

## « TOUS CONTRE LE SPECTACLE »

The *Internationale Situationniste* was founded sixty years ago in Cosio d'Arroscia on the 28th of July 1957.

The group did not just problematize the role of art with regard to society and politics, as all of the seminal avant-garde movements in the first half of the last century did, but put a laconic end to it.

### *The End of Art.*

A heroic deed which naturally made it the very last of all avant-gardes.  
To celebrate this achievement, the ideal but never realized *Bibliothèque Situationniste* was reconstructed for the first time and in its intended entirety as conceived by Guy Debord in 1961.

28th of July - 29th of September 2017

PLAN GÉNÉRAL  
DE LA  
BIBLIOTHÈQUE SITUATIONNISTE  
DE  
SILKEBORG

(état à dresser en français, anglais et danois)

Ces cotes, prévues pour les publications, peuvent être enrichies, dans les sections I et II de cotes parallèles d'un Département des Manuscrits

- I SECTION PRÉ-SITUATIONNISTE

division A. Le Mouvement Cobra (Internationale des Artistes Expérimentaux)  
| comportant une subdivision:  
A' - les origines de Cobra : surréalisme-révolut.  
"Hellesten"  
etc.

division B. Le Lettrisme  
| comportant une subdivision:  
B' - les survivances du lettrisme isonien après 1952.

division C. Le Mouvement International pour un Bauhaus Imaginiste.

division D. L' Internationale lettriste.

- II SECTION SITUATIONNISTE (toutes les publications faites par l' I.S. elle-même)

- III SECTION HISTORIQUE (tous les travaux faits sur l' I.S. ~~ou~~ ses membres)

division A. La polémique anti-situationniste

division B. La Bibliothèque d'Alexandrie; et autres ouvrages consacrés  
(série de la  
à des situationnistes.

division C. Les études objectives concernant l' I.S.

- IV SECTION DES COPIES.

Toute copie versée à la Bibliothèque situationniste de Silkeborg doit être accompagnée d'une fiche indiquant ses rapports avec une œuvre enregistrée dans les sections I ou II. Inversement, on peut prospecter les copies éventuelles à partir de chacune de ces œuvres, partant de l'hypothèse de travail qu'elles sont quasiment toutes copies.

## LA BIBLIOTHEQUE SITUATIONNISTE DE SILKEBORG

Should we bother discussing the art market? Should we debate the whole *spectacle* of this market or indeed the current status of art within society? Not really. Guy Debord mentioned some while ago that the *end of art* already stinks a bit. No wonder; it is sixty years since he founded and guarded the avant-garde movement that not just problematized the role of art within life, society and politics, but put an end to it. A heroic deed which naturally made it the very *last* of all avant-gardes.

The *Internationale Situationniste* emerged from the radical reflection on art already proposed by the Dadaists, Surrealists, the Danish, Swedish and Dutch groups after the war finally joining into *COBRA*, the Lettrists, the *International Movement for an Imaginist Bauhaus*, *Arte Nucleare* and the *Laboratorio Sperimentale* in Alba. Based on the understanding of Johan Huizinga's seminal book *Homo ludens*, published in 1938, they saw the concept of *play* - as embodied in artistic work - as the necessary prerequisite of a complete individuality exempt from societal, economic and governmental regime. Since this recouping of the self-determined individual cannot be confined to a specialisation stemming from the division of labor, each radical artist on a level of conceptual consciousness has to strive towards the overcoming of art.

It is remarkable that as early as 1961 Debord - just at the brink of his twenties - defined himself within a grander historicity. He conceived an ideal *Bibliothèque Situationniste de Silkeborg* intended to be gifted to the collection of his friend Asger Jorn established in his hometown in Denmark. This notional archive was meticulously planned but never realized. It is worth mentioning that the library was designed to comprise also all pertinent texts of predeceasing movements leading to the *Internationale Situationniste*. Now, after more than half a century, for the first time this library project has been reconstructed in its intended entirety. As such it might be read as representing the heterodoxical sublation [*Aufheben* as the threefold notion of *conservare, elevare, negare*] of art into politics as an inner sequitur of the exigencies in the avant-garde movements in the early 20th century. Many of the exhibits are of great rarity as only existing in a few far-flung specimens. Many are from the personal holdings of Debord himself or other artists and anarchists from this early period.

