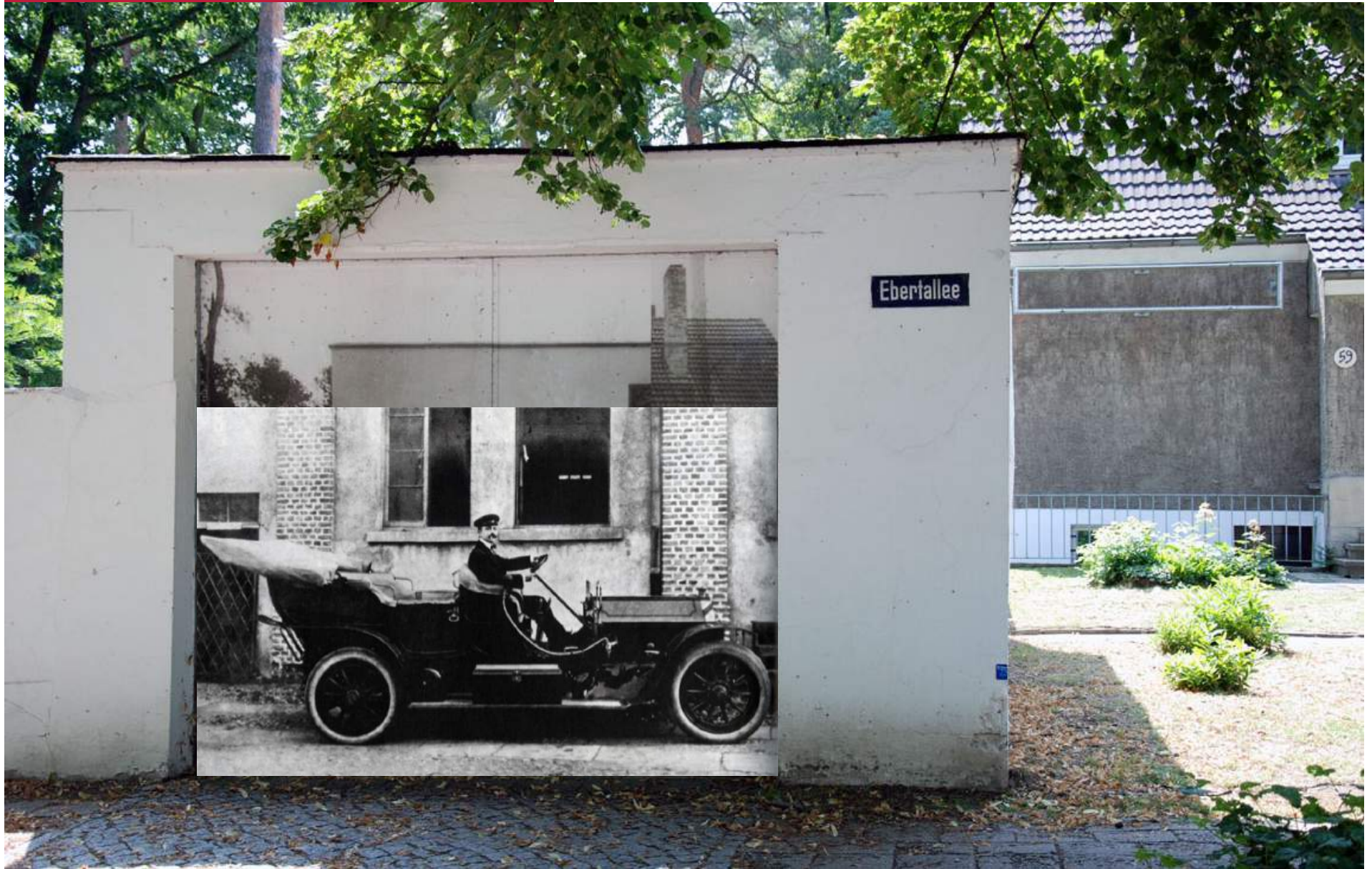


# MARINETTI'S CAR IN THE BAUHAUS GARAGE



# **MARINETTI'S CAR** IN THE BAUHAUS GARAGE

**A Story of MODERNISM or, Where We Come From**



# Lecture Series : THE ROAD TO NOW

SS 2017 IAK

**1. Marinetti's Car in the Bauhaus Garage** — on Futurism: a Story of Modernism or Where we come from

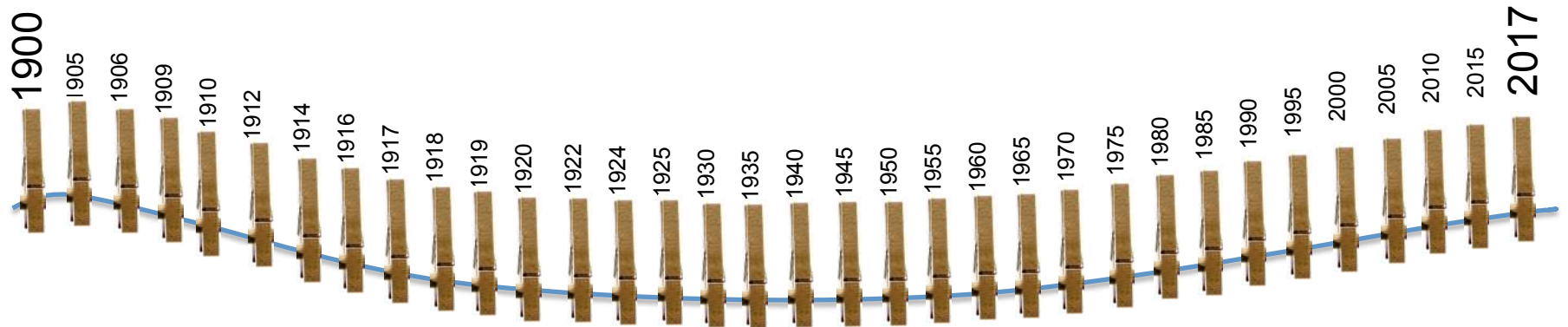
**3. Driving the Avant-Garde** — from the Dada No! to the situationist Now!

**3. Off-Road to Mainstreet** — Art and the Alternatives under Neo-Liberalism

**4. Total Media Art & the Communication War** — Age of Acceleration



- up to NOW

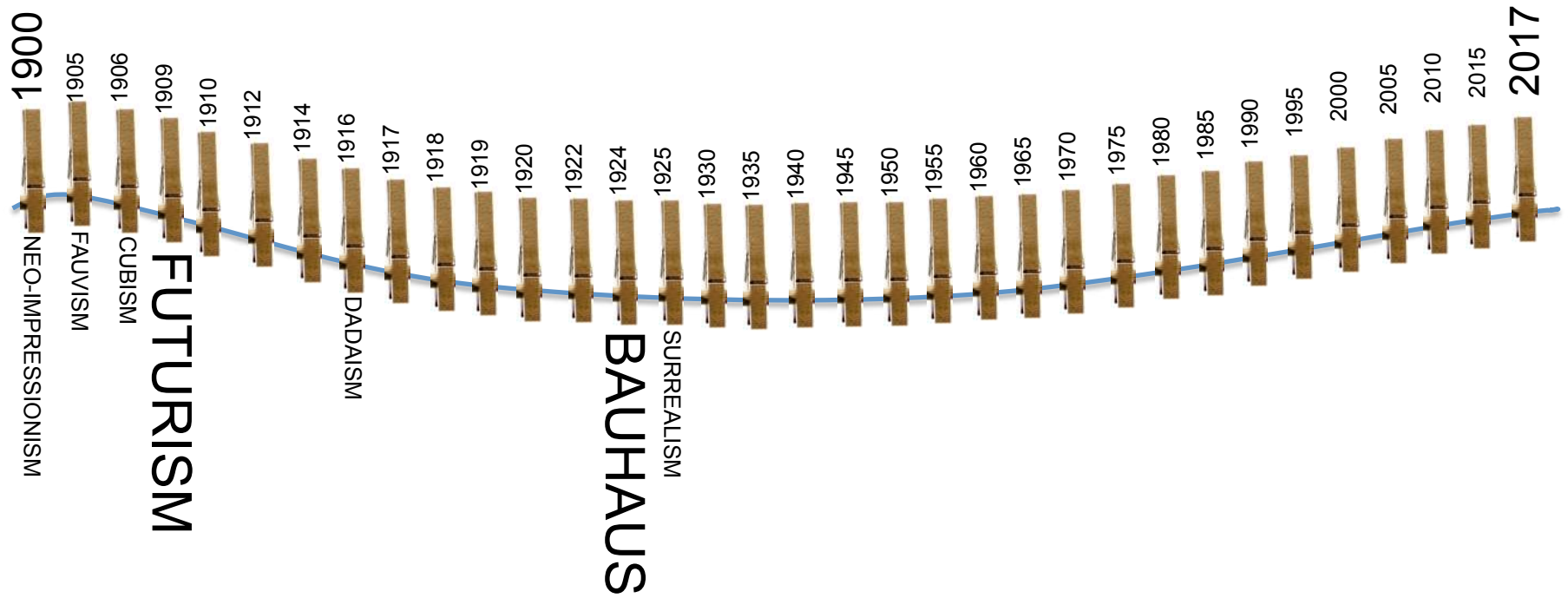


**Art History** – a sequence of years in which people made and did things

a suite of movements & projects



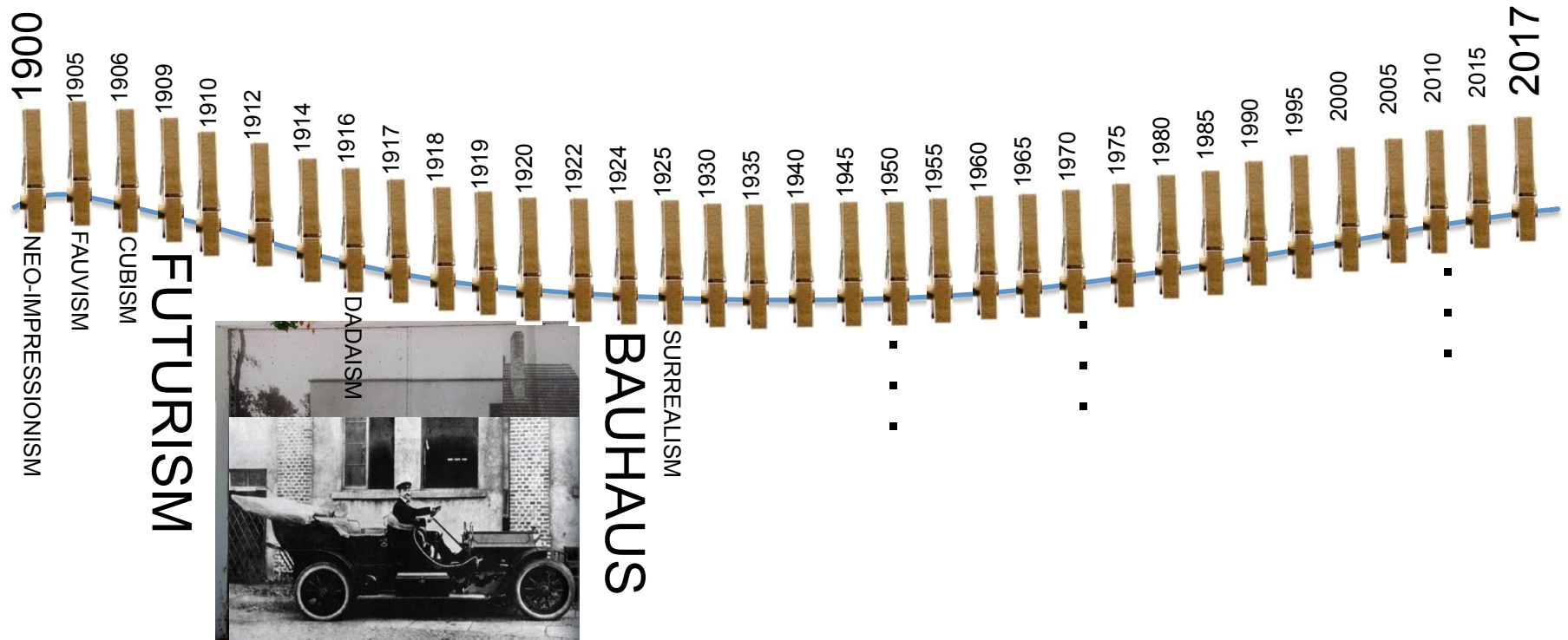
# MODERNISM



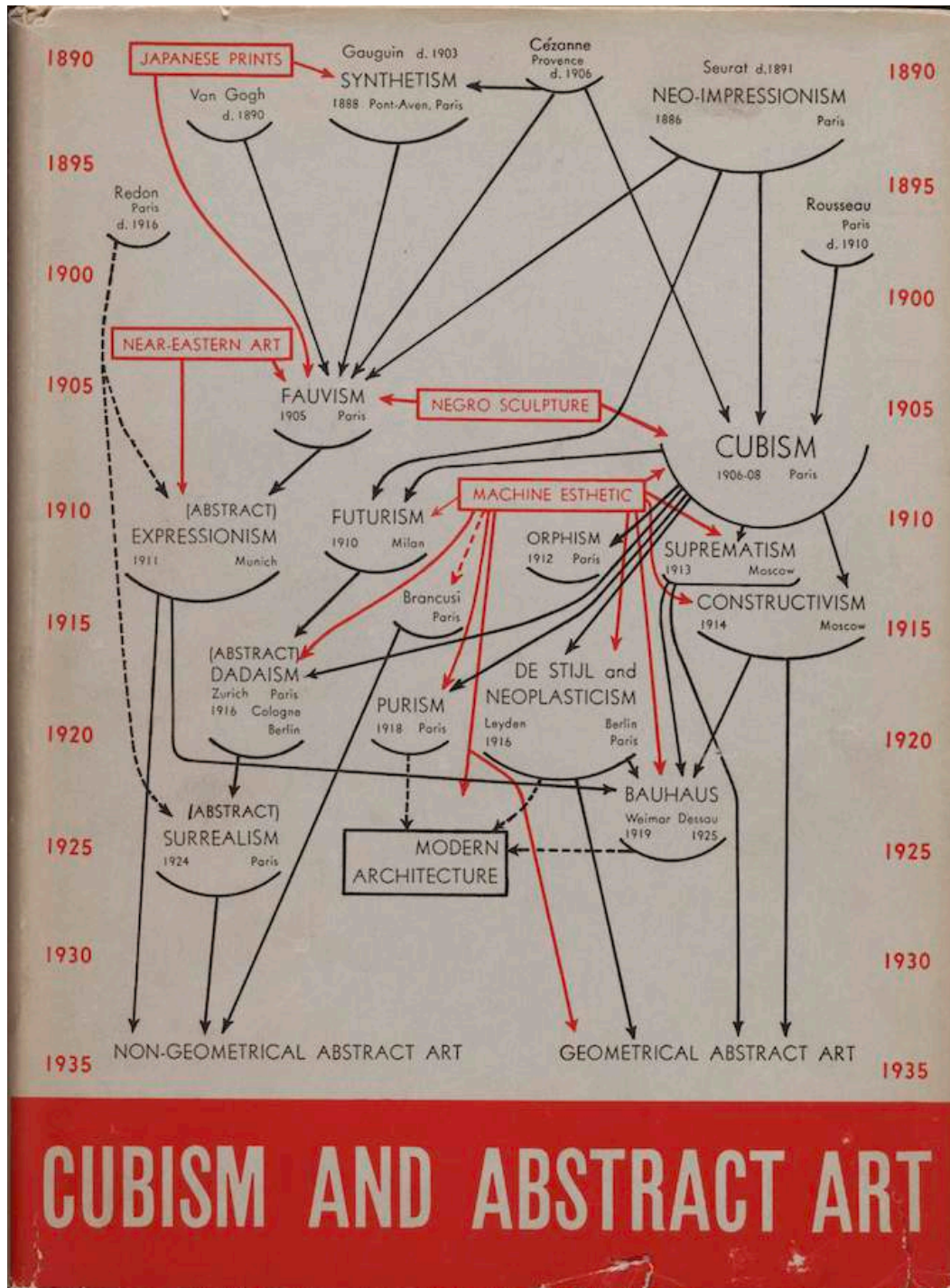
**Art History** – a sequence of years in which people made and did things

a suite of movements & projects

# MODERNISM



**Futurism** – a movement of artists advocating the project of modernism



## Cubism and Abstract Art

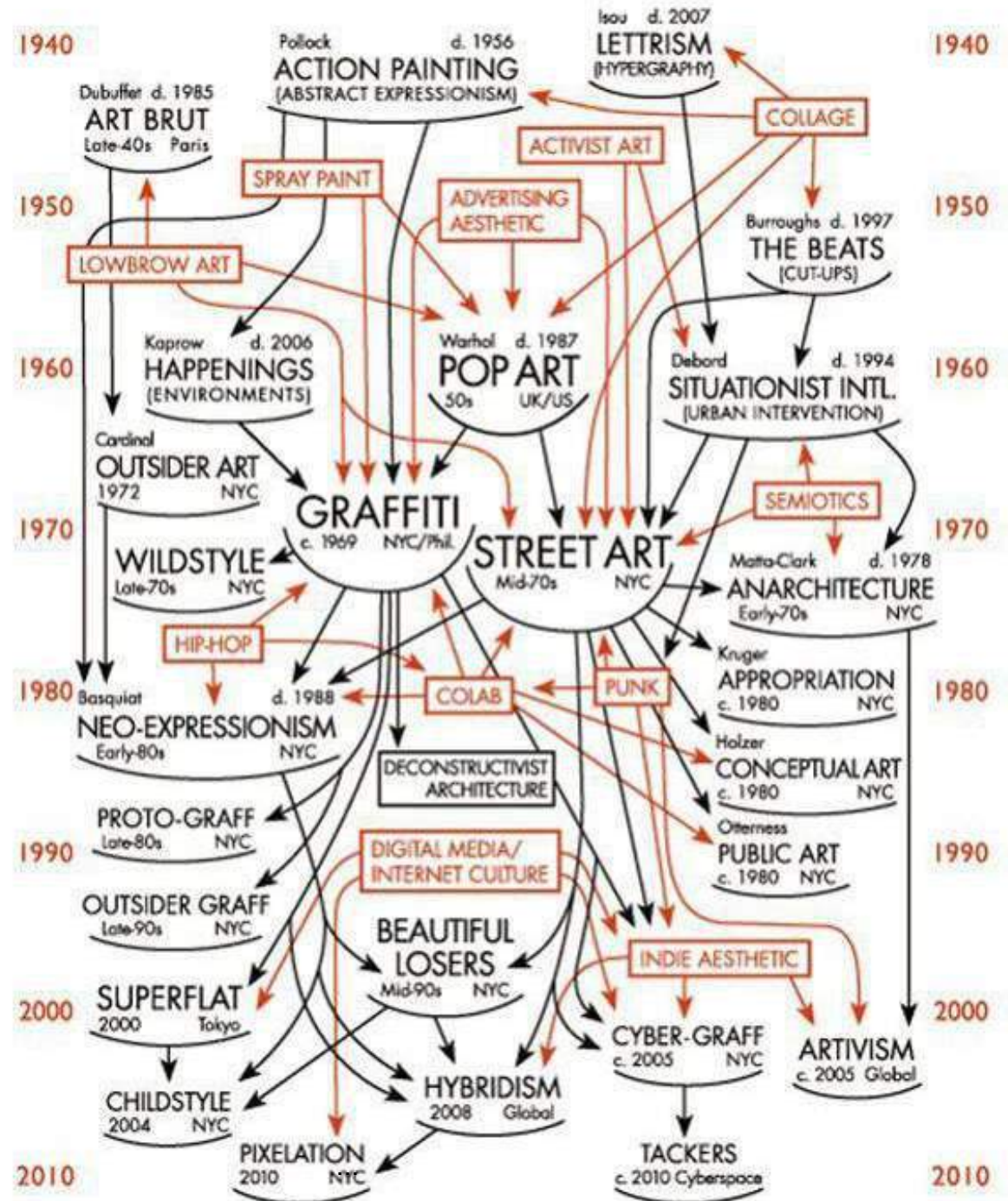
Exhibition Poster

Alfred Barr, 1936



..Continued

author:  
unknown



/ - 1

## **MARINETTI'S CAR**



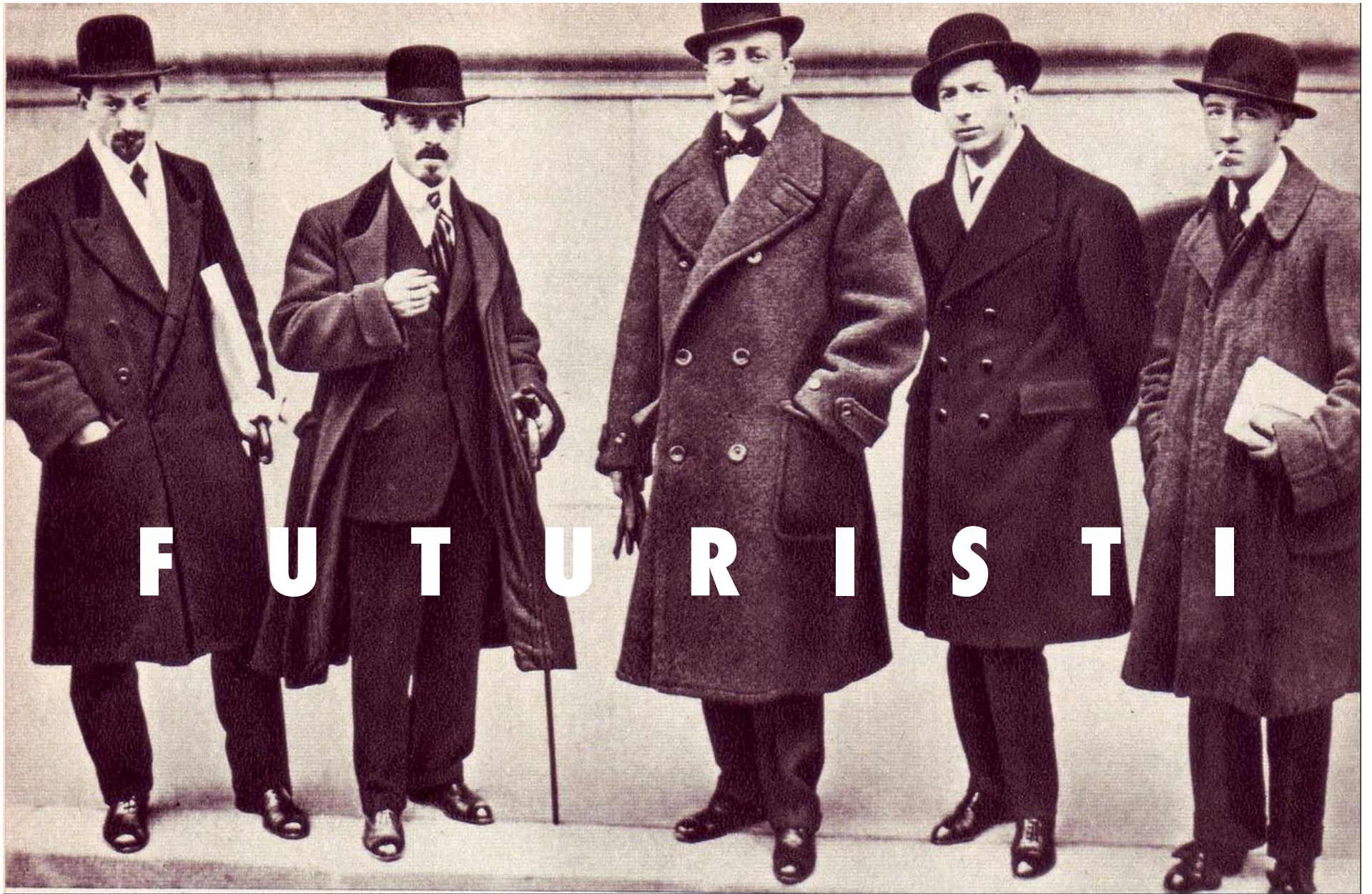
# FUTURISM

## 1909



the Sparkplug of Modernism





**F U T U R I S M**







# 1900's MILAN





# POESIA

1905  
Milan/Verona

POESIA  
Journal

Founder:  
F.T. Marinetti

RASSEGNA INTERNAZIONALE  
DIRETTA DA  
MILANO REDAZIONE  
VIA SENATO 2

SEM BENEILI  
V. PONTI

F.T. MARINETTI

ALBERTO  
MARTINI  
1905

febbraio

1905

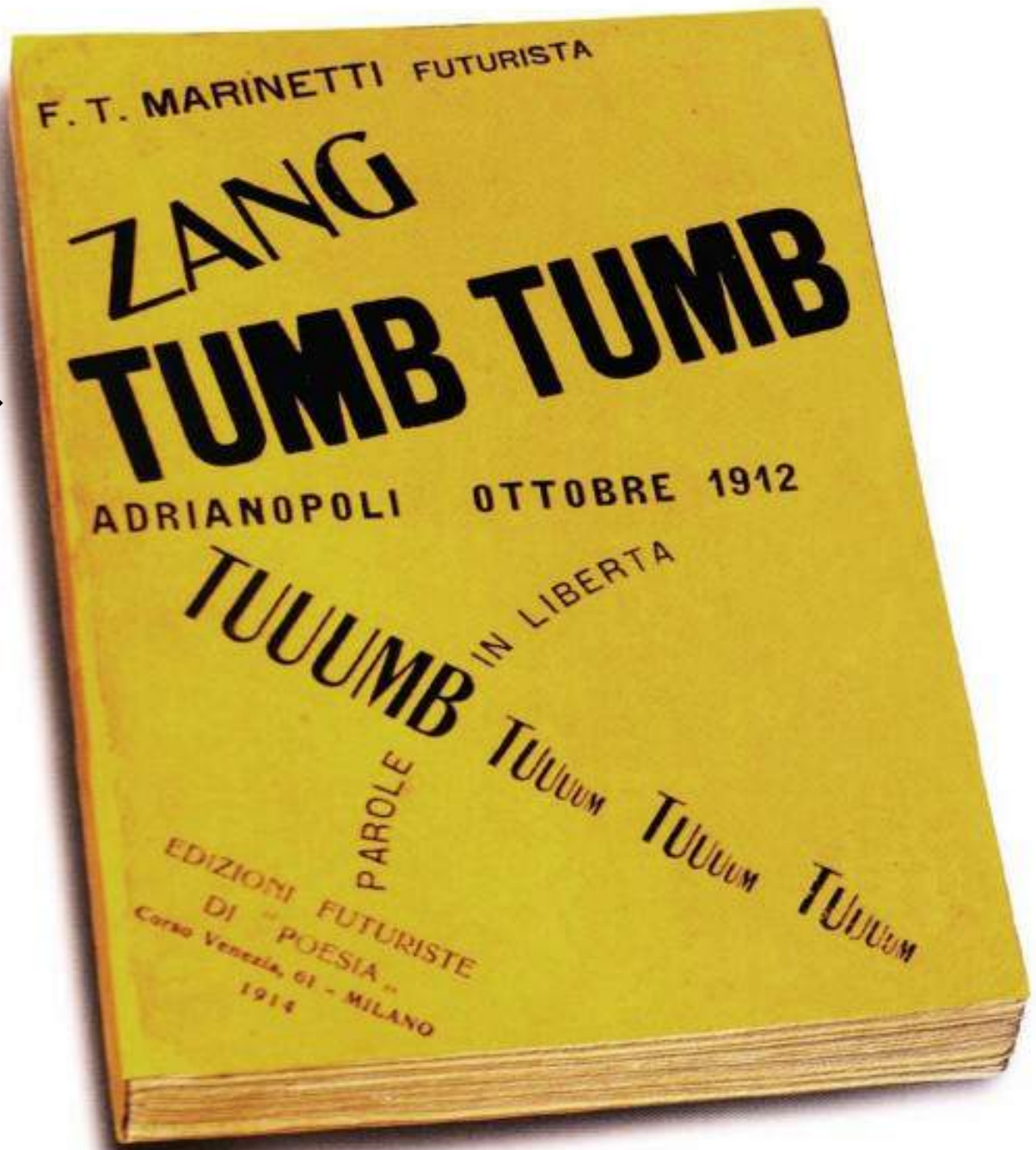
N. 1



1912  
Adrianopolis

ZANG TUMB TUMB →  
Words in Freedom

signed:  
F.T. Marinetti Futurista









**1909**

# MANIFESTO OF FUTURISM - 1909

1 - WE INTEND TO SING THE LOVE OF DANGER, THE HABIT OF ENERGY AND FEARLESSNESS.

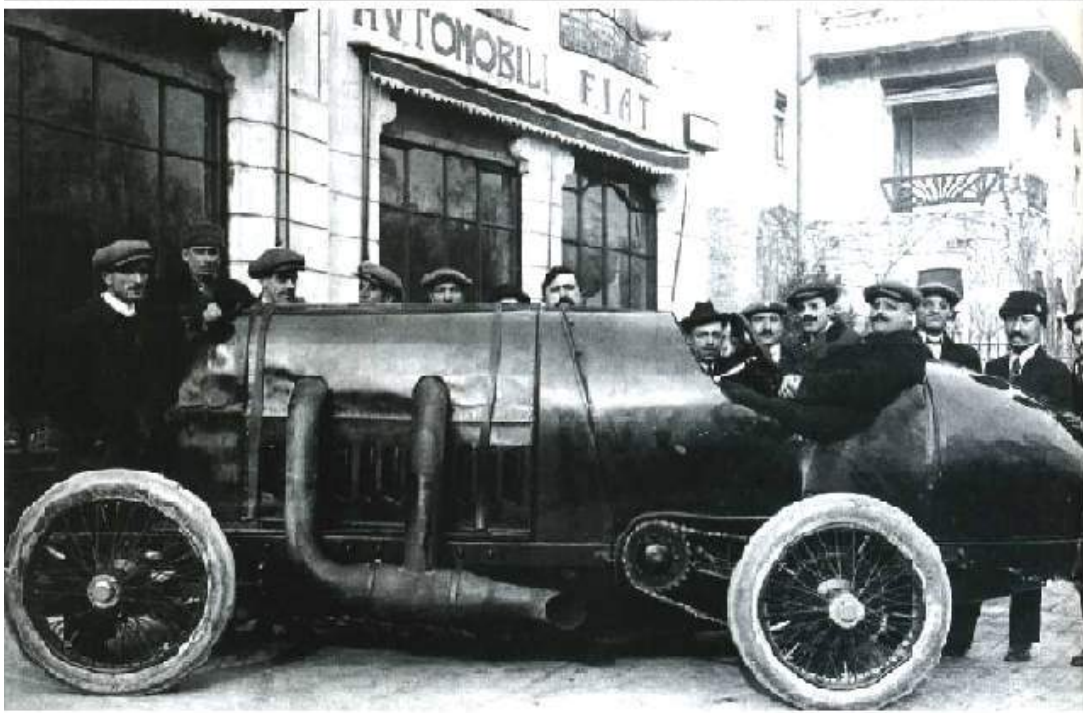
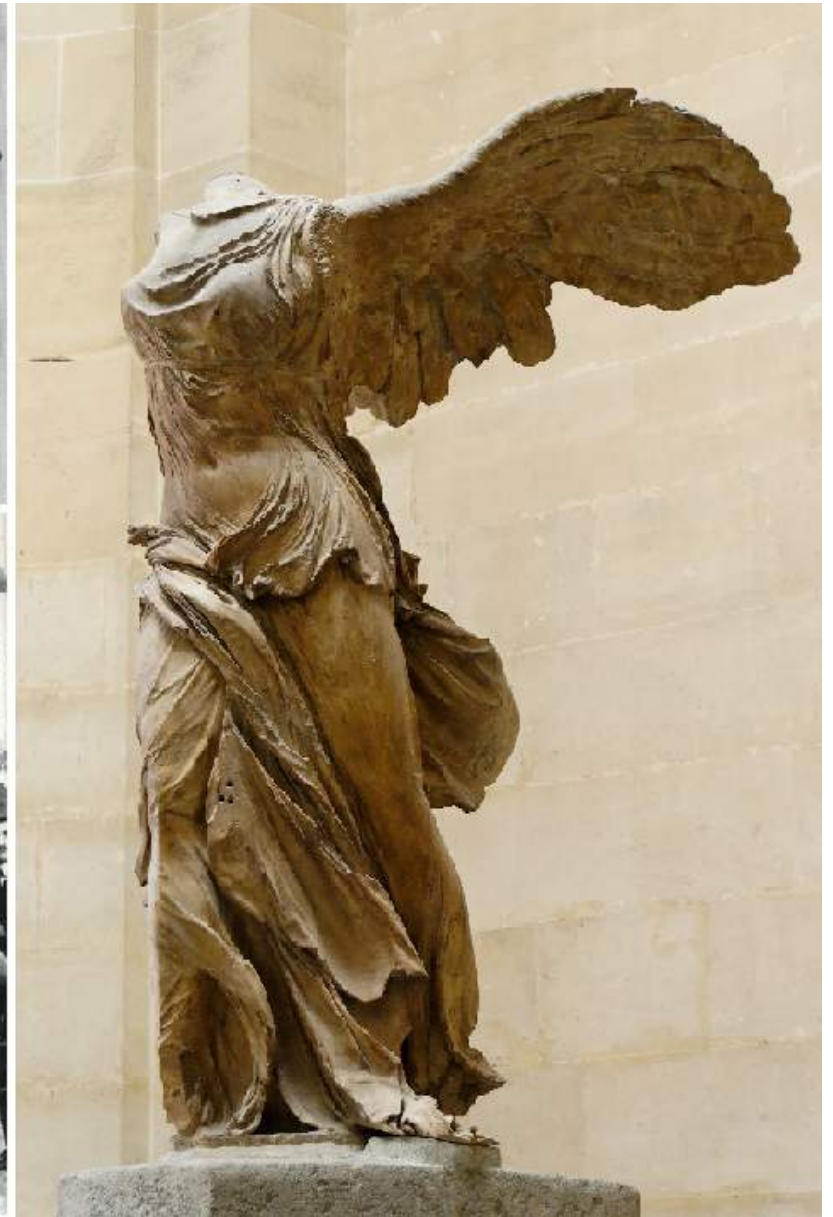
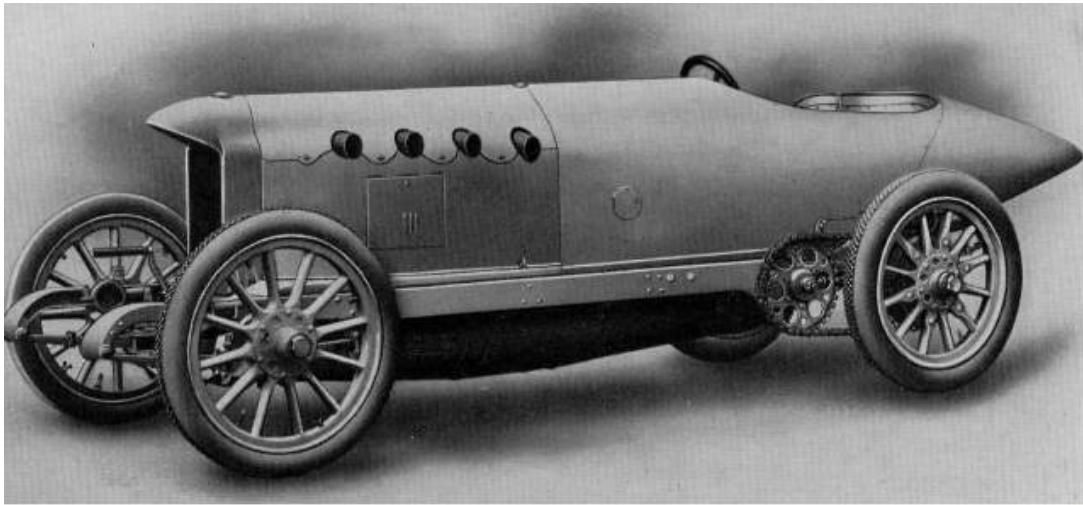
2 - COURAGE, AUDACITY, AND REVOLT WILL BE ESSENTIAL ELEMENTS OF OUR POETRY.

3 - UP TO NOW LITERATURE HAS EXALTED A PENSIVE IMMOBILITY, ECSTASY, AND SLEEP. WE INTEND TO EXALT AGGRESSIVE ACTION, A FEVERISH INSOMNIA, THE RACER'S STRIDE, THE MORTAL LEAP, THE PUNCH AND THE SLAP.

**4 - WE AFFIRM THAT THE WORLD'S MAGNIFICENCE HAS BEEN ENRICHED BY A NEW BEAUTY: THE BEAUTY OF SPEED. A RACING CAR WHOSE HOOD IS ADORNED WITH GREAT PIPES, LIKE SERPENTS OF EXPLOSIVE BREATH—A ROARING CAR THAT SEEMS TO RIDE ON MACHINE GUNS IS MORE BEAUTIFUL THAN THE *VICTORY OF SAMOTHRACE*.**

**5 - WE WANT TO HYMN THE MAN AT THE WHEEL, WHO HURLS THE LANCE OF HIS SPIRIT ACROSS THE EARTH, ALONG THE CIRCLE OF ITS ORBIT.**

...



1909





**BOCCIONI 1904**





RUSSOLO 1912

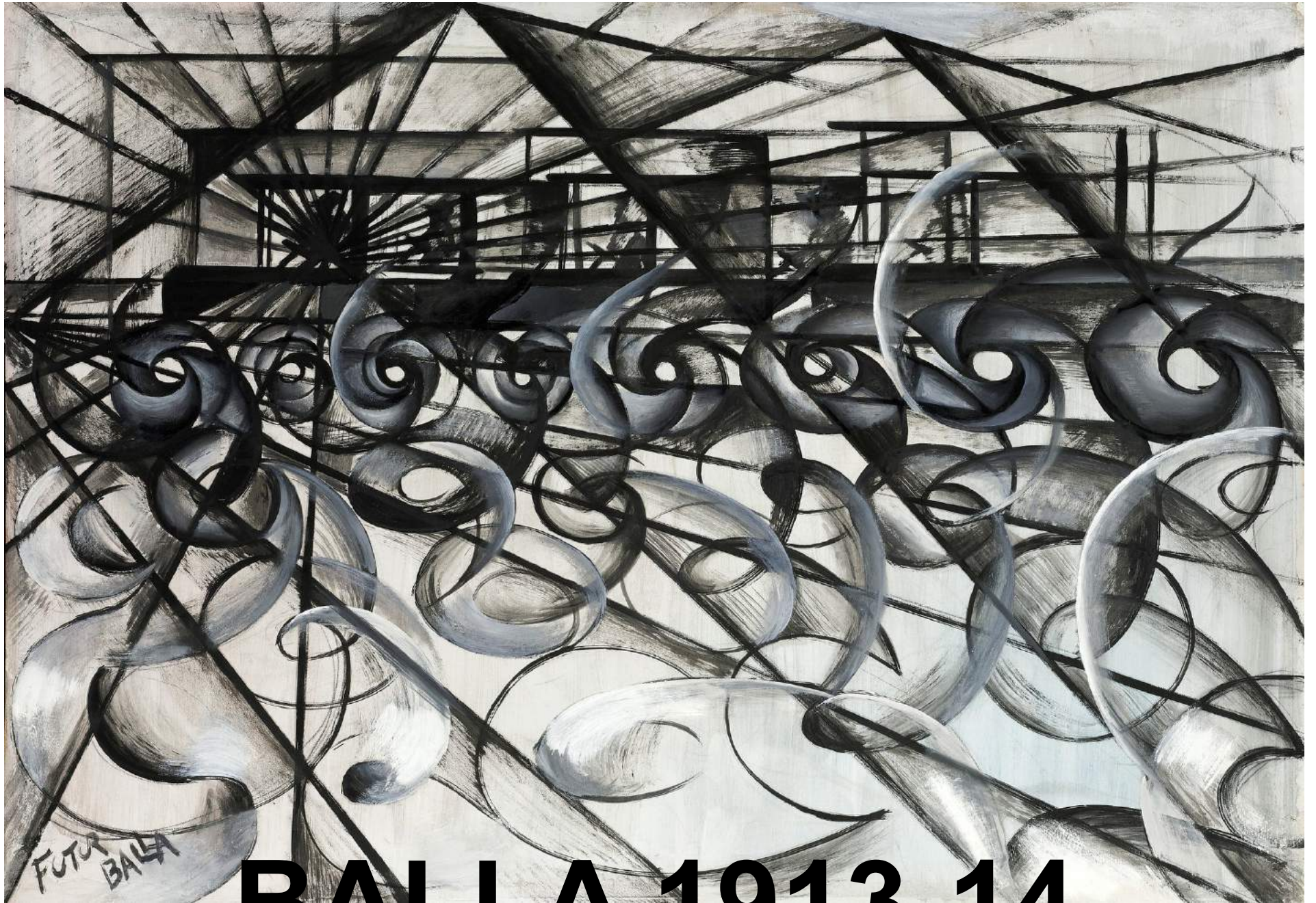












**BALLA 1913-14**

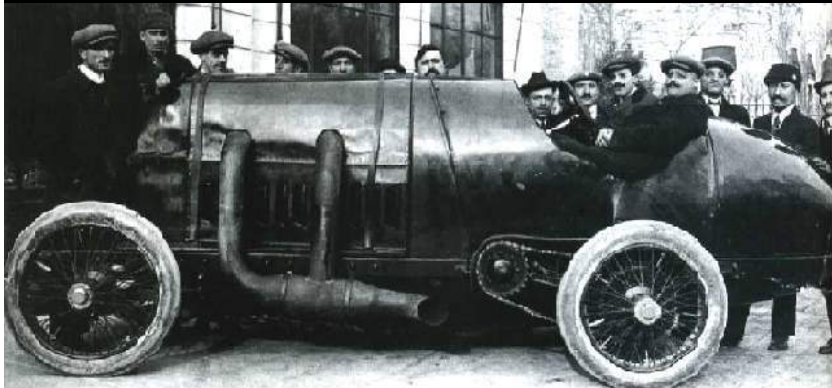


***DINAMISMO PLASTICO***

***PLASTIC DYNAMISM***



# BOCCIONI 1913





/ - 2

# **MODERN: A LONG ROAD**

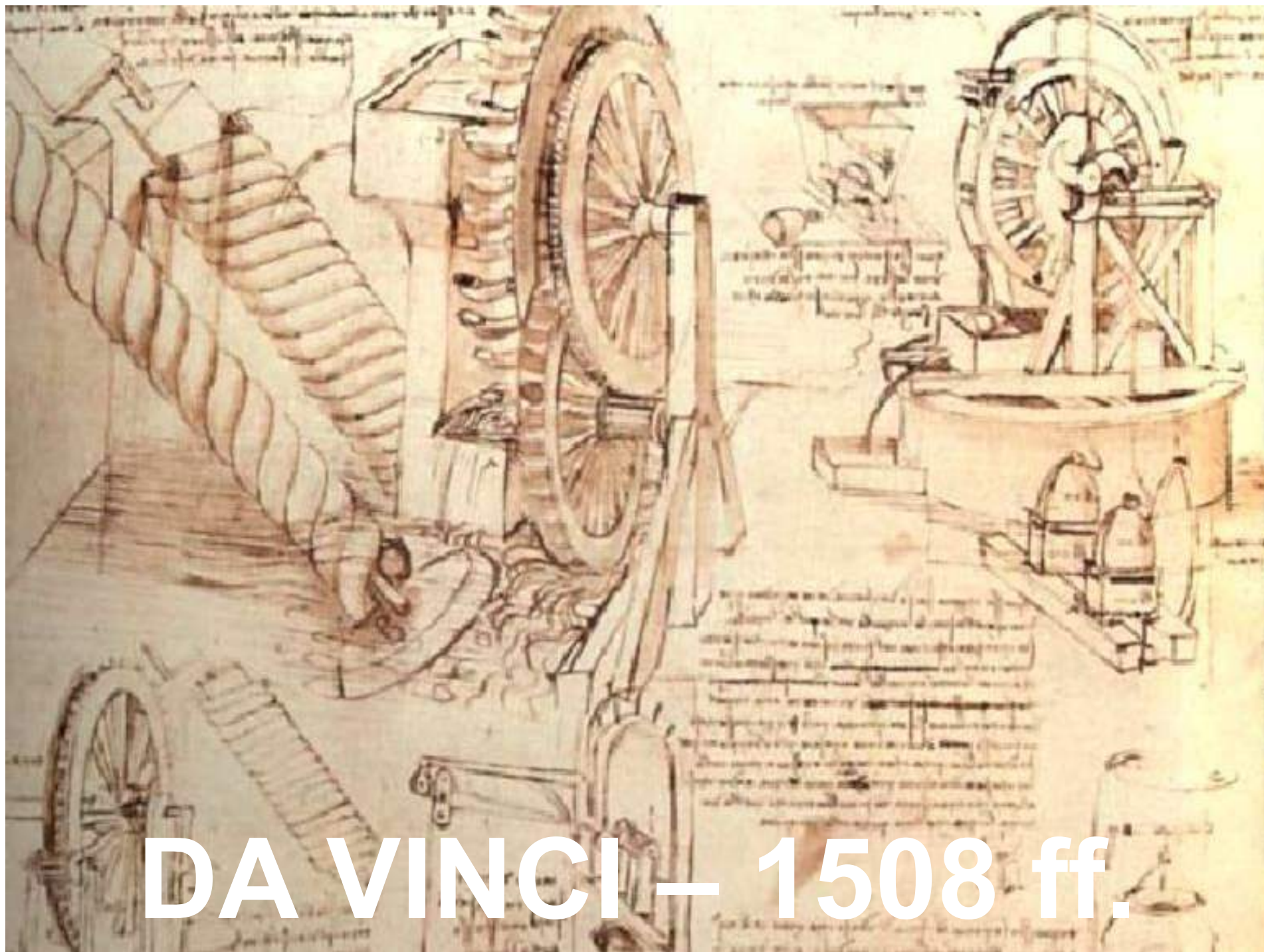
...





**RAPHAEL 1509**





**DA VINCI – 1508 ff.**



**MACLISE 1851**



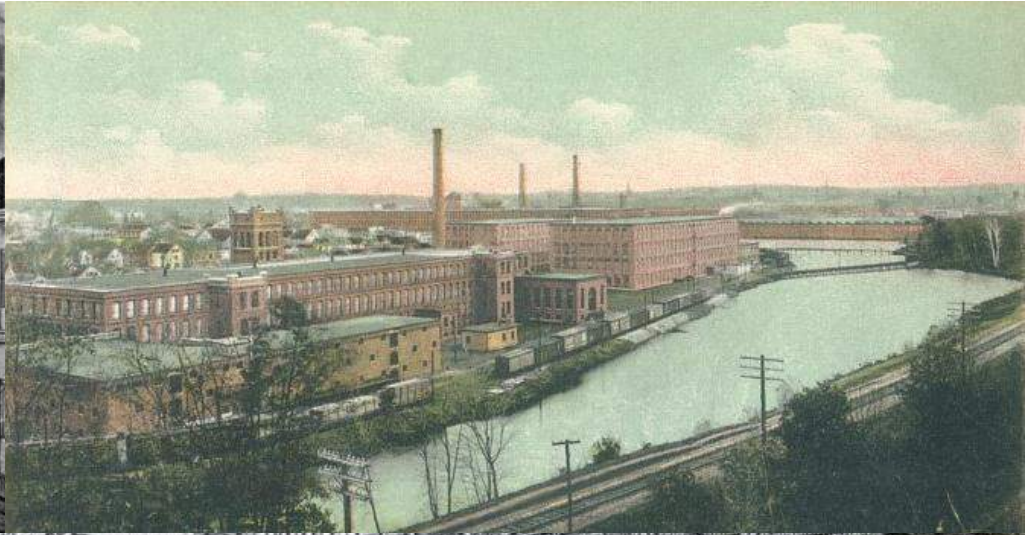
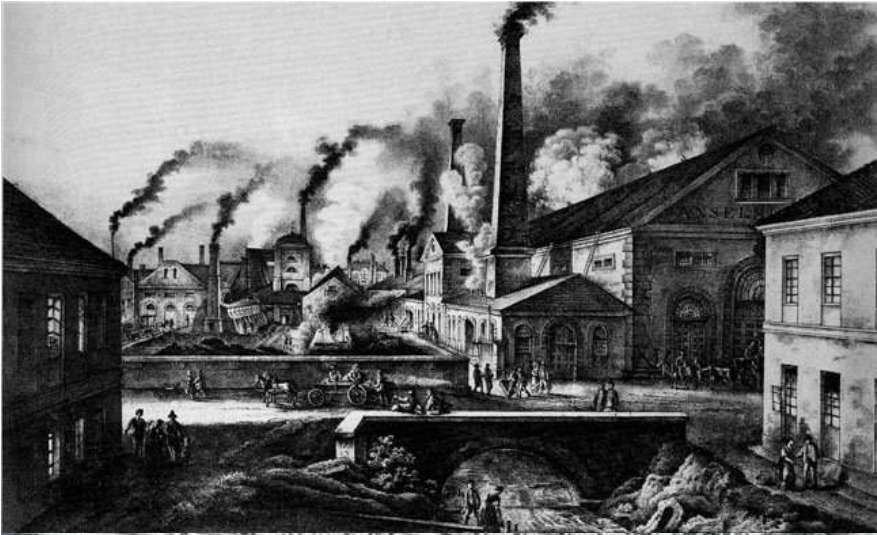


