While the actions and texts of the French, Italian and German situationists have received quite a lot of attention during the last 10 to 15 years, the actions of the Danish section remains largely under evaluated. This is peculiar as a number of Danish artists like Asger Jorn, Jørgen Nash, J. V. Martin and Peter Laugesen were members of this artistic-political organisation who devoted its existence to the realisation of nothing less than a mental revolution. When the Situationist International was founded in 1957 on the ruins of former avant-garde groups like COBRA and lettrism the situationists gave themselves the assignment to accelerate the cultural dissolution of present society. The artists in the group had to supersede the artistic scandals of the interwar avant-garde using the détournement technique. Confronted with the consumer culture of the post-war era, the integration of the artistic avant-garde into the institution of art and the return of civil war (Algeria), the scandal was only the first negation. Now art had to be abolished through the realisation of concrete subversions in everyday life.

According to the situationists the methods that the interwar artistic and political avant-garde had developed were no longer sufficient as they were not equal to the historical situation. If artists were revolutionary they now appropriated the products and representations of society and used these representations for specific propaganda means. A real class warfare had to be fought in the realm of ideology through a critique of the sparkling representations post-war society sold as replacements for the absent, authentic imagination. As the situationists explained it in their characteristic sharp, empty and totalistic rhetoric: "We are only artists, insofar as we are no longer artists: we want to realise art". Even though the critique of the circulating representations remained of pivotal importance throughout the existence of the Situationist International the massive exclusions in the years 1961 and 1962 caused the group to concentrate on the development of a radical and all-inclusive theory about the alienating society of the spectacle and the destruction of this order.

In the first period of the existence of the group, where the development of an antiart was still on the agenda, Asger Jorn played an important role. Through him several Scandinavian artists became members of the situationists group. The majority of these, among them Jorn’s brother Jørgen Nash, were excluded during the discussions about the role of art in the critique of the society of the spectacle. At that time in 1962 Jorn had himself already left the group, as he did not want to
Nich Hinauslehnen!
Ne pas se pencher au déhors
E pericoloso sporgesi!
Danger! Do not lean out!
Det är livsfarligt att luta sig ut!
Niet naar buiten hangen!

Paris, en häxkittel, politiska kuppsmakare, demonstrationer och pansarvagnar på gatorna, det Algeriska krigets blodiga skugga, OAS, FLN, clearingmord, tortyr. Strejk, ständiga polisrazziar, censur, ingen gallisk klarhet men mörka hängslar, skottvällningar i dimman, många döda och sårade.


Conseil Central i IS har 8 medlemmar:
Dieter Kunzelmann, Tyskland, Jacqueline de Jong, Holland, Ansgar Elde, Sverige, Jörgen Nash, Danmark, Guy Debord, Frankrike, Uwe Lausen, Tyskland, Attila Kotanyi och Raul Vaneigem, Belgien.

De fyra sistnämnda framförde redan på rådsmötets första dag ett i förväg tryckt ultimatum, där konstnärsgruppen SPUR (Sturm, Zimmer, Prem, Fischer och Kunzelmann) på Conseil Centrals vägnar förklarar exkluderade. De fyra tar sig friheten att anklaga SPUR för ”fraktionistisk aktivitet baserad på systematisk missförståelse av de situationistiska teorerna . . .”


Det är inte bara meningsslöst, men direkt skrottretande att dra i nödbromsen när tåget redan har slutat röra sig.

Jacqueline de Jong, Jörgen Nash, Ansgar Elde
PROCLAMATION FROM
1° INTERNATIONALE SITUATIONNISTE!

On the 15th March a proclamation against l'Internationale situationniste was published in Sweden by Ansger Elde and Jørgen Nash, former members of the Conseil Central.

Under the shelter of 1° I.S. these conspirators who have so suddenly shown their hands, tried to support a number of collectors with the aid of the recently repelled faction which were excluded from the German section at the Paris conference of the Conseil Central on the 10th February.

The cynic forgeries of the Nashistic gang mainly refer to three items:

a. On the 10th February, at the latest Paris conference of the Conseil Central (which numbered seven members according to resolution at the 5th I.S. congress) the exclusion of the Prem-Kunzelmann faction was passed by 5 votes to 1, Ansger Elde being absent. NASH JOINED THE MAJORITY.

b. The Nashistic proclamation was misdated: Paris, 13th February. This misdating is just a ridiculous attempt to pretend that somebody has ventured to put forward this crazy idea at a situationnistic conference.

c. Moreover, in their leaflet the Nashists introduce a fictitious eighth member of the Conseil Central, who is said to have shared their opinion. This person has never been a member of the Conseil Central, and further, on her return in January from a journey in Germany, she reported the facts which resulted in the inevitable exclusion of the Prem-Kunzelmann faction.

