

## 'TOUS CONTRE LE SPECTACLE'

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

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

### *The End of Art.*

A heroic deed which naturally made it the very last of all avant-gardes.

To celebrate this achievement, the ideal but never realized *Bibliothèque Situationniste* was reconstructed for the first time and in its intended entirety as conceived by Guy Debord in 1961.

28th of July - 29th of September 2017

Viewing by appointment · [frontdesk@marinarezza.com](mailto:frontdesk@marinarezza.com)

## "TUTTI CONTRO LO SPETTACOLO"

L'*Internazionale Situazionista* fu fondata sessant'anni fa a Cosio d'Arroscia il 28 luglio 1957.

Il gruppo non ha solo problematizzato il ruolo dell'arte rispetto alla società e alla politica, come hanno fatto tutti i principali movimenti d'avanguardia nella prima metà del secolo scorso, ma vi ha posto una laconica fine.

### *La Fine dell'Arte.*

Un atto eroico che naturalmente l'ha resa l'ultima di tutte le avanguardie.

Per celebrare questo conseguimento, l'ideale, ma mai realizzata *Bibliothèque Situationniste* è stata ricostruita per la prima volta e nella sua intenzionale completezza come concepita da Guy Debord nel 1961.

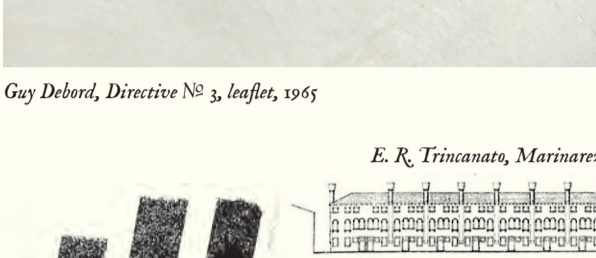
28 luglio - 29 settembre 2017

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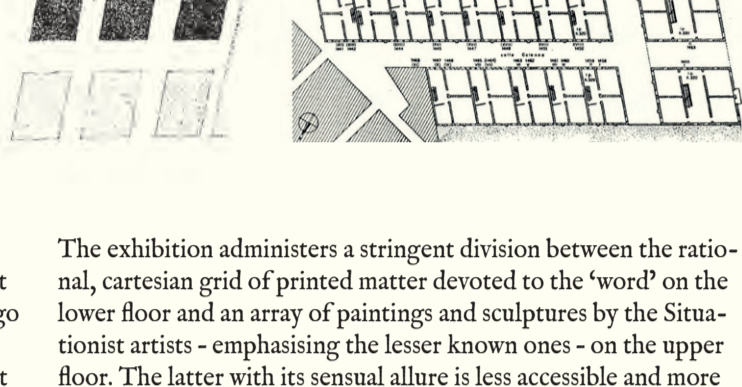
## Private Invitation



