

A Transformative Morphology of the Unique: Situating Psychogeography's 1990s Revival

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## Summary:

### **A Transformative Morphology of the Unique: Situating Psychogeography's 1990s Revival**

The mid-twentieth century avant-garde activity known as “psychogeography” experienced a significant, if largely unexamined revival during the 1990s. This thesis investigates the instances of extra-institutional cultural practice that drove this revival, primarily in a UK context. The exploration of psychogeography thus becomes a kind of Archimedean point: developing new angles on both the avant-garde practices of Surrealism and the Situationist International, but also a detailed initial exploration of these 1990s activities. Psychogeography is used to discern congruencies and shifts between the two moments, ultimately seeking to resituate them in relation to the present, opening new perspectives on continuing practices.

Conventional narratives concerning psychogeography's development present the purported political radicality of its Situationist form being displaced and “recuperated” by later aestheticised iterations. I contest this on three levels. Firstly, I suggest psychogeography can lay no such claim to a founding radicality. Destabilising its origins, I offer an expanded understanding of the practice, uncovering roots and routes in overlooked locales. Secondly, developing Asger Jorn's under-examined method of “trialectics”, emergent, in my reading, in complementary relation to the Surrealist concept of “objective chance”, I use this to map psychogeography's post-Situationist iterations, examining flourishing and in many ways more radical instances of material visual culture, in relation to which, accusations of “recuperation” appear misplaced. Thirdly, Jorn's “trialectical” approach informs a complementary historiography: rather than define psychogeography as either some fixed essence, or series of equivalent variations, I present a development more in keeping with what Jorn called a “transformative morphology of the unique”. Psychogeography, I argue, has no fixed ontology, radical, recuperated or otherwise. Rather it functions as a constellation of social relations, itself a “situation”, variously connecting continually emergent fields of both resistant but also more overtly valorising material cultural practices.

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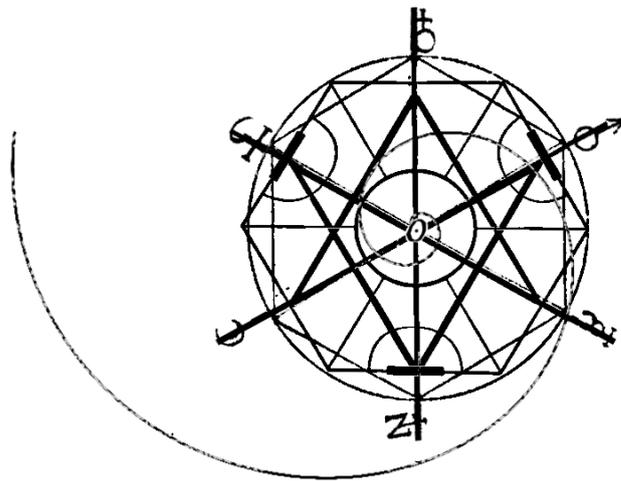
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**Glossary of Abbreviations:**

AA	Alcoholics Anonymous (or the pronunciation specified by Alfred Jarry for his Bosse-de-Nage's 'Ha Ha').
AA	Archaegeodetic Association
AAA	Association of Autonomous Astronauts
ABRACADABRA-C	Alytus Biennial Reversion into Abolition of Culture And Distribution of its Aberrant Bacillus Right Abroad - Committee
AEA	Anti-Euclidean Action
AMA	Anti-Millennium Alliance
AMANDALA!	All Made-up, Non-existent and Non-living workers Association
AMKAAK	Anjuman Matan Kahneek Aur Amali Karkan
APB	Associazione Psicogeografica di Bologna
APM	Associazione Psicogeografica di Milano
APR	Associazione Psicogeografica Romana
APS	Associazione Psicogeografica di Salemo
APTXN	Academy of Practical Triolectics and Xenotopian Navigation
BARTPA	Bay Area Rapid Transit Psychogeographical Association
BLIUU	Bela Lugosi Institute of Unitary Urbanism
BPA	Brooklyn Psychogeographical Association
BUC	Bureau of Unitary Cosmopolitanism
CLASS	Cambridge Lettrist and Situationist Society
DAMTP	DATA Miners and Travailleurs Psychique
DbD	Dead by Dawn
DEWOU-DAMTP	DEad Workers Union
D3FC	Deptford 3-Sided Football Club
EPA	Equi-phallic Alliance
HPA	Huddersfield Psychogeographical Association
ICA	Institute of Contemporary Arts
IFIT	International Federation of Independent Times
IMIB	International Movement for an Imaginist Bauhaus
IS	<i>International Situationniste</i> - publication
KLF	Kopyright Liberation Front (ambig.)
LB3FL	Luther Blissett Three-Sided Football League
LI	Letterist International ( <i>International Lettrist</i> )
LWG	London Workers' Group
LPA	London Psychogeographical Association (aka <i>Comité psychogéographique de Londres</i> )
LPA	Leeds Psychogeographical Association
LRM	Loiterers Resistance Movement
MAP	Manchester Area Psychogeographic

MPA	Materialist Psychographic Affiliation
NA	Neoist Alliance
NEEPP	North East Essex Psychogeographical Project (Outer Space Wayz)
NPU	Nottingham Psychogeographical Unit
NYPA	New York Psychogeographical Association
NXTPA	New Cross Triangle Psychogeographical Association
PAKI.TV	Psycho Active Kinetic International. Trans Veralism
PCFNLI	Preliminary Committee for the Foundation of a New Lettrist International
PIPS	Providence Initiative for Psychogeographic Studies
PfM	Proles for Modernism
PPA	Portland Psychogeographical Association
SHITS	Skinheads as Independent Travellers in Space
SI	Situationist International ( <i>Internationale Situationniste</i> ) – avant-garde group(s)
SICV	Scandinavian Institute for Comparative Vandalism
SICV	Scandinavian Institute for Computational Vandalism
SOF	Strategic Optimism Football (Club)
SoB	<i>Socialisme ou Barbarie</i>
SPA	Sheffield Psychogeographical Action
SXFX	SchizoXenikFreeX
TOPY	Thee Temple ov Psychick Youth
TPA	Toronto Psychogeographical Association
TRIP	Territories Reimagined: International Perspectives
WNLA	Workshop for Non-Linear Architecture
WPA	Washington Psychogeographical Association
XE	Xexoxial Endarchy
XPANT	eX-Psychogeographers Anonymous Nostalgia Therapy
YBA	Young British Artists



‘For too long now, humour has been taken lightly’ – Jacques Prévert

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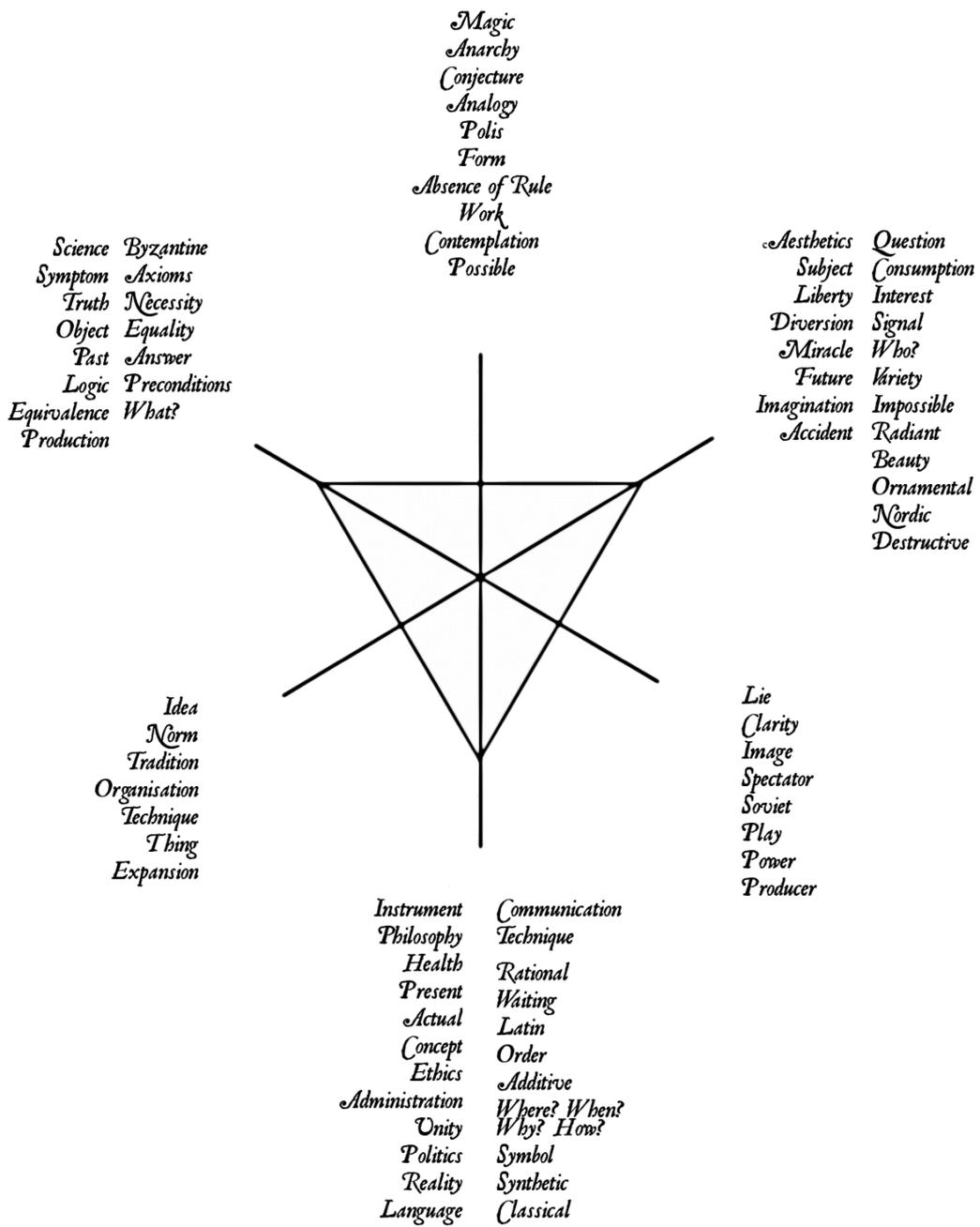
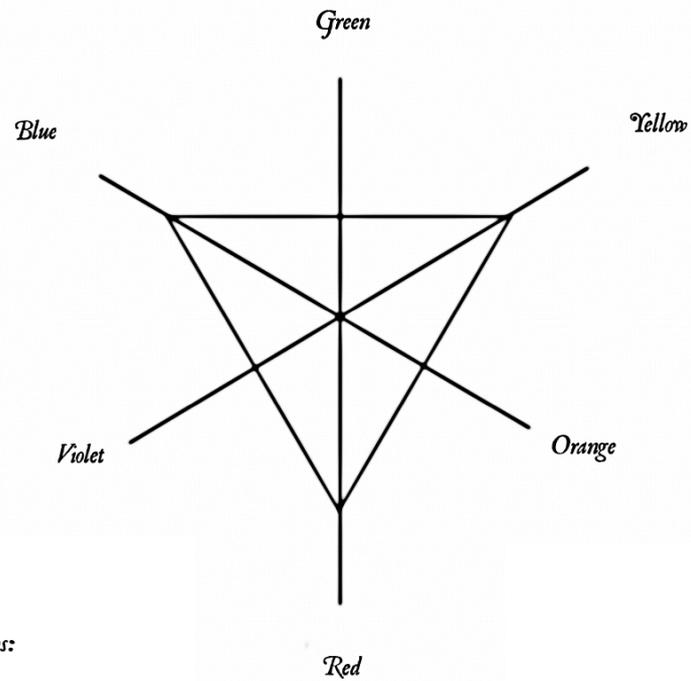


Fig. 0.1  
 Superposition of Forn's Various Triolectical Congruencies



*Relationships:*

*Complementary:*

*Yellow/Red/Blue*  
*Orange/Green/Violet*

*Fusion:*

*Yellow + Red = Orange*  
*Red + Blue = Violet*  
*Yellow + Blue = Green*

*Dialectics:*

*Yellow/Violet*  
*Red/Green*  
*Blue/Orange*

*Motions:*

*Complementary*  
*Dialectical*  
*Radial*

*Destructive*  
*Additive*  
*Homeomorphic*

*Ray*  
*Particle*  
*Wave*

*Fig. 0.2*

*Forn's Spectral Triolectic, Annotated With a Synopsis of the Various Triolectial Relations*

**Zero: Introduction: Psychogeography Adrift**

**0:0:0**

*Interviewer: "How comfortable would you say that you are these days with the term psychogeography?"*

*Iain Sinclair: "Not too comfortable, because it's become such a brand name, I mean, I never knew that I had any connection with it [...] I feel a little bit depressed about it, and I would like to move on to some other territory."*<sup>1</sup>

I aim to discuss problems and practices that cluster under the battered umbrella-term "psychogeography", one that latterly seems to attract rather than repel a certain, somewhat unsavoury deluge. This pseudo-critical precipitation is less a storm—in or out of a teacup—more a steady drizzle, of denouncement and denegation, accusation and counter-accusation, punctuated by a continuing dribble of wearisome repetitions and well-worn clichés. Finally, this soaking is all served up in equal (double) measures via the clink clink of academic discussion, as testified by the title of a paper given by Tina Richardson at the University of Sussex conference 'Situationist Aesthetics: The SI Now' in June 2012.<sup>2</sup> Her paper, *My Name is Tina and I'm a Psychogeographer*, performed the well-known trope of an AA meeting, wryly implying a sense of the guilty attachment—or therapeutic aspiration—often assigned to identifications with psychogeography.

Richardson's device was indicative of a regular response to psychogeography: it is not unlike an imposing drinking habit, compelling certainly, if perhaps best put behind oneself for a sufficiently lucid analysis of contemporary social forces.<sup>3</sup> Yet it is also this slightly dubious, insalubrious reputation that facilitates psychogeography's continuing popularisation amongst all manner of non-specific malcontents, for whom abstract specialisations such as activist or artist, author or architect, auteur or, not least, academic often seem insufficient. Sometimes, one cannot just say A=A, or even NOT: (A & NOT-A); sometimes neither A nor NOT-A will suffice.<sup>4</sup>

Ruthless criticism is doubtless important, but when so-called critiques of psychogeography seem more well-rehearsed than psychogeography itself, perhaps they risk missing something; the world has turned in the night, the critical gaze is no longer fixed in the right direction. Perhaps the critique itself has assumed a new positivity, become a new “actuality”, driving its own reifying moment. Perhaps there is another way?

### **0:0:1: Research Questions and Outcomes**

The above speaks to this thesis’s guiding concern. Attempting to assess the following might thus be considered its core research questions:

Firstly, simplistic narratives concerning the latter-day “recuperation” of some originary, “radical” psychogeography are reductive and flawed. Secondly, understanding this does not simply entail a binary reversal, championing positive diffusion or popular democratisation against adherence to some doctrinal origin. But thirdly, neither is it enough to understand the relation of later to earlier practices as simply dialectical teleology, with later practices subsuming the earlier, or the earlier necessarily containing the full development of the later.

Rather, in examining this argument, the thesis pursues the following aims:

Firstly, to explode the categories of radical original and recuperated derivation, understanding that both, seemingly mutually exclusive categories can coincide. Secondly, to contest the inverse position, that rejecting recuperation narratives necessarily entails championing psychogeography’s positive, popular diffusion or pluralist fragmentation. Thirdly, most importantly, to present another, complementary position distinct from both: a position of constitutive possibility.

It is the task of the research contained herein to develop these arguments via historical re-examination of selected psychogeographical practices. Within the central argument synopsis above, the thesis focuses on the following three, interwoven research outcomes:

Primarily, to conduct a first detailed attempt at situating the broadly extra-institutional psychogeographic practices of the 1990s in relation to the wider development of psychogeography as a phenomenon, tactic, or, as sometimes now understood, genre. This entails providing a preliminary account of several hitherto little-examined groups involved in psychogeography's 1990s "revival", uncovering congruencies and shifts between these 1990s practices and earlier Situationist approaches. It thus disturbs established narratives around psychogeography's development and ultimately, provides provocation to ongoing activities.

This is achieved, secondly, by opening notions of psychogeography, away from theoretical tendencies evident in its most commonly understood "Specto-Situationist" iteration, towards a complementary grounding in the praxis of a Situationist less frequently associated with psychogeography, the Danish artist Asger Jorn.<sup>5</sup> Proposing the relevance of Jorn's innovative method of "trialectics" for psychogeography's revival, the research ventures a novel genealogy, emergent via Jorn's approach, in contradistinction to André Breton's "Leninist" framework. The research thus consolidates disparate commentary concerning Surrealist notions of "objective chance", drawing out their metaphysical assumptions in contrast with a distinct position emergent in Jorn's writings. Jorn's critique of geometry (sitology) is conceptualised as a rejection of Bretonian Surrealism's political metaphysics, something proposed as definitively resonant in psychogeography's 1990s revival.

Thirdly, the research extends this examination of trialectics, both theoretically—its context and connotations—and practically, towards experimentally rethinking the thesis's historiographical approach. This follows work by Stewart Home and others in undermining a certain conventional and ideologically loaded historiography of the Situationist movement,

resituating it in ongoing praxis by placing psychogeography's 1990s iterations in relation to this trajectory.

### **0:0:2: What is at Stake**

Approached in this way, exploration of the role played by little-remarked "autonomous" 1990s activities within psychogeography's development can re-situate ongoing debates amongst contemporary practitioners and others.<sup>6</sup> Indeed, how one approaches ongoing psychogeographical practices is imbricated in historiographical questions. As Jorn's triolectical method demonstrates, the past is entangled in the present, inseparable from future demands.

Lastly, what, is at stake then, is an awareness of psychogeography's "*noological*" foundations, foundations that reproduce contours of far broader social relations.<sup>7</sup> After triolectics, my methodology holds conceptual instruments are tools of organising (knowledge and society).<sup>8</sup> Concepts are thus not ethereal ideals, but materially derived apparatuses, facilitating specific political approaches: each noology shapes a historiography, which shapes a politics.

### **0:0:3: Structure of Introduction**

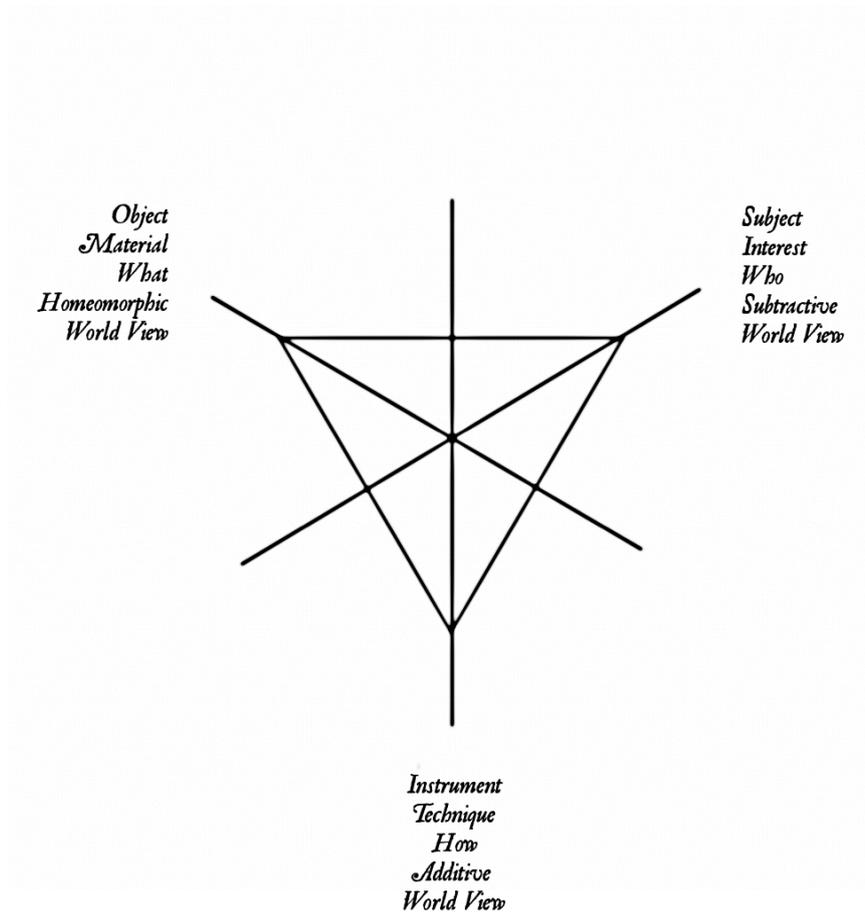
Rather than devoting specific chapters to methodology or literature reviews, my material is better served—it is my gamble—by integration. Indeed, the study could be considered one prolonged investigation into both method and defining such "literature", thus artificially separating these is counter-productive. Weaving methodological considerations and existing literature throughout demonstrates the inseparable co-constitution of argument, material and method, rather than posturing some artificial distance transcending them. Without the

administrative structure thus contrived however, this introduction must contextualise my material and explain how the thesis proceeds.

To this end, it addresses three specific areas. Drawing on Jorn's triolectical method, I label these the thesis's *subject*, *object* and *instrument*. This tripartite structuring also refers to another, congruous triad: the study's *interest*, *material* and *technique*, each of which I now introduce (see *figure 0.3*).<sup>9</sup>

The first section contextualises my theoretical approach: the thesis's *subject*, or focus of *interest*. I refer to Jorn's definition of subject: '*any exclusive or limited sphere of interest in matter*'.<sup>10</sup> This became for him one of three complementary worldviews, congruent with what he calls the aesthetic approach: a "radiant" or subtractive, critical epistemology, which progresses through destruction of existing concepts and social consensus.<sup>11</sup> Concerning my subjective area of interest, this section thus also pertains to the critical question of *who* is doing the studying.

In practice, this section returns to latter-day psychogeography's two-sided reception, as sketched in the opening paragraphs: a deluge of derision, whose intoxicating downpour is simultaneously bottled and served up as academic and cultural refreshment. This section critiques both tendencies: denouncements of latter-day psychogeography for supposedly recuperating some originary practice *and* the inversion of such narratives, where "recuperation" becomes popular diffusion, to be positively championed. Outlining these narratives, I explore the historiographical assumptions implied.



*Fig. 0.3*  
*Introductory Triolectic*

The second section surveys the thesis's *object*, or *material* proper, *what* is actually studied. Of Jorn's three complementary worldviews, the "objective" pertains to a homeomorphic approach that neither adds nor subtracts, but examines congruencies, transformations and equivalences.<sup>12</sup> This section proposes a notion I call "infra-literature" through which to sketch an overview of psychogeography's historical transmission, contextualising those 1990s practices forming the thesis's main object and situating this material for later chapters.

The final section addresses the thesis's methodological *instrument*, or *technique*, the question of *how* it proceeds, congruent with what Jorn defines as a synthetic worldview: the additive construction of conceptual frameworks. It explains the triolectical perspective the thesis advances, guiding readers through the progression of its conceptual structure, one seeking to embody something of the noological approach examined.

### **0:1:0: Nostalgia Beneath Content**

This first introductory section addresses the *subject* of the thesis—its critical *field of interest*—primarily by setting out its foundational problem: the relation of latter-day psychogeography to earlier avant-garde iterations has hitherto been considered either one of recuperation or positive diffusion.<sup>13</sup> Using examples to characterise these common narratives, I illustrate why I consider them problematic. In doing so, I aim to distinguish my approach from existing accounts.

Characterising the reception of latter-day psychogeography is complicated by three factors: Firstly, the most detailed commentary on psychogeography—popular or scholarly—opts to limit its examination to the historical practice of the LI and SI, omitting later practices. Preeminent here are Simon Sadler's broad exploration; David Pinder's articles, alongside his detailed study in *Visions of the City* (2005); and the work of Tom McDonough, whose articles on the SI and urbanism, an edited collection of their writings and a special issue of

*October* cover related themes. Influential in this regard was the fairly early, wide-ranging collection of Libero Andreotti and Xavier Costa as well as writing from Peter Wollen, both accompanying exhibitions of SI material. Elsewhere Sadie Plant's flawed but useful introduction and McKenzie Wark's later, rather catholic sketches are also notable.<sup>14</sup>

Numerous general studies of the SI and biographical studies of its members touch upon psychogeography.<sup>15</sup> Meanwhile there also exists substantial specialised discussion on SI praxis and influence within architectural discourse.<sup>16</sup>

Secondly, whilst further extensive commentary does exist on post-Situationist and contemporary psychogeographic practices, this mostly focuses on various tangential specialisations of psychogeography, such as so-called "Walking Art", "Locative Media" practices or "Urban Exploration". Psychogeography is discussed as an influence or reference point but not, primarily, addressed in itself, as a relatively coherent phenomenon. Key examples of such are, again, articles from Pinder; Karen O'Rourke's widely researched book; Deirdre Heddon and Cathy Turner's important contribution on Walking Art; brief accounts from David Evans and Joseph Hart; Bradley Garrett's auto-ethnography; alongside many, many others.<sup>17</sup> Alternatively, such commentary limits itself to literary criticism, focusing on the work of "psychogeographic" authors such as Sinclair, Peter Ackroyd, Will Self or Alan Moore; for example Brian Baker's analysis of Sinclair.<sup>18</sup> The few treatments that do specifically focus on psychogeography's 1990s revival in a more unitary sense—Alastair Bonnett or Phil Baker for example—are brief, partial and far from comprehensive.<sup>19</sup> None of these studies really represents a detailed analysis of psychogeography as a phenomenon spanning both earlier and latter-day practices. Thus, these works, as much as the texts mentioned above, reproduce a historiographical severance between earlier and later practices.

Thirdly, psychogeography's reception is not only partitioned historiographically, but in its academic iterations, also by discipline: spanning art history and practice, geography, sociology, architecture, psychology, neuroscience, cultural studies, politics, literature and

more. At Leeds University, Richardson dismissively quips, it was even filed under sports science.<sup>20</sup>

I attempt a more holistic perspective, treating psychogeography as a broadly cohesive, albeit multivariant and historically mutable, material cultural practice. Indeed, beyond these complications, there *does* exist a strand of commentary—both scholarly and from interested practitioners—tackling psychogeography in the manner I espouse: as a conterminous phenomenon, transcending disciplinarity, encompassing both historical and latter-day iterations. It is from this then, I aim to further distinguish my position here.

It is this strand, which as I have asserted, can be divided firstly, into those—primarily activists, artists and “pro-situs”—pre-eminent in advancing what I have called the recuperation narrative. Secondly, those who—primarily from scholarly, but also sometimes practitioner perspectives—evince the inverse historiography, what I have called the positive diffusion narrative.

Differentiating my approach, firstly I locate the noological basis of the recuperation narrative’s most simplistic form in tenets concerning self-identity and non-contradiction characteristic of formal logic. I supplement this by distinguishing the narrative’s more sophisticated dialectical form, arguing, however, this too might be extended. Secondly, I critique the inverse tendency, which rather than decry psychogeography’s perceived aestheticised fragmentation, champions this as pluralist, popular diffusion, purporting a “democratised” epistemology against adherence to a monolithic, doctrinal original. Complementary to these positions, I identify the possibility of a distinct historiographical approach, informed instead by triolectics, something developed in chapter two.<sup>21</sup>

### 0:1:1: Looking for Schrödinger's Cat in a Dark Room

*'[T]here is no question of specto-situationist ideas having been recuperated'*  
*-Home, SMILE #11*

Threescore years after codification, psychogeography has never truly been left behind. If not left however, it has led down a few blind alleys and up various garden paths. As a result, many have criticised the term and its associations, judging it little more than an exercise in nostalgia. Even those for whom it has proved most profitable, such as London-based writer and arguably the most famous contemporary “psychogeographer” Iain Sinclair, have described its transformation into mere branding.<sup>22</sup>

Sinclair’s description embodies the first common narrative I claim characterises historiographical conceptions on the relation between psychogeography’s earlier and latter-day practices. Ironically, one most readily articulated by the very artists and authors most prominently perpetuating such practices. Sinclair’s assessment is echoed by filmmaker Patrick Keiller, another whose works often attract a psychogeography label.

“‘[P]sychogeography’ led not to avant-garde architecture such as Constant’s ‘New Babylon’” Keiller muses, rather ‘the ‘Time Out Book of London Walks.’”<sup>23</sup>

What academic Mark Fisher called its ‘increasingly played-out discourses’, artist-psychogeographer Laura Oldfield Ford laments ‘went on to become a bit bloated, a bit ‘coffee table’ [...] a lot less radical.’<sup>24</sup> Likewise, architectural critic Owen Hatherley has distanced himself, professing no link with the ‘psychogeography industry that’s around now.’<sup>25</sup> Fisher and Hatherley’s conceptions are indicative of a prevailing response to psychogeography’s post-Situationist iterations. Indeed, others such as Phil Baker go further, describing psychogeography’s ‘recent fetishisation’ as conveying ‘a post-consensus, post-societal sense that society as a whole [...] offers no salvation only one’s own routes and places’.<sup>26</sup> His identification of psychogeography’s cooption into a “mainstream” force, acting to valorise capital through tourism, gentrification and conservative territorial continuities is

common. Even treatments not ostensibly tackling latter-day psychogeography, often still reinforce this teleology, painting SI practices, as Wollen does, as ‘doomed’ to hopeless fragmentation.<sup>27</sup>

The essential thrust of such arguments is that psychogeography has been, in the words of the SI, *recuperated*. The term “recuperation”, appearing in several SI texts and popularised by Raoul Vaneigem’s *The Revolution of Everyday Life*, has—perhaps surprisingly—attracted little critical attention.<sup>28</sup> It thus embraces varying interpretations which, following my schema, I classify in two broad groups: those implying a formal logic of discrete identity, which I call “identitarian”, and those utilising a more dialectical understanding.<sup>29</sup>

The SI’s warnings concerning a retreat of the “directly lived” into “representation” are extensive and extensively documented.<sup>30</sup> I will not rehearse them here. This thesis’s concern is the historiography “recuperation” suggests, something through which questions of psychogeography’s continued relevance, beyond its SI iteration, are more clearly framed.

Notably, first to write off latter-day psychogeography as recuperation are former Situationists themselves and their “pro-situ” followers.<sup>31</sup> Artist Ralph Rumney—of the original London Psychogeographical Association and SI founding member—dismissed 1990s psychogeography as:

Moonie-situs, Hare Krishna-situs, sects in Manchester and Wapping connected by a ley line through the Watford Gap, nourished by ill-digested, unverified research.<sup>32</sup>

Whilst Rumney’s seriousness might be questioned, the hostility of other critiques appears less ambiguous.<sup>33</sup> For example, collaborating with fellow Situationist-inspired pamphleteer Nick Brandt, Dave and Stuart Wise, formerly of English SI offshoot King Mob, declare:

[A]ny repeat when its not mere whimsy heads straight today into the role of artistic entrepreneur, mysticism, the occult and the leyline bollocks of the London Psychogeographical Association [...] this has nothing in common with the moment of derive which came into fruition [...] during the 1950s [but uses] past city ambience through the aid of psychogeographic memory as a means of estate agent hype.<sup>34</sup>

They go on to label 1990s psychogeography journal *Transgressions* a ‘load of sub-psychogeographical nonsense and academic bilge’, linking it to Manchester’s Hacienda night club as evidence of ‘a raft of recuperation after recuperation as all memory of authenticity fades from view’.<sup>35</sup>

Elsewhere the Wise brothers declared: ‘we must face the fact the historical moment of the derive is long dead [...] Any repeat of such experimentation rapidly becomes meaningless [...] empty via some barren media stunt.’<sup>36</sup> They even published a text on their website, from authors writing as “The Monstrous Bastards”, taking pot-shots at diverse contemporary practitioners; from Keiller (‘grovelling little turd’), to Will Self (‘biggest creep of all the neo-psychogeographers’), to Stewart Home and Oldfield Ford.<sup>37</sup> The text, entitled *Origins and Reflections on the Crap Surrounding an Aestheticised, Lowest Common Denominator, Mass-Marketed, Neo-Psychogeography*, asserts:

Over the last 20 years or so a neo-psychogeography has gradually emerged but one that has lost all meaning; a pseudo psychogeography more dependent on mysticism and aestheticisation than authentic desires; a ridiculous ley-lines, Ouija board ‘psychogeography’.<sup>38</sup>

The authors declare:

[N]eo-psychogeography becomes aestheticized valorization and cash nexus, quite the opposite of subversive experiment and revolutionary praxis.<sup>39</sup>

They cite former Situationist-inspired activist and Angry Brigader John Barker’s more nuanced critique of Sinclair.<sup>40</sup> Yet their account here remains closer to the pro-situ stance of former Situationist-associate Michel Prigent, who in a 1996 leaflet denounced ‘the Recuperation of the Situationist Revolt’ through ‘Unitary Suburbanism’ and ‘Psychogeography and Buying Your Own Home’.<sup>41</sup> Here Prigent revisited his earlier

Reception Committee intervention, which denounced ‘would-be SI specialists from the capsizing world of decomposed thought’.<sup>42</sup>

One can recognise similar moralism in responses later provoked by academic McKenzie Wark by marketing his SI book with a 3D-printed Situationist action figure.<sup>43</sup> The inadvertent impression his critics created however, was less Wark being indicted for commercialising SI ideas—ideas already integrated, as he earlier noted, into ‘official international cultural exchange’—but that conversely, he threatened to remove these ideas from the preserve of specialists, which one suspects was his point.<sup>44</sup> The reaction smacks of what Jim McFarlane of Situationist-influenced bulletin *Here and Now* labeled a self-indulgent “alternative hobby”.<sup>45</sup> Howard Slater has also cautioned against such elitist specialisation, one ironically quite close the “militant” identity the SI themselves attacked.<sup>46</sup>

What these recuperation narratives share is more concern with discrete identity than dialectical understanding. The implicit logic suggests: psychogeography was formerly possessed of ‘authentic’ radical content, but practices divergent from the SI subsequently bankrupted it into a merely aesthetic repetition.<sup>47</sup> In short, “recuperated” is seen as an exclusive state by which to define its opposite, a hypostasised “radicality”, also implying an epistemology: the formal logic of discrete identity and non-contradiction.

Denouncing recuperation thus also functions as a normative demand, operating via a quasi-moralistic dualism: “radical” and “recuperated” become static qualities, metonyms of “good” and “evil”. It thus becomes an existential means for defining *one’s own subjectivity*, through identification or rejection, something also implied by Karen Goaman’s sociological reading. Goaman suggests recuperation accusations often derive from knowledgeable individuals policing the bounds of their accrued “cultural capital”; affirming belonging and demonstrating authority.<sup>48</sup> It serves Goaman’s alleged subjectivising function precisely as a consequence of its moralistic character; correlating

with the operation of ethical demands described by Simon Critchley, calling the self into being.<sup>49</sup> Its central purpose is thus to demarcate militant identity, succumbing to sectarian moralism. No longer apprehended as a systemic and often contradictory articulation of capitalism, recuperation is reduced to binaries of individual behavior and typology. This epistemology—discrete identity over dialectics—in turn begets a tactical approach to struggle: static dualism over transformation.

One example is academic Matthew Beumont's assertion that because psychogeography now appears as a methodological reference point in business schools, thus evidently has use for capital, it must—according to a logic of discrete self-identity and non-contradiction—be 'bankrupt' and of no use to 'radical theory or practice'.<sup>50</sup> One might as well argue that agriculture or writing be eschewed because capital has found use for them!<sup>51</sup>

Uniting these understandings of recuperation is a dualism of discrete, mutually exclusive states: "radical" and "recuperated". Further, given conceptual constructs function as modes of organising, this noology can imply certain moralising tactics. There are, however, more nuanced, dialectical understandings of "recuperation".

Bemoaning the 'hegemony of the postmodern situ-vampires', *Aufheben* suggest '[t]he recurring question of [...] the recuperation of the SI' might nevertheless be understood dialectically, noting: 'continued attempts by organized knowledge to dismiss or co-opt the SI [...] provides evidence of the enduring antagonism of their ideas'.<sup>52</sup> Jorn scholar Karen Kurczynski further identifies recuperation as: 'revolutionary tactics' becoming 'absorbed and defused as reformist elements'.<sup>53</sup>

A more developed articulation is given by Mikkel Bolt Rasmussen, who describes recuperation as critique becoming 'diffused and completely stripped of subversive power', 'circulated as sterile fragments with no connection with their original revolutionary

premises'.<sup>54</sup> He quotes a foundational SI text: 'avant-garde tendencies are cut off from the segments of society that could support them', noting 'the counterrevolutionary dynamic functioned perfectly when confronted with partial demands'.<sup>55</sup> Suggesting recuperation as pivoting upon this capitalist mediation of oppositional fragments, Rasmussen articulates a more dialectical conception, although nevertheless exceeding it, by critiquing the teleology implied.

Recuperation understood dialectically posits revolutionary elements, mediated by capital, sublated into *capitalism*: the incorporation of all partial opposition into strengthening existing relations of production. Ultra-left critical interlocutor of Situationist theory Jean Barrot (Gilles Dauvé), arguably expresses this dialectical conception of recuperation most overtly. For Barrot '[i]t is absurd to launch into a denunciation of the enemy's use of revolutionary themes or notions', noting such accusations are often more moralistic judgement than analysis.<sup>56</sup> This does not mean, however one cannot acknowledge the 'take up revolutionary ideas only so far as to empty them of content and adapt them to capital'.<sup>57</sup> What should be recognised he claims, is capital appropriating innovations to modernise and strengthen its own operations: revolutionary critique is immanent to capital's self-advancing dialectic. Conversely, recuperation (thus capital) is similarly implicated in the dialectical development of more advance critique:

'Every radical theory or movement is recuperated by its weaknesses [...] Revolutionaries remain revolutionaries by profiting from these recuperations, eliminating their limitations so as to advance toward a more developed totalization'.<sup>58</sup>

Whilst superior to moralising conceptions based upon a logic of discrete identity, there is still a questionable noology here. It engenders, particularly in its more "positive" articulations, a politics of sublation and occlusion: the subsumption of partial demands implying the occlusion, or suspension of simultaneous complementary perspectives.<sup>59</sup> It thus, arguably, tends towards a capital-centric and even Eurocentric, avant-gardist position.<sup>60</sup>

Similarly dialectical, but ostensibly the reverse of Barrot's totalisation, American anarchist Bob Black sees Situationism sublated by marginal autonomous cultures of resistance, such as Punk or self-publishing. However, his reading only functions dialectically by maintaining a key weakness of more idealist dialectical narratives. In this case it is Black's ideal entity "situationism", which returns at a higher level, once 'the mortician's client' is fully dead. He wants to kill off lingering fidelities to the SI, in order that future individuals might more fully realise their *ideas*: 'Situationism is dead. Long live situationism'.<sup>61</sup> In reality, both dialectics are somewhat lopsided, favouring the objective and subjective poles respectively.

Sadie Plant criticised this dialectical understanding of recuperation, largely from the "postmodern" perspective *Aufheben* decried.<sup>62</sup> However, she accepts 'anything which is totally invulnerable to recuperation cannot be used in contestation either', also suggesting critical discourse pursues impossible exteriorisation; in setting itself in opposition to a dominant structure, it is already defined by it.<sup>63</sup>

Considered dialectically, psychogeography's continual revival appears more comprehensible. It survives despite, *and because*, of this continual drip-feed of critique. In Oldfield Ford's words: 'It goes in cycles, it never really goes away.'<sup>64</sup> It returns like a revenant, or as Phil Smith—academic and practitioner of a psychogeography he re-terms "mythogeography"—implies, it becomes zombie-like, ambling on, ever in a fruitless process of being re-murdered.<sup>65</sup>

Clearly some iterations are thoroughly institutionalised: Sinclair's books sell more than ever, Keiller recently completed a Tate retrospective and Will Self—onetime author of a mass circulation newspaper column titled "Psychogeography", along with a book of the same name—as of 2012 leads a module at Brunel University dedicated to psychogeography's literary iterations. Yet an extra-institutional, resistant psychogeography, as a phenomenon re-emergent in the 1990s, continues to this day.<sup>66</sup> Groups and individuals from diverse

backgrounds and contexts return to the practice repeatedly, despite and because of its apparently compromised status of aesthetic diversion. Clearly this goes beyond a simplistic understanding of politics *versus* aesthetics, but does it dialectically supersede these oppositions through another, higher, “immediate mediation”? Might psychogeography’s revival be something else altogether?

### **0:1:2: Psychogeographies (n. pl.)**

The second identified tendency to which this thesis also positions itself in complementary distinction is that which, rather than lament psychogeography’s apparent aestheticised fragmentation as “recuperation”, conversely lauds this as popular, pluralist diffusion. Championing an apparently liberating epistemology of difference, it hails psychogeography’s “democratisation”.<sup>67</sup>

Contra the internecine hostility and self-aggrandisement of pro-situ discourse, this tendency’s central feature is convivial “accessibility” and a self-reflexive, mutually-legitimizing discourse, inverting pro-situ cultures of denunciation and exclusion.

This self-reflexivity does facilitate useful historiographical consolidation of psychogeography, building upon efforts from Alastair Bonnett, Simon Ford and others.<sup>68</sup> In this respect, Coverley’s *Psychogeography* (2006), Richardson’s editorial to *Walking Inside Out* (2015) and Phil Smith’s *Walking’s New Movement* (2015) present useful literature reviews of much current and historical thinking on psychogeography, as conventionally conceived.<sup>69</sup> Yet in Richardson and Smith’s case, combining this with attempts to consolidate such commentary into a ‘new movement’ or a ‘new psychogeography’, also renders them primary proponents of the tendency I identify: the celebration of latter-day psychogeography as a positive diffusion from some flawed, doctrinaire predecessor.

To summarise, this position implies three interwoven dimensions the thesis rejects: It is able to posit latter-day psychogeography as a welcome diffusion of earlier practice, firstly, by reductively unifying and hypostasising prior iterations; secondly, by eliminating a critique of political economy as the determining basis upon which to orient such an appraisal; thirdly, by deploying an implicitly dualistic, teleological historiography—‘new psychogeography’ superseding ‘old psychogeography’—occluding significant continuities, exceptions and historical granularity.

To expand, Richardson’s label “new psychogeography”, for example, encompasses an ineffable plurality of practices, distinguished only in contrast to a unitarily defined “old” psychogeography, something that occludes the diversity, internal contradictions and distinct material contexts of earlier practices.<sup>70</sup>

Further, Richardson’s designation ‘new psychogeography’, in the absence of a definitive historical basis—aside from the vague label ‘post-Sinclairian’, plausibly meaning anything post-1975, but broadly cast as post-1990s—becomes largely a formalist one. It is differentiated solely in contrast to the apparently ‘exclusive’, ‘univocal’ and ‘dialectical’ qualities uniting practices ranging from *flâneurie* to the Paris-based SI and beyond, echoing Bonnett’s onetime dismissal of such as ‘authoritarian’, ‘unreflexive and universalist’.<sup>71</sup> Against this eidetic unification ‘old psychogeography’, Richardson formally distinguishes ‘new psychogeography’ as ‘first and foremost, one of heterogeneity’, ‘bricolage’; ‘when using the term *psychogeography*, one should always be thinking of *psychogeographies*’, she asserts.<sup>72</sup>

Further, whilst Richardson does not abandon political considerations entirely, these become largely abstract and formalist deliberations for her taxonomy. Indeed, it becomes *possible* to judge this ‘new psychogeography’ as a progression primarily by removing its critical orientation or otherwise towards capitalism as a determining condition of such an appraisal.<sup>73</sup>

This capacity to disregard a critique of political economy, the celebration of heterogeneous, plural and “democratised” practices, and the aforementioned dualistic taxonomy—diffuse versus unitary, new versus old—seemingly draws heavily upon Michel de Certeau’s influential, broadly “Postmodernist” recasting of “psychogeography” (albeit one not specifically articulated in those terms).<sup>74</sup> De Certeau’s focus on individual tactics of resistance through differential modes of “consumption” lays the groundwork for the reading implied by this tendency: celebrating a micropolitics of “consumer” choice and subjective self-realisation as superior to any “totalising” critique of capitalism.

Positing psychogeography simply as differential interpretations or “readings” of an environment—rather than working for its transformation—pushes psychogeography towards individualised discursive or phenomenological operations, a position that Bonnett, McDonough and Solnit also, to an extent, compound, one that Simone Hancox expresses most clearly.<sup>75</sup>

Echoing De Certeau’s dualisms, Hancox identifies a psychogeography that ‘diversifying from the SI’, expounds a politics that is ‘personal rather than public, moderate rather than radical, and micro rather than macro’.<sup>76</sup> Yet contra recuperation narratives, these developments are celebrated. With Smith’s performance troupe Wrights and Sites as an example, she commends a readiness to ‘relinquish the situationists’ radically utopian ambitions’ for a ‘dispersed, eclectic and ambivalent attitude’, rejecting the ‘instrumental goal of ideological revolution and the materialist transformation of the city’.<sup>77</sup>

Such practices doubtless exist, the issue however, is that this narrative—implicitly or explicitly—celebrates them as *progressively superseding* some doctrinal originary psychogeography. This is facilitated by erasing any critique of political economy as a determining orientation, installing aesthetic criteria in its place, whilst further discretising

both categories. Thus for Smith, most “old psychogeography” was a ‘failure’, owing to its preclusion of ‘performance-like’ practices: a ‘dry materialist’ psychogeography, ‘mind-numbing’, ‘routinised and simplistic’; a ‘vampire tradition [...] founded on [...] fleshless tactics’.<sup>78</sup> Conversely, whilst ostensibly critical of De Certeau, Smith heartily approves of the apparent heterogeneity exhibited in “new psychogeography” as a welcome return to art, lauding Richardson’s ‘democratic’ ‘accessibility’ over the London Psychogeographical Association’s ‘crypto-politics’ and the ‘unproductive’ approach of the SI.<sup>79</sup>

Yet, in evacuating even the implicit primacy of a critique of political economy, these “democratised” conceptions of latter-day psychogeography offer a *laissez-faire* approach, even whilst simultaneously deploying art—or, as a “post-artistic” surrogate, walking—as a universalist bulwark against its full implications. The celebrated heterogeneity is thus corralled into the realm of the discursive and phenomenological, falsely constructed as universal through the placeholders “art”, “literature” and “walking”. Questions of social organisation are occluded; agency becomes interpretation. Psychogeography can be whatever individual “readers” perceive it to be, as long as—and through the very act of aesthetic or epistemological interpretation—it reproduces the individual as ultimate arbiter of truth and legitimacy.

Smith at least disrupts such notions, rightly noting walking is *not* universal. However, as a discipline, Walking Art generally installs walking as some transhistorical, cross-class natural grounding—a somatic surrogate for literature or art—through which spatially manifested social antagonisms or contradictions might be illusorily ameliorated. By generally conflating psychogeography and Walking Art therefore, Smith, Richardson, and the tendency that they exemplify, lay it open to such.

Not only does this broadly limit psychogeography’s politics to the ameliorative, it potentially approaches more dangerous territories. Psychogeography, stripped of a social critique of

capitalism, threatens being understood merely as whimsical propagations of psychic geographies; its professed pluralism—in practice—becoming beholden to more powerful interests and narratives: most dangerously, those of nationalism. Thus, whilst 1990s psychogeography was from a certain perspective a phenomenon most distinctly articulated in the UK, I nevertheless strongly reject Richardson’s assertion of a “British Psychogeography”.<sup>80</sup>

Similarly, whilst efforts towards an appraisal of psychogeography in its specificity are welcome, these are undermined by a dualistic historiography that opposes ‘new psychogeography’ as distinct from ‘old psychogeography’. Smith hails a ‘new *dérive*, already emerging’, buttressing Richardson’s ideological and temporal break by speaking of the necessity of a ‘new psychogeography’ to deal with the legacy of ‘old psychogeography’.<sup>81</sup>

The claim of some “epistemological break” between these moments functions by occluding practices not neatly conforming to the old/new dichotomy: crucially many of the 1990s, but also the breadth of practices at the time of psychogeography’s avant-garde codification, hypostasising it into some discrete entity. For Smith, apparently Wark’s popular SI commentaries made such treatments of psychogeography ‘unforgivable’.<sup>82</sup> However, he then offers no such broadening of historical approach, erasing how crucial grassroots psychogeographic activities since the 1990s drew precisely upon this diversified historiography.<sup>83</sup>

This dichotomy functions by limiting the historicisation of psychogeography, again, to formal evolution within the aforementioned, falsely universalised categories, precisely in order to facilitate such a teleology and thus naturalise the present: art (Smith), walking (Richardson) and literature (Coverley). ‘Such a belief in formal evolution, without cause or end, other than in-itself’ is, as the Letterist International pointed out, ‘the basis of bourgeois idealism in the arts’.<sup>84</sup> Practices that exceed these discursive classifications become invisible.

Many of Smith and Richardson's contributions are otherwise thoughtful and welcome. The problem lies in claiming to have simultaneously incorporated and transcended 1990s psychogeography, whilst in truth, largely erasing it, along with, crucially, its material cultural, social and infrastructural context. Smith even goes as far as claiming it never existed!<sup>85</sup> Similarly, Richardson's taxonomy becomes untenable should 1990s practices be properly re-included, forming a third point that shatters her dualistic chronology and immediately problematises her sole temporal designation for "new psychogeography" as 'post-Sinclairian'. One can only assume this omission is intended to shore-up the epistemological break asserted, therefore positioning the diffusions of Walking Art as a rightful and superior successor of some imagined, unitary Situationist "project".<sup>86</sup>

### **0:1:3: The Phrase Beyond the Content**

Academic Andrew Hussey once bemoaned 'pro-Situationist fundamentalists' accusing him of 'making a museum of Situationist ideas' in the name of their popular accessibility.<sup>87</sup> As Frances Stracey notes, Hussey held the SI already "recuperated", so could not understand the outrage. In fact, his epitaphial efforts and the pro-situs share common ground: perceiving historicification and the historical as *necessarily* deathly. Faced with their own ontological binary of life and death, they are forced into a metaphysical fudge: zombies, ghosts and spectres can be made to rise from their graves if that's what it takes for such accounts to retain their consistency.

For Stracey however, informed by less linear historiographies, archiving is a living, open, transformative process: 'salvaging the past in a disruptive horizon by putting pressure on any attempt to construct a model of history as static or complete'.<sup>88</sup> For Stracey, one must avoid becoming either a petrifying 'archivist of Situationism' or 'falling into escapist silence', the

point is to become ‘a Situationist in the archive’; a historiography far closer to that of Jorn himself and his critical inheritors.<sup>89</sup>

Recuperation narratives attack perceived aesthetic epistemologies of the “new”, diffusion narratives critique perceived political essentialisms of the “old”. Against dualistic simplifications, against notions of recuperation based in individualising and identitarian logic, or the teleology of an equally individualising, liberal pluralist epistemology, dialectics seems a promising way forward. However, as I have suggested, this too bears problematic aspects that must be accounted for. Accepting as much, what then, perhaps, would a *triolectical* approach look like? Exploring historiographical implications of psychogeography’s dialectical conception, and further, asking what a possible triolectical corollary might be, form the basis of my first triad of chapters. Is it possible to mobilise the analytical force of dialectics, its breaking down of fixed truths, without an implicit idealism and effective suppression of difference? Can one, conversely, reject teleological unifications, even whilst avoiding paralysing relativism? These, I suggest, are questions a triolectical historiography might pose, questions that situate psychogeography’s latter-day iterations as something beyond an aesthetic farce, endlessly repeating the political tragedy of the SI.

### **0:2:0: Object**

This introduction’s second section contextualises the thesis’s object of study, the material to which the above debates pertain. It develops a concept I call the “infra-literary”, both to appropriately comprehend the material addressed, but also expose the tendency towards teleological narration I identify. Against the insufficiency of the above narratives, I propose notions of infra-literature offer a complementary, “triolectical” means of apprehending the subject matter examined within. Having introduced this, I go on to engage with the thesis’s object, psychogeography’s 1990s re-emergence, briefly contextualising the practices later explored.

### 0:2:1: Dark Matter

As examined above, with its constant doubling, psychogeography presents as dialectical, yet this dialectic is destabilised by “radioactive” traces haunting it. For Jorn, building on Danish physicist Niels Bohr’s theory of complementarity, it is the *triolectical* third term that prevents final closure, each mediation producing further constitutive exclusions and contradictions.

Triolectics reintroduces the experimental *instrument*: theoretical, material and methodological are entangled.

To mix science metaphors somewhat, this thesis functions as one such experimental instrument, temporarily reactivating psychogeography’s *dark matter*, yet without definitively stabilising it. A triolectical approach resituates its object in relation to material otherwise marginalised; rather than remaining in an opposition between say, the Situationists and Will Self—“authentic political practice” and “aesthetic, literary mediation”—triolectics looks elsewhere, towards extra-institutional praxis occluded by such dualities.

The apparently vital problem of psychogeography’s pulse thus merely diverts to another question. No longer a binary of whether psychogeography is dead or alive, recuperated or true to some foundational purity, it is no longer a case of arguing over Schrödinger’s cat, locked in suitcase with the SI’s decomposing isotope. Who would want to keep a cat locked in a box full of radioactive waste anyway? The question is better posed as to whether psychogeography can open the box and come out to play, *without resolving the superposition*. Can it remain productively indeterminate, even whilst avoiding being locked into endless arguments, whose continuation is the very condition of its perpetually recycled discursive valorisation? Can it do so, not with definitive answers, *but by asking other questions*, bringing the world outside the box around to its way of thinking?

To ask this is to reactivate psychogeography's dark matter, not so much "invisible" as unrecognisable to certain instruments.<sup>90</sup> Re-examining 1990s psychogeography's conditions of renewal—its embeddedness in contemporaneous social praxis—I argue such psychogeography was *both literary and non-literary*: what one might call "*infra-literary*."

By this term *infra-literary*, I imply a material, social activity, the amorphous basis of communication networks and everyday resistance that as Stephen Shukaitis suggests, echoes the 'infrapolitics' expounded by James Scott and Robin Kelly: '[T]he partially hidden public sphere [...] somewhat encoded or otherwise made less comprehensible and legible to the view of those in power.'<sup>91</sup> *Infra-literature* is not the public sphere, but neither is it private. It rejects this dichotomy, constituting a third space, exhausted by neither. The public sphere is historically a state instrument whose erasure of its own instrumentality—collapsing this instrument into an idealised, false universality—already conceals conditions of visibility and exclusion. *Infra-literature* is not this public discourse then; it does not cast itself as openly available for the reproduction of discretised, transcendental identities, capitalist circuits of valorisation, or an idealised neutrality, already built upon constitutive exclusions.<sup>92</sup> Rather it is "dark matter", to appropriate Gregory Sholette's metaphor.<sup>93</sup> Sholette refers to a reserve army of cultural labour, increasingly necessary to valorise capital within the institutional art-world, akin to Home's assertion: 'The 'marginal' is the foundation upon which the 'mainstream' is built'.<sup>94</sup> When I say "dark" however, I also mean that which largely does not appear through conventional mediating instruments of capitalist valorisation and public discourse, thus also opens channels of communisation.<sup>95</sup>

Of course the term "dark" is not innocuous here; it still pertains almost exclusively—at least in the 1990s—to the matter of *white* psychogeographers. However, this notion of dark matter does imply a critique of the very organisational principles that have often excluded and occluded Black experience from psychogeographical discourse; for instance dialectical materialism's potential elision of non-European perspectives.<sup>96</sup> This is a critique actually

repeatedly acknowledged by 1990s psychogeography, particularly the LPA, but also practices such as *Melancholic Troglodytes*. Since then, psychogeography's Eurocentric biases have been importantly and critically foregrounded, for instance by DAMTP, *The Situationist Worker*, CLASS, PAKI.TV, Tae Ateh, Southern Discomfort zine's *Dark Psychogeographies* (Ash Sharma and Ko Banerjea), the Cairo Psychogeographical Association and others.<sup>97</sup>

“Dark matter” also expressly connotes “printed matter”, along with the material, infrastructural conditions necessary for—and produced by—the circulation of intersubjectivating activities more broadly. To expand “intersubjectivation” beyond idealist implications, “matter” is an apposite term, evoking a material circulation that forms the basis for extra-institutional, non-value mediated social relations, thus a certain “communisation”, usefully explored in reference to the LPA by Nicholas Thoburn.<sup>98</sup> It also relates to what Fred Moten and Stefano Harney label “the undercommons”, rejecting, as they do, a rigid and determining division between discursive and material.<sup>99</sup> It implies a kind of “intra-action” in Karen Barad's sense, between material object and subjectivation.<sup>100</sup>

Against hypostasised notions of authentic political practice or recuperated artistic expression therefore, psychogeography's revival becomes “literature” or “art” only in as much as it escapes the former as transcendental categories of public discourse and functions as an immanent material culture of intersubjectivation—an undercommons—related to what Stewart Home—deploying the Russian term for clandestine, self-published literature—labels “samizdat”.<sup>101</sup> Thus Infra-literature functions both as the material cultural, social basis nourishing psychogeography's more visible literary or artistic “tradition”—including marketable, valorising formats—but also, a social and material infrastructure through which processes of communisation can advance. This is a largely dialectical conception. However it is simultaneously orientated by a third pole: interested experiment—in Jorn's sense—that which allows reconfigurations to emerge.

Yet, if this notion of dark matter *holds together* the constellation of psychogeography's revival, it conversely *destabilises* my other main object: the occulted psychogeography of Asger Jorn. Jorn's self-identity and philosophy were inextricably determined by his work as an artist, a passionate, experimental praxis encompassing painting, ceramics, tapestry, printing, book production and more. Understood triectically, with the artistic, experimental attitude as the foundation of his threefold epistemology, his philosophical positions were immanent expressions of his artistic labour, thus justifying his notion of artistic materialism.<sup>102</sup> That I should thus *not* opt to investigate his more traditionally defined "artistic" output, instead concentrating on his writings, may therefore appear strange; this despite significant precedent in distinguished pieces of art historical scholarship from Birtwistle, Shield, Baumeister and others.<sup>103</sup>

One might argue Jorn's writings are coextensive with his artistic activity, not separate. To narrowly define Jorn's art by limiting it to, for example, his painting, is made problematic by his avant-garde self-conception. Following Peter Bürger's influential analysis of the avant-garde—in many ways a classic recuperation narrative—later critically complicated by art historians such as Hal Foster and Benjamin Buchloh, avant-garde activity sought to unite art and life, rejecting institutional specialisations, operating beyond narrow disciplinarity and false autonomy.

Bürger omits the SI, as Rasmussen noted, yet his argument echoes theirs.<sup>104</sup> Avant-garde practices, seeking to transform life rather than simply artistic convention, were cut off from the social revolution necessary to realise this. Rejection of institutions and disciplinarity ultimately reconfigured institutions, expanding them to encompass new, "anti-aesthetic" formats: expressing a rejection of artistic formats became a new format of artistic expression.

Yet complicating this, Jorn—already inhabiting Bürger's neo-avant-garde moment—never truly rejected traditional institutional formats, nor directly collapsed his writing into his more

conventional art practice. Instead he performatively separated them, using each to complicate the other. He pursued practices Bürger's theory of neo-avant-garde expansion suggests exceed traditional formats, but did so in a manner simultaneously entangled with his more conventional output.

Thus, in their conceivable proximity to the kind of expanded neo-avant-garde posited by the likes of Buchloh and Foster, if one wishes to treat Jorn's writings as instances of his art practice, then as I argue in chapter two, even on a purely formal level Jorn's "trialectical" manner of writing provides justification. It deploys the range of artistic devices found elsewhere in his oeuvre: its experimental, sensual approach; *détournement*; novel collisions of text and image; the augmented dialectics of "comparative vandalism"; recourse to pun, parody, analogy and metaphor. Baumeister: 'it is not the scientist, historian or philosopher but the *artist* Jorn who is speaking to us'.<sup>105</sup> In short, one *might* plausibly treat these texts as co-extensive with Jorn's artistic practice.

Yet, introducing the notion of infra-literature destabilises all this, without definitively resolving it. Such texts, under this conception, remain superpositional: dark matter both nourishing Jorn's more traditional, institutional and valorisable art practice, but simultaneously undermining it, opening up escape routes and channels of potential communisation. This notion thus obstructs any definitive, final collapsing of such texts into Jorn's more traditionally conceived artistic praxis.

Therefore, whilst not wishing to *artificially* separate Jorn's textual and visual contributions counter to their aforementioned entanglement, considering these texts in relation to notions of infra-literature causes their distinct contexts of production and circulation to surface. Such texts are somewhat comparable to the self-instituting publications and samizdat already identified as the material basis of 1990s psychogeography: small press or self-published materials, journal and press articles, catalogues or manuscripts. Their limited print runs,

production and circulation, often originally in Danish—with relatively late translation—their collision of language with visual and haptic elements, their personal focus—reading like a private diary conducted in public—and their continuing invisibility to psychogeography’s institutionalised discourse renders them, if not equivalent, then strongly resonant with the infra-literary pamphlets and other particles of dark matter constituting my aforementioned research object.

*Concerning Form*, itself a collection of Jorn’s earlier essays, was self-published by the SI in Paris (with a print run of 750 and no commercial distribution), meanwhile Jorn’s SICV reports appeared solely in Denmark. Then an internationally successful painter, opting to publish in Danish marks a conscious withdrawal from the international art market’s global public sphere, deliberately distinguishing these texts from it, rendering them partially comparable to the aforementioned dark matter. As Jorn recorded:

I was once asked by a Frenchman, ‘Why then have you begun to publish books in Danish when you have an international public?’ I answered [...] I will stay modestly in Silkeborg and if there is something in what I write, then it will probably seep out [...] any new idea will be connected to its point of origin [...] but it will belong to the environment where it meets a resonance.<sup>106</sup>

As Lucy Lippard noted, ‘art that is too specific, that names, about politics, or place, or anything else, is not marketable until it is abstracted, generalized, diffused.’<sup>107</sup> Jorn’s highly idiosyncratic texts—full of asides, personal references and wordplay—are anything but general. Whilst not extra-institutional in the manner of 1990s psychogeography, this renders them distinct from Jorn’s more accessible and dramatically more valorisable artworks. “Infra-literature” thus grants a useful means of complexifying these texts and vice versa. That I should focus my analysis here, rather than, say, Jorn’s painting, is because it is here that the dark matter of 1990s psychogeography most usefully resonates.<sup>108</sup>

Naturally I focus on what is most relevant to my thesis’s aims. This is not a study of Jorn’s painting, indeed it is not truly a study of Jorn at all. My object is psychogeography and its

historiography. What therefore concerns me are Jorn's contributions to this, which lie primarily in his writings, his SICV project and, I suggest, his theory of triolectics. His paintings being of less relevance here, recede. Writings on Jorn the "artist" are plentiful, comprising much of his reception to date. The "darker" matter of his theoretical contributions is less commonly explored.<sup>109</sup>

To suggest productive connections between Jorn's writings and 1990s infra-literature is not however, to collapse them into each other unproblematically. There is no congruence, or even much inheritance here, only resonance. This relationship is something that, as I have pointed out, forms the kernel of my investigations. Latter-day psychogeographers such as the LPA remained largely critical of avant-garde artists, Jorn included, ignoring his painting altogether.<sup>110</sup> Where Jorn identified as avant-garde, 1990s psychogeography mocked such labels, calling itself "avant-bard". What they took from Jorn however, was precisely the latter's self-undermining contradictions; his aesthetic philosophy was not to be followed, but to be critically turned against itself to open new perspectives. It was in the indeterminacy and the contradictions between his overtly artistic output and more infra-literary offerings that such psychogeography worked.

In doing so, constructing its own contradictions, opacity and self-historicising obfuscation, 1990s infra-literature largely evaded the renewed institutionalisation Bürger ascribes to an expanded neo-avant-garde, along with its accompanying social role. Instead psychogeography's revival favoured the aforementioned infra-literary dark matter, which for Jorn had only been one destabilising radiation of his activity.

The accelerated real subsumption of creativity highlighted by groups such as LPA or MAP, although certainly apparent at the time of the SI, by the 1990s had extended throughout the artworld and beyond to the extent that to unproblematically position their creative labour—even oppositionally—in relation to art was to *a priori* concede it as capital valorisation.<sup>111</sup> To

advocate art's critical social role as offering a countervailing force to capital was—already in the 1960s, certainly by the 1990s—considered untenable.<sup>112</sup> Jorn's "artistic philosophy" was thus seen both as his central error, but also the basis for a critical *détournement* through which to undermine complacent avant-gardist discourses—*aesthetic* and *political*—not least the SI and their reception.

Hence, such psychogeography positioned itself, not simply as "anti-art", but within a more complex dialectic, a triolectic perhaps. Its rejection of artistic frames thus demurred from capital's self-perpetuating dynamic of direct contradiction, in which avant-gardist refusal is, as for Bürger, reconfigured and valorised as artistic gesture. Instead it adopted more oblique tactics, closer to those of three-sided football: opening distinct positions not defined through already subsumed oppositions—public artwork or private hobby, *aesthetics* or *politics*—but rather by diversion, unbalancing fields of play.

My object then—in reference to both Jorn's praxis and that of 1990s psychogeography—is less apprehensible through traditional art historical analysis, rather my instrumentation must instead atune towards resonances within an *infra-literary* dark matter, how it connects, amplifies, but also destabilise these two material moments.

### **0:2:2: Under the (Influence of) Counter-Culture, an Infra-literary Infrastructure**

Moving to contextualise psychogeography's 1990s re-emergence, note that psychogeography's aforementioned public, literary reprise would not have occurred without the above *infra-literary* 'counter-economy of creative exchange'.<sup>113</sup> Something that, simultaneous to neoliberal restructuring and transforming possibilities for resistance, grew within the international Mail Art movement and the alternative press, between the 1960s and 1990s.

Fluxus activities and the New York Correspondence School provided the extra-institutional material-social field from which the Mail Art network developed.<sup>114</sup> This later blossomed into the language games, plagiarism, performative auto-institutions and what Marco Deseriis labels ‘improper names’ of Neoism and related movements.<sup>115</sup> Meanwhile, somewhat preserving and transforming the material, social and conceptual infrastructure of 1960s counter-culture, the alternative press and self-publishing continued to cohere around a number of localised but interlinked publications and cultural scenes. This reached new levels of vitality with the DIY, anti-authoritarian social practice of the Punk and Post-Punk subcultures.<sup>116</sup>

Former Situationist Alexander Trocchi had actively disseminated Situationist ideas to key figures in the UK alternative press during the late-1960s through his Project Sigma.<sup>117</sup> Groups such as the onetime English section of the SI—later King Mob—with their publication *King Mob Echo* had done likewise.<sup>118</sup> One member, Chris Gray, also published an early translation of SI writings in 1974, inclusive of psychogeographical texts. It was illustrated by Jamie Reid, who earlier self-published the Situationist-influenced, somewhat psychogeographical *Suburban Press*. These traces received well-documented appropriation by Reid’s collaborator, former King Mob associate—later Sex Pistols manager—Malcolm McLaren.<sup>119</sup> Whilst Punk might appear an aesthetic “recuperation” of Situationist concepts, it is perhaps better understood as a conceptual appropriation of Situationist aesthetics, thus a medium of transmission and continuation.<sup>120</sup> Throughout the 1980s, Punk-influenced social networks—often constituted through the circulation and production of independent publications—were crucial in maintaining and proliferating Situationist analyses, although psychogeography was largely ignored.<sup>121</sup>

Beyond, but in dialogue with the UK, post-Situationist milieus in France and Italy took more politicised paths, alongside contributions from Ireland and Jamaica.<sup>122</sup> Meanwhile, less well-known aesthetic continuations from the Scandinavian Second SI, persisted into the 1980s.<sup>123</sup>

The SI's initial, wider dissemination occurred primarily in the US however, mainly through anarchist, left communist and "pro-situ" groups and publications such as *Point Blank*, *For Ourselves*, *Negation*, *Processed World*, *Contradiction*, *More to Come*, *No Middle Ground*, *Against Sleep and Nightmare*, but also such longstanding publications as *Fifth Estate* (connected with Fredy Perlman, whose Black and Red produced the first English translation of *The Society of the Spectacle* in 1970), and later *Not Bored!*, *Anarchy: A Journal of Desire Armed* and Bureau of Public Secrets.<sup>124</sup> These groupings demonstrated similar infra-literary networks to those evident in the UK, emergent from 1960s counter-culture but sometimes persistent into the 1990s and beyond. This infra-literary infrastructure, for example, included Perlman's Detroit Printing Co-op emergent from Black and Red, or *Anarchy's* connection with community radio and a food co-op, along with its sister-paper *Alternative Press Review* (1990s), whose extensive correspondence section helped constitute such networks. Despite broad, often international networks of circulation, most of these initiatives were physically concentrated around the Bay Area, although New York, Missouri, and Detroit are also represented in the above list. It was through this milieu that Situationist analyses gained a wider readership, yet as in the UK, psychogeography and the critique of urbanism were minimised for a focus on the theory of spectacle and critiques of political mediation.

In France, when *Socialisme ou Barbarie* rejected Marxism, a disaffected minority founded *Pouvoir Ouvrier* magazine, out of which grew *La Vieille Taupe* bookshop and its network: in the late 1960s, one of a handful stocking non-Communist Party leftist materials, thus a valuable infrastructural resource for ultra-left, Trotskyist and Situationist matter. The loose *Vieille Taupe* grouping, around figures such as Pierre Guillaume and Gilles Dauvé, facilitated a "theoretical maturation" of SI ideas, contextualising them within an anti-Leninist, ultra-left, "communising" current, in critical dialogue with both Dutch-German councilist traditions, vocalised by Anton Pannekoek, and Bordiguism, including its latter day interlocutor Jacques Camatte.<sup>125</sup> It assimilated the SI's later theories with wider ultra-left perspectives, but as such also minimised their earlier practical activities. After *La Vieille Taupe* closed in 1972, its

milieu continued collaborating on publishing projects such as *Mouvement Communiste* and *La Banquise* (around Dauvé), *King Kong International/La Guerre Sociale* and a press named after *La Vielle Taupe* (around Guillaume). Within these Situationist theory was influential, if again, psychogeography was omitted.<sup>126</sup> Collaborations ended in recrimination however, over Guillaume and *La Guerre Sociale*'s participation in the "Faurisson affair" and their adoption of an untenable position defending racists and holocaust-deniers, owing to a misapplied critique of anti-fascist ideology.

Despite such misjudgements, individuals involved remained active and networked internationally. *La Guerre Sociale* was once involved with *International Discussion Bulletin*, emergent from *Intervention Communiste*, which in 1980 also published material from the London-based Kronstadt Kids, associated with Rising Free bookshop, where Fabian Tompsett, later of the London Psychogeographical Association worked. Likewise Tompsett would publish Dauvé's writings throughout the 1980s, including his influential critique of the SI in 1987. Whilst this Situationist-influenced French infra-literature enriched and fed into the context of psychogeography's re-emergence, psychogeography itself was notable by its absence.

Similarly, there was almost no engagement with psychogeography undertaken by the UK post-/pro-situ political groups and publications during the 1970s and 1980s—including, but not limited to, *Hapt*, *Omphalos* (BM Piranha) and efforts from the Black Hand Gang and Infantile Disorders (late-60s-early-70s), then later BM Combustion (*Re-fuse*), BM Blob, BM Chronos, Larry Law (*The Spectacular Times*) (mid-70s-80s), or later still, *Pleasure Tendency*, *Here and Now* and *Anti Clock-wise* (mid-80s-early-90s)—along with the similar, afore mentioned activities in the US and elsewhere.

These did, however, both precede and exceed more institutional, artistic articulations of SI ideas in which psychogeography belatedly appeared, particularly 1989's Paris

Pompidou/London and Boston ICA retrospective, which significantly raised the Situationists' profile in the art world and academia, giving rise to a glut of books and articles.<sup>127</sup> These more visible, institutional interpretations often opted to read the SI through the lens of contemporary Postmodernism however.<sup>128</sup>

This pattern of reception therefore saw an almost exclusively “political” infra-literature diffracting the SI through its own context—as a politico-theoretical organisation—whilst the art world and academia understood it through Postmodernism’s discursive frames reducing it to a largely aesthetic critique. The resultant bifurcation in SI historiography only re-enforced the supposed definitive 1962 split. It occluded the group’s dialectical self-conception, masking earlier practical articulations—psychogeography included—and obscuring contributions from less fashionably intransigent members, influencing subsequent reception towards discrete oppositions.<sup>129</sup>

### **0:2:3: New Experiments**

Yet before the 1989 exhibition some had begun examining the SI from other, more experimental directions. Opening towards a third pole, diverging from both art and political discourse, but also both institutional and purely personal articulations, was what Deseriis—adapting from Gilles Deleuze and Félix Guattari—calls ‘minor literature’, this opened a space into which psychogeography would re-emerge. During the later 1980s various auto-institutions, emergent from Mail Art and Post-Punk, such as Tom Vague’s fanzine *Vague* or Stewart Home’s Neoist activities and *SMILE* magazine, went beyond former SI inheritors, introducing something different.<sup>130</sup> Not only experimenting with identity, authorship, “mythopoesis” and historicification—the situationist *methods*, rather than *ideas* Punk had inherited—but colliding these with numerous disparate, hitherto unconnected, resonant discourses.<sup>131</sup>

Into this space, Home's sometime collaborator, the aforementioned Fabian Tompsett, went beyond the SI's previously fragmented reception, détourning it into a new praxis: a "revived" psychogeography. Whereas Home both united and undermined the twin strands of the SI's legacy—artistic and political—whilst preserving their dialectical tension, it was Tompsett who fully developed a third pole of active experiment, precipitating a "triolectical" return to psychogeography, re-citing and re-siting it, sparking its cultural proliferation through the 1990s via his reincarnation of Rumney's London Psychogeographical Association.

Tompsett had arrived at the practice via an active background in class struggle, having been involved with the London Workers Group, London Autonomy Centre, *Class War*, *Red Menace*, various anti-poll-tax and anti-war groupings, as well as Rising Free bookshop, in touch with a wider post-Situationist milieu in the US, France, Italy and elsewhere. His psychogeography developed directly from this socio-political context, not some aesthetic recapitulation as later accounts might suggest. That is not to say it emerged in isolation from art institutional contexts either. Indeed, it was in conjunction with wider interest in the SI renewed by the 1989 exhibition that both Home and Vague interviewed original English Situationist and member of the initial London Psychogeographical Association, Ralph Rumney.<sup>132</sup> Perhaps their rekindled attention to Rumney catalysed an interest in psychogeography, consciously or unconsciously sparking Tompsett's own. Home, in particular, would have recognised premonitions of Neoist activities in the self-historicising auto-institution of Rumney's LPA.

Into this psychogeography Tompsett grafted Neoism's "mythopoetic" mode of 'counter-institutional intervention', which, as Backhouse notes, recalled earlier Situationist calls for theory to be made "unacceptable" to capitalist discourse.<sup>133</sup> Something Tompsett later articulated directly, as 'The Unacceptable face of Contemporary Psychogeography'.<sup>134</sup> His approach excavated less popular Situationist practitioners, particularly Jorn and Chtcheglov, along with a unique "noological" reading of "spectacle"—through the prism of Renaissance

theatrics—mixing these with wider left-communist analysis. This collided with antiquarian thematics, partly détourning Jorn, partly Tompsett’s own father, partly resonant with contemporaneous “New Age” concepts. Results often echoed conspiracy theory, yet also deconstructed *both* conspiratorial epistemologies *and* liberal bourgeois Eurocentrisms.<sup>135</sup> The result was a sometimes baffling, but clearly radicalised psychogeography beyond the axioms of Situationist practice. Indeed, its heady mix became mimetic, quickly inspiring iterations across the UK and beyond.

If UK counter-culture lived on in alternative publications after 1968, attempts at wholesale political recomposition appeared cut short.<sup>136</sup> In Italy however, such antagonisms were afforded space to expand and develop. The legacy of *Autonomia* was an important influence on Italy’s own resurgent underground during the 1990s, drawing upon the creative, anti-hegemonic intersubjectivations of collectively elaborated media practices from 1977 and their “post-media” experiments following the crackdown on oppositional tendencies by the Italian state.<sup>137</sup> Here, similar auto-institutional networks, emergent also from Punk and Mail Art, developed Neoist practices on multiple-use names, producing the international Luther Blissett project and the Transmaniacs collective.<sup>138</sup>

Throughout the 1990s these Italian activities cross-fertilised UK-based practices through the self-same networks. In London, Tompsett’s LPA activities were supplemented by running Unpopular Books press, co-editing the psychogeographical round-up *Transgressions: A Journal of Urban Exploration* (with Alastair Bonnett), along with co-organising the social centres Union Place and 121 Centre in Brixton, being instrumental in the print co-ops there, a vital link in the productive and circulatory infrastructure of the LPA and related psychogeographical activities.<sup>139</sup> This, alongside Tompsett’s background with the London Workers Group—with its proliferation of politicised printers—his connection to Rising Free, several extra-institutional publications and social spaces, attests the importance of such infra-literary infrastructure to psychogeography’s revival.

Meanwhile, Manchester Area Psychogeographic likewise emerged from independent publishing through Bob Dickinson, involved in the alternative press on titles such as *City Fun*. On the South Coast, the Equi-Phallic Alliance, primarily an elaboration of poet Andrew Jordan, deconstructed landscape metaphysics through desktop-published newsletter *The Listening Voice*. Elsewhere, Nottingham Psychogeographical Unit also self-published a newsletter, the product—at least in part—of an Italian art student, living in the UK. Beyond this, Glasgow and London-based Workshop for a Non-Linear Architecture and the international (intergalactic even) Association of Autonomous Astronauts used these same networks for circulating self-published psychogeographical matter, in many cases also the same printers, listservs, squats and social centres. Even Sinclair, arguably the best-known Anglophone psychogeographer—owing to his more conventional literary output—had his early practice sustained by a small-press underground.<sup>140</sup> He attributes psychogeography’s revival to the milieu described above, his books only later becoming associated with these emergent subcultural streams; “psychogeography”, a newly fashionable term, provided a convenient label.<sup>141</sup> As psychogeography became a “genre” through its ready application to such literature, infra-literary activities appeared to fade. Yet this may say more about conditions of instrumentation than any comprehensive reflection of the material. If alternate conditions of instrumentation might question this state of affairs, it is to such matters I now turn.

### **0:3:0: Pour la Forme**

*‘for a painter the question obviously arises whether one could draw one’s philosophy’<sup>142</sup>*

The previous section related the thesis’s material object to my subjective interest. This final section relates a methodological instrument to both former distinctions, demonstrating how this opens psychogeography beyond limited, limiting and linear logics of understanding.

As noted previously, I take Asger Jorn's trielectical method as the experimental springboard for both my study of 1990s psychogeography and its relation to psychogeography more broadly. *This is not to say I aim to replicate Jorn's approach.* Rather, insights from an exploration of this method break down and expand traditional ways of understanding my object. Jorn's trielectics, as a somewhat "pataphysical" instrument, has not been used like this before.<sup>143</sup> Hence why I call my approach experimental.

By 'pataphysical, I reference Alfred Jarry's 1911 "science of imaginary solutions", something expanded later. For now I simply say, psychogeography has previously been examined politically and aesthetically, now I also examine it with '*the science*' of trielectics: "pataphysically".<sup>144</sup> The recuperation and diffusion narratives outlined above, the historiography they imply, are two ways of conceptualising this relation of politics and aesthetics. They are thus diverted and reimagined by a pataphysical third term.

Trielectics—itsself perhaps emergent from psychogeographical praxis, as suggested in chapters two and three—thus forms an apposite approach to my material. If there is circularity to this suggestion, this is entirely appropriate. This method does not abstract itself as transcendental; rather it tackles exceptions on their own terrain.<sup>145</sup>

That being said, the academy impels certain restrictions, understanding psychogeography through this "pataphysical" lens brings its own set of methodological problems. Andrew Huggill's introduction to 'pataphysics grapples with similar dilemmas:

How to write about something that [...] constantly resists definition [...], regarded by many as a pseudophilosophy, a hoax, a joke, or a school-boy prank [...] filled with myth-making, inconsistencies, deliberate hoaxes, and, sometimes, downright lying<sup>146</sup>

Noting the risk of reductionism, but also 'taking it all too seriously', he worries:

Since pataphysics recognises no distinction between humour and seriousness, there is always the possibility that any statement on the subject will end up pricking its own balloon.<sup>147</sup>

Psychogeography poses comparable problems. I approach this by embracing and acknowledging it in my methodology. Concerns over seriousness, accuracy or being reductive are addressed in both the selection and handling of material, but more importantly, in foregrounding the methodological approach, the means by which material is apprehended. To explain this, firstly I set out my theoretical justification, secondly the practice this obliges, thirdly, the instrumental implications.

### 0.3.1: Theory

“Going native”—deploying ‘frameworks of understanding used in the practices we wish to study’—is a Eurocentric taboo, Tompsett notes, citing Tkacz’s definition.<sup>148</sup> This should not discourage us; this taboo is also based upon problematic metaphysical dualism. It holds physical objects are discrete and ontologically distinct from observing subjects, external to knowledge’s purely psychic field. This traditionally bourgeois, “Newtonian” epistemology also implies a class dimension; agency is the preserve of observing subjects, professional philosophers are its gatekeepers.<sup>149</sup> This division between psychical and physical thus also encodes subject and object, intellectual and workers, man and woman, and a separation of knowledge from lived praxis, literally abstracted from the flux of what Karen Barad calls “intra-action”.<sup>150</sup>

As Tompsett notes, intra-action implies ‘matter and meaning are entangled’, epistemology—like observed object and observing subject—constructed in this process.<sup>151</sup> Both subject and object thus co-emerge in praxis and are not pre-given and discrete. For Tompsett then, as for Jorn, this false separation of subject and object must be critically overcome by understanding them in mutually constitutive dialogue through *the instrument*. Likewise both Jorn and

Tompsett imply the concept itself functions as instrument; a symbolic or linguistic consensus, actively constructed as an articulation of social forces.<sup>152</sup>

An early premonition of triolectics in Jorn's work is the revelation: '*Object and Subject should thus only be two different ways of perceiving the same phenomena*'.<sup>153</sup> Later, drawing on Niels Bohr, he intimates subject and object are distinguished through intervention from an *instrument* to "make the cut": demarcating observer from observed, what is to be studied and from whose perspective.<sup>154</sup>

Concepts are thus historically situated tools to organise social relations.<sup>155</sup> Jorn: 'a concept is not a thought but a device, an instrument for thinking'.<sup>156</sup> Language and concepts are instruments delimiting pre-logical aesthetic perceptions. Only that contained within concepts is repeatable, thus communicable socially, however this cannot be untangled from objective totality and subjective experience, being indeed, their means of determination.<sup>157</sup> Conceived as instruments, conceptual frames thus co-constitute subject and object, or as Karen Barad has it—also drawing on Bohr—'object of observation' and 'agencies of observation'.<sup>158</sup> They facilitate subject-object intra-action (as opposed to the discretising metaphysics of "interaction").<sup>159</sup>

Such considerations thus compel a method that refutes dualism. As someone somewhat entangled in various psychogeographical practices, I thus reject falsely abstracting my subjective interest from the material. Instead, in order this material be effectively and openly organised, I explicitly select triolectics as my instrument, with the end of consciously co-elaborating further possibilities for such practices.

Jorn states: 'Scientific observation is an art, an action upon matter'.<sup>160</sup> With this in mind, against the Newtonian paradigm of objects with discrete ontologies, independent of instruments, instead I acknowledge instruments also immanently determine their object. I

thus intend this study as a diversion of ongoing activities, in co-elaboration with wider collective praxis.

When I say triolectics functions as my instrument, to expand: Jorn draws strongly on Susan K. Langer's notion of "significant form", which in turn owes much to Charles Sanders Peirce.<sup>161</sup> Significant form, like the concept or instrument already addressed, functions as a kind of noology, a configuration of the entangled field of meaning and matter; an intra-action between subject and object. 'Meaning is not a quality but a function', states Langer, not a representation, but a tool.<sup>162</sup> Langer had sought to escape metaphysical dualism; form is understood as a configuration of interrelations. For Jorn this notion of form is drawn back into dialogue with the objective; against the purely experiential or functional is also a topological understanding of immanent relationality, drawn from *analysis situs*.

Thus triolectics itself can become significant form, in this case the interrelation of myself, my material and the thesis's institutional framing, potentially diverting them in the process.

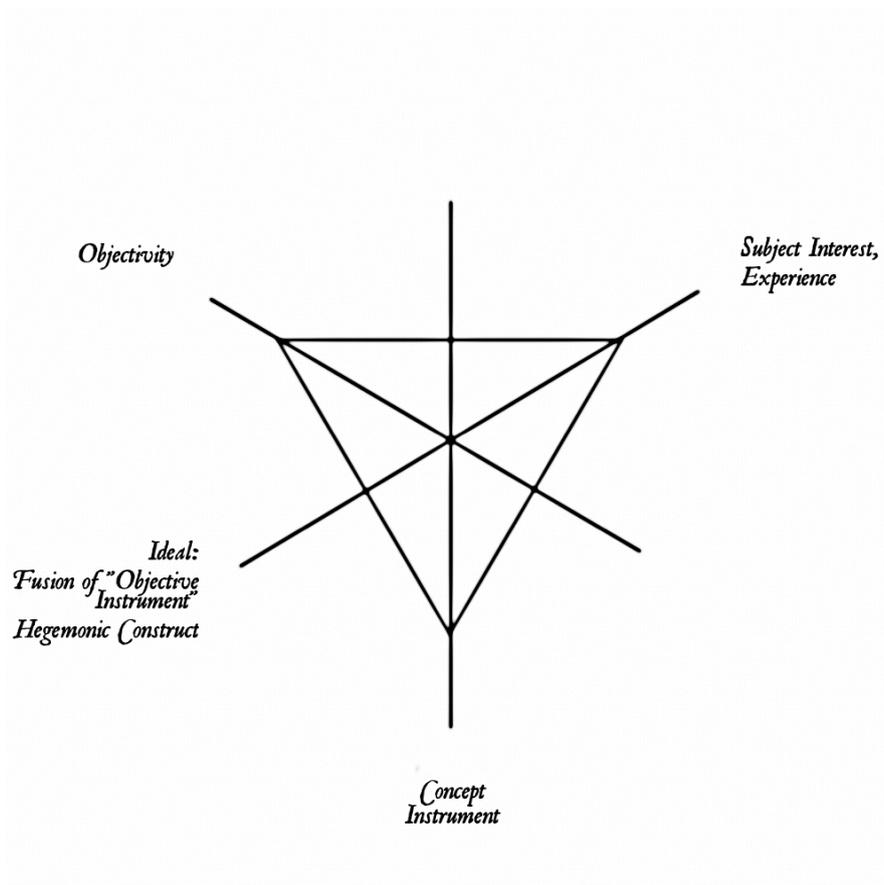
Wark's study of left-Bolshevik and monist "heretic" A.A. Bogdanov follows Tompsett's own research on Bogdanov in making a similar point, calling Bogdanov's work 'a *détournement* of philosophy'.<sup>163</sup> This was also Jorn's game. In foregrounding my method, I make my own *détournement* explicit.

I thus concur with Bogdanov, also Jorn and Barad: knowledge is produced in situ, through experimental intra-actions of subject and object, artist and material, worker and world. Here instruments become a *clinamen*, that immanent swerve in Epicurus's primordial atomic deluge—Jarry's favoured metaphor and topic of Marx's doctoral dissertation—diverting material intra-actions into emergent configurations, producing—in Jorn's words—a transformative morphology of the unique.<sup>164</sup>

### 0.3.2: Practice

Returning to Hugill's dilemmas, these thus become problems of conceptual instrumentation, rather than material itself. Each dilemma arises in his implicit instrument of apprehension—a logic of identity, non-contradiction and excluded middle—and thus the perception of humour and seriousness, “higher” reality and reductive appearance as discrete opposites.

Read triolectically, in occluding this instrument, fusing it with objectivity, in *opposition* to the subject, such dilemmas thus render the instrument transcendental, omitting that it only produces an *interested* configuration of object-observer relations. In foregrounding mine, I suggest *no method* could attain final, unified truth from this material, outside of experiential entanglement. My selection of instrument diffracts a subjective orientation. To pretend to abstract myself from entanglement with the material would conceal the instrumental manner in which the cut between us must be made (see *figure 0.4*).