The exhibition administers a stringent division between the rational, cartesian grid of printed matter devoted to the 'word' on the lower floor and an array of paintings and sculptures by the Situationist artists - emphasising the lesser known ones - on the upper floor. The latter with its sensual allure is less accessible and more private than the former. We trust this separation may demonstrate the characteristic performance of the *Internationale Situationniste* in the abandonment of a specialised occupation epitomised in the figure of the 'artist' by forcing a breach and splitting with all such visual artists *sensu stricto* in 1962.

We had two reasons for putting together these scarce materials for considered contemplation:

First, humbly to remind the viewers of the spectacle that the term 'ART' might be an equivocation unwittingly mixing up fundamentally distinct entities; thus the work of a Venetian painter of the early Renaissance, who understood himself as a craftsman, cannot be the same type of object as the creation of a self-conscious artist's psychology. For this later artist has achieved social recognition, with the status of a practitioner of the *artes liberales* deemed fit for a nobleman, asking to reify subjectivity in the idiosyncratic rhetorics of his producing. Likewise the ends and aims of the avant-garde author questioning 'authorship' at the beginning of the last century, cannot be of the same nature as the deliverables in response to market needs seen today in every institution of an art world that has fully transmuted into a domain of financial instruments.

Second, to grant some remembrance to the events in the obscure village of Cosio d'Arroscia where on the 28th of July in 1957, in the remotest of all places, eight people constituted themselves as Situationists - the melancholic figure of the artist turned into a revolutionary, who keeps being a poet when exhausting himself in mundane battles.

The exhibition will be open on appointment from the 28th of July 2017, the Sixtieth anniversary of the *Internationale Situationniste*.