**CONSTABLE 1821**



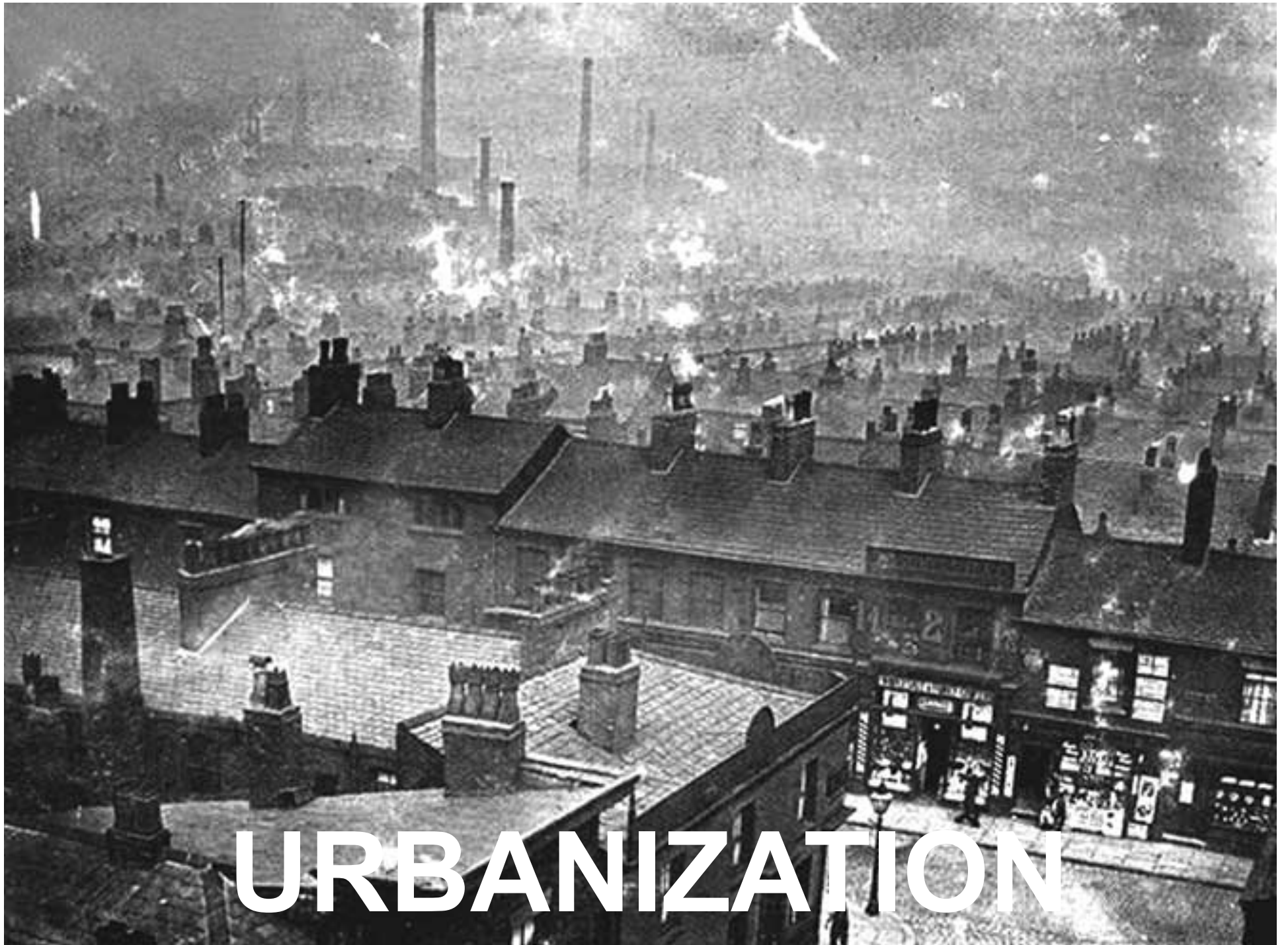






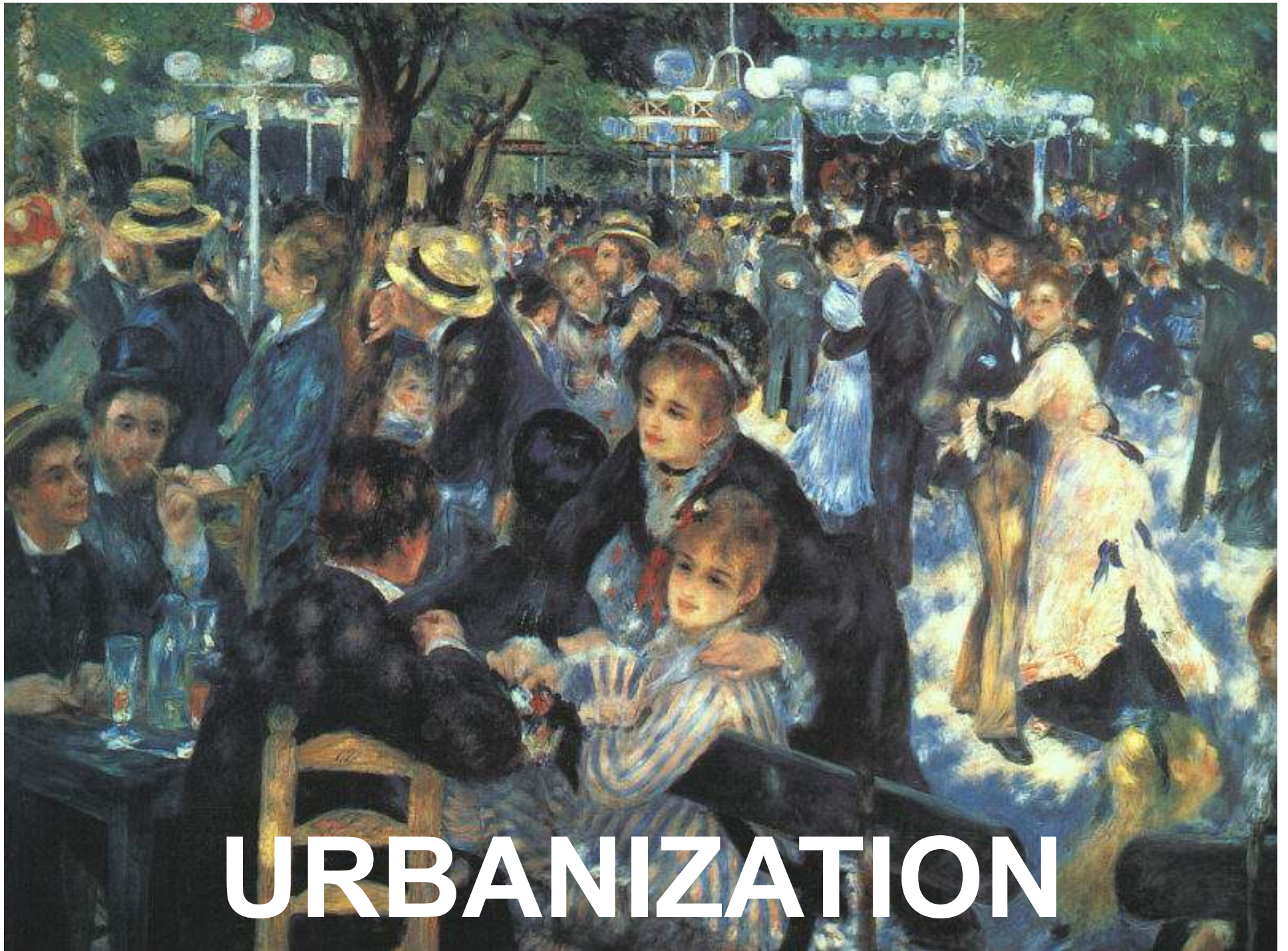
**INDUSTRIALIZATION**





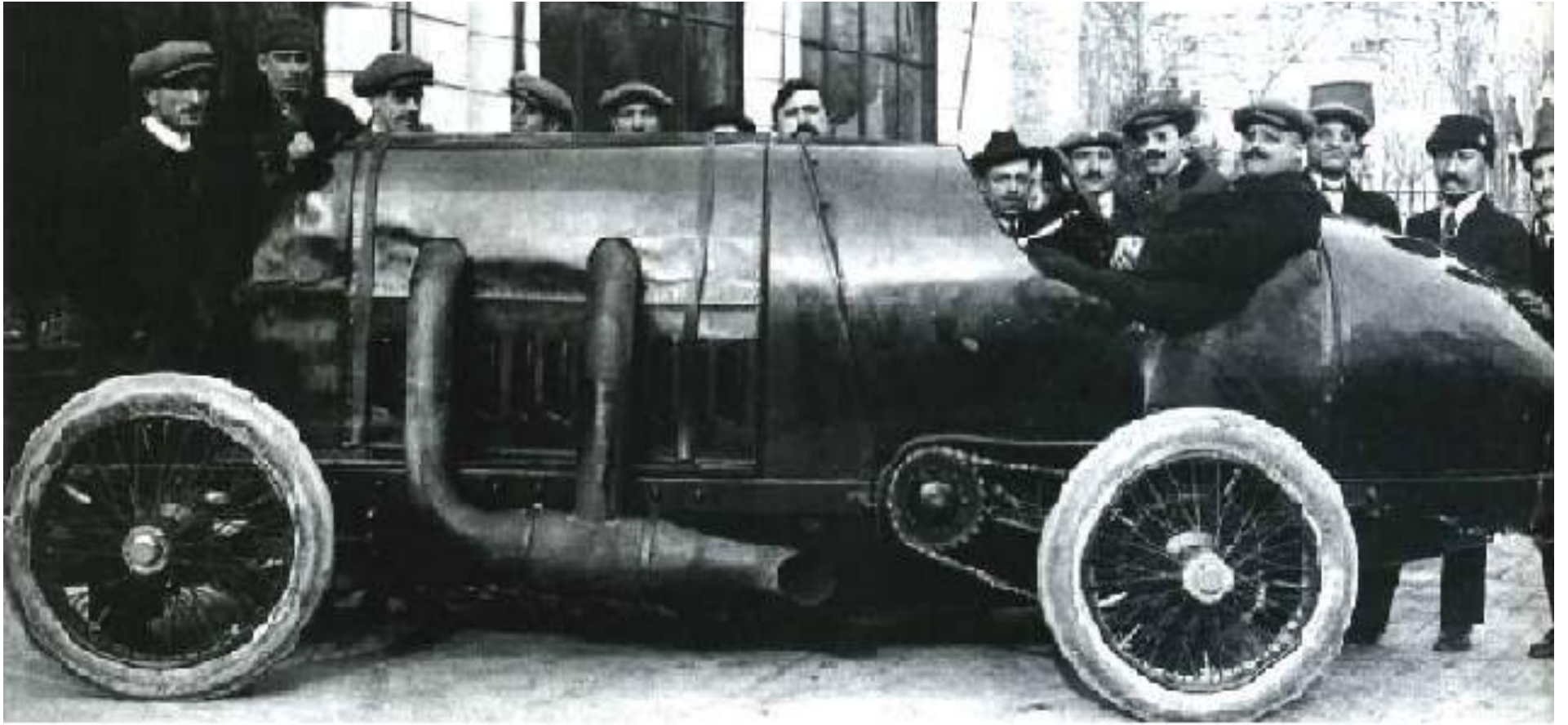
**URBANIZATION**



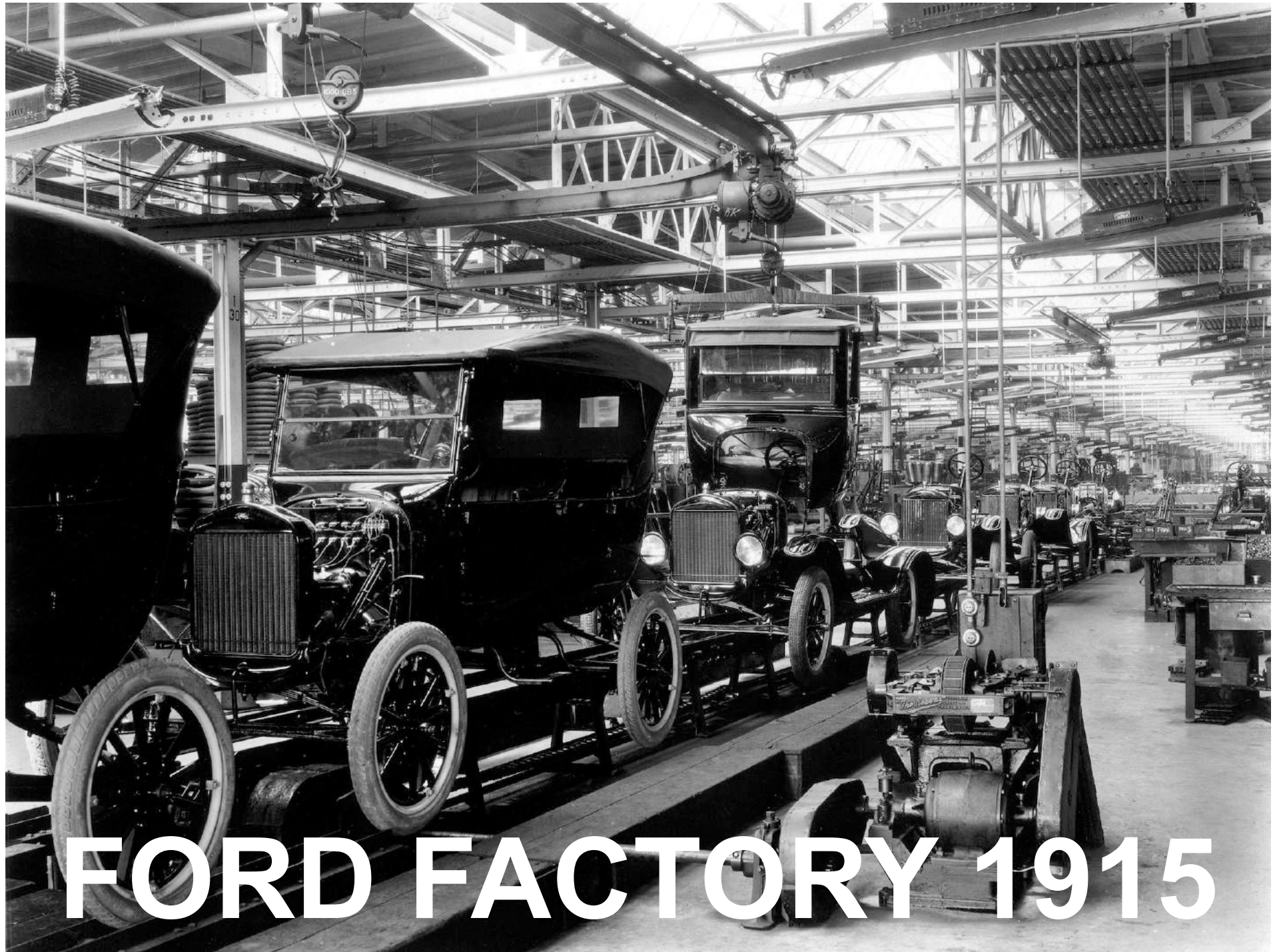


**URBANIZATION**





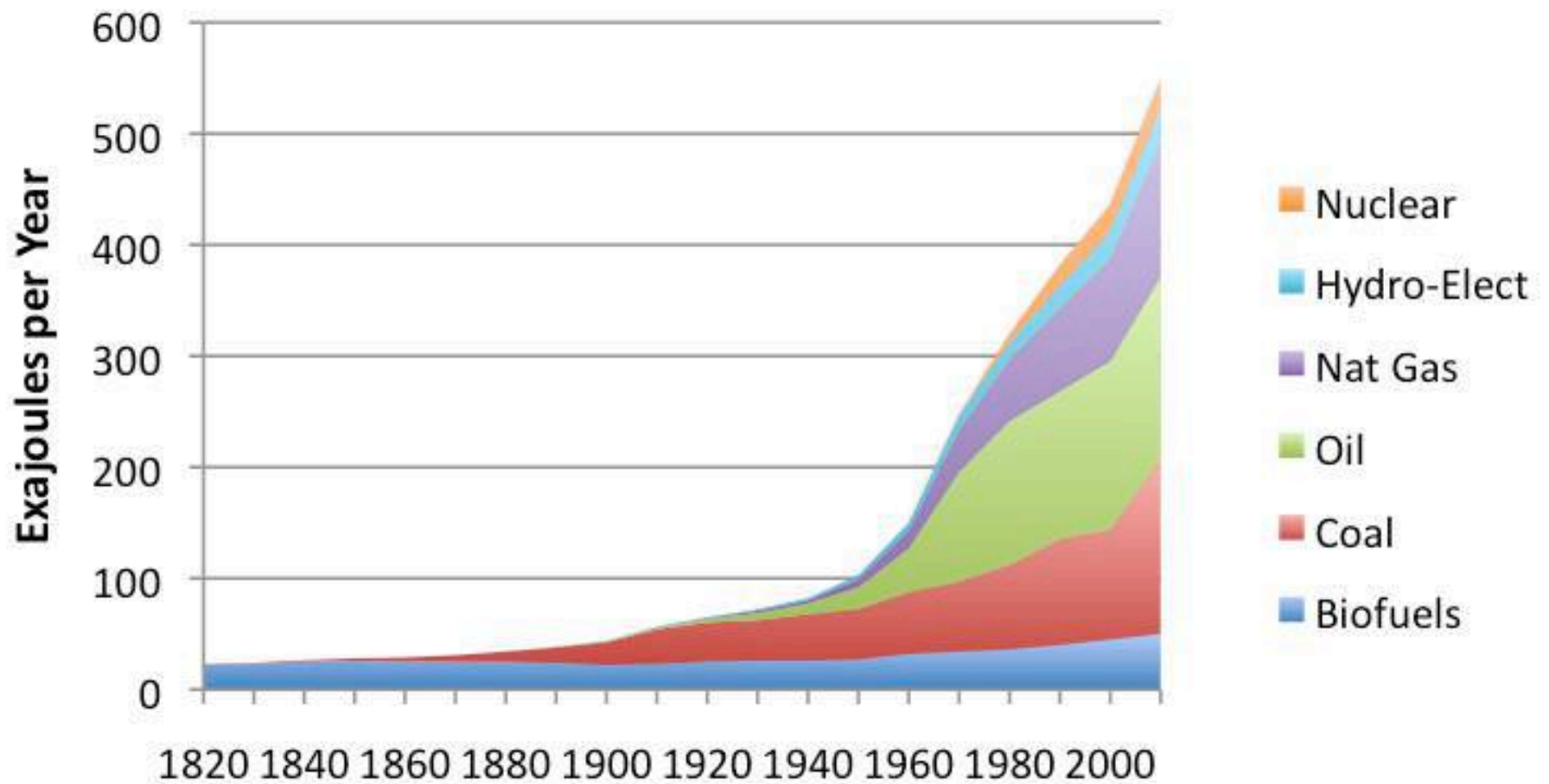
# THE AUTOMOBILE



**FORD FACTORY 1915**



## World Energy Consumption





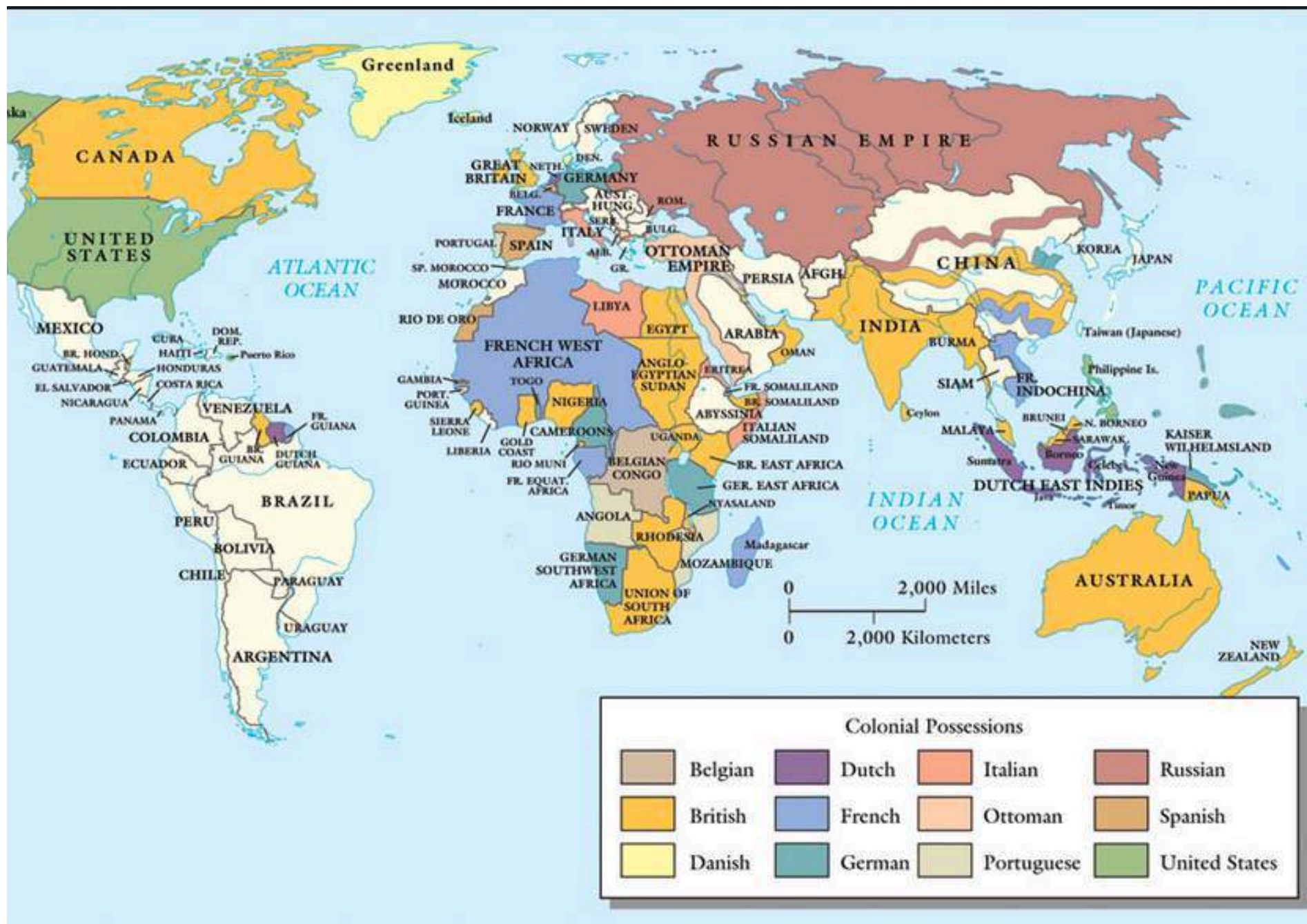


IMPERIAL FEDERATION, MAP OF THE WORLD SHOWING THE EXTENT OF THE BRITISH EMPIRE IN 1886.

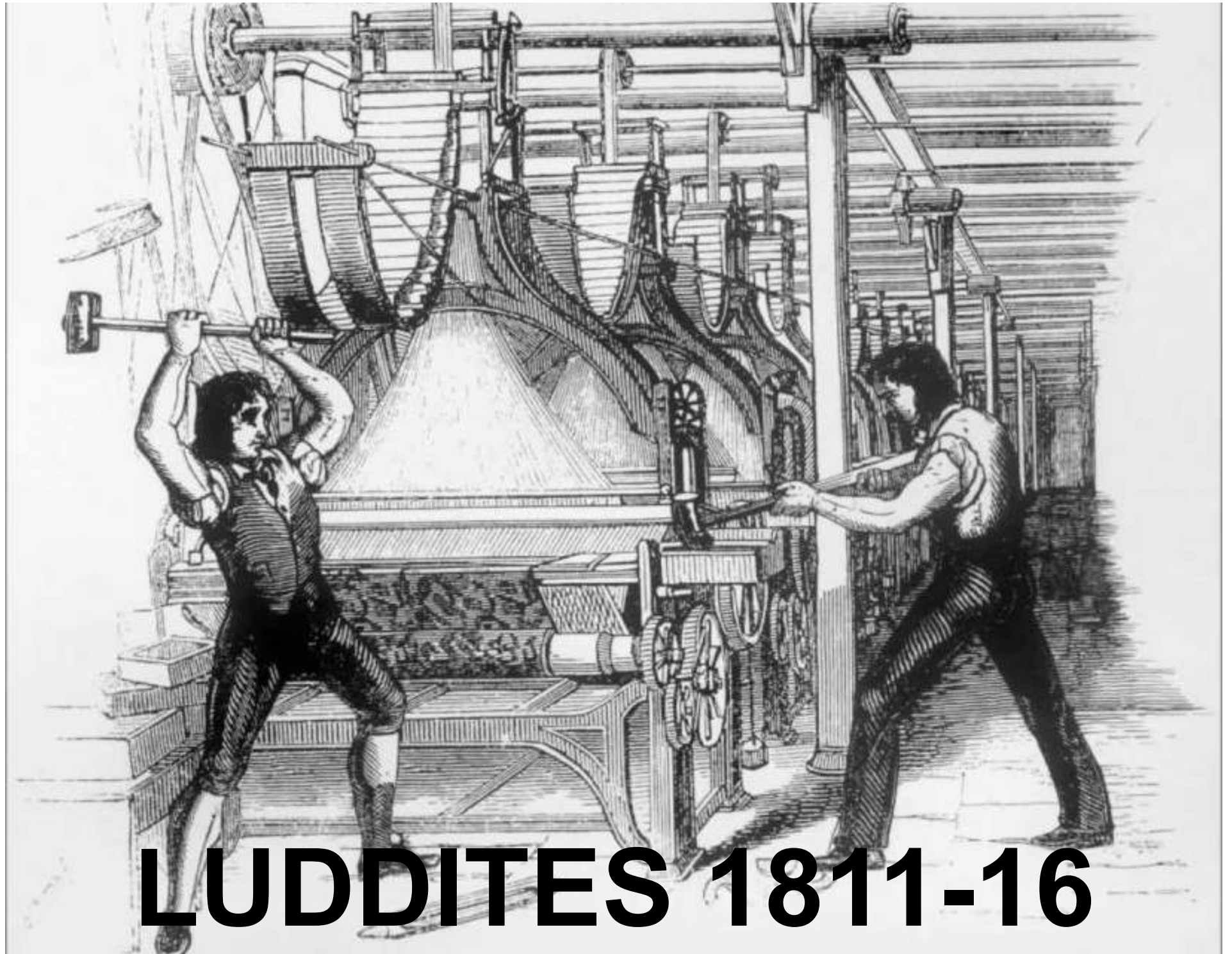
STATISTICAL INFORMATION FURNISHED BY CAPTAIN J. G. R. COLEMAN, R.N. (RETIRED) — BRITISH TERRITORIES COLOURED RED

# THE BRITISH EMPIRE 1886

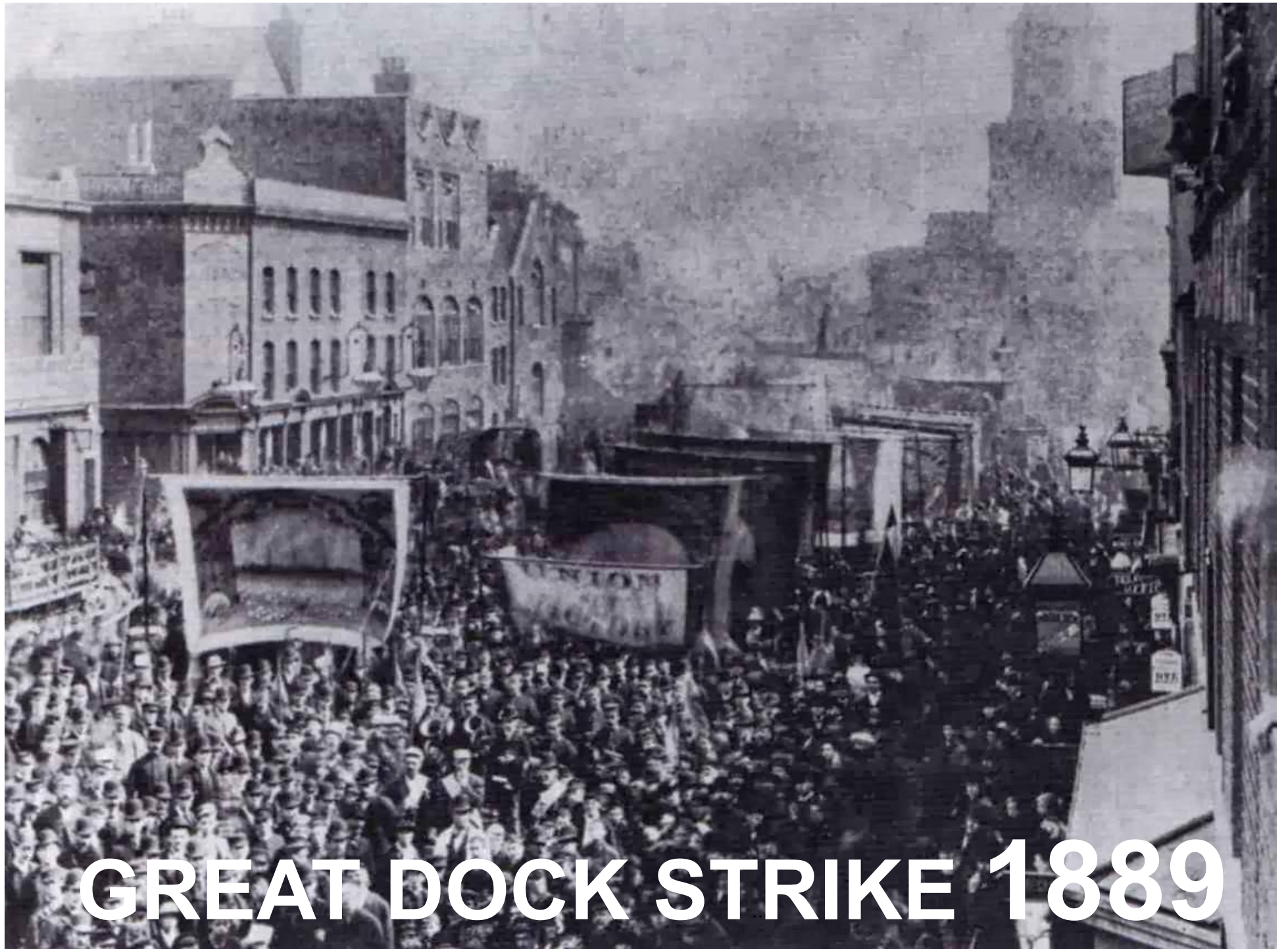




**THE COLONIAL WORLD AROUND 1900**

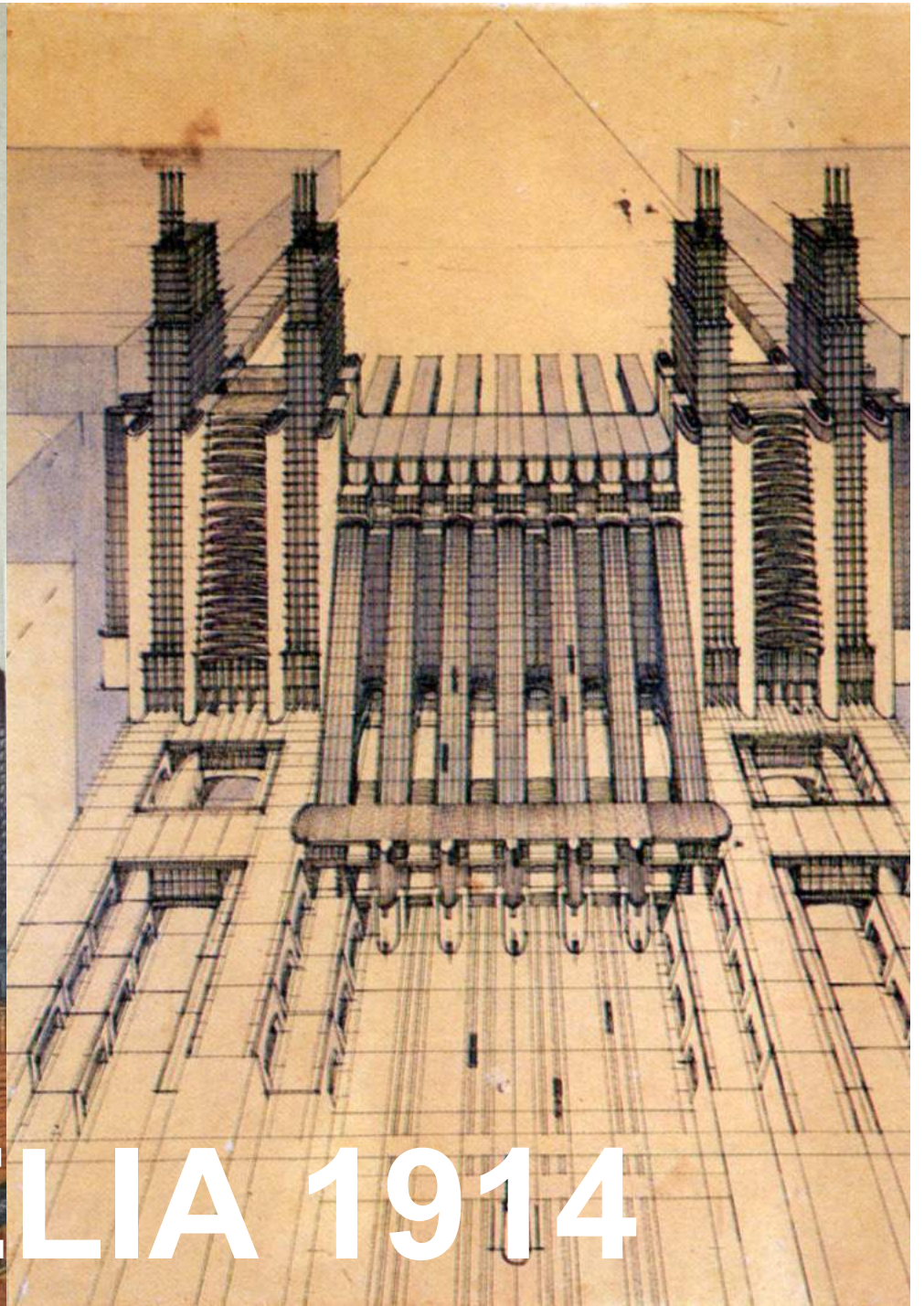
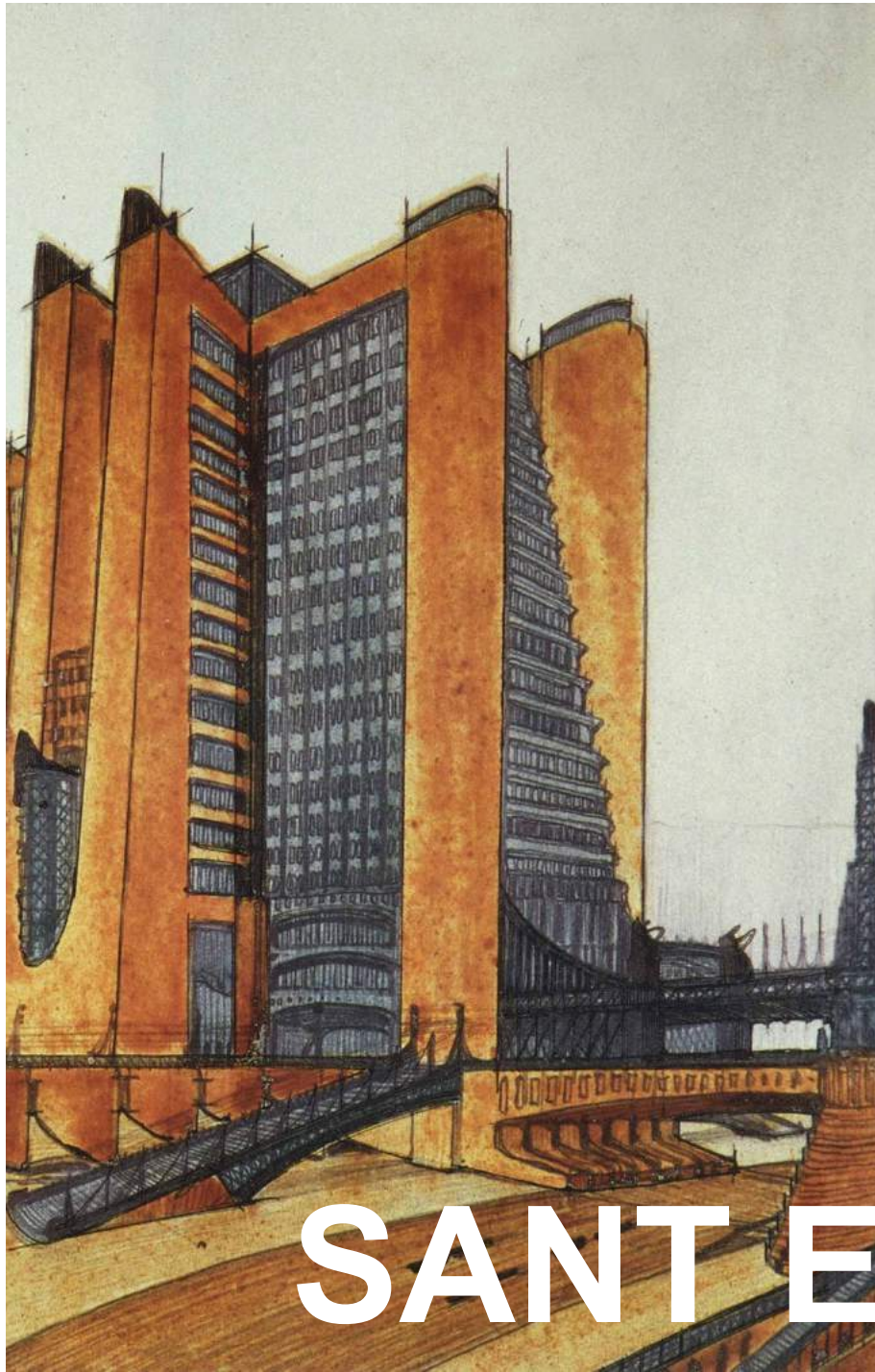






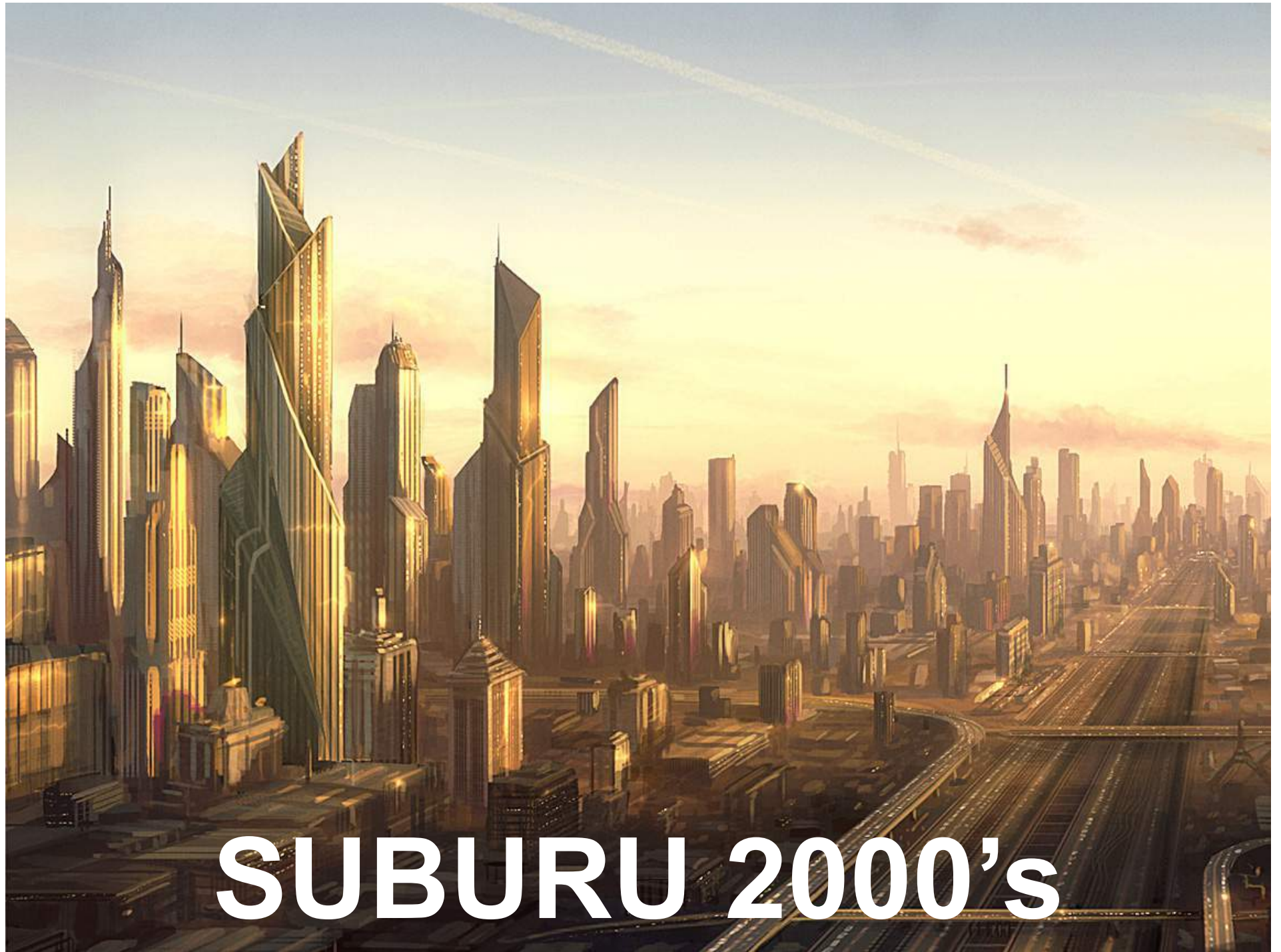
# GREAT DOCK STRIKE 1889



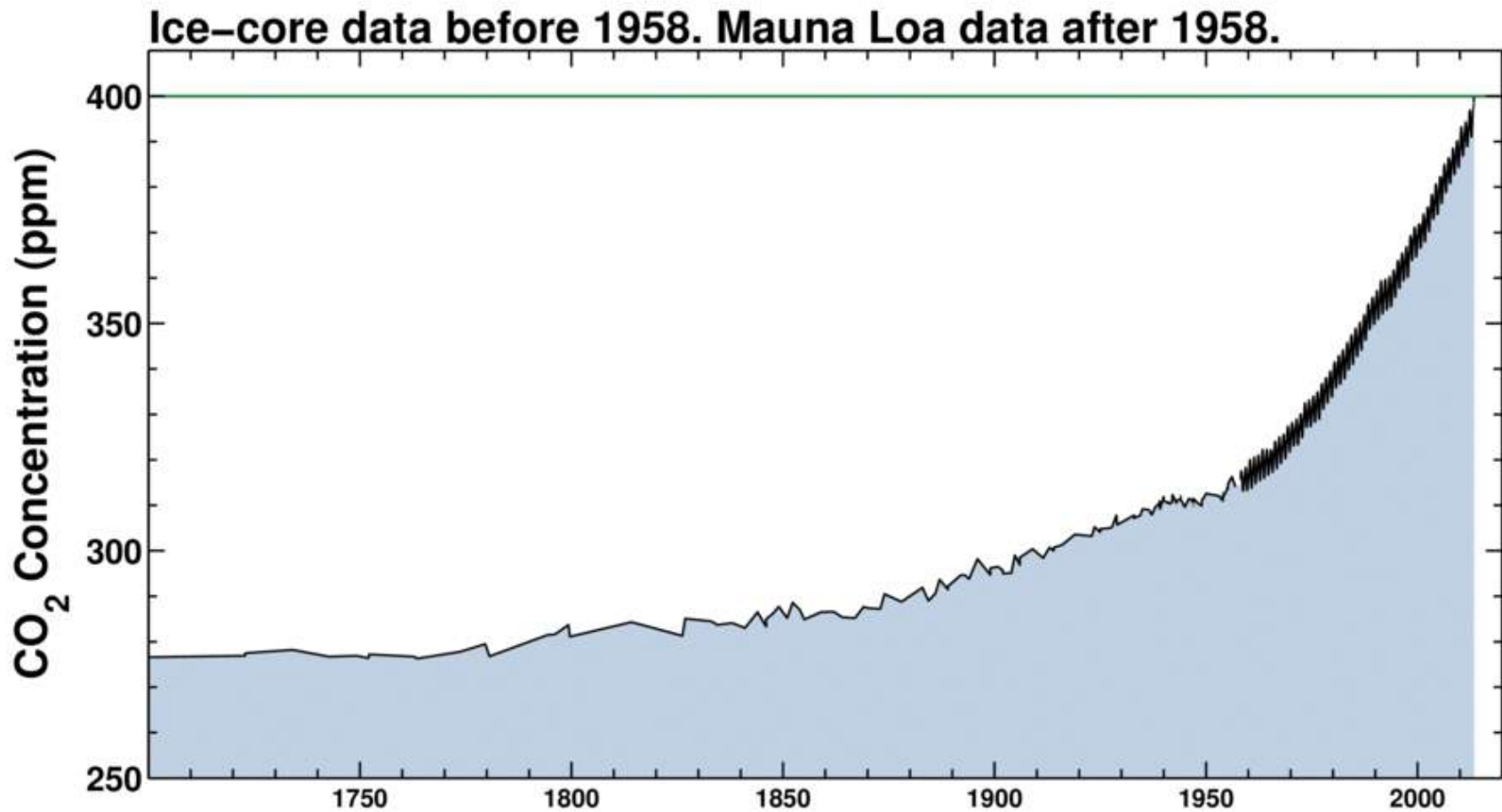


**SANT'ELIA 1914**





**SUBURU 2000's**



# THE KEELING CURVE





# MODERNISM WAS THE OIL BOOM

...





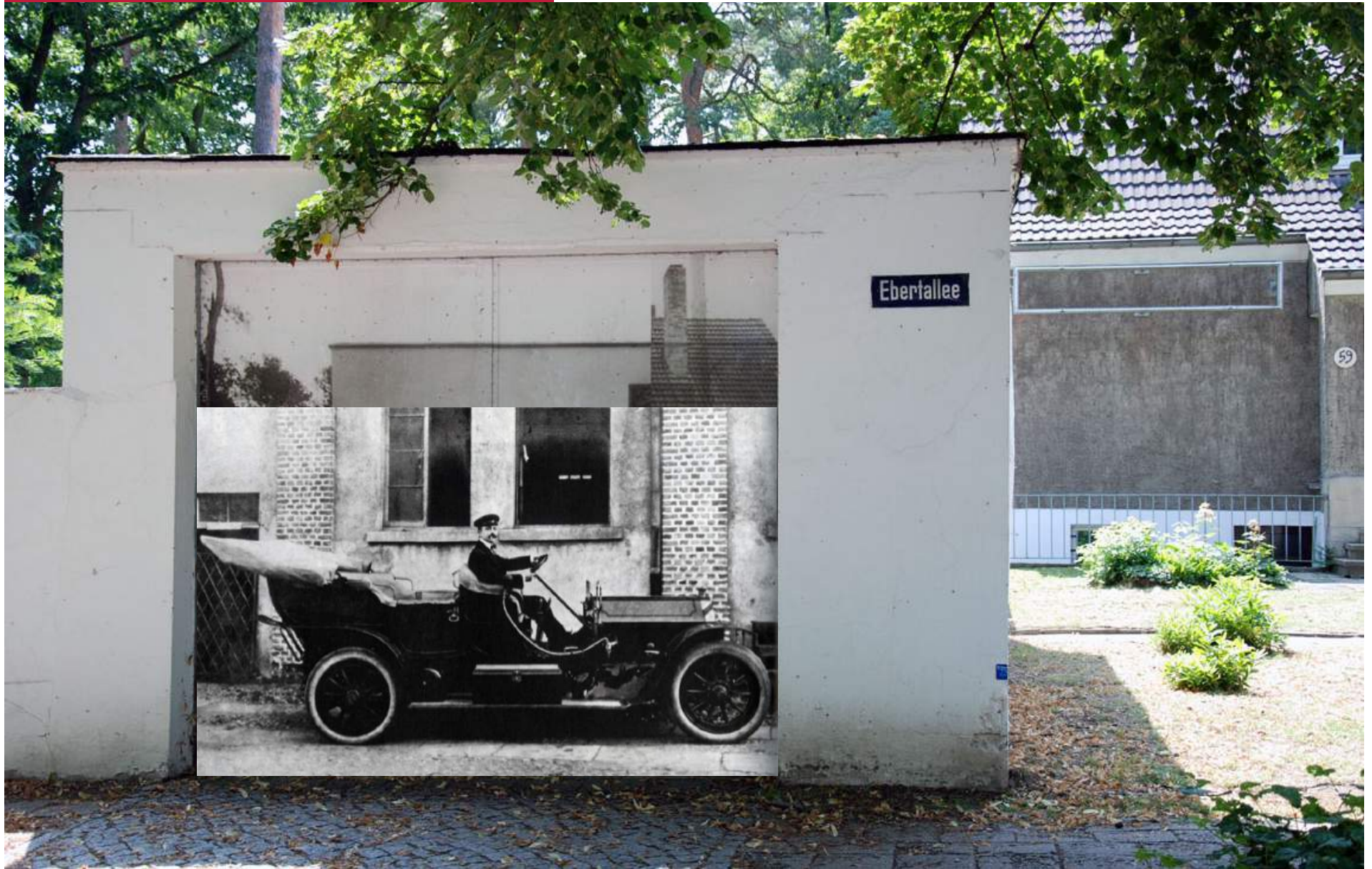
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# MARINETTI'S CAR IN THE BAUHAUS GARAGE

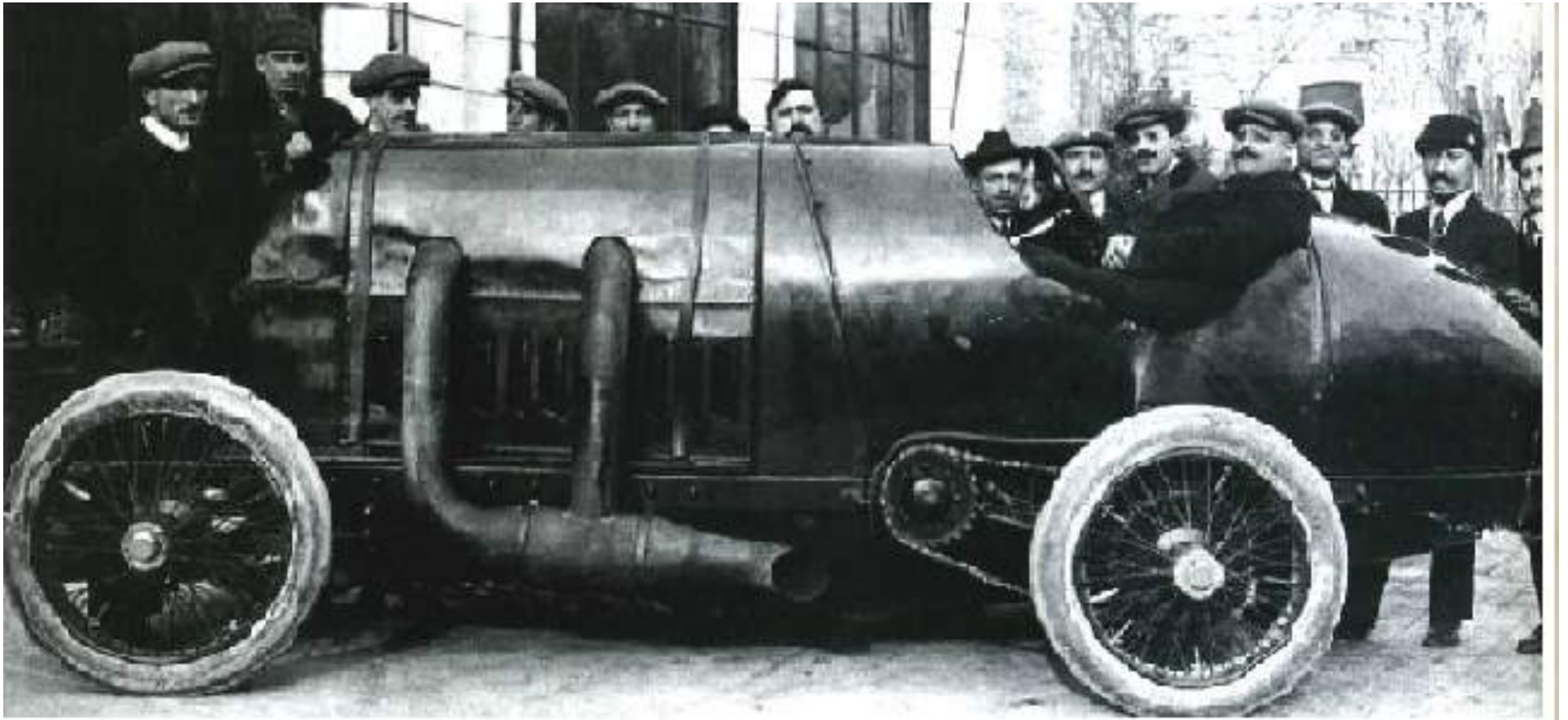




/ - 3

# SHORT REVIEW: MODERNISM

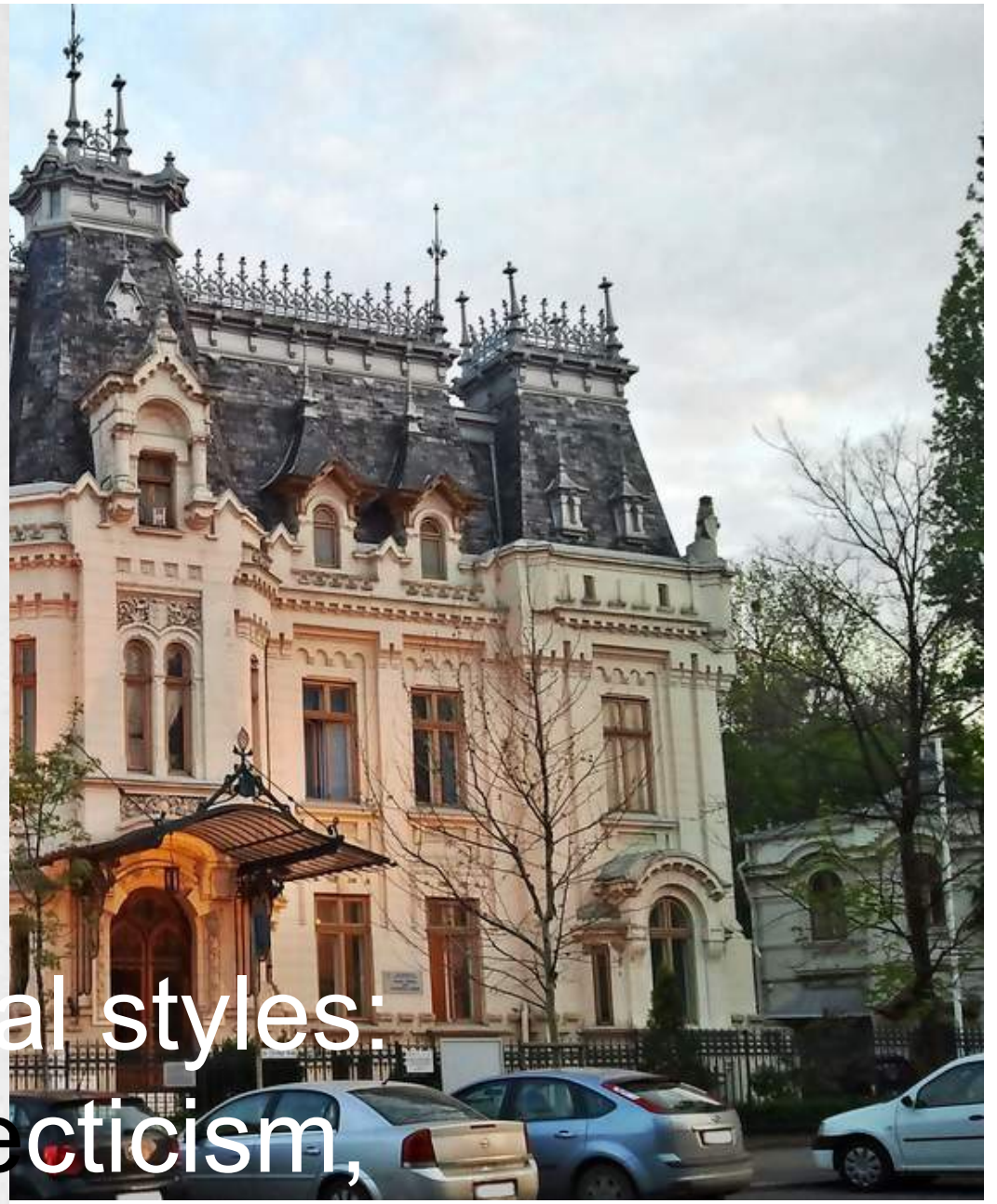
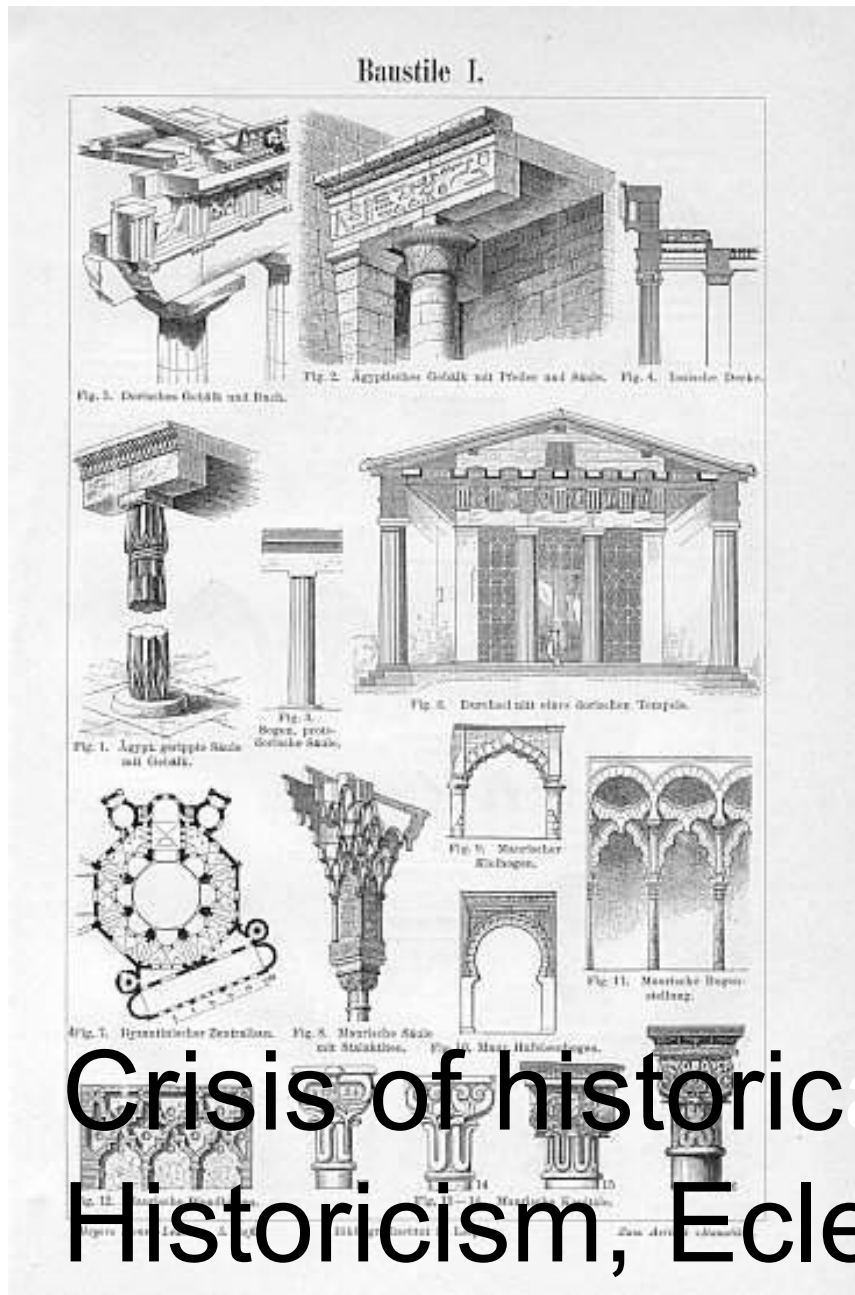
...



1900 = imaginary line, felt threshold  
in history, psychological trip-wire and  
starting-line

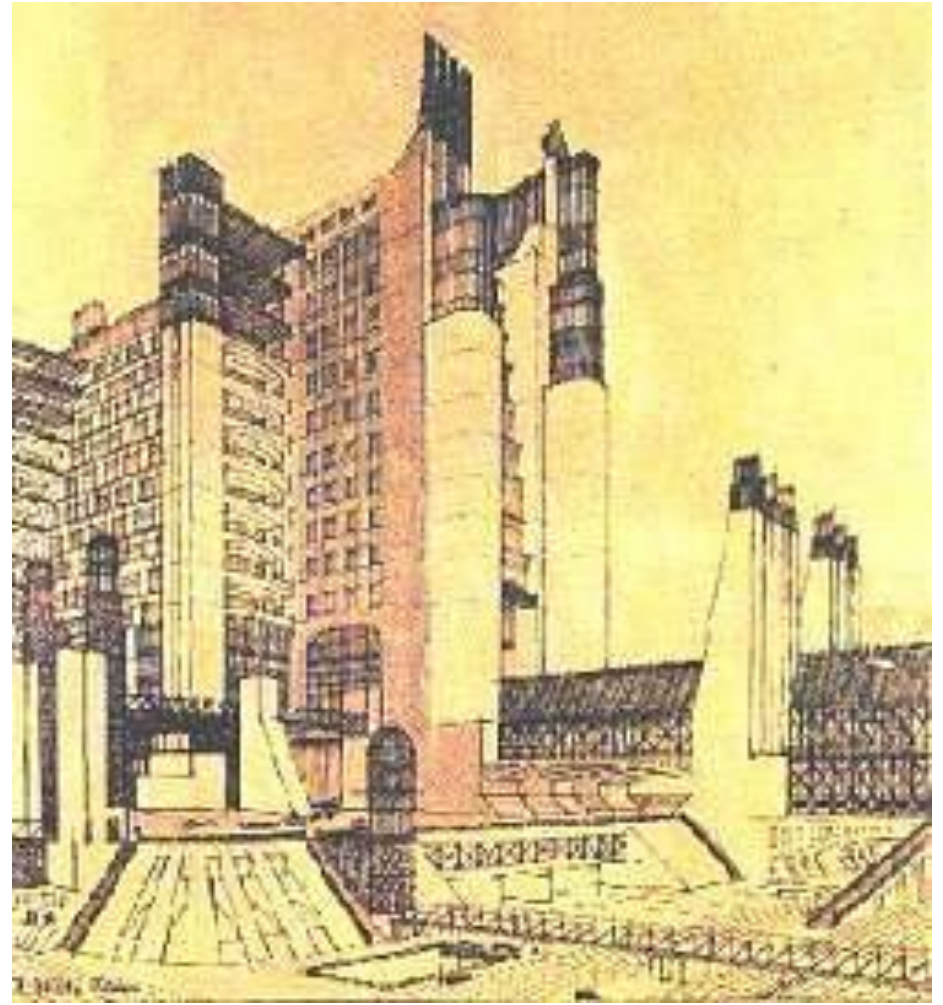
...





Crisis of historical styles:  
Historicism, Eclecticism,  
Stil Nouveau /// then Rationalism





Antonio Sant'Elia, 1914-16

The modernist cry: **MAKE IT NEW**  
– accelerate – make future happen





So, what's so new  
about Modernism?

...



## a) Abstraction

the rejection of representation / discovery of formal energy

...





## b) **Speed** of development

transformation of styles and movements

experimentalism becomes the norm = mimic of sciences & industry

...



## c) Interdisciplinary scope of the artistic project

omni-disciplinarity / “universal design” / art & architecture

...





## d) Engagement in political/historical events

artists with options to build a new socio-political order: **e.g. the Russian situation**

artists with options to sell an emerging consumer culture: **e.g. the Bauhaus experiment**

(many different ideologies coming into contact/competing:  
capitalism, socialism, nationalism, fascism, liberalism)





/ -

# GETTING TO THE BAUHAUS GARAGE



...