*Fig. 0.4*  
*Forn's Philosophical Trilectic, supplemented  
 from further trilectics to show the opposition  
 of the experiential and the ideal*

In terms of practical implications, the thesis thus consists of two overlaid, complementary triangles.<sup>165</sup> To foreground the instrument means the first triad of chapters develop and explore it, re-examining psychogeography's roots, the historical noologies they imply and how this coloured the practice's development and subsequent interpretations. The second triangle examines the 1990s revival in relation to the former. My aim, as stated, is resituating the 1990s revival within psychogeography, simultaneously resituating psychogeography itself.

This first triangle uses more established, often secondary sources, therefore avoiding many methodological dilemmas mentioned above.<sup>166</sup> It is the second that must foreground its instrument as described, in order to deal with the "pataphysical" problems intimated. It does so, firstly, through the previously defined notion of "infra-literature"—understood as a key component of this "triolectical historiography"—complementary to institutional frames of validation/valorisation. Given its large and amorphous field, it acknowledges composition is always a selective process; one cannot pretend a transcendental viewpoint.<sup>167</sup>

This infra-literary approach entails utilising mostly ephemeral material: pamphlets, newsletters, flyers, listservs and blogs. This derives from generous access to personal collections, my own collection, further to what appears in archives and online. The 56a Infoshop in South London has invaluable holdings of 1990s psychogeographical ephemera, and, in the last few years, May Day Rooms, Central London, obtained significant relevant materials: LPA newsletters; Tompsett's notes and correspondence; a large collection of 1990s 'zines and ephemera, such as *SMILE* and *Here and Now*; alongside deposits from Donald Nicholson Smith on King Mob; a collection on the AAA; and Howard Slater's *TechNet* and *Dead by Dawn* materials. In addition, much of Tompsett's Unpopular Books catalogue appears within conventional libraries and Stewart Home's assiduous self-historicising provides plentiful material.<sup>168</sup>

Other studies and bibliographic resources were also useful, particularly Rasmussen, Jakob Jakobsen's and Howard Slater's assimilations of lesser-known Situationist material.<sup>169</sup> Likewise, in terms of post-Situationist matter, the work of Simon Ford, Karen Goaman, Kasper Frederiksen and Catherine Backhouse proved useful, as did contemporary publications such as *Variant*.<sup>170</sup> Particularly beneficial was *Transgressions* journal, edited by Alastair Bonnett and Tompsett, which provided institutional visibility for much 1990s psychogeography. Beyond this, online blogs, historical accounts from participants and mailing lists—such the Invisible College listserv—provided supporting information, contextualising the infra-literary matter I address. For Situationist material, beyond academic and general publications, websites Bureau of Public Secrets (Ken Knabb), Bill Brown's Not Bored, the Situationist International Online Archive, Hilder Goes Asger, Mehdi El Hajoui's Situationist International and its Aftermath archive—much of which is online—and Copenhagen Free University were also useful. For contextual material, sites such as Libcom and contemporaneous sites like John Gray's For Communism—no longer live, but accessed through the Internet archive—were beneficial. Where secondary sources on 1990s materials exist I have used them, although these are limited.

Finally, I undertook various conversations—and sometimes joint activities—with key participants, Tompsett (LPA), Mark Dyson (WNLA), Vague, Bonnett, Slater, Backhouse (AAA), Dickinson and C.P. Lee (MAP), along with later participants Mark Rainey (MPA), Morag Rose (LRM), various members of DAMTP and Laura Oldfield Ford. These provided a final, complementary source. I opted to conduct these intra-actions on a semi-informal level, rather than as formal interviews for two reasons:

Firstly, extending the infra-literary approach from print to conversation, I aimed to recognise the uniqueness of extra-institutional conversations, yet simultaneously a certain equivalence and unity with those of a formalised variety.<sup>171</sup> Further, the psychogeography of such situations is generally more conducive to dialogue. Beyond contemporaneous notes,

conversations were not recorded as such; recording would have produced them differently. Instead, they informed my general understanding more holistically. Broad areas of conversation, rather than specific questions were agreed and participants knew my position as researcher and that our conversations might—could not help but—inform my research.

Secondly, I sought to avoid the dualistic separation of these intra-actions implied by institutionalised interviews, establishing false transcendence and eroding a sense of co-elaboration. Abstracting myself would have been both impossible and counter-productive. My approach might be called semi-ethnographic in this respect.<sup>172</sup>

### **0:3:3: Structure**

The thesis's form derives from the trielectical diagrams through which Jorn attempted to formulate his thought.<sup>173</sup> Trielectics itself developed diagrammatically, from Goethe's proto-pataphysical science of colour and artist Philipp Otto Runge's Colour Sphere (chapter two). These systems were themselves détournements of structuring correspondences in hermetic philosophy. Jorn—as Tompsett and Home later did—identified the avant-garde's forerunners as hermetic philosophers, whilst trielectical method draws much, however indirectly, from their science of imaginary solutions.<sup>174</sup> I play upon this dimension of trielectics to propose an augmentation of Jorn's diagrams.

The trielectical hexagon—of Jorn, Runge, and the alchemists—was later adopted by Tompsett, WNLA, AAA and other 1990s psychogeographers for trielectics's most widespread practical manifestation: three-sided football. Another conduit for psychogeography's transmission into the 1990s, Jamie Reid, likewise represents himself through a neo-druidic hexagrammic talisman. Drawing the hexagram *unicursally*, suggests an *intra-action*—rather than separating *interaction*—of dialectical and complementary relations, subject and object, psyche and geography.<sup>175</sup> I overlay these various elements as scaffold for

my study (see *figures 0.5-0.14*).

In terms of navigating this structure, I turn to *The Natural Order*, where Jorn describes another diagram:

Hegel took over from Proclus the triadic image of the circle as the sum of centre, radii or rays and periphery.<sup>176</sup>

Jorn détourns this, identifying these components with philosophy, science and aesthetics's radiant breaking forth, turning the point into a dimension, producing other circles. This, he claims, is trilectics. For Jorn, aesthetics is orientation to the unknown, a quantum quality, fizzing in the atomic deluge, declining and dérivng like a pinball rocketing around a machine. The atomic deluge does not simply tumble down from history in irrevocable, parallel straight lines, but inclines in several directions at once, détourned: 'one can fall so deep that one begins to fall upwards'.<sup>177</sup> This is the fall of co-incidence, *dérive*, but it is also to arise, to begin our drift (see *figure 0.21*).<sup>178</sup>

This introduction, to the study's dark matter, might be situated as plumbing the space and depths of enquiry: those unseen masses which hold together the continually shifting constellations of psychogeography, drawn by the trilectic's light-hearted gravity into a 'pataphysical *Grande Gidouille*, orbiting inwards towards the first chapter; both a radiating and a periphery-defining activity.

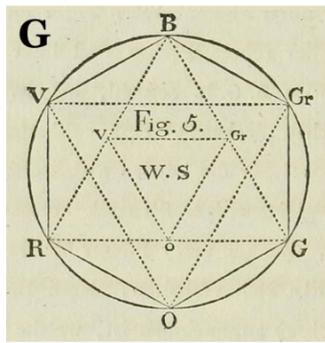


Fig. 0.5  
Preliminary Diagram for Runge's Colour Sphere

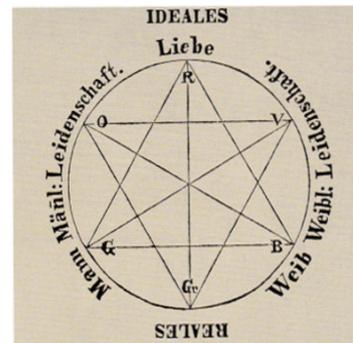


Fig. 0.6  
Preliminary Diagram for Runge's Colour Sphere

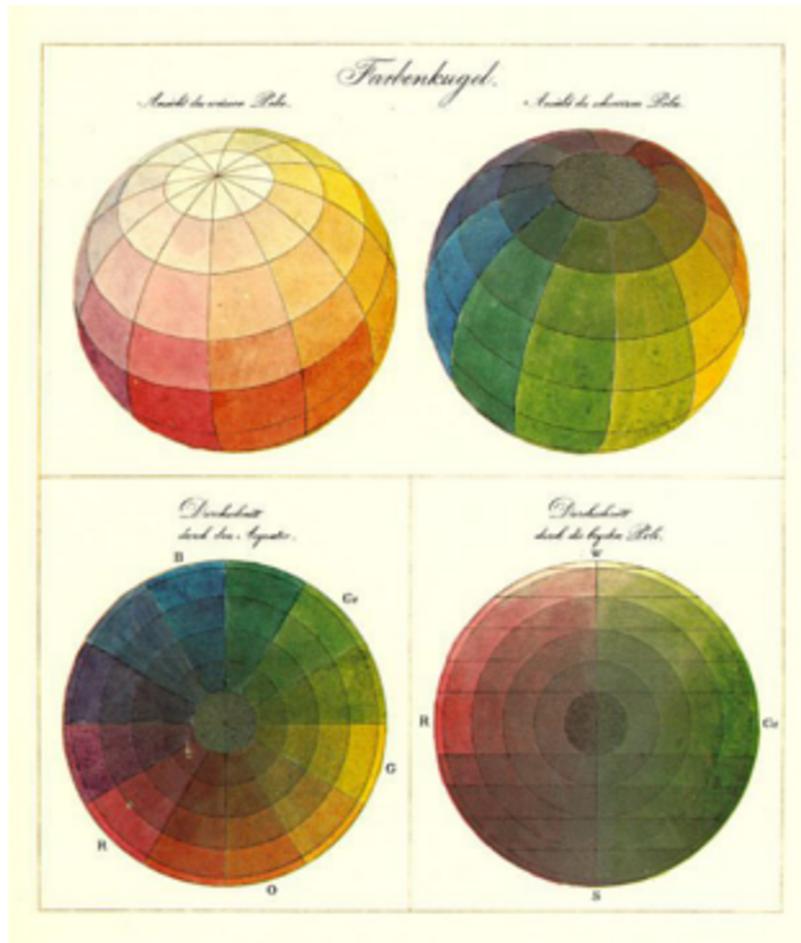


Fig. 0.7  
Runge's Colour Sphere (Runge, *Farben-Kugel*, Hamburg: Friedrich Perthes, 1810)

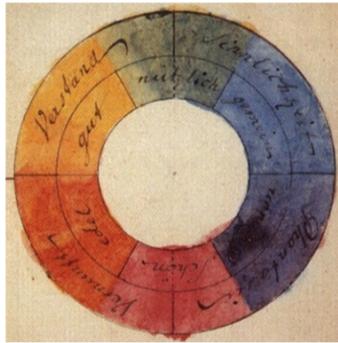


Fig. 0.8  
Goethe's Colour Wheel

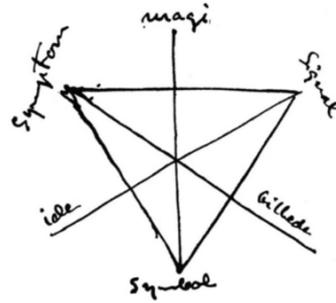


Fig. 0.9  
Forn's Second Triolectic

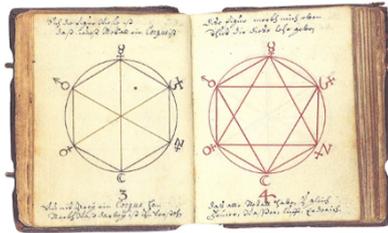


Fig. 0.10  
Page from Ulrich Ruosch's alchemical manual, 17th Cent.



Fig. 0.11  
Badge from the International Workingmen's Association (First International)

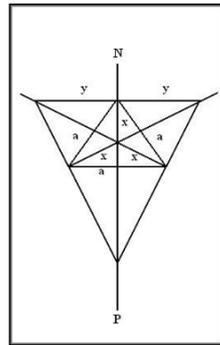


Fig. 0.12  
Alfred Farry's geometrical Proof Concerning the Surface of God

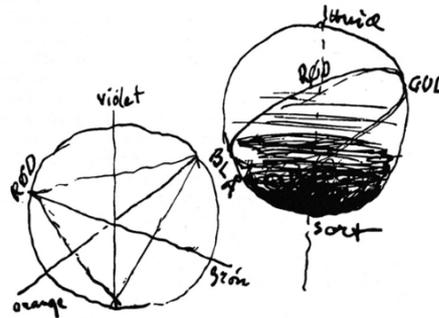
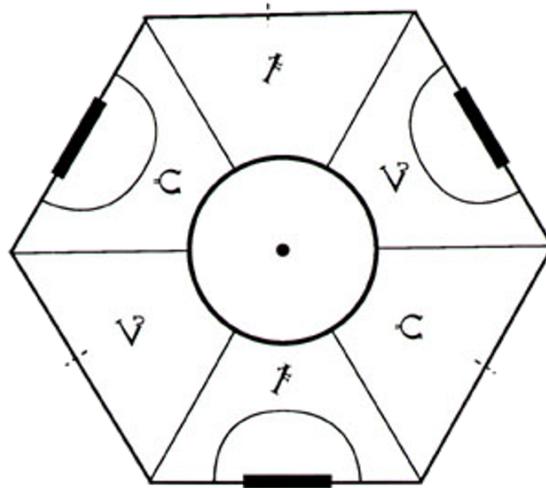


Fig. 0.13  
Forn's Triolectic Colour Sphere The Spectral Dialectic



*Fig. 0.14*

*Three-Sided Football Pitch  
"London Psychogeographical Association  
presents the  
Luther Blissett 3-Sided Football League",  
Fatuous Times #4, 1995*



Fig. 0.15  
Jamie Reid's Talisman

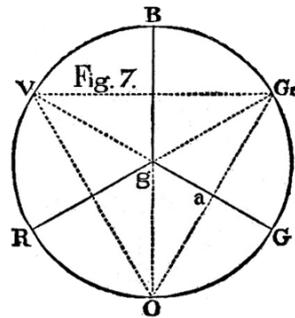


Fig. 0.16  
Preliminary Diagram for  
Runge's Colour Sphere

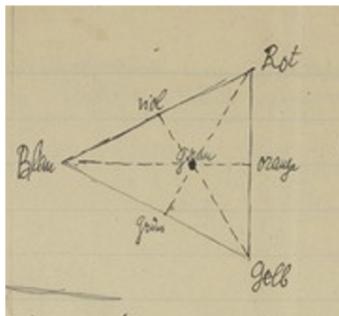


Fig. 0.17  
Page from Paul Klee's Notebooks  
(BF/187)

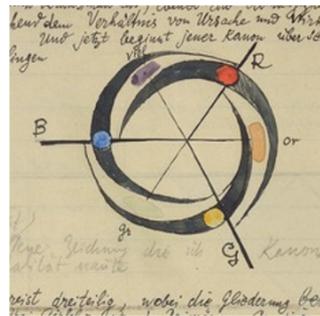


Fig. 0.18  
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(BF/183)

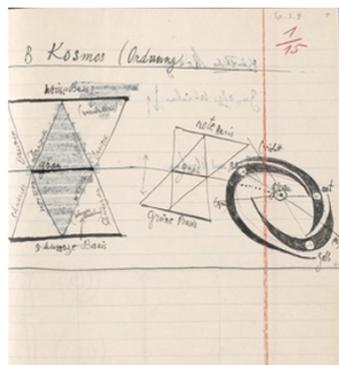


Fig. 0.19  
Page from Paul Klee's Notebooks  
(BG.I.17)

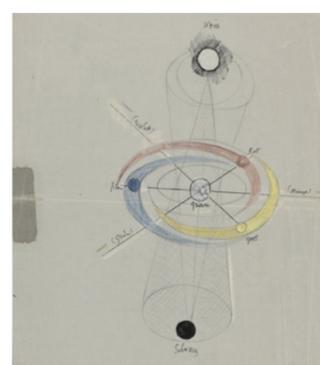
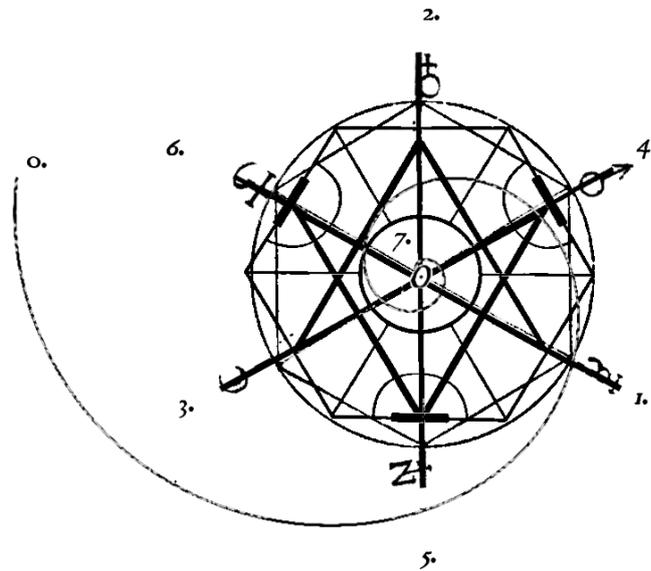


Fig. 0.20  
Page from Paul Klee's Notebooks  
(BG.I.2.156)



- 0. Introduction: Psychogeography Adrift
- 1. Psychogeography avant le Lettrisme
- 2. Adventures of the Triocctic
- 3. Devant nous, le déluge
- 4. London and its Psychogeographical Associations
- 5. Manchester's Northwest Passage
- 6. Moving Beyond, in Several Directions at Once
- 7. Conclusion: Psychogeography Today

*Fig. 21*  
*Chapter Structure and Orientation*

Next I swerve into chapter one, orange, testing and extending my critique of recuperation and diffusion narratives by freshly examining psychogeography's emergence. Complementary to existing accounts of its LI codification, I recognise roots in Surrealism's notion of objective chance, identifying the problematic noology this suggests. Thus further dismantling claims for psychogeography's definitive "radical" origins—upon which teleological narratives rest—I use trilectics to critique the implicit historiography posited by the LI, in their alleged dialectical sublation of Surrealism, particularly highlighting manifestations occluded by such a narrative.

Chapter two, green, further develops psychogeography's emergence, from another perspective entirely. Exploring Jorn's psychogeographical contributions, it lays the ground for a distinct historiography of the practice, complementary to existing accounts. In doing so, it tests the speculation that 1990s psychogeography can be situated in a broadly recomposed background, different from that normally given. To this end, it explores and develops trilectics, opening its noological implications and working towards a tentative, alternate historiography.

Chapter three, violet, shifts to a third pole, not fully Jorn's diversions nor Surrealism's unifying concept. Instead trilectics is posited as an instrument undermining even its own final coherence. Previous chapters focused on trilectics's implications for noologies of time and space; here I turn to causality. Problematising psychogeography's dubious collision between some quasi-existentialism and dialectics, trilectics traces an alternate genealogy—even cosmology—for psychogeography, deriving and diverging through discussions on Epicurus's clinamen, whilst critiquing Jorn's motivations. I suggest psychogeography's trilectical dimensions significantly *détourn themselves*, undermining their own problematic elements in ways re-emergent in the 1990s, via an array of lateral transmissions.

Entering the second, interlinked triangle, the thesis's latter half and the 1990s, I examine the

primary instance of psychogeography's revival, the London Psychogeographical Association. In this fourth, yellow chapter, I situate the LPA in relation to Situationist predecessors, but also explore its distinct emergence from a radical infra-literary milieu. My investigations evince the LPA's precipitation of psychogeography's renewal, analysing its operations as experimental "Magico-Marxist" provocations in league with Home's Neoist Alliance and a form of infra-literary material cultural sociality. Against simplistic recuperation or diffusion narratives, I show the LPA's radiating diversions as diffracting the socio-political movements that produced it, complementary to conventional historiographical and noological assumptions regarding some axiomatic "Situationism".

In a complementary move, I progress this argument from a different location, the red of Manchester.<sup>179</sup> This fifth chapter develops the contradictions and congruencies between Situationist praxis and its 1990s reimagining by Manchester Area Psychogeographic. MAP's infra-literary and "Pop Situationist" emergence is examined, exposing recuperation and diffusion frameworks as overly simplistic. Instead, trilectics shows MAPs activities are better understood both as committed reworkings of psychogeography's historical problematics, but also an immanent critique of their city's rapidly changing cultural-economic geography, resituating the overall development of the practice.

Striking outwards, simultaneously decentring, I reach chapter six—the wide blue yonder—developing chapters four and five towards a radiating, increasingly acentric survey of 1990s psychogeographies. This includes activities of the Workshop for Non-Linear Architecture in Glasgow, the Nottingham Psychogeographical Unit and the work of the Equi-phallic Alliance deconstructing "Wessex". Analysing these practices to identify unique characteristics and relate them to psychogeography's broader historiography, I demonstrate recuperation narratives limited, whilst illustrating the important infra-literary basis of their political, aesthetic and experimental operations. From here I spiral outwards, internationally, to practices including the Luther Blissett project in Italy and beyond. Finally I drift still further,

escaping metropolitan gravitas with the Association of Autonomous Astronauts, who sought to take psychogeography into space.<sup>180</sup>

This trajectory continues pushing outwards, simultaneously becoming a new falling inwards, as the dark heart—and simultaneous light at the end of the tunnel—of the conclusion, an acentric black sun of dark matter. Here I reappraise my argument in light of—in the shadow of—the preceding chapters. Retracing this alterative cosmology into the present and the psychogeography that persists as a development of these activities. I return to triolectics, asking whether it indeed suggests, in reference to the examined practices, recuperation or diffusion narratives are insufficient.

Thus the primary argument—yellow, red, blue—concerns the thesis’s main object, 1990s psychogeography’s infra-literary material culture. This builds via the secondary, supporting argument—orange, green, violet—contextualising psychogeography’s triolectical re-imagining, attempting to evade the limiting logic of conventional historicifications. Combined, they show 1990s psychogeography as consistent with an alterative trajectory of psychogeographic praxis, complementary to usual readings.

Using only two triangles might seem inconsistent. However, my intention is by re-situating 1990s psychogeography within the wider practice, this might perhaps *détourn* the orientation of *contemporary* approaches, currently occluded by liberal ideologies of “Walking Art”. Rather than simply mobilise a familiar, oppositional instrument to achieve this, my aim is a different approach, using the 1990s as a triolectical third pole to displace and divert this relation, bringing new elements into play. Future psychogeography, therefore, constitutes an absent third triangle.

## Introduction Notes

<sup>1</sup> Iain Sinclair, *Once Upon a Time in the Fields*, London Fields Radio, London Fields Radio, accessed 14 March 2013, <http://www.londonfieldsradio.com/podcasts/>.

<sup>2</sup> Tina Richardson, 'My Name Is Tina and I'm a Psychogeographer: Situating the Addictions and Abuses of Urban Walking Today' (Situationist Aesthetics, The SI Now, University of Sussex, 2012).

<sup>3</sup> The analogy is not an entirely flippant one. It is well known that psychogeography's primary codifier and the key ideologue of the first Situationist International embraced his alcoholism and the analytical insights that went with it. See: Guy Debord, *Panegyric. Volumes 1 & 2 Volumes 1 & 2* (London; New York: Verso, 2009); Alastair Hemmens, "'Beau Comme Le Tremblement Des Mains Dans L'alcoolisme': A Cavalier History of Drugs and Intoxication in the Situationist International.", in *Literature and Intoxication: Writing, Politics and the Experience of Excess*, ed. Eugene Brennan and Russell Williams (Houndmills, Basingstoke, Hampshire ; New York, NY: Palgrave Macmillan, 2015), 173–84.

<sup>4</sup> According to the three classic "laws of thought" this is a logical impossibility. The laws of thought are a shorthand that grew to prominence with George Boole in the 19<sup>th</sup> century, through his attempts to establish an "algebra" of logic. They are codified by Bertram Russell as:

- The law of identity—'whatever is, is'—for any proposition A: (A=A);
- The law of non-contradiction—'Nothing can both be and not be'—NOT: (A & NOT-A);
- The law of the excluded middle—'Everything must either be or not be'—FOR ALL A: A or ~A. [See: Bertrand Russell, *The Problems of Philosophy* (New York: Oxford University Press, 1997), 72.]

As I shall explore throughout this thesis, psychogeography often appears to more closely follow the more open "triolectical" "situ-logic" of one of its key proponents, the Danish Situationist Asger Jorn, the rules of which might be compared, although not correlated, to those of "quantum logic", as originally proposed in Garrett Birkhoff and John von Neumann, 'The Logic of Quantum Mechanics', *Annals of Math* 37, no. 4 (1936): 823–43. Jorn's triolectical approach informs the methodology of the present inquiry, that is to say, the laws of identity, non-contradiction and the excluded middle will not always hold. As an aside, it is worth noting that several occultist authors place special "letterist" significance upon the "AA" symbol, see for example: Peter Dawkins, *Secret Signature. The AA Sigil of the Mystery Schools and Secret Signature of Sir Francis Bacon, Shakespeare and the Rosicrucians*, 2016, [http://www.fbrt.org.uk/pages/essays/The\\_Secret\\_Signature.pdf](http://www.fbrt.org.uk/pages/essays/The_Secret_Signature.pdf).

<sup>5</sup> "Specto-Situationist" is a designation given by Stewart Home to refer to the SI's Francophone section, centred around Guy Debord and his influential theory of spectacle. See: Stewart Home, *The Assault on Culture: Utopian Currents from Lettrism to Class War* (Stirling: AK Press, 1991); Guy Debord, *Society of the Spectacle*, trans. Ken Knabb (Eastbourne: Soul Bay Press, 2009).

<sup>6</sup> In this thesis, I use the term "autonomous" to describe cultural practices and (often anti-)political struggles that either actively, or by omission, avoid determination by exterior institutional actors, be these centralised political parties, hierarchical unions, or commercial or state-funded galleries and publishers. It should be noted from the outset, my usage here should not be confused with the sense conveyed by Adorno, i.e. the autonomy of the artwork from the instrumental rationality of wider capitalist society. Rather, mine is a definition that builds on that given by Stephen Shukaitis, see: Stephen Shukaitis, *Imaginal Machines: Autonomy & Self-Organization in the Revolutions of Everyday Life* (London; New York: Minor Compositions, 2009). The practices I refer to function largely, or wholly, in an extra-institutional manner, that is to say, they are extra-parliamentary and, in parallel, exterior to the state-commercial gallery-publisher nexus of the contemporary "art world".

<sup>7</sup> I use the term "noology" throughout this thesis to connote something akin to, but more comprehensive than ideology. In short, whilst ideology concerns the *content* of what is thinkable, by noology I also intend the *form*, the grammar, or the *image* of thought as such. My usage somewhat derives from that of Deleuze (and Guattari), who arguably deploy it to escape the dualistic metaphysics or idealism potentially implied by ideological content alone; 'the study of images of thought, and their historicity' as they put it, or the material and materially-derived *shape* of thought and therefore what already constitutes possible and impossible content (see: Gilles Deleuze, *Difference and Repetition* (London and New York: Continuum, 2001); Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1987), 376. In this it expresses something that is partially both an epistemology *and* an ontology. Whilst for Deleuze this renders it a kind of "fetishisation", or Platonic hypostasising of thought, I suggest, after Jorn's

pragmatist influences, it rather facilitates the rejection of thought's dualistic transcendence, grasping it instead as material and immanent.

<sup>8</sup> Following a certain pragmatism, Jorn calls a concept 'an instrument for thinking'. See: Asger Jorn, *The Natural Order and Other Texts*, trans. Peter Shield (Aldershot: Ashgate, 2002), 24. In this respect, despite the clear divergence of his triolectics from Aristotilean epistemology, he remains closer to the Greek's practical outlook in terms of understanding words as tools, rather than a more Platonist view, in which they operate as reflections or embodiments of some underlying ideal.

<sup>9</sup> See *Ibid.*, 114. It must be borne in mind that this division—between subject, object and instrument—is in some ways itself an arbitrary metaphysical imposition of the kind critiqued elsewhere as dualisms. It is thus itself only ventured and considered operative when understood as part of a co-determining monist triolectic, in which all three aspects must be considered *simultaneously*.

<sup>10</sup> Asger Jorn, 'Luck and Chance: Dagger and Guitar', in *The Natural Order and Other Texts*, trans. Peter Shield (Aldershot: Ashgate, 2002), 243.

<sup>11</sup> Jorn, *The Natural Order*, 32–33. Here Jorn sketches three complementary worldviews, which he equates with three complementary theories of light: subjective-subtractive-radiant, objective-homeomorphic-wave, instrumental-synthetic-particle. For my diagrammatic rendering of Jorn's triolectical congruencies, see *figure 0.1* and *figure 0.2*.

<sup>12</sup> I thus use "objective" here in Jorn's sense, although critically, by drawing out the implications of both his monist approach and the influence of Niels Bohr on his work.

<sup>13</sup> I opt to classify the SI as "avant-garde" here, against the highly influential art historical tendency that follows the definition of the avant-garde and neo-avant-garde provided by Peter Bürger: Peter Bürger, *Theory of the Avant-Garde*, trans. Michael Shaw (Minneapolis; Manchester: University of Minnesota Press; Manchester University Press, 1984). A definition which is in turn developed upon Renato Poggioli's 1962 study: Renato Poggioli, *The Theory of the Avant-Garde*, 8. printing (Cambridge, Mass.: Belknap Press of Harvard Univ. Press, 1997). I also reject the other perhaps most well-known definition, that espoused by Clement Greenberg: Clement Greenberg, 'Avant-Garde and Kitsch', *Partisan Review* 6, no. 5 (1939): 34–49. I do so, not only following the self-definition articulated by some of the Situationists—perhaps most noticeably Jorn—but also because: a) Greenberg's definition is founded in a notion of autonomy to which I do not subscribe; whilst b) Bürger's more persuasive categorisation—but also its critiques by the likes of Hal Foster or Benjamin Buchloh—is highly selective in terms of examples (including being noticeably Eurocentric and male-dominated), in a manner that prejudices its argument. It does not account for what Gavin Grindon has called an 'other neo-dada'—namely those late 1960s groups who, in co-elaboration with the SI, sought to use artistic means in the direct pursuit of social revolution—i.e. Black Mask, Up Against the Wall Motherfuckers, the Provos etc. See: Gavin Grindon, 'Surrealism, Dada, and the Refusal of Work: Autonomy, Activism, and Social Participation in the Radical Avant-Garde', *Oxford Art Journal* 34, no. 1 (9 March 2011): 95. I find compelling precedent for such a position given by Mikkel Bolt Rasmussen in his critique of Bürger's omission of the SI. See: Mikkel Bolt Rasmussen, 'Counterrevolution, the Spectacle, and the Situationist Avant-Garde', *Social Justice* 33, no. 2 (104) (2006): 5–15. In addition, my classification of the SI as avant-garde also follows Stewart Home's important account: Stewart Home, *The Assault on Culture: Utopian Currents from Lettrism to Class War* (Stirling: AK Press, 1991).

<sup>14</sup> Simon Sadler, *The Situationist City* (Cambridge, Massachusetts: MIT Press, 1999); David Pinder, *Visions of the City: Utopianism, Power and Politics in Twentieth-Century Urbanism* (Edinburgh: Edinburgh University Press, 2005); Tom McDonough, 'Guy Debord and the Internationale Situationniste: A Special Issue', *October* 79 (Winter 1997); Tom McDonough, ed., *The Situationists and the City* (London; New York: Verso, 2009); Libero Andreotti and Xavier Costa, *Situacionistas - Arte, Politica, Urbanismo* (Barcelona: Museu d'Art Contemporani [u.a.], 1996); Sadie Plant, *The Most Radical Gesture the Situationist International in a Postmodern Age*. London; New York: Routledge, 1992; Peter Wollen, 'Bitter Victory: The Art and Politics of the Situationist International' in *On the Passage of a Few People through a Rather Brief Moment in Time: The Situationist International 1957-1972*, ed. Elizabeth Sussman (Camb, Mass: MIT Press, 1991) pp. 20–61; McKenzie Wark, *The Beach beneath the Street: The Everyday Life and Glorious Times of the Situationist International* (London; New York: Verso, 2011); McKenzie Wark, *50 Years of Recuperation of the Situationist International* (New York; London: Princeton Architectural Press, 2012).

<sup>15</sup> Extensive bibliographic resources exist on the SI more generally and even some on psychogeography itself. See for example, the appendix of Merlin Coverley, *Psychogeography*, (Harpenden: Pocket Essentials, 2006); Alastair Bonnett, *Oxford Bibliographies: Psychogeography*, *Oxford Bibliographies* (2013), <http://www.oxfordbibliographies.com/view/document/obo->

9780199874002/obo-9780199874002-0020.xml?dest=http://www.oxfordbibliographies.com/SHIB; Simon Ford, *The Realization and Suppression of the Situationist International: An Annotated Bibliography, 1972-1992* (San Francisco, Calif: AK Press, 1995); the conclusion to Ken Knabb, *The Situationist International Anthology* (Berkeley: Bureau of Public Secrets, 2006).

<sup>16</sup> Beyond Simon Sadler's aforementioned study of Situationist urbanism and Pinder's general overview of the same, James Burch provides a more experimental approach—via his own drifting activities—to what can be derived from such theories in the present: James Burch, 'Situationist Poise, Space and Architecture', *Trangressions: A Journal of Urban Exploration*, no. 1 (1995): 9–28. Elsewhere, Tom McDonough's essay—which lead to the previously mentioned follow-up special issue of *October* and later a further anthology of the same material—introduced many to a "Situationist urbanism" (Tom McDonough, 'Situationist Space', *October*, no. 67 (1994): 58–77; Tom McDonough, *October 79*; Tom McDonough, ed., *The Situationists and the City*). This was coming off the back of early commentary in the architectural press, such as that by Mark Thomas, for example: M.J. Thomas, 'Urban Situationism', *Planning Outlook*, no. 17 (1975): 27–39. However, it was not until later work on urbanism such as Libero Andreotti and Xavier Costa's influential early anthology on the Situationists and the city that such material would gain much scholarly interest—this some years after the beginning of the autonomous psychogeographic revival in the UK and elsewhere. Later David Prescott-Steed's practice-based work, Peter Wollen's limited study on SI tactics and urban space and Sandy McCreedy and Iain Bowden's study on the Situationist influence in architecture have had more impact in this direction: David Prescott-Steed, *The Psychogeography of Urban Architecture* (Boca Raton: BrownWalker Press, 2013); Peter Wollen, 'Situationists and Architecture', *New Left Review* 8, no. 1 (April 2001): 123–39; Iain Borden and Sandy McCreery, eds., *New Babylonians*, vol. 71, 3 vols, Architectural Design (London: Wiley-Academy, 2001).

<sup>17</sup> David Pinder, 'Arts of Urban Exploration', *Cultural Geographies*, no. 12 (2005): 383–411; Karen O'Rourke, *Walking and Mapping: Artists as Cartographers*, Leonardo (Cambridge, Massachusetts: The MIT Press, 2013); Deirdre Heddon and Cathy Turner, 'Walking Women: Interviews with Artists on the Move' in *Performance Research* 15, no. 4 (2010): 14–22; David Evans, *The Art of Walking* (London: Blackdog, 2013); Joseph Hart, 'A New Way of Walking: Artist Explorers Called Psychogeographers Are Changing the Way We Experience the City', *Utne Reader*, August 2004; Bradley L. Garrett, *Explore Everything: Place-Hacking the City*, Paperback ed (London: Verso, 2014). Also of note on walking art is Francesco Careri, *Walkscapes: Walking as an Aesthetic Practice*, (Barcelona: Gustavo Gili, 2003).

<sup>18</sup> Brian Baker, *Iain Sinclair*. (Manchester: Manchester University Press, 2007).

<sup>19</sup> Alastair Bonnett, 'The Dilemmas of Radical Nostalgia in British Psychogeography', *Theory, Culture & Society* 26, no. 1 (1 January 2009): 45-70; Phil Baker, 'Secret City: Psychogeography and the End of London', in *London: From Punk to Blair*, ed. Joe Kerr and Andrew Gibson, 2nd ed. (London: Reaktion Books, 2012): 277-292.

<sup>20</sup> Tina Richardson, ed., *Walking inside out: Contemporary British Psychogeography*, Place, Memory, Affect (Lanham, Maryland: Rowman & Littlefield International, Ltd, 2015), 25.

<sup>21</sup> This tripartite structuring—classical logic, dialectics, triolectics—serves as an exploratory introductory framework, rather than a dedicated examination of variant logics. This is something touched upon in the more extended discussions on triolectics, but a full examination of its implications would be a major philosophical undertaking, and sadly beyond the scope of this thesis.

<sup>22</sup> Sinclair, *Once Upon a Time in the Fields, London Fields Radio*; Iain Sinclair, 'Iain Sinclair, City Brain: A meeting with the pioneer psychogeographer', interview by Mark Pilkington and Phil Baker, April 2002, [http://www.forteanimes.com/features/interviews/37/iain\\_sinclair.html](http://www.forteanimes.com/features/interviews/37/iain_sinclair.html); Iain Sinclair, 'When in doubt, quote Ballard': An interview with Iain Sinclair, interview by Tim Chapman, 29 August 2006, <http://www.ballardian.com/iain-sinclair-when-in-doubt-quote-ballard>.

<sup>23</sup> Patrick Keiller, 'Patrick Keiller', *Street Signs*, no. 6 (Spring 2004): 14. New Babylon was, of course, Constant Nieuwenhuys's main engagement with the SI project of Unitary Urbanism. Constant was a long time collaborator, sometimes antagonist, with Jorn, through the Cobra group and journal, along with other initiatives. New Babylon—néé Dériveville, whose name derived from Grigori Kozintsev and Leonid Trauberg's 1929 "Soviet" film on the Paris Commune—was an attempt to speculate on what the fully realised outcome of psychogeographic urbanism might entail. Constant was highly active in propagating this and psychogeographical investigations more generally, both within and outside the SI. Indeed, I agree with the assessment of Ewen Chardonnet, key member of 1990s psychogeographers the Association of Autonomous Astronauts, it was after Constant and the Dutch section lost control of the SI's Bureau of Unitary Urbanism in 1960 that psychogeography as a material practice faded from the SI programme. See: Ewen Chardonnet, 'History of Unitary Urbanism

and Psychogeography at the Turn of the Sixties' (Art+Communication, Riga: *Kabyle Journal*, 2003), <http://arch.virose.pt/writings/kabille/ewen01.html>. This thesis does not seek to deal with Constant and his contribution to psychogeography, nor the architectural discourse into which it has been received. There exists an increasingly extensive commentary on this aspect of psychogeography—see above note—and indeed, Constant himself was no stranger to pitching his ideas in the architectural press, see for example: Constant, 'New Babylon/An Urbanism of the Future', *Architectural Design*, no. 34 (1964): 304–5. In addition Constant has been the subject of, or featured in exhibitions too numerous to mention. Simon Ford's indispensable annotated Situationist bibliography, which lists a number of publications and exhibition catalogues on Constant up until 1992 offers a start in this respect. Elsewhere, Pinder has considered the alleged postmodern impact of New Babylon, whilst Catherine de Zegher and Mark Wigley have sought to focus on Constant specifically: David Pinder, 'Utopian Transfiguration: The Other Spaces of New Babylon', *Architectural Design* 71, no. 3 (2001): 15–19; M. Catherine de Zegher and Mark Wigley, eds., *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to beyond* (New York; Cambridge, Mass: Drawing Center; MIT Press, 2001); Mark Wigley, *Constant's New Babylon: The Hyper-Architecture of Desire* (Rotterdam: Witte de With, 1998). McKenzie Wark also offers a brief meditation on New Babylon in a chapter of his introduction to the SI, as well as elsewhere.

<sup>24</sup> Mark Fisher, 'Introduction', in *Savage Messiah*, by Laura Oldfield Ford (London ; New York: Verso, 2011), xiv; Laura Oldfield Ford, 'Laura Oldfield Ford : Interview', *Tough Crowd*, Spring Summer 2010, 36.

<sup>25</sup> Owen Hatherley, 'Owen Hatherley: Reimagining Modernism', *Tough Crowd*, Spring/Summer 2010, 32.

<sup>26</sup> Phil Baker, 'Secret City: Psychogeography and the End of London', in *London: From Punk to Blair*, ed. Joe Kerr and Andrew Gibson, (London: Reaktion Books, 2003), 326.

<sup>27</sup> Peter Wollen, 'Bitter Victory: The Art and Politics of the Situationist International', 16.

<sup>28</sup> Save perhaps tentative efforts found in Shukaitis, *Imaginal Machines*.

<sup>29</sup> In using the term "identitarian" I do not intend to explicitly refer to the far-right movement of the same name. Rather, I broadly follow the use of the term deployed by William Hipwell in his commentary on Deleuze's critique of identity: William T. Hipwell, 'A Deleuzian Critique of Resource-Use Management Politics in Industria', *The Canadian Geographer/Le Géographe Canadien* 48, no. 3 (2004): 356–77. That said, the choice of term is not accidental: such fascistic tendencies are a potential logical outgrowth of such a noology.

<sup>30</sup> *The Society of the Spectacle* (1967) of course being the most obvious example. See: Debord, *Society of the Spectacle*. Examples of such discussions on recuperation can be found throughout the reception of the SI, from key academic characterisations, which tend to be more skeptical of the notion, such as those of Plant or McDonough for example, to those of practitioners and pro-situs, such as the Wise brothers, which more overtly endorse it. See: Sadie Plant, *The Most Radical Gesture the Situationist International in a Postmodern Age*. London; New York, NY: Routledge, 1992; McDonough, *Guy Debord and the Situationist International : Texts and Documents*; Dave Wise and Stewart Wise, 'The End of Music', in *What Is Situationism? A Reader* (Edinburgh, Scotland; San Francisco, CA: AK Press, 1995),

<sup>31</sup> Although some, notably SI ex-members Donald Nicholson-Smith and T.J. Clark, dismiss the premise. Clark, it should be noted in fact went on to become an academic art historian, which might, as communist journal *Aufheben* once unkindly noted - somewhat missing the point of this text - have influenced his position on the matter (see: *Aufheben*, 'Whatever Happened to the Situationists?', *Aufheben*, no. 6 (Autumn 1997), <http://libcom.org/library/whatever-happened-to-the-situationists-review-aufheben-6>). *Aufheben*'s sarcasm is somewhat ironic however, given that the group was later thrown into its own recuperation scandal around the academic activities of its co-founder. Clark, for his part, has since reversed this perspective, latterly giving up on ideas of revolutionary change and a future-oriented politics altogether, a stance criticised by Rasmussen, Susan Watkins, Alberto Toscano and others. See: T.J. Clark, 'For a Left with No Future', *New Left Review*, no. 74 (April 2012): 53–75; Mikkel Bolt Rasmussen, 'A Nightmare on the Brains of the Living: Repeating the Past and Imagining a Future', *Nordic Journal of Aesthetics*, no. 49–50 (2015): 91–117; Susan Watkins, 'Presentism?', *New Left Review*, no. 74 (April 2012): 77–102; Alberto Toscano, 'Politics in a Tragic Key', *Radical Philosophy*, no. 180 (August 2013): 25–34. "Pro-Situ" was originally a term of abuse, apparently originating with Debord, who decried those enthusiastic but passively unthinking acolytes of Situationist theories as 'spectating on the SI'. See: Guy Debord and Gianfranco Sanguinetti, *The Vertiable Split in the International*, 3rd ed. (London: BM Chronos, 1990), 44. However, it has now taken on a wider connotation, referring loosely to the more doctrinaire SI-loyalists, particularly those

who most hypostasise the theory of the organisation's Francophone wing into something approaching a morality.

<sup>32</sup> Alan Woods, *Ralph Rumney: The Map Is Not the Territory* (Manchester: Manchester university press, 2000), 21–22.

<sup>33</sup> Particularly in light of Stewart Home's itself not entirely straightforward claim that a complicit Rumney prearranged this denouncement in a converse attempt to boost psychogeography's notoriety: Stewart Home, *The House of Nine Squares: Letters on Neoism, Psychogeography and Epistemological Trepidation* (London: Invisible Books, 1997), 44–45. Again, Home's assertion on the matter cannot itself be considered definitive however, given that his own activities are characterised by dissimulation. He has regularly sought to explore and deconstruct the ideological nature of (art) "history" through a practice of self-historicisation, discursive manipulation and interventions into the processes of archiving and recording (see chapter four). He has done so, ostensibly to question—even sabotage—the integrity and operability of bourgeois historical constructions. Separately, producer of situationist-inspired fanzines Tom Vague did assure me that he, Home and Fabian Tompsett of the later day London Psychogeographical Association, were on friendly terms with Rumney in the 1990s, seemingly corroborating Home's account here, although again, such testimony may not be entirely straightforward.

<sup>34</sup> David Wise, *King Mob: A Critical Hidden History*. (London: Bread & Circuses, 2014), 88.

<sup>35</sup> *Ibid.*, 88, 89.

<sup>36</sup> Dave Wise, 'For Vicki on Ralph Rumney: Hidden Connections, Ruminations and Rambling Parentheses', *Revolt Against Plenty*, 2007, <http://www.revoltagainstplenty.com/index.php/archive-local/53-on-ralph-rumney-hidden-connections-ruminations-and-rambling-parentheses.html>.

<sup>37</sup> The Monstrous Bastards, 'Origins and Reflections on the Crap Surrounding an Aestheticised, Lowest Common Denominator, Mass-Marketed, Neo-Psychogeography', *Revolt Against Plenty*, Summer 2012, <http://www.revoltagainstplenty.com/index.php/recent/195-the-london-olympics-and-mass-market-neo-psychogeography.html>.

<sup>38</sup> *Ibid.*

<sup>39</sup> The full description reads: '[Psychogeography has become a] social-democratic reification of a moment of early situationist praxis, careerist, academic, journalistic; a dereliction ensconced within the dereliction of Eng Lit/Art/Architecture/Geography university courses etc. Contemporary exponents have become raiders of atmospheres and ambiances; bounty hunters hawking for rich bursaries, grants, professorships and putty medals, contributors to established liberal newspapers especially the Guardian as neo-psychogeography becomes aestheticized valorization and cash nexus, quite the opposite of subversive experiment and revolutionary praxis. (*Ibid.*)

<sup>40</sup> Barker stated here that 'the psychogeographical style with a situationist edge [...] had a subversive sting but it has become a stuck-in-time aesthetic' and that 'Sinclair does bear some responsibility for the incessant colonial process' of real estate valorisation by the production of Bohemian atmospheres. One would be hard-pressed to disagree with Barker's critique here, one perhaps closer to the dialectical conception I outline below. See: John Barker, 'Reader Flattery - Iain Sinclair and the Colonisation of East London', *Mute* 2, no. 4 (January 2007): 101, 105. The Angry Brigade were a group comprised of students and social campaigners who turned to direct action during the early 1970s and were allegedly inspired by the Situationists, a lineage largely amplified through Tom Vague's various historical accounts, as propagated through his influential fanzine. For more see: Gordon Carr, *The Angry Brigade a History of Britain's First Urban Guerilla Group* (Oakland, CA: PM Press, 2010). Wise, *King Mob.*; Tom Vague, *King Mob Echo: From 1780 Gordon Riots to Situationists, Sex Pistols and beyond: Incomplete Works of King Mob, with Illustrations, in Two Volumes* (London: Dark Star, 2000). Tom Vague, *Vague*, vol. 16/17, 1985; Tom Vague, *Vague*, vol. 25, 1994; Tom Vague, *Vague*, vol. 27, 1997; Tom Vague, *Vague*, vol. 63, 2010. Barker's early housing and tenants' organising, prior to the Angry Brigade's activities, is briefly detailed in Bob Dickinson, *Imprinting the Sticks: The Alternative Press beyond London* (Aldershot, England; Brookfield, Vt.: Arena, 1997).

<sup>41</sup> The Reception Committee, 'The Bastille Must Be Built: On the Recuperation of Situationist Revolt', January 1996. "Pro-situ" Prigent, was an acquaintance and translator of Guy Debord.

<sup>42</sup> The Reception Committee, 'The Misadventures of the Situationist International in the Temple of Doom', 1989, May Day Rooms. The Reception Committee was an outfit created by Prigent to picket the "recuperation" of the SI in the form of its inclusion in the 1989 exhibition at the ICA (see below).

<sup>43</sup> In a condemnation signed by various pro-situ writers, most notably Bill Brown—whose work as translating SI texts at notbored.org has doubtless been commendable—in which Wark was taken to task as arch-recuperator.

<sup>44</sup> Wark, *50 Years of Recuperation of the Situationist International*, 10.

<sup>45</sup> Karen Goaman, 'The Old World Is Behind You: The Situationists and Beyond in Contemporary Anarchism' (University of London, 2003).

<sup>46</sup> Howard Slater, 'Graveyard And Ballroom: A Factory Records Scrapbook', 1998, <http://home.wxs.nl/~frankbri/slaterfac.html>. This militant identity was critiqued by the SI, ironically even whilst they lapsed into a comparable moralism; 'turning politics into derision' as Jean Barrot (Giles Dauvé) suggests. See: Jean Barrot, 'Critique of the Situationist International (1979)', in *What Is Situationism? A Reader.*, ed. Stewart Home (Edinburgh: AK Press, 1996), 35–36, 50.

<sup>47</sup> Another example of such a narrative might be the rejection by the Wise brothers of what they label the 'sociological situationism' professed by Phil Cohen, Dick Hebdige and latterly, innumerable cultural studies departments, see: Dave Wise and Stewart Wise, 'The End of Music', in *What Is Situationism? A Reader* (Edinburgh, Scotland; San Francisco, CA: AK Press, 1995), 69.

<sup>48</sup> Goaman, 'The Old World Is Behind You: The Situationists and Beyond in Contemporary Anarchism'.

<sup>49</sup> Simon Critchley, *Infinitely Demanding* (London: Verso, 2007), 17. Here Critchley describes the function of ethical demands as calling the self into being, by binding its subjectivity to "the good". This is something perhaps further articulated on a collective level as the moralistic binding of a group, against "sinners", heretics or perverts etc.

<sup>50</sup> Matthew Beumont, 'Review of Walking Inside Out: Contemporary British Psychogeography', *Council for European Studies*, 1 December 2015, <http://councilforeuropeanstudies.org/critcom/walking-inside-out-contemporary-british-psychogeography/>. Beumont refers to Deborah Knowles, 'Claiming the Streets: Feminist Implications of Psychogeography as a Business Research Method', *Electronic Journal of Business Research Methods* 7, no. 1 (2009): 47–54. However, other examples of psychogeography being appropriated by business schools include papers such as Clive Holtham and Allan Owens, 'The Derive: Supporting Scholarly Collaboration across Wide Disciplinary Boundaries' (The Turn to Aesthetics, Liverpool Hope University, 2007); Clive Holtham and Allan Owens, 'Using the Urban to Span the Boundaries Between Diverse Disciplines: Drama Education and Business Management', *Practice and Evidence of Scholarship of Teaching and Learning in Higher Education* 6, no. 3 (2011): 292–305., along with *Walking in the City*, by the Cultural Capital Exchange initiative, organised by a consortium of London Universities (2015), or the *Walking City Bazaar* at Cass Business School (2013).

<sup>51</sup> It should be noted, this critique is in fact not so dissimilar from some of those on the so-called ultra-left and amongst anarcho-primativists—such as that which became associated with the work of John Zerzan and later iterations of *Fifth Estate*—who have indeed espoused a critique agriculture and language. On the other hand, it has also been expressed through artistic currents, in line with the more esoteric position expressed by followers of William Burroughs, who considered language a virus that might be transcended.

<sup>52</sup> Aufheben, 'Whatever Happened to the Situationists?' For a complementary account, see: David Black, 'Critique of the Situationist Dialectic: Art, Class Consciousness and Reification', *Metamute.org*, July 2009, [http://www.metamute.org/critique\\_of\\_the\\_situationist\\_dialectic\\_part\\_1.na](http://www.metamute.org/critique_of_the_situationist_dialectic_part_1.na)

<sup>53</sup> Karen Kurczynski, 'Expression as Vandalism: Asger Jorn's "Modifications"', in *Res: Anthropology and Aesthetics*, ed. Francesco Pellizzi, vol. 53–54 (New York: Peabody Museum of Archaeology and Ethnography; Harvard University Press, 2008), 295.

<sup>54</sup> Rasmussen, 'Counterrevolution, the Spectacle, and the Situationist Avant-Garde', 7.

<sup>55</sup> *Ibid.*, 9. The SI quote derives from Guy Debord, 'Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action', in *Situationist International Anthology*, ed. and trans. Ken Knabb (Berkeley: Bureau of Public Secrets, 2006), 27.

<sup>56</sup> Barrot, 'Critique of the Situationist International (1979)', 47.

<sup>57</sup> *Ibid.*

<sup>58</sup> *Ibid.*, 41–42.

<sup>59</sup> Peter Starr, *Logics of Failed Revolt: French Theory after May '68* (Stanford, Calif: Stanford University Press, 1995), 16. When I speak of "positive" dialectics, briefly, I refer to something more akin to Engels's later approach, characterised by the positive elaboration of a doctrine of Dialectical Materialism, most obviously articulated in *Dialectics of Nature* and *Anti-Duhring*. This is often distinguished from a more "negative" dialectics (by which I do not mean, specifically, Theodor Adorno's method of the same name). Whilst a "positive" approach hypostasises "matter" in place of the Hegelian "Absolute", rendering an automatic, productivist universe of determinist – and Newtonian - externally acting relations, a "negative" approach is predicated on continual change and disruption, more consistent, arguably, with Left Hegelianism and Marx's own immanent critique of

capital. Here the subject also retains its mutually co-constitutive mediating role and is not artificially separated from the objective through some return to the transcendental.

<sup>60</sup> The implications of which are, for example, evident in the later Engels's implied notion of a self-development of the productive forces: Here, communism is rendered simply a more efficient organisation of production, with all the consequences of such a teleology for Engels's own moments of political chauvinism, the Second International's workerism, plus the Third International's Taylorist productivism. For example, his calls for the invasion of Russia; support for the Hungarian nobility; or approving the American annexation of Mexican mines.

<sup>61</sup> Bob Black, 'The Realization and Suppression of Situationism', in *What Is Situationism? A Reader*, ed. Stewart Home (Edinburgh: AK Press, 1995), 150.

<sup>62</sup> Sadie Plant, 'The Situationist International: A Case of Spectacular Neglect', in *What Is Situationism? A Reader*, ed. Stewart Home (Edinburgh, Scotland; San Francisco, CA: AK Press, 1995), 166.

<sup>63</sup> Sadie Plant, *The Most Radical Gesture the Situationist International in a Postmodern Age* (London; New York, NY: Routledge, 1992), 180.

<sup>64</sup> Oldfield Ford, 'Laura Oldfield Ford: Interview', 36.

<sup>65</sup> Phil Smith, *Mythogeography: A Guide to Walking Sideways*. (Axminster, Devon: Triarchy Press, 2010); Phil Smith, 'The Contemporary Dérive', *Cultural Geographies* 17, no. 1 (2010): 103–22.

<sup>66</sup> For a brief overview of contemporary psychogeographical practices, recent books by Tina Richardson and Phil Smith make some headway, although they remain almost entirely focused on psychogeography's more immediately visible, institutional forms—as opposed to extra-institutional and critical practices—whilst also remaining heavily UK-centric (see: Tina Richardson, ed., *Walking inside out: Contemporary British Psychogeography*, Place, Memory, Affect (Lanham, Maryland: Rowman & Littlefield International, Ltd, 2015); Phil Smith, *Walking's New Movement: Opportunities, Decelerations and Beautiful Obstacles in the Performances, Politics, Philosophies and Spaces of Contemporary Radical Walking* (Axminster: Triarchy Press, 2015). It is these authors that I come to discuss as key examples of the second tendency I identify. I should disclose that Richardson's edited collection contains a chapter written by me—covering similar ground to the second section of this introduction—although I certainly do not endorse that collection's title, which was belatedly changed to include the phrase "British Psychogeography" and which was, in fact, not the title given on the contract that I signed with the publisher.

<sup>67</sup> Smith, *Walking's New Movement*, 76.

<sup>68</sup> Alastair Bonnett, Oxford Bibliographies: Psychogeography, *Oxford Bibliographies* (2013), <http://www.oxfordbibliographies.com/view/document/obo-9780199874002/obo-9780199874002-0020.xml?dest=http://www.oxfordbibliographies.com/SHIB>; Simon Ford, *The Realization and Suppression of the Situationist International: An Annotated Bibliography, 1972-1992* (San Francisco, Calif: AK Press, 1995). Amongst the many others one might mention, arguably Peter Wollen, 'Bitter Victory: The Art and Politics of the Situationist International' in *On the Passage of a Few People through a Rather Brief Moment in Time: The Situationist International 1957-1972*, ed. Elizabeth Sussman (Camb, Mass: MIT Press, 1991) pp. 20–61; Tom McDonough, *Guy Debord and the Situationist International: Texts and Documents* (Camb. Mass: MIT Press, 2002); Sadie Plant, *The Most Radical Gesture the Situationist International in a Postmodern Age* provide a good representation of various early, scholarly approaches.

<sup>69</sup> Merlin Coverley, *Psychogeography*, (Harpندن: Pocket Essentials, 2006); Tina Richardson, ed., *Walking inside out*; Phil Smith, *Walking's New Movement*.

<sup>70</sup> Hal Foster's critique of Peter Bürger's conception of the historical avant-garde, in which Bürger takes its rhetoric for reality, whilst treating it as both 'punctual and final', a 'pure origin', is instructive here. See: Hal Foster, 'What's Neo about the Neo-Avant-Garde?', *October* 70 (Autumn 1994): 13.

<sup>71</sup> Tina Richardson 'The New Psychogeography', *Particulations*, October 2014, <http://particulations.blogspot.co.uk/2014/10/the-new-psychogeography.html>; Richardson, *Walking Inside Out*, 2-3; Alastair Bonnett, 'Review of Situacionistas: Arte, Politica, Urbanismo', *Transgressions: A Journal of Urban Exploration* no. 4 (Spring 1998): 132. What precisely falls under Richardson's "New Psychogeography" (and therefore "Old Psychogeography") is never explicitly clear, given the only temporal marker she deploys is 'Post-Sinclairian'. However, given that Sinclair continues to work to this day, this cannot be taken to refer simply to contemporary practices, but plausibly describes practices post-dating his definitive contributions to psychogeography, the first and most influential of which was *Lud Heat* (1975). Reading her designation in this way therefore implies all latter-day psychogeographic practices, including those of the 1990s as well as today, might fall into this "New Psychogeography". On the otherhand, Sinclair's most popular works emerged from the late

1990s, particularly *Lights Out for the Territory* (1997). It might also be possible to understand Richardson's definition as placing 1990s psychogeography within what she defines as "Old Psychogeography" therefore. In short, her taxonomy functions through the omission of any real consideration of 1990s psychogeography and, I assert, is radically undermined by the reinclusion of such.

<sup>72</sup> Richardson, *Walking Inside Out* 250, 3, 3.

<sup>73</sup> It is not unreasonable to conclude that the identified 'new psychogeography' is championed as progressively superseding past practices primarily to the degree to which it *departs* from anything approaching a unitary critique of political economy.

<sup>74</sup> See Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: Univ. of California Press, 1984).

<sup>75</sup> See Rebecca Solnit, *Wanderlust*, (London: Verso, 2006) ; Simone Hancox, 'Contemporary Walking Practices and the Situationist International: The Politics of Perambulating the Boundaries Between Art and Life', *Contemporary Theatre Review* 2.22 (2012): 237-250.

<sup>76</sup> Hancox, 'Contemporary Walking Practices and the Situationist International: The Politics of Perambulating the Boundaries Between Art and Life', 250.

<sup>77</sup> Phil Smith, 'An Interview with Cathy Turner and Phil Smith of Wrights & Sites', quoted in Hancox, 'Contemporary Walking Practices and the Situationist International: The Politics of Perambulating the Boundaries Between Art and Life', 249, 248, 238.

<sup>78</sup> Smith, *Walking's New Movement*, 89, 66-67.

<sup>79</sup> *Ibid.* 76.

<sup>80</sup> For elucidation on my relation to Richardson's project, see above.

<sup>81</sup> Smith, *Walking's New Movement*, 5; Richardson, *Walking Inside Out*, 15.

<sup>82</sup> Smith, *Walking's New Movement*, 19.

<sup>83</sup> Something that in truth, Wark does little to advance upon.

<sup>84</sup> Letterist International, 'Why Lettrism?' *Potlatch* #22 (1955), [http://library.nothingness.org/articles/SI/en/display\\_printable/6](http://library.nothingness.org/articles/SI/en/display_printable/6).

<sup>85</sup> Smith, *Walking's New Movement*, 63.

<sup>86</sup> In this he is not alone. Elsewhere, Sam Cooper, for example, in his study of so-called "British" "Situationism" also largely skips over the autonomous psychogeography of the 1990s, mostly limiting himself to Home's published fiction and Keiller's films. See: Sam Cooper, *The Situationist International in Britain: Modernism, Surrealism, and the Avant-Gardes*, (London: Routledge, 2016).

<sup>87</sup> Andrew Hussey, 'Situation Abnormal', *The Guardian*, 28 July 2001. Cited in Frances Stracey, *Constructed Situations: A New History of the Situationist International*, 2014, 29.

<sup>88</sup> Stracey, *Constructed Situations*, 29. Derrida is the ghost at the feast here. See: Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International* (New York: Routledge, 1994).

<sup>89</sup> Jorn's trielectical approach, which will be developed below and in chapters one and three is mainly set out in Jorn, *The Natural Order*. Examples of a more "Situationist" or perhaps even trielectical historiography can be found in the work of those such as Fabian Tompsett, Howard Slater, Jakob Jakobsen, Mikkel Bolt Rasmussen, Ellef Prestsæter (for the SICV) or Stewart Home, who has produced several of the most perceptive critiques of the SI's historicification, as well as a number of practical interventions, not least his influential *The Assault on Culture* (1988). Tompsett's translations of Jorn and practical research into psychogeography as well as Jakobsen's work with the Copenhagen Free University, infopool and in archiving/activating the Scandinavian section of the SI with Rasmussen and Slater is perhaps a good example of becoming a "Situationist in the archive", as is perhaps Slater's work with May Day Rooms. For Home's critical treatment of the SI's historicification see: Stewart Home, 'Interview with Ralph Rumney', *Art Monthly*, June 1989; Stewart Home, 'Aesthetics and Resistance: Totality Reconsidered', in *What Is Situationism? A Reader*, ed. Stewart Home (Edinburgh: AK Press, 1995), 140-42; Stewart Home, 'The Self-Mythologisation of the Situationist International', in *Expect Anything, Fear Nothing: The Situationist Movement in Scandinavia and Elsewhere*, ed. Mikkel Bolt Rasmussen and Jakob Jakobsen (Copenhagen, New York: Nebula; Autonomedia, 2011), 205-14.

<sup>90</sup> Gregory Sholette, *Dark Matter: Art and Politics in the Age of Enterprise Culture*, Marxism and Culture (London ; New York: Pluto Press, 2011).

<sup>91</sup> James C Scott, *Domination and the Arts of Resistance: Hidden Transcripts* (New Haven: Yale University Press, 1990); Robin D. G Kelley, *Freedom Dreams the Black Radical Imagination* (Boston: Beacon Press, 2002); Shukaitis, *Imaginal Machines*, 209.

<sup>92</sup> As Bordiga puts it: ‘Political freedom and equality [...] have no meaning except on a basis that excludes inequality of fundamental economic conditions.’ See: Amadeo Bordiga, ‘The Democratic Principle’, *Marxists.org*, 1922, <https://www.marxists.org/archive/bordiga/works/1922/democratic-principle.htm>.

<sup>93</sup> Sholette, *Dark Matter*.

<sup>94</sup> Stewart Home, ed., *Suspect Device: A Reader in Hard-Edged Fiction* (London: Serpent’s Tail, 1998), vii.

<sup>95</sup> Communisation being the immanent advancement of communist struggle through the emergence of non-value mediated social relations, as theoretically developed by Gilles Dauvé, later *Théorie Communiste*, *Endnotes*, and in more voluntarist directions, the Invisible Committee.

<sup>96</sup> This has been recently discussed in reference to one of the LI’s early and best-documented *dérives* by Algerian member Abdelhafid Khattib, in an article by Alison Gibbons. See: Alison Gibbons, ‘Salvaging Situationism: Race and Space’, *Salvage*, 30 November 2015, <http://salvage.zone/in-print/salvaging-situationism-race-and-space/>.

<sup>97</sup> I have currently been unable to uncover more on the Cairo Psychogeographical Association, apparently founded in 1989—which would, in fact, make it a prior instance to those practices around the LPA that revived psychogeography in the UK. All I have been able to discover is what is relayed in an article on e-flux. See: Sherif El-Azma, ‘The Psychogeography of Loose Associations’, *E-Flux*, 2009, <http://www.e-flux.com/journal/the-psychogeography-of-loose-associations/>.

<sup>98</sup> Nicholas Thoburn, ‘Communist Objects and the Values of Printed Matter’, *Social Text* 28, no. 2 103 (11 May 2010): 1–30; Nicholas Thoburn, ‘Unpopular Pamphlets’, in *Disobedient Objects*, ed. Catherine Flood and Gavin Grindon (London: V&A Publishing, 2014).

<sup>99</sup> Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning & Black Study* (Wivenhoe: Minor Compositions, 2013).

<sup>100</sup> Karen Barad, *Meeting the Universe Halfway* (London: Duke University Press, 2007).

<sup>101</sup> Home, *The Assault on Culture*, 1991, 102.

<sup>102</sup> Even leading as far as his proposals for artists taking preeminent roles in society and production. On the notion of “artistic materialism”, see: Asger Jorn, ‘What Is Ornament? (Originally Published as “Havd Er et Ornament?” in *Dansk Kunsthaadværk*, Copenhagen, Vol. 21, #8, 1948)’, 199.

<sup>103</sup> Graham Birtwistle, *Living Art: Asger Jorn’s Comprehensive Theory of Art between Helhesten and Cobra, 1946-1949* (Utrecht: Reflex, 1986); Peter Shield, *Comparative Vandalism: Asger Jorn and the Artistic Attitude to Life* (Aldershot: Ashgate/Borgen, 1998); Ruth Baumeister (ed.), *Fraternité Avant Tout: Asger Jorn’s Writings on Art and Architecture, 1938-1958*, trans. Paul Larkin (Rotterdam: 010 Publishers, 2011). All three studies focus almost exclusively on different sections of Jorn’s textual output (although admittedly, Shield does include a few more developed examples of visual analysis).

<sup>104</sup> Mikkel Bolt Rasmussen, ‘Counterrevolution, the Spectacle, and the Situationist Avant-Garde’.

<sup>105</sup> Ruth Baumeister, *Fraternité Avant Tout: Asger Jorn’s Writings on Art and Architecture, 1938-1958*, 13.

<sup>106</sup> Asger Jorn, *Luck and Chance*, 221.

<sup>107</sup> Lucy Lippard, *Six Years: The Dematerialization of the Art Object*, (New York: Praeger, 1973), xxi

<sup>108</sup> It is in this respect that “infra-literature” as a designation avoids being neatly mapped onto something like Hal Foster or Benjamin Buchloh’s critical extensions of Bürger’s neo-avant-garde. For Buchloh, the neo-avant-garde, as much as the historical avant-garde, constitutes:

[A] continually renewed struggle over the definition of cultural meaning, the discovery and representation of new audiences, and the development of new strategies to counteract and develop resistance against the tendency of ideological apparatuses of the culture industry to occupy and to control all practices and all spaces of representation. [Benjamin H. D. Buchloh, ‘Theorizing the Avant-Garde’, *Art in America* 72 (November, 1984): 21.]

Similarly, for Foster, implicitly, for both neo- and historical avant-gardes, ‘attacks on art are waged, necessarily, in relation to it-to its languages, institutions, structures of meaning, expectation, and reception’ [Hal Foster, ‘What’s Neo about the Neo-Avant-Garde?’, *October* 70 (Autumn 1994): 17]. In the case of both Foster and Buchloh then, what defines avant-garde practice—and therefore what remains within the social category of art—is a self-conscious and self-reflexive relation to both aesthetic historicism and a present political moment. However, whilst infra-literature appropriates means from historical avant-garde praxis, it does not position itself within any discursive elaboration of such practices, definitions of cultural meaning, the cultural industry, art historical discourse or the

public sphere. Withdrawing not only from artistic discourse, but also its political-economic role—its commodity status and ideological and class affirmations—art’s ‘languages, institutions, structures of meaning’ etc. are thus not concerns against which it positions or defines itself. If critiques of the avant-garde posit that in its rejection of art, it ultimately realised it, infra-literature “triolecticises” this relation of negation or affirmation, through complementarity, on the whole remaining oriented towards other questions entirely.

<sup>109</sup> Which is not to say, following my definition of such dark matter above, that it is therefore somehow entirely “autonomous”, escaping from the circuits of valorisation in which his paintings operate. Indeed, as argued, his conventional practice and his more infra-literary offerings exist within a dialectical, even triolectical relationship, of which valorisation is one axis.

<sup>110</sup> Despite taking much from Jorn, 1990s psychogeographers had no real interest in his conventional artistic output, although LPA reproduced some of his own “comparative vandalist” reproductions of archaeological artefacts and various pieces of folk art, whilst *Transgressions #4* featured an article on his relation to prehistoric rock art from Simon Crook as well as using—ironically—his painting titled “There are more things in the earth of a picture than in the heaven of aesthetic theory” (1947-8) as its cover artwork.

<sup>111</sup> Although, as stated above, accounts such as that of Bürger place this subsumption as having already definitively occurred by the 1960s, with the passing of the historical avant-gardes. Contra Bürger, but also the likes of ultra-left commentators such as Jacques Camatte, I understand subsumption as an ongoing, intensifying process, rather than a definitive and absolute one. See also: Jacques Camatte, *Capital and Community*, (New York: Prism Key Press, 2011).

<sup>112</sup> The dominant UK art movement concurrent with 1990s psychogeography was the so-called Young British Artists, who contemporaneously repurposed comparable materials to these psychogeographers, but with significantly differing orientations. Almost exclusively, Stewart Home transcended these two perspectives, owing to links with Glasgow’s Transmission Gallery—itself somewhat entangled in the YBA movement—and, to a less extent, London’s City Racing. Home is a special case and his contribution to psychogeography’s revival is thus discussed separately. On the whole, the YBA phenomenon was highly distinct, in both its lingering attachment to art and its related, easy accommodation with capital. Opportunistically colliding the aesthetics of American Conceptualism with a “punk” attitude and its logical outgrowth—advertising magnate Charles Saatchii—the YBA’s détourned punk’s shock aesthetics, themselves détourned from the avant-garde and long utilised for publicity purposes, a development in which the SI themselves were also implicated. Now, in a negation of the negation, so to speak, Damien Hirst returned these aesthetics to art, organising DIY—to an extent “autonomous”, “extra-institutional”—warehouse shows (paradigmatically *Freeze* 1988) in the very same ex-industrial districts psychogeographers were exploring: *Freeze* took place a short walk from the LPA’s main theatre of operations in London’s Docklands. Both could be seen as responses to geographic, social and institutional real subsumption: the psychic-material-geographical context of the 1980s and early-1990s recessions. Squats and autonomy centres, artist-led spaces and warehouse shows were products of similar material conditions. It is no coincidence the YBAs and psychogeography’s revival were largely focused on the same cities, indeed the same districts. Artists such as Hirst, Gary Hume, Angela Bulloch, Simon Patterson—who even directly appropriated material from psychogeography—and the other YBAs opportunistically leveraged speculative re-valorisations of depreciated fixed capital—gentrification and “redevelopment”—in the name of some idealised notion of an avant-garde aesthetics whose social moment had long passed, replaced by individualistic artistic “branding”. Extra-institutional psychogeography however, sought to navigate these same fields through a process of immanent sabotage, through a programme of socio-geographical critique alongside an assault upon notions of self-identity—artistic or otherwise—through the use of ludibrious auto-institutions and multiple-use names.

<sup>113</sup> James Backhouse, ‘The “Collective Phantom”: Convergent Networks, Counterculture and the Recomposition of the Radical Political Subject.’ (MA(R) Thesis, Kingston University, 2011); Teal Triggs, *Fanzines* (London: Thames & Hudson, 2010); Stephen Duncombe, *Notes from Underground – Zines and the Politics of Alternative Culture* (London: Verso, 2001); Dickinson, *Imprinting the Sticks*.

<sup>114</sup> The New York Correspondence School was the name given to the activities of Ray Johnson, see: Home, *The Assault on Culture*, 1991, 69–70. Though Mail Art is usually traced to Johnson, its tactics were also emergent in, to a lesser extent, Alexander Trocchi’s Sigma portfolio, amongst the Beat poets (e.g. Wallace Berman’s magazine *Semina* 1955-64) and Letterism. See: Richard Embray, *Please Add To & Return To Ray Johnson* (London: Raven Row, 2009); Andrew Murray Scott, *Alexander Trocchi - The Making of the Monster* (Edinburgh: Polygon, 1991). For Fluxus continuities with

psychogeography see also: Lori Waxman, 'A Few Steps in a Revolution of Everyday Life: Walking with the Surrealists, the Situationist International, and Fluxus' (PhD, New York University, 2010).

<sup>115</sup> Marco Deseriis, 'Improper Names: Collective Pseudonyms and Multiple-Use Names as Minor Processes of Subjectivation', *Subjectivity* 5, no. 2 (July 2012): 140–60; Marco Deseriis, *Improper Names: Collective Pseudonyms from the Luddites to Anonymous*, Quadrant Book (Minneapolis ; London: University of Minnesota Press, 2015).

<sup>116</sup> Home, *The Assault on Culture*, 1991.

<sup>117</sup> George Robertson, *The SI: Its Penetration into British Culture*, ed. Stewart Home (San Francisco, Calif: AK Press, 1995); Kasper Opstrup Frederiksen, 'The Way Out: Invisible Insurrections and Radical Imaginaries in the UK Underground 1961-1991' (PhD Humanities and Cultural Studies, Birkbeck College, University of London, 2014). Sigma was not inconsistent with the SI's own infraliterary base—itself emergent from a long lineage of avant-garde journals and newsletters, specifically those of Surrealism, along with Jorn's experiences with *Helhesten and Cobra*. Amongst this "Situationist" infra-literature one can include, of course, *IS* itself and its various international versions, such as *International Situationist* (1969) in the US and *Situationistisk Revolution* (1962-70) in Scandinavia, but also the LI's *Potlatch* (1954-57), *Les Lèvres Nues* (the Belgian Surrealist Journal, 1954-58), *Merlin* (Trocchi's literary organ, of which eleven issues were produced in Paris, 1952-55), *Eristica* (journal of the IMIB, 1957), *Spur* (of the German section, Gruppe Spur, 1960-61), *Mutant* (leaflet for a proposed publication that never came to fruition, 1962), *The Situationist Times* (1962-67), *Drakabygget* (of the second SI, 1962-84), *Heatwave* (in the UK, 1966), *Black Mask* (in the US, 1966-68), *King Mob Echo* (of the English section, 1968-71), and later, *Antinational Situationist* (of the remnants of the second SI, 1974). Interestingly, *Antinational Situationist #1* contains a rare late restatement of psychogeography by a Situationist, in Jens Jorgen Thorsen's 'Is this Metaville?' article. However, Sigma itself, comprised newsletters, posters, pamphlets and manifestos, to be included in a chain letter-style portfolio, continually added to and named thus because it signified "sum" [Ibid., 79.] Trocchi sought to link the blooming counter-cultural collectives springing up internationally, and though the SI did not actively participate in Sigma, they stated their approved, see: *IS #10*, cited in Robertson, *The Realization and Suppression of the Situationist International*, 120. However, popular organs of the counterculture, for example *International Times* (with whom Trocchi briefly shared an office) and *The Real Free Press of Amsterdam* did support the venture for a while. Trocchi called it 'the natural evolution of the Situationist point of view' [Sigma Portfolio 18, 1964], and its formal influence can be traced in early post-situationist infra-literature such as *Hapt*. See: Frederiksen, 'The Way Out: Invisible Insurrections and Radical Imaginaries in the UK Underground 1961-1991', 56. That important participant in 1990s psychogeographical activities Howard Slater had been engaged in investigating *Sigma* on the cusp of the 1990s is perhaps revealing. See: Howard Slater, 'Alexander Trocchi and Project Sigma', *Variant* 1, no. 7 (1989): 30–37.

<sup>118</sup> *Heatwave* (1966, 2 issues) was the publication of Charles Radcliffe, produced *before* he joined the SI. On issue 2 he was joined by Chris Gray, another future member. Radcliffe would later edit alternative newspaper *Friends*, another leakage of SI traces into the underground.

<sup>119</sup> Recently this has been explored in the exhibition 'Eyes for Blowing Up Bridges: Joining the Dots from the Situationist International to Malcolm McLaren', John Hansard Gallery, University of Southampton, Southampton, UK, (2015). See: Paul Gorman et al., eds., *Eyes for Blowing up Bridges: Joining the Dots from the Situationist International to Malcom McLaren* (Southampton: John Hansard Gallery, 2015).

<sup>120</sup> Though some, such as Home, have played down the connection between the SI and Punk. See: Home, *The Assault on Culture*, 1991.

<sup>121</sup> This is a history primarily relayed by Robertson, *The Realization and Suppression of the Situationist International*; Simon Ford, *The Realization and Suppression of the Situationist International: An Annotated Bibliography, 1972-1992* (San Francisco, Calif: AK Press, 1995); Alastair Bonnett, 'The Situationist Legacy', in *What Is Situationism? A Reader*, ed. Stewart Home (Edinburgh: AK Press, 1995), 192–201; Home, *The Assault on Culture*, 1991; Greil Marcus, *Lipstick Traces: A Secret History of the Twentieth Century* (London: Faber, 2011).

<sup>122</sup> *King Red* was a pro-situ publication produced in Dublin in the early 1970s. Fundi—aka "the Caribbean Situationist"—produced Situationist-inspired pamphlets from the early 1970s into the 1980s. For example: Fundi, 'Contributions Serving to Rectify the Opinion of the Public Concerning Revolution in Underdeveloped Countries', 1973; Fundi, 'Radical Perspectives in the Caribbean', *No Middle Ground*, 1984. Fundi—born George Myers—also writes under the name Joseph Edwards. See: Joseph Edwards, *Workers' Self-Management in the Caribbean: The Writings of Joseph Edwards*, ed. Matthew Quest (Atlanta, Georgia: On Our Own Authority! Publishing, 2014).

<sup>123</sup> Nor of course Jorn's own post-Situationist practice, both theoretical and artistic. Indeed, he would become an extremely successful painter following his SI departure, going on to reject the Guggenheim Prize.

<sup>124</sup> Not only did Perlman produced the first English translation of *The Society of the Spectacle* on his Black and Red press (1970), he also was key in transmitting texts by Gilles Dauvé and Jacques Camatte into English. He later turned towards primitivism after involvement with the Bordiguist International Communist Current and was instrumental in setting up the Detroit Printing Co-op. Throughout these activities, he was a crucial influence on Tompsett and the revived LPA.

<sup>125</sup> Gilles Dauvé, 'Re-Collecting Our Past (Le Roman de Nos Origines)', *La Banquise*, no. 2 (1983): 55, [https://libcom.org/files/Banquise\\_recollecting.pdf](https://libcom.org/files/Banquise_recollecting.pdf). Camatte would later move away from Bordiguism into a more 'primitivist' position.

<sup>126</sup> Mehdi El Hajoui's The Internationale Situationiste and its Aftermath Archive, Philadelphia, USA, also lists the following French pro-situ sources (journals and individuals): *L'Affranchi*, *Bibliothèque des Emeutes*, *L'Echaudee*, *Michel Guet*, *Yves Le Manach*, *Les Sociétaires du Spectacle*, and *Jean-Pierre Voyer*. One might also add other instances of note, including *Researches* (1973), *L'Assommoir* (7 issues, 1978-1985), Daniel Denevert's *Théorie de la misère, misère de la théorie* (1973), *Errata* (12 issues 1973-1977), *Les Fossoyeurs du vieux monde* (1981), *Le Jeu révolutionnaire* (1986), and, given their temporal coincidence with the foundation of UK psychogeographical activities, particularly pro-situ journal *L'Encyclopédie des Nuisances* (founded by Jaimie Semprun and ex-SI member Christian Sebastiani, which ran for fifteen issues, 1984-1992), *Vaseline* (which took a more humorous approach and ran for seven issues, 1991-1993) and *L'Achevement* (1996).

<sup>127</sup> The exhibition *On the Passage of a Few People Through a Brief Period of Time: The Situationist International* at the Musée national d'art modern-Centre Georges Pompidou, the Institute of Contemporary Arts in London, and the Institute of Contemporary Art in Boston, Massachusetts (1989-90) and its accompanying publication catalysed a spike in interest in Situationist themes in the UK building on the 20<sup>th</sup> anniversary of May 1968. See: Iwona Blazwick, ed., *An Endless Adventure-- an Endless Passion-- an Endless Banquet: A Situationist Scrapbook: The Situationist International Selected Documents from 1957 to 1962: Documents Tracing the Impact on British Culture from the 1960s to the 1980s* (London; London; New York: ICA; Verso, 1989). The Pompidou and then ICA private views gathered the biggest concentration of Situationists and pro-situs together for the first time (Rumney, Reid, McLaren, Home, Vague were there). Again, the ICA's launch of the *Processed World* anthology in 1990 drew *Here and Now*, Home and others together again). The ICA show covered psychogeography and the *dérive*, noting some continuity in 'zines like Jamie Reid's *Suburban Press*. The exhibition was perhaps the first widespread, public articulation of psychogeography since SI had been active, containing a whole section devoted to it. Even those unable to attend may have been reached by publicity that mentioned 'psycho-geographic' materials. See: Institute of Contemporary Art, 'On the Passage of a Few People Through a Brief Period of Time: The Situationist International, Institute of Contemporary Art, London, June 23rd-August 13th, 1989 (Flyer)' (ICA, 1989), May Day Rooms. Interestingly, Peter Wollen, who would co-curate the exhibition, had worked at Essex University with former Situationist T.J. Clark in the mid-1970s. See: Wise, *King Mob*, 188.

<sup>128</sup> Edward Ball, 'The Great Sideshow of the Situationist International', *Yale French Studies*, no. 73 (1987): 21-37; Alastair Bonnett, 'Situationism, Geography, and Poststructuralism', *Environment and Planning D: Society and Space* 7, no. 2 (1989): 131-46; Giorgio Maragliano, 'The Invisible Insurrection: The Situationists Revisited - Détournement Rendered Autonomous and Removed from Its Context of Subversion', *Flash Art*, Summer 1989; Plant, *The Most Radical Gesture the Situationist International in a Postmodern Age*.

<sup>129</sup> Even whilst, conversely, it was this supposed political radicality that gave it such attraction to the art world. See: Home, 'Aesthetics and Resistance: Totality Reconsidered'.

<sup>130</sup> In Home's case, of course, leading to his influential historicisation of the SI in *The Assault on Culture* (1988).

<sup>131</sup> Home's text in fact engages in precisely such activities, giving a playfully plagiarised and diverted historical account. See: Stewart Home, 'Mondo Mythopoesis', *Variant* 2, no. 2 (1997): 9.

<sup>132</sup> Home, 'Interview with Ralph Rumney'; Tom Vague, 'On the Passage of a Few People through a Brief Moment in Time: Ralph Rumney: The Vague Interview', *Vague*, June 1990. Vague states that it was David Dunbar who was the first to try to relocate Rumney at the end of the 1980s, with an interest in engaging him on matters psychogeographical, followed by Vague himself, Home, Allan Woods, Malcolm Imrie and Andrew Hussey. Dunbar's efforts appear to have amounted to little more than denunciation from BM Chronos and a talk at the Tate in 1988, described in *Vague* #21, whose main

impact seems to have been cementing the long-running feud between Stewart Home and Chronos's Michel Prigent. See: Dick Arlen, 'Tate Gallery 1-19 June 1988. Total Dissent: Art, Culture and Politics around 1968, Talks, Films and Videos', *Vague*, no. 21 (1988): 96; Tom Vague, Interview with Tom Vague, Tavistock Road, 22 October 2014.

<sup>133</sup> Guy Debord, 'Preface to the Fourth Italian Edition of The Society of the Spectacle', trans. NOT BORED!, *Notbored*, 1979, <http://www.notbored.org/debord-preface.html>.

<sup>134</sup> Unpopular Books, 'Sucked' (Unpopular Books, 1996).

<sup>135</sup> Better-known examples of such conspiracy theories include Robert Anton Wilson, and, Home has claimed, Henry Lincoln, Michael Baigent, and Richard Leigh.

<sup>136</sup> This has variously been seen as a fading away, a descent into "lifestylism", terrorism or, as was already being speculated in 1969, mysticism. See: Theodore Roszak, *The Making of a Counter Culture* (Berkeley: University of California Press, 1995).

<sup>137</sup> Backhouse, 'The "Collective Phantom"', 9.

<sup>138</sup> For more on these developments, see chapter six.

<sup>139</sup> *Transgressions* was a brief but illustrative example of the approach taken by these more "autonomous" practices to various institutional frames. Bonnett was main editor of *Transgressions*, having established an early academic interest in the SI and psychogeography arising from his time as an anarchist undergraduate involved in the squatting scene. The journal boasted contributions from many of the key contributors to the 1990s psychogeography revival, the board including Home, Plant, cultural geographer David Pinder (listed as Pindar) and Peter Suchin (formerly of *Here and Now*). Contributors also included Tom Vague, John Barker, Jakob Jakobson, Nigel Ayers (of Nocturnal Emissions/ *Network News*), Luther Blissett participants such as Roberto Bui, Jorn scholars Peter Shield and Graham Birtwistle, SI scholar Simon Sadler, *The Melancholic Troglodyte*, Nottingham Psychogeographical Unit, Howard Slater and Jason Skeet (of *Break/Flow* and the Association of Autonomous Astronauts). It also reviewed the works of the above, plus those of the LPA, EPA, Blissett, Patrick Keiller, Anselm Jappe and others. It eventually collapsed owing to differences between Home and Bonnett—whose tense relationship can be traced in the pages of the journal, but whose disagreements came to a head over Home's alleged support for an attack on the academic psychogeography website, Ian McKay's *psychogeography.co.uk*—which was established as a journal for psychogeography research, but which was apparently crashed soon after in a mysterious cyber-attack.

<sup>140</sup> Duncan Hay, 'Form, Place and Memory: Materialist Readings of Iain Sinclair's London Writing' (University of Manchester, 2012).

<sup>141</sup> Steven Barfield and Lawrence Phillips, eds., 'Psychogeography: Will Self and Iain Sinclair in Conversation with Kevin Jackson', *Literary London* 6, no. 1 (March 2008), <http://www.literarylondon.org/london-journal/march2008/>.

<sup>142</sup> Asger Jorn, 'Nye tanker I en ny form', unpublished typescript (1953), 1p, Silkeborg Kunstmuseum archives. Given in: Peter Shield, *Comparative Vandalism: Asger Jorn and the Artistic Attitude to Life* (Aldershot: Ashgate/Borgen, 1998), 43.

<sup>143</sup> Although others, such as Henri Lefebvre, Stéphane Lupasco or Edward Soja, not to mention Jorn's own influences Søren Kierkegaard or Charles Sanders Peirce, have utilised similarly triadic systems, although they remain distinct.

<sup>144</sup> Jarry, at the conclusion of his satirical *Exploits and Opinions of Dr. Faustroll Pataphysician*, having just demonstrated a geometrical proof of god using a distinctly triolectical triangle diagram, states simply: 'pataphysics is the science...', leaving the designation hanging, suggestively. See: Alfred Jarry, *Exploits & Opinions of Doctor Faustroll, Pataphysician: A Neo-Scientific Novel*, trans. Simon Watson Taylor (Boston, MA: Exact Change, 1996), 114.

