A piece of white paper is shown on the right side of the image, appearing to be torn from a black background. The paper is rectangular and slightly tilted. The left edge of the paper is jagged and irregular, suggesting it was torn by hand. The rest of the paper is smooth and white. The background is solid black.

**Red Sword—White**  
**Canvas:**  
The Past, **Present**, and  
Future of **the**  
**Avant-Garde** and Avant-  
Garde Aesthetics

WRITTEN BY BEN READ

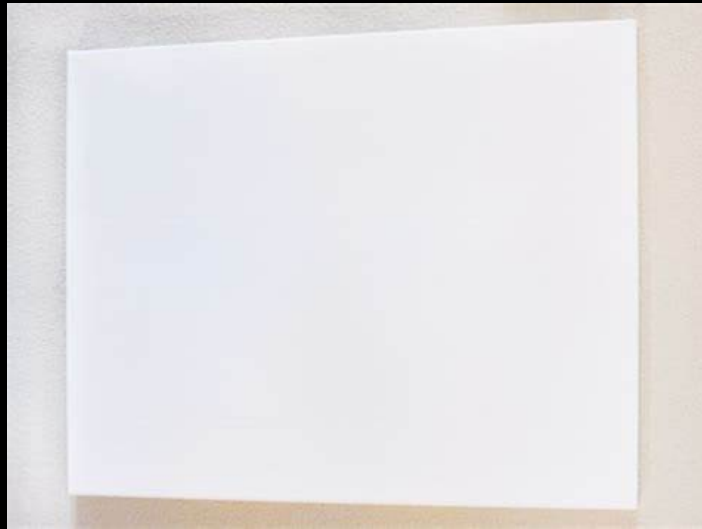
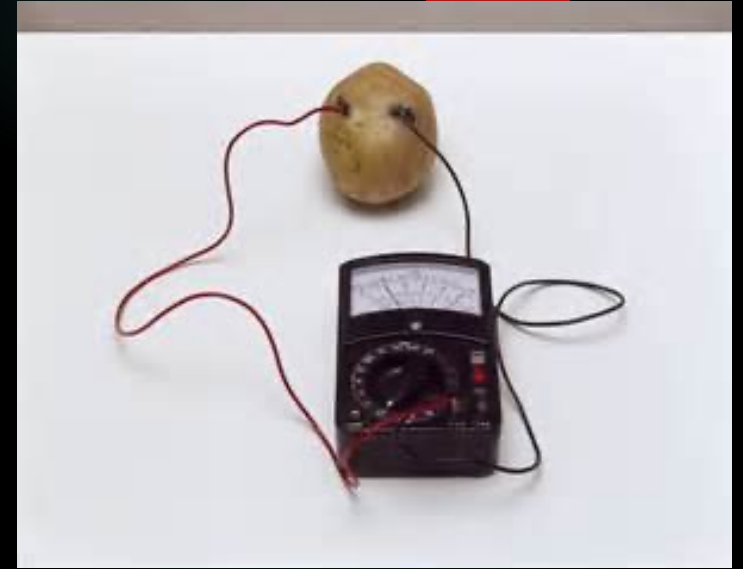
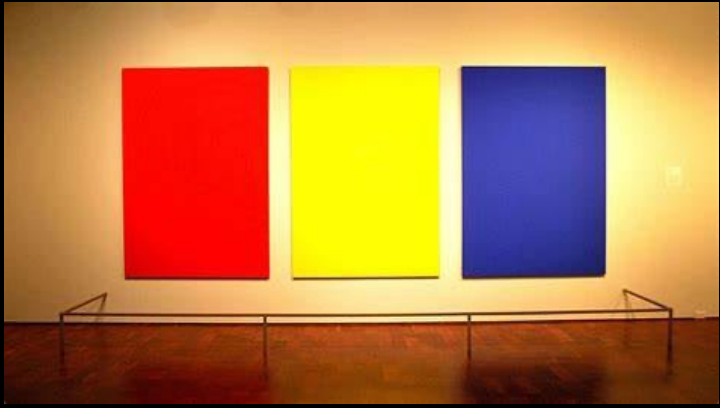
ADVISED BY DR. JOHN RUDISILL AND DR. JOHN  
SIEWERT

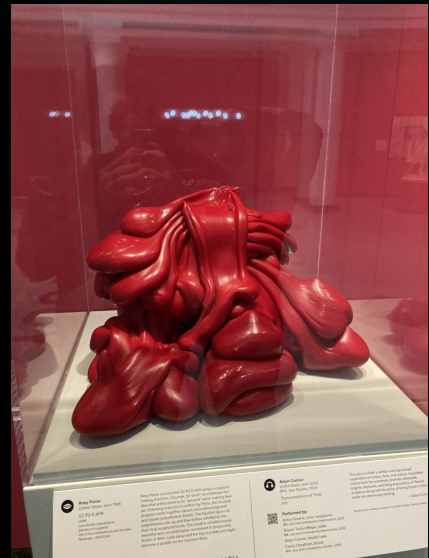
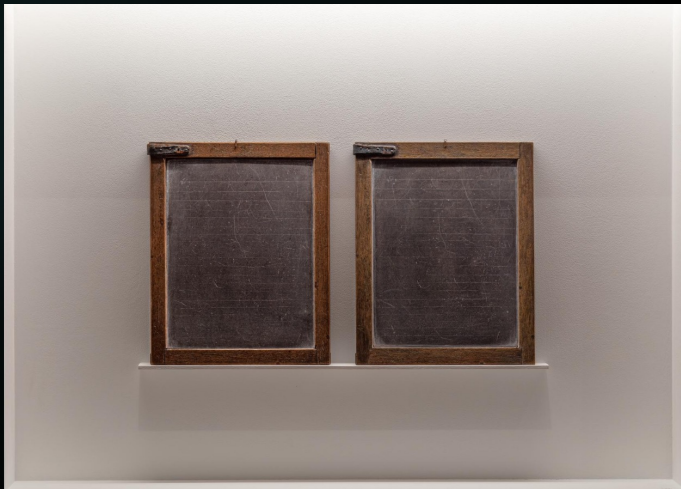
# Research Questions:

- ▶ What is the Nature of the Avant-Garde? The Postmodern Avant-Garde?
- ▶ What is the role of Conflict in the Avant-Garde?
- ▶ Can we move beyond an Art of Conflict?

# Basic Theses:

- ▶ **A Quadripartite, Pan-Historical, Original, and Liberatory notion of the Avant-Garde**
- ▶ The failure of the Postmodern Avant-Garde through the perpetuation of meta-art, totalizing sublimity, and weak conception of Modernism vs. Postmodernism.
- ▶ **The failures of the Postmodern Avant-Garde coalesce into an Art of Conflict- with conflict being both conceptual and physical- which itself is informed by the connection of life and conflict, and the subsequent unification of life and art.**
- ▶ The necessary rejection of meta-art/genesis ex nihilo, the support of a view of originality as new variation, the rebirth of the author/rejection of the liberated viewer fallacy, and ultimately, the support of a tensive Art of Expression via a refined notion of expressionism as the avenue for a liberation from an Art of Conflict.







# Structure:

- ▶ Introduction
- ▶ I: A Critique of Postmodernity and its Avant-Garde
- ▶ II: A Critique of an Art of Conflict
- ▶ III: The Possibility of an Art of Expression

*Any Questions?*