Everyone can be an artist is a claim that has come to me from at least two different sources.

On the one hand the avantgarde ideal that art should eb in the praxis of life and then everyone could and should be an artist.

On the other hand, the raise of NFT’s also claimed they would allow everyone to be an artist by providing financial independency of the art institutions and removing the middlemen from the art market.

In other words, the NFT movement rejected the institutions that have dominated the art market for quite some time. This is another link to the avantagarde. Namely, one of the common denominators of Avant-garde movements has been the rejection to the institutionalization of art.

This raises the following questions:

* Can the NFT movement be seen as an avantgarde movement?
  + Under which theoretical context can this been placed.
* How successful has been the NFT movement to follows its ideals and the ideals of the avantgarde?

Wikipedia defines avantgarde as a genre of art, an experimental work of art, and the experimental artist who created the work of art, which usually is aesthetically innovative, whilst initially being ideologically unacceptable to the artistic [establishment](https://en.wikipedia.org/wiki/The_Establishment" \o "The Establishment) of the time.

The very own incarnation of NFT’s challenges traditional art paradigms of presentation, ownership, copyright and monetization.

To do:

* Follow up on similarities with avant-garde movements
  + Follow inspiration by Drijkoningen and chatGPT
* Bring the perspective of the 1986 v2 Unstable media manfiesto
* Address NFT monetization vs net art as free in the sense of anti-monetization
* Adress issue that NFTs have failed their main promise of removing the middle man as NFT trade takes places in “platforms”

# Common denominators in the avantgarde movements:

<this part is to put context in the argument>

In the introduction book “Historische avantgarde” F. Drijkoningen describes the following four patterns on avantgarde movements:

1. A first and most radical view, is the rejection of any form of institutionalization. E.g Dadaism
2. A second view of the place of art in the social order is one in which a different role is assigned to the institution of art than was the case at that time. It has already been pointed out that institutions form a hierarchical structure: certain institutions can encompass the whole of institutions, often not without conflicts. E.g the surrealism.
3. A third view engage in a radical battle with the existing institution of art and aim for a "new order," a complete upheaval in the social order. This movements speak of the "integration of art and social life" and the "aestheticization of life". E.g the Italian Futurists.
4. A fourth strategy focuses on the artwork and the associated beliefs: this is where the rupture with everything previously done and thought in this field lies. These alternative artworks and beliefs will bring about a revolution in the institution of art, which will automatically have repercussions elsewhere in the social order. E.g constructivism.

Chat GPT looks at the following views of avantgarde against institutions:

The views of avant-garde movements on art institutions have varied over time and between different movements. Here are some common perspectives that avant-garde movements have had on art institutions:

1. **Rejection of Traditional Art Institutions:**

Many avant-garde movements have been critical of traditional art institutions, such as museums and galleries, viewing them as elitist and exclusive. They often sought to break away from these established structures, believing that they stifled creativity and limited the accessibility of art to the broader public.

**Example Dada:** Dadaists rejected the traditional art world and organized anti-art exhibitions and performances in defiance of established art institutions. Their work was often characterized by absurdity and anti-establishment sentiment.

1. **Challenging the Status Quo:**

Avant-garde movements frequently aimed to challenge the status quo and disrupt established norms within the art world. They believed that art institutions represented the establishment and sought to subvert or deconstruct these institutions to create space for innovative and unconventional art forms.

**Example Surrealism:** Surrealists aimed to challenge the conventional understanding of reality and art by exploring the unconscious mind. They sought to disrupt traditional norms through dreamlike and provocative works.

1. **Creating Alternative Spaces:**

Some avant-garde movements opted to create their own alternative art spaces, such as artist-run galleries, performance venues, or publications. These spaces allowed them to showcase their work without the restrictions of traditional institutions and often fostered a sense of community and collaboration among artists.

**Example The Situationist International:** This movement sought to create alternative situations and experiences through art and activism. They organized events, such as "psychogeographic" explorations of cities, outside the confines of traditional art institutions.

1. **Anti-Commercial Stance:**

Many avant-garde movements resisted the commercialization of art and were critical of the art market. They viewed art institutions as complicit in this commodification and believed that it compromised the integrity of artistic expression.

**Example Street Art and Graffiti:** Street artists often work outside the commercial art world, using public spaces as their canvas. They resist art market pressures by creating art that is accessible to a wider audience and often anonymous.

1. **Desire for Inclusivity:**

Some avant-garde movements, particularly those with political or social agendas, aimed to make art more inclusive and relevant to the general public. They often sought to challenge the elitist nature of art institutions and advocated for greater accessibility and diversity in the arts.

**Example Black Arts Movement:** This cultural and political movement aimed to make art more inclusive and relevant to the African American community. It sought to challenge the elitism of traditional institutions and promote art as a means of cultural expression and social change.

1. **Temporary and Site-Specific Works:**

Some avant-garde artists created temporary or site-specific artworks that defied traditional museum or gallery settings. These works were often meant to exist outside of the institutional framework, challenging the idea of art as a permanent, collectible object.

**Example Land Art (Earth Art):** Artists like Robert Smithson created large-scale, site-specific earthworks in remote natural locations. These works were not meant to be collected or displayed in traditional art institutions but were integrated with the natural environment.

1. **Collaboration and Interdisciplinarity:**

Avant-garde movements have frequently embraced collaboration and interdisciplinarity, working with artists from various fields and challenging the separation of art forms within institutional structures.

**Example Bauhaus:** The Bauhaus school promoted collaboration among artists, architects, and designers, breaking down the divisions between art disciplines. This interdisciplinary approach challenged traditional educational and institutional structures.

1. **Reappropriation and Appropriation:**

Some avant-garde artists have reappropriated or appropriated elements of art institutions' collections or spaces as a form of protest or to question the role of institutions in shaping artistic value.

**Example Appropriation Art:** Artists like Sherrie Levine and Richard Prince have appropriated and recontextualized existing art and commercial imagery, challenging the roles of institutions and originality in art.

1. **Institutional Critique:** Some avant-garde movements engaged in "institutional critique" as a form of art itself. This involved creating artworks that directly questioned and challenged the practices, politics, and ideologies of art institutions.

**Example Hans Haacke:** Haacke's work often explores the politics and economics of art institutions. His piece "Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971" investigated the financial interests of an art gallery.