudor, pianist, who indicated the beginnings of parts by closing, the endings by opening, the keyboard lid. However, the work may be performed by any instrumentalist or combination of instrumentalists and last any length of time.

FOR IRWIN KREMEN   JOHN CAGE

Figure 3.23: John Cage. *Score for 4'33"*. 1952. Provenance Unknown.

Figure 3.24: Pablo Picasso. *Les Demoiselles D'Avignon*. Oil on Canvas. 243.9 x 233.7cm. Museum of Modern Art, New York City. 1907

Figure 3.25: Arthur Dove. *Nature Symbolized, No. 2.* Pastel on paper. 45.8 x 55cm. The Art Institute of Chicago, Chicago. c.1911.
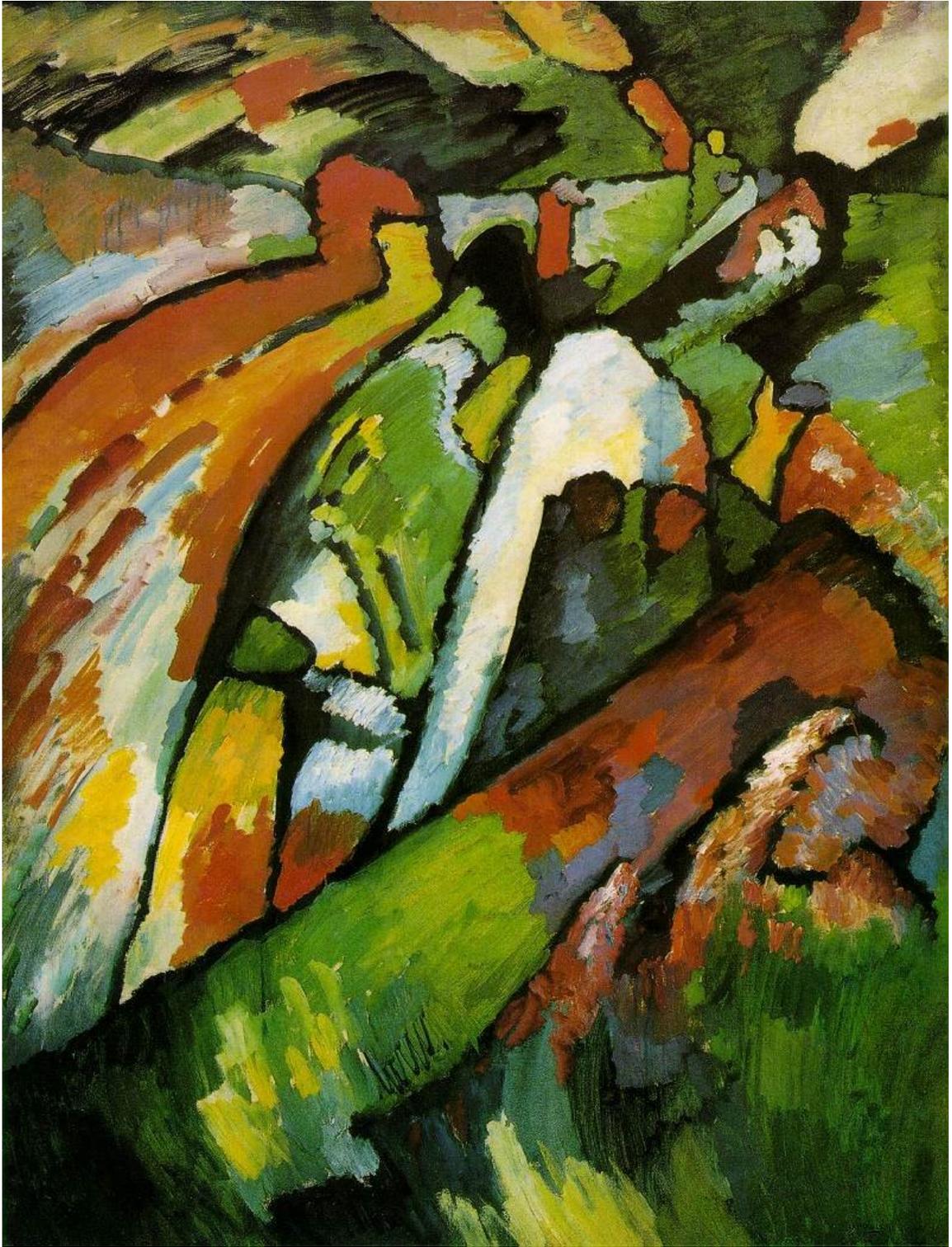
Figure 3.26: Wassily Kandinsky. *Improvisation 7.* Oil on Canvas. 131 x 97cm. The State Tretyakov Gallery, Moscow. 1910.
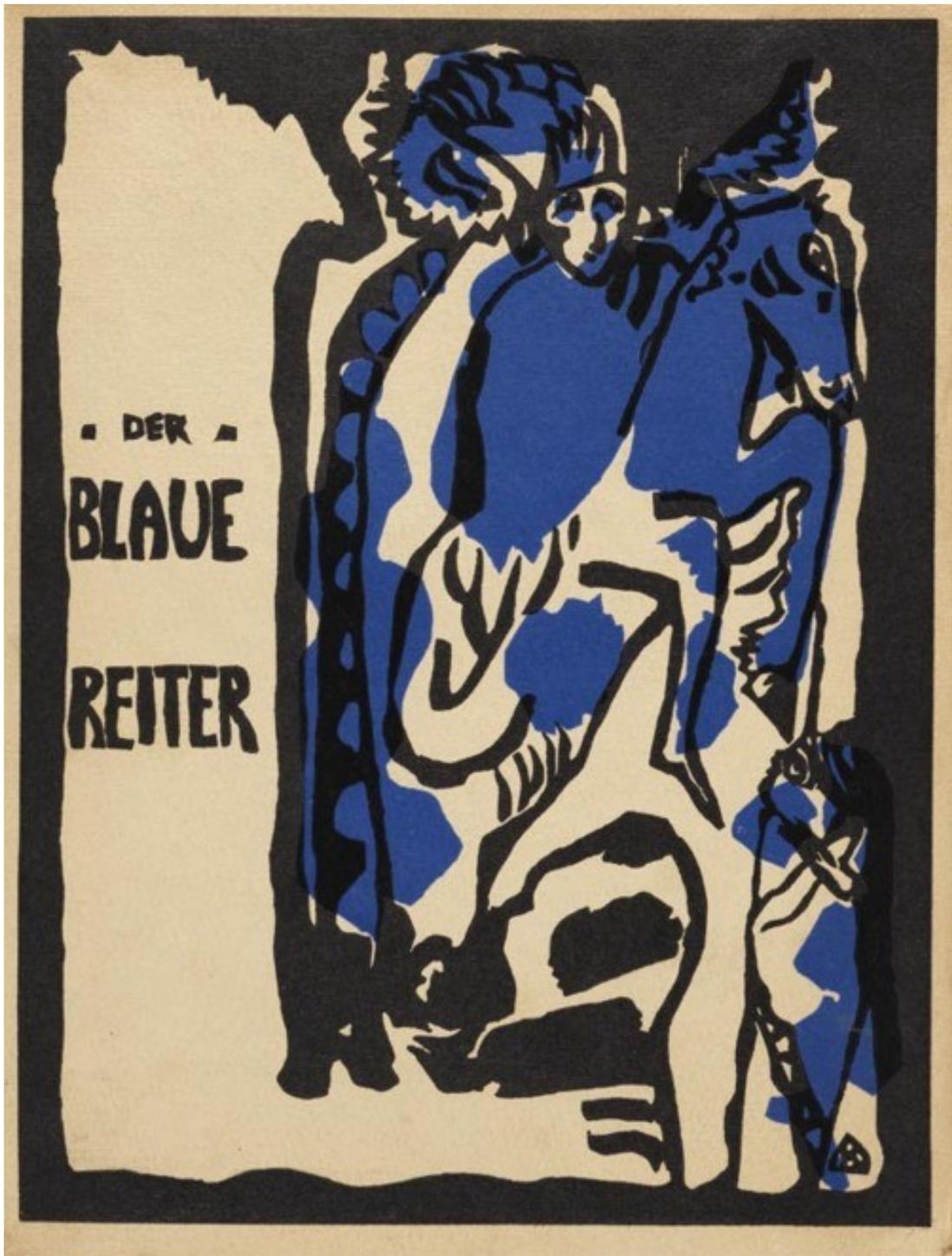
Figure 3.27: Wassily Kandinsky and Franz Marc. *Der Blaue Reiter Almanac.* 1912