Considering these facts the Conseil Central of 1° Internationale situationniste

proclaims that all followers of Nash, the falsifier, and Elde, his agent, will be considered enemies of 1° I.S.

confers on J.V. Martin the supreme authority to represent 1° Internationale situationniste in the area covered by the former Scandinavian section (Denmark, Finland, Norway, and Sweden) together with the task and the responsibility to reorganize the true situationnistic elements in these countries before the opening of the 6th I.S. congress in Antwerp.

For the C.C. of 1° I.S.

Situationistisk Danmarks kort, side 33

**Krig i situationisme**

**Jørgen Nash og hans tilhørende betegnelses som "parasit i den moderne kultur"**

**Taalmanden** for situationisterne, dr. J.V. Martin, har kommenteret sig til information for at give et bedre billede af, hvordan krig i situationisme udvikles. Han har i mange år været aktiveredt i denne bevægelse, og hans oplevelser og erfaringer giver et godt billede af, hvordan situationisterne tænker og handler.

**Situationistisk Danmarkskort** er blevet udført af Jørgen Nash under sit tidligere arbejde i situationisterne. Kartet viser det geopolitiske landskab, der er i samtiden en vigtig del af situationisterne's handlinger og Strategier.

**Samlefabrik for ensættende**

Men hvad signe det situationistiske mandat, som der ikke er tale om, er det en vigtig betegnelse. Det skulle være noget af, at byde de ensættende, der i dag sidder i verden, og derfor er det vigtigt at give dem en anden betegnelse. Få tænker sig, at deres betegnelse ville være "ensættende".
compromise the situationist organisation through his growing success as an artists and through his contact to the established art world. Nevertheless Jorn kept on financing the journal *International Situationniste* and became a secret member of the situationist group under the name of George Keller. The complex disagreements that led to the break in the group in 1962 had to do with the question whether an artistic activity could be anything besides a consolidation of the ruling order and its values. During these discussions two fractions became visible: on the one hand a mainly French and Belgian group around Guy Debord and Raoul Vaneigem, that demanded that the use of art was termed ‘anti-situationist’, and on the other hand a group of mostly Scandinavian and German artists, led by Nash, that wanted to keep open the possibility of a certain use of art in the service of the revolution. The composition of the two fractions was at first fluid and at the conference in Göteborg in 1961 an agreement were reached that supported the French position. According to the account of the meeting published in *Internationale situationniste* only Nash objected. This agreement only lasted shortly and in connection with the publication of the journal of the German section Gruppe Spur – who failed to seek the permission of the newly created central committee – the disagreement culminated in the exclusion of not only the Germans but also in the exclusion of more or less all the Scandinavian members.

After the break in 1962 it was left to J. V. Martin to run the Scandinavian section of the Situationist International. Based in the city of Randers Martin spent his time the following years organising a campaign against the ‘nashist’ faction. He also managed to publish the journal *Situationistisk Revolution* and arranged some actions directed against different authorities like the Danish Monarchy and NATO. Martin remained a member of the situationist group till 1972, when Debord and Gianfranco Sanguinetti to the disappointment of Martin dissolved the group.

Nash and the other excluded Scandinavian members created the 2. Situationist International in 1962. Through a number of spectacular actions this group with Nash and his brother in spirit Jens-Jørgen Thorsen as the driving forces was able to leave its mark on the Danish cultural life in the 1960’s. The most famous of these actions were the decapitation of the statue of little mermaid in Copenhagen. Nash and Thorsen tried to use the creativity that normally remained concealed within the artistic sphere directly in society, they wanted to activate the traditionally passive spectator and turn him/her into an active co-creator of concrete situations of play.

The following text is composed around four Danish city names that functions as catchwords that account for some of the activities the situationists had in Denmark. This subject has been largely neglected and needs to be included into both Danish art history and the history of the Situationist International. The text is intended as a temporary map of the situationists’ activities in Denmark. I have limited the catchwords to four cities that all were grounds for significant situationists events: Odense, Silkeborg, Randers and Copenhagen.
Situationistisk Danmarkskort / Side 31

Et af de vigtigste situationistiske dokumenter blev skabt i løbet af blot 24 timer i København i 1957. Bogen Fin de Copenhague blev lavet af Jorn og Debdor hos trykkeriet Permind & Rosengren efter et enkelt besøg hos den lokale bladkiosk.


Klatterne imiterede action painting’s filtrede farvetråde og medierede de påklistrede tekst- og billedelementer. Idet Jorns farveklatter var trykte og reproducerbare, fordrojede de imidlertid samtidens dominerende abstrakte maleri.


