

Re-re-appropriation: Marx and Engel's *Manifesto*, avant-garde art and DIY 3D printing

The project is an artistic investigation

of the unlikely relationship between Karl Marx and Friedrich Engel's 1848 treatise, the *Communist Manifesto*, and desktop 3D printing, a digital fabrication technology that facilitates the (re)making of forms, such as commercial products, quickly and at low cost. This on-demand technology enables individuals to create any form they wish. Yet, an examination of the types of objects people make and share on popular 3D printing websites, such as Thingiverse, Shapeways Marketplace, etc., reveals that people tend to apply cosmetic adjustments in their recreation of objects and visual idioms that already exist in the marketplace.

Primarily using the sculptural medium, the studio research focuses on the formal study of joinery hardware using 3D printing technology.

Joinery hardware is designed to facilitate typical, everyday functions of connecting standard materials to serve common usages so that their forms are predetermined. What if the forms of the world, such as our everyday interior environments, are instead engendered by unusual joinery hardware? The project is a series of 3D-printed joinery and hardware that suggests alternative everyday forms. By posting these novel pieces of hardware to popular sharing platforms, the project asks if the dissemination of such forms on sharing sites available for anyone to edit could ultimately spread broad-based change through formal means.

My research goals are two-fold: in seeking to synthesize the *Manifesto*'s themes and strategies of labor, enactment, versioning and translation with the consumer uses of 3D printing, I ask how the collective power of consumer-makers in our

current remix culture might be viewed in the context of art, politics and the ethics of creativity. I also posit the possibility of whether the revolutionary interests and visual strategies of the artistic avant-garde—historically linked to the *Manifesto*—could be expressed in a distinctly contemporary form.

In 2014, the project advanced in the Creative Capital visual art grant applications. It was among the top twenty percent of applications that advanced in a field of more than 4,000 applications worldwide. The project is currently featured in Creative Capital's *On Our Radar!* website.

Julietta Cheung is Assistant Professor in the Department of Art, College of Fine Arts at Florida State University. Her artistic practice examines the terms and objects of contemporary modernity, with particular emphasis on everyday language and design culture. Cheung utilizes a range of media within installations, including print, sculpture, photography and video. She often combines her studio investigations with appropriated texts and literary reinterpretations to explore how language and visual forms together frame the reception of art and our shared notions of progress. **Email:** jcheung2@fsu.edu