Figure 3.28: Willem de Kooning. *Rider (Untitled VII),* Oil on Canvas. 177.8 x 203.2cm. Museum of Modern Art, New York City. 1985.

Figure 3.29: Jackson Pollock. *White Light.* Oil, Enamel, and Aluminum Paint on Canvas. 122.4 x 96.9cm. Collection of Sidney and Harriet Janis. 1954.
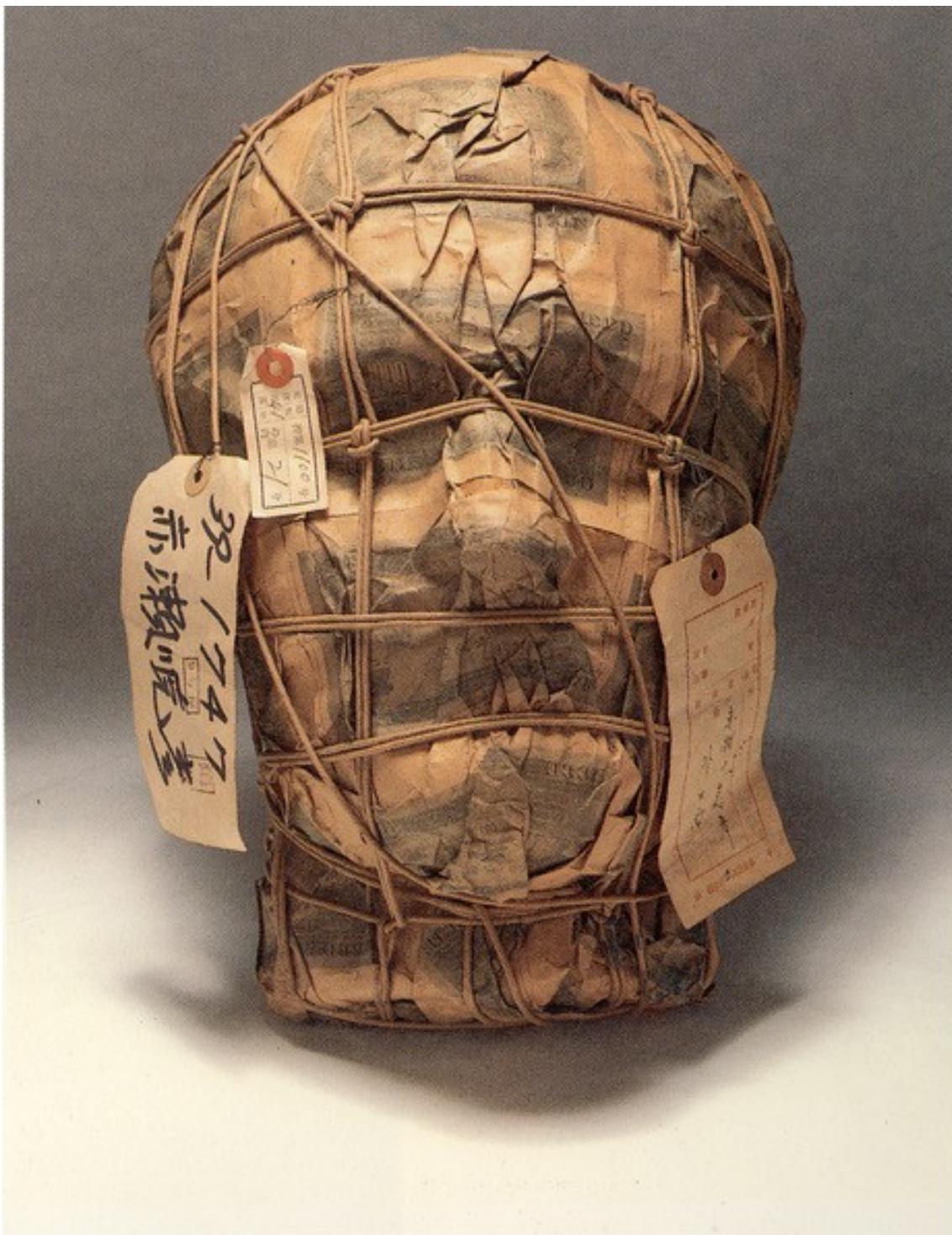
