

FREE-RADICAL ART MANIFESTO

Selective re-creation of reality is our cry and our claim. We are the maximum expression of a violent desire to bring man's fundamental concepts and values to the perceptual level of his consciousness and allow him to grasp them directly, as if they were percepts.

The cry for rebellion which we put forth is to precipitate the vital issues of strengthening the mind, the creative and to explore the universe. We will fight against the fossilized ideas of teaching, researching, marking and administrating Art. Away then with hired interpreters of patterns, forms, lines, spaces, colors, shades, dimensions, and figurative or natural suggestions of the customized Art . Art is an entity and is defined as whatever you want to define it. "Art is the most intense mode of individualism that the world has known"¹ It comes from nowhere and leads to nowhere, it's just pure expression. 5 10

We tell you now that the triumphant progress of Art is polymorphism which will be followed by a cultural resurgence. Polymorphism of the entity, meaning that it should be expressed in more than one way, that it should be created in more than a single form, and that it should reincarnate multiple times. 15

We are sickened by just being a provocation and being abandoned in a ludicrous art gallery or an old cathedral. We consider action, playing our part in the crucial revival of aesthetic. It cannot be nothing more or other than just that which chiefly engages one's time. We can not be with out it. It's fundamental, without responsibility or influences. No prescriptions no formulas. We condemn insulting 'stability' and 'immobility' of the spirit. Art doesn't sit waiting, its calling you out there in every side of each street, it calls you on the entablatures of each building, craves for you as the green leaves crave for light, it scream for rest in the exhausting working industries, it's every where: in our surrounding environment, in the quotidian. 20

Flaubert wrote: "The art of tomorrow shall be impersonal and scientific".² How can we call that Art then, if it becomes just technical and monotonous, procedural and formulated. How can one remain insensible to spirituality or to life? 25

We are going to rise up against all superficiality and banality. Exploring the future technologies affect our senses, our judgment. Our attention should be brought up in the lack of communicating or bringing passions together, the limitations of transcending the hopes and dreams of appreciating the intrinsic aesthetics in this globally entrapped technological world. Our voice should shout the rhythm of imagination. 30

We are going to rise up and activate evolution and transcendentalism. We elevate scandal and corruption by those who mock us into the established discipline. Destroy the cult of conventions. Bear bravely the interplay between time, beauty and love, exploring the vias of metaphors and images. Regard Art as the most fertile source of our senses. Sweep the whole field of Art a narrow limit of disciplines and techniques. 35 40

Give birth to causality, fantasy and festivity. Seek disintegration of any type of forms, dissolve time, dissolve the past to the present and open the doors to Art's future.

"The past is what man should not have been. The present is what man ought to be. The future is what artist are."

Let Art be manifested through time, space and form. Let it be perpetual and "So long as men can breathe or eyes can see, So long lives this and this gives life to thee."³ 45

¹ Oscar Wilde

² Karel Teige. The Poetist Manifesto.

³ William Shakespeare. Sonnets XVIII

ANALYSIS OF THE ART MANIFESTO

A manifesto is a public declaration of motives and intentions by a movement/person regarded as having some public importance. The language used is so as to attract the public with what the movement intends, without him/her having really make a full case. This doesn't mean that the public's ideas don't deserve assent.

This manifesto employs different types of persuasive words, which are the fundamental language used against the target. First, the manifesto claims to be an authority. For example, when it defines itself as: 'the maximum expression . . .'⁴ leaving no space to other higher degree of expression. This phrase can be also regarded as a supremacy/absolute certainty that reveals possibly self-serving motivations.

How does the manifesto builds a sense of enticement and receptivity on the part of the audience? Some methods are: urging introductions that incite action, speaking the 'language' used in the manifesto and conveying optimism. For instance, when it mentions: 'The cry for rebellion'⁵- 'We will fight against'⁶- 'We are going'⁷, inviting the audience to engage against an established convention, just as it's said in the manifesto: 'Destroy the cult of conventions'⁸

The movement sees two 'sides', declaring in some way the other side inferior or denigrated. Manifestoes employ this technique: name calling, touting the greatness of 'belonging' using one-side testimonials of famous people, as the ones used here: Joyce, Wilde and Shakespeare, emphasizing on the right side of the competition.

The manifesto poses questions that persuade the audience. A question can substitute for a request, just as in line 26. Another form of question used here is while the target searches for an answer and the manifesto answers to the question already. The audience is more likely to accept it than if it were given as an assertion, such as in lines 25-26.

The movement inserts emotional qualities to certain words and the sway they give a manifesto, just by their association is very effective. Considering the power of: violent-spirituality-senses-judgement-passions-hopes-dreams-love-beauty, are words employed to generate a response in the reader. The word 'Art' also conveys an emotional quality. The manifesto embodies and personifies it to emphasize the idea of 'entity'.

(-335 words)

⁴ line 1-3

⁵ line 5

⁶ line 6

⁷ line 36

⁸ line 37