<sup>145</sup> If one were to draw it, the method begins to look like the famous spiral – the 'grande Gidouelle' – on the belly of Jarry's famous Ubu Roi character, the most recognisable visual symbol of 'pataphysics. Andrew Hugill describes the spiriform as 'an allegory of itself', both plus and minus, linear and cyclical. It is my intention that my own approach might also be thus understood. Appropriately, Jorn's triolectical system was also in fact anticipated by his attraction to the spiral as a way of visualising his thought. He belonged to the Spiralen artist group in the early 1950s for whom the spiral represented the ascent of the spirit towards light—in a way that echoes both Lenin and Goethe—but that even then, a decade before he formalised his system, was for Jorn triolectical: a 'trialogue' of dynamic movement. Andrew Hugill, *Pataphysics: A Useless Guide* (Cambridge, Mass: MIT Press, 2012), 6.; Asger Jorn, catalogue to the Spiralen exhibition, 1953. Given in: Shield, *Comparative Vandalism*, 43. This is something also noted by Kurczynski. See: Karen Kurczynski, *The Art and Politics of Asger Jorn: The Avant-Garde Won't Give up* (Burlington, VT: Ashgate, 2014), 94.

<sup>146</sup> Hugill, *'Pataphysics*, xv.

<sup>147</sup> Ibid.

<sup>148</sup> To support the assertion, Tompsett's cites: Nathaniel Tkacz, *Wikipedia and the Politics of Openness* (London: University of Chicago Press, 2015), 38. See: Fabian Tompsett, 'Encyclopedism for Development: From the Unity of Science Movement to Cybernetics' (MSc Information and Communication Technology and Development, University of East London, 2015), 32.

<sup>149</sup> Further, as I explore in chapter two, a Newtonian metaphysics of space, and the epistemology it articulates, might itself be seen as a product of Euclidean geometry. See also: McKenzie Wark, *Molecular Red: Theory for the Anthropocene* (London: Verso, 2015), 20.

<sup>150</sup> Barad, *Meeting the Universe Halfway*; Tompsett, 'Encyclopedism for Development: From the Unity of Science Movement to Cybernetics', 33. Another influence here is Donna Haraway, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies* 14 no. 3 (Autumn, 1988): 575-599.

<sup>151</sup> Barad, *Meeting the Universe Halfway*, 128.

<sup>152</sup> Fabian Tompsett, 'Open Copenhagen', in *Expect Anything, Fear Nothing: The Situationist Movement in Scandinavia and Elsewhere*, ed. Mikkel Bolt Rasmussen and Jakob Jakobsen (Copenhagen, New York: Nebula; Autonomedia, 2011), 58.

<sup>153</sup> Jorn, 'Luck and Chance', 244.

<sup>154</sup> Jorn identifies "concept" with "instrument", drawing inspiration from American Pragmatism, in unlikely collision with dialectics, arguing concepts exist as tools through which to organise, produce and mediate social relations (See: Asger Jorn, *Concerning Form*, trans. Peter Shield (Silkeborg: Museum Jorn, 2012), 155; Jorn, *The Natural Order*, 23). Language and concepts are the containers that give shape to the content of thought, thus they function in the role of instruments, making the cut that demarcates subject from object within a monist array. This is a consequence of his idiosyncratic collision of dialectics and Bohr. Jorn acknowledges, after the Machists—and as later echoed by those such as Karen Barad—that subject and object are themselves demarcations made in relation to an instrument. It is in this way that his system seeks to avoid metaphysical dualism.

<sup>155</sup> Jorn, *Concerning Form*, 155; Jorn, *The Natural Order*, 23. Jorn was primarily influenced by Susan K. Langer's notion of "significant form" in this regard, and thus, by proxy, by her own inspiration, Charles Sanders Peirce. He was also engaged critically with the work of John Dewey. For a more detailed analysis of Jorn's influences, including his relation to pragmatism, Peter Shield's *Comparative Vandalism* remains the most detailed and insightful study. See: Shield, *Comparative Vandalism*.

<sup>156</sup> Jorn, *The Natural Order*, 24.

<sup>157</sup> Ibid., 21–24.

<sup>158</sup> Barad, *Meeting the Universe Halfway*, 114.

<sup>159</sup> Ibid., 128.

<sup>160</sup> Jorn, *Concerning Form*, 178.

<sup>161</sup> Susan K. Langer, *Philosophy in a New Key* (New York: Mentor, 1954); Jorn, *Concerning Form*, 177; Shield, *Comparative Vandalism*, 17; Robert E. Innis, *Susanne Langer in Focus: The Symbolic Mind*, American Philosophy (Bloomington: Indiana University Press, 2009).

<sup>162</sup> Langer, *Philosophy in a New Key*, 44.

<sup>163</sup> Wark, *Molecular Red*, 13.

<sup>164</sup> Michael M. Boll, 'From Empiricriticism to Empiriomonism: The Marxist Phenomenology of Aleksandr Bogdanov', *The Slavonic and East European Review* 59, no. 1 (January 1981): 53; Wark, *Molecular Red*, 54.

<sup>165</sup> The reasoning for having *two* complementary sections, rather than three, is set out below.

<sup>166</sup> This is drawn from a select variety of sources, both from the historiography of the SI and other more tangentially related studies and articles. Despite informal trips to *Museum Jorn* in Silkeborg and the *Bibliothèque nationale* in Paris, my lack of proficiency in either Danish or French has limited my use of such resources, although not, I believe, significantly hindered my study, whose focus lies elsewhere. The sources I have drawn upon, rather than attempting to exhaustively assess and situate each element of the argument, are instead selected as necessary to optimise its progression.

<sup>167</sup> As Hugill acknowledges in reference to his own study, '[W]hat we see of pataphysics in the so-called real world is what has been created to provide *evidence* of pataphysics' The same might often be said for psychogeography, thus this is kept in mind when its material manifestations are tackled – who is providing evidence, why, and for whom? See: Hugill, *'Pataphysics*, 1–2.

<sup>168</sup> Much of Home's archive is available at the V&A National Art Library, online and through his numerous publications. However, as noted, the apparent veracity of such material and its operation in circuits of historicification and valorisation is often deconstructed by Home, and thus this must be

foregrounded by any researcher likewise. I am of the view that Home does not necessarily do this more than others, but rather foregrounds it, precisely for purpose of “revealing the instrument”, in the terms I have explained above.

<sup>169</sup> Also archived at May Day Rooms, as well as through various publications and online, such as *Infopool*, as well as through the Copenhagen Free University.

<sup>170</sup> Catherine Backhouse, neé Jim.

<sup>171</sup> I did largely arrange these conversations as meetings to specifically discuss this material and I took notes where appropriate, as an aid to memory, but generally I aimed for a relaxed and conversational approach.

<sup>172</sup> These conversations thus often provided little in the way of direct material, although they did appear to verify that which I found through other means. It would be false and ridiculous however, to seek to deny or omit them, or to attempt to bracket off material discovered or supported by them. They were mutually reinforcing of both printed matter and practical experience.

<sup>173</sup> These appear initially in *The Natural Order* and, reconceived in more detail, in his 1964 *Signes graves sur les Églises de l'Eure et du Calvados*, from whence—owing to its French as opposed to Danish publication—they entered Anglophone discourse. They also reappeared in German, in *Gedanken eines Künstlers* two years later, as well in *De la method trielectique dans ses applications en sitologie générale*. They also appeared in the *Situationist Times* and Shield further gives a number of them as a superimposed composite, drawing on Jorn’s notes, worked out, literally, on the back of an envelope. See: Jorn, *The Natural Order*, 30,39,45; Asger Jorn et al., *Signes Graves Sur Les Églises de l'Eure et Du Calvados* (Copenhagen: Borgen, 1963), 204,206; Asger Jorn, *Gedanken eines Künstlers*, trans. Thyra Jackstein (München: Galerie van de Loo, 1966), 283; Asger Jorn, ‘On the Trioelectical Method and Its Applications in General Situology’, in *Cosmonauts of the Future*, ed. Mikkel Bolt Rasmussen and Jakob Jakobsen, trans. Peter Shield (Copenhagen, New York: Nebula; Autonomedia, 2015), 238–49; Shield, *Comparative Vandalism*, 55,56.

<sup>174</sup> Shield, *Comparative Vandalism*, 150.

<sup>175</sup> Furthermore, whilst not endorsing his theoretical approach, it is worth noting that occultist and hermetic philosopher Alistair Crowley also attributed practical significance to this form, also drawing it uncursally. Crowley’s hexagram is interesting as it makes up an accidental, or chance addition to his divinational tarot deck. Not actually part of the deck proper, the uncursal hexagram was printed to fill a spare space on the plate, it was a glitch of the material production process, an infra-literary anomaly or *clinamen*, which ended up diverting the deck at large. Through this it has become a highly enigmatic card, a wild card or joker, indicative of the fool’s journey, the negative excess of chance. This *clinamen* is the wisdom of the wanderer that so fascinated Jorn in his triumvirate of fools. It also conjures up the psychogeographical poker game, played in Glasgow and beyond during the 1990s by the Workshop for Non-Linear Architecture, entitled, fittingly, The Joker.

<sup>176</sup> Jorn, *The Natural Order*, 3.

<sup>177</sup> Jorn, ‘Luck and Chance’, 229.

<sup>178</sup> Jacques Derrida, ‘My Chances I Mes Chances: A Rendezvous with Some Epicurean Stereophonies’, in *Psyche: Inventions of the Other*, vol. 1 (Stanford: Stanford University Press, 2007), 344–76.

<sup>179</sup> Which, I might add, does not imply any footballing affiliation.

<sup>180</sup> This ordering of practices might suggest an implicit spatial hierarchy or “London-centric” noology. However, I only place them in such a fashion after the words of Tompsett: ‘anyone can start from where they are and do something interesting’. I start from where I am, which does not imply it centres anything, other than my own subjective psychogeography. Accounting for what trioelectics owes to relativity theory, each one of these iterations could be considered the centre of an acentric psychogeography. See: Fabian Tompsett, London Psychogeographical Association Exchange Situation/Deposit Session, MayDay Rooms. Fabian Tompsett, Howard Slater, Anthony Davies, Iain Boal., 3 October 2014, May Day Rooms; Fabian Tompsett, ‘Acentric Psychology’, *Annual Review of Critical Psychology* 3 (2003): 139–48.

### One: Psychogeography avant le lettrisme

“You will never be able to see this star as I saw it. You don’t understand: it is like the heart of a heartless flower.”- *Nadja*, André Breton, *Nadja*.

#### **1:1:1: By Starlight**

‘To begin at the beginning’, said Dylan Thomas, a line borrowed from proto-Surrealist and unlikely Euclidean apologist Lewis Carroll.<sup>1</sup> This is not just to begin somewhere, but also to begin somewhen. To begin somehow. If one can take something from Derridean observations on origins, it is that searching for beginnings is to always be deferred, diverted, to a different place and time, a different situation.<sup>2</sup> But one must begin *somehow*. If this study is to understand the phenomena that have been called psychogeography, it has to start somewhere, sometime. And this is the problem, how is it *possible* to begin? It implies a decision, a making of the cut. Never mind Derrida, if one simply follows a particular dialectical materialism, how, where, when can such a decision take place, if all origins lie beyond ourselves? Beyond both “Deconstruction” and “Diamat” however, we must begin.<sup>3</sup>

To begin (again) at the beginning, in a way that is, perhaps, not tautological—as Carroll would have it—requires Thomas’ moonless spring night be far from starless, far from bible-black.<sup>4</sup> In the beginning was not the word; nor even the letter, as psychogeography’s Letterist predecessor Isidore Isou believed.<sup>5</sup> If Asger Jorn is to be believed, in the beginning was the image.<sup>6</sup>

Walter Benjamin—whose great, unfinished history of 19<sup>th</sup> century Paris with its figure of the *flâneur* did much to colour latter-day re-imaginings of psychogeography—considered a similar problem when faced with the seemingly insurmountable task he had set himself. Benjamin had assembled a vast array of disparate material, yet feared subjugating it to any logocentric narrative framework. As Max Pensky puts it, ‘[a]ll dialectical inversions notwithstanding, Benjamin was convinced that the historical truth of the nineteenth century

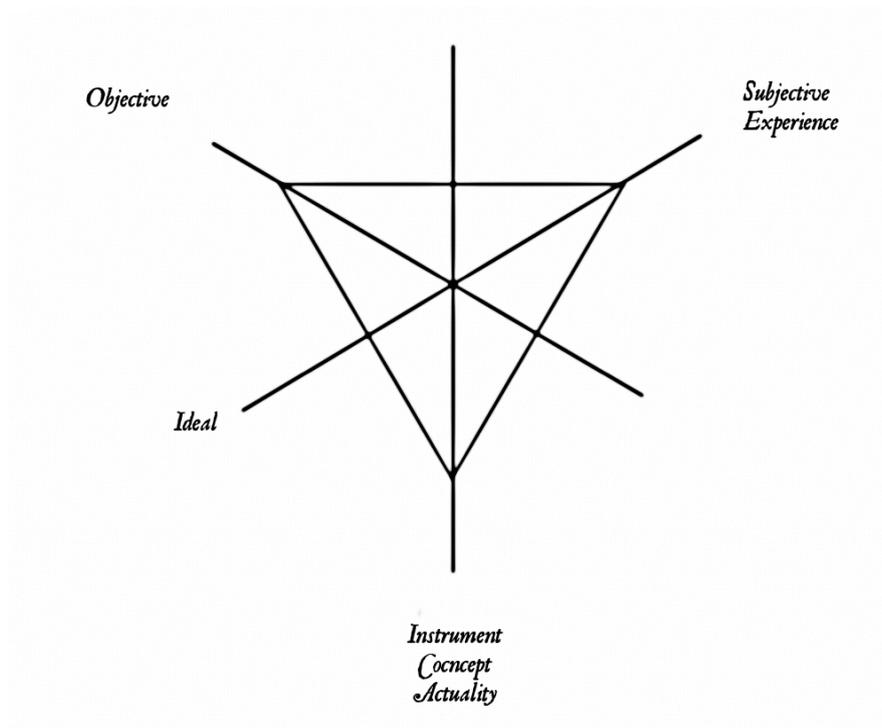
was *objectively* present in his assembled fragments, and that this truth would be lost, not recovered, by the imposition of a theoretical superstructure'.<sup>7</sup> Instead he hypothesised a radically different historiography, what he called the 'dialectical image'.<sup>8</sup> His aim was to reactivate history, beyond the concept, not through sequential, progressive narration, identified as already captured in idealist discursive strictures of the European Enlightenment. Instead, he would follow Marx's endeavours to diagnose inherent relations concealed beneath surface forms, bringing the accumulated past simultaneously into the present: making petrified conditions dance, 'by singing to them their own melody'.<sup>9</sup>

Marx's anti-axiomatic method posited outward appearances as merely points of arrival for entire trajectories of determination. Building upon Hegel's identification of dialectical contradiction as the motor of such trajectories, he sought to invert its idealist form.<sup>10</sup> If Hegelian history is a cumulative progression of supersession towards absolute knowledge, Benjamin followed Marx's argument that this 'superseding in thought [...] leaves its object standing in the real world'.<sup>11</sup> Marx's inversion of dialectics rejected such imagined supersession as obscuring the very object of study, seeking a 'profane history of categories, not their sacred history'.<sup>12</sup> Benjamin likewise considered his collected ephemera could never find identity with the thought of their era. History had transcended them, but only in ideal form, as a kind of "recuperation". Bringing their materiality back into play, the idealist, metaphysical 'sleep' of history could be ruptured in a 'flash' of 'profane illumination', revealing the past immanent within the present.<sup>13</sup> Benjamin hypothesised this as a 'dialectical image', a method—like his interest in the *flâneur*—borrowed from Surrealism and its love of montage.<sup>14</sup> Forgotten histories that have not been—could not be—transcended by the progress of History's idealist dialectic, now escape its linearity within montage: illuminating the simultaneity of a concrete 'now' as a 'constellation of awakening'.<sup>15</sup> Like Surrealist montage, the *spatial* distribution of Benjamin's stellar fragments cuts across temporal chronology or linear, external causal relations. Instead its internal, compositional relations produce the *surprise* of juxtaposition.

The problem with Benjamin's method however, is not this innovative spatiality, but the conclusions to which it might be taken: a dualistic division between ideal and material, which, paradoxically, makes "matter" itself play a metaphysical role, becoming transcendental.<sup>16</sup> Social knowledge, however, emerges *in situ*, in a *triolectical intra-action* of observer, observed and—crucially—instrument of observation. Benjamin wants to strip out the conceptual instrument, by granting the dialectical image—the actuality of his fragments—some kind of transparent and absolute objectivity.<sup>17</sup> As Jorn argues however, what we call "actuality" is itself a conceptual instrument. Escaping one concept—"History"—Benjamin replaces it with another, the dialectical image itself. Yet, in collapsing objectivity and instrument, this new "objective instrument" (or instrumental object), ironically, thus itself becomes idealised, is made to play a metaphysical role. Since, as both relativity and quantum mechanics suggest, no single instrumentation can be truly "objective", collapsing instrument and object into an ideal union simply serves to construct a lopsided "dialectic" that tends towards naïve realism. In short, material itself becomes idealised, in dualistic opposition to subjective experience. Triolectics highlights this, showing each to be, in fact, immanent, complementary facets of the overarching totality. This is precisely the critique suggested by triolectics, as explored in chapters two and three (see *figure 1.1*).<sup>18</sup>

### **1:1:2: Psychogeography, a Short Introduction:**

To begin—for a third time—is to note the concept "psychogeography" travels with baggage, that of its most definitive codification, by the French post-war avant-garde. At least for the word's codifiers—the Letterist International and their more well-known successor the 1957-72 Situationist International—psychogeography was part of a total social critique, where specialist activities such as art or politics were a "spectacular" regime to be abolished.



*Fig. 1.1*

*Superposition of Elements from Fori's First, Temporal & Philosophical Trilectics, With Additional Labeling*

First properly defined in 1955, the designation “psychogeography” represented the performative founding of a “new” practice.<sup>19</sup> Gathering under its umbrella—détourning perhaps—elements of existing art, social science and later, revolutionary struggle, the word was selected to define the conceptual framework by which the LI sought to describe and systematise their urban wanderings. Emerging primarily from the practice, writings and “metagraphy” of the young Ivan Chtcheglov, its foundation has been dated to the mass transport strike in summer 1953, during which Paris was only navigable by foot.<sup>20</sup>

The activities collected under this label utilised *dérive*—or drifts through the city—to examine the effects of variant spatiotemporal situations upon those moving through them. As a playful “science”, not without humour, it followed earlier avant-garde efforts such as the recently founded *Collège de Pataphysique* or Surrealist “researches” into automatism and “objective chance”.<sup>21</sup> Yet it spoke with the renewed urgency of numerous radical off-shoots from International Surrealism after World War II, such as the Revolutionary Surrealist Group in Belgium, its successor Cobra in Denmark and the Low Countries, or the Romanian Surrealist Group in Bucharest, later Paris.<sup>22</sup>

Simultaneously, psychogeography echoed developments in “human science”, for example Paul-Henri Chombart de Lauwe’s mapping of city quarters by inhabitants’ movements, or along social as well as physical lines.<sup>23</sup> Yet also, perhaps more importantly, the new “science” of psychogeography paralleled an epistemology being elaborated by heretical fringes of the Communist movement, specifically a that emergent from post-Trotskyist currents, embodied in the US by the Johnson-Forest Tendency and in Paris by onetime SI collaborators, *Socialisme ou Barbarie*. It also drew upon so-called ultra-left currents that had formulated an organisational and epistemological critique of Leninism before the war.<sup>24</sup> This articulation of communist struggle entailed a turn to more “sociological” techniques, influenced by phenomenology, focusing on subjective experiences of workers themselves. It arguably reached its paradigmatic theoretical exposition in Claude Lefort’s *Proletarian*

*Experience* (1952), a year before psychogeography's emergence.<sup>25</sup> Contrary to many approaches to the historiography of the LI/SI, psychogeographical method in fact echoed such tendencies. That is to say, in some respects it actually implied a distancing from the dialectical materialism the LI/SI used to conceptualise it, *as well as* the overtly economic approach dominant in the Second International and in Third International productivism. Psychogeography's experiential—what the SI would later term—'phenomeno-praxis' echoes this turn towards more situational, "existential" experiences as an epistemological foundation.<sup>26</sup>

Despite this, the LI's conceptualisation of psychogeography retained the influence of dialectics, inherited from Paris Surrealism's professed Hegelianism; the subjective, artistic and humorous were immanent to revolutionary social transformation. Psychogeography's primary methodology entailed an often intoxicated drift, driven by the environment's affective and experiential modulations. Yet again conceptualised dialectically, between subject and object, psyche and geography: an intoxicated 'letting-go', but also its 'necessary contradiction', a 'calculation of possibilities'.<sup>27</sup> It thus borrowed heavily from Surrealist theories on the dialectical relation between chance and necessity, but proposed chance encounters could be calculated, thus actively synthesised; sublating existentialist nihilism into autonomous subjectivation, seeking to prefigure the generalisation of this experiment globally, as Frances Stracey notes.<sup>28</sup> Beyond 'pataphysical games, phenomenological absurdism was not the limit, but the starting point of critique.

Downplayed in most accounts of psychogeography, Asger Jorn's influence is apparent here, something I later address.<sup>29</sup> For now, suffice to say psychogeography's progression into the concept the LI called "unitary urbanism" came through their contact with contemporaneous avant-garde group the International Movement for an Imaginist Bauhaus (IMIB), of which Jorn was the founder. The IMIB advocated 'artistic research' identical with 'human science', entailing the creation of concrete situations to enable the passionate realisation of human

life.<sup>30</sup> Again this echoed appropriations of human science by the contemporary left, but sought to develop these uses beyond interpretation, to experimentally produce new forms of life. Both groups agreed this possibility was blocked by capitalism's relations of production, whether in the so-called "West" or under "really existing socialism", a fact readily confirmed by the suppression of the 1956 Hungarian Revolution. With this common analysis, the two groups came together with a third, the largely ludicrous London Psychogeographical Association, in early 1957, shortly before founding the SI, to inaugurate the "First Exhibition of Psychogeography" in Brussels, describing the practice as 'the science fiction of urbanism'.<sup>31</sup>

Psychogeography made the city a laboratory—like the IMIB's Alba institute—to explore past and present environments for affective fragments with which to recompose the future. In this, it reaffirmed Marx and Engels's belief, likewise propagated by Johnson-Forest Tendency, that elements of a new society are born within the old.<sup>32</sup> It was a dialectical understanding inherited from Surrealism, one Jorn's trielectical historiography would later supplement.<sup>33</sup> It was thus prefigurative, but also sought to negatively elaborate contradictions inherent in capitalism's current relations of production.<sup>34</sup> In this LI/SI psychogeography tried to exacerbate contradictions between advancing productive forces—i.e. capitalism's increased ability to manufacture desire—and lagging relations of production, incapable of keeping its promises.

Psychogeography would pursue '*intensive propaganda* in favor of these desires', for playful, mobile cities adequate to an era of '*relativity*'.<sup>35</sup> It was in this sense, these psychogeographers argued, that the painter Giorgio de Chirico had produced 'blueprints' for a new society: in which absence '*becomes a presence one can feel*'.<sup>36</sup> The absence of capitalism's capacity to realise these desires was becoming palpable everywhere: they were 'bored in the city'.<sup>37</sup> In 1957, the LI, IMIB and LPA formed the Situationist International's 'collective star' to

undertake this task; to become the ‘historical evil, which leads existing conditions to their destruction.’<sup>38</sup>

Yet by mid-1961, psychogeography was walking dead within the SI programme, although it continued to be expounded haphazardly by more “peripheral” SI sections, usually through its amalgamation into unitary urbanism. After a phase in which it was central to SI praxis—with energetic elaboration from the likes of Constant and Abdelhafid Khatib—it entered a post-experimental phase of transmission, before becoming another historical artefact.

During this transmission phase it became a discrete concept, particularly in “introductions” to SI theories, appearing in non-Francophone journals and publications. Examples include *Heatwave #2* (1966) and *The Revolution of Modern Art and the Modern Art of Revolution* (1967) in the UK, or *SPUR #5* (1961) in Germany, but also in French, in Quebec, in *Cahier pour un paysage à inventer #1* (1960).<sup>39</sup> However, within the SI’s central publication, *Internationale Situationniste*, psychogeography had already receded.

Two events arguably precipitated this. Firstly, the collapse of a proposed “psychogeographic” exhibition at Stedelijk Museum, Amsterdam in 1960. Here the SI’s Dutch section—aka the “Bureau of the Unitary Urbanism”, Constant, Armando, Har Oudejans and A. Alberts—had been charged with preparing an exhibition comprising a psychogeographic labyrinth leading out into the streets.<sup>40</sup> The failure of the Dutch to prepare precipitated the Parisian faction’s exclusion of Oudejans and Alberts, triggering Constant’s subsequent resignation.

This had two consequences: firstly, disagreeing with both parties’ handling of the Amsterdam affair, Jorn penned the critical text—unpublished at the time—*The Anti-Situation of Amsterdam* and was moved a short while later to publically resign from the SI in favour of further experiment.<sup>41</sup> Secondly, Constant’s departure heralded the transfer of the Bureau of Unitary Urbanism to Brussels, on the 28<sup>th</sup> September 1960, to the control of Raoul Vaneigem

and Attila Kotányi. Despite a short period of enthusiasm, neither Vaneigem nor Kotányi possessed Constant's interest in urban questions, neither had they been practicing artists, but were instead somewhat hostile to aesthetic matters. Thus after 1961, the Bureau moved from active experiment, to conceptual elaboration, to neglect, and psychogeography with it, becoming a reified artefact.<sup>42</sup>

The second, related reason for psychogeography's waning presence was the much-narrated split between "artists" and "politicos" in early 1962. The exclusion of the German SPUR group and subsequent resignation of the largely Scandinavian "Nashist" faction led to the formation of the Second Situationist International in Sweden, along with the publication of a tangentially related rival journal by Jaqueline de Jong, *The Situationist Times*.<sup>43</sup> Experimental psychogeography in fact continued through *The Situationist Times* in all but name—innovatively exploring and expanding psychogeographic themes, influenced by Jorn's "sitology", trilectics and 'pataphysics—as well as, apparently, within the mysterious Golden Fleet group in Sweden.<sup>44</sup> Meanwhile, the French section's psychogeography sank into an increasingly theoretical vanguardism, whose gravity circled ever inwards, in progressively narrower iterations, towards a singularity of alcoholic nihilism: suicide. Meanwhile, the psychogeography of the Scandinavians, and that influenced by Jorn, escaped from the term's gravity, spiralling outwards, in several directions at once.

I do not wish to re-tread old ground here. As there is little to gain from re-reviewing psychogeography's extensively discussed "heroic" phase—as Home calls it—so there is marginal benefit in re-examining this infamous schism.<sup>45</sup> I refer readers to the work of Rasmussen and Jakobsen, and Home on such matters.<sup>46</sup> Allocating recrimination for the SI's demise served to occupy the next fifty years with old questions. I would prefer to focus on what the SI was set up for: "getting out of this and playing".<sup>47</sup>

### 1:1:3: The Beginning is the End

It was in precisely this sense that psychogeography enjoyed a remarkable resurgence during the 1990s, with a proliferation of “underground” iterations producing and circulating material related to its practice. It was a critical reimagining of Situationist and emancipatory praxis more broadly, with a turn to the work of those such as Jorn precipitating such a revival. This extra-institutional praxis occupies the thesis’s second triad of chapters.

Since the 1990s, psychogeography has seen further renewal within contemporary culture, concurrent with developing its own canon as a literary subgenre. Coming out of its 1990s revival, various authors writing on walking and the city found their work increasingly associated with the term.<sup>48</sup> Its usage grew and frequently also became a reference point for myriad artists working with site-specificity, mobile performance, or utilising new developments in locative media.<sup>49</sup> This further paralleled increases in autonomous “ethnographic” practices, fuelled by new online communications, including clandestine urban exploration (“Urbex”) and the artistic application of information technologies to mapping.<sup>50</sup>

In other directions, since the early 2000s the aforementioned genre defined as “Walking Art” became institutionalised into canons of mainstream art practice via galleries and academia. Beyond this, quasi-autonomous, oppositional, infra-literary practices also persisted however, often working alongside the now dissolved LPA; for example, evoL PsychogeogrAphix, *The Situationist Worker*, DAMTP, Qubit City Fuck Club and others. These also sometimes negotiated more institutional territories, such as with Laura Oldfield Ford, the Art Strike Biennale, or festivals such as Conflux and TRIP.<sup>51</sup>

As stated in the introductory chapter, I have little time for reductive approaches that equate psychogeography simply with walking or *flâneurie*. However, if one returns once more to the

beginning, re-examining psychogeography's absent origins, one finds, in fact, walking has fairly little to do with it. It is a question of what makes the cut, who and why.

### 1:2:1: Surrealism

As a cultural and—by its own definition—revolutionary movement, Surrealism is dated from its first manifesto in 1924. It more properly dates to 1919 however, to Paris Dada and the foundation of the journal *Littérature* by Louis Aragon, Phillipe Soupault and André Breton.<sup>52</sup> Looking for psychogeography's beginnings, it seems a plausible place to start. Several Situationist psychogeographers—such as Vaneigem—situate its origins in Surrealism, even if this is effaced by some well-known accounts.<sup>53</sup> Likewise, numerous secondary explorations draw the two together, even whilst flagging differences.<sup>54</sup>

The LI's first definitions of psychogeography directly *détourn* the *Surrealist Manifesto*, in which Breton lists a number of antecedents, explaining how each is Surrealist. Where 'Desbordes-Valmore is Surrealist in love' for Breton, 'Jack the Ripper is probably psychogeographical in love' for the LI, and so on.<sup>55</sup> This appropriation even recycles some of the same "saints", with the added bonus of Breton himself whom, it is noted, is 'naïvely psychogeographical in encounters'.<sup>56</sup>

Along similar lines the LI's "Proposals for Rationally Improving the City of Paris" (1955), echoes Surrealism's "Some Possibilities for the Irrational Embellishment of a City" (1933).<sup>57</sup> Elsewhere, the texts themselves are strikingly congruent.<sup>58</sup> Famous examples include Aragon's *Paris Peasant* (1926), Breton's *Nadja* (1928), *Communicating Vessels* (1932) and *Mad Love* (1937), along with Soupault's often overlooked *A la dérive* (1923) and *Last Nights of Paris* (1928).<sup>59</sup> Beyond this, the group organised their own quasi-dérives, such as the "visit" to Saint-Julien-le-Pauvre, which took place under the auspices of Dada in 1921.<sup>60</sup> Or

two years later, the abortive attempt at a ten-day stroll through the randomly chosen country town of Blors, as an exploration of chance.

Yet contrary to the aforementioned discourses on Walking Art, these Surrealist manifestations were antecedents of psychogeography, *not* for the obvious fact they involved walking. Such a conception is flawed for precisely the reasons I criticised in the previous chapter. It hypostasises the instrumental form—walking, art, literature—as transcendental, ideal: occluding the material conditions and subjective interests immanently intra-acting in its formation and reproduction. Instead, in short, I argue, the walk, the drift, was itself *an instrument*, for the pseudo-systemisation of chance encounters.

It was actually Guillaume Apollinaire who coined the term ‘Surrealism’, in 1917, attempting to name the new aesthetic of surprise present in such happenstance collisions.<sup>61</sup> Apollinaire first articulated this position in 1914, in a review of *La 30e Salon des Indépendants* exhibition:

The strangeness of the plastic enigmas presented by M. [Giorgio] de Chirico still escapes most observers. In order to depict the fatal character of modern things, this painter utilizes the most modern motive force [*ressort*] of all -surprise.<sup>62</sup>

A further deferral thus takes place: it was from de Chirico that Apollinaire first gleaned his aesthetic of chance encounter. Again, this seems a plausible beginning for psychogeography, Chtcheglov spoke of de Chirico as precursor to the LI’s activities.<sup>63</sup> Again one is deferred however, for Chtcheglov speaks not only of de Chirico’s ‘*blueprints*’, but likewise of Poe, and makes further reference to Baudelaire.<sup>64</sup>

Should one look then to Poe’s *Man of the Crowd* (1840), that tale of urban pursuit that inspired Baudelaire’s musings on the *flâneur*? Or indeed to Baudelaire’s own city wanderings, *Paris Spleen* (1869) and *Artificial Paradises* (1860)? Yet these simply defer further, *Artificial Paradises* being a direct adaptation from Thomas de Quincey’s *Confessions*

*of an English Opium Eater* (1821). Yet again however, the wandering aesthetic of these authors is deployed as a *method* for generating chance encounters. As Baudelaire said, ‘surprise [...] is one of the greatest pleasures produced by art and literature [...] beauty always has an element of strangeness’.<sup>65</sup> To reiterate, there is nothing inherently “psychogeographic” in walking. What one finds in each case is the *instrumental pursuit of encounter*. In short, the walk itself is merely the repeatable, communicable, ritualised vessel within which a mutually transformative and unique subject-object intra-action occurs.

Thus one could equally identify antecedents of psychogeography via the Surrealists’ heritage in the surprising collisions of Rimbaud, Lautréamont or—especially—Jarry, with his doctrine of ‘Pataphysics (“*épater*” meaning “to astonish”).<sup>66</sup> However, it was not simply chance encounter as an aesthetic method the core Surrealist group was interested in, but its prefiguration of social revolution.

Research into unplanned encounter was an attempt to “scientifically” discover revolutionary agency. Thus they came to experiment with the possibilities of chance occurrence within the determinist framework by which they apprehended the world, dialectical materialism. Conversely, they investigated how seemingly predetermined events emerged from apparent contingency. It was not simply the attempted reconciliation Rimbaud’s call to change life and Marx’s demand to change the world, the union of which Breton famously identified as Surrealism’s goal, it was also a thinking through of Marx’s statement: ‘men [sic] make their own history [...] but under circumstances [...] given and transmitted from the past’.<sup>67</sup> How might one *begin to act* in a world identified as materially determined? Put another way: what is to be done?

For this reason, I contend, the Surrealist notion “objective chance” in fact constitutes the heart of their project. This understanding of agency as the dialectic of chance and necessity, I argue, is the wellspring from which their psychogeography stems, something far more

important than the superficial commonality of walking for understanding psychogeographic practice overall. It is to this I now turn.

### 1:2:2: Objective Chance

Chance is crucial to the aforementioned accounts of urban wandering produced by Breton, Aragon, Soupault and others.<sup>68</sup> “*Le hasard objectif*” is something specific however. Though not defined until Breton’s 1932 *Communicating Vessels*, its initial emergence comes in 1928’s *Nadja*, which Denis Lejeune calls ‘the first stepping-stone into the matter’.<sup>69</sup> Arguably, the phenomena Breton later labelled objective chance, he first recognised through relations with Nadja, the real-life woman of his tale. How much it can be called *his* innovation therefore, is something I contest.

Objective chance describes the real-world collision of unconnected occurrences in a synchronic coincidence, offering meaningful resolution, as might elements of a dream: a meeting between desire, contingency and necessity.<sup>70</sup> It thus also forms the overarching framework of that more well-known Surrealist trope, the “*objet trouvé*”.<sup>71</sup> Its primary concern is the paradox of chance occurrences nevertheless appearing to manifest determinate patterns.

Breton first muses upon objective chance when receiving a coincidental letter:

There could be no causal relation [...] But isn’t [...] the notion of causation absolute regrettable anyway? Isn’t it taking too lightly Engels’s words: ‘Causality cannot be understood except as it is linked with the category of objective chance, a form of the manifestation of necessity’?<sup>72</sup>

The Engels quote he refers to appears not to exist and elsewhere, in *Conversations* (1952), he attributes the term to Hegel.<sup>73</sup> A footnote to his complete works asserts the editors found no trace in either thinker, although they note some correspondences.<sup>74</sup> It seems likely to me

however, Breton is misremembering Engels's remarks on Hegel's *Logic* (Vol. II, book III, 2) in *Anti-Dühring*:

Hegel was the first to state correctly the relation between freedom and necessity. To him, freedom is the insight into necessity [...] "Necessity is *blind only in so far as it is not understood...*"<sup>75</sup>

In combination with those in *Dialectics of Nature*:

Hegel came forward with the hitherto quite unheard-of propositions that the accidental has a cause because it is accidental, and just as much also has no cause because it is accidental; that the accidental is necessary, that necessity determines itself as chance, and, on the other hand, this chance is rather absolute necessity.<sup>76</sup>

It seems Breton's idiosyncratic reading of Engels may account for objective chance's initial formulation and perhaps his later shift in attribution towards Hegel, given how Engels-inspired "scientific socialism" was later deployed through official Party "Diamat".<sup>77</sup> Breton attached upon the notion due to its dialectical understanding of determinism and chance however, what he calls in *Free Rein* (1953) 'an index of the potential reconciliation between the ends of nature and the ends of man in the eyes of the latter'.<sup>78</sup>

The concept haunts his later work, for example *Mad Love* (1937) and *Arcanum 17* (1945), but *The Surrealist Situation of the Object* (1935) gives his most useful alternative articulation. Lautréamont, Breton claims, balanced two poetic tendencies, internal caprice and accidents of the external world. He identifies the legacy of this in Marcel Duchamp, Jacques Vaché and principally, Alfred Jarry, proposing it be understood as manifesting Hegel's notion, "objective humour".<sup>79</sup>

Briefly: "objective humour" is a concept in Hegel's aesthetics, offering a way forward after his so-called "end of art". Hegel spoke of art's historical journey and its internal interplay between beauty and truth. Art's perfect unity of truth and beauty passed in the Classical era, and now for Hegel, art tends towards two modalities: either a vivacity of surface aesthetics, not really beautiful as it does not coincide with truth; or a subjective humour, in which

Romantic irony toys with fragmented, private references and personal ethical dilemmas.

Limited to individual concerns, this never achieves universal meaning however, leading to confused relativity and the dissolution of ethics into playful wit.

However, beyond this opposition, György Markus explains it is

[S]till possible, if only in a partial and fragile way, to reunify beauty and truth, aesthetic immediacy and socio-cultural relevance. Hegel calls it ‘objective humour’.<sup>80</sup>

It is the dialectical “mediated immediacy” of subjective and objective, or as Kirk Pillow puts it:

If subjective humour reveals the chance associations of an isolated subject, objective humour discloses meaning-giving relations common to a larger constellation of subjects.<sup>81</sup>

It is, Hegel asserts, making ‘what is substantial emerge out of contingency’.<sup>82</sup>

Breton maintains the objective humour exemplified by Jarry *et al* is waning and a new category is needed to fuse with it, so as to ‘cease to be itself in art’, in a dialectical inversion, becoming realised in life.<sup>83</sup> He situates the beginnings of this project in Apollinaire’s ability to ‘make the poetic event spring forth from a sheaf of completely fortuitous circumstances’ and locates the ‘overwhelming coincidences in works such as *Nadja* [and] *Les Vases communicants*’ as pointing the way.<sup>84</sup> Breton claims: ‘This still almost unexplored region of objective chance at this juncture is, I believe, the region in which it is most worth our while to carry on our research’.<sup>85</sup>

Ultimately, he articulates this mission more poetically in 1940’s *Anthology of Black Humour*:

The black sphinx of *objective humour* could not avoid meeting, on the dust-clouded road of the future, the white sphinx of *objective chance*, and that all subsequent human creation would be the fruit of their embrace.<sup>86</sup>

Breton thus makes the future contingent on this translation of objective humour through lived events: objective chance. Chance becomes realised *objectively*—the substantial emerging from contingency—as materialised desire: the dialectical sublation of dream and waking, as Nadeau observes ‘the great motive force, and also the great unifier’.<sup>87</sup> For Breton, the dialectical sublation provided by objective chance becomes the means through which events unfold like Engels’s ‘great law of motion of history’.<sup>88</sup>

Here one finds what is ultimately psychogeographical in both its Surrealist and Situationist articulations: the realisation of desire, hitherto confined to poetic expression, *in and through* the objective urban fabric; turning the city into a labyrinth where subjective play and encounter realise objective, revolutionary ends.

Pausing to consider the implications: if this quest for objective chance defined those Parisian Surrealist drifts, thus constituting the bedrock of LI psychogeography, then narratives concerning psychogeography’s originary political radicality destabilise. One is left with reheated poetry, an idiosyncratic reception of Hegel’s idealist aesthetics and—via Breton’s reading of Engels—a somewhat crude version of dialectical materialism.

The problematic effects of this position become clearer by casting forwards, a decade after objective chance’s first elaborations. Despite having split with the Communist Party four years earlier, Breton’s *Mad Love* (1937) further explains his concept, locating it with ‘the modern materialists’, for whom chance is:

*The form making manifest the exterior necessity which traces its path in the human unconscious* (boldly trying to interpret and reconcile Engels and Freud on this point).<sup>89</sup>

As in *Communicating Vessels*, Breton draws on Freud; here *The Psychopathology of Everyday Life* (1901), whose concluding chapters situate apprehensions of coincidence within the symptomatic framework of psychoanalysis.<sup>90</sup> Coincidence becomes a symptom

manifesting unconscious desire. In trying to reconcile this with Engels's "objective dialectics" however, Breton grants this desire a kind of "objective necessity", or universal historical validity. Subjective desire gains a kind of inevitability, sublated into a higher, "objective" form: dialectically realised as objective chance.

The problem is, Breton's dialectic is not truly dialectical enough. He identifies women upon whom this desire is fixed, not as fellow subjects of agency, but manifestations of some fixed, objective nature: contradictory antitheses of subjective male agency. The hypostasised dualism of his "lopsided" dialectic rather than presenting the dialectical interpenetration of opposites, dualistically severs subject and object, determination and chance, rendering causality externalised and idealistically over-extending both subjective agency and objective inertia.

Again, he follows that tendency with which triolectics later indicted its dialectical materialist forebears: what Jorn casts the ideal conflation of actual and objective. Idealising his dialectical instrument as a vehicle of transcendental truths invests Breton's personal sexuality with a false universality. Divesting the "objects" of his attention of agency, the world becomes prop for his sexual adventures. Instead, triolectics illustrates that although various desires might be true, *complementary* desires exist simultaneously. Indeed, to be at play in the world is precisely to risk the experimental negotiations this entails.

As Daniela Daniele demonstrates, objects in Breton's chance encounters are 'elevated to the order of fetishes'; women become exoticised fetish objects.<sup>91</sup> Beyond a Freudian sense, there is also a Marxian one. They become commodity-like, discretised, amenable to exchange.<sup>92</sup> This is a direct consequence of Breton's noology, something that also implies a politics, or mode of organisation, as made further evident in the important, lesser-known text, *The Dialectic of the Dialectic* (1945) by Ghérasim Luca and Dolfi Trost of the Romanian Surrealist Group.<sup>93</sup>

As argued, objective chance derives from Breton's idiosyncratic reading of Engels. However, Breton's dualism is potentially augmented from another source; Luca and Trost note its fundamentally *Leninist* epistemology:

[To] bring together internal and external reality, we tirelessly revert to those sublime discoveries that exalt our positions. In the first place we think of the materialist (Leninist) stance on the relative-absolute, and of objective hazard [chance], defined as the encounter of human finality and universal causality [...] the most formidable means [...] to discover the *contradictions* of class-based society.<sup>94</sup>

That Breton used the same text in which he expounds objective chance, *Communicating Vessels*, to pledge Surrealism's allegiance to Leninism, reinforces objective chance's function as deliberate instrument. However, it is an instrument carrying certain noological assumptions, with political, organisational implications.

The 'materialist (Leninist) stance on the relative-absolute' surely refers to Lenin's *Materialism and Empirio-Criticism* (1908), later supplemented in his Zurich notebooks on Hegel. Lenin's 1908 polemic was an attack on his left-wing Bolshevik rival Bogdanov, whom he accused of dangerous relativism for attempting to fuse Mach's "empiriomonism" with Marxism.

Briefly: Lenin objected to Mach's positivist claim that reality was apprehended through experimental sensation. For Lenin this was subjective idealism. He thus attacked Bogdanov's "Machism", mobilising Engels's position in *Anti-Dühring* and *Dialectics of Nature*.

Leveraging this noology, Lenin contrived a naïve realism containing a dualistic, reflectionist division of ideal and material, in which, rather than being interpenetrating facets of totality, matter instead becomes a metaphysical prop: the external, transcendental anchor of absolute truth. It thus presented a useful political instrument through which to effect Bogdanov's exclusion. The side effect however, was Lenin's polemic denounced not only Bogdanov, but other purveyors of "relativism" such as Poincaré and Karl Pearson, dismissing what Stephen

Kern calls ‘the proliferation of spaces’.<sup>95</sup>

Like a man trying to hold down a tent in a wind, Lenin raced about defending the objective material world in absolute space and time that he believed [...] threatened by recent developments in mathematics and physics.<sup>96</sup>

Yet, despite his accusations of subjective idealism, Lenin’s own conception of absolute space was itself based in Newtonian—and by extension Euclidean—noology. This, in its Kantian elaboration, abstracted the observer, via understanding space as *a priori*, dualistically discretising objects and objective truths as independent of subjects, rather than products of their immanent intra-action.<sup>97</sup> This implied two contradictory corollaries: firstly, agency is externalised, as something to be introduced to matter, but secondly, for space to be absolute and objective, it must be possessed of a homogenous, Euclidean extensibility, thus implying the determinability of future and past states from present conditions; ultimately, a deterministic conflation of objective and actual, conditions and laws, in the ideal.

Attacking Bogdanov’s notion that space and time are socially constructed systems of organisation, it welded Lenin’s dialectical materialism to a transcendental absolutism, granting matter itself a metaphysical, axiomatic role, a similar externality, I suggest, Breton confers upon women. These women were thus not only objectified, but indeed, function as metaphysical *a priori*, like Lenin’s matter, becoming the dualistic opposition to agency.

Bogdanov had understood the intra-action of psychical and physical through relational complexes of elements. Though predating it, this better reflected emergent relativity theory, grounding a certain philosophical pragmatism. Scientist and prominent left-wing critic of Lenin, Anton Pannekoek, argued Lenin’s metaphysical position smacked of ‘middle-class materialism’, and closed him ‘completely from any understanding of modern views’.<sup>98</sup>

Whether Lenin’s noology was deep-seated or merely strategic, its implicit effects remain.<sup>99</sup>

Victory over Bogdanov defined Bolshevism upon this noology, whose instrumental deployment became one factor in the betrayals that unfolded.<sup>100</sup>

That objective chance, thus ultimately, what became psychogeography, follows Lenin's position here seems plausible. *Materialism and Empirio-Criticism* was translated internationally in 1927, the year Breton was writing *Nadja*. Whilst Lenin's own position developed significantly following his 1914-16 Hegel studies, and whilst Breton's dialectics likewise matured on exposure to those notebooks, these did not appear internationally until 1929, thus the roots of objective chance in *Nadja* apparently predate this more developed, more truly dialectical formulation.<sup>101</sup> Thus, I suggest, psychogeography's dialectics, as an outgrowth of those *initial* explorations of objective chance, carries more from the dualistic, reflectionist version, rooted in Lenin's polemical reading of Engels, than the Hegelian formulations of later elaborations.

If so, this indicates serious problems with Surrealism's proto-psychogeography, not just in the abstract sense. Like Lenin's noology, Breton's had troubling consequences, nowhere more evident than the fate of Nadja, real-life protagonist of his celebrated autofictional novella. Katherine Conley calls her 'the most powerful as well as the most negative representation of woman in surrealism', abandoned to the asylum when Breton tired of exploiting her.<sup>102</sup>

Nadja—'because in Russian it's the beginning of the word hope, and because it's only the beginning'—was the pseudonym of Léona-Camille-Ghislaine Delcourt, protagonist of Breton's text.<sup>103</sup> When asked who she was, Nadja replied: a wandering soul.<sup>104</sup> The question, also posed in her drawing of the same title—Who is She?—returns, switched to the first-person, as the opening line of Breton's book. This book, in the eyes of history, became the answer. Though many critics have noted Breton's idealising of Nadja, most repeat the manoeuvre, erasing her material personage.

Born near Lille in 1902, to a typographer and a wood gatherer, Delcourt became pregnant at sixteen, but refusing to marry for appearances, was moved to Paris in 1923, though her child was kept in Lille.<sup>105</sup> In Paris she was precariously employed, sometimes as a mistress to older men, perhaps supplementing her income selling cocaine.<sup>106</sup> Her letters show she fell deeply in love with Breton, someone who encouraged her creative idiosyncrasy, yet who, after sleeping with her, broke off contact, later suppressing the sexual nature of their relationship.<sup>107</sup> They agreed to each write up their meeting, but he diminished her efforts as ‘*pot-au-feu*’, whilst she protested his misrepresentations.<sup>108</sup> She grew increasingly distraught, sending him around thirty letters after the break, but on 21st March 1927 was committed to a psychiatric hospital for depression and anxiety.<sup>109</sup> Breton declined to visit her and his promised account of their meeting was published to great acclaim just nine days after her transfer to the asylum in Lille, on 25<sup>th</sup> May, 1928. It was two days after her 26<sup>th</sup> birthday. She would remain there until her death from malnutrition, aged 38.<sup>110</sup>

Breton’s sexism was flagrant, yet *Nadja* is its most vivid demonstration.<sup>111</sup> Thus if *Nadja*, as the first articulation of objective chance, might also be called the first coherent expression of “psychogeographic” method, then this expression is also one founded in predatory male desire, dubious metaphysics, and an abdication of solidarity difficult to justify.

Faced with this, narratives claiming psychogeography’s recuperation become unstable. Firstly, the originary radicality upon which they are founded is shown as untenable. Secondly—and here narratives of its positive diffusion from originary doctrine are also undermined—they are predicated on the self-same historiographical noology that gave rise to Breton’s approach in the first place. They propagate an historical erasure of Nadja-Léona’s material being, subsumed as she was into the *concept Nadja*, later the *concept* psychogeography; as Roger Shattuck puts it, ‘Breton has swallowed Nadja... devoured her’.<sup>112</sup> A tentative step towards redressing this would be to begin a new narrative, a *trialectical image* for psychogeography.

Yet *how to begin* this new-old constellation? In fact we have already begun, by opening psychogeography beyond the conceptual creation of individual intellects. This opening up is a form of strategic optimism, but it is only a beginning. It aims to recover Nadja-Léona as an absent material founder of psychogeographic praxis, the heart of a heartless flower, carrying alongside her all intra-actions ultimately eclipsed by the teleological abstractions of psychogeography.

Nadja was for Susan Suleiman ‘the very embodiment of Surrealism’, living it ‘in her own life, to an extreme limit and beyond’.<sup>113</sup> Here Suleiman distils the issue, although unwittingly repeating Breton’s reductionism. Looking for psychogeography’s source, one could do worse than make a Marxian inversion of Suleiman’s equation. Rather than see Nadja as the embodiment of an idea, it is more useful to see the idea embodying the person, the practice.<sup>114</sup> Or further, to “trialecticise” it, seeing the concept of psychogeography as the entanglement of interest with the real material practices comprising it. Not to rewrite the canons and inheritance claims, rather by undamming such underground streams, one might wash away the continuing canalisation of these activities.<sup>115</sup>

This is still more important because Breton and Nadja’s relation is not exceptional. It illustrates a familiar situation theorised in the work of numerous Marxist feminists: so-called “reproductive” labour going unacknowledged, appropriated and subsumed as the outcome of male (usually) productivity.<sup>116</sup> Not because Nadja is the “first” psychogeographer can she be understood as the source of the psychogeography, but because psychogeography literally derives from her labour power, hers and that of all the other nominally “non-existent” and invisible reproductive workers.

Perhaps the dialectical instrument, particularly more idealist articulations, contains a forward motion that obscures the non-linear rhythms of such reproductive labour, just as it occludes

other, simultaneous traditions from its Eurocentric historiography?<sup>117</sup> Perhaps *Triolectics*, as an alternative instrument, more open to multiplicity, is more amenable to these?

### **1:2:3: All the King's Men**

Direct continuity between Surrealism's proto-psychogeography and LI practices has been largely reduced to some transcendental, metaphysical "essence" of psychogeography, handed down like a discrete property. However, the SI's rhetorical exceptionalism has masked its direct, *methodological*, instrumental congruencies with Surrealism. Surrealism's desire to change life, drawing together the purveyance of poetic surprise with dialectical materialism through their theoretical sublation in objective chance, had *already* produced the framework of psychogeographic method.

Yet as method, the practice clearly predates the theory. As shown, it was *from Nadja* that Breton grasps what he calls objective chance, only later consolidating it into his Leninist and finally, more Hegelian noology. Breton's theorisation goes on, I suggest, to inflect the LI's emergent understanding of psychogeography in the mid-1950s, even as they attempt to go beyond him. The "objective chance" practiced by Nadja, thus actually enters LI psychogeography more laterally, via echoes in Chtcheglov's method. Chtcheglov's *practice*, again, working from a critical, experimental perspective, is, again, post-facto theorised through an instrument which, despite protestations, derives directly from Breton: dialectics.<sup>118</sup> In fact, imagining themselves in Marx's place, famously setting Hegel the right way up, the LI performatively mobilised this very same instrumental frame to differentiate themselves from the "idealism" of their Surrealist forebears and show their apparent revolutionary superiority: Surrealism had only interpreted chance, they would make their own luck.

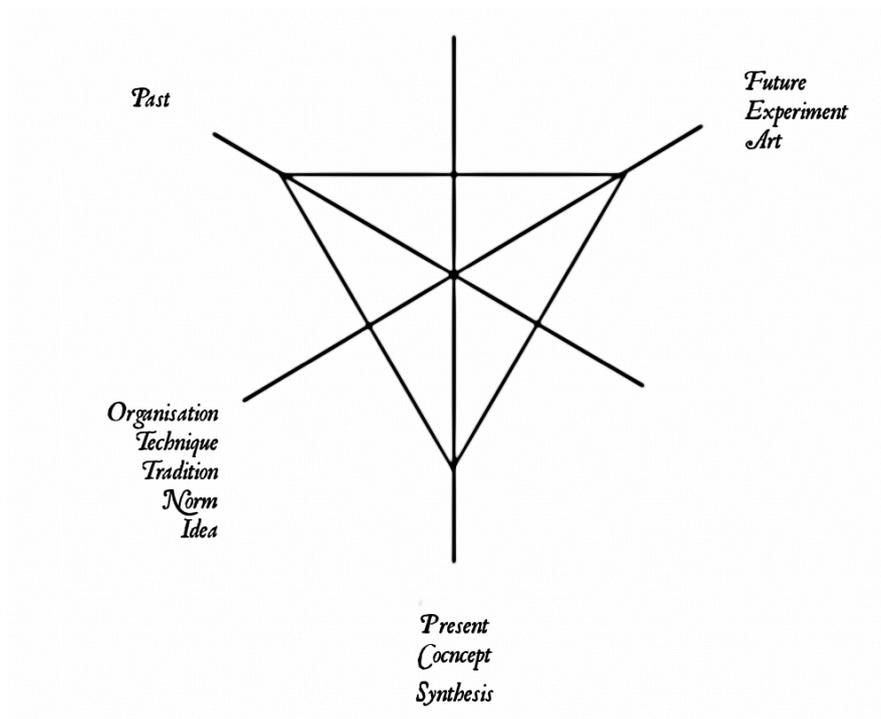
Yet according to Jorn's triolectical temporality—developed in chapters two and three—  
aesthetic experiments are engines of renewal: new futures, using past fragments to

experimentally dismantle the present. Artists, as material practitioners, break down concepts—that which contains the present—theorists respond by putting them back together differently. Did Nadja, in this sense, “come from the future” to break down bourgeois means of navigating urban space, those deriving from the synthesis of past and present: organisation, technique, tradition, norm, idea (see *figure 1.2*)? Did Breton then put these back together into a new synthesis; moving some elements into the past, reassembling some into a new present concept? Perhaps Chtcheglov likewise broke down Breton’s concepts with his own experiments, only for LI to put them back together, although this recombination was arguably not so different.

### **1:3:1: First as Tragedy...**

When the LI codified the word ‘*psychogéographie*’ in 1955, they claimed it was the second-language invention of ‘an illiterate Kabyle’, selected for being ‘charmingly vague’.<sup>119</sup> Perhaps this “vagueness” motivated Merlin Coverley’s 2006 study, the only specific attempt at psychogeography’s full historicisation and consolidation to date.<sup>120</sup>

Coverley begins by citing the very anecdote recited above, concerning the term’s vagueness.<sup>121</sup> It links psychogeography’s beginnings with the mid-20<sup>th</sup> century avant-garde, simultaneously undermining such origins. This suits Coverley’s aim: broadening psychogeography beyond politicised contexts, re-siting it as an ongoing *literary* style, identified with authors predating its definition.



*Fig. 1.2*

*Superposition of Elements from Forni's First, Temporal, Notional,  
Semantic & Philosophical Trilectics, With Additional Labelling*

Thus Coverley rewrites history; any writing of history is rewriting. Even psychogeography's LI definitions drew pre-existing literary practices under its umbrella. Coverley rightly shows psychogeography goes beyond the LI/SI's conceptualisation. When something called "psychogeography" emerged, it discovered it already existed, to borrow from E.P. Thompson's description of the working class: "It was present at its own making".<sup>122</sup> In as much as Coverley's *Psychogeography* proved influential, the instrumentality of historical accounts becomes evident. His revised artistic, literary genealogy illustrates, but also produces, the term's reorientation in contemporary Anglophone contexts.

Does this mean psychogeography has been transformed into a fundamentally literary phenomenon, cut off from political practice, recuperated? To an extent, yes, yet this "literary" iteration also enables psychogeography to *evade* reification in an immutable and calcifying concept, offering potential for an open future.

### 1:3:2: Water Under the Bridge

In 1956 the LI bulletin *Potlatch* contained the following attempt to source this famous stream:

deriver: to divert water (13th cent., Job; gramm. fig. etc.), derivation (1377, L.) -atif (15th cent.), from Latin derivare, -atio, -ativus, in a proper and fig. sense (from rivus, stream).  
 deriver: to remove from the water's edge (14th cent. B), comp. of rive (water's edge).  
 deriver: (mar.) to drift (16th cent., A. d'Aubigne, var. of driver), infl. by Eng. drive (push).  
 Der: derive, -atio (1690, Furetiere).  
 deriver: to undo what is riveted. See river.<sup>123</sup>

This etymological tracing of *dérive*—or "dé-rive"—to its fountainhead, in fact implies a bursting of its banks, undoing what is river-ted. Swimming upstream we travel, counter-intuitively, not into an ever-narrower channel, but instead, are invited to expand our horizons, laterally, literally.

*Dérive* connotes more than its direct translation drift. Drift is passive, to be carried along, *dérive* suggests drive. Thus even whilst connoting a path externally constrained, it also implies insurgent agency, a welling up from below. This definition also correlates *dérive* with that other LI landmark, *détournement*, to hijack or divert. *Détourner*, to “turn from”, and undoing the riveted both concern changing a flow into a flood: *dérive* breaks the levies, *détournement* diverts the flow.<sup>124</sup>

All this semantic silliness suggests that whilst *dérive* was successfully canalised—its watery course fixed with the given name “psychogeography”—returning to the source shows even by the LI’s own definition, it overflows these conceptual constraints.

This de-riving of the river recalls Amadeo Bordiga’s metaphor, later celebrated in the Unpopular Books pamphlet *Sucked*.<sup>125</sup> The pamphlet quotes Jacques Camatte’s intended introduction to Bordiga’s *Russia and Revolution in Marxist Theory*:

[H]uman history [can be compared] to a huge river bounded by dykes, on the right that of social conservatism [...] on the left that of reformism [...] But the immense flood of human history [...] floods over the dykes, drowning the miserable bands in the impulsive and irresistible inundation of the revolution...<sup>126</sup>

Since psychogeography’s codification ‘much water has flowed between the two banks of Bordiga’s river’, the pamphlet helpfully points out. *Dérive* is Heraclitean; one does not bathe twice in the same bathroom.<sup>127</sup> Someone should have told the LI when they tried to become the new Surrealists.

The term psychogeography was thus, I suggest, attached to a practice derived from Chtcheglov’s drifts, posited as the materialist, dialectical sublation of Surrealism’s ‘farcical literary revolutions’.<sup>128</sup>

This movement must really be founded on the questions of psychogeography [...] If not, there will only be chatter [‘*bavardages*’] about a well-known painting or literature’.<sup>129</sup>

Psychogeography is presented as the material realisation and suppression of Surrealism; that which deals with imagination is written off as ‘babble’ [*bavardage*].<sup>130</sup>

Liberal chroniclers—Coverley, Solnit etc.—occlude this attempted *sublation* of Surrealism, treating it as simple inheritance. Psychogeography is seen in continuity with pre-existing literary productions, rather than—as the LI intended—a sublation of such.<sup>131</sup> This de-historicises psychogeography as something—in the eyes of such chroniclers—transcendental: literature. Détourning Surrealist writings so explicitly however, the LI clearly presented psychogeography as their dialectical sublation: literature suppressed and realised as self-developing psychogeographic praxis.

However, just because the LI understood *themselves* dialectically overcoming literature does not mean one should take their word for it. Idealising a category—“literature”—in order to sublimate it, the LI largely ignore the actual production of literature, thus claims to have transcended it are not based in any real struggle with material conditions.<sup>132</sup> Instead, attempting to deflect psychogeography’s literary heritage, the LI evoked the “illiterate Kabyle”, an alibi whose race was implicitly instrumentalised to lend ostensible extra-literary authenticity to the term: good cover for effacing its diversion of Surrealist literary currents.

Such dualistic attempts instantly undermine themselves however. Whilst the primary orality of the term ‘*psychogéographie*’ is foregrounded, deferral to this illiterate progenitor is itself an instrumental construct, meant to conceal these literary roots. No “authentic” origin is to be found in this convenient “noble savage” however.<sup>133</sup> Neither truly literary, nor extra-literary therefore, psychogeography’s “infra-literary”, “triolectical” condition appears: a neologism covering over constitutive exclusions, psychogeography has always been “literary”, but irreducible to such. Triolectics suggests this experimental, material creativity precedes and exceeds containment as a falsely universalised concept. Meaning is not simply “objectively” present in its materials, but neither is it merely subjectively determined. Rather, it emerges in

their entangled intra-action within instrumental concepts. Seen thus, the tale of psychogeography's invention illustrates the impossibility of its reduction to some originary, self-contained "objective" essence *or* purely "subjective" determinations. Instead, its infra-literary articulations become its condition of possibility, complicating simple dichotomies between words and practice, original and copy.

Therefore, perhaps, rather than found psychogeography, the term's famous definition *found* it: diverted existing currents towards its own ends. That psychogeography is a diversion would surprise no one. However, the dismissal of literature and imagination as a babbling brook and the implied separation of psychogeography from them, locks its free flowing development into, firstly, dualistic metaphysics and secondly, a rigid teleological overcoming of Surrealist literature, at the fountainhead of which, one might place *Nadja*.<sup>134</sup>

*Nadja*—and by implication, the woman it channels—is not annihilated, but preserved, locked into a "higher" conceptual state between dualistic banks. These teleological pronouncements posit psychogeography as a novel material practice having subsumed its idealist foundations. Yet from a trielectical perspective, the inverse is true. All those material, literary, infra-literary instances feeding the practice's formation have been swallowed up into a reified ideal: Psychogeography, as concept and proper noun. Ironically, the LI/SI echo Breton's idealism here, colonising previous material practices through unifying doctrine: 'the domination of the present critique *over its entire past*'.<sup>135</sup> Claiming to have realised the ideal in the material, psychogeography's definition does the opposite, turns practice into reflection. Contrast this to Jorn's "triolectical" historiography developed in the next chapter, which—against teleological pronouncements—seeks to burst history's linear banks:

If you do not understand a dogmatic conflict from the fourth century AD, you can be sure of one thing. These people were not stupider than we are. We know now that this applies to all the peoples of the world, whether we call them underdeveloped or overdeveloped. [...] An interest in dispersed attention such as the one modern art has shown throughout this century, may contribute to the deterioration of culture's authoritarian patent makers, and surely it is this practice you would call comparative vandalism.<sup>136</sup>

All that is achieved in tracing the *dérive* back up its own *derrière*, along a lengthy litany of bourgeois male authors, is deferral along a chain of patrilineal, proprietorial inheritance, arriving precisely nowhere. In class society, such lineages exist to transfer private property, or monopolise capital accumulation into fewer and fewer hands. *Dérive*'s current can flow in more lateral directions, several directions at once. Beyond linear inheritance claims, triolectics opens wider planes of possibility.<sup>137</sup>

De Quincy, Poe, Baudelaire, Lautréamont, Rimbaud, Breton, all offer possible sources for psychogeography. However, inverting Hegel's idealist conception of historical progression, will all preceding stages partial—thus partially false—moments culminating in the true, Benjamin's dialectical image might venture these artistic tributaries *materially true moments*, culminating in a *false idea*: the *idea* of Psychogeography. Triolectics goes one stage further. The "idea" becomes better understood as a "conceptual instrument", and thus produces a certain truth, but one also conditional on its configuration of relations.

If expropriations of Nadja's psychic geography formed a material basis of Surrealist drifts, narratives of which subsequently flowed into the LI's own psychogeography, then arguments tracing the path of its published lineage are a diversion. Beneath these aristocratic family trees, in Nadja's *pot-au-feu* daydreams, one finds an upwelling infra-literature: the "imaginary materialist" basis from which the enclosures of bourgeois art feed.<sup>138</sup>

To search for a river's source is to eventually realise it cannot be found, only traced through innumerable rivulets to the myriad raindrops and beyond, to the détournement of atoms in an Epicurean deluge. Nadja is a drop in the infra-literary undercommons sustaining psychogeography, then, now and in the future.

### 1:3:3:...Then As Farce

This chapter argued that psychogeography's emergence was written up by its most vocal participants as a teleological progression. However, whilst this produces a certain truth about its beginnings, it cannot define all possible truths of that moment; less a reflection, more an instrument, through which particular social interests were articulated.

In Breton's case, it articulated his interest as a bourgeois author seeking intellectual allegiance with the Communist Party; unifying his 19<sup>th</sup> century Romantic individualism with the Lenin's equally 19<sup>th</sup> century metaphysics of space and causality.<sup>139</sup> In the LI's case, their central activity followed a distinctly Surrealist aesthetic, thus had to be differentiated as a progressive overcoming of previous generations' failures. In either case, a certain dialectical materialism was instrumentalised, but not without side-effects.

My further contention is that attempts to understand the relation of latter-day psychogeographies to these earlier iterations are limited by comparable historiographical approaches. Elevating the hidden instrumental mediation of their respective historiography to idealised "objectivity", precisely under the guise of eliminating ideal mediations.

Yet, even accepting elements of the dialectical recuperation story, what it elides however, as hinted above, is that it is itself a concept, *historically produced, in situ, through intra-acting conditions and interests*. Jorn's position, however, dialecticises "dialectics," historicises "history", suggesting dialectics, history and other such handles are socially constructed *instruments* for shaping shared realities. If dialectics is metaphysics, triolectics—like 'pataphysics—superinduces a stage further.

This should not be read in a "Baudrillardian" sense; recalling the worst excesses of the SI's postmodern reception. As Sadie Plant puts it: 'the spectacle is not to be decried, but

celebrated as the inevitable theatre of all existence'.<sup>140</sup> That ultimately remains a liberal bourgeois approach, as explored by Gilman-Opalsky, who shows how it collapses reality into appearance.<sup>141</sup>

However, rejecting this is not simply inverting it, as many pro-situ positions do, implicitly following Engels's introduction to *The Eighteenth Brumaire*, placing Marx in an Enlightenment tradition of "unmasking".<sup>142</sup> For Engels, Marx's dialectic illuminates 'the great law of the motion of history', which has 'the same significance for history as the law of the transformation of energy has for natural science'.<sup>143</sup> This implies that same reflective, dualistic division between mask and reality Lenin later asserted by rendering matter itself a metaphysical absolute, as identified previously.

These two opposing perspectives share one defining characteristic, precisely that Jorn highlights: fusing objectivity and actuality into an immutable ideal. For Jorn, Bohr's experiments suggest the actual and the objective cannot be separated from the interest making the cut: each description reproduces a certain interest. However, both Bohr's broadly Kantian philosophy and a certain dialectical materialism conflate these two domains, into an ideal, *contra* interested experience.<sup>144</sup> In triolectics however, this ideal conflation of actual and objective thus provokes a new dialectic: between interested experience and one's idealised role. This, perhaps, is psychogeography: the objective is immanent to the actual—ontology is not "outside" epistemology—but both are also immanent to entangled interest.

From here, Jorn questions teleologies of historical progress, noting that fixing objective laws for actual conditions, in fact precludes progressive experience, eliminating agential diversion.<sup>145</sup> This echoes what was earlier implied by the contradictions of Lenin's Newtonian epistemology and its foundation, Euclidean space: holding all space homogenous, thus measurable, all future and past conditions determinable from the state of the present, the objective is derivable from the actual, by abstracting the subjective.<sup>146</sup>

The “imaginary solution” offered by trilectics instead supplements such teleological progressions, reaffirming, as suggested, variant perspectives, interest and experiment within the multi-directional dialectical totality. History becomes what Jorn called a ‘transformative morphology of the unique’.<sup>147</sup> It is to this I now turn.

## Chapter One Notes

<sup>1</sup> ‘To begin at the beginning: It is Spring, moonless night in the small town, starless and bible-black’ – the first line of Dylan Thomas’s *Under Milk Wood*. ‘Begin at the beginning’ says the King of Hearts to Alice, in Lewis Carroll’s famous tale. See: Dylan Thomas, *Under Milk Wood: A Play for Voices*, ed. Daniel Jones (Guildford: J M Dent, 1975), 11; Lewis Carroll, *Alice’s Adventures in Wonderland* (Boston: Branden Books, 1941), 142. This opening line also echoes the Bible’s own beginning—‘In the beginning...’—and thus speaks to cosmological questions of beginnings and origins more broadly.

<sup>2</sup> Jacques Derrida, *Of Grammatology* (Baltimore: Johns Hopkins University Press, 1998).

<sup>3</sup> The crude dialectical materialism, somewhat inspired by Engels’s later work, which became the official “Soviet” ideology of “Diamat”, for example, as articulated in Stalin’s *Dialectical and Historical Materialism* (1938).

<sup>4</sup> Carroll (aka Charles Dodgson) situated his main critique of non-Euclidean geometry in the fact that it departed from sensory experience into ideal realms in which, tautologically he claimed, further premises became ends and ends became further premises. See: Charles Dodgson, *Euclid and His Modern Rivals* (London: Macmillan, 1879).

<sup>5</sup> Isou’s Letterist movement was characterised by his distinctive, messianic historiography, history proceeded through a process of amplification and chiselling, the world-historical focus of which would be the fragmentation of language to the letter, and simultaneously the inauguration of a new, unified creation. The letter was both a graphic and phonic element, an ‘atomic’ fragment that could be collaged into painted, poetic or musical recompositions. Isou used the atomic metaphor when theorising a new form of revolutionary agency situated in delinquency. See: Isidore Isou, *Traité D’économie Nucléaire: Le Soulèvement de La Jeunesse* (Paris: Aux Escaliers de Lausanne, 1949). The youth was comprised of highly charged electrons when compared to the stable atoms of more normatively subjectified members of society. Deviant atoms were both the Epicurean building blocks of creation, but also highly explosive, radioactive. This is a mix that Isou’s messianic project embodied, as he sought, perhaps in reference to Kabbalistic cosmology, to become a messiah, through the act of creation from the letter, as in the gematric Hebrew system. Jorn would arguably later take Isou’s idea of aesthetics as radiant creation, even whilst diverting it away from its chiliastic framing.

<sup>6</sup> *Im Anfang war das Bild* [in the beginning was the image] was the title of a 1965 painting by Jorn.

<sup>7</sup> Max Pensky, ‘Method and Time: Benjamin’s Dialectical Images’, in *The Cambridge Companion to Walter Benjamin*, ed. David S. Ferris (Cambridge: Cambridge University Press, 2004), 180.

<sup>8</sup> Walter Benjamin, *The Arcades Project*, ed. Rolf Tiedemann, trans. Howard Eiland and Kevin McLaughlin (Cambridge, Mass: Belknap Press, 1999), 473.

<sup>9</sup> Karl Marx, *Critique of Hegel’s ‘Philosophy of Right’*, ed. Joseph J O’Malley (Cambridge; New York: Cambridge University Press, 1977), 134. Here Marx perhaps plays with the Masonic aesthetic conjured by Goethe’s (himself a freemason) famous assertion that ‘architecture is frozen music’. One should not forget the intimate relation of music and architecture in the classical quadrivium, itself of important significance within Freemasonry. Music is arithmetic in time, geometry in space, and architecture, of course, is the articulation of geometry frozen in stone. One might also recall the mythic histories recounted by Apollinaire in his *False Amphion*, which references architecture as a process of musical composition, to be manipulated for aesthetic—“psycho-geographical”—affects.

<sup>10</sup> What Stuart Hall called ‘the secret guarantee [...] of the ultimate harmoniousness of existing social relations’. See: Stuart Hall, ‘Marx’s Notes on Method: A “Reading” of the “1857 Introduction”’, *Cultural Studies* 17, no. 2 (March 2003): 116.

<sup>11</sup> Karl Marx, *Economic and Philosophic Manuscripts of 1844* (Amherst, N.Y.: Prometheus Books, 1988), 160.

<sup>12</sup> Karl Marx, *The Poverty of Philosophy*, trans. Harry Quelch (New York: Cosimo Classics, 2008), 124.

<sup>13</sup> Walter Benjamin, ‘Surrealism: The Last Snapshot of the European Intelligentsia’, in *Reflections* (New York: Harcourt Brace Jovanovich., 1978), 179; Benjamin, *The Arcades Project*, 462.

<sup>14</sup> Pensky, ‘Method and Time: Benjamin’s Dialectical Images’.

<sup>15</sup> Benjamin, *The Arcades Project*, 458.

<sup>16</sup> Not that Benjamin himself necessarily takes it to such ends, but that the potential exists for such a reading.

<sup>17</sup> “Actuality” understood in the Aristotilean sense here, as *entelecheia*, the union of (divine) form and matter.

<sup>18</sup> Jorn, *The Natural Order*, 17.

<sup>19</sup> Although earlier, alternative definitions of the same word exist. The first recorded instance of the term appears to be in 1904, in the United States. Jesse Walter Fewkes of the Bureau of American Ethnology uses it to refer to the relation between environmental dynamics such as climate and the ceremonial and ritual beliefs of indigenous peoples. There is likewise an alternative genealogy linking the term to Kevin Lynch's 1950s speculations on cognitive mapping, via later developments along this line at Clark University by David Stea, where the term 'psycho-geography' was coined independently as a branch of academic geography. Yet another genealogy is also possible, in the Freudian psychoanalytical theory developed by William G. Niederland and Howard F. Stein. They cast psychogeography as the symbolic externalisation and projection of an individual psyche onto the environment, an understanding ultimately emerging from Niederland's work on river symbolism, again in the mid-1950s. See: J. Walter Fewkes, 'Climate and Cult', in *Report of the Eighth International Geographic Congress 1904* (Washington: Washington Government Printing Office, 1905), 664–70; Denis Wood, 'Lynch Debord: About Two Psychogeographies', *Cartographica* 45, no. 3 (2010): 186; William G. Niederland and Howard F. Stein, *Maps from the Mind: Readings in Psychogeography* (Norman: University of Oklahoma Press, 1989).

<sup>20</sup> Chtcheglov's *Formulary for a New Urbanism*, along with Guy Debord's *Introduction to a Critique of Urban Geography* and *Theory of the Dérive* have undoubtedly become canonical texts of a Situationist psychogeography, with all the reductionism such canonisation implies. Yet it is Debord's definition that is given precedence. One cannot pick up a book or article on psychogeography without reading the obligatory: 'study of the precise laws and specific effects of the geographical environment, whether consciously organized or not, on the emotions and behaviour of individuals'. However, note the possible alternative translation 'the affective behaviour of individuals', with the subtle difference that implies given in, Woods, *Ralph Rumney*, 27. This is in fact Rumney's original translation, repeating that given in the infamous psychogeographical report on Venice, which saw him excluded from the SI for failing to submit it on time. See Ralph Rumney, 'The Leaning Tower of Venice', *Ark, Journal of the Royal College of Art*, no. 24 (1958): vi–ix. In this chapter I suggest this is, to an extent a post-facto theorising of Chtcheglov's practice, deployed in order to differentiate the nascent Letterist International from their predecessors, by means of a handy instrument: dialectics. The 1953 general strike, which began with postal workers in Bordeaux on the 5<sup>th</sup> August, mushroomed into a nineteen day general strike that was 'perhaps the most broadly based and powerful surge of strike activity between 1948 and 1968' [Edward Shorter and Charles Tilley, *Strikes in France 1830-1968* (London: CUP Archive, 1974), 139.] Workers in the rail, metro, bus and taxi sectors joined the action, completely paralysing transport in Paris and elsewhere. It was to this period, with its necessity for walking or hitchhiking, that the LI dated their practice of *dérive*. See: Jean-Michel Mension, *The Tribe* (London: Verso, 2002), 102. Also, Guy Debord, 'Letter to Ivan Chtcheglov', trans. Bill Brown, 9 August 1963, <http://www.notbored.org/debord-9August1963a.html>. in which Debord remarks on the tenth anniversary of *dérive*.

<sup>21</sup> The *Collège de 'Pataphysique* had formed in 1948 in Paris. Likewise, Surrealism had a history of conducting quite extensive and serious researches through its various publications, questionnaires and the Bureau of Surrealist Research in Paris dating back to 1924.

<sup>22</sup> Jorn had been a key member of both the Revolutionary Surrealists and Cobra. He would also later become affiliated to the *Collège de 'Pataphysique*.

<sup>23</sup> Sadler, *The Situationist City*.

<sup>24</sup> For an historical examination of workers' enquiry, including a detailed exploration of its influence on *Socialisme ou Barbarie* and others, see: Viewpoint Magazine, 'Viewpoint Magazine Issue 3: Workers' Inquiry', *Viewpoint Magazine*, September 2013, <https://viewpointmag.com/2013/09/30/issue-3-workers-inquiry/>; Stephen Hastings-King, *Looking for the Proletariat: Socialisme Ou Barbarie and the Problem of Worker Writing*, Historical Materialism, volume 71 (Leiden: Brill, 2014); Stephen Hastings-King, 'Internationale Situationniste, Socialisme Ou Barbarie, and the Crisis of the Marxist Imaginary', *SubStance* 28.3, no. 90 (1999): 26–54.

<sup>25</sup> Claude Lefort, 'L'expérience Prolétarienne', *Socialisme Ou Barbarie*, no. 11 (1952): 1–19.

<sup>26</sup> This is something that I will expand when it comes to Jorn, particularly in chapter three.

<sup>27</sup> Guy Debord, 'Introduction to a Critique of Urban Geography', in *Situationist International Anthology*, ed. and trans. Ken Knabb (Berkeley: Bureau of Public Secrets, 2006), 62.

<sup>28</sup> Stracey explores how the SI's "situations" differ from Jean-Paul Sartre "existential situations", as presented in his *Being and Nothingness* (1943). For the SI, Sartre's situations were a given "facticity" against which one's ability to act freely, was limited to a resistance of this encounter (for instance, with the absurd vagaries of chance). Whilst as Stracey points out, this is a somewhat reductive reading of Sartre, for the SI his approach was only capable of interpreting the world, in order to choose between

acting with it, or resisting it. The point for them, levelling their Marxian critique at such notions, was rather to change it. See: Stracey, *Constructed Situations*, 12–14; Jean-Paul Sartre, *Being and Nothingness: An Essay on Phenomenological Ontology*, trans. H.E. Barnes (London: Routledge, 1986), 481–556. In this attempt to push through individual nihilism into social critique, it also anticipated aspects of so-called “communisation” theory emergent in the French ultra-left in the wake of May 1968, particularly from the work of Gilles Dauvé. Perhaps it might also be argued that it drew strongly on earlier Letterist conceptions concerning the revolutionary agency of a nihilistic youth. See: Marcus, *Lipstick Traces*, 250.

<sup>29</sup> Examples of such accounts include: Merlin Coverley, *Psychogeography* (Harpندن: Pocket Essentials, 2006); Tom McDonough, *Guy Debord and the Situationist International: Texts and Documents* (MIT Press, 2002); Karen O’Rourke, *Walking and Mapping: Artists as Cartographers*, Leonardo (Cambridge, Massachusetts: The MIT Press, 2013); Pinder, *Visions of the City*. This selection is necessarily somewhat arbitrary; there are myriad texts, book chapters, journal articles and internet resources by these authors and others addressing psychogeography in some more or less comprehensive form. It would take a work at least the length of this whole chapter to even briefly set them all out. Despite the number of accounts, their approach offers mainly differing versions upon a familiar story, in which Guy Debord is conceived as more or less responsible for the psychogeography (with modest mention made of Ivan Chtcheglov or Constant Nieuwenhuys). Sadler does somewhat better, although his approach is limited to the frame of Jorn’s contributions via the IMIB. See: Sadler, *The Situationist City*. The most notable exception to this narrative however, was the aforementioned, short-lived *Transgressions: A Journal of Urban Exploration* (1995-2000), edited by Alastair Bonnett with the help of Fabian Tompsett, which attempted to explore Jorn’s contribution more imaginatively.

<sup>30</sup> Ruth Baumeister, *L’architecture Sauvage: Asger Jorn’s Critique and Concept of Architecture*, 2014; Graham Birtwistle and Peter Shield, ‘Asger Jorn’s Solutions for Architecture’, *AA Files*, no. 52 (Summer 2005): 34–54.

<sup>31</sup> Guy Debord, ‘La Psychogéographie, C’est La Science-Fiction de L’urbanisme (Unpublished Catalogue Notes for Première Exposition de Psychogéographie, Taptoe Gallery, Brussels, 1957)’, in *Oeuvres* (Paris: Gallimard, 2006). Abdelhafid Khatib attributes the phrase to Asger Jorn: Abdelhafid Khatib, ‘Attempt at a Psychogeographical Description of Les Halles’, *Internationale Situationniste*, no. 2 (December 1958): 13–17.

<sup>32</sup> Asger Jorn, ‘The Situationists and Automation’, in *Situationist International Anthology*, trans. Ken Knabb (Berkeley: Bureau Of Public Secrets, 2006), 55–56; CLR James, F Forest, and Ria Stone, *The Invading Socialist Society* (Detroit: Bedwick Editions, 1947).

<sup>33</sup> Walter Benjamin would articulate this as:

The realization of dream elements, in the course of waking up, is the paradigm of dialectical thinking. This dialectical thinking is the organ of historical awakening. Every epoch, in fact, not only dreams the one to follow but, in dreaming precipitates its awakening. It bears its end within itself and unfolds it—as Hegel already noticed—by cunning.

See: Walter Benjamin, ‘Paris, Capital of the Nineteenth Century’, in *The Arcades Project*, ed. Rolf Tiedemann, trans. Howard Eiland and Kevin McLaughlin (Cambridge, Mass: Belknap Press, 1999), 13. Jorn, as I will explore in chapters two and three, saw “the new” as an aesthetic force, reactivating the past, from the future.

<sup>34</sup> Ralph Rumney, *The Consul* (London: Verso, 2002); Mension, *The Tribe*. For a theorisation of this approach and its limitations, see: Dauvé, ‘Re-Collecting Our Past (Le Roman de Nos Origines)’.

<sup>35</sup> Ivan Chtcheglov, ‘Formulary for a New Urbanism’, in *Situationist International Anthology*, trans. Ken Knabb (Berkeley, CA: Bureau Of Public Secrets, 2006), 3. See also: Guy Debord, ‘Guy Debord, Preface to Ralph Rumney’, trans. NOT BORED!, *Notbored*, September 1957, <http://www.notbored.org/psychogeographical-venice.html>. A “non-Newtonian”, “anti-Euclidean” psychogeography, is thus, I argue, evident in Chtcheglov’s praxis, but is an aspect that is later extensively elaborated through Jorn’s own distinct “psychogeography”, what he called “sitology”.

<sup>36</sup> Chtcheglov, ‘Formulary for a New Urbanism’, 5; Debord, ‘Introduction to a Critique of Urban Geography’, 11.

<sup>37</sup> Chtcheglov, ‘Formulary for a New Urbanism’, 1.

<sup>38</sup> Debord and Sanguinetti, *The Vertiable Split in the International*, 46–47; Guy Debord, ‘In Girum Imus Nocte et Consumimur Igni’, in *Guy Debord: Complete Cinematic Works*, trans. Ken Knabb (Edinburgh: AK Press, 2003), 173.

<sup>39</sup> Although it is unclear whether *The Revolution of Modern Art and the Modern Art of Revolution* was in fact circulated at the time.

<sup>40</sup> The Bureau of Unitary Urbanism arose out of the SI's Munich Conference in 1959 to provide a focus within the SI for furthering the practical dimensions of their psychogeographical activities.

<sup>41</sup> Asger Jorn, 'The Anti-Situation of Amsterdam', trans. Peter Shield, *Trangressions: A Journal of Urban Exploration*, no. 5 (2001): 15–19.

<sup>42</sup> A similar argument is made in: Chardonnet, 'History of Unitary Urbanism and Psychogeography at the Turn of the Sixties'.

<sup>43</sup> See: Jacqueline De Jong, 'A Maxim of Openness', in *Expect Anything, Fear Nothing: The Situationist Movement in Scandinavia and Elsewhere* (Brooklyn, NY: Autonomedia, 2011), 183–204; Karen Kurczynski, 'Red Herrings: Eccentric Morphologies in the Situationist Times', in *Expect Anything, Fear Nothing: The Situationist Movement in Scandinavia and Elsewhere* (Brooklyn, NY: Autonomedia, 2011), 131–82.

<sup>44</sup> It contained numerous articles by prominent 'pataphysicians and its first two issues were guest edited by Jorn's former Revolutionary Surrealist comrade and Satrap of *Collège de Pataphysique*, Noël Arnaud. Psychogeography—broadly understood as reimagined noologies of space—is evident throughout, although issue #2's 'La derive de Polydore Bouffieux' and issue #3's 'A Topological Story: A Short Trip to Chaos' by George Hay are more explicitly psychogeographical. Golden Fleet were a mysterious, broadly pro-situ Swedish group in the late 1960s-early 1970s, seemingly far closer in ideological terms to the Specto-Situationists than to the Second SI. They allegedly formed as a Stockholm sister group to the pro-situ/anarchist *Libertad* group in Göteborg, of Bengt Ericsson—briefly a member of the SI—and Ingemar Johansson. They may also have been connected to SI member J.V. Martin, or may simply have derived their name from his work. Their main activities seem to have been producing détourned propaganda—e.g. *Hang Stalinist High*; *King Gustav's Sardines*—psychogeography and translating SI texts into Swedish.

<sup>45</sup> Home, *The Assault on Culture*, 1991, 31.

<sup>46</sup> Mikkel Bolt Rasmussen and Jakob Jakobsen, eds., *Expect Anything, Fear Nothing: The Situationist Movement in Scandinavia and Elsewhere* (Copenhagen, New York: Nebula; Autonomedia, 2011); Mikkel Bolt Rasmussen and Jakob Jakobsen, eds., *Cosmonauts of the Future* (Copenhagen, New York: Nebula; Autonomedia, 2015); Home, *The Assault on Culture*, 1991.

<sup>47</sup> To paraphrase a parodic "small-ad" in the first issue of IS.

<sup>48</sup> Most notably Iain Sinclair, Peter Ackroyd, Will Self, J.G. Ballard and Alan Moore. Beyond them, so-called "New Nature Writing", by the likes of Robert McFarlane, or the "Deep Mapping" of William Heat Moon, along with its off-shoot "Deep Topography" of Nick Papadimitriou have also been more loosely associated with the term.

