

Guy Debord
présente

Potlatch

(1954-1957)

TCH POTLATCH POTLATCH POTLA

de l'internationale lettriste
N° 14 - 30 novembre 1954

Petit hommage au mode de vie américain

QUI EST POTLATCH?

1. Un espion soviétique, principal complice des Rosenberg, découvert en 1952 par le F.B.I.?
2. Une pratique du cadeau somptuaire, appelant d'autres cadeaux en retour, qui aurait été le fondement d'une économie de l'Amérique précolombienne?
3. Un vocable vide de sens inventé par les lettristes pour nommer une de leurs publications?
(réponses dans le numéro 15)

folio

Guy Debord Presente Potlatch 19541957

Fabien Danesi



Guy Debord Presente Potlatch 19541957:

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

Guy Debord Vincent Kaufmann, 2006 In this ambitious and innovative biography Kaufmann deftly locates his subject within the historical and intellectual context of the radical social political and artistic movements in which he participated

Constructed Situations Frances Stracey, 2014-10-20 The Situationist International were a group of anti authoritarian highly cultured revolutionary artists whose energy and engagement 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

The Situationist International in Britain Sam Cooper, 2016-08-25 This book tells for the first time the story of the Situationist International's influence and afterlives in Britain where its radical ideas have been rapturously welcomed and fiercely resisted The Situationist International presented itself as the culmination of the twentieth century avant garde tradition as the true successor of Dada and Surrealism Its grand ambition was not unfounded Though it dissolved in 1972 generations of artists and writers theorists and provocateurs punks and psychogeographers have continued its effort to

confront and contest the society of the spectacle This book constructs a long cultural history beginning in the interwar period with the arrival of Surrealism to Britain moving through the countercultures of the 1950s and 1960s and finally surveying the directions in which Situationist theory and practice are being taken today It combines agile historicism with close readings of a vast range of archival and newly excavated materials including newspaper reports underground pamphlets Psychogeographical films and experimental novels It brings to light an overlooked but ferociously productive period of British avant garde practice and demonstrates how this subterranean activity helps us to understand postwar culture late modernism and the complex internationalization of the avant garde As popular and academic interest in the Situationists grows this book offers an important contribution to the international history of the avant garde and Surrealism It will prove a valuable resource for researchers and students of English and Comparative Literature Modernism and the Avant Gardes Twentieth Century and Contemporary History Cultural Studies Art History and Political Aesthetics Henri Lefebvre Andrew Merrifield, 2013-10-18 Philosopher sociologist and urban theorist Henri Lefebvre is one of the great social theorists of the twentieth century This accessible and innovative introduction to the work of Lefebvre combines biography and theory in a critical assessment of the dynamics of Lefebvre's character thought and times Exploring key Lefebvrian concepts Andy Merrifield demonstrates the evolution of Lefebvre's philosophy while stressing the way his long and adventurous life of ideas and political engagement live on as an enduring and inspiring interrelated whole *The Inflatable Moment* Marc Dessauce, 1999-09 Item presents a complete annotated catalogue of the designs of the Utopie architects and reflects the social events and student protests of 1968 France and the Visual Arts Since 1945 Catherine Dossin, 2019-01-01 Taking on the myth of France's creative exhaustion following World War II this collection of essays brings together an international team of scholars whose research offers English readers a rich and complex overview of the place of France and French artists in the visual arts since 1945 Addressing a wide range of artistic practices spanning over seven decades and using different methodologies their contributions cover ground charted and unknown They introduce greater depth and specificity to familiar artists and movements such as Lettrism Situationist International or Nouveau Réalisme while bringing to the fore lesser known artists and groups including GRAPUS the Sociological Art Collective and Nicolas Schaffner Collectively they stress the political dimensions and social ambitions of the art produced in France at the time deconstruct the traditional geography of the French art world and highlight the multiculturalism of the French art scene that resulted from its colonial past and the constant flux of artistic travels and migrations Ultimately the book contributes to a story of postwar art in which France can be inscribed not as a main or sub chapter but rather as a vector in the wider constellation of modern and contemporary art The Heroic City Rosemary Wakeman, 2009-12-15 The Heroic City is a sparkling account of the fate of Paris's public spaces in the years following Nazi occupation and joyful liberation Countering the traditional narrative that Paris's public landscape became sterile and dehumanized in the 1940s and 50s Rosemary Wakeman instead finds that the

city's streets overflowed with ritual drama and spectacle. With frequent strikes and protests, young people and students on parade, North Africans arriving in the capital of the French empire, and radio and television shows broadcast live from the streets, Paris continued to be vital terrain. Wakeman analyzes the public life of the city from a variety of perspectives. A reemergence of traditional customs led to the return of festivals, street dances, and fun fairs, while violent protests and political marches, the housing crisis, and the struggle over decolonization signaled the political realities of postwar France. The work of urban planners and architects, the output of filmmakers and intellectuals, and the day-to-day experiences of residents from all walks of life come together in this vibrant portrait of a flamboyant and transformative moment in the life of the City of Light.

