

## On the Negation of the Autonomy of the Pioneer Party

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### Abstract

**Avant-garde sees the separation of art and life practice as the main feature of bourgeois social art, and recognizes that the creation of independent works of art is an individual act. Artists create as individuals. Here, we will take Dadaism as an example. The Dada Manifesto does not have the characteristics of a work, but it is a true expression of artistic avant-garde. This does not mean that avant-garde is not a work, nor does it mean that instantaneous events replace the work. We will see that although avant-garde did not destroy the work, they profoundly changed the concept of art.**

### Keywords

**Avant-garde; Art; Autonomy; Negation; Dadaism; Duchamp.**

### 1. Introduction

What we are talking about today is "the denial of the autonomy of the avant-garde party" This article comes from the avant-garde theory of Peter Beagle. Peter Bigger is Professor of French Literature and Comparative Literature at the University of Bremen, Germany. When he entered West German literary theory and critics in the 1960s, it was the era of Russian formalism, new criticism of Britain and the United States, and Spitzer's literary theory. The theory focuses on the internal analysis of texts, focusing on the analysis of form, language, and rhetoric, ignoring the complex links between literature and social history. Bigger was deeply dissatisfied with this situation. In 1974, he published "Avant-garde Theory", which soon became popular in Western academic circles and earned him a good reputation.

### 2. The concept of avant-garde art

The term "avant-garde art" (perhaps a critical concept) belongs to the new Latin language and culture without exception. For example, the term is commonly used in Spanish and Spanish-American culture. The avant-garde concepts of France and Italy are more adaptable and deeper than other countries. This shows that in some cultural traditions, the understanding of the connotation of avant-garde concepts will become sharper. In Italy, for example, the discussion of aesthetic theoretical issues is very active, while in France it is particularly inclined to look at art and culture from the social tendencies of art or social interaction. What we are exploring today is the negation of the autonomy of the vanguard party art. In the academic discussions to date, the category of "autonomy" is confusing due to the following confusion. That is, many sub-categories are considered to be factors that form the unity of the concept of independent works of art. This is the case because developments in certain specific sub-categories are not synchronized. The separation of art from life practice is considered by avant-garde as the main feature of bourgeois social art. One of the reasons for this separation is that aestheticism turns art into institutional elements and becomes the main content of artistic works. Institutional and artistic content must be consistent to make avant-garde issues logically possible.

The avant-garde states that art is abandoned—that is, Hegel's sublation: art is not only destroyed, but also transformed into life practice. Therefore, autonomy accepts aesthetic factors. The content of aesthetic works is to transform the distance of life practice. However, the goal of the avant-garde is not to integrate art into this practice, but to agree with the rationality of the purpose of aestheticians to deny the world and its tools. However, avant-garde differs from aestheticism in that it attempts to

organize new life practices from a certain foundation of art. In this regard, aestheticism has also become a necessary prerequisite for avant-garde intentions. The content of a particular work of art is completely different from existing (bad) practice, and only then can art be the starting point for building a new life practice.

### 3. Declaration of Dadaism

Here, we will take Dadaism as an example. The Dada Manifesto does not have the characteristics of a work, but it is a true expression of artistic avant-garde. This does not mean that avant-garde is not a work, nor does it mean that instantaneous events replace the work. We will see that while avant-garde did not undermine this work, they profoundly changed the concept of art.

Dada is Dadaism. It is a bourgeois literary school, born in Europe in the early twentieth century. Led by a group of desperate young artists and anti-war activists about bourgeois values and the First World War, they expressed their protest with anti-American works. It was first produced in Switzerland during the First World War. In the autumn of 1915, several literary youths in exile in Zurich, Switzerland, including Romanian Tris Donchara, Hans Alp, France, and two other Germans. This is the literary group called Dada These people were organized at the Voltaire Hotel. In 1919, the "Dada" group in Paris, France, formed the Dada School. Since the establishment of the Dada Group in Paris in 1919, Paris has become the base of this type of activity, and the literary magazine "Literature" has become Dada's mouthpiece. Authors participating in this genre are: Broton, Aragon, Subo, Aluya, Pikabia, etc. Although Dadaism has attracted attention, But eventually fell because of spiritual emptiness. By 1921, some college students in Paris took the paper man symbolizing "Dada" and threw it into the Seine to "drown" to express their hatred of Dadaism. In 1923, members of the Dada type held their last meeting and declared their collapse, and many of them immediately switched to surrealist writers.

Here, we will take Marcel Duchamp as an example, Marcel Duchamp is the core figure of the Dada community in New York. He was born in France and entered the United States in 1954. He was a French artist who pioneered experimental art in the twentieth century and had an important influence on Western art before the Second World War. It is one of the representatives and founders of Dada and Surrealism. In the most extreme form of expression, the concept of avant-garde is not directed at the collective as the main body of production, but at the fundamental negation of individual creation. Just as Duchamp signed mass-produced items (such as urinals, bottle desiccants), when he was sent to an art exhibition, he denied the scope of personal production (see illustration). The original purpose of signing a work of art was to identify the individuality in the work and attribute the existence of the work to a particular artist. But Duchamp's signature is a randomly selected mass-produced product, and therefore mocks all individual creative requirements. Not only did Duchamp's challenge tear off the mask of the art market, but the signature only meant the quality of the work, and it also questioned the artistic principles of the bourgeois society itself. According to this principle, individuals are seen as creators of works of art.



Marcel Duchamp, The Spring, 1917

Duchamp's readymades are not artworks but displays. One can speculate that the meaning is not from the specific form of the article signed by Duchamp-the integrity of the content, but from the opposition in two aspects: on the one hand, it is a mass-produced article, on the other hand, it is a signature And art exhibitions. Obviously, this kind of challenge cannot be repeated indefinitely, it depends on what it opposes, namely the concept: a specific individual is the subject of artistic creation. However, once the name bottle dryer was accepted as an exhibition at a museum, this challenge was no longer challenging as it turned in the opposite direction. If the artist signs on the grill and displays it, then the artist will certainly not deny the art market, but adapt to the art market. Such adaptations do not eliminate individual creative concepts, but confirm such ideas.

#### 4. Summary

Avant-garde denies not only the category of personal production, but also the category of personal acceptance. In the Dada Manifesto, the public responded by some kind of stimulus, from yelling to fighting. In fact, they have some reactions to the various stimuli that have appeared. Although the public may become proactive, producers and recipients are clearly different. In short, the early avant-garde movement denied the indispensable determinants of autonomous art: breakthroughs in art and life practice, the generation of personality, and the recipient of a personality different from the producer. Avant-garde art aims to eliminate autonomous art by showing the notion that art should be integrated into life practice. In a bourgeois society, this situation has not yet occurred, and it may not occur unless he abandons his own artistic mistakes. Cheap popular novels and commodity aesthetics show such false sublation, whose basic goal is literature that imposes certain consumer behaviors on readers. In fact, it is practical, although this is not the avant-garde hope. Here, literature is no longer a tool of liberation, but a tool of oppression. In late capitalist societies, historical avant-garde intentions were realized, but the results were unpopular. Considering the existence of the false and sublime experience of autonomy, people need to ask whether we really want to abandon the status of autonomy. In this free space, is the distance between art and living practice important to free space? Imagine making a different choice from all that exists.

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