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Internationale Situationniste 195869

Nicholas Hewitt



Internationale Situationniste 195869:

Guy Debord and the Situationist International Tom McDonough, 2004-02-27 Critical texts translations documents and photographs on the work of the Situationist International This volume is a revised and expanded version of a special issue of the journal *October* Winter 1997 that was devoted to the work of the Situationist International SI The first section of the issue contained previously unpublished critical texts and the second section contained translations of primary texts that had previously been unavailable in English The emphasis was on the SI's profound engagement with the art and cultural politics of their time 1957-1972 with a strong argument for their primarily political and activist stance by two former members of the group T J Clark and Donald Nicholson-Smith Guy Debord and the Situationist International supplements both sections It reprints important hard to find essays by Giorgio Agamben Libero Andreotti Jonathan Crary Thomas Y Levin Greil Marcus and Tom McDonough and doubles the number of translations of primary texts which now encompass a broader and more representative range of the SI's writings on culture and language In a field still dominated by hagiography the critical texts were selected for their willingness to confront critically the history and legacy of the SI They examine the group within the broader framework of the historical and neo-avant-garde and beyond that the postwar world in general The translations trace the SI's reflections on the legacy of the avant-garde in art and architecture particularly on the linguistic and spatial significance of montage aesthetics Many of the translated works are by Guy Debord 1932-1994 the impresario of the SI especially known for his book *The Society of the Spectacle* *New Afterword by the Author* Anselm Jappe, 1999-08-05 This is the first serious intellectual biography of Guy Debord prime mover of the Situationist International 1957-1972 and author of *The Society of the Spectacle* perhaps the seminal book of May 1968 in France Anselm Jappe rejects recent attempts to set Debord up as a postmodern icon arguing that he was a social theorist in the Hegelian Marxist tradition not a precursor of Jean Baudrillard but an heir of the young Georg Lukács of *History and Class Consciousness* 1923 Neither hagiographical nor sectarian Guy Debord places its subject squarely in his historical context the politicizing Letterist and Situationist anti-artists who in the European aftermath of World War II sought to criticize and transcend the Surrealist legacy The book offers a lively critical and unusually reliable account of Debord's last avant-garde on its way from radical bohemianism to revolutionary theory Jappe also discusses Debord's films which are largely inaccessible at present This English language edition of the book has been revised by the author and features an updated critical bibliography of Debord and the Situationists *The Radical Tradition (Routledge Revivals)* Richard Gombin, 2012-11-12 Originally published in 1978 Richard Gombin's book traces the recurrent attitudes in the history of the European revolutionary movement which have criticized socialist and communist parties for their authoritarian and bureaucratic tendencies and which have stressed spontaneity and decentralization as the correct basis from which to change society From a critique of Marx through to an examination of Soviet practice under Lenin Trotsky and Stalin as a factor in the disillusionment of the left with the methods

of the Russian Revolution Gombin's study examines the concepts of workers councils as they emerged in several countries after the First World War This comparative study develops the idea of a council communism as opposed to a party communism which he suggests is the fundamental concept in the criticism of orthodox Communism from the left The Mediocracy Dominique Lecourt,2002-11-17 Dominique Lecourt argues that a counter revolution in French intellectual life has seen the period of the master thinkers of the 1960s succeeded by an era of generalized mediocrity The author discusses how contemporary French ideology is content to legitimize a globally hegemonic neo liberalism **A History of**