<sup>49</sup> Walking had played some part in more institutional, or canonical artistic practices prior to the 1990s, for example amongst Fluxus and Land artists such as Vito Acconci, Dennis Oppenheim, Richard Long and Hamish Fulton. It later grew to popularity with practitioners such as Francis Alÿs, Sophie Calle, Simon Pope, Rachael Clewlow, Christina Kubisch, Jeremy Wood, Janet Cardiff, Gordana Savicic, Wrights and Sites, Christian Nold, and others. The ROAM symposium and festival of walking in Loughborough in 2008 represented an early iteration of the increasingly cohesive yet pluralistic genre of "Walking Art", testified also by the 2008 formation of the Walking Artists Network (WAN) by Claire Qualman and Mark Hunter of University of East London (Qualman is also a member of Walking Art collective Walk Walk Walk). The WAN organised Walkie Talkie symposium at Chelsea Theatre (2011), along with the Walkie Talkie Two event that was held in collaboration with the Sideways Festival of Walking Art in Zutendaal, Belgium (2012). These events saw WAN consolidate Walking Art practices in the UK, before situating them in international perspective. In 2013 the major touring exhibition Walk On (Northern Gallery for Contemporary Art, then around the UK) and a conference of the Walking, Art, Landskip and Knowledge research group at the University of Sunderland testified to the institutional infrastructure now coalescent around this emergent genre. In the 2000s Psychogeography implicitly or explicitly became a reference point in the artistic justification of walking practices, gave them a ready-made canon on which to draw. In an ironic reversal then, it has since increasingly been itself drawn into the canon of Walking Art, now in the ascendancy in terms of artistic legitimacy. This has been the result of studies such as Francesco Careri, *Walkscapes: walking as an aesthetic practice*, 6th print run, Land & scape series 1 (Barcelona: Gili, 2009); O'Rourke, *Walking and Mapping*; Joseph Hart, 'A New Way of Walking: Artist Explorers Called Psychogeographers Are Changing the Way We Experience the City', *Utne Reader*, August 2004; Richardson, *Walking inside out*.

<sup>50</sup> For a survey of such practices, see: O'Rourke, *Walking and Mapping*. Wilfred Hou Je Bek, based in the Netherlands, and those working under the label "psychogeophysics" were arguably foremost amongst this tendency, but it encompassed a far broader array of practices. See also: Anonymous, 'A Psychogeophysics Handbook and Reader [v0.4]', 2011, <http://odin.bek.no/~xxxxx/handbook005.pdf>. In terms of Urbex, Bradley Garrett presents perhaps the most accessible introduction. See: Bradley L. Garrett, *Explore Everything: Place-Hacking the City*, Paperback ed (London: Verso, 2014).

<sup>51</sup> *Territories Re-Imagined, International Perspectives (TRIP)* conference and art festival was held in June 2008, by Manchester Metropolitan University and a number of other venues in the city. The annual Conflux festival in New York was a conglomeration of psychogeography-based art practice, along with its derivative Proflux. Conflux was organised by Glowlab, an art collective begun by Christina Ray in 2001, Proflux was a similar festival in Providence, Rhode Island arising in the Providence Initiative for Psychogeographic Studies collective.

<sup>52</sup> This was the year that Breton and Soupault published their first automatic writing in *The Magnetic Fields*, thus establishing one of the key and characteristic methods of the movement.

<sup>53</sup> Raoul Vaneigem, 'A Cavalier History of Surrealism', *Situationist International Online*, 1970, <http://www.cddc.vt.edu/sionline/postsi/cavalier02.html>. Despite one of the Situationists' key theorists Raoul Vaneigem later crediting Surrealism with inventing the *dérive*, Debord himself minimised the relation. In the final paragraph of his *Theory of the Dérive*, he states that he will not dwell on the precursors of *dérive*, or the literatures of the past. It is telling then, that this short concluding paragraph is cut from the version of the text later published in *Internationale Situationniste #2*, and thus is omitted from the English translations. See: Guy Debord, 'Théorie de La Dérive', *Les Lèvres Nues*, no. 9 (November 1956); Guy Debord, 'Theory of the Dérive', in *Situationist International Anthology*, ed. and trans. Ken Knabb (Berkeley: Bureau of Public Secrets, 2006), 66.

<sup>54</sup> For example, Coverley, *Psychogeography*; Pinder, *Visions of the City*; Andreotti and Costa, *Situacionistas - Arte, Política, Urbanismo*, 1996; Mikkel Bolt Rasmussen, 'The Situationist International, Surrealism, and the Difficult Fusion of Art and Politics', *Oxford Art Journal* 27, no. 3 (1 March 2004): 365–87; Tom McDonough, 'Mapping as a Paranoiac-Critical Activity', *Grey Room*, no. 19 (Spring 2005): 6–21; Andy Merrifield, *Metromarxism ; a Marxist Tale of the City* (New York: Routledge, 2002). Amongst others.

<sup>55</sup> André Breton, *Manifestoes of Surrealism*, trans. Richard Seaver and Helen. R. Lane (Ann Arbor: University of Michigan Press, 1969), 27; Letterist International, 'Exercise in Psychogeography', *Poitlatch*, no. 2 (29 June 1954).

<sup>56</sup> Letterist International, 'Exercise in Psychogeography'.

<sup>57</sup> Letterist International, 'Proposals for Rationally Improving the City of Paris', in *Situationist International Anthology* (Berkeley: Bureau Of Public Secrets, 2006), 12–14; Raymond Spiteri, 'Surrealism and the Irrational Embellishment of Paris', in *Surrealism and Architecture*, by Thomas Mical (Abingdon: Routledge, 2005), 191–208.

<sup>58</sup> Antecedents of LI derives can be plainly identified in the literature and activities of Surrealism. As Tom McDonough notes, one illustrative example being Breton's psychogeographical observation in his 1950 essay *Pont Neuf*:

If one pays attention while walking along a single street [...] two spots that could be pinpointed alternating zones of wellbeing and discomfort.

Five years later, *Introduction to a Critique of Urban Geography*—an LI text in the Belgian Surrealist journal *Les Levres Nues*—introduced psychogeography as:

'the sudden change of ambience in a street within the space of a few meters; the evident division of a city into zones of distinct psychic atmospheres'.

The correspondence is persuasive. See: McDonough, *The Situationists and the City*, 61–62n.; Debord, 'Introduction to a Critique of Urban Geography', 10.

<sup>59</sup> Likewise the street photography of Ilse Bing, Brassai, Jacques-André Boiffard and Eugène Atget betrays a similar, if more indirect influence; Atget had been championed by the group, who published his photographs in *La Révolution Surréaliste* in 1926

<sup>60</sup> Michel Sanouillet, *Dada À Paris* (Paris: Flammarion, 1993), 254–55.

<sup>61</sup> See his letter to Paul Dermée, dated March 1917, Guillaume Apollinaire, *Oeuvres Complètes*, ed. Michel Decaudin, vol. IV (Paris: Balland Lecat, 1965), 886. As a side note, Apollinaire offers another possible origin for psychogeography, as mentioned above. In his *The False Amphion or the Stories and*

*Adventures of Baron D'Ormesan* (1910), Apollinaire has the fallen aristocrat Dormesan, invent a new art form—"amphionism"—which amounts to a tour of the city, appreciating its architectural ambiances as one might a piece of music. See: Guillaume Apollinaire, *The Heresiarch and Co.* (Cambridge, MA: Exact Change, 1991). The LI would have known this tale, not least because Breton cites it in his *Anthology of Black Humour* (1940). See: André Breton, *Anthology of Black Humor*, ed. Mark Polizzotti (San Francisco: City Lights Books, 1997), 241.

<sup>62</sup> Quoted in Willard Bohn, 'From Surrealism to Surrealism: Apollinaire and Breton', *The Journal of Aesthetics and Art Criticism*, 36, no. 2 (Winter 1977): 198.

<sup>63</sup> Chtcheglov, 'Formulary for a New Urbanism', 5; Debord, 'Introduction to a Critique of Urban Geography', 10–11. Debord speaks of De Chirico in the same manner, but does so borrowing—as with the majority of the concept—from Chtcheglov.

<sup>64</sup> Chtcheglov, 'Formulary for a New Urbanism', 5. The phrase 'perpetual invitation to voyage' Tom McDonough suggest refers to Baudelaire's poem "Invitation to the Voyage" in *The Flowers of Evil*. See: McDonough, *The Situationists and the City*, 38.

<sup>65</sup> Charles Baudelaire, *Selected Writings on Art and Artists*, trans. P. E. Charvet (Cambridge ; New York: Cambridge University Press, 1981), 118–19.

<sup>66</sup> Lautréamont's writings, discovered by Soupault in the mathematics section of a Parisian bookshop in 1917, would become synonymous with Surrealist method: recall his famous meeting of an umbrella and sewing machine on a dissecting table, for example.

<sup>67</sup> Breton, *Manifestoes of Surrealism*, 241; Karl Marx, *The 18th Brumaire of Louis Bonaparte* (New York: International Publishers, 2008), 15.

<sup>68</sup> This is something later diverted via Raymond Queneau into *Oulipo*, where it shows up in the work of Georges Perec and others.

<sup>69</sup> Denis Lejeune, *The Radical Use of Chance in 20th Century Art*, Faux Titre 366 (Amsterdam ; New York: Rodopi, 2012), 91.

<sup>70</sup> Objective chance bears notable similarities to contemporaneous parapsychological work, including Jung's notion of synchronicity. Paul Kammerer had pioneered the study of meaningful coincidence in the post-war years, see: Paul Kammerer, *Das Gesetz Der Serie: Eine Lehre von Den Wiederholungen Im Lebens- Und Im Weltgeschehen* (Stuttgart: Deutsche Verlags-Anstalt, 1919). It was this that psychiatrist Carl Jung's notion of 'synchronicity', or acausal occurrences later explored. Jung first developed the theory in the mid-1920s, but only later codified it, in collaboration with Noble Laureate physicist Wolfgang Pauli, leading to: Carl Jung, 'Synchronicity: An Acausal Connecting Principle (1952)', in *Collected Works: The Structure and Dynamics of the Psyche*, vol. 8 (London: Routledge, 1969). Later, Arthur Koestler also famously built upon these studies, addressing similar concerns, particularly how seemingly chance occurrences could nevertheless be seen to conform to broader patterns of determination. See: Arthur Koestler, *The Roots of Coincidence* (New York: Vintage Books, 1973). That such theories of synchronicity bear some marked resemblance to objective chance has been noted by Paule Plouvier, in Paule Plouvier, 'Breton, Jung et Le Hasard Objectif', *Europe*, no. 475/476 (1968): 103–8.

<sup>71</sup> The found object, theorised by Breton in texts such as *Mad Love* (1937) was the often enigmatic item, usually discovered at flea markets, unconsciously selected to dialectically mediate a resolution between the finder's psychic state and their environment. The concept was later extended by the Romanian Surrealist Ghérasim Luca, as what he called the Objectively Offered Object (OOO), an object selected, modified, and then offered to another, to mediate some previously unexplored psychic connection between giver and recipient.

<sup>72</sup> André Breton, *Communicating Vessels* (Lincoln: University of Nebraska Press, 1997), 91–92.

<sup>73</sup> André Breton, *Conversations: The Autobiography of Surrealism* (New York: Marlowe & Co., 1993).

<sup>74</sup> Hubert, (note). André Breton, *Œuvres Complètes*, ed. Marguerite Bonnet and Étienne-Alain Hubert, vol. 2 (Paris: Gallimard, 1992), 1363–65.

<sup>75</sup> Frederick Engels, *Anti-Dühring and Dialectics of Nature*, ed. Richard Dixon and et al., vol. 25, Karl Marx, Frederick Engels: Collected Works (New York: International Publishers, 1975), 105.

<sup>76</sup> *Ibid.*, 25:500.

<sup>77</sup> By the time he attributed the notion to Hegel (1952) Breton had long been hostile to the Party, indeed, even towards State Socialism itself. This attribution in fact came during the period of his active support for Anarchism.

<sup>78</sup> André Breton, *Free Rein (La Clé Des Champs)*, trans. Michel Parmentier and Jacqueline d'Amboise, French Modernist Library (Lincoln: University of Nebraska Press, 1995), 66.

<sup>79</sup> André Breton, 'Surrealist Situation of the Object', in *Manifestoes of Surrealism*, trans. Richard Seaver and Helen. R. Lane (Ann Arbor: University of Michigan Press, 1969), 266.

<sup>80</sup> György Markus, 'Hegel and the End of Art', *Sydney Society of Literature and Aesthetics* 6 (1996): 22.

<sup>81</sup> Kirk Pillow, *Sublime Understanding: Aesthetic Reflection in Kant and Hegel* (Camb. Mass.: MIT Press, 2003), 225.

<sup>82</sup> Georg Wilhelm Friedrich Hegel, *Aesthetics: Lectures on Fine Art*, trans. T.M. Knox, vol. 1 (Oxford; New York: Clarendon Press, 1975), 602.

<sup>83</sup> Breton, 'Surrealist Situation of the Object', 267.

<sup>84</sup> *Ibid.*, 267, 268.

<sup>85</sup> *Ibid.*, 268.

<sup>86</sup> Breton, *Anthology of Black Humor*, xvi.

<sup>87</sup> Maurice Nadeau, *The History of Surrealism (1944)* (London: Plantin, 1987), 190.

<sup>88</sup> Frederick Engels, 'The Eighteenth Brumaire of Louis Bonaparte: F. Engels Preface to the Third German Edition', in *Karl Marx and Frederick Engels: Selected Works* (London: Lawrence and Wishart, 1973), 95.

<sup>89</sup> André Breton, *Mad Love*, trans. Mary Ann Caws (Lincoln: University of Nebraska Press, 1987), 23.

<sup>90</sup> Sigmund Freud, *The Psychopathology of Everyday Life*, trans. A. A Brill (Seattle, Wash.: Pacific Publishing Studio, 2010).

<sup>91</sup> Daniela Daniele, *The Woman of the Crowd: Urban Displacement and Failed Encounters in Surrealist and Postmodern Writing* (Amsterdam; Atlanta, GA: Rodopi, 2000), 40–41.

<sup>92</sup> Here one can see the congruencies emergent in the noology Breton pursues with Marx's notion of commodity fetishism.

<sup>93</sup> Ghérasim Luca and Dolfi Trost, 'The Dialectic of the Dialectic', *Plural*, no. 3 (1999), <http://www.icr.ro/bucharest/plural-magazine/the-romanian-avant-garde-03-1999/the-dialectic-of-dialectic.html>. In Luca and Trost's remarkable text, they call for an overthrow of Oedipal subjectivation in a manner much later taken up by Deleuze and Guattari, who would cite Luca as perhaps the finest example of what they labelled a "minor literature", comparable to what I earlier called the infra-literary. Luca and Trost's call for a 'boundless eroticization of the proletariat', whilst not explicitly repeated in the LI/SI's more coy appeals to subjective revolution, certainly echoes the demand to unite subjective and objective in a total revolution of everyday life. It seems likely the SI would have been aware of this challenge to the international Surrealist movement, imploring it to redouble its efforts towards a revolution of everyday life. It even begins in a markedly psychogeographical manner, evoking a shipwreck and giving the precise geographical co-ordinates of its authors in Bucharest. Vaneigem later notes Luca's efforts towards revolutionising subjectivation and indeed, much of this manifesto heavily anticipates later Letterist and Situationist texts, particularly its demand for revolution in the name of 'desires [...] that we must yet invent'. [See: Raoul Vaneigem, *A Cavalier History of Surrealism*, trans. Donald Nicholson-Smith (Edinburgh, Scotland; San Francisco, CA: AK Press, 1999), 56; Luca and Trost, 'The Dialectic of the Dialectic'. Luca came to Paris in 1952, but was already known to Letterism's founder Isidore Isou, whom Luca had refused entry to the Bucharest surrealist group during the war. Ironically, in Paris Luca's work would take a direction increasingly similar to Letterism, although initially he was active around the *Phases* journal, set up in 1954 by former Cobra member Édouard Jaguer in the wake of Cobra (1948-51) and Rixes (1949-51), themselves off-shoots from the Revolutionary Surrealist Group in Brussels. Luca was thus part of a broader current—including the LI, Cobra and later the IMIB and SI—that sought to radicalise Surrealism after the war. Indeed, a plethora of neo-Surrealist groups appeared around the world at this time. Other examples include Refus Global in Montreal (founded 1948), A Partir de Cero (founded 1952, Argentina) and Surrealistische Publikationen (founded Austria, 1954). It was a movement that also directly produced *Les Lèvres Nues*, the Belgian Surrealist journal edited by former members of the Revolutionary Surrealists, in which most of LI psychogeography's most important texts were published, including: Guy Debord, 'Introduction À Une Critique de La Géographie Urbaine', *Les Lèvres Nues*, no. 6 (September 1955); Jacques Fillion, 'Description Raisonnée de Paris (Pour Une Nouvelle Itinéraire Agence de Voyages)', *Les Lèvres Nues*, no. 7 (December 1955): 39; Debord, 'Théorie de La Dérive'; Guy Debord, 'Deux Comptes Rendus de Dérive', *Les Lèvres Nues*, no. 9 (November 1956); Letterist International, 'Position Du Continent Contrescarpe (Monograph Établie Par Le Group de Recherche Psychogéographique de l'International Lettriste', *Les Lèvres Nues*, no. 9 (November 1956). Ultimately one could situate psychogeography as being as much an outcome of Revolutionary Surrealism as anything else: Surrealist practices displaced via Belgium, returning to Paris via a kind of lateral inheritance.

<sup>94</sup> Luca and Trost, 'The Dialectic of the Dialectic'. The translation gives 'hazard' for '*le hasard objectif*', although this is, of course, more usually translated as chance.

<sup>95</sup> Stephen Kern, *The Culture of Time and Space, 1880-1918: With a New Preface* (Cambridge, Mass: Harvard University Press, 2003), 134.

<sup>96</sup> Ibid.

<sup>97</sup> I refer here to Kant's position in *Critique of Pure Reason*. See: Immanuel Kant, *Critique of Pure Reason*, trans. Werner S. Pluhar, Unified ed (Indianapolis, Ind: Hackett Pub. Co, 1996).

<sup>98</sup> Anton Pannekoek, *Lenin as Philosopher*, 1938,

<https://www.marxists.org/archive/pannekoe/1938/lenin/ch06.htm>.

<sup>99</sup> For example, in 1905, he had sided with Bogdanov against the determinism of Plekhanov.

Furthermore, Rosa Luxemburg had even famously labeled him a Blanquist for his favouring of strategic calculation above other concerns. See, for example: Rosa Luxemburg, 'Organizational Question of Social Democracy', in *Rosa Luxemburg Speaks*, ed. Mary Alice Waters (New York: Pathfinder Press, 1970), 128–29.

<sup>100</sup> Lenin's epistemological absolutism which implied insistence on the objective truth of his theory naturally had political implications. It could be seen, as Pannekoek intimates, as ultimately reflecting in the absolutist development of Bolshevism's revolutionary praxis and its inability to move beyond a war footing. Bogdanov's epistemology lead him in other directions however, and though he did not rejoin the Party, he took responsibility for the Prokult movement that attempted to construct a new proletarian subjectivity, culturally. Just as Lenin's epistemology played out in his organisational and political stance, so Bogdanov's tended towards the view that culture was instrumental for the success of the revolution. This is something recently explored by Wark, but also something that had previously interested Tompsett, who took a profound interest in Bogdanov and the Unity of Science Movement that culminated in his Master of Science dissertation. See: Wark, *Molecular Red*; Tompsett, 'Encyclopedism for Development: From the Unity of Science Movement to Cybernetics'.

<sup>101</sup> Although it was Henri Lefebvre who published the first complete French translation of Lenin's Hegel notebooks in 1938, it was Breton who had introduced them to him. It was also the Surrealist journal *Le Surréalisme au service de la révolution* where extracts from the Zurich notebooks first appeared in French, in 1933, broadly concurrent to the attempt to define objective chance in *Communicating Vessels* (1932). See: Anna Elizabeth Balakian, *Surrealism: The Road to the Absolute*, 3rd ed. (Chicago: University of Chicago Press, 1986), 135. It seems possible that it was via Lenin that Breton came to take such interest in Hegel and dialectics, perhaps alongside his attendance at Alexandre Kojève's Hegel lectures at the Sorbonne in the 1930s.

<sup>102</sup> Katharine Conley, *Automatic Woman: The Representation of Woman in Surrealism* (Lincoln: University of Nebraska Press, 1996), 117.

<sup>103</sup> André Breton, *Nadja*, trans. Richard Howard (London: Penguin, 1999); Hester Albach, *Léona, Héroïne Du Surréalisme*, trans. Arlette Ounanian (Arles: Actes Sud, 2009). The name was inspired by a contemporary American dancer. Breton, *Nadja*, 108.

<sup>104</sup> Breton, *Nadja*, 71.

<sup>105</sup> Albach, *Léona, Héroïne Du Surréalisme*, 75, 88–89; André Breton, *Œuvres Complètes*, ed. Marguerite Bonnet and Étienne-Alain Hubert, vol. 1 (Paris: Gallimard, 1988), 1509.

<sup>106</sup> Bonnet, Breton, *Œuvres Complètes*, 1988, 1:1510; Albach, *Léona, Héroïne Du Surréalisme*.

<sup>107</sup> Breton later re-edited his account of their relationship to minimise its sexual nature.

<sup>108</sup> Georges Seabag, *André Breton L'amour-Folie* (Paris: Éditions Jean-Michel Place, 2004), 51.

Breton's choice description of Nadja's infra-literary efforts as "*pot-au-feu*" (a classic French stew) is inadvertently revealing. It strikes, perhaps, as resonant with Sergei Eisenstein's remarks, in his notes for a film of *Capital*, in which he comments on the use of a pot of soup or stew as a metaphor for the "house-wifely virtues" of a worker's wife—i.e. their reproductive labour—shown to be the biggest barrier to revolutionary uprising. Though Eisenstein appears unsympathetic, he does suggest an implicit understanding of the crucial role of such labour in the reproduction of wage labour and thus capital here. Hence the irony of Breton dismissing Nadja's *pot-au-feu*, whilst heartily imbibing of it in order to produce a work of bourgeois literature and hence further the reproduction of capital. See: Sergei Eisenstein, 'Notes for a Film of Capital', in *October: The First Decade*, trans. Maciej Sliwowski, Jay Leyda, and Annette Michelson (Camb. Mass.: MIT Press, 1987), 128.

<sup>109</sup> Albach, *Léona, Héroïne Du Surréalisme*, 229, 238–39.

<sup>110</sup> Ibid., 272.

<sup>111</sup> For further evidence of Breton's sexism, see Pierre, *Investigating sex*. By highlighting Breton's sexism, including how his noology facilitated and contributed to its articulation, in contrast to triolectics, I do not mean to occlude Jorn's own evident sexism either. This is something I deal with in Chapter three.

<sup>112</sup> Roger Shattuck, 'The Nadja File', *Cashiers Dada/Surréalisme* 1 (1966): 55.

<sup>113</sup> Susan Rubin Suleiman, *Subversive Intent: Gender, Politics, and the Avant-Garde* (Cambridge, Mass.: Harvard University Press, 1990), 109.

<sup>114</sup> Who could forget the psychogeographical innovations Nadja gives to Breton: their journey from Place Dauphine to Le Dauphin; her strange dowsing of invisible underground tunnels; her remarkable ability to tune into the ghosts of a square and of all the things that have happened or might happen there; her familiarity with—or strange attraction to—innumerable bizarre street characters; her wandering games and clairvoyant visions; her synesthetic flashes; her seemingly aimless, erratic paths, driven by desires, an acute sensitivity to the psychic atmosphere of place. She seems able to commune with both the dead workers and the workers of the future, across time, space and class: a solidarity with ghosts and streetwalkers. In retrospect, even Nadja's last letter to Breton seems another of her visions, perhaps foreseeing the birth of psychogeography from outwith her psychic labours. Perhaps this event was necessarily the beginning of a greater event, she declares. A hope, but just the beginning.

<sup>115</sup> Nadja is rare in demonstrating—albeit second-hand—that psychogeography is not the exclusively male activity it is often held to be. Though her story is often held as paradigmatic of patriarchy—which to an extent it is—such accounts miss that it is not simply Breton's practice that might be understood in continuity with psychogeography, with Nadja as its passive inspiration. Rather, conversely, it is more accurate to view the matter the other way around, and to say that Nadja's *practical psychogeography* is the activity of which Breton's concept is the "recuperation". This is something implied by the triolectical historiography I will develop in chapters two and three. By this logic, Nadja represents psychogeography's ancestor more so than Breton, albeit that her practice continues and enjoys duration via the mediation of his account. Other such female proto-psychogeographers fall more readily into the category of literary *flâneurie*, whether they be characters or authors themselves. They include, for example: Katherine Mansfield's Ada Moss, Dorothy Richardson's Miriam Henderson, Clarissa Dalloway in Virginia Woolf's *Mrs. Dalloway* and Woolf's other narratives *Street Haunting* and *A Room of One's Own*. In a sense however, these are women exceptional in diverting what was an overtly male form. This is attested by the many critics who have written regarding the masculinity of the *flâneur*, for example Janet Wolff, Susan Buck-Morss and others. See: Janet Wolff, 'The Invisible Flâneuse: Women and the Literature of Modernity', *Theory, Culture & Society* 2, no. 3 (1985): 37–48; Susan Buck-Morss, 'The Flâneur, the Sandwichman and the Whore: The Politics of Loitering', *New German Critique*, no. 39 (1986): 99–140; Alex Hughes, 'The City and the Female Autograph', in *Parisian Fields*, ed. Michael Sheringham (London: Reaktion Books, 1996), 115–32. Wandering, particularly by night—when much Letterist and Situationist psychogeography took place—is cast as a primarily male activity and women's presence on the streets taken as sexualised; either as victim or moral suspect. Further, historical psychogeography has often been cast as intrinsically gendered, engaged in what Doreen Massey has characterised a feminisation of space, as passive territory and ground for male possession and adventure. See: Doreen Massey, *For Space* (London: Sage, 2005), 29, 57. In recent years however, female walking artists have, if anything, come to the fore of that genre by asking precisely these questions; following the timely publication of Heddon and Turner's snapshot of a number of contemporary practitioners, along with the work of those such as artist Claire Qualmann, who was, as noted above, instrumental in setting up and administering the Walking Artists Network. See: Deirdre Heddon and Cathy Turner, 'Walking Women: Interviews with Artists on the Move', *Performance Research* 15, no. 4 (2010): 14–22. These activities often do not overtly identify with psychogeography however, in that regard the field has been developed by artists such as London-based Laura Oldfield Ford, who drew directly on the LPA, and previously collaborated with psychogeographers such as Tompsett, Home, Paki.tv and others. This alongside the more collective projects of the Manchester-based Loiters Resistance Movement—operative since 2006 and convened by Morag Rose—Sheffield Psychogeographical Action and latterly, Leeds Psychogeographical Association, organised by Tina Richardson. See: Morag Rose, 'Confession of an Anarcho-Flâneuse, or Psychogeography the Mancunian Way', in *Walking inside out: Contemporary British Psychogeography*, ed. Tina Richardson, (Lanham, Maryland: Rowman & Littlefield International, Ltd, 2015), 147–62; Tina Richardson, 'Introduction: A Wander through the Scene of British Urban Walking', in *Walking inside out: Contemporary British Psychogeography*, ed. Tina Richardson, (Lanham, Maryland: Rowman & Littlefield International, Ltd, 2015), 1–27. Further, two key developers of Situationist psychogeography were of course women. Michèle Bernstein was highly influential on the LI practice and that developed through the foundation of the SI, both directly in texts such as "Dérive by the Kilometre", and indirectly, through her influence on her first husband, Debord. Rumney, her second husband, acknowledges this in his 1989 interview with Home. See: Home, 'Interview with Ralph Rumney'. Lucy Forsyth further comments on this, again noting the

influential, if less visible role of women participants. See: Lucy Forsyth, in *The Hacienda Must Be Built: On the Legacy of Situationist Revolt: Essays and Documents Relating to an International Conference on the Situationist International, the Hacienda, Manchester, 1996*, ed. Andrew Hussey and Gavin Bowd (Manchester: AURA, 1996), 26–40. Forsyth was also involved in the pro-situ milieu through collaboration with BM Chronos. Likewise, Jacqueline de Jong was a Situationist psychogeographer and primarily through her establishment and editorship of the *Situationist Times*, secondarily through the influence of her ideas on Jorn (her lover), she was a major force in diverting psychogeography from a singular, unified concept, into multiple aesthetic and scientific variants. Both Bernstein and de Jong's contribution has been further drawn out by Wark. See: Wark, *50 Years of Recuperation of the Situationist International*; Wark, *The Beach beneath the Street*. See also: Kelly Baum, 'The Sex of the Situationist International', *October*, no. 126 (2008): 23–43. Although of the 72 members of the original SI, only seven were women, through Bernstein and de Jong, women in fact played a disproportionately influential role.

<sup>116</sup> Silvia Federici, *Wages against Housework* (London; Bristol: Power of Women Collective ; Falling Wall Press, 1975); Silvia Federici, *Revolution at Point Zero Housework, Reproduction, and Feminist Struggle* (Oakland, CA; Brooklyn, NY: PM Press ; Common Notions : Autonomedia, 2012), <http://public.eblib.com/choice/publicfullrecord.aspx?p=1011442>; Maria Dalla Costa and Selma James, *Women and the Subversion of the Community* (Bristol: Falling Wall, 1972); Maria Dalla Costa, *The Power of Women and the Subversion of the Community* (Bristol: Falling Wall, 1974).

<sup>117</sup> Although in the case of Marx, against the linear temporality of production outlined in Volume 1 of *Capital*, he distinguishes the cyclical time of capital's circulation in Volume 2. Likewise in his later work, for example his notebooks on Russian agrarian production, he was seemingly more amenable to non-Eurocentric, less teleological noologies.

<sup>118</sup> Indeed, Debord credits his friend as the first to truly understand the *dérive*:

‘But can I ever forget the one whom I see everywhere in the greatest moment of our adventures — he who in those uncertain days opened up a new path and forged ahead so rapidly, choosing those who would accompany him? No one else was his equal that year [1953]. It might almost have been said that he transformed cities and life merely by looking at them. In a single year he discovered enough material for a century of demands; the depths and mysteries of urban space were his conquest.’ [Debord, ‘In Girum Imus Nocte et Consumimur Igni’, 170–71.]

Debord's correspondence shows that he held Chtcheglov in great esteem, learning most of what he knew of psychogeography from him. Mension confirms this, hailing Chtcheglov ‘a genuine visionary’. See: Mension, *The Tribe*, 101. It is little remarked, but Debord in fact also took the idea for psychogeographic maps from Chtcheglov. These maps, such as *The Naked City* (1957), have become the iconic images of psychogeography, and indeed the whole Situationist project. Yet Chtcheglov was producing “metagraphic” maps of Paris as early as 1952, such as the untitled composition dated from that year in which a plan of the Paris metro is collaged with a map of the world. See: Thierry Paquot, ‘Le Jeu de Cartes Des Situationnistes’, *CFC*, no. 204 (June 2010): 53. Whilst they lack the immediate graphic impact of Debord's later maps (something actually derived from the fact of their collaborative production with Jorn), they present a clear antecedent. Chtcheglov would exhibit a selection of his so-called metagraphs alongside Debord at *Galerie du Passage*, Paris in 1954, at the first exhibition of the Letterist International. In fact, this event precipitated the break between Debord and Chtcheglov, in a dispute over Debord altering the wording of the flyer without consultation. See: Jean-Marie Apostolidès, *Ivan Chtcheglov, Profil Perdu* (Paris: Allia, 2006), 70. Ultimately this split foreshadowed that which took place within the SI itself in 1962. Incidentally, the exhibition *66 métaphories influentielles* also included Patrick Staram who, fleeing military service, left for Canada soon after, where he undertook a short-lived attempt to initiate psychogeographic activities in North America with the journal *Cahier pour un paysage à inventer* (1960), which carried psychogeographic texts from Chtcheglov and Debord, but ran for only one issue.

<sup>119</sup> Debord, ‘Introduction to a Critique of Urban Geography’, 8. In response to a question from audience member Mark Dyson at a talk in May 2013, former International Letterist and Situationist Michèle Bernstein appeared to suggest this was none other than Mohamed Dahou, member of the LI (Algerian Section) who was actually the editor of the LI bulletin *Potlatch* from issues 9-18 and 20-22, and was editing it at the time Debord published this assertion. If this were the case, it may have been a joke on Debord's part, although it should be noted that ‘*illettré*’ can also connote a more positive meaning of “self-taught” in French. That it might have been a pun, invoking the connotation of

“unlettered” in the context of the LI’s split from Isou’s Letterist movement, might also be considered. Elsewhere this ‘Kabyle’ is identified as the LI’s dope dealer from Rue Xavier-Privas, although of course this could also be Dahou. See: “The Revenge of the Situationists”, a talk for the launch of *The Night* by Michèle Bernstein and *The Spectacle of Disintegration* by McKenzie Wark, South Bank Centre, London, 2013; Ralph M. Coury and R. Kevin Lacey, eds., *Writing Tangier*, Currents in Comparative Romance Languages and Literatures, v. 169 (New York: Peter Lang, 2009), 37.

<sup>120</sup> Coverley, *Psychogeography*. Although of course there have been countless other books that have historicised various aspects of psychogeography, even including Coverley’s own follow-up text, Merlin Coverley, *The Art of Wandering: The Writer as Walker* (Harpenden: Oldcastle, 2012).

<sup>121</sup> Perhaps it is not accidental that “vago” in Italian, can mean both “vague” and “charming”, and lies at the root of the verb “to wander”, deriving from the Latin “vagus”, strolling or wandering.

<sup>122</sup> E. P Thompson, *The Making of the English Working Class* (New York: Pantheon Books, 1964), 9.

<sup>123</sup> Letterist International, ‘Towards a Lettrist Lexicon. Potlatch: Bulletin of the Lettrist International’, *Notbored*, 7 May 1956, <http://www.notbored.org/lexicon.html>.

<sup>124</sup> Is this the ‘waiting for you at the turning’, as the Situationists put it in 1960? The turning that is also to go for a *dérive*, to “go for a turn”; in Italian *in giro*; in Latin, *in girum*; to draw the magic circle, the repeating iteration, the palindrome; returning to the start, ‘to be gone through again from the beginning’, as Debord’s film put it; (re)turning in the night, consumed by fire: *in girum imus nocte et consumimur igni*. See: Debord, ‘In Girum Imus Nocte et Consumimur Igni’.

<sup>125</sup> This publication originates from the LPA and NA’s own explorations of the pro-situ morass during the mid-1990s.

<sup>126</sup> ‘The Unacceptable Face of Contemporary Psychogeography’, *Sucked*, 1996. Camatte’s translation for which the introduction was intended was aborted because the International Communist Party claimed the copyright. Bordiga’s metaphor originally appeared in “Piena e rotta della civilita Borghese” [“Filling and Bursting of bourgeois civilization”] in *Battaglia comunista* #23 (1951).

<sup>127</sup> The aphorism ‘one does not bath twice in the same bathroom’ is from Marcel Mariën, editor of *nouve-Surrealist* journal *Les Levres Nues*, in which the LI’s early theorisations of psychogeography were published.

<sup>128</sup> Debord, ‘Introduction to a Critique of Urban Geography’, 11–12; Debord, ‘Introduction À Une Critique de La Géographie Urbaine’.

<sup>129</sup> Guy Debord, Letter to Constant Nieuwenhuis, January 19, 1957, trans. Bill Brown, <http://www.notbored.org/debord-19January1957.html>; Guy Debord, *Guy Debord Correspondance : Volume 0, Septembre 1951 - Juillet 1957* (Paris: Librairie Artheme Fayard, 2010).

<sup>130</sup> Debord, ‘Introduction À Une Critique de La Géographie Urbaine’.

<sup>131</sup> Coverley, *Psychogeography*; Rebecca Solnit, *Wanderlust* (London: Verso, 2006).

<sup>132</sup> Conversely, what I call infra-literature might be better understood as doing so, rejecting the bourgeois “public sphere” for more self-organised means of production, circulation and reception. In fact, the LI/SI’s praxis, through their own production of infra-literature, might itself itself more justifiably be understood as such a sublation. However, their totalising rhetorical approach precluded them from accepting it as such.

<sup>133</sup> Indeed, this deferral to an oral source might invite us to recall Derrida’s warnings against accepting the unmediated primacy of speech. In this he perhaps reiterates the lesson of Peirce’s triadic semiotics, suggesting meaning emerges in the relative relations of signs and thus the notion of some “non-mediated” extra-literary “authenticity” is itself a metaphysical construct. Indeed, in the 1950s Derrida spent a year at Harvard, researching Peirce. Ten years later in his seminal *Of Grammatology* he ventures:

Peirce goes very far in the direction of what I have called the deconstruction of the transcendental signified which at one time would place a reassuring end to the reference from sign to sign.

Here, perhaps surprisingly, Derrida elides a certain similarity between his deconstruction project and Peirce’s more progressive project. See: Derrida, *Of Grammatology*, 49. Indeed as Barnouw has pointed out, Derrida almost goes so far as to claim Peirce as a practitioner of deconstruction *avant la lettre*. See: Jeffrey Barnouw, ‘Peirce and Derrida: “Natural Signs” Empiricism versus “Originary Trace” Deconstruction’, *Poetics Today* 7, no. 1 (1986): 78. See also: David E Pettigrew, ‘Peirce and Derrida: From Sign to Sign’, in *Peirce’s Doctrine of Signs: Theory, Applications, and Connections*, ed. Vincent Michael Colapietro and Thomas M. Olschewsky, *Approaches to Semiotics* 123 (Berlin ; New York: Mouton de Gruyter, 1996). I make the point in order to highlight the potential resonances between

Jorn's implied semiotics and those of deconstruction, given that both draw (in Jorn's case indirectly, via Susan K. Langer) on Peirce. This thesis is not the place to expand upon these interesting resonances however.

<sup>134</sup> Of course a Surrealist literature of the drift predates Nadja and Breton's interactions, most notably Aragon's *Paris Peasant* (1926). However, as I have argued, it is the attempt to think systematically about objective chance that I identify as distinctly "psychogeographic" in Breton's text, and therefore it is for this reason that I situate psychogeography's beginnings here.

<sup>135</sup> Debord, *Society of the Spectacle*, 133.

<sup>136</sup> Asger Jorn, *Ting & Polis* (1964). Given at: Asger Jorn, 'They Are Not Stupider than We Are', trans. Scandinavian Institute of Computational Vandalism, *Scandinavian Institute of Computational Vandalism Archives*, 20 September 2014,

[http://sicv.activearchives.org/w/They\\_are\\_not\\_stupider\\_than\\_we\\_are](http://sicv.activearchives.org/w/They_are_not_stupider_than_we_are).

<sup>137</sup> In this, perhaps, it reflects emergent, more "synchronic" Structuralist currents, which were arising to prominence within leftist thought, against what had been a dominance of Hegelian thinking in the mid-20<sup>th</sup> century. This is something I reflect on further in chapter three.

<sup>138</sup> Psychogeography is thus built on a kind of primitive accumulation of Nadja's creativity. As Silvia Federici has noted, in capitalism 'women themselves became the commons', see: Silvia Federici, *Caliban and the Witch: Women, The Body and Primitive Accumulation* (New York: Autonomedia, 2004), 97.

<sup>139</sup> It has also been implied that there was a commercial motive, a certain manipulation of reputations, such as Debord perfected and was later adopted by the likes of Jørgen Nash and Malcolm McClaren, something later turned into an art form in itself by Stewart Home. De Chirico denounced the Surrealists as trying to co-opt him to raise the value of paintings they had bought. Likewise Jacques Baron claimed Breton 'was always talking of Marxism because it was a new way to sell the pictures he called 'subversive'.' See: Roger Cardinal, 'Giorgio de Chirico and Surrealist Mythology', *Papers of Surrealism*, no. 2 (2004): 1–6; Helena Lewis, *Dada Turns Red: The Politics of Surrealism* (Edinburgh: New York: Edinburgh University Press; Paragon House, 1990), 86.

<sup>140</sup> Plant, *The Most Radical Gesture the Situationist International in a Postmodern Age*, 158. See also: Plant, 'The Situationist International: A Case of Spectacular Neglect'.

<sup>141</sup> Richard Gilman-Opalsky, *Spectacular Capitalism: Guy Debord and the Practice of Radical Philosophy* (London New York: Minor Compositions, 2011).

<sup>142</sup> Michel Chaouli, 'Masking and Unmasking: The Ideological Fantasies of the Eighteenth Brumaire', *Qui Parle* 3, no. 1 (1989): 53–71.

<sup>143</sup> Engels, 'The Eighteenth Brumaire of Louis Bonaparte: F. Engels Preface to the Third German Edition', 95.

<sup>144</sup> Jorn, *The Natural Order*, 17.

<sup>145</sup> *Ibid.*, 48–54.

<sup>146</sup> *Ibid.*, 27.

<sup>147</sup> Asger Jorn and Fabian Tompsett, *Open Creation and Its Enemies: With Originality and Magnitude (on the System of Isou)* (London: Unpopular Books, 1994), 32.

## Two: Adventures of the Triolectic

*“The systematized is the unartistic [...] either what I have found here is complete nonsense, in which case I preserve my artistic success intact, or the systemization is tenable [...] the most painful and ridiculous thing I could achieve” - Jorn<sup>1</sup>*

Chapter one tentatively developed tangents of a potential “triolectical” approach to psychogeography. Returning to the practice’s lineage, this problematised claims of some radical or doctrinal origin point, from which regular narratives of recuperation or diffusion orient, but in parallel, underlined possibilities for an alternate historiographical formulation. In gesturing towards the deeper noological patterns, shaping not only Situationist psychogeography’s dialectical self-conception, but also, subsequent teleologies, it indicated another, possible position, not circumscribed by either; a position enabling 1990s psychogeography abstruse strategies to be approached from a more acute angle.<sup>2</sup>

This second chapter builds on this, encompassing further investigation of psychogeography’s emergence, but along another, complementary axis. It makes Jorn’s own, opaque psychogeographical contributions more plain, laying the ground for a distinct and complementary historiography to be drawn out. Its ultimate aim is thus resituating 1990s materials in a recomposed background. To this end, it explores and develops the key notion of triolectics.

This entails: Firstly, elaborating a serviceable understanding of triolectics, mapping potential benefits and a minimum definition. Secondly, locating triolectics within wider noological frameworks, placing it within Jorn’s “situlogical” project, as part of a broader critique upon the terrain of geometry. Thirdly, applying these insights to suggest what a “triolectical” historiography might entail and how this could advance a fresh examination of psychogeography’s development.

### 2.1.1: Why Triolectics?

Understanding psychogeography's historiography dialectically doubtless advances upon discrete dualisms implied by formal logic. Firstly, it permits Situationist psychogeography's own borrowings to emerge, for example the Surrealist influences explored in the previous chapter. Rather than treating psychogeography as an isolated entity, dialectics better apprehends historical factors driving its emergence and transformation. Secondly, it also permits more nuanced understandings of the SI themselves, particularly regarding the notorious 1962 split. Polemicising this division between aesthetics and politics in absolute, discrete terms has led to reductive idealisations of both poles, stifling more historically-situated understandings, including the SI's own dialectical self-conception.<sup>3</sup>

Therefore, I will not argue dialectical accounts do not have compelling critical clarity. However, bearing in mind Jorn's remark, after Bohr: "clarity is complementary to truth", I submit dialectics is an instrument, providing a powerful way of structuring reality.<sup>4</sup> However, it cannot, as its more one-sided, teleological articulations implicitly suggest, produce transcendental truths, outside of a certain interest. Apprehending psychogeography through such a dialectic, a narrowing historiography is implied. Something, I argue, Jorn explicitly develops triolectics to oppose, in doing so, advancing a new, perhaps more appropriate instrument through which psychogeography's historical transformations might be understood.

Familiar teleologies depict psychogeography's linear movement, either from emancipatory social activity into commodified art form, or doctrinal origin to diffuse liberation.

Conversely, a potential triolectical historiography implies "history" does not move simply by what 1990s psychogeographers Manchester Area Psychogeographic labelled the 'bourgeois verticality of inheritance', but also by diversions, resonances, solidarities, drifts and

discontinuities.<sup>5</sup> Antagonistic movement is not annulled, but intra-acts with complementarity in a new matrix of relationality.

Supplementing this ‘verticality of inheritance’, trielectics—in the 1960s, 1990s or today—attempts to open new imaginaries after capitalism’s post-war progression, beyond a period characterised by programmatic workers’ movements. A progression also correlating with qualitative developments in production, through a renewed phase of what Marx called capital’s “real domination”: the transformation of labour and society upon expressly capitalist lines.<sup>6</sup> Thus when possibilities of futural externality from capital—open creation—appear dammed by the words “there is no alternative”, trielectics experiments with noologies through which to bypass this, attempting to discover lateral breaks in, what was after all, a problematic—Eurocentric and masculinist—monolithic notion of historical struggle.

### **2:1:2: What is Trielectics?**

Before developing any potential “triolectical” historiography, it is pertinent to define trielectics; difficult given the method’s rejection of final coherence contradicts the abstract consistency implied by “definition”. Historian of ‘pataphysics Andrew Hugill cautions ‘[T]he very notion of a “definition,” [...] a cluster of words that gives the specific sense of a term that holds true in all [...] situations, is itself unpataphysical’.<sup>7</sup> The same might be said of trielectics, whose aversion to full determination is shared with the aforementioned science of exceptions. It is no coincidence Jorn’s own alignment with *Collège de ‘Pataphysique* was concurrent to his codification of trielectics.<sup>8</sup>

Jorn presented the system in 1962: the first of several philosophical reports from the Scandinavian Institute of Comparative Vandalism, an organisation he established in 1961 with archaeologist P.V. Glob, curator Werner Jacobsen and academic Holgar Arbman, later joined by French photographer Gerard Franceschi and Situationist Times editor, Jacqueline

de Jong. The SICV proposed to publish a thirty-two-volume study of Nordic folk art, amassing 20,000 photographs to this end, although abandoning the project in 1965 under pressure of its enormity.

Jorn's intended to rebalance and divert "Latin-centric" historiographies of Europe, in both material and method: comprehensively remapping of European culture, and with it, its governing noology, through an anti-logocentric, anti-chronological method, emergent from visual congruencies and associations.<sup>9</sup> Though the project began the year he departed the SI, and thus has not been understood as psychogeography, it is, I suggest, self-evidently "psychogeographical" in its attempted recomposition of psychic geographies and spatial noologies. The method, announced in the institute's humorous title, "comparative vandalism", was a complementary "structuralism", based in aesthetic congruence, privileging image over word and rejecting binaries; a pre-conceptual method, corresponding to that developed in *The Situationist Times*.<sup>10</sup> De Jong places its emergence in 1961's preliminary researches for *Signes gravés sur les églises de l'Eure et du Calvados* (1964), drawing on techniques first explored in Jorn's *Guldhorn og lykkehjul* (1957).<sup>11</sup> One might see its constructed image constellations as methodologically akin to Benjamin's dialectical image, except rather than effacing its own instrumentality with claims to final objectivity, it sought to divert and diversify to rebalance the whole, by introducing complementary perspectives. One might call it a "triolectical image".

To expand this method and advance the institute's aims theoretically, a series of philosophical reports were produced, *The Natural Order* being the first. This attempted 'the first complete revision of the present philosophical system', challenging the dominant philosophy of dialectical materialism and the seemingly incompatible revelations of contemporary science—Niels Bohr's Copenhagen Interpretation—with the neglected role of aesthetics.<sup>12</sup> The collision of these three elements was theorised through the methodological instrument Jorn called triolectics.

If, as suggested, one considers the SICV psychogeographical, triolectics is an outgrowth of Jorn's psychogeographical practice in this regard. Further, though *The Natural Order* marks triolectics' formalisation, it is discernable in Jorn's thinking far earlier. Shield remarks similarities as far back as Jorn's involvement with the *Spiralen* group, where in a 1953 catalogue, he spoke of 'trialogue rather than dialogue' being necessary for dynamism.<sup>13</sup> Shield also notes Jorn himself placed triolectics's origins with the Kierkegaardian triads of his *Luck and Chance* (1952).<sup>14</sup> I accept these, but as developed in chapter three, place the method's distinctive genesis in *Concerning Form* (1958) and Jorn's attempt to reconcile his early dialectical materialism with *Luck and Chance's* "Kierkegaardian" aesthetic philosophy.

Having established the IMIB against Max Bill's functionalist revival of the original Bauhaus, Jorn propagated in favour of aesthetic experimentation's crucial value for industrial design, architecture and urbanism. Upon meeting the LI, he abandoned a Bauhaus-style pedagogical approach however, for applied aesthetic experimentation through the urban fabric. Thus *Concerning Form* represented his attempts to détourn LI—later SI—psychogeography in line with his own overriding motivations over the past decade. Philosophically, this placed dialectical materialism itself into a dialectic with an aesthetic, interested approach, via an array of references to physics and mathematics. Psychogeography, as the contradictory play of energies produced in the *experimental* navigation of urban environments became the outcome: a collision of movement and situational facticity, risk and determination. This paradoxical combination of situated "either/or" with the dialectical union of opposites thus not only strongly prefigures triolectics, but also functions as a direct theorisation of psychogeography.

As the SI's first full-length publication, shortly after their journal's first issue, *Concerning Form* thus offered wider theoretical contextualisation for psychogeography's definitive SI iteration. Thus, if triolectics proper emerged as theorising Jorn's mature psychogeographic

practice—in the form the SICV—its genesis, I argue, stems from a theorisation of psychogeography from the SI's very beginnings. In short, triolectics can, I suggest, be interpreted as a diffraction of Jorn's psychogeography on a theoretical plane: its philosophical and methodological development by other means.

### **2:1:3: How Triolectics?**

The method collides Bohr's physics and Hegel's—perhaps more accurately, Engels's—metaphysics, superinducing a further “pataphysical” dimension. Jorn's terms are anything but precise, more like the expressive, colourful brushstrokes of his paintings, building towards an overall aesthetic. Confusion threatens because he uses familiar terms, but shifts them around. As Guy Atkins noted, it is like trying to checkmate a footballer who stands on the chessboard and kicks around the pieces.<sup>15</sup> To grasp his method, one might consider what he was critiquing.

Simplified, Bohr's “Copenhagen Interpretation” suggests:

[E]vidence obtained under different experimental conditions cannot be comprehended within a single picture, but must be regarded as complementary in the sense that only the totality of the phenomena exhausts the possible information about the objects.<sup>16</sup>

Mutually incompatible states are needed to fully describe the phenomenon, yet irreducible to any final, unified perspective.<sup>17</sup> This potentially implies a certain Kantian epistemology, in which ultimate ontology is something outside human knowledge.

Again simplified, dialectics suggests all oppositions are transcended through mediation in their other, as varying facets of a unified whole. Thus unlike formal logic, oppositions cease to be static and ontologically discrete, becoming partial, processual moments of the true, an ultimate unity of polarities, which renders epistemology immanent within ontology.

Despite seemingly incompatibility, Jorn places these theories themselves into a pseudo-dialectic. From Bohr he takes the insufficiency of a singular instrumentation to contain final, unified truth, from dialectics, an instrument showing the inherent unity of all contradictions. So far, so paradoxical, but he proposes “aesthetically” integrating them can overcome shortcomings, when taken in isolation.

He holds Bohr’s theory incomplete because its irreconcilability of alternate truths—something he understands as a “Scandinavian”, situated, either/or epistemology—is static, at odds with a world whose only continuity is change itself. Constant change necessitates mobility, entities continually becoming other to themselves, i.e. dialectics. However, ‘dialectical oppositions neutralize each other, like positive and negative’, occluding difference and possibility.<sup>18</sup> For him, the “Latin”, dialectical tendency towards unifying concepts implies teleology and ultimately, equalising determinism. I will not judge the correctness of Jorn’s reading of dialectics—not so much Hegel’s, as a determinist “Soviet” Diamat—suffice to say he perceives its unifying tendency as, in isolation, inherently problematic.<sup>19</sup> Incompatible with real experimentation, he suggests, it holds conditions, thus outcomes, given in advance.<sup>20</sup> Imagined visually, Bohr’s experiments branch into the future, from unity to variation, in a diffusion of possibilities, dialectics in the other direction, from variation to unity.

Jorn’s revelation is with *three* simultaneous dialectics, self-cancelling final unity cannot arise. This, he claims, must be the true principle of complementarity, beyond Bohr *and* dialectical materialism. Triolectics thus not only undoes dualistic ontological oppositions of classic formal logic—as dialectics does—but simultaneously destabilises any teleological or final closure. With three complementary dialectics, each combination remains entangled with that which it constitutively excludes, without final supersession, thus continually shifting dialectical and complementary relations are combined as ‘Archimedean points’ to move each

other.<sup>21</sup> As Tompsett notes, like any rejection of formal logic, trielectics will ‘always be vigorously contested by those who prefer a more static way of dealing with reality’.<sup>22</sup>

This has bearing on Jorn’s notion of Situationism: “situations” are ephemeral consensuses, instrumental configurations of relations in the present, broken down by anti-situationists (artists) through experiment and gamble, in contact with the future. Thus they are continually renewed, even whilst becoming fixed, scientifically measurable, i.e. via equivalence with other past situations. One can perhaps see the SI itself figured here, in the relation of the Scandinavian, French and Dutch sections.<sup>23</sup>

At its core, trielectics is relational, simultaneously affirming and denying the reality of abstractions, depending on the angle of approach. It supplements dialectics with pragmatism, reasserting experimentation and experience. Yet its implications are also akin to “Gödel’s Incompleteness Theorems” in mathematical logic: it is impossible for a consistent system of logical axioms to prove its own consistency without recourse to another, constitutive axiom.<sup>24</sup> The dialectical paradox of constitutive exclusion is thus likewise equally reasserted against any slip into liberal positivism.

Bohr’s complementarity thus reanimates the intractable collision of Jorn’s lingering political fidelity to Marxism and affection for original “situationist” and fellow Dane Søren Kierkegaard’s “aesthetic philosophy”, whose inclination for triads Jorn secularised through the trivariate system of American pragmatist C.S. Peirce. The method also bears similarities to that earlier developed by Romanian philosopher Stéphane Lupasco, however Shield maintains Lupasco’s work was unknown to Jorn until 1964, therefore only of belated influence.<sup>25</sup>

What is at stake in Jorn’s method is a critique of conventional Eurocentrism, governed by the noological structures of Greco-Roman logic: logocentrism, the supremacy of concepts and

the axiomatic reasoning of Euclidean geometry.<sup>26</sup> What he labels this “Latin” or “Roman” rationality grants absolute primacy to unity, a social consensus governed through language. Afrofuturist, activist and artist Joy KMT observes: ‘words are the boundaries of reality [...] agreed upon, by consensus or violence’, containers cutting off and ontologising sections of a monist whole as discrete elements.<sup>27</sup> Similarly for Jorn, this axiomatic structure of definition, the violence of transcendental “objectivity”, which severs each word from its ultimate relationality, calls into being a linear noology of time, of origins and discrete beginnings, in which commonly defined actuality effaces the configuration of interests that make the cut from temporal flux.<sup>28</sup> Jorn’s counter-balance is the excavation of a uniquely “Scandinavian”, “aesthetic” noology, which whilst remaining European, might be labelled “Euro-*de*-centric”, partially echoing emergent Postcolonial critiques, something usefully developed by Redas Diržys.<sup>29</sup>

Disillusioned by dismissals of artistic experiment by “really existing socialism”—and one suspects, Max Bill—trialectics was Jorn’s quasi-ironic reconciliation of individual and collective, chance and determinism, keeping such categorisations in situational flux. This enabled him to find dynamic resolution in his own unique “Situationism”. Freed from their self-cancelling opposition by the third pole of “science”, his relation to politics and art could be reanimated.<sup>30</sup> Situationists wanted to realise and suppress art through psychogeographical situations. A Triolectical perspective allowed Jorn to re-emphasise psychogeography’s subjective stakes, through a new “science of space”: sitology.<sup>31</sup> Whilst Jorn is not much associated with psychogeography, I suggest not only with triolectics, but through its extension into the spatial science of sitology, he develops an approach of singular significance for psychogeographical praxis, historically and crucially, for its 1990s revival.

## 2:2:1: Developing a Triolectical “Situ-logic”

Jorn faced difficulties expressing his anti-logical method in logical language. Whilst trivalent and polyvalent systems had been developed—for example, by Peirce—along with non-binary logics—such as quantum logic or that of Lupasco—Jorn did not particularly engage with them because, one might venture, drawing together logic’s scientific pretensions with conceptual and philosophical coherence, they necessarily moved away from triolectics’ more aesthetic applications, something Jorn was keen to retain.<sup>32</sup>

This difficulty of linguistic expression was such, Jorn developed a “triolectical” way of writing. It places “Latinated” logic of definition, in which the ‘word is the origin’ into collision with “Nordic” logic, where ‘words are the variations’.<sup>33</sup> Diržys suggests Jorn’s recourse to linguistic description betrays his project.<sup>34</sup> I would demur, arguing the triolectical mode of expression, proceeding by a circuitous logic of congruence, association and disjuncture—one suitably baffling for the majority of critics ever since—in fact operates as an immanent, playful undermining of the logical forms he is critiquing. This is what Müller-Willie calls ‘the full potential of writing [...] visual, audible, haptic and “magical”’. He suggests Jorn’s texts ‘undercut the linearity of writing’, opening ‘complex text-image-spaces in which readers are free to roam’.<sup>35</sup>

This is evident, for example, in his reversal of the axiomatic progression of Euclid’s *Elements* to set out a playful “anti-Euclidean geometry”—or sitology—using the logic of the former associatively, aesthetically, to highlight internal inconsistencies, dismantling it from within.<sup>36</sup> Linear chains of cause and effect are complemented by correspondence, coincidence, etymological congruence and lateral, artistic analogy.<sup>37</sup> Concepts are thus dismantled, as containers or forms of dynamic energy.<sup>38</sup> Sitology thus sees triolectics radiating outward in simultaneous counter-balance to Euclidian method, moving *negatively* from sphere to point whilst Euclid moves constructively from point to solid. Yet every “end” becomes a new

beginning: variation from unity, balancing unity from variety.<sup>39</sup> As Shield puts it: ‘a fractal geometry of thought’.<sup>40</sup>

Reaching beyond conceptual, linguistic structures, Jorn proceeds from illustrative examples, firstly through an imagined game of three-sided football, something put into practice in the 1990s by many of the decade’s key psychogeography groups.<sup>41</sup> Unsatisfied with this analogy however, Jorn turns to Philipp Otto Runge’s colour sphere.<sup>42</sup> Traditionally, colour polarities such as red/green are labelled “complementary”, Jorn observes however, they are closer to ‘the natural dialectics of colour’ described by Goethe.<sup>43</sup> True complementarity is thus between equidistant primaries: yellow/red/blue. Here one has a three-way dialectical and complementary relation combined. Jorn takes his triolectic diagram directly from Runge, although, intriguingly, where Runge had placed red—labelled “ideal”—at his system’s summit, with green—labelled “real”—the base, Jorn finds this standing on its head, and like Marx with Hegel, sets it the other way up.<sup>44</sup>

The colour system illustrates how in triolectics, unities cannot be disentangled from complementary, constitutive exclusions of a third element, in dynamic relation. For instance, if red and yellow unify, they exclude blue. However, their collision gives orange, which now becomes dialectically opposed to blue, entailing further complementarities and dialectics, breaking apart and shifting the initial combination: all fusions entail further, constitutive oppositions. Colours are Jorn’s first example, but he replaces them with several congruent concepts, within this same relational configuration. Not only does this root the method’s conceptual complexity in aesthetic immediacy, Runge’s diagram is deliberately chosen to demonstrate the genealogy of Jorn’s distinct psychogeography, complementary to the linguistic inheritances of his Francophone comrades. Jorn understood Runge to be Scandinavian, thus rooting triolectics here supported the attempted construction of a complementary “Scandinavian”, “aesthetic” noology (see *figures 0.3-0.20*, previous chapter).<sup>45</sup>

Tellingly, Runge's diagram—although ultimately derived from hermetic correspondence systems, via Jakob Böhme—emerged in correspondence with Goethe, whose artistic-scientific investigations into light also illuminated Jorn's speculations in *Luck and Chance*.<sup>46</sup> Furthermore, Goethe's influence on the Bauhaus, particularly Johannes Itten and Paul Klee, further informed Jorn's thinking. Indeed, Jorn was interested in Klee's aesthetics, something perhaps evinced in the similarity of the “triolectical” diagrams contained in Klee's notebooks.<sup>47</sup>

Even if indirectly, Jorn's triolectical “logic” thus inherited much from Goethe, particularly the latter's monist belief in polarities, complementarities and intensifications as principle drivers in nature, something shaping his method and interest in colour and morphology.<sup>48</sup> Indeed, Goethe's transformative morphology of archetypes—a method of association not separation—anticipates Jorn's own topological thinking.

Goethe's method, outlined in his 1772 *The experiment as mediator between Subject and Object*, reasserted aesthetic sensation against ideal models, an approach later feeding into Machian Monism, itself influential on the pragmatist and positivist currents informing Bohr and ever-present in Jorn's thought. Further, Jorn's mobilising of ‘three complimentary dialectical systems’, via similar metonymic shifts to those Wark identifies in Bogdanov's “tektological” method—a method whose own monist genealogy derived from Goethe's follower Ernst Haeckel—might be thus also be understood as sharing common elements.<sup>49</sup>

Likewise, Goethe's “psychogeographical” assertion that landscape shaped thought—taken to racist extremes by Haeckel—similarly disavowed universal Platonic concepts of ideal government and chimes with Jorn's polemics against the functionalist urbanism of Le Corbusier and Bill—with its ‘true art’, ‘universally valid’—in favour of more organic, emergent notions of form.<sup>50</sup> If situations varied, political, social *and aesthetic* forms must

vary with them. Echoes of this intuition appear in *Socialisme ou Barbarie*'s attempts— inherited by psychogeography—to re-animate Marxism through experiential phenomenology, as noted in the previous chapter. Jorn was thus evidently in step with many currents emergent in psychogeography, later occluded by narrow historications.

Goethe's preference to present a breadth of events, rather than induce generalised axioms not only anticipated Jorn's comparative psychogeography, but also prefigured 'pataphysics— another important influence on Jorn—albeit with this implicit epistemology of phenomenological variety drawn back into immanent relation with the conceptual and unitary via trilectics. This is not mere speculation, Goethe's method directly informed Gustav Fechner, pioneer of psychogeography's unacknowledged precursor, "psychophysics". Author of both serious and satirical scientific tracts, Fechner's *Elements of Psychophysics* in turn foreshadows Jarry's *Elements of 'Pataphysics* (*Faustroll* book II) and Jarry directly credited him in the preliminary address of *Ubu Roi*'s first performance.<sup>51</sup> Interestingly, Fechner's humorous, proto-pataphysical speculations on four-dimensional geometry also anticipated the *analysis situs* developed by Poincaré.

Fechner's psychophysics also informed another important influence on Jorn, C.S. Peirce, but its main legacy was the aforementioned development of Mach's monism. Again, this precipitated the alternative communist epistemology of Bogdanov and the work of contemporary philosophers such as Karen Barad. It was positions Lenin developed against Bogdanov that, as suggested in the previous chapter, potentially informed Breton's conception of objective chance. Thus that Jorn should explicitly develop trilectics complementary to objective chance, as I will propose in chapter three, comes as no surprise, nor does the fact trilectics holds notable congruencies with these thinkers. All to some degree stem from Goethe's anti-Newtonian assertion that observers and objects co-constitutively emerge in what Frederick Amrine calls 'the labor of experimentation', drawing the ideal back into dialectic with the experiential.<sup>52</sup> Here one thus glimpses a potential

complementary, “aesthetic” genealogy for Jorn’s triolectical psychogeography, alongside the conceptual and logocentric tradition of the Specto-Situationists.

Although disproved, Goethe’s colour system remains an intriguing “imaginary solution”. Goethe described it as ‘The chromatic circle [...] arranged in a general way according to the natural order’.<sup>53</sup> It was this problematic concept of “natural order”—complementary to both empiricism and ideal abstractions—upon which Jorn based his triolectical “situ-logic”, following Wittgenstein with this intuition, the latter having understood Goethe’s system as a logic or geometry.<sup>54</sup>

### **2:1:2: Geometry is Metaphysics by Other Means**

As argued, by developing a distinct historiography, the SICV intended to comprehensively remap European culture and through this, consciously *détourn* its structuring noology. The SICV method, theorised through triolectics, posited an explicitly anti-logocentric and anti-linear approach, yet in order to do so, I propose, it also aimed to be anti-Euclidean.

Even before Jorn fully conceived the SICV, I suggest he realised the historiographical and noological architectures he wanted to *détourn* built upon geometrical foundations and conceptions of space they implied. This is discernable in his polemics against Letterists Isidore Isou and Maurice Lemaître, whose ‘ideological grammar’ of space and time founded his attack.<sup>55</sup> Latter he extended his critique to “central perspectives of time” and what he called a “neo-Sorelism” with its linear, “chiliastic” historiography and distinct, geometrical basis.<sup>56</sup> ‘It is time to become aware of the drawbacks of all the systems of perspective derived from classical geometry’, he stated.<sup>57</sup>

Recognising systems he wished to challenge implied a certain “psychogeography”—a certain spatial noology—I suggest Jorn realised he must situate his alterative here. He thus

developed a distinct “psycho geography” complementary to “Latinated” versions, from its noological foundations up. Thus, as Breton’s approach emerged from a dualistic noology founded in Euclidean geometry—as proposed in the previous chapter—Jorn, I believe, understood comparative vandalism’s distinct historiography demanded an alternate logic: “sitology”.

Vincenzo De Risi asserts: geometry ‘is the continuation of metaphysics by other means’.<sup>58</sup> It is not simply that theories of space are metaphysical, rather, as Victor Burgin states, ‘space has a history’.<sup>59</sup> Space itself is a socially constructed concept, upon whose rules further metaphysical architectures are built. Perhaps, as intimated above, one could argue this *is* “psycho geography” at its most basic level, a noology of spacetime, something occluded if one limits understandings simply to practices involving walking.

Burgin indicates the stakes of geometric noology. He notes, as Jorn similarly implied, correlations between Euclidean geometry and Renaissance developments in first-person perspective.<sup>60</sup> Burgin attests its anthropocentric focus, in which the observer is abstracted from situated “place” and projected into infinitely extensible space, something correlate with—even determining of—colonial capitalism, he suggests. Burgin perhaps over-privileges ideal determinations; the LPA later more plausibly implied how spatial conceptualisations function as instruments of organisation, for the articulation of political and class power. Thus without conceiving geometrical logics as fully determinant of social relations, one might still—as the LPA did—understand them as instruments through which social relations are apprehended, diffracted and co-produced.

For example, Euclid’s controversial fifth postulate, implying the possibility of infinite parallelism, if one follows it to its logical conclusion, offers noological foundations conducive to the development of capitalism itself. Firstly, it delivers an absolute, homogenised space of theoretically infinite extensibility, favourable to a psycho geography of

European imperialist expansion. Secondly, this consistently measurable homogeneity also provides the structure of mediation found in exchange value. It is not that such conceptions of space *caused* these developments, through some conventional cause-effect relation, rather they were found to be effective *instruments* for articulating certain material interests. They became concepts in Jorn's sense, linguistic containers allowing interests to be articulated and communicated.

Marx begins his analysis of capitalism by acknowledging that abstracting the ratio of two entities necessitates mediation in common measurement.<sup>61</sup> So when Somers-Hall suggests Euclidean space's defining homogeneity means 'a particular metric applied at one point [...] can equally be applied at any other point' one can see extensible homogeneity functioning as a noological basis for consistent measurement and a medium rendering discrete objects comparable.<sup>62</sup> For Euclid, this facilitated his "proof by superposition"; one triangle of given dimensions, for example, placed upon another, will be shown to be equivalent. The ideal character of Euclidean space is thus 'invariant to transformation or displacement [...], a homogenous medium where position does not affect the constitution of objects'.<sup>63</sup>

That exchange-value shares this noological root could be extrapolated from Euclid himself, when he notes proportion is the mediating equivalence of two ratios.<sup>64</sup> Plato, in *Timaeus*, similarly considers 'two things alone cannot be satisfactorily united without a third [...] such is the nature of proportion'.<sup>65</sup> Equivalence between two discrete entities must be mediated by a third. In geometry this spatial mediation is the possibility of consistent measurement across space, something upon which exchange is predicated. Euclidean space thus provides noological grounds for such mediation. If its structuring homogeneity is then assumed to extend to time, it potentially also serves as the noological foundation for value, which as Marx describes, is the commensurability of labour power through socially necessary labour time.<sup>66</sup> It is noteworthy then, Euclid's notion of superposition is singled out for critique by Jorn to undermine social models based upon such equivalence.<sup>67</sup>

### 2:2:3: Sitology:

European metaphysics relies heavily on geometric reasoning and tellingly, this method rose to popularity during the emergent capitalism of “The Enlightenment”: think Descartes, Spinoza, Leibniz. It would be absurd to claim this correlation implies determining causation, but that such noologies proved useful to an emergent bourgeoisie is evident. Therefore, I suggest, Jorn deliberately situated his critique of “Latinate” noology here. Drawing upon marked precedents within the 20<sup>th</sup> century avant-garde, his specifically *geometrical* dramatisation of sitology playfully détourned these philosophical formats, attempting to divert a specific form of European “psychogeography”.<sup>68</sup>

This complexifies Jorn’s earlier thinking, which outright rejected abstract geometrical considerations as an ‘alienating form of idealism’.<sup>69</sup> As Birtwistle analysed, Jorn’s Revolutionary Surrealist and Cobra-era writings comprise speculative anthropology—prone, it must be said, to Romantised Primitivism and Orientalism—proposing an Engels-influenced Ur-Communism.<sup>70</sup> This suggested Europe’s transition from ‘natural materialism’ to metaphysics had driven this worship of the ‘cold, alienating aesthetic’ of “perfect’ metronomic numbers and their standardized uniformity’.<sup>71</sup>

A decade later however, perhaps frustrated by the SI’s retreat from practical psychogeography and the activity’s sublation into theory, he returned to geometry, in two texts for the SI journal. Whilst ostensibly critiquing the Letterists, these contain an identifiable subtext, attempting to reconcile the SI’s “Latinate” tendencies for unification—under a single conceptual ideology (and dominating personality)—with “Scandinavian” predilections for ‘*spinn*’, variation and play.<sup>72</sup> Geometry provided an apposite means to examine divergences he identified within SI psychogeography, enabling him to identify *two distinct psychogeographies*—two spatial noologies—and theorise their intra-action as praxis.

I propose it was the LI's playful, nascent psychogeographical activities, which, in the midst of his mid-1950s polemics against conceptually homogenising functionalism, initially drew him to collaborate in their efforts, something suggested by his aforementioned attempts to theorise it in 1958's *Concerning Form*. In 1960 therefore, seeing psychogeography tending back towards the conceptual, perhaps he sought to rebalance it: going to the root of this tendency, to de- and reconstruct it from the ground up.<sup>73</sup> These texts, later translated by Tompsett, provide initial sketches of the full sitology later developed in conjunction with triolectics in *The Natural Order*.<sup>74</sup>

Jorn's diversion of geometry thus perhaps deliberately sought the aforementioned geometric basis of the "Latinated" noology he saw gaining dominance within the SI. With this *détournement*, Jorn thus aimed to complement and resituate the theoretical abstractions of the French section, or the eschatological temporalities of their Letterist predecessors. He did this by constructing an alternative genealogy, reliant on one of the linguistic superpositions later developed in triolectics and common in his paintings' titles. Thus, "sitometry" and "sitology", a Situationist science of space, emerge from *analysis situs* (literally: "picking apart of place"), thus *détournant* Situationist psychogeography.

Spinoza used geometry as an 'operating language' for his *Ethics*, working from definitions, postulates and axioms.<sup>75</sup> He thus sought to develop beyond the noology of Euclid's *Elements*, towards what John Cooley calls 'geometry of emotions'.<sup>76</sup> This, and its understanding of geometry as a structuring "code", was extended by Spinoza's successor, Leibniz, who imagined an original geometry, away from magnitude, towards relation and situation.<sup>77</sup> He called it *analysis situs*—later called topology—something subsequently developed by Euler, Vandermonde, Poincaré and others.<sup>78</sup> Jorn was clearly attracted by the nominal coincidence, admitting '[i]t amuses me to imagine a world where [...] *analysis situs* is united with Kierkegaard's situation philosophy'<sup>79</sup> In other words, a *détournement* of Situationism.

It is also possible he admired the “ludibrious” implications of Leibniz’s articulation.<sup>80</sup> For years this functioned more as rumour than doctrine, until receiving posthumous import in Poincaré’s 19<sup>th</sup> Century developments. Nevertheless, Leibniz’s proposals suggested a revolutionary—at least in European terms—spatial noology: not simply extension, but relational points, ultimately distinct from the absolute space of Newtonian physics. It thus also prefigured relativity and chaos theory, although this influence is retroactively ascribed.<sup>81</sup> One might understand Leibniz’s proposition as an imaginary solution, in Jarry’s sense—or an aesthetic intervention in Jorn’s—provoking reality into being through a ludibrious reverse causality: an “aesthetic instrument” (or instrumental aesthetics) through which emergent material interests could articulate, as indeed Jorn’s sitology would become for 1990s psychogeography.<sup>82</sup>

None of these possibilities might have been articulated if *analysis situs* had not proceeded through numerous lateral shifts and détournements, however. Most notably in 1736, when Leonhard Euler, diverted it into the development of graph theory; solving that famous proto-dérive, the “Königsberg bridge problem”, also cited by Jorn in his elaboration of sitology.<sup>83</sup> Interestingly, this parallel is highlighted by 1990s psychogeographer Jason Skeet, as implying a dialectical development of Euler’s theory: both as psychogeography and the capitalist combinatronics of the so-called “Travelling Salesman’s Dilemma”.<sup>84</sup>

Following Euler, *analysis situs* was détourned by Poincaré in 1895, giving rise to further-dimensional geometry.<sup>85</sup> His own characterisation of such efforts would have appealed to Jorn’s ludic temperament: ‘Persons who recoil from geometry of more than three dimensions may believe this result to be useless and view it as a futile game’.<sup>86</sup> This might also refer to Fechner’s psychophysical and proto-pataphysical “Dr. Mises”, who, as noted above, had previously written a satirical treatise on four-dimensional space. With little to distinguish Poincaré’s suprasensible geometries, when first conceived, from the contemporary “futile

games” of ‘pataphysics, *analysis situs* suggests such imaginary solutions may come to have their uses.

Shield ventures *analysis situs* allowed trilectics to be extended, its transformations becoming a homeomorphic topology: playfully creating variations in a unity, in complementary relation to dialectical, or indeed functionalist unity from variety.<sup>87</sup> One can see then, how this related to psychogeography, indeed how, in a sense it *was* psychogeography. Complementary to the unifying “psychogeography” of functionalist urbanism, Jorn sought to develop a sitological approach where form’s singularity exceeded function.

### **2:3:1: Against Functionalism**

Above I suggested Jorn détourned the SI’s increasingly unified conceptualisation of psychogeography to prevent it capitulating to functionalist noologies. Having sought, since his early, pre-war studies in Paris, a conjunction of expressive art with architecture, something that, as noted, morphed into his contributions to psychogeography, Jorn consistently opposed closing down such collisions into statically unified concepts. ‘Architecture’s artistic content must never be classed as being the same as its geometric construction principles’, he argued.<sup>88</sup>

Onetime assistant to Le Corbusier, Jorn passionately engaged urban questions, but came to diverge from his former idol’s functionalist approach.<sup>89</sup> Indeed, as he stated in 1951, his entire theoretical project arose from ‘fanatical interest in architecture’.<sup>90</sup> Birtwistle and Shield claim ‘there can have been few modern artists who so intensely and so publically involved themselves in architectural theory and debate’.<sup>91</sup> Jorn polemicised through the architectural press concerning functionalism, which he saw as disastrously limited by idealism. To

understand why Jorn critiqued functionalism's metaphysics geometrically however, one must examine where his critique arises.

Geometer Matila Ghyka is important here. Working from Fechner's aforementioned psychophysics, specifically his failed experiments to attribute psychophysical effects to the "golden ratio", Ghyka sought to quantify aesthetic perceptions by other means.<sup>92</sup> Ghyka believed, with reference to skeletal taxonomies assembled by artist Jay Hambidge, that life formed an exception to thermodynamics second law.<sup>93</sup> Living systems produced emergent forms he identified with the logarithmic spiral, or the so-called "golden ratio", Euclid's "Divine Proportion". His aim, later admitted to confidants, was to counter the influence of Logical Positivism, something he saw as an extension of Dialectical Materialism.<sup>94</sup> His means of doing so was the metaphysical mathematics of "ideal form".<sup>95</sup> Ghyka's *Golden Number* (1931) presents a genealogy of the golden ratio. Building from multiple classical examples, he traces an esoteric lineage from the Pythagoreans via medieval masons to Hermetic secret societies in Enlightenment Europe.<sup>96</sup> His Neo-Platonist aesthetics was propagated through acquaintances within Paris's avant-garde and later, via the paintings of Salvador Dalí.<sup>97</sup> It reached apotheosis, however, in Le Corbusier's unified system of proportion, "Modulor", key to his functionalist architecture.<sup>98</sup> Jean-Louis Cohen states Ghyka was crucial to Le Corbusier's development of Modulor (a portmanteau of "module" and d'Or, from "golden ratio"). Indeed, Le Corbusier corresponded with Ghyka and kept heavily annotated, personally gifted copies of his works.<sup>99</sup>

Modulor developed with an eye to the post-war construction of mass housing, precisely the architecture Situationist psychogeography was formulated to reject. This idealised functionalism was denounced in psychogeography's early texts, including Jorn's initial contribution to LI journal *Potlatch*, six months after psychogeography's first mention.<sup>100</sup> This architecture the SI later called a 'permanent curfew [of] geometry', indicating the noological stakes of the psychogeographical struggle.<sup>101</sup> Psychogeography's attack on functionalism's

idealist aesthetics significantly derived from Jorn input however, pushing it beyond Surrealist-style drifts and towards critical, artistic-materialist praxis. One can see how Ghyka's pursuit of "divine proportion" and its subsequent uptake by Le Corbusier might explain Jorn's critique of geometry as metaphysics by other means. Not least as Max Bill wrote praising Le Corbusier just a few years before Jorn's feud with him, and the two—as *Concerning Form* confirms—were doubtless connected in Jorn's mind.<sup>102</sup>

Even before this period however, Jorn frequently attacked geometric abstractions for their idealist, vanguardist tendencies.<sup>103</sup> Indeed, Birtwistle claims it was the 'overt political theme' of his late-1940s and Cobra years.<sup>104</sup> His 1947 article "Homes for People or Concrete Castles in the Air?", for example, attacks the golden ratio—'Architecture's music'—as 'number mumbo-jumbo', adding: 'Music, architecture and mathematics [...] *The Golden Ratio* [...] All this sounds like a bad joke'.<sup>105</sup> Rather, he states:

This aesthetic Masonic ritual, this elitist process of selection, this belief that certain designated proportions of scale can be deemed 'pleasing' [...] is simply a means to establish and maintain an artistic aristocracy [...] between 'noble' art and the banal 'fake' art, which is left to commoners.<sup>106</sup>

These noological resonances between Euclidean geometry and Leninist vanguardism—something the previous chapter implied informed Surrealist proto-psychogeography—constitute a previously unremarked factor driving Jorn's development of an expanded noological ground for psychogeography. As noologies, rather than merely representations, such arguments functioned as instruments for political organisation, articulating social interests. Thus whether Ghyka's hidden geometries are "real" is less important here than to what ends they were used.

### 2:3:2: Superpositional Superpositions:

How then, might Jorn's response, his anti-Euclidean "situlogic", indicate a distinct historiography of psychogeography's development? That the term "*a priori*" makes its first appearance in Latin translations of Euclid is a clue. It is Euclid's axiomatic reasoning that illustrates a potential trielectical historiography's divergence, not only from classical logic, but also dialectics.

Hegel critiqued Euclidean geometry, disavowing its reliance on undialectical grounding axioms. Jorn agreed, stating trielectics should never be understood dogmatically, instead its "naturalness" lay in the absence of necessity and *a priori* axioms.<sup>107</sup> Trielectics thus borrowed a dialectical sense of concepts as points of arrival, comprising immanent contradictions, though removing the implied teleology.<sup>108</sup>

Paterson argues Hegel's early *Geometrische Studien* (1800) provides his most detailed engagement with geometry, grounding his intellectual development.<sup>109</sup> Focusing on Euclid's *Elements*—particularly the latter's reliance on *a priori* axioms—it is heavily influenced by commentary on Euclid from Neo-Platonist geometer Proclus.<sup>110</sup> Perhaps not accidentally, Jorn's preface to *The Natural Order* superposes his own system—the trielectics and anti-Euclidean geometry developed therein—with an image from Hegel's geometry, borrowed, Jorn observes, from Proclus.<sup>111</sup>

As Paterson shows, Hegel's critique of Euclid lies in the latter's "proof by superposition".<sup>112</sup> Hegel considers what makes two triangles "congruent"—identical but for their spatial position—is the common *concept* of a triangle, its internal relations of limits. Instead, Euclid's superposition, made possible by assumptions of spatial equivalence, proves two triangles congruent by lifting one up and placing it onto the other. For Hegel this is inadmissible, resorting to external intervention.<sup>113</sup>

Building on Proclus's Neo-Platonism, Hegel suggests conceptual proof arises in immanent self-identity, thus is superior to Euclid's flawed proof, reliant on transcendental externality. Euclid's proof requires something like a Kantian synthetic *a priori*, or transcendental mediation: difference is thus external, between two distinct objects in space, a position implying ontologically discrete objects. Whereas for Kant's "subjective idealism" *a priori* frames are the condition of possibility for objective knowledge, separating observer from observed, for Hegel's nascent "objective idealism", the triangle is determined *immanently* by its concept, constituted by internal differences and relational limits. The concept objectively exists; reality is not something outside of knowledge. Congruence is thus conceptual: one unitary concept realised in different triangles.<sup>114</sup>

Stephen Smith shows how this passes from geometry into logic. If for Euclid what is congruent is what is phenomenologically the same, this equally applies to Aristotle's law of identity  $A=A$ . Yet Hegel's critique of Euclid shows, this "sameness", the "=" functions as a Kantian synthetic *a priori*, that transcendental, homogenous Euclidean space substituting the hidden role of qualitative, *conceptual* relation.<sup>115</sup> Here one perhaps perceives a distillation of Marx's critique of value.

Hegel rejects external proof by superposition, because it denies the immanence of the concept, its unity and self-sufficiency. Euclid, who implicitly accepts founding axioms, or synthetic *a priori*, can thus admit proofs external to the proposition—a role, Russell suggested, played by superposition—thus also engendering a world of discrete objects, homogenous space and transcendental mediations.<sup>116</sup> Jorn's implicit situlogic, naturally, suggests a third approach.

Not so much rejecting Euclid's aesthetic intuition, as making the transcendental mediation it is founded upon—its *a priori* homogenous space—no longer transcendental, returning it to

immanent entanglement with interest; making it multiple, simply one configuration of a dynamic totality.<sup>117</sup> The simplest way he does this is reintroducing the abstracted dimension of time. Jorn argues time is missing from Euclid. Putting time back into the picture, a triangle is not simply a triangle, but a situation, a spatiotemporal relation. Thus each triangle is unique; the space it produces not an abstract, homogenous extension, but a transforming morphology.<sup>118</sup>

Hegel asserts a point is the negation of space.<sup>119</sup> Jorn puts two and two together and makes three, so to speak, concluding the point must thus be nothing other than time, duration. To fix a triangle, it must be measured, but as time can only be measured spatially, and space temporally, Jorn asserts, a cut must be made somewhere, somewhen, in their relative intra-relation. Thus to make a measurement, a certain interest must abstract from a spectrum of probability (as Jorn conceives it, the future), *unifying it into one answer*. This measurement is made by an instrument, and this instrument is the concept: the socially constructed actuality which names this abstracted spatio-temporal constellation “triangle”.<sup>120</sup> Thus, for Jorn, implicitly, both Bohr’s quasi-Kantian use of “classical concepts” as synthetic *a priori*, as dramatised by Euclid’s method, *but also* Hegel’s distinct, objective concept, are united, precisely in their teleology. This was exactly his critique of Bohr: attempting to unify his experimental revelations philosophically; not understanding philosophy is *complementary* to science.<sup>121</sup> Thus, whilst Jorn’s system makes some rather dubious conflations—e.g. conflating “concepts”, distinct in Hegel, Kant and Bohr—he is more concerned with the aesthetic, performative force of his speculations.

Euclidean superposition is teleological, Jorn argues, as one can superpose a thousand triangles and still have one triangle: ‘A thousand times zero is only zero’.<sup>122</sup> As this cannot be reversed, ‘nothing can be abstracted from zero’, Euclidean geometry is ‘oriented’.<sup>123</sup> Euclid’s superposition—ideal congruence as simultaneously equivalence and unity—fails for Jorn because, drawing on Bohr, multiple truths cannot be fixed in one immutable finality: ‘An

entity can thus never be a sum. Any theory of unity is complementary to any theory of equality'.<sup>124</sup> Yet this is also the critique Jorn made of dialectical materialism, which lead him to define triolectics: mistaking instrument for objectivity, it only moves in one direction, from many to one, unable to expand towards the future without the third pole of interested—"aesthetic"—risk. Equivalence and unity are *complementary*. Situlogy, as an aesthetic practice and a third complementary pole, moves the other way: towards variation and the future. That this is also an implicit critique of socialist political economy, Jorn expands elsewhere, although seemingly sanguine that this aspect of his system might also present noological echoes of capitalist compound growth and expansionism, or other, equally disturbing resonances, something I return to later.<sup>125</sup>

For Jorn then, despite apparent contradictions, Euclidean and Hegelian geometry share this orientation towards unity and its idealist, *a priori* conflation with equivalence. All equivalent triangles become one, one way or another. Against this, Jorn's logic suggests a triangle that is superpositional, not in a Euclidean sense, so much as a quantum sense—like Bohr's wave-particle duality—an assemblage of polyvalent truths. This is only contradictory because "Latinated" logic—of which even Bohr's Kantian inclinations make him guilty—reduces all diversity to unity.<sup>126</sup> "Scandinavian" logic however, *latent* in Bohr's theory, understands superposition as multiple, complementary, simultaneous possibilities, reintroducing variation as the moment of becoming: the imaginary solutions of triolectics.

### **2:3:3: A Triolectical Historiography**

In *Originality and Magnitude*, *Open Creation*, and further, *The Natural Order*, Jorn takes situlogy to ultimately imply a new historiography. He explicitly critiques existing temporal noologies founded in Euclidean perspectives, proposing this unites Christian Millennialism, Isou's Messianic system and the "neo-Sorelism" of fascism and Leninism. He attacks not only their ideal pretence to objectivity, but their instrumental use of such in controlling

populations. He does not explicitly specify an alternative, beyond the assertion: ‘[t]he only consistent enemy of this perspective [...] appears to have been modern art’.<sup>127</sup>

Thus, whilst Jorn does not *directly* propose any new historical methodology, since his rejection of existing historiographies builds from critiques of dialectical materialism and Euclidean geometry, it implies alternate perspectives be extrapolated from those critiques. Further, an alternate method is also evinced in practice, through his published SICV materials.<sup>128</sup> Whilst this methodology is not fully coherent, the following might be extracted.

For Jorn, “Latinate” historiography makes politico-linguistic concepts primary and the aesthetic serve as mediation, whilst for “Scandinavian” historiography, the inverse is true, this is the basis of his “imaginary materialism”.<sup>129</sup> For an experimental artist, the qualitative morphologies of *analysis situs* provide a counter-position to Le Corbusian formal idealism. Rather than predetermined, “objective” ideals, or discrete ontological entities, form actualises singular situational entanglements of interest from a field of equivalent possibility: a ‘geometry of variables, playful and differential geometry.’<sup>130</sup>

Conceptual becoming hinges on the risks of *interested* aesthetic negation: negating the perpetuation of the present for a transformed future. A different future does not simply imply something absolutely external and discrete (Euclidean superposition), *or* fully contained by existing conditions (“Hegelian” geometry), but rather implies *both*, the *relation* of transformative excess *and* immanent contradiction *in the unique situation*. This is the triological relation of equivalence, unity and the variety, an intra-active co-emergence attending to Barad’s ‘relational nature of difference’.<sup>131</sup>

This recalls ‘pataphysics’ unique equivalence between actual and imaginary solutions: what Jarry called the science of exceptions. As *The Natural Order* argues, experiments are interested struggles or gambles; becoming repeatable, therefore actualised, their parameters

become defined in advance, they become objective. As Wark summarises in relation to Bogdanov, in words also applicable to Jorn here: ‘objectivity traditionally conceals the labour of making something objective’.<sup>132</sup> For Barad, in terms reminiscent of *The Natural Order*, this praxis is the ‘iterative reconfigurations of topological manifolds of spacetime relations’, in other words, the construction of situations.<sup>133</sup>

As suggested, Newtonian thinking, based in Euclidean “psychogeography”, fuses objective with actual by abstracting the subjective. The transcendental *a priori* of absolute space constitutes a severance of relational co-determinacy between observed object and observing subject; objects’ states can therefore be known absolutely, in space and time, thus absolutely determined in both past and future trajectory.<sup>134</sup> Knowledge becomes separate, metaphysical, severed from reality.