Guy Debord, *Directive* N° 3, 1965



Guy Debord, *Directive* N° 3, leaflet, 1965



E. R. Trincanato, *Marinarezza*, plan view, 1948

## 'TOUS CONTRE LE SPECTACLE'

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

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

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

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

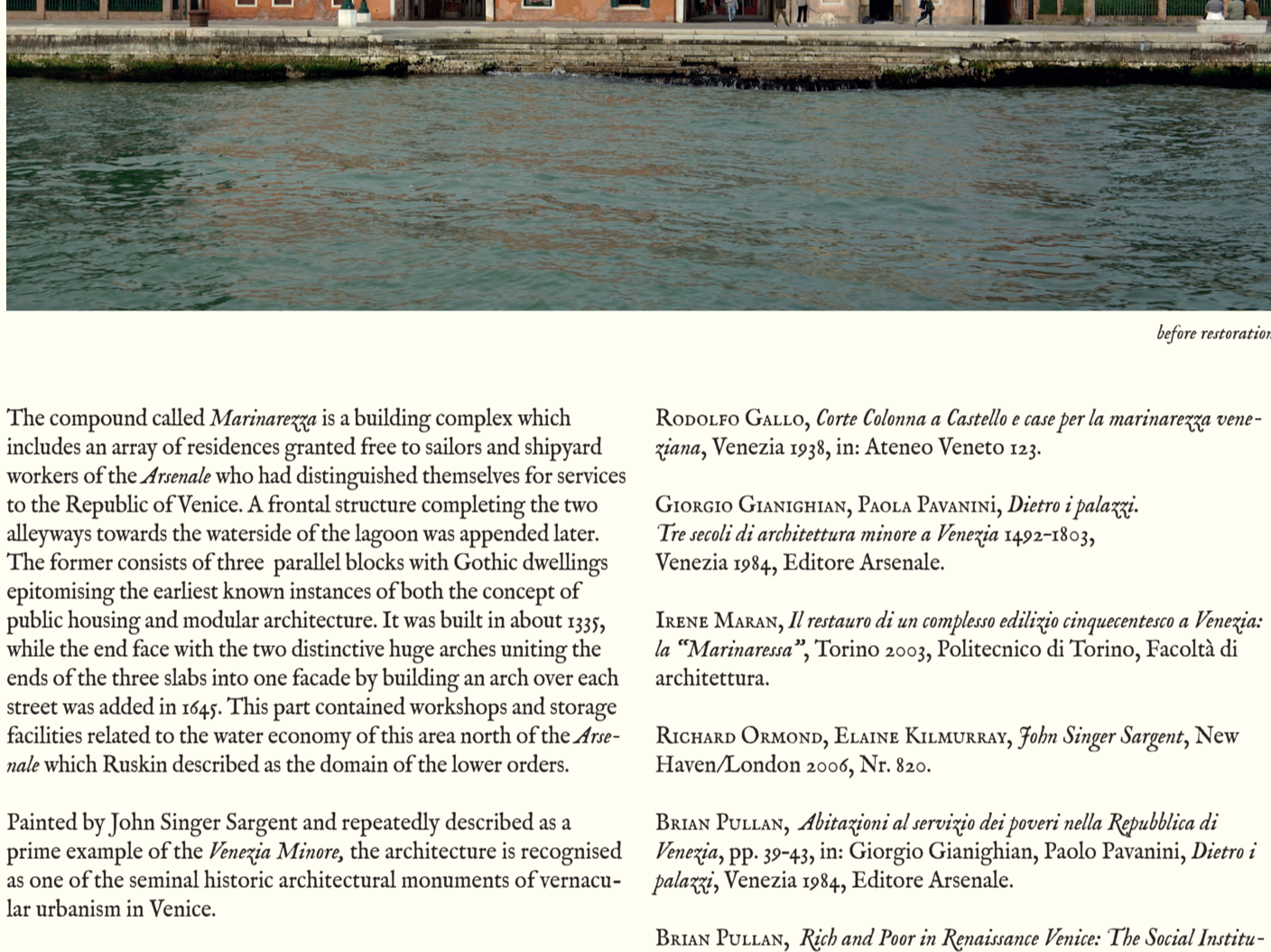
We had two reasons for putting together these scarce materials for considered contemplation:

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

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

The private viewing on the 12th of May after 6 p.m. offers glimpses into a work in progress, the complete results of which will happily be laid open on the Sixtieth anniversary in July 2017.

WOLFGANG SCHEPPE, ELEONORA SOVRANI, Venice, 5th of May 2017



before restoration

The compound called *Marinarezza* is a building complex which includes an array of residences granted free to sailors and shipyard workers of the *Arsenale* who had distinguished themselves for services to the Republic of Venice. A frontal structure completing the two alleyways towards the waterside of the lagoon was appended later. The former consists of three parallel blocks with Gothic dwellings epitomising the earliest known instances of both the concept of public housing and modular architecture. It was built in about 1335, while the end face with the two distinctive huge arches uniting the ends of the three slabs into one facade by building an arch over each street was added in 1645. This part contained workshops and storage facilities related to the water economy of this area north of the *Arsenale* which Ruskin described as the domain of the lower orders.

Painted by John Singer Sargent and repeatedly described as a prime example of the *Venezia Minore*, the architecture is recognised as one of the seminal historic architectural monuments of vernacular urbanism in Venice.

The spaces utilized by the *Arsenale Institute for Politics of Representation* are the former blacksmith's shop *Forgia Marinarezza* on the ground floor and *Pensatoio Marinarezza* above the arch. Both areas have a distinctive provenance also in more recent centuries. The restoration took four years and will be completed in May 2017. The premises are meant to be employed as a facility for scholarly use and research.

**ARSENALE INSTITUTE**  
*for Politics of Representation*



Forgia Marinarezza  
Castello, 1430/A  
Riva dei Sette Martiri  
I-30122 Venezia

RODOLFO GALLO, *Corte Colonna a Castello e case per la marinarezza veneziana*, Venezia 1938, in: Ateneo Veneto 123.