WOLFGANG SCHEPPE, Venice July 2017

## « TOUS CONTRE LE SPECTACLE » | FORGIA / first floor



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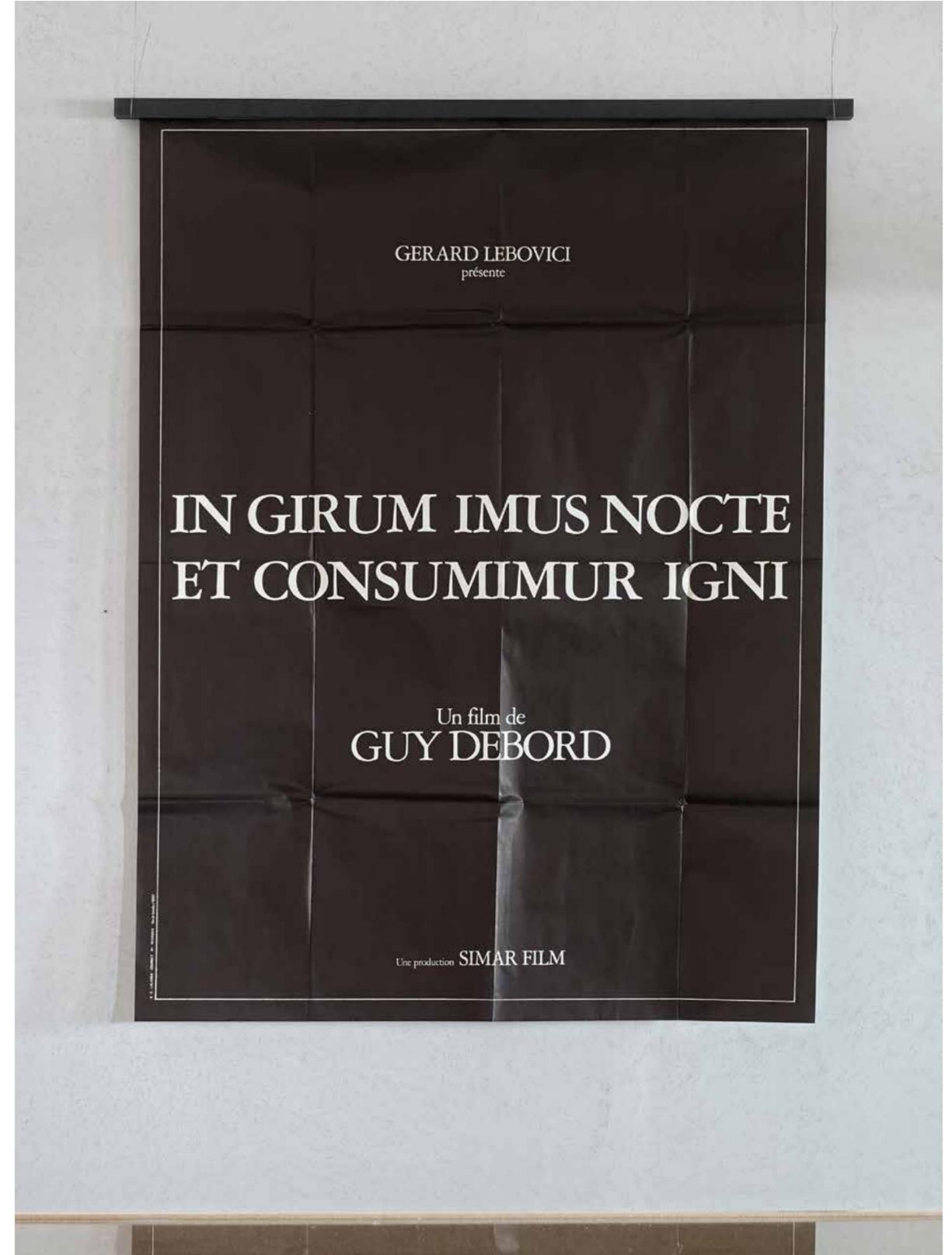
