

## Avant-gardes et désastres – chantier

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The interest of this work is to emphasize exact parallelism in the curves which go from the appearance to the decline while passing by the peak of legitimacy between the artistic avant-garde and the political avant-garde since Baudelaire and Rimbaud proposed their definition of the modern one.

To create forms for a new conscience of the history, to educate the consciences for the creation of new human associations.

Who influences who? who uses who?

The negative process and the ruin are never far ; the extraordinary expansion runs up against the indifference, with the wall of the war or of the crises and it is only in the uprising moments that the diffusion of these challenges seems to touch enlarged social groups This work thus only aims to one and single thing: to synthesize not a time but this moment of the revolutionarian phase in which the publicity of the theory and the immediate subversion of the infamous conditions of the human societies were spread through a double division of the labour: between artists and political insurgents and the one between these apparent producers of the conscience and the class itself.

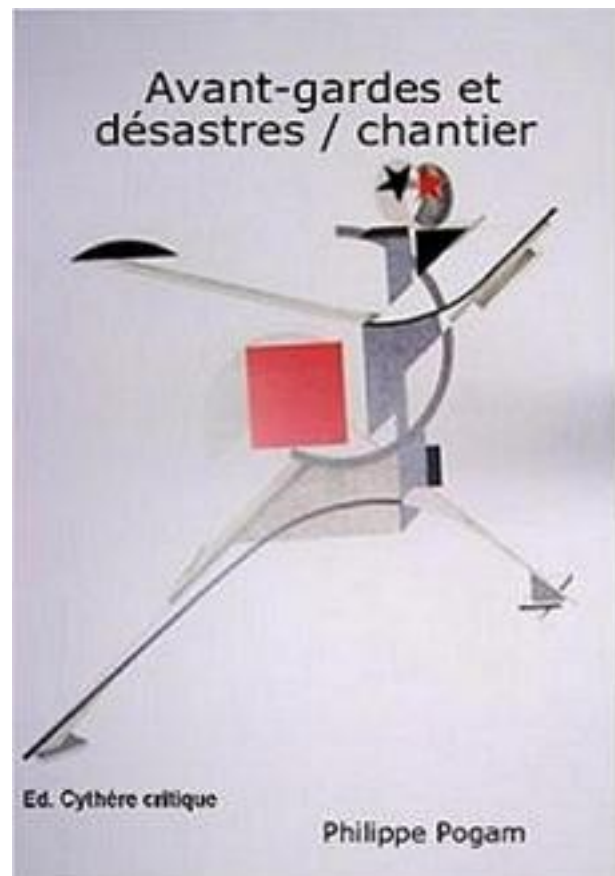
Following the author when setting this postulate that, for the first time in History since the Lumières, occurred a simultaneity (convergence/conflagration) between two prometheisms: attempts for freedom of the producers by a poetical merging of production process and the life itself.

The distance between us and this period also makes us able to better evaluate in what and how these movements anticipated emphasize the modifications of structure of the capitalistic production and dialectical between enjoying value and exchange value.

One can thus check that certain tendencies of cultural avant-garde inopportunately worked either in the reorganization of the Western capital by the sophistication of the devices of enchantment or, in the eastern world, where the time was not with the construction of appearance , in the national primitive accumulations (USSR for example).

The complement of title - work in progress - indicates that if this publication contributes to share the intelligence of these movements, nothing is endly completed.... checking the injunction of Richard Huelsenbeck: "We are here without intention, we do not have less world the intention to divert you" (in Dada 1916).

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