

The Rejection of Convention

Robert Frank



William Klein



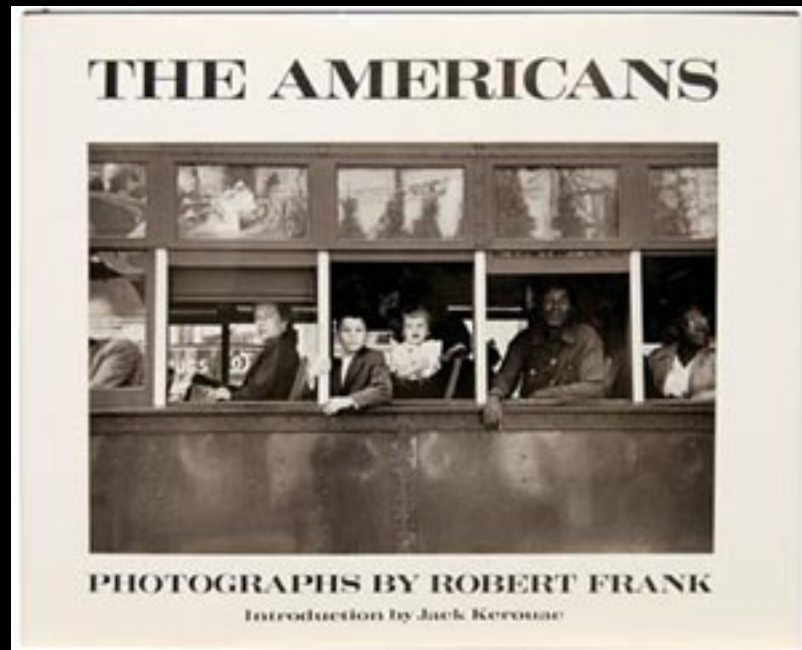
Robert Frank

- Chance/Witness/Reveals

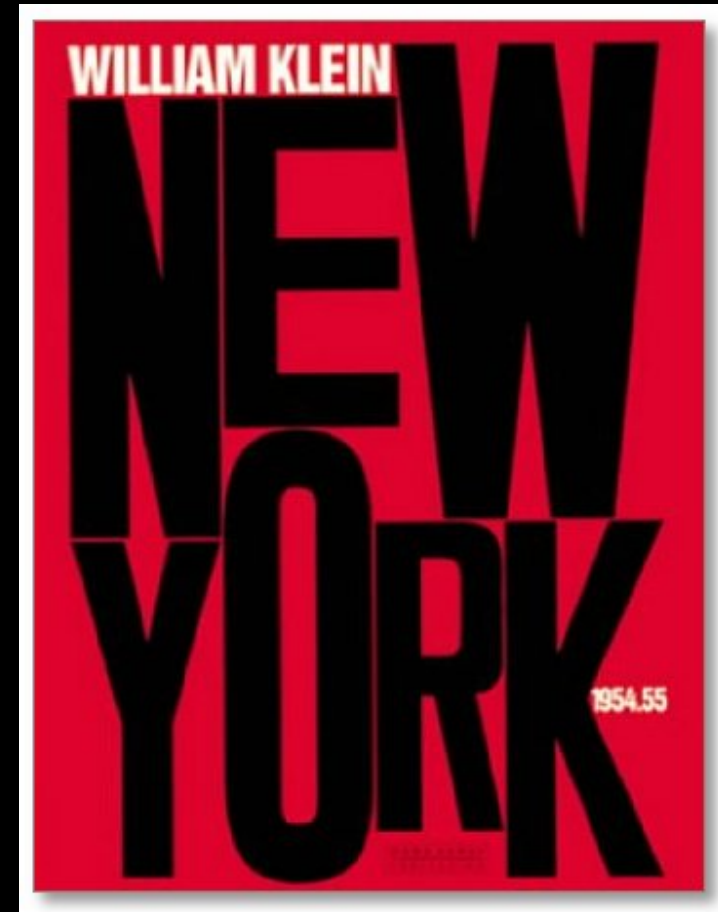
William Klein