Experimental Film and Video A.L. Rees,2019-07-25 Avant garde film is almost indefinable It is in a constant state of change and redefinition In his highly acclaimed history of experimental film A L Rees tracks the movement of the film avant garde between the cinema and modern art with its postmodern coda But he also reconstitutes the film avant garde as an independent form of art practice with its own internal logic and aesthetic discourse In this revised and updated edition Rees introduces experimental film and video to new readers interested in the wider cinema as well as offering a guide to enthusiasts of avant garde film and new media arts Ranging from C zanne and Dada via Cocteau Brakhage and Le Grice to the new wave of British film and video artists from the 1990s to the present day this expansive study situates avant garde film between the cinema and the gallery with many links to sonic as well as visual arts The new edition includes a review of current scholarship in avant garde film history and includes updated reading and viewing lists It also features a new introduction and concluding chapter which assess the rise of video projection in the gallery since the millennium and describe new work by the latest generation of experimental film makers The new edition is richly illustrated with images of the art works discussed *The Painting of Modern Life* T.J. Clark,2017-06-28 From T J Clark comes this provocative study of the origins of modern art in the painting of Parisian life by Edouard Manet and his followers The Paris of the 1860s and 1870s was a brand new city recently adorned with boulevards caf s parks Great Exhibitions and suburban pleasure grounds the birthplace of the habits of commerce and leisure that we ourselves know as modern life A new kind of culture quickly developed in this remade metropolis sights and spectacles avidly appropriated by a new kind of consumer clerks and shopgirls neither working class nor bourgeois inventing their own social position in a system profoundly altered by their very existence Emancipated and rootless these men and women flocked to the bars and nightclubs of Paris went boating on the Seine at Argenteuil strolled the island of La Grande Jatte enacting a charade of community that was to be captured and scrutinized by Manet Degas and Seurat It is Clark's cogently argued and profusely illustrated thesis that modern art emerged from these painters attempts to represent this new city and its inhabitants Concentrating on three of Manet's greatest works and Seurat's masterpiece Clark traces the appearance and development of the artists favorite themes and subjects and the technical innovations that they employed to depict a way of life which under its liberated pleasure seeking surface was often awkward and anxious Through their paintings Manet and the Impressionists ask us and force us to ask ourselves Is the

freedom offered by modernity a myth Is modern life heroic or monotonous glittering or tawdry spectacular or dull The Painting of Modern Life illuminates for us the ways both forceful and subtle in which Manet and his followers raised these questions and doubts which are as valid for our time as for the age they portrayed Legal Modernism David Luban, 2010-05-06 Modernism in legal theory is no different from modernism in the arts both respond to a cultural crisis a sense that institutions and traditions have lost their validity Some doubt the importance of the rule of law others question the objectivity of legal reasoning We have lost confidence in the justice of our legal institutions and even in our very capacity to identify justice Legal philosopher David Luban argues that we cannot escape the modernist predicament Accusing contemporary legal theorists of evading rather than confronting the challenge of modernity he offers important and original objections to pragmatism traditionalism and nihilism He argues that only by weaving together the broken narrative and forgotten voices of history's victims can we come to appreciate the nature of justice in modern society Calling a trial the embodiment of the law's self criticism Luban demonstrates the centrality of narrative by analyzing the trial of Martin Luther King the Nuremberg trials and trial scenes in Homer Hesiod and Aeschylus With these examples Luban explores several of the tensions that motivate much more contemporary legal theory order versus justice obedience versus resistance statism versus communitarianism an illuminating account of how contemporary legal theory can be understood as an expression of the modernist predicament by exploring the analogy between modernism in the arts and modernism in law politics and philosophy a valuable critical discussion of modern legal theory Choice David Luban is Morton and Sophia Macht Professor of Law at the University of Maryland and Research Scholar at the Institute for Philosophy and Public Policy His other books include *Lawyers and Justice An Ethical Study* Theories and Documents of Contemporary Art Kristine Stiles, Peter Selz, 2012-09-25 An essential text in the field of contemporary art history it has now been updated to represent 30 countries and over 100 new artists The internationalism evident in this revised edition reflects the growing interest in contemporary art throughout the world from the U S and Europe to the Middle East Asia Africa Latin America and Australia *Gaming Utopia* Claudia Costa Pederson, 2021-04-06 In *Gaming Utopia* Ludic Worlds in Art Design and Media Claudia Costa Pederson analyzes modernist avant garde and contemporary video games to challenge the idea that gaming is an exclusively white heterosexual male corporatized leisure activity and reenvision it as a catalyst for social change By looking at over fifty projects that together span a century and the world Pederson explores the capacity for sociopolitical commentary in virtual and digital realms and highlights contributions to the history of gaming by women queer and transnational artists The result is a critical tool for understanding video games as imaginative forms of living that offer alternatives to our current reality With an interdisciplinary approach *Gaming Utopia* emphasizes how game design creation and play can become political forms of social protest and examines the ways that games as art open doors to a more just and peaceful world **The Emergence of Social Space** Kristin Ross, 2020-05-05 The 1870s in France Rimbaud's moment and the subject of this book is