De præfabrikerede tekststyrkere og billedere i bogen, som Debdor havde hjulpet Jorn med at fordeje i egenskab af at være ’Consellier technique pour le détourment’, udgjorde et veritabelt katalog over den forringede kommunikation, som skuespilsamfundet stillede til rådighed for sine subjekter. Sprogets autentiske poesi var med overgangen til skuespilsamfundet blevet reduceret til informationens vulgærpaa. Kapitalen havde ekspropriert blot menneskets produktive kapacitet, men selve menneskets kommunikatoriske væsen. Derfor var muligheden for fælles vel destrueret. I skuespilsamfundet havde sproget ikke anden funktion end at kommunikere skuespilsamfundets budskaber og fungerede derfor som den materielle støtte for magtens ideologi, som cement mellem dens ideologiske brokker. At sproget kunne være noget andet, kunne være f.eks. et reservoir, hvori
VI ER ET MÆRERIDT KULTURENS SVØN IKKE KOMMER OVER

VI ER TILMED KUN ÉN AVANTGARDE ANDRE VIL KOMME

KRIGEN ER ERKLÆRET

— Det var mere naturligt at se, at de omgivelser, som de sigtede sig, blev skabt, end at de omgivelser, som de sigtede sig, blev bygget. Men i den anden del af verden var det deres ideelle omgivelser, der blev skabt.

Situationistisk Revolution

Situationistisk Revolution

ÉDITÉ PAR LE BAUHUS IMAGINISTE

ASGER JORN

FIN DE COPENHAGUE

CONSEILLER TECHNIQUE POUR LE DÉTOURNEMENT

G.-E. DEBORD

Situationistisk Danmarkskort / Side 7

In the newly created Galleri Exi – situated in the basement of the first collective in Denmark, run by the later notoriously known leader of the Danish pedagogical experiment Tvind Mogens Amdi Pedersen – the manifestation “Destruction of RSG-6” opened the 22nd of June 1963. The manifestation was created by the Situationist International who had turned the first room of the gallery into a shelter with sirens, plank beds and corpses. In the next room a row of targets with attached pictures of contemporary politicians like president Kennedy, Khrushchev, de Gaulle and the Danish foreign minister Per Hækkerup hung. The audience were told to fire rifles at the pictures and obtained a free copy of the catalogue if they managed to hit the eye of one of the politicians. On the wall next to the targets a series of so-called directives made by Debord hung. The directives were white canvases on which Debord had written slogans like: “Abolition du travail aliéné” (Abolition of alienated labour). In the next room J. V. Martin’s ‘thermonuclear maps’ hung. The maps were large paintings that depicted the world after the outbreak of the third world war. Next to Martin’s maps Michele Bernstein’s tableaux with plastic soldiers were placed. The tableaux showed the history of the continued defeats of the proletariat as victories: “Victoire de la Commune de Paris” (Victory of the Commune in Paris).

The manifestation was conceived as a continuation of the action undertaken two months prior to the opening of the manifestation by a group of British activists calling themselves Spies for Peace. The British activists had broken into a secret shelter called RSG-6 in Reading where the British government had planned to hide in case of a nuclear attack. Following their discovery of the plans of the government the activists had published a small pamphlet in which they made public these plans and the existence of secret shelters reserved for politicians and civil service personnel. The events following the publication of the pamphlet causing a scandal in Britain attracted considerable attention and the situationists were not late in responding.

The political culture of the early 1960’s was still very much marked by a nihilistic crisis, which followed the self-destruction of nazism and which reduced the world into the cold war opposition of East and West. Although a politically conservative culture was slowly being replaced by a more optimistic political culture carried forth by an expanding economy in the Western countries, the optimism only lasted shortly following events like the erection of the Berlin Wall. The year before
Situationistisk Danmarkskort / Side 27
Randers-kunstner stævnes or blufærdigheds-krenkelse

Medlem af Morals opfriskning har indgivet anmodelse med marker J. V. Martin for nogle postkort med nogen modeller udsted af Situationistisk international

Randers Blad december 17. 1964

Randers-maler provokerer atter

Kunstmaler J. V. Martin, der blev anmeldt til politiet for udbredelse af pornografi, udsender erklæring.

Endless indgik mådet i en legt stilling til, at det skal repres sikkert med den radikalske maa-ler J. V. Martin for at have udbredt pornografiske billeder, han dømte på situationistisk internationalen udsendte et erklæring om givet, at det af ham med overurligt, da han der tilføjede, at han ikke ville medvirke i denne tekst. Billedet er af et af de, der blev brugt som postkort, og viser klokke i bliver fra. Renter, måst for politiet.

Kunstmaler J. V. Martin, der blev anmeldt til politiet for udbredelse af pornografi, udsender erklæring.

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GUY DEBORD

Situationistisk Danmarks kort / Side 11
Randers-kunstmaler stævnet for blufærdighedskrænkelse

Randers Dagblad

Der rejses nu tiltale mod Randers-maleren

J.V. Martin akhört af kriminalpolitic — Slates efter
pornografiparagraffen

Kunstmaleren J.V. Martin, der er uordentligt anerkendt for sin kunstneriske
lykkedes man ikke, at han blot forlængede sin tid på
situationistik i Danmark, hvor kriminalpolitiet — Slates efter paragrafen.

Billedhuggeren, der i sit første uhugte mod
forlængede sin tid på sin kunstneriske
situationistik i Danmark, hvor kriminalpolitiet — Slates efter paragrafen.

