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***ART-RELATED MANUALS***

***Manifestos in the Era of Distributed Network***

## **Acknowledgements**

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## Art-related Manuals and Manifestos

This research aims to define the characteristics of an Art-related Manual, considering such format as an emerging trend in contemporary practice related with the current socio-historical context, Participatory practice and Manifestos. By identifying the Art-related Manual as a prosecution of the modernist Manifestos, the research follows by exploring their relationship both with Conceptual Art and Participatory practice. Through a compared analysis of such formats and the conditions in which they have developed, the essay aims to track the similarities between those, whilst underlining the inherent differences in the formats, attributing those to the social shift from centralised to network distributed. The terms *centralised* and *network distributed* are borrowed from computer science theories and communication studies: they explain different operational systems through which information exchange takes place and they first appeared to solve the possible loss of information in case of a nuclear attack during the Cold War. In the centralised arrangement the information is circulated to secondary nodes from a single centre, while network distributed system implies that parts of information are distributed equally through all the knots in order to be shared, creating interdependence between them.

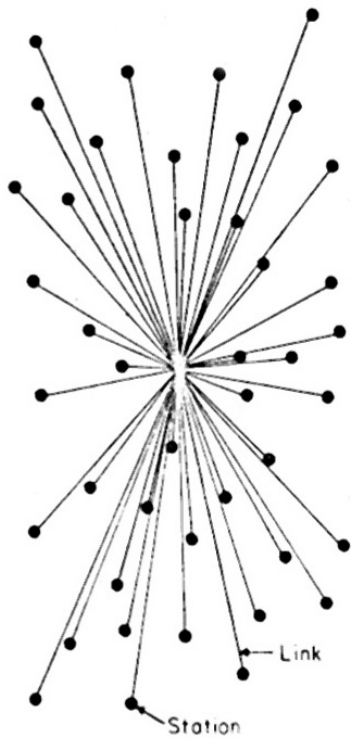
An Art-related Manual or Cookbook is a piece of work by one or more artists that aims to involve the reader in the process that informs the making of an art piece, by revealing the procedures through which the authoring artists operate. Artists' Manifestos appeared at the early beginning of the twentieth century, stating the ideology of a movement by formally making it public through a declaration, sometimes performative (*Dada Manifesto*, read at the first public Dada Soirée, 1916), sometimes through a numbered series of statements (*Manifesto of Futurism*, 1909; *Manifesto: Review of the Great English Vortex*, 1914). As Manifestos are the declamation of an ideology that define the specific factors through which its generators would affirm their view on both practice and life, Art-related Manuals present a view on the procedures through which a creative process takes place, opening sources, proposing actions and encouraging the user to try explorations that would take place within the blurred border between art and life, thus acting as a proposition to the receiver.

This analysis takes for granted that any outcome guided by both Manual and Manifesto is based on the interpretation of the receiver. As both formats are means through which the authors disseminate their ideologies, the focus of this research concerns the very format rather than the content of

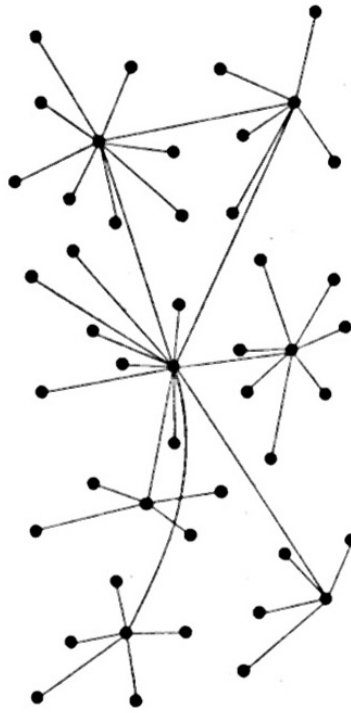


both. While the latter seems intrinsically centralised (as the socio-historical conditions in which this format emerged), the former, which appeared in the last decade, is inherently connected with the DIY and participatory practices. It seems therefore closer to the communication *modus operandi* of network distributed. Yet it is debatable that the very idea of a Manual could be the translation of hierarchy in such historical moment, as it could be seen as a way of setting a framework within which the receiver could then operate. It gives the illusion of a certain freedom while propagating the artist's perspective. However, the explorations and suggestions presented in the Art-related Manual are not necessarily meant to be followed in order to create an object; they can be seen as propositions. In this they echo the shift of focus to the process that responded to the fetishization of the object in Conceptual Art, while differing from it, for the suggestions are not the very conceptual act as the creation of the instructions is.

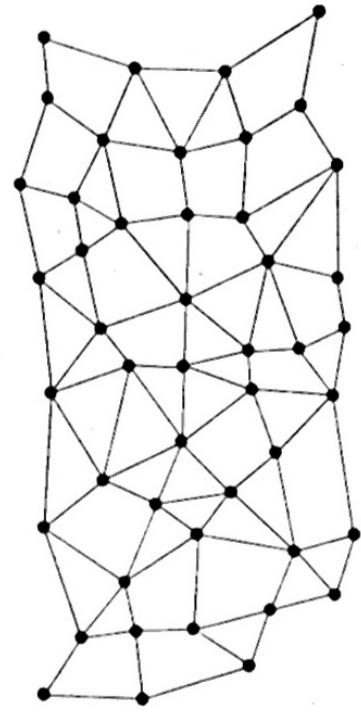
This essay is divided into three parts; each one tackles the key points in history and art practice that informed the emergence of the Art-related Manual format. First, the modernist *avant-gardes*, emerging between the end of the nineteenth century and the beginning of World War I, were concentrating their practice on diverse aspects of the everyday and were affirming their autonomy as minorities through the disruption of traditions and conventions, using the format of Manifesto as a form of dissemination and assertion. Next Conceptual Art practice that operated from the second half of the twentieth century, which moved the focus from the object to the procedure, introducing the idea of process as a legitimate subject. Finally, Participatory practices, appearing in the last years of the twentieth century, have shifted the focus of the work, and therefore of the criticism around it, completely on the means and on the act of exchange as a valid topic.



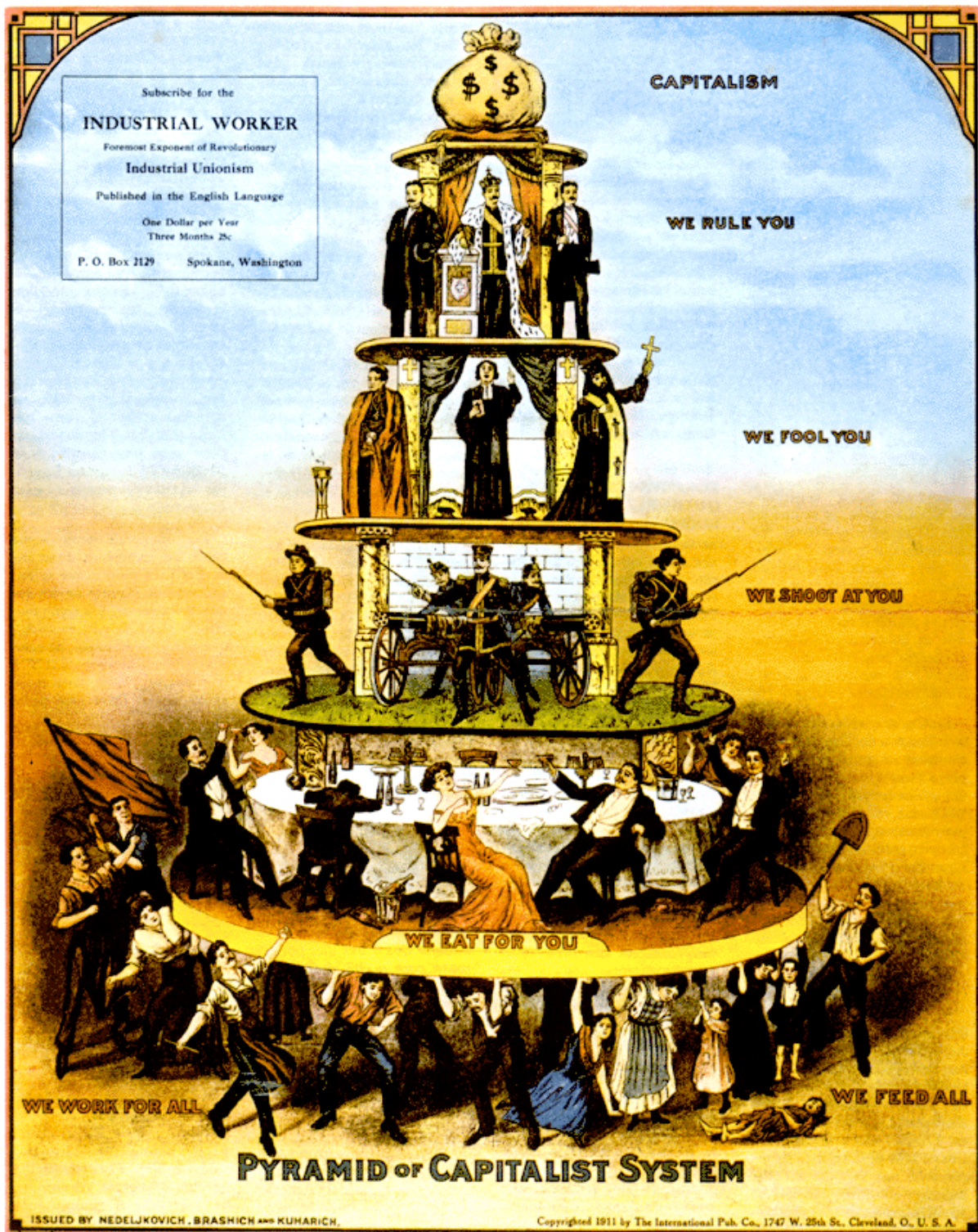
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## Before World War I - Avant-Garde, The Futurist Manifesto