GIOREGIO GIANIGHIAN, PAOLA PAVANINI, *Dietro i palazzi. Tre secoli di architettura minore a Venezia 1492-1803*, Venezia 1984, Editore Arsenale.

IRENE MARAN, *Il restauro di un complesso edilizio cinquecentesco a Venezia: la "Marinarezza"*, Torino 2003, Politecnico di Torino, Facoltà di architettura.

RICHARD ORMOND, ELAINE KILMURRAY, *John Singer Sargent*, New Haven/London 2006, Nr. 820.

BRIAN PULLAN, *Abitazioni al servizio dei poveri nella Repubblica di Venezia*, pp. 39-43, in: Giorgio Gianighian, Paolo Pavanini, *Dietro i palazzi*, Venezia 1984, Editore Arsenale.

BRIAN PULLAN, *Rich and Poor in Renaissance Venice: The Social Institutions of a Catholic State to 1620*. Oxford 1971, Harvard Univ. Press.

WOLFGANG SCHEPPE, *Done.Book, Picturing the City of Society*, Stuttgart/London 2010, Hatje Cantz/British Council.

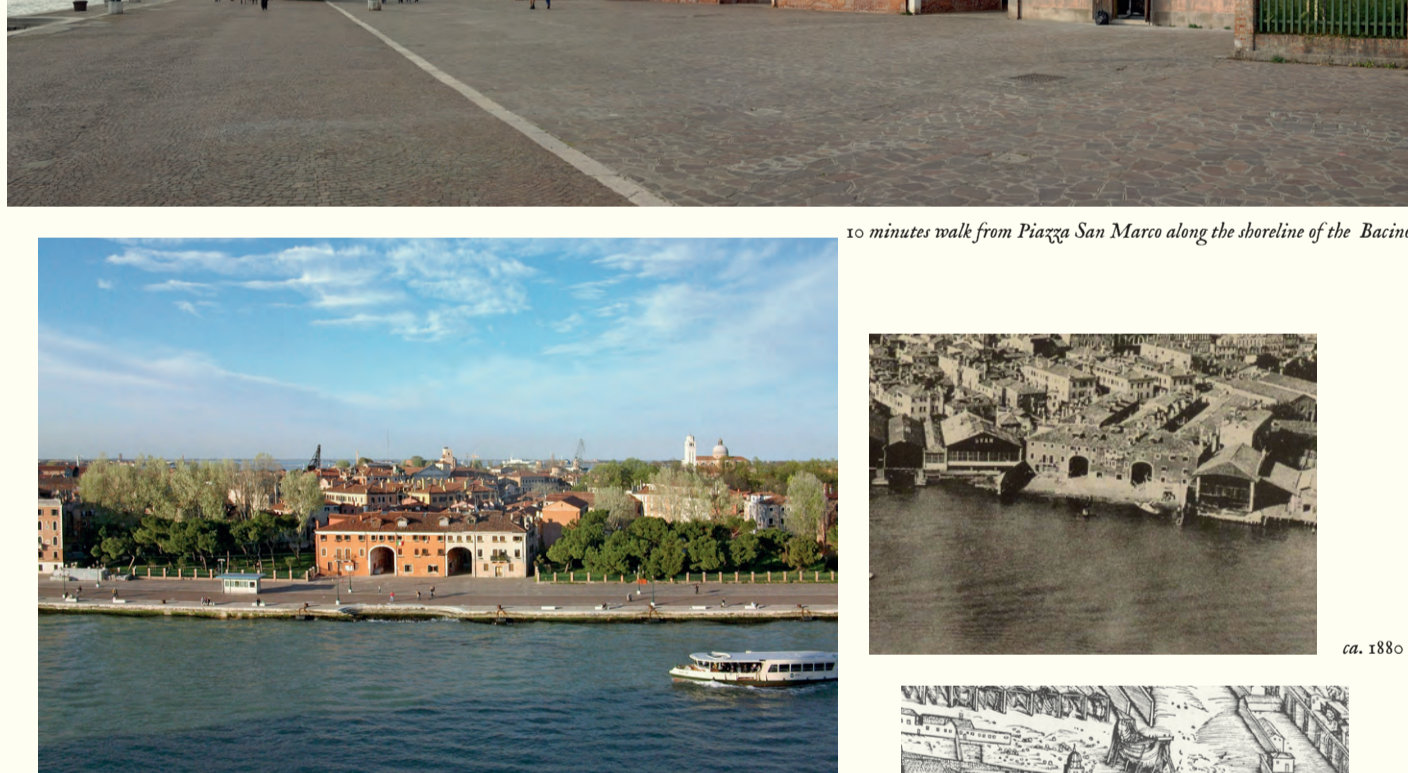
EGLER RENATA TRINGANATO, *Venezia Minore*, Filippi Editore, Venezia 1948 [1982], pp. 158-171.