- Trance/Witness/Revels

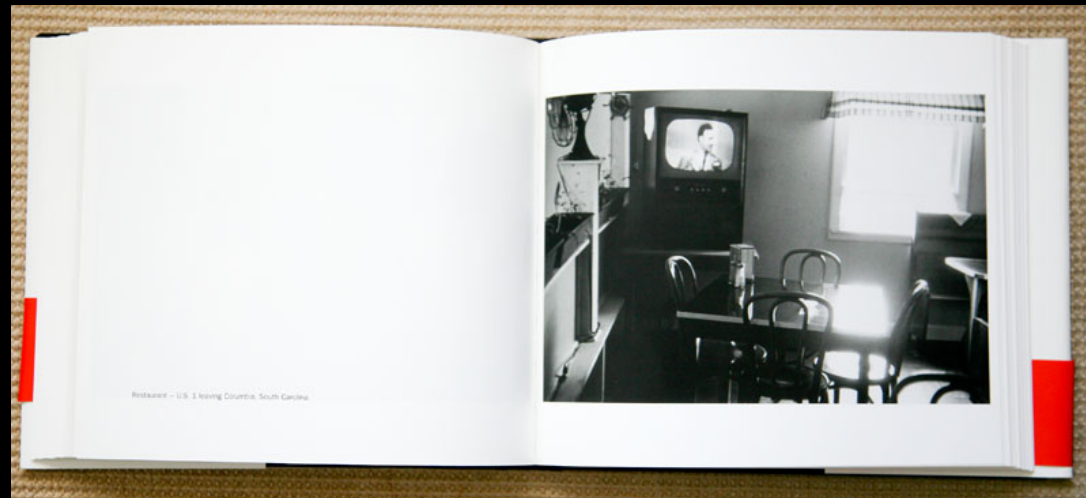
Robert Frank



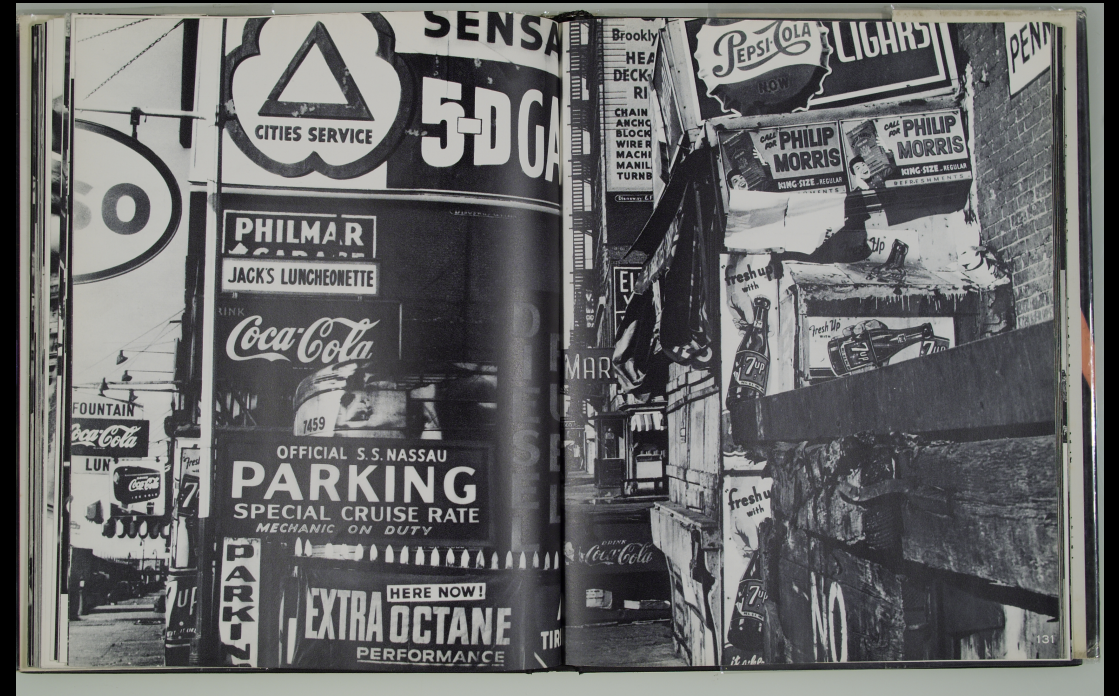
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ED VAN DER ELSEN
LOVE ON THE LEFT BANK