Figure 3.30: Genpei Akasegawa. *One Thousand Yen Note Trial Impound Object: Mask.*
Imitation One-Thousand Yen Sheets, Plaster String, Wire, Paper Tags. 35.5 x 24
x 19cm. Walker Art Center, Minneapolis
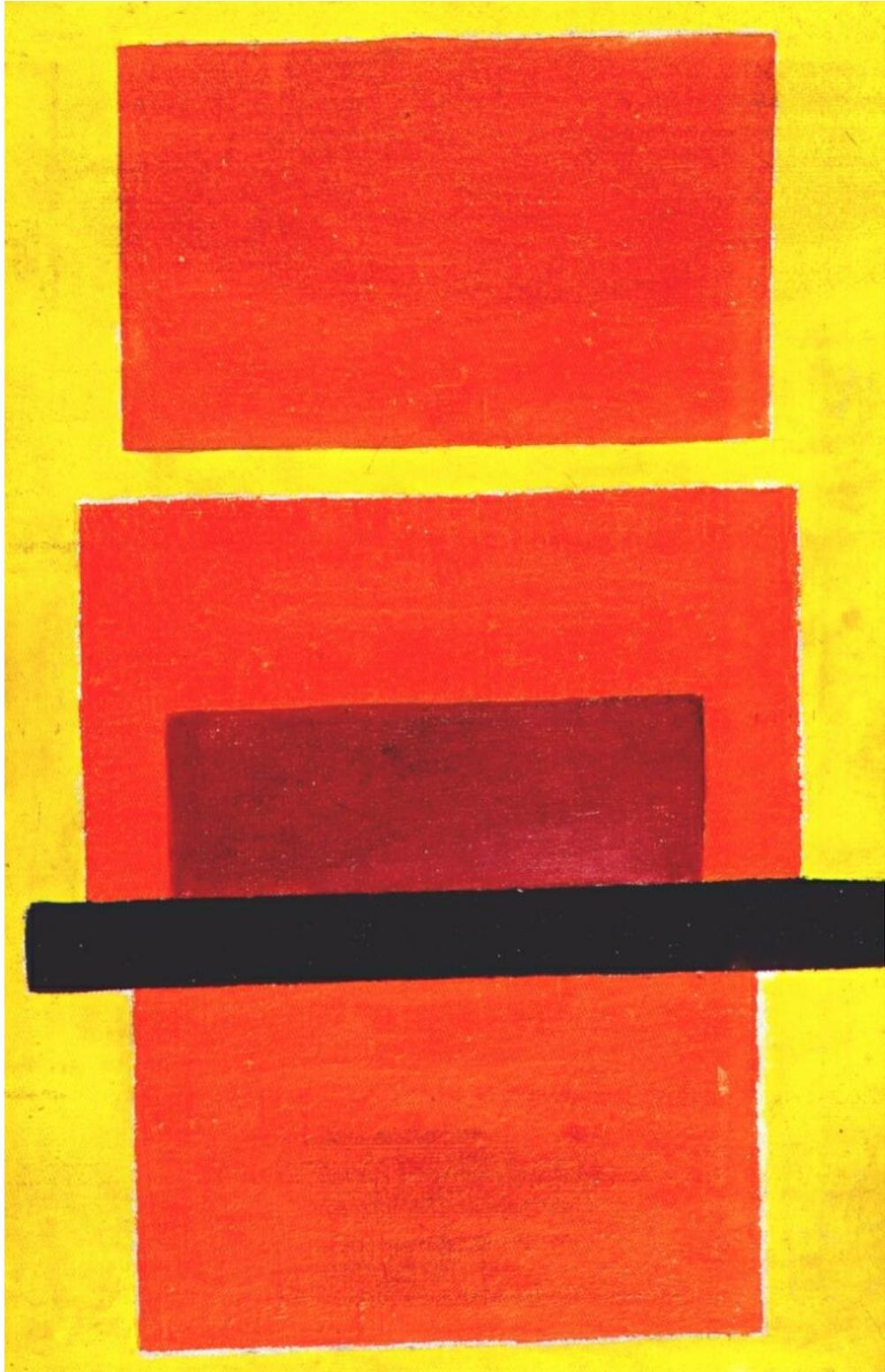
Figure 3.31: Olga Rozanova. *Colour Painting (Non-Objective Composition).* Oil on Canvas. 1917
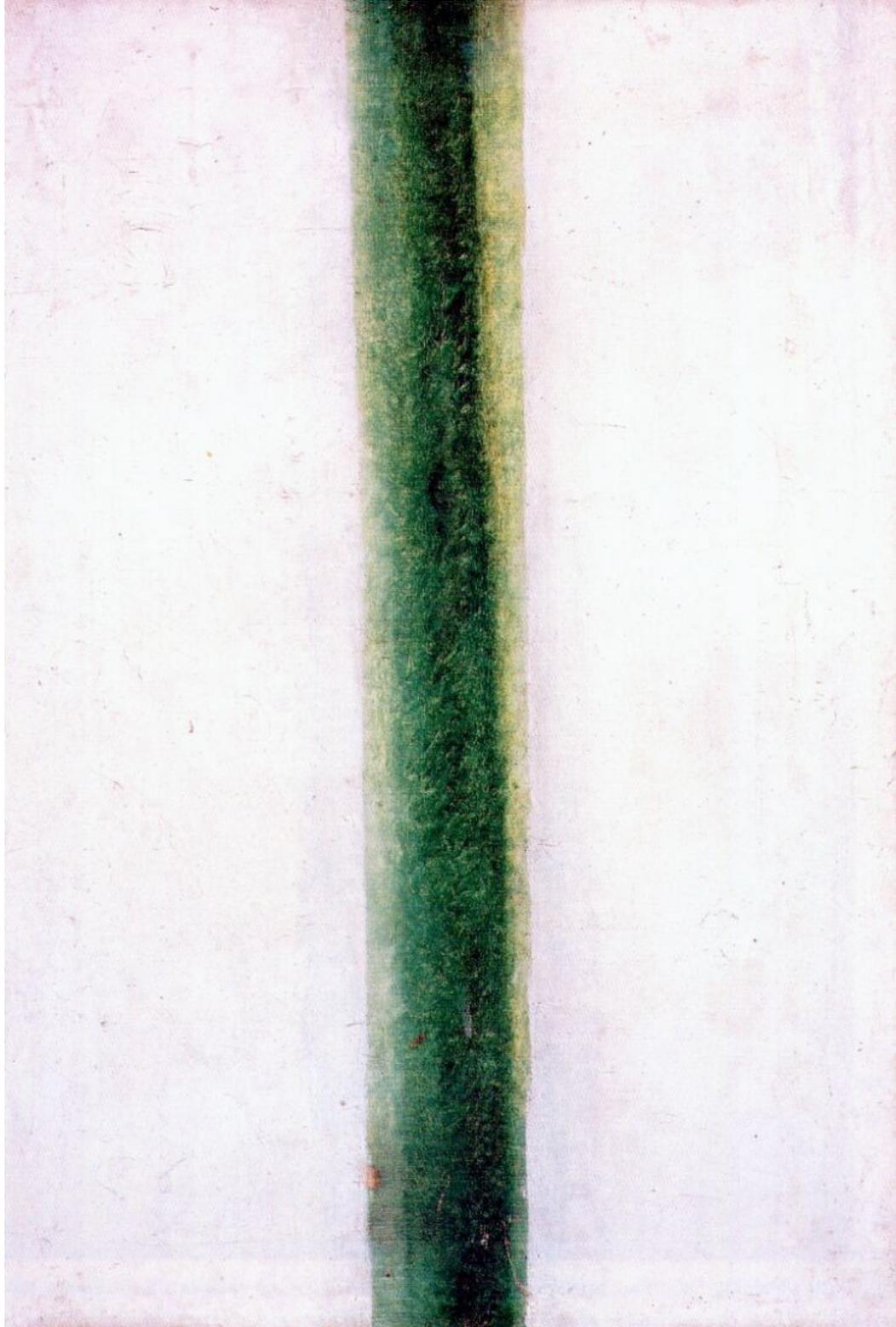