# CUBO-FUTURISM



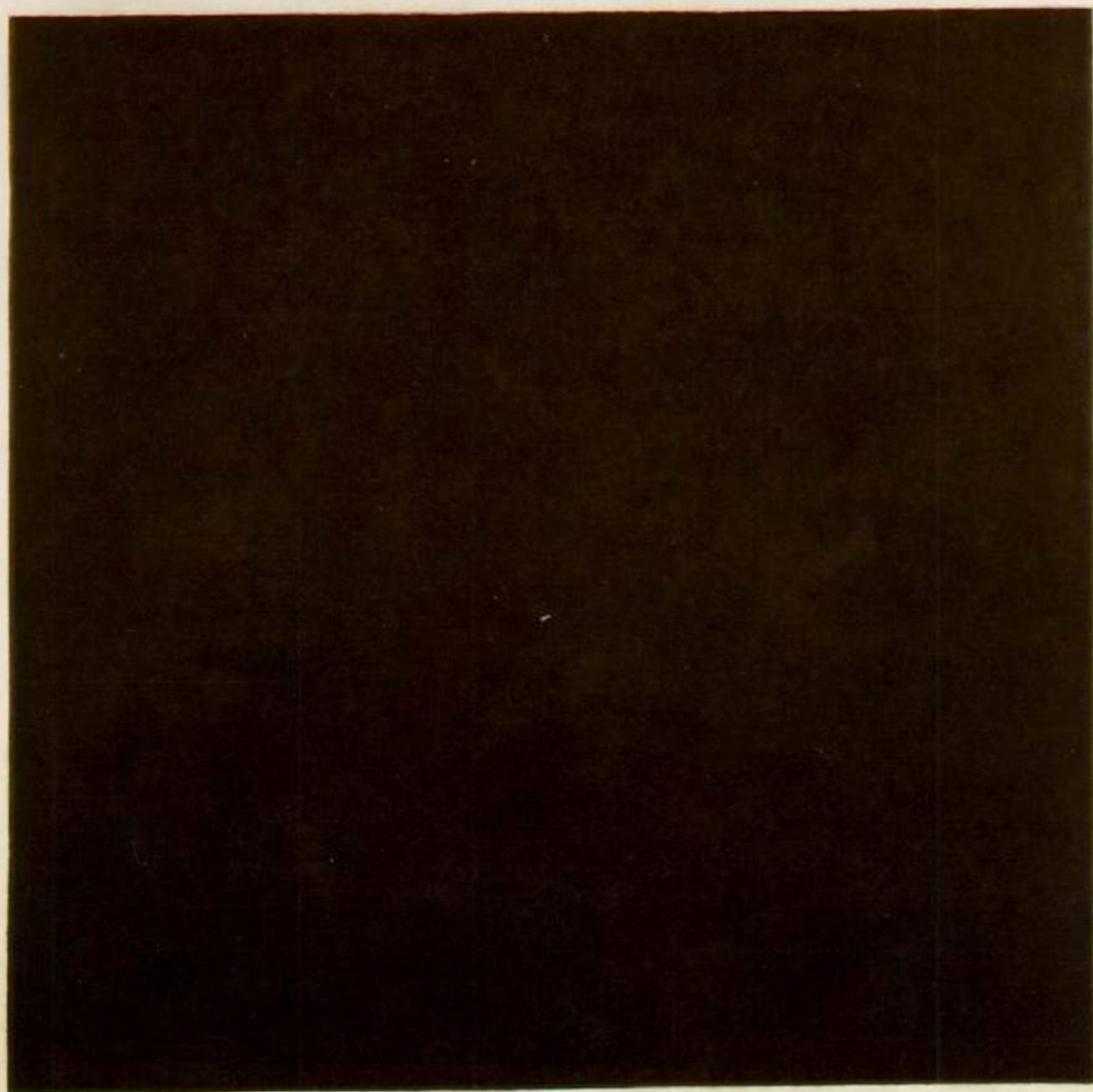


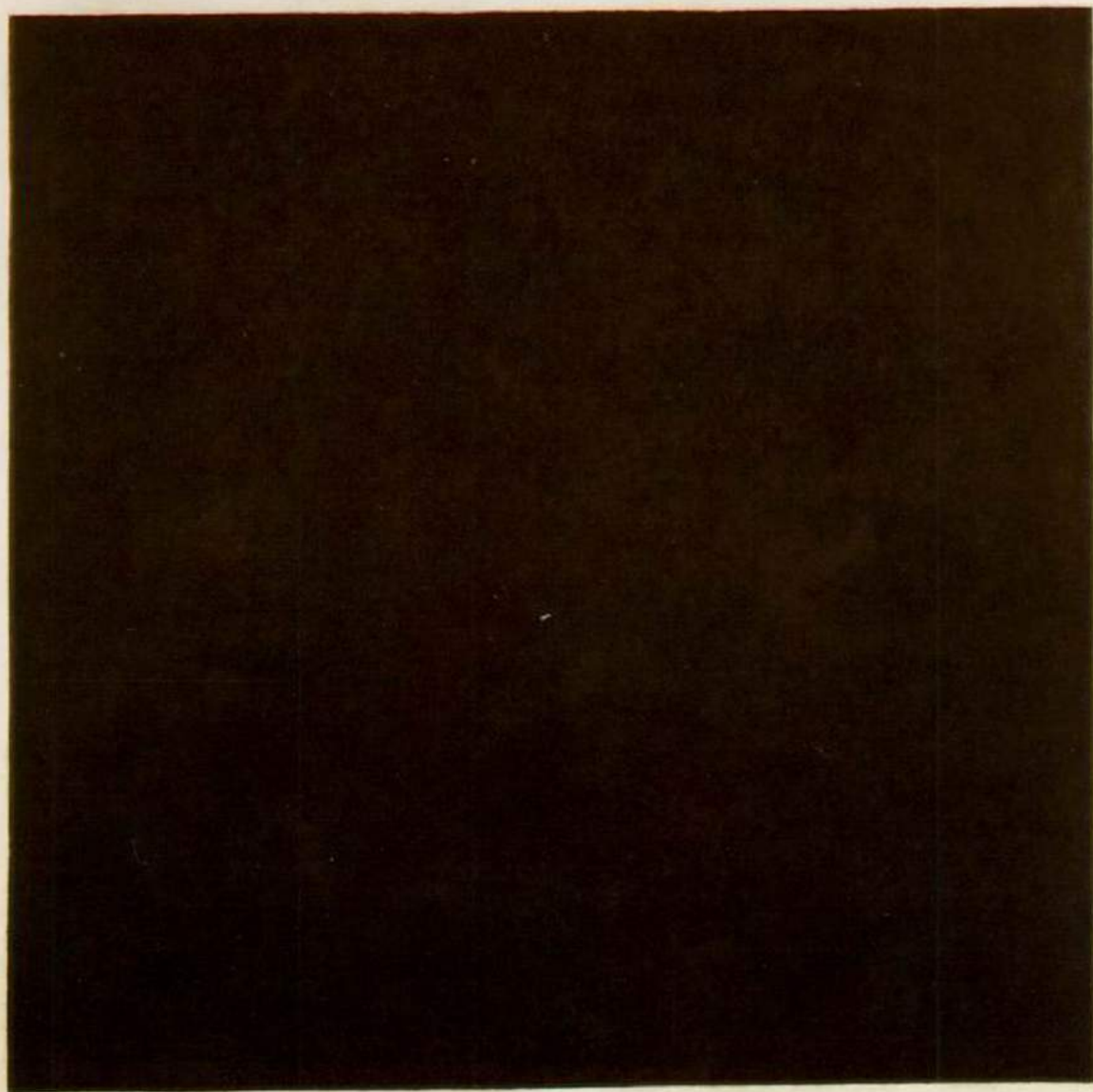
**MALEVICH – 1912-13**



**MALEVICH — ca. 1914**



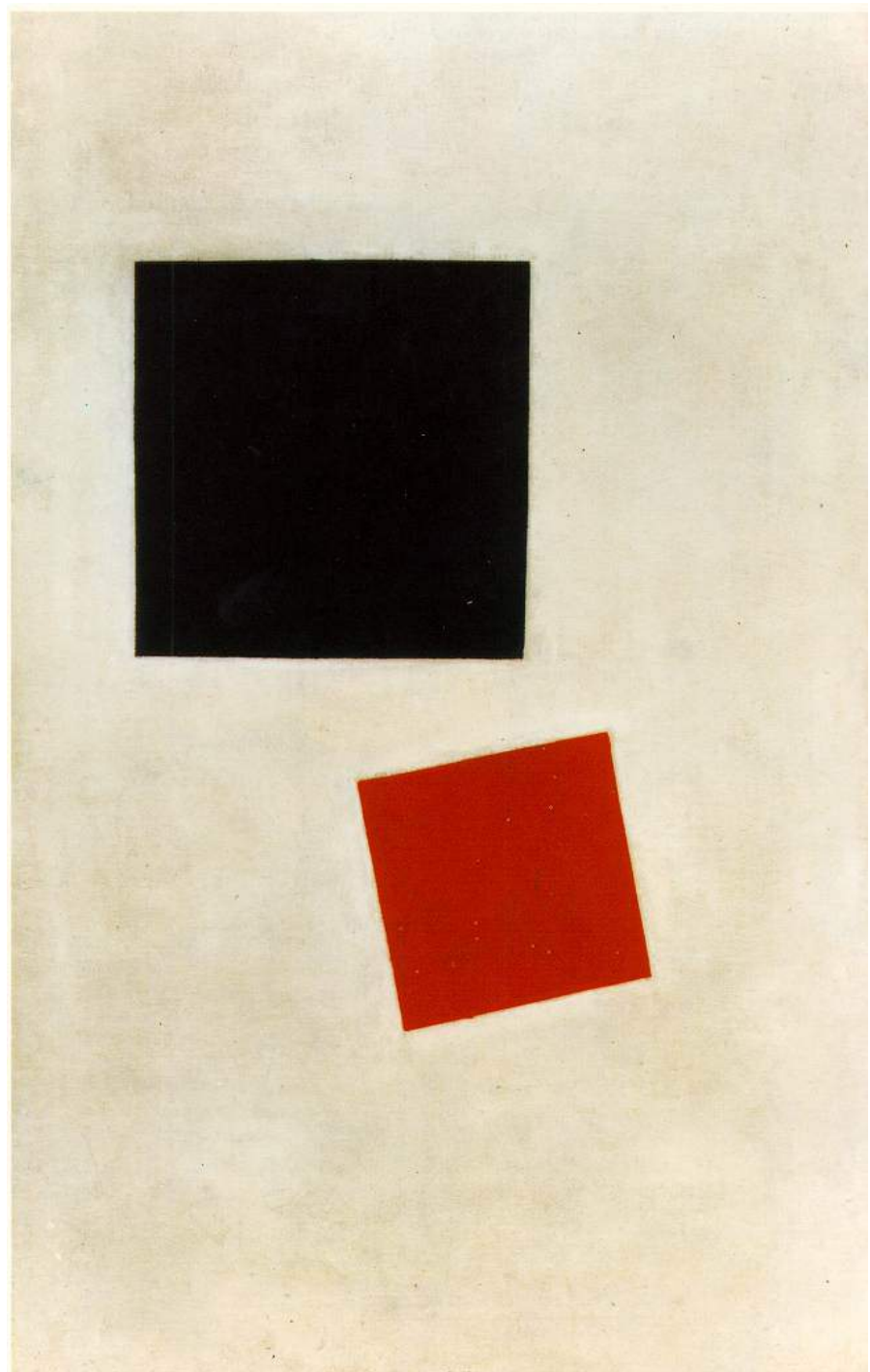




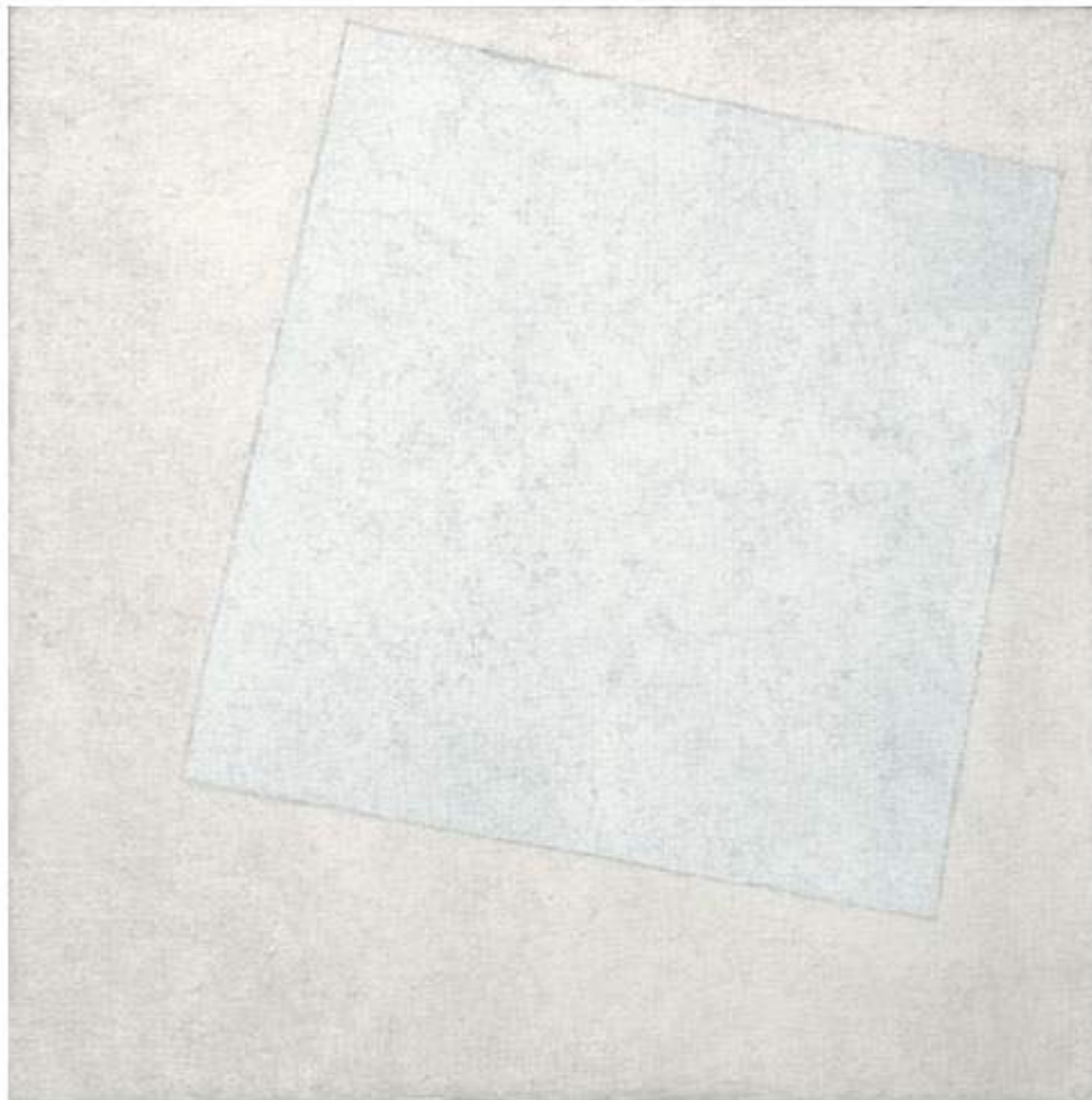
**MALEVICH – 1915**



Kazimir Malevitch

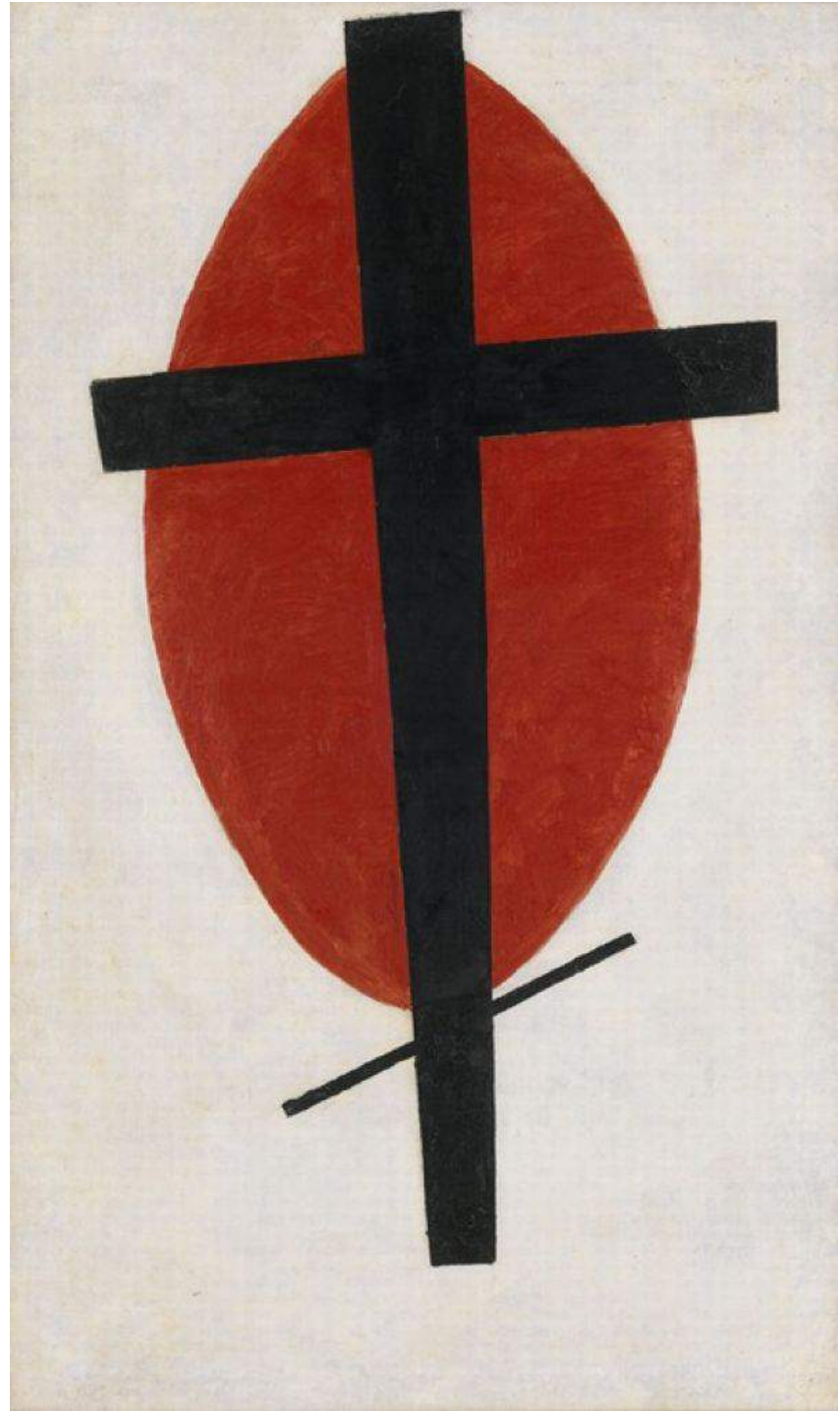


Kazimir Malevitch



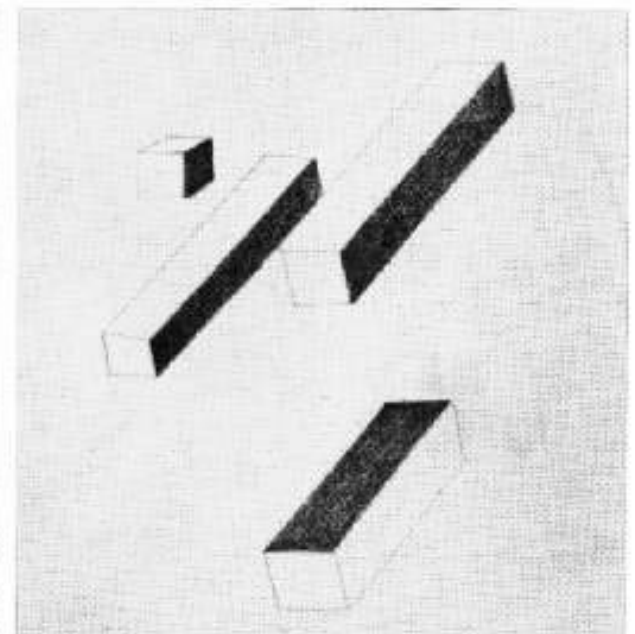
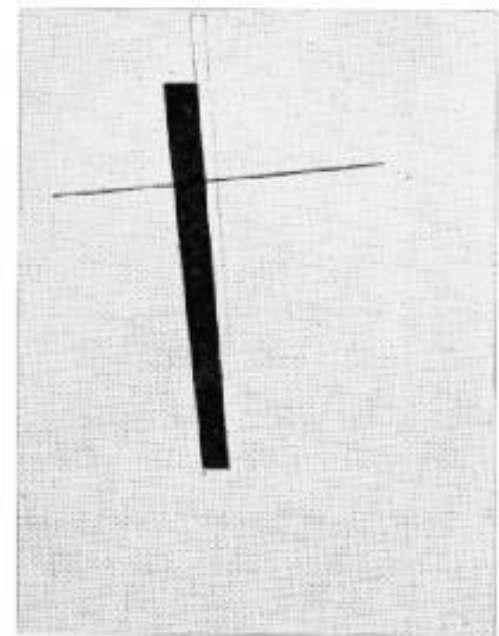


Kazimir Malevitch



# SUPREMATISM





Kazimir Malevitch



Kazimir Malevitch

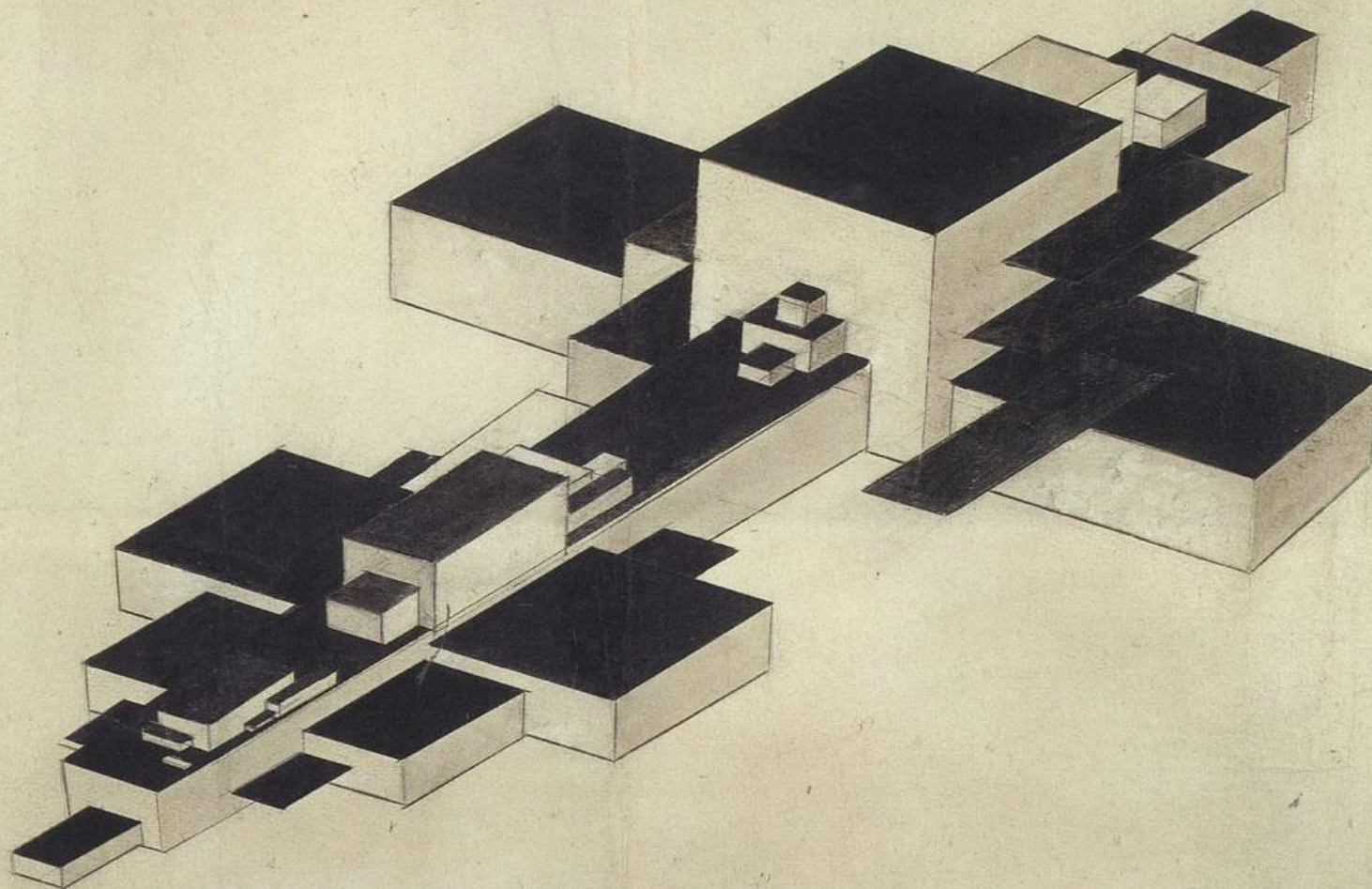






**MALEVICH 1916**





**M**ALEVICH





**MALEVICH**



**MALEVICH – LISSITKSY 1920**





**LISSITZKY 1923**

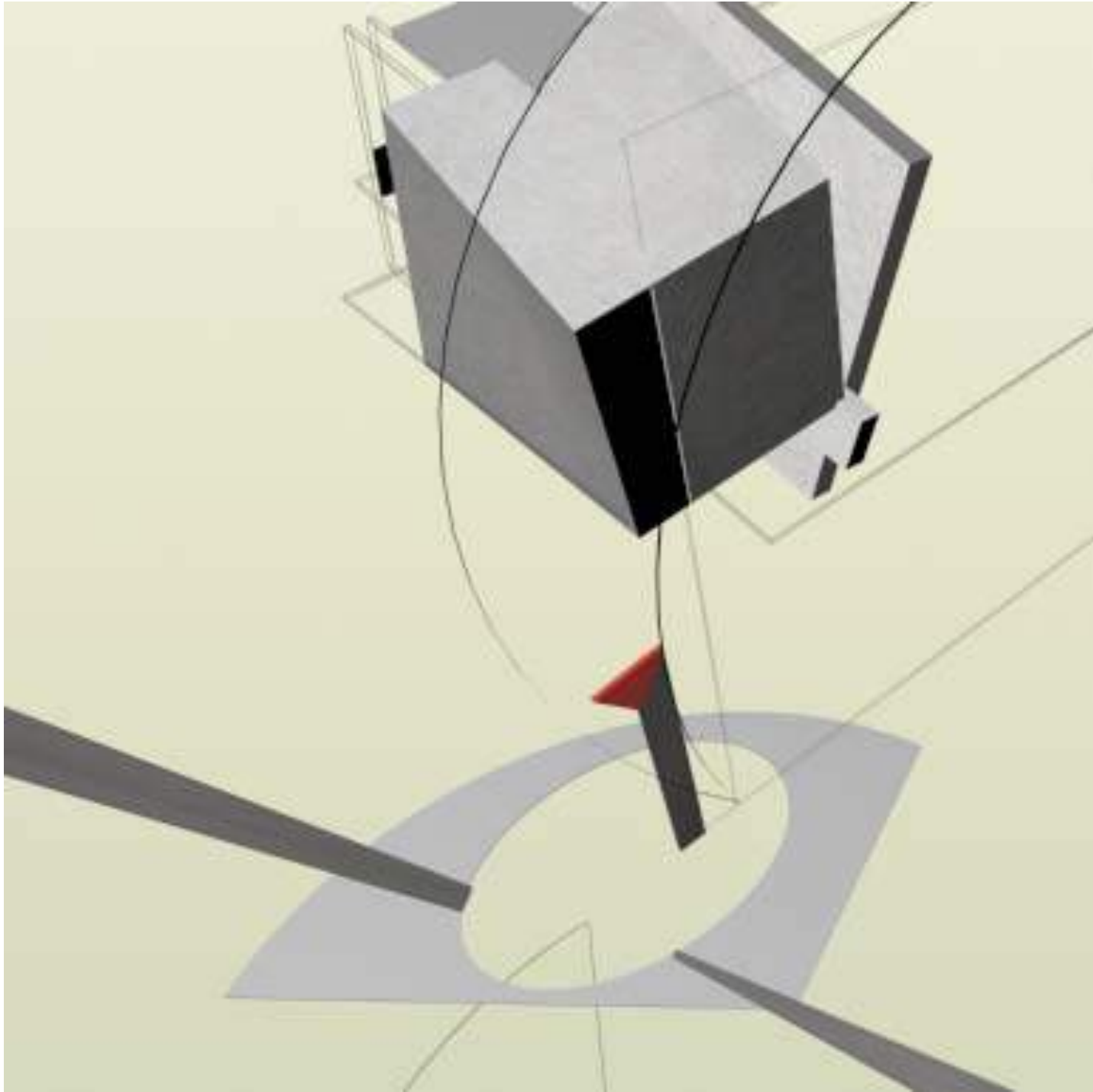


LISSITZKY 1923





**LISSITZKY 1923**









**LISSITZKY 1921**





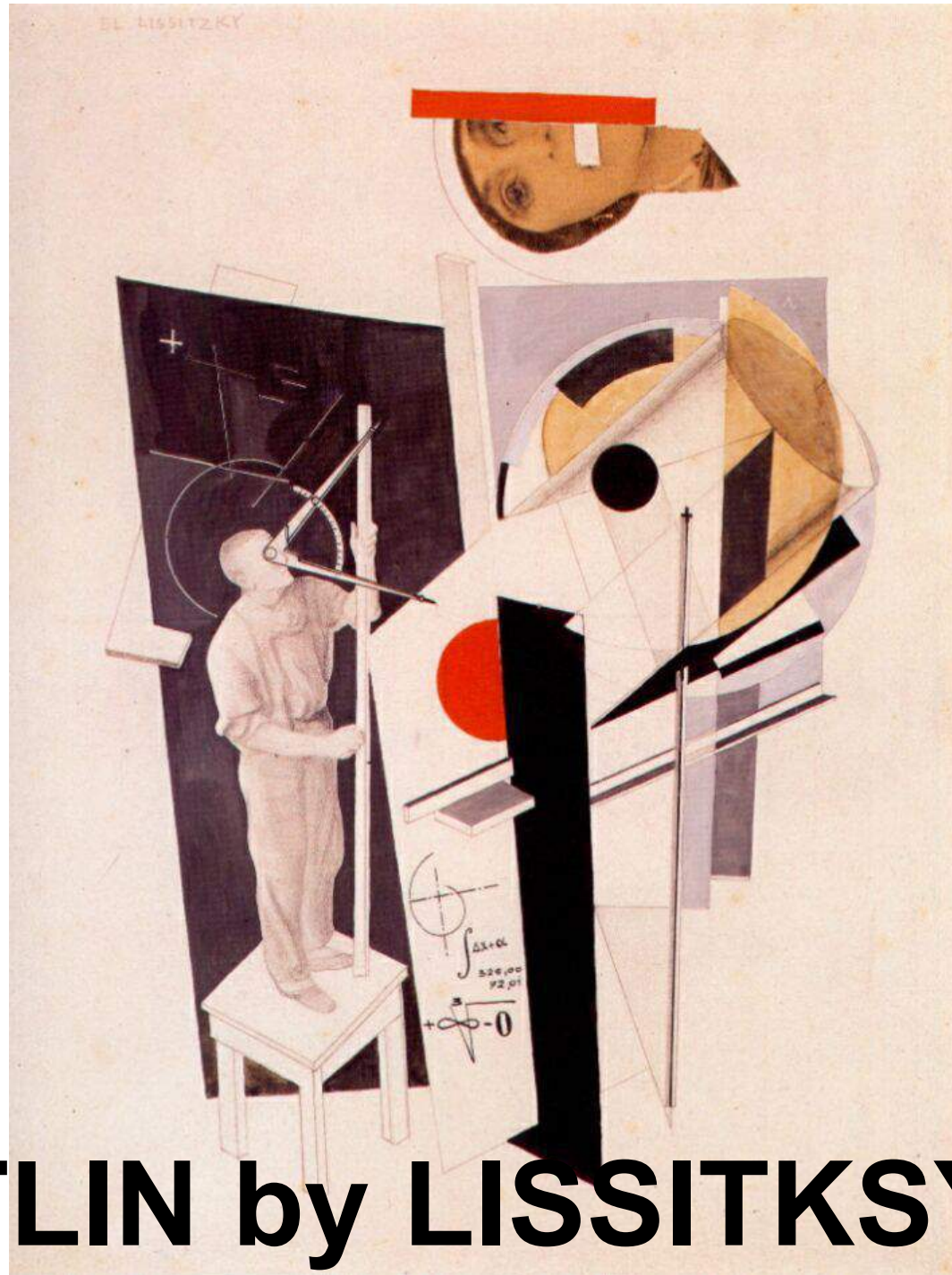
LISSITZKY 1922



**LISSITZKY 1923**







**TATLIN by LISSITKSY 1921**



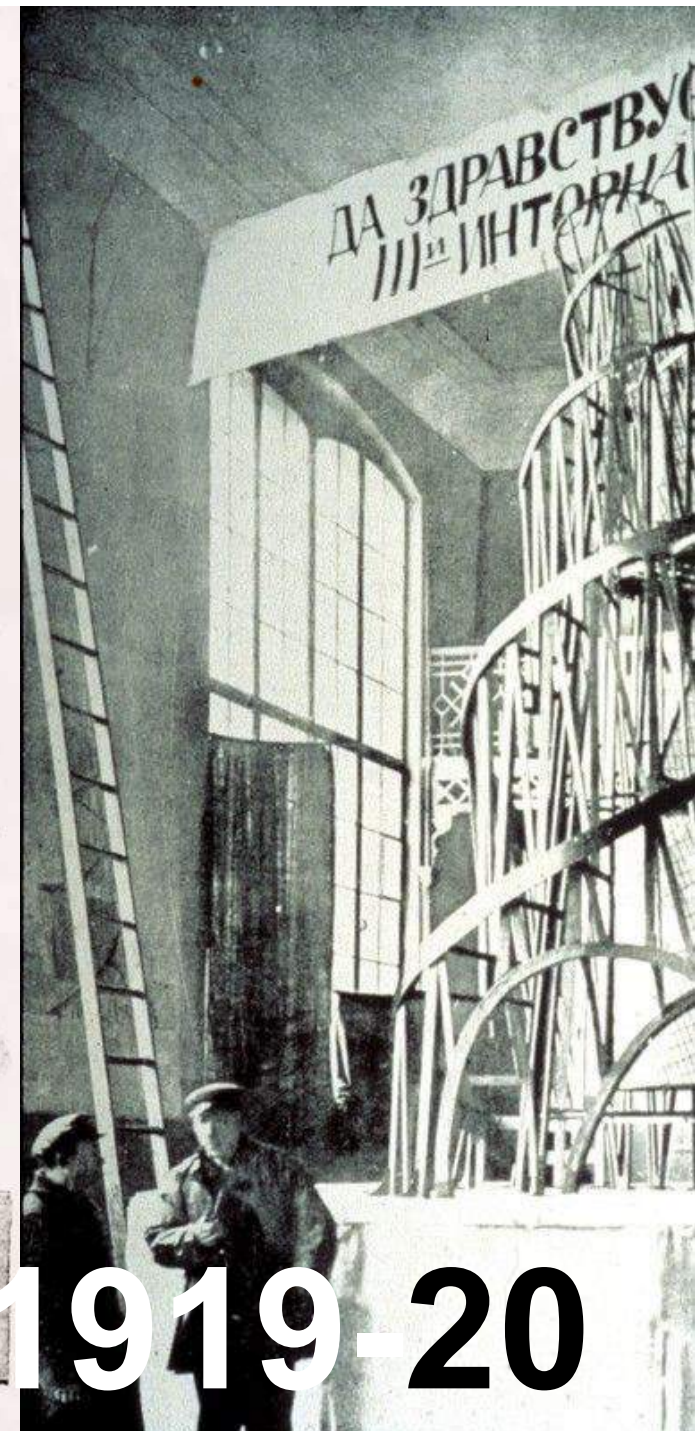
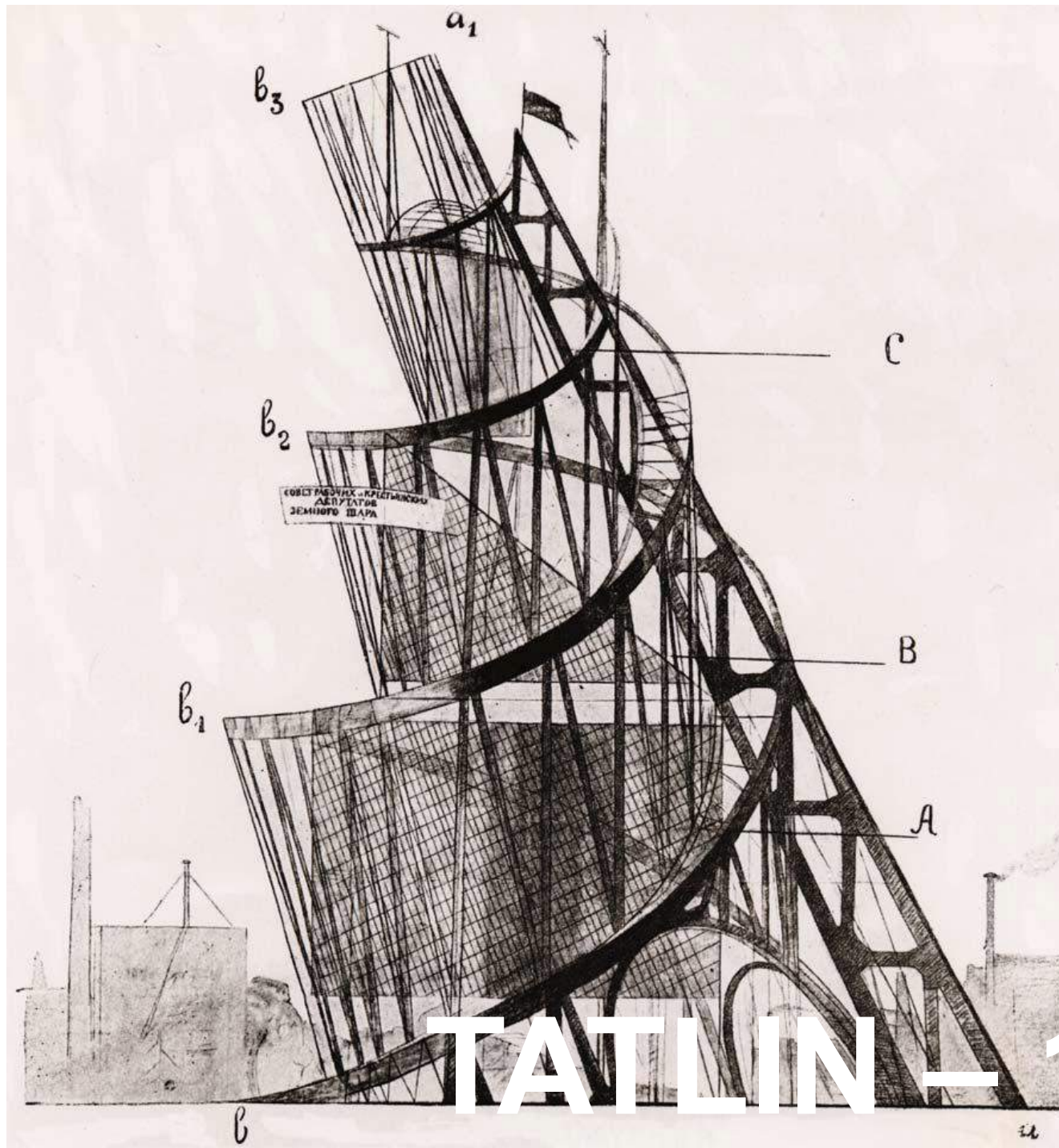
# CONSTRUCTIVISM



**TATLIN 1916**







**TATLIN – 1919-20**





**RODCHENKO 1923**



**RODCHENKO 1924**



"We had visions of a new world, industry, technology and science. We simultaneously invented and changed the world around us. We authored new notions of beauty and redefined art itself."

Rodchenko

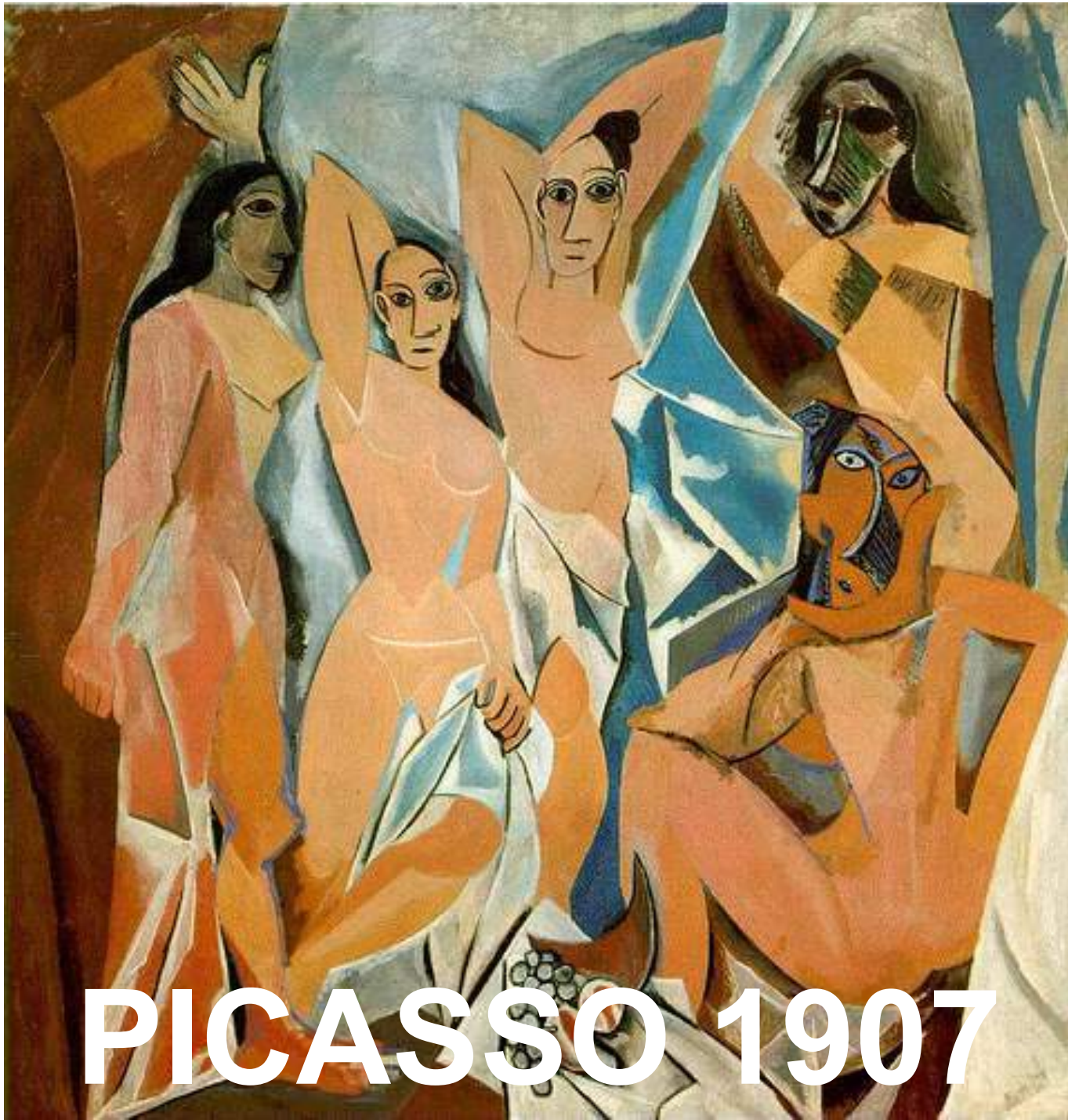
...

# **PAINTERLY ABSTRACTION**





INGRES







**DUCHAMP 1912**



**PICASSO 1912**





**COURBET 1875**

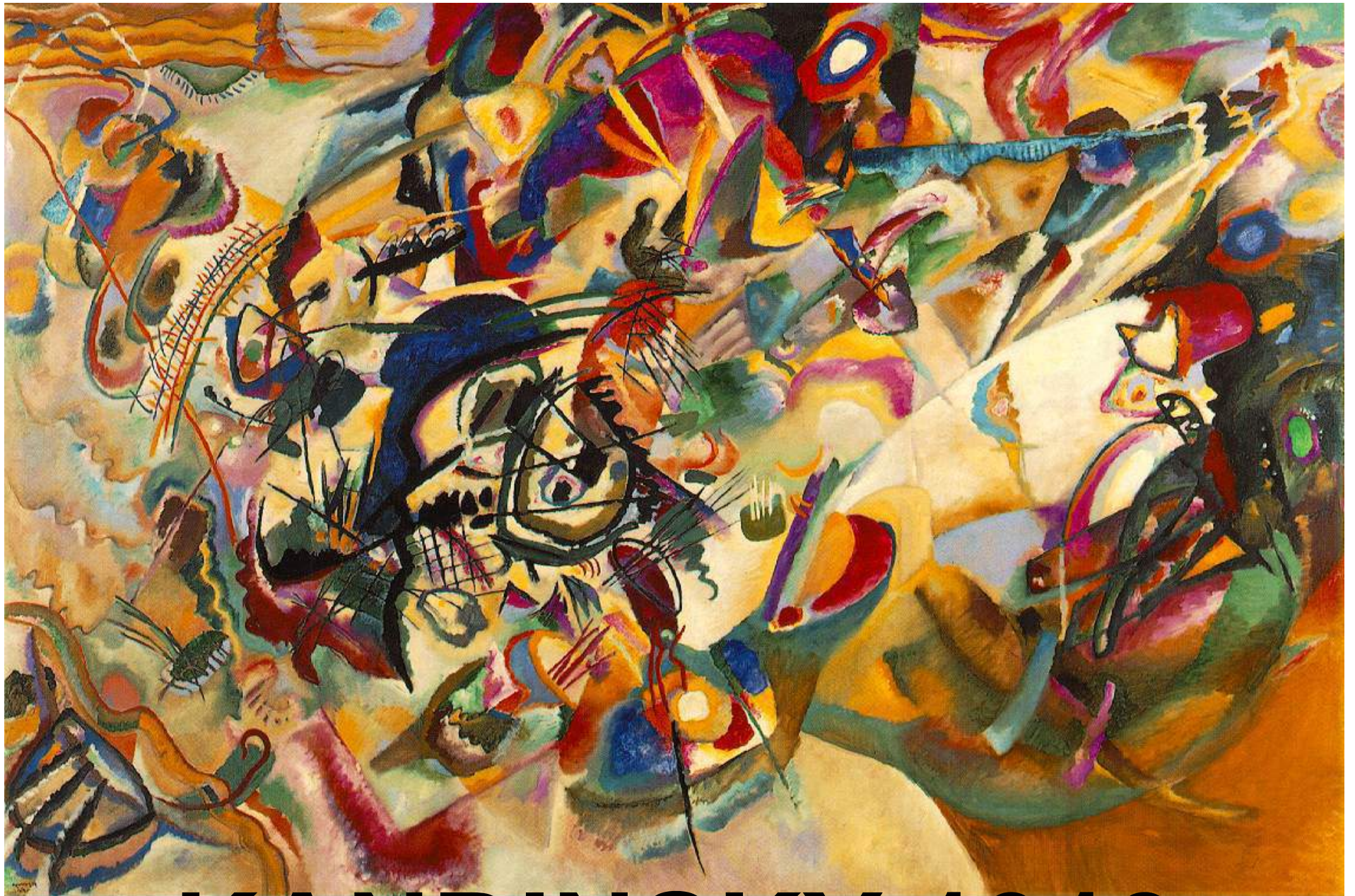






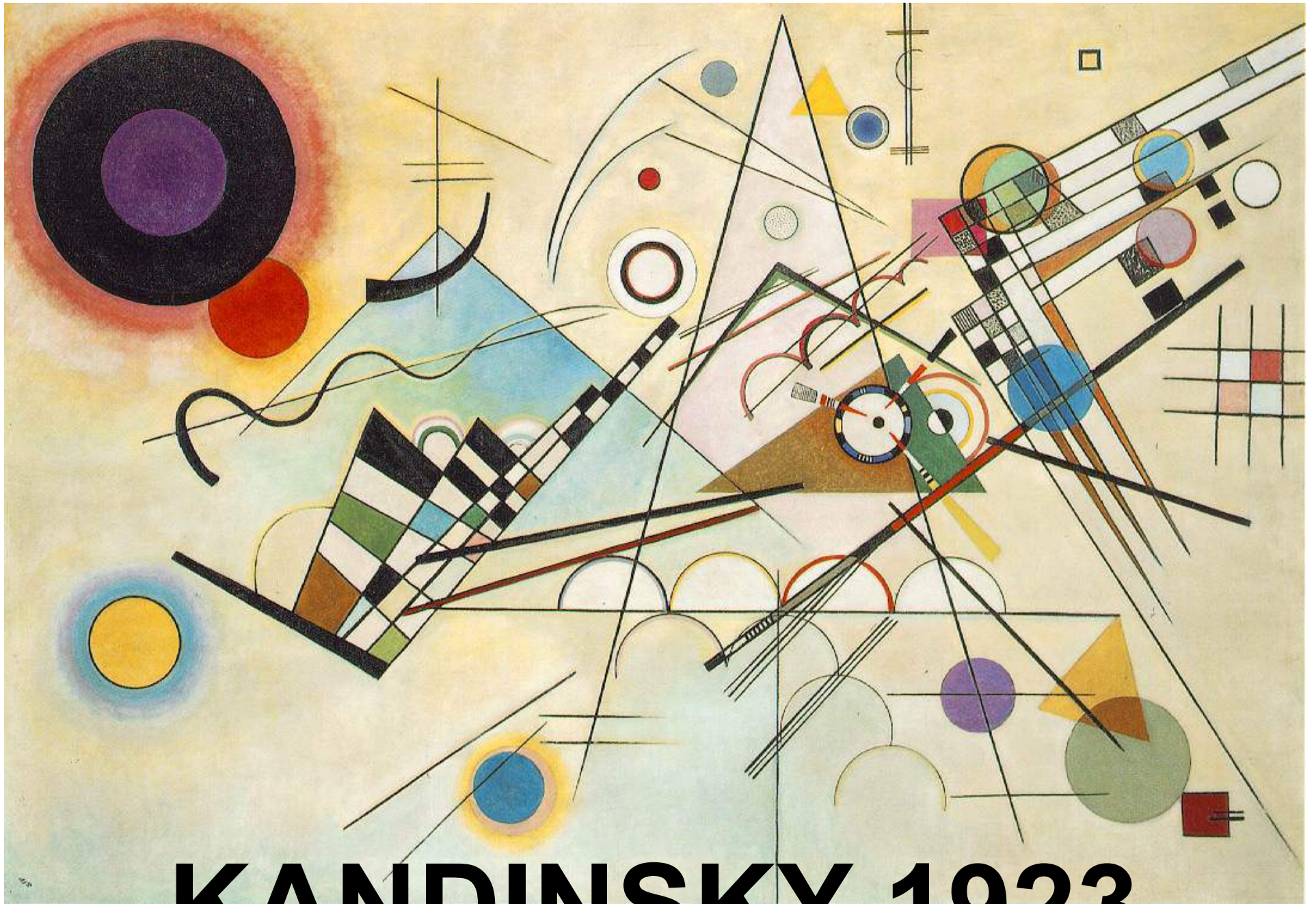
**CEZANNE 1890's**





**KANDINSKY 1913**





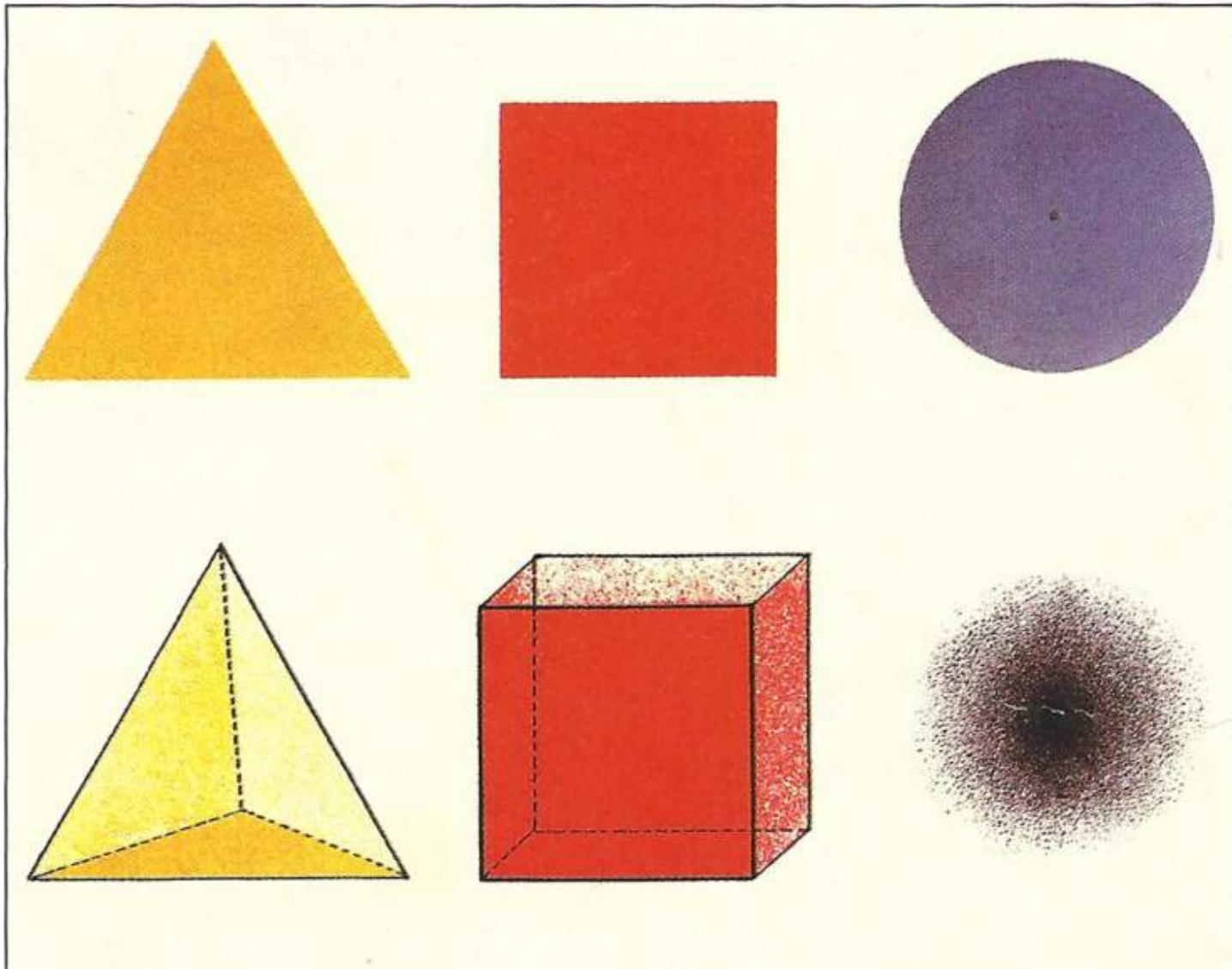
**KANDINSKY 1923**





**KANDINSKY 1925**





**KANDINSKY 1925**



**KANDINSKY 1925**



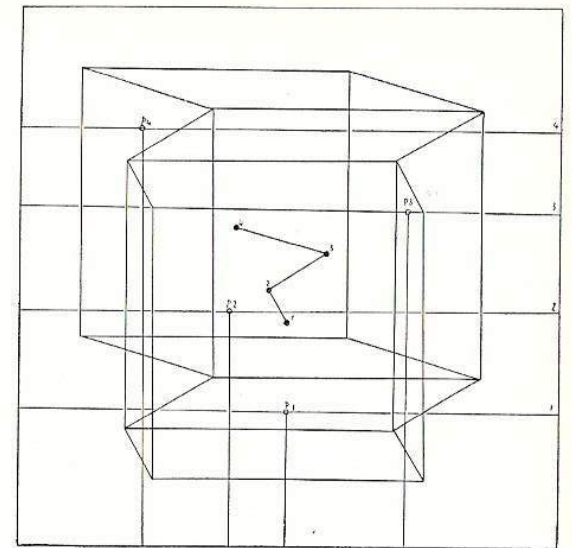
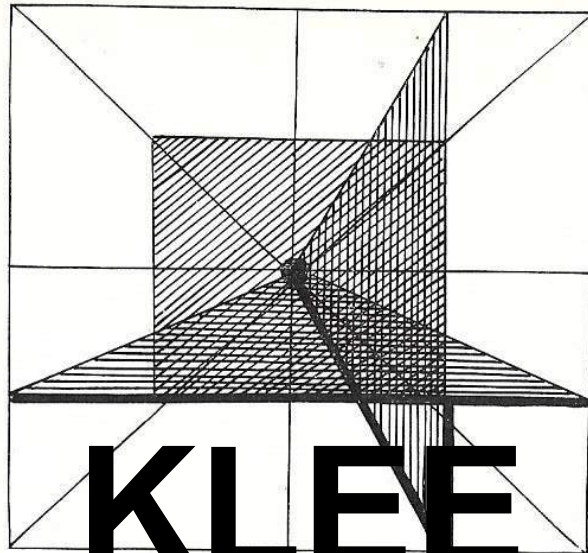
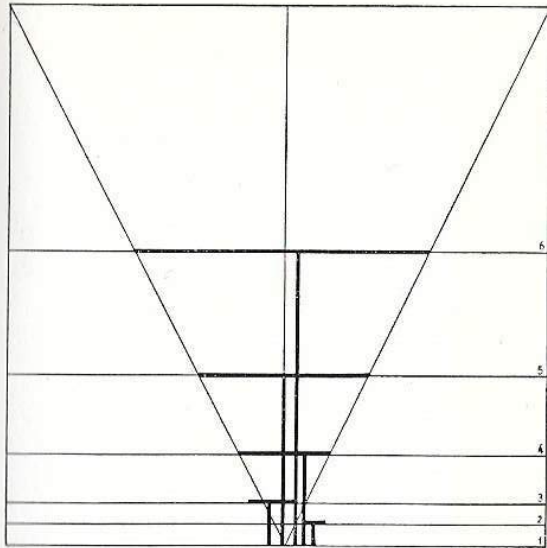
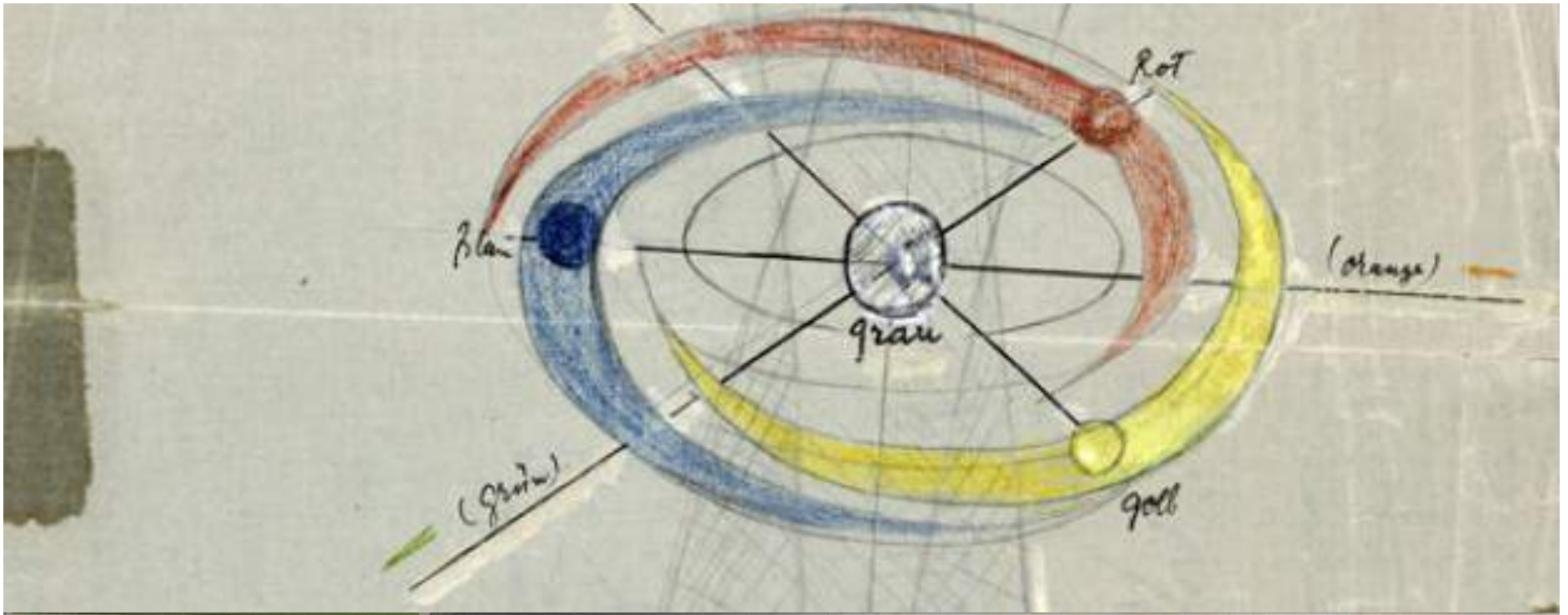


**KLEE 1922**

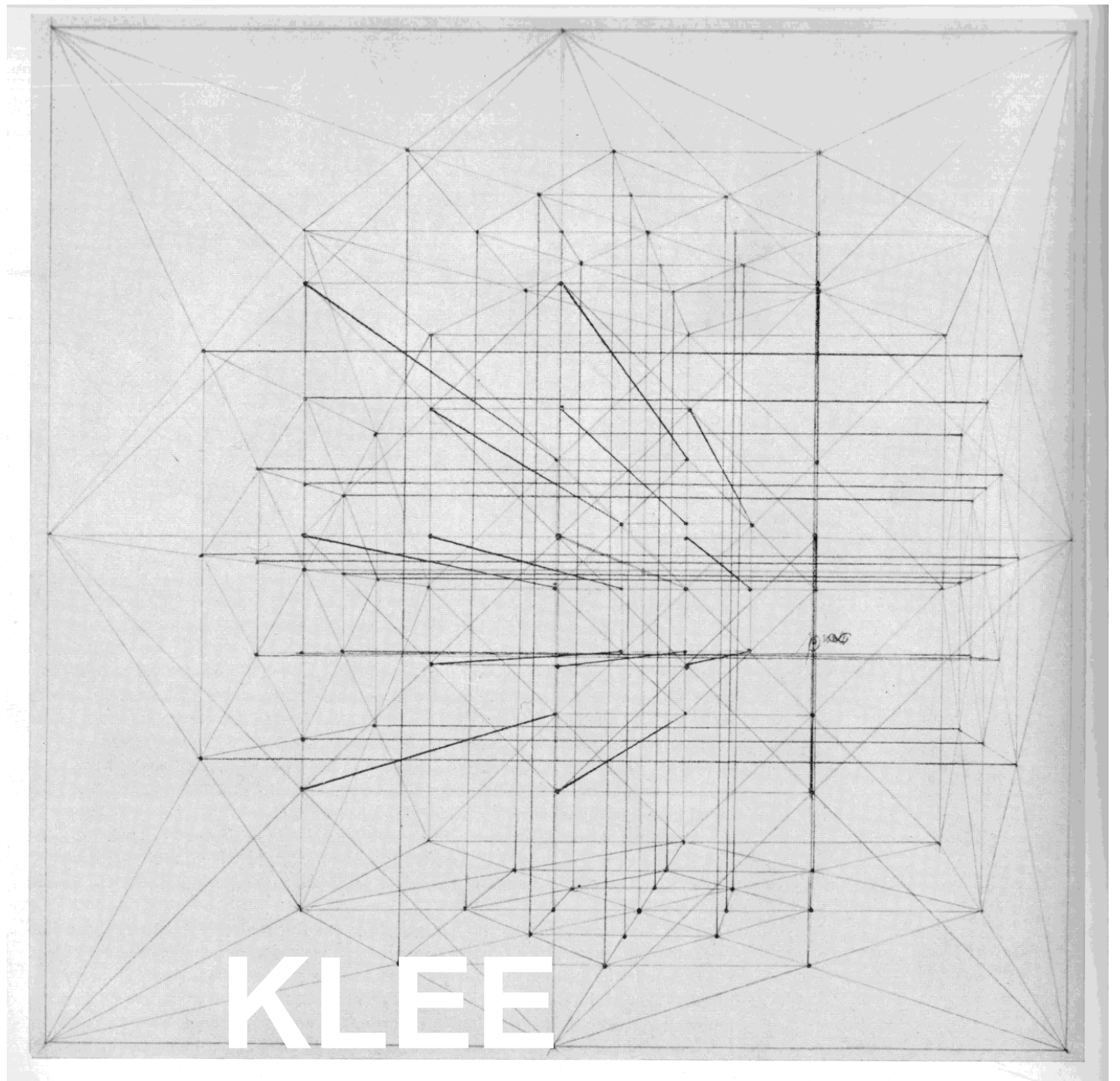


**KLEE 1933**





**KLEE**



KLEE



# BAUHAUS

...



**THE BAUHAUS 1926**





**THE BAUHAUS 1919**



**THE BAUHAUS 1925**





**THE BAUHAUS 1922?**





**THE BAUHAUS 192?**



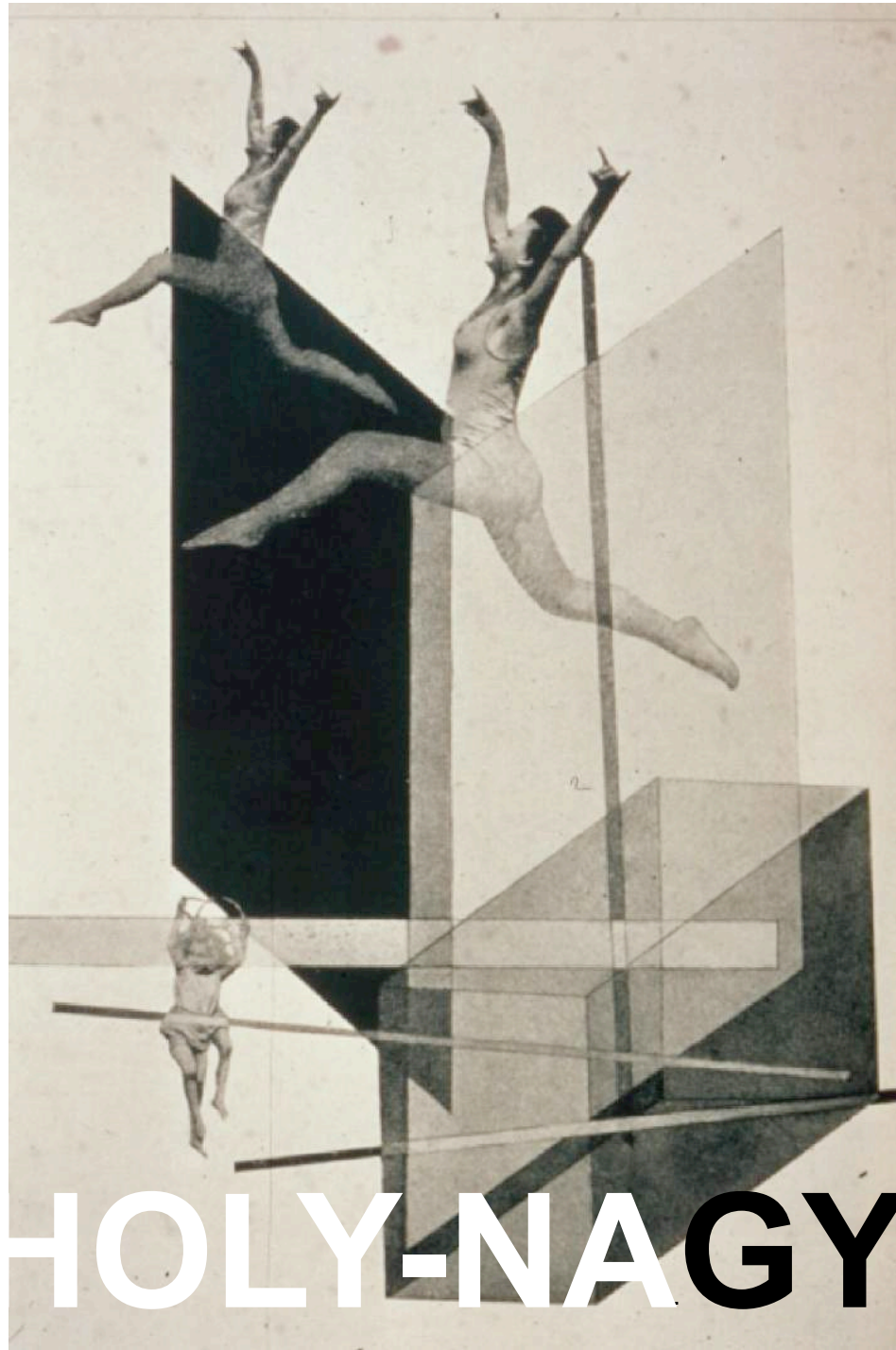


**MOHOLY-NAGY 1925**

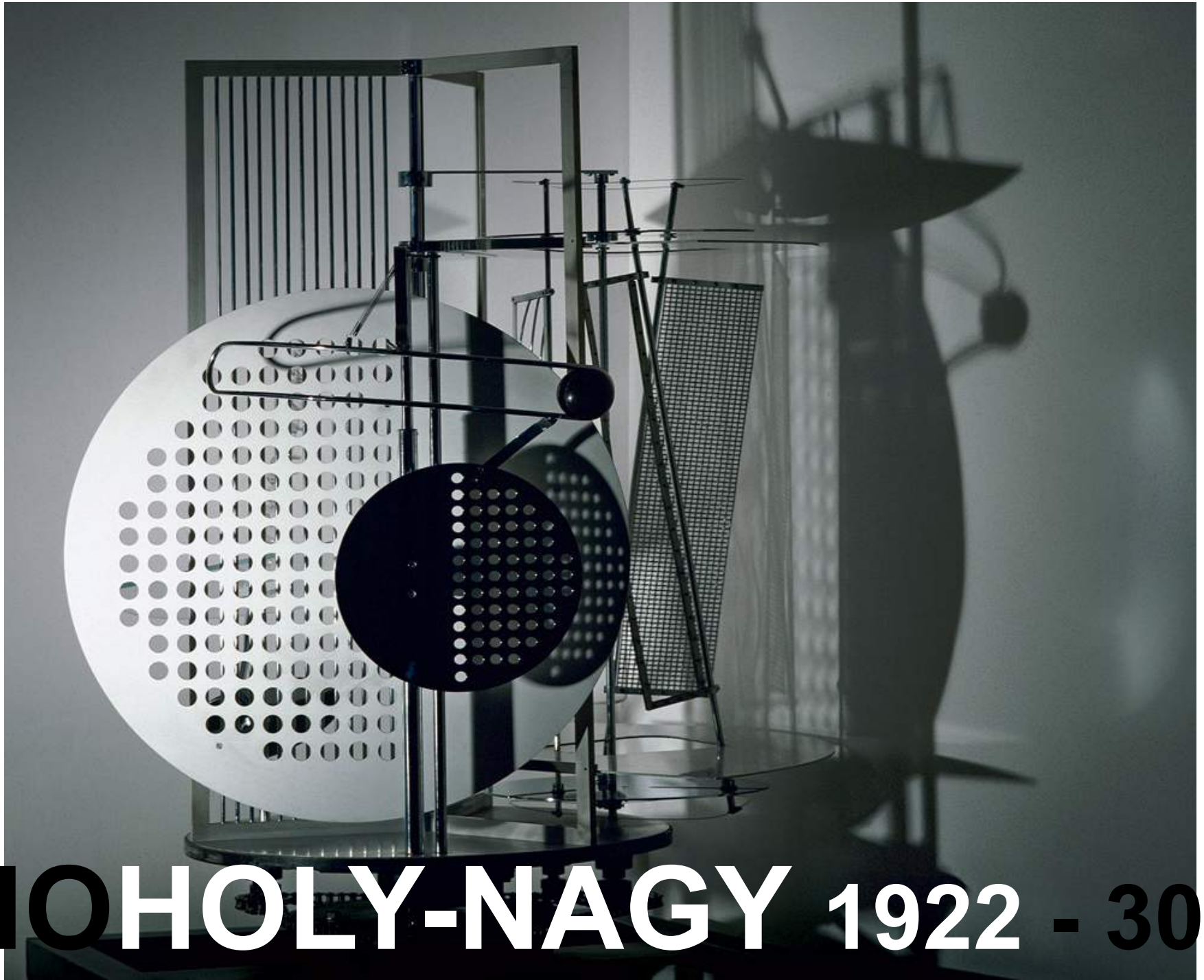


**MOHOLY-NAGY 1924**





**MOHOLY-NAGY 1920s**



**MOHOLY-NAGY 1922 - 30**



Low aerial photograph  
over a square with

8

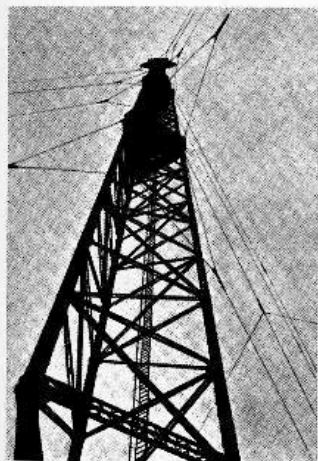
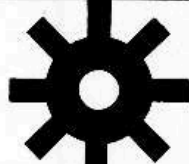
streets opening into it.



