

MANIFESTO OF THE NEW FIARI

On July 25, 1938, in Mexico City, a manifesto with analyses and proposals that continue to be valid today was written and propagated by three great revolutionaries: Léon Trotski, André Breton, and Diego Rivera. They founded the FIARI (International Federation of Revolutionary and Independent Art).

Today, 83 years later, we see the need to reestablish this international collective to conduct and renew the struggle undertaken by the creators of FIARI in this grave moment in which the crisis of capitalism is mirrored in a crisis of the arts and culture in general.

FIARI was short-lived because one year after its foundation World War II broke out, and two years later Trotsky was assassinated. In 1938 Stalinism and Nazism persecuted the arts through authoritarianism and cultural dirigisme. The new FIARI, which we now bring to life, intends to erect barriers and trenches against the threat posed by the advance of the extreme right in various parts of the world.

In Brazil, beginning in the mid-2010s, forces of intolerance that seemed to belong to the past have returned to the political scene, with pathetic postures worthy of the worst period of the brown plague, the contagious political disease we thought had been eliminated at the end of World War II. In Europe and other parts of the world, this same virus seems to be developing chronically. All over the world we are witnessing the rise of extreme right-wing parties and acts of intolerance, racism, and barbarism perpetrated by individuals and groups.

The threat to democracy is rampant in various parts of the world, with projects aimed at xenophobic nationalism, false religious moralism, and neoliberal capitalist economics, instrumentalized through custom, education, and alienating and reactionary cultural practices.



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Extreme right-wing groups organize themselves by dominating the media, social networks, churches, and spaces of power, practicing the proselytism of backwardness. Using notorious resources like lies, so-called "fake news", and historical revisionism - including the history of the arts, and especially the history of music - these groups constitute a threat to us. But contrary to what happened in 1938 when fascism was on the rise, in 2021 we are experiencing an increase in the forces that exert resistance against social injustice and the oppression of capitalism, as demonstrated by the current mobilizations and rebellions in various parts of the world.

In defending creative freedom, we have absolutely no intention of justifying political indifference, and it is far from our thoughts to resurrect a so-called "pure" art that ordinarily serves the more than impure objectives of reactionaries. We have too elevated a concept of the function of art to deny its influence on the destiny of society. We consider that the supreme task of art in our time is to participate consciously and actively in the preparation of the revolution. However, the artist can only embrace the emancipatory struggle when he is subjectively aware of its social and individual content, when he absorbs through his nerves the sense and drama of this struggle, and when he freely seeks to give artistic embodiment to his inner world.

Imperialism, negationism, xenophobia, intolerance and fanaticism are some of the manifestations of the extreme right-wing forces that threaten peace, freedom, the self-determination of peoples, and also art and the cultural assets of humanity. Our repudiation extends to the heinous gesture of destroying a work of art, to wars and the crimes committed in them: today the deliberate destruction of a cultural asset or heritage during a war is considered a mere "war crime." We defend the thesis and proposal that this type of act should be characterized by the International Criminal Court as a "crime against humanity." This will give more emphasis to the seriousness of acts against cultural goods, as they are truly pernicious actions that injure directly the essence of human dignity.



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The luxury, consumption, and ostentation that the bourgeois universe copied from the aristocracy constitute another threat to freedom in artistic creation. Unbridled profit, treated as the logic of progress, must be repudiated. The mercantile interests of capitalist ideology, which are revealed in consumerism, lead to the degradation of social relations, which, in turn, impairs the process of artistic fruition and the interest in new and revolutionary artistic proposals. The pursuit of profit, desperately sought by the owners of the means of production, provokes the alienation and compulsive buying habits of the consumer. Thus, superfluity, banality, simplism, and mediocrity, present in the mass culture imposed by the culture industry with its strong marketing power of persuasion, fully occupy the place of the real satisfaction of needs.

The utilitarian attitude in capitalist society determines that what does not generate profit is useless for capital and therefore totally unnecessary. Capital has not the slightest interest in eradicating the causes of human suffering, and environmental impacts are always difficult to avoid and combat, because the big economic groups earn a lot from them, and, since the cost of ecology is too high, they prefer "greenwashing" in their marketing.

In this same scenario it is not only the planet that is vilified, exploited, and destroyed: welfare, human life, indigenous ancestral cultures, and the life of all species are threatened. In this time of pandemic, when a virus decimates millions of human beings, science is advancing rapidly and, with it, the pharmaceutical industry. It is time for our fight to turn to the struggle for breaking patents, so that the vaccine becomes accessible to all humanity with the greatest possible urgency.

The new FIARI seeks a world alliance of independent artists concerned with life, with freedom of expression and artistic creation, with the protection of ancestral indigenous cultures, with the protection of the Earth's biosphere, and with the fight against all kinds of control and barriers to art and culture, as well as all forms of authoritarianism and central control.