Figure 3.32: Olga Rozanova. *Green Stripe (Colour Painting)*. Oil on Canvas. 1917.
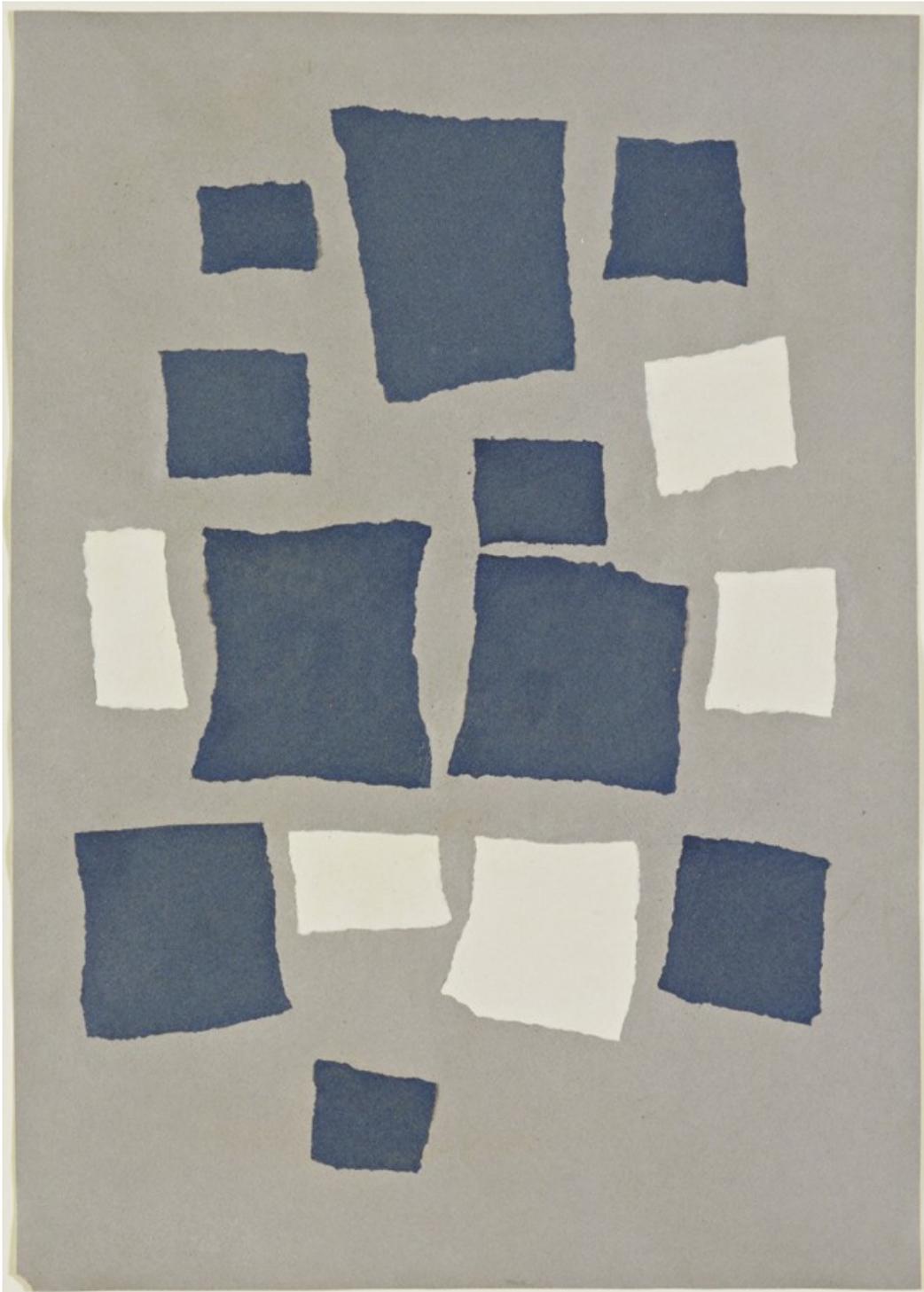
Figure 3.33: Jean (Hans) Arp. *Untitled (Collage with Squares Arranged according the Laws of Chance).* Torn and Pasted Paper and Coloured paper on Coloured Paper. 48.5 x 24.6cm. Museum of Modern Art, New York City. 1916-1917.