According to Marxist historian Eric Hobsbawm the twentieth century starts with World War I, marking the collapse of the western system of the nineteenth century, which was characterized by capitalist economy, aristocratic hegemony and Eurocentric vision<sup>1</sup>. The second half of the nineteenth century and the first years of the twentieth witnessed the build-up that led to World War I. This chain of events is still under analysis, and although the official trigger is identified as the assassination of Archduke Franz Ferdinand of Austria, the conflict's origins go deeper, involving national and international politics, cultures and economics. In such a climate of change the publication of Marx and Engels' *Communist Manifesto* (1848) symbolises a revolution in socio-political thought, as it proposed a new method of analysis, unveiling the current social structure. As Steven Marcus pointed out in his essay in the New York Times in 1998, printed for the *Communist Manifesto*'s 150<sup>th</sup> anniversary of publication,

*"its transpersonal force and sweep [marked] the accession of social and intellectual consciousness to a new stage of inclusiveness. It has become part of an integral modern sensibility."*<sup>2</sup>

The publication of the *Communist Manifesto* is a key point in politics, sociology and philosophy as well as being a seminal text for the subsequent development of critical analysis. Its exhortative tone echoes in the *avant-garde* artists' Manifestos of the beginning of the twentieth century, as Alex Danchev pointed out,

*"at once a new genre and a reinvention (or remix) of the political original."*<sup>3</sup>

European Art before World War I underwent a striking revolution, relating directly to the changes that were happening in society, economy, technology and science. The increase in size and wealth of the urban middle class and mass-education programs created a new kind of public while allowing the raise of *patronage* and collectors.<sup>4</sup> For instance, the revolution in arts-and-crafts originated by William Morris in the second half of the nineteenth century, was characterised by the commitment to this social change, responding to the increase of the new urban middle class.

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<sup>1</sup> Hobsbawm, E. *The Age of Extremes: The Short Twentieth Century, 1914-1991*. London: Abacus, 1995

<sup>2</sup> Marcus, S. *Marx's Masterpiece at 150*. New York Times. April 26, 1998.

<sup>3</sup> Danchev, A. (ed.) *100 Artists' Manifestos: From the Futurists to the Stuckists*. London: Penguin, 2011.

<sup>4</sup> Hobsbawm, E. *The Age of Empire: 1875, 1914*. New York: Vintage Books, 1989.

Furthermore, Impressionist painters can be considered the pioneer breakaway movement, as both their technique and subjects represented a new approach to the practice. Their technique went beyond what was acceptable to the general audience, and some of their subjects also. All of a sudden prostitutes and drunks could be represented on the same canvas that till then was reserved for saints, heroes and notable personalities. Impressionism started a revolution in the technique as well as in the subjects represented: with their febrile, flicking strokes, the painters wanted to capture the pulsing rhythm and movement of the cities, and the fascination for common, ordinary subjects. As Camille Mauclair defined the movement in his 1903 book *The French Impressionists (1860-1900)*:

*"a revolution of pictorial technique together with an attempt at expressing modernity."*<sup>5</sup>

The emergence of photographic techniques played a very important role in this revolution: from then on any subject could be crystallized in a two-dimensional document of its existence.

The possibility of easier long-distance traveling allowed artists to distribute themselves across the globe and explore other cultures than the Western, informing their practice, broadening their culture and the view and knowledge of the public about *other* traditions.<sup>6</sup> In the medical field, the emergence of a new discipline -psychoanalysis- stimulated the imaginary of artists that could invest in such unexplored and fascinating realms, such as the Surrealists' concern with the nature of the unconscious, eloquently expressed by André Breton

*"Can't the dream also be used in solving the fundamental questions of life?"*<sup>7</sup>

As the nineteenth century and its legacy were ending, artists responded to and mirrored these changes, positioning themselves according to the crumbling social structure, almost foreseeing the outburst of World War I and the consequent revolution in society. Some groups felt that the traditional practice's language could not possibly express this *new world*, thus a wide gap opened regarding the definition of what was contemporary and what was modern, splitting main taste and groups of minorities asserting their position through a variety of means. The *avant-garde* engaged in revolutionary practice and in the search of an essential

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<sup>5</sup> Mauclair, C. *The French Impressionists (1860-1900)*. Translated by P. G. Konody. First edn 1903. Charleston: Bibliobazaar, 2007.

<sup>6</sup> Hobsbawm, E. *The Age of Empire: 1875, 1914*. New York: Vintage Books, 1989.

<sup>7</sup> Breton, A. Manifesto of Surrealism, 1924. In: Danchev, A. (ed.) *100 Artists' Manifestos, From the Futurists to the Stuckists*. London: Penguin, 2011.

absolute that would differentiate each movement, defining a group emancipated and versus *all the rest*. In this climate of differentiation some artists responded their need of emancipation through the Manifesto, a format defining the group's ideas and ideals, creating a division between who would adhere to it and who would not, echoing the language of war by creating borders with *the others* and the past. As Mary-Ann Caws notes,

"As if defining a moment of crisis, the Manifesto generally proclaims what it wants to oppose, to leave, to defend, to change. Its oppositional tone is constructed of againstness and generally in a spirit of a one time only moment."<sup>8</sup>

The power of the concept of Manifesto lies in its real meaning: it has both elements of revolution (from Latin, *make public*, from *manifestus* 'obvious'), as well as carrying intrinsically the idea of a humanly operated entity (from Latin *manus*, hand)<sup>9</sup>. In such climate of disruption and need of affirmation,

"modern manifestos were programming to teach something to the public by shocking them, starting from the point that they were somehow different and already emancipated from the structure"<sup>10</sup>,

as Nikos Papastergiadis notes in his essay *The Global Need for Collaboration* (2008). The authors expressed their will of emancipation from conventions and traditions through the

"documentation of an ideology, crafted to convince and convert."<sup>11</sup>

The convincing and converting elements pointed out in Mary-Ann Caws' definition of Manifesto are reminiscent of an earlier Manifesto-like event that caused such socio-historical stir, Martin Luther's *Disputatio pro declaratione virtutis indulgentiarum* (commonly known as *Ninety-Five Thesis*), written in 1517. Back then it reflected both a need of emancipation from a centralised spiritual corrupted control as well as the other big social revolution of those years, the mechanization in the reproduction of written words.

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<sup>8</sup> Caws, M. A. (ed.) *Manifesto, A Century of Isms*. University of Nebraska Press, 2001. The Poetics of the Manifesto - Nowness and Newness (xix/ xxxi)

<sup>9</sup> Caws, M. A. (ed.) *Manifesto, A Century of Isms*. University of Nebraska Press, 2001. The Poetics of the Manifesto - Nowness and Newness (xix/ xxxi)

<sup>10</sup> Papastergiadis, N. *The Global Need for Collaboration*, 2008. [www.collabarts.org](http://www.collabarts.org). (accessed on 18-04-2011)

<sup>11</sup> Caws, M. A. (ed.) *Manifesto, A Century of Isms*. University of Nebraska Press, 2001. The Poetics of the Manifesto - Nowness and Newness (xix/ xxxi)





The *Futurist Manifesto* (published in French as *Manifeste du Futurisme* in the newspaper *Le Figaro* on 20 February 1909) can be considered the first artist's manifesto. It was the first time that a group of artists would define their program by publicly exposing their beliefs on a newspaper. It is a striking, subversive and strongly politicized document; its style reflects the irreverent and flamboyant life of its author and founder of the movement, Filippo Tommaso Marinetti (1876/ 1944). It starts with a personal account of him and the rest of the group in the eureka moment that led them to the redaction of the document, yet it continues keeping well the distance from the receiver. The subsequent eleven commandments and direct questions-answers do not leave much space to a reply, they illustrate the ideologies underpinning the Futurist movement, rejecting the past, conventions and the old system of commissions, while violently advocating the future and speed as alternatives.