We are threatened by capitalism, by the law of the market, and by the culture industry that seeks to reduce art to a mere servant of capital. But as we repudiate liberticidal capitalism and uphold a project based on a collective mutual aid organization to defend individual freedom as a fundamental value, we also reject any authoritarian project.

There is an urgent need for progressive workers in the artistic field who identify with the concept of the political independence of the working class to group together in an internationalist organization.

Even today, the status of artist is poorly recognized around the world and is often associated with the self-employed worker whose risk-taking approach puts him in a fragile position. This was evident during the Covid-19 crisis.

The contradictions of the class struggle are becoming clearer in the world. The ideology of the ruling class advances on artists, and not only on works of art, trying to massacre intellectual, emotional and creative integrity.

Seeking the emancipation of humanity and the protection of the planet Earth, we recognize that art is a strategic battleground in this effort. These goals can only be achieved by our revolutionary and internationalist organization, practicing and advocating the art that is necessary: that which is not merely the introduction of variations on prefabricated models, but which seeks to express the inner dreams of today's humanity. Revolution is the continuous and vital process that must be present in any artistic manifestation.

FIARI's theses are still relevant. We need to update them, because today there is a huge number of young people who seek art as a means of expression, and not simply as entertainment and decorative activity. The new generations must identify artistic production as a means of commitment to the feelings and thoughts of their time and their history. Reverberating, today, FIARI's ideas, we offer tools for organized artists to perceive themselves as workers who, even with their specificities, have the same problems as all other workers.



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Independence and commitment to the problems of humanity are essential conditions for the process of artistic creation in which the imagination is not bound by constraints and formulas.

The enemies of revolutionary art are lurking. Technological advance, especially robotics, tends to cause the extinction of several professions, making it possible to reduce the human being's working day.

Leisure time is expected to increase in the near future. Therefore, efforts must be made to democratize modern technologies and make them accessible in poor countries as well. In this context, we put on the agenda of our struggle artistic and educational practices aimed at solidarity among peoples, rejecting child labor and demanding the reduction of the workday where this conquest of society has not yet been achieved.

As we advocate a revolution in the arts, we must also advocate an educational revolution that guarantees the development of humanistic sensibility in the new generations. This will only be possible with the introduction of the arts in school curricula, starting in kindergarten.

Schools have served to produce and educate consumers instead of forming citizens. The advance of the extreme right in the seats of power tends to aggravate this problem. Imagination and the capacity to criticize and to choose are being stifled. The forms of leisure, entertainment, vulgarized art and false art offered by the culture industry have been brutalizing the population.

Education has always been about training people for work: now it must also be about training people for leisure.

The purpose of this manifesto is to find ground to bring together all the revolutionary defenders of art, to serve the revolution by the methods of art, and to defend the very freedom of art against the usurpers of power. Thousands upon thousands of isolated thinkers and artists, whose voices are suppressed amidst the hateful tumult of

regimented imposters, are currently scattered in the world. Numerous small local actions attempt to aggregate young forces who search for new paths.

The independent revolutionary arts must unite in the struggle against reactionary persecution and loudly proclaim their right to exist. Such a unity is the goal of the International Federation of Revolutionary and Independent Art (FIARI) we deem necessary to recreate.

We have absolutely no intention of imposing each and every one of the ideas contained in this manifesto, which we ourselves consider only a first step on the new path. To all the representatives of art, to all its friends and defenders who cannot fail to understand the necessity of this manifesto, we ask that they raise their voices immediately. We address the same appeal to all independent left-wing publications that are ready to take part in the creation of the International Federation and in the scrutiny of its tasks and methods of action.

When the first international contacts have been established through the press, through correspondence, and through social networks, we will proceed to organize modest local and national congresses, expositions, concerts, and publications. In the next stage we should gather in a world congress to consecrate officially the refounding of the International Federation.

What we want:

- The independence of art for the revolution, and the revolution for the definitive liberation of art;
- A culture free from oppression and surveillance;
- An education free from the rules of the market and surveillance, fostering ideas;
- The repudiation of the capitalist logic of surveillance;
- The repudiation of submission to the market;
- The repudiation of the dominant culture of surveillance;

- The repudiation of profit as the logic of progress;
- Free, independent and plural art and culture;
- The repudiation of violence against minorities and identity groups.
- A ritualistic dimension of art, which includes healing, aesthetics, and all magical and mythical aspects;
- An epistemology that includes art and science and that extends to the dimensions of the ancestral knowledge of the original peoples;
- The categorization as "crimes against humanity" for actions of deliberate destruction of cultural goods and heritage;
- The breaking of patents on components of vaccines against Covid-19 now and whenever humanity is threatened by new pandemics.

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Jorge ANTUNES

Josep Manuel BERENGUER

Paloma CARVALHO SANTOS

Luca FORCUCCI

Manuel Rocha ITURBIDE

Roberto RUTIGLIANO

Vladimir SAFATLE

Daiara TUKANO

Gerson VALLE

Gabriel VALVERDE

Françoise VANHECKE



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