

It happened on a foggy day, when, sitting in the esplanade, we were scanning the horizon trying to outline the Mont Saint-Quentin.

Our thoughts as art students and our desire to get away from the pressure of the education that was being forced on us, where the norms of art rested on conceptualist theories, in other words the academism of the end of the 20th century and the beginning of the 21st, lead us to summarise in one word our eagerness to express ourselves differently and to other purposes. This word, proobjectivism, represented the basic principles of our convictions.

PROOBJECTIVISM MANIFESTO

- Since we think, as do the Saint-Simonians, that art must serve social progress;
- since we believe that art must enhance emancipation of the individual;
- since we know that the artist holds the tools that allow him to work in that direction;
- since Gustave Courbet painted *The Origin of the World* and brought down the Vendôme Column;
- since there is no poetry without poetic “working” (Paul Valéry);
- since art is a matter of intelligence and sensitivity;
- since Marcel Duchamp painted *Nude Descending a Staircase* in 1912 and won the Paris chess tournament in 1931;
- since it is not with ideas that we make verse but with words (Mallarmé);
- and since some consider the era of manifestos over and the manifesto posture anachronistic,

we declare today the birth of proobjectivism.

1. Proobjectivism spouted and develops on the manure made of the decomposition of the movements preceding it.
2. Proobjectivism is indeed an “ism” word. But don’t academism, conformism and globalism use the same suffix?
3. Proobjectivism neither excludes nor includes any particular form of art. But the words of Valéry “The only reality of art, is art” mustn’t justify the extravagance of

some, funded by tax payer money.

4. Proobjectivism takes on the quest for what is true rather than for what is beauty. Truth remains revolutionary.
5. Proobjectivism is outside all dogmas, be they political or religious. Servitude of the people is not proobjectivist.
6. Proobjectivism is not destined to gather or convince, but to be.
7. Proobjectivism applies for works that affirm both their intentions and their content. Concept and emotion live together.
8. Proobjectivism is the cooptation of a zoologist in Waterloo, by three noologists, among which a cartoonist, in order to coordinate their cooperation.
9. Proobjectivism, last but not least, denounces the self-proclaimed heirs of Duchamp, those who, while decontextualising his approach, have transformed it into the expression of an obscure and elitist language. “In art as in history, man meets and understands himself*.”

Prolepsis: We say “up yours!” to the right-minded who would see here a mere pile of crap. The rigour of the writing and proofreading put in this manifesto has been the same as that required for any Avon Romance novel.

Denis Diebold

* Isabel Weiss, “Gadamer and the Truth of the Work of Art : a Hermeneutic Centre”.