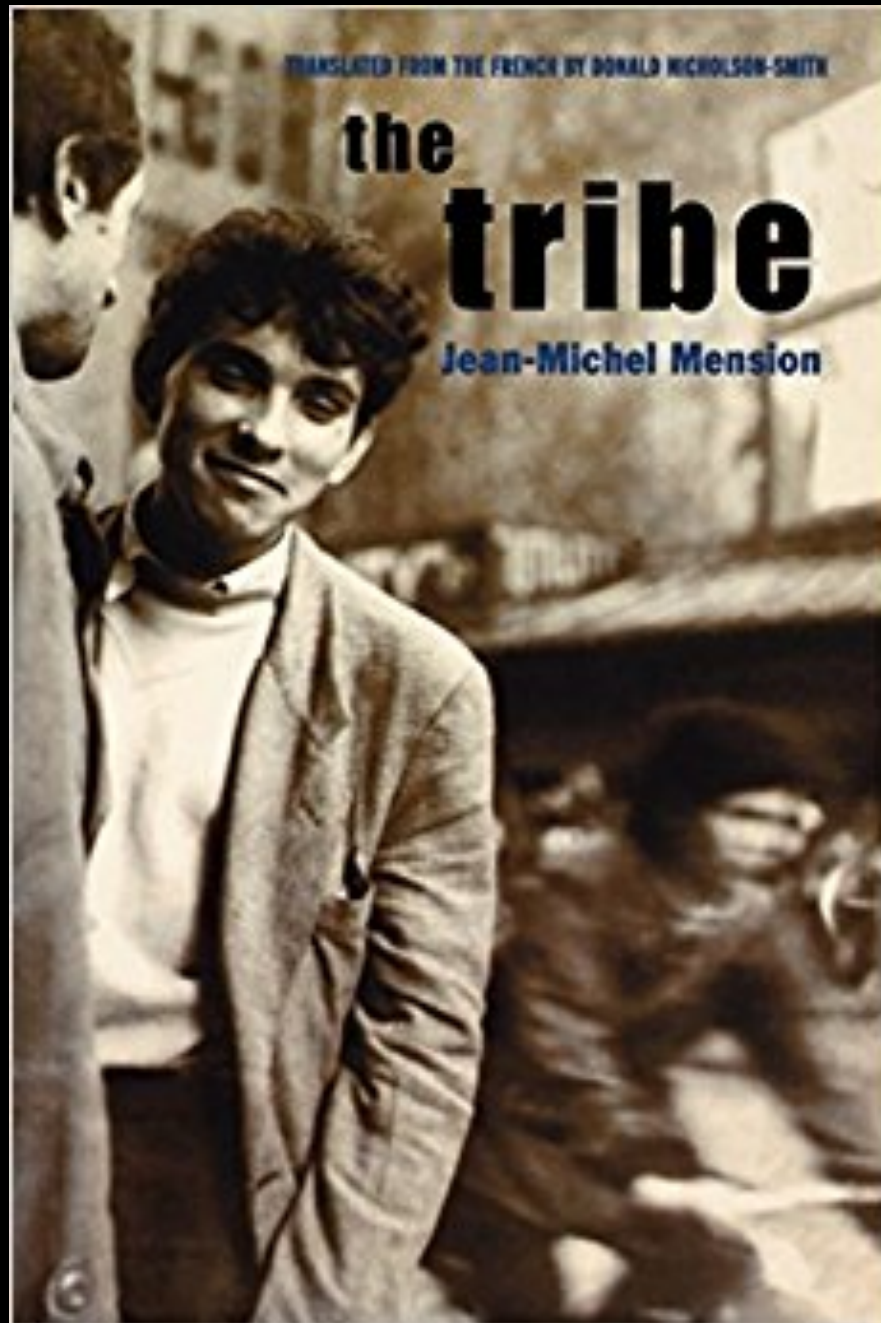




TRANSLATED FROM THE FRENCH BY DONALD NICHOLSON-SMITH

the tribe

Jean-Michel Mension



The Situationist International

The Situationist International was an organisation formed in the post-WWII era (emerging out of other groups – Cobra and the Lettrist International – with the leading members Guy Debord, Michèle Bernstein and Asger Jorn); officially founded in 1957, peaking in the events of 1968 and disbanding in 1972. It is via the group's core concepts that we can discern developments from other areas – such as the flâneur...



Three founding members of the Situationist International: (from left) Guy Debord, Michèle Bernstein and Asger Jorn

Situationist International terminology



Though a Situationist key word could be **subversion** – aiming to subvert contemporary culture, social behaviour, societal norms and conventions, there are a number of other important key terms:

- **Détournement**
deflection, diversion, rerouting, distortion, misuse, misappropriation, hijacking, or in other ways turning something aside from its normal course / purpose.