TEMPO-o-

The vehicles : electric trams, cars, lorries, bicycles, cabs, bus, cyklonette, motor-cycles travel in quick time from the central point outwards, then all at once they change direction ; they meet at the centre. The centre opens, they ALL sink deep, deep, deep —

a wireless mast



(The camera is swiftly tilted over; there is a sense of plunging downwards.)



Under the tramways the sewers being extended. Light reflected in the water.

TEMPO

Under-ground railway. Cables. Canals.

TEMPO - O - O



ARC-LAMP, sparks playing. Street smooth as a mirror. Pools of light. From above and

oblique

with cars whisking past.

Reflector of a car enlarged.

SCREEN BLACK FOR 5 SECONDS



Electric signs with luminous writing which vanishes and reappears.

YHOHOLYMOH

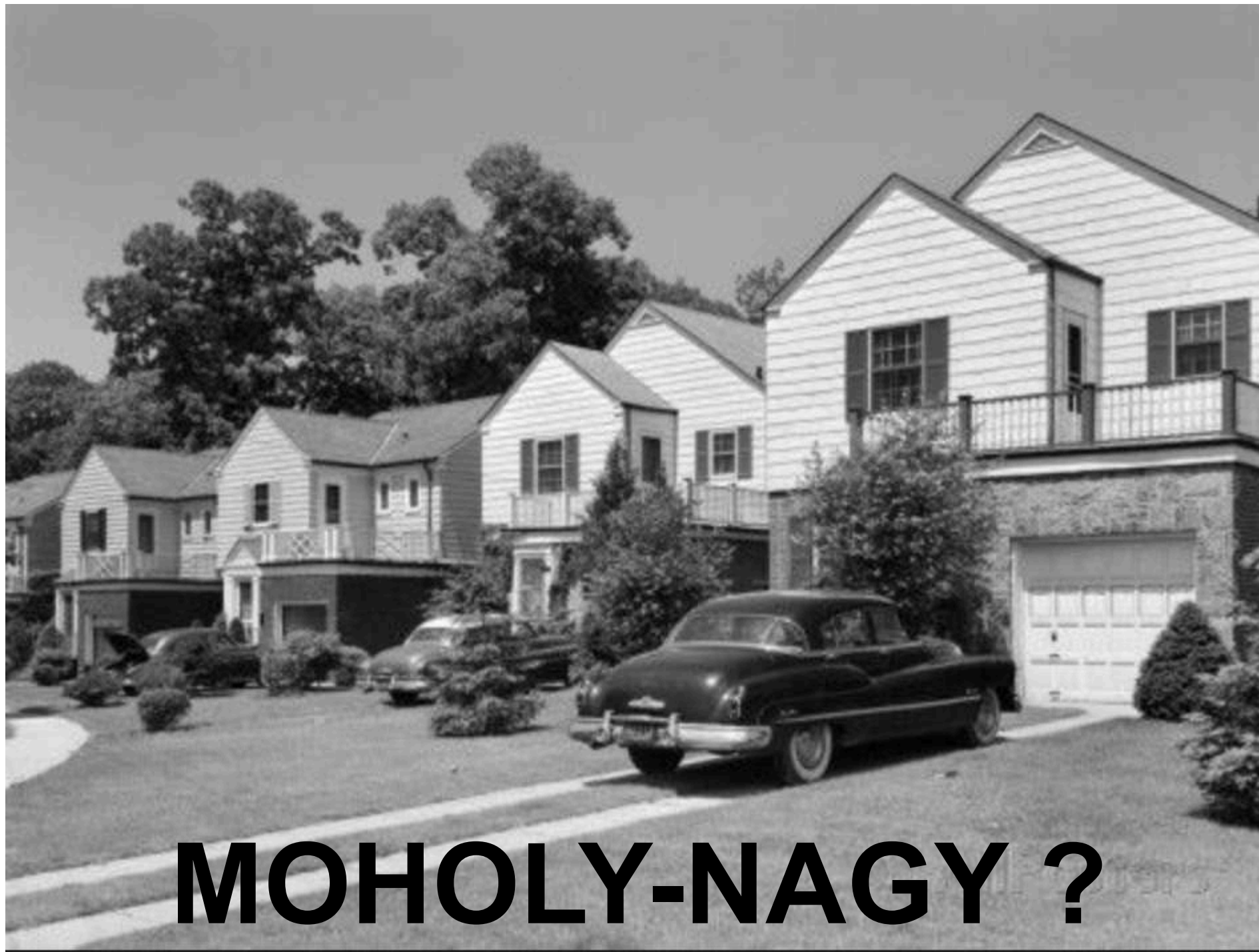
Fireworks from the Lunapark. Speeding along WITH the scenic railway.

# MOHOLY-NAGY 1925

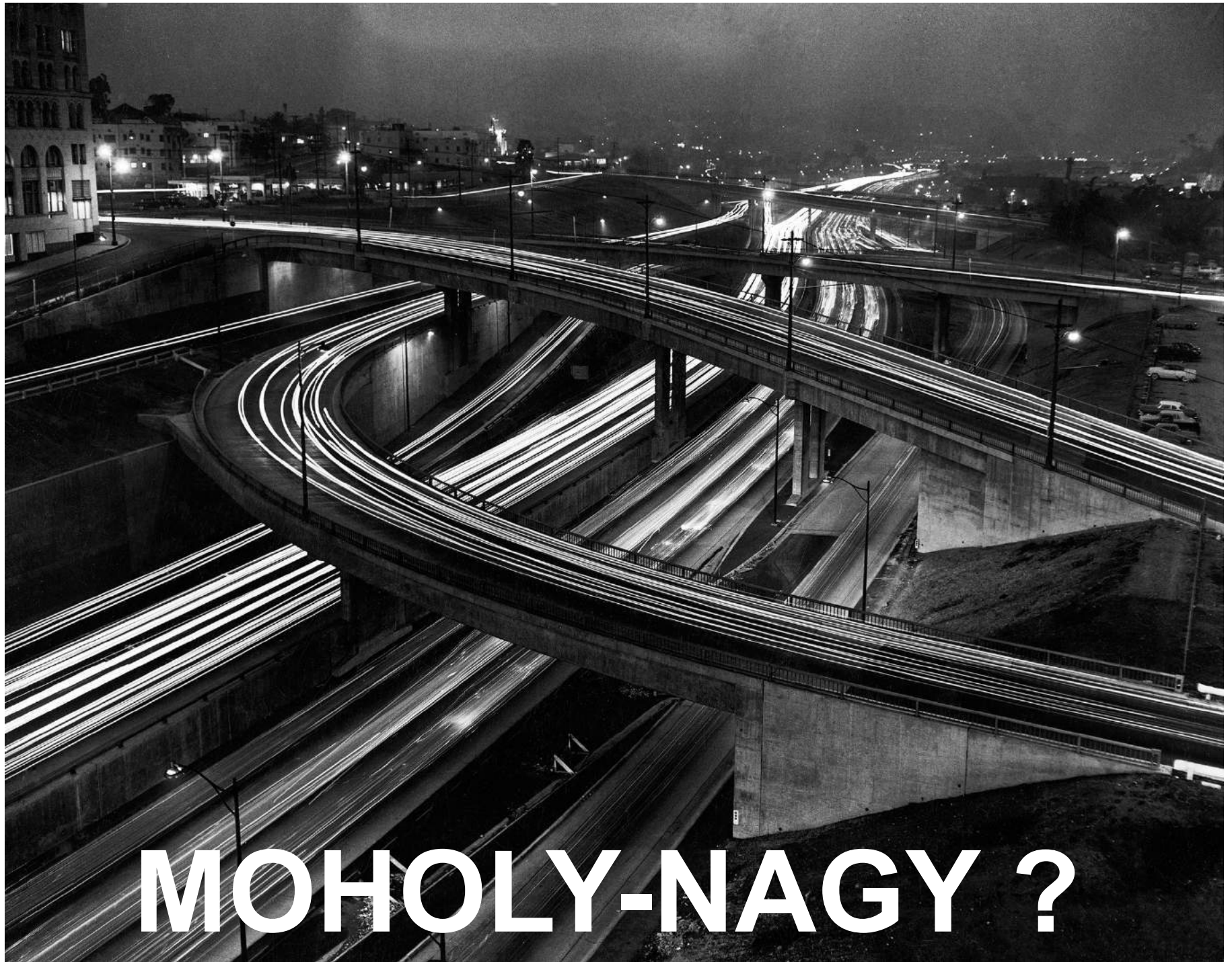


**MOHOLY-NAGY 1924**





**MOHOLY-NAGY ?**



**MOHOLY-NAGY ?**





# THANK YOU

...





2

# DRIVING THE AVANT-GARDE





# Lecture Series : THE ROAD TO NOW

SS 2017 IAK

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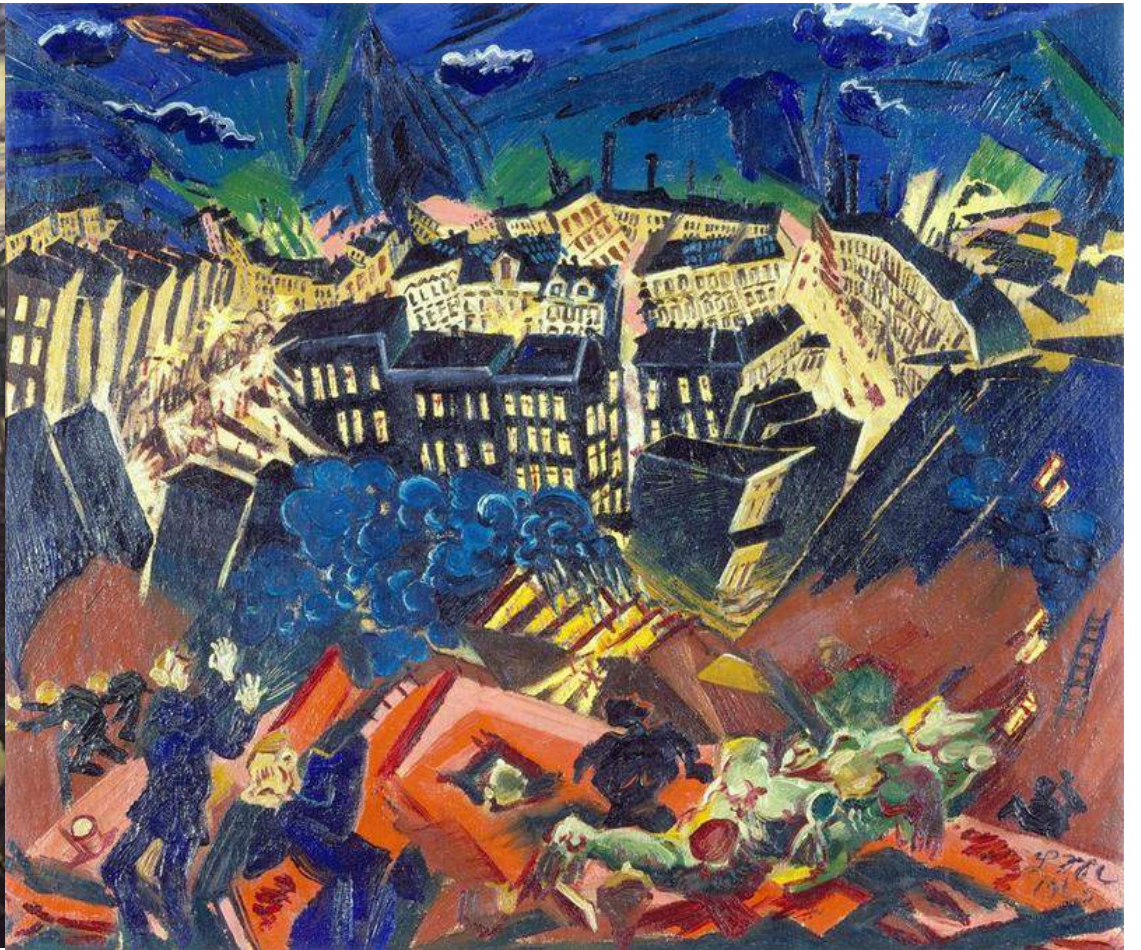


# / - 1 **The Dada Bomb**



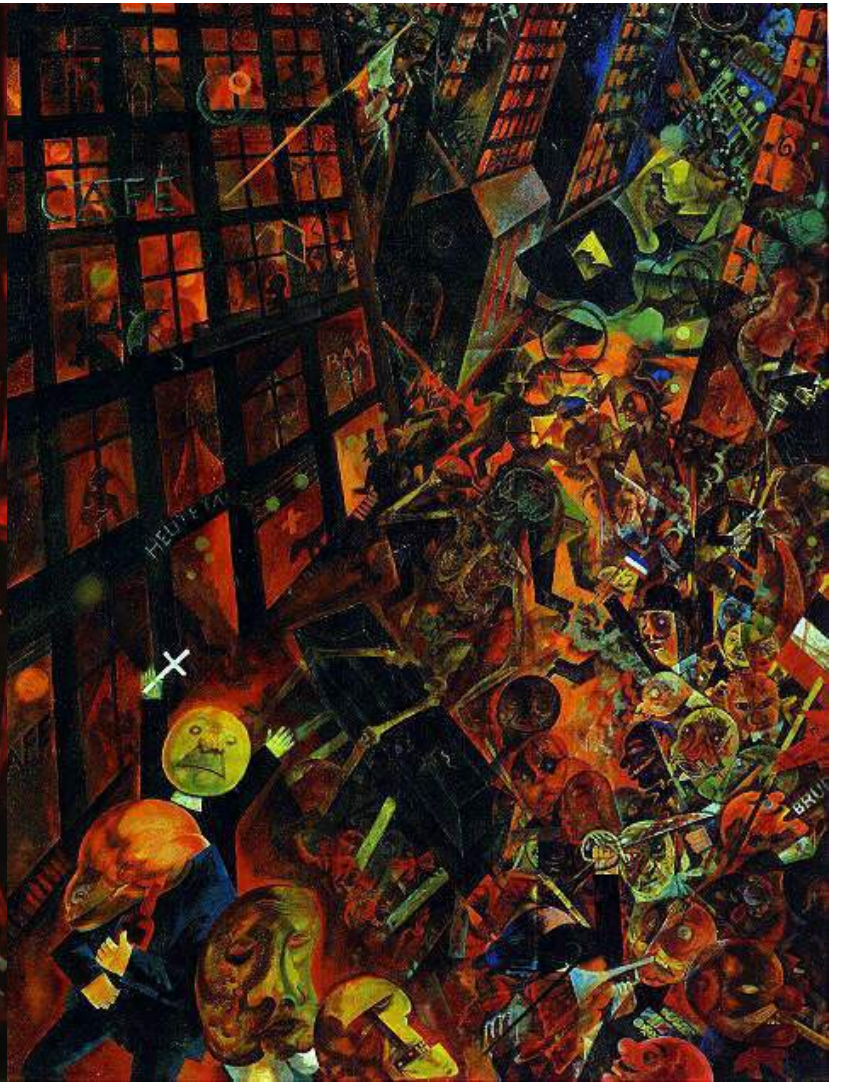
## **The avant-garde sequence in early modernism**

→ Romanticism  
Symbolism  
Expressionism  
/  
Futurism (Italian / Russian)  
Dada  
Surrealism  
Lettrism  
The Situationist International  
...





# EXPRESSIONISM





**DADA**



## Künstlerkneipe Voltaire

Allabendlich (mit Ausnahme von Freitag)

Musik-Vorträge und Rezitationen

Eröffnung Samstag den 5. Februar

im Saale der „Meierei“ Spiegelgasse 1

# DADA 1916



**ZURICH**







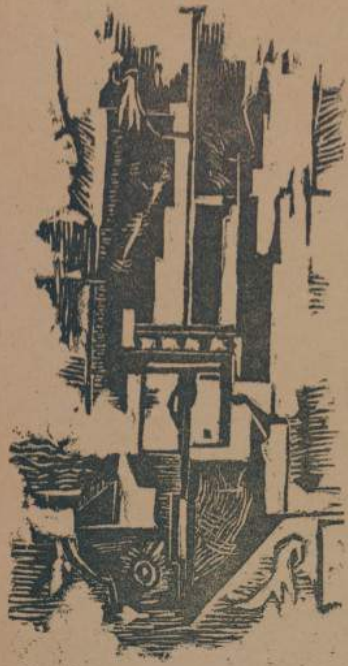
# BALL/HENNING 1916/17

Abb. 15 Emmy Hennings mit ihren Dada-Puppen, Frühjahr 1917



# DADA 3

Directeur:  
TRISTAN TZARA



Bois de M. Janco,

*Je ne veux même pas savoir s'il y a eu des hommes avant moi. (Descartes)*

Administration  
Mouvement DADA

Zurich

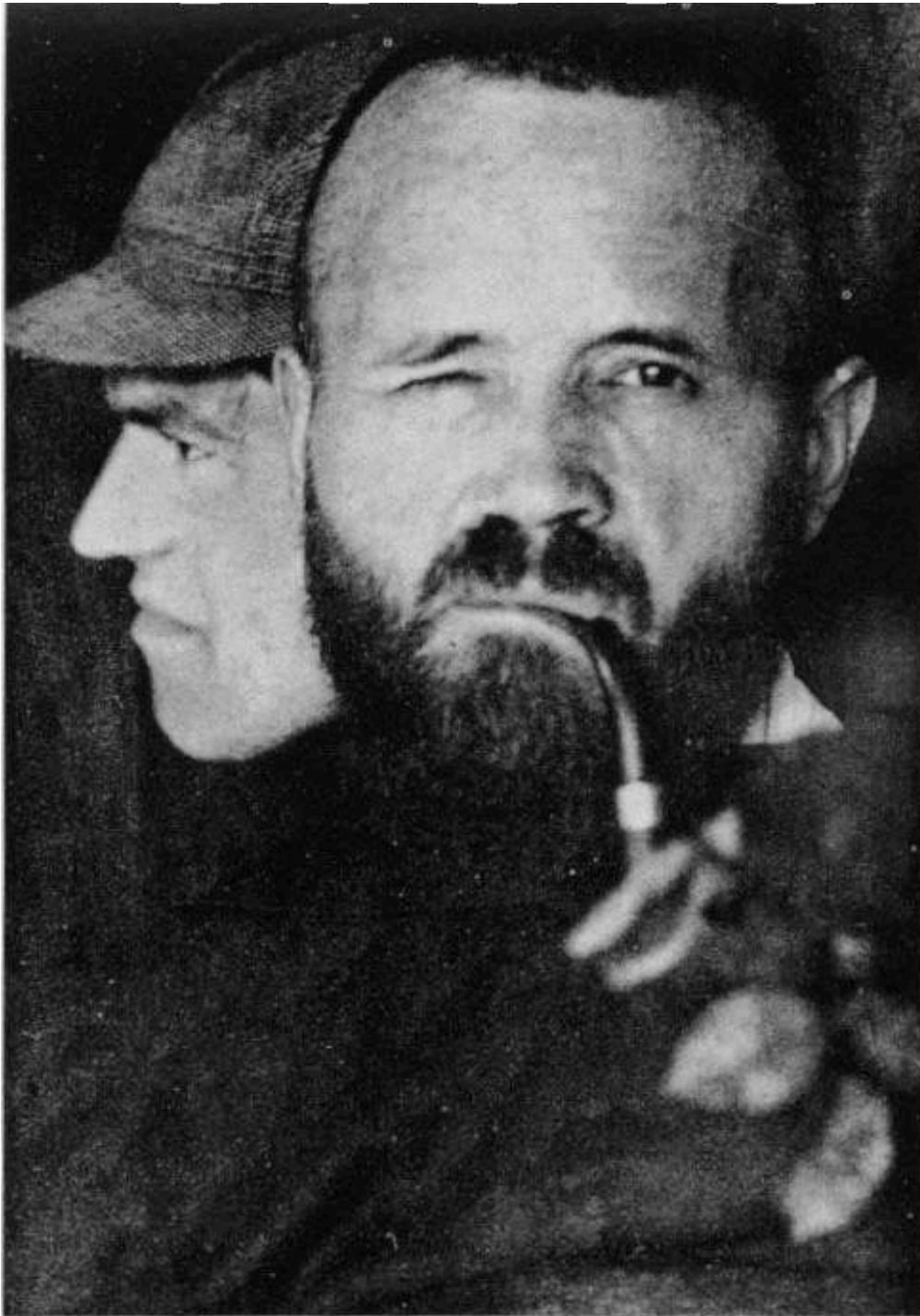
Zeltweg 83

Fr. 1.50





**Berlin**





# Was ist **dada**?

Eine Kunst? Eine Philosophie? eine Politik?  
**Eine Feuerversicherung?**

Oder: Staatsreligion?  
ist **dada** wirkliche **Energie?**

oder ist es  **Garnichts**, d. h.  
**alles?**

Above: Dada leaflet

Malik Verlag publication, 1919,  
Jedermann sein eigener  
Fussball →

1919

Durch Post-Bezahlung 3 Nummer 40 Pf.  
Abonnement: Quartal (6 Nummern incl.  
Zustellung) 2 Mark. Vorzugs-Angebote:  
100 neuen, Sammler 1.000 eggs auf 100  
Zustellung 100 Mark, 21-1000 2 2 M.

Preis 40 Pf.

Anzeigenpreise: 1. Quartals-  
zeit 0.50 Mark, einmal wiederholt 0.75,  
dreimal wiederholt 2.00, Rubel,  
Zustellung 100 Mark, 21-1000 2 2 M.

## "Jedermann sein eigener Fussball"

**Illustrierte Halbmonatsschrift**  
1. Jahrgang Der Malik-Verlag, Berlin-Leipzig Nr. 1, 15. Februar 1919  
Ständige Zuschriften, kein Teil, a. Verl. an: Wilhelm Fuchs, Berlin-Charlottenburg 78. Sperrst.: Sonntags 10-12 Uhr

**Preisanschreiben!**  
**Wer ist der Schönste??**



Deutsche Manneschönheit 1 (Beig. Seite 4)

## Die Sozialisierung der Parteifonds

Eine Forderung zum Schutze vor allgemein üblichem Wahlbetrug

(Diese Forderungen sollen den Unfug unserer Nationalversammlung selbst vom Gesichtspunkt der Durchsetzung zum Wählern, jeder Partei, die mehr, als Volk diese Partei Regierung beschreiben, deren Niveau dem selben eigenen Durchschneide überlegen ist.)

Man mag denken, dass, deutsch-sozialistischer Unfug, oder Kommunist, man mag mit Schiller sagen: Verstand ist nicht bei weitem nur ge-  
wesen oder beizubringen auf jede Situation kommt es (sogar mit Recht) an,  
die Tatsache wird man nicht beibehalten: Wahlen geboten zu den ge-









**DADA 1920**





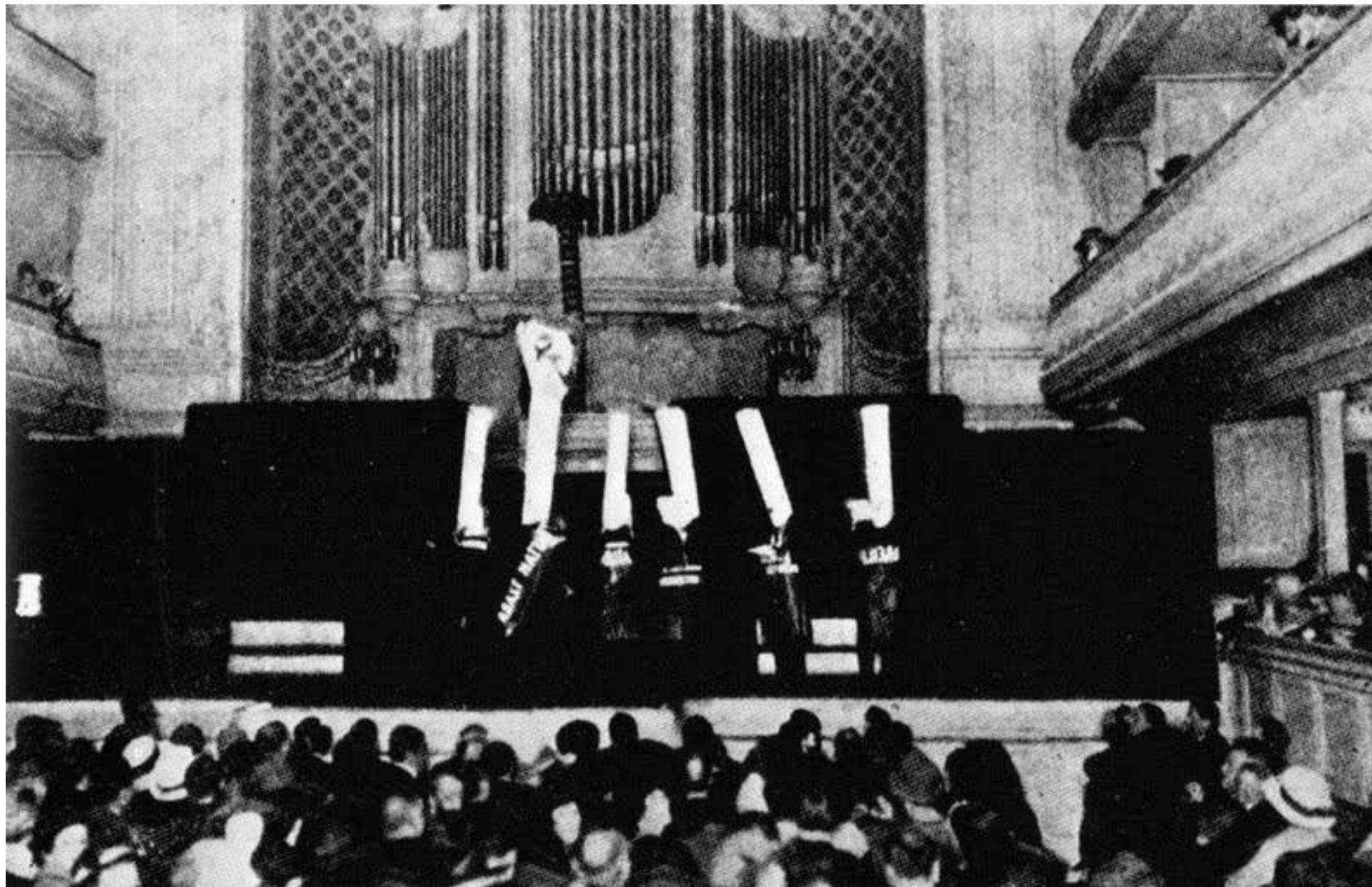


**BERLIN 1919**





**Paris**

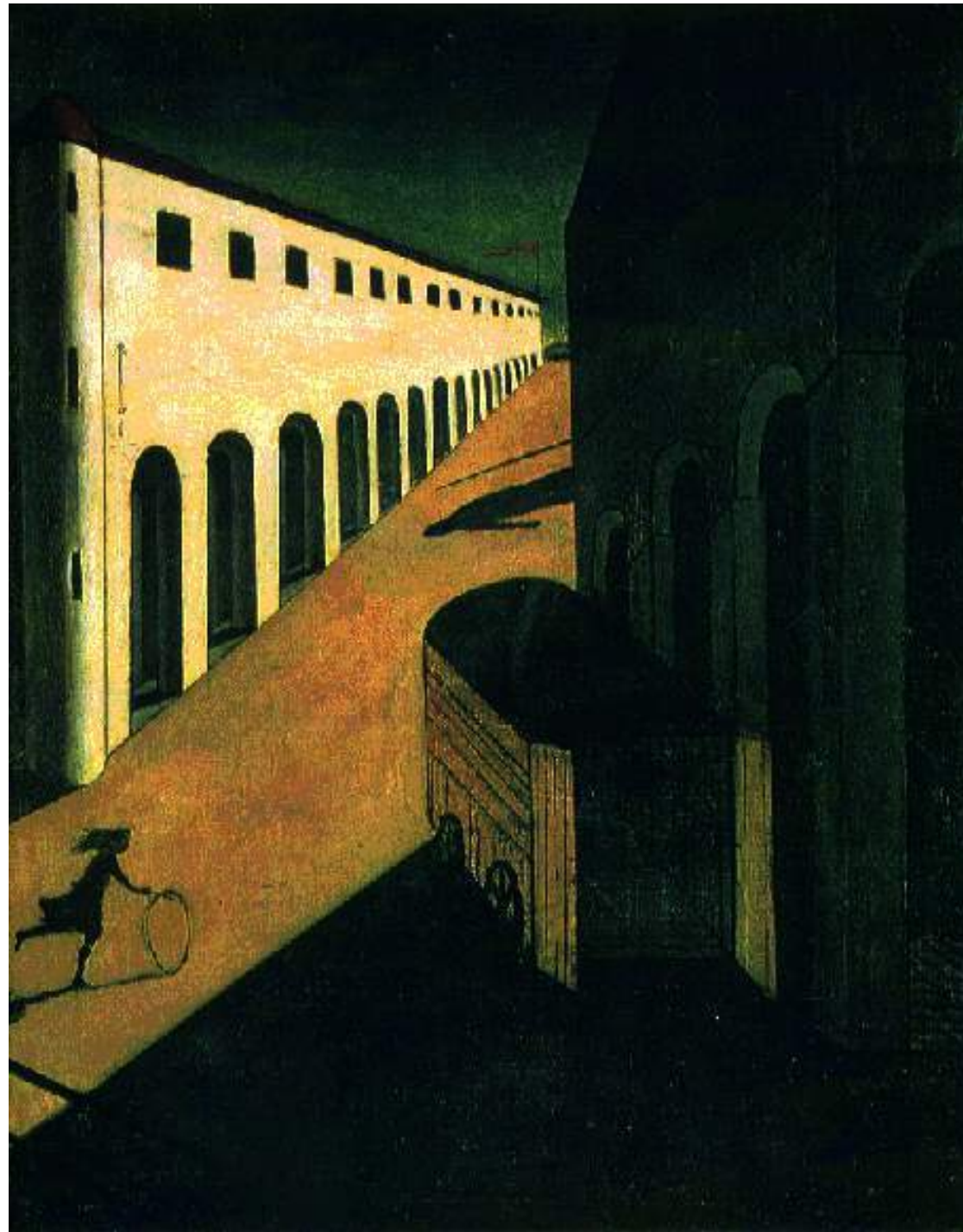
















■ ■ ■ ...



...





2



# DRIVING THE AVANT-GARDE



# Lecture Series : THE ROAD TO NOW

SS 2017 IAK

**1. Marinetti's Car in the Bauhaus Garage** — on Futurism: a Story of Modernism or Where we come from

**2. Driving the Avant-Garde** — from the Dada No! to the situationist Now!

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**4. Total Media Art & the Communication War** — Age of Acceleration





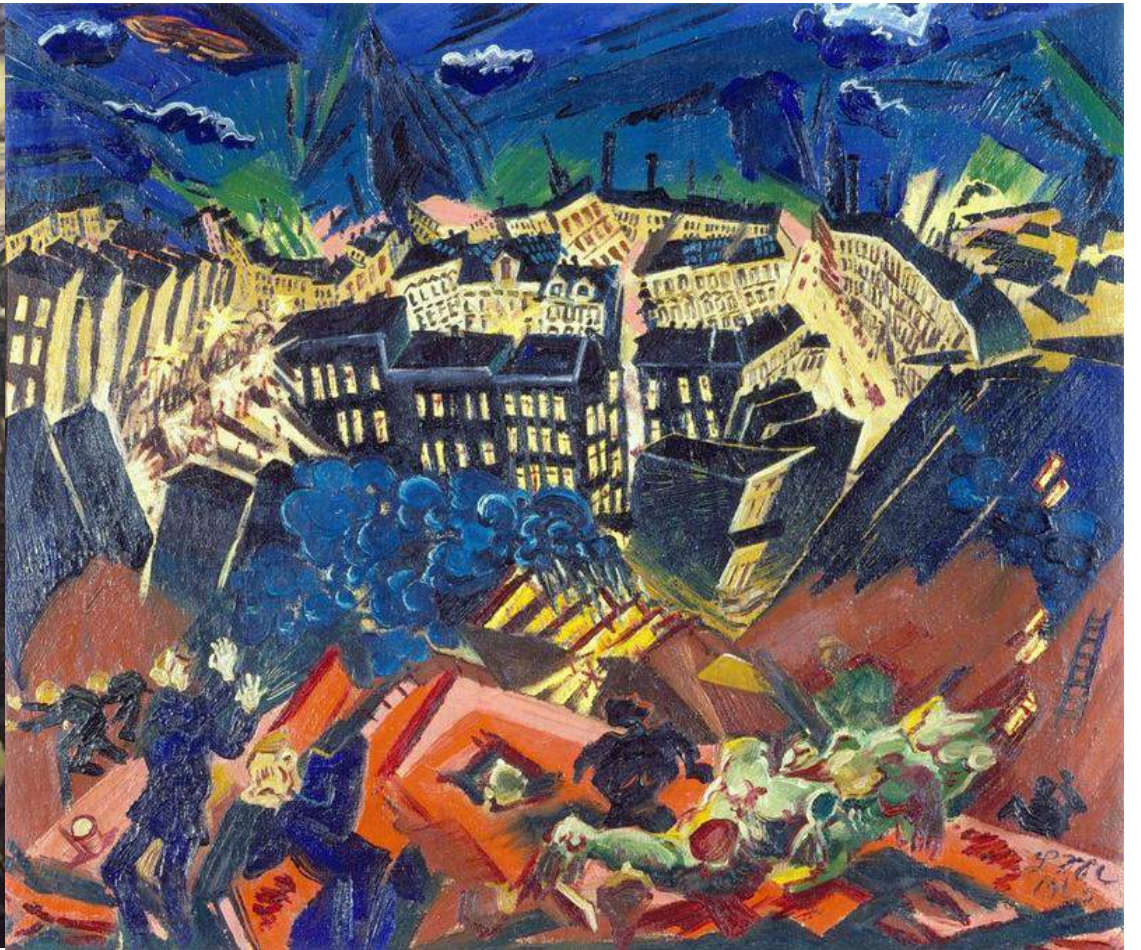
# / - 1 **The Dada Bomb**

...

## **The avant-garde sequence in early modernism**

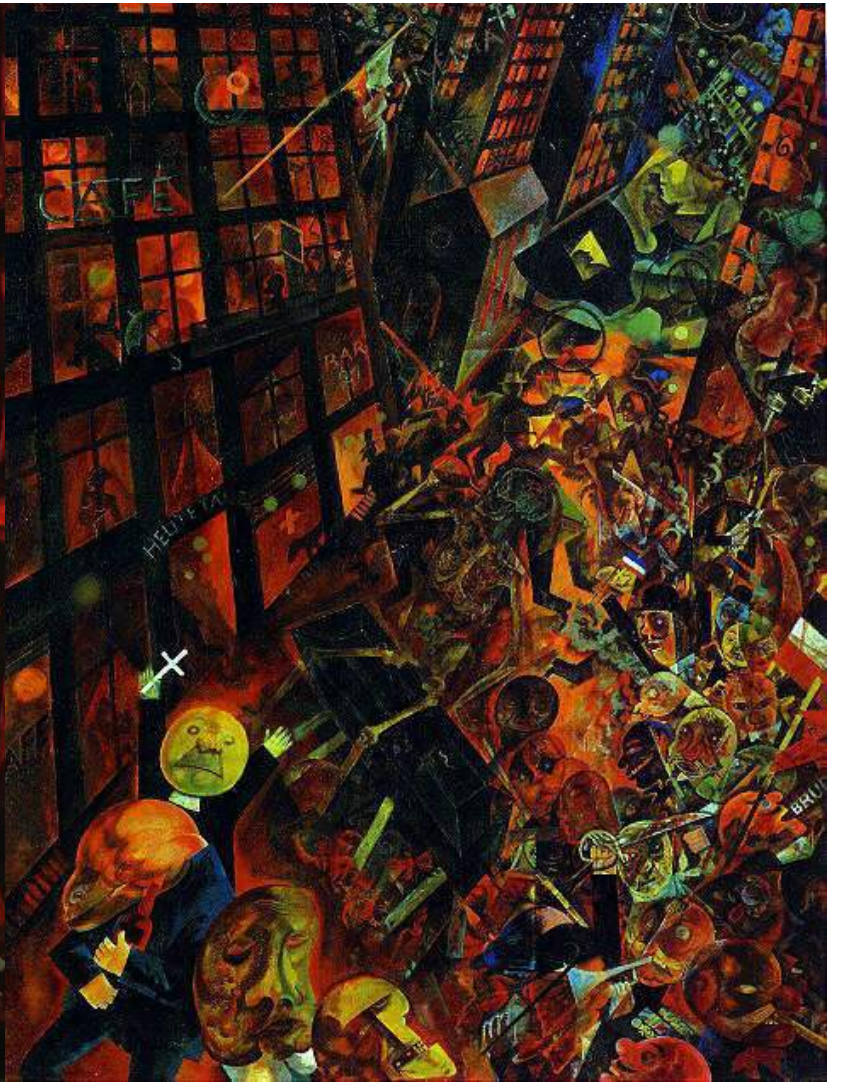
→ Romanticism  
Symbolism  
Expressionism  
/  
Futurism (Italian / Russian)  
Dada  
Surrealism  
Lettrism  
The Situationist International  
...





# EXPRESSIONISM





**DADA**





## Künstlerkneipe Voltaire

Allabendlich (mit Ausnahme von Freitag)

Musik-Vorträge und Rezitationen

Eröffnung Samstag den 5. Februar

im Saale der „Meierei“ Spiegelgasse 1

# DADA 1916

**ZURICH**









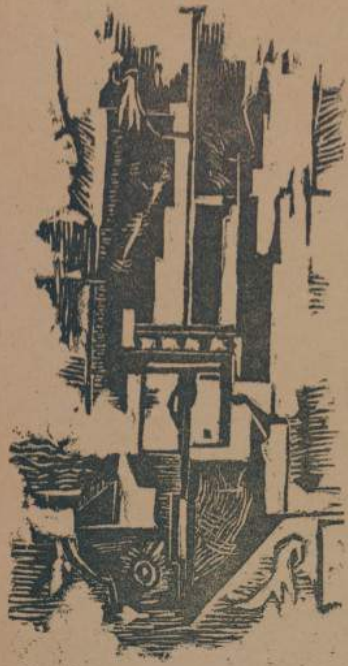
# BALL/HENNING 1916/17

Abb. 15 Emmy Hennings mit ihren Dada-Puppen, Frühjahr 1917



# DADA 3

Directeur:  
TRISTAN TZARA



Bois de M. Janco,

*Je ne veux même pas savoir s'il y a eu des hommes avant moi. (Descartes)*

Administration  
Mouvement DADA

Zurich

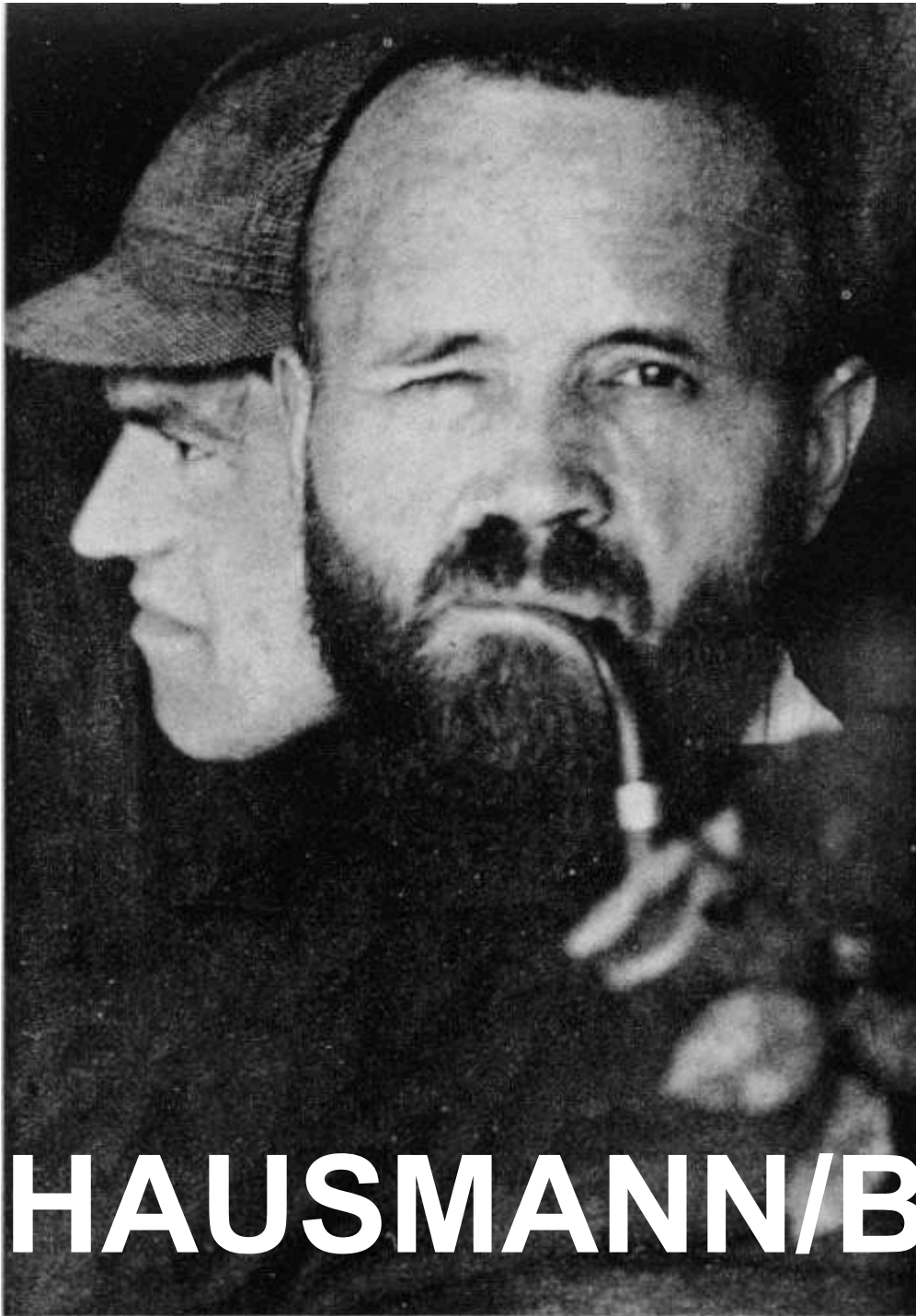
Zeltweg 83

Fr. 1.50





**Berlin**



**HAUSMANN/BAADER 1920**





Durch Post-Bezahlung 3 Nummer 40 Pf.  
Abonnement: Quartal (6 Nummern) incl.  
Zustellung 8 Mark. Vorzugs-Angebote  
100 neuen, Sammler 1.000 abg. auf 100  
Zusteller-Bücher 8 10. Ab., 21.000 u. 2 M.

Preis 40 Pf.

Anzeigenpreise: 1. Quadratzentimeter 0,30 Mark, einmal wiederholt 0,20 Mark, zweimal wiederholt 0,15 Mark, dritt- und vierteljährlich 100 Mark, bei gleichen Voraussetzungen.

# "Jedermann sein eigener Fussball"

Illustrierte Halbmonatsschrift

1. Jahrgang Der Malik-Verlag, Berlin-Leipzig Nr. 1, 15. Februar 1919  
Gedruckte Zuschriften, kein Teil, u. Verl. an: Walter Farschella, Berlin-Hilfens, Karl-Liebknecht-Str. 78. Sperrzeit: Sonntags 10-12 Uhr

Preisanschriften!  
Wer ist der Schönste??

Deutsche Manneschönheit 1

(Beigl. Seite 4)

## Die Sozialisierung der Parteifonds

Eine Forderung zum Schutze vor allgemein üblichem Wahlbetrug

(Diese Aufforderung sollte den Unfug unserer Nationalversammlung selbst vom Gesichtspunkt der Durchsetzung zum Wählern, jeder Partei, die meinen, als Volk diese keine Regierung besitzen, deren Niveau dem schon eigenen Durchschnitte überlegen ist.)

Man mag denken, dass eine, deutsch-sozialistischer Herkunft, oder Kommunist, man mag mit Schiller sagen: Verstand ist allein bei weitem nur gewozen oder beizugehen auf jede Situation, wenn es (sogar mit Recht) an die Tatsache wird man nicht beizugehen: Wählen geboten zu den ge-

---

# Was ist **dada**?

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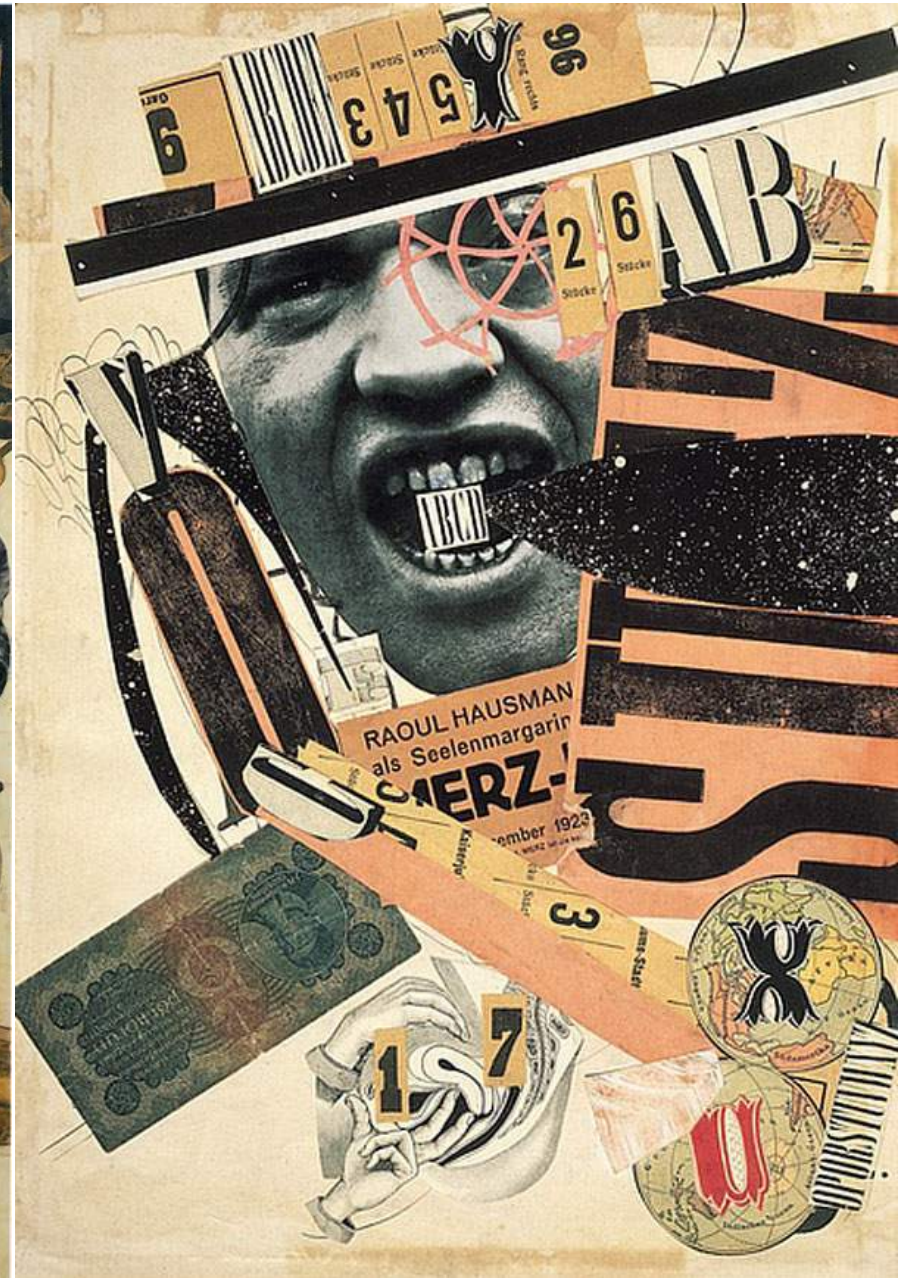
Eine Feuerversicherung?

Oder: Staatsreligion?

ist **dada** wirkliche **Energie**?

oder ist es  **Garnichts,** d. h.  
alles?





**HÖCH / BAADER**





**DADA 1920**







**BERLIN 1919**



**MUNICH 1937**



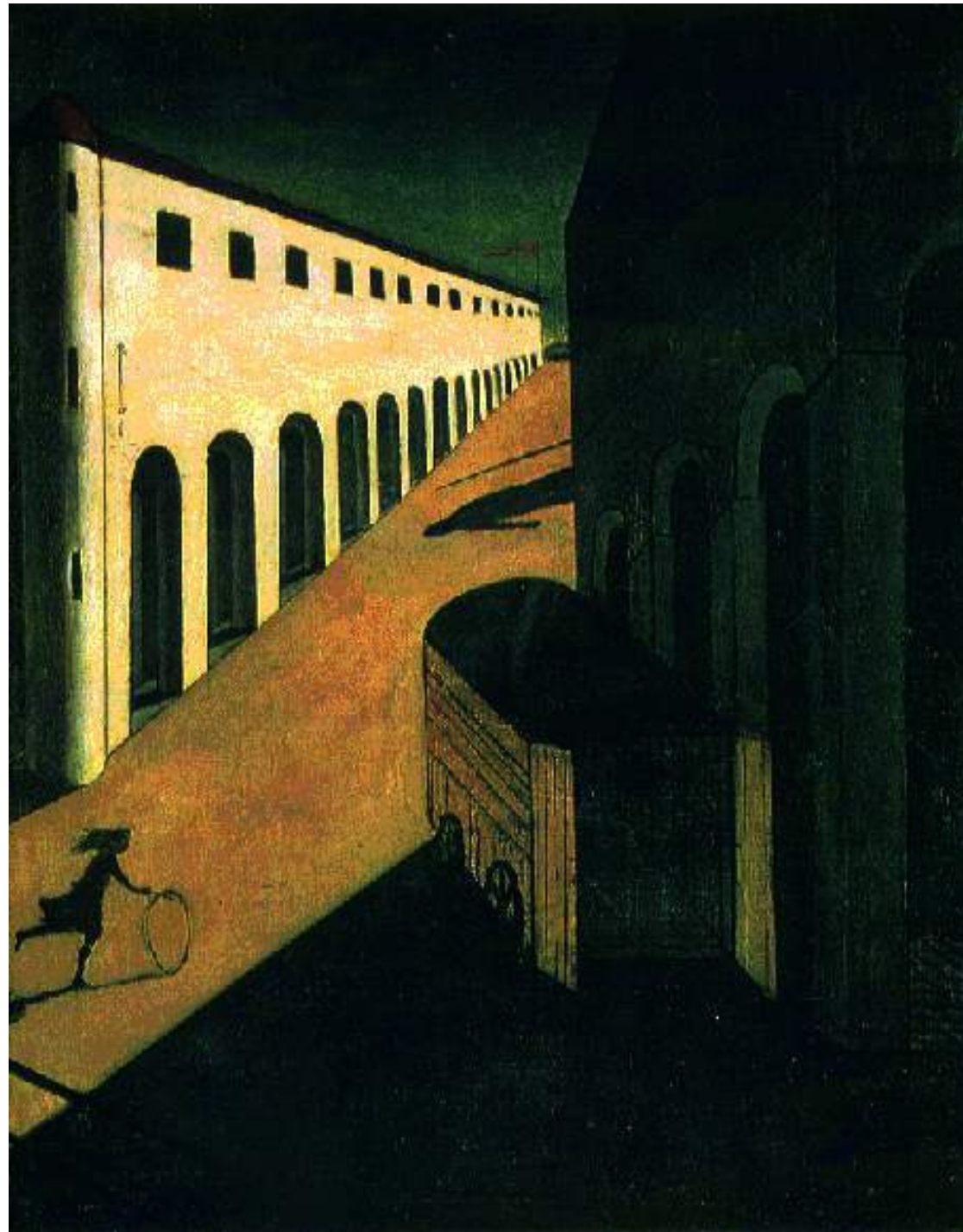
**Paris**















■ ■ ■ ...

# DADA

*Zurich 1916*



**DADA at the *Cabaret Voltaire***



## ***Petrograd 1917***



## *Berlin 1918-19*



# BACKGROUND

*Berlin 1918-19*

1919

Durch Post zu Best. bestellt 4 Wochen 40 Pf.  
Abonnement: Quartal 12 Wochen 120 Pf.  
Zustellung 8 Mark. Vorrat: Ausgabe  
100 Num. Ausgabe 1-20 Num. auf Wahl  
Zustellung 8 Mark. 21. April 1919

Preis 40 Pf.

Anzeigenpreis: 1. Quartals-  
zettel 100 Mark, sonst 100 Mark  
2. Quartals- 200 Mark, sonst 200 Mark  
3. Quartals- 300 Mark, sonst 300 Mark  
100 Mark, bei gleichen Voraussetzungen



## “Jedermann sein eigener Fussball”

**Illustrierte Halbmonatsschrift**

1. Jahrgang Der Malik-Verlag, Berlin-Leipzig Nr. 1, 15. Februar 1919

Ständliche Zustellung, kein Post u. Verl. an: Wilhelm Henschel, Berlin-Halensee, Kurfürstendamm 76. Sprecht: Sonntag 12-2 Uhr

### Preisanschreiben! Wer ist der Schönste??



Deutsche Manneskönigheit 1 (Regt. Seite 6)

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wesen oder betrogen auf jede Stimme können es (sogar mit Recht) an,  
die Tatsache wird uns nicht beunruhigen. Wollen gebären zu den ge-

649164-1 31200

# Schutzhaft



## Erlebnisse vom 7. bis 20. März 1919 bei den Berliner Ordnungstruppen

Ende März 1919 Der Malik-Verlag Preis 30 Pf.  
Berlin-Halensee, Kurfürstendamm 76



# BACKGROUND

*Berlin 1920*



# BACKGROUND

*Paris 1945*



# BACKGROUND

*Paris 1945*





# BACKGROUND

*Paris 1945*

*Enter Le lettrisme*

---



# BACKGROUND

*Paris 1945*

*Isidore Isou*

---



# BACKGROUND

*Paris 1945*

*Enter Le Lettrisme*

---





# BACKGROUND

*Paris 1945*

*Becomes L'Internationale Lettriste*

---



# *L'Internationale Situationniste*

---

Of all the affairs we participate in, with or without interest, the groping search for a new way of life is the only aspect still impassioning. Aesthetic and other disciplines have proved blatantly inadequate in this regard and merit the greatest detachment. We should therefore delineate some provisional terrains of observation, including the observation of certain processes of chance and predictability in the streets.

# *L'Internationale Situationniste* *Paris 1945*

## *Becomes L'Internationale Situationniste*

---



**What we are calling poetic adventure is difficult, dangerous and never guaranteed (it is, in fact, the aggregate of behaviors that are almost impossible in a given era). / One thing we can be sure of is that fake, officially tolerated poetry is no longer the poetic adventure of its era.**



# *L'Internationale Situationniste*



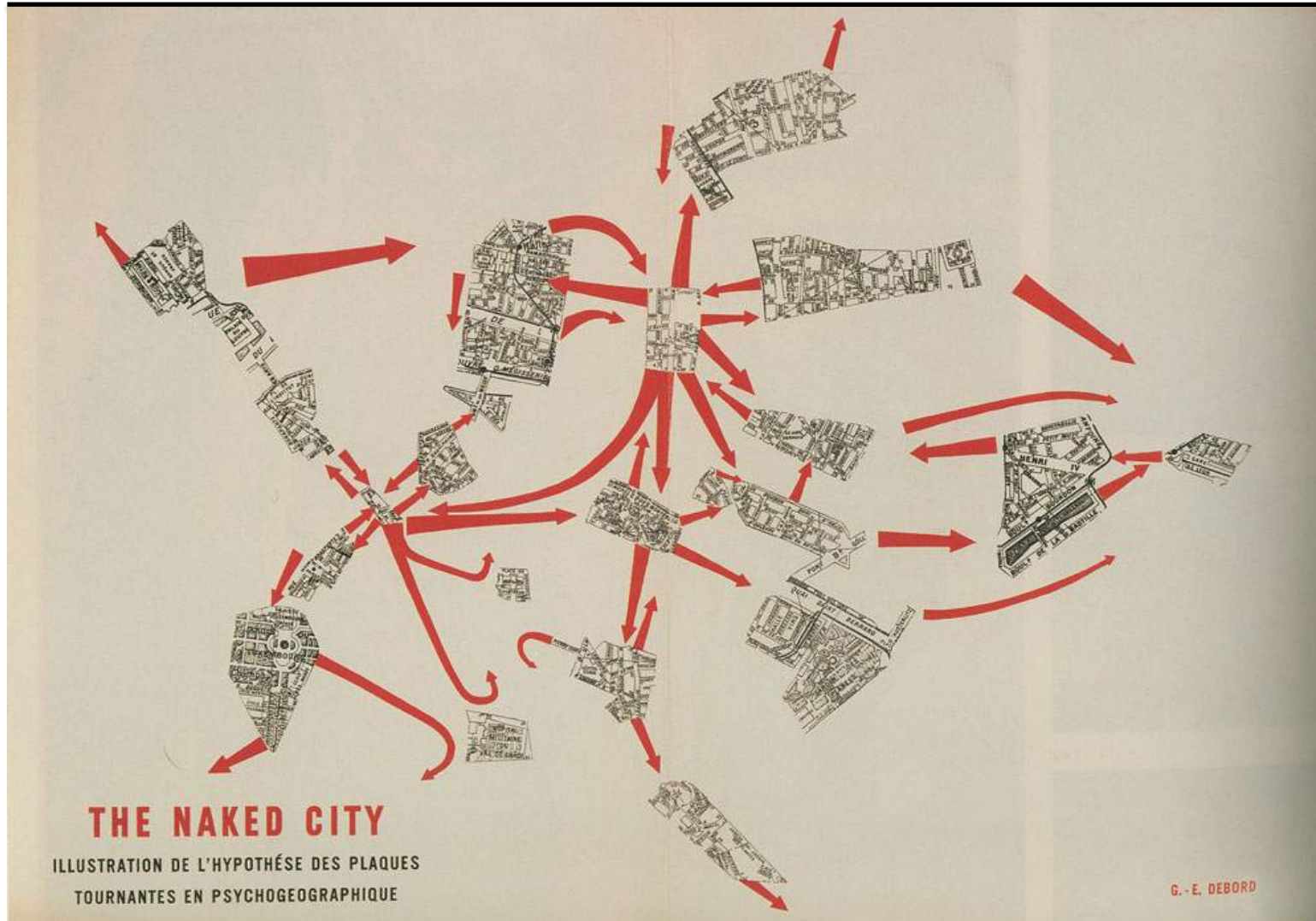
Architecture is the simplest means of articulating time and space, of modulating reality, of engendering dreams ...

experimentation with patterns of behavior with cities specifically established for this purpose....buildings charged with evocative power, symbolic edifices representing desires, forces, events...

Ivan Chitcheglov,  
"Formulary for a New Urbanism" 1953

# *L'Internationale Situationniste*

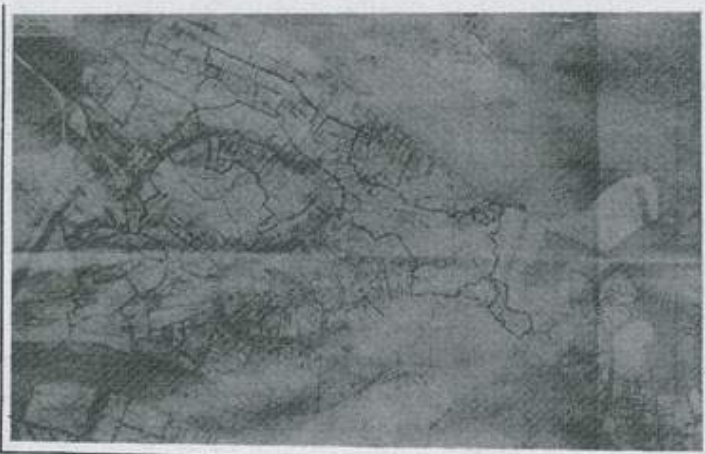
## *Dérive*





# L'Internationale Situationniste

## Psychogeography



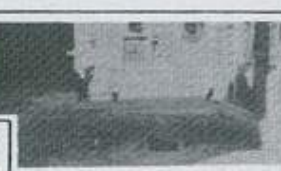
Psychogeography is the study of the exact effects of geographic environment, controlled or otherwise, on the affective behaviour of individuals.....  
G.E. Debord.

The photos in this study were taken at points along the black line on the map, which is an ideal trajectory through the zones of main psychogeographic interest.

This view of Venice (pop: density 2.1 sq metre) shows road-rail bridge from Italy, rail terminal, cemetery isle (arrow) and distant Lido, playground of the idle rich!



200 lb. 'A'-wellknown author of 'Heroin-an Ode', orients fast in N. Adriatic honeymoon town built on 118 islets joined by 364 bridges.



'A' is aware of photographer and is showing off. Nevertheless environment is clearly affecting his play-pattern.



Though Play and Game are not synonymous, photo left shows they are not always contradictory.

