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| A manifesto is an articulation of a particular (sometimes numerically or hierarchically ordered) set of theses that correspond to a political or aesthetic movement. In early forms, manifestos appeared as religious, then legal, tracts and gained prominence in socio-political discourse in the seventeenth and eighteenth centuries. According to Janet Lyon, the manifesto sets out the particular terms of exclusion or repression of a minority group by a majority oppressor, activating a complex binarity of inclusion (of sympathetic individuals or movements) and rejection (of the dominant order against which the group identified in the manifesto defines itself). Manifestos were the preferred form of aesthetic proclamation for early twentieth modernist and avant-garde art movements, including, notably, Futurism, Vorticism, Dada and Surrealism. The genre is often performative, expressing or calling sympathetic readers to action, as in the famous edict of the *Communist Manifesto* – ‘Working Men of All Countries, Unite!’, or Mina Loy’s 1914 ‘Feminist Manifesto’, an address to ‘Women’ who ‘want to realize yourselves’ to not bother ‘scratching on the surface of the rubbish head of tradition’, but to instead engage in ‘Absolute Demolition**’** [611; emphasis Loy’s]). Aesthetic manifestos often employ jarring or confrontational typographical design to communicate a sense of urgency or combativeness. |
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| Further reading:  (Caws)  (Loy)  (Lyon)  (Marinetti)  (Marx)  (Perloff)  (Varèse)  (Yanoshevsky) |