a decade virtually ignored in most standard histories in France Yet it was the moment of two significant spatial events France's expansion on a global scale and in the spring of 1871 the brief existence of the Paris Commune the construction of the revolutionary urban space Arguing that space as a social fact is always political and strategic Kristin Ross has written a book that is at once a history and geography of the Commune's anarchist culture its political language and social relations its values strategies and stances Central to her analysis of the Commune as a social space and oppositional culture is a close textual reading of Arthur Rimbaud's poetry His poems a common thread running through the book are one set of documents among many in Ross's recreation of the Commune experience Rimbaud Paul Lafargue and the social geographer Lise Reclus serve as emblematic figures moving within and on the periphery of the Commune in their resistance to the logic and economy of the capitalist conception of work in their challenge to work itself as a term of identity all three posed a threat to the existing order Ross looks at these and other emancipatory notions as aspects of Commune life each with an analogous strategy in Rimbaud's poetry Applying contemporary theory to a wealth of little known archival material she has written a fresh persuasive and original book

Transparency in Postwar France Stefanos Geroulanos, 2017-09-05 This book returns to a time and place when the concept of transparency was met with deep suspicion It offers a panorama of postwar French thought where attempts to show the perils of transparency in politics ethics and knowledge led to major conceptual inventions many of which we now take for granted Between 1945 and 1985 academics artists revolutionaries and state functionaries spoke of transparency in pejorative terms Associating it with the prying eyes of totalitarian governments they undertook a critical project against it in education policing social psychology economic policy and the management of information Focusing on Sartre Lacan Canguilhem Lvi Strauss Leroi Gourhan Foucault Derrida and others *Transparency in Postwar France* explores the work of ethicists who proposed that individuals are transparent neither to each other nor to themselves and philosophers who clamored for new epistemological foundations These decades saw the emergence of the colonial and phenomenological other the transformation of ideas of normality and the effort to overcome Enlightenment era humanisms and violence in the name of freedom These thinkers innovations remain centerpieces for any resistance to contemporary illusions that tolerate or enable power and social coercion

The Art of the Everyday Lynn Gumpert, 1997-08 A collection of essays on the quotidian in philosophy cinema theater photography and other visual arts in postwar France published in conjunction with an exhibition of contemporary French artists at the Grey Art Gallery of New York University in spring 1997 Includes many color photos No index Annotation copyrighted by Book News Inc Portland OR

Constructed Situations Frances Stracey, 2014-10-20 The Situationist International were a group of anti authoritarian highly cultured revolutionary artists whose energy and enagement fundamentally shaped the revolutions of the late 1960s most famously in Paris in May 68 They took on their shoulders the history of the workers struggle saw that it had been corrupted by authoritarianism and transformed it with influences incorporating the avant garde via Dada and Surrealism They were not

Marxologists defenders of the faith Marxism came back to life in their raging analyses the use of the spectacle and at the heart of the project was the idea of the constructed situation This book by Frances Stracey offers itself up as the first historiography of constructed situations Within it are new insights into the movement and with them a sense of relevance to political situations and practice today As an archivist Stracey uncovered new documents which amongst other things revealed how the SI related to representations of sexuality and is able to discuss whether they could be considered as feminists or not She also looked at their famous motto Never Work and again shows how alienated labour is even more relevant to us today Constructed Situations is not a history of celebrated personalities or cultural influences or political circumstances It is instead an open door to one of the most influential art movements in modern history and an invitation for us to reclaim inspiration from this ubiquitous movement

Philosophizing the Everyday John Roberts, 2006-03-20 After modernism and postmodernism it is argued the everyday supposedly is where a democracy of taste is brought into being the place where art goes to recover its customary and collective pleasures and where the shared pleasures of popular culture are indulged from celebrity magazines to shopping malls John Roberts argues that this understanding of the everyday downgrades its revolutionary meaning and philosophical implications Bringing radical political theory back to the centre of the discussion he shows how notions of cultural democratization have been oversimplified Asserting that the everyday should not be narrowly identified with the popular Roberts critiques the way in which the concept is now overly associated with consumption and ordinariness Engaging with the work of key thinkers including Lukács Arvatov Benjamin Lefebvre Gramsci Barthes Vaneigem and de Certeau Roberts shows how the concept of the everyday continues to be central to debates on ideology revolution and praxis He offers a lucid account of different approaches that developed over the course of the twentieth century making this an ideal book for anyone looking for a politicised approach to cultural theory