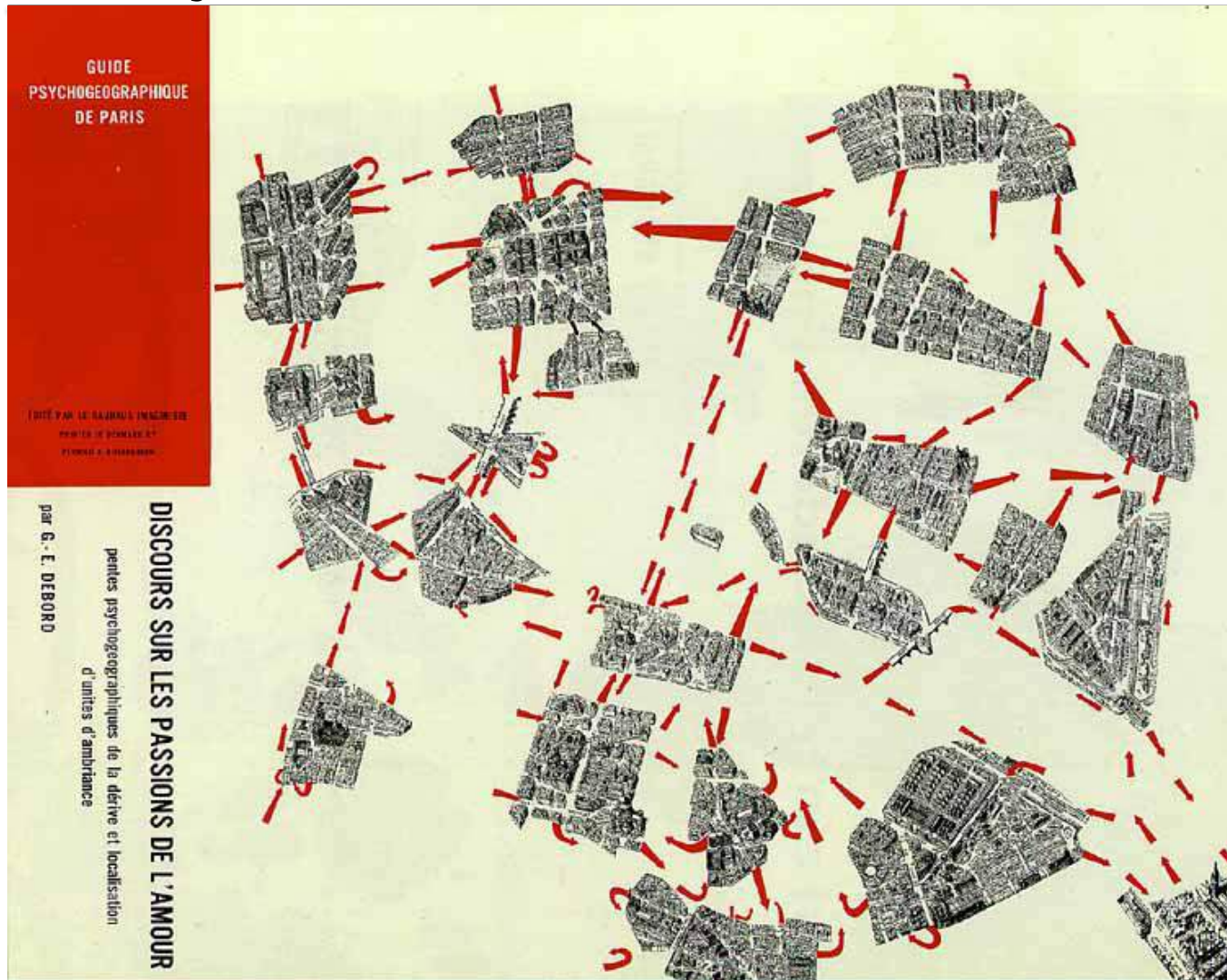


It is our thesis that cities should embody a built-in play factor. We're studying here a play-environment relationship. At this stage environment is of greater interest than the player....But, how would 'A' play in London?



# *L'Internationale Situationniste*

## *Unitary Urbanism*



# *L'Internationale Situationniste*

***Unitary Urbanism – Creative phase 1953-1960***

---

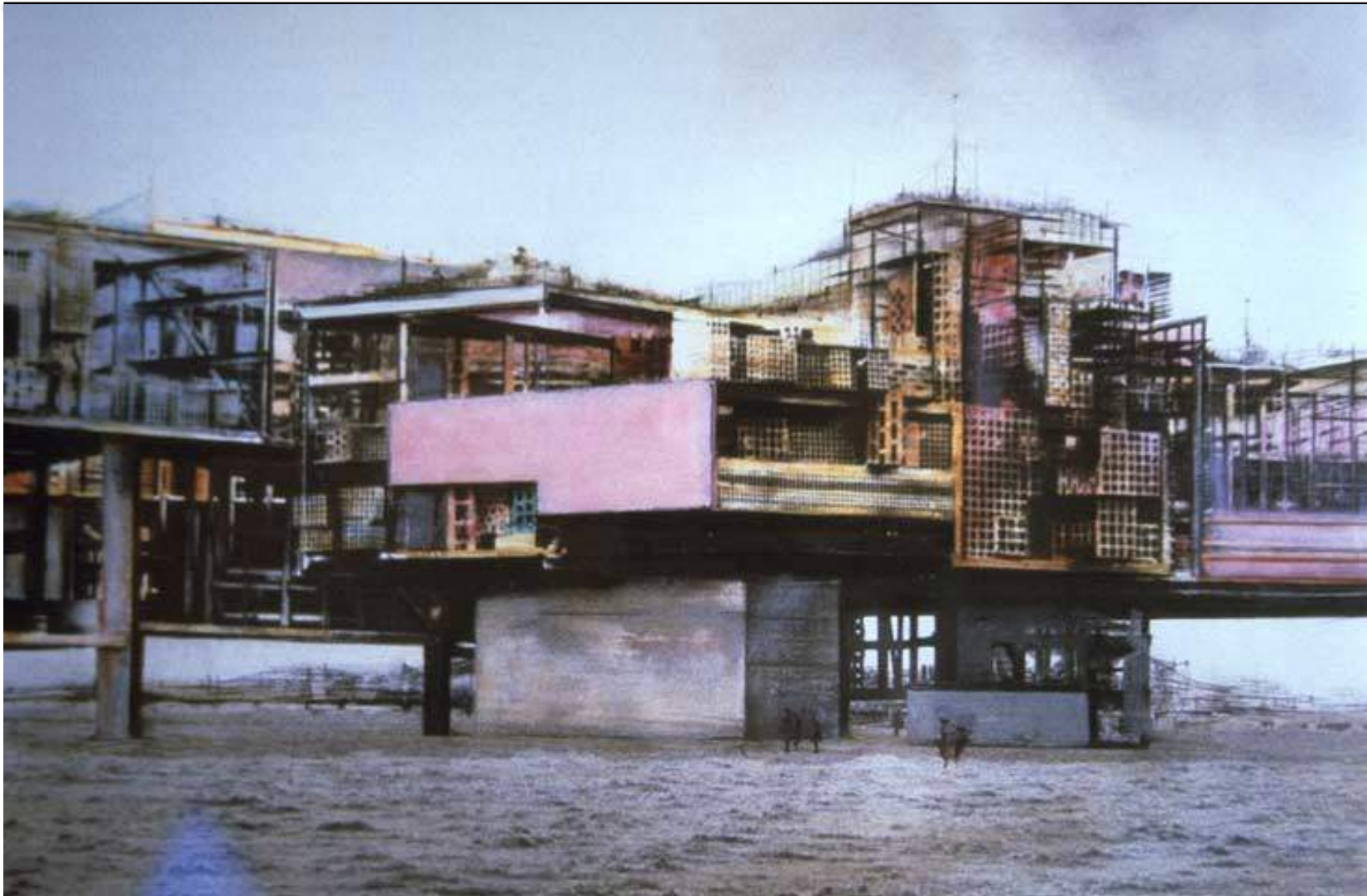




# *L'Internationale Situationniste*

## *Unitary Urbanism – Constant's New Babylon*

---





# *L'Internationale Situationniste*

## *Unitary Urbanism – Constant's New Babylon*

---



# *L'Internationale Situationniste*

*Unitary Urbanism* – Critical phase 1960-68

---



# *L'Internationale Situationniste*

## ***Unitary Urbanism – Critical phase 1960-68***

---

All aware people of our time agree that art can no longer be justified as a superior activity, or even as an activity of compensation to which one could honorably devote oneself. The cause of this deterioration is clearly the emergence of productive forces that necessitate other production relations and a new practice of life.

Guy Debord, and Gil J. Wolman, 1956 from "Detournement: a User's Manual"



# *L'Internationale Situationniste*

## *Unitary Urbanism* – Critical phase



# *L'Internationale Situationniste*

## *Unitary Urbanism – Critical phase*



The development of the urban milieu is the capitalist domestication of space.



# *L'Internationale Situationniste*

## *Unitary Urbanism* – Critical phase

---





# *L'Internationale Situationniste*

## *Critique of Everyday Life*

---



# *L'Internationale Situationniste*

## *Critique of Everyday Life*

---





# *L'Internationale Situationniste*

## *Critique of Everyday Life*

---





# *L'Internationale Situationniste*

*The Society of the Spectacle*

---



# *L'Internationale Situationniste*

## *The Society of the Spectacle*

---

**j'aime ma caméra**

parce que

**j'aime**

**vivre**

j'enregistre les  
meilleurs moments  
de l'existence

je les ressuscite  
à ma volonté  
dans tout leur éclat



# *L'Internationale Situationniste*

## *The Society of the Spectacle*

---

**spectacle within society corresponds to  
a concrete manufacture of alienation.**

The spectacle system that is in the process of  
integrating the population manifests itself both  
as

organization of cities, and as

permanent information network.



# *L'Internationale Situationniste*

## *The Society of the Spectacle*

---



# *L'Internationale Situationniste*

## *The Society of the Spectacle*

---

The whole of urban planning can be understood only as a society's field of publicity-propaganda, i.e. as the organization of participation in something in which it is impossible to participate.

# *L'Internationale Situationniste*

## *The Society of the Spectacle*



Modern capitalism, which organizes the reduction of all social life to a spectacle, is incapable of presenting any spectacle other than that of our own alienation.

Its urbanistic dream is its masterpiece.



# *L'Internationale Situationniste*

## *The Society of the Spectacle*



Urbanism promises happiness. It shall be judged accordingly.



# *L'Internationale Situationniste*

*Paris May '68*



Encarta Encyclopedia, Bettmann/Corbis

# *L'Internationale Situationniste*

***Paris May '68***

---

We know with what blind fury so many unprivileged people are ready to defend their mediocre advantages.

Such pathetic illusions of privilege are linked to a general idea of happiness prevalent among the bourgeoisie and maintained by a system of publicity [the “Spectacle”] that includes Malraux’s aesthetics as well as the imperatives of Coca-Cola - an idea of happiness whose crisis must be provoked on every occasion by every means.



# *L'Internationale Situationniste*

***Paris May '68***

---

Our first task is to enable people to stop identifying with their surroundings and with model patterns of behavior.

...

People will still be obliged for a long time to accept the era of reified cities. But the attitude with which they accept it can be changed immediately. We must encourage their skepticism toward those spacious and brightly colored kindergartens, the new dormitory cities of both East and West.

Only a mass awakening will pose the question of a conscious construction of the urban environment.

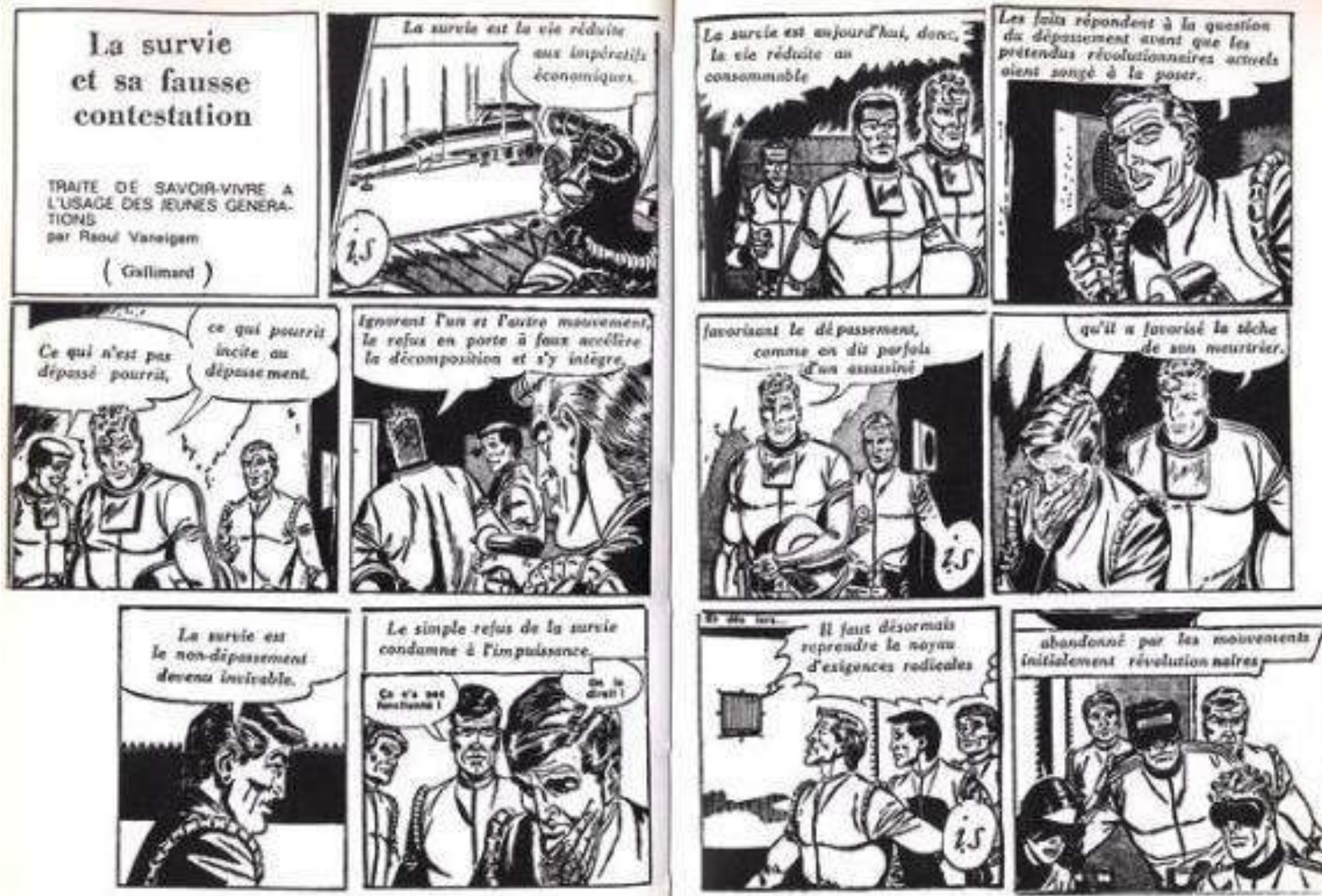
# *L'Internationale Situationniste*

*Paris May '68*



# L'Internationale Situationniste

Paris May '68





# *L'Internationale Situationniste*

*Paris May '68*



# *L'Internationale Situationniste*

**Paris May '68**

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# *L'Internationale Situationniste*

*Paris May '68*







### **3. Off-Road to Mainstreet** – Art and the Alternatives under Neo-Liberalism

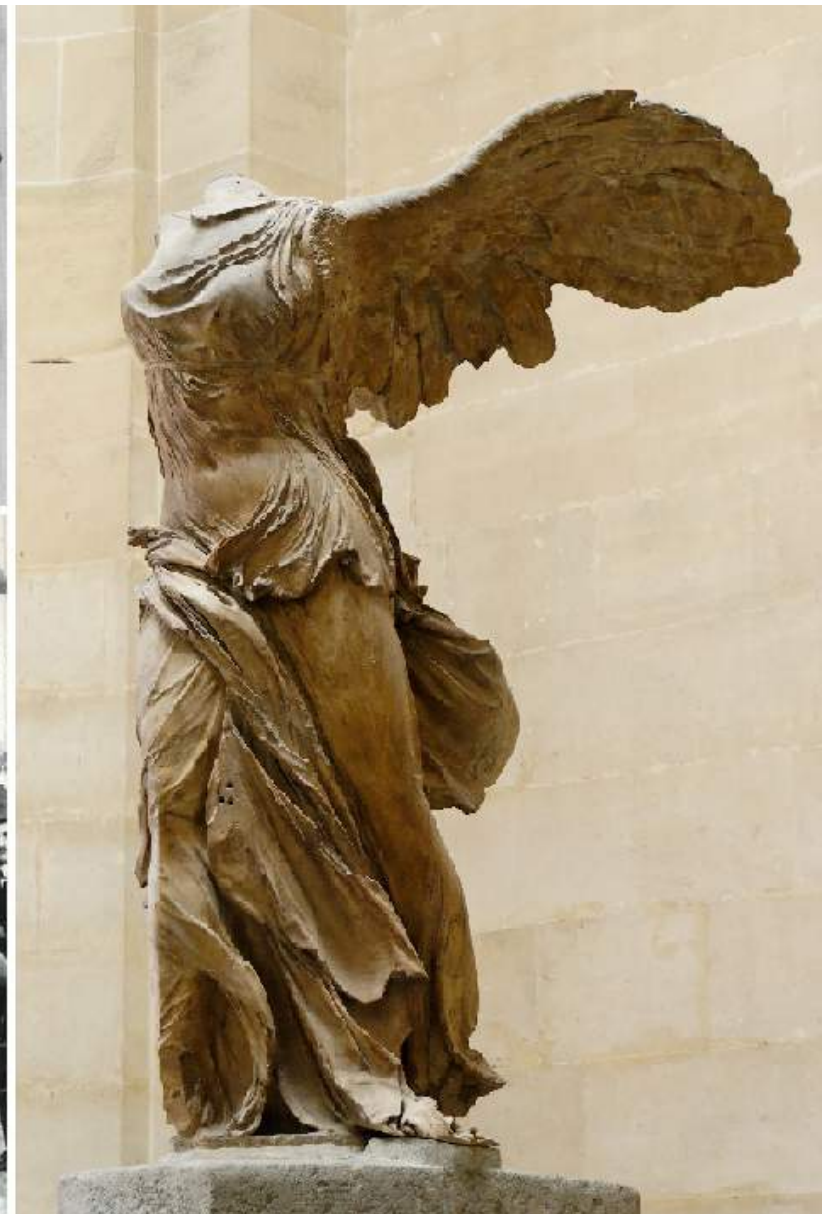
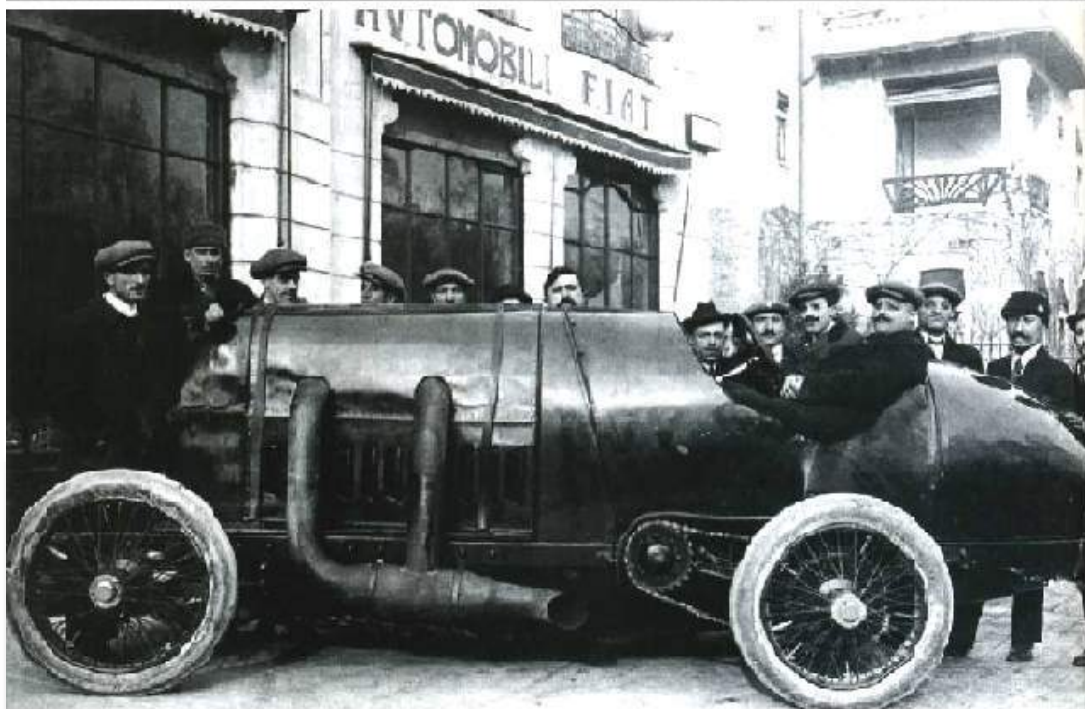
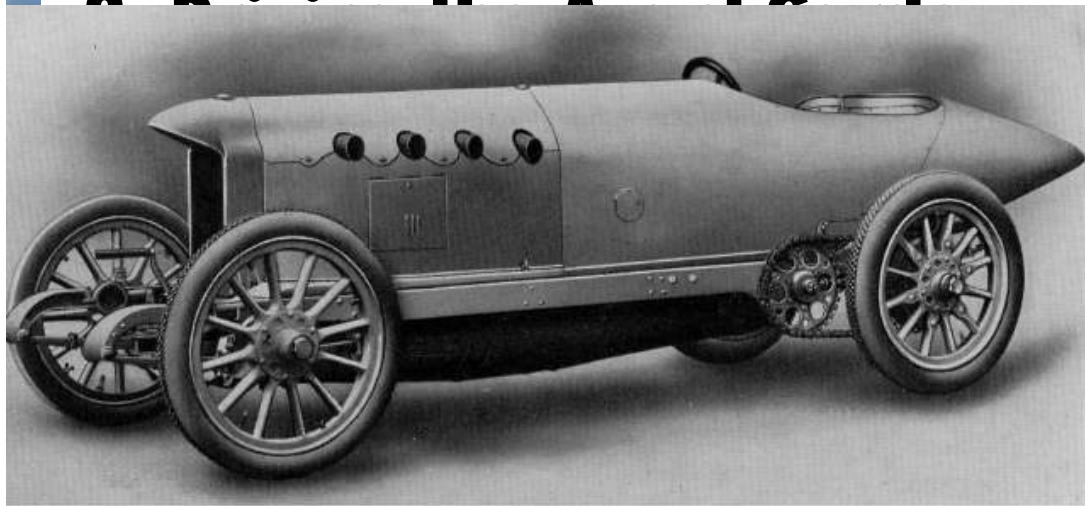
# Lecture Series : THE ROAD TO NOW

SS 2017 IAK

- 1. Marinetti's Car in the Bauhaus Garage** — on Futurism: a Story of Modernism or Where we come from
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**FUTURISM** – auto-cult





**AVANTGARDISTS** – i futuristi





**MARINETTI's CAR**

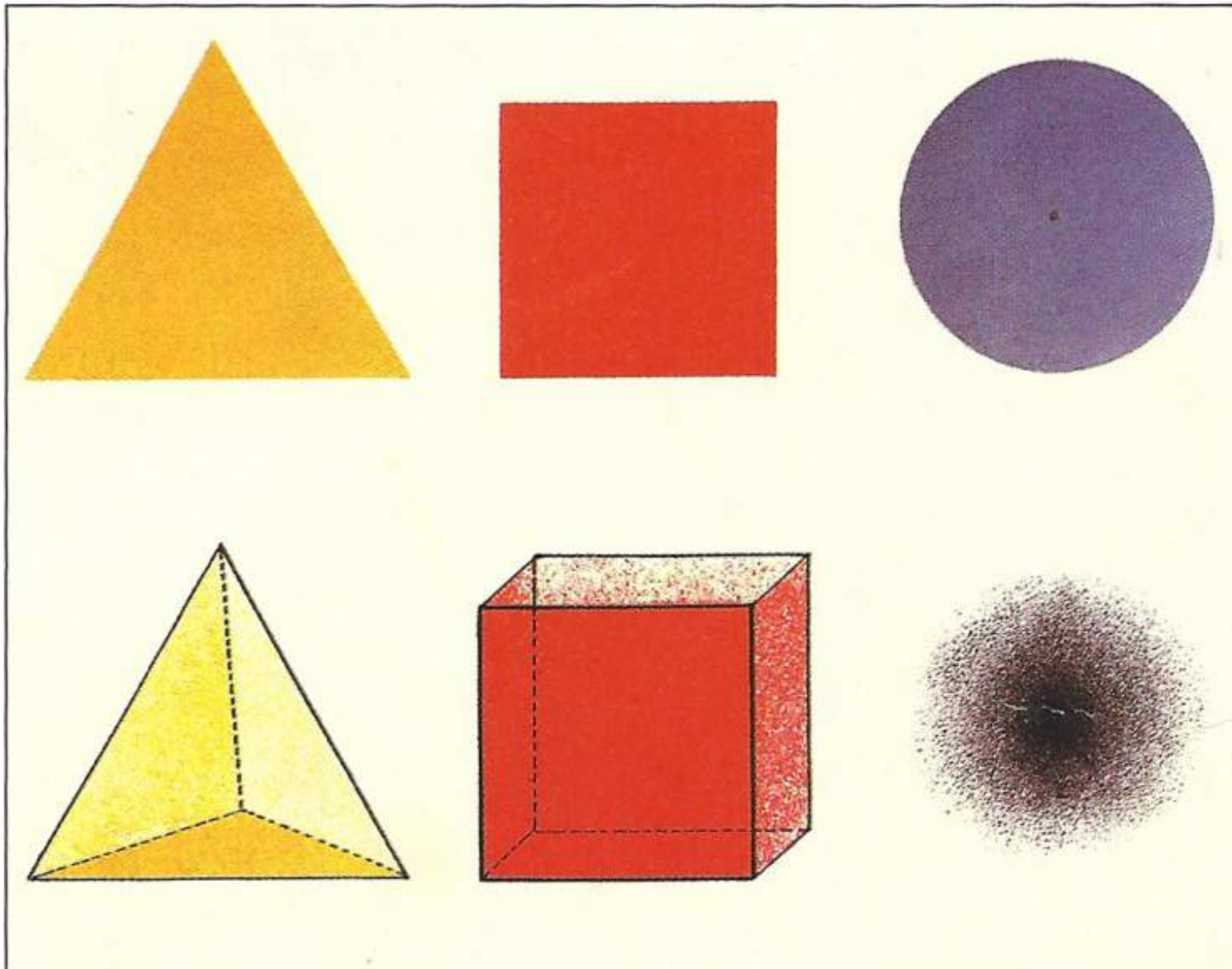
Luigi\_Rossolo\_Dinamismo\_di\_un\_automobile\_1912







**CONSTRUCTIVISM** Rodchenko



**KANDINSKY 1925**





**LISSITZKY 1923**



**THE BAUHAUS GARAGE**







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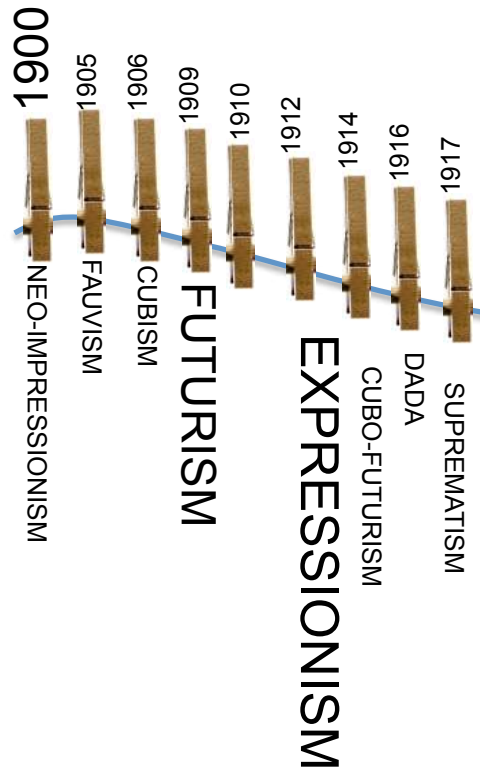
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## 2. Driving the Avant-Garde

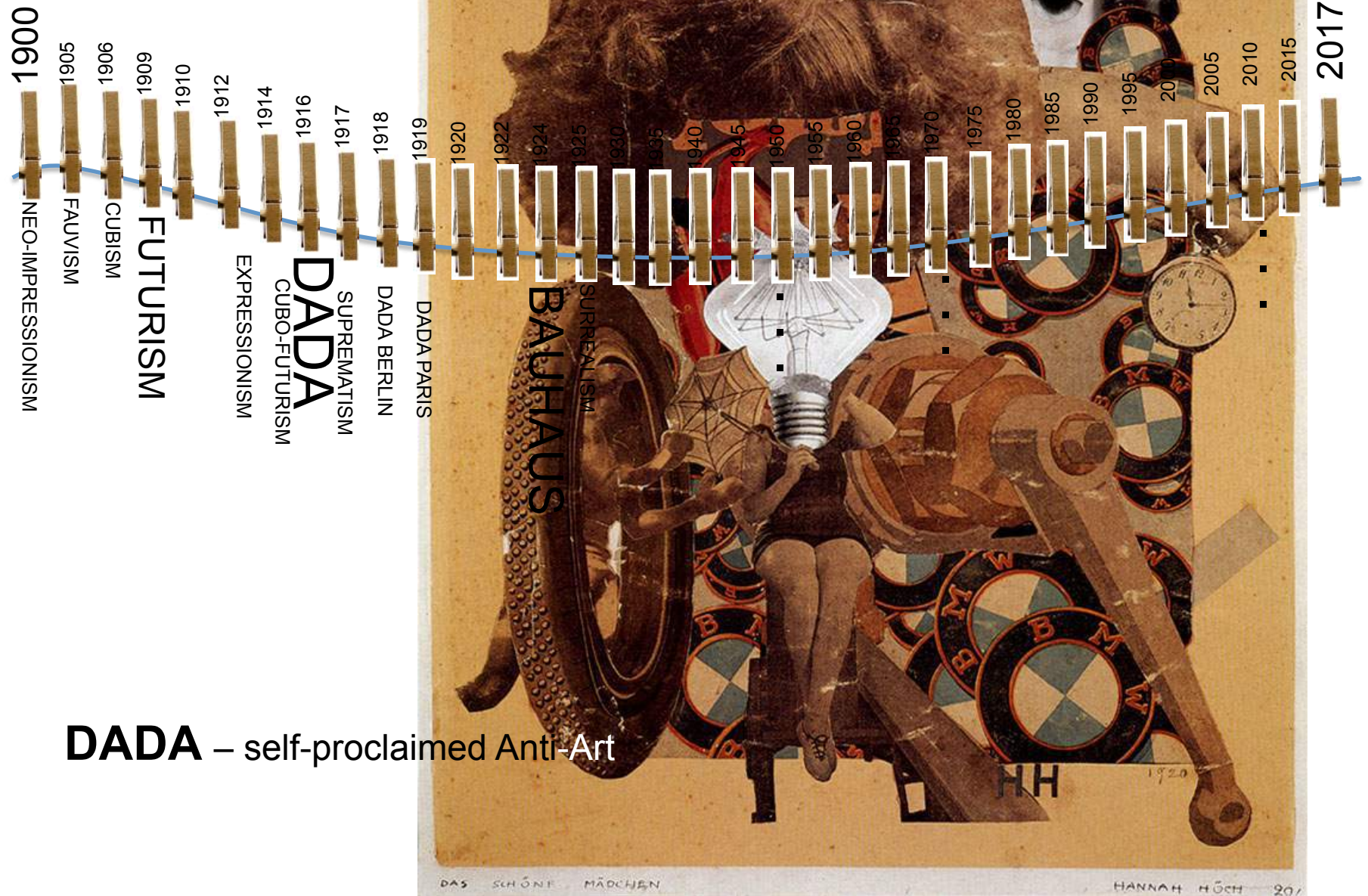


**EXPRESSIONISM** – angst in painting





## 2. Driving the Avant-Garde





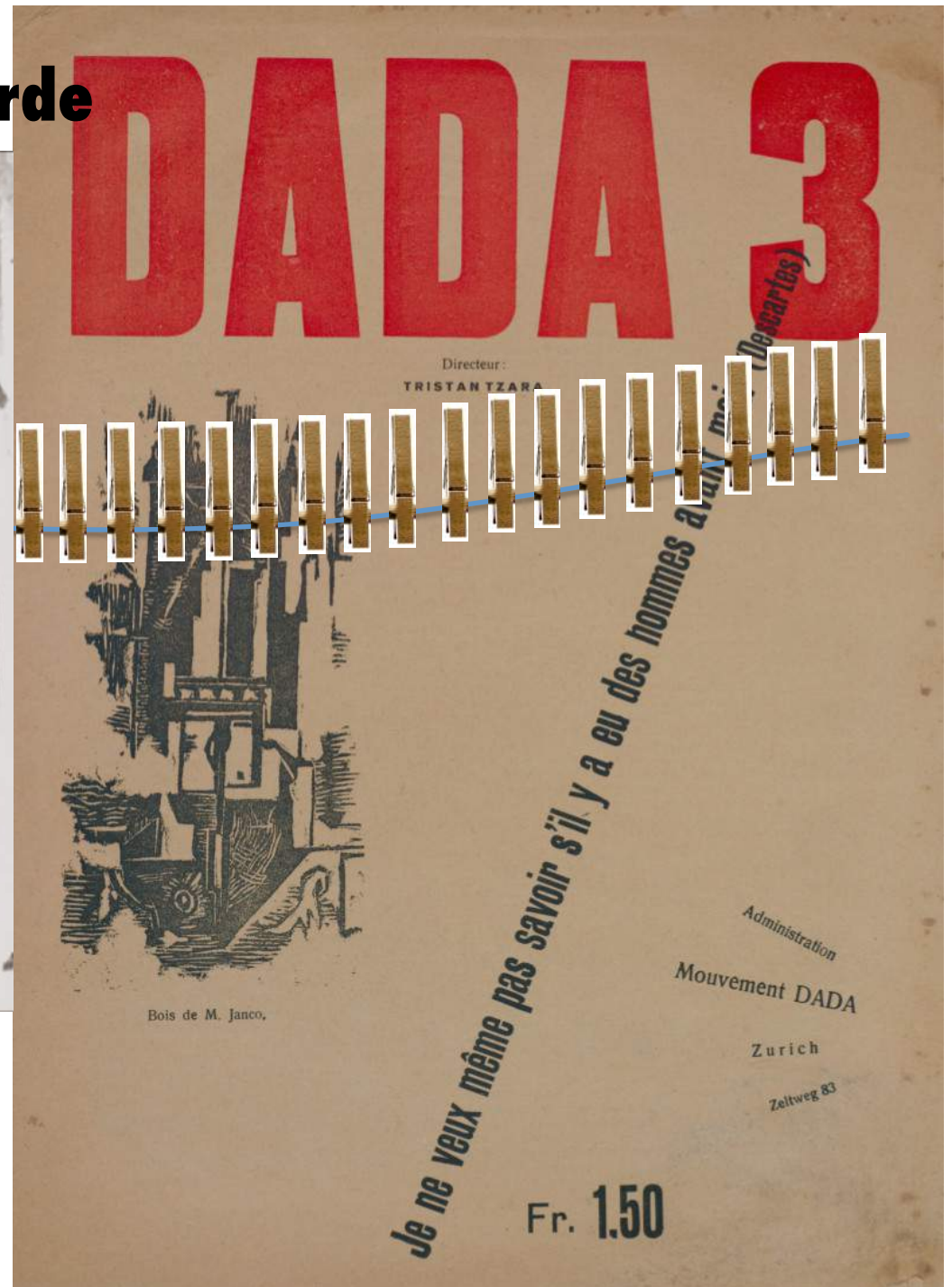
## 2. Driving the Avant-Garde

1900  
1901  
1905  
1906  
1909

NEO-IMPRESSIONISM  
FAUVISM  
CUBISM  
FUTURISM



**DADA – ZURICH 1916**



## 2. Driving the Avant-Garde





## *Berlin 1920*

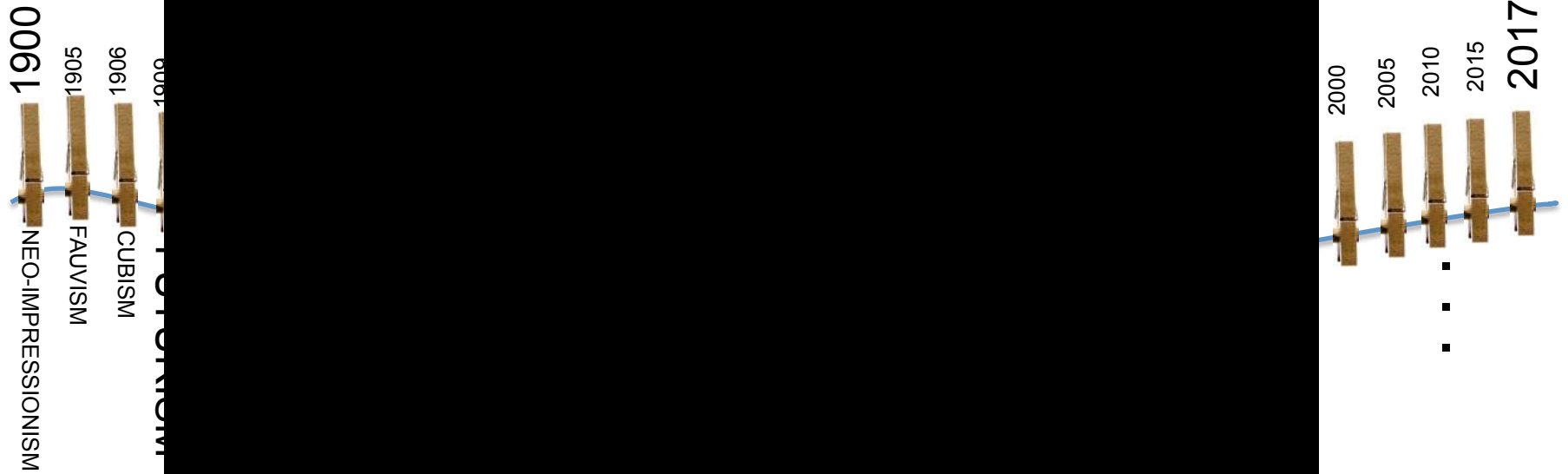




## 2. Driving the Avant-Garde



## 2. Driving the Avant-Garde



**SURREALISM** – PARIS 1920's-30's

## 2. Driving the Avant-Garde

1900  
1905  
1906

NEO-IMPRESSIONISM  
FAUVISM  
CUBISM



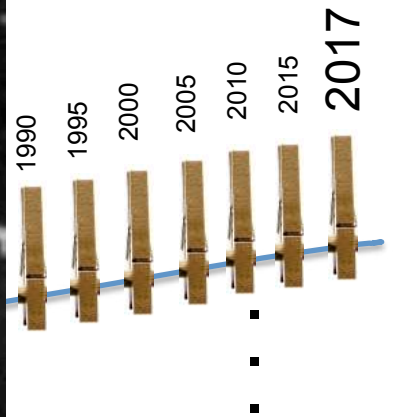
2015  
2017

Der Volkswagen – 1938





1947







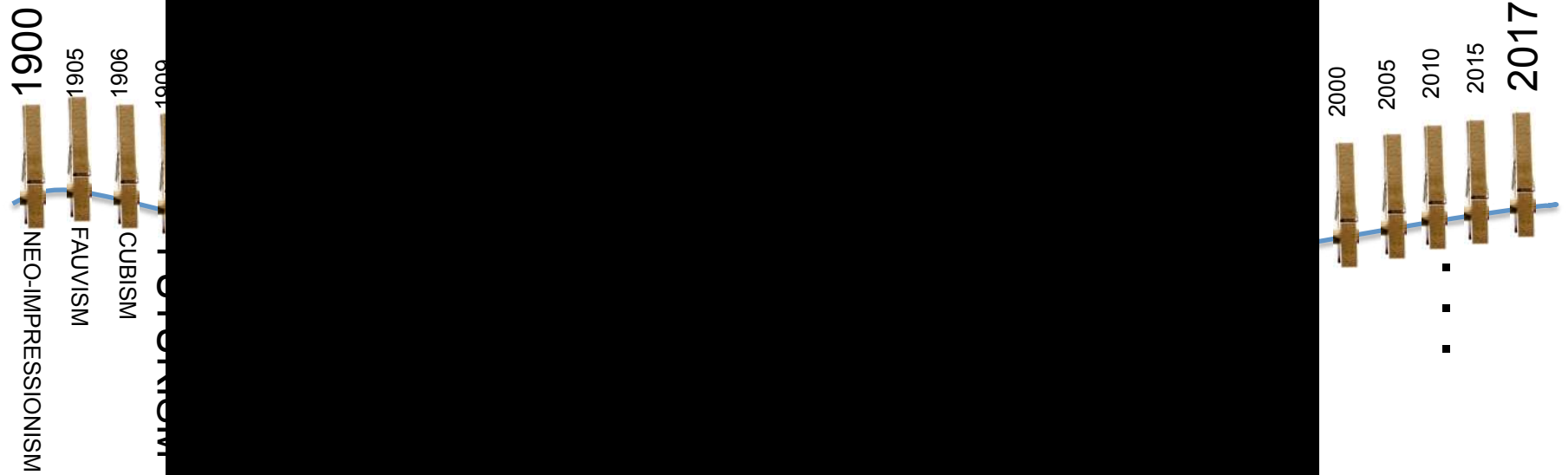




1938

DB2003AU01500

## 2. Driving the Avant-Garde



**WWII** – EUROPE and GLOBAL 1930's-40's

## 2. Driving the Avant-Garde

1900



NEO-IMPRESSIONISM

1905



FAUVISM

1906



COLORED LINE



2010



...

2015



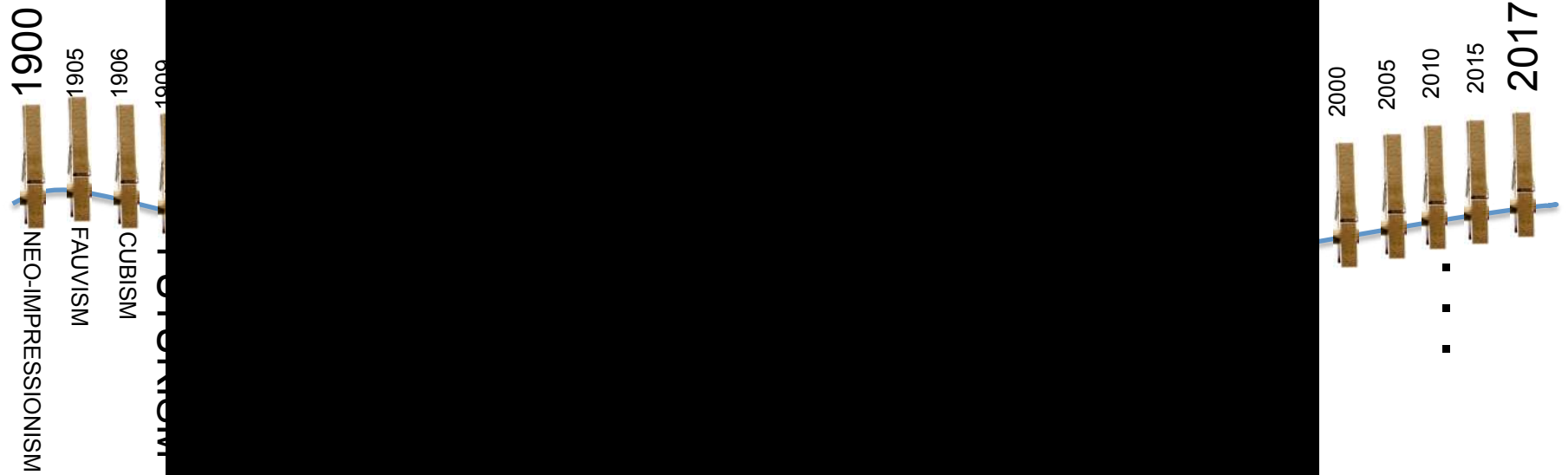
2017



**Der Volkswagen – Heute**



## 2. Driving the Avant-Garde



**WWII** – EUROPE and GLOBAL 1930's-40's

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SS 2017 IAK

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3



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# OFF-ROAD TO MAINSTREET



# / - 1 THE NORMALCY





**PARIS 1945**



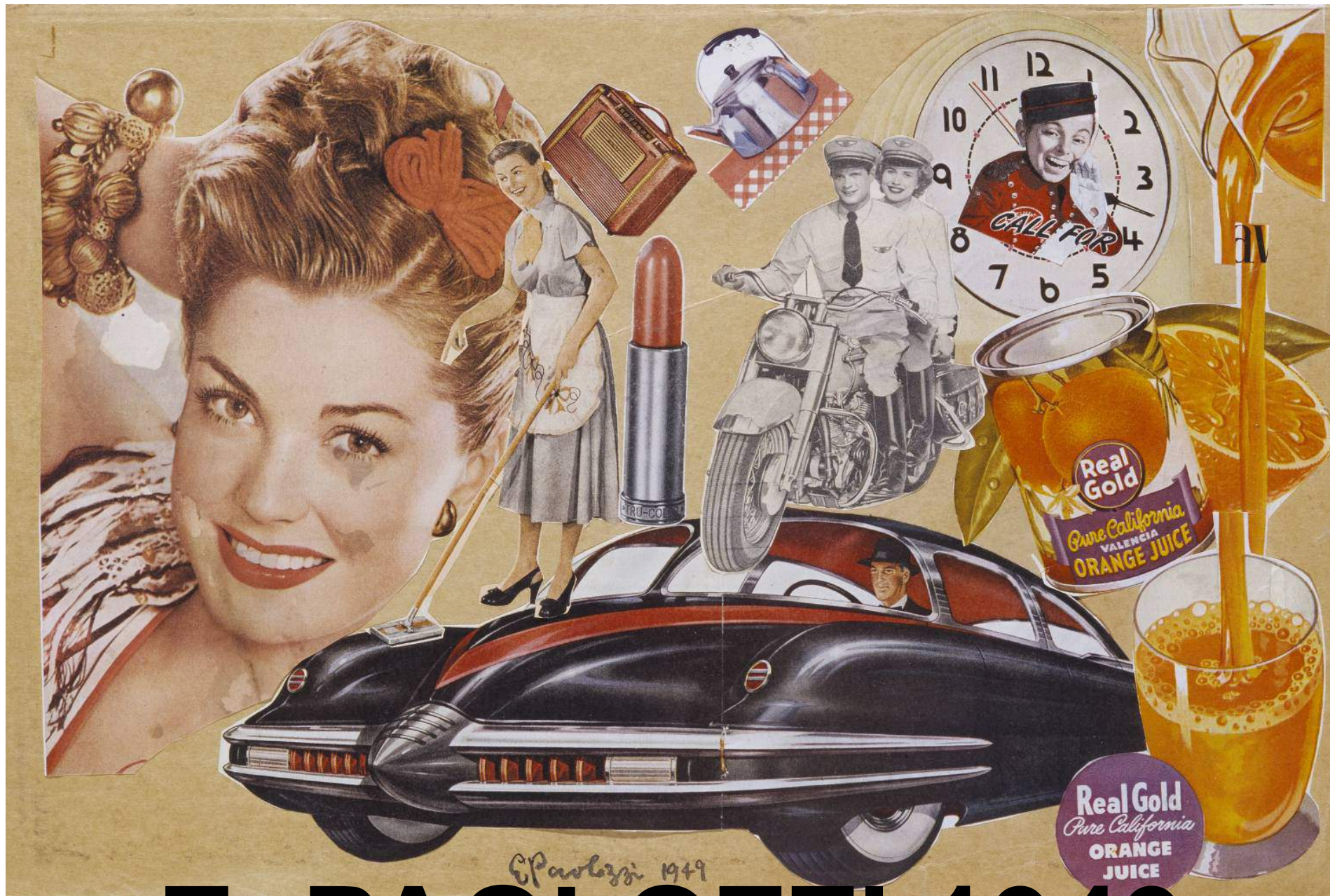
# PARIS 1950



# E. PAOLOZZI 1948





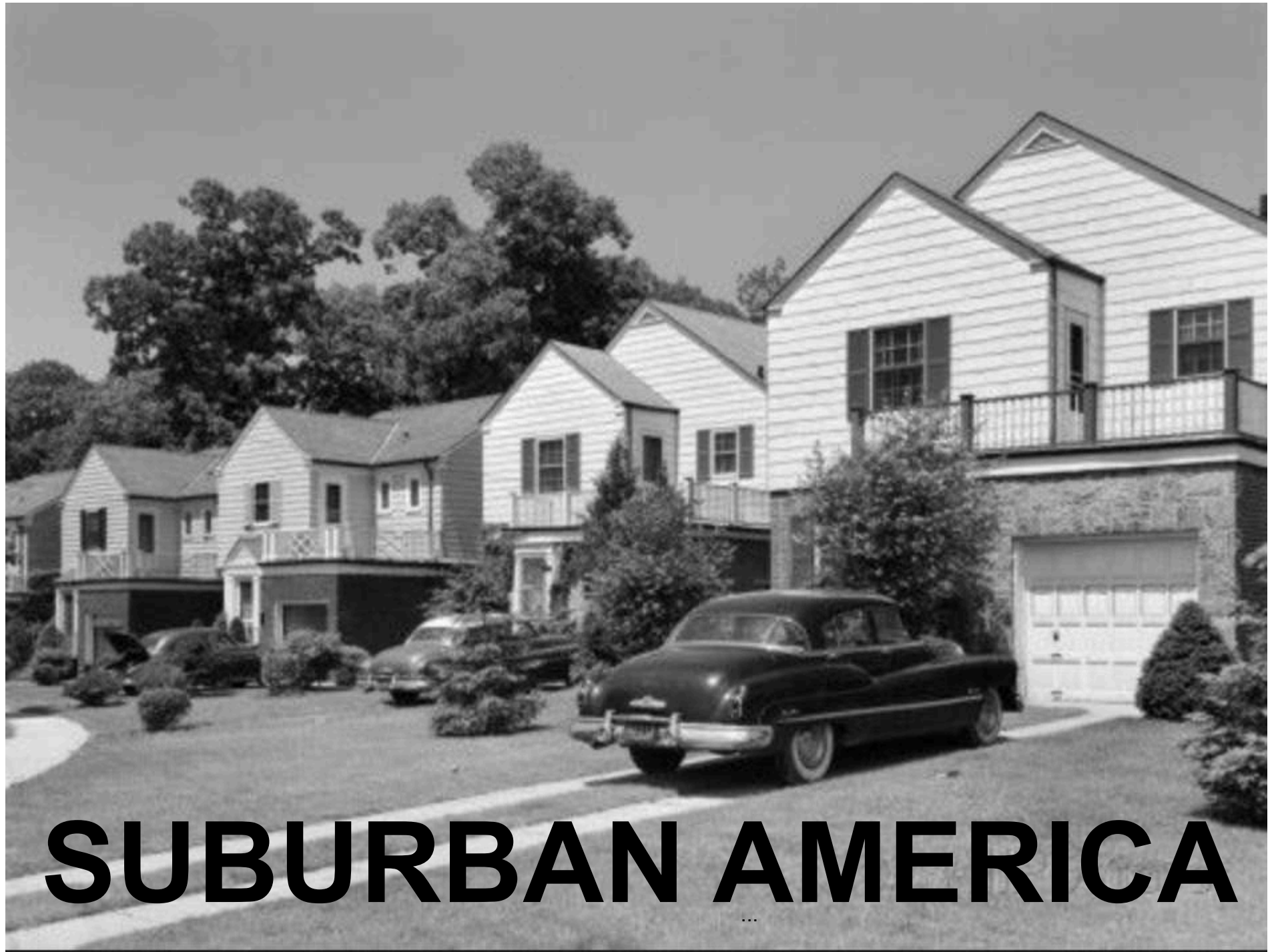


**E. PAOLOZZI 1949**



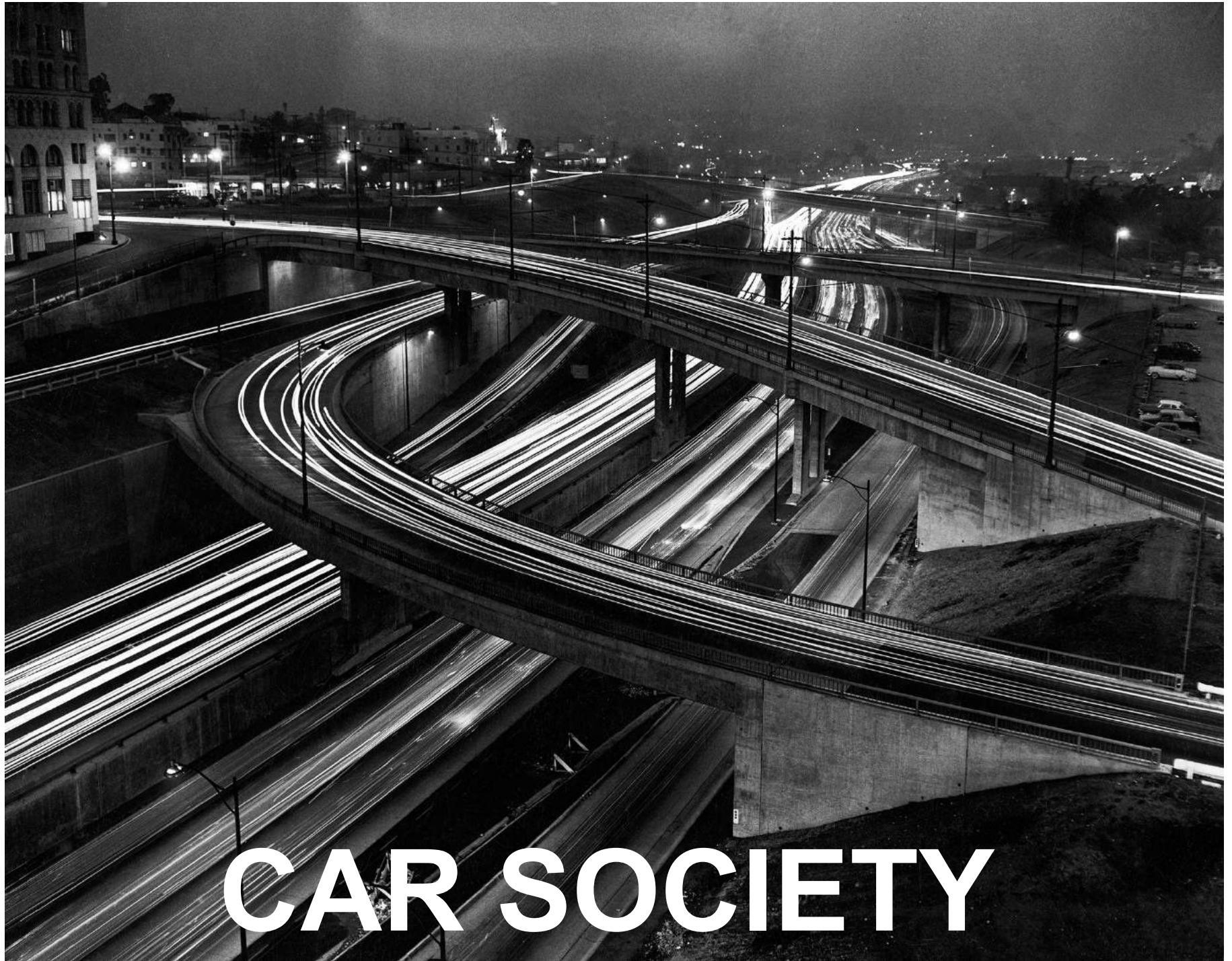


**R. HAMILTON 1956**



**SUBURBAN AMERICA**





**CAR SOCIETY**



# SUBURBAN AMERICA

...



**SUBURBAN AMERICA**





# HOLLYWOOD 1955

...

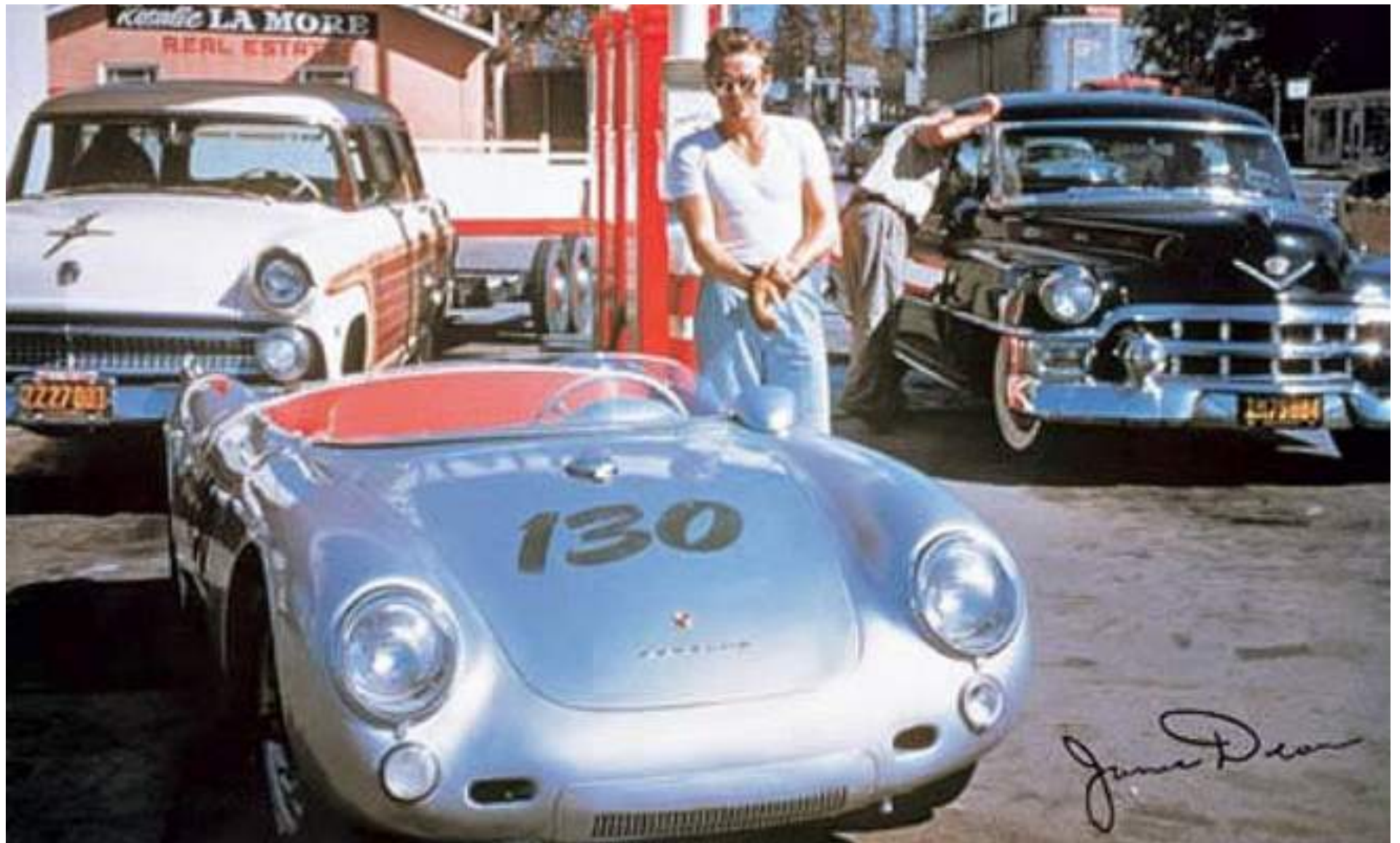


# **REBEL WITHOUT A CAUSE 1955**



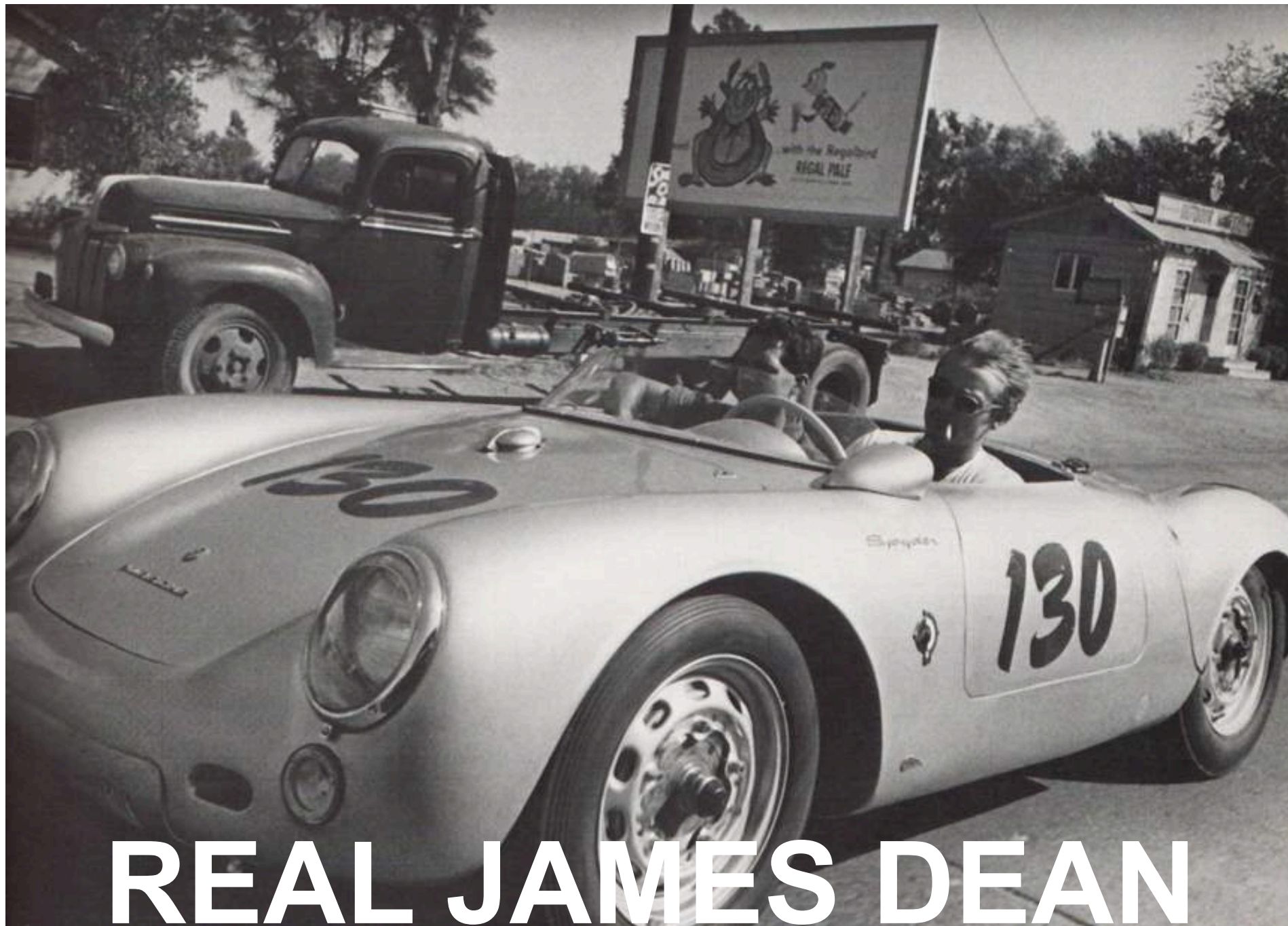
# **REBEL WITHOUT A CAUSE 1955**





**REAL JAMES DEAN**





**REAL JAMES DEAN**



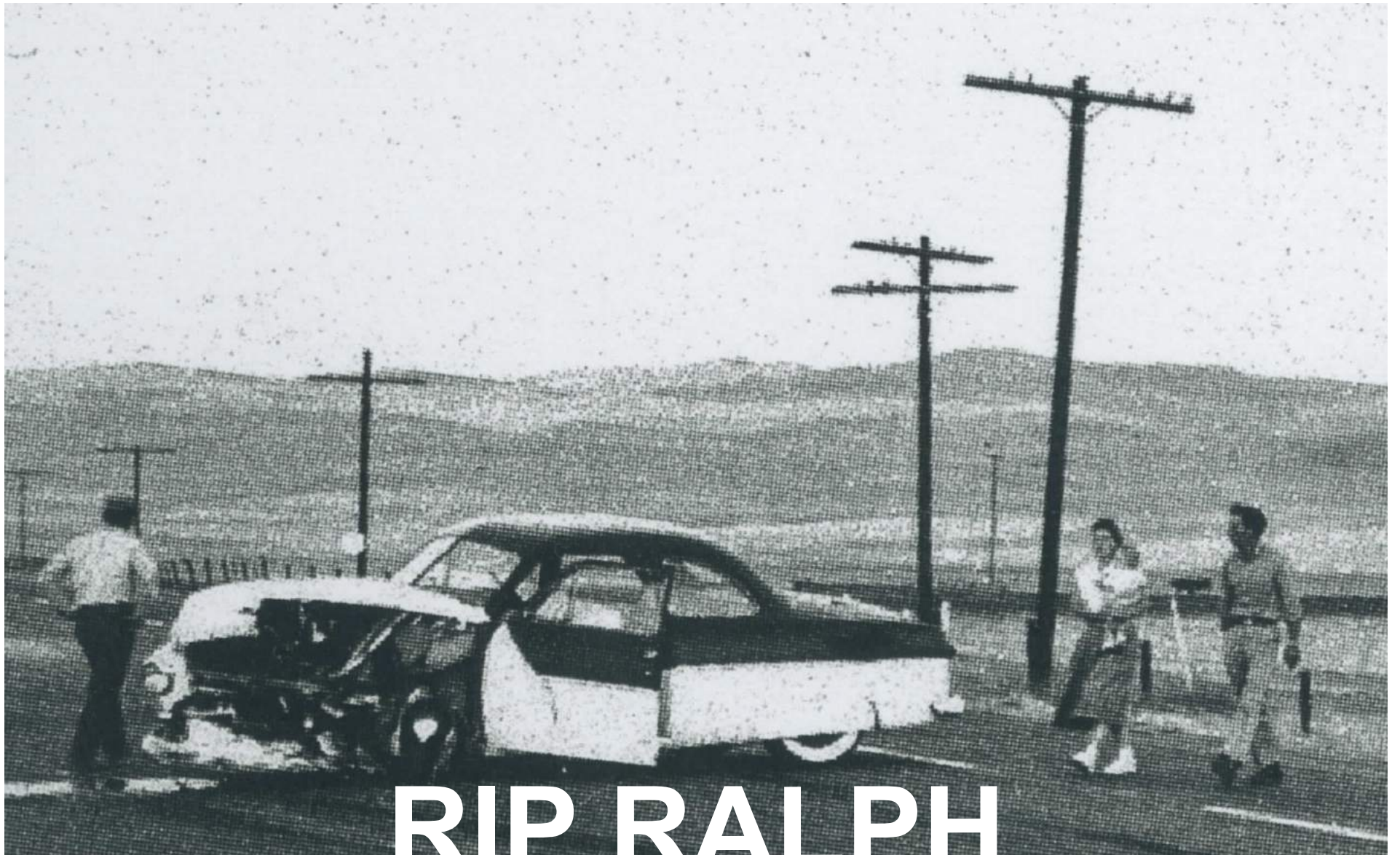
**CALIFORNIA ROUTE 46 & 41**





**RIP JAMES DEAN 1955**

...