However, in Jorn’s implied historiography, artist-historians do not, through some dualistic metaphysics, *represent* material, rather it is *diffracted* through a process of mutual co-construction. A key element in Jorn’s approach is thus playful genealogies: the “actualisation” of “possible histories” and “imaginary solutions”. This is simultaneously a critical negation of actual idealist historiographies that imagine themselves objective, reconfiguring relations of objective, actual and subjective. Thus, as Jorn’s professed intent for triolectics suggested, it uses Dialectical Materialism to critique Bohr’s Kantian recapitulations, but uses complementarity to critique Dialectical Materialism.

Conventional European historiographies, Jorn proposes, imagine time as a line with the present as a central point: past on one side, future on the other.<sup>135</sup> “Actuality” is the extension of this point in both directions by a conceptual hypothesis, the shared interval of communication between question and answer; that elastic simultaneity governed by the repeatable laws of a situation. Thus the present is an instrumental abstraction from the possible: the mutual comprehensibility of a concept.<sup>136</sup>

Yet Dialectical Materialism idealistically conflates actuality with the past, thus objectivity: “matter” becomes surrogate metaphysics, thus absolutely determining, moving implicitly towards unity from existing conditions. Thus, in its doctrinal form, Diamat still clings to Newtonian epistemology, believing humans only pose questions whose answers already objectively exist, again conflating objectivity and actuality by eliding subjective interest. Again knowledge thus becomes ideal, specialised, severed from situated experience. Real communism, for Jorn, is antithetical to determinism, the experimental real movement abolishing the present state of things.<sup>137</sup>

If time is a line, he claims, it has no absolute orientation, rather progress is determined as radiation from a point of interest, a relative orientation: one direction of fall, the other ascension. In European noologies, Jorn claims, the future projects back to the birth of Christ, the beginning of the future. The past projects forward to Judgement Day, the end of the past. The present—“actuality” of the concept—is the overlap. This teleological temporal noology thus functions through recourse to mythic origin and mythic redemption that render this instrument an ideal “objectivity”, keeping people locked into a given noological orientation.<sup>138</sup>

In psychogeography’s mythic history, one might venture, the LI function as the *a priori* origin point, the initial proposition upon which the shared present, the concept “Psychogeography” is founded. Here Christ is played by a certain Frenchman. Equally, however, it requires either the notion of recuperation, without which, it cannot project forward towards future redemption, the end of the past in the post-revolutionary future, or the notion of some immanent redemption in the concept’s liberal supersession of its SI past. This is the ‘doubly opposed central perspective in the dimension of time’.<sup>139</sup>

This abstraction of instrumental actuality as a shared concept, myth or synthetic *a priori*, and its ideal conflation with objectivity contradicts subjective interest. In the middle ages this took the form of Christianity. In the Renaissance—Jorn perhaps has Euclidean central perspective in mind—people became aware of its function *as instrument*. Sorel took this to its logical conclusion, Jorn claims, fully transforming ideals into instruments, and vice versa, thus—by so concentrating power—supplying a tactic deployed by Mussolini, later Lenin and Hitler. Triolectics confirms the only implacable enemy of such “objective instruments” has been modern art, diverting their hegemonic present, reconfiguring it, in collision with experimental, critical negativity.<sup>140</sup> Where Euclidean space interpolates all relations into an *a priori* noological framework, for Jorn aesthetics negates such frameworks: subjective experiment opposes objective instruments.

Alongside hegemony’s “objective instrument”, triolectics likewise implies complementary “aesthetic instruments” systematically undermining hegemonic noologies. This notion of “aesthetic instrument” would doubtless have been anathema to Jorn, for whom aesthetics and instruments were complementary and irreducible. However he is content to imply the collapse of objective/actual or object/instrument into “objective instruments” (or instrumental objects) places itself in dialectical opposition to the aesthetic. If this is the case, triolectics thus also implies “aesthetic instruments” (or instrumental aesthetics) in opposition to the objective, as well as, logically, objective aesthetics, or aesthetic objects, in opposition to instruments.

Again, the aesthetic, or subjective, is a negative, destructive force, severing the present from the past to recompose it: ‘The future becomes actual by coming up against the past and becoming present’.<sup>141</sup> Past and future, in this triolectical temporality, are entangled fields of (im)possibility; the present is their actualisation.<sup>142</sup>

Jorn's apparent favouring of triolectics's aesthetic-subjective elements should not obscure that these are never asserted in isolation, but held necessarily complementary to conceptual-instrumental and scientific-objective perspectives. His evident assertion of aesthetics, he justifies as rebalancing, against its neglect within bureaucratic societies—East and West—even within their revolutionary critique.<sup>143</sup> As noted, it also arises from the specific context of his relations with the SI. In short, in his 1960s way, he wants to make room for the “artistic” and “subjective”, in society and in revolution.

At those moments when he comes closest to acknowledging his historiography of creative destruction recalls capitalist noologies of expansion, primitive accumulation and growth, he justifies this by returning to a quasi-dialectical historiography through the backdoor.

Previously, where a colonial aristocracy, martial adventure, exploration, or indeed, capitalist entrepreneurship, served his “aesthetic” function of destructive surplus, in order for such impulses to be better resituated for modern, global society, it falls to more *artistic* explorations and *artistic* adventures—in *Concerning Form*, specifically psychogeography itself—to channel this, something problematised in the next chapter.<sup>144</sup>

As workers increasingly become a negating surplus to production—like aristocrats and adventurers formerly—they might equally become more and more artists; the aesthetic being the realm of negational surplus.<sup>145</sup> A generalised psychogeography of everyday exploration and adventure might divert these aesthetic impulses away from their current, capital-serving ends. However, it might also reproduce the colonial operations of its predecessors, with aesthetics colonising the everyday for capital. Triolectics suggests it will succeed *only* if capital's simultaneous unifying and equalising tendencies are similarly transformed. Artists can become communists, but not without technicians and scientists likewise, thus simultaneously erasing divisions between them. In isolation, each merely plays a supporting role for capitalist developments of the other two.

Triolectics is thus intra-active in Barad's sense: reconfiguring the possible. Idealised abstractions are undermined by "imaginative solutions". What is excluded as "non-existent" is not "outside", but precisely what makes "situations" possible, what needs to be reincluded to shift these relations. Put this way, psychogeography is thus, in the words of the LPA—supplementing and détournant Jarry—'a universalism of the specific, of the particular, i.e. at its point of dissolution'.<sup>146</sup>

Thus, as 1990s psychogeography participant Howard Slater asserts:

Another historiography can exist. It can be a drift in and out of archives; stealing in, taking out [...] It reanimates you as you slowly discover that the vista doesn't narrow to a vanishing point but that, once arrived at, the vista widens, can no longer contain the desire that made it so noticeable, and sets this desire to rove amidst detail, conjecture and imagined presences [...] a practice of histogenesis.<sup>147</sup>

This, perhaps, approaches the complementary, "trialectical" historiography I postulated.

Aesthetic, ludic, quotidian; it manifests experimental, critical diversions of idealised concepts and hegemonic consensuses. It remains aware of the role of instrumental mediation between past and future, without imagining it can be swapped for some ideal "authenticity", outside interested intra-actions. It is thus neither fully reducible to diffusions of "genealogical" excess, nor teleologies of contradiction and sublation, but rather, acts to critically reconfigure relational compositions of entangled, constitutive exclusion. It critically accepts Marx's substitution of material "History" for Hegel's self-developing "concept", but suggests this only functions through such interested exclusions, exclusions potentially reanimated from the future.<sup>148</sup> Here totality must also be superpositional, congruence simultaneously difference: a transformative morphology of the unique.

To return this to psychogeography then, Euclidean space, facilitating the Newtonian abstraction of observing subject from observed object, has its corollary in the falsely "universal" perspectives of projective mapping. Commentators on psychogeography readily draw contrasts between such maps and psychogeography, largely resorting to dichotomies

between a totalising and scopic “universalism” of Modernity and the pluralist “relativity” of an unspoken Postmodernism. They do so, however, often without tackling the material implications, how these diffract changing relations of production, or their own implicit position.<sup>149</sup> Although maps are seen as ‘technologies of power’ in a Foucaultian sense, this power is ill-defined and largely ahistorical.<sup>150</sup> The maps’ “universalism” is thus insufficiently linked to the ideology of bourgeois states and the noology of exchange relations.

Psychogeography’s spatial critique of “real abstraction” is therefore treated as discursive representation.<sup>151</sup> This recapitulates to dualistic metaphysics and avoids linking these noologies to historical modes of production, for which geometrical logics serve as instruments.<sup>152</sup> Such commentators thus cannot fully grasp, firstly, psychogeography’s critical dimension; secondly, its immanent communisations as experiments with divergent spatial noologies beyond exchange relations; nor thirdly, its prefigurative superposition of particular and universal: i.e. the shifting, aesthetic reconfiguration of relations between actual and objective.<sup>153</sup>

Pinder, Massey, Sadler and others are thus only partially correct implying Situationist psychogeography experientially relativised space, only to universalise white, able-bodied, heterosexual, Enlightenment male experience as another hidden *a priori*, another ideal conflation of actual with objective at the expense of different subjective experiences.<sup>154</sup>

Partially, because only by once more reverting to dualistic metaphysics—reducing psychogeography to transcendental ideal—such criticism holds. Considered triectically, as relational praxis, it becomes critical to the degree it reveals the *contradictions* between such falsely “universalist” transcendental assumptions and socio-economic experience, the dialectic between subjective, “aesthetic” experience and the subject’s idealised, transcendental identity in the form of an objective instrument. Rather than *following* Situationist maps, the point is to transform them. Thus, in its sitological dimensions—implicit in Jorn’s writings, practically developed during the 1990s—psychogeography contains, sometimes against itself, a shifting negation of such *a priori* assumptions. To this I now turn.

## Chapter Two Notes

<sup>1</sup> Jorn, *The Natural Order*, 6.

<sup>2</sup> They do not deserve to be called obtuse. Although doubtless some of their critics might disagree.

<sup>3</sup> The inadequacy of this “break” has been duly noted by those favouring a more dialectical analysis, such as, amongst others, the former Situationists T.J. Clark and Donald Nicholson Smith, who speak of: ‘the established notion of some epistemological (and practical) break in the SI’s history, taking place in the early 1960s, by which “art” gave way to “politics.”’ They describe this as ‘a crude model, shedding about as much useful light on the difference between “early” and “late” Situationists as Althusser’s does on “early” and “late” Marx.’ Given their antipathy towards Althusser, this is not considered to be much. See: Clark and Nicholson-Smith, ‘Why Art Can’t Kill the Situationist International’, 15.

<sup>4</sup> Jorn, *The Natural Order*, 100.

<sup>5</sup> Manchester Area Psychogeographic, ‘Two Drifters... Off to See the World’, *Manchester Area Psychogeographic Newsletter*, no. 3 (April 1996).

<sup>6</sup> As set out by Marx in his draft for chapter six of *Capital* volume 1. See: Karl Marx, ‘Results of the Direct Production Process’, 1864, <https://www.marxists.org/archive/marx/works/1864/economic/>. Capital’s “real domination” of society—the penetration of value into every social relation—occurs in parallel with its “real subsumption” of labour, something not radically distant from Debord’s theory of spectacle see: Jacques Camatte, ‘On Organization’, in *This World We Must Leave* (New York: Autonomedia, 1995). A similar periodisation, but with differing interpretations, is also given by Antonio Negri (building on Mario Tronti’s concept of ‘the social factory’) and French ultra-left group *Théorie Communiste*. See: Antonio Negri, ‘Twenty Theses on Marx, Interpretation of the Class Situation Today’, in S. Makdisi, C. Casarino and R. Karl., Eds., *Marxism beyond Marxism* (Routledge, 1996), p.159.’, in *Marxism beyond Marxism*, ed. S Makdisi, C Casarino, and R Karl (London: Routledge, 1996); *Théorie Communiste*, ‘Réponse À Aufheben’, *Théorie Communiste*, no. 19 (2004). Whether this is a completed process, or undergoes waves of intensification is a matter of debate. In this thesis I broadly understand it as a largely complete process, which nevertheless is intensified and accelerated at various historical moments, the 1990s being one of them, with an accelerated globalisation of production and a shift in capital’s organic composition through information technologies integrating sites outside the traditional workplace into processes of valorisation. I justify this on the basis that in this same section, Marx broadly equates the real subsumption of labour to the extraction of “relative surplus value” and former, “formal subsumption” to the extraction of “absolute surplus value”. Thus, the extraction of relative surplus value, can, in theory, always be intensified, at least up to the point of undermining its own conditions of reproduction.

<sup>7</sup> Hugill, ‘*Pataphysics*’, 3.

<sup>8</sup> Although, in my view, a nascent form of trielectics is evident in his writings far earlier. A connection also noted by, for example, Graham Birtwistle, ‘Looking for Structure in Asger Jorn’s Theory’, in *Asger Jorn: 1914 - 1973 ; Stedelijk Museum Amsterdam, 8.10.1994 - 27.11.1994*, ed. Troels Andersen, Johannes Gachnang, and Ausstellung Asger Jorn, 1914 - 1973 (Amsterdam: The Asger Jorn Foundation, 1994), 95–115.

<sup>9</sup> For further discussion of this method of “comparative vandalism” see: Niels Henriksen, ‘Vandalist Revival: Asger’s Jorn’s Archaeology’, in *Asger Jorn: Restless Rebel*, ed. Dorthe Agesen et al. (Copenhagen : Munich: Statens Museum for Kunst, ; Prestel, 2014), 226–37; Steven Harris, ‘How Language Looks: On Asger Jorn and Noël Arnaud’s *La Langue Verte*’, *October*, no. 141 (Summer 2012): 111–32; Niels Henriksen, ‘Asger Jorn and the Photographic Essay on Scandinavian Vandalism’, *Inferno: Journal of Art History* 8, no. Article 5 (2003). See also, in reference to the same method, but in the context of the *Situationist Times*: Kurczynski, ‘Red Herrings: Eccentric Morphologies in the Situationist Times’.

<sup>10</sup> In this respect it shared similar concerns with the early Letterists and Letterist International—something that may have accounted for Jorn’s attraction to those organisations in the first place—particularly with those who were unfortunately excluded before they might have influenced the SI’s development, for example the significantly underrated Gil Wolman. Wolman’s cinematic attempts to develop an anti-conceptual method, in the film *The Anti-Concept*, were subsequently appropriated by Debord for his own films, who therefore subsequently took the credit, even whilst rehabilitating the concept, making the anti-concept dialectical. Indeed, this probably accounts for his own rehabilitation. See: Kaira Marie Cabañas, *Off-Screen Cinema: Isidore Isou and the Lettrist Avant-Garde* (Chicago ; London: University of Chicago Press, 2014).

<sup>11</sup> Jacqueline De Jong and Ellef Prestsæter, 'A Trip to Gotland 1964/2014', *Kunstkritikk*, 3 July 2015, <http://www.kunstkritikk.com/artikler/a-trip-to-gotland-19642014/>.

<sup>12</sup> Jorn, *The Natural Order*, 7.

<sup>13</sup> Asger Jorn, 'Spiralen, Som Nøgle Til Grafisk Fremstilling Af Den Dynamiske Filosofi Og Kunstopfattelse', *Catalogue to the Spiralen Exhibition*, December 1953, np; Shield, *Comparative Vandalism*, 43.

<sup>14</sup> Shield, *Comparative Vandalism*, 42–43; Jorn, *The Natural Order*, 6.

<sup>15</sup> Guy Atkins, 'Asger Jorn: A Private View', *Art Monthly*, no. 64 (March 1983): 9.

<sup>16</sup> Niels Bohr, *Atomic Physics and Human Knowledge* (New York: John Wiley, 1958), 40. It should be noted the "Copenhagen Interpretation" was not a phrase used by Bohr, but rather by those who opposed his theories, in order to fix them into something that could be rejected.

<sup>17</sup> Jorn, *The Natural Order*, 10.

<sup>18</sup> *Ibid.*, 29.

<sup>19</sup> An appraisal of Hegel's dialectical system is beyond the scope of this thesis; here I simply draw upon it by way of making comparisons with triolectics and the Situationists more broadly. For a far more detailed treatment of the Spectro-Situationist engagement with Hegelian thought, see: Tom Bunyard, "'History Is the Spectre Haunting Modern Society": Temporality and Praxis in Guy Debord's Hegelian Marxism', *Parrhesia*, no. 20 (2014): 62–86; Tom Bunyard, 'A Genealogy and Critique of Guy Debord's Theory of Spectacle' (Centre for Cultural Studies, Goldsmiths, University of London, 2011).

<sup>20</sup> Jorn, *The Natural Order*, 53–54.

<sup>21</sup> Shield, *Comparative Vandalism*, 48.

<sup>22</sup> Tompsett, 'Open Copenhagen', 65.

<sup>23</sup> This summation derives from combining glimpses of his position set out mainly in *Luck and Chance*, *Concerning Form*, *Open Creation*, and *The Natural Order*. The figuration of the SI here would place Jorn as the anti-Situationist, the artistic, critical force; Debord as the unifying philosopher of situations, with Constant, perhaps, or previously Pinot-Gallizio, as the "scientist" drawing the SI back into equivalence with the historical avant-garde.

<sup>24</sup> Gödel's development on Einstein's theory of relativity is discussed in relation to triolectics and temporality in Tompsett, 'Open Copenhagen'.

<sup>25</sup> It is more likely that they reached the similar conclusions independently, as Jorn and Barad also did, owing to a common starting point in the work of Niels Bohr. For his part, Stéphane Lupasco, came to Paris from Romania in 1916. Kuczynski suggests his theories, once lauded by Breton and Dalí, were a major influence on Jorn, although, as I say, I think she over-emphasises the influence.<sup>25</sup> Lupasco was however, well known in 1950-60s Paris, enough to be denounced in *Internationale Situationniste* #9 (1964). Drawing upon relativity and quantum theory he used his doctoral thesis to found a new non-Aristotelian logic, grounded in Planck, Pauli and Heisenberg. Rejecting the metaphysical absolutism and dualism of traditional formal logic, his later work went further, introducing a new third 'T-state' as the 'included middle' between actual and potential (the categories that replace true and false in his system). Lupasco's *Valeur logiques et contradiction in Paris revue philosophique* discusses the 'tri-dialectic of the possible'. Values are not static but energetic processes, thus the binaries are never absolute, but move between the two states, never becoming total, but remaining part-actual, part-potential. The mid-point between semi-actuality and semi-potentiality is the T-state, at once a maximum contradiction and a resolution on a higher level of reality or complexity. For example the manner of quantum superposition. Lupasco uses this to go beyond Hegelian dialectics, including it, but extending it, at the same time as accounting for Niels Bohr's theory of complementarity. In Lupasco's system there is no proper moment of sublation, nor do the values possess an inner, essential identity: three ideal or impossible poles attest to two concrete but relative truths. Alternatively, one can understand this as each of the three points operating as the third term, or T-state in respect of the other two. This is not dissimilar from Jorn, who deploys the analogy of a colour wheel, as a more open, anti-dogmatic epistemology, at once both humorous and serious, in which to found his exploration of sitology. See: Joseph E. Brenner, 'The Philosophical Logic of Stéphane Lupasco (1900–1988)', *Logic and Logical Philosophy* 19, no. 3 (30 September 2010),

<http://wydawnictwoumk.pl/czasopisma/index.php/LLP/article/view/1015>.

<sup>26</sup> Although Jorn forgets that Euclid is held to have worked in Alexandria, in Egypt, and though his birthplace is unknown, a leading candidate is Tyre, in modern Lebanon.

<sup>27</sup> Joy KMT, 'Creating Worlds', in *Black Quantum Futurism: Theory and Practice*, ed. Rasheedah Phillips, vol. 1 (Philadelphia: The Afrofuturist Affair, 2015), 49.

<sup>28</sup> Asger Jorn, 'Mind and Sense: On The Principle Of Ambivalence In Nordic Husdrapa And Mind Singing', *The Situationist Times*, no. 5 (1964), <http://scansitu.antipool.org/6403.html>. This progression from "authentic" to "mediated"—as also identified in the previous chapter—is potentially also the root of recuperation narratives, Jorn does not simply invert it however—"mediated" to "authentic"—but takes a complementary approach.

<sup>29</sup> Redas Diržys, 'Asger Jorn and Critique of Eurocentrism', *Echo Gone Wrong*, 27 August 2015, <http://echogonewrong.com/asger-jorn-and-critique-of-eurocentrism/>.

<sup>30</sup> When he speculatively submitted his theory of aesthetics *Luck and Chance* to the University of Copenhagen for consideration as a doctoral thesis Jorn received a respectful reply stating that though his text was well-written and he was doubtless a highly talented artist, it was inadmissible, being too much 'an artistic work' and being unaware of, or dismissing 'scientific method'. See: letter from Prof. Bent Schultzer to Asger Jorn, December 20<sup>th</sup>, 1952, archive of Museum Jorn, Silkeborg, quoted in Ruth Baumeister, ed., *Asger Jorn in Images, Words, and Forms* (Zürich: Scheidgger & Spiess, 2014), 46. One might consider whether it was these comments that catalysed the deep interest in methodology, science, and indeed, scientific method, which characterises his theory of triolectics.

<sup>31</sup> Hegel called geometry 'the science of space', an epitaph that might equally well describe psychogeography. See Hegel: Georg Wilhelm Friedrich Hegel, *Hegel's Philosophy of Nature: Part Two of the Encyclopaedia of the Philosophical Sciences*, ed. Arnold V. Miller (Oxford : New York: Clarendon Press ; Oxford University Press, 2004), 37.

<sup>32</sup> Although see: Jorn, 'On the Triolectical Method and Its Applications in General Situology'.

<sup>33</sup> Jorn, 'Mind and Sense'.

<sup>34</sup> Diržys, 'Asger Jorn and Critique of Eurocentrism'.

<sup>35</sup> Klaus Müller-Wille, 'From Word-Pictures to the Wild Architecture of the Book', in *Asger Jorn: Restless Rebel*, ed. Dorthe Aagesen et al. (Copenhagen : Munich: Statens Museum for Kunst, ; Prestel, 2014), 106.

<sup>36</sup> Jorn, *The Natural Order*, 64.

<sup>37</sup> As Kierkegaard noted, analogy grants access to the unknown, for Jorn the domain of the aesthetic. See: Søren Kierkegaard, 'Samlede Værker, vol.5, Copenhagen, Gyndendal, 1962, 101', in *Comparative Vandalism*, by Peter Shield (Aldershot: Ashgate/Borgen, 1998), 59.

<sup>38</sup> Jorn, *The Natural Order*, 21–24.

<sup>39</sup> Shield, *Comparative Vandalism*, 110.

<sup>40</sup> *Ibid.*, 128.

<sup>41</sup> The extensive playing, development and experimenting with three-sided football is also something that has greatly advanced my own understanding of triolectics.

<sup>42</sup> For a brief discussion of three-sided football and its "findation" by 1990s psychogeographers, see chapter seven.

<sup>43</sup> Asger Jorn, *Magic and the Fine Arts*, Borgens Forlag 1971 (manuscript), p.64, quoted in: Graham Birtwistle, *Living Art: Asger Jorn's Comprehensive Theory of Art between Helhesten and Cobra, 1946-1949* (Utrecht: Reflex, 1986), 95.

<sup>44</sup> One could speculate that within his artistic philosophy, the superstructure to some degree becomes material, whilst the objective instruments of the base, he points out, have often been reduced to idealisations.

<sup>45</sup> Runge was born in Western Pomerania, then ruled by Sweden, and historically settled by Scandinavians. Further, he also studied painting in Copenhagen. This made him sufficiently Scandinavian in Jorn's eyes.

<sup>46</sup> Traces of these hermetic origins emerge when the system is put into practice. For example, in my structuring of this thesis, I discovered the progression of the unicursal hexagram, via its planetary correspondences, in many ways follows the order of progression found within both the tarot and the alchemical process itself. Whether Jorn was alert to potential congruencies of his system with ritual magic I am not aware, although given his frequent references to magic, this is highly interesting. Similarly so is the ultimate unity of the two systems Jorn counterposes here, precisely in their common emergence from Hermeticism. Both Runge and Hegel ultimately drew their systems from Jakob Böhme's hermetic, mystical dialectic, something all the more intriguing given the directions that psychogeography would take during the 1990s. See: Glen Alexander Magee, *Hegel and the Hermetic Tradition* (New York: Cornell University Press, 2001).

<sup>47</sup> Paul Klee, 'Paul Klee – Bildnerische Form- Und Gestaltungslehre', *Zentrum Paul Klee*, 1931 1921, <http://www.kleegestaltungslehre.zpk.org/ee/ZPK/Archiv/2011/01/25/00001/>. See especially the Bildnerische Formlehre (BF/183, BF/187); Principelle Ordnung (BG/1.2/151, BG/1.2/156) and Gestaltungslehre als Begriff (BG1.1/17).

<sup>48</sup> This reveals, as was Jorn's suspicion, the shared aesthetic basis of a certain strand of experimentation and art.

<sup>49</sup> Jorn, *The Natural Order*, 3.

<sup>50</sup> Letter from Bill to Jorn, 14th January, 1954, given in Baumeister, *L'architecture Sauvage*, Rotterdam: Naio10, 147. Ernst Haeckel, author of *Generelle Morphologie der Organismen* (1866), whom Engels had attacked in *Dialectics of Nature*, argued for a form of Lamarckism—that socially acquired characteristics can inform evolution, beyond natural selection—which he used to suggest that various human “races” had evolved separately, according to their language and social structures. From this he argued that social science was “applied biology”, a notion subsequently taken up by the Nazis. There are, in fact, dubious echoes of such positions in Jorn's own conception of psychogeography, as suggested in the next chapter.

<sup>51</sup> Jarry, *Exploits & Opinions of Doctor Faustroll, Pataphysician*; Alfred Jarry, *Selected Works of Alfred Jarry*, trans. Roger Shattuck and Simon Watson Taylor (London: Methuen, 1965), 75. See also: Hugill, 'Pataphysics', 10. Fechner, writing under the pseudonym of Dr. Mises, would publish, amongst other things, *Proof That the Moon is Made of Iodine, A Panegyric for Today's Medicine and Natural History and Vier Paradoxica*, including the essay “Space has Four Dimensions”, which anticipated the *analysis situs*, as developed by Poincaré.

<sup>52</sup> Frederick Amrine, 'The Metamorphosis of the Scientist', in *Goethe's Way of Science: A Phenomenology of Nature*, ed. David Seamon and Arthur Zajonc, Suny Series in Environmental and Architectural Phenomenology (Albany, NY: State University of New York Press, 1998), 33–54.

<sup>53</sup> Johann Wolfgang von Goethe, *Theory of Colours*, trans. Charles Eastlake (London: John Murray, 1840), 21.

<sup>54</sup> See: Ludwig Wittgenstein, *Remarks on Colour*, ed. G.E.M. Anscombe (University of California Press, 1977). Birtwistle ventures another genealogy of transmission from Goethe to Jorn, via the former's profound influence on Schopenhauer's *The World as Will and Representation*, which in turn strongly influenced Erik Lundberg, a key figure in Jorn's thought during the late 1940s. See: Birtwistle, *Living Art*, 109.

<sup>55</sup> Jorn and Tompsett, *Open Creation and Its Enemies*, 23.

<sup>56</sup> *Ibid.*, 28.

<sup>57</sup> *Ibid.*, 21.

<sup>58</sup> Vincenzo De Risi, *Geometry and Monadology: Leibniz's Analysis Situs and Philosophy of Space*, Science Networks. Historical Studies 33 (Basel ; Boston: Birkhäuser, 2007), xiii.

<sup>59</sup> Victor Burgin, 'Geometry and Abjection', *AA Files*, no. 15 (Summer 1987): 35.

<sup>60</sup> Burgin notes its absence in much Islamic ornament, for example. This is problematic as an argument however, given that Euclid was well-known in the Islamic world, and indeed, having been lost to Western Europe, was reintroduced from there. Interestingly, Jorn had also speculated in this direction, contrasting the “living” form of the “arabesque” to a “dead” rationalist classicism. See: Asger Jorn, 'What Is Ornament? (Originally Published as “Havd Er et Ornament?” in *Dansk Kunsthåndværk*, Copenhagen, Vol. 21, #8, 1948)', in *Fraternité Avant Tout: Asger Jorn's Writings on Art and Architecture, 1938-1958*, ed. Ruth Baumeister, trans. Paul Larkin (Rotterdam: 010 Publishers, 2011), 196–212.

<sup>61</sup> See Chapter 2, Karl Marx, *Capital: A Critique of Political Economy*, trans. Ben Fowkes, vol. 1 (London; New York, N.Y: Penguin Books, 1981).

<sup>62</sup> Henry Somers-Hall, *Hegel, Deleuze, and the Critique of Representation Dialectics of Negation and Difference* (Albany: State University of New York Press, 2012), 76, <http://public.eblib.com/choice/publicfullrecord.aspx?p=3407049>.

<sup>63</sup> *Ibid.*

<sup>64</sup> J. L. Heiberg, Richard Fitzpatrick, and Euclid, *Euclid's Elements of Geometry: The Greek Text of J.L. Heiberg (1883-1885) : From Euclidis Elementa, Edidit et Latine Interpretatus Est I.L. Heiberg, in Aedibus B.G. Teubneri, 1883-1885* (Place of publication not identified: publisher not identified, 2008).

<sup>65</sup> Plato, 'Timaeus', in *Greek Philosophy*, ed. Reginald E. Allen (New York: The Free Press, 1991), 271.

<sup>66</sup> Comparable observations have been made by theorists of so-called ‘real abstraction’, most notably Alfred Sohn-Rethel. However Sohn-Rethel does not situate his somewhat ahistorical arguments in the context of the historical articulation of Euclidean geometry during the rise of capitalism. See: Alfred Sohn-Rethel, *Intellectual and Manual Labour: A Critique of Epistemology* (London: MacMillan, 1978).

<sup>67</sup> Jorn and Tompsett, *Open Creation and Its Enemies*, 36; Jorn, *The Natural Order*, 72–73. However, that the inverse of such abstraction would mean incommensurability and absolute difference, hence potentially the impossibility of any unitary sociality is not an implication to be downplayed.

<sup>68</sup> For discussion on the place of geometry, particularly non-Euclidean and further dimensional, such as were of interest to Jorn, including its resurgent popularity in the post-war period, see: Linda Dalrymple Henderson, *The Fourth Dimension and Non-Euclidean Geometry in Modern Art* (Camb. Mass.: MIT Press, 2013).

<sup>69</sup> Asger Jorn, ‘Homes for the People of Concrete Castles in the Air? (First Published as “Menneskboliger Eller Tankekonstruktioner I Jernbeton” in *Arkitekten*, Ugehæfte, Copenhagen, Vol. 49, #16/17, 1947)’, in *Fraternité Avant Tout: Asger Jorn’s Writings on Art and Architecture, 1938-1958*, ed. Ruth Baumeister, trans. Paul Larkin (Rotterdam: 010 Publishers, 2011), 139.

<sup>70</sup> Birtwistle, *Living Art*.

<sup>71</sup> Jorn, ‘Homes for the People of Concrete Castles in the Air? (First Published as “Menneskboliger Eller Tankekonstruktioner I Jernbeton” in *Arkitekten*, Ugehæfte, Copenhagen, Vol. 49, #16/17, 1947)’, 138.

<sup>72</sup> Namely the aforementioned ‘Originality and Magnitude’, *Internationale Situationniste* #4 (June 1960), and ‘Open Creation and its Enemies’, *Internationale Situationniste* #5 (Dec 1960); Jorn and Tompsett, *Open Creation and Its Enemies*, 38–39.

<sup>73</sup> Perhaps something he felt compelled to do, given the SI’s increasingly centralised, Francophone direction—and the status of psychogeographic praxis within it—since his former Cobra comrade Constant’s departure six months earlier. Though Jorn had been critical of the Bureau of Unitary Urbanism under Constant’s tenure, he nevertheless wished to retain the SI’s trielectical dynamism between himself, Debord and the Dutchman. See: Jorn, ‘The Anti-Situation of Amsterdam’ (including Shield’s introduction). Upon Constant’s departure, I suggest Jorn feared the imminent “Latinisation” of psychogeography, which is why the crux of his sitology is its necessary balance between opposing tendencies: the unifying and conceptualising, complementary to the diversifying and playful. A similar argument has been given by ex-AAA member Ewen Chardronnet, see: Chardronnet, ‘History of Unitary Urbanism and Psychogeography at the Turn of the Sixties’.

<sup>74</sup> Jorn and Tompsett, *Open Creation and Its Enemies*; Jorn, *The Natural Order*.

<sup>75</sup> Edwin Curley, ‘Spinoza’s Geometric Method’, *Studia Spinozana* 2 (1986): 151–69.

<sup>76</sup> John W. Cooley, ‘The Geometries of Situation and Emotion and the Calculus of Change in Negotiation and Mediation’, *Valparaiso University Law Review* 29, no. 1 (1994): 21.

<sup>77</sup> Leibniz, *On Universal Synthesis and Analysis, or the Art of Discovery and Judgement* (1679), quoted in: John Cottingham, *The Rationalists, A History of Western Philosophy* 4 (Oxford ; New York: Oxford University Press, 1988), 65; Gottfried Wilhelm Leibniz, *Leibniz: Philosophical Papers and Letters*, trans. Leroy E. Loemker (Chicago: University of Chicago Press, 1956), 382.

<sup>78</sup> The first mathematical paper which mentions knots was written by A. T. Vandermonde in 1771, fittingly titled: *Remarques sur les problemes de situation*.

<sup>79</sup> Jorn, *The Natural Order*, 13.

<sup>80</sup> Likewise, De Risi says of Leibniz:

The more we read Leibniz, that is, the more we are faced with a congeries of systematic connections between his diverse theories, and it is only with difficulty that we can isolate a single argument from the whole [...] As soon as we lose sight of some (however tenuous) links between a particular argument and the other ones, it will appear just as unfounded, inconsistent, or fantastically arbitrary as the fairy tale or the romance.

It is a description whose ‘invariant points’—to speak topologically—might isomorphically deliver us into the pages of Jorn’s writings, insomuch as the passage might equally, or similarly, serve as a description of the latter. See: De Risi, *Geometry and Monadology*, 10.

<sup>81</sup> De Risi, *Geometry and Monadology*, xi.

<sup>82</sup> Something complicated by Leibniz’s habit for doctoring and back-dating manuscripts. It is also interesting to note, on the subject of *analysis situs* as imaginary solution, that Leibniz also took the ‘principle of plenitude’ from Spinoza’s geometrical metaphysics [See: Arthur O. Lovejoy, *The Great Chain of Being: A Study of the History of an Idea; The William James Lectures Delivered at Harvard University, 1933* (Cambridge, Mass.: Harvard Univ. Pr, 1982)]. In Leibniz’s *Théodicée* (1710) this became an ostensibly conservative theory of optimism: the actual world is the best of all possible worlds, with God as optimiser. Bitterly satirised in Voltaire’s *Dr. Pangloss*, when taken in combination with Leibniz’s philosophy of monads, it appears to provide noological grounds for the

emergence of free market economics and a vindication of existing class relations. However, one can also see echoes of Epicurus's plenitude, as expounded by Lucretius, who claimed the multiple explanations offered by Epicureans for astronomical phenomena were all true, in a universe of infinite possibility. Here one can thus see 'pataphysical doctrine concerning the equivalence of all exceptional, imaginary solutions emerging. Intriguingly, it also resonates with so-called quantum physics' "many worlds theory". It is from this proto-'pataphysical elaboration of possibility that what might be labelled a "sitological" conception of space perhaps arises.

<sup>83</sup> Jorn and Tompsett, *Open Creation and Its Enemies*, 36.

<sup>84</sup> Euler's solution led to the development of graph theory, but also to his systematisation of the "Knight's Tour" problem in chess. Building on centuries of work from Islamic, Indian and Chinese mathematical thinkers and chess-players, Euler's work was taken up by H.C. Warnsdorff, who suggested an algorithmic method of deriving solutions. If one draws out the correspondence between the Knight's Tour and the "Königsberg Bridge Problem"—how to cross all the bridges once, without doubling back—one can see it also works towards the equally famous maths problem, the "Travelling Salesman's Dilemma": how to visit  $n$ -number of cities only once, in the most efficient manner. Jorn's reference to Euler suggests sitology inverts the bourgeois science of productivism, in that the Travelling Salesman problem in many ways seeks little more than an optimising the algorithm, according to the logic of capitalist efficiency. Indeed, as is noted by Jason Skeet in the 1990s psychogeography publication *Fatuous Times* #3, the *dérive* is an 'anti-travelling salesman problem'. See: Praxis, 'The Travelling Salesman Problem', *Fatuous Times*, no. 3 'Maps and Mapping' (n.d.). That the Königsberg bridges bifurcate into both bourgeois industrial organisation and sitology can be seen as a case of alternative relations between instrument and observer. The feudal cavalier of chess is translated by Euler's followers into the bourgeoisie's travelling salesman (a neat avatar for Taylorist productivism). Jorn seeks to transform the figure into a psychogeographer. Beyond this, it is worth noting that as well as the *analysis situs* that inspired Jorn, C.S. Peirce's existential graphs were likewise developed from Euler's graph theory, interesting in the context of his influence on Susan K. Langer theories of "Significant Form" that Jorn would work in dialogue with in *Concerning Form*.

<sup>85</sup> Henri Poincaré, *Papers on Topology: Analysis Situs and Its Five Supplements*, History of Mathematics, v. 37 (Providence, R.I. : London: American Mathematical Society ; London Mathematical Society, 2010), 1.

<sup>86</sup> *Ibid.*

<sup>87</sup> Shield, *Comparative Vandalism*, 110.

<sup>88</sup> Jorn, 'Homes for the People of Concrete Castles in the Air? (First Published as "Menneskboliger Eller Tankekonstruktioner I Jernbeton" in *Arkitekten*, Ugehæfte, Copenhagen, Vol. 49, #16/17, 1947)', 148.

<sup>89</sup> Working with Le Corbusier at the 1937 World's Fair in Paris, Jorn had eagerly praised his activities. Yet forced to return to Denmark by World War II, he worked on the banned underground magazine *Helhesten* with the architect Robert Dahmann Olsen, causing him to drift from idealised abstractions towards an expressive approach.

<sup>90</sup> Asger Jorn, "Lad os holde pa formerne" in *Dansk Kunsthåndværk* 24:6, 1951, pp.108-14, given in Birtwistle and Shield, 'Asger Jorn's Solutions for Architecture', 35.

<sup>91</sup> *Ibid.*

<sup>92</sup> Fechner had, in 1864, sought to prove shapes of a certain ratio were more "pleasing". Having largely failed, he dismissed the notion and repeat attempts by others, including by the Bauhaus, enjoyed little more success. This did not, however, stop their influence on early 20<sup>th</sup> century aesthetics.

<sup>93</sup> Matila Costiescu Ghyka, *The Geometry of Art and Life* (New York: Dover Publications, 1977). Briefly: Ghyka suggested that in the inorganic world, Euler's principle of minimum action ensured system stability through the maintenance of the lowest possible energy potential. The result was a natural propensity for crystalline forms: cubes, hexagons and octohedra. However, the prevalence of pentagonal symmetries—isohedra and dodecahedra—evident in Ghyka's skeletal studies suggested to him that organic matter, as an open system, could "export" its entropy, resulting in a high energy, low probability state: life. There was thus, for him, a distinct connection between certain geometrical patterns and the (meta)physics of life. It is unknown whether Ghyka arrived at his thermodynamic understandings independently of Ludwig Boltzmann, who had only a few years earlier proposed his probabilistic theory of entropy, based on a novel approach to gases, one later of integral importance to information theory. Boltzmann's proposition, made between 1872-75, publically formulated by Max Planck in 1900, stated that due to the billiard ball swerves and *clinamen* of "imagistic" atoms, closed systems necessarily move from states of high energy potential and low probability to those of low energy and high probability. I say "imagistic" because in order to reconcile his atomism with the

Vienna Circle around Ernst Mach, Boltzmann understood atoms as “Bilder,” or images. Intriguingly, Ghyka’s conversations with Gustave Le Bon in Paris also fed directly into Poincaré’s nascent topology, however where Jorn détourned *analysis situs* towards variation, Ghyka took another path, towards metaphysical unity.

<sup>94</sup> Despite this reactionary tendency, as is clear from Ghyka’s translations of Poe (later ruminated upon by Paul Valéry), from his work on “Romanian” prehistory and, not least, his Faustrollean navigation of a fleet of torpedo boats from Canning Town to the Black Sea, over land, this last prince of Moldova was also a master “psychogeographer”.

<sup>95</sup> A cursory glance at Ghyka’s back catalogue make his mission plain. Titles such as *Esthétique la nature et des Proportions dans les arts* (1927), *The Geometry of Art and Life* (1946), *Philosophie et du nombre mystique* (1952), *A Practical Handbook of Geometrical Composition and Design* (1956), “Frozen Music” in *Horizon*, vol.86, no. 45, 1943 and “Le Corbusier’s Modulor and the concept of the Golden Mean” in *The Architectural Review*, 103, 1948 reveal his idealist motives.

<sup>96</sup> Ghyka, *The Geometry of Art and Life*.

<sup>97</sup> Jarry, Valéry and Proust were amongst his acquaintances.

<sup>98</sup> Ghyka’s met the superstar artist, monarchist, fascist sympathiser and erstwhile Surrealist in Los Angeles, in 1948. Dalí’s subsequent tome *50 Secrets of Magic Craftsmanship* (1948), a manual for artists, contains direct endorsement of the Platonic solids and golden mean.

<sup>99</sup> Modulor was codified in 1945 and presented at the Milan Triennale, at which Ghyka also presented, long after Jorn had stopped working for Le Corbusier, but exactly around the time his critique of functionalism was emerging. Ghyka’s theories also appeared in the French architectural journal *L’Esprit nouveau* and it is possible Jorn would have come into contact with them. Not only because of his engagement with architecture and the architectural press, but also because his erstwhile mentor, Ferdinand Léderger, with whom he had worked for Le Corbusier in 1937, had been a member of the *Section d’Or* group in Paris some years earlier and, as the group’s name attests, took a keen interest in these matters.

<sup>100</sup> Asger Jorn, ‘Architecture for Life’, trans. Gerardo Denis, *Potlatch*, no. 15 (22 December 1954), <http://www.cddc.vt.edu/sionline/presitu/forlife.html>.

<sup>101</sup> Christopher Gray, ed., *Leaving the 20th Century: The Incomplete Work of the Situationist International* (London: Free Fall Publications, 1974), 26.

<sup>102</sup> Max Bill, ed., *Le Corbusier & P. Jeanneret Oeuvre Complete 1934-38* (Zurich: Les Editions d’Architecture, 1945).

<sup>103</sup> Baumeister, *L’architecture Sauvage*; Birtwistle and Shield, ‘Asger Jorn’s Solutions for Architecture’.

<sup>104</sup> Birtwistle, *Living Art*, 9.

<sup>105</sup> Asger Jorn, *Fraternité Avant Tout: Asger Jorn’s Writings on Art and Architecture, 1938-1958*, ed. Ruth Baumeister, trans. Paul Larkin (Rotterdam: 010 Publishers, 2011), 138–39.

<sup>106</sup> *Ibid.*, 139.

<sup>107</sup> Shield, *Comparative Vandalism*, 61, 201.

<sup>108</sup> Jorn, *The Natural Order*, 28.

<sup>109</sup> Alan L.T. Paterson, ‘Hegel’s Early Geometry’, *Hegel Studien*, no. 39/40 (n.d.): 61–124.

<sup>110</sup> *Ibid.*

<sup>111</sup> Jorn, *The Natural Order*, 3. The cosmological manner in which Jorn uses this image is interesting, given his subject matter, and given it is strongly possible Hegel’s interest in Proclus arrived through Kepler.

<sup>112</sup> The Elements of Euclid, Proposition 4, book 1

<sup>113</sup> Paterson, ‘Hegel’s Early Geometry’.

<sup>114</sup> *Ibid.*

<sup>115</sup> Stephen P. Smith, ‘Space-Time Geometry Translated into the Hegelian and Intuitionist Systems’, *Prespacetime Journal* 1, no. 1 (January 2010): 21–41.

<sup>116</sup> Bertrand Russell, ‘The Teaching of Euclid’, *The Mathematical Gazette* 2, no. 33 (1902): 165–67.

<sup>117</sup> Using Bohr as his “Archimedean Point”. In a sense, he makes future difference—open creation—itsself play a transcendental role in this respect. Something that would require far more philosophical investigation to expand on sufficiently than is possible here.

<sup>118</sup> Whether he really goes beyond Hegel here is questionable, but his point, perhaps, through this quasi-ironic, geometrical interrogation of Hegel and Kant—via Engels and Bohr—is to aesthetically resituate philosophy itself as a relational, contingent system.

- <sup>119</sup> Georg Wilhelm Friedrich Hegel, ‘Encyclopaedia of the Philosophical Sciences (1830) Part One. 1. Introduction’, *Marxists.org*, 1830, §197, <https://www.marxists.org/reference/archive/hegel/works/sl/slintro.htm>.
- <sup>120</sup> Thus, perhaps making an uneasy conflation of Hegel and Kant.
- <sup>121</sup> Jorn, *The Natural Order*, 9–12.
- <sup>122</sup> Jorn and Tompsett, *Open Creation and Its Enemies*, 37.
- <sup>123</sup> *Ibid.*
- <sup>124</sup> Jorn, *The Natural Order*, 100.
- <sup>125</sup> *Ibid.*, 28. There is also an implicit critique of socialist political economy here, one expanded further in *Concerning Form* and *Value and Economy*. See: Jorn, *Concerning Form*; Asger Jorn, ‘Value and Economy’, in *The Natural Order and Other Texts*, trans. Peter Shield (Aldershot: Ashgate, 2002), 117–218. This is something I return to in later chapters.
- <sup>126</sup> Jorn seems to be aware of the Kantian implications of Bohr’s attempts to “philosophise” the implications of his experiments. See: Jorn, *The Natural Order*, 12, 17, 19, 21, 23. This is something perhaps attributable to Bohr’s lifelong friendship with Harald Høffding, a Danish pragmatist philosopher with Kantian leanings. See: Michel Bitbol and Stefano Osnaghi, ‘Bohr’s Complementarity and Kant’s Epistemology’, *Séminaire Poincaré*, no. XVII (2013): 145–66.
- <sup>127</sup> Jorn, *The Natural Order*, 59.
- <sup>128</sup> By which I mean the two volumes that were realised out of the proposed thirty-two volume series. One might also cite his *La Langue Verte et la Cuite* (1968), and again, *The Golden Horns and the Wheel of Fortune* (1957) and *The Situationist Times* as expounding a similar methodology. See: Harris, ‘How Language Looks: On Asger Jorn and Noël Arnaud’s La Langue Verte’.
- <sup>129</sup> Asger Jorn, ‘Livet Er En Drøm. Gaston Bachelard Og Ildens Billed’, *Demokraten*, 20 August 1972. given in Helle Brøns, ‘Folk Art, Science Fiction and the Matter of Painting’, in *Asger Jorn: Restless Rebel*, ed. Dorthe Aagesen et al. (Copenhagen : Munich: Statens Museum for Kunst, ; Prestel, 2014), 142.
- <sup>130</sup> Jorn and Tompsett, *Open Creation and Its Enemies*, 36.
- <sup>131</sup> Barad, *Meeting the Universe Halfway*, 72.
- <sup>132</sup> Wark, *Molecular Red*, 156.
- <sup>133</sup> Barad, *Meeting the Universe Halfway*, 178.
- <sup>134</sup> It uses the synthetic *a priori* of space to separate subject and object as the condition of possibility for objective knowledge. Space thus, becomes an “instrument” that is considered transcendental, i.e. “objective”. This “objective instrument” can thus, in triolectical terms, be seen to operate on the exclusion or separation of the subject. Something, that, as suggested in chapter one, Lenin was at pains to maintain.
- <sup>135</sup> Jorn, *The Natural Order*, 47.
- <sup>136</sup> *Ibid.*, 47–53. Quantified thus, instrumentally abstracted, it becomes the *concept* of the “object”, abstracted from interested observation: a conflation of objectivity with actuality, which thus claims to be able to know all future eventualities from the conditions of the present, based in the transcendental conceptual axiom of homogenous, extensible space and time.
- <sup>137</sup> *Ibid.*, 52.
- <sup>138</sup> *Ibid.*, 57–61.
- <sup>139</sup> *Ibid.*, 58.
- <sup>140</sup> *Ibid.*, 59.
- <sup>141</sup> *Ibid.*, 50. The past, what we know, is pure necessity, answers without questions (axioms). The future, what we could effect, is pure accident, questions without answers. Between them lies the spectrum of possibility, bisected by the probable, and triangulated by actuality, dialogue (as developed in chapter three).
- <sup>142</sup> *Ibid.*, 16.
- <sup>143</sup> *Ibid.*, 3–7.
- <sup>144</sup> Jorn, *Concerning Form*, 202–5.
- <sup>145</sup> Jorn, ‘Luck and Chance’, 331; Jorn, ‘Value and Economy’, 119; Jorn, ‘The Situationists and Automation’.
- <sup>146</sup> London Psychogeographical Association, ‘Why Psychogeography?’, in *Mind Invaders: A Reader in Psychic Warfare, Cultural Sabotage and Semiotic Terrorism*, ed. Stewart Home (London: Serpent’s Tail, 1998), 137.
- <sup>147</sup> Howard Slater, ‘Divided We Stand: An Outline of Scandinavian Situationism’, *Infopool*, no. 4 (2001).
- <sup>148</sup> Here, perhaps, it is not so far from Benjamin after all.

<sup>149</sup> Tom McDonough, 'Situationist Space', in *Guy Debord and the Situationist International, Texts and Documents*, ed. Tom McDonough (Camb. Mass.: MIT Press, 2004), 241–66; David Pinder, 'Subverting Cartography: The Situationists and Maps of the City', *Environment and Planning A* 28 (1996): 405–27; Coverley, *Psychogeography*.

<sup>150</sup> Pinder, 'Subverting Cartography: The Situationists and Maps of the City', 408–9.

<sup>151</sup> When I say "real abstraction" I mean in the sense used by Alfred Sohn-Rethel, see: Sohn-Rethel, *Intellectual and Manual Labour: A Critique of Epistemology*. However, this aspect of psychogeography's critique is missed by those understandings overly focused on some kind of Kantian epistemology, in which psychogeography is merely confined to reconfiguring representations of reality rather than that reality itself (albeit, with the Jorjian caveats that reality itself is difference).

<sup>152</sup> McDonough is paradigmatic here, in terms of seeing psychogeography's critique of a given spatial mode as broadly a question of semiotics [McDonough, 'Situationist Space', 2004; McDonough, 'Mapping as a Paranoiac-Critical Activity'; McDonough, *The Situationists and the City*]. However, see also: Coverley, *Psychogeography*; Sadler, *The Situationist City*; Libero Andreotti and Xavier Costa, *Situacionistas - Arte, Politica, Urbanismo* (Barcelona: Museu d'Art Contemporani [u.a.], 1996); Pinder, *Visions of the City*; O'Rourke, *Walking and Mapping*; Alexander J. Bridger, 'Walking as a "Radicalized" Critical Psychological Method? A Review of Academic, Artistic and Activist Contributions to the Study of Social Environments', *Social and Personality Psychology Compass* 4, no. 2 (February 2010): 131–39.

<sup>153</sup> Something I have explored previously with reference to questions of "real abstraction. See: Christopher Collier, 'The Naked City – Psychogeography and the Metaphysics of Mapping', *Kunstlicht* 34, no. 2 (2013): 77–84. This is, it should be noted, something partially hinted at by Marxist geographers such as Lefebvre or Harvey. See: Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell, 1991); Henri Lefebvre, 'The Right to the City', in *Writings on Cities*, ed. E Kofman and E Lebas (Cambridge, Mass.: Blackwell, 1996); David Harvey, *Rebel Cities: From the Right to the City to the Urban Revolution* (New York: Verso, 2012); David Harvey, 'Flexible Accumulation through Urbanization: Reflections on "Post-Modernism" in the American City', *Antipode* 19, no. 3 (December 1987): 260–86; David Harvey, 'The Urban Process under Capitalism: A Framework for Analysis', in *Urbanization and Urban Planning in Capitalist Society*, ed. M. Dear and A.J. Scott (London: Methuen, 1981), 383–429.

<sup>154</sup> Pinder, 'Subverting Cartography: The Situationists and Maps of the City'; Sadler, *The Situationist City*; Massey, *For Space*. Though not without notable exceptions, most obviously Abdelhafid Khatib's psychogeography of Les Halles which critically exposes the false universalism of bourgeois public space here as a diffraction of the racist noology of the French Republic. The accusation, perhaps, is that psychogeography echoes phenomenology in this regard. Consider, for example, Derrida's critique Edmund Husserl's *Origin of Geometry*. See: Jacques Derrida, *Edmund Husserl's Origin of Geometry, an Introduction* (Lincoln: University of Nebraska Press, 1989).

### **Three: *Devant nous, le déluge***

*'From bad habits come good laws' – Jorn, Luck and Chance<sup>1</sup>*

Chapter one problematised narratives resting on assumptions of psychogeography's originary radicality or doctrinal coherence. Opening new perspectives on the practice's genesis, triolectics threw the historiography implied by these claims into critical relief, whilst cautiously beginning to uncover deeper noological architectures.

Chapter two further developed these considerations from a distinct, complementary perspective, exploring Jorn's own psychogeographical contributions to tentatively set forth the possible alternate "triolecular" historiography they imply.

This chapter shifts such work towards a third pole, neither simply Jorn's introduction of disruptive variety, nor Breton's pursuit of conceptual unity. I show how the methodology implied by Jorn's psychogeography may have emerged in direct contradistinction to Breton's, but that this collision opened a space neither Jorn's approach, nor a Surrealist-influenced psychogeography could exhaust. In short: the triolectics emergent here implies its own self-critique, undermining Jorn's intentions and escaping him in unexpected, lateral directions.

As suggested, noology functions as an organisational instrument. It thus has political implications, beyond metaphysical subtleties or theological niceties. Bretonian and Spectro-Situationist noologies were problematised by triolectics in the preceding chapters. Here, however, triolectics problematises itself in turn. Because of this, I hold the method inverts a somewhat reactionary orientation on Jorn's part, becoming a tool of conceptual *dérive*, through which new perspectives could—and in the 1990s did—emerge.

### 3:1:1: Communicating Vessels

As hinted in the previous chapter, trilectics presents alternative imaginings of causality and agency. This is best illustrated in Jorn's *Concerning Form*. The previous chapter suggested this 1958 text represents an early and unremarked contribution to Situationist psychogeography, one of Jorn's definitive and previously unrecognised engagements with the practice. It also implied the text indicates a missing link between psychogeography and Jorn's later development of trilectics. To expand these assertions, I turn to this text in more detail.

The critical relevance of *Concerning Form* for re-understanding psychogeography begins from its engagements with two scientific instruments: the "communicating vessels" and "Galton box". These Jorn deploys to dramatise his attempted reconciliation between 'the experimental approach', as he calls it, and dialectics.<sup>2</sup> From *Concerning Form*'s foreword Jorn asserts his aim is an 'experimental dialectic'; 'to combine the dialectical and experimental attitudes'.<sup>3</sup> This, as suggested, marks his main contributions to Situationist psychogeography, but is also—indirectly—the practice's later reimagining.

As shown, Jorn's implicit "trialectical" historiography argues interested experiment as a necessary counterpoint to dialectical materialist teleology.<sup>4</sup> Similarly this "experimental dialectic" reasserts the importance for psychogeography of aesthetic interest. Here 'the psychogeographical *dérive* [...] is the *experimental dialectic* of the contemplative operations of modern urbanism'.<sup>5</sup> As suggested, trilectics emerged from later attempts to reconcile aesthetic experiment, attributed to "Scandinavian" noology with the dialectical psychogeography espoused by his French comrades. Thus, although he had not yet conceived trilectics in 1958, these passages point strongly to its emergence.

Named after Blaise Pascal, “communicating vessels” are interlinked containers illustrating how pressure on a homogenous liquid translates equally in several directions at once. Irrespective of individual volume or shape, fluid added to one vessel equalises across all. Breton, of course, used the term to title his first theorisation of objective chance. Timothy Clark suggests the vessels represent desire here, as a unifying mediation; discrediting ‘the bogus individualism implicit in the notion of ‘author’ in the interests of making creative power available for everyone, a communism of genius’.<sup>6</sup> Jorn would not disagree, but sees this levelling out as also removing aesthetic dynamism, bringing inert stasis. Whatever form vessels take on a “subjective” scale, from an “objective” perspective, an inert symmetry emerges.

As suggested, Breton’s dialectical understanding of chance and necessity sees “subjective” chance and “objective” historical necessity sublated into a higher, conceptual mediation: objective chance. If the notion of objective necessity Breton deploys here derives—as speculated in chapter one—from Lenin’s dialectical materialism, its “objective” historical laws are anchored, via Engels, in Newtonian Mechanics. Thus, I have submitted, in fact contra Hegel, from the homogenous space of measurement derived from Euclidean geometry’s *a priori* spatial equivalence. In highlighting Surrealism’s link to the vessels, Jorn intimates that Breton’s “Leninist” dialectic is prone to exactly such levelling stasis: variant parts swallowed up by an ideal whole; multivariate energy flows, occluded in final equivalence.

Jorn expressly rejected this levelling. *Concerning Form* sees him arguing ‘value is variation’, a *dynamic asymmetry* through which energy is transferred.<sup>7</sup> Art’s vital programme is variety, opposed to unifying ethics, distinct from scientific equivalences. For him—after Bohr—variety is irreducible to ultimate unity: why trilectics later demands asymmetry and the superpositional inclusion of entangled, constitutive externalities. ‘The surrealists took the communicating vessels as the symbols of their activity’ he argues—in what might also be a

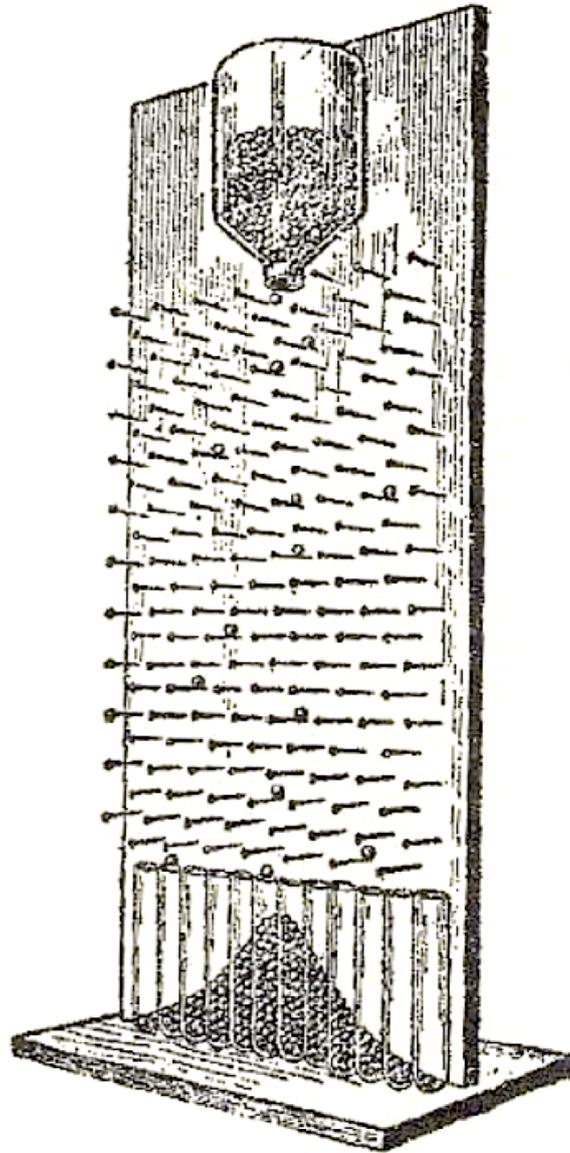
critique of Leninist noology—‘[t]he problem was how to fill the container from the top, what went on below was not relevant’.<sup>8</sup>

Jorn suggests turning subjective risks—the domain of art—into an ideal concept, or political teleology, Surrealism’s approach leads to inert, valueless stasis.<sup>9</sup> Potential energy, value, derives from movements of dynamic risk and adventure, *in contradiction with* situational resistance. This is precisely the role he theorises for psychogeography. That *Concerning Form* sets this out, under the auspices of the SI’s first full length publication, arguably at the very height of the practice, might thus be taken as a definitive—until now largely overlooked—theorisation of the psychogeography.<sup>10</sup> Its subsequent marginalisation is thus also indicative of the reductive historiographies critiqued previously.

Jorn argues Surrealism’s instrumentalisation of its creative experiments echoes ‘the science of probabilities is being imposed on the human race in the form of a new ethics’.<sup>11</sup> Reducing chance to probability—abstracting this from subjective interest, what one might call “luck”—it becomes “law”, a social conformism, arresting dynamism. Surrealism—like “socialist” productivism, Jorn implies—falsely conflates science’s pursuit of quantitative equivalence with ethics and its unifying concepts, collapsing “objective” and “actual”, or like Euclid, “equivalence” and “unity”, “object” and “instrument” into an idealised *a priori*, or falsely hypostasised universalism, divorced from subjective experience.<sup>12</sup> It thus becomes akin to Lenin’s naïve materialism, *dualistically* opposed to variant, aesthetic, subjective experiences.<sup>13</sup> One can thus see, in early form, a fully *trialectical* critique of Surrealist psychogeography and its reliance on Euclidean space.

### **3:1:2: Pinball Wizards:**

My reading is confirmed by Jorn’s subsequent turn to a complementary apparatus. The “Galton box”, invented for demonstrating statistical correlations, was devised by Sir Francis



DISPOSITIF DE GALTON

*Fig. 3.1*  
*Diagram of Galton's Box, from Concerning Form*

Galton, racist eugenicist and interlocutor of psychophysics.<sup>14</sup> ‘Pinball without the fun’ Wark calls it, it appears illustrating both *Concerning Form* and Jorn’s *IS* #1 article (see figure 3.1).<sup>15</sup>

The device comprises a vertical board, with offset rows of pins evoking “Pascal’s Triangle”.<sup>16</sup> A deluge of balls, poured from the summit, *dérive* through their pin labyrinth, diverging like Epicurean *clinamen* towards multiple conduits beneath. Despite—indeed through—the vagaries of chance, the balls tend towards the centre—the shortest possible distance between two points—settling in a predictable bell curve.<sup>17</sup> For Jorn, art’s role is not to abet this unifying convergence, but like pinball, to divert balls in other directions.<sup>18</sup>

Like Galton’s predictable results, Jorn argues, Surrealist doctrine also regressed to stultifying stasis:

To the surrealists the principle of ‘communicating vessels’ was a very informative image to illustrate the energetic effects of the liberation of psychic power [...] The social moralism of Surrealism transformed, so to speak, all of its faithful adherents into bell curves, because it had not understood what is important is [...] the play of transmissions’.<sup>19</sup>

In *Open Creation*, Jorn directly contrasted Galton’s box to pinball, to differentiate conceptual methods from complementary methods of aesthetic diversion. Aesthetics must drive variation, he suggests, the play of transmissions, *contradicting* equalisation and convergence, not supporting it. Surrealist dualism misunderstood art’s role as *reflecting* political struggle, not *diffracting* it. In *Concerning Form* he wrote:

Artistic currents cannot, as imagined by politicians, serve to unify [...] general social movements. On the contrary, as counter-currents they are engaged in enriching, diversifying and enlarging the importance of an existing movement by diversifying it.<sup>20</sup>

That Jorn implies psychogeography here is supported by pinball’s recurrence in LI/SI descriptions of the activity, most tellingly from Chtcheglov, who claimed the *dérive*’s adventures resembled pinball in their interplay between chance and calculability.<sup>21</sup> This

further suggests Jorn's theoretical consistency with—and development in accord with—psychogeographic experiments more broadly. Psychogeography becomes the consciousness emergent in the contradiction of aesthetic agency and political necessities, an intra-active entanglement between subject and object.<sup>22</sup>

*Concerning Form's* only footnote relates how Jorn's former Cobra and Revolutionary Surrealist comrade Christian Dotremont spent some 'strange days' in Dunkirk during the English bombardment, wandering deserted bars, playing billiards on his own. 'Several years later', Jorn continues, 'he entered the gallery of the Surrealist exhibition in Paris to see André Breton attempting to shock visitors by playing alone on a billiard table. It was the end of Surrealism'.<sup>23</sup> The anecdote implies Surrealism's repetitious, conceptual mediation of true chance—subjective risk—had levelled it out, devalued it.

Reading Jorn's position alongside his later writings, I suggest his argument be understood as follows: considered *dialectically*, pure chance moves into pure necessity, each mediating the other. The study of probability confirms this; chance and necessity sublated in higher mediation. This, I suggest, approximates Breton's objective chance. However, the position implied by *trialectics* would perceive a idealist conflation of ethico-political matters with science here—"actual" with "objective"—in opposition to interested experience, suggesting Breton's formulation is misconceived. This becomes further apparent read alongside the temporal trilectic from *The Natural Order*.

Here Jorn places "past" as one trilectic pole, congruent with "necessity" and "objectivity". "Future" becomes a second trilectic pole, congruent to "accident" and "subjectivity". Between these two lies a spectrum of probability, the midpoint of which is "the possible". If one goes back and interprets the passages of *Concerning Form* explored above according to these later trilectical schema, it becomes evident this "possible"—mid-way between "accident" and "necessity"—implies an opposing dialectical relation with the third pole of the

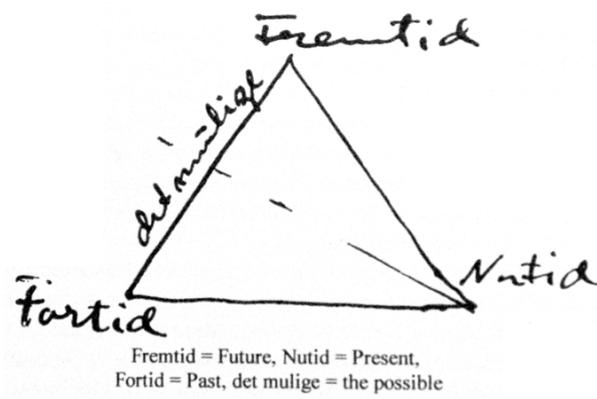


Fig. 3.2  
*Forn's Temporal Trialectic from The Neutral Order*  
 (Caption from Shield)

triolectic: the “present”, elsewhere identified with the “actual”, ethics, laws and concepts. If one does so, Jorn’s opaque statements fall into place (see *figure 3.2*). “The possible” presents the dialectical opposite of the “actual”. Further, this “possible”, I suggest, is also congruent to what Jorn calls here ‘subjective chance’, luck, experiment or interested risk. This is evident because he places this “subjective chance” in dialectical opposition to those the ‘new ethics’ of probability, and as we know from triolectics, ethics is congruent to conceptual and instrumental actuality, the pole of the present.<sup>24</sup> These correlations imply that although he does not name the counterpart this notion “subjective chance” opposes, taken with his direct reference to the communicating vessels, it can only be Breton’s formulation: objective chance, as instrumental, ethical concept.<sup>25</sup>

One cannot be sure Jorn had this relation in mind, but its ready congruence with his triolectical schema suggests so. If one accepts it, then Jorn is critiquing Breton’s objective chance, counterpoising it with “subjective chance”, or “the possible”, in fact placing *this* as the real synthesis of chance and determinism, with “objective chance” implying a further dialectical opposition, their conceptual reduction to a political instrument: probability.<sup>26</sup>

By implication, Breton’s system is an instrumental concept. However, by then idealistically fusing this instrument with objective totality—as it did, for instance with Euclidean space—it occludes disruptive possibility, experiencing chance not with the entangled, situated stakes of participation, but as a transcendental, discrete observer. Again, idealistically conflating concepts with objectivity—either in Kantian terms, as transcendental conditions of objective knowledge, or in Leninist terms, with “matter” playing a similar role—functions by excluding interested, experimental perspectives.

It becomes a case of complementary perspectives, played out as a question of scale: small and large numbers present differently, owing to differing means of measurement. At a smaller scale, chance is perceived. At larger scales, repetition produces symmetry and ultimately,

predictable equalisation: one ball dropped in Galton's box falls erratically, drop several and they form a predictable bell curve.<sup>27</sup> The occlusion of one scale by the other—as with Surrealism, or, it is implied, socialist or Fordist productivism—results in troubling consequences.

This, therefore, further anticipates triolectics, using *complementarity* to frame this issue of divergent scales. Though his system is not fully developed, chance is split between its representational, ideal form—Surrealism's Leninist concept—and its directly lived, subjective, experimental form. Thus, Jorn implies, Breton's dialectic is not incorrect as such, but rather omits that its instrumentality cannot be untangled from intra-active interests.<sup>28</sup>

These asymmetrical, complementary scales suggest a distinct theory of causality. Subjective chance, the *experimental*, aesthetic perspective of participants, becomes *both* the foundation of conceptual laws, and their exception: 'the true point of departure of aesthetics is the law of change, allowing the unknown and new to arise in the universe'.<sup>29</sup> Not as some axiomatic *a priori*, but rather something actively created by the historically situated subject.

Thus, he asserts:

[T]aken as an absolute and independent phenomenon, aesthetics is identical with pure chance or accident. But perceived as an effect in actual context, aesthetics is identical with the game, experiment or play, which is the effect of the accident upon the ordered, something we call the meaning of aesthetics.<sup>30</sup>

This is the relation detailed in *Open Creation*'s discussion of pinball, between artistic method—a 'pataphysical science of exceptions and active experiment—and conceptual method—establishing predictive laws through objective observation.<sup>31</sup> It lends further credence to my suggestion above: Jorn is theorising psychogeography here, the complementary contradiction of varying perspectives in the objective totality of the game, or experiment. 'To talk about the frequency of the exceptional is stupidity' he asserts, '[a]n

exception which appears with a determined frequency is no longer an exception, it is a rule'.<sup>32</sup>  
 This is the complementary relation of the aesthetic approach to Breton's conceptualisations.<sup>33</sup>

### 3:1:3: Either/Or?

Jorn thus seeks a complementary notion of causality to Surrealism's objective chance, which he fears might vindicate moralising laws.<sup>34</sup> He looks to Kierkegaard's *Either/Or* (1843) and its ironic reconciliation of subjective chance with dialectical necessity. Kierkegaard—himself a proto-psychogeographer—heavily influenced Jorn, although Jorn would strongly reject attempts to politicise this “Scandinavian” existentialism as prone to the totalitarian, ‘outmoded and bastard’ directions taken by 20<sup>th</sup> century continental versions.<sup>35</sup> Instead, his rejected dissertation *Luck and Chance* had attempted an aesthetic philosophy in Kierkegaard's mould. Jon Stewart observes “either/or” for Kierkegaard is an existential choice, a repost to Hegel, permitting no dialectical mediation.<sup>36</sup> Jorn thus wants to counterpose and superpose these ‘two irreconcilable and mutually opponent philosophies’: individual, aesthetic epistemologies of difference and social epistemologies of abstract concepts.<sup>37</sup>

Rather than resort to Breton's reconciliation,

[What] gives Soren Kierkegaard the first place in the establishment of an artistic philosophy is that he filled the gulf between pure chance and pure causality by insisting on the specific character of fortuitous situations, in clearly opposing them to causality.<sup>38</sup>

Here then, Jorn uses Kierkegaard to excavate an “alternative” genealogy for Situationism.<sup>39</sup>

Shield suggests Jorn draws on a section in *Either/Or* where Kierkegaard's narrator “A” speaks of fortuitous coincidences between artists and subject matter. For A, ‘good fortune’ is illustrated in Homer's *Odyssey*, a meeting of individual poetic talent and historical events.<sup>40</sup>

Thus, he claims, good fortune consists in the combination of subjective agency and historical

necessity. I propose, however, Jorn refers to another passage, in which A muses on the enigmatic category of “the occasion”.

A claims ‘accidental external circumstance’ is necessary to begin a work of art: this is ‘the occasion’, by which inner decision externalises as action.<sup>41</sup> Artists realise their work, but only in and through the occasion of its realisation. The occasion does not cause the work, but the work cannot be precipitated without it, and must come into being through it. A explains: ‘The occasion is always the accidental, and the prodigious paradox is that the accidental is absolutely just as necessary as the necessary’.<sup>42</sup> The occasion thus forms a third, complementary pole, itself non-existent, a ludibrium, it exists only in unique relation to what it occasions: ‘there is no occasion in general’ A states.<sup>43</sup>

Patrick Sheil links “occasion” to Kierkegaard’s existential “situations”: inaccessible and incommunicable conceptually; understood only *in situ*, as individual entanglement with objective conditions. He notes Adorno’s critique of Kierkegaard in this regard.<sup>44</sup> Yet as Sheil argues, the occasion is fundamentally unique: if X causes Y on only one occasion, it can be both utterly accidental, but also, must be said to be entirely necessary. If X fails to cause Y, it is equally both necessary and accidental.<sup>45</sup> This is exactly the logic of ‘pataphysics as the science of exceptions and imaginary solutions. Ironically inverting Hegel, accident is not necessity from the perspective of totality, but from the perspective of the unique occasion.

As Jorn claims, ‘possibility [...] creates necessity and not vice versa [...] necessity as an extraction or organization of the surplus.’<sup>46</sup> To explicate: In the Surrealist dialectic of chance and necessity, the subjective, aesthetic or chance occurrence, functions as the mediation through which history’s “objective” development passes and *visa versa*. However, only observed externally, *retroactively*, by being repeated, thus communicable, can lived occurrences acquire causal determination as “objective”, scientific “laws”. Viewed *in situ*, *looking forward*, distinctions between accident and necessity are meaningless and one is

returned to the aesthetic stage. Jorn thus ironically recasts Kierkegaard's already ironic recasting of dialectics, and his tale of aesthetics, negated in ethics/politics, sublated in religion (for Jorn, science). Here—after Peirce, and in détournement of Auguste Comte's "Law of Three Stages"—something like an experimental, "scientific" pragmatism is shown as the outcome of this contradiction.<sup>47</sup> Seeing the SI through this lens, Jorn reasserts the aesthetic, to rebalance this pseudo-dialectical relation. One can thus see his turn to Bohr in *The Natural Order* as an equally ironic attempt to both resolve Kierkegaard's pseudo-dialectic—science as the sublation of aesthetic and politics—whilst simultaneously not doing so, returning to the start, because this "Scandinavian" science itself becomes the superposition of two states, an either/or. One ends up in the circle of a dialectic and a complementarity in which the terms themselves are "dialectics" and "complementarity"!

For Jorn, I argue, situations pivot on this contradictory superposition of dialectics and Kierkegaard's "aesthetic philosophy" where '[t]he effect always precedes the cause [...] is experimental'.<sup>48</sup> Thus, it is *a sense of occasion* that orients the 'experimental dialectic'; what becomes trielectics. What started with *Luck and Chance*, later finding full expression in *The Natural Order*, is first distinctly formulated here, in *Concerning Form*, co-extensive with psychogeography's SI development: the attempt to "scientifically" fuse experimental interest with dialectical materialism. Thus, whilst trielectics reappears in 1990s psychogeography, *it surfaces here, at the beginnings of Situationist psychogeography*.<sup>49</sup>

### **3:2:1: Escape from Gravity**

The point is, that chance and necessity are ideal absolutes at each end of a scale. To make *sens(e)* of them, to orient then, one must 'create a necessary turning point': a point of interest.<sup>50</sup> They only make *sense* in dialectical relation to the actuality of the game, i.e., from a certain perspective. This "occasion", or instrumental intra-action, is perhaps what 'pataphysicians—and some Marxists—identified with the Epicurean *clinamen*: a swerving,

self-détournement of the determinist downward deluge of atoms, setting them spinning and radiating in several directions at once.<sup>51</sup> Kierkegaard defined “interest” as ‘the category of the turning point’, something Jorn borrows in *Luck and Chance*.<sup>52</sup> Against Kantian “disinterest”, this interest is the *in situ* orientation of an intra-active approach.

This *clinamen*, generative, as noted, of ‘pataphysical diversions, was also the subject of Marx’s doctoral thesis.<sup>53</sup> Here, recalling Euclid’s logical progression, Marx stated: ‘[j]ust as the point is negated in the line, so is every falling body negated in the straight line it describes’.<sup>54</sup> Should one read this line in line with the apparently linear historiographies of dialectics? Does this straight line of descent, the shortest possible distance between two points—as was Kant’s Euclidean definition of a straight line—necessarily occlude particles of infra-literary matter falling into it? The considerations in chapter one might suggest so.

For Marx, because the motion of a point describes a line, all particular atoms disappear into universal generality.<sup>55</sup> Yet the atom, Marx holds, only exists as ‘the immediate negation of abstract space, hence a particular spatial point’.<sup>56</sup> It does so through the negation of space, i.e. time. Echoing Jorn’s commentary on Euclid, the atom—as point—is pure *relation*. For Marx, particularity is a temporal function, an abstraction.

To go beyond the contradiction between the atom’s spatio-temporal particularity and the universal movement of its fall—material relativity and ideal essence—Marx follows Epicurus: ‘The immediate negation of this motion [the fall] is another motion, which therefore, spatially conceived, is the declination from the straight line.’<sup>57</sup> For Marx, the atom’s swerve negates its linear fall, a negation of the negation. The atom’s particularity and universality are realised in and through its individuality, illustrating the mediated immediacy that resolves the Hegelian syllogism as a conceptual third term.

Yet the idea of atoms falling in straight, parallel lines is highly Euclidean, conforming to the

ideal, transcendental externality of his fifth postulate. In transforming geometry into sitology, adding both time—as Marx does—but also postulating non-transcendental, non-Euclidean space, Jorn’s theories suggest declination need not negate the straight line, rather the two might also be complementary, thus undoing the necessary teleology of the Hegelian concept.<sup>58</sup>

The *clinamen*’s *dérive* breaks from Euclidean space by becoming a situated point of *interest*, a *détournement*. Jorn’s illustrative use of the Möbius Strip in *Open Creation* illuminates the point.<sup>59</sup> The Möbius Strip’s non-Euclidean geometry shows lines can be both right angles *and* parallel, declination and straight line need no longer negate each other, instead becoming superpositional. Marx uses Euclidean co-ordinates, but Jorn’s are more those of Epicurus’s interlocutor Lucretius, who speaks of atoms engaged in ‘ceaseless motion in every direction’, recalling the Association of Autonomous Astronauts slogan, “moving in several directions at once.”<sup>60</sup> Superpositional, the *clinamen* is not simply negation—of either point or line, particle or wave, variety or unity—but is also complementary.

Whether atoms go straight or decline becomes a matter of instrumentation, akin to the relation of large and small numbers in *Concerning Form*. Against “objective” determinism and “subjective” autonomy is the *actuality* of the experiment: not teleological supersession, but a complementary relation of partial viewpoints, each kept in tension, neither suppressed.<sup>61</sup>

The position Marx’s dissertation adopts has been contrasted with Engels’s deterministic dialectics of nature. John Stanley casts this as crucial in the debate between a “Humanist” Marxism and a determinist, “scientific” Marxism, as displayed in *Anti-Dühring*.<sup>62</sup> The “Humanist” side, he notes, sees this text founding Marx’s politics of autonomy and praxis, derived from the atomic swerve, against Democritus’s strictly causal science.<sup>63</sup> Leszek Kolakowski, for example, argues the ‘free acting subject’ required by Marx’s notion of praxis, contrasts the passivity implied by Engels’s determinism.<sup>64</sup> Paul Thomas likewise

opposes Marxian praxis to Engels's 'billiard ball atomism'.<sup>65</sup>

### 3:2:2: Transformation of Energies

If Breton's objective chance is closer to Engels here, Jorn's "artistic causality" echoes the praxis Marx's early position suggests, but places it back into the intra-active context of the game, something usefully evinced in comparison to Bogdanov's causal thinking. Against the bourgeois notion of 'abstract causality'—the external "necessity" of the market—and feudal causality—the despotic will of the sovereign—lies a new proletarian causality: self-directed intra-action (in Barad's parlance) with/of matter. Bogdanov precipitates observations made in chapter two here, insisting allegedly "objective" *a priori*, experiential structures, such as Euclidean space, or causality, are themselves socially constructed instruments articulating particular class interests.<sup>66</sup>

As Boll puts it, Bogdanov sought develop 'causality as the explanatory connection between various elements of experience [...] which would overcome the dualism of objective and subjective complexes'.<sup>67</sup> This recalls Jorn's aim in the passages discussed above. Space, time and causality are intra-active forms of organising experience. Dialectical attempts to articulate this, Bogdanov suggested, were flawed in their application to nature, becoming idealist; conflating, in Jorn's terms, instrumental actuality and objectivity, to the exclusion of situated interest.

Bogdanov's proletarian causality is the 'planned transformation of forces or more precisely and scientifically, the transformation of energies'.<sup>68</sup> This recalls Jorn's assertion that only the asymmetrical flow of energies produces value. Here, every event or object is source for another. Boll: 'If A is the cause of B, this simply means that A is converted into B'.<sup>69</sup>

Causality is, in Jorn's terms, a transformative morphology of the unique. As Bogdanov himself states: '[t]he cause is equal to the effect', not, perhaps, simply dialectically, but also

superpositionally, complementary perspectives on the same phenomenon.<sup>70</sup>

Surrealism's dialectical mediations of the chance experiences of their proto-psychogeography ended up levelling them into communicable concepts, tending towards Galton's predictable bell curve. For Jorn, psychogeography also includes self-organised diversions, the intra-action between complementarities: motion and situation, change and resistance, aesthetics' continual collision with the 'symmetrisation of forces', i.e. the economy.<sup>71</sup> Here it forges new laws, via experimental creation, beyond repetitious observations of chance occurrences: the need to 'transform the pure chance of previous development [...] into a conscious or experimental development'.<sup>72</sup>

Breton described his methodology as waiting, wandering and openness.<sup>73</sup> Yet for Jorn, this constitutes a passive abandonment to the 'grotesque folly of a too probable existence played out in advance'.<sup>74</sup> 'To be put in a situation' he argues, 'means to participate in a movement to oppose speed by introducing resistances that create deviations and changes in movement, that disturb or precipitate it, that transform it into events.'<sup>75</sup> *Situations* are *détournements of dérive*, psychogeography is the *experimental dialectic* of their interplay, which four years later became *triolectics*.<sup>76</sup>

### **3:2:3: Recuperation in Reverse**

Derrida once observed the co-incidence of terms for chance with falling, an etymology he links to the *clinamen*.<sup>77</sup> Here he turns the deconstruction of origins on its head, towards a deconstruction of telos.<sup>78</sup> He asks why 'The constellation of two dice – thrown at once' signifies downward motion.<sup>79</sup> 'When one speaks of chance or luck' he asks, 'why do the words and concepts impose [...] this direction, this sense?'<sup>80</sup> By "sense", surely he also implies "*sens*", the French term indicating direction, meaning and sensation.<sup>81</sup> 'Why does this sense and this direction have a privileged relation to the non-sense or insignificance that we

frequently associate with chance?’ Derrida asks.<sup>82</sup> The word chance, descends, as he has it, from “*cadere*”, still apparent in “candence”, “choir”—to fall, as a choir of Epicurean atoms—“accident” or “incident”. In German, one has “*Zufall*”, chance, and “*zufällig*”, the accidental and contingent.

Tellingly, Derrida remains locked within the dubious unity offered by his preferred European triarchy of French-German-English semantics. Perhaps this is no mere chance. Similarly is it coincidence that in Jorn’s native Danish the sens(e) of these words falls somewhat differently?<sup>83</sup> As suggested, *Concerning Form*’s formulation of chance draws upon Kierkegaard’s notion of “occasion”. As Derrida notes, the English “occasion” also derives or descends from the Latin “*occasionem*”, meaning “opportunity”, in Late Latin “*cause*”, from “*occasum*”, “*occasus*”, past participle “*ofoccidere*”, to “fall down” or “go down”, related once more to “*cadere*”.<sup>84</sup> It implies a “falling together”, or conjunction of circumstances: literally a co-incident.

If for Jorn, following Kierkegaard, the particular form of coincidence we call objective chance manifests in the “occasion”, it follows that he and Kierkegaard might be expected to use the Danish “*Tilfælde*”—occasion, event, hazard, chance—to describe it, for this too descends from “*falde*”, to fall. However, Kierkegaard turns the centripetal logic of Derrida’s European “trialectic” on its head. The word he uses, and Jorn after him, is “*anledning*” (along with “*leilighed*”): literally to rise or arise, in Swedish also a cause, reason, ground or provocation.<sup>85</sup>

This is not the only Scandinavian inversion of European sensibilities Jorn notes, for example, in *Open Creation*, he states:

[T]he right is the direction of least resistance, of the right line [...] the left, that of games, must represent the ascent. This is what I have tried to prove with the reversal of dialectics.<sup>86</sup>

However, he goes on:

In the Scandinavian languages the word *droite* (German *recht*, English *right*) mean[s] ascension (*högre*) towards the heights, which symbolises the left elsewhere.<sup>87</sup>

This echoes a theme running throughout his work, in which up and down are reversed. As he claims in *Luck and Chance*: ‘one can fall so deep that one begins to fall upwards’.<sup>88</sup> Further: ‘[i]f the fall continues past zero then would the continued fall be a rise [...] is this new uplift to be considered a new fall from grace?’<sup>89</sup> Indeed, triolectics itself, as seen in chapter two, takes the Runge’s orientation of ideal and real and sets it on its feet.

Jorn speaks of the left, or ascent, being the direction of the game, of *spinn* and divergence. The right, on the other hand, is descent, levelling out, unifying conformity. Yet he also notes, when these roles are reversed, and the left is influenced by external social moralism, it goes into decline, ushering in its own fall:

A passive body influenced by an external force can only take one direction, and the least difficult direction is a straight line. The straight line or road is the road of adaptation or falling to. However, a body under its own power can wind along the strangest of roads.<sup>90</sup>

Here he refers directly to Newtonian mechanics, but may also already be thinking of the ‘pataphysical *clinamen*, or indeed, the Marxian one, as the germ of praxis. Perhaps none of this is coincidental, Kierkegaard thought Hegel could have been history’s greatest thinker, if he had considered dialectics a thought experiment, or aesthetic game, instead of taking himself seriously. This is an attitude inherited by Jorn, who, as suggested, asserts Kierkegaard discovered the ‘natural order’: *aesthetics is primary*, the cause; ethical laws and concepts consolidate it, as continuation, perpetuation or communication; finally, scientific logic equalises it into stasis.<sup>91</sup>

Pausing to consider the implications, one arrives at a startling reversal. The LI’s dialectical notion of *détournement* drew on Marx’s own thinking to posit a sublation of the contradiction

between an aesthetic element and its context, into a new, higher concept. However, approaching *détournement* through Jorn's historiography implies a different logic.