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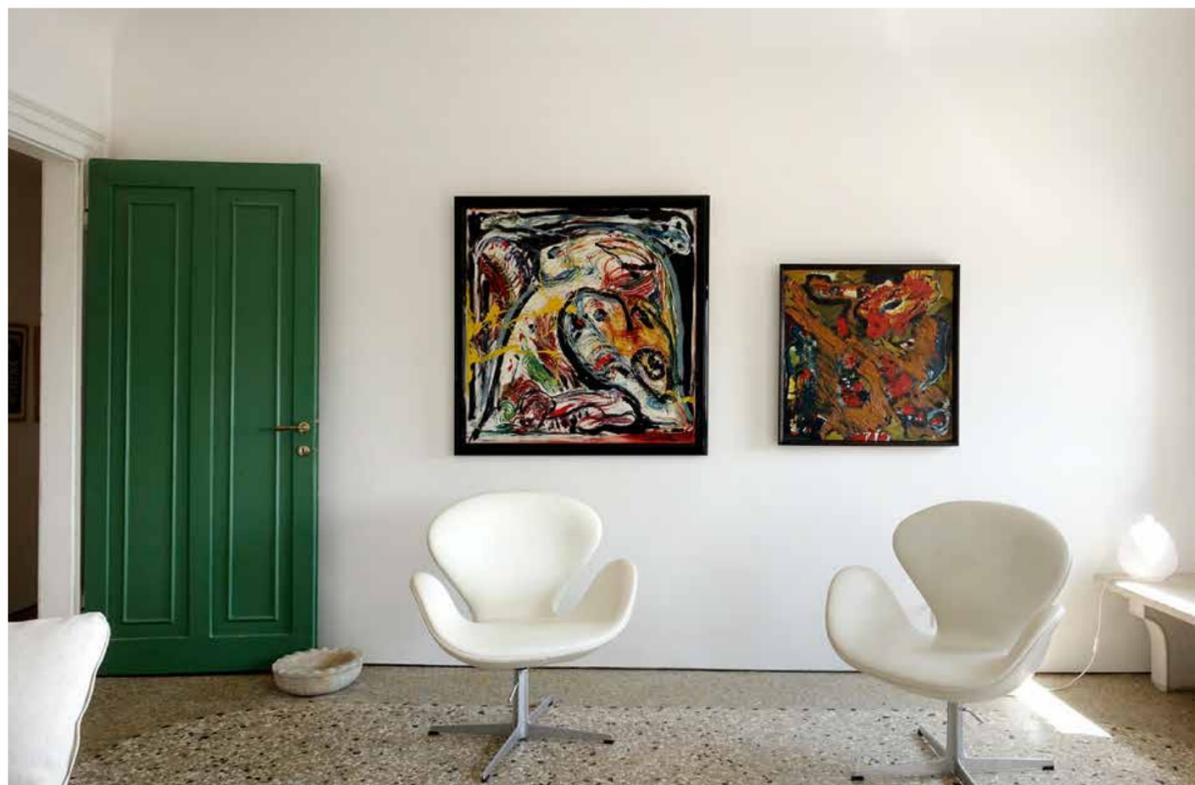
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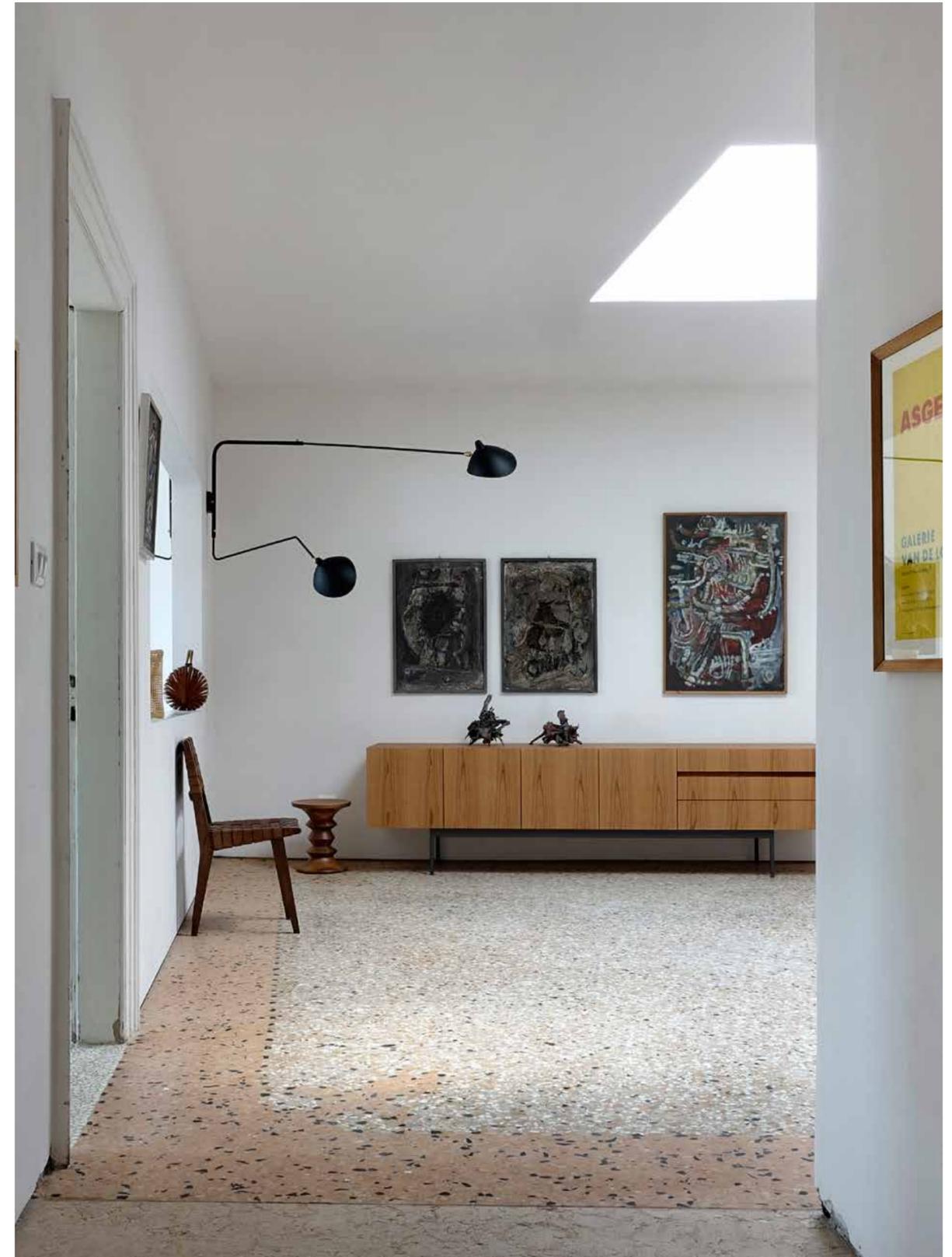
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