Situationistisk Danmarkskort / Side 13

Side 24 / Det Fri Universitet i København #9

Situationistisk Danmarkskort / Side 13
the manifestation took place in Odense the world had been on the brink of nuclear war when American aircrafts had discovered that the Soviet Union was preparing to install earth-to-earth missiles on Cuba. President Kennedy briefed the American public of the matter in a nation-wide TV-talk the 22nd of October and launched a blockade against Cuba. At that moment Soviet ships carrying missiles were on their way cross the Atlantic Ocean to Cuba. Some hair-raising days followed, where the Soviet ships continued their course and the armies of the two superpowers were put on a state of extreme preparation. The risk of a nuclear war seemed immanent but in the final hour the Soviet ships were pulled back.

The events of the Cold War and the reciprocal threat of total destruction were contributory facts to the establishment of the protest movement, the Spies for Peace group was a part of. In accordance with their theories the Situationist International regarded themselves as the brain of this growing protest movement. In so far as they were the avant-garde of the avant-garde the situationists had developed an adequate revolutionary theory that united the destruction of art with the contemporary political struggle. The action in England was to be put into a proper historical and theoretical setting by the situationists who presented the manifestation in Odense as a continuation of the action in England and as an extension of the battle against the ruling powers. The manifestation was a widening where the isolated and concrete phenomena were fused into a total critique by the situationists. The destruction of art and the political revolution were two sides of the same coin. Therefore the situationists attempted to stage a kind of total context-text, where revolutionary consciousness and artistic critique were united in the concrete and provisional placement of the statement that had been détourned. In so far as art was trapped in a dialectical position between subversion and subvention of the dominant values the manifestation in Odense and the objects present in it had to effect a critique of modern art and at the same time in negative refer to the authentic activity that art had once been before it was recuperated by the spectacular-market society. “Destruction of RSG-6” was thus an attempt to challenge the occupation of art by the spectacle. Debord’s directives, Martin’s maps and Bernstein’s victories were all examples of a situationist use of art in which an anti-ideological communication was supposed to appear through the critique and stultification of modern art. In Martin’s maps it was abstract expressionism that was ridiculed and turned upside down. In Bernstein’s victories it was both monochrome painting and the nouveaux réalistes that were scandalised. All of these contemporary artistic practices were according to the situationists examples of how the spectacle had reduced art to being aesthetic preservation of alienation and separation. The artist performed a fully ideological task. The role the work of art now sustained was to affirm the alienation of that which in art caused revolt and critique against insensibility and conformism.
Situationistisk Danmarkskort / Side 15

Kunstens tid er forbi


Kunstens tid er forbi, men det er vigtigt, at vi forbliver kreative og at vi accepterer situationen, som den er. Det er vigtigt, at vi ikke udfører, men at vi accepterer situationen, som den er. Det er vigtigt, at vi ikke kæmper, men at vi accepterer situationen, som den er.

Michele Bernstein, Pariskommunens sager (detail). Plastiskynder på piacerelief.

Michele Bernstein, Den spanska republikens sager.

Side 22 / Det Fri Universitet i København #9
Situationistisk Danmarks kort / Side 21

Situationistisk Internationale, n° 5, Martin Franken

Situationistisk Internationale

Au Danemark, des situationnistes chez Christian Christensen. Révolutionnaire irréductible, Christensen a été le théoricien et l'organisateur du mouvement ouvrier danois au début du siècle.
Situationist values between 1958 and 1962. 
The manifestation in Odense received quite a lot of attention in Danish newspapers but the manifestation did not get a lot of actual reviews. In most of the contemporary writings about “Destruction of RSG-6” the manifestation was presented as a comical incident and a telling headline was “A cracking painting exhibition”. In the only real review published in the Danish daily Politiken the critic Pierre Lübecker expressed his doubt whether the manifestation was an art exhibition at all. He finished his review by writing: “It is off course against the war itself and the totalitarian state power that they [the situationists] object and they will probably interpret it as a compliment when it is said that they don’t do it with artistic means. But it is not meant like that by yours truly.”