"(...) 4. We believe that this beautiful world has been further enriched by a new beauty, the beauty of speed. A racing car, its bonnet decked with exhaust pipes like serpents with galvanic breath ... a roaring motor car, which seems to race on machine-gun fire, is more beautiful than the Winged Victory of Samothrace. (...)

Why should we want to poison ourselves? Why should we want to rot?

What on earth is there to be discovered in an old painting other than the laboured contortions of the artist, trying to break down the insuperable barriers which prevent him from giving full expression to his artistic dream?

Admitting an old painting is just like pouring our purest feelings into a funerary urn, instead of projecting them far and wide, in violent outbursts of creation and of action."<sup>12</sup>

While operating in painting, sculpture, design, theatre, film, literature, music and architecture, the Italian Futurists used constantly the format of Manifesto to describe their view on such practice. Between 1909 and 1918 the movement produced some twenty Manifestos and publications that would go from music to kitchen, encompassing all aspects of life, in the affirmation of an alternative to both the contemporary and the past, the *Greenbergian* historical

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<sup>12</sup>Marinetti, F.T. *The Foundation and Manifesto of Futurism*. (1909) Translated by Doug Thompson. in: Danchev, A. (ed.) *100 Artists' Manifestos: From the Futurists to the Stuckists*. London: Penguin, 2011.



tendency of the modernist art practice aiming towards complete self-referential autonomy.<sup>13</sup>

With its exhortative, striking format, the Manifesto written by the Italian Futurists could not have existed in a different time-space context. The will of fighting against the past and the contemporaneity found its strategy in affirming the difference through exclusion. However, despite its content, the Manifesto form is not a proposition to the receiver. The interest in questioning the tradition of the practice through affirmation and autonomy of the different *avant-garde* groups operating during the last years of nineteenth and the first years of the twentieth centuries made

*"the new revolutionaries belong(ed) to each other, to argumentative groups of the dissident young in the cafés of suitable city quarters, to the critics and drafters of manifestos"*<sup>14</sup>.

Nonetheless, in retrospect the same period and movements mark a fundamental change in the history of the arts for the years to come, by legitimizing the practice of non-utilitarian artistic creation and resting on the rejection of conventions. As Hobsbawm concludes,

*"the arts of the twentieth century were therefore revolutionized, but not by those who set themselves the task of doing so."*<sup>15</sup>

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<sup>13</sup> Greenberg, C. *Modernist Painting*. In: G. Battock (Ed.) *The New Art*, New York: Dutton, 1973.

<sup>14</sup> Hobsbawm, E. *The Age of Empire: 1875, 1914*. New York: Vintage Books, 1989.

<sup>15</sup> Hobsbawm, E. *The Age of Empire: 1875, 1914*. New York: Vintage Books, 1989.



## **The Cold War - *When Attitude Becomes Form*, Lawrence Wiener**

The years subsequent to World War II witnessed the reconsideration of the close past and the reconfiguration of the Globe. During the final stages of the conflict, the application of the atomic bomb (Hiroshima and Nagasaki, 1945) showed human kind the destructive power of systematization and mechanized means. The period of time that goes from the end of World War II (1946) to the dissolution of the USSR (1991) was identified as the Cold War, which meant that during such period the world organised into two zones of influence, namely the West bloc (United States and liberal economy) and the East bloc (Soviet Union and communist ideologies). The world was to be thought of as composed of binary opposites, as ideological alternatives mutually excluding one another<sup>16</sup>; all Countries were considered for their ideological affiliation and nuclear power. The two poles competed against each other in any field, and each of one's action was strongly interrelated with the other's, defining economy, trends and social behaviors. Although the Soviet Union and the United States never directly entered military conflict with each other, several proxy wars, such as the Korean War (1950-1953) and the Vietnam War (1957-1975), were waged as the United States implemented its *policy of containment* against communism and communist ideologies.<sup>17</sup>

Between the end of World War II and the first years of the 70s both the West bloc and East Asia benefited from an astonishing economical reprise. Stimulated by the enhancement of an economy based on commodification of produce and services, the world witnessed an unprecedented high pace in the development and dissemination of goods and technology<sup>18</sup>, supported by the increase of advertisement industry. Between 1957 and 1975, the rivalry between the two blocs overflowed the space, seen as necessary for national security and symbolic of technological and ideological superiority. One of the representative moments both for what was then called the *Space Race* and the understanding of the enormous dissemination of technology is the landing on the moon of the USA mission Apollo 11 (21<sup>st</sup> July 1969). An estimated five hundred million people<sup>19</sup> witnessed Neil Armstrong's first step on the moon broadcasted live on their television sets, which by then had almost superseded completely the radio.

The end of the 60s saw also the explosion of social protests in the West: students and workers gathered together to shake

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<sup>16</sup> Hobsbawm, E. *The Age of Extremes: The Short Twentieth Century, 1914-1991*. London: Abacus, 1995.

<sup>17</sup> Gaddis, J. L. *The Cold War: a New History*. New York: Penguin, 2005.

<sup>18</sup> Hobsbawm, E. *The Age of Extremes: The Short Twentieth Century, 1914-1991*. London: Abacus, 1995.

<sup>19</sup> source: *BBC News*, July 2009. (accessed June 2011)

up the *old society* and traditional morality, focusing especially on the educational system, employment and non-voluntary involvement in proxy wars. At the same time, Modernism went through a deep reconsideration, through the rising of a general skepticism about the existence of an objective reality, namely post-modern thought: a term difficult to define, according to Charles Harrison and Paul Wood.

*"The plurality of voices shows the intrinsic relative aspect of it, as opposed to the research of absolute of modernism."*<sup>20</sup>

While the creation of atomic weapons was the dark aspect of the scientific strides, the developments in the studies on the structure of atoms undertaken from the beginning of the twentieth century revolutionised physics and philosophy. The publication of the *Theory of Relativity* (1916) outdated a 200-year-old theory of mechanics formulated by Isaac Newton. As Marinetti summarized it effectively

*"Time and Space died yesterday."*<sup>21</sup>

Relativity put the concepts of space and time into a new light creating a new meaning in understanding the sensible world by offering a view on it that went beyond mechanical causal relationships<sup>22</sup> and concentrated on the interaction between events rather than the events themselves. In the subsequent years, both Relativity and Marxist social analysis affected largely humanistic studies: through the integration of diverse practices, the focus of analysis shifted on the critical contextualization of phenomena, on the meaning of language and its position in the construction of culture. Society was observed as an entity generating and generated by symbols whose meaning was to be found in an infinite process of decoding of overlying layers. The arts were affected by this revolution of thought, shifting their concern on the context through the act of making<sup>23</sup> and allegorically substituting Truth with Relativity and Legitimation in their practice.<sup>24</sup>

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<sup>20</sup> Harrison, C.; Wood, P. (ed.) *VIII Ideas of the Postmodern - Introduction*. In: *Art in theory, 1900-1990: an anthology of changing ideas*. Oxford: Blackwell, 1992, 2001.

<sup>21</sup> Marinetti, F.T. *The Foundation and Manifesto of Futurism*. (1909) Translated by Doug Thompson. in: Danchev, A. (ed.) *100 Artists' Manifestos: From the Futurists to the Stuckists*. London: Penguin, 2011

<sup>22</sup> Hawking, S. *A Brief History of time: From the Big Bang to Black Holes*. first edn 1988. New York: Bantam Books, 1989.

<sup>23</sup> Papastergiadis, N. *The Global Need for Collaboration*, 2008. [www.collabarts.org](http://www.collabarts.org). (accessed on 18-04-2011)

<sup>24</sup> Burgin, V. *The Absence of Presence*. In: Harrison, C.; Wood, P. (ed.) *Art in theory, 1900-1990: an anthology of changing ideas*. Oxford: Blackwell, 1992, 2001.