An artist reuses elements of well-known media (ads, comic book strips, magazines, newspapers, etc) to create a new artwork with a different message, often one that stands in opposition to the original.

Situationist International terminology

- **Recuperation**

When 'the spectacle' commodifies a revolutionary or radical idea; that is, repackaging such a concept and using/selling it for financial gain. Therefore, any or most radical ideas will eventually be assimilated and commodified, which will ultimately mean they are no longer radical but part of the status quo.

- **Dérive [drift]**

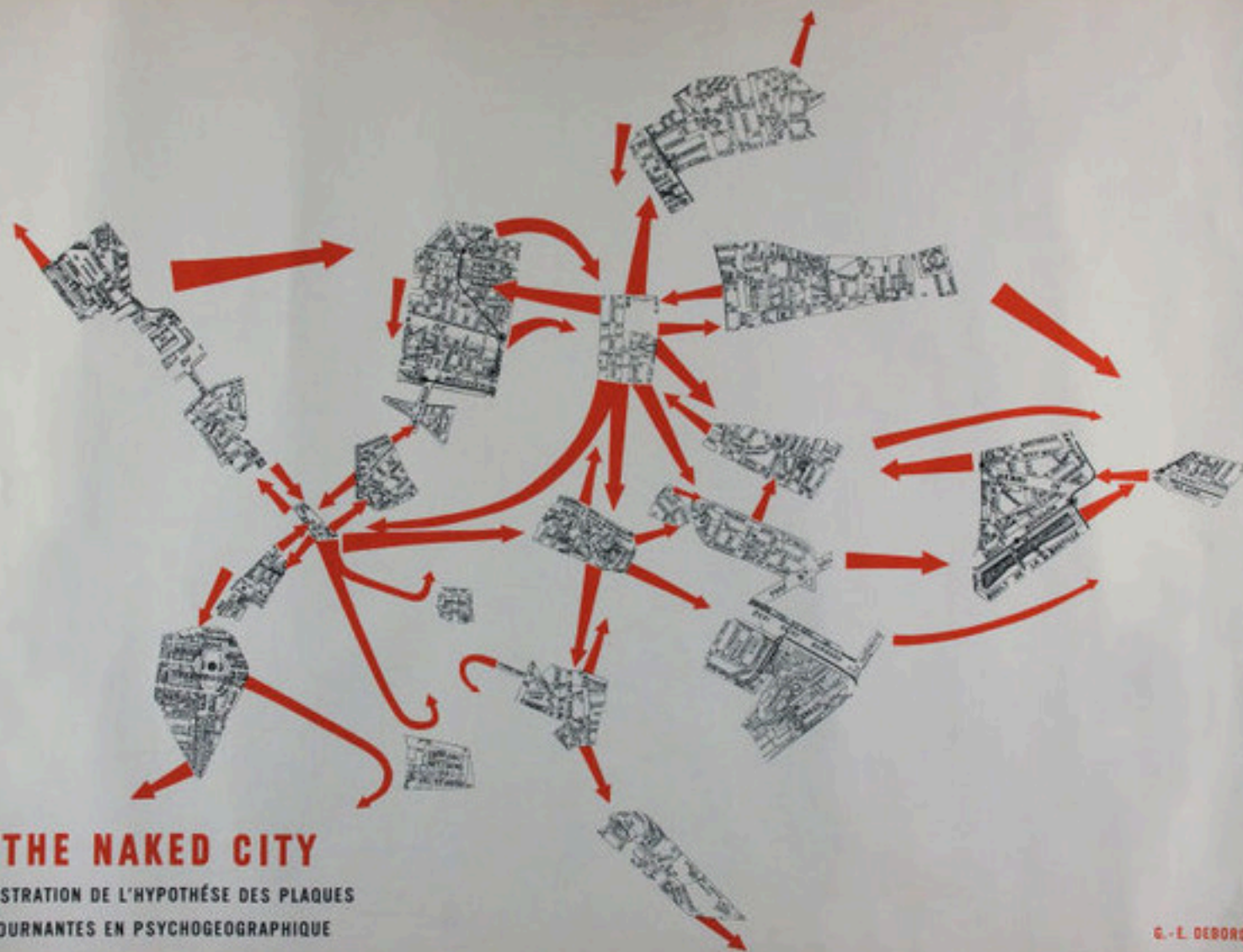
A particular, significant journey through the urban landscape, taking in its various ambiances and properties. The dérive is an unplanned journey, drifting through parts of a city, deliberately ignoring prescribed paths, signs or 'functional flows'. That is, a subversion of given directions, maps, signage etc in favour of letting the atmospheres of the city lead the participant/s.