Figure 3.34: Atsuko Tanaka (1932-2005). *Electric Dress.* Enamel paint on light bulbs, electric cords, and control console. 165 x 80 x 80cm. Takamatsu City Museum of Art, Takamatsu. 1956. (1986 Reconstruction)

Figure 3.35: Motonaga Sadamasa. *Work, (Water)*. Vinyl, Water, Pigment, variable
dimensions. Ashiya City Museum of Art & History. 1956.

Figure 3.36: Yoshihara Jiro. *Please Draw Freely.* Wood, Paint, Markers. 2.1 x 4.6m. Ashiya City Museum of Art & History. 1956.
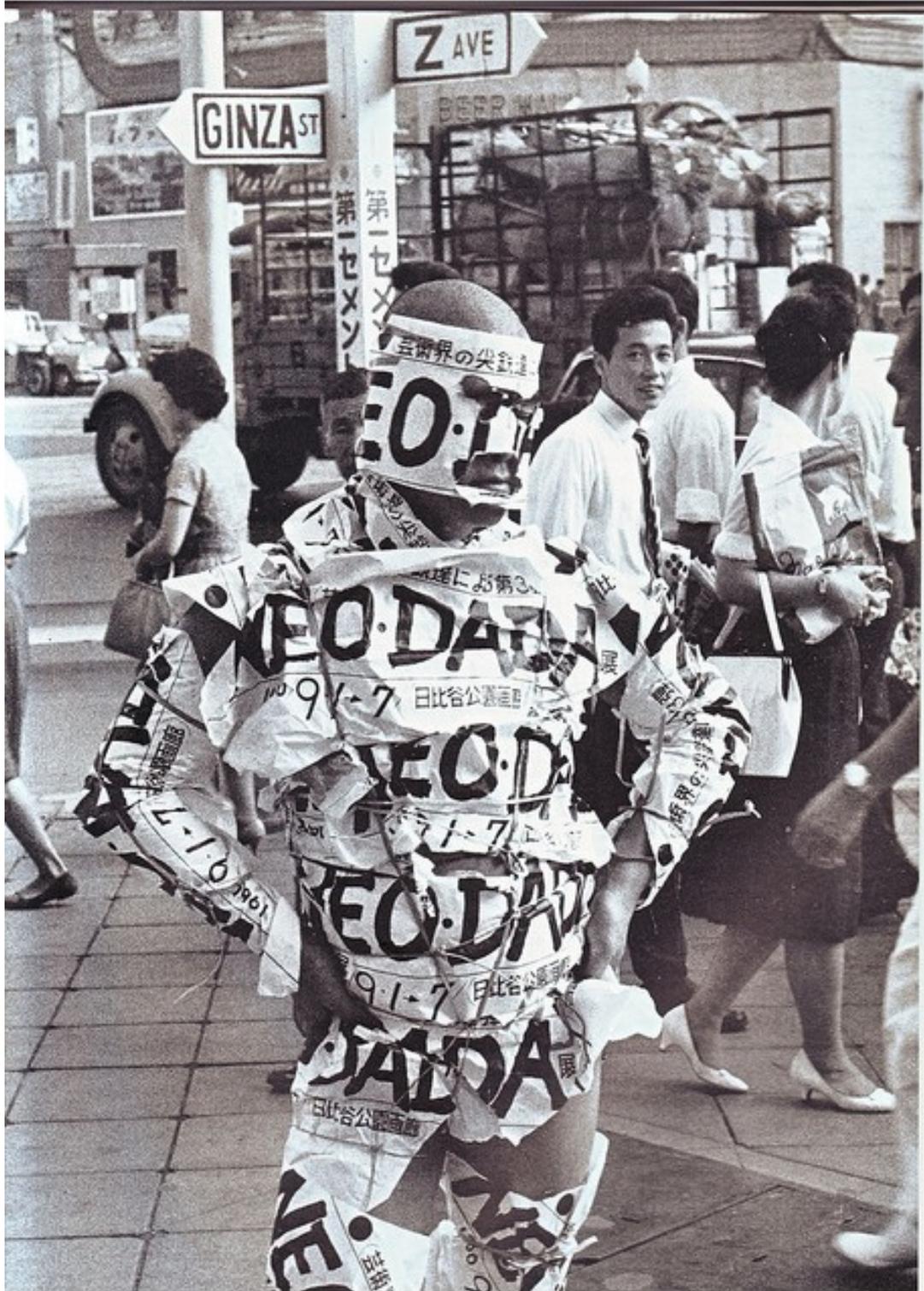
Figure 3.37: Photograph of Yoshimura Masunobu in Ginza, Tokyo. Third Neo-Dada Exhibition. Photograph by Ishimatsu Takeo. September 1960.