The situationists were not content with the course of affairs themselves and the 4th of July the Danish members J. V. Martin, Peter Laugesen and Hervard Merved demanded that the manifestation should be closed. Galleri Exi had according to the situationists closed the first room, the shelter, and allowed the audience to go directly to the targets and the exhibited anti-works. That was not acceptable to the situationists. The owner of the gallery Tom Lindhardt responded that the situationists had had exaggerated demands it was not possible to fulfil. When the manifestation was closed down there was only a few days left of the scheduled period. The closing and the subsequent attention in the press about the incident were probably planned in advance by the situationists who wanted to confirm their anti-artistic stance and wanted to get all the attention they could for their theories. In retrospect the course of events in Odense stand out as a desperate attempt to have it both ways: to use art in a situationist way and reject art and its infrastructure. The situationists were caught between one the one hand the need for publicity and recognition and on the other hand the belief that any attention and recognition would be damaging and compromise their entire project and prevent the coming of the much desired revolution. Because the situationists tended to reject the possibility of authentic artistic communication there was nothing left for them but to abandon art and disappear. On the one side it was necessary for the situationists to keep a certain distance to the modern world of the spectacle that attempted to neutralise the situationists by giving them a place in the spots of the spectacle, one the other side it was necessary to challenge the spectacular market society now and here with a concrete and topical project. Acuteness, secrecy and teleology fused in the obscure situationist mixture. It became extremely difficult to locate the difference between critique of the institutions and the incorporation into these, between appropriation and recuperation. The situationists were being pulled apart by the suffocating tension between this world and the one the situationists desired, between what was and what ought to be. Caught in this limbo the situationists existed ignorant of themselves. An ignorance that devoured them. Like all true avant-gardes the situationists were first and foremost vanguard for themselves. That is why they pursued themselves and was forced constantly to rid themselves of their rearguard. They were the present seen from the future.
After Asger Jorn in 1950’s had donated a large amount of art works by artists like Dubuffet, Henri Michaux and Roberto Matta to the museum in Silkeborg, it was decided in 1960 to set up at situationist library at the museum. This decision coincided with a visit to Silkeborg where Jorn and Debord also went to visit the old syndicalist Christian Christensen, who had introduced Jorn to alternative Marxism in Jorn’s youth. The library was to be set up according to a scheme that Debord made during their stay in Silkeborg. The library was to be divided into four different sections. The first of these was to contain pre-situationist material and it had four subcategories: A) COBRA (with a section on the origins of COBRA and Surréalisme Révolutionnaire), B) lettrism (with a section on Isidore Isou’s lettrism after 1952), C) The Movement for an Imaginist Bauhaus, D) the international lettrists. The second section was supposed to hold situationist material: journals, leaflets, posters and other printed matter. The third section was the so-called historical section containing material about the situationists authored by others. The last section was the copy-section that should present examples of the works that imitated the situationists. In a small notice in the fifth issue of Internationale situationniste it was the last section that was singled out as the most important one. The gathering of the material of the situationist followers, who just copied and thereby falsified the situationist project, would make it easier to condemn this practice. This last section was also supposed to hold a number of different diagrams depicting the historical development of the avant-garde. The diagrams were supposed to show that the Situationist International was the only authentic contemporary avant-garde, an avant-garde true to the project of the interwar dada and surrealist experiments. As the organisation of the library makes clear the most important creation of the situationists were themselves, the situationist avant-garde. In contra-revolutionary moment the self-realisation of the avant-garde was the most difficult but also most important task an avant-garde could set for itself. But this realisation was complicated by the fact the spectacle desired to recuperate the avant-garde by any means necessary. The avant-garde therefore had to stay away from any contact with the cultural establishment; it had to refuse to be contained within the pacifying representation of the spectacle, representations that reduced people to stale identities: artist, politician, revolutionary, writer, filmmaker, etc. These identities now prevented people from doing the activities once prescribed by these terms. The avant-garde faced the problem that any realisation, any created work, was a concession to the ruling powers and to the banality of the old culture. Therefore the situationists had to – conceal every ‘finished’ object, mask themselves and realise their actions in a hurry without leaving traces. If the institutions of the spectacle spotted the avant-garde and its possible realisations the all-inclusive institutions would suck up and tame the avant-garde and use it to keep intact the deceitful world of the spectacular commodity. If the avant-garde was to succeed it should not only cancel its own conditions of existence, it should become invisible. The avant-garde therefore had to work towards its own abolition: The situationist library in Silkeborg was never realised.
After Asger Jorn in 1950's had donated a large amount of art works by artists like Dubuffet, Henri Michaux and Roberto Matta to the museum in Silkeborg, it was decided in 1960 to set up at situationist library at the museum. This decision coincided with a visit to Silkeborg where Jorn and Debord also went to visit the old syndicalist Christian Christensen, who had introduced Jorn to alternative Marxism in Jorn's youth. The library was to be set up according to a scheme that Debord made during their stay in Silkeborg. The library was to be divided into four different sections. The first of these was to contain pre-situationist material and it had four subcategories: A) COBRA (with a section on the origins of COBRA and Surréalisme Révolutionnaire), B) lettrism (with a section on Isidore Isou's lettrism after 1952), C) The Movement for an Imaginist Bauhaus, D) the international lettrists. The second section was supposed to hold situationist material: journals, leaflets, posters and other printed matter. The third section was the so-called historical section containing material about the situationists authored by others. The last section was the copy-section that should present examples of the works that imitated the situationists. In a small notice in the fifth issue of *Internationale situationiste* it was the last section that was singled out as the most important one. The gathering of the material of the situationist followers, who just copied and thereby falsified the situationist project, would make it easier to condemn this practice. This last section was also supposed to hold a number of different diagrams depicting the historical development of the avant-garde. The diagrams were supposed to show that the Situationist International was the only authentic contemporary avant-garde, an avant-garde true to the project of the interwar dada and surrealist experiments. As the organisation of the library makes clear the most important creation of the situationists were themselves, the situationist avant-garde. In contra-revolutionary moment the self-realisation of the avant-garde was the most difficult but also most important task an avant-garde could set for itself. But this realisation was complicated by the fact the spectacle desired to recuperate the avant-garde by any means necessary. The avant-garde therefore had to stay away from any contact with the cultural establishment; it had to refuse to be contained within the pacifying representation of the spectacle, representations that reduced people to stale identities: artist, politician, revolutionary, writer, filmmaker, etc. These identities now prevented people from doing the activities once prescribed by these terms. The avant-garde faced the problem that any realisation, any created work, was a concession to the ruling powers and to the banality of the old culture. Therefore the situationists had to – conceal every 'finished' object, mask themselves and realise their actions in a hurry without leaving traces. If the institutions of the spectacle spotted the avant-garde and its possible realisations the all-inclusive institutions would suck up and tame the avant-garde and use it to keep intact the deceitful world of the spectacular commodity. If the avant-garde was to succeed it should not only cancel its own conditions of existence, it should become invisible. The avant-garde therefore had to work towards its own abolition: The situationist library in Silkeborg was never realised.
Kunstens tid er forbi