- **Psychogeography**

"The study of specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals" (Debord 1957). The concept of psychogeography has also resulted in a remapping and re-experiencing of the city; alternative maps created through a dérive in the subversion of existing notions of navigation of the urban environment – creative maps replacing those of function and commerce.



How do these last two concepts relate to the flâneur? And how can they be used in art and design?



THE NAKED CITY

ILLUSTRATION DE L'HYPOTHÈSE DES PLAQUES
TOURNANTES EN PSYCHOGRAPHIQUE

G. L. DEBORD



S. Francesco della vigna



A chance meeting with New York dispels the is seen indulging in sea.



a friend from gloom and 'A' a series of ga



This zone is much frequented by children and a series of happy shots give us glimpses of 'A' playing amongst them with gay abandon or,watched by them,playing at games which the moment



THE LITTLE



FROM 'ZEN' MACHINE



More child red.....



Abruptly there are no more children, but their influence is still present in 'A's' play patterns.

The Situationist International



"All that was once directly lived has become mere representation" (1967)

The Situationist International with its key figure **Guy Debord** focussed on a critique of their contemporary society. Though some were artists and many were engaged in some artistic endeavours, it was not primarily an art movement – their focus was on social, cultural and political issues.

The group's critique is in essence a Marxist one; Debord's influential 1967 work **Society of the Spectacle** describes society as one of representation and 'fake reality' where media and advertising mask the reality of capitalism's true impact on our lives. In order to escape this passive society of the spectacle and gain 'real individual fulfilment', Debord claims, we must construct 'situations' – that is, *moments of life*, or environments in which we take *active* part, where *spectatorship is not an option*.