EGLER RENATA TRINGANATO, *Un capitolo di Agnoldomenico Pica*, Milan 1948, Edizioni del Milione.

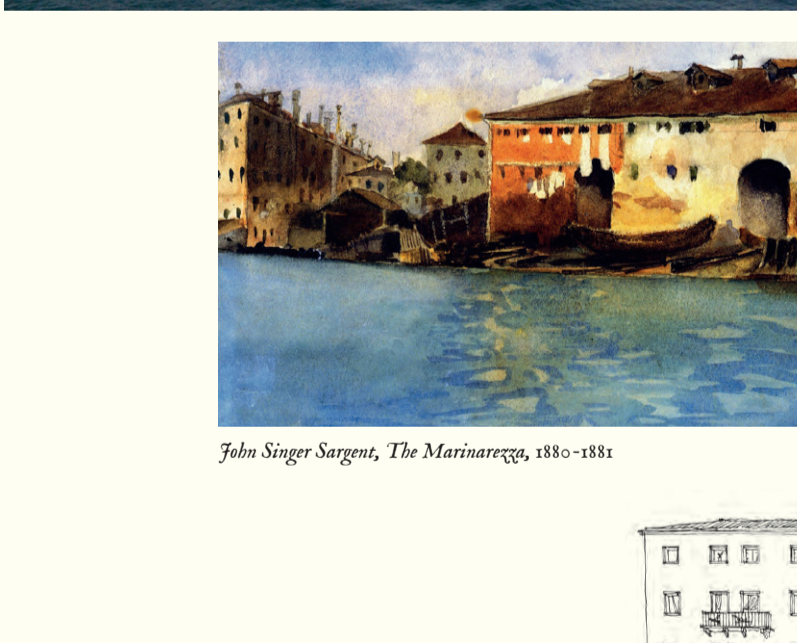
EGLER RENATA TRINGANATO, *Habitat sociale e collettivo nel passato: Venezia*, Venezia 1979 Istituto Universitario di Architettura di Venezia.

EGLER RENATA TRINGANATO, *Le forme dell'edilizia veneziana*, pp. 11-23, in: Giorgio Gianighian, Paolo Pavanini, *Dietro i palazzi. Tre secoli di architettura minore a Venezia 1492-1803*, Venezia 1984, Editore Arsenale.

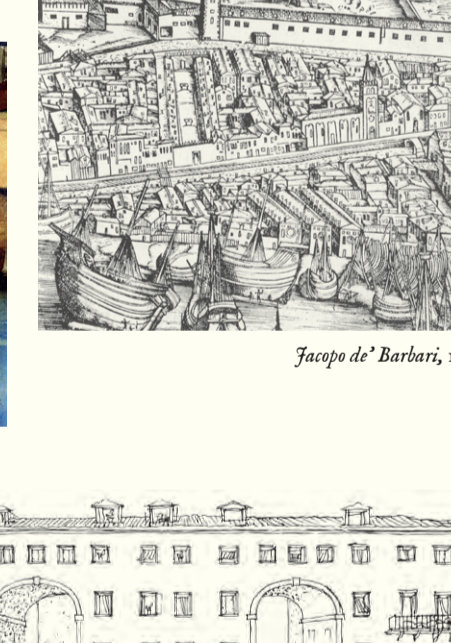
PAOLO MARETTO, *La casa veneziana nella storia della città dalle origini all'Ottocento*, Venezia 1989, Marsilio Editore.



