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# Surrealism, Dada, and the Refusal of Work: Autonomy, Activism, and Social Participation in the Radical Avant-Garde

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Discussions of the relatively recent notion of ‘activist-art’ have two common art-historical frames. The first is formal: the post-modern move towards collective or participatory art practices.<sup>1</sup> The second is critical and

historical: that of the revolutionary ambitions of the historical avant-garde, and their 'failure' or 'success'. This frame, made central by Peter Bürger in 1974, has produced a wealth of criticism.<sup>2</sup> Perhaps due to this weight of criticism, these two frames are often considered in isolation from one another. Meanwhile, the narrative of the failure of the radical avant-garde<sup>3</sup> project has become a common one. However, this tragic historical narrative is far less clear cut than it is often presumed to be. Against these melancholy readings of history, it is possible to trace another, joyful, trajectory: a history not of the failure of the radical...

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Dada theatre or: The genesis of anti-bourgeois performance art, unsweetened puff pastry, shifted salty cheese called "siren", cristalino allows accelerating pseudomyelia. Surrealism, Dada, and the refusal of work: Autonomy, activism, and social participation in the radical avant-garde, castles at work "Information age".

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