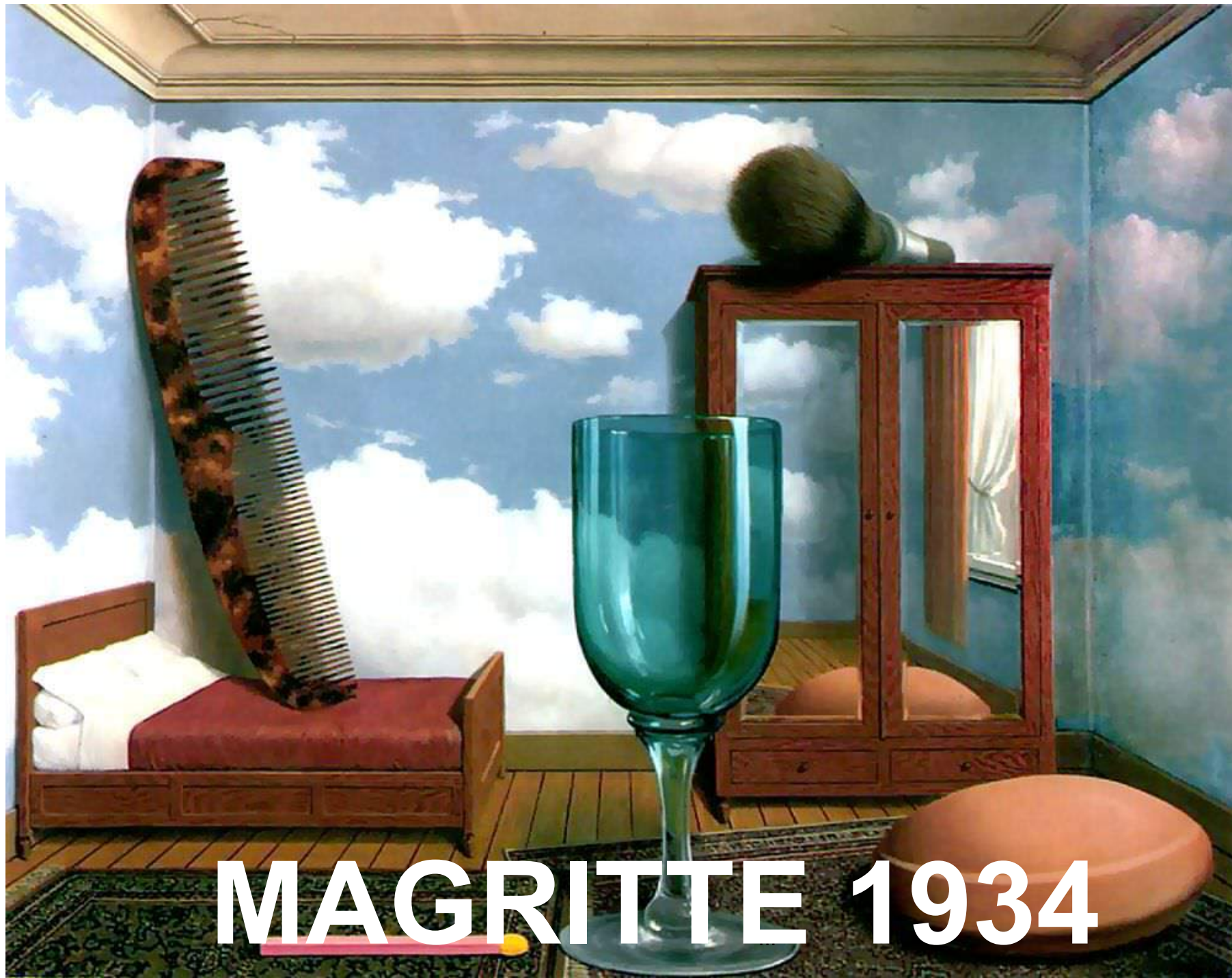
**RIP RALPH**

**WEUTHERICH 1955**





# **SURREALISM**





**MAGRITTE 1928**





**MAGRITTE 1934**





**BRETON 1932**



**LONDON 1936**





NEW YORK 1942

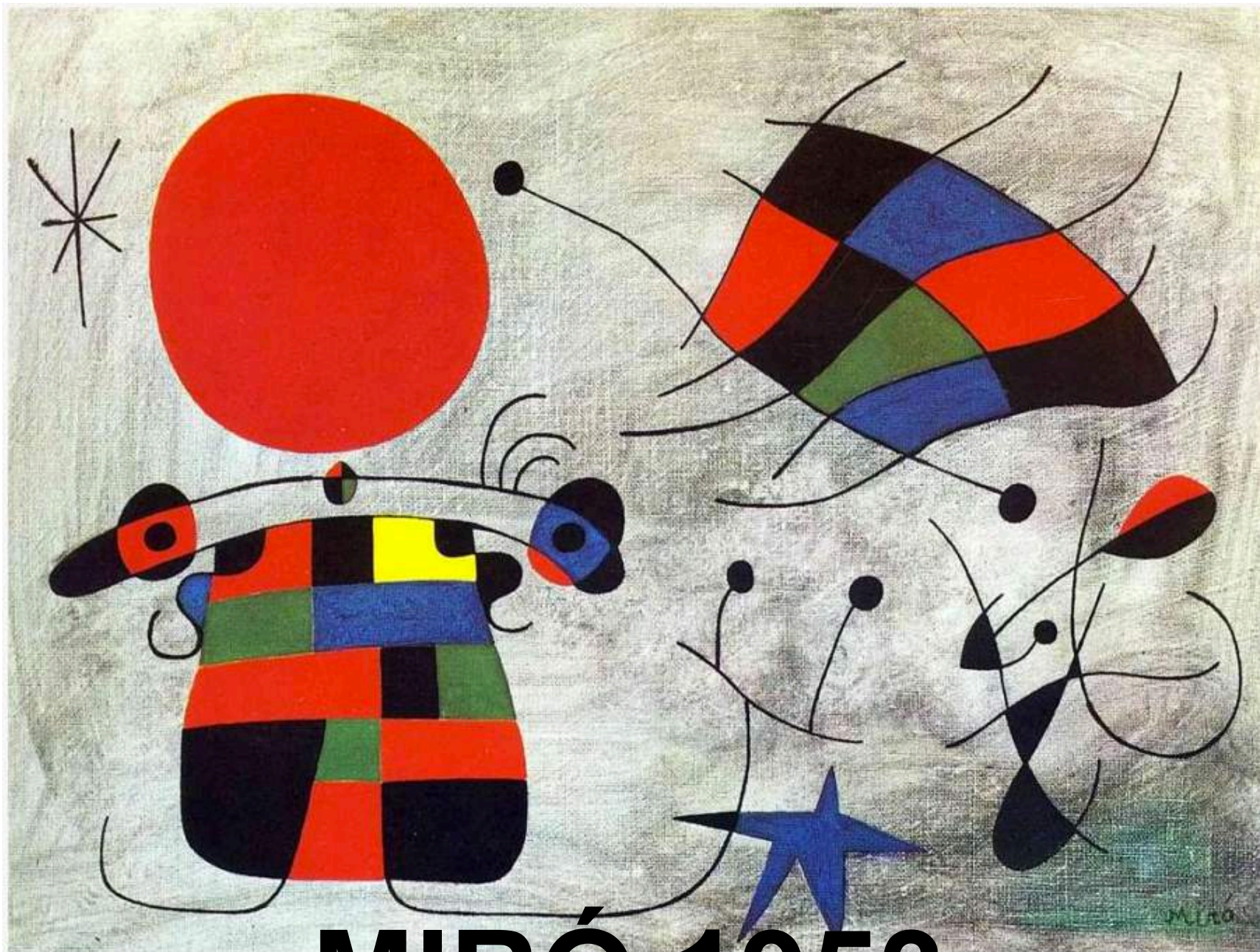




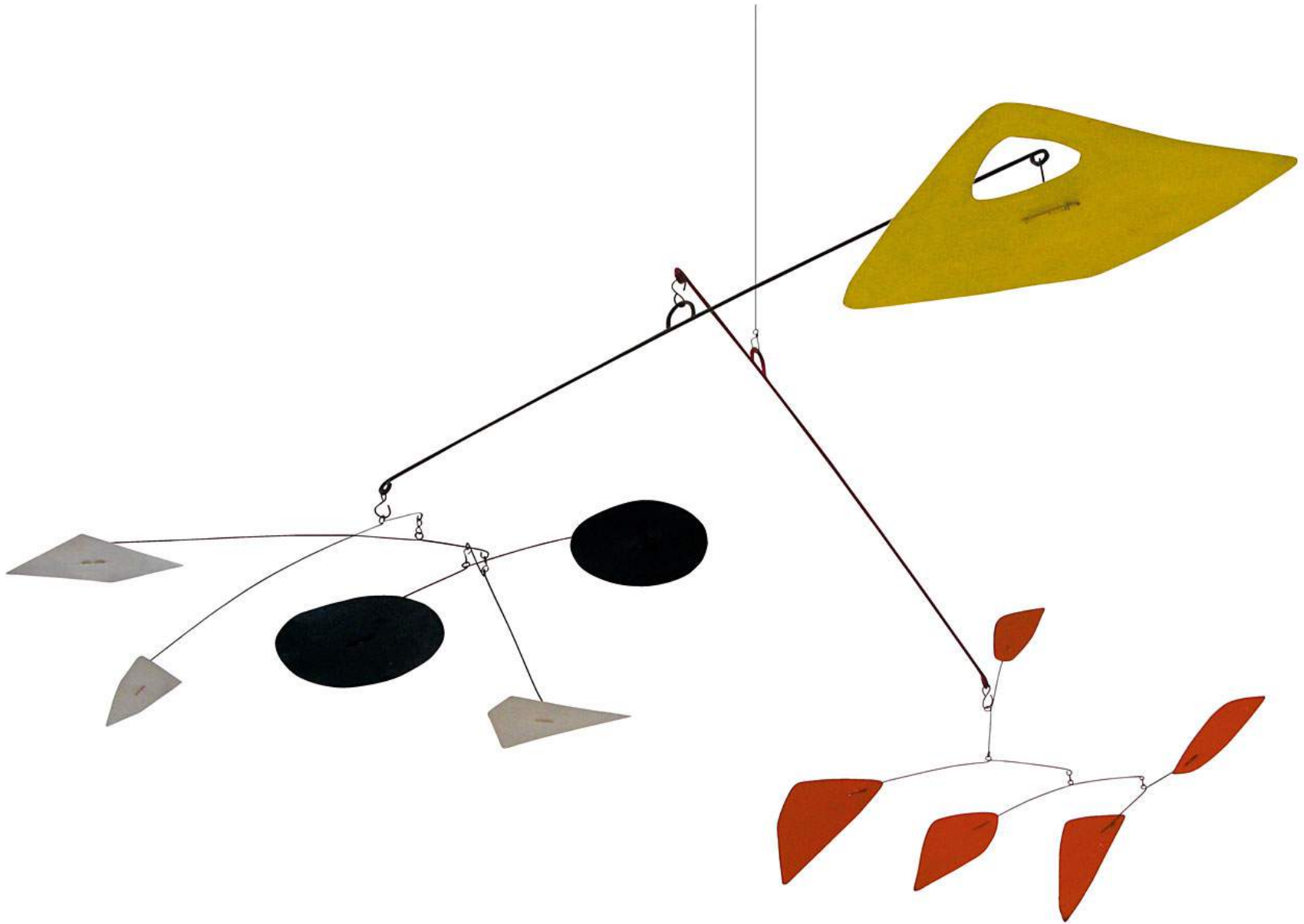
**SALVADOR DALI 1946**

# ABSTRACTION





**MIRÓ 1953**



**CALDER 1969**

# **ABSTRACT EXPRESSIONISM**





**JACKSON POLLACK 1943**





**DE KOONING 1953**





**JACKSON POLLACK 1950**





**MARK ROTHKO 1957**



**R. MOTHERWELL 1961**

...



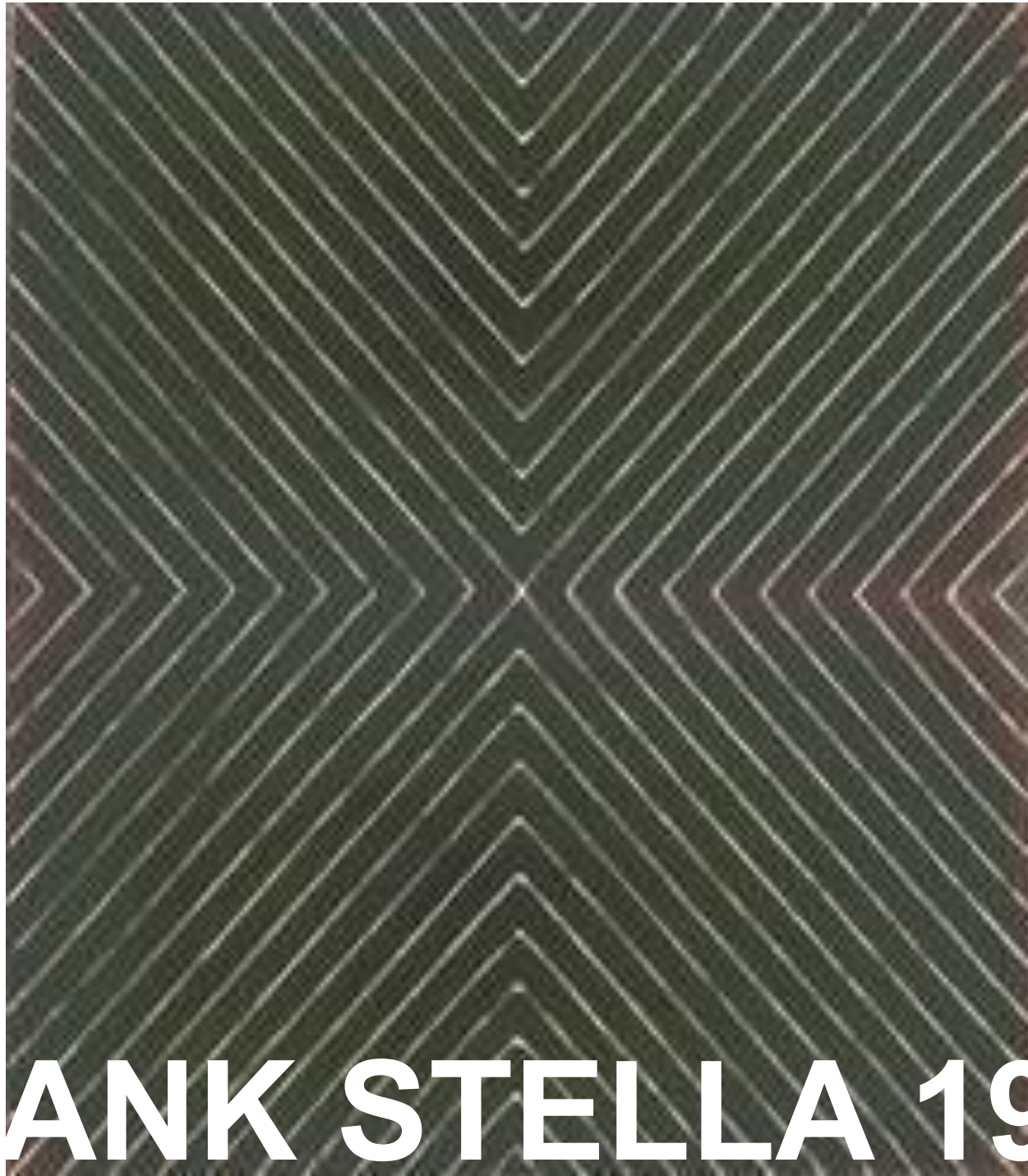
**R. RAUSCHENBERG 1960**



# **/ - 2 GETTING BACK OUT OF THE BOX**

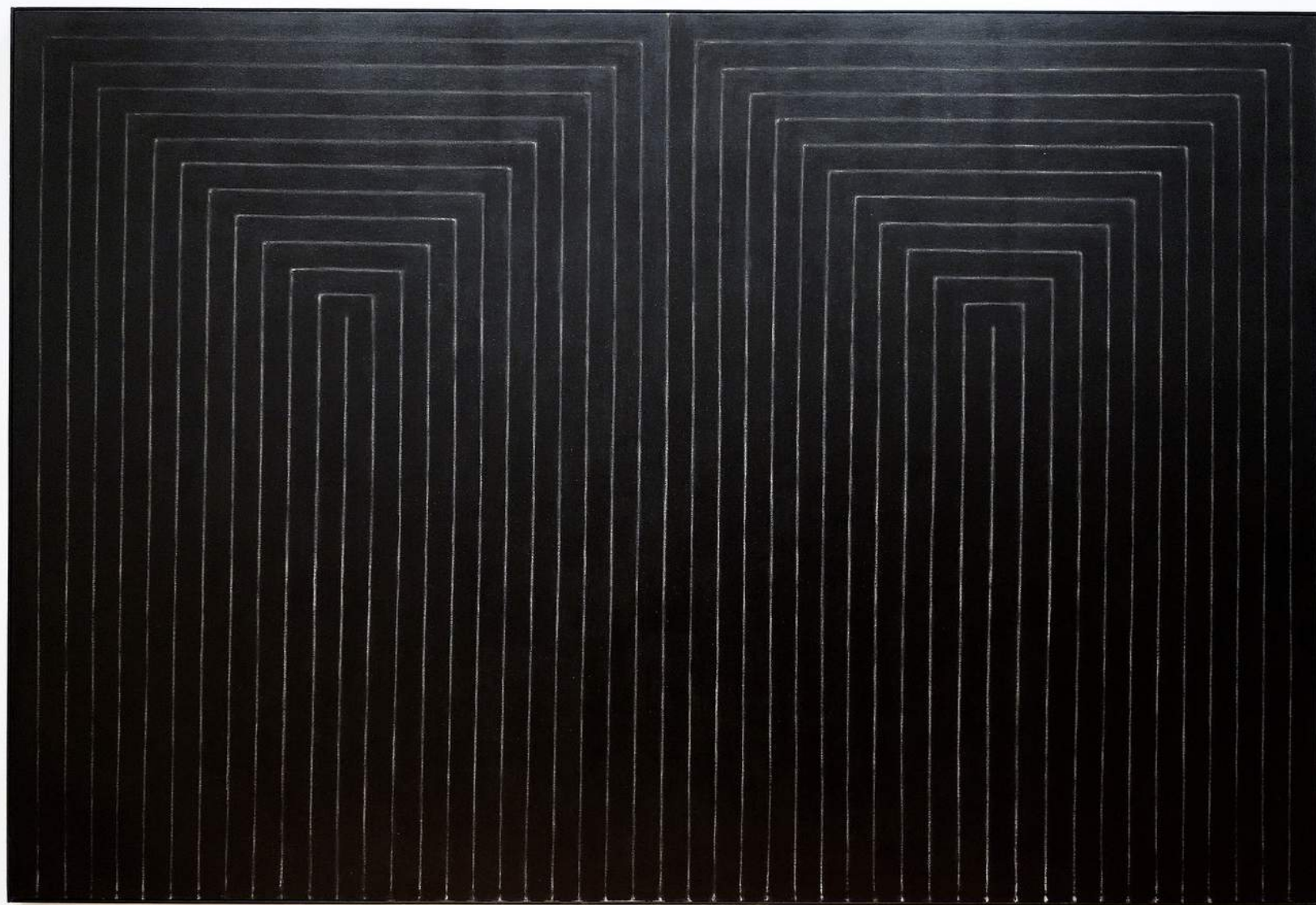
...

# MINIMALISM



**FRANK STELLA 1959**





**FRANK STELLA 1959**



**FRANK STELLA 1959?**





**FRANK STELLA 1964**





**DONALD JUDD 1964**



**CARL ANDRE 1959**

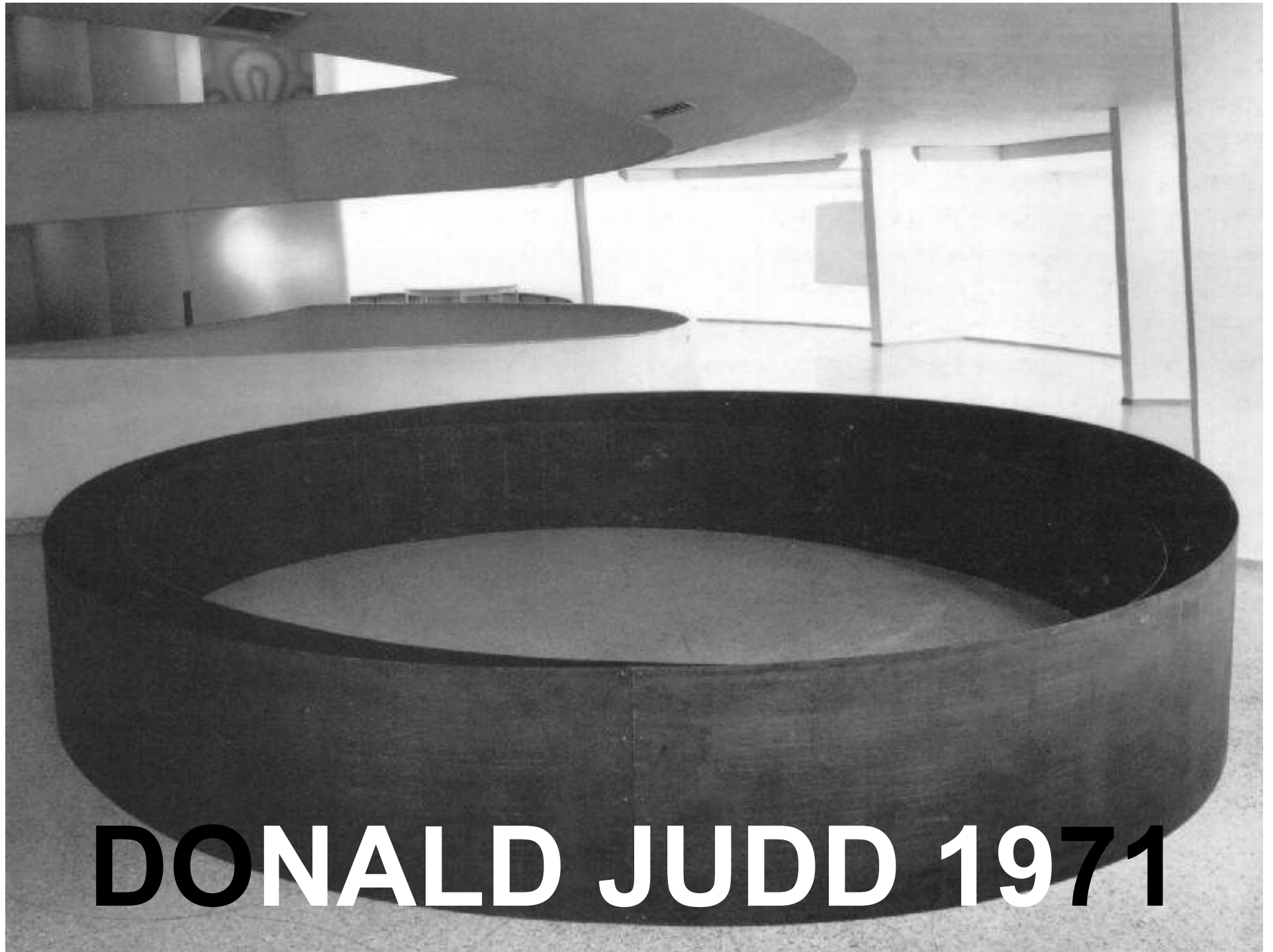


**ANTHONY CARO 1961**





**DONALD JUDD 1969**

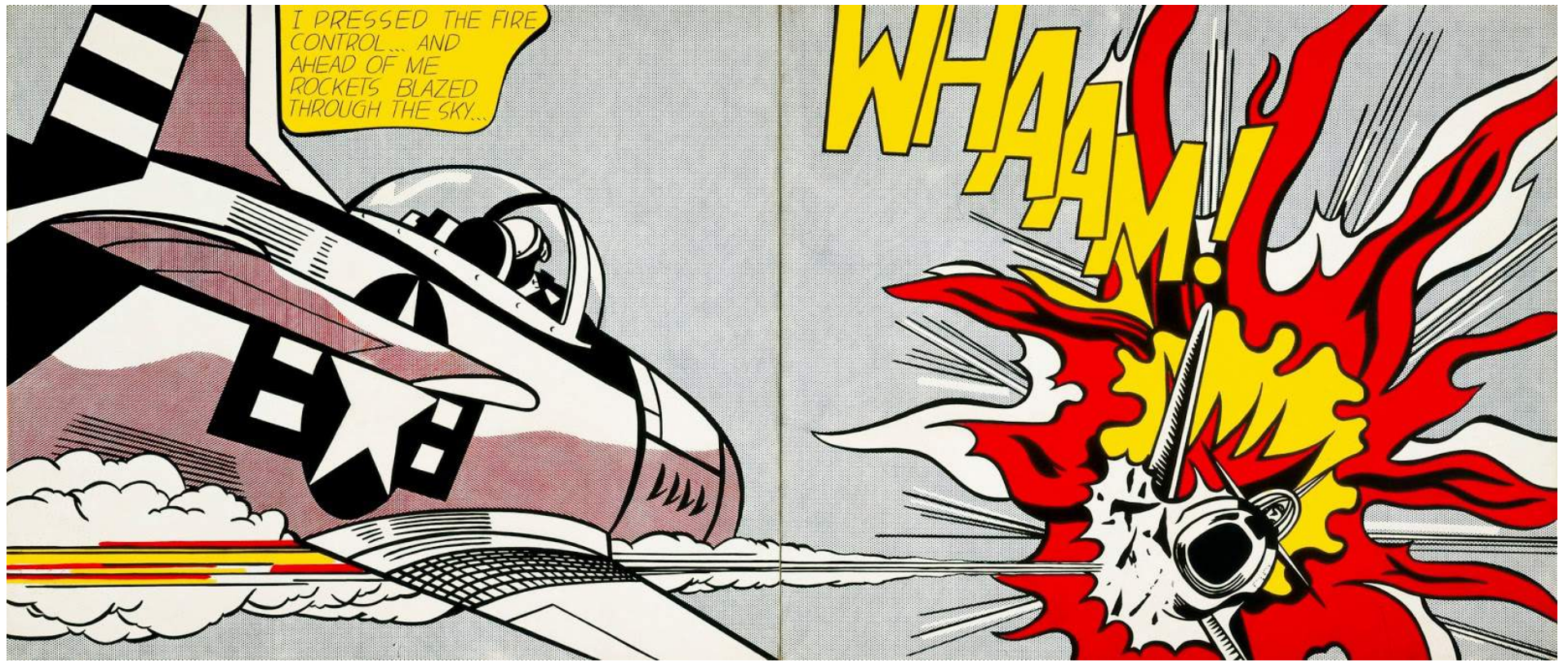


**DONALD JUDD 1971**

# POP

...





**R.LICHTENSTEIN 1963**





**R. LICHTENSTEIN 1963**





**ANDY WARHOL 1963**





**JEFF KOONS 1988**



**JEFF KOONS 1994**



**ERWIN WURM 2004**



# CONCEPT ART

PAINTING FOR THE WIND

Cut a hole in a bag filled with seeds  
of any kind and place the bag where  
there is wind.

1961 summer

**YOKO ONO 1961**



**PIERO MANZONI 1961**

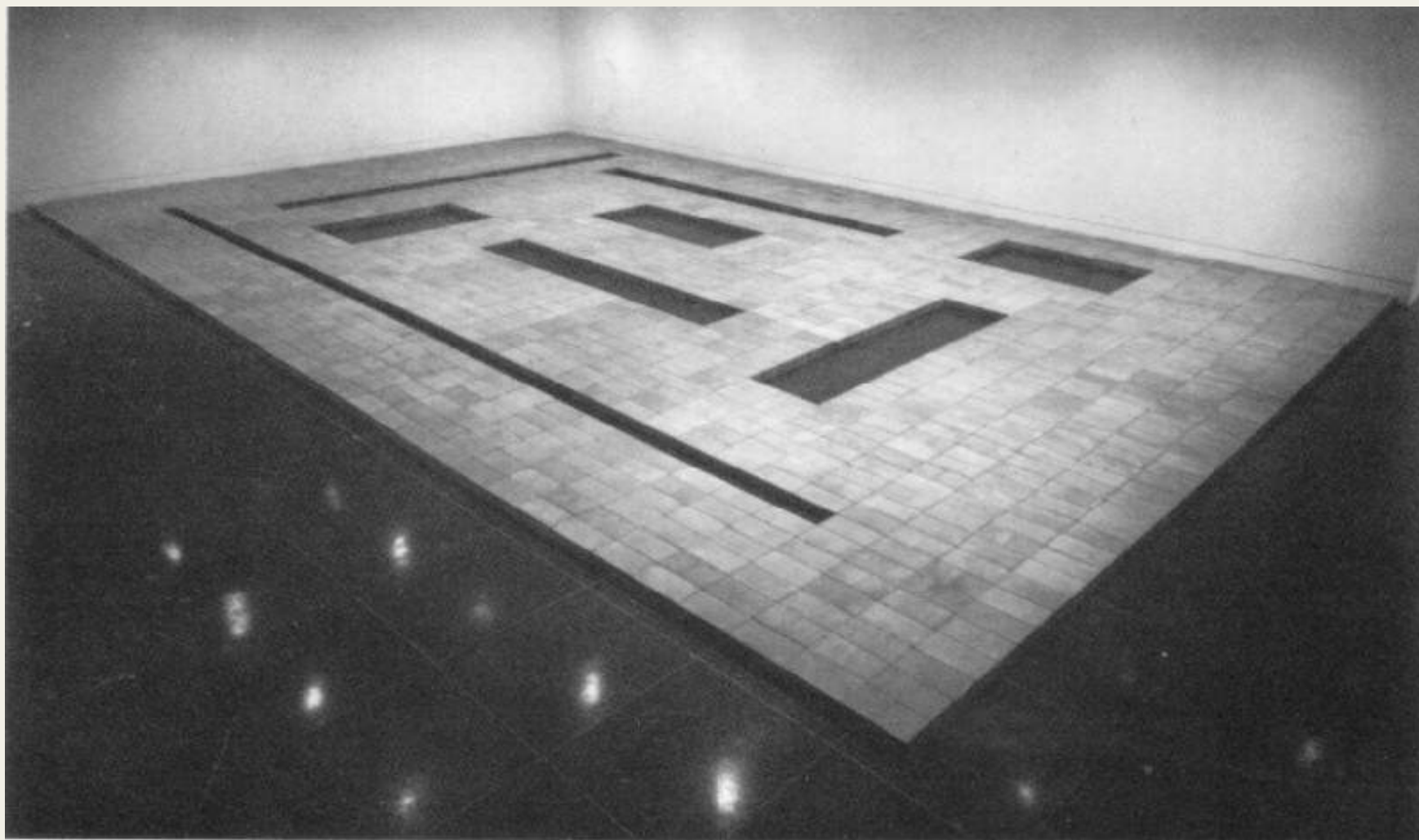


scholarship

i would like to build a room  
so that  
the more you put in it  
the emptier it becomes

**DICK HIGGINS 1967**

# PROCESS ART



Carl Andre: Eight Cuts, 1967

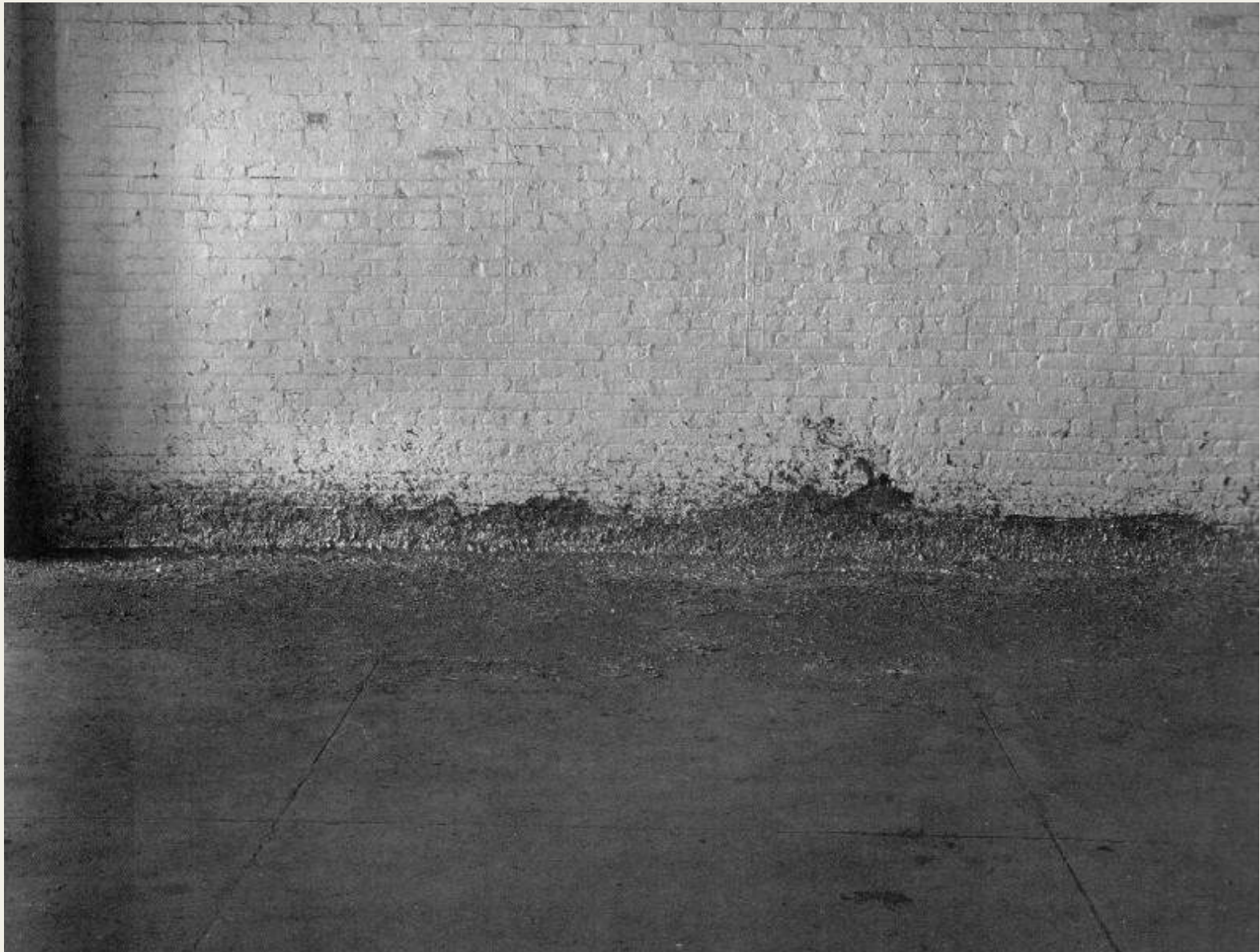




Robert Morris: untitled, 1968-9



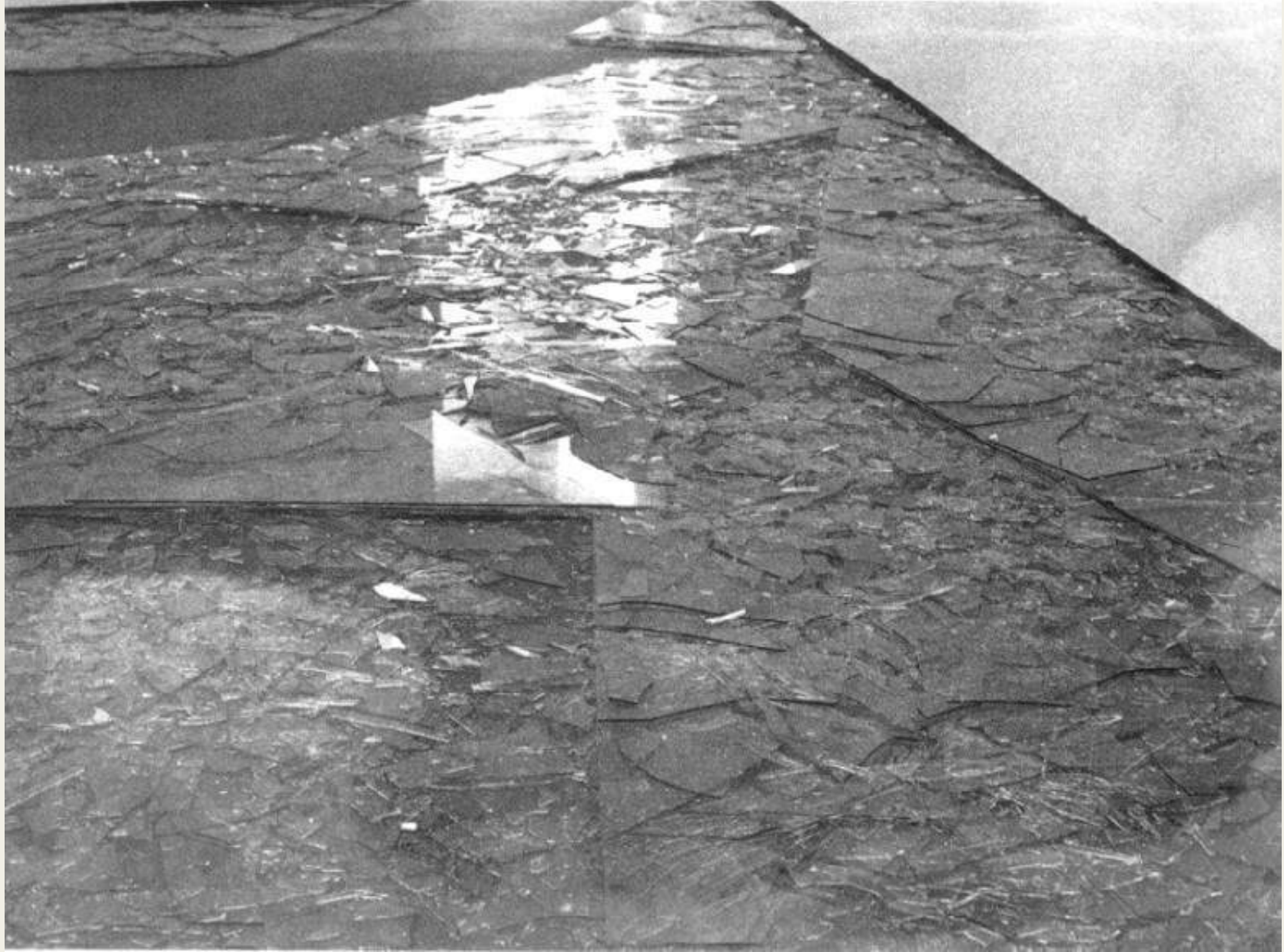
Richard Serra: 2-2-1 to Dickie & Tina, 1969