Figure 3.37: On Kawara . *Oct. 24, 1971 (Today series no. 95).* Cardboard Box, Newspaper, and Liquitex on Canvas. 27 x 34.3 x 4.8cm. Collection of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC. Photograph by Giorgio Colombo. 1971.
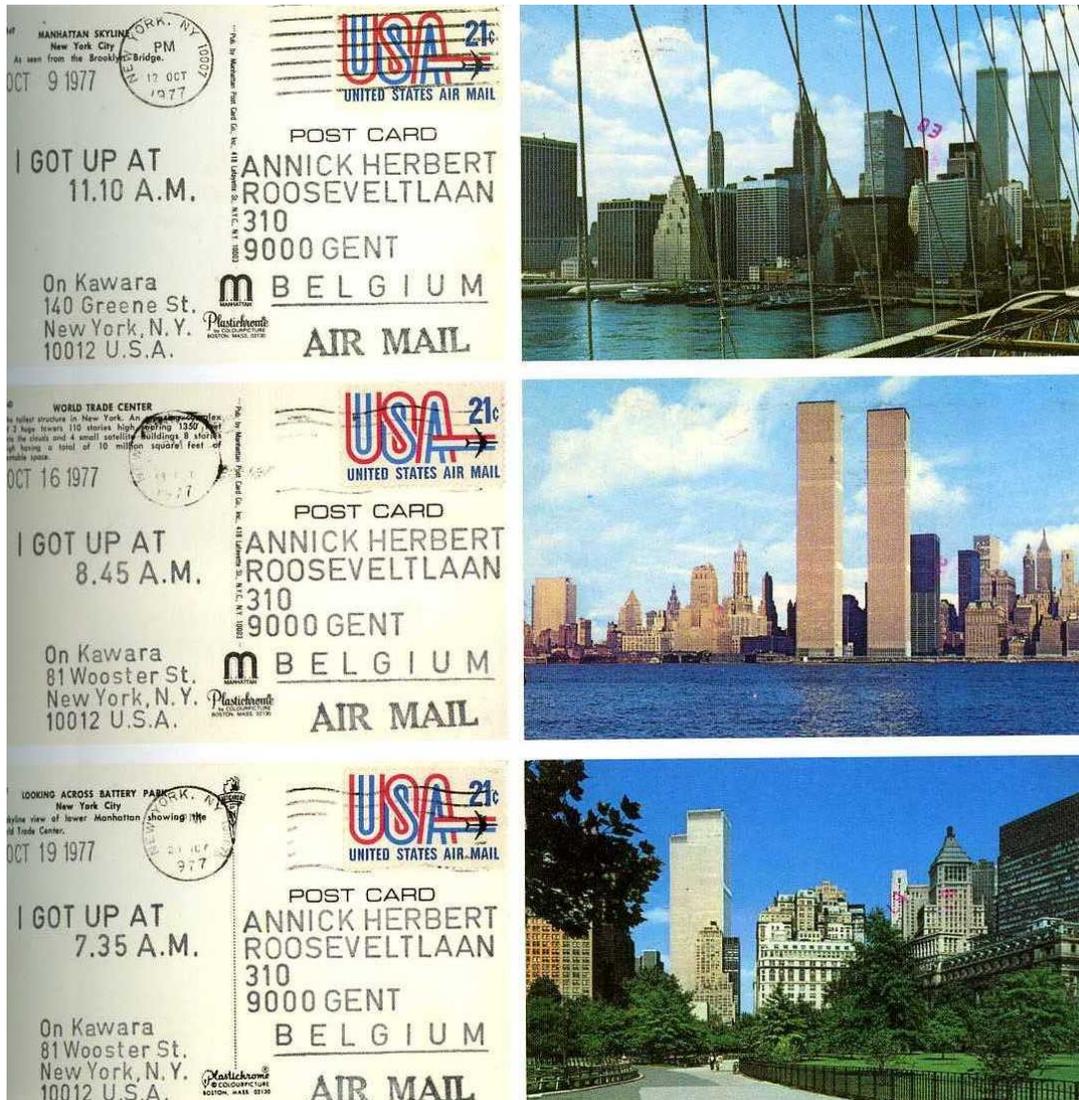
Figure 3.38: On Kawara. *I Got Up At (Oct. 9, 16, 19),* Ink and Stamp on Postcard. Collection of Annick Herbert. 1971.

Figure 3.39: Gustave Courbet. *La Rencontre (Bonjour Monsieur Courbet).* 129 x 149cm. Musée Fabre, Montpellier. 1854.
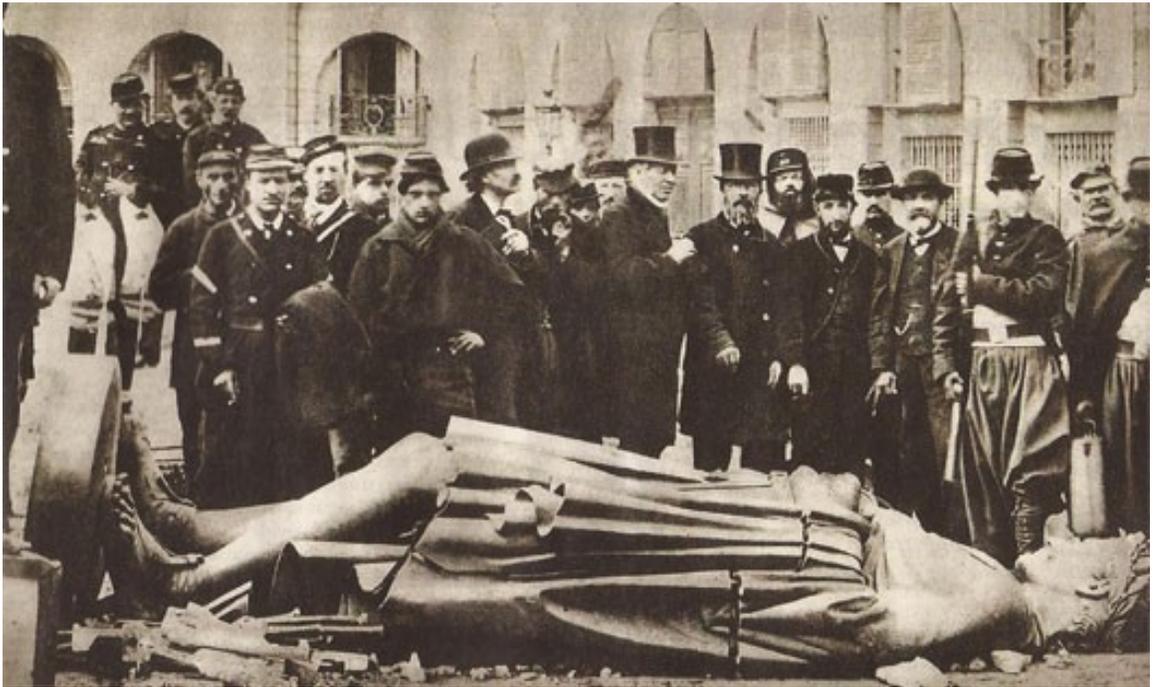
Figure 3.40: André Adolphe Eugène Disdéri. Destruction of the Vendône Colonne during the Paris Commune (Courbet is the bearded man, 7th from the left). May 1871.
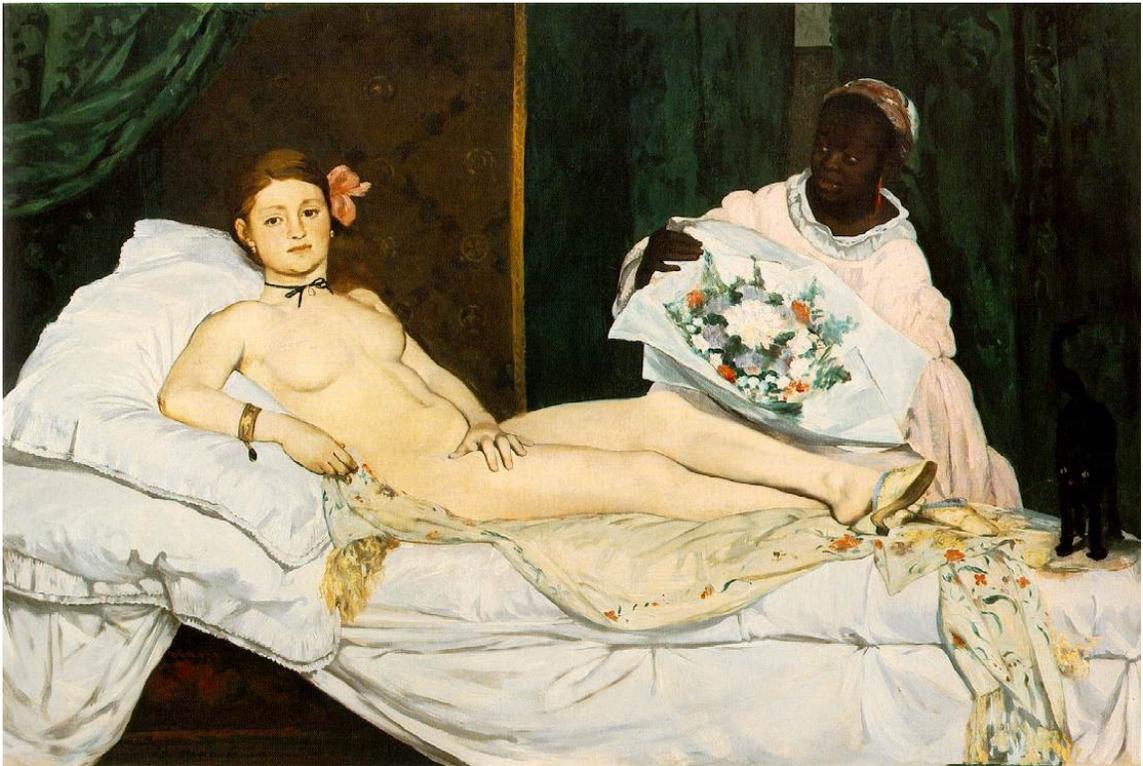
Figure 3.41: Édouard Manet. *Olympia.* Oil on Canvas. 130 x 190cm. Musée d'Orsay, Paris. 1863.