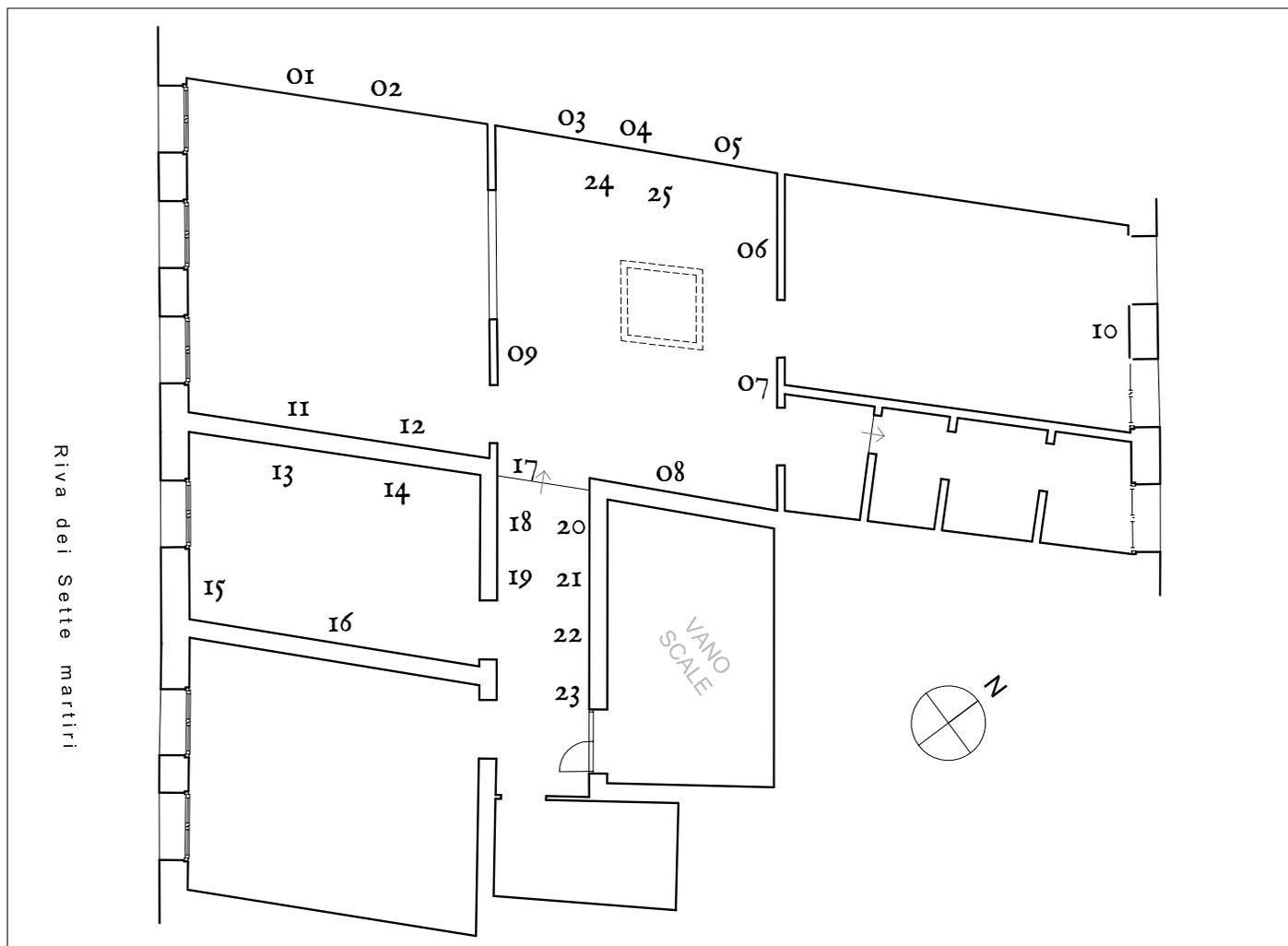
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01 ASGER JORN  
MODIFICATION, 1961  
*Asger Jorn Colombes' estate stamp, oil on canvas*  
81,5 x 100 cm