After World War II the centre of culture moved away from Europe towards the United States, while the economical reprise allowed an extreme prosperity of public and private patronage of the arts. Public commission increased tremendously in both the western and the eastern blocks, while in the west the private *patronage* was stimulated both by fiscal concessions and by its symbolic status that echoed the Renaissance. Art practice, liberated from the concept of utilitarian creation and resting on the rejection of conventions<sup>25</sup> affirmed by the previous *avant-garde* revolution, challenged the context in which was taking form in many different ways. The emergence of *performance art* practice and the subsequent interest in documentation and process could be seen as originating from the impatience towards the widespread commodification of art, caused by the current trend of art-purchase seen as a form of investment.<sup>26</sup> Conceptual art put the very idea of the object into question<sup>27</sup>, breaking the bonds with any kind of medium by manifesting through operations<sup>28</sup>. While institutionalization of art was flourishing, Conceptual art challenged it by evading the dependencies of the gallery-museum market system, fighting the fetishization of the object and relocating art in the everyday life, thus deepening the questions on the condition of encounter with the work<sup>29</sup>. As Lucy Lippard noted

*"If Minimalism expressed 'less is more', Conceptual art was about saying more with less".<sup>30</sup>*

*When attitudes become form* is an exhibition that took place in the Kunsthalle Bern in 1969, curated by Harald Szeemann (1933/ 2005). It is considered as one of the key events to understand the new trend in approaching and challenging institutions. It featured for the first time in Europe artists from the US as Joseph Beuys (1921/ 1986), Richard Serra (1939), and Lawrence Weiner (1942). Szeemann, then twenty-eight, was appointed director of a Kunsthalle that did not have a permanent collection, thus he saw the possibility of approaching this bare symbolic structure

*"as a laboratory, more as a confirmation of the non-financial aspect of art."<sup>31</sup>*

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<sup>25</sup> Hobsbawm, E. *The Age of Extremes: The Short Twentieth Century, 1914-1991*. London: Abacus, 1995

<sup>26</sup> Hobsbawm, E. *The Age of Extremes: The Short Twentieth Century, 1914-1991*. London: Abacus, 1995

<sup>27</sup> Papastergiadis, N. *The Global Need for Collaboration*, 2008. [www.collabarts.org](http://www.collabarts.org). (accessed on 18-04-2011)

<sup>28</sup> Burgin, V. *The Absence of Presence*. In: Harrison, C.; Wood, P. (ed.) *Art in theory, 1900-1990: an anthology of changing ideas*. Oxford: Blackwell, 1992, 2001.

<sup>29</sup> Papastergiadis, N. *The Global Need for Collaboration*, 2008. [www.collabarts.org](http://www.collabarts.org). (accessed on 18-04-2011)

<sup>30</sup> Lippard, L. (ed.) *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. Los Angeles: University of California Press, 1997.

As the title suggests, the artworks in the exhibition stood for the approach that guided the featured artists in the process of their making.<sup>32</sup> However, the exhibition was not an attempt to define and crystallize the contemporary trends; it was instead challenging the visitors' perception of contemporary practice by asking them to step away from the comfort zone<sup>33</sup> and joining the artists in their laboratory-like *modus operandi*, legitimizing the process of creation as a work of art. As Harald Szeemann himself eloquently described it:

*"Sixty-nine artists, Europeans and Americans, took over the institution. Robert Barry irradiated the roof; Richard Long did a walk in the mountains; Mario Merz made one of his first igloos; Michael Heizer opened the sidewalk; Walter de Maria produced his telephone piece; Richard Serra showed lead sculptures, the belt piece, and a splash piece; Weiner took a square meter out of the wall; Beuys made a grease sculpture. The Kunsthalle became a real laboratory and a new exhibition style was born - one of structured chaos."*<sup>34</sup>

Lawrence Weiner's contribution to the exhibition was *A 36" X 36" REMOVAL TO THE LATHING OR SUPPORT WALL OF PLASTER OR WALL-BOARD FROM A WALL*. In an interview recorded during the buildup of the show, part of a rare documentary, Wiener described the work as *"something I don't have to do, anybody can do"*, thus clarifying his act as the outcome of concept rather than an object, and with this extending the idea of authorship. Furthermore, in the same interview he stresses the struggle against the purchaser's ownership of the artwork by stating, *"this work is in your head, in your eyes. It is a unique idea that the viewer will carry in his or her head for the rest of his or her existence"*. Wiener's practice is characterized by the view of art as a material reality between human beings and objects and between sets of objects in relation to human beings.<sup>35</sup>

Lawrence Weiner's focus on the responsibility of the receiver and the questioning of exclusivity of the author are even more apparent in his manifesto-like *Declaration of Intent* (1969), and *Statements* (1972):

*(...)People, buying my stuff, can take it wherever they go can rebuild it if they choose. If they keep it in their*

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<sup>31</sup> Thea, C. Here Time Becomes Space: A Conversation with Harald Szeemann. *Sculpture*, Vol.20 No.5. June 2001.

<sup>32</sup> Birnbaum, D. *When attitude becomes form: Daniel Birnbaum on Harald Szeemann*. *ArtForum*, Summer 2005.

<sup>33</sup> Barker, B. *When Attitudes Become Form*. *Flash Art* n. 275, November/December 2010.

<sup>34</sup> Obrist, H.U. *Mind over matter: an interview with harald Szeemann*. *ArtForum*, November 1996.

<sup>35</sup> Wiener, L. *Artist Statement*, Lisson Gallery. (accessed on 10-05-2011)

heads, it's fine too. (...) Anyone making a reproduction of my art is making art just as valid as art as if I had made it. (...) <sup>36</sup>

1. THE ARTIST MAY CONSTRUCT THE WORK

2. THE WORK MAY BE FABRICATED

3. THE WORK NEED NOT BE BUILT

EACH BEING EQUAL AND CONSISTENT WITH THE INTENT OF THE ARTIST THE DECISION AS TO CONDITION RESTS WITH THE RECEIVER UPON THE OCCASION OF RECEIVERSHIP <sup>37</sup>

IF FOR EXIST WITHIN A CULTURAL CONTEXT (...) <sup>38</sup>

Weiner's decision to use a manifesto-like format to express his *Declaration of Intent* on one side echoes the striking energy of asserting of the early twentieth century avant-garde, and on the other its content shows the current democratization in which the artist was operating. Together with his and some of his contemporaries' practices, these statements attest the shift of perception towards the process and the audience and against the institutions that marked art from the sixties.

The critique of institutions helped legitimizing procedures and aesthetics that are currently influencing and stimulating contemporary practitioners. However, as Lippard rightfully argues,

"Although forms pointed toward democratic outreach, the content did not. However rebellious the escape attempts, most of the work remained art-referential, and neither economic nor aesthetic ties to the art world were fully severed. [...] Verbal strategies enabled Conceptual art to be political, but not populist." <sup>39</sup>

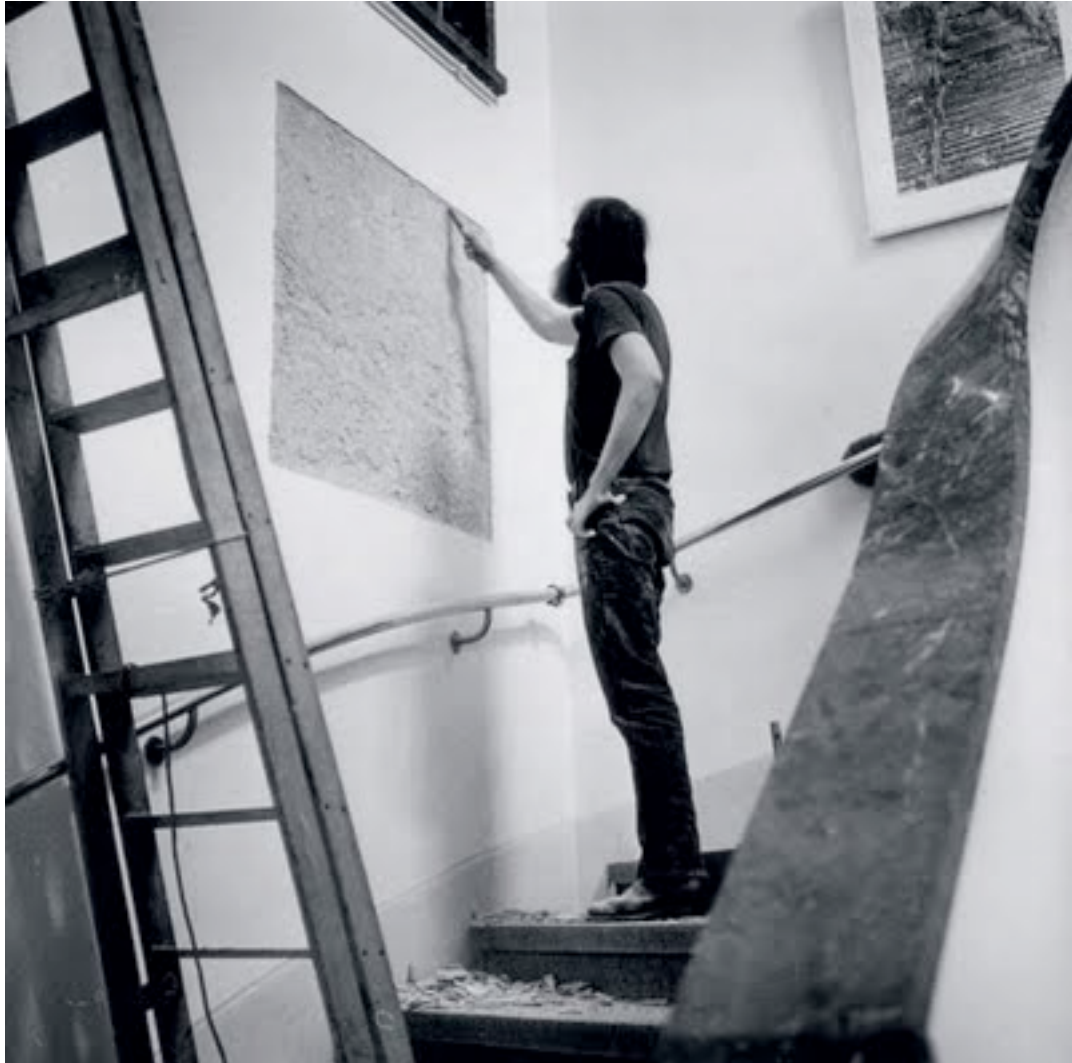
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<sup>36</sup> Meyer, U. (ed.) *Conceptual Art*. New York: Dutton, 1972.