In *Concerning Form* and *The Natural Order*—including the passage introducing trilectics—the example of a family tree is given. Genealogy is presented as a immense accumulation of ancestors, their trajectories of descent synthesised into the single, unified individual. An illustrative analogy of dialectics, Jorn states. All preceding eventualities can be mapped to produce a necessary point of arrival: ‘the whole dialectical apparatus functions irreproachably’ he asserts.<sup>92</sup>

However:

[I]f instead of moving into the past, I follow [...] the direction of the future, then the whole dialectical system dissolves in an impenetrable jungle of accidents [...] What in one direction is determinism is chance seen in the other.<sup>93</sup>

One cannot turn Galton's Box upside down expecting all the balls to return to the funnel where they entered the board. Applying dialectics to the future makes it identical to the past, absolutely determined; indeed, as chapter two suggested, this is what noologies emergent in Euclidean geometry imply. Instead, Jorn places the future in hands of the person who stands at the culmination of this ancestry, to actively create possible trajectories through subjective, “aesthetic” interest.

By implication, to see *détournement* as sublation is to move from many to one, aesthetic fragments unified in conceptual mediation. This is to look back, from the perspective of an observer, thus to see only necessity. However, to reverse this view, to that of the entangled participant, *détournement* instead becomes the interested production of variety: opening up, not closing down.

Dialectical *détournement* is the negation, preservation and sublation of existing elements in a superior unified truth. A *triolectical détournement* however, would simultaneously involve the aesthetic itself “returning into the past” to playfully divert, break down and recompose existing truths and social consensus through an “inverse dialectic”, producing alternative, complementary, variant genealogies: “comparative vandalism”.<sup>94</sup>

Having identified this complementary reversal of *détournement*, it further suggests the same for recuperation. No longer a fall from grace, perhaps recuperation itself must be set the right way up?<sup>95</sup>

Jorn’s logic implies aesthetics is primary, active causality, an interested collision with the unknown: ‘the gamble with life is the origin and the price of all progress’.<sup>96</sup> Concepts however, including political, linguistic and ethical formulations, are its vessel of communication, recomposed by the aesthetic process, enabling its repetition and propagation and thus, secondary.<sup>97</sup> Indeed, this leads to another, further stage, equalisation, where energies dissipate into stasis.

Considering psychogeography this way implies there was not some originary political intent, later recuperated—or redeemed—through aesthetic diversions. Rather, these came *first*, the vital content was always aesthetic, its political articulation merely one of several possible instrumental applications. If anything then—under the triolectical logic of Jorn’s position—*it was the post-1962 Specto-Situationists and their pro-situ inheritors* who recuperated Surrealist, Letterist and IMIB adventures, emergent in Nadja and Chtcheglov’s experiments, turning them into a fixed concept. This historiography is consistent with that borne out in *The Situationist Times* and the so-called Second Situationist International, who attempted to pursue a similar line: creative experiments and adventure against a Specto-Situationist retreat into theoretical interpretation.<sup>98</sup> It is of course telling that Jorn supported both perspectives.

According to Jorn's schema, for "Latin" logic, concepts, words and politics are primary, therefore, as is commonly held, aesthetic recuperation follows on.<sup>99</sup> For "Scandinavian" logic however, the "aesthetic", sensual intra-action with/of matter is primary. It is therefore theoretical containment that constitutes "recuperation", into repetitious, socially regulating forms.<sup>100</sup> Under such logic then, 1990s psychogeography cannot simply be recuperation or redemption at all, *but simultaneously its reversal: détournement*, in the triolectical sense detailed above. As Jorn's triolectical historiography implies: 'one must be able to go back to go forward, the aesthetic ability consists in precisely this.'<sup>101</sup>

### **3:3:1: 'The right of man'**

If this proximity to capitalist noologies of innovation is not "reactionary" enough however, examining why Jorn apparently wants to reassert the aesthetic pole as primary becomes still more unsettling. Indeed, his thrusting celebration of adventure, risk and variety as the condition of progress, and why he sees social equalisation as stultifying, emerges from highly reactionary territory. *Concerning Form's* brief concluding section provides an astonishing explication in this regard, developing earlier statements in *Yang Yin*, anticipating those reiterated in the posthumously published *Alpha and Omega*.

The passage in question diagnoses humanity's future as decadence and decline without resistance from violence, inequality and war.<sup>102</sup> Robbed of purifying glories and heroic dangers, particularly by the atom bomb's mutually assured destruction, men become weak, declining to mere breeding parasites, dominated by women. Only reintroducing risk, creative freedom and adventure will arrest this descent of libidinal energies into static patriarchy's "communicating vessels".<sup>103</sup> 'Of course this analysis will be considered extremely reactionary' Jorn recognises, but '*progress is the right of the man*, the risk and the danger are the right of the man'.<sup>104</sup>

This develops on *Yang Yin* (1947), where Jorn contrasted the “materialist” dialectic of Tao to classicist idealism: life as a monist dialectic of male and female ‘smothered and suppressed’ by ‘degenerate classical tradition’.<sup>105</sup> Essentialising masculine and feminine, he then—because sinuous lines signify movement—unconvincingly argues Nazism’s angular iconography evinces an inherently feminine and indeed, homosexual approach. From this he equates classical form with homosexuality.

Whilst admittedly more interested in undermining fascism’s masculine self-identity than attacking women or homosexuality *per se*, the article in fact does the reverse.<sup>106</sup> Shield observes, ‘the tone of the article [...] was without rancour against the opposite sex’, however he also notes ‘the correlation of homosexuality with femininity rang a warning bell’.<sup>107</sup> Jorn has no qualms identifying homosexuality with a ruling class noology that promotes effete classicism, thus stalling the “natural” sexual dialectic. Against a perceived “Ur-Communism” in Tao, Jorn locates this “perversion” in the Greek class system, which subjugated “masculine” slaves—the productive class—to the idealist, unproductive elite, whom classical art represents: celebrating passive values, denigrating active ones.

It is evident therefore, that influential to Jorn’s calls towards variation, situated risk and adventure, is a quasi-Lamarckian belief in the decadence of social equality.<sup>108</sup> The assertion of risk and correlate rejection of determinism, universalism and Euclidean geometry, traced via his musings on the Galton box and experimental dialectic—ultimately, as situated in triolectics—seemingly arises in this highly reactionary territory. If this is the case, his shaping of psychogeography is likewise problematic.

Suddenly his deployment of Galton’s box appears in a new light.<sup>109</sup> Galton, another “psychogeographer” *avant la lettre*, was an explorer, psychometrician and anthropologist. He invented weather maps, wrote *The Art of Travel* and contributed to studies on synaesthesia. Yet he also developed fingerprinting, to taxonomise and control imperial subjects, and his

most controversial work was in eugenics (a term he even coined). When not encouraging Chinese migration to Africa, in order to displace “racially inferior” inhabitants, he spent much of his time working on statistics. This led to his invention of the Galton box, a device to demonstrate the normal distribution of chance occurrences towards a statistical average. Yet it is hard not to see this as intertwined with his theories on eugenics, particularly when his most celebrated statistical innovation, the “law of regression towards the mean”, emerged as a study on the “regression” of exceptional hereditary traits over time.<sup>110</sup>

Without eugenic intervention, Galton’s theories implied, human reproduction produces similar regressions. The parallels with Jorn’s hypothesis are evident, the latter echoing such thinking by suggesting without creating adventurous situations, risk and surprise—that which he equates with psychogeography—society will regress towards inert mediocrity: ‘Only the conquest of the universe is able to furnish the human being with a new dissymmetry’ he claims.

As intimated in the previous chapter, instead of war and conflict, he poses aesthetics as the only plausible conduit for surplus and risk, the only escape from the homogenising alienation of capitalism and socialism alike:

Are we capable of leaving behind our old glories, our old crimes, to construct the rebirth of the European spirit upon a new and surprising basis? Or will we be reduced to being a dried-up and overtaken people, a museum for tourism into the past.<sup>111</sup>

As noted, his considerations on causality—in *Concerning Form* and *The Natural Order*—pose the example of a family tree, which can be understood backwards, “dialectically”, but—to paraphrase Kierkegaard—must be lived forwards.<sup>112</sup> Where Galton’s statistics traced genealogies backwards, they could not be projected into the future without subjective intervention, through a creative, “aesthetic” co-incidence: the occasion of two effects becoming a cause. Jorn’s answer is not eugenics, but art.

Rather than endorsing Galton therefore, he suggests a counter position. Yet his thinking draws from a similarly erroneous base. His championing of art as situated risk and aesthetic creation *ex nihilo*, despite his overt rejection of continental, 20<sup>th</sup> century existentialism, shares a common fault: an individualising orientation towards death. Jorn's formulation of a quasi-“existentialist” position cannot simply be dismissed as a response to his own near-death experience, but must also be seen as an outgrowth of his masculinist *effacement of birth*. His rendering *man* a being of aesthetic surplus, cut off from social meaning and thus mandated to create it for *himself*—through expansive, aesthetic conquest—is rooted in an elision of reproduction as the foundation of sociality. It likewise leads further, to his assertion of difference, variety and “Nordic” distinction, complementary to the “inauthenticity” and “Latinate” impositions of placeless universalism and social consensus.

Jorn's work, as Helen Brøns notes, was ‘punctuated by [...] undeniably misogynistic outbursts’.<sup>113</sup> Indeed in 1964 Danish feminist Elsa Gress indicted him with ‘fascist masculinism’ (against which he accused her of ‘unintelligent old wives’ talk’!)<sup>114</sup> As one can view Breton's forays into objective chance as instrumental attempts to reconcile his personal psycho-sexual impulses with historical materialism, so Jorn's contributions to psychogeography might similarly be read. This is evident even before *Luck and Chance* (1952) and, as stated, runs through his work up to, particularly, *Alpha and Omega* (1964).

Read in this light, Jorn's aesthetic critique of “Masonic” geometrical abstraction—unique variety against universal equivalence—suggests highly dubious resonances, particularly when taken alongside his obtuse formulation of “Nordic” “revolutionary conservatism” and his championing of a “creative elite”. In this context, his advancement of a situated, “existential”, aesthetic epistemology, whilst it might be taken as critiquing bourgeois Eurocentric universalisms, is not without serious problems. There are even, potentially, distant echoes of anti-Semitic, cultural nationalist approaches resonant in this epistemology meaning Jorn threatens, if not to endorse, then to inadvertently give succour to some kind of “third

positionism” at times.<sup>115</sup> Likewise, the alternative genealogy I uncovered, with its echoes of Goethe and racist figures like Haeckel, Galton, or white supremacists like Rudolf Steiner, presents more than a little cause for concern.

Jorn is no fascist however: his role in the Resistance, his attacks on fascism and his vigorous internationalism testify as much.<sup>116</sup> He overtly rejects ‘racial or biological’ determinations for social ones.<sup>117</sup> Similarly, rather than equating such “placeless” abstractions with Jewishness, Jorn does the opposite, linking the “Nordic” and “Jewish” as currents united in their rejection of equivalence and ‘contempt for all solid values’, in the vein of ‘*Moses, Christ, Spinoza and Marx*’.<sup>118</sup> Further, his notion of difference and variety is never absolute, but always relational. If anything, he seeks a contrarian anti-fascism, alive to fascism’s potential to hide in the complacency of well-worked “leftist” positions. Yet elements within his system still beg for deeper questioning, particularly his thinking on the “European trilectic”, not simply for its likely source in Lenin’s caricature of Marxism, recalling Moses Hess’s more Spinozan, cosmopolitan formulation of the “European Triarchy”, but for also throwing up the spectre of some kind of submerged Haeckelian “racial psychogeography”, where variety becomes hypostasised as racial “biodiversity” against “foreign” universalist tendencies.<sup>119</sup>

Thus, when 1990s psychogeographers such as the NA and LPA later performatively asserted Leninism—and Bakuninism—echoed Masonic secret societies and their geometrical rationale, previously used as effective instruments during the bourgeois revolutions, they were not simply inheriting Jorn’s critique of Euclidean geometry and using it to attack idealised Eurocentric Enlightenment universalisms. Their target was equally the flipside of such, narratives that reject these universalisms from the standpoint of some situated, folk-ish “authenticity” and existential incommensurability. Showing how the two are in fact entangled in Eurocentric noology, they thus also indicted unexamined resonances in Jorn’s own approach.<sup>120</sup>

In subtly amplifying elements within Jorn's critique they present its resonances with the aforementioned, far more dubious, right wing critiques of capitalism. Again, such narratives, based in the individualised epistemologies of phenomenology and notions of ontologically discrete—often racialised—spatial diversity, set themselves against the perceived “placeless” universalism of Euclidean noology, often in conspiratorial, anti-Semitic terms.

The noological resonances of Euclidean geometry with the implicit dualism and idealisation of “objectivity” found in Lenin arguably informed Surrealist proto-psychogeography, constituting a previously unremarked factor driving Jorn's development of an expanded noological ground for psychogeography. However, as the above illustrates, 1990s psychogeographers grasped that Jorn's solution likewise did not escape dubious resonances. Moreover, any “situlogic” that threatens to hypostasise unique difference is equally compromised.

All of this shows Jorn's misogyny cannot be so easily disentangled as Shield attempts in *Comparative Vandalism* (1998), claiming it is not the ‘meat’ of Jorn's arguments.<sup>121</sup> It was his alienation from reproduction that enabled *Luck and Chance* to proposed males as sacrificial, breeding adjuncts to females, whose role was purely as negative, aesthetic surplus. *Alpha and Omega* extended this, with males as parasites, emergent from archetypal, self-sufficient females, but who in time grow stronger and asserts themselves in domination over their former host. However, society's increasing sophistication causes a decline in asymmetrical energies. Peace and prosperity diminish erotic interest, enabling women to work at other tasks, ultimately resulting in stasis, males once more reduced to superfluous drones. Rather than welcoming the potential for some non-alienated socialisation of reproduction, he claims men will either ‘be subjugated, just like women’, or humanity's supersession through eugenics awaits.<sup>122</sup> Instead, to avoid both, Jorn argues, creative stimulation and dynamic risk—a role he elsewhere grants psychogeography—prevents males degenerating into redundancy: art as the ludic diversion and recreation of species-being

itself.<sup>123</sup> His effacement of reproduction's social character leads him to aesthetics—specifically psychogeography—as a false solution.

Jorn withdrew *Alpha and Omega* at the proof stage, a text already comprising sections previously withdrawn from *Thing and Polis*. Shield reasons this was 'self-censorship'.<sup>124</sup> Published posthumously by Museum Jorn however, Shield calls it 'the least attractive of all his books' noting it comes 'from a period when the artist appears to have been in a mood of extreme misogyny'.<sup>125</sup> He remarks, tellingly, '[i]n this area, at least, there is no room for the postulated ambiguity and polyvalence of Nordic thinking'.<sup>126</sup>

In light of such, it is difficult to insist, as has often been the case, the sexism evident in Situationist materials is mainly a critique of alienated desire.<sup>127</sup> Despite attempts to get away from Breton, Jorn ends up repeating, if not deepening, the former's sexist heteronormativity. Brøns is reluctant to condemn Jorn however, as are many women who knew and worked with him.<sup>128</sup> Brøns suggests relations between his professed views and artistic efforts are redeemed by a playful sense of irony and openness, which makes correspondence between his writings and political positions difficult to ascertain. Building on *Luck and Chance* and *The Natural Order* (to which I would add *Concerning Form*), she argues Jorn develops a novel understanding of relations between matter and consciousness that throws his own sexist mythology into doubt, even whilst accepting its impact on his thought.<sup>129</sup>

As I have done previously, Brøns compares it to Barad's feminist attempts to overcome the dualism of matter and idea, subject and object.<sup>130</sup> Indeed, both Barad and Jorn situate their arguments in dialogue with Bohr, particularly complementarity, and the importance of the instrument. Barad, however, does so to propose a 'feminist materialism', which is anti-essentialist, accounting for both discourse and matter, seeing its oppositions continually in a state of open, co-constitutive becoming.<sup>131</sup>

Brøns recognises that through congruencies with Barad's theory, Jorn's thought has latent potential to develop in similar directions.<sup>132</sup> My arguments in previous chapters and above confirm this congruence exceeds superficial resemblance, instead going to the heart of triolectics. It is my assertion, and indeed, as is borne out by the extrapolated causal triolectic ventured earlier, the instrument itself is always in dialectical relation to possibility, always open to new transformations and configurations, in which one can 'take this apparatus to pieces to see how it works in order to make another'.<sup>133</sup>

Thus, I argue, despite Jorn's express motivations, the triolectical instrument immanently undermines its own foundations, exceeding and escaping Jorn and his intentions. As shown, triolectics opposes any ideal collapsing of object to instrument, but surely also rejects reducing instruments to originating subjectivities likewise. Otherwise, as ventured in chapter one, possibilities for *dérive* are rapidly damned up. Locating what became triolectics in *Concerning Form* and before, I suggest it is in fact constitutive in psychogeography's very inception. Therefore, not only does psychogeography inherit the deep problems arising in this noology, it potentially also inherits this immanent self-critique, reopening its trajectories in several directions at once: evinced in de Jong's *The Situationist Times* and returning vividly in the 1990s.

I argue that in triolectics, one finds less redemption, in the sense of Benjamin's dialectical image, more critical reopening. It does not build any final unity, but continually dismantles static concepts. It does so, not only *in line* with Jorn's thought however, but also *against and upon it*, and upon the problematic foundations of psychogeography itself. It thus becomes a powerful instrument of psychogeographic praxis.

### **3:3:2: Triolectics and Thirdspace**

This is not mere speculation; it is evinced in how trilectics escaped Jorn's thinking and—laterally transmitted—surprisingly reappeared elsewhere in a post-Situationist context, re-entering latter-day psychogeography through multiple channels. Henri Lefebvre, onetime collaborator of both Surrealism and the SI—particularly their psychogeographic experiments—influenced the group's development, along with Jorn's earlier affiliations, Revolutionary Surrealism and Cobra.<sup>134</sup> Yet perhaps the influence was not all one way. A decade after breaking with the SI, Lefebvre developed his own “trialectical” theory.<sup>135</sup> Whilst he does not acknowledge Jorn, parallels are strong. Thus, even if direct transmission cannot be proved, Lefebvre's notion contributes to further elaboration and opening up of Jorn's method.

As Stuart Elden noted, Lefebvre—correctly—understood Marx's dialectic as comprising three terms, but over-simplifications and incomplete readings focused on the opposition of labour and capital, forgetting Marx's later introduction of land, agriculture and territory as a third pole.<sup>136</sup> For Elden, Lefebvre moves towards understanding ‘the three effecting each other simultaneously [...] seeing the continual movement between them’.<sup>137</sup> This suggests the beginnings of a reintroduction of reproduction and concurs with my analysis of Jorn's trilectic, perhaps reflecting, in Jorn's case, attempts to *détourn* the latest philosophical fashions, concurrently moving away from Hegelianism towards Structuralism.<sup>138</sup> As Lefebvre himself noted:

It is no longer a matter of [...] the affirmation, negation, negation-of-the-negation relationship. In this perspective dialectics allows for the analysis of becoming [...] becoming can only be seized through a dialectical triad initiated by Marx.<sup>139</sup>

Rob Shields understood this as rejecting Hegelian historicity, shifting ‘the ground of dialectical materialism from time to space’.<sup>140</sup> Elden similarly sees Lefebvre's method as critiquing a tendency ‘towards a linear, teleological picture of historical change’.<sup>141</sup> Indeed, as Lefebvre argued in 1976, ‘[t]he dialectic is no longer attached to temporality’.<sup>142</sup> This supports Shield's view that Lefebvre reintroduces spatiality to dialectics as “trialectics”

(Shields' terminology), ensuring 'a position is opened up for otherness within dialectical materialism'.<sup>143</sup>

This closely echoes tendencies identified in trilectics: opening an immanent otherness, often identified with spatiality. In his *Thirdspace* (1996), in self-confessed debt to Lefebvre, the geographer Edward Soja introduces "trialectics" alongside his own term "Thirdspace" as 'purposefully tentative and flexible' notions, attempting 'to capture what is actually a constantly shifting and changing milieu of ideas'.<sup>144</sup> Soja professes a rebalancing of historical and sociological approaches with a spatial one, but also a critical method he calls 'thirthing-as-Othering', a deconstructive approach aimed at all essentialising binaries.<sup>145</sup> This does not completely dismiss the binary, he protests, but submits it to perpetual '*restructuring*, drawing selectively and strategically from opposing categories to open new alternatives'.<sup>146</sup> It becomes a disruptive, complementary "spatial" imaginary in relation to material and discursive, closely echoing Jorn's method.<sup>147</sup> Soja's use of "trialectics" not only reflects back upon Jorn therefore, deepening interpretations, it supports my argument that Jorn's instrument immanently undermines its own essentialist foundations.

Soja's approach was not without critics.<sup>148</sup> The advantage of his method however, was its openness, enabling him to bring other narratives into play, for example Homi Bhabha's 'Third Space' of 'radical openness' and 'hybridity'.<sup>149</sup> Bhabha uses Edward Said, Franz Fanon and Jacques Lacan to explore cultural difference, the 'construction of culture as difference' and the spatiality of culture.<sup>150</sup> Against liberal conceptions of multiculturalism, for example, he uses "thirthing" to argue a more radical understanding of hybridity:

[H]ybridity is not to be able to trace two original moments from which a third emerges, rather hybridity to me is the "third space" which enables other positions to emerge.<sup>151</sup>

This likewise recalls Jorn's trilectics and the positional dynamics of tripartite relationality. The constitutive exclusions reasserted here are colonialism's historical erasures, expropriations and accumulations upon which simplified abstractions rest.

That much 1990s geographical thought corresponds intriguingly with a trielectal détournement of psychogeography is further confirmed by the number of feminist geographers utilising "thirthing" or quantum analogies to reconcile discursive analysis with materialist approaches.

Sue Golding, for example, combined philosophy, physics and pornography, to remap urban spaces as sites of queer play and overlapping material and discursive spaces.<sup>152</sup> Equally, Barbara Hooper, also referenced by Soja, developed Lefebvre's idea that '(social) space proceeds from the body', resulting in the triad 'body-city-text'.<sup>153</sup> This entailed overlaying phenomenological, material and representational spaces to understand how spatialised apparatuses reproduce existing social relations: in other words, psychogeography.

Perhaps foremost amongst such efforts however, is Doreen Massey, who also deployed quantum analogies to reconceptualise spacetime. Massey notes the breaking, since the 1970s, of a hegemonic geography of absolute space.<sup>154</sup> This was achieved by a movement of Marxist geographers, such as herself and David Harvey, building on Lefebvre's work. They saw space as socially constructed and, by the late 1980s, the social as spatially constructed likewise.<sup>155</sup> Such developments, largely concurrent with "Postmodernism", the collapse of "really existing socialism" and accelerated capitalist globalisation, were also attempts to escape noologies privileging univocal historiography over multi-vocal articulations of spatial simultaneity, reasserting the constitutive exclusions of spatiotemporal reproduction.

Massey complexifies space, beyond simply reversing its subordination to time, in a relation that associated time with dynamism, clarity, agency and masculinity, space with stasis,

incoherence, passivity and femininity. This is the very binarism, as Brøns noted, both Barad and ultimately Jorn undermine.<sup>156</sup> Massey draws upon Nancy Jay's observation:

Almost any ideology based on A/Not-A dichotomy is effective in resisting change. Those whose understanding of society is ruled by such an ideology find it very hard to conceive of the possibility of alternative forms of social order (third possibilities).<sup>157</sup>

Massey likewise seeks 'third possibilities', particularly those of quantum physics—albeit with caveats—in order to overcome space/time binarism. She critiques Euclidean and Newtonian viewpoints, favouring a situated, relational approach. However, she rejects simply introducing 'a third term which must have the magical properties capable of carrying one safely over the impasse', her accusation levelled at Structuralism.<sup>158</sup> Instead, she finds hope, tracing back our own path, through the Situationists, Surrealists and *flâneur*:

The chance of space lies within the constant formation of spatial configurations [...] in the impossibility of closure, in the finding yourself next door to alterity, in precisely that possibility of being surprised.<sup>159</sup>

### 3:3:3: The Triolectical Image

Benjamin's "psychogeographical" study of 19<sup>th</sup> century Paris sought to appropriate Surrealist montage, applying it in search of a Marxist historiography. Through surprise and coincidence he aimed for 'incandescent flashes linking two elements of reality', to borrow Breton's words.<sup>160</sup> Unifying various fragments and hoping to thus attain objective truth, my argument in the preceding chapters suggests the dialectical image attempted to derive a historiography from something like objective chance. It sought the material simultaneity of an objectively meaningful moment, bypassing the occlusions of idealist history, what Massey calls:

[T]he very impossibility of closing space, of reducing it to order (or even 'conquering it'), gives hope that there is always a chance of avoiding recuperation.<sup>161</sup>

This "spatialising" of dialectics is the reopening to *immanent* otherness triolectics offers, with one important difference. Triolectics does not conceal its instrumental negotiations. Rather

than understanding history as something to be revealed, it holds this can only be understood relationally, in the conflict of interested perspectives. Beyond the dialectical image, it dialecticises dialectics itself. Psychogeography thus exceeds narratives of its own recuperation or teleological supersession, perhaps because it continues to present a triolectical image of itself.

Like Kierkegaard, Auguste Comte's "Law of Three Stages" progressed through a triple morphology akin to Jorn's "Natural Order": Theological/Fictitious-Metaphysical/Abstract-Positive/Scientific. Parallels are glaring. Comte's 19<sup>th</sup> century notion of "morphology", as the positive science of form, married universal and particular, abstract and concrete, in a comparable manner to Jorn. In its "transformative morphology of the unique" however, Jorn's triolectics undermines the linear teleology of such formulations, positing an excess of form, rebelling against function, where—in Comte's terms—the "fictitious" always returns as some transformative diversion of positive knowledge, rendering it perpetually incomplete.

In doing so, however, triolectics paradoxical undermines itself. The implied paralysis of both static, ineffable incommensurability—with difference as quasi-theological absolute or externality—and notions of complete, absolute knowledge, where object and instrument, conditions and laws seamlessly coincide, become dialectical interpenetrating oppositions within same triangle. Conceived thus, with the three stages in non-linear relation, static oppositions become once more dialectical, excess *exceeds itself* and its own abstraction of difference, becoming once more systematised. Détourned against itself, this excessive form is no longer some "heroic", "existentialist", avant-gardism, hypostasising absolute difference or singularity, but rather a perpetual reassertion of totality *in motion*, continually reintroducing constitutive exclusions—colonial, sexual, historical—upon which its own systematic pretensions are constructed. Beyond recuperation or pluralist diffusion, *triolectical psychogeography* hovers into view.

Here we must take leave of Jorn, accepting and rejecting him, in a kind of superposition, just as 1990s psychogeography did. For them, only by (re)turning Jorn's dated attitudes against themselves, could they in turn be diverted, resonating with the horizons of the present: making petrified conditions dance.

### Chapter Three Notes

<sup>1</sup> Jorn, 'Luck and Chance', 278.

<sup>2</sup> Jorn, *Concerning Form*, 15.

<sup>3</sup> Ibid.

<sup>4</sup> Something, which could, of course, also be read as reflecting the intellectual climate in which it was written, updating Surrealist "proto-psychogeography": a practice conceived in the climate of Breton's allegiance to Leninism and the implicit noologies of space, time and causality deriving from that particular form of dialectical materialism. Jorn was writing in a radically transformed climate, in which currents of thought within a European left intelligentsia had been significantly influenced by existentialism and phenomenology.

<sup>5</sup> Jorn, *Concerning Form*, 100. My emphasis. This is Shield's translation. Perhaps given as 'the experimental dialectic in the contemplative operations of modern urbanism' would more usefully render Jorn's meaning. The original French it reads: 'la dialectique expérimentale des opérations contemplatives dans l'urbanisme moderne'. See: Asger Jorn, *Pour La Forme: Ébauche D'une Méthodologie Des Arts*, Contributions a L' Histoire de L' Internationale Situationniste et Son Temps, Vol. 4 (Paris: Ed. Allia, 2001), 69.

<sup>6</sup> Timothy Clark, *The Theory of Inspiration: Composition as a Crisis of Subjectivity in Romantic and Post-Romantic Writing* (Manchester: Manchester University Press, 2000), 193.

<sup>7</sup> Jorn, *Concerning Form*, 158; Jorn, 'Value and Economy'.

<sup>8</sup> Jorn, *Concerning Form*, 158.

<sup>9</sup> Ibid.

<sup>10</sup> Especially when taken alongside the fact that "The Situationists and Automation", Jorn's article that gives a basic of synopsis of this position—drawing out the stakes of Surrealism's socially equalising noology by comparing this with the automation of the economy—is published in *IS* #1.

<sup>11</sup> Jorn, *Concerning Form*, 111, 158.

<sup>12</sup> Jorn, *The Natural Order*, 17.

<sup>13</sup> In this sense it can be taken as expressing a critique of "Soviet" productivism and the ideologies of state socialism more generally.

<sup>14</sup> Galton corresponded with students of psychophysics, such as James Cattell, who had studied with prominent psychophysician Wilhelm Wundt at Leipzig. Galton, however, was less interested in Cattell's experimental approach and his interest in "subjective" perceptions, favouring qualities that could be more readily statistically measured, to further his pursuit of eugenics.

<sup>15</sup> Wark, *50 Years of Recuperation of the Situationist International*, 20; Jorn, 'The Situationists and Automation'.

<sup>16</sup> "Pascal's Triangle" was named after Blaise Pascal, but was not, in fact, devised by him (just as, indeed, the aforementioned "communicating vessels" were not). In reality, the triangle was previously known to Chinese and Indian scholars of combinatorics amongst others. It depicts a triangular arrangement of binomial coefficients and is useful in demonstrating possible paths and their combinations, and therefore, the probability of various outcomes. Whether Jorn was aware that both the communicating vessels and Galton's box had associations to Pascal and if so, whether the association was significant, or whether the coincidence simply pleased him is mere conjecture.

<sup>17</sup> Although not, mathematically, for that reason. Rather because one can move towards the centre from two directions, but to the edges from only one.

<sup>18</sup> Jorn and Tompsett, *Open Creation and Its Enemies*, 39.

<sup>19</sup> Jorn, *Concerning Form*, 117.

<sup>20</sup> Ibid.

<sup>21</sup> '...ressemblent aux boules magnétisées des billards électriques, aux trajectoires irresponsables, et pourtant calculables', Ivan Chitchevlov, 'Introduction Au Continent Contrescarpe (January 24, 1954)', in *Écrits Retrouvés* (Paris: Allia, 2006), 31. Other examples include *A User's Guide to Détournement* (1956), which mentions a project, abandoned in 1951, for constructing a pinball machine as a 'metagraphic-spatial composition', for mapping the 'Thermal sensations and desires of people passing by the gates of the Cluny Museum around an hour after sunset in November'. See: Guy Debord and Gil Wolman, 'A User's Guide to Détournement', in *Situationist International Anthology* (Berkeley, CA: Bureau Of Public Secrets, 2006), 18. Interestingly, this also suggests that they were working on proto-psychogeographic ideas prior to its alleged invention in 1953. Evidently the Cluny Museum possessed a particular psychogeographical unity of ambience, for it makes a similarly enigmatic appearance during a dérive in *The Night*, Michèle Bernstein's détourned novel.

That pinball, identified with the *dérive*, could also be seen as part of that whole proposition for a new attitude to life evinced in Bernstein's novel is something supported in the advice given by Situationist Alexander Trocchi to ambitious writers in 1960: 'Let them dedicate a year to pinball and think again', see: Alexander Trocchi, *Cain's Book* (New York: Grove Press, 1992), 60.

<sup>22</sup> John Dewey is an important interlocutor here, albeit from a critical perspective, particularly his notion that contradiction creates consciousness.

<sup>23</sup> Jorn, *Concerning Form*, 217.

<sup>24</sup> *Ibid.*, 109.

<sup>25</sup> *Ibid.*

<sup>26</sup> This makes sense of the assertion in *The Natural Order* that '*absolute actuality* [...] set up as a predetermined *necessity* [...] is cut off from ever being a *possibility*'. See: Jorn, *The Natural Order*, 53.

<sup>27</sup> Perhaps 'this distinction was too particular' he ventures, indeed 'experiments with billiard balls prove it. They are not atoms'. Jorn, *Concerning Form*, 168.

<sup>28</sup> These two complementary perspectives are also figured here by Jorn as the Newtonian and quantum scales of matter. But, he states, this relation is not about atomic/subatomic as *absolute* states, but rather a question of *relative* proportion, large and small numbers, the opposition between observed and lived, many balls and one, thus, supporting my suggestion that this is presented here as a question of complementary perspectives, a question of *instrumentation*. Newtonian determinism, the discrete separation of the observer is associated with the large numbers implied by the durational nature of the concept. Quantum "randomness" is associated with the participant's existential experience in the unique event. In splitting these two forms of causation into complementary poles, he thus further augments the dialectic of cause and effect, makes it triolectical: these "causes" become the effect of a certain instrument, only themselves becoming a cause as the collision, or *coincidence* of two effects. *Ibid.*

<sup>29</sup> Jorn, 'Luck and Chance', 243.

<sup>30</sup> Jorn, 'Luck and Chance', 264.

<sup>31</sup> Having not fully transitioned to a triolectical approach in this text, Jorn's distinction between between conceptual, synthetic method and the equivalence of scientific method proper, as explored in *The Natural Order*, is not yet fully drawn. This is, therefore, an extrapolation, but nevertheless a fruitful one. I call this a 'pataphysical science in that 'in the realm of the particular, every event arises from an infinite number of causes [...] all attributions of cause and effect, are therefore based on arbitrary choice, another term for scientific imagination'. The quote derives from one of the few contemporary public sources on 'pataphysics, an issue of *The Evergreen Review* that Jorn had in his possession. Roger Shattuck, 'Superliminal Note', *The Evergreen Review* 4 (June 1960): 28. This is something which likewise resonates with Leibniz and Epicurus.

<sup>32</sup> Jorn, *Concerning Form*, 111.

<sup>33</sup> It remains unclear because, at this stage, Jorn is still trying to shoehorn his thinking into a dialectical form, seeing a dialectic between dialectics and a certain "existential" freedom. When he later conceives his triolectical approach it enables him to take a complementary position to the dialectical method, which enables his position to emerge more fully. It should also be said that Jorn's position can also plausibly be read through his vocal opposition to Denmark joining the European Common Market, in that it plays out the complementarity of "Common Law" – law from below – and "Latin Law" – law from above. This is something evident in a number of his texts from this period, not least the second part of *Value and Economy* (1962).

<sup>34</sup> One only has to look at the way various New Age philosophies instrumentalise Jung's notion of synchronicity—the passive fatalism of "everything happens for a reason"—to see that Jorn's fears here well founded.

<sup>35</sup> '[T]hat false sesame of an outmoded and bastard philosophy'. Asger Jorn, *Signes graves* (1963), quoted in Shield *Comparative Vandalism* (1998): 7.

<sup>36</sup> Jon Stewart, *Kierkegaard's Relations to Hegel Reconsidered*, Modern European Philosophy (Cambridge, UK ; New York: Cambridge University Press, 2003), 195.

<sup>37</sup> Jorn, *Concerning Form*, 167.

<sup>38</sup> *Ibid.*, 165.

<sup>39</sup> Although, it is not truly an "alternative" genealogy, given that the term seemingly derives from Sartre, who used it in the context of developing upon Kierkegaardian existentialism.

<sup>40</sup> '[N]ot in the sense of the accidental [...] the accident consists in the unarticulated interjections of fate. This is good fortune in history, the divine play of historic forces [...] The accidental has only one

factor: It is accidental that Homer, in the history of the Trojan War, acquired the most remarkable epic subject matter imaginable. Good fortune has two factors: It is fortunate that this most remarkable epic subject matter came into the hands of Homer, here my emphasis is on Homer as much as on the subject matter'. Søren Kierkegaard, *Either/Or*, trans. Howard V. Hong and Edna H. Hong (Princeton, N.J.: Princeton University Press, 1987), 48.

<sup>41</sup> *Ibid.*, 233.

<sup>42</sup> *Ibid.*, 234.

<sup>43</sup> *Ibid.*, 239.

<sup>44</sup> Adorno, Theodor, *Kierkegaard: Construction of the Aesthetic*, trans. Robert Hullot-Kentor (Minneapolis: University of Minnesota Press, 1989).

<sup>45</sup> Patrick Sheil, *Starting with Kierkegaard* (London ; New York: Continuum, 2011).

<sup>46</sup> Jorn, 'Luck and Chance', 318–19.

<sup>47</sup> Auguste Comte's "Law of the Three Stages" posited human minds, knowledge and history progressed through three stages akin to Jorn's "Natural Order": Theological/Fictitious, Metaphysical/Abstract, Positive/Scientific. These corresponded to a historical movement from a military stage of kinship and priests, through a judicial stage of the state and philosophers, to an organisational stage of industry and science. The parallels with Jorn's triolectics are glaring.

<sup>48</sup> Jorn, *Concerning Form*, 165–66.

<sup>49</sup> This is, of course, all written in the context of a dominant climate of Sartrean existentialism, which also tried to turn the Scandinavian "aesthetics" of Kierkegaard's quasi-ironic formulations towards serious "Latinate" politics, in Jorn's terms, blind to its own perversion of what Jorn saw as the essence of such an approach and thus liable to be taken in totalitarian directions (for example, through its Heideggerian form).

<sup>50</sup> Shield, *Comparative Vandalism*, 202.

<sup>51</sup> The *clinamen*, meaning swerve, is found in the cosmology of classical philosopher Epicurus, and known through the writings of Lucretius. Epicurus held that the universe was composed of atoms, constantly falling in parallel to each other through the void. Matter arose in the collision of these atoms, the cause of which was their occasional inclination for declination.

<sup>52</sup> Kierkegaard, Søren, 'Samlede Værker, vol.5, Copenhagen, Gyndendal, 1962, 101'. As also implied in chapter one, the *dérive* and *détournement* also pertain to this turning, waiting at the *plaques tournantes*.

<sup>53</sup> Jarry named the industrial painting machine of *Faustroll* after the *clinamen*, that which 'ruffled this dead smoothness, the modern deluge' and 'ejaculated onto the walls of the universe'. Jarry, *Exploits & Opinions of Doctor Faustroll, Pataphysician*, 88–89.

<sup>54</sup> Karl Marx, 'Difference Between the Democritean and Epicurean Philosophy of Nature', in *Karl Marx, Frederick Engels: Collected Works*, ed. Richard Dixon, vol. 1, Karl Marx, Frederick Engels: Collected Works (New York: International Publishers, 1975), 48.

<sup>55</sup> What was at stake in his study was a comparison between the "positivist" philosophy of Democritus, who held that chance was simply an illusion—created to explain necessities not yet understood, i.e. the familiar position of Engels's dialectical materialism, later taken up by Breton, that 'the accidental is necessary'—and Epicurus who, as noted above, favoured a kind of equivalence of chance, in which 'all causes are possible'. See: *Ibid.*, 42, 44–45; Engels, *Karl Marx, Frederick Engels*, 25:500. One sees here why Epicurus was to become an inspiration for Jarry and 'pataphysics, in Marx's words:

Chance for him [Epicurus], is a reality which has only the value of possibility. Abstract possibility, however is the direct antipode to real possibility. The latter is restricted within sharp boundaries, as is the intellect; the former is unbounded, as is the imagination. Real possibility seeks to explain the necessity and reality of its object; abstract possibility is not interested in the object which is explained, but in the subject which does the explaining. [Marx, 'Difference Between the Democritean and Epicurean Philosophy of Nature', 44.]

This "imaginary" equivalence posited by "abstract possibility" not only strongly carries with Jarry's science of unique and imaginary solutions, one can also, perhaps, identify here the bifurcation I suggested above in Jorn's thinking, between the complementary perspectives of "objective chance" and "subjective chance", which here might be correlated with what Marx above calls "real possibility" and "abstract possibility", that is to say, the conceptual and the aesthetic world views, in Jorn's terms.

<sup>56</sup> Marx, 'Difference Between the Democritean and Epicurean Philosophy of Nature', 48.

<sup>57</sup> *Ibid.*, 49.

<sup>58</sup> One must admit however, that Engels himself later comes to a similar conclusion, in *Anti-Dühring*:

People who in other respects show a fair degree of common sense may regard this statement as having the same self-evident validity as the statement that a straight line cannot be a curve and a curve cannot be straight. But, regardless of all protests made by common sense, the differential calculus under certain circumstances nevertheless equates straight lines and curves, and thus obtains results which common sense, insisting on the absurdity of straight lines being identical with curves, can never attain. [Frederick Engels, 'Anti-Dühring' in Richard Dixon and et al. (eds) Vol. 25. *Karl Marx, Frederick Engels: Collected Works* (New York: International Publishers, 1975), 110-111.]

<sup>59</sup> Jorn and Tompsett, *Open Creation and Its Enemies*, 32–33. That Jorn might be obliquely referencing the *clinamen* here, and thus perhaps also 'pataphysics, is perhaps speculatively suggested by the penultimate paragraph of *Open Creation* in which he speaks of 'squaring the circle'. Jorn—who in the epigraph of this final section of the text quotes directly from Jonathan Swift—might be taken to be making coded reference to Swift's line 'The round and the square, would be certain clinamina, unite', see: *Ibid.*, 43; Jonathan Swift, 'A Tale of a Tub', in *The Works of Jonathan Swift* (London: Henry Washbourne, 1841), 114. This is interesting because it is in this section that he also discusses the Möbius Strip, as I discuss below. Perhaps, there is also a chance he might have known of Simone de Beauvoir's existential invocation of the *clinamen*, in *The Ethics of Ambiguity* (1947), although there is no evidence for this, to my knowledge.

<sup>60</sup> Marx, 'Difference Between the Democritean and Epicurean Philosophy of Nature', 48. Interestingly, Marx almost frames the atom's swerve in terms equally reminiscent of the AAA, when he poses it as an escape from gravity.

<sup>61</sup> Perhaps then, it might be suggested, for Democritus and Engels, freedom is negative, the recognition of necessity, for Epicurus and Jarry it is positive, a surplus of possible "imaginary solutions", for Marx it is dialectical and for Jorn, it is also complementary, thus from a "total" perspective, superpositional.

<sup>62</sup> John Stanley, 'The Marxism of Marx's Doctoral Dissertation', *Journal of the History of Philosophy* 33, no. 1 (1995): 133–58. For a description of these competing tendencies, see: Alvin W. Gouldner, *The Two Marxisms* (New York; Oxford: Oxford University Press, 1980).

<sup>63</sup> Leszek Kolakowski, *Main Currents of Marxism*, vol. 1 (Oxford: Clarendon Press, 1978), 104.

<sup>64</sup> For Epicurus's interlocutor Lucretius, the atomic *clinamen* can 'sunder the covenants of fate' and cause the 'step right forward where desire / Leads each man on, where by the same we swerve / In motions, not as at same fixed time, Nor same fixed line of space, but where / The mind itself has urged?' Suggesting a certain parallel between the psychogeographer and the *clinamen*. See: Lucretius, *On the Nature of Things*, trans. William Ellery Leonard, vol. 2 (Internet Classics Archive, 2009), [http://classics.mit.edu/Carus/nature\\_things.2.ii.html](http://classics.mit.edu/Carus/nature_things.2.ii.html). Something later intimated by Poe.

<sup>65</sup> Paul Thomas, 'Nature and Artifice in Marx', *History of Political Thought*, no. IX (Winter 1988): 498.

<sup>66</sup> Which is perhaps why Lenin accused him of Kantianism.

<sup>67</sup> Boll, 'From Empiriocriticism to Empiriomonism: The Marxist Phenomenology of Aleksandr Bogdanov', 45.

<sup>68</sup> A.A. Bogdanov, *Filosofiya Zhivogo Opyta* (St. Petersburg, 1913), 222. Cited in Boll, 56.

<sup>69</sup> Boll, 'From Empiriocriticism to Empiriomonism: The Marxist Phenomenology of Aleksandr Bogdanov', 56.

<sup>70</sup> Bogdanov, *Filosofiya Zhivogo Opyta*, 222. Cited in Boll, 56.

<sup>71</sup> Jorn, *Concerning Form*, 118.

<sup>72</sup> Jorn, *Concerning Form*, 116. This parallels remarkably similar remarks made by Debord in 1957, although not published in his lifetime. Here he states that as probability 'the role of chance is conservative', its games 'do not give way to any novelty'. Therefore, he goes on: 'All progress, all creation, is the organization of new conditions of chance. [...] 'really unforeseeable'. Guy Debord, 'On Chance', trans. Bill Brown, 23 May 1957, <http://www.notbored.org/chance.html>.

<sup>73</sup> 'Still today I am counting on what comes of my own openness, my eagerness to wander in search of everything, which, I am confident, keeps me in mysterious communication with other beings [...] I would like my life to leave after it no other murmur than the watchman's song [...] independent of what happens and what does not happen, the wait itself is magnificent'. Breton, *Mad Love*, 25.

<sup>74</sup> Jorn, *Concerning Form*, 113.

<sup>75</sup> Jorn, *Concerning Form*, 116.

<sup>76</sup> One might propose that this is why psychogeography founders when it attempts to become an “objective instrument”. As Jorn shows, psychogeography can never be *simply* a science, for then it would become something else – behavioural geography, environmental psychology, sociology, or any other number of specialist disciplines that aim to produce verifiable results. It seems that after the period of early optimism, even Debord came realise this, which is why, much as Sadler also notes, psychogeography, as a science, receded into near invisibility within the Situationist programme. As Jorn puts it: ‘Chance cannot be translated. Chance is and stays the opposite of the probable’: Ibid., 129.

<sup>77</sup> Derrida, ‘My Chances I Mes Chances: A Rendezvous with Some Epicurean Stereophonies’. Derrida’s text, coincidentally, links the *clinamen* with Poe’s psychogeographical detective Dupin, and his search for symptoms (Symptoma, from the Greek, connotes sinking, depression, collapse, but also event, encounter, coincidence. It is a sign). He links this with Freud’s pathologisation of coincidence in *The Psychopathology of Everyday Life*, something that brings us back not only to the practices of Nadja and Chtcheglov, but Breton’s problematic formulation, which wants to reduce chance to destiny.

<sup>78</sup> Ibid., 346. When writing, can one prepare an encounter for one’s words Derrida asks, or can one merely count upon them to “fall upon” an audience, by accident? Can one count on some hidden necessity, like Breton, by publishing to find comrades? Addressees [*destinataires*] are indeterminate Derrida argues, and this arises ‘from the most general structure of the mark’. Predestination is the opposite of *dérive*. Coincidentally, *dérive*, is the same word used by Derrida to suggest citability, the ability to shift context, to remake context anew. See: Derrida, *Of Grammatology*, 69.

<sup>79</sup> Ibid. Here he echoes Mallarmé’s poem *Dice Thrown Will Never Annul Chance*, which arrives with the line ‘from the depth of a shipwreck’. Is it coincidence then, that Jorn described his treatise on aesthetics as ‘a handbook on the relationship between ship and wreck’? See: Jorn, ‘Luck and Chance’, 227. Is it likewise coincidence that Romanian Surrealists Luca and Trost begin their seminal *Dialectic of the Dialectic* with a similar invocation of shipwreck, before going on to discuss objective chance?

<sup>80</sup> Derrida, ‘My Chances I Mes Chances: A Rendezvous with Some Epicurean Stereophonies’, 348.

<sup>81</sup> Is this the sense that Mach and Bogdanov, and indeed, before them, Goethe, saw as the monist ground upon which the object and subject, psyche and geography interplay?

<sup>82</sup> Ibid.

<sup>83</sup> Precisely the refined Eurocentricism of which Jorn is explicitly critical and which, as Stewart Home notes, has meant that the reception of the SI has been a distinctly uneven one; in Jorn’s terms favouring the concepts of the French, over the images of the Scandinavians. See: Home, ‘The Self-Mythologisation of the Situationist International’.

<sup>84</sup> Derrida, ‘My Chances I Mes Chances: A Rendezvous with Some Epicurean Stereophonies’, 348.

<sup>85</sup> In Danish, as Shield notes separately, Jorn also plays with the alliteration of “*indledning*” and “*anedning*” – introduction and cause, the realm of the aesthetic. See: Jorn, *The Natural Order*, 359n, 96.

<sup>86</sup> Jorn and Tompsett, *Open Creation and Its Enemies*, 42.

<sup>87</sup> Ibid.

<sup>88</sup> Jorn, ‘Luck and Chance’, 229.

<sup>89</sup> Ibid. As Shield notes, this is the movement of the radiant aesthetician Lucifer, in his self-elevating fall from the triolectic circle, radiating outward. Aesthetics is the radiating principle and like the vertical axis of Runge’s colour sphere, presents a Swedenborgian trajectory of light. For Swedenborg however, as for Jorn, light is possessed of absolute motion—beyond topology—a no place, utopian, in dialogue with sitological non-sens(e). Indeed, it was Swedenborg’s utopic space—via his equation of light with matter in absolute motion, which led Jorn to topology, and beyond, to sitology. It is no coincidence that when Breton denounced Jorn, he did so by labelling him “Swedenborgian”. See: Shield, *Comparative Vandalism*, 161; Jorn, *Concerning Form*, 99.

<sup>90</sup> Jorn, ‘Luck and Chance’, 229.

<sup>91</sup> Jorn, *The Natural Order*, 96. His designation “the natural order” here fits in with his belief that evolution proceeded on the basis of aesthetic surplus, which was then whittled down into useful forms, finally being generally adopted.

<sup>92</sup> Jorn, *The Natural Order*, 28.

<sup>93</sup> Ibid.

<sup>94</sup> Jorn, *Concerning Form*, 165–66.

<sup>95</sup> Compare this reversal, perhaps, to the assertion of ultra-left, Bordiguist critique given by *Internationalist Perspective*: ‘The more capital progresses, as it has since 1914, and especially after 1945, the more that progress reveals itself to be retrogressive or regressive; a mortal threat to the continued existence of human kind.’ See: Mac Intosh, ‘How Capital’s Progress Became Society’s

Retrogression', *Internationalist Perspective*, 1 February 2006, [http://internationalist-perspective.org/IP/ip-archive/ip\\_42\\_capital.html](http://internationalist-perspective.org/IP/ip-archive/ip_42_capital.html).

<sup>96</sup> Jorn, *Concerning Form*, 112.

<sup>97</sup> There are perhaps prefigurations of Deleuzian notions of de and re-territorialisation here.

<sup>98</sup> For example: Jacqueline De Jong, 'Critique of the Political Practice of Détournement', in *Cosmonauts of the Future*, ed. Mikkel Bolt Rasmussen and Jakob Jakobsen (Nebula; Autonomedia, 2015), 77–84.

<sup>99</sup> This reaches its ultimate apotheosis in Debord's *Society of the Spectacle* (1967), in which the image becomes the ultimate expression of reification and recuperation.

<sup>100</sup> It might be argued that the influence of Bohr's relation with Logical Positivism is evident here.

<sup>101</sup> Jorn, 'Luck and Chance', 279.

<sup>102</sup> One detects, perhaps—as was also implicit in the earlier division into complementary perspectives of participatory action and representation, or indeed, in elements of his critique of Euclidean geometry—a somewhat dubious, undefined, quasi-Schopenhauerian position here. See: Arthur Schopenhauer, *The World as Will and Representation*, vol. 1 (Cambridge: Cambridge University Press, 2010).

<sup>103</sup> Jorn, *Concerning Form*, 201–3.

<sup>104</sup> *Ibid.*, 202. There would seem to be a further, ironic, directional play here, on the words 'reactionary', 'progress' and 'right'.

<sup>105</sup> Asger Jorn, 'Yin/Yang', in *Fraternité Avant Tout: Asger Jorn's Writings on Art and Architecture, 1938-1958*, ed. Ruth Baumeister, trans. Paul Larkin (Rotterdam: 010 Publishers, 2011), 121.

<sup>106</sup> Though the piece does deconstruct some traditional perceptions of gender, it does so only to replace them with equally, if not more, reactionary ones. Whilst Jorn admits these symbolisms are only relative, 'no more than the expressions of the thoughts and ideas that human beings and their societies attach to things', and can be deconstructed as instrumental means, he does not deconstruct his own assumptions behind the attributions he selects. See: *Ibid.*, 130.

<sup>107</sup> Shield, *Comparative Vandalism*, 186.

<sup>108</sup> I say quasi-Lamarckian because Jorn appears to believe that social environments and their shaping of the psyche have a direct effect on evolution, beyond natural selection—since it seem obvious his aesthetic solution to apparent decadence would not operate by the same means of conventional natural selection as war, for example. This is further intriguing given that Lamarckism was also studied by Galton and was popular within that "Goethean" strain of thought with which I have already associated Jorn's position in chapter two. For example, with the dubious and racist thought of Ernst Haeckel—whose racist philosophy held language determined evolution, and called social science "applied biology"—or with contemporary investigator into "objective chance" Paul Kammerer.

<sup>109</sup> We might also reconsider in this vein the militaristic and colonial overtones that pepper psychogeography itself, up to and including Debord's own obsession with war.

<sup>110</sup> Francis Galton, 'Regression Towards Mediocrity in Hereditary Stature.', *The Journal of the Anthropological Institute of Great Britain and Ireland* 15 (1886): 246.

<sup>111</sup> Jorn, *Concerning Form*, 205, 206.

<sup>112</sup> I refer to Kierkegaard's famous observation, as, I suspect, Jorn did: 'Life must be understood backwards. But [...] must be lived forwards'. Søren Kierkegaard, 'Søren Kierkegaard, Journalen JJ:167 (1843)', in *Søren Kierkegaards Skrifter*, vol. 18 (Copenhagen: Søren Kierkegaard Research Center, 1997), 306.

<sup>113</sup> Helle Brøns, 'Masculine Resistance: Expressions and Experiences of Gender in the Work of Asger Jorn', *October*, no. 141 (Summer 2012): 133.

<sup>114</sup> *Ibid.*

<sup>115</sup> Third Positionism denoting a strain of neo-nazi ideology that claims to place itself beyond both capitalism and communism, drawing together radical nationalism or anti-semitism with more traditionally "left-wing" elements, such as anti-imperialism, counter-culture, environmentalism and neo-paganism.

<sup>116</sup> Likewise, his active, material support for Communism.

<sup>117</sup> Asger Jorn, 'Luck and Chance', 328.

<sup>118</sup> *Ibid.*, 330.

<sup>119</sup> Vladimir Ilyich Lenin, "The Three Sources and Three Component Parts of Marxism", in *Marx and Engels Selected Works* (London: Lawrence and Wishart, 1968) 23-27; Moses Hess, *Die europäische Triarchie* (Leipzig: Otto Wigand, 1841). Jorn replaces German philosophy, French politics and English

political economy with Scandinavia aesthetics/art, Latin concepts/politics/ethics and Byzantine science.

<sup>120</sup> One suspects their target was, partially, the epistemological grounding of much contemporary Postmodernism and its ultimate origins in the thought of fascist thinkers such as Heidegger, whose notion of “*autochthony*” draws close to some of the “cultural nationalist” resonances mentioned above.

<sup>121</sup> Ibid., 134; Shield, *Comparative Vandalism*, ix.

<sup>122</sup> Shield, *Comparative Vandalism*, 192. When he says “men” here, he means white men, the full quote, still more problematically, reads ‘Men will hereby be subjugated, just like women and the coloured races, unless it is precisely amongst them that the most suited are to be found.’

<sup>123</sup> As Shield proclaims: ‘eternal movement across an area of interest forms the basis not only of the triolectical method but also of Jorn’s view [...] of evolution’, Ibid., 193.

<sup>124</sup> Ibid., 182.

<sup>125</sup> Ibid., 184.

<sup>126</sup> Ibid., 187. Shield’s suggestion is that Jorn is defensive over links between Nordic expressionism and femininity, and thus ‘a threat to his own perceived masculinity’, see: Ibid., 195.

<sup>127</sup> Baum, ‘The Sex of the Situationist International’.

<sup>128</sup> Gress’s obituary of Jorn was highly positive, and de Jong, though acknowledging Jorn as ‘macho’, refuses to condemn her former partner. See: De Jong, ‘A Maxim of Openness’, 187.

<sup>129</sup> Brøns, ‘Masculine Resistance: Expressions and Experiences of Gender in the Work of Asger Jorn’, 151.

<sup>130</sup> Karen Barad, ‘Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter’, *Signs: Journal of Women in Culture and Society* 28, no. 3 (2003): 801–31.

<sup>131</sup> Ibid., 827.

<sup>132</sup> Brøns, ‘Masculine Resistance: Expressions and Experiences of Gender in the Work of Asger Jorn’, 153.

<sup>133</sup> Jorn, *The Natural Order*, 24.

<sup>134</sup> Henri Lefebvre and Kristin Ross, ‘Lefebvre and the Situationist: An Interview’, in *Guy Debord and the Situationist International: Texts and Documents*, ed. Tom McDonough (MIT Press, 2002), 267–83; Home, *The Assault on Culture*, 1991, 8–9. Rob Shields argues Lefebvre’s search for a lived, “situational” ethics, initially approached through Nietzsche, came to be fused with historical materialist dialectics via his contact with the Paris Surrealists. Thus whilst no direct link between Lefebvre’s triple dialectic and Jorn’s triolectics can be proven, a common collision of Hegel and Nietzsche must hold some responsibility. See: Rob Shields, *Lefebvre, Love, and Struggle: Spatial Dialectics*, International Library of Sociology (London ; New York: Routledge, 1999).

<sup>135</sup> In *The Production of Space* (1974) Lefebvre expounds a three-way dialectic, as a means to conceptualise space as simultaneously materially and discursively overdetermined, but also “lived”, that is subjectively and existentially singular. See: Lefebvre, *The Production of Space*. Although Daniele Vazquez Pizzi cites Lefebvre’s 1970 structuring of space via the triad of isotopia-heterotopia-utopia, as well as his reading of Marx’s triple periodisation of the city as Lefebvre’s earliest expressions of triolectical thinking. See, Daniele Vazquez Pizzi, ‘What’s Trialectics? Geneology of a Theory of Space’ (Urbanism and Urbanisation VI Interantional PhD Seminar, Università luav di Venezia, 2011); Henri Lefebvre, *Le Marxisme et La Ville* (Paris: Calmann-Lévy, 1972); Henri Lefebvre, *La Révolution Urbaine* (Paris: Gallimard, 1970). Incidentally, this Vazquez was a notable psychogeographer in the 1990s. He was one of the first members of the Luther Blissett Project, instrumental in the Associazione Psicogeografica Romana and in 2004 co-founded the Urban Luoghisingolari.net research group. In 2010 he published *Manuale di Psicogeografia [Handbook of Psychogeography]* before undertaking a PhD in Urban Planning at the University IUAV of Venice.

<sup>136</sup> Lefebvre’s tripartite system of perceived/conceived/lived, or spatial practice/representations of space/representational spaces was not merely a conceptual structure, but also articulated this approach.

<sup>137</sup> Stuart Elden, *Understanding Henri Lefebvre: Theory and the Possible*, Continuum Studies in Philosophy (London ; New York: Continuum, 2004), 36.

<sup>138</sup> Jorn was critical, in a typically playful manner, of structuralism, rejecting its elimination of the aesthetic and the human in favour of linguistic “archaeologies” and oppositional dualisms. This can be seen in his parodic and ‘pataphysical’ “structuralist” collaboration with Noël Arnaud’s *La langue verte et la cuite* (1968). See also: Asger Jorn, ‘Structuralism and Suppression’, *October* 141 (July 2012): 80–85; Birtwistle, ‘Looking for Structure in Asger Jorn’s Theory’; Harris, ‘How Language Looks: On Asger Jorn and Noël Arnaud’s *La Langue Verte*’; Henrik Holm, ‘Poking Tongues: On Asger Jorn’s Intellectual Endeavours as Governed by Artistic Experience’, in *Asger Jorn: Restless*

*Rebel*, ed. Dorthe Aagesen et al. (Copenhagen : Munich: Statens Museum for Kunst, ; Prestel, 2014), 238–49.

<sup>139</sup> Henri Lefebvre, 'Towards a Leftist Cultural Politics: Remarks Occasioned by the Centenary of Marx's Death', in *Marxism and the Interpretation of Culture*, ed. Cary Nelson and Lawrence Grossberg (London: MacMillan, 1988), 86.

<sup>140</sup> Shields, *Lefebvre, Love, and Struggle*, 119.

<sup>141</sup> Elden, *Understanding Henri Lefebvre*, 37.

<sup>142</sup> Henri Lefebvre, *The Survival of Capitalism* (London: Alison and Busby, 1976), 14–17.

<sup>143</sup> Shields, *Lefebvre, Love, and Struggle*, 120.

<sup>144</sup> Edward W. Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (Cambridge, Mass: Blackwell, 1996), 2.

<sup>145</sup> *Ibid.*, 5.

<sup>146</sup> *Ibid.*

<sup>147</sup> Edward W. Soja, *Postmetropolis* (Oxford: Blackwell, 2000), 10–12.

<sup>148</sup> Liz Bondi, 'On Gender Tourism in the Space Age: A Feminist Response to Postmodern Geographies' (Annual meeting of the Association of American Geographers, Toronto, 1990).

<sup>149</sup> Soja, *Thirdspace*, 14.

<sup>150</sup> Homi Bhabha, 'The Third Space: Interview with Homi Bhabha', in *Identity, Community, Culture, Difference*, ed. J Rutherford (London: Lawrence and Wishart, 1990), 209.

<sup>151</sup> *Ibid.*, 211.

<sup>152</sup> Sue Golding, 'Quantum Philosophy, Impossible Geographies and a Few Small Points about Life, Liberty and the Pursuit of Sex (All in the Name of Democracy)', in *Place and the Politics of Identity*, ed. Michael Keith and Steve Pile (New York: Routledge, 1993); Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity*, 2nd English language ed (London ; New York: Verso, 2008).

<sup>153</sup> Barbara Hooper, 'Bodies, Cities, Texts: The Case of Rodney King' (Annual meeting of the Association of American Geographers, Atlanta, 1992); Soja, *Thirdspace*, 113; Barbara Hooper, *Performativities of Space: Bodies, Cities, Texts* (Los Angeles, CA: University of California Press, 2002).

<sup>154</sup> Doreen Massey, 'Politics and Space/Time', *New Left Review* I, no. 196 (December 1992): 69–70.

<sup>155</sup> *Ibid.*, 70.

<sup>156</sup> As indeed, to be more strictly accurate, Hegel and Marx do likewise, with their ultimately threefold formulations.

<sup>157</sup> Nancy Jay, 'Gender and Dichotomy', *Feminist Studies* 7, no. 1 (Spring 1981): 54; Massey, 'Politics and Space/Time', 72.

<sup>158</sup> Massey, *For Space*, 36.

<sup>159</sup> *Ibid.*, 116.

<sup>160</sup> André Breton, 'Surrealism and Its Living Works', in *Manifestoes of Surrealism*, trans. Richard Seaver and Helen. R. Lane (Ann Arbor: University of Michigan Press, 1969), 302.

<sup>161</sup> Massey, *For Space*, 116.

#### Four: London and its Psychogeographical Associations

*“Anybody can start from where they are and start exploring the world in an interesting way”  
-Tompsett<sup>1</sup>*

Largely invisible since the term’s genesis forty years earlier, psychogeography made a remarkable reappearance during the 1990s, first in the UK, then beyond. This chapter situates this unlikely comeback through its primary, definitive instance.

The *Comité Psychogéographique de Londres*—generally translated as “London Psychogeographical Association”—was a one-person auto-institution, imaginary in all but name, formed and simultaneously dissolved by Ralph Rumney during the SI’s 1957 foundation.<sup>2</sup> Or at least that is the myth.

The LPA was “revived” in August 1992 by Fabian Tompsett. Publishing a regular newsletter and various extraordinary pamphlets between 1993 and 1998, it organised frequent psychogeographical trips and contributed a unique reimagining of the practice, catalysing its worldwide revival and informing continuations ever since.

This chapter attempts to do three things: describe the LPA’s reinvention of psychogeography, explore the background of its emergence, and examine its relation to the revised understanding of psychogeography excavated in previous chapters. Doing so, it questions narratives situating 1990s psychogeography as either some aesthetic “recuperation” or popular democratisation of SI politics.

The LPA re-emerged, I suggest, not primarily in reference to some definitive articulation of psychogeography, but rather its own historical circumstances. Instead of making past struggles axiomatic, occluding their *in situ* interests, the revived LPA was deeply embedded in contemporary infra-literary infrastructures, developing a superpositional *détournement* of

its predecessor: amplifying resonances, introducing destructive diversions and dissolving dualistic polarities between originary and latter-day practices.

The LPA, I argue, can be understood trilectically, not because it consciously followed Jorn's schema—although he was a major influence—but because the trilectical instrument enables their opaque material-discursive operations to be uniquely conceptualised. Firstly, in relation to historiography, secondly to “autonomy”, and thirdly to an immanent critique of capital. In this *critical détournement* of Jorn, trilectics was thus itself resituated *historically*, implicitly critiquing Jorn's latent existentialist traces and reactionary tendency to minimise trilectics' relation to socio-economic context.

#### **4:1:1: *Comité Psychogéographique de Londres***

Literature covering the SI's foundation repeats a familiar tale. Even Rumney is no exception.<sup>3</sup> He recalls—via Alan Woods—the LPA being ‘invented on the spur of the moment’ to give ‘a flavour of internationality’ to the event.<sup>4</sup> Elsewhere the LPA is given short shrift, warranting little more than a passing one-liner.

Chris Gray labels it ‘dubious’, Sadie Plant ‘legendary’, while Simon Sadler calls it a “group” in ironic inverted commas.<sup>5</sup> Coverley reasserts Rumney was its only member, Wark calls it ‘half’ a group, whilst Jappe and Marcus ignore it.<sup>6</sup> Pinder mentions only the name.<sup>7</sup> Home gives more detail, stating the ‘non-existent LPA’ was ‘invented during the course of the conference to ‘increase’ the internationalism of the event.’<sup>8</sup> What these accounts share is relegating it to a footnote in the SI's formation. Yet the *Comité Psychogéographique de Londres* repeatedly appears prior to this. Crucially as one of three groups—alongside the LI and IMIB—staging the *First Exhibition of Psychogeography* at Taptöe Gallery, Brussels, in 1957, five months before the SI's foundation.<sup>9</sup> This foundational event of a definitively

*Situationist psychogeography*, the first public collaboration of those later comprising the SI, was a revealing disaster however, forcing contradictions to the surface.

It reiterated what was evident three years earlier, at the Letterist International's own first exhibition: contradictions inherent in psychogeography itself, between being aesthetic instrument and instrument for objective critique.<sup>10</sup> Taptoë showed this same contradiction, discord over trains ensuring a third of those billed failed to arrive.<sup>11</sup> Rumney (representing the LPA) and Jorn (IMIB) did participate, the LI did not.<sup>12</sup> The attendees put something together, between getting drunk, producing a collective painting and, on the evening of the opening, making an intoxicated *dérive* of Brussels with local students.<sup>13</sup> If Taptoë founded a *Situationist psychogeography* therefore, it was as a collaboration between two elements—the LPA and IMIB—with the third—the LI—absent.<sup>14</sup> Rather than some definitive, radical origin, instead this points to mythopoesis—and foundational contradictions—in the SI, and psychogeography itself.

#### **4:1:2: Ludibrium**

Might this be one big joke? In psychogeography's case, obviously, in its first appearance—*Potlatch's* “Psychogeographical Game of the Week”—as much as its playful 1990s reimagining. Which is not to say this levity was taken lightly.<sup>15</sup> Rather, psychogeography becomes a “ludibrium”: an effect engendering a cause, an “occasion”, non-existent except by what it occasions.<sup>16</sup> As Paul Valéry muses on Poe's speculative cosmology:

Lunatic researches are akin to unforeseen discoveries. The role of the nonexistent exists; the function of the imaginary is real [...] It seems then that the history of the mind can be resumed in these terms: it is absurd by what it seeks, great by what it finds.<sup>17</sup>

The “ludibrium”—a scorned plaything or practical joke that becomes “real”—is, as Tompsett points out, useful for understanding both the SI and the 17th Century secret society the

Rosicrucian Brotherhood.<sup>18</sup> Indeed, key suspect in the Rosicrucian mystery, Johann Valentin Andreae, described the movement in such terms.

As Jorn's triolectical historiography previously suggested, aesthetics critically reshapes instruments, which only become newly *instrumental* in their use, losing their aesthetic value and eventually levelling out, becoming "objective". The Ludibrium is an "aesthetic instrument", still awaiting use, thus its levelling out. Aesthetics throws up numerous such "imaginary solutions", awaiting full actualisation by becoming generalisable: a function of their usefulness for articulating a social, material interest. Their subsequent becoming "objective" is thus the occlusion of the interest that shaped them, their becoming hegemonic. As Jorn's critique of value implied, aesthetics is complementary to general use.

"Historical" accounts of the Rosicrucians circulated *before* their foundation. Tompsett suggests Situationist self-historicising—from Strasbourg to May '68—mythopoetically wrote their agenda into existence likewise. Considered triolectically, they provided an aesthetic instrument others actualised to serve a social interest. Most recuperation narratives, caught in a "political origin/aesthetic recuperation" dichotomy, miss that—for better or worse—this was their central legacy: the logical outcome of the SI's final analysis was as much Malcolm McLaren and Tony Wilson—the Sex Pistols and Factory Records—as any "total critique".<sup>19</sup>

However, as Dauvé notes:

The Strasbourg university scandal which heralded May 68 was a success. But [...] The repetition of the techniques of advertising and scandal turned into systematic counter-manipulation. There is no such thing as an anti-advertising advertisement. There is no good usage of media to get across revolutionary ideas.<sup>20</sup>

Psychogeography's revival, mindful of Dauvé's critique, interrogated this assertion.

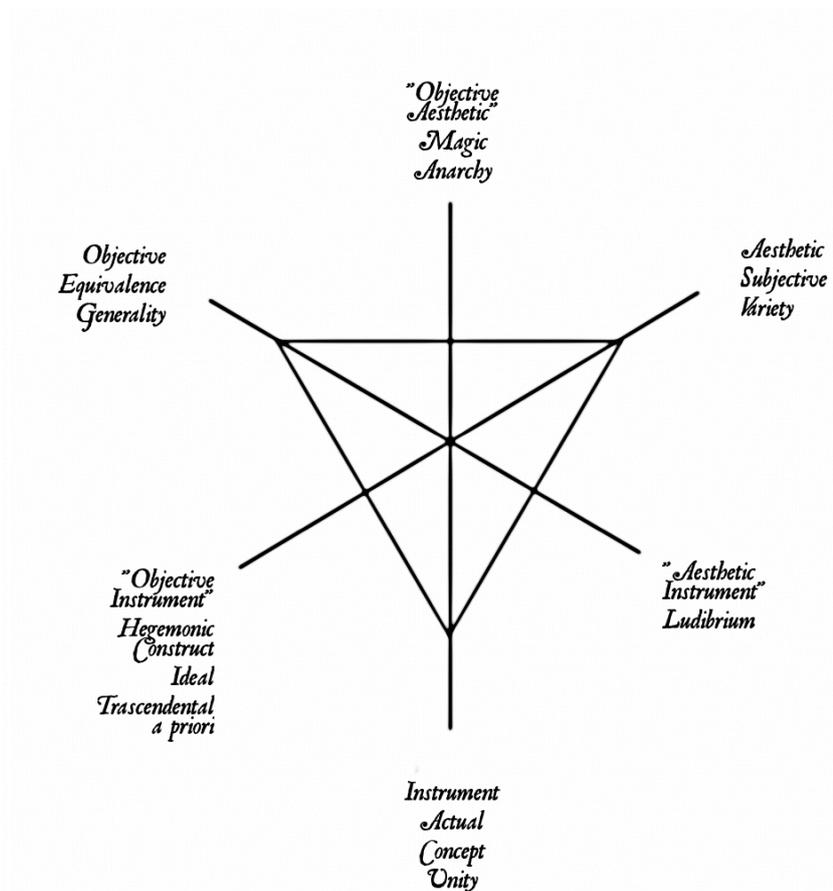
Releasing aesthetic instruments into a capitalist context, almost inevitably means they only generalise through capital; realised, ultimately, as objective instruments of capitalist valorisation. That other potential generality—*Gemeinwesen*—is juridically and militarily

obstructed precisely to monopolise *these* mediations. Thus such fusions of aesthetic and instrument are only local and momentary—and never truly revolutionary—precisely because they are complementary to the objective. “Recuperation”, or indeed, pluralist “popularisation” are thus two-sides of the same process: levelling out and becoming general *in a capitalist context*.

An interested engagement with these political realities, rather than idealised generalisations of the SI’s “total critique”, 1990s psychogeography faced the implications of capital’s “real domination”. Despairing of vanguardist notions of some authentic “outside” from which to struggle, instead they experimentally questioned how “spectacular” forms themselves might be pressed to give up contradictions. “Mythopoesis” was one such experiment: breaking apart existing hegemonies in the hope that, in their eventual levelling out, these ludibria might expand the contradictions of material-discursive terrains; introducing immanent critical détournements able to replicate and expand, leading existing conditions to their destruction.

Psychogeography tactically explored this mythopoesis, aware ‘[m]yth-making is part of the self-construction of social movements’, that such instruments enable transient collectivities to articulate social interests.<sup>21</sup> Yet also conscious of Jorn’s warning regarding Sorelian uses of myth, where instrumental political concepts become idealised as socially “objective”, i.e. hegemonic tools of mass manipulation: ‘the geometrical formula for idealism’.<sup>22</sup>

Triolectically, aesthetics is what disrupts this. Understood in such terms, for 1990s psychogeography the aim of the game was turning destructive aesthetics into instruments to break apart these mediations—anti-hegemonic, not counter-hegemonic—rather than constructing hegemonic alignments of instrumental and objective, instead sabotaging them, aligning aesthetic and instrument, making space for reconfigurations.



*Fig. 4.1*

*Triolectic Illustrating the Complementarity of  
"Aesthetic Instruments" and "Objective  
Instruments"*

Tompsett's reference to "Fermat's Last Theorem" in his preface to Jorn's *Open Creation* illustrates this.<sup>23</sup> Much modern mathematics arose from efforts to prove Fermat's cryptic marginalia, which boasted a marvellous proof the margin was too narrow to contain.<sup>24</sup> Hinting at Jorn's conjecture therein, that Renaissance innovations in aesthetics—the formal perspective of Euclidean space—became objectively instrumental in capitalism's rise, Tompsett notes playfully, finally solving Fermat's theorem will thus herald capitalism's demise. He laments however, in his own margin, he has insufficient space to set out proof. By implication, Jorn's ludibrious sitology becomes turned against itself, as a further ludibrium, creating new openings by disrupting out-dated hegemonic forms. Not reconceptualising or reflecting class struggles, but clearing spaces for *their own* reconception. This illuminates LPA divergences from Jorn. If Jorn's 'imaginary Bauhaus' used triolectics to reassert subjectivity through the aesthetics, the LPA took this and rehistoricised it, making aesthetics itself an instrument for reconfiguring objective relations, turning its deconstructive potential against capitalist forces giving rise to it.<sup>25</sup>

Thus as Bonnett implies, asking whether ludibria are "really meant" misses the point; they do not communicate political programmes, but instead open an immanent critique of the hegemonic truth regimes reproducing capitalist social relations.<sup>26</sup> Contemporary to such explorations, many instances of "Tactical Media" did try to turn this mythopoesis towards more positive political programmes: a "neo-situationism".<sup>27</sup> Where such practices failed was precisely for the reasons Dauvé outlined.<sup>28</sup> The LPA approached this dilemma more obliquely, presenting noological détournements without "affirmationist"—indeed quasi-existentialist—illusions that aesthetics alone could remake the world.<sup>29</sup>

Smith suggests the 1990s LPA was itself a ludibrium.<sup>30</sup> Yet casual remarks from Tompsett's former *Transgressions* co-editor Bonnett, are taken to justify the polemical assertion 'there has never been a practice in the UK worthy of being called psychogeographic [...] a practical psychogeography never actually existed in the UK'.<sup>31</sup> Smith thus wilfully misunderstands

Bonnett to establish his particular teleology, Walking Art becoming a positive diffusion from originary psychogeography, unencumbered by an intervening movement.<sup>32</sup> However, the LPA's "non-existence" is a matter of perspective, I prefer to understand it in a distinct, threefold-context: (anti)political debates on communist organisation, Neoist (anti)art, and the experimental (anti)science, magic. Where each category became an idealised objective instrument, the LPA emerged as the complementary dialectic, its interested critique. This is the awareness that both dialectics and triolectics, in different ways, work from the negative.

#### **4:1:3: We're Back!**

Psychogeography was 'increasingly in vogue in 1990s London' Phil Baker observes, but the term's revival is traceable to a particular set of circumstances.<sup>33</sup>

London Psychogeographical Association trip to the Cave at Roisia's Cross, August 21st-23rd. This trip has been organised to coincide with the conjunction between Jupiter and Venus on 22 August. The trip will last for three days and involve cycling for about 100 miles and camping for two nights. The rendez-vous is at the back of Tesco's car park, Three Mills Lane, London E3 at 11am on Friday 21 August with bicycle and camping gear. We hope you can make it - see you there!

According to Home, he was handed the above leaflet in summer 1992.<sup>34</sup> This was how, using the pseudonym Richard Essex, Tompsett 'revived' the London Psychogeographical Association, thirty-five years after Rumney's ludibrium disappeared in a puff of hot air.<sup>35</sup>

The LPA not only revived psychogeography, but reinvented it, in unlikely collision with leylines and conspiracy theory, commingled with class war, bus stop competitions and expeditions to old churches. The effect is disarmingly simple, yet intentionally opaque. It mocks the SI's totalising rhetoric, simultaneously inoculating them against academic banalisation, via recourse to "unacceptable theory".<sup>36</sup> Occult narratives tangle with revolutionary theory producing 'Magico-Marxism', precipitating what Home labelled an 'avant-bard' movement.<sup>37</sup> A 'satirical deconstruction' of occult conspiracy, dogmatic Leftism

and lurking currents of third-positionism in 1990s counter-culture, it simultaneously leaves labels of “satire” and “deconstruction” behind.<sup>38</sup> As *Transgressions* pointed out, ‘this has nothing to do with ‘parody’ [...] everything to do with the subversion of ruling class power’.<sup>39</sup> There is humour, but this humour takes seriously the “magic” by which class power operates: psychic warfare of noological control, which simultaneously occults its instruments by making them objective.<sup>40</sup> The LPA’s ludibrious aesthetic instruments however, punch a momentary “ironic” gap between instrument and object—social relations and production—clearing spaces: minimally, for survival, potentially, for communisation.<sup>41</sup>

*Transgressions* observes, ‘[l]iteral brains’ ask whether the LPA ‘really believes’ in ley-lines. Yet LPA praxis suggests beliefs be understood as material-discursive intra-actions, instruments of organisation.<sup>42</sup> In this respect, little separates the LPA from psychogeography’s definitive articulation: Chtcheglov’s noological definition of architecture as ‘the simplest means of *articulating* time and space, *modulating* reality, of engendering dreams’.<sup>43</sup> As Tompsett himself put it: ‘Class struggle has always manifested itself around the construction of symbolic landscape’.<sup>44</sup> What Jorn’s borrowing of Langer’s “significant form” helps expose is that architecture and mythic narrative are *both* instruments, noological structures (re)producing patterns of thought.

Against ideological “unmasking”, LPA critique is immanent, using aesthetic instruments of noological dissonance against instrumental form itself, to de-form and reorient it, overflowing “acceptable” revolutionary discourse’s “objective instrument”, understanding such forms as already entangled in occluded material interests.<sup>45</sup> This produces a temporary divergence between discursive forms and objective conditions: capitalism’s idealist fusion of instruments and objectivity, relations and means of production. Opening momentary aesthetic commons—shared humour, circulated material culture, autonomous research—it expands contradictions between relations and means of production, just as, in their own way, the SI did, seeking to shift the whole triolectic onto different terrains.

The LPA thus resituated and diverted continuing SI influence both reintroducing psychogeography as a term, applying it to a hitherto distinct trajectory of practices, but also excavating Jorn's theory, thus far eclipsed by Specto-Situationism. Doing so, it precipitated a proliferation of "psychogeographic" practices in the UK and beyond, resonant with what Bonnett's characterises as 'the turn in the 1990s towards the politics of 'everyday space''.<sup>46</sup> Tompsett's translation of Jorn's *Open Creation*, previously unavailable, provocatively disseminated Jorn's sitological project into this proliferation at a critical juncture, consciously détourning psychogeography, shifting its wider terrain. This included exploring Jorn's anti-Euclidean geometry, historiography, and nascent critique of Eurocentrism, alongside his disruptive collision of mathematics, science and archaeology. As argued in previously, Tompsett did not inject such dimensions into psychogeography from nowhere. Jorn had situated them within the practice's development as ludibria, something the LPA amplified and diverted.

#### **4:2:1: Anti/Politics:**

Tompsett (b.1954) grew up in Great Baddow, Essex, where his father, a physicist, worked for English Electric.<sup>47</sup> He credits his father's analytical mindset, but notes it manifested in surprising ways. The elder Tompsett's keen interest in leylines and conspiracy narratives for example, was not a contradiction in his son's view, but evinced a "hyper-rational" approach, continually seeking patterns and meanings.<sup>48</sup> Tompsett détourned his father's scientific method, with a critical spin.

After abandoning university and working for a spell in a psychiatric hospital, Tompsett came to London in the late 1970s.<sup>49</sup> Here involving himself with Rising Free bookshop and press, Islington.<sup>50</sup> Espousing an ultra-left rejection of political mediation, Rising Free notoriously refused to sell various Leftist newspapers, becoming a hub for left-communist, autonomist

and anarchist material.<sup>51</sup> Tompsett's SI interest began here, as one position within broader non-Leninist communism.<sup>52</sup> Helping in the shop to access the latest offerings, he eventually gained ordering responsibilities, using this to source materials, particularly from Fredy Perlman's *Black and Red*, Jacques Camatte, and Henri Simon, formerly of *SoB*.<sup>53</sup>

Rising Free was well linked internationally. At a 1974 meeting leading to the formation of Simon's *Echanges et Mouvement*, Simon had networked French, Belgian, Dutch, German and Australian groups, along with Solidarity, the English followers of *SoB*, and John Zerzan, co-founder—with Perlman—of US periodical *Fifth Estate*. Retaining such connections, Simon moved to London in 1977—where he lived until 1991—here joining the London Workers Group, a discussion circle with left-communist sympathies meeting at Rising Free, of which Tompsett was also a member.<sup>54</sup> Through such connections, Tompsett built a critical understanding based in French, Italian and US left-communism, particularly perspectives advanced by Perlman, Camatte and others, which *Fifth Estate*. It was also around this time Tompsett met Stewart Home, who claims to have likewise attended London Workers' Group meetings.<sup>55</sup>

Other relevant initiatives connected with Rising Free included *Bulletin de Discussions Internationales*, the periodical *Authority* and the group Kronstadt Kids.<sup>56</sup> Yet perhaps of more consequence for Tompsett's later work was Little A Printers, run by various associates from whom he absorbed skills later used producing pamphlets for his Unpopular Books press and the LPA. Started by Chris Broad (1980s editor of *Anarchy*, with Phil Ruff), Little A was based at Metropolitan Wharf, Wapping, printing publications such as *Anarchy* and *Black Flag*.<sup>57</sup> By 1983, it was taken in different directions by LWG members including Dave Couch and members of anarcho-punk band The Apostles, Andy Martin and Dave Fanning, printing LWG periodical *Workers' Playtime* (1983-85, 10 issues).<sup>58</sup> Tompsett carried the knowledge and connections gleaned into his later work with print-coops at Union Place and 121 Centre, Brixton.

Little A briefly shared a building with Wapping Autonomy Centre, which Tompsett helped found with others including Andy Martin and future *Class War* mainstay, Martin Wright.<sup>59</sup> Connecting disparate squatters' networks, it became an "autonomous" hub for gigs, self-publishing and workshops. Bands playing there included Crass, The Apostles and Conflict, and as the place Crass followers mixed with practicing anarchists, the centre was crucial in consolidating early-1980s DIY anarcho-punk, spawning numerous squats, social centres and small-press initiatives.<sup>60</sup>

Connections forged through London Autonomists, Rising Free and LWG were crucial in establishing libertarian-left tabloid *Class War*, in which Tompsett also actively participated. Initiated in April 1983, primarily by Ian Bone, it was inspired by the aesthetics and slogans of English "Situationist" journals *Heatwave*, *King Mob Echo* and US publication *Black Mask*, combining these with London Autonomists' perspectives in a direct, confrontational style.<sup>61</sup> Critical of Leftist mediations and anarcho-punk pacifists alike, *Class War* launched several direct actions, including their famous "Bash the Rich" events, at which in May 1984, Tompsett was banner bearer.<sup>62</sup> Early issues included pro-situ input from the likes of Aleks Sierz.<sup>63</sup> Bone had also previously collaborated with pro-situs, including with Sierz's ex-flatmate Nick Brandt, of BM Combustion, *Re-Fuse* etc.<sup>64</sup> However, under Wright's influence *Class War* became generally hostile to pro-situs, along with traditional anarchists from *Freedom* and *Black Flag*.<sup>65</sup>

Ignoring Tompsett's warnings over strategic direction, in the mid-1980s *Class War* sought to become a national federation.<sup>66</sup> Bone calls this *Class War* at 'the height of its powers', 'our Clause 4 moment'.<sup>67</sup> Coinciding with a *Time Out* interview, it marked a shift in strategy, from newspaper for reinforcing struggles to campaigning political organisation, aiming for recruitment and univocal counter-hegemonic politics. At this point Tompsett left, rejecting an

increasingly anarchist, ideological approach for anti-political attempts at advancing a more polyvocal critique.<sup>68</sup>

Thus after *Class War* Tompsett began critically experimenting with publishing and printing as infra-literary instruments for supporting struggle. This progressed through participation in various print co-ops and his Unpopular Books press. Examining Unpopular's catalogue is thus informative for understanding 1990s psychogeography. It primarily comprised a trio of pamphlets, 1982-1987, translating sections of Dauvé's work, and a Camatte text, published as *The Echo of Time* (1988). Both Dauvé and Camatte might be considered part of a broader ultra-left that drew elements from *SoB*, and particularly in Camatte's case, also Bordiga. Dauvé was subsequently integral to theories of so-called "communisation" taken up by SI-influenced groups such as *Endnotes* and The Invisible Committee. Meanwhile Camatte, strongly affected by Marx's theory on the real domination of capital, extended SI notions of spectacle to the point where politics, organisation and identity become mediations reproducing capital's domination. He goes as far as rejecting class struggle, as simply perpetuating capitalist relations. Human community itself, beyond politics or identity, becomes capital's limit and only potential supersession. Echoes of this distrust of organisation and mediation reappear in 1990s psychogeography, although approached from more humorous directions.

Also interesting is Camatte's suggestion that contemporary interest in "Eastern mysticism" complements Western "hyper-rationalism", bizarrely colliding individualism and despotic communitarianism. Indeed, under the increasingly homogenous, total structuring of life by capital, "echoes of the past" return as marketable representations of cultural difference, staking out, through their apparent alterity, new, specialist markets for exploitation. They fuel longing for an outside, even whilst diverting this back into the reproduction of capital. There remains hope however, such phenomena foreshadow a mass renunciation, surpassing capital as a whole. Again, elements of LPA praxis are recognisable here, although it is unclear

whether they take a more optimistic approach, where “echoes of the past” and renewed interest in non-Eurocentric traditions offer genuine prefigurations of capital’s ultimate transformation, or whether these are satirised as niche, “third positionist” commodities in the supermarket of “Leftism”.<sup>69</sup>

Dauvé’s influence is also apparent, particularly his critique of the SI, published by Unpopular as *What is Situationism?* (1987).<sup>70</sup> Dauvé’s central thesis is twofold: firstly, the SI concentrated on the superficial circulation of commodities without attention to production, limiting resistance to fruitless media manipulations or palliatives of self-management; secondly, it collapsed back into individualised, moralising militancy, with a debilitating focus on subjective fulfilment. Psychogeography’s revival certainly rejected militancy, satirising Leftist language and cultish organisations. Further, it consciously removed itself from the mediations of democratic self-management found in political groups, whilst maintaining a playful critique of the “immediatist”, hedonist individualism of contemporary anarchism and the limits of Tactical Media.