The Oxford History of World Cinema, 1996-10-17 From its humble beginnings as a novelty in a handful of cities cinema has risen to become a billion dollar industry and the most spectacular and original contemporary art form It has spread to all parts of the globe and is enjoyed by audiences that cut across all sections of society The Oxford History of World Cinema traces the history of this enduringly popular entertainment medium Covering all aspects of its development stars studios and cultural impact the book celebrates and chronicles over one hundred years of diverse achievement from westerns to the New Wave from animation to the Avant Garde and from Hollywood to Hong Kong An international team of distinguished film historians tells the story of the major inventions and developments in the cinema business its institutions genres and personnel other chapters outline the evolution of national cinemas round the world the varied and distinctive filmic traditions that have developed alongside Hollywood A unique aspect of the book are the special inset features on the film makers and personalities Garbo and Godard Keaton and Kurosawa Bugs Bunny and Bergman who have had an enduring impact in popular memory and cinematic lore With over 300 illustrations a full bibliography and an extensive index this is the buff's

ultimate guide to cinema worldwide **Riot. Strike. Riot** Joshua Clover, 2019-06-11 Award winning poet Joshua Clover theorises the riot as the form of the coming insurrection Baltimore Ferguson Tottenham Clichy sous Bois Oakland Ours has become an age of riots as the struggle of people versus state and capital has taken to the streets Award winning poet and scholar Joshua Clover offers a new understanding of this present moment and its history Rioting was the central form of protest in the seventeenth and eighteenth centuries and was supplanted by the strike in the early nineteenth century It returned to prominence in the 1970s profoundly changed along with the coordinates of race and class From early wage demands to recent social justice campaigns pursued through occupations and blockades Clover connects these protests to the upheavals of a sclerotic economy in a state of moral collapse Historical events such as the global economic crisis of 1973 and the decline of organized labor viewed from the perspective of vast social transformations are the proper context for understanding these eruptions of discontent As social unrest against an unsustainable order continues to grow this valuable history will help guide future antagonists in their struggles toward a revolutionary horizon *Lotus International* , 2001

Urban Ethics Moritz Ege, Johannes Moser, 2020-10-05 This book delves into the ethical dimension of urban life how should one live in the city What constitutes a good life under urban condition Whose gets to live a good life and whose ideas of morality propriety and good prevail What is the connection between the good and the just in urban life Rather than philosophizing the good and proper life in cities the book considers what happens when urban conflicts and urban futures are carried out as conflicts over the good and proper life in cities It offers an understanding of how ethical discourses ideals and values are harmonized with material interests of different groups taking up cases studies about environmental protection co housing schemes political protest heritage preservation participatory planning collaborative art production and other topics from different eras and parts of the globe This book offers multidisciplinary insights ethnographic research and conceptual tools and resources to explore and better understand such conflicts It questions the ways in which urban ethics draw on tacit moral economies of urban life and the ways in which such moral economies become explicit political and programmatic Chapters 1 and 11 of this book are freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license **The Cambridge Companion to Modern French Culture** Nicholas Hewitt, 2003-09-11 France entered the twentieth century as a powerful European and colonial nation In the course of the century her role changed dramatically in the first fifty years two World Wars and economic decline removed its status as a world power whilst the immediate post war era was marked by wars of independence in its colonies Yet at the same time in the second half of the century France entered a period of unprecedented growth and social transformation Throughout the century and into the new millennium France retained its former international reputation as a centre for cultural excellence and innovation and its culture together with that of the Francophone world reflected the increased richness and diversity of the period This 2003 Companion explores this vibrant

culture and includes chapters on history language literature thought theatre architecture visual culture film and music and discuss the contributions of popular culture Francophone culture minorities and women **Raiding the Icebox** Peter Wollen, 2020-05-05 Raiding the Icebox is a kaleidoscopic review of the avant garde and radical subcultures of the twentieth century and explains how the most powerful artistic statements of the era redrew the line between high and low art Beginning with an analysis of the role of Diaghilev and the Russian Ballet Wollen argues that modernism has always had a hidden suppressed side which cannot easily be absorbed into the master narrative of modernity Wollen reviews the hopes fears and expectations of artists and critics such as the Bauhaus movement as fascinated by Henry Ford's assembly line as they were by the Hollywood dream factory concluding with Guy Debord's caustic dystopian vision of an all consuming Society of the Spectacle Finally Wollen chronicles the emergence of a subversive sensibility as he explores some of the unexpected new cultural forms which non Western artists are taking as modernism enters into crisis at the beginning of a new century reversing the rules of the game and raiding the icebox of the West

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