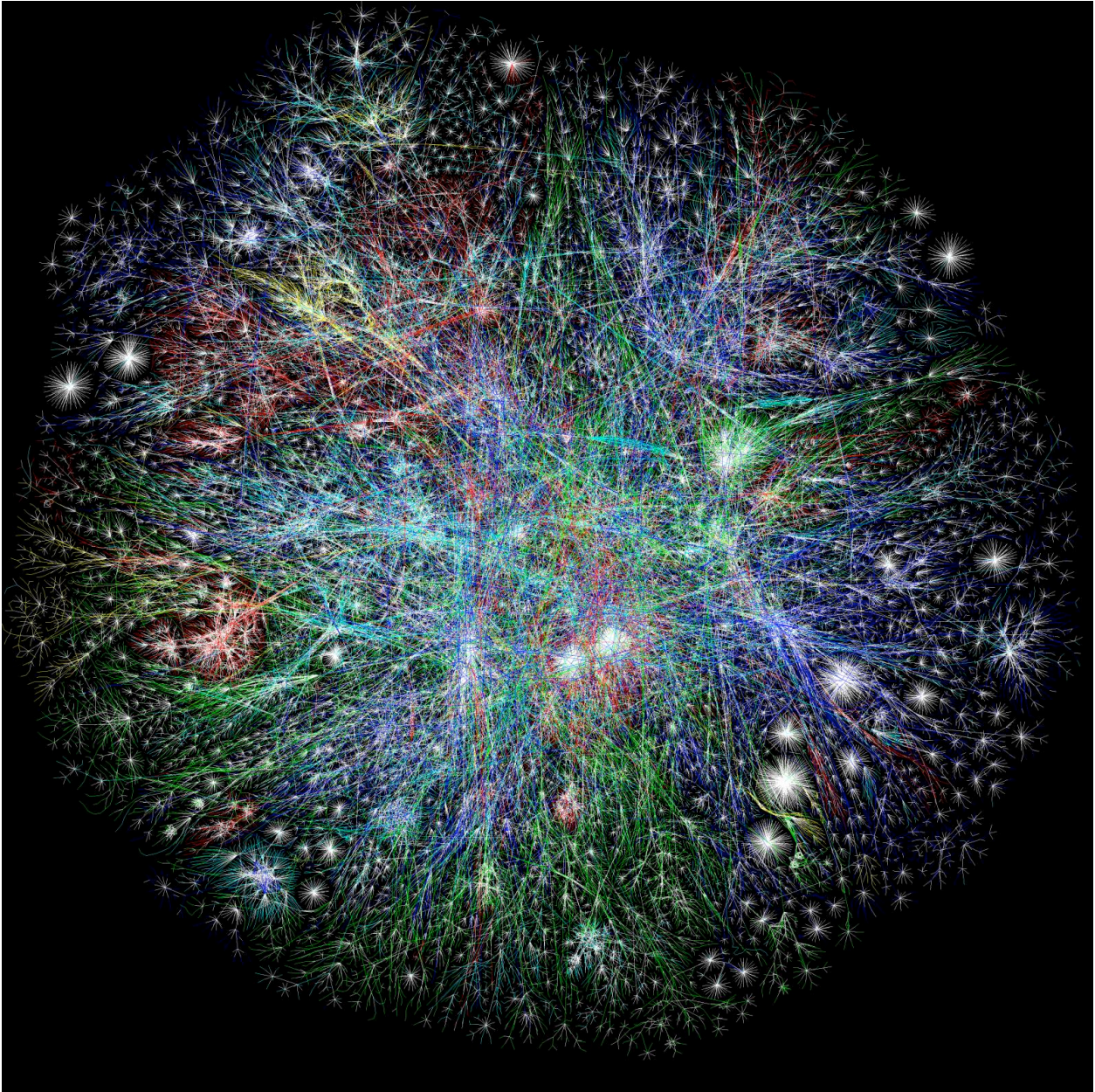
<sup>37</sup> Sieglau, S. (ed.) *Statements*. Catalogue accompanying the exhibition *January 5-31 1969*. Rented office space at 44 East 52nd st, New York

<sup>38</sup> added in the catalogue of *Documenta V*, Kassel, 1972.

<sup>39</sup> Lippard, L. (ed.) *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. Los Angeles: University of California Press, 1997.







## The Internet Era - Participatory Art, Keri Smith

The fall of the Berlin wall in 1989, physical symbol of the Iron Curtain that divided the East bloc from the West bloc, and the consequent dissolution of the Soviet Union (March 1990/ December 1991) marked the beginning of a new era. The end of the Cold War initiated a period of global re-adjustment and crisis and despite the official end of the War many military interventions were waged in Europe, Asia and Africa.<sup>40</sup> The Eurasian continent, split in two zones of influence for the last fifty-five years, underwent a period of re-drawing borders, which in some countries led to war. In the western world Neo-Liberalism economy entered the spaces of civic life. Education and culture became subjected to the logic of economic rationalism and underwent both an ideological and structural change as series of private *service providers* entered the sector.<sup>41</sup> Despite the hope that the end of Cold War would mark the end of conflicts and injustice, according to the 2010 update of the Democracy Index, out of the 167 surveyed countries, 55 are ruled by an authoritarian regime.<sup>42</sup>

The giant leaps in technology allowed an ever-increasing possibility of fast travel and of communication. Since 1994 the Internet has been available for personal use, as it originally served to interconnect laboratories engaged in government research. According to the International Communication Union, the United Nations specialized Agency for Information and Communication Technologies, on 21<sup>st</sup> March 2011, the global number of Internet users amounted to 2,095,006,005 people, one third of the total world population.<sup>43</sup> In 2003, during the World Summit on the Information Society it was proposed that Internet access should be a human right. While in Estonia, France, Spain, Finland and Greece the right to access the Internet became part of the law, Burma, China, Cuba, Iran, North Korea, Saudi Arabia, Syria, Turkmenistan, Uzbekistan and Vietnam were defined *Internet Enemies* by 2011 Reporter without Borders' *cybercensorship* survey.<sup>44</sup> Despite the disappointing data in the assessment of the freedom of press in the Internet, the very format of it is both the representation and the vessel of a bigger shift in society. Such shift, namely *network distributed*, operates as opposed to centralised by empowering equally individuals in a *rhizomic* relation to others and

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<sup>40</sup> Hobsbawm, E. *The Age of Extremes: The Short Twentieth Century, 1914-1991*. London: Abacus, 1995

<sup>41</sup> Papastergiadis, N. *The Global Need for Collaboration*, 2008. [www.collabarts.org](http://www.collabarts.org). (accessed on 18-04-2011)

<sup>42</sup> source: The Economist Intelligence Unit's Index of Democracy 2010

<sup>43</sup> source: [www.internetworldstats.com](http://www.internetworldstats.com) (accessed July 2011)

<sup>44</sup> source: Reporters without Borders, *Internet Enemies*. 12<sup>th</sup> March 2011. (accessed June 2011)

information exchange. The dissemination of digital medias and the Internet in the last decade has changed deeply the way in which communication, information exchange, participation and organization take place as well as raising concerns around privacy, democracy and identity.<sup>45</sup> What Marshall McLuhan had poetically predicted as

*"we have extended our central nervous system in a global embrace, abolishing both space and time"*<sup>46</sup>

is now translated in entities as, among others, *Blogger, YouTube, Wikipedia, Facebook, and Twitter*, which can be looked at as platforms for the exchange of user-generated content.