Situationism er overløst. Det
er ikke at vælge Situationismen, og
de er ikke gode med tidslinjer.

Men om gravere har man an-
den helt i alt ikke valgt deres
er, da ikke nogen af de aktive
medlemmer blev selve alt efter.

Den eneste institution, Situationi-
smen, er i høj grad tegnet af den
erмещаen, og mange tror, at deres
amientos og de flotte publikum,
en kan cykle jorden i sit eget
lukke og sige alene.

KUNSTEN og sit område.
Det er det, der sørger om alt, at
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After Jørgen Nash and the other Scandinavian members of the Situationist International had been excluded in 1962, it was up to the painter J. V. Martin to lead the Scandinavian section of the situationist project. The hometown of Martin, Randers in Jutland, became the centre for the situationist activities in Denmark. During the next decade Martin more or less single-handed organised a range of events, which caused small scandals in Denmark. Following the funding of the 2. Situationist International by Nash and his compatriots Martin directed a series of attacks against Nash and the other renegades. In the eyes of the ‘original’ situationists like Debord, Martin and the others, the Nashists ‘falseyd’ presented themselves as situationists to a Scandinavian public. In articles and interviews Martin objected to Nash’s misuse of the situationists’ theories and vocabulary and he described him as a ‘parasite’. The 2. Situationist International was nothing but a “baby soothing, court jesting and peasant girlish romantic escape from reality”. Martin and the situationists presented the exclusions as a simple question of the proper understanding of the situationist’ ideas. The exclusions were a necessary condition for the revolutionary clarity the situationist avant-garde should manifest. If the situationist ideas were used as legitimation for different artistic or semi-artistic activities, the institution would swallow the revolutionary avant-garde. Fellow travellers were not accepted.

After Martin with instructions from Debord had staged the manifestation “Destruction of RSG-6” in Odense, which contained not only a critique of the threat of nuclear war, but which was also conceived as a response to the Nashist exhibition “Seven Rebels” the year before in Odense, Martin became the man of the moment in December 1964 when he produced and distributed two postcards with anti-royal content. The postcards, which were produced in 2000 copies, showed two naked women with attached text bubbles. On one postcard a girl stripped to the waist lay in a basket chair saying: “The liberation of the working class is its own work!” On the other postcard a very well known photo of the British prostitute Christine Keeler, was reproduced saying: “As the Situationist International says: It is more honour full to be a tart than marrying a fascist like Konstantin.” Keeler had the year before been involved in a big scandal in England, the so-called Profumo-affair, where the British minister of defence had an affair with Keeler while she simultaneously slept with a Soviet naval officer. The provocative element in the postcard was nevertheless the text bubble where the recently celebrated marriage between the Danish Princess Anne-Marie and
Randers-kunstnælser stævnet
for blufærdighedskrænkelse

Randers Dagblad

Der rejses nu tiltale mod Rander-maleren
J. V. Martin officert af kriminalpolitiet — Statens efter
pornografi-afgraven

Kunstnæleren J. V. Martin, der er anført i kriminalpolitiets
afgraven Situationistisk Danmarksforskere
levere som forfærdelighedsfærdigheten blev forlængt ham. Sagen er ejre
af lektor Jørn Hansen. Hanter, som
fører sig med af øgle postkort.

