

Manifesto (Internationale Situationiste #4)

The existing framework cannot subdue the new human force that is increasing day by day alongside the irresistible development of technology and the dissatisfaction of its possible uses in our senseless social life.

Alienation and oppression in this society cannot be distributed amongst a range of variants, but only rejected en bloc with this very society. All real progress has clearly been suspended until the revolutionary solution of the present multiform crisis.

What are the organisational perspectives of life in a society which authentically "reorganises production on the basis of the free and equal association of the producers"? Work would more and more be reduced as an exterior necessity through the automation of production and the socialisation of vital goods, which would finally give complete liberty to the individual. Thus liberated from all economic responsibility, liberated from all the debts and responsibilities from the past and other people, humankind will exude a new surplus value, incalculable in money because it would be impossible to reduce it to the measure of waged work. The guarantee of the liberty of each and of all is in the value of the game, of life freely constructed. The exercise of this ludic recreation is the framework of the only guaranteed equality with non-exploitation of man by man. The liberation of the game, its creative autonomy, supersedes the ancient division between imposed work and passive leisure.

The church has already burnt the so-called witches to repress the primitive ludic tendencies conserved in popular festivities. Under the existing dominant society, which produces the miserable pseudo-games of non-participation, a true artistic activity is necessarily classed as criminality. It is semi-clandestine. It appears in the form of scandal.

So what really is the situation? It's the realisation of a better game, which more exactly is provoked by the human presence. The revolutionary gamesters of all countries can be united in the S.I. to commence the emergence from the prehistory of daily life.

Henceforth, we propose an autonomous organisation of the producers of the new culture, independent of the political and union organisations which currently exist, as we dispute their capacity to organise anything other than the management of that which already exists.

From the moment when this organisation leaves the initial experimental stage for its first public campaign, the most urgent objective we have ascribed to it is the seizure of U.N.E.S.C.O. United at a world level, the bureaucratisation of art and all culture is a new phenomenon which expresses the deep inter-relationship of the social systems co-existing in the world on the basis of eclectic conservation and the reproduction of the past. The riposte of the revolutionary artists to these new conditions must be a new type of action. As the very existence of this managerial concentration of culture, located in a single building, favours a seizure by way of putsch; and as the institution is completely destitute of any sensible usage outside our subversive perspective, we find our seizure of this apparatus justified before our contemporaries. And we will have it. We are resolved to take over U.N.E.S.C.O., even if only for a short time, as we are sure we would quickly carry out work which would prove most significant in the clarification of a long series of demands.

What would be the principle characteristics of the new culture and how would it compare with ancient art? Against the spectacle, the realised situationist culture introduces total participation.

Against preserved art, it is the organisation of the directly lived moment.

Against particularised art, it will be a global practice with a bearing, each moment, on all the usable

elements. Naturally this would tend to collective production which would be without doubt anonymous (at least to the extent where the works are no longer stocked as commodities, this culture will not be dominated by the need to leave traces.) The minimum proposals of these experiences will be a revolution in behaviour and a dynamic unitary urbanism capable of extension to the entire planet, and of being further extensible to all habitable planets.

Against unilateral art, situationist culture will be an art of dialogue, an art of interaction. Today artists - with all culture visible - have become entirely separated from society, just as they are separated from each other by competition. But faced with this impasse of capitalism, art has remained essentially unilateral in response. This enclosed era of primitivism must be superseded by complete communication.

At a higher stage, everyone will become an artist, i.e., inseparably a producer-consumer of total culture creation, which will help the rapid dissolution of the linear criteria of novelty. Everyone will be a situationist so to speak, with a multidimensional inflation of tendencies, experiences, or radically different "schools" - not successively, but simultaneously.

We will inaugurate what will historically be the last of the crafts. The role of amateur-professional situationist - of anti- specialist - is again a specialisation up to the point of economic and mental abundance, when everyone becomes an "artist," in the sense that the artists have not attained the construction of their own life. However, the last craft of history is so close to the society without a permanent division of labour, that when it appeared amongst the S.I., its status as a craft was generally denied.

To those who don't understand us properly, we say with an irreducible scorn: "The situationists of which you believe yourselves perhaps to be the judges, will one day judge you. We await the turning point which is the inevitable liquidation of the world of privation, in all its forms. Such are our goals, and these will be the future goals of humanity."