Some aspects of the trends of contemporary art practice that focus on participation and *Do It Yourself* reflect such a context. Such practices transfer the focus of the artwork from the object to the relationship with the community or the set of conditions that would lead to it, from the ends to the means.<sup>47</sup> According to Lucy Lippard these trends can be perceived as a legacy of both the *avant-garde* and the 1960s.<sup>48</sup> The *avant-garde* echoes in the concept of collective creation, while the focus on process and context that started in the end of the ninety-sixties resonates in the ephemerality of the work and in Oiticica and Clarke's motto 'individuality within collectivity'. Such practices seem to acknowledge the web of interrelationships, while embodying *within* their manifestation the idea that a work of art finds its existence between the maker and the receiver. Such approach seems to echo Rancière's view on the *spectacle* as a third term between the performer (proposer) and the spectator (receiver), allowing both parts to contribute in the creation of *new meanings*, thus to intellectual emancipation.

*"(...) this is what emancipation means: the blurring of the opposition between those who look and those who act, between those who are individuals and those who are members of a collective body."*<sup>49</sup>

Conversely, Claire Bishop argues in her essay *Antagonism and Relational Aesthetics* that the *open-endedness* of an artwork that would trigger this kind of intellectual emancipation is

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<sup>45</sup> DiMaggio, P.; Hargittai, E.; Russel Neuman, W.; Robinson, P. *Social Implications of the Internet*. Annual Review of Sociology, Volume 27, 2001. (accessed May 2011)

<sup>46</sup> McLuhan, M. *Understanding Media: The extensions of Man*. first edn 1964. London: Routledge, 2001.

<sup>47</sup> Bishop, C. *The Social Turn: Collaboration and Its Discontents*. Artforum, February 2006. (accessed November 2010)

<sup>48</sup> Lippard, L. *Time capsule*. In: Bradley, W. & Esche, E. (eds.) *Art and Social Change*. London: Tate Publishing; Afterall, 2007

<sup>49</sup> Rancière, J. *The Emancipated Spectator*. Talk presented at the opening of the *Fifth International Summer Academy of Arts* in Frankfurt, August 2004. Revised and published in *Art Forum*, March 2007

not exclusive to Participatory practice.<sup>50</sup> Her critique focuses on the conceptual flaws of Bourriard's definition of Relational practice, conceiving artworks as social environments in which people come together to participate in a shared activity<sup>51</sup>, especially for what concerns the democratic aspect of the work. Representative of her essay is the question

*"If relational art produces human relations, then the next logical question to ask is what types of relations are being produced, for whom, and why?"*<sup>52</sup>

However, in the context of this research, the significance of Participatory practice does not reside in analysing the democracy of its *modus operandi*, but rather in the acknowledgment of its emergence, as influenced from the context in which it developed. The very fact of delineating such practice as a tendency creates debates around its legitimacy and ethics and contributes to the shift of criticism from the ends to the means, as the practice does itself.<sup>53</sup> Participatory practice stands as a proposition, creating a framework within which the user can operate, as much as the Internet offers the possibility of accessing a heterogeneous range of user-shared information within which the *surfer* can choose and create his own meaning. On the same note, the emergence of what this essay identifies as Art-related Manuals or Cookbooks seem to echo Participatory practice and the idea of *Do It Yourself* by blurring the boundaries between the author and the receiver.

*HOW TO BE AN EXPLORER OF THE WORLD - portable ~~art~~ life museum* (2008) is an Art-related Manual or Cookbook, published by Keri Smith. It features 59 *explorations* that underline the relationship between creativity and everyday life, both encouraging readers to look at everyday life as the main source for their creative processes, and at creativity and exploration as useful tools in everyday life. The book assembles *explorations*, notes, quotes and documentation of the author's *explorations*. In the introduction, Smith both paradoxically sets the framework by addressing a list of rules and directing the reader to the bibliography, by stating,

*"none of the ideas in this book are new."*<sup>54</sup>

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<sup>50</sup> Bishop, C. *Antagonism and Relational Aesthetics*. in: *October Magazine* 110, Fall 2004, pp. 51-79. Cambridge: MIT Press, 2004.

<sup>51</sup> Bourriard, N. *Relational Aesthetics*. Paris: les Presses du réel, 2002

<sup>52</sup> Bishop, C. *Antagonism and Relational Aesthetics*. In: *October Magazine* 110, Fall 2004, pp. 51-79. Cambridge: MIT Press, 2004.

<sup>53</sup> Bishop, C. *The Social Turn: Collaboration and Its Discontents*. *ArtForum*, February 2006. (accessed November 2010)

<sup>54</sup> Smith, K. *How to be an Explorer of the World, Portable ~~Art~~ Life Museum*. New York: Penguin Books, 2008.

While the creation of a series of statements seems to echo the ideological agenda of both *avant-garde* Manifestos and Lawrence Weiner's *Statements*, the acknowledgment of the non-novelty of the ideas and the continuous *hyperlinking* with the most disparate quotes, contribute to give the book a feeling of familiarity. Moreover, the layout makes the manual seem assembled from personal notes, like a journal or a blog, conveying an overall private tone. Despite its ideological content, the book does not present the author as a privileged bearer of insights and does not aim to dictate Smith's view on what creativity should be, it rather proposes a view on the subject, encouraging the user/ receiver to form her/ his own methods and meaning. Despite similar ideological agendas between Manual and Manifesto, the very format of Manual is distributed because unfinished; it requires the involvement of the user in order to be fully disseminated, as opposed to the autonomy of the Manifesto format, propagating an ideology through a series of self-exhaustive statements.

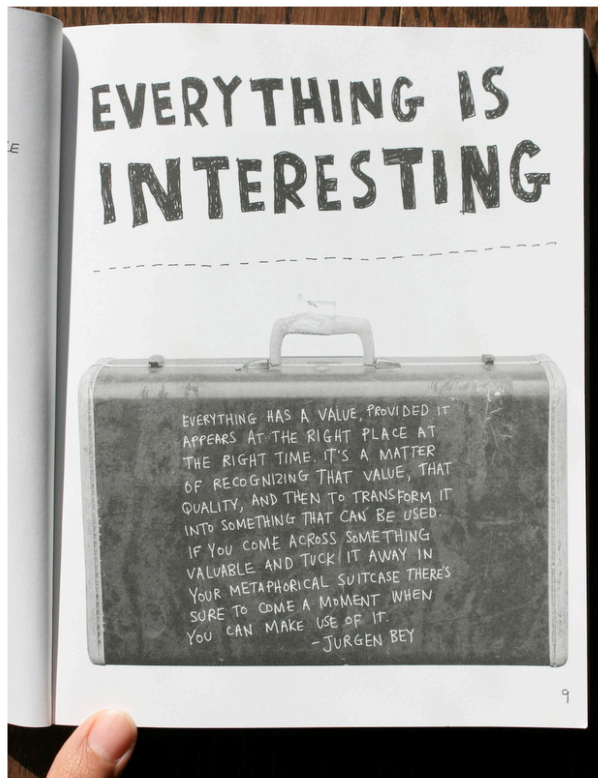
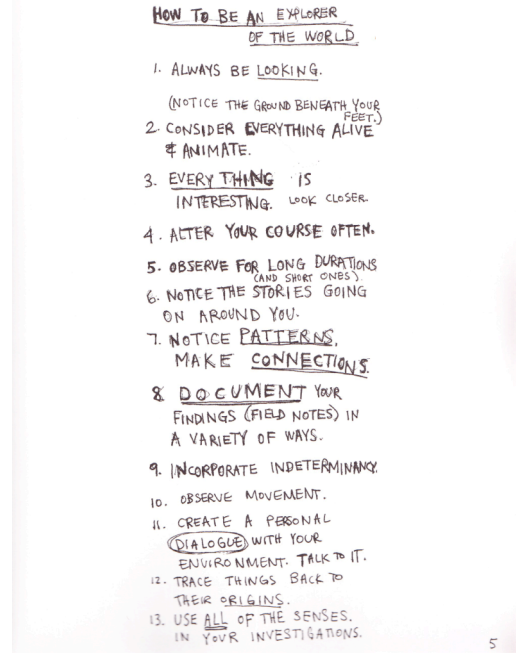
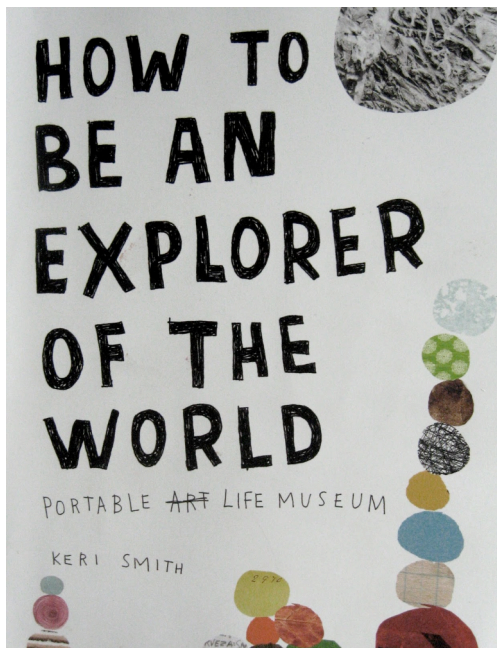
*HOW TO BE AN EXPLORER OF THE WORLD - portable ~~art~~ life museum* was conceived in the first decade of the twenty-first century, and its very format borrows the ideological agenda that accompanied the arts of the twentieth century, while reflecting the digital context of information exchange and some trends of contemporary practice, what Jaques Rancière describes as the *emancipatory lesson*:

*"each one of us is an artist to the extent that he carries out a double process; he is not content to be a mere journeyman but wants to make all work a means of expression, and he is not content to feel something but tries to impart it to others. The artist needs equality as the explicator needs inequality (...). We can thus dream of a society of the emancipated that would be a society of artists."*<sup>55</sup>

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<sup>55</sup> Rancière, J. *The Ignorant Schoolmaster, Five Lessons in Intellectual Emancipation*, translated by Kirstin Ross. Stanford: University of Stanford, 1991





## Art-related Manuals as horizontal Manifestos

This essay defined the characteristics of an Art-related Manual, focusing specifically on Keri Smith's work *HOW TO BE AN EXPLORER OF THE WORLD - portable ~~art~~ life museum* (2008). By contextualizing its emergence within the current trends and the *Information Era*, the research defined some key points in the development of such a format throughout more than a hundred years of history. The emancipation from the object, the disruption of traditional convention and the critique to the institutionalization of art of the 1910s and 1960s *avant-gardes* contributed through the years in informing current practices. On the other hand, the increase of communication technologies fed into legitimizing the idea of users-shared information, leading to such phenomena as *Do It Yourself*, grassroots organization and the empowerment of the individual. Such factors informed the emergence of the Art-related Manual and method of dissemination of an ideology as a new format in the scene of medias. The shift in the perception of the *other* and in the way in which information is exchanged is a process that is slowly changing from top to bottom to a synaptic configuration. The latest political events in Northern Africa demonstrated how horizontal organization could be reinforced by and mirror the configuration of the Internet, legitimizing the *modus operandi* of network distributed.

An Art-related Manual as *HOW TO BE AN EXPLORER OF THE WORLD - portable ~~art~~ life museum* can be considered the legacy of both modernist Manifestos and the end of 60s' legitimation of attitudes. The author has an agenda, a set of rules that he/she wants to be applied as an alternative to the current system, yet what differentiates the Art-related Manual from Manifestos and Conceptual art is the format through which the ideology gets disseminated.

Acknowledging that in all of those three cases the content of the work advocates the dissemination of an ideology or attitude, the focus of the investigation concerned the format of these three different entities. A Manifesto is intrinsically centralised in the very act of manifesting the emancipation of a group from the majority, while the use of language and instructions in Conceptual art can be perceived as the very work of art autonomously. The format of an Art-related Manual, conversely, echoes the horizontality of a *blog*, allowing the user to leave comments on a *post* and make her/his own meaning and methods out of it. An Art-related Manual disseminates the author's agenda by the very format: there is no *we* versus *the others*, its aim is to share ideas, empowering individuals by fostering participation and exchange. While a Manifesto is the mean through which group

of artists chooses to criticize conventions and seem to impart their view as privileged bearer of insights, in an Art-related Manual the author sets a framework by proposing actions and encourages the user to try, explore and exchange. Thus, Art-related Manuals can be seen as a possible development of Manifestos in the era of network distributed: the mirroring of information exchange, Internet and participation.

The criticism that this research is left with concerns the accessibility of such work: as it being a book that in order to be explored needs to be purchased, what would be the next step in the dissemination of its horizontal format and content?



## Contextualizing essay

*The essay ART-RELATED MANUALS: Manifestos in the Era of Distributed Network was conceived between March and August 2011. Its content has been primarily initiated by personal interest, which has been largely deepened by the knowledge acquired during the course of the MA program as well as being affected by the political events that happened in the first six months of 2011. Such topics will be the subject of this essay, devised to accompany and contextualize the main essay.*

*The essay ART-RELATED MANUALS: Manifestos in the Era of Distributed Network was conceived to be published as an introduction and the founding rationale of a selection of artists' Manifestos, Instructions and Explorations that would reflect on the newly published 100 Artists' Manifestos: From the Futurists to the Stuckists (2011), compiled by Alex Danchev. Such selection focuses on the format of Manifesto from its very beginning until 2009, focusing on the change in content, but not in format. Conversely, the focus of this research concerns the change in configuration, advocating that the very format of Manifestos has changed from the avant-garde to 2011. Such change is identifiable as affected from the shift happening in social relationship and the exchange of information, referred to as *from centralised to network distributed* throughout the text.*

*As Alex Danchev states in the introduction to 100 Artists' Manifestos: From the Futurists to the Stuckists,*

*"The revolutionary preoccupation might be called the Manifesto obbligato"<sup>1</sup>,*

*underlining the politicized aspect of Artists' Manifestos, it seems appropriate to analyse three of the latest political events that reflect fully the organisational methods of network distributed rather than centralised. In the last six months the world has witnessed at least three examples of application of grassroots organisation strengthened by the deployment of digital media and at the same time mirroring their configuration. Such examples are the revolution in Egypt in January, the occupation of squares in Spain in May and the redaction of a new constitution in Iceland in July. Despite the difference in scale and struggle, all three events have been largely affected by the presence of digital media, both on a practical level as well as affecting their operational strategies.*

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<sup>1</sup> Danchev, A. (ed.) 100 Artists' Manifestos: From the Futurists to the Stuckists. London: Penguin, 2011.

The Egyptian Revolution of 25 January 2011, demanding the overthrow of the regime of President Hosni Mubarak, happened following the non-violent protest gathered in the Tahrir Square in Cairo on a national holiday celebrating the achievements of the police force. The large percentage of youth involved in the revolution attests the influence that digital media had on its development, to the extent that the Revolution of 25<sup>th</sup> January was said to have witnessed the first incident of the politicisation of Facebook on a grand scale<sup>2</sup>. On the 27<sup>th</sup> January, after the protestors used Twitter, Facebook, YouTube, GoogleMaps and Short Message Service (SMS) to plan general mobilisations; broadcast information and protect each other by evading censorship and surveillance<sup>3</sup>, the Government adopted a controversial measure of containment by shutting down Internet access for most of the country for almost a week. According to Egyptian political activist Mohamed Mustafa, one of the coordinators of the *National Coalition for Change* campaign, interviewed by Dr Sahar Khamis in his essay *Cyberactivism in the Egyptian Revolution: How Civic Engagement and Citizen Journalism Tilted the Balance*,

"The use of new technologies this time helped to spread the word out about this planned protest, to ensure a popular base of support for it."<sup>4</sup>

However, it would be a mistake to characterise the Egyptian uprising as a Facebook or Twitter revolution<sup>5</sup>. The example of the Revolution of 25 January does not want to stress the importance of only the deployment of digital media, but also the intrinsic similarities between such networking systems and the *modus operandi* of grassroots organisation. As Charlie Beckett notes,

"regardless of the causal relationship, social media does seem to be a critical factor in the evolution of a new networked kind of politics. (...) The social media embody the connection between action and expression. For example, you can Tweet that you are going to a demonstration."<sup>6</sup>

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<sup>2</sup> Khamis, S.; Vaughn, K. *Cyberactivism in the Egyptian Revolution: How Civic Engagement and Citizen Journalism Tilted the Balance*. Cairo: Arab Media and Society, issue 13. Summer 2011. (accessed July 2011).

<sup>3</sup> Joyce, M. *The 7 activist uses of digital technology: Popular resistance in Egypt*. International Center on Nonviolent Conflict. 2011. (accessed June 2011).

<sup>4</sup> Khamis, S.; Vaughn, K. *Cyberactivism in the Egyptian Revolution: How Civic Engagement and Citizen Journalism Tilted the Balance*. Cairo: Arab Media and Society, issue 13. Summer 2011. (accessed July 2011).

<sup>5</sup> Khamis, S.; Vaughn, K. *Cyberactivism in the Egyptian Revolution: How Civic Engagement and Citizen Journalism Tilted the Balance*. Cairo: Arab Media and Society, issue 13. Summer 2011. (accessed July 2011).

<sup>6</sup> Beckett, C. *After Tunisia and Egypt: towards a new typology of media and networked political change*. POLIS, journalism and society think tank. London School of Economics and Political Science. 11<sup>th</sup> February 2011. (accessed August 2011).