Debord's film based on *Society of the Spectacle* (with the same title):

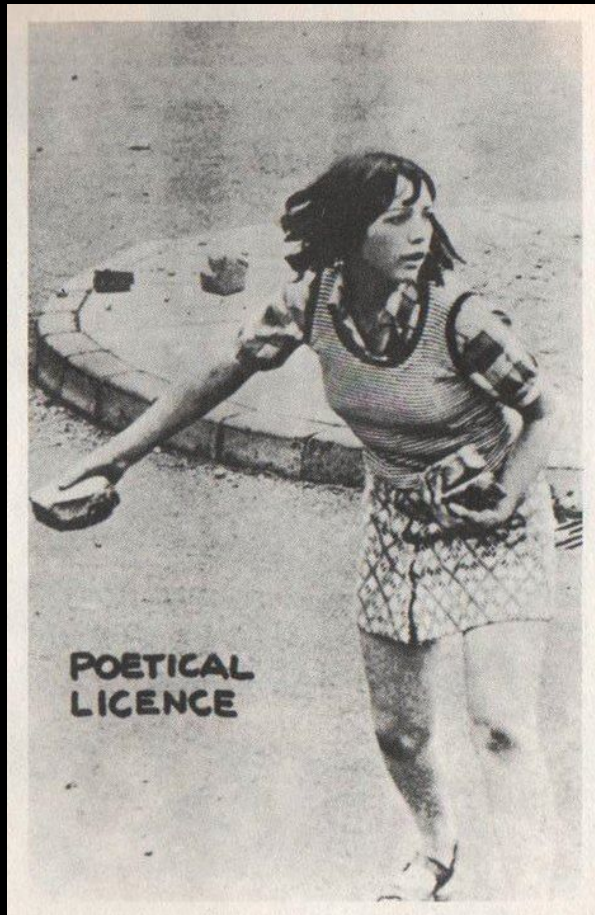
http://www.ubu.com/film/debord_spectacle.html

Michele Bernstein



Jaqueline de Jong





Black Dog Publishing

A
User's
Guide
Simon Ford

**the
situationist
international**

pj

rhm



> On the day of the 26th February 2004 S.Wales had a heavy snow fall. Schools and workplaces were closed
> and the BBC broadcast a warning not to make any unnecessary journeys. On the night of 26th February
> Richard Morgan and Paul Jeff of Good Cop Bad Cop set out from their homes in Risca, S.Wales to climb local
> mountain Twm Balwm, in the snow. After a 90 minute climb they reached the triangulation point at the top. The weather in the
> valley was -3 degrees but it was estimated that the windchill factor at the summit could be anything up to -15.
The object of the climb was to listen to Melvyn Bragg's BBC Radio 4 programme 'In Our Time', a discussion show
> on the history of ideas. The episode took the topic of the 'sublime' as it's theme and was first aired on the 12th February.
> Morgan and Jeff had taken with them on the expedition an i-book lap top to access an archive copy of the show,
> a mini disc recorder, a camera and a pair of speakers. It was a clear night with just the wind howling but no more snow.
> After setting up the equipment the pair took off their winter clothing and sat down in suits and ties to listen to the debate
> and take a couple of black and white photographs of their situation. On putting back on their protective clothing
> the couple toasted their adventure with a nip of whiskey and descended the mountain.



On the day of the 11th July 1825 Captain John Townsend set out to walk from the White Horse public house in Abergavenny to the Robin Hood public house in Monmouth. He then determined to return to the White Horse, Abergavenny "from whence after a few minutes rest" he started out again for the Robin Hood, Monmouth, returning through Abergavenny and on to the Lamb and Flag, Llanwenarth returning again to the White Horse, Abergavenny. This was a distance of 66 miles in one day; he performed this feat for six successive days. On the day of the 11th July 2004 Paul Jeff and Richard Morgan of Good Cop Bad Cop set out from their homes in Risca, S. Wales to drive to Abergavenny. The White Horse public house is no longer there and the building now houses a gentleman's outfitters. Suitably suited and booted along with shirt and tie, Jeff and Morgan set off to walk the 16 miles to the Robin Hood public house, Monmouth to recreate Captain Townsend's "few minutes rest". The walk took approximately 4 hours and along the way they took a few black and white photographs of the mileage signposts. On photographing one such sign near a remote house they were asked by a disembodied voice from inside the house to: - "leave me alone, ...go away." The pair duly complied and on arrival at the Robin Hood, Monmouth, which was still there, they toasted their adventure with a pint of beer each and drove back home.

ROADS TO MONMOUTH.

July 11, 2004