Unpopular also published Home’s *The Assault on Culture* (1988), writings from Black Mask and Up Against the Wall Motherfuckers (1993) and Alan Cohen’s *The Decadence of Shamans* (1990), which anticipates many LPA themes, covering similar ground to Jorn’s early writings on the coincidence of magic and communism.<sup>71</sup> The text also echoes themes found in Perlman and Camatte, whilst deploying Marxist analysis to argue shamanic practices contain seeds of communism.<sup>72</sup>

Unpopular Books ran parallel with Tompsett’s involvement with the aforementioned print co-ops. In the early 1990s, concurrent with the LPA, Tompsett worked at Union Place, where his *Open Creation* (1994) translation was printed.<sup>73</sup> This was a community resource centre, begun in 1974, with an Arts Council-funded community printshop, containing offset lithography and darkroom facilities and an ethos of practical political action.<sup>74</sup>

In 1994 he shifted to 121 Centre, Railton Road, also in Brixton. A three-story building squatted repeatedly since the 1970s—its last phase from 1981 to 1999—it was one of London’s longest running squats and social centres, part of an international network of infoshops, with a bookshop, archive, an “anti-copyright” flyposter distribution hub, cafe, music space, meeting area and printing facilities. Tompsett and fellow 1990s psychogeographers were on the organising committee, whilst 121 flyers list the LPA, AAA and LB3FL amongst users. Although a key hub of 1990s psychogeographical activities, it housed a far broader range of groups, including feminist magazine *Bad Attitude*, anarcho-queer group AnarQuist and Brixton Squatter’s Aid.<sup>75</sup>

Prior to the LPA, Tompsett also participated in *The Red Menace* (1989-1990, 5 issues). Radically divergent from *Class War*, it rejected positive worker identities or political forms, shunning ideological recruitment, instead amplifying self-organised struggles, with a distinctly global perspective.<sup>76</sup> Freely available, with international circulation c.1500, beyond its four-person core, it had several correspondents, many previously involved with *Class War*, *Wildcat* and *Intercomm*.<sup>77</sup> Its printing and layout already anticipated LPA newsletters, as did its broader political position, draw from anti-Bolshevik communism (Anton Pannekoek, Sylvia Pankhurst, Otto Rühle), *SoB*, the SI and *Vieille Taupe*.<sup>78</sup> It collapsed in editorial disagreement over the feminist dimension of class struggle. An article arguing the case, rejected by most of the collective, Tompsett later helped to circulate as *Not the Red Menace* (October 1990). Simultaneously, members’ energy went into Poll Tax struggles, indeed one member was imprisoned—later acquitted—for activities during the March 1990 riot.

Yet this was a pivotal moment for Tompsett: after apparent class victory for the Poll Tax resistance campaign came the class defeat of 1991’s Gulf War and failure to prevent the imperialist assault.<sup>79</sup> During the war, Tompsett co-produced anti-war bulletin *All Our*

*Saturdays*, also working with No War but the Class War, a coalition called by Hackney Solidarity Group.<sup>80</sup> Disillusioned, he realised such efforts were largely therapeutic, merely co-counselling against powerlessness. It is a reflection recalling Franco Berardi's observations: activism as a palliative against impotence.<sup>81</sup> Unaware this was their primary function however, even this was unsuccessful, recycling out-dated, ineffectual tactics. This realisation had a profound effect. Having watched Wapping's print industry decimated by automation, part of wider shifts in capital's organic composition from which the neoliberal counter-revolution developed, he began to appreciate theories of capital's real domination.<sup>82</sup> Class struggle in the UK, in its traditional sense, was defeated, the industrial proletariat disintegrating and subsumed, strategic workplace-based struggle unviable; Poll Tax resistance had been an end, not a beginning.

He withdrew, trying to comprehend this bleak picture, returning to texts long dismissed. Psychogeography and Jorn's writings were precisely such "forgotten" materials: political groups of the 1970s-1980s had focused on later SI materials, hardly aware of their earlier phase. Inspiration came atop Greenwich hill, South East London. Seeing a line through Inigo Jones and Christopher Wren's buildings, he assumed this aligned north. Realising it did not, he became intrigued and began researching.

Psychogeography became an oblique strategy, not searching for new spaces of struggle, rather a more effective therapy, a distinctly anti-political activity through which energies expended in research, printing and self-publishing might be reoriented. In answer to the ultra-left's intractable questions over organisation, Tompsett established a one-person group, the ultimate democracy he called it.<sup>83</sup> Yet this auto-institution did not arise entirely from anti-political trajectories, rather it collided them with another strand of SI inheritance, anti-art.

#### 4:2:2: Anti/Art:

Whilst Tompsett grappled with ultra-left rejections of political mediation, contemporaneous (anti)art movement, Neoism, dissected mediations of an artistic and historiographical variety. It is notable therefore, that another influence on the LPA's development, and on psychogeography's revival generally, were Tompsett's collaborations with Stewart Home, initially known for participation in Neoism.

Neoism apparently began with the meeting of American Mail Artist David Zack and Hungarian performance artist István Kantor. Together they created "open pop star" Monty Cantsin, whose name anyone could adopt. Deseriis calls it 'the first experiment in which a pseudonym was released in the public domain.'<sup>84</sup> From this, Neoism grew, developing self-instituting tactics from Mail Artists such as Guglielmo Cavellini and Ray Johnson, whilst deconstructing processes of historicification. "Neo-ism" evaded positive definition: a prefix and suffix without content. Its main practices thus involved erasing and obfuscating its own manifestations, plagiarism—something Home promoted in the movement—and collapsing stable truth regimes.

Stewart Home (b.1962) joined Neoism 1984-1985, splitting after the *Ninth Neoist Apartment Festival*, Ponte Nossa, Italy.<sup>85</sup> His brief presence re-energised the Monty Cantsin multiple-use name and added another, Karen Eliot, alongside the open-author *SMILE* magazine; anyone was encouraged to self-publish under the name. Post-split, he was central in promoting the 1989 *Festival of Plagiarism* and Art Strike campaign 1990-1993.<sup>86</sup>

Paradoxically however, his main contribution was his exit from the movement. Home deliberately presented this as his superseding Neoism, arguing '[t]o leave neoism is to realize it'.<sup>87</sup> However, Neoism, by its very definition, was indeterminate, a deliberate void, erasing its own historicification. Home needed to fix it to present its performative transcendence, with

himself as natural successor. This he achieved through interviews, publications, historicizing it in *The Assault on Culture* and then—even whilst using the name—putting clear space between them with the Art Strike. The result was a deft illustration of the dialectical interpenetration of valorisation and critical discourse.

In this he self-consciously repeated—perhaps to expose, perhaps to exploit—the historiographical models of the SI and Surrealism: an idealised dialectical narration that fixes indeterminacy in order to supersede it, what Barad calls ‘a destructive practice meant to dismiss, to turn aside’; constructing a temporal hierarchy, built on the assumed authority of the past.<sup>88</sup> For his part, Home claims:

My intentions were simultaneously ironic and deadly serious. I wanted to see if this wreck could be dragged into the academy as a post-modern Trojan Horse [...] to ridicule and destroy the logic and self-understanding of the avant-garde [...] smuggle something radically humorous (or at least human) into overly rarified institutions [...] to subvert the academy from within?<sup>89</sup>

*SMILE*, launched in February 1984, was crucial here. Originally part of Home’s Generation Positive project, Tatianna Bazzichelli claims it sought ‘to question authorship and promote anonymity by propagating plagiarism’.<sup>90</sup> Its open status produced a plethora of self-replicating textual artefacts able to function as a ready-made material culture for historicising the movement, colliding the Neoist tactic of multiple-use names and Mail Art’s material proliferations. In this respect it was an early experiment in the mimetic potential of networks for reproducing particular noologies.<sup>91</sup>

It attacked the institution of identity and its connection with private property, directly, but simultaneously, deconstructively, through an ironic double game that played with its own “recuperation”, constructing uncertainty over its “true” motivations. The multiple-use name reproduced the practice into a movement, a paradoxical (anti)identity, allowing a superpositional path, both “resistant” and “recuperative”, updating media manipulations from the SI and their successors. This is evinced in Home’s switch from photocopies to off-set

lithography for later issues, mindful of their status as artifacts for Neoism's historicification.<sup>92</sup> Home's success was *SMILE*'s ability to serve as a material-discursive "umbrella" for existing practices, a lesson learned from Situationist tactics, facilitated by his media visibility as the movement's "author". This carried into the 1990s and beyond. Writers such as Coverley or O'Rourke place Home as 1990s psychogeography's initiator, similarly, press articles continually present him as its mastermind; even claiming he set up the whole "non-existent" movement.<sup>93</sup>

In a 1994 interview with art historian Simon Ford, Home states he is writing a novel about Neoism's historicification, because 'it's apt that this should occur in a fictional form before too many art historians set to work on it'.<sup>94</sup> Later art historian Oliver Marchart compares his own meeting with Home with meetings between the auto-fictional protagonist and various art historians repeatedly portrayed in Home's novel *Slow Death* (1996).<sup>95</sup> These recursive tropes seem deliberately placed to produce contradictions: both discursive valorisation and its immanent negativity. Marchart agonises over whether Home's process should be understood as self-promotion or anti-recuperational strategy, practical joke or broader historiographical deconstruction. '[T]he starting point for an even halfway objective description of Neoism is strikingly unfavourable, if not even practically impossible' he laments.<sup>96</sup> Surely this is the point however, to remain superpositional. Home's Neoism causes attempts to define it to create paradoxes, exactly as implied by triolectics. It inhabits and resists recuperation at the same time. 'Does Neoism exist?' Marchart asks, '[i]t will have done'.<sup>97</sup> Once more the ludibrium appears.

How much Home truly transcended Neoism is questionable, given his historical presentations, in keeping with Neoist practice, were contrived to towards playful, deconstructive ends: not only contradicting other accounts, undermining truth claims, but manipulating claims and counter-claims to further the game. His main divergence was the extent he publicised these plays. He learned from how certain "Situationists"—Jørgen Nash,

the Strasbourg scandal, Malcolm McLaren—turned critiques of spectacle into an art of hustle, but also precedents in self-historification from the historical avant-garde, even back to the Bardic revival and Freemasonry’s pseudo-histories. Part of this was also fermenting feuds and splits, providing copious documentary material for historical commentators to dissect.<sup>98</sup>

Beyond influencing LPA’s historiographical deconstructions, the Neoist Alliance (1993-1999) was Home’s primary contribution to psychogeography. Home’s dissections of the SI predate his *The Assault on Culture* and were instrumental in critically colliding their political and artistic inheritances, even before the upsurge in interest around the 1989 retrospective.<sup>99</sup> Yet despite psychogeography’s peripheral part in this—aside from his 1989 Rumney interview—the NA quickly became integral to the practice’s revival.<sup>100</sup>

With Home the only member, it functioned similarly to the LPA, although with less trips and more irony-laden, intertextual newsletters. Appearing as *Re:Action* (1994-1998), these echoed the LPA, mixing occult speculation, antiquarianism and class war, also drawing in Home’s interest in pulp and pop-culture. For instance, a psychogeographical survey of sex acts performed at various ancient monuments (‘We found sex in the recumbent stone circles of the Grampian Region produced particularly intense orgasms’).<sup>101</sup>

The NA also initiated several alleged interventions, including a 1993 rally celebrating the Illuminati’s 217<sup>th</sup> anniversary and the levitation of Brighton’s Pavilion Theatre, in a “psychic attack” on a Karlheinz Stockhausen concert, referencing Fluxus’ “Action Against Cultural Imperialism”, which picketed a Stockhausen concert in 1964, alongside the Yippies’ levitation of the pentagon in 1967.<sup>102</sup> Others provocations saw NA apparently posting pamphlets celebrating writer Richard Burns’s suicide, a manifesto plagiarising the British Union of Fascists 1934 description of an alleged “Plan of the Jews”, the “Holborn Working” (mainly an opportunity for Sinclair collaborator Marc Atkins to photograph Home outside the

Freemasons Grand Lodge), and distributing fake invitations to the Booker Prize ceremony to homeless people, referencing actions by Black Mask.<sup>103</sup>

In addition to NA, Home's fiction gained an increasingly self-conscious psychogeographical dimension, such that Ed Robinson remarked, 'London, in the hands of Home, is under threat of being rewritten, a city destroyed by an attack of literary subversion.'<sup>104</sup> Texts like *Come Before Christ and Murder Love* (1997), or *Down and Out in Shoreditch and Hoxton* (2004), ironise literary psychogeography, colliding it with pulp and postmodern appropriations. Ironic writing was occasionally matched by ironic practice, such as leading the "Urbanism Unveiled: Psychogeographical Tour of Central London" after his Fluxcontium lecture at the Tate (28/4/95).<sup>105</sup> He also jokingly titled texts with little reference to their content. Thus despite being sometimes cited as examples of Home's central role in psychogeography, one finds little mention in *The Psychogeography of Zeros and Ones* or *Jean Baudrillard and the Psychogeography of Nudism* (2001).<sup>106</sup> Notwithstanding these red herrings, alongside important contributions in his own right, Home was clearly mutually influential on the LPA and 1990s psychogeography more broadly, their historiographical games and deconstructive humour.<sup>107</sup> It was Home's approach, immeasurably more than that of the LPA's South East London artist contemporaries—the burgeoning YBA movement—that impacted its development. Yet if an anti-artistic art and the aforementioned anti-political politics were two important influences, they were supplemented by a third, an "anti-scientific science": magic.

#### **4:2:3: Anti/Science:**

A key conduit for such "magic" was indirect LPA predecessor Thee Temple ov Psychic Youth. A decentralised cult without belief, influenced by ritual magic, William S. Burroughs and Discordianism, TOPY sought to short-circuit linguistic mediation through non-transcendental ritual. Emergent from Post-Punk and Industrial music, Genesis P-Orridge (b.

Andrew Megson, 1950), previously of Industrial pioneers Throbbing Gristle and COUM Transmissions, was its instigator.<sup>108</sup>

Already a prolific Mail Artist, in 1981 P-Orridge formed music group Psychic TV, something he called an ‘anti-cult’, labeling concerts ‘psychic gatherings’ and fans ‘psychick youth’.<sup>109</sup> What started as a fan club grew larger. Estimates of participants in TOPY’s global network stand at c.10,000, over a decade of activity.<sup>110</sup> A ritualised bureaucracy with bureaucratic rituals, adepts performed sigil-based sex magic, sending creations—anoined with bodily fluids—to be filed at regional TOPY stations; a self-institutionalising practice indebted to Mail Art, as Home has noted.<sup>111</sup>

Following Burroughs, it utilised sonic and visual cut-ups, attempting an immanent breach of the spectacle, puncturing its mediations with “gnostic” glimpses of inner truth. Their sigil-based Chaos Magic—itself curiously drawn from the same South East London neighbourhoods the LPA would latter explore—required no spiritual belief, rather it bypassed belief through immanent projections of individual desire.<sup>112</sup> For TOPY—as for Jorn—words and concepts were instruments, articulating social interests. Sigils could objectify desire beyond socio-linguistic mediations.

However, Jorn’s approach also differs, likewise illuminating LPA divergences from TOPY. Though Jorn’s “artistic causality” appears highly voluntarist, it is always understood as relational. Its agency is thus not entirely the objective assertion of will, more an intra-active leveraging of circumstances, resting upon constitutive exclusions of other circumstances. Agency is subtractive or selective, a negation of totality: from nature in *Value and Economy*, from superposition in *The Natural Order*. This creation through negation is thus somewhat distinct from TOPY’s creation through positive, “authentic” objectifications of will.<sup>113</sup> This implies Jorn’s understanding of magic, and I venture the LPA’s détournement, differ from someone like Aleister Crowley, or indeed TOPY, rejecting a volutarist, and in political terms,

anarchist position.<sup>114</sup> Marx's critique of Stirner might be usefully resonant here, for despite casting themselves as "immanent", such rituals make subjective desire itself transcendental.<sup>115</sup>

As Jorn noted in *The Natural Order*: 'The establishment of objectively operative causal relationships is technique. The establishment of *subjectively operative* causal relationships is magic or art'.<sup>116</sup> Where the ruling class instrumentalises noological constructs to objectively control populations—the Sorelian 'geometrical formula of idealism'—for Jorn, magic détourns of such techniques through subjective aesthetics. Thus in Jorn's semiotic trilectics, idealist notions of truth are presented as objective methods of social cohesion, in dialectical opposition to subjective modes of (de)conditioning, through magic and art.<sup>117</sup> TOPY's Chaos Magic however, if placed into this schema, is better understood, not as aesthetic instrument, but articulating the complementary position of "objective-aesthetic": making subjective will "objective" attempting to bypass mediation altogether (see *figure 4.1*).<sup>118</sup>

LPA understandings of magic move further still from such voluntarism, considering magic more as social noology beyond Jorn's latent quasi-existentialism and echoes of Schopenhauer and Nietzsche. Conversely, TOPY's rituals drew upon 1980s Chaos Magic, itself following Crowley—whose system even beatified Nietzsche a "saint"—making magic the manifestation of pure will in the 'existential emptiness of a relativistic cosmos'.<sup>119</sup> This description alone demonstrates how subjectivity fills an existentialist void here. Lewis Call further notes Nietzsche's influence on 1990s so-called "post-left anarchy" and "post-anarchism", particularly the work of Hakim Bey, arising in countercultural collisions of esoteric and anarchist themes. He claims the influence is not so much philosophical, as through its performative deconstruction of logocentrism.<sup>120</sup> Yet Bey's positive ontology of chaos, what he terms "ontological anarchy" suggests a Nietzschean reading of Chaos Magic, with roots in Discordianism.<sup>121</sup>

Discordianism is a (post)modern, chaos-based religion, founded after Greg Hill and Kerry Wendell Thornley's *Principia Discordia* (1963). Somewhat reminiscent of 'pataphysics—with parodic doctrines, a principle of epistemological equivalence and an alternative calendar—it is characterised by absurdism, parody and quasi-Nietzschean suggestions that mediating belief structures be ruptured by creative, willful discord.<sup>122</sup> It was popularised by Robert Shea and Robert Anton Wilson's *Illuminatus! Trilogy* (1975), which married Discordian principles with conspiracy theory, semi-fictional historiography and self-referential jokes.<sup>123</sup> Designated "Operation Mindfuck", campaigns comprised "culture-jamming", pranks and hoaxes to undermine established truth regimes. This "guerilla ontology" was predicated on something reminiscent of Bey's "ontological anarchy": a positive abundance of authentic individual desire, aesthetically bypassing social mediations, even seeing its own pseudo-psychogeographical evolution through Bey's allusions to "sacred drift" and the "Architectonality of Psychogeographicism".<sup>124</sup> Such perspectives share a Neoist and ultra-left rejection of transcendental mediations, however they largely replace these with a quasi-existentialist voluntarism of subjective will, rather than the agency of relational intra-action.<sup>125</sup>

Thus despite their resonance throughout a wider 1990s underground, Tompsett demurred from these currents, perhaps for their commonalities with contemporary anarchism, to which he had no allegiance, although unlike Home, was still prepared to work alongside.<sup>126</sup> Instead, I suggest LPA understandings of magic place subjectivity as an intra-active co-production of, through and by material-discursive instruments.

Comparing the LPA to TOPY, Jorn's "'Pataphysics, a Religion in the Making'" is instructive. Here he identifies the dialectics of the newly instituted *Collège de 'Pataphysique's* immanent belief system. Jorn speculates on 'pataphysics's potential to become a new, non-transcendental religion, compatible with scientific "equivalence"; a "science of the particular"—or "objective aesthetic" perhaps—where meaning is reduced to individuals,

delivering adherents into passive acceptance of “spectacular” society. Alternatively, its principles can be diverted into creating new social relations, as “subjectively operative” anti-myths: aesthetic instruments enabling reconfigurations of agential intra-actions with matter (“magic”). Jorn’s text, republished by Home on the cusp of the 1990s, thus re-poses the question in a different context. Whereas TOPY, like Discordianism and Bey, approach a postmodern religion, the LPA took a complementary position, the game and the terrain of social intra-action.<sup>127</sup>

#### **4:3:1: Critique of Counter-Hegemony?**

This triolectical collision of three dialectics—anti/politics, anti/art, anti/science—thus occasioned psychogeography’s revival. Yet returning to psychogeography in 1992, Tompsett was dismissed. Theories of spectacle had superseded such trivial diversions, critics claimed.<sup>128</sup> Post-Situationist currents placed SI theory within the broader heterodox left of Communist Party evacuees post-1956, invigorated by the 1960s-1970s worldwide revolutionary upsurge. Logically, aspects most imbricated in the struggles of 1968 became their focus.

Initially, SI influence manifested through US-based, anarchist-inflected groups.<sup>129</sup>

Meanwhile, in France, as previously suggested, it was one ultra-left element developed around *La Vieille Taupe*.<sup>130</sup> In the UK, influence was counter-cultural via King Mob and Trocchi—arguably, the Angry Brigade—along with a more austere political reception, via BM Blob, BM Combustion and BM Chronos.<sup>131</sup> Psychogeography, however, was largely absent.<sup>132</sup>

Slater has identified the Scandinavian Second SI’s “communicative urbanism” of play and free festivals as psychogeography, something doubtless resonant with his involvement in the 1990s free party scene.<sup>133</sup> Yet such activities evidently re-enforced rather than catalysed psychogeography’s revival.

Jorn, subject of Guy Atkins's numerous books, was delimited as a painter.<sup>134</sup> His writings remained unavailable. Bar Richard Gombin's sketch of Jorn's critique of value, until Birtwistle's study (1986) Jorn's thought was unexplored in English, though this addressed only his early writings and, published in the Netherlands, was hard to obtain in the UK.<sup>135</sup> The most comprehensive study on Jorn's thought, Shield's *Comparative Vandalism*, only appeared in 1998, with English translations of *The Natural Order* and *Concerning Form* unavailable until 2002 and 2012 respectively.<sup>136</sup>

Therefore despite a late 1980s-early 1990s pro-situ upsurge, Tompsett's 1992 turn to Jorn was a revelation.<sup>137</sup> Although not speaking Danish limited him to Birtwistle's study, Jorn's French texts and various articles.<sup>138</sup> His main interest was Jorn's "magical materialism"—Birtwistle's focus—as a means to disturb the SI's academic mediation and in which he saw connections to Chtcheglov's visionary psychogeography.<sup>139</sup> He claims at this point he 'took up psychogeography seriously', whilst translating two Jorn texts to be published in 1993.<sup>140</sup> He translated selections for the LPA's *The Great Conjunction* (1992), later *Originality and Magnitude* and *Open Creation* (1993) and *The Critique of Economic Policy* (1998). Added to Home's earlier translation of Jorn's Pataphysics text in *Smile#11* (1989), this became influential in the inception of psychogeography's revival. Thus, even if Jorn is considered peripheral to psychogeography's development—although, as argued, I do not accept this—he was certainly a major influence on its 1990s revival.

Primarily this entailed resonating Jorn's interest in "magic" with psychogeography. Clearly such "enchanted urbanism" had literary precedents, as the LPA acknowledged.<sup>141</sup> Baker traces a retrospective lineage via Sinclair's *Lud Heat* (1975), influenced, he claims, by 1960s interest in earth mysteries, particularly John Michell's *The View to Atlantis* (1969), which revived Alfred Watkins leyline theories.<sup>142</sup> *Lud Heat* placed this into a London context, drawing in de Quincey and others. This inspired Peter Ackroyd's *Hawksmoor* (1985)—a

paranoid tale of occult architecture and secret societies—and Alan Moore’s *From Hell* comic (1989-1996), which echoed notions of sinister lines of power underlying London.

From here a whole literary genre crystallised, with several pre-1970s texts even retrospectively subsumed. Describing environmental influences upon emotions and behaviour styles these “psychogeographical”, in retrospect. However, Baker acknowledges it was the LPA who initially collided this genre with “Situationism”, specifically associating the term “psychogeography”. Home claims he gave LPA materials to Sinclair, already a prominent author, who ‘immediately became interested’, introducing the term to the literary mainstream.<sup>143</sup> As cited previously, Sinclair has acknowledged this, whilst Home identifies *Lud Heat*’s mutual influence on Tompsett.<sup>144</sup> The Brian Catling map illustrating Sinclair’s work, with its pentangle drawn between sites of power, may particularly have inspired Tompsett when he first stood on Greenwich Hill considering leylines.

Yet détourning existing, often conservative narratives, the LPA hijacked such occultist nostalgia, critically excavating *capitalist* noologies. In the process psychogeography itself was also détourned—beyond the SI’s contemporary banalisation—through this renewed intra-action with aesthetics. So successful was this *détournement*, it has become indelibly linked with the term, retroactively drawing in myriad texts and practices, starting with Sinclair himself.

From this, Bonnett labels LPA praxis “radical nostalgia”, leaving the 20<sup>th</sup> Century by the back door.<sup>145</sup> Popular accounts do likewise, for example, *Observer* articles from 1994, 1995 and 1997.<sup>146</sup> Bonnett’s reading might partially describe Jorn’s historiography of “comparative vandalism”, a remaking of concepts through critically excavating contingent genealogies.<sup>147</sup> The LPA however, in fact *détourn* Jorn’s method: reasserting the importance of historical materialist determinations and socio-economic interests to instrumental configurations. Instead they turn both triolectics and Historical Materialism against themselves, as

“Archimedean points” to move each other.

Thus Bonnett diminishes a crucial aspect of what he labels the LPA’s ‘antiquarian dottiness’.<sup>148</sup> Seen through the combined dynamic of Historical Materialism and triolectics, counter-hegemonic “radical history” itself has a history. It emerged, in a European context, under direct instruction from the Comintern in 1935, part of Popular Frontist efforts to propagate Leftist counter-hegemony against Fascism’s nationalist myths.<sup>149</sup>

In the UK, the historiography later pioneered by the Communist Party History Group—Eric Hobsbawm, E.P. Tompson, Dona Torr, Christopher Hill and others—thus partially owed its instrumental form to such interests. Whilst diverted by these historians, noological traces of Popular Frontist imperatives remained, distinct from anti-nationalist, anti-populist and anti-hegemonic positions characteristic of ultra-left traditions from which the LPA, NA and Blissett elsewhere drew.

These complementarities echo Tompsett’s split from Class War: between critical, “aesthetic instruments” and “objective instruments” of hegemonic control. The LPA, closer to Dauvé’s anti-hegemonic approach, thus contrasts Class War’s populist framing of class struggle in an exclusively national context, a counter-hegemonic propaganda contrary to LPA psychogeography.<sup>150</sup> As Thoburn recognises, the LPA ‘does not invite an audience, seek followers, or flatter an established political community’, indeed, they state: ‘psychogeography places itself beyond democracy’.<sup>151</sup> For Thoburn, the LPA pamphlet—echoing the name of Tompsett’s press—is an ‘unpopular object’.<sup>152</sup>

This same distinction precipitated another split, this time within *Transgressions*, between editor, Bonnett, and board-member, Home. Bonnett’s review of *Mind Invaders*—Home’s psychogeographical anthology—announced an impending struggle for psychogeography, between apparent avant-gardism—something he accused Home of—and political action,

‘democratic in orientation’.<sup>153</sup>

Home’s response in *Transgressions* #5 ridiculed this characterisation as counter to psychogeography’s communist praxis, particularly Bonnett’s appeal to democracy.<sup>154</sup> For Home, these separations are ‘what ‘magico-Marxists’ seek to overcome’.<sup>155</sup> Triolectics suggests Home’s fusion of aesthetic instrument is *complementary* to Bonnett’s aim for democratic hegemony: a fusion of unity with equivalence.<sup>156</sup> Triolectics thus indicates, again, a dialectic between anti-hegemonic aesthetic instruments and (counter)hegemonic objective instruments. LPA praxis further implies this split is itself historically situated, an expression of historical material circumstances: capital’s real domination blocking an objectively revolutionary situation forming (see *figure 4.2*).

Thus the LPA deconstructs both leftist and far-right forms, not counter-hegemonically, attacking the right from the left, for example, but *noologically*, on the level of instrumental form itself; cautioning far-right tendencies can inhabit ostensibly “left-wing” forms, as evinced, for example, during the *Green Anarchist* affair, or perhaps even Jorn’s work itself.<sup>157</sup> In this sense LPA dismantled hegemonic ideologies, not by simply replacing one with another, but rather disrupting formal processes of ideologisation.<sup>158</sup> Unlike “objective”, “Sorelian” instruments, aesthetic instruments reveal their instrumentality.<sup>159</sup>

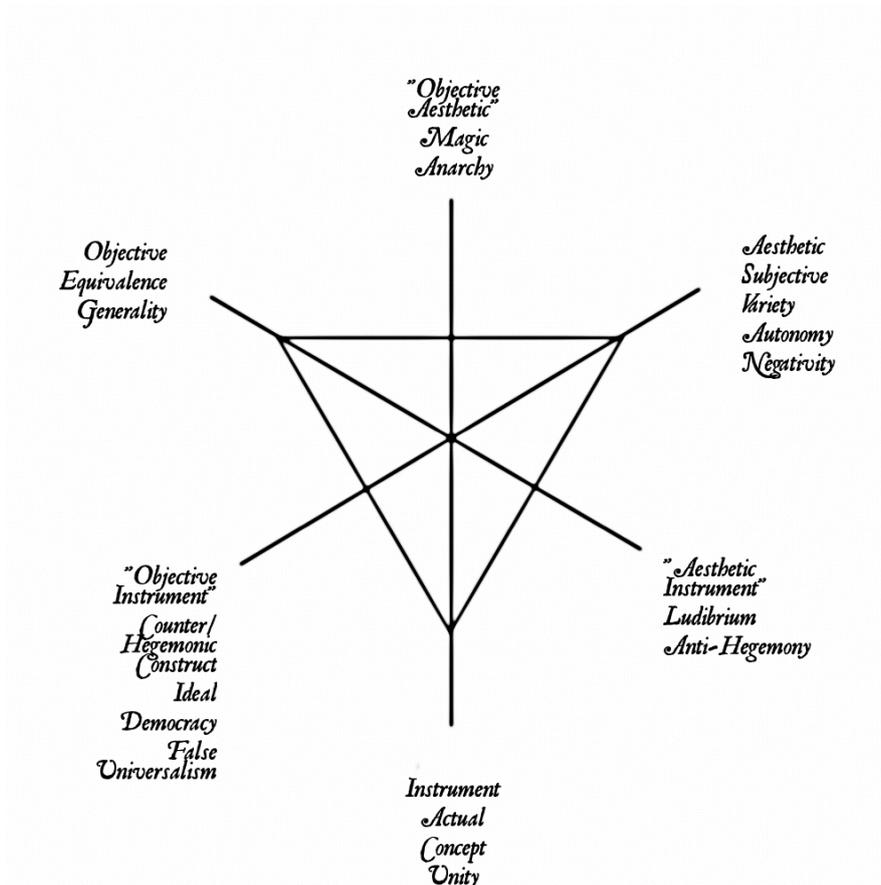


Fig. 4.2

*Triolectic Illustrating the Critique of Hegemony*

This presents a “trialectical” inversion of traditional recuperation. Ruling class institutions are diverted here, not counter-hegemonically, but through sabotage, infiltrating their recuperative mechanisms, thus damaging their capacity for containing struggle:

‘Unlike the politicians who are forever trying to refight the Russian Revolution we recognise that the future struggles will have a fundamentally different quality now that the transition from formal to real domination of capital has been achieved on a world basis’.<sup>160</sup>

#### 4:3:2: Critique of “Autonomy”?

The LPA’s output consisted of a quarterly newsletter, irregular supplements (e.g. *Bay Area Supplement*, Fall 1994) and souvenir programmes from the frequent trips (e.g. *The Ascent of Cambridge Mount*, 27 Nov 1993).<sup>161</sup> Indeed, trips—part research, part leisurely excursion—outnumbered newsletters and Tompsett considered them the LPA’s mainstay, attracting both regulars and strangers.<sup>162</sup> Again, there was a quasi-therapeutic approach, actively generating temporary social commons. This was not, as Slater notes, “armchair psychogeography”.<sup>163</sup>

The newsletters were printed using off-set lithography at Union Place, then 121, with circulation—c.1000—managed through a postal box at Centreprise community centre, Hackney. Subscriptions arrived as postage stamps, something learned from *Class War*, avoiding bureaucratic complexity.<sup>164</sup> Alongside bookshop and infoshop distribution, this infrastructure granted a certain “autonomy” from capitalist exchange, reflected in the lack of cover price: a “potlatch” in Thoburn’s description.<sup>165</sup> Clandestine deposits were made during field trips: “negative shoplifting”, Tompsett labeled it.<sup>166</sup> As Sinclair evocatively noted, this ‘anonymous, unsponsored, irregular, single-sheet squib [...] has no fixed cover price and no distribution. If you need it, it finds you.’<sup>167</sup>

Thoburn’s “object-oriented” analysis elucidates this circulatory model’s critical dimension. An intimate circulation momentarily called together the aforementioned material community

of quasi-autonomous infrastructure, creating a third space, neither fully private exchange nor public discourse. Not “counter-cultural” as counter-hegemonic contestation, but networks of social relation supplementary to either direct mediations of value or the synthetic liberal universalism of the public sphere, with its implicit corollary, the state.<sup>168</sup>

Thus for Thoburn, Unpopular’s pamphlets constitute “communist objects”: destabilising ‘commodity attributes of property and utility and their correlated patterns of subjectivity and association’.<sup>169</sup> Further, his framing the pamphlets as ‘seductive’, in opposition to ‘ascetic socialism’, recalls Jorn’s notion of “artistic” or “living” value as a liberation of subjective energies.<sup>170</sup>

Thus whilst Thoburn understands LPA pamphlets as “agential” objects, they are better grasped—via a détourned triolectics—as instruments, relationally co-determining both subjective and objective fields.<sup>171</sup> This recalls Barad’s notion of instruments: not simply assemblages of relations—as for Thoburn—but also their condition of possibility.<sup>172</sup> This intra-action, in Barad’s sense, as per triolectic’s conception, determines via continually reconfiguring constitutive exclusions, as Hanna Meißner notes.<sup>173</sup> Identity is an open relation of un/doing in positioning “the cut”. What Meißner calls ‘making determinate by simultaneously making indeterminate’.<sup>174</sup> Or, in Barad’s words, ‘*differentiating that cut together/apart*’.<sup>175</sup>

For Thoburn this openness also characterises the pamphlets’ circulation: ‘unmoored from a known and structured critical environment [...] determined by varied and disjunctive flows and associations — friendships, chance encounters, political events.’<sup>176</sup> Whilst I am cautious of Thoburn’s emphasis on the pamphlet’s autonomy—“autonomy” here seems to suggest the anti-social, creation *ex nihilo*, masculinist impulses previously identified as latent in Jorn’s epistemology—he usefully indicates how as instruments of intra-action, they co-produce whole infra-literary infrastructures: printing facilities, political events, social centres,

bookshops, squats, club nights etc.<sup>177</sup> As Dauvé observed: ‘[T]he publication of texts does not just circulate ideas. This is even their secondary function. The dissemination of ideas establishes links for something other than just thinking.’<sup>178</sup> Infra-literature constitutes a material-discursive field through which something akin to Jorn’s liberation of subjective energies might occur, something seemingly recalling autonomist understandings of auto-valorisation.<sup>179</sup>

However this, trilectics suggests, derives from the pamphlets’ subjective-entanglement: their *intersubjective* mobility as vessels of “living” value, not the virtual, “objective” mobility of equivalence evinced in exchange value. This social relation between people thus *resists* ‘the fantastic form of a relation between things’.<sup>180</sup> Realisation of subjective energy is complementary to generalisable use; aesthetic instruments complementary to objective instruments.

Here politics of “autonomy” are themselves interrogated. Disruptive renegotiations of valorisation occur as material-discursive sabotage.<sup>181</sup> Opaque discursive content insulates an aesthetic commons of mutual understanding, whilst the pamphlet’s embodied, small-scale circulation materially resists the generalised, “frictionless” circulation of capital and electronic communication.

Thus the LPA’s material-discursive form resists generalised circulation *as a condition* of generating “autonomous” relations.<sup>182</sup> Simplistically, since capital is a social relation, constructing non-value mediated social relations activates immanent communisation. This is what volutarist withdrawal naïvely suggests.<sup>183</sup> Yet seen trilectically, the LPA experiment implies “autonomous” social relations intra-actively produced through the pamphlet are *only possible* via constitutive exclusion of their generalised equivalence.<sup>184</sup> LPA praxis, again resituates this historically, implying aesthetic instruments can break the hegemony of objective instruments, but cannot in themselves construct any new productive basis to refix

upon. Thus the critical question the LPA pose is thus how aesthetic instruments move beyond the dead-end of “Temporary Autonomous Zones”, without once more capitulating to Statist hegemonic constructions or exchange relations (see *figure 4.3*).<sup>185</sup>

The pamphlets’ resistant materiality rearticulates perennial organisational questions, which LPA’s one-person association embodied: how the *generalised* realisation implied in worldwide *Gemeinwesen* emerges, beyond Leninist or Councilist hypostasising, but likewise anarchist—or indeed artistic—fetishisations of transient spontaneity, as absolute difference or externality. Trilectics, with its articulation of complementarity, continually reposes this question, without definitive answers. What the LPA suggest however, is this aporia is less an artifact of trilectics, than capitalism itself; one trilectics diffracts but the communist movement must solve. This instrumental complementarity between subject and object is not itself transcendental, but a historical artifact of capitalist alienation.

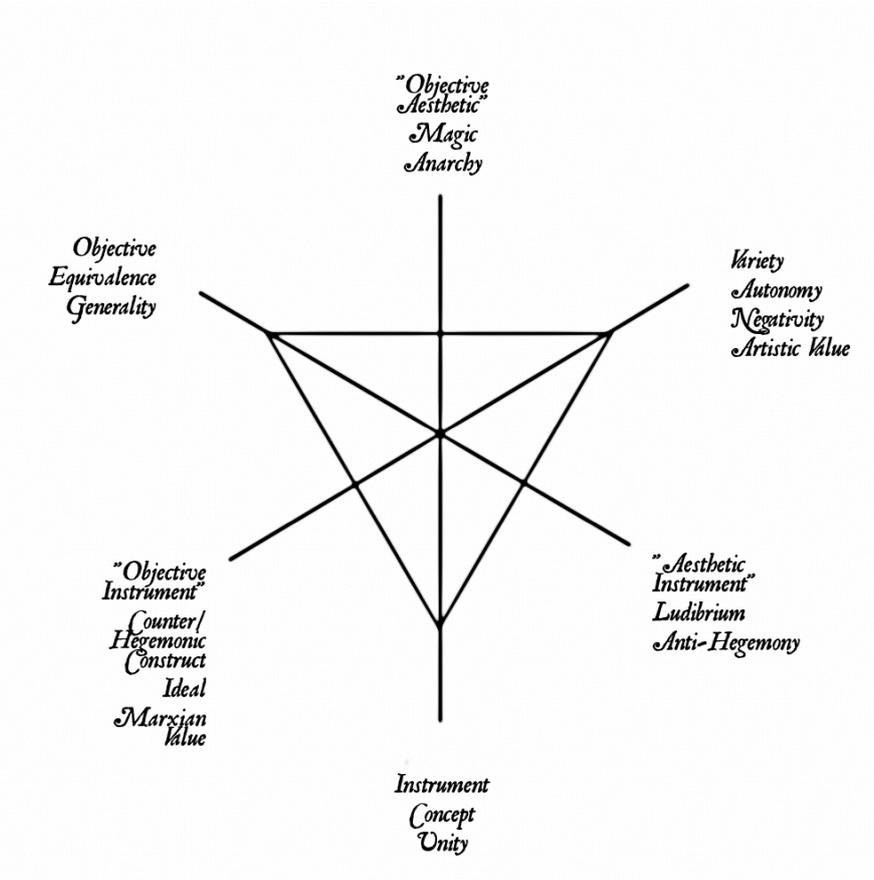


Fig. 4-3

*Triolectic Illustrating the Complementarity of "Autonomy" and Generality*

### 4:3:3: Critique of Hermetical Economy?

Thus the newsletter's rhetoric, Tompsett suggests, was less Bonnett's "nostalgia" 'for real class politics', more escaping well-worked positions.<sup>186</sup> Distrust of political programmes meant critique became experimental activity. Thus, whilst academic geographers and social scientists were applying lexicons from Foucault and Deleuze to spatial experience—understanding spaces as apparatuses of discipline and control, assemblages of power relations, or smooth and striated—the LPA developed its own lexicon, without recourse to popular academic mediations.<sup>187</sup>

Perhaps this served the LPA's self-professed therapeutic dimension. Tompsett defined his psychogeography—echoing Chtcheglov—as therapy.<sup>188</sup> 'At the time I was doing the LPA I didn't think it could detonate a revolution, very far from it!' Tompsett concedes; it was more a space for re-situating praxis.<sup>189</sup> Slater called it 'oblique (refractory) strategy'.<sup>190</sup>

The style is humorous, borrowing the affective engagement of *Class War*. Yet, like *Red Menace*, early issues promote no "line", instead elaborating ongoing struggles.<sup>191</sup> Later issues develop more theoretically. Beyond the volutarist localism of squatting counter-culture and a contemporary popularity of Temporary Autonomous Zones, LPA psychogeography understood local conditions and the obscure semiology of ruling class power as materialisations of wider processes in capital's circulation and valorisation.<sup>192</sup>

Observing how anarchist magazines paralleled "New Age" literature contributed to the newsletter's aesthetic. The LPA archive suggests it drew visually and semantically on contemporary publications such as *The Earth Mysteries Society News* and *Psychic News*.<sup>193</sup> James Webb's *The Occult Establishment* (1976)—listed in Home's *What is Situationism? A Reader* (1996)—was another source.<sup>194</sup> What distinguishes Webb's work is supplementing the SI's usual frames of reference—artistic and political—with occultist tradition.<sup>195</sup>

Such interpretations have precedents. Vaneigem's SI contributions often evoke an immediate, quasi-spiritual transmutation, something later elaborated in his study of medieval heresy, *The Movement of the Free Spirit* (1986).<sup>196</sup> These notions of mystical subjectivity were evidently influential amongst US anarchists and upon Marcus's *Lipstick Traces*, which, three years later, indulged resonances with various millenarian heresies.<sup>197</sup>

The LPA détourned such readings, recovering them from ahistorical voluntarism or gnostic dualism, playfully resituating them within a critique of capitalist production. Reading Frances Yates on Renaissance hermeticism and dramaturgy, LPA marked resonances with Chtcheglov's visionary critique.<sup>198</sup> Thus, they understood architecture itself as a noological component within a "Yatesian" notion of spectacle: spatially reproducing the ritualised performativity of subjectification; a memory system defining thought's conditions of possibility.

The most important way this material-discursive psychogeography developed is initially evinced in "Escape from the White City" (LPA#2), which rejects ameliorative, volutarist resignifications.<sup>199</sup> Rather, drawing on direct testimony of racialised spatial experience, the bourgeois ideal "public space" is shown to function through constitutive exclusions that objective instruments of liberal "pluralism" elide. The psychic effects of terrorism (both state and sectarian) advanced in this issue and later (LPA#11, #13) thus implicitly echo the disciplining of material-discursively marginalised bodies in the racialised, gendered, class-segregated spaces of contemporary capitalist urbanism and discourse.<sup>200</sup> In LPA#11 nuclear terror is presented as a similar means to structure consciousness, compared to the way rape is used against women: calling those threatened to identify with their structural oppressors in return for "protection", echoing the controversial *Not the Red Menace* gender article.<sup>201</sup> Psychogeography here negatively elaborates the gap between transcendental, state-

constructed notions of plurality and subjective reality—objective instrument and interested experience—attempting to press these contradictions to destruction.

LPA thus advance a more racially attuned psychogeography, not to substitute wider struggles, but critically revealing variegations in capitalism's noological space. 'Questions of gender, of race, of access for people with disabilities soon arise' they state, '[i]t is not just that a woman may relate differently to a place than a man, but that a woman's presence (or even the presence of a horde of women) can transform that place.'<sup>202</sup> Beyond mere resignification, this calls forth social transformation.

A psychogeography that undermines Eurocentric transcendental noologies, yet sensitive to historical materialist circumstance is thus developed, particularly alert to Black or non-European sources, building towards their integral position in the final issue's appraisal of the LPA trajectory.<sup>203</sup> Often this meant détourning semi-fictional resonances between "Celtic" and Black experience—found in some Third Positionism and writers such as Bey—in less hypostasised, more historicised directions, as entangled externalities of Enlightenment rationalism.<sup>204</sup> The LPA sometimes understand this dialectically: Enlightenment a simultaneous throwing into shadow; European self-definition articulated through acts of epistemic erasure and racism. Alternatively, an implicit triolectic is used: Greco-Roman, Judaeo-Christian and hermeticism's Egyptian roots.<sup>205</sup> Here, Newtonianism suppresses "aesthetic" elements in Egyptian noology, to instead combine Christianity and Greco-Roman Classicism, giving rise to quantitative rationality and mechanistic causality conducive to capitalist development.<sup>206</sup> This is supported by Tompsett's reference in a later article to Molefi Kete Asante's *The Afrocentric Idea* (1987):

The dynamic of the European 'enlightenment' is simultaneously the removal of Egypt and Africa from the visual range of Europe. This explains how the liberal aspects of the 'enlightenment' were accompanied by the upsurge of scientific racism and the emergence of the Eurocentric habit of constructing an understanding of Europe as something existing in isolation.<sup>207</sup>

In common with the triolectical historiography previously postulated, Newtoniansim here becomes an instrument articulating certain social interests, yet occluding these in idealised objectivity.<sup>208</sup> Hence one finds echoes of triolectics in Asante’s assertion: ‘[a]ccounting for different perspectives [...] allowing them to emerge becomes the principal aim of a truly liberating perspective.’<sup>209</sup> Building on Martin Bernal’s *Black Athena* (1987), 17<sup>th</sup> century Freemasonry’s internal politics are thus explored.<sup>210</sup> Arguments over Newton’s external causation and inert matter versus hermeticism’s self-causing, animate matter become diffractions of contemporary politics.<sup>211</sup> Thus, the LPA’s reading echoes that presented in chapter one regarding Lenin’s similar mobilisation of Newton against Bogdanov.<sup>212</sup>

Like Jorn, LPA mix triolectical and dialectical approaches. For instance, giving a dialectical account of hermeticism itself: its suppressed “heliocentric” current is re-emerges in the modern spectacle, with the collapse of Newtonianism, the invention of cinema and image-based modes of structuring consciousness, conclusions seemingly extrapolated from Yates. Yet hermeticism’s more acentric form is conversely linked to communism, offering a critically reworked egalitarianism, against bourgeois appropriations.

This dialectical approach is further expounded—again echoing Jorn—regarding technology.<sup>213</sup> LPA#3 links an instance of feminist millennialism to *The Great Conjunction*’s hypothesis on the formal and real domination of patriarchy, as the process of transformation from matriarchal Ur-Communism to class society via cults of king sacrifice and jubilee.<sup>214</sup> Again, one finds echoes of Jorn, yet rather than repeat his reactionary sexual essentialism, LPA place sacrifice not as a timeless, transcendental dimension of sexual difference—with masculinity a sacrificial potlatch of creativity or violence—but a noological instrument specific to a patriarchal ruling class, articulating and protecting class interests. LPA#14 extends this through mythological comparisons, made resonant with the military sacrifice of proletarian lives to ensure the “fertility” of capital, whose passage from formal to real

domination is periodised as following the two World Wars.<sup>215</sup> An alchemical reading of the labour theory of value here—transmuting base metals into gold—argues workers’ deaths function as sacrificial catalyst, shifting capital’s organic composition, stimulating a paradigm shift towards automation.

It is this, as analysed in LPA#12, that becomes dialectical—not dissimilarly from Jorn’s position in “The Situationists and Automation”—opening new terrains of struggle.<sup>216</sup> A prescient analysis of emergent digital spectacle, approached through the lens of Renaissance hermeticism, understands it as noologically restructuring behaviour, recalling Yates’s image-based mnemonics of behaviourist control.<sup>217</sup> Yet it also suggests new critiques must emerge, anchoring a non-Eurocentric, non-logocentric communism; immanent not to the former “Newtonian”, European Enlightenment paradigm, but resurgent hermeticism. As Tompsett notes elsewhere, recalling Dauvé’s notion of communisation: communism is ‘a critical movement immanent to the mutating limits of capitalist social relations, and not as a privileged political subject, organizational form, or repertoire of ideas.’<sup>218</sup>

This, LPA suggest, directly links to psychogeography via Chtcheglov. Something elaborated in #18, #21, “The Situationists as Rosicrucians”, *The Situationists and Renaissance Magic* and post-LPA article “Acentric Psychology”.<sup>219</sup> This proposes Chtcheglov’s inauguration of Situationist psychogeography, “Formulary for a New Urbanism”, draws on 12<sup>th</sup> century Arabic text *Picatrix* and its successor, Tommaso Campanella’s *The City of the Sun* (1602). Campanella presented a hermetic vision of theocracy, in which a priest-class structure society through image-based configurations of urban form. These images constitute a memory system contrived for the production of a given noology. Tompsett’s source was seemingly Yates’ *Giordano Bruno and the Hermetic Tradition* (1964), which contrasts Bruno and Campanella’s thought.<sup>220</sup>

Contra Campanella's "heliocentric" society, Bruno, Tompsett suggests, supported *acentric* hermeticism. In the LPA's mythos, Bruno's thinking, particularly its notion of self-causing matter, transmitted by radical founder of modern Druidry John Tolland, becomes the noological basis for vernacular dialectical materialism.<sup>221</sup> The heliocentric model of Campanella, they insinuate, mirrored the Leninist vanguard party, which Tompsett argues elsewhere reworks Bakunin's "invisible dictatorship": a secretive, quasi-masonic elite, seeking to 'inject the working class with the correct consciousness'.<sup>222</sup> Thus, Leninist and anarchist positions alike repeat tactics emergent from Freemasonry, traceable to this suppressed undercurrent of heliocentric hermeticism. Psychogeography, conversely, forms their immanent critique, elaborating emergent terrains of class struggle.

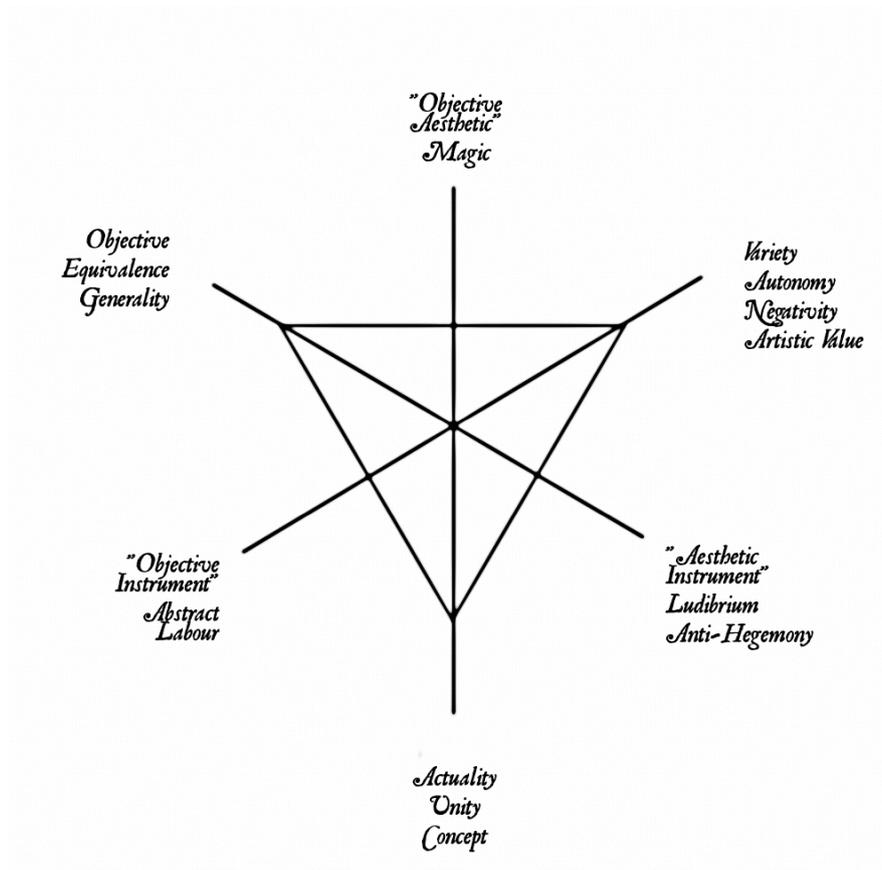
The suggestion appears to be, if the triolectic has shifted, with hermetic noologies again ascendant under the spectacular regime of capital's real domination, their immanent critique may no longer be immanent to rationalist collisions of Judaeo-Christian and Greco-Roman characteristic of orthodox Marxism's understandings of abstract labour, but immanent to this "hermeticism". The position emergent over the LPA's newsletters thus détourns Jorn's problematic triolectic of "Byzantine", "Latin" and "Nordic" noologies. Where Jorn dubiously reasserted "Nordic" noology as renewing understandings of capitalism and Marxism, faced with collapsing Newtonian certainties in the age of capital's real domination, for the LPA, the triolectic is destabilised by the constitutive exclusions of Eurocentric thought.

The LPA's observation that Renaissance magician John Dee first coined the term "British Empire" implies a kind of ludicrous "magic": naming the concept creates an instrument for articulating social interests, which bring it into being.<sup>223</sup> Dee's preface to Henry Billingsley's first English translation of Euclid (1570) becomes crucial, transforming the latter's noology into an instrument of imperial class power.<sup>224</sup> Tompsett suggests Dee draws on Dante's definition of Empire as a unified system of weights and measures.<sup>225</sup> Seen through Jorn's triolectic, unifying weight and measure through Euclid's spatial noology—as seen in chapter

two—idealistically fuses unity and equivalence, objectivity and actuality, through opposition to qualitative variety. Rather than the reactionary reading Jorn’s notion threatens, the LPA read it as a critique of value: Dee’s work provides a noological basis of abstract labour, which thus, when placed triolectically, contradicts qualitative, artisanal value: value as variation.<sup>226</sup>

As Kenneth Noespel observed ‘while Euclid’s accomplishment lay in logically linking geometric shapes with language [...] Dee’s preface contributed to an intellectual reorientation [...] a quantitative revolution’ (see *figure 4.4*).<sup>227</sup>

Yet as seen above, LPA identify shifts in valorisation: Euclidean geometry’s absolute space and time—as measures of abstract labour—fragment with Newtonianism’s supersession, opening new channels of valorisation appropriate to capital’s real domination of social life; modes based in leveraging *relative surplus value* through “artistic” and self-managed labour along with uneven global development. These new modes equally imply concomitant modes of communist critique.



*Fig. 4.4*

*Forn's Political Triolectic in Relation to  
Wolfe and John Dee's Instrumentalisation  
of Euclid*

The LPA suggest ‘the reorganisation of the ruling class upon a capitalist basis coincided with a fusion of Christian and Classical metaphysics, injected into everyday life through the organisation of spectacles’.<sup>228</sup> However, Newtonian noology is crumbling, thus also that conjunction of Christian temporality with Euclidean spatial equivalence facilitating the absolute measure of labour power.<sup>229</sup> Increased importance for relative surplus value, implied by capital’s real domination, innovates new, non-linear modes of expropriation, based in uneven development, something anticipated in Jorn’s notion of value as variation and his sitological premonitions of chaos theory.<sup>230</sup> This further implies a critique of anarchists who—after Bey—espouse chaos ontology as escaping capitalist social relations.<sup>231</sup> LPA infer an emergent “chaotic” order—also recognised by thinkers as diverse as Situationist influence John Huizinga and neoliberal ideologue Friedrich Hayek—*founds* a paradigm of valorisation congruent to increased real domination, precipitated by shifts in capital’s organic composition towards automation.<sup>232</sup>

Alternate noologies of resistance thus also appear, beyond Euclidean geometry’s Christianised Classicism and Eurocentric Enlightenment rationalism, nascent in experimental détournements of neoliberalism’s zero-sum game theories. Theories arising—like three-sided football—from Cold War military strategy, as S.M. Amadae suggested.<sup>233</sup> Détourned psychogeography and three-sided football thus suggest immanent, critical diffractions of historical circumstance, what the LPA—diverting a 1967 lecture from African-American scholar George E. Kent—call “Proletarian Postmodernism”.<sup>234</sup>

Who can say if the myriad psychogeographic practices emerging worldwide since the 1990s would have developed without the LPA. Perhaps something similar would have transpired elsewhere, perhaps not. However, as this chapter demonstrated, this phenomenon—even the LPA itself—is irreducible to an originating subjectivity. Not only did it critically détourn perspectives developed by Jorn, LPA activities arose in specific socio-economic conditions, historically embedded in broader infra-literary infrastructures. Without presenting this quasi-

“autonomous” infrastructure as some existential challenge to capital, one might still see it as a contradiction of the latter. Capital’s real domination of society simultaneously producing immanent negativities within this social terrain that might be leveraged and expanded. No answer to organisational problems—psycho geography is no substitute for class struggle—but a complementary counterpoint, posing new questions. Whilst the LPA was pivotal here, psycho geography’s revival was far broader. To investigate this, I turn to another, complementary iteration.

## Chapter Four Notes

<sup>1</sup> Tompsett, London Psychogeographical Association Exchange Situation/Deposit Session, MayDay Rooms. Fabian Tompsett, Howard Slater, Anthony Davies, Iain Boal.

<sup>2</sup> Home, *The Assault on Culture*, 1991, 30.

<sup>3</sup> Rumney, *The Consul*, 37.

<sup>4</sup> Woods, *Ralph Rumney*, 4.

<sup>5</sup> Gray, *Leaving the 20th Century: The Incomplete Work of the Situationist International*, 4; Sadler, *The Situationist City*, 4; Plant, *The Most Radical Gesture the Situationist International in a Postmodern Age*, 55.

<sup>6</sup> Coverley, *Psychogeography*, 92; Wark, *The Beach beneath the Street*, 61.

<sup>7</sup> Pinder, *Visions of the City*, 4.

<sup>8</sup> Home, *The Assault on Culture*, 1991, 30.

<sup>9</sup> A copy of the exhibition flyer is printed in: Rumney, *The Consul*, 42. Tuptoë was an influential, if fleeting, gallery and avant-garde centre in the Belgian capital, presenting jazz, conferences, lectures and exhibitions. It derived its name from the poetry review of Piet de Groof, later a chronicler of the Situationists, and was run by Gentil and Clara Haesaert and Maurice Wyckaert. Wyckaert, member of IMIB and friend of Jorn was the facilitator.

<sup>10</sup> That exhibition, *66 métagraphies influentielles* at *Galerie du Passage* in Paris cemented a split between Chtcheglov and Debord, and thus between the two definers of LI psychogeography. In 1954 Chtcheglov and Debord embodied these approaches respectively, so their split undermines any supposed ordinary political radicality the practice might be alleged to have possessed. See: Apostolidès, *Ivan Chtcheglov, Profil Perdu*, 70.

<sup>11</sup> Confusion over trains saw Debord accusing Jorn of deliberately missing their rendezvous, then attempting to cover it up with ‘so many stories about phantoms [...] chance and parapsychology.’ As a result the sulking Debord refused travel with Rumney to Brussels and declined to send the psychogeographic maps prepared for the exhibition. See: Guy Debord, ‘Guy Debord Letter to Piero Simondo’, 14 February 1957, <http://www.notbored.org/debord-14February1957.html>; Rumney, *The Consul*, 41.

<sup>12</sup> Others listed to appear were Michèle Bernstein, Mohammed Dahou, ‘a mad psychogeographer’ and Guy Debord. Interestingly, Yves Klein was in attendance, who makes an unlikely psychogeographer, but whose experimental method was in someways close to the IMIB’s, articulated by Jorn and Giuseppe Pinot-Gallizio. Piero Simondo, who was also billed, declined to arrive however, refusing to permit his “famous” shirt to travel in Jorn’s suitcase. See: Debord, ‘Guy Debord Letter to Piero Simondo’.

<sup>13</sup> Rumney, *The Consul*, 46.

<sup>14</sup> The LPA even goes back further, appearing repeatedly in correspondence from late-1956, particularly in connection with a subsequently abandoned “Provisional Congress for the Psychogeographic Fragmentation of the London Agglomeration” proposed for August 1957. It seems to have been primarily a front for Rumney—who was able to propose exhibitions at the ICA—to organise this event. See: Debord, *Guy Debord Correspondance : Volume 0, Septembre 1951 - Juillet 1957*; Guy Debord, *Correspondence: The Foundation of the Situationist International (June 1957-August 1960)*, trans. Stuart Kendall and John McHale, Semiotext(e) Foreign Agents Series (Los Angeles: Cambridge, Mass: Semiotext(e); Distributed by the MIT Press, 2009). Furthermore, in the article ‘Les débats de ce temps’, in *Potlatch* #28 (May 1957) it is reported that Rumney, facilitator [‘animateur’] of the *Comité Psychogéographique de Londres*, interrupted a lecture on the psychological interpretation of Dada, by founder of Berlin Dada Richard Huelsenbeck in February of that year.<sup>14</sup> Referring to Rumney as “facilitator” (as opposed to member, for example) further supports the above assertion: the organisation began as a title for Rumney through which to organise the proposed August 1957 psychogeography congress, presumably at the ICA. Lastly however, on the final page of Jorn and Debord’s collaborative book *Fin de Copenhague*, also published May 1957, readers are instructed, rather distastefully, to write in, explaining why their ‘girl is the sweetest in town’. The correspondence should be addressed to ‘Psychogeographical Comitee of London (especially Debord and Jorn)’ c/o the ICA, Dover Street. Thus suggesting that although mainly referring to Rumney, both Jorn and Debord could also be considered “members”. The LPA thus had several failed beginnings: an exhibition that collapsed and a conference that never took place.

<sup>15</sup> As commentators such as Merlin Coverley wish to, for example. Consider, for instance, his ill-tempered dismissal of LI’s first uses of the term as a ‘weakly humorous’ ‘student jape’ and ‘a rather

inauspicious beginning for psychogeography's textual history'. Clearly such jokes still fail a taste-test for certain authors. See: Coverley, *Psychogeography*, 86.

<sup>16</sup> Fabian Tompsett, 'The Society of the Spectacle', *Trangressions: A Journal of Urban Exploration*, no. 1 (Summer 1995): 83. The LPA famously proclaimed "thirty-five years of non-existence" from the masthead of their newsletter.

<sup>17</sup> Paul Valéry, 'Fragment from "On Poe's Eureka"', in *Selected Writings* (New York: New Directions, 1964), 123.

<sup>18</sup> Luther Blisset, 'The Situationists as Rosicrucians', *Here and Now: Guy Debord Supplement*, no. 16/17 (Winter -1996 1995): xix–xxv; Tompsett, 'The Society of the Spectacle'.

<sup>19</sup> This is perhaps why, as Black observes, having staked their identities on the SI's intransigence, they were so defensive upon discovering in 1989 that the SI had an artistic past of which they had hitherto remained largely ignorant. Black, 'The Realization and Suppression of Situationism'.

<sup>20</sup> Dauvé, 'Re-Collecting Our Past (Le Roman de Nos Origines)'.

<sup>21</sup> Anthony Iles and Tom Roberts, *All Knees and Elbows of Susceptibility and Refusal: Reading History from below* (London: Transmission; Strickland; Mute, 2012), 188–89.

<sup>22</sup> Jorn, *The Natural Order*, 60.

<sup>23</sup> Jorn and Tompsett, *Open Creation and Its Enemies*, 15.

<sup>24</sup> It was in fact supposedly solved, via recourse to infinity, in 1994.

<sup>25</sup> Asger Jorn, letter to Max Bill, December 1953, quoted in Baumeister, *L'architecture Sauvage*, 152.

<sup>26</sup> Alastair Bonnett, 'The Dilemmas of Radical Nostalgia in British Psychogeography', *Theory, Culture & Society* 26, no. 1 (1 January 2009): 121.

<sup>27</sup> Gavin Grindon, 'Second-Wave Situationism?', *Fifth Estate*, no. 350 (Summer 2009): 11, 50–51.

<sup>28</sup> Dauvé, 'Re-Collecting Our Past (Le Roman de Nos Origines)'.

<sup>29</sup> Benjamin Noys, *The Persistence of the Negative* (Edinburgh: Edinburgh University Press, 2012), xi.

<sup>30</sup> Smith, *Walking's New Movement*, 22.

<sup>31</sup> *Ibid.*, 63.

<sup>32</sup> Bonnett's actual statement that leads Smith to this conclusion is 'most of the time it [1990s psychogeography] involved either drifting in search of what some of my comrades fondly imagined were occult energies or purposely getting lost by using a map of one place to navigate [...] another.' Hardly sufficient grounds for the sweeping claim that 1990s psychogeography did not exist, unless of course, Smith is aware of the game, and is playing his own part. Evidence does not, however, seem favourable in this regard. See: Alastair Bonnett, *Off the Map: Lost Spaces, Invisible Cities, Forgotten Islands, Feral Places, and What They Tell Us about the World* (London: Aurum Press, 2014), xiv.

<sup>33</sup> Phil Baker, 'Secret City: Psychogeography and the End of London', in *London: From Punk to Blair*, ed. Joe Kerr and Andrew Gibson, 2nd ed. (London: Reaktion Books, 2012), 277.

<sup>34</sup> Stewart Home, 'Introduction to the Polish Edition of The Assault on Culture', *Stewarthomesociety.org*, January 1993, <http://www.stewarthomesociety.org/ass/pole.htm>.

<sup>35</sup> "Revived" is how Tompsett describes it. See the back cover of London Psychogeographical Association and Archaeogeodetic Association, *The Great Conjunction: A Report by the London Psychogeographical Association and the Archaeogeodetic Association*. (London: Unpopular Books, 1993).

<sup>36</sup> Stewart Home, 'On the Mind Invaders Anthology, a Talk Originally Entitled "Mind Bending, Swamp Fever & The Ideological Vortex: How Avant-Bard Satire Blisters the Cheeks of the Aparatchiki"', given at Public Netbase, Vienna, 29th April, 1998., *Stewarthomesociety.org*, April 1998, <http://www.stewarthomesociety.org/ga/swamp.html>; 'The Unacceptable Face of Contemporary Psychogeography'.

<sup>37</sup> Bonnett, 'The Dilemmas of Radical Nostalgia in British Psychogeography', 61; Dusty Bin, 'Review of London Psychogeographical Association Newsletter and Manchester Area Psychogeographic', *Trangressions: A Journal of Urban Exploration*, no. 2/3 (1996): 120–21; Home, 'Mondo Mythopoesis'.

<sup>38</sup> Home, 'Mondo Mythopoesis'.

<sup>39</sup> Bin, 'Review of London Psychogeographical Association Newsletter and Manchester Area Psychogeographic', 121.

<sup>40</sup> Jorn: 'that which one has to look with, one cannot at the same time look at'. Jorn, *The Natural Order*, 18.

<sup>41</sup> "Ironic" in the sense that they produce a temporary severance between language and objective conditions, puncturing capitalism's idealist fusion of instruments and objectivity—relations and means of production—via the market, or exchange relation, which as seen in chapter two, is based upon the

ideal, transcendental *a priori* of absolute Euclidean space. This ironic severance, instead opens up a momentary aesthetic commons that seeks to expand contradictions between the relations and means of production.

<sup>42</sup> Bin, 'Review of London Psychogeographical Association Newsletter and Manchester Area Psychogeographic', 121.

<sup>43</sup> Chtcheglov, 'Formulary for a New Urbanism', 3.

<sup>44</sup> Luther Blissett, 'From Socialisme Ou Barbarie to Communism or Civilisation: A Response by Luther Blissett', *Trangressions: A Journal of Urban Exploration*, no. 2/3 (August 1996): 105.

<sup>45</sup> As is hinted at by the discussions on form extracted from Hans Richter in LPA #2. See: Hans Richter, 'Speculation about Form and Element in the Principle of No-Form', *London Psychogeographical Association Newsletter*, no. 2 (Beltane 1993).

<sup>46</sup> Bonnett, 'The Dilemmas of Radical Nostalgia in British Psychogeography', 60.

<sup>47</sup> Great Baddow was the site of an important Marconi Research Centre. English Electric, where his father, John Tompsett (1924-1984) worked, was an associated company. See: Tompsett, London Psychogeographical Association Exchange Situation/Deposit Session, MayDay Rooms. Fabian Tompsett, Howard Slater, Anthony Davies, Iain Boal.; Fabian Tompsett, Interview with Fabian Tompsett, Omphalos of the British Empire, 30 November 2014. Tompsett also credits the important influence and support of his mother, Marjorie Tompsett in his intellectual development.

<sup>48</sup> Tompsett, London Psychogeographical Association Exchange Situation/Deposit Session, MayDay Rooms. Fabian Tompsett, Howard Slater, Anthony Davies, Iain Boal.; Tompsett, Interview with Fabian Tompsett, Omphalos of the British Empire.

<sup>49</sup> Luther Blissett, 'Is Subversion Sane?' (Unpopular Books, December 1996), May Day Rooms.

<sup>50</sup> The Rising Free bookshop was something of a hub for autonomous left radicalism at that time, running from 1974 until c.1981, it championed autonomist, left-communist and anarchist material, including important translations of French ultra-left writers such as Camatte and Henri Simon and Italian autonomism, coming out of the 1977 uprisings. Linked with other radical presses worldwide, such as Fredy Perlman's Black and Red in Detroit, it also produced the first, full English translation of Vaneigem's *Revolution of Everyday Life*. Beginning at 197 Kings Cross Road and ending up at 182 Upper Street, Islington, it was intertwined with a number of other initiatives, some of which are expanded below, including the London Workers' Group, *Bulletin de discussions internationales*, Little A Printers, *Anarchy* magazine, *Authority* magazine, the Kronstadt Kids, the "Persons Unknown" solidarity campaign and the Monday Group. See: Tompsett, Interview with Fabian Tompsett, Omphalos of the British Empire; Thoburn, 'Communist Objects and the Values of Printed Matter', 21; Dave Cope and Ross Bradshaw, 'Left on the Shelf Radical Bookshops History Project', *Left on the Shelf*, 2008, <http://www.leftontheshelfbooks.co.uk/>.

<sup>51</sup> For example, translating new writings from Italy and reprinting SI texts such as Rene Riesel's *Preliminary Notes on Councils and Organisation*. See: Cope and Bradshaw, 'Left on the Shelf Radical Bookshops History Project', 45.

<sup>52</sup> Rising Free mainly stocked texts from France and Italy, but also Maoist, World Revolution, Irish Republican and US texts. World Revolution was a split from the *SoB*-inspired Solidarity group, initially libertarian, before later rejecting councilism, becoming the British section of the Bordiguist International Communist Current. See: Peter Barberis, John McHugh, and Mike Tyldesley, *Encyclopedia of British and Irish Political Organizations Parties, Groups and Movements of the 20th Century* (New York; London: Continuum, 2000), 567–68.

<sup>53</sup> Henri Simon had been a member of *SoB*, interested primarily in workers' enquiry, but leaving with LeFort when Castoriadis attempted to turn what was basically a newspaper into a political organisation in 1958. He was later involved with *Echanges et Mouvement* and Rising Free. Tompsett states he was particularly interested in Simon's writings on Poland during this period, probably *Le 25 juin 1976 en Pologne: travailleurs contre capital*, (Paris: Spartacus, 1977). These analyses belatedly saw an English update as Henri Simon, *Poland 1980-1982: Class Struggle and the Crisis of Capital* (Detroit: Black and Red, 1985).

<sup>54</sup> The London Workers Group (1977-1985) was founded by Joe Thomas, a print worker and prolific communist, formerly of the Communist Party, Common Wealth, Communist Workers' Group, Revolutionary Workers Association of Great Britain, Socialist Workers' League, Independent Labour Party, Worker's League, *Worker's Review*, *Workers' Voice*, *Social Revolution* and the Movement for Workers Councils. According to Dave Morris of the Radical History Network (and defendant for London Greenpeace in the infamous "McLibel trial"), the group had been founded by Thomas, of the NATSOPA union, an ASLEF train driver and a North London postal worker, who met through a Libertarian Industrial Network conference. The LWG were an active group, meeting every two weeks,

first at Rising Free, and then—carrying many of the Rising Free milieu with it—at the Earl Russell pub in Kings Cross and the Metropolitan in Farringdon. It also organised public meetings and workshops and produced fourteen editions of a regular news bulletin that ran for several years. These bulletins contained a left-communist and councilist perspective and much commentary on the print industry owing to the presence of several print workers within the group. The bulletins were produced on a gestetner duplicator in Islington and eventually morphed into the more theoretical publication *Workers' Playtime*, often produced cheaply during “downtime” by the groups’ print workers. *Workers' Playtime* ran between 1983 and 1985. It ran an issue on the Miners’ strike and its members also became involved in agitation around the printers’ action during the Wapping dispute, including support for the autonomous strikers’ publication *Picket*. The group also had contact with the International Communist Current and several of those involved, such as Tompsett, were also active with the London Autonomists, Wapping Autonomy Centre and *Class War*. See: Ernest Rogers, ‘Obituary: Joe Thomas (1912-1990)’, *Marxists.org*, 1990, <https://www.marxists.org/history/etol/revhist/backiss/vol3/no2/thomas.html>; Alan Woodward, *The Life and Times of Joe Thomas - the Road to Libertarian Socialism* (London: Gorter Press, 2009); Dave Morris, ‘The London Workers Group [1977-1985] - a Relic of an Exciting Past, or an Inspiring Example for the Future?’, *Radical History Network*, 2006, <http://radicalhistorynetwork.blogspot.co.uk/2009/10/london-workers-group-1977-1985-relic-of.html>.<sup>55</sup> Stewart Home, *Jean Baudrillard & the Psychogeography of Nudism* (London: Sabotage Editions, 2001), 58.

<sup>56</sup> See: Pour une Intervention Communiste, *Bulletin de Discussions Internationales* #1, July 1979. (supplement to *Jeune Taupe* #27), in which Kronstadt Kids (formed 1978) are listed as the UK distributors of the bulletin. Pour une Intervention Communiste, *Bulletin de Discussions Internationales* #2, March 1980. contains a fuller description of Kronstadt Kids, along with their views and aims. Also interesting, from the perspective of my enquiry, is their commentary on page 11, which, as part of a synopsis of their activities includes a critique of architecture and urbanism. See also: Leutha, ‘Question on Kronstadt Kids | Libcom.org’, July 2006, <http://www.libcom.org/forums/introductory/question-on-kronstadt-kids>.

<sup>57</sup> *Anarchy* was edited by Colin Ward (1961-1970), and in the 1970s by a new collective, which by 1976 contained those who would go on to become members of the London Workers Group and Monday Group. Later, *Anarchy* was mirrored, sometimes humorously, by *Authority* (formerly *The Capitalist Worker*), with the involvement of some at Rising Free, in contact with *Jeune Taupe* in France, *A World to Win* and *Fifth Estate* in the US.

<sup>58</sup> Martin would later produce several issues of Neoist open-author ‘zine *SMILE* (1992-2001), whilst The Apostles, who in 1984 released the Situationist-influenced *Smash the Spectacle*, in 1990 morphed into the post-industrial act Academy23, a homage to William Burroughs’s imaginary occult academy. See: Andy Martin, ‘Autonomy Centres, Riots and the Big Rammy’, *SMILE*, 1994. Martin and Fanning were also behind the ‘zine *Scum*. Academy23 was part of a wider quasi-occultist counter-cultural movement related to Thee Temple ov Psychic Youth, which emerged from industrial band Psychic TV. The Temple was an influence on 1990s psychogeography, particularly that articulated by John Eden and the *Turbulent Times*. Martin’s *SMILE* included relevant discussions on Magick and the K-Foundation (#10), anarcho-punk and autonomy centres (#12) and John Eden on the Millennium (#16).

<sup>59</sup> George Berger, *The Story of Crass* (Oakland, Calif.: PM Press, 2009), 191. The Monday Group, also connected to Rising Free, was a closed affinity group active in the late 1970s and early 1980s, involved in anti-fascist street fighting. Martin Wright, later of *Class War* was at its core. They were involved in anti-fascist activism whilst remaining critical of anti-fascism as an ideology, something that, combined with their violent direct action approach, led critics from the established Left to label them themselves fascist. Whilst Wright has admitted his own youthful attraction to far right politics—something that perhaps gives rise to Bloom’s claim regarding Wright’s “fascist” past in *Violent London*—Bloom’s characterisation is a distortion. Wright was a significant early associate, from whom Tompsett since acrimoniously split. In an interview on the *Kill Your Pet Puppy* blog discussing Wright’s 2006 book *Anti-Fascist* (cover illustration by Laura Oldfield Ford), Andy Martin states that it was through Wright that he met Tompsett and Dave Couch. In addition, it was Tompsett, through his Unpopular Books press, who published the memoir *Camden Parasites* of Daniel Lux—Wright’s late brother—in 1999. See: Ian Bone, *Bash the Rich: True-Life Confessions of an Anarchist in the UK* (Bath: Tangent Books, 2006), 166; Lurdan, ‘The Monday Group’, *Libcom.org*, October 2006, <http://libcom.org/forums/history/the-monday-group>; Clive Bloom, *Violent London: 2000 Years of Riots, Rebels and Revolts* (Houndmills, Basingstoke, Hampshire; New York, NY: Palgrave Macmillan, 2010), 440; Martin Lux, *Anti-Fascist* (London: Phoenix Press, 2006); Andy Martin, ‘The Published

Books of Martin Lux and the Late Daniel Lux', *Kill Your Pet Puppy*, 18 September 2009, <http://killyourpetpuppy.co.uk/news/the-published-books-of-martin-and-daniel-lux/>; Daniel Lux, *Camden Parasites* (London: Unpopular Books, 1999).

<sup>60</sup> The warehouse at Metropolitan Wharf had actually been suggested as a location for a social centre by those printers who shared the building. The group behind the Autonomy Centre (August 1981–March 1982), the London Autonomists, comprised Tompsett, Couch, Wright, Vince Stevenson, Charlotte Baggins and Iris Mills, with help from Andy Martin, the *Kill Your Pet Puppy* collective and others. One of the prime movers however, was Ronan Bennett. According to former *KYPP* member Livingston, the primary catalyst dates back to the seventies and the so-called “Persons Unknown” trial at the Old Bailey. Bennet, now a successful novelist, had been jailed at Long Kesh in the North of Ireland, in 1974, for the killing of RUC Inspector William Elliot and involvement with the IRA. Whilst in prison he began writing for anarchist magazine *Black Flag* (published by Little A). British anarchist Iris Mills replied to his letters and after his conviction was overturned on appeal in 1975 he travelled to Huddersfield to stay with her. Anxious about a link being forged between Irish republicans and anarchists, the British government attempted to deport Bennet. They failed however and in 1977 Mills and Bennet went to Paris, thus further worrying the police concerning possible continental connections whilst they were still fearful of a new Angry Brigade. So much was state’s anxiety that on their return to London in 1978 the pair were raided and arrested, along with fellow suspect—and another subsequent founder of the Autonomy Centre—Vince Stevenson, for conspiracy to cause explosions. Many were of the opinion they had been framed by the police and the solidarity campaign against the trial was co-ordinated through *Rising Free*. Thus after being unexpectedly acquitted in 1980, Bennet, Mills and Stevenson joined with several people from *Rising Free* to set up the WAC with money from a benefit single, *Bloody Revolutions/Persons Unknown* from Crass and the Poison Girls. The WAC collapsed after six months, having broken its lease conditions and drawn harassment from the police. However many involved, including Martin and Apostles, along with the *KYPP* collective went on to the Centro Iberico social centre in Westbourne Park Road, which ran from April to August 1982 and gave life to a whole plethora of other squatted centres. See: Alistair Livingston, ‘Persons Unknown Anarchist Conspiracy’, 7 November 2007, <http://greengalloway.blogspot.co.uk/2007/07/persons-unknown-anarchist-conspiracy.html>; Martin, ‘Autonomy Centres, Riots and the Big Rammy’.

<sup>61</sup> Bone, *Bash the Rich*, 121.

<sup>62</sup> Home, *The Assault on Culture*, 1991, 98–99; Bone, *Bash the Rich*, 204.

<sup>63</sup> Bone and Stella Colye, along with Sean Mason of LWG and the 121 London Anarchist Youth Group produced the early issues, leading to more London Anarchist Youth Group involvement, including Ian Slaughter, who during the Wapping Autonomy Centre had produced the influential *Pigs for Slaughter* ‘zine. Early *Class War* meetings included Wright and Slaughter from London Autonomists, Phil Gard and Andy Walker from LWG and others from London Anarchist Youth Group, Red Action (an anti-fascist tendency from the Socialist Workers Party), Albany Street Squatters, pro-situs like Aleks Sierz (later, theatre critic and professor) and Ladbroke Grove Sex Workers. See: Bone, *Bash the Rich*, 143.

<sup>64</sup> For example, the flyer *For a Dignified and Effective Demonstration*, which when handed out at a demo, successfully ridiculed and demoralised the assembled Trotskyists by persuading them to march in alphabetical order. The flyer later appeared in the ICA’s 1989 “Situationist Scrapbook” See: Blazwick, *An Endless Adventure-- an Endless Passion-- an Endless Banquet*, 87. Brandt’s *Re-Fuse* is also featured, on page 85.

<sup>65</sup> Bone, *Bash the Rich*, 167.

<sup>66</sup> *Ibid.*, 222–23; Tompsett, Interview with Fabian Tompsett, *Omphalos of the British Empire*.

<sup>67</sup> Bone, *Bash the Rich*, 224. This is a somewhat unfortunate reference to Tony Blair’s stage-managed show-down with the Labour movement, in which the Labour Party was convinced to endorse his pro-privatisation position.

<sup>68</sup> Tompsett, Interview with Fabian Tompsett, *Omphalos of the British Empire*. Tompsett suggests that people began arguing over political position, wanting to be on an “editorial committee” and trying to create political structures. His response was that they should start their own paper. Tellingly, this also echoed crucial, earlier disputes within *SoB*: Castoriadis arguing for a univocal organisational structure, Simon and Lefort insisting polyvocal workers’ testimony elaborate its own self-reflexive praxis. Castoriadis wanted to transform from newspaper to organisation, whilst Lefort and Simon preferred an approach to contemporary work and its ‘collective compartments’ based in interested experiences. This had notable resonances with LI psychogeography, whose very definition speaks of analysing ‘le compartiment affectif’. The split thus arose over the role of political mediation, something echoed in Lefort’s later critique of the SI. Psychogeography, in its initial phase, but again in its 1990s

incarnation, appears closer to anti-political experiential critique than a univocal, counter-hegemonic platform.

<sup>69</sup> In his pamphlet *NOT a review of "Guy Debord is Really Dead"* Michel Prigent critically labels Unpopular Books and Home "Bordigists", however, in Tompsett's response he explains his interest in Camatte arises from his break from Leninism and Trotskyism and desire to renew Left perspectives. He states '[w]e value Camatte for his stress on communism as the realisation of a world human community', continuing, 'this does not make us "Camattists" *Unpopular Books* is a *communist* publishing project'. See: Unpopular Books, 'Sucked', 1.

<sup>70</sup> Also reappearing at the height of psychogeography's revival in Home's *What is Situationism: A Reader* (1996).

<sup>71</sup> Alan Cohen, *The Decadence of the Shamans or Shamanism as a Key to the Secrets of Communism*. (Unpopular Books, 1991). It also features illustrations, such as the various labyrinths laid out on the back cover, that directly recall those of the *Situationist Times* or Jorn's *Golden Horns*.

<sup>72</sup> Cohen would also later argue for the relevance of Bordiga's thought for this project. See: Alan Cohen, 'The Decadence of Shamans: Reflections in 2010' (Radical Anthropology Group, Autumn 2010), [http://radicalanthropologygroup.org/sites/default/files/pdf/pub\\_decadence\\_2010.pdf](http://radicalanthropologygroup.org/sites/default/files/pdf/pub_decadence_2010.pdf).

<sup>73</sup> Mark Pawson, Interview with Mark Pawson, Cambridge Heath Road, London, 7 September 2013.

<sup>74</sup> Writing in 1986, the Union Place organisers lament their failure in mediating a radical position between local, grassroots politics and macro socio-economic forces that saw declining state support for community initiatives and a loss of autonomy in bureaucratic agendas. See: Union Place Printshop, 'Union Place', in *Printing Is Easy...? Community Printshops 1970-1986*, ed. Carol Kenna, Lyn Medcalf, and Rick Walker (London: Greenwich Mural Workshop, 1986), 22–23. Union Place certainly had a history of resisting hostile agendas. The local Conservative MP, William Shelton, made three separate attacks on it from 1979–81, describing it as 'notorious' and 'an organisation directed to subverting the society in which we live'. Such denouncements clearly gave succour to more direct opposition, for example, in 1980, two members of the National Front were convicted for attempting to burn it down with an incendiary bomb. See: Jess Baines, 'Union Place', *Radical Printshops*, 29 July 2012, [http://www.radicalprintshops.org/dokuwiki/doku.php?id=union\\_place](http://www.radicalprintshops.org/dokuwiki/doku.php?id=union_place); David Leigh, 'Crossed Line Revealed National Front Plot to Burn Down "Leftist" Print Centre', *The Guardian*, 23 May 1980.

<sup>75</sup> 121 Centre, 'Brain Expansion' (Flyer), c.1996, May Day Rooms; 121 Centre, '121 Centre' (Flyer), c.1997, May Day Rooms. In 1999 Lambeth Council served an eviction order triggering a strong resistance campaign including the invasion of the town hall a huge street party on the barricaded road. See: 'Brixton: 121 Centre', *Urban75.org*, 2003, <http://www.urban75.org/brixton/features/121.html>. Part of the resistance was a self-published magazine *South London Stress*, printed at the centre, which contained news and comment from an anti-gentrification position. However, on 12<sup>th</sup> August the vibrant community hub was stormed by bailiffs supported by armed police and its remaining inhabitants expelled. Attempting to hammer home the council's anti-working class gentrification agenda, Labour Council leader Jim Dickson claimed, 'We are systematically clearing up the borough [...] Our action today sends out a very clear message to the squatters - the council will keep taking action over squatted property until there is none left.' The site is now occupied by private flats. See: 'Longest Squat Is Over', *The Evening Standard*, 8 December 1999.

<sup>76</sup> The Red Menace, 'New Readers Start Here', *The Red Menace*, no. 1 (February 1989). To give a flavour of the range of its circulatory network, it exchanged with *Subversion* (Manchester), *Wildcat* (London), *Attack International*, Thames Valley Class Struggle Group, *Counter Information* (free newssheet based in Scotland), *Autonome* (London radical listings free sheet) and individuals belonging to Class War and the Anarchist Communist Federation. Also, *Collide-o-scope* (USA), *Against Sleep and Nightmare* (USA), *the Wolf Report* (USA), *Demolition Derby* (Canada), *Odio al Capitalismo* (Spain), *La Estiba* (autonomous dockers paper, Spain), *Warsaw Anarchist Editors* (Poland), *Collegemanti Wobbly* (Italy), *Le Brise Glace* (France), *Echanges et Mouvement* (France), *Motiva Forlag* (Sweden), and others. There was also correspondence with individuals in Nigeria, the US prison system and elsewhere.

<sup>77</sup> Practical History, 'A Brief History of the Red Menace', *Practical History*, November 2000, [http://web.archive.org/web/20091027071106/http://www.geocities.com/pract\\_history/redmenace/rmhistory.html](http://web.archive.org/web/20091027071106/http://www.geocities.com/pract_history/redmenace/rmhistory.html).

<sup>78</sup> The Red Menace, 'Address to Revolutionaries in the USSR' (The Red Menace, September 1989), [http://web.archive.org/web/20091027071116/http://www.geocities.com/pract\\_history/redmenace/ussr.html](http://web.archive.org/web/20091027071116/http://www.geocities.com/pract_history/redmenace/ussr.html).

<sup>79</sup> Tompsett, 'Open Copenhagen', 60–61.

<sup>80</sup> Also comprising people from Class War, the Anarchist Communist Federation, Direct Action Movement, Anarchist Workers Group, Wildcat, Sussex Poll Tax Resisters and Haringey Unwaged Centre. See: Neil Transpontine, 'No War but the Class War: Remembering and Reflecting Ten Years after', *Practical History*, October 2001,

[web.archive.org/web/20090730044630/http://www.geocities.com/pract\\_history/nowar/reflect.html](http://web.archive.org/web/20090730044630/http://www.geocities.com/pract_history/nowar/reflect.html).