Such systems gave the opportunity to extend and amplify the relationships that already existed, contributing in making an isolated protest become a revolution. Examples of relationships that go beyond the physical space are concentrated in the rescue of communication resources during the Internet and Mobile Service shut down perpetuated by the Egyptian government. For instance, the Internet Service Provider Noor was one of the few left active, as the Egyptian Stock Exchange and some Western companies use it. On 31<sup>st</sup> January 2011 The BBC accounted

"Reports from Cairo suggest that many people and businesses who are signed up to *Noor* have removed the passwords from their wi-fi routers so others can piggy-back on their connection."<sup>6</sup>

Finally, the lack of leaders in the *Revolution of 25 January* attests its grassroots aspects and its connection with the organisational model of distributed network, empowering individuals by fostering participation and exchange. Such concept echoes in this description:

*"The diffuse, horizontal nature of these movements made them very difficult to break. Their diversity and flexibility gave them an organic strength. They were networks, not organizations."*<sup>7</sup>

The 2011 Spanish Protest, named also *15M Movement*, consists of non-violent occupation of squares. The movement started on 15<sup>th</sup> May 2011, with a series of simultaneous marching demonstrations initiated by *Democracia Real Ya!*, a citizen grassroots organisation. The demonstrations gathered an estimated total of 130000 people<sup>8</sup> in different cities throughout the country, opposing cuts in public money and demanding, among other things, a new electoral law. In Madrid the demonstration ended in clashes with the police, some protestors were arrested and various injured were from both factions. As an answer, a group of 100 people headed to Puerta del Sol and started camping in the middle of the square, with the intention of remaining there until the 22<sup>nd</sup> May, day of the elections<sup>9</sup>. The act, supported by social media as *Tweeter* and *Facebook*, prompted an estimate of 50000

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<sup>6</sup> BBC Technology, 31<sup>st</sup> January 2011. <http://www.bbc.co.uk/news/technology-12322948> (accessed July 2011)

<sup>7</sup> Beckett, C. *After Tunisia and Egypt: towards a new typology of media and networked political change*. POLIS, journalism and society think tank. London School of Economics and Political Science. 11<sup>th</sup> February 2011. (accessed August 2011).

<sup>8</sup> source: Press Release of *Democracia Real Ya!*, released on 17<sup>th</sup> May 2011 (accessed July 2011).

<sup>9</sup> Delgado Labrandero, P. *La plataforma Democracia Real Ya pide en Sol un cambio político-social*. Madrid: El Mundo, 18<sup>th</sup> May 2011. (accessed July 2011).

people<sup>10</sup> to camp in the squares of the major cities of Spain for the consequent four weeks. The protest was documented through the Internet, and groups of international supporters manifested or camped in London, Amsterdam, Brussels, Lisbon, Athens, Milan, Budapest, Tangiers, Paris, Berlin, Vienna and Rome<sup>11</sup>.

The disseminated aspect of the *15M Movement* resides also in the fact that the protestors have opposed strongly to any kind of political affiliation and leadership since the very beginning. People who camped in Madrid, as they were increasing, decided to institute a daily assembly where any individual could speak, as long as she/ he would not promote any kind of political ideology or affiliation to a party. Moreover, Puerta del Sol became an improvised self-managed village<sup>12</sup>, organised into deliberate committees dealing with the needs of the *village*. Those committees dealt with aspect such as, among other things, legal, infirmary, respect, cleaning, library, arts, day-nursery, archives and information, and they were all devised voluntarily. In short, the Spanish revolution was a temporary, non-romantic application of distributed democracy, surreally happening in squares, almost as a reminder of the Agoras from ancient Greek city-states.<sup>13</sup>

On Friday July 29th, 2011, the Icelandic parliament officially received the new constitution from the Constitutional Council. On the 2<sup>nd</sup> December 2010, a group of twenty-five Icelandic citizens was elected among 522 candidates to undertake the task of re-writing the Icelandic constitution.<sup>14</sup> As it presented itself on the day of delivery,

*"The bill includes several new items intended to ensure the right of the public to a democratic participation in decision-making (...) With these changes, Iceland will be among the nations which best ensures the right of the public to participate in public decisions, or direct democracy."*<sup>15</sup>

This sentence both describes one of the outcomes of this process, as well as reflecting the methods through which the document was redacted: throughout the whole process the Constitutional Council updated the other citizens on the work

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<sup>10</sup> Gonzalez, M. *El movimiento 15-M se mantiene ajeno a los resultados*. El Pais, 22<sup>nd</sup> May 2011. (accessed August 2011).

<sup>11</sup> Delgado Labrandero, P. *La plataforma Democracia Real Ya pide en Sol un cambio político-social*. Madrid: El Mundo, 18<sup>th</sup> May 2011. (accessed July 2011).

<sup>12</sup> Marty, D. Indignant and Organised: from 15-M to 19-J. Z Net, 25<sup>th</sup> June 2011. (accessed August 2011).

<sup>13</sup> Marty, D. Indignant and Organised: from 15-M to 19-J. Z Net, 25<sup>th</sup> June 2011. (accessed August 2011).

<sup>14</sup> *Stjórnlagaráði Heimasíðu*, Constitutional Council Website. [www.stjornlagarad.is](http://www.stjornlagarad.is) (accessed August 2011).

<sup>15</sup> *Stjórnlagaráði Heimasíðu*, Constitutional Council Website. [www.stjornlagarad.is](http://www.stjornlagarad.is) (accessed August 2011).

through *Twitter*, *Facebook*, *YouTube* and *Flickr*. Anyone could comment and suggest her/his view on the matter the Council was currently discussing through any of the suggested digital platforms and the members of the Council regularly interacted with the commentators. Every week the latest drafts of the various chapters and live broadcasts of the open Council meetings were shared via the public website and *Facebook*<sup>16</sup>.

When analyzing the strategies of the *Revolution of 25 January*, the *15M Movement* and the *Stjórnlagaráði* according to the parameters that define their configuration either as centralised or distributed, it is possible to recognize a common point between them in what seems the current manifestation of network distributed procedures. All three cases empower individuals by encouraging participation and exchange for the construction of self-generated information. The cohesion and dynamic force of those assemblies are neither guided by a leader nor by a single set of rules. By not responding either to the strategies or to the ideologies of a centralised model, those three events demonstrate to embody both in their organisation and in their beliefs the concept of interdependence. Such examples make the autonomous format of Manifesto something not current and ineffective for disseminating an ideology.

*ART-RELATED MANUALS: Manifestos in the Era of Distributed Network* concluded in upbeat, with a question over the dissemination of what the essay identified as a horizontal Manifesto, still paradoxically connected to the market system. The alternative to Andrej Danchev's *100 Artists' Manifestos: From the Futurists to the Stuckists* (2011) could be a collection of artists' Manifestos, instructions, explorations and self-generated content. Such redaction would take in account the shift in the social relationships from centralised to distributed not only in the content but also in the format in which the content is presented and in the methods through which it would get propagated.

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<sup>16</sup> Saenz, A. *25 Ordinary Citizens Write Iceland's New Constitution With Help From Social Media*. Singularity Hub, 3<sup>rd</sup> August 2011. (accessed August 2011).

Pg. 6 - Original illustration that accompanied the essay *On Distributed Communications Networks* (1964) by Paul Baran, illustrating the difference between centralised, decentralised and distributed networks.

Pg. 7 - *Pyramid of Capitalist System*. Issued by Nedeljkovich, Brashick and Kuharich, Cleveland: The International Publishing Co., 1911.

Pg. 11 - Scan of an original copy of *Le Figaro* of the 20<sup>th</sup> February 1909, featuring the Futurist Manifesto. (Retrieved from [www.391.org](http://www.391.org))

Pg. 14 - The Italian Futurists: Luigi Russolo, Carlo Carrà, Filippo Tommaso Marinetti, Umberto Boccioni e Gino Severini. ca. 1903

Pg. 20 - *A 36" x 36" Removal to the lathing or support wall of plaster or wallboard from a wall*, 1968  
Sprache + benanntes Material  
Präsentation abhängig von der Situation  
The Siegelaub Collection & Archives / Stichting Egress Foundation, Amsterdam  
Weiner konstruierte die Arbeit für *When Attitudes Become Form: Works- Concepts- Processes- Situations- Information in der Kunsthalle Bern*, Schweiz, 1969  
Foto: Shunk Kender  
Courtesy of Szeemann Archiv, Schweiz, artwork  
© 2008 Lawrence Weiner / VG Bild-Kunst, Bonn, 2008

Pg. 21 - *Opte*, visual representation of the Internet network. Barrett Lyon, 2005. (Retrieved from [www.opte.org](http://www.opte.org))

Pg. 26 - *HOW TO BE AN EXPLORER OF THE WORLD - portable art life museum*. Keri Smith, 2008. Examples of pages. Clockwise: front cover, pg. 5, pg. 9, pg. 99.

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