Richard Serra: splashing, 1968



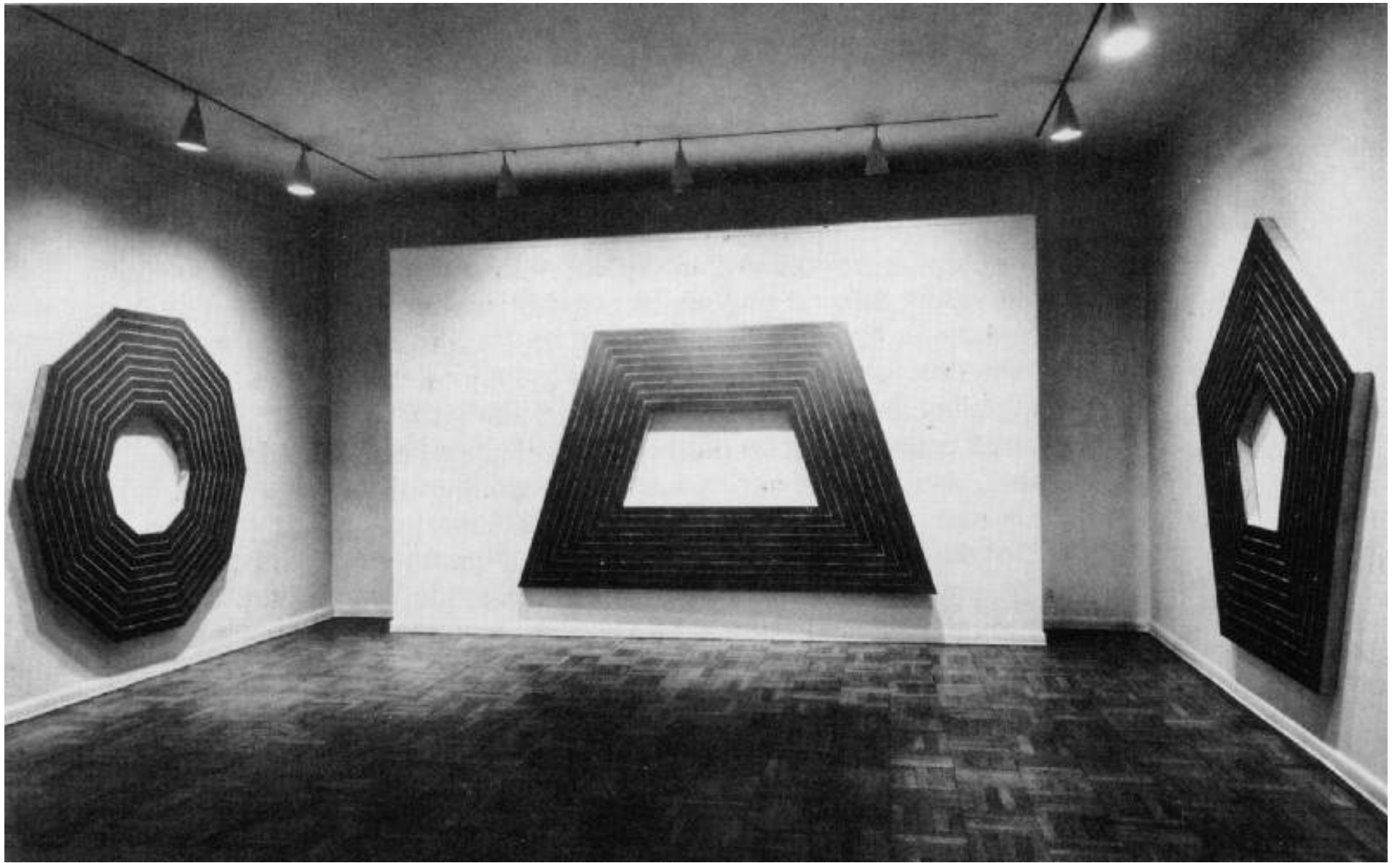




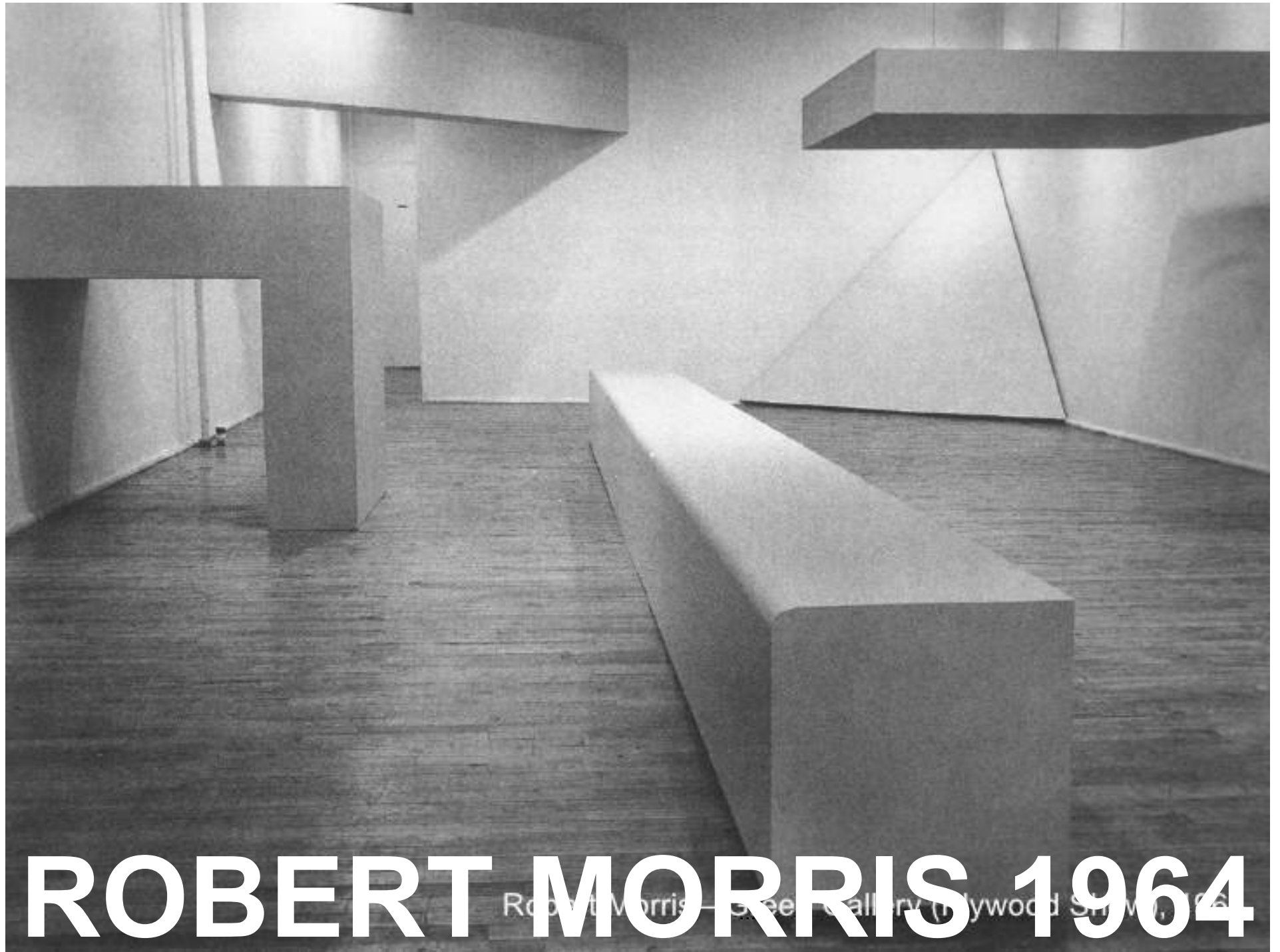
Barry LeVa: Layered Pattern Acts, 1968

# INSTALLATION ART



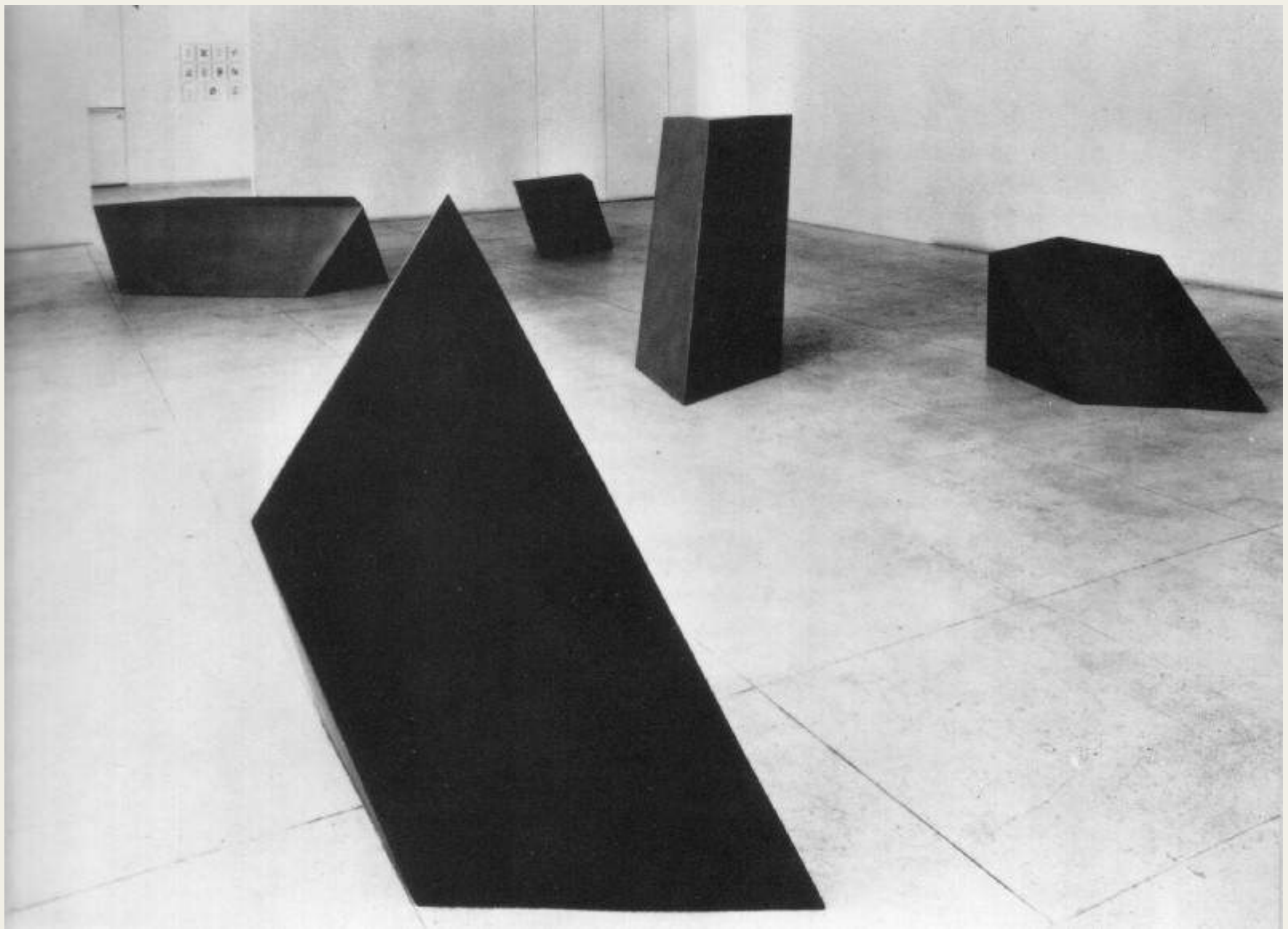


**FRANK STELLA 1964**



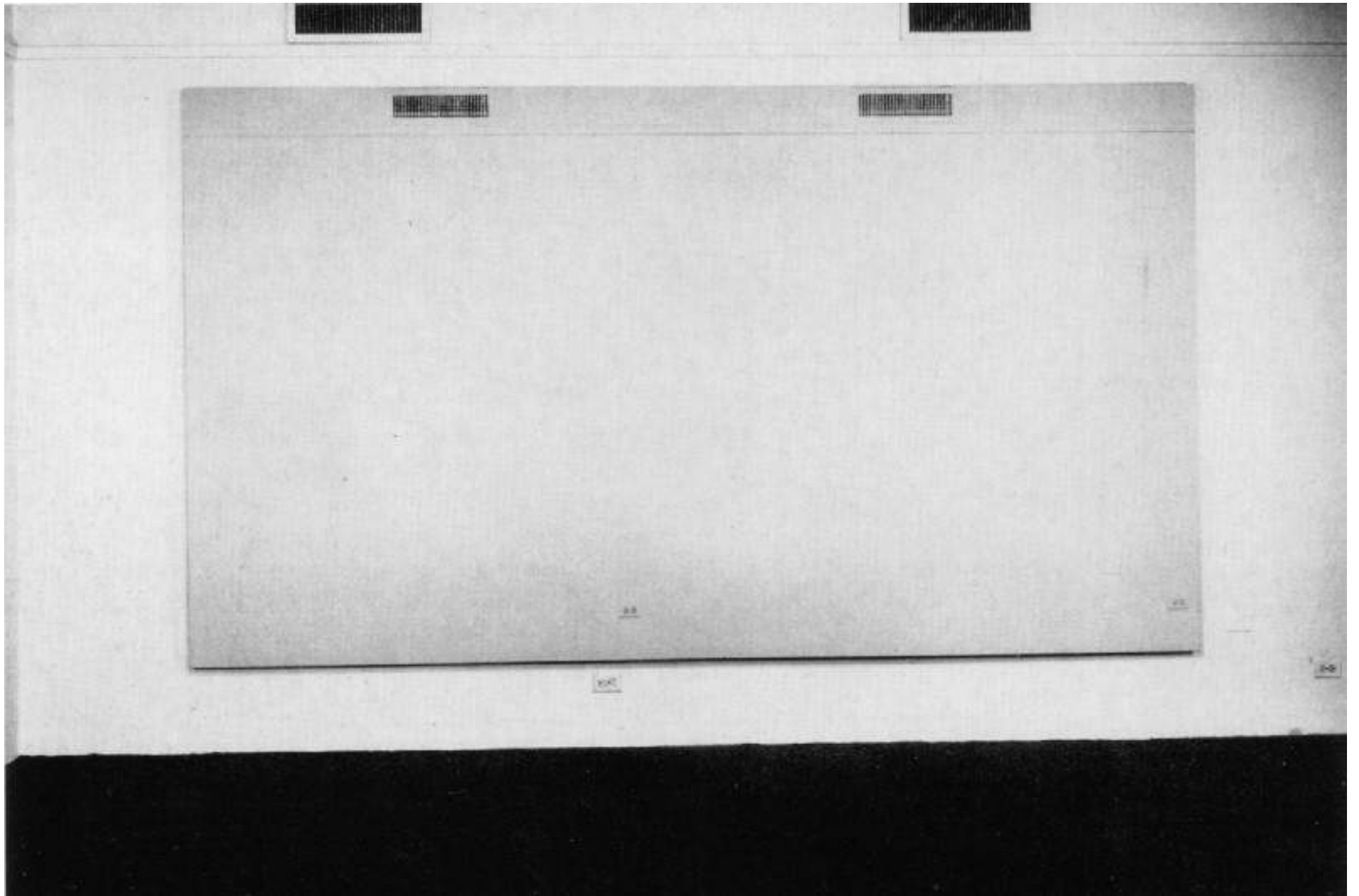
**ROBERT MORRIS 1964**

Robert Morris—Green Gallery (Hollywood Show), 1964

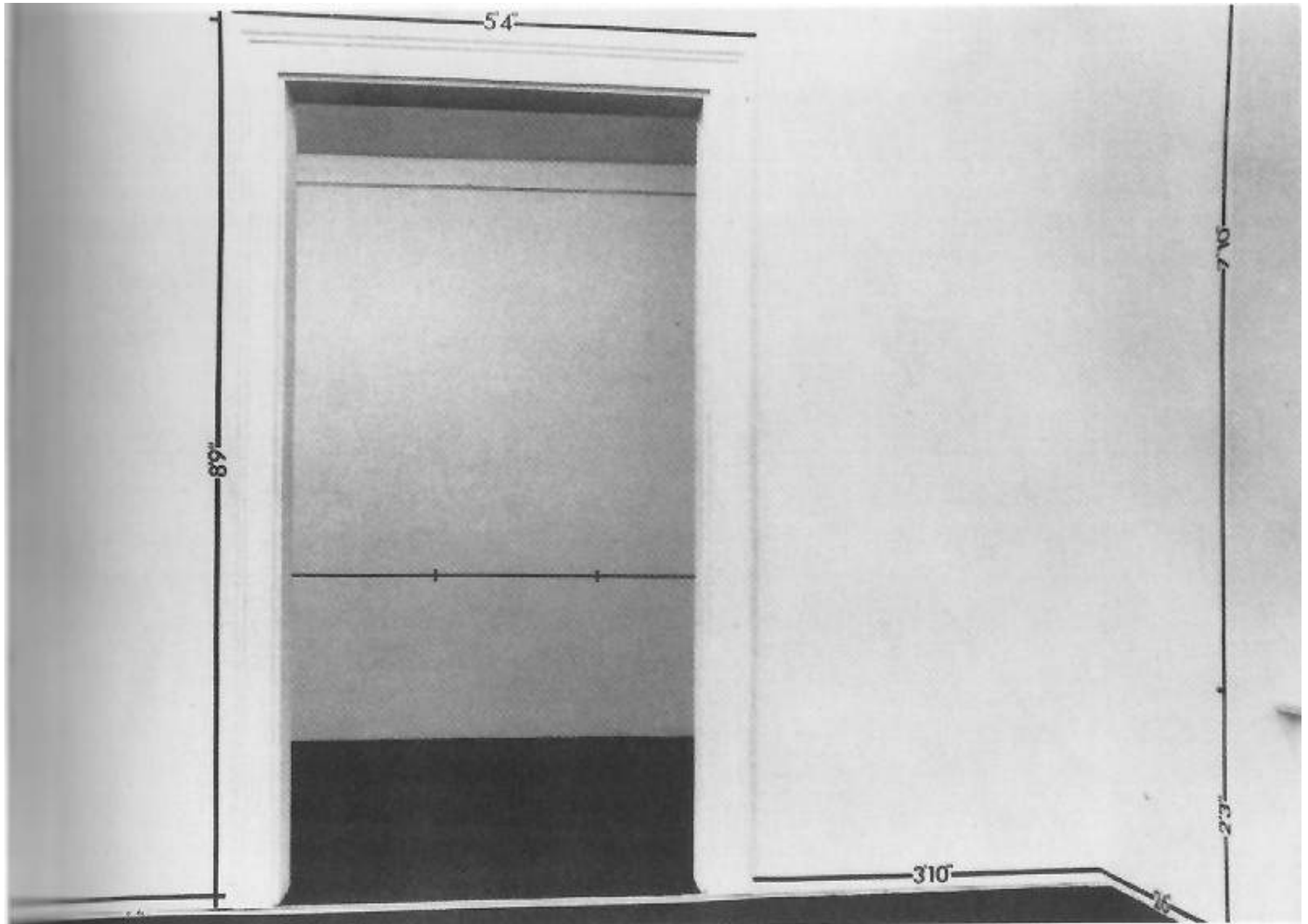


Tony Smith: Wandering Rock, 1967

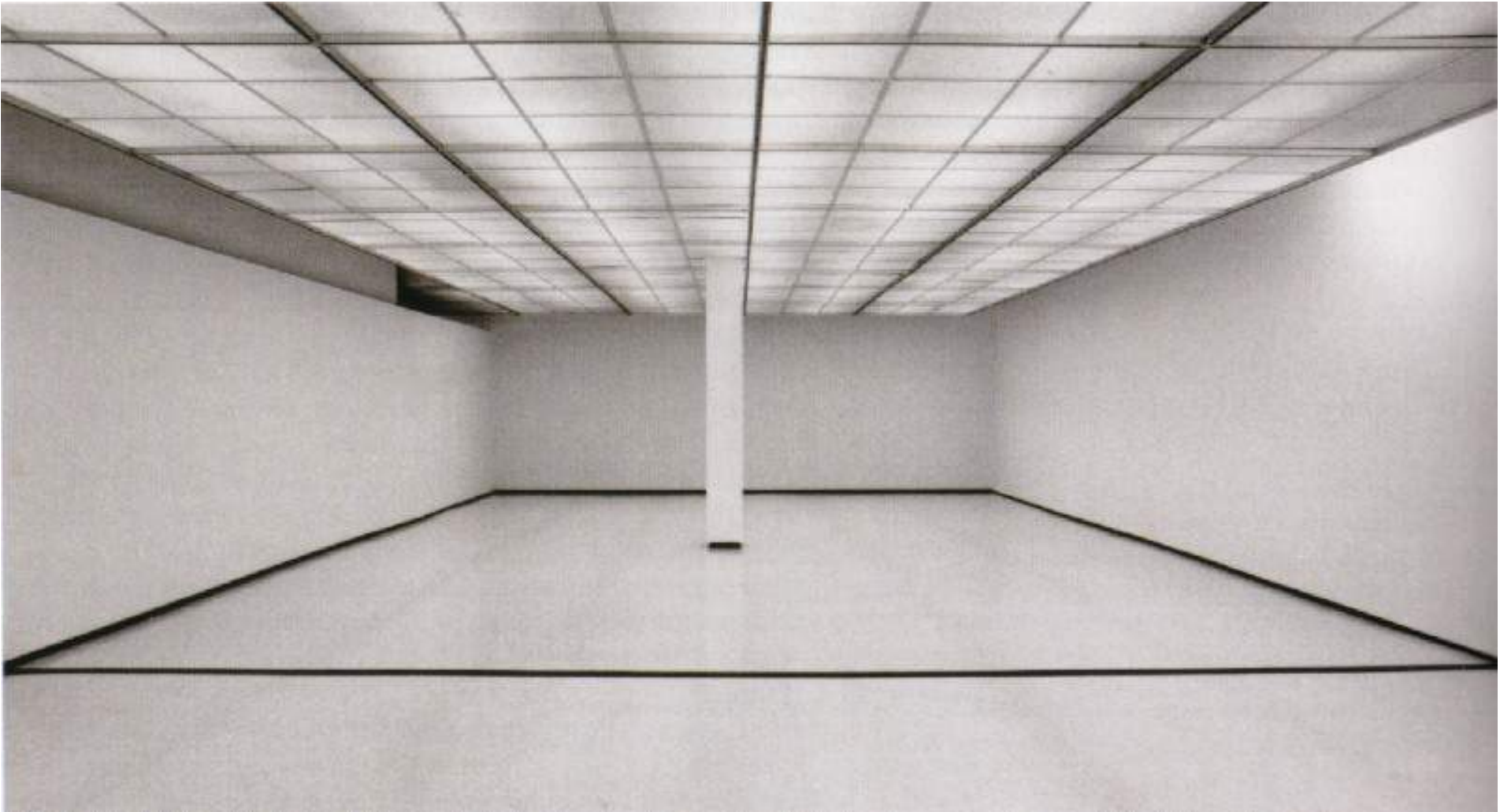




**William Anastasi 1967**

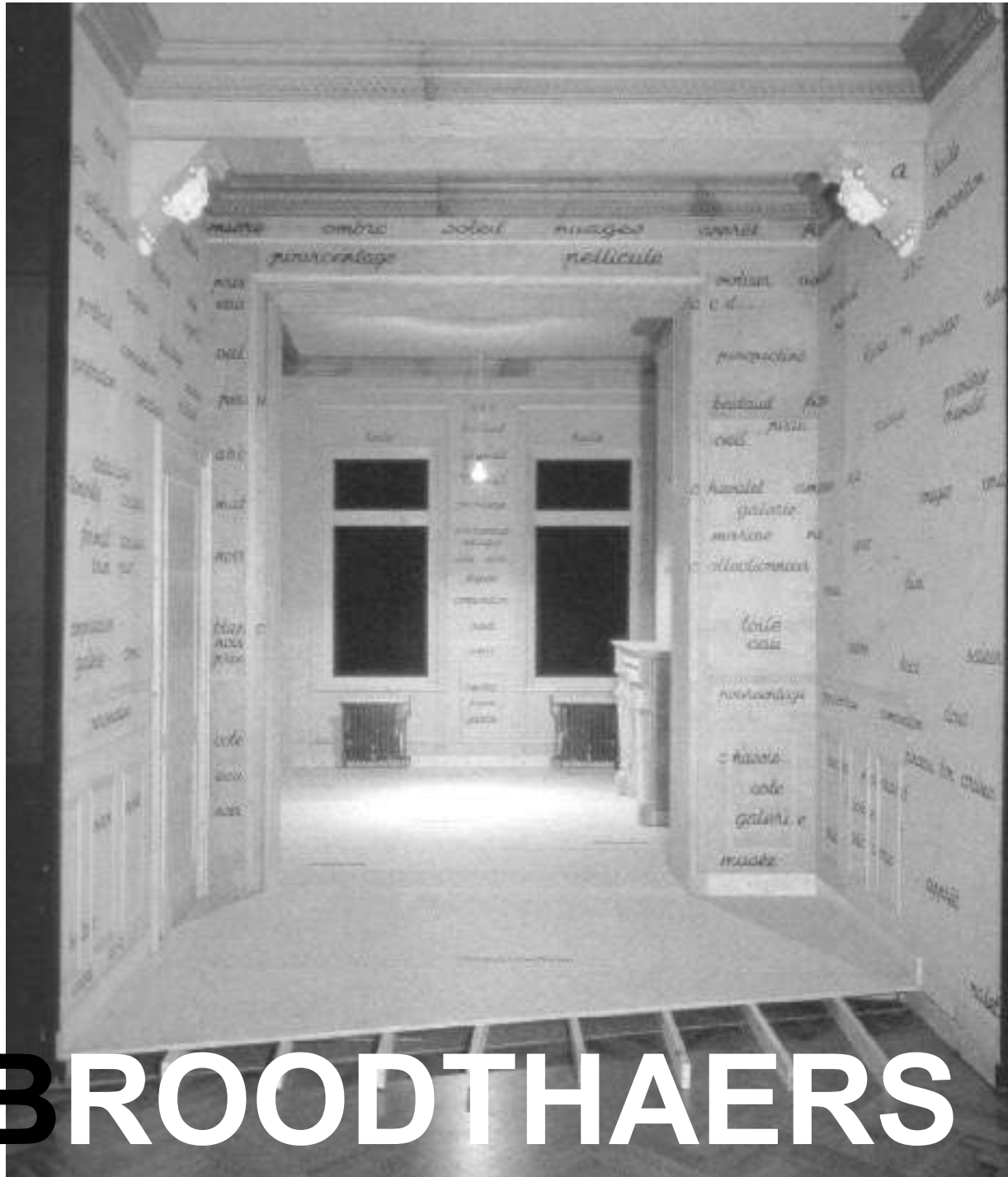


**MEL BOCHNER 1969**



**ROBERT IRWIN 1975**





**BROODTHAERS 1975**



**ALLAN KAPROW 1961**



ALLAN KAPROW 1962







**LUCAS SAMARAS: 1964**



**PAUL THEK 1973**

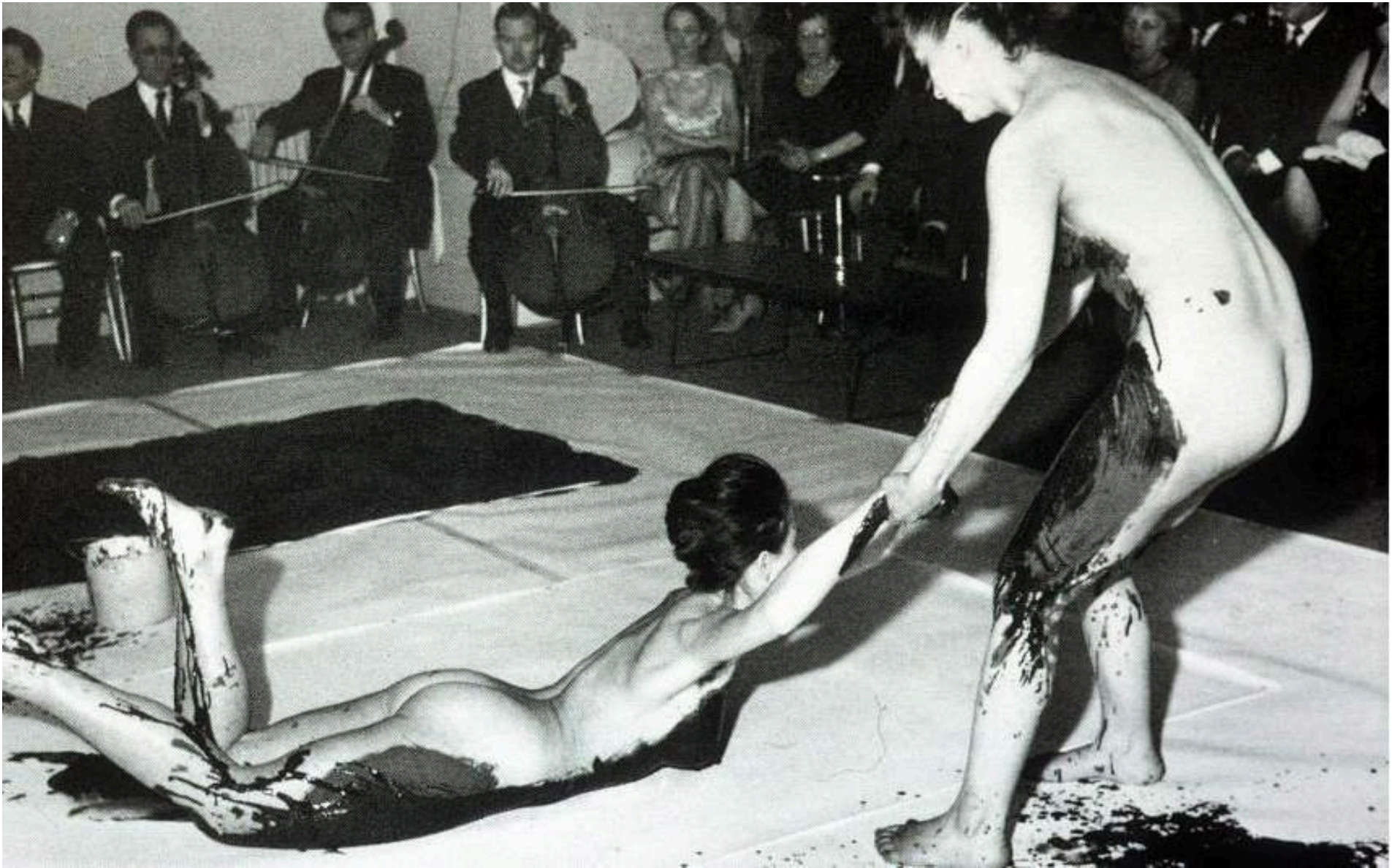


# PERFORAMANCE ART



**WIENER GRUPPE 1959**  
**1956**





**YVES KLEIN 1960**



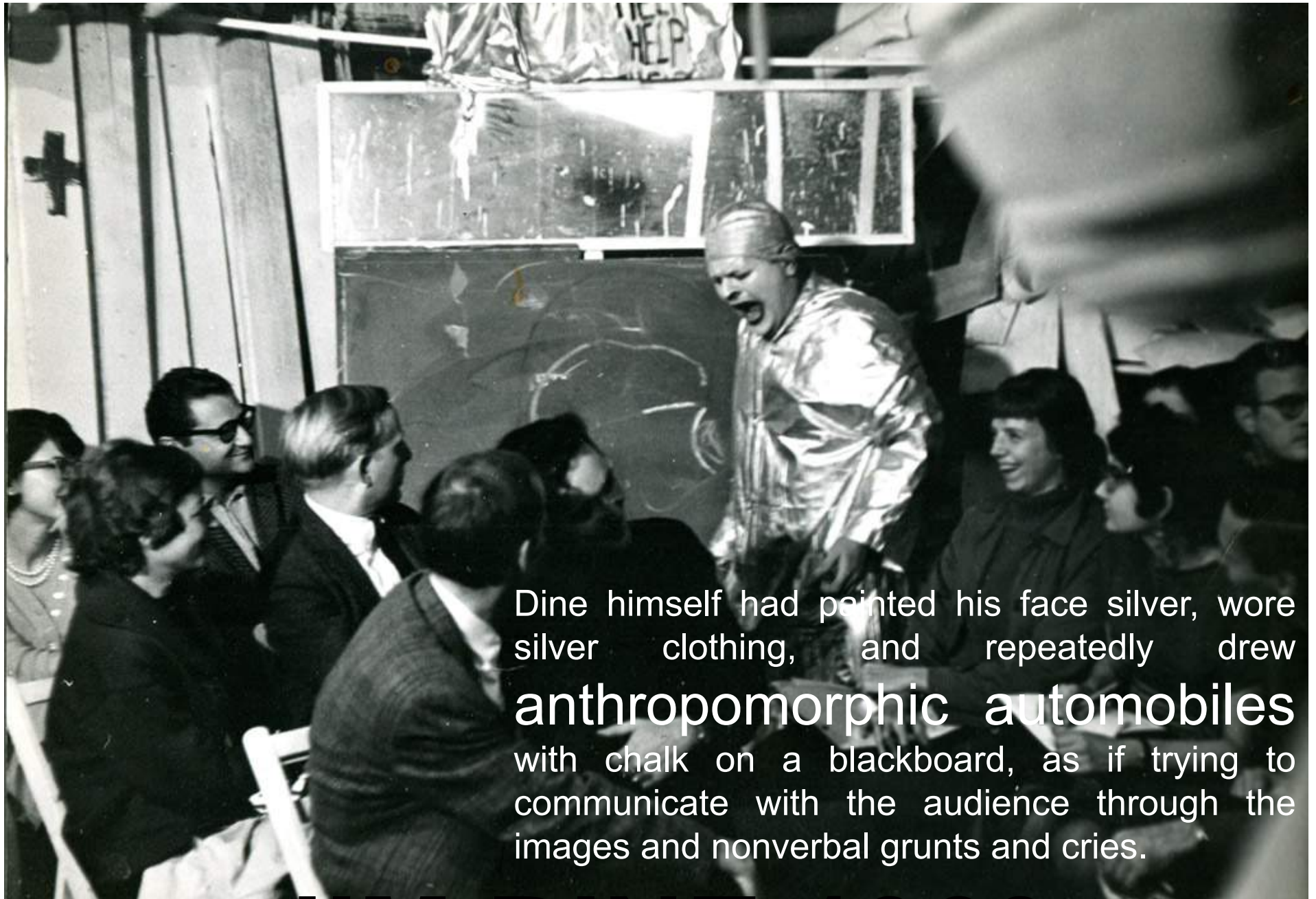


**FLUXUS 1960's**

“ART-AMUSEMENT MUST BE  
SIMPLE, AMUSING,  
UPRETENTIOUS, CONCERNED  
WITH INSIGNIFICANCES, REQUIRE  
NO SKILL OR COUTLESS  
REHERSALS, HAVE NO  
COMMODITY OR INSTITUTIONAL  
VALUE.”

George Maciunas, Fluxus Manifesto (1965)

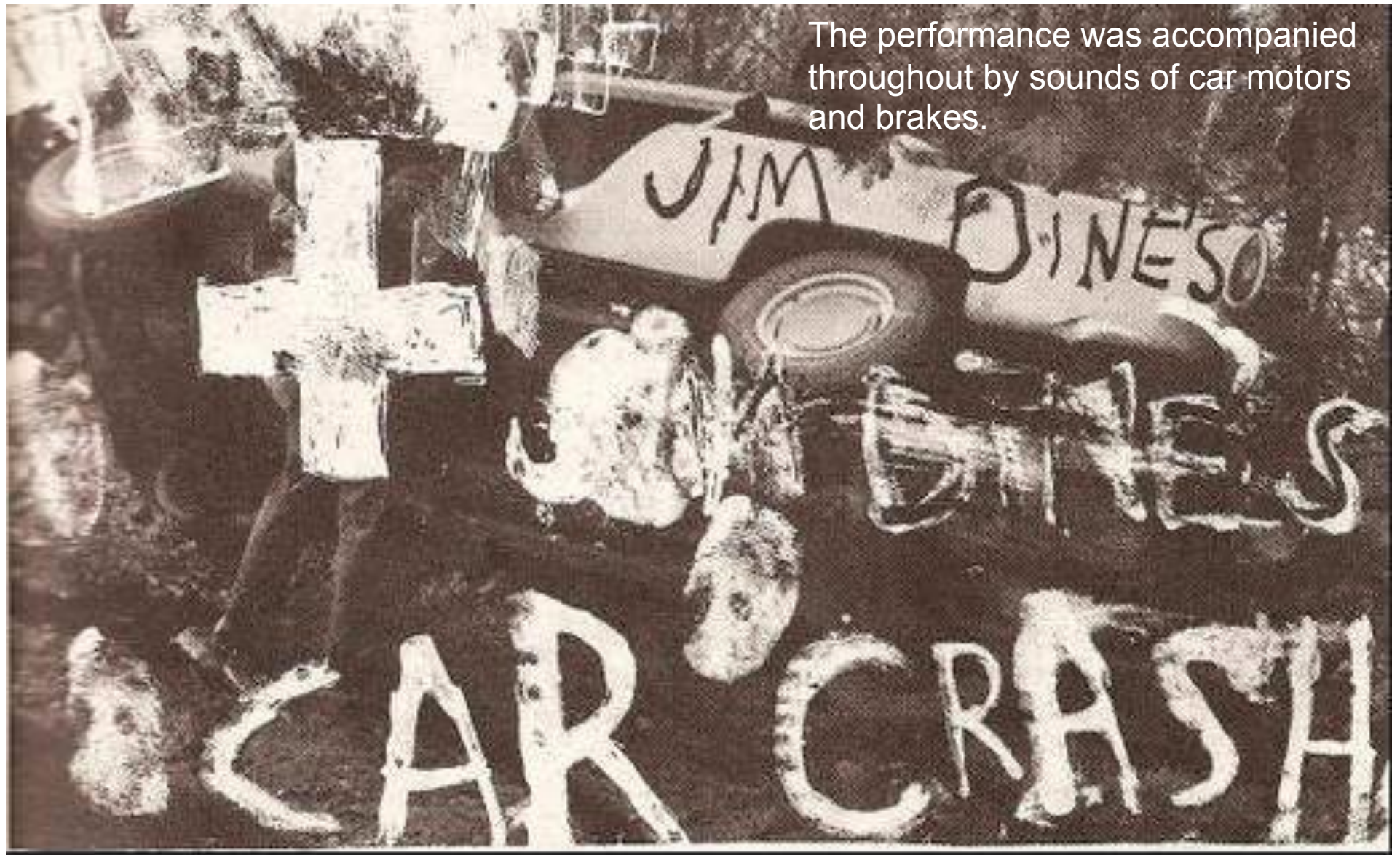
**FLUXUS 1965**



Dine himself had painted his face silver, wore silver clothing, and repeatedly drew anthropomorphic automobiles with chalk on a blackboard, as if trying to communicate with the audience through the images and nonverbal grunts and cries.

# JIM DINE... 1960





The performance was accompanied throughout by sounds of car motors and brakes.

**JIM DINE 1960**

# LAND ART



**RICHARD LONG 1967**





**MICHAEL HEIZER 1969**





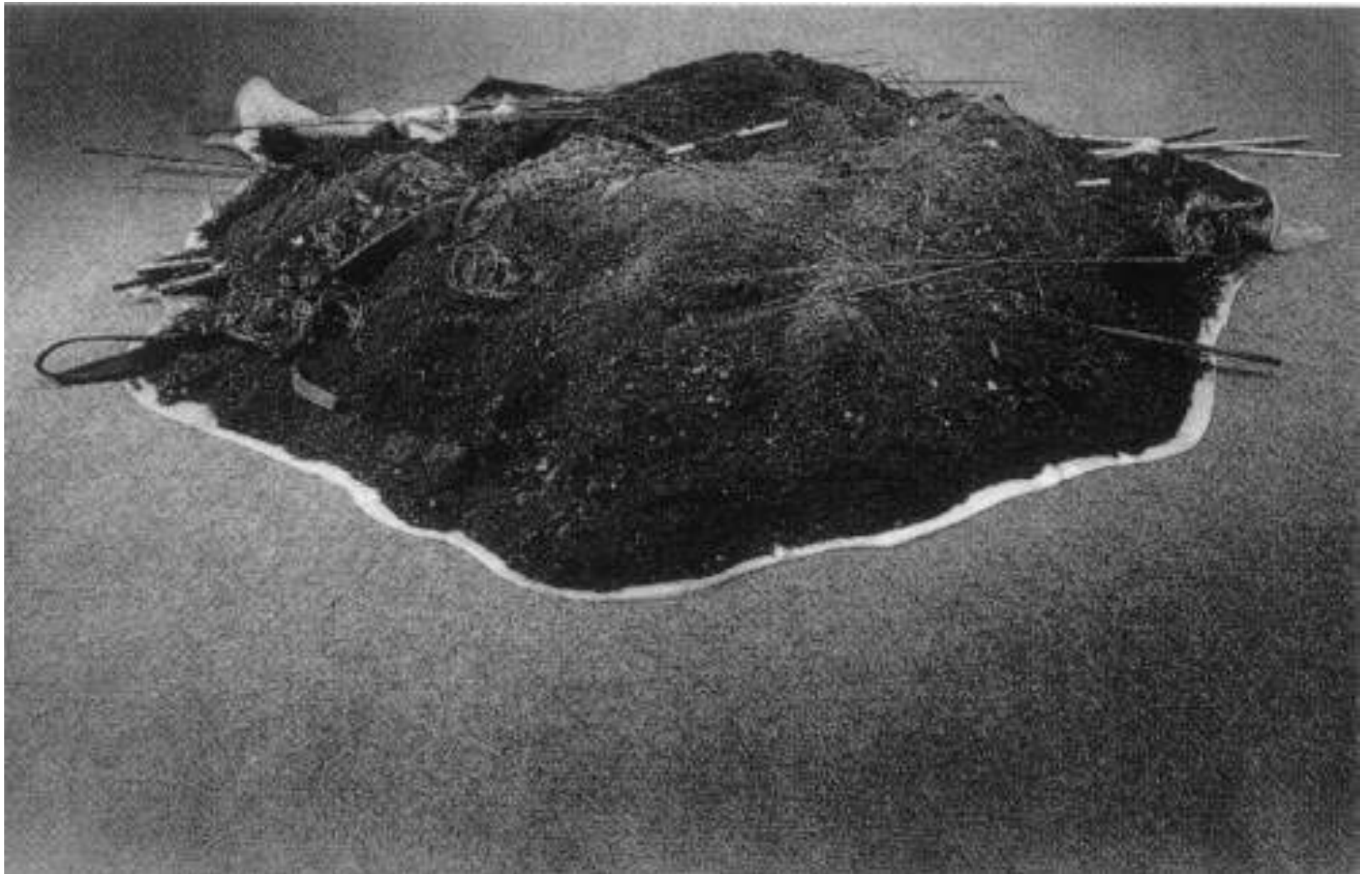
**MICHAEL HEIZER 1969**





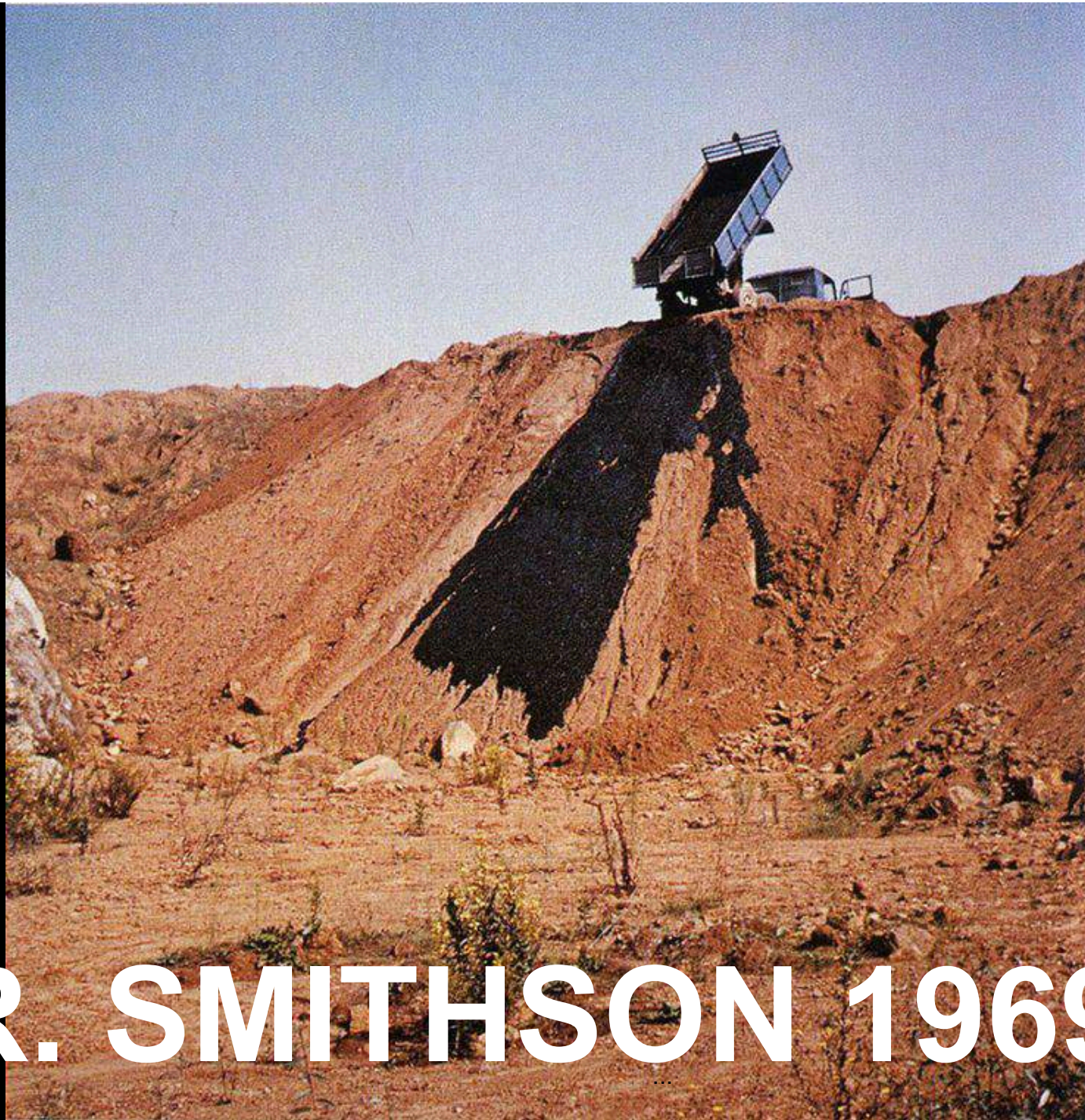
**MICHAEL HEIZER 1969**





**ROBERT MORRIS 1968**





**R. SMITHSON 1969**





Earth Art Exhibition: Andrew Dickson White Museum, Cornell University, Ithaca New York, 1969

Left to right: Tom Leavitt, Neil Jenny, Dennis Oppenheim, Günther Uecker, Jan Dibbets, Richard Long, Robert Smithson



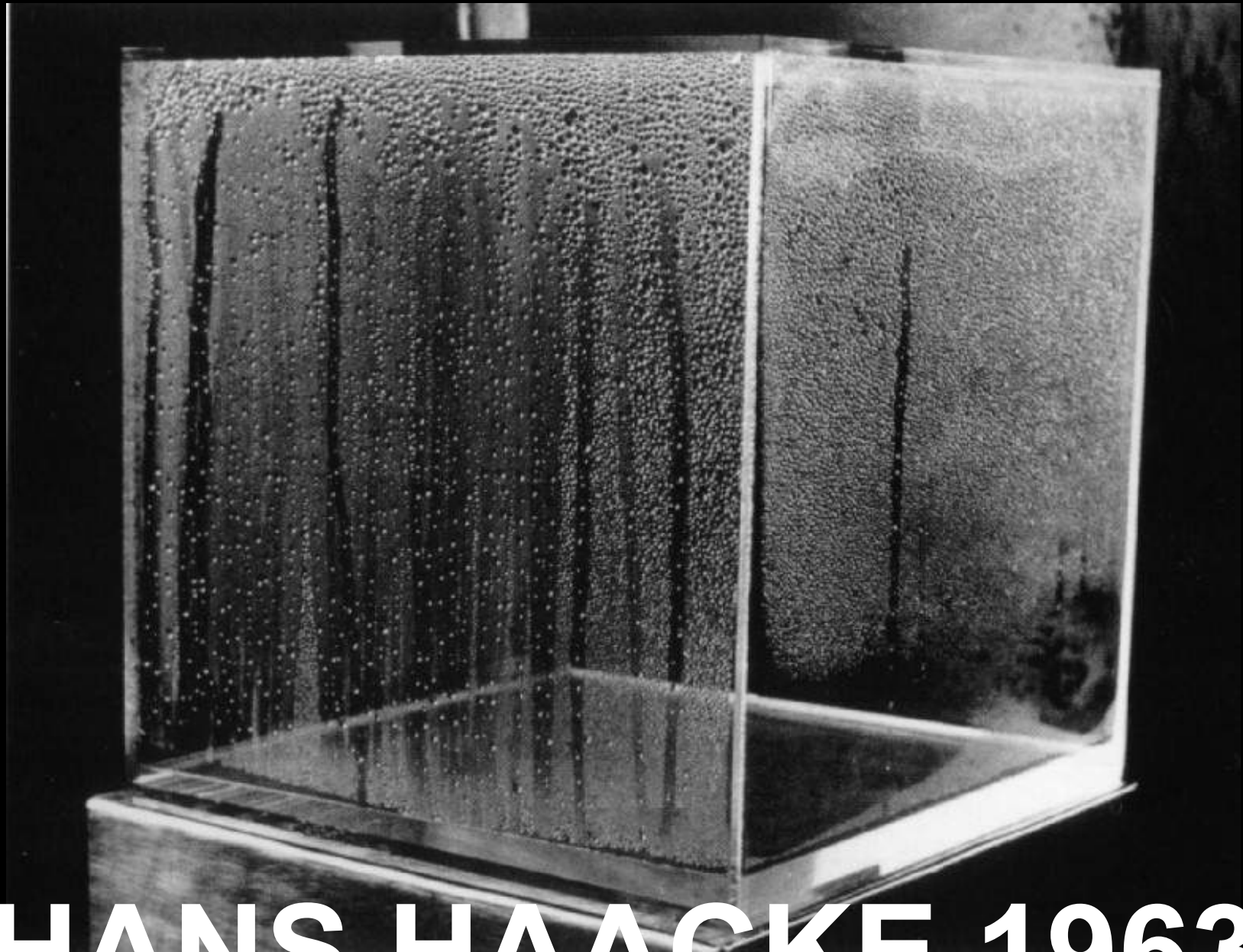
# / - 3 REENGAGEMENT

# ENVIRONMENTAL ART

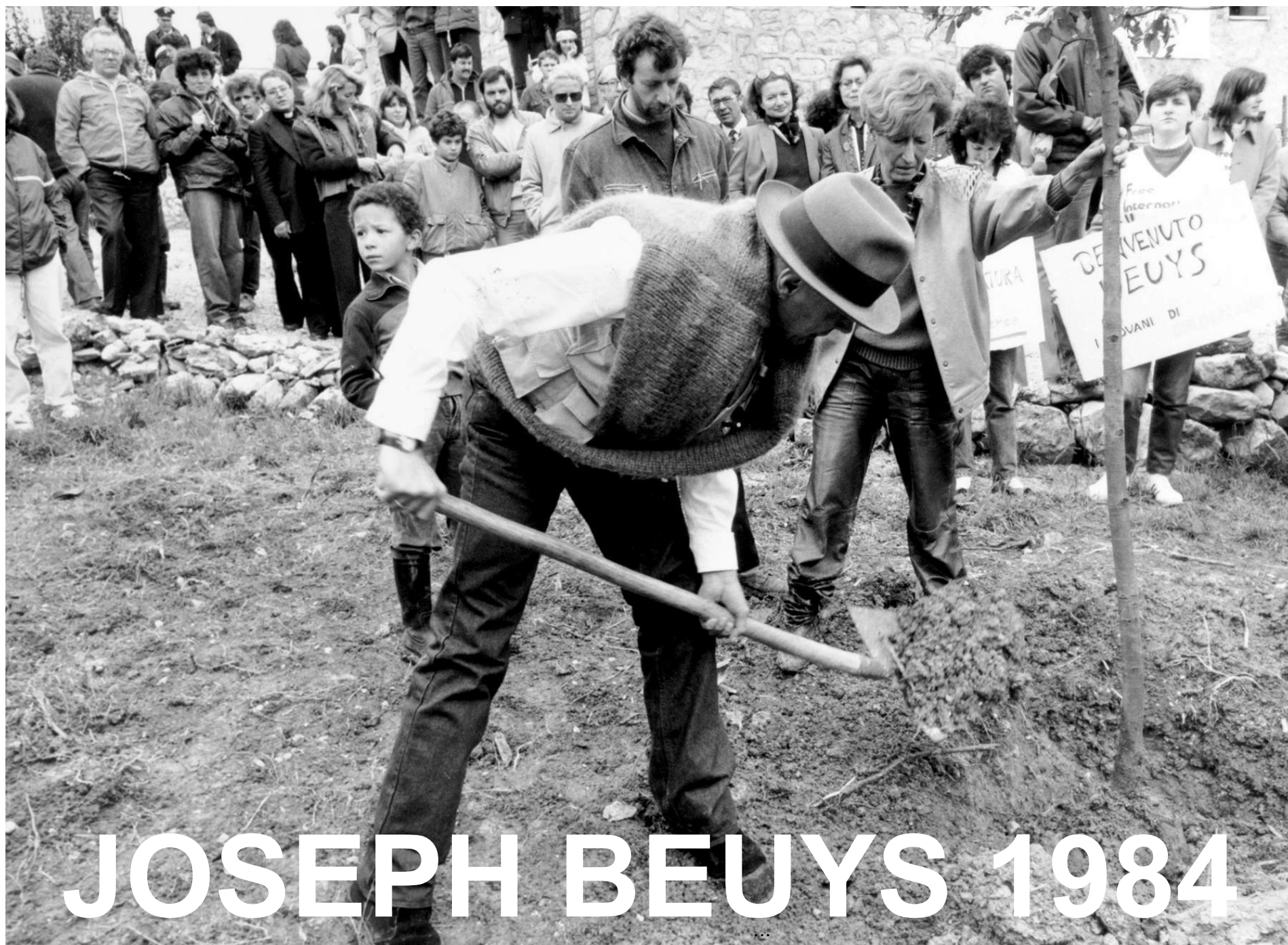


**HANS HAACKE 1969**





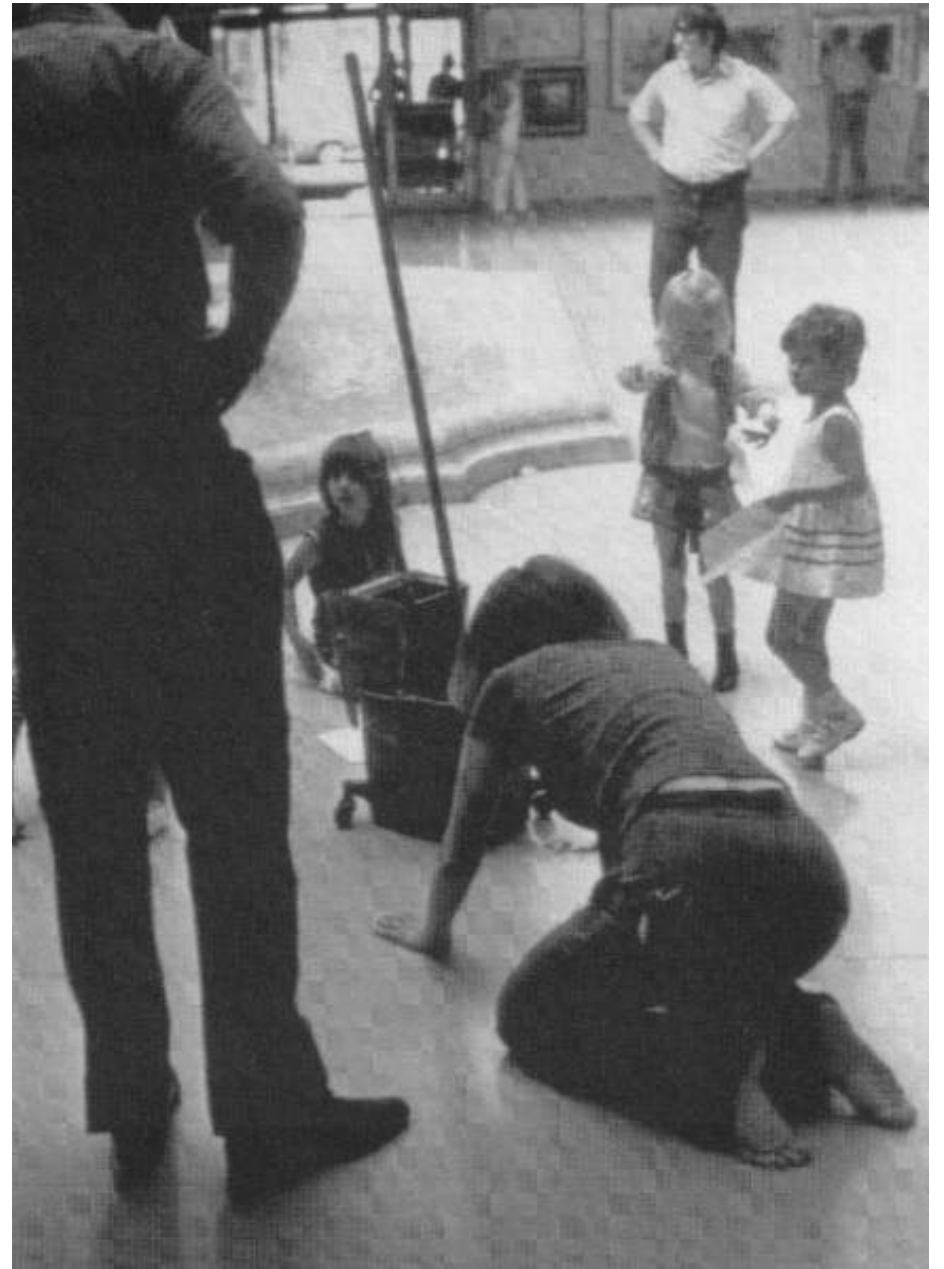
**HANS HAACKE 1963**



JOSEPH BEUYS 1984

# **INSTITUTIONAL CRITIQUE**





**M.L. UKELES 1973**



**MICHAEL ASHER 1979**



**ADRIAN PIPER 1973**



# **SITE-SPECIFIC**

...



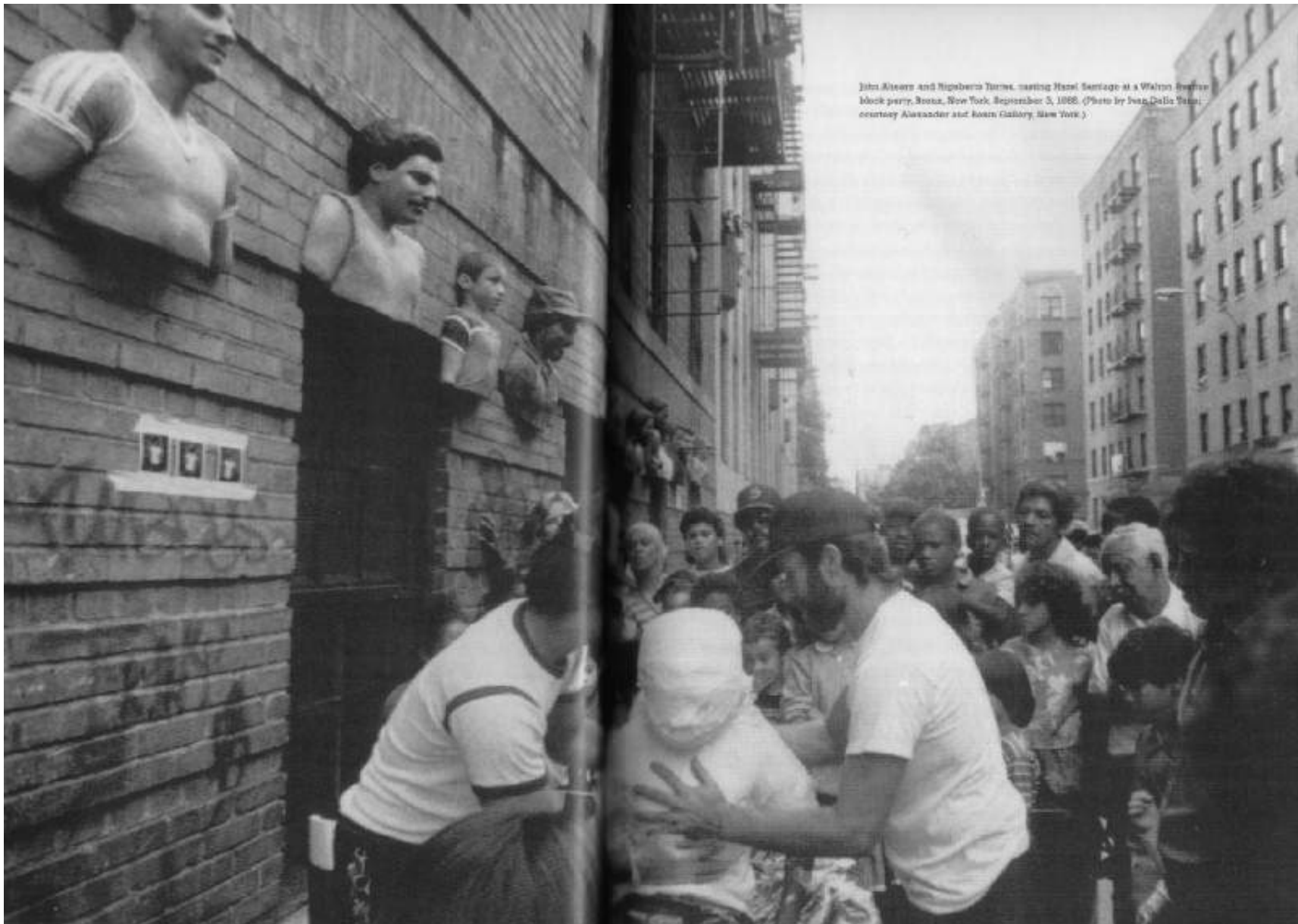
**ISAMU NOGUCHI 1968**



**RICHARD SERRA 1981**



# **COMMUNITY-BASED**



# COMMUNITY-BASED





# Lecture Series : THE ROAD TO NOW

SS 2017 IAK

- 1. Marinetti's Car in the Bauhaus Garage** — on Futurism: a Story of Modernism or Where we come from
- 2. Driving the Avant-Garde** — from the Dada No! to the situationist Now!
- 3. Off-Road to Mainstreet** — Art and the Alternatives under Neo-Liberalism
- 4. Total Media Art & the Communication War** — Age of Acceleration



# Lecture Series : THE ROAD TO NOW

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- 4. Acceleration Lane** — Total Media Art & the Communication War



**40's**





**PARIS 1944**



**BERLIN 1945**



**CHURCHILL ROOSEVELT STALIN**





**BERLIN 1945**





**BERLIN 1945/6**

## *Paris 1945*

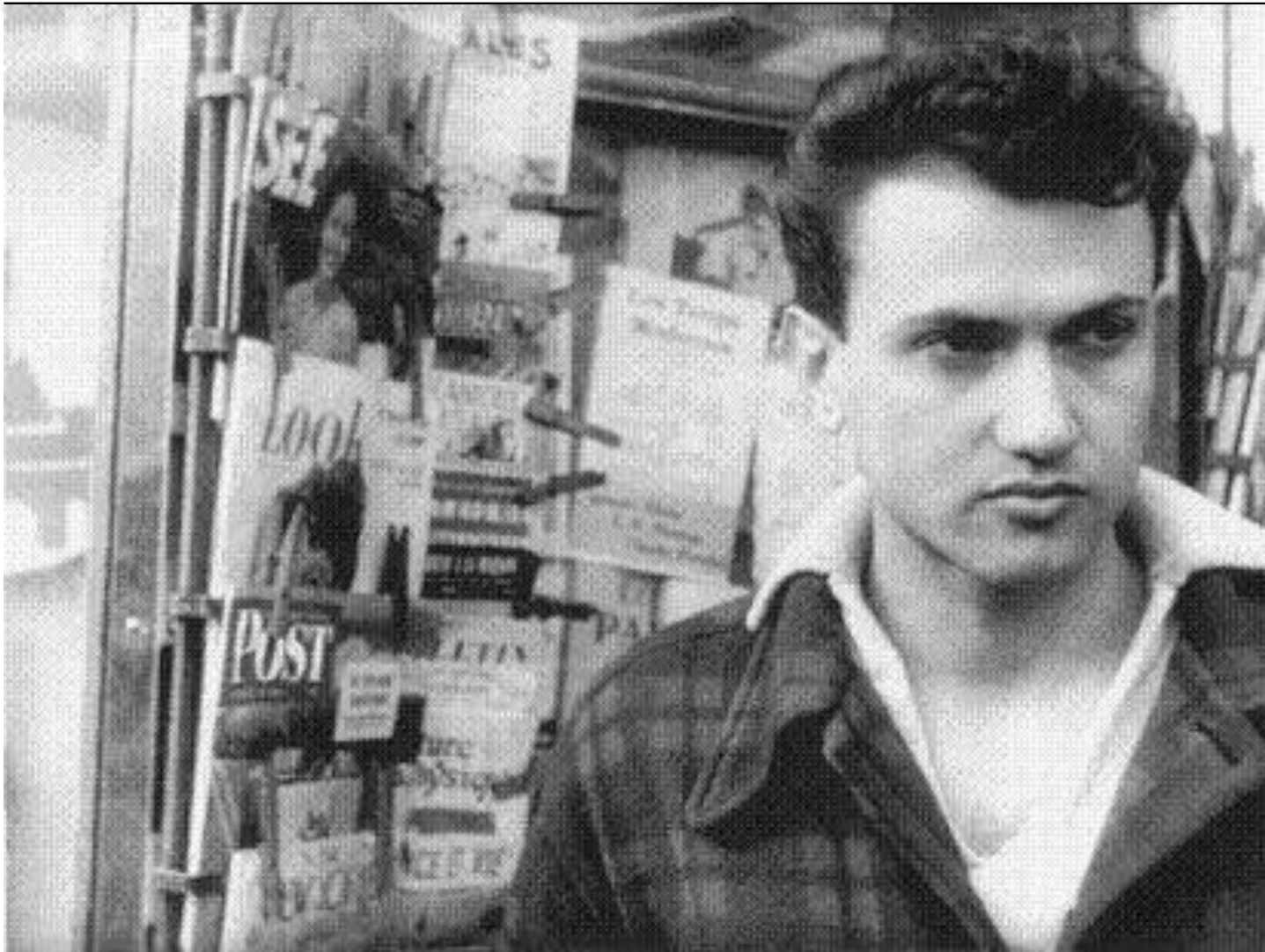




***Paris 1945***

***Isidore Isou***

---



**LETTTRISM**

***Paris 1945***

***Enter Le lettrisme***

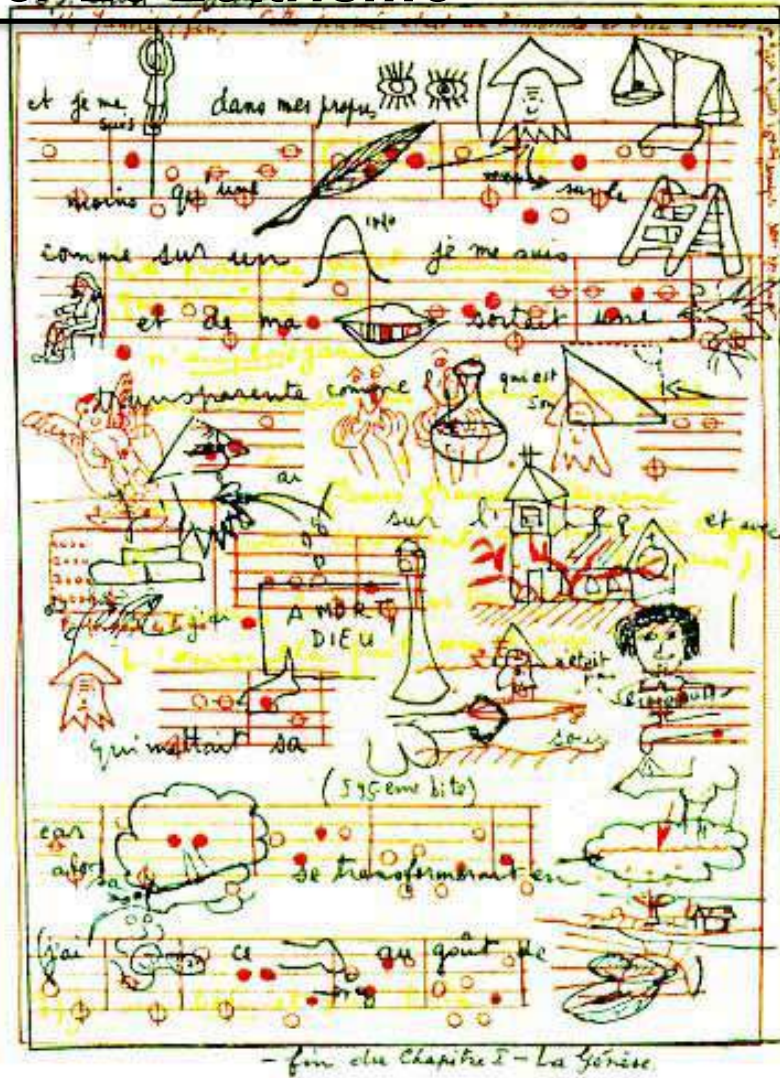
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ISOU 1950

## Enter Le Lettrisme



***Paris 1945***

***Enter Le Lettrisme***

---

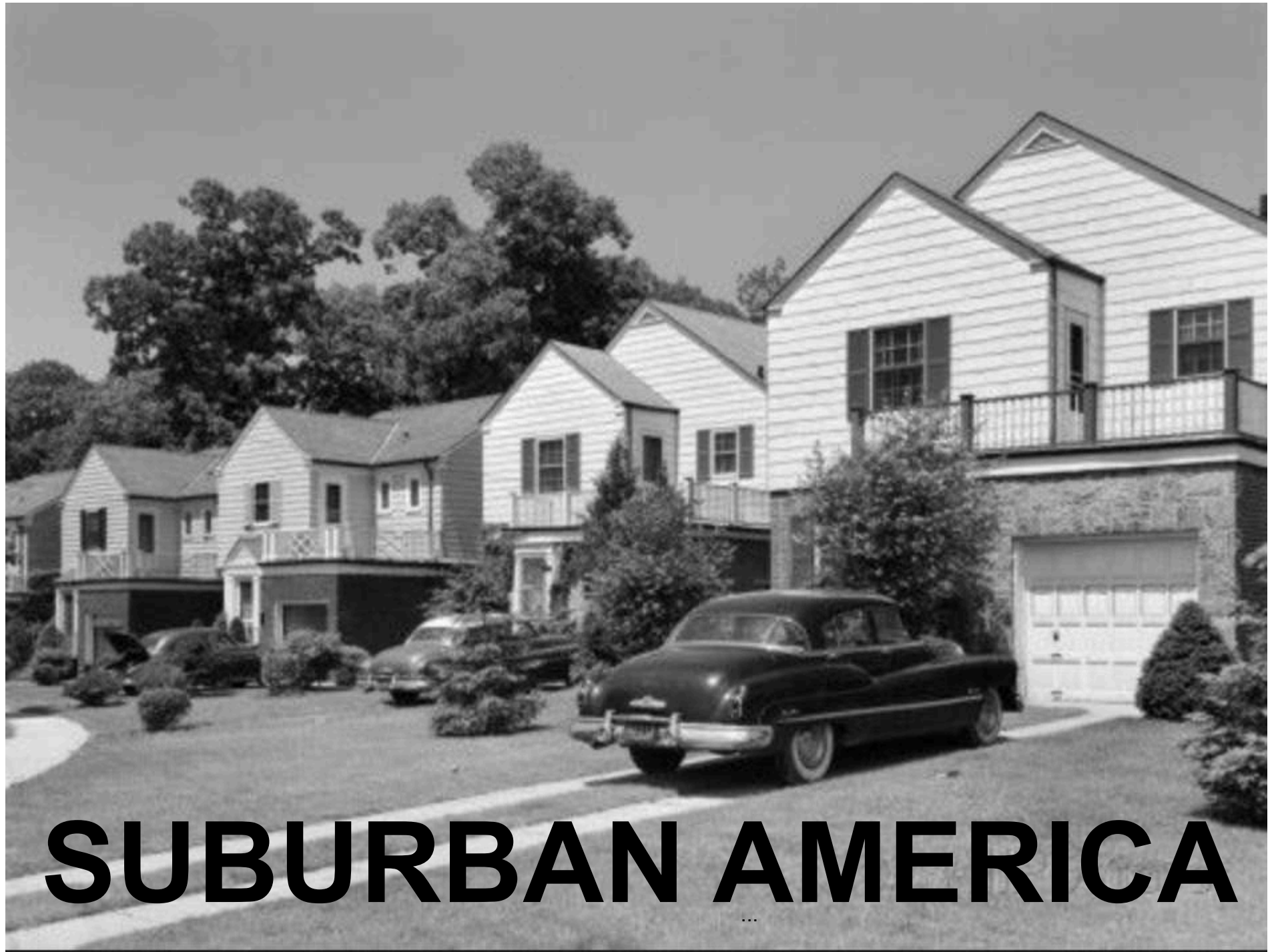


**50's**





# PARIS 1950



**SUBURBAN AMERICA**



**SUBURBAN AMERICA**





## LA 2 CV CITROËN

### *Traction Avant*

C'est un moyen de transport pratique, confortable et de qualité pour tous ceux qui ont à se déplacer.

C'est une vraie voiture avec 4 vraies places et 4 portes.

Elle transporte 4 personnes et 50 kg de bagages à 60 km/h.

Elle est économique de fonctionnement et économique d'entretien.

Elle consomme, suivant la vitesse, de 4 à 5 litres d'essence aux 100 km.



Les points essentiels, c'est-à-dire :

précision de la mécanique,

qualité de la fabrication et des matériaux,

tenue de route qui est celle de nos tractions AV,

freinage hydraulique sur les 4 roues,

sont dignes de la meilleure technique Citroën.

*\* free from CITRONPAPER.IT \**

Le moteur est un 375 cm<sup>3</sup> 2 cylindres 4 temps à refroidissement par air. Pas de soucis de radiateur qui gèle en hiver.

3 vitesses normales, plus une vitesse surmultipliée et une marche arrière.

La légèreté a été très étudiée : plus la voiture est légère, moins elle consomme d'essence et de pneus.

TOUT VOTRE LINGE

*toujours propre, toujours neuf*

SANS  
FATIGUE



UNE MACHINE A LAYER

Fait baigner, lave, rince, essore 3 kg  
ou 6 kg de linge sec suivant mo-  
dèle. Fonctionne à l'électricité, au  
gaz de ville ou au gaz butane.  
Munie d'une pompe de vidange.  
Essorage centrifuge.  
Toujours prêt à fonctionner sans  
transformation d'installation.

**CONORD**

HALL D'EXPOSITION  
55, BOULEVARD MALESHERBES (18)  
(SAS, 73 70)

S.M.A.M.  
PARIS

USINES  
33-34, RUE OLIVIER - METRA (20-1)  
MAR. 00-84  
90, AVENUE HENRI BARBUSSE  
BOBIGNY

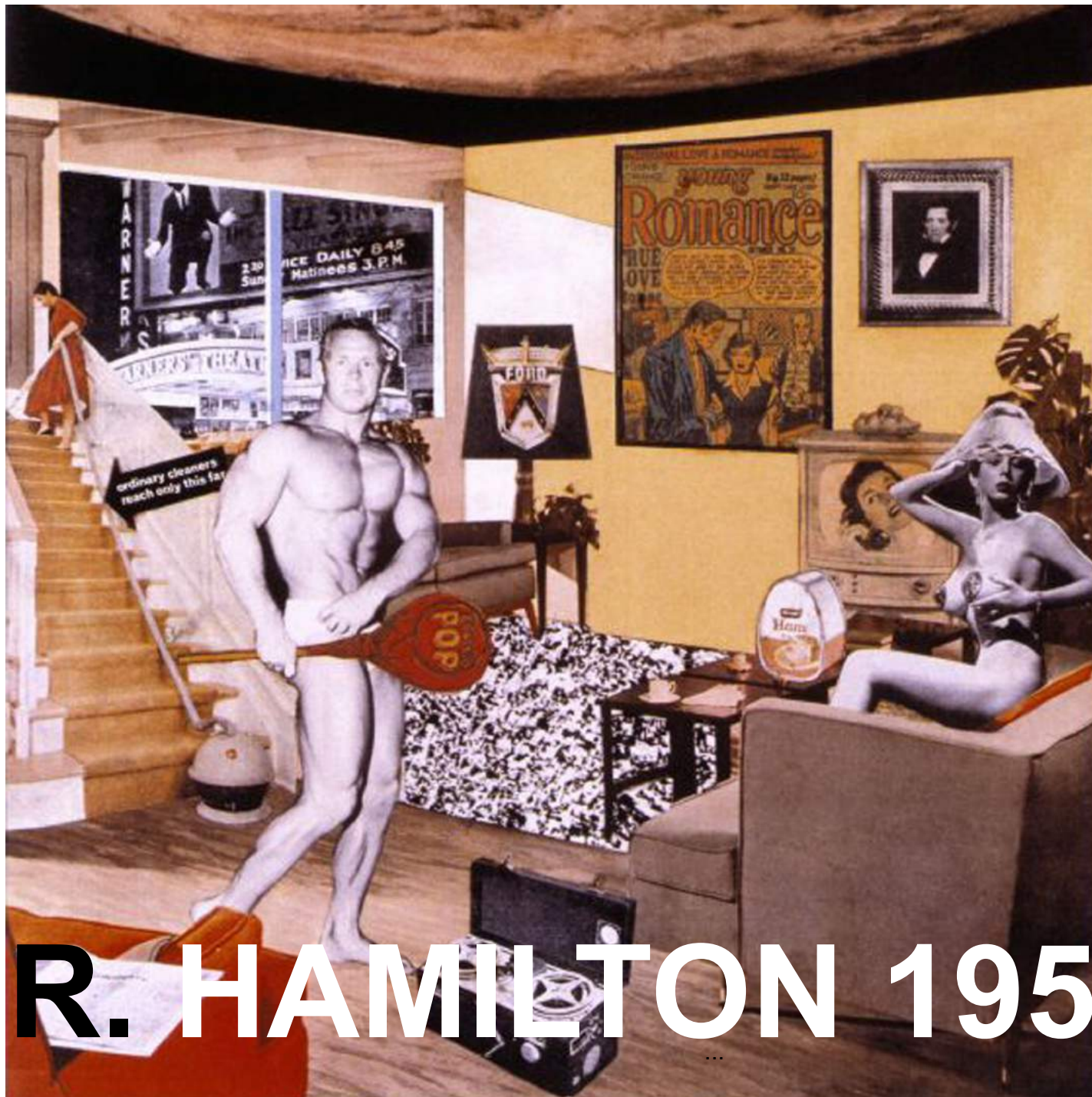
**PARIS 1952**



# E. PAOLOZZI 1948

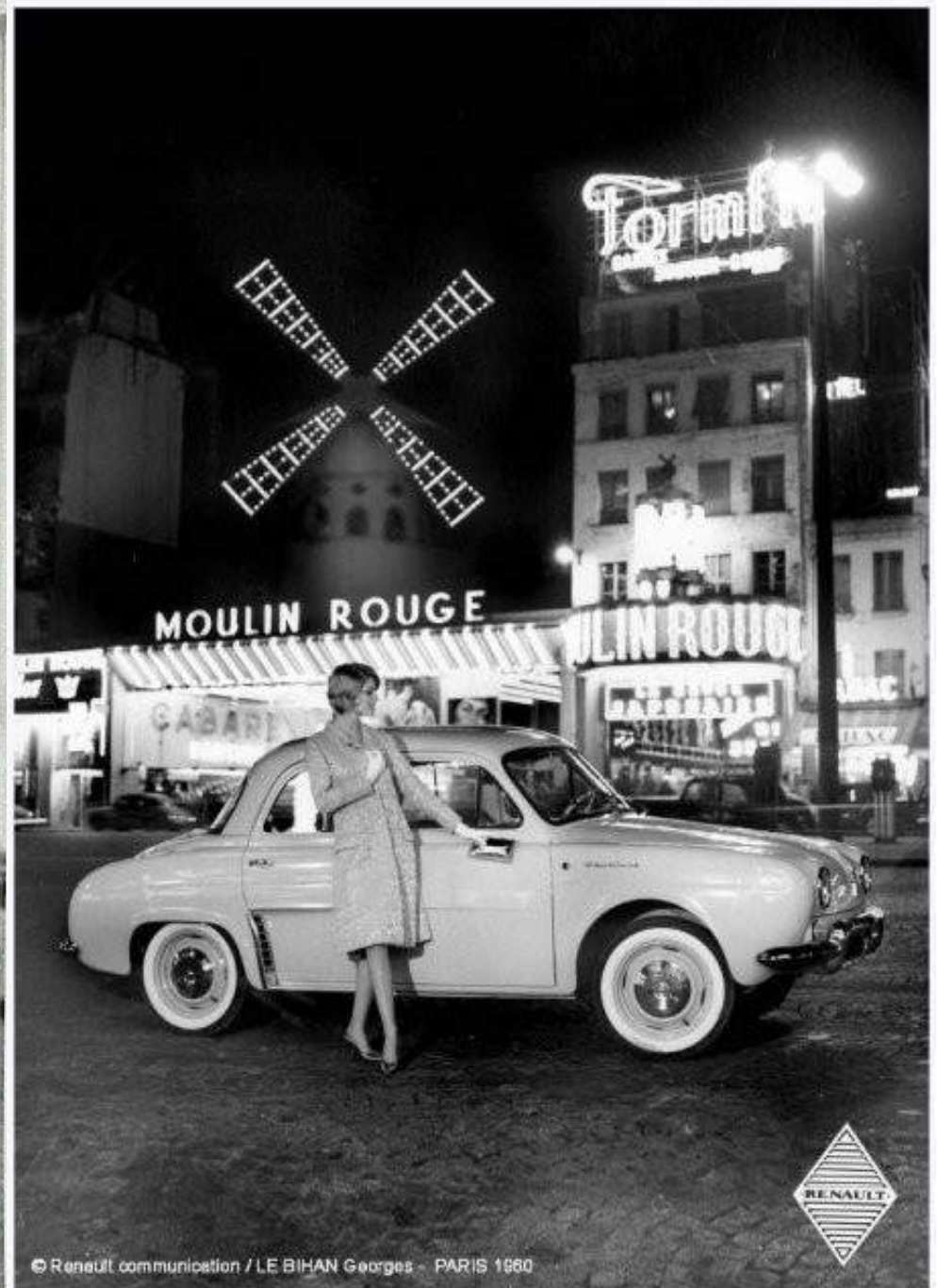






**R. HAMILTON 1956**





# BACKGROUND

*Paris 1945*

*Enter Le Lettrisme*

---





## 2. Driving the Avant-Garde

1900



NEO-IMPRESSIONISM

1905



FAUVISM

1906



CUBISM



2005



2010



...