Collectivism After Modernism Blake Stimson, Gregory Sholette, Don't start an art collective until you read this book. *Guerrilla Girls*. Ever since Web 2.0 with its wikis, blogs, and social networks, the art of collaboration is back on the agenda. *Collectivism after Modernism* convincingly proves that art collectives did not stop after the proclaimed death of the historical avant-gardes. Like never before, technology reinvents the social, and artists claim the steering wheel. Geert Lovink, Institute of Network Cultures, Amsterdam. This examination of the succession of post-war avant-gardes and collectives is new, important, and engaged. Stephen F. Eisenman, author of *The Abu Ghraib Effect*. *Collectivism after Modernism* crucially helps us understand what artists and others can do in mushy, stinky times like ours. What can the seemingly powerless do in the face of mighty forces that seem to have their act really together? Here, Stimson and Sholette put forth many good answers. Yes, Men. Spanning the globe from Europe, Japan, and the United States to Africa, Cuba, and Mexico, *Collectivism after Modernism* explores the ways in which collectives function within cultural norms, social conventions, and corporate or state-sanctioned art. Together, these essays demonstrate that collectivism survives as an influential artistic practice despite the art world's star system of individuality. *Collectivism after Modernism* provides the historical understanding necessary for thinking through postmodern collective practice now and into the future.

Contributors: Irina Aristarkhova, Jesse Drew Okwui Enwezor, Ruben Gallo, Chris Gilbert, Brian Holmes, Alan Moore, Jelena Stojanović, Reiko Tomii, Rachel Weiss. Blake Stimson is associate professor of art history at the University of California, Davis, the author of *The Pivot of the World: Photography and Its Nation*, and coeditor of *Visual Worlds and Conceptual Art: A Critical Anthology*. Gregory Sholette is an artist, writer, and cofounder of collectives *Political Art Documentation Distribution* and *REPOhistory*. He is coeditor of *The Interventionists' Users Manual for the Creative Disruption of Everyday Life*. To understand the various forms of postwar collectivism as historically determined phenomena and to articulate the possibilities for contemporary collectivist art production is the aim of *Collectivism after Modernism*. The essays assembled in this anthology argue that to make truly collective art means to reconsider the relation between art and public, examples from the Situationist International and *Group Material* to *Paper Tiger Television* and the Congolese collective *Le Groupe Amos* make the point. To construct an art of shared experience means to go beyond projecting what Blake Stimson and Gregory Sholette call the imagined community; a collective has to be more than an ideal and more

than communal craft it has to be a truly social enterprise Not only does it use unconventional forms and media to communicate the issues and experiences usually excluded from artistic representation but it gives voice to a multiplicity of perspectives At its best it relies on the participation of the audience to actively contribute to the work carrying forth the dialogue it inspires BOMB

Sculpture and Archaeology Andrew Jones, 2017-07-05 In recent years the intersections between art history and archaeology have become the focus of critical analysis by both disciplines Contemporary sculpture has played a key role in this dialogue The essays in this volume by art historians archaeologists and artists take the intersection between sculpture and archaeology as the prelude for analysis examining the metaphorical and conceptual role of archaeology as subject matter for sculptors and the significance of sculpture as a three dimensional medium for exploring historical attitudes to archaeology

The ^AOxford Handbook of Canadian Cinema Janine Marchessault, Will Straw, 2019-03-20 This handbook uncovers the complex social and institutional contexts in which Canadian cinema is made and consumed

Process Cinema Scott MacKenzie, Janine Marchessault, 2019-07-11 Handmade films stretch back to cinema's beginnings yet until now their rich history has been neglected *Process Cinema* is the first book to trace the development of handmade and hand processed film in its historical and contemporary contexts and from a global perspective Mapping the genealogy of handmade film and uncovering confluences influences and interstices between various international movements sites and practices *Process Cinema* positions the resurgence of handmade and process cinema as a counter practice to the rise of digital filmmaking This volume brings together a range of renowned academics and artists to examine contemporary artisanal films DIY labs and filmmakers typically left out of the avant garde canon addressing the convergence between the analog and the digital in contemporary process cinema Contributors investigate the history of process cinema unscripted improvisatory manipulation of the physicality of film with chapters on pioneering filmmakers such as Len Lye and Marie Menken while others discuss an international array of collectives devoted to processing films in artist run labs from South Korea to Finland Australia to Austria and Greenland to Morocco along with historical and contemporary practices in Canada and the United States Addressing the turn to a new sustainable creative ecology that is central to handmade films in the twenty first century and that defines today's reinvigorated film cultures *Process Cinema* features some of the most beautiful handcrafted films and the most forward thinking filmmakers within a global context