I Sommer onsdags til hore til
en i Situationistisk Danmarksforskere
forfærdelighedsfærdigheten blev forlængt ham. Sagen er ejre
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Situationistisk Danmarksforskere
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EKSTRAMANDEL

MINE SKRAPPLE
JULE-KORT

Mens vi følger med tidens
SIJDLJ

Situationistisk Danmarkskort / Side 13

Side 24 / Det Fri Universitet i København #9
J.V. Martin’s postcard stating ‘As the SI says: it is more honourable to be a prostitute like me than marrying a Fascist like Konstantin’, 1964

Press cuttings about the charges against J.V. Martin for indecency due to the postcard portraying a Danish princess as a prostitute, 1964
Randers-kunstner stævnes
or blufærdigheds-krenkelse

Medlem af Moræn opdrøfting har indgivet anmeldelse
med maleren J. V. Martin før nogle postkort med nogen
modeler udført af Situationistisk internationale

Newchapel 17, 84, Henriques
Randers, 6. i. 1964

...
Press cuttings about the postcard scandal, 1964

Press cuttings about the bombing of J.V. Martin's flat in Randers, 1965 (this page and next page)
the Greek King Konstantin was commented in terms that did not leave any doubt as to the situationist attitude towards the political situation in Greece. The combination of the photo of the naked, British prostitute and the text bubble, where the latest member of the royal Danish family was called a fascist, proved too much for Inge Hansen who was the chairman of the religious and anticomunist organisation Moralsk Oprustning (Moral Rearmament). She reported Martin to the police accusing him of lese-majesty. The case was dropped, according to the situationists because the police and the Danish government wanted to avoid further scandal.

The postcards were a good example of the activity the situationists undertook after they left the art world behind. When the situationists practised their interventions into the image sphere of society they of course used insights and practices from dada and surrealism but despite this the situationists did not consider their actions as art in a traditional sense. They looked upon themselves as a revolutionary groupuscule that had understood that art was a thing of the past of no use to the present critical tasks. Instead of creating works of art however fragile they might appear to be, the situationist avant-garde occupied itself with the theoretical organisation of resistance against the spectacle. ‘Art’ was passive spectacular relationship. All artistic mediums like visual art, literature and cinema were one-sided spectacular expressions the situationists sought to dominate or interrupt.

That the Situationist International constituted a real danger to the society of the spectacle was according to the situationists confirmed in 1965, when a bomb exploded in Martin’s house in Randers during a demonstration against NATO. A former East German spy Søren Kanstrup, who took part in the rally, had brought a bomb to Randers from Copenhagen. Under mysterious circumstances the bomb exploded in Martin’s house destroying the interior of the house and more or less his entire archive. Kanstrup was arrested but the case was never solved. The situationists never had any doubt that Kanstrup was an agent provocateur for the police and the Danish Communist Party, DKP. The forces of law and order and the Stalinists had according to the situationists joined forces to counteract the Situationist International and the growing protest movement. The potent self-understanding of the situationists was confirmed by the incident in Randers and the revolutionary propaganda was intensified.
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One of the most important situationist’s documents was created during 24 hours in 1957 in Copenhagen. The book *Fin de Copenhague* was made by Jorn and Debord at the printing house Permild & Rosengren after a single visit to the local news stall. The book was composed according to the *détournement* technique and consisted of fragments snatched from other books and magazines: photographs, comics, advertisements, maps from travel books, photos of naked ladies from pornographic magazines, etc. Each page was a collage of these elements, which were linked by the colour full lines Jorn had splashed onto the pages. Standing on top of a three-meter high ladder Jorn had poured the lithographical ink down on the print plates. The stains that resulted from his practice imitated the filtered colour threads of the action painters and mediated the attached text- and image elements. In so far as Jorn’s colour stains were printed and reproduced they twisted the expressiveness of the then dominant abstract painting. The personal gesture was erased through the reproduction and lost its intimate human dimension because it had been ‘performed’ at a distance of three meters. In accordance with the situationist analysis of modern art – art has been seized by the spectacle and needs to be abandoned – Jorn parodied the expressiveness of action painting. Jorn reduced the painterly gesture of action painting to being a mere social representation in line with the advertisements and the nude photos spread throughout *Fin de Copenhague*. Jorn feigned expression. The dripping of action painting was thereby demystified and reduced to a technique, a style you could reproduce even outside art. The expressiveness was only present in negative.

The prefabricated text pieces and images in the book, which Debord had helped Jorn arrange in his capacity as *Conseiller technique pour le détournement*, formed a regular catalogue of the reduced communication of the society of the spectacle. The authentic poetry of language had been reduced to the vulgar prose of information. The spectacular-market society had expropriated not only the productive capacity of man but also the communicatory ability of man. The possibility of human welfare had been destroyed as a consequence of this expropriation and man was now alienated to a completely new degree. In the society of the spectacle language had no other function than to communicate the messages of the society of the spectacle. Language now functioned as a material support for the ideology of power; language was the cement that glued together the ideological scraps of the spectacle. That language could be something
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completely different, for instance could be a reservoir in which man was hospitable to his kin and the other – in which man could be something different than the identities the spectacle sold – this possibility the language of the spectacle did its best to conceal. Language was just information according to the spectacle and as all communication passed through the cybernetic machines of the spectacle people no longer communicated but only performed tasks prescribed from above. Communication was a commodity on a par with cars, washing machines and bed lamps. It was mass-produced and distributed by the society of the spectacle. The placement of the different advertisements made visible the infinite selection of identical commodities that authoritatively instructed the subject to exist in a way favourable to the spectacle. As it said on one page in the book: “What do you want? […] Lots of new clothes? A dream home with all the latest comforts and labour-saving devices? A new car… a motor-launch…a light aircraft of your own? Whatever you want, it’s coming your way – plus greater leisure for enjoying it all. With electronics, automation and nuclear energy, we are entering on the new Industrial Revolution which will supply our every need, easily… quickly… cheaply… abundantly.” The naive consumption desire of the spectacle was made explicit in the juxtaposition of this advertisement text with a comic depicting a young woman, her boyfriend and her lover. In the same way that the boyfriend just disappeared (“He just vanished”, the young woman says) and thereby made it possible for the young woman to be with her lover in the same way all problems apparently vanished with the purchase of a new commodity. On a later page in the book the ones excluded from this purified commodity paradise became visible: a turban wearing, swarthy man who was being harassed by a soldier. On the same page the only ‘handwritten’ text appeared: “VIVE L’ALGERIE LIBRE”.