10 minutes walk from Piazza San Marco along the shoreline of the Bacino



John Singer Sargent, *The Marinarezza*, 1880-1881



ca. 1880

Jacopo de' Barbari, 1500

Drawing E. R. Trincanato, 1948

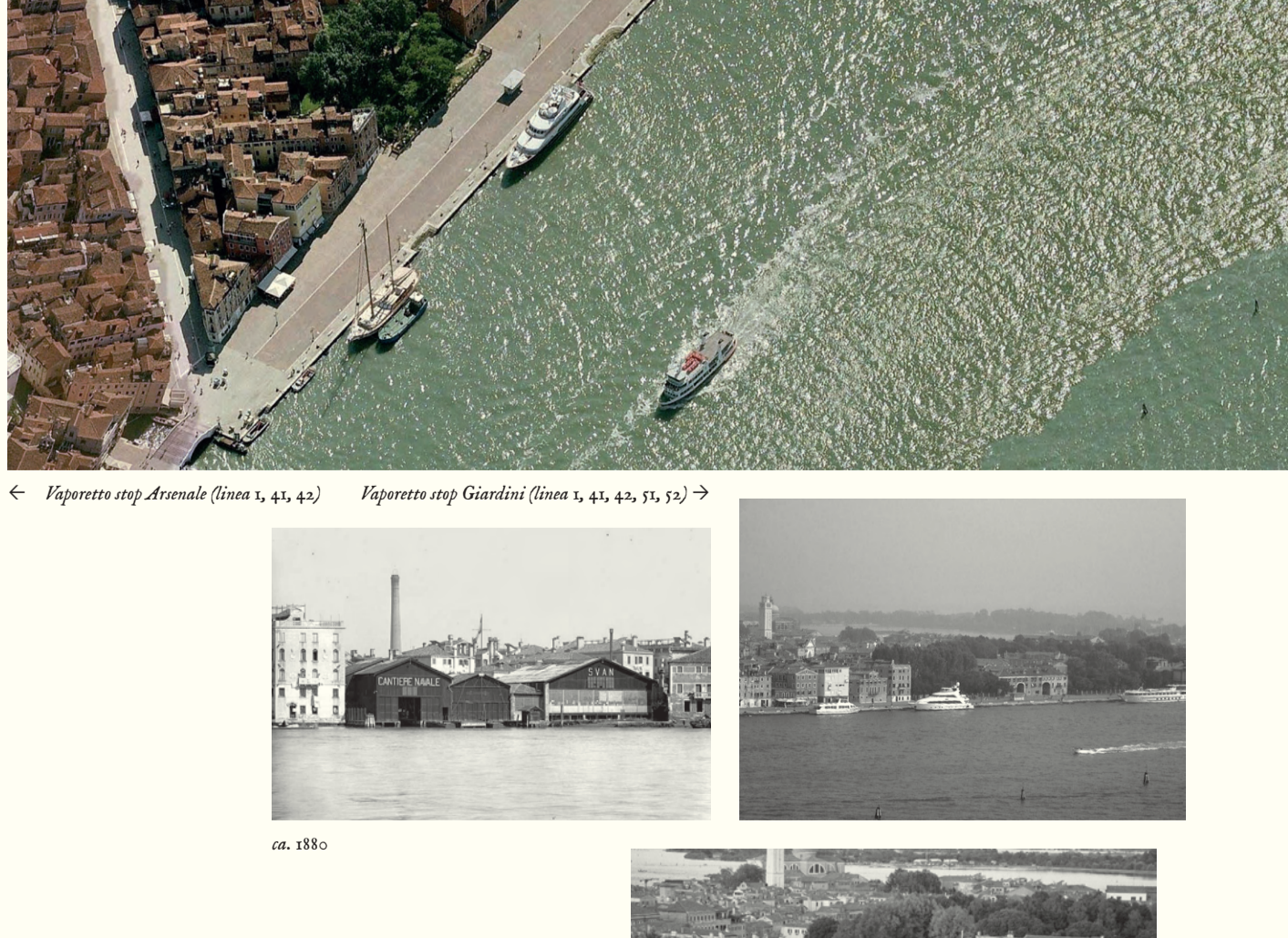
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## CREDITS

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← Vaporetto stop Arsenale (linea 1, 41, 42) Vaporetto stop Giardini (linea 1, 41, 42, 51, 52) →



ca. 1880



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Private preview on the 12th of May, 6 p.m.

With works from CONSTANT, CONRAD BAKKER, GUY DEBORD, GIUSEPPE PINOT-GALLIZIO, ERWIN EISCH, ANSGAR ELDE, ASGER JORN, VJ. MARTIN, GIANFRANCO SANGUINETTI, PIERO SIMONDO, GRETEL STADLER, HARDY STRID, RAOUJ VANEIGEM and others.