Debord Anselm Jappe, 2025-06-27T00:00:00+02:00 Quest'analisi del pensiero di Guy Debord 1931 1994 fondatore dell'Internazionale situazionista e autore di *La società dello spettacolo* uscita per la prima volta nel 1993 ed è stata tradotta in sei lingue Oltre a ripercorrere la singolare vita di Debord e la traiettoria dell'Internazionale situazionista 1957 1972 spesso considerata l'ultima avanguardia sia artistica sia politica questo libro descrive le radici marxiste e hegeliane delle sue idee l'influenza del marxismo eterodosso Lukács Lefebvre e l'organizzazione Socialisme ou Barbarie la pratica della deriva e della psicogeografia i progetti di urbanismo alternativo ma anche il superamento dell'arte il ruolo nella preparazione del Maggio parigino del

1968 e finalmente a criação de film e livros a caráter autobiográfico de grande qualidade literária. Particularmente relevante é o papel de Debord e a sua importância para uma crítica social radical à altura dos desafios de hoje. Isso poderia interessar.

Twentieth-century European Cultural Theorists Paul Hanson, 2004. Apresenta biografias dos homens e mulheres que lutaram com os complexos problemas teóricos da cultura do século XX. Com poucas exceções, os teóricos tratados neste volume focam sua atenção crítica na ideia e natureza do sujeito humano e como esse sujeito é criado e mantido.

Potlatch 1954-1957 Coletivo, 1996. *Cahiers du Musée national d'art moderne* Musée national d'art moderne (França), 2003.

A estrela da manhã Michal Löwy, 2019-12-18. Em "A estrela da manhã" Michael Löwy aborda a filosofia política do surrealismo e sua ligação com o marxismo. A adesão dos surrealistas ao materialismo histórico sobretudo a partir da obra de André Breton marcou profundamente a história e o posicionamento político do movimento que desde seu nascimento caracterizado por forte sensibilidade libertária. Para Löwy no terreno propriamente político o surrealismo conseguiu por meio de uma operação alquímica fundir a revolta e a revolução o comunismo e a liberdade a utopia e a dialética a realidade e o sonho. Se pensadores como Pierre Naville José Carlos Mariátegui Walter Benjamin e Guy Debord debatidos no livro ficaram fascinados pelo movimento porque compreenderam que ele era mais alta expressão do romantismo revolucionário do século XX. O surrealismo não é uma escola literária ou um grupo de artistas um movimento de revolta do espírito e uma tentativa eminentemente subversiva de reencantamento do mundo isto é de restabelecer no coração da vida humana os momentos encantados apagados pela civilização burguesa. Publicado originalmente em francês em 2000 "A estrela da manhã" teve uma primeira edição brasileira esgotada. Nesta edição agora pela Boitempo o leitor encontrará além da tradução revisada e atualizada dois outros ensaios originais um novo prefácio e mais um artigo de 2011 sobre os vínculos do movimento surrealista francês com o marxismo e das vanguardas artísticas e estéticas com os movimentos revolucionários de esquerda. O apêndice "Notas acerca do movimento surrealista no Brasil" do artista e pensador surrealista Sérgio Lima texto essencial para quem quer acompanhar as manifestações desse movimento no país até hoje também foi revisado e atualizado. O livro traz ainda diversas ilustrações e um glossário.

Le cinéma de Guy Debord ou la négativité à l'oeuvre, 1952-1994 Fabien Danesi, 2011.

Idols of the Market Sven Lütticken, 2009. In this is a book-length essay art critic and historian Sven Lütticken takes philosopher Theodor Adorno's critique of popular arts and culture a step further. Adorno criticized the manipulation of taste in official cultures and the pretense of individualism. Lütticken looks at the tension between fundamentalism and individualism in the context of the current religious-political image wars. This book examines both the afterlife of religious elements in modern culture and possible responses to the current religious re-appropriation of Adorno's critique of modern capitalist culture by both Christian fundamentalists and radical Islamists.

Le surréalisme en héritage Olivier Penot-Lacassagne, Emmanuel Rubio, 2008. Au sommaire notamment Le surréalisme révolutionnaire R. Passeron Entre legs et dissidence L'héritage surréaliste de Christian Dotremont S. Caron Alechinsky surréaliste la marge M. Sicard Isidore Osoula problématique du défilé R.

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Unveiling the Magic of Words: A Review of "**Guy Debord Presente Potlatch 19541957**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Guy Debord Presente Potlatch 19541957**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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