02 ERWIN EISCH /GRUPPE SPUR  
SPUR, 1959  
*Oil on canvas*  
60 x 51 cm

03 ERWIN EISCH  
UNTITLED, 1960  
*Oil, sand, mixed media on canvas*  
76 x 51 cm

04 ERWIN EISCH  
UNTITLED, 1960  
*Oil, sand, mixed media on canvas*  
76 x 51 cm

05 ANSGAR ELDE  
PORTRÆT FRA DRAKBYGGET, 1964  
*Oil on paper laid on board*  
103 x 66 cm

06 ANSGAR ELDE  
COMPOSITION, 1964  
*Collage, mixed media on cardboard*  
71 x 101 cm

07 ASGER JORN  
ILLEGIBLE LETTER, 1952  
*Pen on paper, from the guest book of Jarl Borger*  
30,5 x 20 cm

08 LABORATORIO SPERIMENTALE  
MONOTIPO, 1956  
*Collaboration of Pinot Gallizio and Piero Simondo*  
*Monotype on paper, courtesy Archivio Gallizio*  
80 x 60 cm

09 HARDY STRID  
UNTITLED, 1969  
*Lithograph on paper*  
42 x 25 cm

10 ERWIN EISCH  
RADAMA, 1960  
*Three ink drawings on paper*  
13,5 x 30 cm

11 GIUSEPPE PINOT-GALLIZIO  
MORTE DI UN PIDOCCHIO VIAGGATORE, 1956  
*Courtesy Archivio Gallizio, inv. no. 56DT12*  
*Mixed media on jute fibre,*  
60 x 99 cm

12 PIERO SIMONDO  
SENZA TITOLO, 1956  
*Courtesy Archivio Gallizio, oil on jute fibre*  
60 x 100 cm

13 VICTOR JEPPESEN MARTIN  
KOMPOSITION, 1962  
*Oil on canvas*  
100 x 100 cm

14 VICTOR JEPPESEN MARTIN  
BEVÆGELSE I TID OG RUM, 1962  
*Oil on canvas*  
72 x 73 cm

15 VICTOR JEPPESEN MARTIN  
KOGLERIER, 1977  
*Oil on canvas*  
45 x 34 cm

16 ASGER JORN  
PROVETRYK, 1963  
*Lithographic «Modification» on maculature,*  
*Van de Loo 250*  
*Dated and handsigned in pencil*  
46 x 62 cm

17 ASGER JORN, PIERO SIMONDO,  
FRANCO GARELLI, SANDRO CHERCHI  
SENZA TITOLO, 1956  
*Four lithography on paper, uncut, signed and dated*  
70 x 50 cm

18 GUY DEBORD  
GUIDE PSYCHOGEOGRAPHIQUE DE PARIS: DISCOURS  
SUR LES PASSIONS D'AMOUR, 1957  
*Screenprint by Permild et Rosengreen*  
59,5 x 73,5 cm

19 GUY DEBORD  
NAKED CITY, 1957  
*Screenprint by Permild et Rosengreen, unfolded*  
35 x 49 cm

20 ASGER JORN  
ÖLBILDER 1963 - 1965, EXHIBITION POSTER, 1965  
*Screenprint on thin stock*  
*Van de Loo, Munich*  
43 x 60,5 cm

21 ASGER JORN  
VIVE LA REVOLUTION PASIONÉ, 1968  
*Streetposter for the student revolt, Paris 1968*  
51 x 33 cm

22 ASGER JORN  
PAS DE PUISSANCE D'IMAGINATION, 1968  
*Streetposter for the student revolt, Paris 1968*  
51 x 33 cm

23 ASGER JORN  
BRISEZ LE CADRE, 1968  
*Streetposter for the student revolt, Paris 1968*  
51 x 33 cm

24, 25 GRETTEL STADLER  
BOLUS KRIM, 1960  
*Cast bronze sculptures*  
30 x 25 x 20 cm, 20 x 25 x 35 cm