As the title indicates Fin de Copenhague testified about the urban nightmare functionalism was slowly transforming European cities into. The juxtaposition of the phrases snatched from advertisements (“le problème est résolu”) with different diagrams mocked the functionalist reduction of the city. The détournement of the different textual and visual fragments in the book witnessed about the situationists desire to transform the world. The book was a document of the missing conditions of the authentic communication. The history the book was supposed to tell about how the situationists wanted to revolutionize Copenhagen and transform the city into a psychogeographical experiment, this history remained cacophonous. Fin de Copenhague oscillated as the situationists did almost manic-depressively themselves between a stout and indomitable Hegelian optimism and melancholic elegy. The book was incoherent and stuffed with detached bits and pieces because the world, which spectacular-capitalism had created, was like that. The book was incoherent because the world was incoherent. But in negative it kept alive a promise of another world not yet realised.
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PROCLAMATION FROM
1° INTERNATIONALE SITUATIONNISTE!

On the 15th March a proclamation against l'Internationale situationniste was published in Sweden by Anger Elde and Jørgen Nash, former members of the Conseil Central.

Under the shelter of 1° I.S., these conspirators who have so suddenly shown their hands, tried to support a number of collectors with the aid of the recently expelled faction which was excluded from the German section at the Paris conference of the Conseil Central on the 10th February.

The cynic forgeries of the Nashist gang mainly refer to three items:

a. On the 10th February, at the latest Paris conference of the Conseil Central (which numbered seven members according to resolution at the 5th I.S. congress) the exclusion of the Prem-Kunzelmann faction was passed by 3 votes to 1, Anger Elde being absent. NASH JOINED THE MAJORITY.

b. The Nashist proclamation was misdated: Paris, 13th February. This misdating is just a ridiculous attempt to pretend that somewhat has ventured to send forward this crazy idea at a situationnistic conference.

c. Moreover, in their leaflet the Nashists introduce a fictitious eight member of the Conseil Central, who is said to have shared their opinion. This person has never been a member of the Conseil Central, and further, on her return in January from a journey in Germany, she reported the facts which resulted in the inevitable exclusion of the Prem-Kunzelmann faction.

Considering these facts the Conseil Central of 1° Internationale situationniste,

proclaims that all followers of Nash, the falsifier, and Elde, his agent, will be considered enemies of 1° I.S.

confers on J. V. Martin the supreme authority to represent 1° Internationale situationniste in the area covered by the former Scandinavian section (Denmark, Finland, Norway, and Sweden) together with the task and the responsibility to reorganize the true situationnistic elements in these countries before the opening of the 6th I.S. congress in Antwerp.

For the C.C. of 1° I.S.

Nicht Hinauslehnen!
Ne pas se pencher au déhors
E pericoloso sporgesi!
Danger! Do not lean out!
Det är livsfarligt att luta sig ut!
Niet naar buiten hangen!

Paris, en häxtittel, politiska kuppmakare, demonstrationer och pansarvagnar på gatorna, det algeriska krigets blodiga skugga, OAS, FLN, clearingmord, tortyr. Strejk, ständiga polisrazzior, censur, ingen gallisk klarhet men mörka häxprocesser, skottväxlingar i dimman, många döda och sårade.


Conseil Central i IS har 8 medlemmar:

De fyra sistnämnda framförd redan på rådmötets första dag att i försvar tryckt ultimatum, där konstränggruppen SPUR (Sturm, Zimmer, Prem, Fischer och Kunzelnmann) på Conseil Central svarar förklärade uttalanden.

Detta är just det som de själva nu kunde ha blivit anklagade för, om vi också hade använt dessa jesuitiska metod för. Vi kom också till rådmötet för att kritisera SPURisterna, men under helt andra former. Vi protestar mot allt slags fraktionistiskt arbete inom IS.


Det är inte bara meningslös, men direkt skrattregerande att dra i nödbromsen när tåget redan har slutat röra sig.

Jacqueline de Jong, Jørgen Nash, Ansgar Elde
Info

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