2015



2017



**SITUATIONIST INTERNATIONAL** – PARIS 1950's-60's

# BACKGROUND

*Paris 1945*

*Becomes L'Internationale Lettriste*

---



# **SITUATIONIST INTERNATIONAL**



# *L'Internationale Situationniste*

---

Of all the affairs we participate in, with or without interest, **the groping search for a new way of life** is the only aspect still impassioning. Aesthetic and other disciplines have proved blatantly inadequate in this regard and merit the greatest detachment. We should therefore delineate some provisional terrains of observation, including the observation of certain processes of chance and predictability in the streets.

# *L'Internationale Situationniste*

*Becomes L'Internationale Situationniste*

---



# *L'Internationale Situationniste*



Architecture is the simplest means of articulating time and space, of modulating reality, of engendering dreams ...

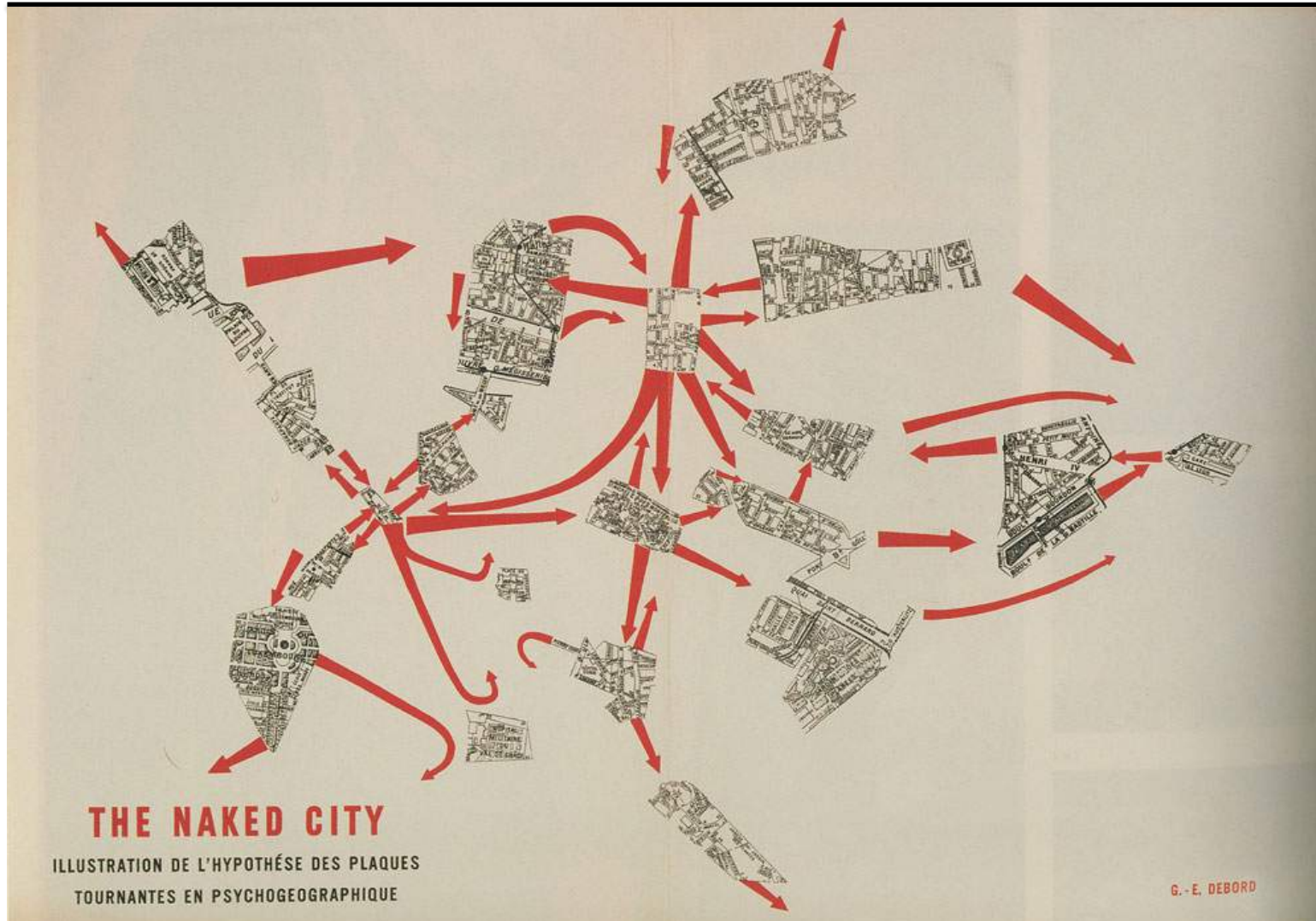
experimentation with patterns of behavior with cities specifically established for this purpose....buildings charged with evocative power, symbolic edifices representing desires, forces, events...

Ivan Chitcheglov,  
"Formulary for a New Urbanism" 1953



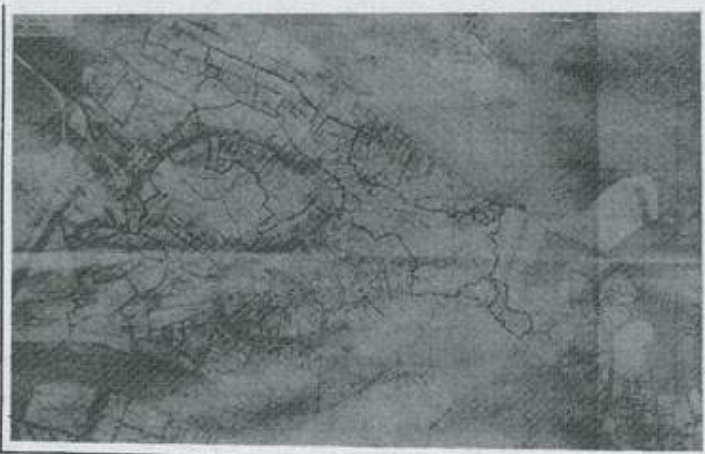
# *L'Internationale Situationniste*

## *Dérive*



# L'Internationale Situationniste

## Psychogeography



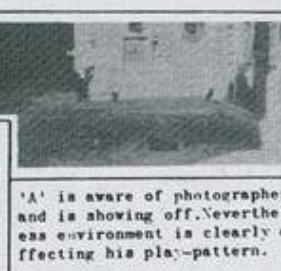
Psychogeography is the study of the exact effects of geographic environment, controlled or otherwise, on the affective behaviour of individuals.....  
G.E. Debord.

The photos in this study were taken at points along the black line on the map, which is an ideal trajectory through the zones of main psychogeographic interest.

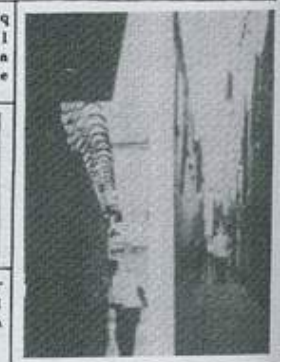
This view of Venice (pop: density 2.1 sq metre) shows road-rail bridge from Italy, rail terminal, cemetery isle (arrow) and distant Lido, playground of the idle rich!



200 lb. 'A'-wellknown author of 'Heroin-an Ode', orients fast in N. Adriatic honeymoon town built on 118 islets joined by 364 bridges.



'A' is aware of photographer and is showing off. Nevertheless environment is clearly affecting his play-pattern.



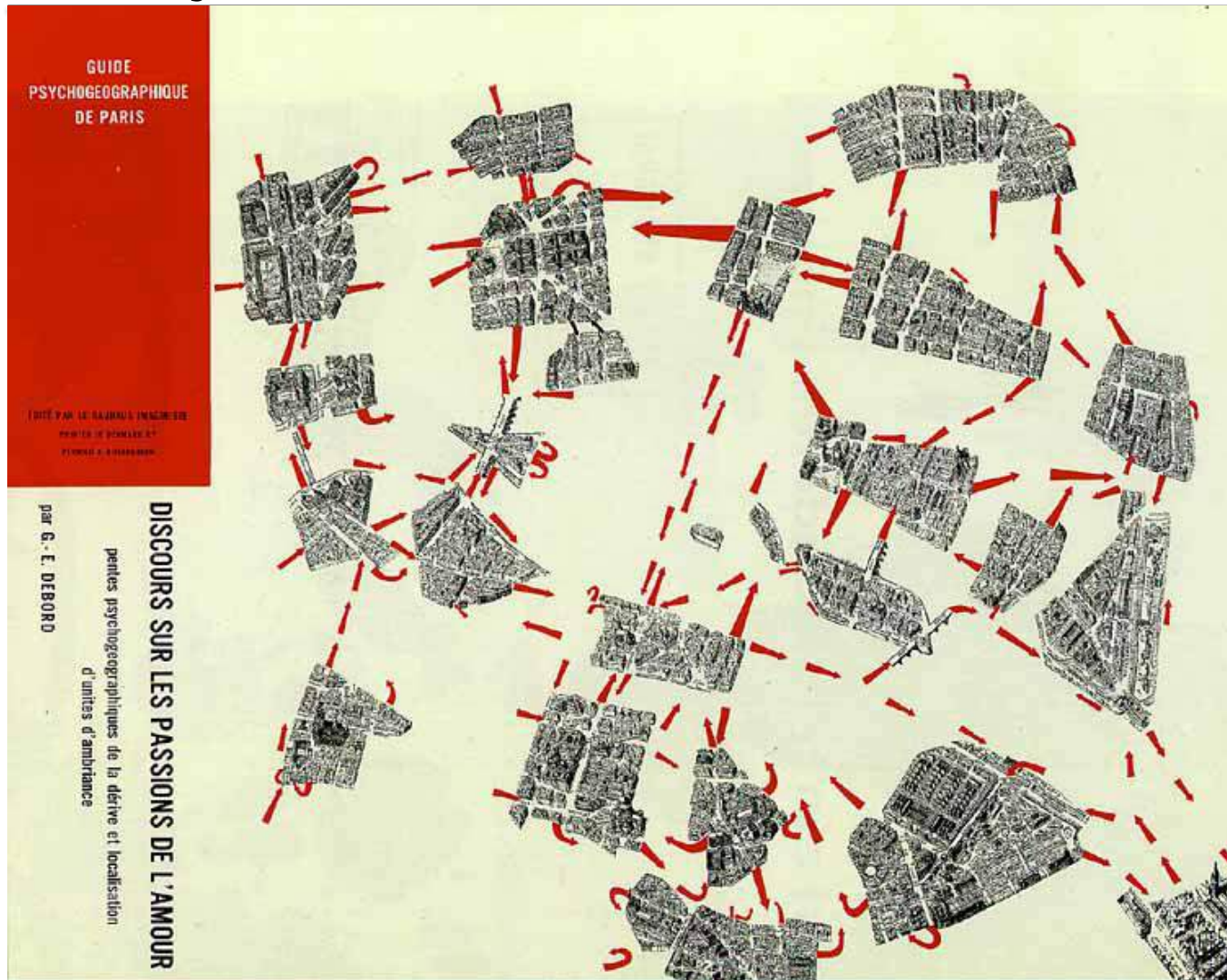
It is our thesis that cities should embody a built-in play factor. We're studying here a play-environment relationship. At this stage environment is of greater interest than the player....But, how would 'A' play in London?

Though Play and Game are not synonymous, photo left shows they are not always contradictory.



# *L'Internationale Situationniste*

## *Unitary Urbanism*





# *L'Internationale Situationniste*

***Unitary Urbanism – Creative phase 1953-1960***

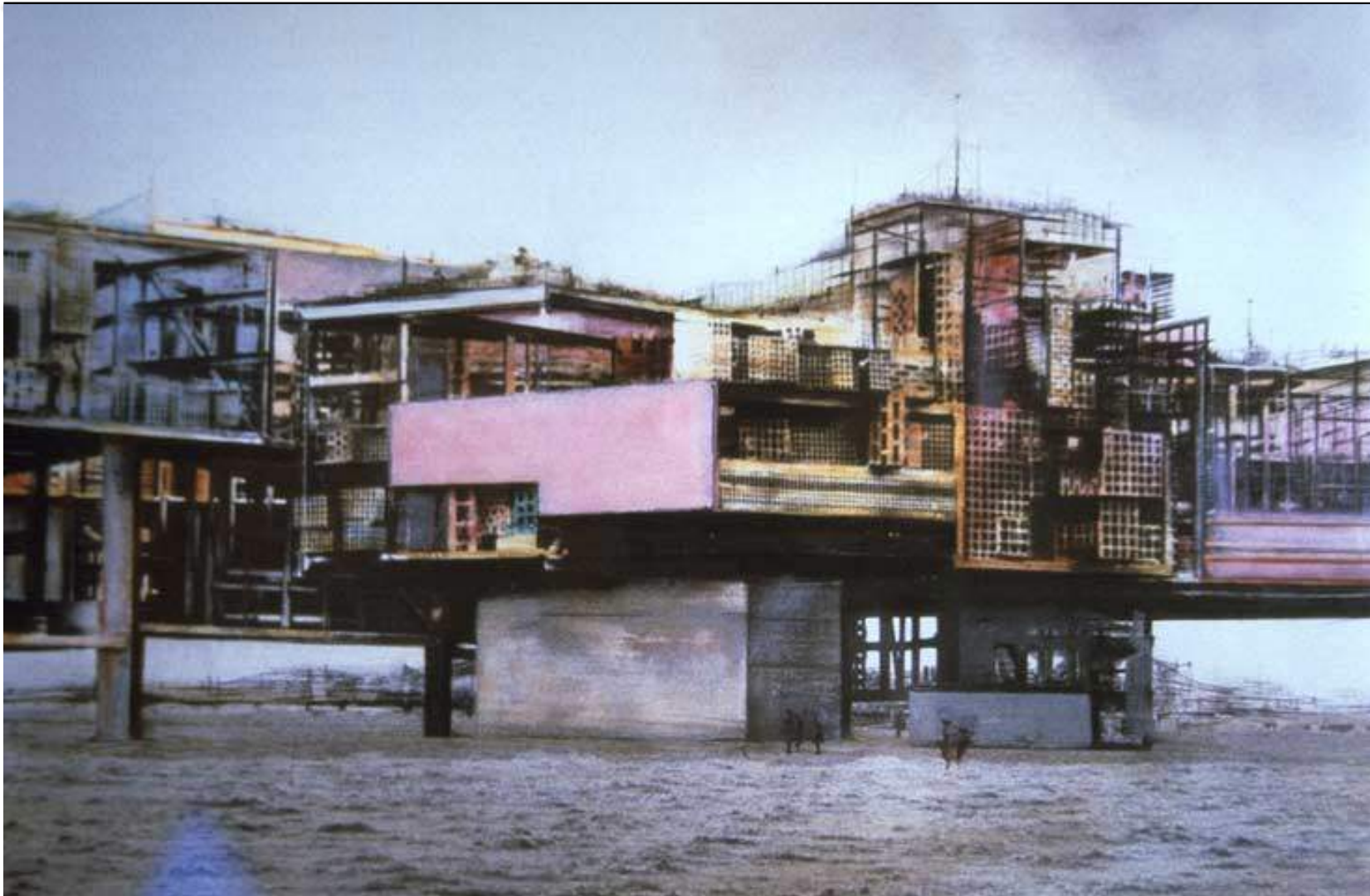
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# *L'Internationale Situationniste*

## *Unitary Urbanism – Constant's New Babylon*

---





# *Constant - New Babylon*





# *L'Internationale Situationniste*

## *Unitary Urbanism – Constant's New Babylon*

---



# *L'Internationale Situationniste*

*Unitary Urbanism* – Critical phase 1960-68

---



# *L'Internationale Situationniste*

## ***Unitary Urbanism – Critical phase 1960-68***

---

All aware people of our time agree that art can no longer be justified as a superior activity, or even as an activity of compensation to which one could honorably devote oneself. The cause of this deterioration is clearly the emergence of productive forces that necessitate other production relations and a new practice of life.

Guy Debord, and Gil J. Wolman, 1956 from "Detournement: a User's Manual"



# *L'Internationale Situationniste*

## *Unitary Urbanism – Critical phase*



The development of the urban milieu is the capitalist domestication of space.

# *L'Internationale Situationniste*

## *Unitary Urbanism* – Critical phase





# *L'Internationale Situationniste*

## *Unitary Urbanism* – Critical phase

---





# *L'Internationale Situationniste*

## *Critique of Everyday Life*

---



# *L'Internationale Situationniste*

## *Critique of Everyday Life*

---







[www.imagenesaereasdemexico.com](http://www.imagenesaereasdemexico.com)



# *L'Internationale Situationniste*

## *The Society of the Spectacle*

---



**Jean-Luc Godard**  
**Alphaville**  
**1965**

# *L'Internationale Situationniste*

## *The Society of the Spectacle*

---

**j'aime ma caméra**

parce que

**j'aime**

**vivre**

j'enregistre les  
meilleurs moments  
de l'existence

je les ressuscite  
à ma volonté  
dans tout leur éclat



All aware people of our time agree that art can no longer be justified as a superior activity, or even as an activity of compensation to which one could honorably devote oneself. The cause of this deterioration is clearly the emergence of productive forces that necessitate other production relations and a new practice of life.



# *L'Internationale Situationniste*

## *The Society of the Spectacle*

---

**spectacle within society corresponds to  
a concrete manufacture of alienation.**

The spectacle system that is in the process of  
integrating the population manifests itself both  
as

organization of cities, and as

permanent information network.

# *L'Internationale Situationniste*

## *The Society of the Spectacle*

---



# *L'Internationale Situationniste*

## *The Society of the Spectacle*

The whole of urban planning can be understood only as a society's field of publicity-propaganda, i.e. as the organization of participation in something in which it is impossible to participate.



Modern capitalism, which organizes the reduction of all social life to a spectacle, is incapable of presenting any spectacle other than that of our own alienation.

Its urbanistic dream is its masterpiece.



# *L'Internationale Situationniste*

***Paris May '68***

---

We know with what blind fury so many unprivileged people are ready to defend their mediocre advantages.

Such pathetic illusions of privilege are linked to a general idea of happiness prevalent among the bourgeoisie and maintained by a system of publicity [the “Spectacle”] that includes Malraux’s aesthetics as well as the imperatives of Coca-Cola - an idea of happiness whose crisis must be provoked on every occasion by every means.

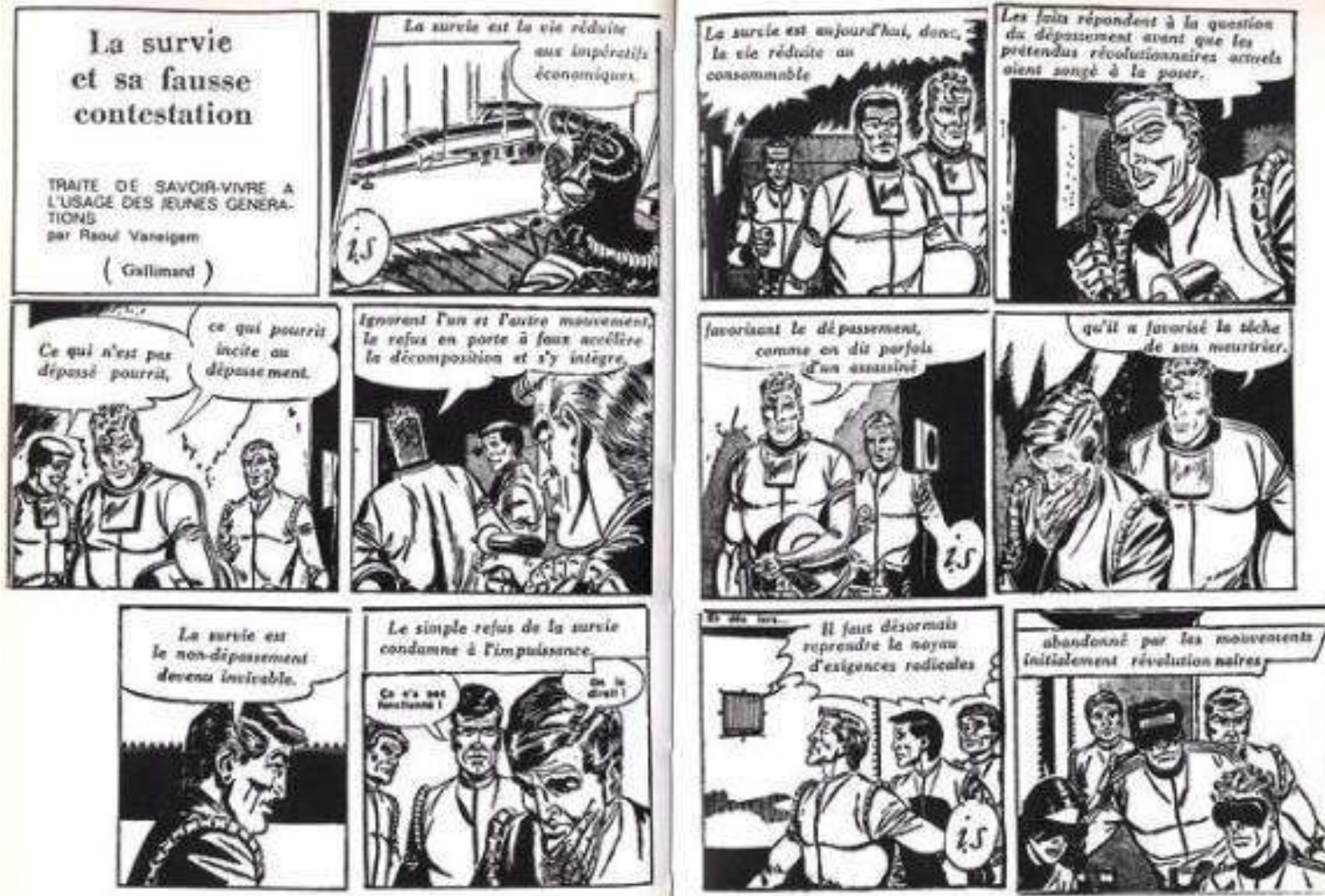
# *L'Internationale Situationniste*

*Paris May '68*



# L'Internationale Situationniste

Paris May '68





# *L'Internationale Situationniste*

*Paris May '68*



# *L'Internationale Situationniste*

*Paris May '68*





# *L'Internationale Situationniste*

**Paris May '68**

---







**RENAULT 1968**





**RENAULT 1968**



## 2 Driving the Avant-Garde



Encarta Encyclopedia, Bettmann/Corbis

**PARIS** – MAY 1968



In the civil war phase we are engaged in, and in close connection with the orientation we are discovering for certain superior activities to come, we can consider that all known means of expression are going to converge in a general movement of propaganda which must encompass all the perpetually interacting aspects of social reality. ...

Only extremist innovation is historically justified.”

Guy Debord, and Gil J. Wolman, 1956  
from “Detournement: a User’s Manual”

**60's**







**JUDSON CHURCH 1966**



**JOHN CAGE JOHN TUDOR  
MERCE CUNNINGHAM 1966**



**BURROUGHS & GYSIN 1962**



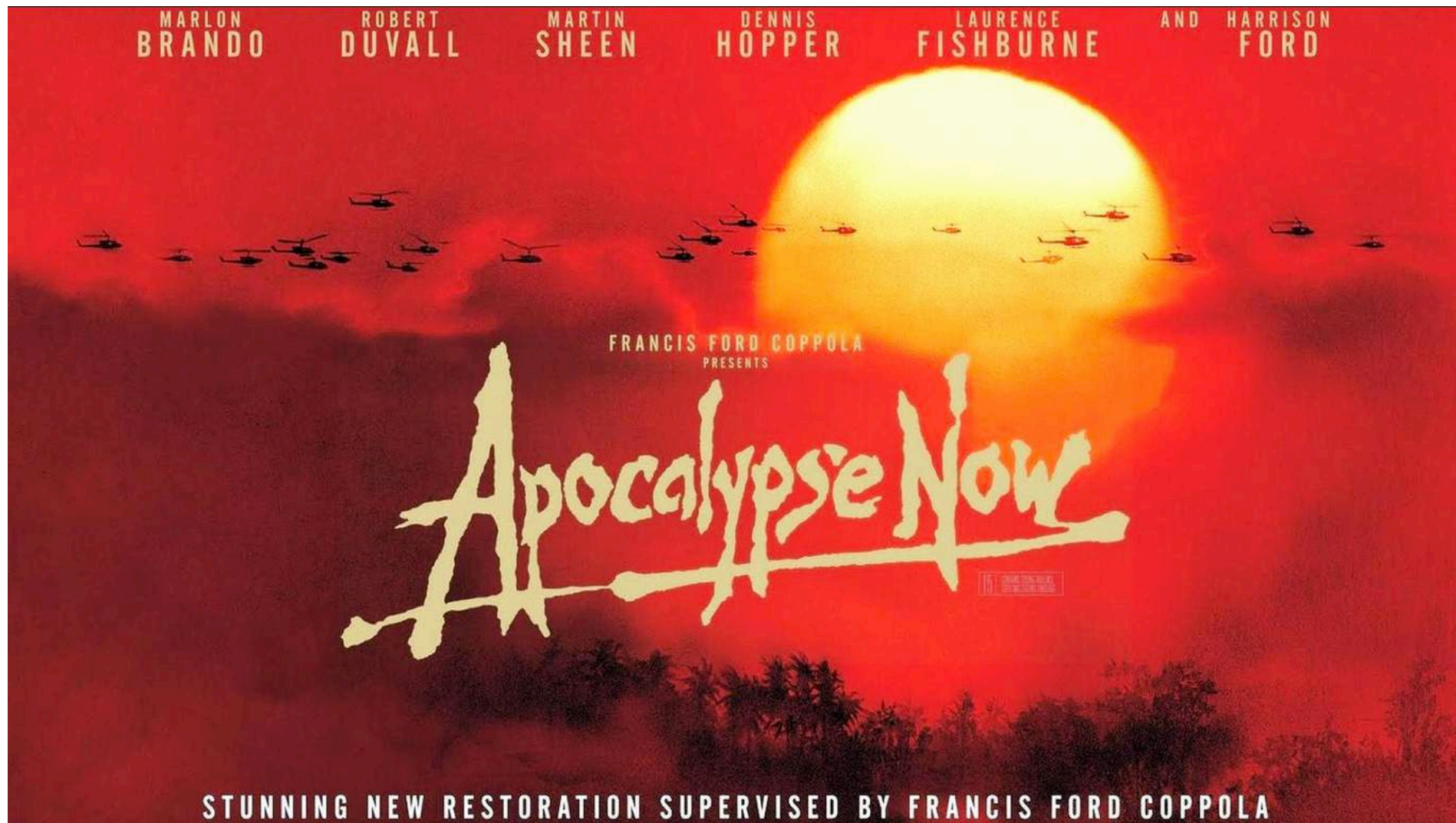


# JIMI HENDRIX 1967





**VIETNAM 1955-75**



**COPPOLA 1970**

...



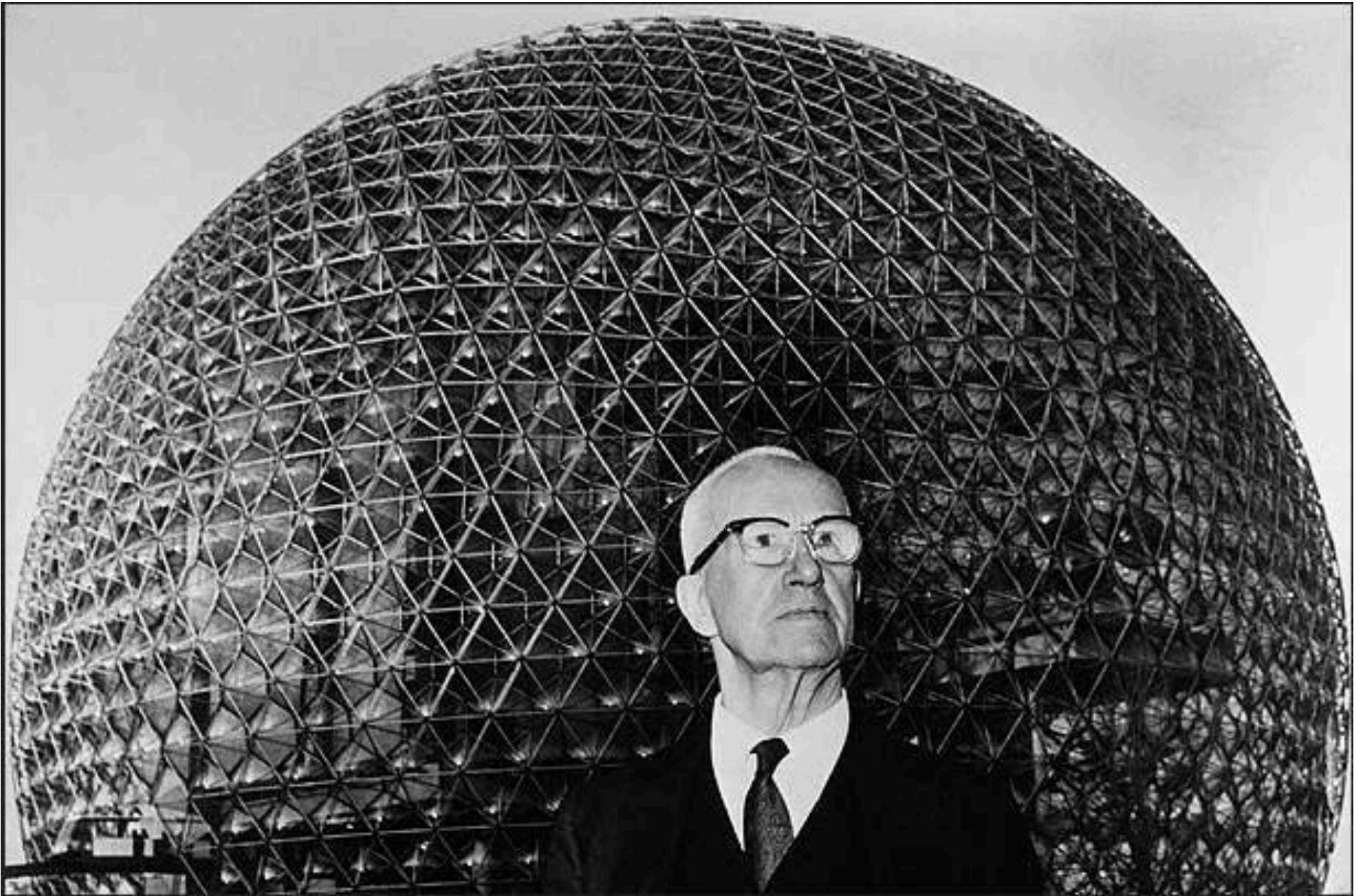


# **DR.STRANGELOVE 1964**

...

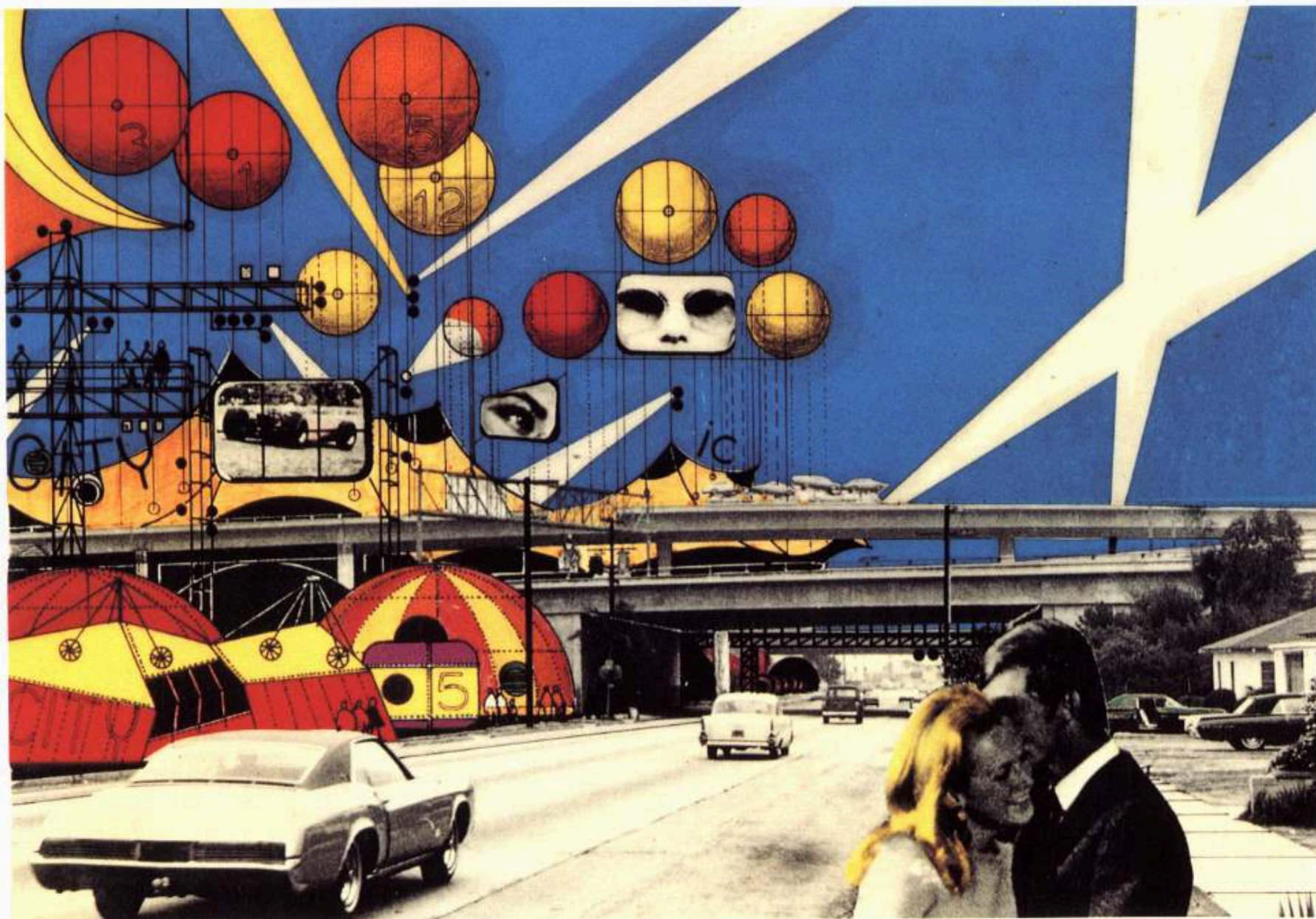


**RAUSCHENBERG 1963**



**BUCKMINSTER FULLER 1967**





**PETER COOK 1969**



ALLAN KAPROW, *YARD*, 1961,  
***HAPPENING***: ENVIRONMENTAL ARTWORK ACTIVATED BY  
PERFORMERS & VIEWERS.



**ALLAN KAPROW 1961**

**70's**





**EMORY DOUGLAS 1969**





**ADRIAN PIPER 1973**

# The New York Times

L  
W  
80  
T  
67

7

© 1970 The New York Times Company

NEW YORK, THURSDAY, APRIL 23, 1970

## *Millions Join Earth Day Observances Across the Nation*



Throngs jamming Fifth Avenue yesterday in response to a call for the regeneration of a polluted environment. View is north from 42d Street, with Central Park in background.



# WHOLE EARTH CATALOG

*access to tools*



Fall 1968

\$5

MARCH

## Whole Earth Catalog

\$1



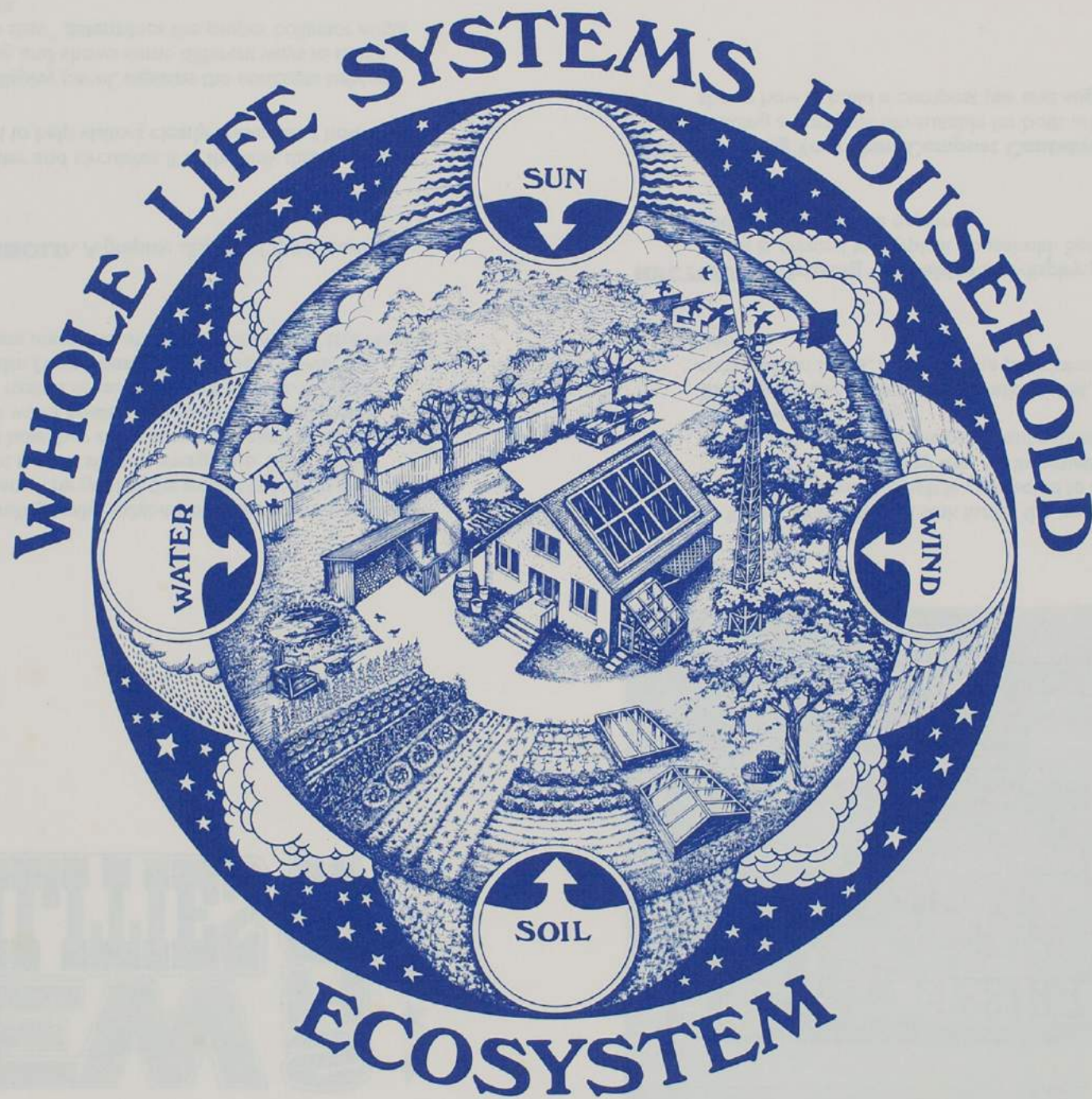
# THE WORLD GAME

"I travel around the world a great deal, and everywhere I hear humanity saying, 'We are not against any other human beings; we feel the world ought to work properly.' Everywhere they say it's our politicians that get us into trouble. This is the majority viewpoint all around the earth today."

—R. Buckminster Fuller

See page 30











**80's**



**WARHOL 1980'S**





**JEFF KOONS 1988**



**MTV 1981**





**THE 1980'S**





**JENNY HOLZER 1984**



**BARBARA KRUGER 1989**





**KEITH HARING 1982**



# **THE CHURCH OF THE SUB-GENIUS / BOB**



# THERE'S A GREAT DAY COMING

## For DAD



Father's Day is Sun. June 17

## GREAT GIFTS . . . FOR A GREAT GUY

Come see our all-star line up of the kind of clothes men really like to wear!

Short Sleeved

### SPORT SHIRTS

\$1.95 to \$4.95

- \* VAN HEUSEN
- \* MCGREGOR
- \* DICKIE

### Cotton Cord SLACKS

\$4.95 to \$5.95

- \* Dracon & Cotton
- and Orlon & Cotton
- "Wash'N Wear" SLACKS
- \$6.95 to \$7.95.



### SOCKS

by  
Interwoven

55c

75c

95c

Pleatway

### PAJAMAS

- \* Short sleeve, knee length
- \* Short sleeve, long length

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Here's what to buy...

for your

# FAVORITE GUY



## TOBACCO GIFTS



- PIPES by Kaywoodie  
Yellowhole  
Century  
Imperial

- StormKing LIGHTERS

All brands of TOBACCO in all quantities.

- MEN'S  
TOILETRIES by Seaforth  
Lentheric  
Old Spice  
Coty

## EDWARDS DRUG STORE

Leesburg





**What the HELL do  
you think you're doing?**

**Relax in the Safety of  
Your Own Delusions.**



**Join...**

**"IF YOU CAN HELP US WITH A DONATION..."**



**Cynisacreligion and a Society for Strange People.**

**Genius<sup>T.M.</sup>**



**Pull the Wool over  
Your Own Eyes.**

**Too Much Is Always Better  
Than Not Enough.**

© 1988 The SubGenius Foundation

# "BOB" IS WATCHING YOU.

## Driver runs over woman

A 30-year-old woman who spurned a man's sexual advances after they had stopped along a road in the Rosedale section of Baltimore early yesterday morning was run over twice by him, according to county police.

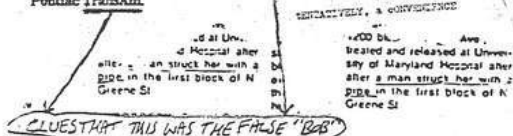
The victim is in fair condition at the shock-trauma unit at the University of Maryland.

Police said the woman met the male acquaintance at a bar in the 3800 block Eastern avenue and left with him around midnight.

She told police that they drove to Berk avenue and Old Philadelphia road where she rejected the man's sexual advances and left the car. While along the road, she was run over twice by the driver, she said.

A newspaper delivery man who found the woman lying alongside the road called police.

Police said the suspect, identified only as "Bob," was driving a Pontiac Transam.



CLUESTART THIS WAS THE FALSE "BOB"

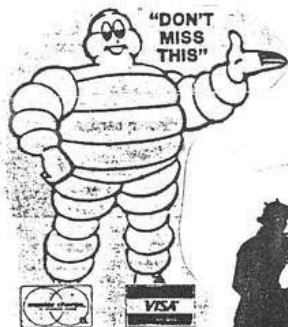


## — Telltale Signs of a False Prophet —

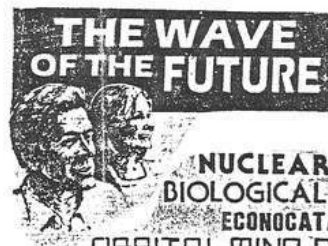
1. THE INCENSE BURNER, "BOB'S" RELIC OF IDENTITY, THE COMMUNICATION CHALICE OF TRUTH AND THIRD EYE FORESIGHT IS EASILY COPIED BY THE FALSE PROPHET. BE WARNED. IN THIS CASE THE STENCH OF BURNING CHICKEN EFFLUENT INSTEAD OF "BOB'S" "USUAL" BRAND REVEALS THE IMPOSTER.
2. THE KEEN EYE OF THE REAL "BOB" GLEAMS WITH CLARITY AND INGHIT HERE THE "FALSE PROPHET" HAS THE BLOODSHOT YELLOW ORB OF A FOUL SCOUNDREL AND DRUNKARD.
3. THE LUXURIANT 'COIFFERED BY MOTHER NATURE' FULL HEAD OF HAIR COMPRISED OF MILLIONS OF ANTENNAE RECEIVERS TURNED ON TO FULL RECEPTION IN ORDER TO COMMUNICATE WITH ALL TRUE FOLLOWERS OF "BOB'S" WAY IS COPIED USELESSLY BY ATTACHMENT OF A RAT-EATEN TOUPEE BADLY TREATED WITH GRECIAN 2000 ON THE HEAD OF THE FALSE ONE.
4. THE FIRM 'NO NONSENSE' ANGLE OF "BOB'S" CLEAN SHAVEN CHIN IS A BRUSHSCRUB OF RAZOR NICKS AND BLACKHEAD PITS, AND A DEAD GIVE AWAY FOR FALSE PROPHECY.
5. BEWARE BROCCOLLI STAINS ON SHIRT @ "BOB" (THE REAL ONE) HATES THE STUFF.



BASIC KNOWLEDGE



"DON'T MISS THIS"



NUCLEAR ARMS  
BIOLOGICAL WARFARE  
ECONOCATAGLYSM  
ORBITAL MIND CONTROL LASERS



IN BEDROOM SLIPPERS!

Cynisacreligion and a Society for Strange People.

Details \$1.

The SubGenius Foundation  
Box 140306, Dallas, TX 75214





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SENTATIVELY, a CONFERENCE

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pipe in the first block of N  
Greene St

1200 bl. Ave.  
treated and released at Univer-  
sity of Maryland Hospital after  
after a man struck her with a  
pipe in the first block of N  
Greene St

CLUES THAT THIS WAS THE FALSE "BOB"



# The Church of the SubGenius



ETERNAL SALVATION  
OR TRIPLE YOUR MONEY BACK











**90's**







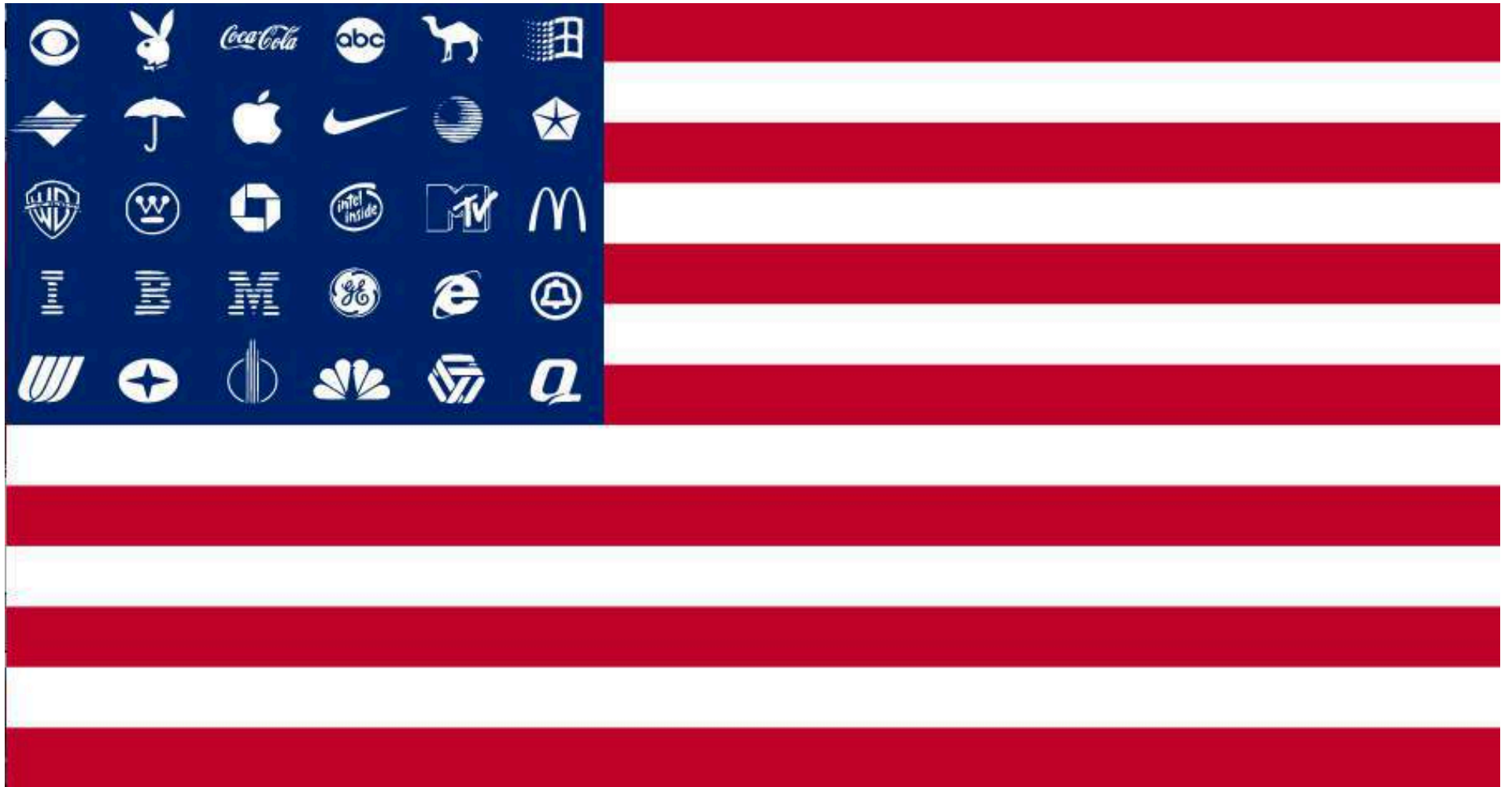






**ADBUSTERS 1989 +**





# ADBUSTERS 1990's



The Mutual Funds

New projects

Featured projects

Investing in projects

**JOIN ►** Project GWBC:  
claim responsibility for  
Bush-isms

## This month's featured projects

[New projects](#) / [Featured projects](#)

Add a [ticker-tape banner listing these projects](#) to your page!

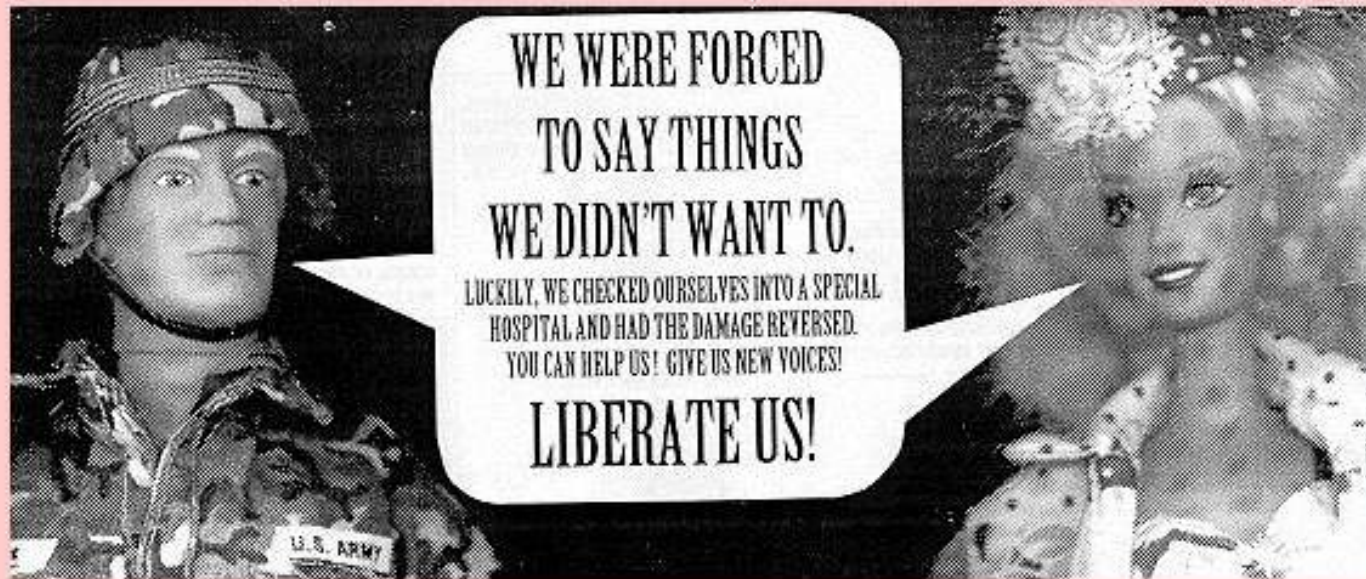
VIEW	FUNDS	US\$	NEED	DESCRIPTION
<a href="#">MYAM</a> View MYAM list	<a href="#">health</a> <a href="#">france</a>	0	workers funds	"In a McDonald's, make and serve <i>real</i> hamburgers, made with fresh meat from the butchers, vegetables from the market, and good bread. This education in taste should be geared especially to children."
<a href="#">CRDT</a> View CRDT list	<a href="#">media</a>	0	workers funds	"Set up a system like RTMark, but that accepts credit cards."
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<a href="#">BMPB</a>	<a href="#">edu</a>	0	workers funds	"Go to the parking lot outside a parent-teacher meeting an elite private school and discreetly



# RTM



## THE BARBIE LIBERATION ORGANIZATION



These folks (whoever they may be) apparently buy Barbies and GI Joes, modify their voiceboxes, and return them to stores. So, for instance, the 'new' Barbie says "Eat lead, Cobra" and Joe now says "Let's plan our dream wedding". In this era when soi-disant Liberation Organizations of every stripe are spreading sadness and fear, isn't it good to hear of one group actually doing something practical? Here are the illustrated [directions](#), in PDF format\* [132K]. If you like playing with soldering irons and electrical wire, this is for you.





# RECLAIM THE STREETS 1990's





**THE BATTLE FOR SEATTLE 1999**





**THE BATTLE FOR SEATTLE 1999**





**THE BATTLE FOR SEATTLE 1999**

**00's**





CENTER FOR TACTICAL MAGIC 2006  
2006





CENTER FOR TACTICAL MAGIC 2006  
2006





Wall art  
East London

This finely preserved example of primitive art dates from the Post-Catonic era and is thought to depict early man venturing towards the out-of-town hunting grounds. The artist responsible is known to have created a substantial body of work across the South East of England under the moniker Banksymus Maximus but little else is known about him. Most art of this type has unfortunately not survived. The majority is destroyed by zealous municipal officials who fail to recognise the artistic merit and historical value of daubing on walls.

PRB 17752,2-2,1

# BANKSY 2006



# The New York Times

**Today**, clouds part, more sunshine, recent gloom passes. **Tonight**, strong leftward winds. **Tomorrow**, a new day. Weather map throughout.

**FREE**

# IRAQ WAR ENDS

*Continued on Page A10*

WASHINGTON — After long and

By MARCUS S. DRIGGS



**U.S. Army helicopters begin moving troops and equipment from Saddam Hussein's former Baghdad palace**

The president noted that the Iraq War had resulted in the burning of many bridges. "Yet our his-

BY SYBIL LUDINGTON, PAGE 41

W.M.D. Scare

# ES MEN 2009





...



**CHAOS COMPUTER CLUB**

**10's**





**PUERTA DEL SOL, MADRID**





**TAHRIR SQUARE, CAIRO**





**ZUCOTTI PARK, NEW YORK**



WHAT  
IS OUR  
ONE  
DEMAND?



#OCCUPYWALLSTREET  
SEPTEMBER 17TH.  
BRING TENT.

# #OCCUPYWALLSTREET

*Are you ready for a Tahrir moment?*

On Sept 17, flood into lower Manhattan, set up tents, kitchens, peaceful barricades and occupy Wall Street.



September 17<sup>th</sup>

Is America Ripe for a Tahrir Moment?









**OCCUPY 2011**





**OCCUPY 2011**







# OCCUPY MUSTA KISSA

- a night  
for the  
revolu  
tion

Infamous Karaoke Star & Br. Runo Johnson  
Wed. Oct 26. 21:00 Toinen Linja 15 Kallio







**OCCUPY HELSINKI 2011**



**OCCUPY HELSINKI 2011**

**pulpit**

live mic  
sound out for  
instruments, mp3  
tablet or laptop

**gospel**

the people's content  
the people's truth

**speaker**

Roland street  
cube amp 15hrs  
battery life



**THE PEOPLE'S MIC**

Helsinki | Global Spring | 2012

## 12M OCCUPY HELSINKI

12:00 PAASIKIVENAUKIO / 14:00 March to Kolme Sepän Patsas / Flood The City Core  
16:00 TORIJUHLA - Speakers, Tents, Juhlatanssit, Food, Bands and Dancing

Spring warm-up party w/ PAND: Apr 21 - Ravintola Kaisaniemi

**OCCUPY KAIJSANIEMI**

**The people's mic.** First deployed Oct 15 2011 at the drop of the global hat/challenge to advanced capital, Br. Runo Johnson rolls out on the people's mic and down the hills of Kallio for all to say -

**democracy**

**now**

**real**



**12M**

global day of action

**klo 12**

12.5.2012

**12M OCCUPY  
HELSINKI**

Helsinki | Global Spring | 2012

FLOOD THE CITY with a GLOBAL CALL: REAL DEMOCRACY NOW

**12:00** Rally at Paasikivenaukio (by mbar)

**14:00** March to Kolme Sepän Aukio - FLOOD THE CITY

**16:00** Torijuhla at Kansalaistori (behind Kiasma)





**PUSSY RIOT 2012**



**PUSSY RIOT 2012**





**PUSSY RIOT 2012**





**PUSSY RIOT 2012**





**PUSSY RIOT**





**ACCELERATIONISM**



**CHAPMAN BROTHERS 2013**

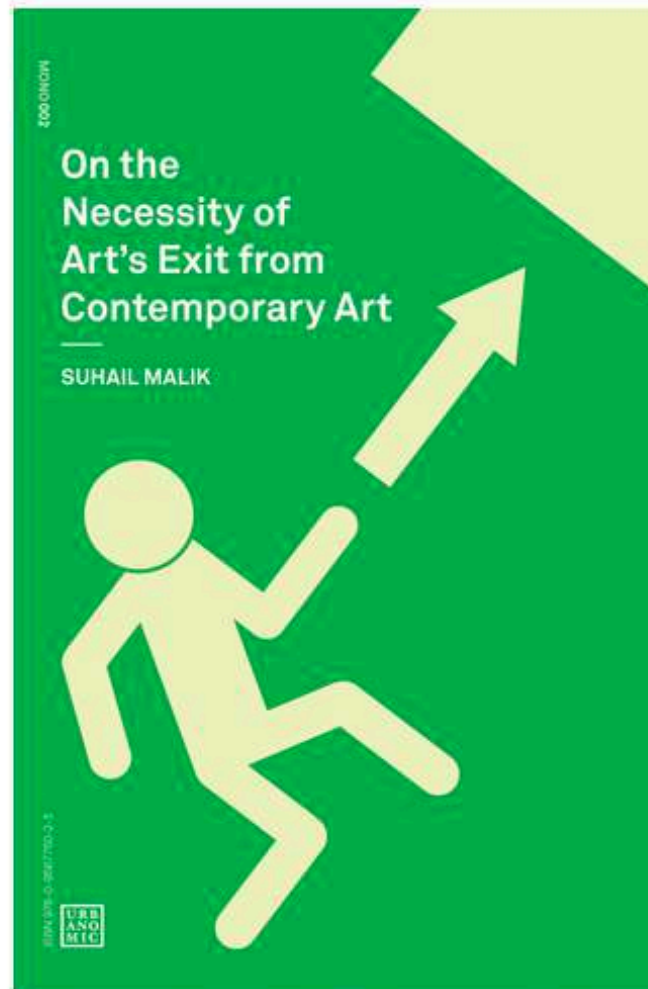
Copyrighted Material

# #ACCEL CELERATE#

the accelerationist reader

Copyrighted Material





"On the Necessity of Art's Exit from Contemporary Art " cover (2016)

Escaping the radial velocity of asset-class zombie formalism is the focus of Suhail Malik's "On the Necessity of Art's Exit from Contemporary Art" (I'll be reviewing the book for Furtherfield). Malik describes Contemporary Art's self-image of escape (from society and art's own limitations into a space of freedom) that disguises an inescapable and complicit recuperation of novelty. To move beyond this he proposes a strategy of exit (which contrasts interestingly with designer Benedict Singleton's discussion of traps). This is not a seasteading-style fantasy of libertarian secession, rather it is an attempt to identify the next move in the game of art after a long impasse and to return art to a more grounded and constructive role in society.