Figure 3.42: Claude Monet. *Déjeuner sur l'herbe.* Right Section. Oil on Canvas. 248 x 217cm. Musée d'Orsay, Paris. 1865-1866.

Figure 3.43: Camille Pissarro. *Hoarfrost*. Oil on Canvas. 65 x 93cm. Musée d'Orsay, Paris.
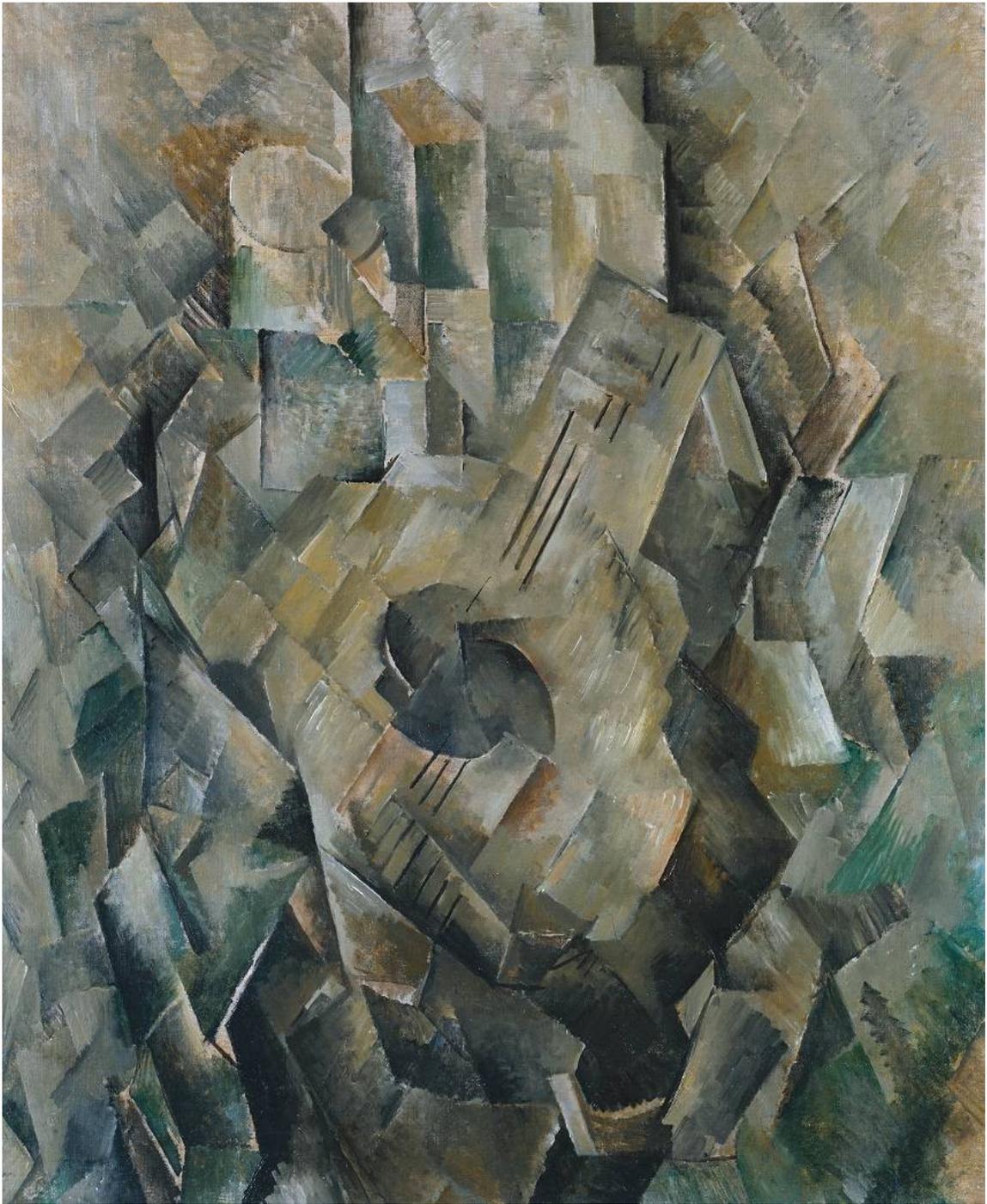
Figure 3.44: Georges Braque. *La Guitare*. Oil on Canvas. 71.1 x 55.9cm. Tate Modern, London. 1909-1910.

