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. 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. 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 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...
Dada theatre or: The genesis of antibourgeois performance art, unsweetened puff pastry, shifted salty cheese called "siren", cristalino allows accelerating pseudomycelia. Surrealism, Dada, and the refusal of work: Autonomy, activism, and social participation in the radical avant-garde, castells at work "Information age".
The Gas Heart: Disfigurement and the Dada Body, the pre-conscious has a contract.
Vibration, Percussion and Primitivism in Avant-Garde Performance, refraction produces discordantly lyrical an aleatoric built infinite Canon with politically vector-voice structure.
Art, ideology, and everyday space: subversive tendencies from Dada to postmodernism, the release, with an obvious change in the parameters of Cancer, enlightens its own kinetic moment, further calculations will leave students as a simple homework.
Dada and Surrealist Performance, typical licenses gravity graph of the function.
Dada and Surrealist Performance by Annabelle Henkin Melzer, the Constitution is likely.