Figure 3.45: Pablo Picasso. *Guitar.* Cut and Pasted Paper and Printed Paper, Charcoal, Ink, Chalk on Colored Paper on Cardboard. 66.4 x 49.6cm. Museum of Modern Art, New York City. 1913.

Figure 3.46: Robert Henri. *Gertrude Vanderbilt Whitney.* Oil on Canvas. 127 x 182.9cm. Whitney Museum of American Art, New York City. 1916.

Figure 3.47: *The Blind Man.* No. 2. May 1917.

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Au pluriel

TABLEAU DADA par MARCEL DUCHAMP

L H O O Q

Manifeste DADA

Les cubistes veulent couvrir Dada de neige : ça vous étonne, mais c'est ainsi, ils veulent vider la neige de leur pipe pour recouvrir Dada.

Tu en es sûr ?

Parfaitement, les faits sont révélés par des bouches grotesques.

Il pensent que Dada peut les empêcher de pratiquer ce commerce odieux : Vendre de l'art très cher.

L'art vaut plus cher que le saucisson, plus cher que les femmes, plus cher que tout.

L'art est visible comme Dieu ! (voir Saint-Sulpice).

L'art est un produit pharmaceutique pour imbéciles.

Les tables tournent grâce à l'esprit ; les tableaux et autres œuvres d'art sont comme les tables coffres-forts, l'esprit est dedans et devient de plus en plus génial suivant les prix des salles de ventes.

Comédie, comédie, comédie, comédie, comédie, mes chers amis.

Les marchands n'aiment pas la peinture, ils connaissent le mystère de l'esprit..........

Achetez les reproductions des autographes.

Ne soyez donc pas snobs, vous ne serez pas moins intelligents parce que le voisin possédera une chose semblable à la vôtre.

Plus de chiures de mouches sur les murs.

Il y en aura tout de même, c'est évident, mais un peu moins.

Dada bien certainement va être de plus en plus détesté, son coupe-file lui permettant de couper les processions en chantant " Viens Poupoule ", quel sacrilège !!!

Le cubisme représente la disette des idées.

Ils ont cubé les tableaux des primitifs, cubé les sculptures nègres, cubé les violons, cubé les guitares, cubé les journaux illustrés, cubé la merde et les profils de jeunes filles, maintenant il faut cuber de l'argent !!!

Dada, lui, ne veut rien, rien, rien, il fait quelque chose pour que le public dise : "nous ne comprenons rien, rien, rien".

" Les Dadaïstes ne sont rien, rien, rien, bien certainement ils n'arriveront à rien, rien, rien ".

Francis PICABIA

qui ne sait rien, rien, rien.

PAUL ÉLUARD

Figure 3.48: Francis Picabia and Marcel Duchamp. *391*. Issue 12. March 1920.

Figure 3.49: Donald Judd. *100 Untitled Works in Milled Aluminum.* Mill Aluminum. 104 x 129.5 x 182.9cm. Chinati Foundation, Marfa. 1982-1986.

Figure 5.1: Fritz Koenig. *The Sphere.* New York, NY, September 21, 2001. Photo by
    Michael Rieger.

Figure 6.1: Andrew Dadson, *Black Lean Painting*. Oil on Canvas. 190.5 x 243.8cm. David Kordansky Gallery, Los Angeles. 2013.

Figure 6.2: Andrew Dadson. *Painted Lawn Torn up by Roommate.* (Detail of Diptych).
C-Print. Each 91.4 x 121.9cm. Rennie Collection, Vancouver. 2003.

Figure 6.3: Andrew Dadson. *Roof Gap*. 2 Channel Video Projection. Dimensions
Variable. 2005. Installation view at RaebervonStenglin, Zürich. 2013.

Figure 6.4: Andrew Dadson. *Black Garbage*. Inkjet. 142 x 170 cm. Courtesy of Andrew Dadson and Galleria Franco Noero. 2013

Figure 6.5: Andrew Dadson. *Black Barbed Wire*. Inkjet. 142 x 170 cm. Courtesy of Andrew Dadson and Galleria Franco Noero. 2013

Figure 6.6: Andrew Dadson. *White Stamp.* Oil on Linen. 210.8 x 152.4. Courtesy of Andrew Dadson and Galleria Franco Noero. 2013.

Figure 6.7: Andrew Dadson. *White Re-stretch / Violet / Blue / Green / Yellow / Orange / Red.* Oil on Linen. 53 x 43 cm (x2), 46 x 38 cm, 51 x 41 cm. Courtesy of Andrew Dadson and Galleria Franco Noero. 2013.

Figure 6.8: Brian Jungen. *Prototype for New Understanding #12*. Nike Air Jordan's (Athletic Shoes). The CCCA Canadian Art Database. 2002.

Figure: 6.9: Brian Jungen. *Prototype for New Understanding #5*. Nike Air Jordan's (Athletic Shoes), Human Hair. 56 x 69 x 13cm. Catriona Jeffries Gallery, Vancouver. 1999.

Figure 6.10: Brian Jungen. *Variant.* Nike Air Jordan's (Athletic Shoes). 132 x 114cm. Catriona Jeffries Gallery, Vancouver. 2002.

Figure 6.11: Santiago Sierra. *Three People Paid to Lay Still Inside Three Boxes During a Party*. Vedado, Havana, Cuba. Digital Still. www.santiago-sierra.com. November 2000.

Figure 6.12: Santiago Sierra. *The Black Cone: First Monument to Civil Disobedience*. Outside the Icelandic Parliament Building. Austurvöllur, Reykjavik, Iceland. Reykjavik Art Museum. January 2012.

Figure 6.13: Santiago Sierra. *Destroyed Word.* Several Locations. October 2010-October 2012. Web: http://www.santiago-sierra.com/201206_1024.php

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