<sup>81</sup> Franco Berardi, *After the Future* (Oakland, CA: AK Press, 2011), 36–37.

<sup>82</sup> Tompsett, Interview with Fabian Tompsett, Omphalos of the British Empire; Tompsett, London Psychogeographical Association Exchange Situation/Deposit Session, MayDay Rooms. Fabian Tompsett, Howard Slater, Anthony Davies, Iain Boal.

<sup>83</sup> Tompsett, Interview with Fabian Tompsett, Omphalos of the British Empire.

<sup>84</sup> Deseriis, *Improper Names*, 2015, 97.

<sup>85</sup> Home first met the Neoists at the 8th Apartment Festival, 21-26 May, 1984, held at 13 Aulton House and hosted by Pete Horobin and Steve Thorne, events also taking place at Lambeth Pier, the London Musicians Collective and Greenwich Park. By this time, Home had already produced two issues of *SMILE*. Neoism's Apartment Festivals were its main collective manifestation beginning in Montreal and taking place annually, across various venues in North America and Europe. APT 1, took place 17-21 September, 1980, in Kantor's Montreal apartment, with the second also in Montreal. The third festival in May 1981 was held at tENTATIVELY, a cONVENIENCE's house in Baltimore, with the festival subsequently moving to Toronto and New York before coming to London for the 8th APT in May 1984, at which point Home first met the Neoists. It later moved around, being held variously in Italy, Germany, Mexico and Scotland.

<sup>86</sup> Whether one credits assertions this psychically undermined the art market, it was certainly shrewdly timed; 1990 saw perhaps the art market's biggest crash to date, prices collapsing fifty-five percent 1990-1993. Elisa Hernando, 'Art Market Crisis?', *Art Pulse Magazine*, 2010,

<http://artpulsemagazine.com/art-market-crisis>. Before the Art Strike, Home had been involved with a number of exhibitions, including: *Ruins of Glamour* (London, 1986), *Desire in Ruins* (Glasgow, 1987), *Refuse* (Malmö, 1988), *Humanity in Ruins* (London, 1988), *Anon* (Luton, 1989), building contacts that culminated in the 1989 *Festival of Plagiarism*. The *Festival of Plagiarism* further enabled Home to network figures in Mail Art; learning from Kantor's use of these links to build Neoism in the 1980s, Home used Mail Art periodicals *Photostatic* and its off-shoots *YAWN* and *Retrofuturism* to this end, after the strike moving on to book publishing. *Photostatic* (ed. Lloyd Dunn, 49 issues, 1983-1993) was a Xeroxed periodical redistributing Mail Art materials, embracing home taping and Neoism, *YAWN* (45 issues, 1989-1993) was mainly produced by Home as the organ of the Art Strike and *Retrofuturism* (17 issues, 1988-1993) largely edited by media group The Tape Beatles. These magazines resurfaced briefly 1997-98 as *psrf*, plus the related *CVS Bulletin* (of the Copyright Violation Squad). *Photostatic* emerged out of DIY punk culture and its c.750 circulation reached readers worldwide. It returned for a single, post-art strike issue, but continued sporadically under other names.

<sup>87</sup> Stewart Home, 'Open Letter to the Neoist Network and the Public at Large', *SMILE*, 1985.

<sup>88</sup> Karen Barad, *New Materialisms: Interviews and Cartographies*, ed. Rick Dolphijn and Iris van der Tuin (Ann Arbor: Open Humanities Press, 2012), 49.

<sup>89</sup> Stewart Home and Mikkel Bolt Rasmussen, 'Bolt on Neoism for Psychogeographical Wanderers Everywhere, or the Return of Three-Sided Football Part IX: Mikkel Bolt Asks Stewart Home about the Phenomenology of Deliberately Fucking up', *The Stewart Home Society*, 2005, <https://www.stewarthomesociety.org/interviews/neosim.htm>.

<sup>90</sup> Tatiana Bazzichelli, *Networked Disruption: Rethinking Oppositions in Art, Hactivism and the Business of Social Networking* (Aarhus: Digital Aesthetics Research Center, 2013), 84. See also: Tatiana Bazzichelli, *Networking: The Net as Artwork* (Aarhus: Digital Aesthetics Research Center, 2008).

<sup>91</sup> In 1992, historiographer of the SI, Simon Ford, presented an exhibition of *SMILE* magazine at the National Art Library of the Victoria and Albert Museum. It contained 101 international issues, published 1984-89. In total, estimates suggest *SMILE* existed in at least 50 incarnations with over 150 issues produced internationally. In his introduction to the exhibition, Ford remarks: 'to a certain extent to dissect, classify, attribute, date, and authorize are antismile activities.' However, this "infection" of institutional noologies with immanently disruptive counter-discourse might also be taken to be a dimension of the practice. See: Simon Ford, *Smile Classified* (London: National Art Library, Victoria and Albert Museum, 1992), 1.

<sup>92</sup> Stephen Perkins, 'Smile', *Artists' Periodicals*, 17 June 2012, <http://artistsperiodicals.blogspot.co.uk/2012/07/smile.html>.

<sup>93</sup> This position, echoing that of Smith, is perhaps most enthusiastically put in *The Guardian*, which credits *Mind Invaders*, the anthology Home edited and that forms one of the main pieces of published documentation on 1990s psychogeography, with ‘documenting the myriad schisms and letter-writing campaigns of neo-Situationist and anarchist groups most likely of his own creation’. See: Mark Blacklock, ‘Top 10 Literary Hoaxes’, *The Guardian*, 8 May 2015, <https://www.theguardian.com/books/2015/aug/05/top-10-literary-hoaxes-mark-blacklock>. Fellow Neoist Florian Cramer had warned these psychogeographers of precisely this possibility, cautioning:

“Mind Invaders” might do for the Psychogeographical Associations, the Autonomous Astronauts and Luther Blissett in 1997 what “The Assault on Culture” did for ‘Neoism’ in 1988 [...] another Stewart Home book with yet another Stewart Home preface [...] former “chief theoretician of the Neoist group” [...] now the genius behind the Psychogeographical Associations, the Autonomous Astronauts, Luther Blissett and the Invisible College”

See: Florian Cramer, ‘Re:IC: An Article on the I-C from Variant’, 16 April 1997, [http://www.drifline.org/cgi-bin/archive/archive\\_msg.cgi?file=spoon-archives//invisible-college.archive/invisible-college\\_1997/97-04-16.225&msgnum=65&start=5760](http://www.drifline.org/cgi-bin/archive/archive_msg.cgi?file=spoon-archives//invisible-college.archive/invisible-college_1997/97-04-16.225&msgnum=65&start=5760). His fears were, however, rejected, or perhaps, one might suggest, accepted. These practitioners had little interest in promoting careers in the cultural industries, Home’s détournement of such activities—activities he also sometimes participated in—was playfully accepted as one more twist in the game. Home’s interventions were generally seen as those of an ally, rather than as some kind of threat.

<sup>94</sup> Stewart Home and Simon Ford, ‘Appendix Two. The Art of Legitimation: The on-Going Transformation of the Avant-Garde from Counter-Cultural Force to Dominant Institution’, in *Neoism, Plagiarism & Praxis* (Edinburgh: AK Press, 1995), 173.

<sup>95</sup> Stewart Home, *Slow Death* (London: High Rise Books, 1996), 31, 47, 52, 91; Oliver Marchart, ‘Does Neoism Exist?’, *European Institute for Progressive Cultural Politics*, 1997, <http://eipcp.net/transversal/1202/marchart/en>.

<sup>96</sup> Marchart, ‘Does Neoism Exist?’

<sup>97</sup> Ibid.

<sup>98</sup> That said, I find assertions that these feuds were contrived fakes unlikely, which is not to say they were not provoked as a deliberate strategy. Famous feuds included those with Michel Prigent, Larry O’Hara and other pro-situs, perhaps culminating in his and Tompsett’s take down of *Green Anarchist*, 1994-1998, documented in Unpopular Books’ *Green Apocalypse* (1995). Apparently these feuds began at a Tate talk on the SI in 1988, and transpired through a frenetic exchange of pamphlets, deposited in the basement of Camden’s Compendium Books. See: Arlen, ‘Tate Gallery 1-19 June 1988. Total Dissent: Art, Culture and Politics around 1968, Talks, Films and Videos’. Compendium Books (1968-2000) was a centre for left-wing political materials, avant-garde, occult and science fiction publishing. Described as a ‘cultural centre for the punk rock scene’ [John Williams, ‘Obituary: Elizabeth Young’, *The Guardian*, 23 March 2001, <https://www.theguardian.com/news/2001/mar/23/guardianobituaries.books>.] It held readings by Home, Greil Marcus and others and stocked LPA and AAA pamphlets alongside material from producers as diverse as Oulipo, *Re/Search* and the IRA.

<sup>99</sup> Home, *The Assault on Culture*, 1991. The exhibition *On the Passage of a Few People Through a Brief Period of Time* at the Musée national d’art moderne-Centre Georges Pompidou, the Institute of Contemporary Arts in London, and the Institute of Contemporary Art in Boston, Massachusetts (1989-90) and its accompanying publication proved to precipitate a spike in interest in Situationist themes in the UK. See: Blazwick, *An Endless Adventure-- an Endless Passion-- an Endless Banquet*.

<sup>100</sup> Home, ‘Interview with Ralph Rumney’. A possible exception being his submission to Pete Horobin’s issue of SMILE, which comprises a map annotated with situationist slogans. See: Pete Horobin, *SMILE, UB40 Issue* (Dundee, 1987).

<sup>101</sup> Neoist Alliance, ‘Psychic War at the Rollright Stones!’, *Re:Action*, no. 7 (Autumn Equinox 1997). Cramer argues its style was inspired by Neoist discussions on Neo-Platonism, as well as Home’s LPA collaborations. See: Florian Cramer, ‘IC: Critics Praise That Guy/Home and Away (7/7)’, 5 December 1996, File [spoonarchives/invisiblecollege.archive/invisiblecollege\\_1996/961217.031](http://spoonarchives/invisiblecollege.archive/invisiblecollege_1996/961217.031), message 72. See also: Ed Baxter, ‘A Footnote To The Festival Of Plagiarism’, *Variant*, Summer/Autumn 1988.

<sup>102</sup> The intervention and a lively counter-demonstration from Thee Temple ov Psychic Youth received a humorous write up in the local press and is documented in: Stewart Home, ‘Our Tactics Against Stockhausen’, in *Neoism, Plagiarism & Praxis* (Edinburgh, Scotland ; San Francisco, CA: AK Press, 1995), 86–88.

<sup>103</sup> Stewart Home, 'Our Tactics Against the Literary Establishment', *Variant*, Winter/Spring 1994.

<sup>104</sup> Ed Robinson, 'Stewart Home's London: Neoism, Plagiarism, Praxis and the (Psycho)geographical Manifestations of the Avant-Garde' (The City and Literature, Worcester College, Oxford, 2003).

<sup>105</sup> Stewart Home, 'Urbanism Unveiled: Psychogeographical Tour of Central London', 28 April 1995, May Day Rooms.

<sup>106</sup> Stewart Home, *The Psychogeography of Zeros and Ones* (London: Arts Council of England, 2001); Home, *Jean Baudrillard & the Psychogeography of Nudism*. The latter in fact spends far more time discussing sex with bread dolls than it does psychogeography.

<sup>107</sup> The LPA were happier to plough their own course, using insights from these methods to excavate "possible histories"—one might call them—perhaps playing a longer game. Home's praxis was also further diffracted by Luther Blissett, who used similar tactics: building on Mail Art, learning from Neoism and Situationism, mastering sharp rhetoric and contemporary philosophical jargon. Arguably, a combination of their collective force and the Italian context took their gaming the media to new levels however.

<sup>108</sup> During the 1970s P-Orridge lived communally in London with Exploding Galaxy, experimenting with transformative psychological and behavioural morphologies. They explored environmental deconditioning and the deconstruction of the discrete identities produced through language and gender. This was something developed as performance art through COUM-Transmission, which began as a Hull-based collaboration of P-Orridge and Cosey Fanni Tutti, developing through Throbbing Gristle, pioneers of Industrial music.

<sup>109</sup> V. Vale, *RE/Search #4/5: W. S. Burroughs, B. Gysin, Throbbing Gristle (1979)* (San Francisco: RE/Search Publications, 2007), 86. In 1976, P-Orridge became famous for being charged with sending indecent material through the post. See: Genesis P-Orridge, *G.P.O. versus G.P.O: A Chronicle of Mail Art on Trial* (New York: Primary Information, 2013).

<sup>110</sup> Genesis P-Orridge, 'Thee Process Is Thee Product', in *Thee Psychick Bible: Thee Apocryphal Scriptures Ov Genesis Breyer P-Orridge and the Third Mind Ov Thee Temple Ov Psychick Youth* (Port Townsend: Feral House, 2009), 417.

<sup>111</sup> Stewart Home, *Neoism, Plagiarism & Praxis* (Edinburgh: AK Press, 1995), 135. It was David Tibet, a former member of the occultist Typhonian OTO order in the 1970s, who introduced TOPY to the sigil magic of English painter Austin Osman Spare, whilst their album *Force the Hand of Chance* (1982) included a track with instructions to fans on how to put it to use.

<sup>112</sup> Chaos Magic, it has been claimed, emerged from a meeting between Peter J. Carroll and Ray Sherwin in Speedwell House, in the New Cross/Deptford area of South East London, in 1976. This was the very same neighbourhood from which both the LPA and the aforementioned YBAs also emerged. See: Jaq D Hawkins, *Understanding Chaos Magic* (Milverton: Capall Bann, 1994).

<sup>113</sup> Echoing some counter-cultural collision of Nietzsche, Schopenhauer and existentialism in this regard.

<sup>114</sup> See for example, Crowley's assertion:

It is my Will to inform the World of certain facts within my knowledge. I therefore take 'magical weapons,' pen, ink, and paper; I write 'incantations' – these sentences – in the 'magical language,' i.e., that which is being understood by the people I wish to instruct; I call forth 'spirits,' such as printers, publishers, booksellers, and so forth, and constrain them to convey my message to those people. The composition and distribution of this book is thus an act of [magick] by which I cause changes to take place in conformity with my will.

Aleister Crowley, M. Desti, and L. Waddell, *Magick - Liber ABA - Book Four, Parts I-IV* (San Francisco: Weiser Books, 2010), 126. Quoted in: Frederiksen, 'The Way Out: Invisible Insurrections and Radical Imaginaries in the UK Underground 1961-1991', 206.

<sup>115</sup> Karl Marx, *The German Ideology* (Amherst, N.Y: Prometheus Books, 1998).

<sup>116</sup> Jorn, *The Natural Order*, 38–39. That Tompsett also considered this line important, and that it might thus have implications for understanding the LPA, is evinced in the fact that he also opts to cite it in his *Open Copenhagen* (2007). See: Tompsett, 'Open Copenhagen', 59.

<sup>117</sup> Jorn, *The Natural Order*, 45.

<sup>118</sup> Confusion threatens because Jorn is ambiguous, even contradictory, on whether he professes—to put it simply—an affirmational, positive ontology, after Nietzsche, or negative criticality, after Marx. His inversion of these terms makes identification still more difficult. His aesthetic philosophy, focused on life, will and difference echoes a positive, Nietzschean ontology, yet Jorn understands this as *negative*: a critical negation of social totality, whereas Marx's critique, he makes a positive

universality. Whilst he remains susceptible to similar critiques leveled at “affirmationist” approaches, he nevertheless differentiates himself from the applications of magic here described. By “affirmationist” I intend that which Benjamin Noys identifies in contemporary continental theory, singling out for criticism many attributes Jorn appears to share with the likes of Foucault (genealogies, an apparent vitalism), Deleuze—and Bergson—(again, apparent vitalism, a focus on difference, variety and metamorphosis), Negri (constituent power, parasitically enclosed by juridical and political mediations). Noys places such affirmationism in ‘alignment with the ideology of contemporary ‘creative capitalism’ – one predicated on invoking the inexhaustible value-creating powers of novelty, production and creativity.’ See: Noys, *The Persistence of the Negative*, xi. Something Jorn has also been accused of promoting. This is supported by Shield’s discussion of Jorn’s “Dionysian”, aesthetic philosophy, which although it strikes as Nietzschean, Shield argues remains hostile. Indeed, Jorn sees Nietzsche’s elitism, which pits aristocratic freedom against the stifling control of the masses, as dualistic and, Shield suggests, even fascistic. See: Shield, *Comparative Vandalism*, 79–80.

<sup>119</sup> Erik Davis, *Techgnosis – Myth, Magic and Mysticism in the Age of Information* (New York: Serpent’s Tail, 2008), 221. Quoted in: Frederiksen, ‘The Way Out: Invisible Insurrections and Radical Imaginaries in the UK Underground 1961-1991’, 219.

<sup>120</sup> Lewis Call, ‘Toward an Anarchy of Becoming: Postmodern Anarchism in Nietzschean Philosophy’, *Journal of Nietzsche Studies*, no. 21 (2001): 51–52.

<sup>121</sup> Joseph Christian Greer, ‘Occult Origins: Hakim Bey’s Ontological Post-Anarchism’, *Anarchist Developments in Cultural Studies*, no. 2013.2 (2014): 166–87.

<sup>122</sup> In this sense it bears some commonality with Trivialism, the notion that all logical propositions are true. See: Luis Estrada-González, ‘Models of Possibilism and Trivialism’, *Logic and Logical Philosophy* 21, no. 2 (12 June 2013).

<sup>123</sup> Robert Shea and Robert Anton Wilson, *The Eye of the Pyramid* (New York: Dell, 1975); Robert Shea and Robert Anton Wilson, *The Golden Apple* (New York: Dell, 1975); Robert Shea and Robert Anton Wilson, *Leviathan* (New York: Dell, 1975). One example of this influence was Discordianism’s “Law of Fives”, which became, after Burroughs and the *Illuminatus! Trilogy*, the magical significance ascribed to the number twenty-three. The doctrine suggests a kind of postmodern inversion of Breton’s objective chance: if one looks for something, it will objectively start to appear, suggesting all manner of hyper-rationalised or hyperstitional subjective explanations.

<sup>124</sup> Hakim Bey, *T.A.Z.: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism* (1991) (Brooklyn, NY: Autonomedia, 2003); Hakim Bey, ‘The Architectonality of Psychogeographicism or The Hieroglyphics of Driftwork’, *Hermetic Library*, 1994, <http://hermetic.com/bey/grotto.html>.

<sup>125</sup> Indeed, it also somewhat inspired other parodic religions, like Church of the SubGenius, which, as Home notes, had various Neoist connections via prominent Neoist TENTATIVELY a CONVENIENCE’s participation in its 1983 congress in Baltimore and his production of various affiliated works.

<sup>126</sup> Tompsett, Interview with Fabian Tompsett, Omphalos of the British Empire. The quasi-mystical, anarchist individualism evinced in the “Nietzschean” counter-cultural perspectives I have identified as being at odds with the LPA’s implicitly more Marxian position is that succinctly characterised by Murray Bookchin as “lifestyle anarchism”. That is not to say the LPA would have professed any allegiance to Bookchin’s “social anarchist” position either however. See: Murray Bookchin, *Social Anarchism or Lifestyle Anarchism: The Unbridgeable Chasm* (Edinburgh, Scotland; San Francisco, CA: AK Press, 1995).

<sup>127</sup> It is not much fun to play a game on your own. Games are by their nature intra-active, yet for the LPA, I suggest, such games were not conceived in the manner understood by “game theory” and its neoliberal acolytes, as the projection of will over others, i.e. power. Rather, it was a more trielectical game, concerned with leveraging intra-actions in a favourable manner. Thus it is important to note that Jorn’s circuitous wanderings in his “Pataphysics: a Religion in the Making”, are, I submit, in fact a textual unfolding of the trielectical method, particularly that version given in his “political” trielectic [See: Shield, *Comparative Vandalism*, 59.]. This has been occluded in varying translations. Home gives the text’s final line as: ‘Time alone will tell whether these elements are compatible or antagonistic’, whereas Keehan gives: ‘Whether these elements are complementary or hostile, only time will tell’. Combining them, as perhaps intended however, we get the description of the three-way relationality of the trielectic, radial, complementary and antagonistic: ‘After a long period of maturation in largely ignored *circles*, the basic elements of a new game are now appearing. Whether these elements are *complementary* or *antagonistic*, only time will tell’ [my emphasis]. See: Asger Jorn,

‘Pataphysics: A Religion in the Making’, trans. Stewart Home, *SMILE*, no. 7 (1987); Asger Jorn, ‘Pataphysics: A Religion in the Making’, *Situationist International Online*, August 1961.

<sup>128</sup> Tompsett, ‘Open Copenhagen’, 67.

<sup>129</sup> Firstly, in the early 1970s Create Situations and Diversion, both New York based and products of former members of the SI’s US section, Tony Verlaan and Jon Horelick respectively. Also in New York, Council for the Liberation of Everyday Life (late-60s), Robert Chase (late-60s), Council for Conscious Existence (early-70s). Further, around Berkeley were Negation (early-70s, later For Ourselves, mid-70s, later still, Capitalist Crisis Studies, late-70s), Contradition (early-70s, Ken Knabb was a member, later becoming Bureau for Public Secrets, mid-70s onwards), 1044 (early-70s), Council for the Eruption of the Marvelous (early-70s), Council for Unlimited Transformation (early-70s), Catalysis (mid-70s), Guillotine (mid-70s). Likewise, Fredy Perlman (Detroit, late-60s onward), Point-Blank! (Palo Alto, early-70s), The Re-invention of Everyday Life (Palo Alto, mid-70s), Upshot (L.A., early-70s), Issac Cronin (San Francisco, mid-70s). Later, Collective Inventions (San Jose, early-80s), Bob Black (Ann Arbor; Berkeley, mid-80s onward), Not Bored! (mostly New York, early-80s onward), Against Sleep and Nightmare (Oakland, late-80s). Many of these were critiqued in *At Dusk: The Situationist Movement in Historical Perspective* (1975) by David Jacobs and Christopher Winks (Perspectives, formerly Point Blank) and their Internecine splits ridiculed by Ken Knabb in *Public Secrets: Collected Skirmishes of Ken Knabb: 1970 – 1997* (1997). See: David Jacobs and Christopher Winks, ‘At Dusk: The Situationist Movement in Historical Perspective’, 1975, <https://libcom.org/library/dusk-situationist-movement-historical-perspective-1975>; Ken Knabb, *Public Secrets: Collected Skirmishes of Ken Knabb: 1970 - 1997* (Berkeley, Calif: Bureau of Public Secrets, 1997). For more on US pro-situs see: Bill Brown, ‘Bibliography of American Pro-Situationists’, *Notbored*, 2005, <http://www.notbored.org/american-situs.html>. To these, one might also add the related, influential anarchist publications *Anarchy: A Journal of Desire Armed* (1980-) and *Fifth Estate* (1965-). *Anarchy: A Journal of Desire Armed* originated from the Columbia Anarchist League (Missouri) and was edited by Jason McQuinn (Lev Chernyi). McQuinn had actually come to it from UK publication *Anarchy* (1960s-1980s) and Freedom bookshop. From 1995-96 it moved to New York and post-1997, back to Columbia. It offered “post-left”, often primitivist positions, with writers such as Bob Black, John Zerzan and Wolfi Landstreicher. It had an international circulation of c.1000 and was affiliated to a local radio and food co-op. *Fifth Estate*, initially edited by John Zerzan and Fredy Perlman, tended towards primitivism from the mid-1970s and displayed a distinct anthropological influence. It was supportive of the theories of Michael Taussig, Camatte, Perlman, Baudrillard, Councilism as well as the SI. Begun in Detroit by Harvey Ovshinsky, it was transformed by an influx of new staff post-1975, precipitating its turn to overt primitivism (ed. Peter Werbe and David Watson 1975-2002). Zerzan later drew controversy for his attempts to blame language, number, symbol and time for alienation and particularly his sympathy for right-wing terrorist the so-called Unabomber.

<sup>130</sup> As noted in my introduction, in addition to these activities, there were several other broadly pro-situ materials produced, although again, psychogeography was not really part of this. A selection of these publications was given previously, in a note to the introductory chapter.

<sup>131</sup> Which was often the work of those who had earlier been part of the more counter-cultural reception. BM Blob, for instance was the Wise brothers, who had also been associated with King Mob. The LPA archive also contains many texts from US pro-situs such as Isaac Cronin and Capitalist Crisis Studies, as well as UK texts from BM Blob. See: LPA archive, May Day Rooms.

<sup>132</sup> Meanwhile, early English translations by Fredy Perlman (1970), Paul Sieveking (1972), Chris Gray (1974) and Ken Knabb (1981), focused on the SI’s later output. These were the only readily available sources of SI materials in English, beyond Khayati’s 1966 *On the Poverty of Student Life* (first translated 1967). See: Guy Debord, *The Society of the Spectacle*, trans. Fredy Perlman (Detroit: Black and Red, 1970); Raoul Vaneigem, *The Revolution of Everyday Life*, trans. John Fullerton and Paul Sieveking (London: Practical Paradise, 1972); Mustapha Khayati, ‘Ten Days That Shook the University’, trans. Christopher Gray and Donald Nicholson-Smith, 1967. Again, psychogeography was marginal, although Gray’s 1974 *Leaving the Twentieth Century* includes ‘Formulary for a New Urbanism’ (here ‘Formula for a New City’), ‘Report on the Construction of Situations’ (here ‘The Construction of Situations: An Introduction’) and ‘Basic Program of the Bureau of Unitary Urbanism’ (here ‘Unitary Urbanism’) in terms of texts that deal *explicitly* with psychogeographic concerns. Knabb’s 1981 *Situationist International Anthology* contains these, plus ‘Introduction to a Critique of Urban Geography’ and ‘Theory of the Dérive’.

<sup>133</sup> Slater, ‘Divided We Stand: An Outline of Scandinavian Situationism’; Patrick O’Brien, Ambrosius Fjord [Jens Jørgen Thorsen and Jørgen Nash], ‘Europe’s First Avant-Garde’, in *Cosmonauts of the*

*Future*, ed. Mikkel Bolt Rasmussen and Jakob Jakobsen (Copenhagen, New York: Nebula; Autonomedia, 2015), 291–92.

<sup>134</sup> Guy Atkins, *Jorn in Scandinavia, 1930-1953* (London: Lund Humphries, 1968); Guy Atkins, *Asger Jorn: The Crucial Years 1954-64* (London: Lund Humphries, 1977); Guy Atkins, *Asger Jorn: The Final Years, 1965-73* (London: Lund Humphries, 1980); Guy Atkins, *Asger Jorn: Supplement to the Oeuvre Catalogue of His Paintings from 1930 to 1973* (London: The Asger Jorn Trust and Lund Humphries, 1986).

<sup>135</sup> Richard Gombin, *The Radical Tradition: A Study in Modern Revolutionary Thought* (London: Methuen, 1978); Birtwistle, *Living Art*.

<sup>136</sup> Although Shield's translation of *Concerning Form*, published in Denmark, is still surprisingly little encountered outside that country. The text had been originally published in French and reissued in 2001, so it is possible it could have been accessed in that language, similarly copies of *De la méthode triolectique dans ses applications en sitologie générale* (1964) may have been in circulation.

<sup>137</sup> In terms of publications such as *Anticlockwise*, *Here and Now*, *Pleasure Tendency* and *Variant*. *Anti-Clockwise* (1989-1994, 20 issues, followed by 10 issues of *No*), was created in Liverpool, by librarian Rick Turner. A détourned, photocopied 'zine, with a circulation c.200, its style recalled *Class War*, with whom Turner had been involved in 1984. He co-founded the Liverpool Anarchist Group and was linked to the Direct Action Movement. The 'zine however, was born from a frustration with anarchism. *Here and Now* (1985-2000), was begun in Glasgow by Jim McFarlane, Jack Murphy and Alex Richards. Early participants included Malcolm Dickson (who later edited *Variant* and ran Transmissions Gallery, Glasgow, where Home had the exhibition *Desire in Ruins*, 1987). Born from frustration with *Clydesdale Anarchist* journal (active throughout 1980s) and para-academic in tone, critiques ranged from animal rights, feminism, pacifism to ultra-leftism. By #6 (1986), joint production had also begun in Leeds, initiated by Mike Peters (a sociology lecturer), who wrote to Glasgow *Here and Now* and was put in contact with *Pleasure Tendency* also in Leeds. *Pleasure Tendency* was Steve Bushell and two pro-situs from York University. *Pleasure Tendency* had been linked with *Here and Now* through the group Solidarity, of which Bushell and McFarlane were members. (Solidarity was a libertarian communist group in the UK, 1960-1992, influenced by *Socialisme au Barbarie* that would later become Solidarity Federation). Others involved in Leeds included Peter Suchin (artist and academic), Gus MacDonald (academic) and KH (student from Glasgow at Leeds University) and Colin Webster (academic). Sadie Plant was also briefly associated. The SI appeared fleetingly in issues 1, 4 and 6, but by issue 7/8 (1989) they carried several pieces of Situationist content and a review of Home's *Assault on Culture*. Issue 9 (1989) contained a review of the ICA exhibition, and issues 10, 11, 14 likewise contained reviews of publications on the SI, whilst 13 (1992) review of Alan Cohen's Unpopular Books-published *The Decadence of Shamans*. SI influence was on the whole subtle however, although post-Debord's suicide in 1994, issue 16/17 included an entire Guy Debord Supplement, featuring, amongst others, a Luther Blisset (sic) text by Tompsett, on the SI and Rosicrucians. *Variant* (1984-1994, 1996-2012) was a Glasgow-based arts and culture magazine from a left perspective, on the cusp of the 1990s contained articles on the SI, Fluxus, Sigma, Orange Alternative, Punk and Mail Art and drew together authors such as Home, Tompsett, Slater, Suchin, Simon Ford, Alastair Bonnett and Mark Pawson.

<sup>138</sup> He was also in touch with Birtwistle, in discussions to distribute his study in the UK, although no agreement could be made with the publishers Reflex. Tompsett, Interview with Fabian Tompsett, *Omphalos of the British Empire*.

<sup>139</sup> Ibid.

<sup>140</sup> Tompsett, 'Open Copenhagen', 61; Jorn and Tompsett, *Open Creation and Its Enemies*.

<sup>141</sup> London Psychogeographical Association, 'Poussin Holds the Key', *London Psychogeographical Association Newsletter*, no. 9 (Imbolc 1995).

<sup>142</sup> Indeed, causing *The Old Straight Track* (1925) to be reissued in 1970.

<sup>143</sup> Stewart Home and Anna Aslanyan, 'Moving the Goalposts An Interview with British Conceptual Artist and Writer Stewart Home', *Eurozine*, 22 May 2012, <http://www.eurozine.com/articles/2012-05-22-home-en.html>.

<sup>144</sup> Barfield and Phillips, 'Psychogeography: Will Self and Iain Sinclair in Conversation with Kevin Jackson'; Home and Aslanyan, 'Moving the Goalposts An Interview with British Conceptual Artist and Writer Stewart Home'.

<sup>145</sup> Bonnett, 'The Dilemmas of Radical Nostalgia in British Psychogeography'.

<sup>146</sup> Barry Hugill, 'Cultists Go Round in Circles Is the Queen a Mason or Descendant of a Saxon Pagan God? Is Canary Wharf a Temple? Ask the Psychogeographers', *The Observer*, 28 August 1994; Unsigned, 'Pendennis', *The Observer*, 8 June 1995; Barry Hugill, 'Sacred Showdown as Mystic

Mappers Take on “Crazies” Ley Hunters Draw Battle Lines over Origin of Ancient Highways’, *The Observer*, 20 July 1997.

<sup>147</sup> Although to go as far as to call Jorn’s method “Nietzschean” or “proto-Foucaultian” here would be reductive. As suggested in chapter two—he conceived “comparative vandalism” as a kind of immanent détournement of Structuralism, reasserting the role of aesthetic *interest* against language and other discursive or conceptual instruments.

<sup>148</sup> Bonnett is keen to place the LPA within his broader project, making a case for radical nostalgia and radical history more broadly. Whilst he does not go so far as to cast Modernism as some totalitarian Popper-esque abstraction, and whilst on first impressions, his position might seem close to Jorn’s ‘revolutionary conservatism’, his appropriation of radical historiography occludes its own conditions of emergence. See: Bonnett, ‘The Dilemmas of Radical Nostalgia in British Psychogeography’, 60; Jorn, ‘Value and Economy’, 121; Karl Popper, *The Open Society and Its Enemies* (London: Routledge, 1945).

<sup>149</sup> Iles and Roberts, *All Knees and Elbows of Susceptibility and Refusal*, 18.

<sup>150</sup> Bone actually directly appeals to that generation of Radical Historians listed above. Bone, *Bash the Rich*, 248–52. Prefiguring Bonnett, he also even links this to psychogeography: ‘Sinclair and Peter Ackroyd’s sense of the past infecting the present hung over us on still days’, he claims. See: *Ibid.*, 248.

<sup>151</sup> Thoburn, ‘Communist Objects and the Values of Printed Matter’, 23; London Psychogeographical Association, ‘Why Psychogeography?’ 137.

<sup>152</sup> *Ibid.*, 20. See also: Thoburn, ‘Unpopular Pamphlets’.

<sup>153</sup> Alastair Bonnett, ‘Review of Mind Invaders (Ed. Stewart Home)’, *Trangressions: A Journal of Urban Exploration*, no. 4 (Spring 1998): 127.

<sup>154</sup> Stewart Home, ‘Responses, Review of Mind Invaders: A Response by Stewart Home’, *Trangressions: A Journal of Urban Exploration*, no. 5 (2001): 70.

<sup>155</sup> *Ibid.*

<sup>156</sup> Bonnett later stated the split developed from Home’s alleged support for a hacking attack on an academic-leaning online archive of psychogeographical materials, Ian McKay’s psychogeography.co.uk. For Bonnett, this destroyed the conviviality necessary for common politics, something differentiating his hegemonic approach from the “Bordiguist” negativity evinced by Home, or what Thoburn calls ‘destabilizing any political community [...] a wilfully unpopular approach to political community’. See: Alastair Bonnett, Author’s Interview with Alastair Bonnett, Newcastle, 4 November 2014; Thoburn, ‘Unpopular Pamphlets’, 80.

<sup>157</sup> See: Blissett and Home, *Green Apocalypse*.

<sup>158</sup> As a result, “Nostalgic” misreadings have led to the LPA’s approach being dubiously misunderstood. Yet their many complexities and aporia, one suspects, are deliberate. A conscious deployment of tropes usually associated with the far right, for example, Celticism, antiquarian history, neo-paganism, alchemy, conspiracy theory and critiques of Freemasonry might all be cited as such. For instance, the LPA acknowledge leylines’ dubious rightwing connections—German research into which was at one point funded by the SS—denouncing Nigel Pennick as “Nazi apologist” for commentary on German ley researcher Kurt Gerlach (LPA #19). This could be read in multiple ways: Firstly, a defensive buttressing of critique, through its concealment within “unacceptable theory”, thus inoculating it against recuperation. Secondly, as an act of sabotage, along the lines of Luther Blissett’s fake Hakim Bey text—with which Tompsett collaborated (see chapter six)—to disorientate and demoralise counter-revolutionary Leftism, an instructive intervention, illuminating the functioning of ideology. A third reading might take this as a critique of leftist organisation and even, Jorn’s own submerged “existentialist” tendencies: how “leftist” forms can equally be directed into far right agendas through some kind of “third-positionism”. See the *Green Anarchist* affair, as recorded in: *Ibid.*

<sup>159</sup> Although, at the same time performatively effacing it, to some degree.

<sup>160</sup> London Psychogeographical Association, ‘Kiss of Peace? Or Kiss of Death’, *London Psychogeographical Association Newsletter*, no. 10 (Beltane 1995).

<sup>161</sup> Many of which can be accessed in the archive at May Day Rooms.

<sup>162</sup> Tompsett, London Psychogeographical Association Exchange Situation/Deposit Session, MayDay Rooms. Fabian Tompsett, Howard Slater, Anthony Davies, Iain Boal. Beyond London, these trips included Winchester, Oxford, Cerne Abbas, Callanais, Cambridge, Edzell, Kilkenny, Lewes, Runnymede, several locations in Essex, Luton, Mayfield, Haxey, Stratford, Grovely, Derry, Westonzoyland and Copenhagen, somewhat undermining Smith’s claim that no practical psychogeography existed during the 1990s, even before one factors in the dozens of other groups. Indeed, as the LPA themselves asserted: ‘Our publications are always secondary in relation to the more

pressing concern of psychogeographic activity itself'. See: London Psychogeographical Association, 'Why Psychogeography?', 138.

<sup>163</sup> Tompsett, London Psychogeographical Association Exchange Situation/Deposit Session, MayDay Rooms. Fabian Tompsett, Howard Slater, Anthony Davies, Iain Boal.

<sup>164</sup> Tompsett, Interview with Fabian Tompsett, Omphalos of the British Empire.

<sup>165</sup> Thoburn, 'Communist Objects and the Values of Printed Matter', 23.

<sup>166</sup> Thoburn, 'Unpopular Pamphlets', 23.

<sup>167</sup> Iain Sinclair, *Lights out for the Territory: 9 Excursions in the Secret History of London* (London: Penguin, 2003), 25.

<sup>168</sup> Of course, such infrastructure is in no way actually "autonomous" from either value or the state, something I address below.

<sup>169</sup> Thoburn, 'Communist Objects and the Values of Printed Matter', 2.

<sup>170</sup> Despite his focus being Tompsett's translation *Open Creation*, Thoburn does not engage Jorn, other than second-hand, through a remark by Jakob Jakobsen. See: *Ibid.*, 17. Simon Crook casts Jorn's conception of value here as a sensory materialism of 'artistic, material reality', against Socialist Realism's metaphysical aesthetics of ends. Simon Crook, 'World's End: Rock Images, Altered Realities, and the Limits of Social Theory' (University of Manchester, 2005), 40.

<sup>171</sup> Thoburn, 'Communist Objects and the Values of Printed Matter', 2.

<sup>172</sup> Perhaps akin to what Rumney called an 'Externet'. See: Woods, *Ralph Rumney*, 28.

<sup>173</sup> Hanna Meissner, 'Conversing with the Unexpected: Towards a Feminist Ethics of Knowing', *Hyperrhiz: New Media Cultures*, no. 30 (2016): 1–1.

<sup>174</sup> *Ibid.*

<sup>175</sup> Karen Barad, 'Quantum Entanglements and Hauntological Relations of Inheritance: Dis/Continuities, SpaceTime Enfoldings, and Justice-to-Come', *Derrida Today* 3, no. 2 (2010): 240.

<sup>176</sup> Thoburn, 'Communist Objects and the Values of Printed Matter', 12.

<sup>177</sup> This is something further noted by Slater, who claims the LPA created a new imaginary, encouraging a lot of interactions and bringing things things like the Luther Blissett project and, AAA together.

<sup>178</sup> Dauvé, 'Re-Collecting Our Past (Le Roman de Nos Origines)', 114.

<sup>179</sup> See: Negri, *Marx beyond Marx*.

<sup>180</sup> Marx, *Capital*, 1:165.

<sup>181</sup> Ian Parker, for example, notes this tendency of the LPA writings to function as discursive sabotage. Parker's article mentions the LPA as an aside, an illustration of critical praxis that operates through a mode more akin to resistance than engagement:

These practices refuse to participate in the usual ameliorative procedures of academic life, even in those procedures that pretend to be the most critical and radical [...] There is no 'advice' to those in power as to how messages could be decoded or reformatted. See: Ian Parker, *Critical Discursive Psychology*, 2nd ed. (Basingstoke: Palgrave Macmillan, 2015).

This is also something explored by Tompsett through the Unpopular pamphlets. Thus true to a tradition of auto-destructive, "unpopular" Situationist books, the circulated version of *Open Creation* was a second edition to that published in Calanais, 1993, in commemoration of Jorn's death. This "ritual" created a "magic" object playing with commodity fetishism, exploring Jorn's trielectical notion that quality is complementary to use. Circulating the pamphlet, *using* it, conversely removes its ritualised value, demonstrating commodity relations themselves, in line with Jorn's critique, to be auto-destructive. Similarly, *Open Creation* broke ISBN allocation rules, sporting variant covers, which librarians were instructed to destroy. Like a Fluxus "postman's choice", librarians and pamphlets become co-conspiratorial agents of de/valorisation.

<sup>182</sup> Thoburn elsewhere observes that 'radical periodicals, are something like the mobile ground upon which Surrealism, the Situationists and Italian 'workerism' came into being through time'. He also notes how Debord understood the IS Journal in military terms—as a base—something that emerges more vividly through the prism of the board game he invented, the Game of War. If one plays it, as Tompsett has been actively pursuing in recent years with Class Wargames, one quickly appreciates the way in which bases and lines of communication are key to strategic success. See: Thoburn, 'Unpopular Pamphlets', 79.

<sup>183</sup> Notions that might suggest, at various ends of a spectrum, "auto-valorising" anarchist communes, right up to "socialism in one country".

<sup>184</sup> Because under capital, this can only take the form of exchange value. All other generalisations are blocked.

<sup>185</sup> Jorn's political trilectic suggests the aesthetic instrument, akin, as shown, to the "ultra-left" position performatively posed by one-person organisations, articulates a certain "power" or liberation of energies—as a fusion of unity and liberty—at the exclusion of equivalence, that is, generality. It thus places itself in complementary relation to either anarchist voluntarism, which holds "autonomy" alone to be an answer, but also the organisational discipline of the Party, for whom constructing new hegemonic absolutes is preferred. Neither Discordianism nor Leninism. Therefore, one answer, it appears, might be rejecting acts of aesthetic voluntarism for a socialisation of reproduction.

<sup>186</sup> Bonnett, 'The Dilemmas of Radical Nostalgia in British Psychogeography', 16; Tompsett, Interview with Fabian Tompsett, Omphalos of the British Empire.

<sup>187</sup> The LPA's approach was rooted in Marx, the SI, Chtcheglov, Jorn, Francis Yates, Renaissance Hermeticism, Afrocentrism, conspiracy theory, Earth Mysteries, mathematics, livery and theology. The primary examples of those more academic discourses I refer to derive from: Michel Foucault, *Discipline and Punish: The Birth of the Prison* (New York: Vintage Books, 1979); Michel Foucault, 'Of Other Spaces', *Diacritics*, no. 16 (1986): 22–27; Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (London: Athlone Press, 1980); Gilles Deleuze, 'Postscript on the Societies of Control', *October*, no. 59 (Winter 1992): 3–7; Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: Univ. of California Press, 1984).

<sup>188</sup> Something arguably congruent with his ongoing commitment to mental health activism.

<sup>189</sup> Tompsett, London Psychogeographical Association Exchange Situation/Deposit Session, MayDay Rooms. Fabian Tompsett, Howard Slater, Anthony Davies, Iain Boal.

<sup>190</sup> Ibid.

<sup>191</sup> For example the anti-roads movement covered in LPA#1, #2 and #5.

<sup>192</sup> Hakim Bey, *T.A.Z.*

<sup>193</sup> Copies of these publications can be found amongst the LPA archive at May Day Rooms, London.

<sup>194</sup> The most notable recent account to use occult themes to structure an understanding of the SI is Jean-Marc Mandosio's *In the Cauldron of the Negative* (2003). One can however, find this tendency going back to their own writings, particularly those of Vaneigem. See: Jean-Marc Mandosio, 'In the Cauldron of the Negative', 2003, <https://libcom.org/library/cauldron-negative-jean-marc-mandosio>.

<sup>195</sup> James Webb, *The Occult Establishment* (La Salle: Open Court, 1976), 468–70.

<sup>196</sup> Although the LPA explicitly opposed gnosis as spectacle, see: London Psychogeographical Association, "I Am an Alien (Wo)man . . . I Beheld the Life and the Life Beheld Me.", *Datacide: Magazine for Noise and Politics*, March 1997, <http://datacide-magazine.com/%E2%80%9Ci-am-an-alien-woman-i-beheld-the-life-and-the-life-beheld-me%E2%80%9D/>. Raoul Vaneigem, *The Movement of the Free Spirit: General Considerations and Firsthand Testimony Concerning Some Brief Flowerings of Life in the Middle Ages, the Renaissance, And, Incidentally, Our Own Time* (New York: Cambridge, Mass: Zone Books; Distributed by the MIT Press, 1994).

<sup>197</sup> Marcus, *Lipstick Traces*.

<sup>198</sup> The initial LPA pamphlet, *The Great Conjunction* (1993), sets the tone, drawing Jorn's sitology into a "magico-Marxist" tale of ritual king sacrifice and occult institutions of class power. The "noological" approach introduced here is concisely illustrated in LPA #2's astrology section, which states that regardless of the metaphysical "truth" of such matters, that key state actors believe them, ensures their material effect. In the same issue, neo-pagan discourses of the anti-roads movement are critiqued, with their Christian/pagan dichotomy shown as false, since comparable noologies function in both, something repeated regularly, particularly in LPA #15 and # 16, where 'Belief is the Enemy!' This is also a paradox, since it is itself a statement of belief. See: London Psychogeographical Association, 'Burn the Bible Not the Neighbours', *London Psychogeographical Association Newsletter*, no. 15 (Lughnassadh 397). Amongst the Yates texts the LPA clearly drew up were: Frances Amelia Yates, *Giordano Bruno and the Hermetic Tradition* (London: Routledge & K. Paul, 1964); Frances Amelia Yates, *The Art of Memory* (London: Routledge & K. Paul, 1966); Frances Amelia Yates, *Theatre of the World* (London: Routledge & K. Paul, 1969).

<sup>199</sup> London Psychogeographical Association, 'Escape from the White City', *London Psychogeographical Association Newsletter*, no. 2 (Beltane 1993).

<sup>200</sup> Although such Foucaultian terms are not deployed.

<sup>201</sup> London Psychogeographical Association, 'Supersede the Nuclear Jubilee', *London Psychogeographical Association Newsletter*, no. 11 (Lughnassadh 1995); Not the Red Menace, 'Do Men Exist?', *Not the Red Menace*, October 1990.

<sup>202</sup> London Psychogeographical Association, 'Why Psychogeography?', 137.

<sup>203</sup> London Psychogeographical Association, 'Bilan: A Psychogeographical Cakewalk through the Labyrinth of Revolutionary Theory', *London Psychogeographical Association Newsletter*, no. 21 (Tahbrain 399).

<sup>204</sup> Some Third Positionists, for example, attempt to make common cause with Black Nationalism and Anti-Imperialism, under the spurious assertion that both represent pure, hypostasised racial-cultural categories oppressed by the common foe of universalism—often identified as Jewish—the perceived foundation of both Communism and Capitalism alike.

<sup>205</sup> London Psychogeographical Association, 'Run up to Ritual Murder', *London Psychogeographical Association Newsletter*, no. 14 (Beltane 397). Although the LPA do not directly refer to Jorn's triolectics here, the relationship they present—in which the combination of two poles in a triad simultaneously excludes the third—functions precisely as he describes.

<sup>206</sup> Tompsett derives this from Martin Bernal's *Black Athena* (1987), who justifies the assertion with remarks made by Newton's defender Richard Bentley. See: Martin Bernal, *Black Athena: The Afroasiatic Roots of Classical Civilization* (New Brunswick, N.J: Rutgers University Press, 1987).

<sup>207</sup> Tompsett, 'Acentric Psychology', 145; Molefi Kete Asante, *The Afrocentric Idea*, Rev. and expanded ed (Philadelphia: Temple University Press, 1998).

<sup>208</sup> Beyond a history that treats key figures and "their" ideas as both discrete from social imperatives, and yet determinant of them, yet also, beyond a vulgar materialism in which the objective conditions of an economic base are fully determining likewise. It is thus suggestive of the triolectical historiography posited previously.

<sup>209</sup> Asante, *The Afrocentric Idea*, 17.

<sup>210</sup> Bernal, *Black Athena*.

<sup>211</sup> Tompsett is sensitive to political struggles within 17<sup>th</sup> century British Freemasonry: a Whig faction, who, having used parliament to engineer the Hanoverian succession, supported the unification of Freemasonry under the London Grand Lodge to repress Scottish lodges supporting Jacobite opposition to constitutional monarchy. A Newtonian mechanics of inert matter—necessarily driven externally—contrasts a "hermetic" assertion of animate matter. The LPA suggestion, following Martin Bernal's *Black Athena*, is that Newton's promotion to power in the Royal Society and thus the dominance of his noology of discrete observer and inert matter can be seen as the diffraction—I suggest, rather than reflection—of this political, and ultimately material struggle. For more on these struggles, see: David V Barrett, *The Atlas of Secret Societies: The Truth behind the Templars, Freemasons and Other Mysterious Secetive Organizations* (Alresford: Godsfield, 2009). Barrett has argued that the emergence of the Grand Lodge was linked to power struggles between Hanoverians and Jacobites. Interestingly, this conflict also accounts for competing Masonic foundation myths, with the Jacobite factions looking for lineages in French chivalry and Hanoverians in German Rosicrucianism, whilst Druids and Celticism arose later, in support of broader nationalists projects.

<sup>212</sup> It is certainly an understanding of science Bogdanov himself appreciated, perhaps with his own dispute with Lenin's in mind: '[i]t follows that this science was used, then as now, an instrument of the bourgeois structuring of society.' See: A.A. Bogdanov, 'Science and the Working Class (1918)', trans. Fabian Tompsett, 2015, np.

<sup>213</sup> For instance, in Jorn's dialectical conception of technology in "The Situationist and Automation".

<sup>214</sup> London Psychogeographical Association, 'Kiss of Peace? Or Kiss of Death'; London Psychogeographical Association, 'Supersede the Nuclear Jubilee'. The LPA's mythopoesis here evidently represents a collision of certain Marxist theory, most notably Camatte's assertion of transition from the formal to real domination of capital, with Jorn's quasi-Battailean notion of surplus, along with a critique of civilisation common to both. This theme of mythologised sacrifice is expanded throughout later issues, usually linked to a suggested ritual sacrifice of Prince Charles on the millennial Summer Solstice, although also elsewhere to nuclear weapons and the sacrifice of labour, in both work and war.

<sup>215</sup> For example, the Grail myth, or that of Flora for Renaissance Neo-Platonists, in LPA #14. See: London Psychogeographical Association, 'Run up to Ritual Murder'. A periodisation echoed in the Bordiguist framing of real domination give in: Intosh, 'How Capital's Progress Became Society's Retrogression'.

<sup>216</sup> Here Tompsett is significantly more perceptive in his critique that contemporary liberal and anarchist effusions over cyber-liberation. This, despite some slightly over-egged predictions, such as the imminence with which digital communications will replace—or have already replaced—oil-based economies as capital's "avant-garde".

<sup>217</sup> London Psychogeographical Association, 'Conspectus on the Evolution of Cyberspace', *London Psychogeographical Association Newsletter*, no. 12 (Samhain 1995); Yates, *The Art of Memory*.

<sup>218</sup> Thoburn, 'Unpopular Pamphlets', 80.

<sup>219</sup> London Psychogeographical Association, 'Say No to the Millennium', *London Psychogeographical Association Newsletter*, no. 18 (Beltaine 398); London Psychogeographical Association, 'Bilan: A Psychogeographical Cakewalk through the Labyrinth of Revolutionary Theory'; Blisset, 'The Situationists as Rosicrucians'; Fabian Tompsett, 'The Situationists and Renaissance Magic', n.d., privately-circulated text; Tompsett, 'Acentric Psychology'.

<sup>220</sup> Frances Amelia Yates, *Giordano Bruno and the Hermetic Tradition*, Selected Works / Frances Yates, v. 2 (London ; New York: Routledge, 1999), 365.

<sup>221</sup> London Psychogeographical Association, 'John Toland: Ireland's First Republican', *London Psychogeographical Association Newsletter*, no. 16 (Samhain 398).

<sup>222</sup> London Psychogeographical Association, 'Say No to the Millennium'; Blissett and Home, *Green Apocalypse*; Boris Nicolaevsky and Richard Essex, *The Revolution Is Not a Masonic Affair* (London: Unpopular Books, 1997).

<sup>223</sup> London Psychogeographical Association, 'Open up the Northwest Passage', *London Psychogeographical Association Newsletter*, Lughnassadh 1993.

<sup>224</sup> Interpreting Dee's preface to Euclid's geometry as a "magical" instrumentation of class power makes Tompsett's extensive preface to Jorn's anti-Euclidean geometry in *Open Creation* all the more significant.

<sup>225</sup> Tompsett, London Psychogeographical Association Exchange Situation/Deposit Session, MayDay Rooms. Fabian Tompsett, Howard Slater, Anthony Davies, Iain Boal. He is referring, it seems, to Dante's treatise on political and theological power *De Monarchia* (c.1312-13).

<sup>226</sup> In Marxist analysis, abstract labour being measured through socially necessary labour time, thus, ultimately, I propose dependent on the Euclidean noology in which absolute, homogenous, extensible space becomes the condition of possibility for the measure of absolute, homogenous extensible time likewise. Thus only through Euclidean noology can different instances of concrete labour become commensurable. Euclidean space is, as suggested in chapter two, the mediating noological architecture of abstract exchange. The triolectic—thus expanding Marx, but in keeping with Jorn's critique of value—suggests abstract labour therefore implies a minimisation, or perhaps dialectic opposition to qualitative labour, i.e. Jorn's "artistic value". This reading usefully draws the triolectic in materialist directions, away from potential troubling readings implicit in a certain existentialism, where a right-wing anti-universalism counterposes unique variety to fusions of unity and equivalence.

<sup>227</sup> Kenneth J. Knoespel, 'The Narrative Matter of Mathematics: John Dee's Preface to the Elements of Euclid of Megara (1570)', *Philological Quarterly* 66, no. 1 (1987): 29, 40.

<sup>228</sup> London Psychogeographical Association, 'Run up to Ritual Murder'.

<sup>229</sup> London Psychogeographical Association, 'Conspectus on the Evolution of Cyberspace'; Tompsett, 'The Situationists and Renaissance Magic'; Blissett, 'From Socialisme Ou Barbarie to Communism or Civilisation: A Response by Luther Blissett'.

<sup>230</sup> London Psychogeographical Association, 'Chaos: A Ruling Class Conspiracy' (London Psychogeographical Association, 19 March 1994), May Day Rooms; Jorn and Tompsett, *Open Creation and Its Enemies*. In Marx's schema, influentially developed by Camatte and others—which I suggest is the theoretical backdrop to the LPA's speculations—real domination of capital, and the attendant real subsumption of labour, entails the increased focus on "relative surplus value", where "formal domination" had formerly focused on "absolute surplus value". Absolute surplus value is increased by increasing hours worked—thus, one can see, is commensurate to the Euclidean paradigm of the absolute measure of labour time suggested. Relative surplus value, basically, is increased by increasing efficiency, via minimising wages, often through lowering the costs of the reproduction of labour power. Capital's "spatial fix", the shift in its organic composition towards automation and the real domination of social life through information technology can thus all be seen through this lens, as attempts to leverage relative surplus value. Artistic and semiotic labour equally form speculative valorisations of dead labour locked up in existing fixed capital.

<sup>231</sup> Hakim Bey, *T.A.Z.*

<sup>232</sup> A position not entirely remote from Jorn's own in: Jorn, 'The Situationists and Automation'.

<sup>233</sup> Three-sided football is first proposed in the context of a discussion of the stand-off between East and West, see: Jorn, *The Natural Order*, 29. For the emergence of Game Theory as a Neoliberal paradigm, see: S. M. Amadae, *Prisoners of Reason: Game Theory and Neoliberal Political Economy* (New York, NY: Cambridge University Press, 2016).

<sup>234</sup> London Psychogeographical Association, 'Kent's Ten Key Values of Proletarian Post-Modernism', *London Psychogeographical Association Newsletter*, no. 21 (Tahbrain 399).

### Five: Manchester's Northwest Passage

*"I have had the custom, after taking my opium, of wandering quite far, without worrying about the route or the distance [...] ambitiously searching for my Northwest Passage"*  
– Thomas de Quincey

#### **5:1:1: Confessions**

Between May and June 2003, the Cartographic Congress was held in East London.<sup>1</sup> It was organised by a project Tompsett was involved with, the University of Openness, plus the Journal *Mute*, resident groups from Limehouse Town Hall and the Situationist-influenced Space Hijackers, taking place across the street from the British Sailor's Society, where the SI held its 1960 congress. The area's former opium dens likely explained its appeal to the SI, and previously the LI, who had once lauded its insalubrious quarters.<sup>2</sup> Known for docks from where sailors embarked across the globe, Limehouse, as the LPA noted in 1993, was also home to Humfrey Gilbert, initiator of a campaign to open up the legendary "Northwest Passage" to East Asia.<sup>3</sup>

Ten years after it was written, that LPA text, "Open Up the Northwest Passage", was selected to represent the Cartographic Congress in an accompanying *Mute* article.<sup>4</sup> The LPA link Gilbert's campaign to the SI's famous use of "Northwest Passage" as an allegory for psychogeography's emancipatory potential. Typically for the LPA however, this intrepid rhetoric is subtly undermined, by noting approval for Gilbert's proposal from John Dee, coiner of the term "British Empire". The text makes no comment on the SI, simply juxtaposing them with Gilbert. The effect however, undermines their psychogeography, locating parallels with imperialist noologies of exploration.

The LI/SI were indeed fond of this metaphor and early psychogeography is replete with tropes of exploration, and more troublingly, a certain colonialist inheritance.<sup>5</sup> In early psychogeography, epic voyages depart Claudian harbours to discover unknown continents, where haciendas must be built.<sup>6</sup> Thomas de Quincey, early nineteenth century writer, opium-

eater and ‘undeniable precursor to psychogeographical dérives’, was possibly less connected to Limehouse than the SI, preferring to obtain his hits over the counter in Oxford Street.<sup>7</sup> Yet he precipitated this image, the psychogeographer adrift on an urban ocean, in search of the Northwest Passage. Further, his opium habit additionally connects him with European colonial domination in Asia. The Romantic altering—one might even say othering—of consciousness into subconscious reverie via an opiate trance cannot be historically and culturally disentangled from Orientalism. Neither can it be divorced from the logistical facts of the opium trade itself, founded upon colonial adventurism and exploitation. If opium was a Romantic route out of European bourgeois consciousness, its Northwest Passage travelled through an implicit Orientalism, linking de Quincey to Limehouse’s dockyard dens, but also the wider logistics—including noological dimensions of such—of colonialism. Via de Quincey, the association of dérives with altered states of consciousness perhaps owes something to this binary noology of “rational” Occident and “strange and sensual” Orient, a constitutive exclusion by which those seeking escape from Enlightenment rationality re-orient themselves, something both Jorn and the LPA tried in their own ways to critically rework.

For the SI, the phrase returns as a metaphor with broader implications than simply psychogeography and discovering the ‘adventure of our lives’.<sup>8</sup> It becomes the passage to a ‘new revolution [...] the conquest of everyday life’.<sup>9</sup> Yet it carries its colonial undertones with it, as Sadler perceptively notes.<sup>10</sup> In New Worlds, arrived at via this Northwest Passage, haciendas must be built, in Chtcheglov’s famous words.<sup>11</sup>

*Hacienda* is a Spanish term denoting a plantation estate, often originating from a land grant to a *conquistador*, around a network of which, the colonial economy of America was organised. Thus these “New Worlds” of Situationist adventure, constructed on the ‘geography of real life’, carry an avant-gardist conflation of ‘constructed situations’ with prefigurative outposts, compounds or forts in hostile territory.<sup>12</sup> Therefore, as Bonnett noted,

dérive risks becoming an avant-garde colonial incursion into everyday territories, in Marx's words, battering 'down all Chinese Walls'.<sup>13</sup> The *hacienda* carries with it psychogeography's colonial connotations, the dangers of taking it in the direction of volutarist, subjective or aesthetic withdrawal: utopian dreams of a blank slate, a compound in an "empty" land where life could be remade, an imagined escape from capitalist equivalences.

As noted previously, Jorn had made the connection early. In 1952's *Luck and Chance*, he identifies a triolectic of European High Culture, in which the "surplus", gambling, aesthetic class of the aristocracy achieved domination through conquest, appropriation and exploitation, equating aesthetics with expansive, exploratory force.<sup>14</sup> As suggested in chapter two, with what he sees as the demise of this class in the global exhaustion of its historical function, Jorn suggests an elite creative class might assume the exploratory role, no longer geographically, but *psycho*-geographically, within everyday life. Yet, as also noted in that chapter, if this aesthetic impulse is severed from its relational intra-action with wider terrains, the triolectic is again unbalanced and such impulses merely ending up strengthening the social relations they purport to escape.

'You'll never see the hacienda. It doesn't exist' Chtcheglov had claimed, '[t]he hacienda must be built', a ludibrium later realised with the opening of Rob Gretton and Tony Wilson's Hacienda club in Manchester, in 1982. This became a myth in itself, its traces radiating into both Manchester psychogeography, but also "regenerated" real estate. Chtcheglov's declaration thus offers an angle for unpacking a certain trajectory of 1990s psychogeography, one that forms the basis of this chapter.<sup>15</sup> It diffracts the contradictions between avant-garde explorers and their implication within capitalist expansionism; flights from oppressive social relations, which end up extending colonisation to new territories. It questions: is psychogeography itself intrinsically tied up in a noology of 'urban pioneers', and 'creative class' colonisers?<sup>16</sup>

In the last chapter, I examined how the LPA critically interrogated the SI's "aesthetic instruments", developing them in renewed sensitivity to historical material circumstance in order to sabotage hegemonic, "objective instruments". In this chapter, I complicate this, showing how, in another context, such ludicrous, aesthetic instruments ended up themselves being generalised as a colonising force of capitalist valorisation, but also how, simultaneously, psychogeography re-emerged as an immanent critique within such currents.

For Chtcheglov, the *dérives* his utopian city inspired derived from the *flânerie* of Poe and Baudelaire. However, for 1990s psychogeographical group Manchester Area Psychogeographic (MAP), the birth of psychogeography lies with de Quincey, from whom Baudelaire, and via him, Chtcheglov, ultimately took it. For MAP, it was the Manchester where de Quincey grew up that haunted his opium-fuelled visions, colouring his personal mythology as much as dreams of the Orient. It was thus these Manchester traces that subsequently influenced the establishment of psychogeography itself. It was de Quincey's *urbanism*, deriving from his Manchester upbringing, that distinguished him from his Romantic contemporaries and their reactionary flight from industrialism into "virgin" nature (one that parallels the colonial flights of fancy described above). For MAP, this makes de Quincey potentially radical, an immanent negativity in Manchester's capitalist cradle. Thus despite his documented reactionary sympathies, MAP claim de Quincey's distinctly *urban* Romanticism contained an implicit critique of capitalism: an early turning inward of its colonising tendencies, but also their immanent negativity. For MAP, this critique was only developed through 'lateral transmission'—via Paris and Baudelaire—as opposed to the 'bourgeois verticality of inheritance', and thus a tradition of poetic wandering, distinct from Wordsworth or Coleridge, maintained its urban focus, one born in the streets of Manchester in the throes of industrialisation.<sup>17</sup> It is through the displacement of such inheritances, via lateral shifts, MAP suggest—perhaps implying a parallel between their activities and those of their London contemporaries—that psychogeographic practices overcome these problematic inheritances, resituating themselves accordingly.

So it was in 1995, when UK psychogeography's London-centric practices found a foil in the capital of England's North West. The distinct approach of these Manchester activities, broadened and deepened psychogeography's revival, providing an alternative trajectory that continues informing activities into the present.<sup>18</sup>

### **5:1:2: The MAP and the Territory**

If SI psychogeography traces a lineage, via Surrealism, to both Rimbaud's sensual derangement and Marx's materialist analysis, Manchester psychogeography could supplement this via the reveries of de Quincey and the labours of Engels.<sup>19</sup> The radical ethnographic insights of Engels's *The Condition of the Working Class in England* (1845) catalysed his and Marx's nascent critique of capitalism. Whilst Engels spoke of the strangeness London, where one might 'wander for hours together without reaching the beginning of the end', it was the back-streets of de Quincey's Manchester, guided by Irish immigrant Mary Burns, where he glimpsed the working class of England, the prototypical capitalist nation.<sup>20</sup> Not really *flâneurie*, as Andy Merrifield points out, Engels's proto-sociology nevertheless foreshadows Situationist psychogeography in attempting to use a kind of "aesthetics" to supplement analysis of objective urban conditions and their implications for class struggle.<sup>21</sup>

Engels's Manchester forays are not psychogeography, not because they predate the term, but because they do not really develop this experiential and experimental dimension, psychogeography's defining condition. Still, Engels was as much an antecedent as the poetic lineages more usually ascribed, albeit from a complementary perspective, particularly when, as suggested in chapter one, his later "objective" dialectical instrument provided the impetus for Breton's formulations, ancestor to SI psychogeography. Yet as also shown in chapter one,

such lineages only present one instrumental picture, trielectics opens the streams more widely.

In Manchester psychogeography, Engels and de Quincey's ghosts were not forgotten however. Although still concerned with occult geographies, playful historiographies and mythopoetic provocations, Manchester's psychogeographic revival retained a more practically political approach, somewhat less suspicious of hegemonic struggle or popular institutions than its London counterparts. In this respect, Manchester psychogeography is complementary to the LPA's arcane, "trialectical" and ultra-left speculations, tracing an alternative ancestry via the SI's infusion into the more accessible terrain of popular culture.

This re-emergence manifested through Manchester Area Psychogeographic and its free newsletter. Like the LPA's publication, it was a single-folded sheet, giving four sides of illustrated text, although with a more obviously DIY production: closer to the cut-and-paste appearance of Punk fanzines than the LPA's carefully printed, mock-institutional aesthetic. Produced clandestinely on work photocopiers, MAP's newssheet initially appeared bi-monthly, later less frequently, focusing on one or two articles, mostly concerning Manchester and surrounds.<sup>22</sup> Like the LPA newsletter, it also promoted group expeditions, although again, on a more local scale. It did enjoy an international readership however, with copies also posted pre-emptively to those deemed in need of provocation: broadcaster Melvin Bragg and Manchester's chief archaeologist being two.

MAP#1 (Autumn 1995), related itself to London activities thus:

MAP is a psychogeographic newsletter for Manchester and its surrounding area. Psychogeographic publications have poured out of London in recent years - we think it's time Manchester was looked at and recorded. [...] Our interests lie in the hidden history, the ulterior motive, and the suppressed geography that the consumerised city centre masks. To detect that geography we are prone to the use of disorientating and de-normalising methods in language and testimony.<sup>23</sup>

MAP thus situated itself in relation to London-based practices, yet retained a local, historical focus. Whilst it echoed the LPA's 'disorientating and de-normalising [...] language and testimony', it resorted to explaining this, and over time, developed a distinct, more readily comprehensible style, with political commentary on local issues, alongside wider speculations, such as on the transforming nature of work.<sup>24</sup>

Catalysed by Bob Dickinson, who was soon joined by Chris Lee, MAP published nine newsletters between 1995 and 1998, as well as the *Touch the Void With Lobbie Ludd* comic, billed as an 'experiment with mythographics' (1998).<sup>25</sup> The publications ran alongside expeditions, actions and *dérives*, attended by 2-15 people, the first being the February 1996 "levitation of Manchester Corn exchange", commemorating 400 years since John Dee arrived in the city.<sup>26</sup> Dee reappears in MAP#7 and #8, and is generally treated more sympathetically than by the LPA, though his connections to imperialist psychogeography and spectacular machinery are noted.<sup>27</sup>

Like the LPA, expeditions were crucial to MAP's activities, serving both a social and critical function. These often involved scouring old maps for defunct names or lost stories to seek. In this respect, they détourned the classic LI tactic of using maps of one locale to navigate another. As for the LI, maps functioned as a "Brechtian" alienation technique, or a Surrealist-cum-Burroughsian aleatory method, yet simultaneously re-grounded participants in further, deeper levels of localisation, re-situating them into hidden layers of time and space, thus connecting practical psychogeography with literary methods from Sinclair and others.<sup>28</sup>

What stuck out on drifts was what was missing, Lee notes, imagined archaeology, lost meanings, coincidences: an elderly woman drawing them to Dee's archway; a Roman offerings site next to where credit cards are made.<sup>29</sup> Much of their motivation was curiosity, discovery and recovery, searching out lost places like Fairy Hill, or a Jacobite camp, asking passers-by if they knew of them.<sup>30</sup> The April 1996 hunt for ancient earthwork Nico Ditch for

example, MAP's second action, connected pagan echoes with the androgynous ex-Velvet Underground singer and 1980s Manchester resident, Nico. Further, in another alienation technique, the ditch's alignment became a walking route, a way into occulted histories: working class, esoteric and etymological, emergent from compelling juxtapositions of the banal and mythic.<sup>31</sup>

Such drifts were recorded, for example in MAP#1 and #2, as visionary journeys, like guided meditations, where readers were escorted by a first-person narrator through a landscape. The report in MAP#2, for example, uses a dreamlike prose, in which different voices and archaic constructions attempt to articulate the unreproducible loss of workers who toiled and died in the area.<sup>32</sup> Sometimes it offers "radical history" with a more poetic style, sometimes a humorous snapshot, or social reportage, for example the Chorlton Drift of Halloween 1998, MAP#9.<sup>33</sup> Elsewhere it is more reflective. The MAP#7 Didsbury drift, for example, presents a stylised local history of Manchester's 1970s underworld and music scene, yet concedes the route was too personal for the usual spontaneous juxtapositions.<sup>34</sup>

In 1998, Dickinson appraised the group's development, noting they discovered the LPA in 1995, sharing the aim of developing an alternative to what Bonnett called 'macho geographies of transgression'.<sup>35</sup> Dickinson—formerly of Granada Television, then a BBC Radio producer—had participated in the 1995 LPA expedition to BBC Television Centre, meeting Tompsett and Home and resolving to further explore a distinct Manchester psychogeography. Echoing Tompsett's disillusion with established political programmes following deindustrialisation, MAP likewise sought alternative avenues of experimental resistance, searching for hidden potential in Manchester's past to circumvent a period of political dead ends and decomposition. For MAP, issues such as gender divisions in industrial history, or the legacy of the Luddites, were crucial to grasping the contemporary city.

Indeed, gender identity became one of MAP's most consistent themes. MAP#8, for example, summarises their project thus: '[o]ur argument has concerned the separation and alienation of the male and female elements which had been essential to the workings of the geoalchemical project [capitalism]'. Largely they blame this on machines, a proxy for capital, the logic of which relies on an LPA-style Yatesian assertion: John Dee's "spectacular" theatrical machines prefigured industrial mechanisation's production of a gendered division of labour. An amusing "alchemical" deconstruction of the plot of contemporary TV soap *This Life* re-enforces the point, using humour to show television's part in reproducing this "spectacular", gendered identification.<sup>36</sup>

MAP#2, likewise tackles gender, connecting "Laddism" and sacrifice, paralleling LPA analyses of military sacrifice as capital stimulation, yet from an different angle, focused on how capital constructs gender identities imbricated in industrial, working class ones. In an implicit reversal, explorations of Manchester's underground labyrinths become homo-nec(e)rotic: the labyrinth, as underground, is a place of death, therefore masculine, penetrated by macho underworld gangsters, urban explorers and nightclubbers.<sup>37</sup> MAP#7 develops this, drawing on Sadie Plant's cyberfeminist assertion that as machines grow more autonomous, so do women.<sup>38</sup> For MAP however, usually thinking dialectically, the ready acceptance of Women's suffrage in Manchester was also an outgrowth of the liberal, private individualism of the city's 19<sup>th</sup> century bourgeoisie, evinced in the split between the conservative Emmeline and radical Sylvia Pankhurst, whose family lived locally.<sup>39</sup>

Machines, they claim, drove the bifurcation of sexual identity, something immanently undermined through a literal queering of the city: for MAP, Manchester's Gay Village and the androgyny of its New Wave bands expressed these contradictions.<sup>40</sup> A similar argument is found in MAP#4, where a US "Luddite" revival—placed in the context of the Unabomber, but also Manchester's history of Luddism—is linked to capital's growing real domination, facilitated by computers and contract insecurity. Giving an early theorisation of "precarity", a

new wave of capitalist subsumption is implicitly identified and compared to that which provoked sabotage and riots through the Ned Ludd multiple-use name: transversal echoes across time, at different moments of subsumption.<sup>41</sup> Détourning Plant's cyberfeminism, today employment and consumption is "feminised", with workers as Ned Ludd's wives, domestically abused by "macho" management and fast-moving (dis)information technology.<sup>42</sup>

MAP's other, crucially-related theme was the co-option of Manchester's industrial and counter-cultural heritage by city branding. Indeed, this had been MAP's impetus: in 1995 Manchester City Council launched a major redevelopment scheme, founded upon culture-led property speculation and credit-based consumption.<sup>43</sup> MAP sought to grapple with a city in thrall to a positive ontology of labour, expressing itself as the essentialised identity of a male, heterosexual worker, emergent from a contradictory industrial heritage—a source of both pride and alienation—product of an imperialist cotton trade, now monetised as a pop-cultural selling-point through "Madchester" "Laddism".<sup>44</sup>

Their final issue, MAP#9, made this pop-property connection overtly. Situating themselves in reaction to Manchester's "Northern Quarter" redevelopment, they dissect the "creative industries" ideology, which had, in the late 1990s, become central to redevelopments across Northern England and beyond.<sup>45</sup> Referencing Zukin's famous analysis, they scornfully quote an *Observer* article—'[i]n the late Nineties hobbies can become careers'—to suggest these creative industries are a new, deepened subsumption of labour power.<sup>46</sup> Social life is valorised to increase productivity and keep people off the streets. 'Well, try keeping psychogeographers off the streets' they assert, somewhat over-optimistically.

A final visionary tour through the city documents transformations over their period of operation. Everything becomes monetised heritage: pop music, former industrial and immigrant identities, old buildings, bureaucratic institutions, and the continual reproduction

of “lifestyle” through various media outlets, journalists as “shock troops”. All blended into a landscape of interchangeable commodities, the spectacle in full-swing: ‘[t]he fiction of a wonderful future, collaged out of images from our collective past’.<sup>47</sup> Industrial buildings remain, but their use, meaning—and means of valorising capital—is changed.

MAP explored contradictions of Manchester’s self-identity and through them, simultaneously, working class self-identity, in a state of de/recomposition following deindustrialisation and a burgeoning cultural economy. Sharing the LPA’s rejection of a positive ontology of labour, they nevertheless differed in tacitly accepting a positive counter-hegemonic strategy: if capital used old stories to leverage real estate speculation, it seemed excavating counter-narratives might resist such processes.

Thus, Dickinson notes, their psychogeography echoed earlier, well-known, local appropriations of Situationist aesthetics by Factory Records. These references saturated the city’s musical milieu from the late 1970s until the 1990s—a milieu MAP both sprang from and reacted to—yet they also fuelled the culture-led “regeneration” now occurring.<sup>48</sup> MAP became a troubled negotiation therefore, simultaneously inheriting and rejecting, both London psychogeography and Factory’s legacy: two strands that collided in a key conference on the SI in 1996.

### **5:1:3: Coincidences**

*The Hacienda must be built: the legacy of situationist revolt*, January 26-27<sup>th</sup>, 1996, was held at Manchester’s famous Hacienda nightclub, named after Chtcheglov’s foundational psychogeographic text by local music promoter—Factory’s driving force—Tony Wilson.<sup>49</sup> This conference was instrumental in transforming MAP from Dickinson’s single sheet into something bigger. It was also here several traces of post-Situationist activity converged, with residues in a definitively Mancunian subculture converging with a wider post-Situationist

milieu. Numerous accounts of the conference exist, with Rumney's (absent) contribution—a 'grumpy fax', reasserting his exclusive rights to the apparently still existent *Comité Psychogéographique de Londres*, now relocated to Geneva—a highlight.<sup>50</sup>

Rumney's non-address was a lesser calamity for an event—theoretically—bringing together many central players in psychogeography's revival. Like *Taptoë* thirty-nine years earlier, it was an informative disaster. Snow disrupted arrivals and the unsuitably cavernous condition of the unheated nightclub was much remarked. Half the speakers failed to attend, including the entire first day's schedule, a situation not helped by conference co-organiser Andrew Hussey having recently written about the SI in manner many invitees regarded as inaccurate and insulting. Many attendees had previously publicly attacked one another and events were subject to repeated, drunken heckling, particularly from Mark E. Smith of The Fall. Jamie Reid, Sadie Plant and Nick Land sent multi-media Techno "mash-ups" in their absence, which went down particularly badly with those huddled in the freezing venue. As presenter Stewart Home remarked, the only thing drifting there was snow.<sup>51</sup> To top it off, attendees were greeted by another ineffectual polemic against "recuperators" from veteran picketeer Michel Prigent.

As *Transgressions*'s review of proceedings puts it, the conference was a confusion of 'academic gathering', a 'reunion of situationist-related radicals' and 'just some kind of mess'.<sup>52</sup> In this respect, it perhaps recalled the similar contradictions behind the failure at *Galerie du Passage* and *Taptoë*: the superpositions of psychogeography's aesthetic instrument collapse when faced with institutional objective instruments. Tompsett presented on LPA theories concerning magic and materialism, and was thus in attendance to hear Rumney's faxed jibe: 'Ley lines went out with Hawksmoor'.<sup>53</sup> This, the LPA later refuted—alongside dismantling Prigent's blustering denunciations—in the pamphlet *Sucked*.<sup>54</sup> Yet they did so without being drawn into Rumney's game, without committing the LPA to resolving its own magico-Marxist superposition.

It was this dimension of psychogeography that appealed to Lee, whose interest lay in occult resonances. He relished the LPA's language, for recalling fanzines he wrote in his youth: words 'a bridge between desire and action'.<sup>55</sup> His description here is unwittingly triolectical, echoing the role posited in previous chapters for such instruments, a role, I suggested, the LPA explored to great effect. Words become magical-material instruments for articulating social interests, with agential power to performatively facilitate real changes. Lee in particular then, was keen on psychogeography as "aesthetic instrument" and its links with Neoism and Surrealism, the Yippies, Burroughs and Trocchi.<sup>56</sup>

Thus immediately following the Hacienda conference, with Lee firmly aboard, MAP experienced a double expansion: firstly, they suddenly found themselves part of a larger network of underground publications, connecting to the LPA, various anarchist groups, psychogeographers and assorted individuals; it was a great way to meet interesting people, Dickinson suggests.<sup>57</sup> Further, they avoided the enmity London-based psychogeography enjoyed with pro-situs, being in contact, for example, with Lucy Forsyth of BM Chronos.<sup>58</sup>

Secondly, attempting to levitate Manchester Corn Exchange, a few weeks after the conference, generated substantial interest, an article in the *Manchester Evening News* causing drift attendance to grow exponentially. People even coming and joining drifts in progress, which became a 'strange attractor', Lee claims.<sup>59</sup>

During the drifting and writing process, strange connections emerged. For instance, the levitation seemed somehow connected with the IRA bomb that, less than four months later, blew several buildings skywards at almost that exact location. Afterwards there was a bomb drift, which found a changed landscape, something that transformed MAP likewise. It closed a window of opportunity, Dickinson suggests, leading ultimately to MAP's demise. MAP sought to be a critical counter-point to Manchester's post-industrial redevelopment, yet the

bomb accelerated this transformation beyond all expectations.<sup>60</sup>

Dickinson traces how MAP thus departed from early actions like the levitation, strongly in keeping with NA-style activities. After the bomb, he notes, MAP ‘dropped any attempt to bamboozle, trick, or shock the reader’, resolving to speak to those not ‘cognisant’ of Stewart Home-style ‘cultural sabotage’, developing a unique voice.<sup>61</sup> The ‘redevelopment of Manchester was physical, real, and was in danger of wholly being dominated by powerful interest groups’ Dickinson argues, ‘[r]eal ideas needed to be articulated by real outsiders.’<sup>62</sup> This led, he claims, to MAP’s alternative approach, something also identified by others. A 1996 review in *Transgressions* considered MAP ‘somewhat more conventional’ than the LPA, although providing ‘arresting and exemplary accounts of local geographical political activism’.<sup>63</sup> MAP remained close to its fellow psychogeographers in many respects, MAP#7, for example, mixed LPA-style sloganeering, a NA-reminiscent discussion of Coronation Street druids and talk of tunnels under Knutsford, recalling the EPA’s “underchalk” excavations.<sup>64</sup> Yet it also moved away, towards more “objective instruments” of counter-hegemonic narrative.

It is insufficient however, in understanding psychogeography’s Manchester re-emergence, to reduce it to echoes of other 1990s psychogeograph.<sup>65</sup> Psychogeography’s Manchester flourishing grew from a local milieu saturated by distinct, if diffuse Situationist traces. Rather than Dickinson’s 1995 discovery of the LPA beginning Manchester’s psychogeography revival, it reunited two divergent strands: two effects becoming a cause, beginning new, radiant trajectories.

To grasp MAP’s distinctive approach it is therefore necessary—as attempted with the LPA—to contextualise its instigators within the broader “dark matter” of cultural reproduction: political organising, musical subcultures and the alternative press. Only within and through such a base—conduit for various trajectories of post-Situationist activity—did MAP emerge.

Therefore, I now trace the distinct trajectories feeding the Manchester underground from which MAP arose. This entails looking again at well-known Situationist inheritances, Factory records and the alternative press, following MAP's emergence from this milieu. Not to similarly reduce Manchester psychogeography to Factory's influence however; post-Situationist publications influential in London also circulated here. It is thus necessary to spread the net wider, developing my broader contention: an infra-literary base nourished psychogeography's 1990s revival *and* recuperation, as immanent moments of each other.

### **5:2:1: Transmission**

Punk's alleged Situationist ancestry garnered much millage through the writings, initially, of the Wise Brothers—who saw it as recuperation—then Jon Savage, Vague and Marcus, who were increasingly more celebratory.<sup>66</sup> Home, whilst rejecting the connection, nevertheless reinforces it, placing Punk between Mail Art and Neoism in a line of transmission from the SI.<sup>67</sup> Malcolm McLaren—Sex Pistols manager and counter-cultural entrepreneur—is usually held responsible. This is based on his alleged fringe participation in King Mob, in the late-1960s, a group formed around the SI's excluded English section, although key participant Chris Gray claimed McLaren 'wasn't very involved'.<sup>68</sup> Hawking grants around half a dozen art schools, McLaren took part in a 1968 Croydon College sit-in with later collaborator Jamie Reid, but his understanding of the SI focused on their *tactics*, evinced in Strasbourg and emergent from the theory of spectacle. 'Plagiarism is what the world's about' McLaren declared, and Punk's SI lineage can be understood more through this, than conventional notions of inheritance.<sup>69</sup> For example, it was Gray who toyed with an 'unpleasant pop group', as a Situationist-style provocation, yet it was McLaren's Sex Pistols who put it into practice.<sup>70</sup> Without this, Gray's idea would have remained, by the SI's own logic, 'empty babble'.<sup>71</sup> McLaren's first use of Situationist mythopoesis was precisely to shore up his dubious Situationist credentials, claiming to have participated in King Mob's infamous

Oxford Street Christmas disruption, 1968, though his participation is somewhat doubtful.<sup>72</sup>

Fred Vermorel, who apparently introduced McLaren to the SI's journals, insists McLaren didn't meet King Mob until 1969.<sup>73</sup>

Despite dubious legitimacy as some "heir to Situationism", McLaren's art school project was arguably the first post-Situationist psychogeography in the UK. Savage and Vague both described his "Oxford Street Film", with Helen Mininberg and Patrick Casey, as 'pro-situ psychogeography'.<sup>74</sup> Jamie Reid returned to help with camerawork, but McLaren's interest in psychogeography was eclipsed by his fascination with pop culture.<sup>75</sup> Indeed the politicised Reid was of more consequence in disseminating Situationist traces into Punk.

Reid's proto-Punk 'zine, *Suburban Press*, began in 1970, with Nigel Edwards and Jeremy Brook, one of the few examples of post-Situationist activity drawing on their urban critique. As early pro-situ Paul Sieveking would later claim: 'The initial impact of the SI was less in the urbanist side: I think the term was 'hermetic terrorism''.<sup>76</sup> Reid also produced graphics for US pro-situ *Point-Blank!* and layout for Gray's influential anthology of SI translations.<sup>77</sup> In 1976 McLaren contacted him to design a graphic identity for The Sex Pistols. Through this, Reid's graphics became synonymous with Punk aesthetics and Situationist connections amplified exponentially: 'The Sex Pistols seemed the perfect vehicle to communicate ideas directly to people who weren't getting the message from left wing politics' Reid suggested.<sup>78</sup>

Rather than inheritance, this was détournement.<sup>79</sup> Hints of "Situationism" injected into Punk not only lent commercial appeal the Wise brothers labelled recuperation. This "ambient Situationism" also deflected elements of Punk subculture in Situationist directions, leading many to discover these theories for the first time, and from there, begin re-examining social relations from their own standpoint. This impacted those—often working class—with little access to such analyses, whose appropriation informed myriad "autonomous" actions: squats, bands, fanzines, free festivals and the like.

Intriguingly, Reid also provides another indirect trajectory of transmission from Situationist to 1990s psychogeography, but going backwards instead of forwards. Reid's great uncle, a significant influence on his work, was George Watson MacGregor-Reid: Glasgow docker and self-appointed "Chief Druid of the British Isles". Initially an anarcho-communist, he promoted internationalist worker self-organisation in his dockyard and preached in favour of the Soviet Union in his druidic addresses.<sup>80</sup> An acquaintance of Crowley and enthusiast of Celticism, MacGregor-Reid reinstated "traditional" summer solstice celebrations at Stonehenge by illegally storming the privately owned site in 1913.<sup>81</sup> In the 1930s MacGregor-Reid led a small "avant-bard" organisation, selling druid newsletters out of a hairdressers in Lemmington Spa. Described by contemporaries as a 'tribe of squabbling cranks', they propagated a self-mythologised history, claiming inheritance from 'the Neo-Druids, or Rosicrucian Order, as organised by Roger Bacon and the Druid lodges of his time'.<sup>82</sup> In 1924 they had retrospectively appropriated all manner of socialists and artists into their ranks, just as Breton's Surrealist Manifesto was simultaneously doing across the Channel; as the LI would later do, *détourning* the same, in *Exercise in Psychogeography*.<sup>83</sup> Gerard Winstanley, Charles Dickens and William Blake had, MacGregor-Reid claimed, all been members of his order.<sup>84</sup> Tapping popular early 20<sup>th</sup> century Celticism—a reaction against Anglocentric capitalist modernisation—MacGregor-Reid drew on a long tradition of Celticist mythopoesis. Famous forgers James Macpherson and Iolo Morganwg had variously détourned, plagiarised and (re)created a "Celtic" tradition earlier embodied by multiple-use name bards such as Myrddin and Taliesin—Luther Blissetts of their age—something MacGregor-Reid, and later his grand-nephew, also partook of.<sup>85</sup>

MacGregor-Reid's druidic order continued the Stonehenge solstice events after his death, feeding into the first Stonehenge free festival of 1974, organised by "Wally" Hope and Penny Rimbaud, later of Crass.<sup>86</sup> Festivals continued here into the 1980s, with Tompsett in regular attendance, becoming a focus of displaced class conflict between travellers and the state. This

culminated at the Beanfield in 1985, yet echoed on in the blossoming and repression of the free party movement ten years later, something that itself catalysed 1990s psychogeography's rapid expansion.<sup>87</sup> With their blend of DIY resistance and counter-cultural "New Ageism", the Stonehenge Festivals precipitated some notable prefigurations of psychogeography's 1990s context. For example Tony Drayton—formerly of *Ripped and Torn*—and his *Kill Your Pet Puppy*, which ran Situationist material alongside Wilhelm Reich, Crowley and Surrealism. As far back as issue #1 (1980), Alistair Livingston's *KYPP* article "Magick and Anarchy" prefigured LPA concerns.<sup>88</sup> Given Tompsett's contemporary connection to *KYPP* through Wapping Autonomy Centre, the parallels are intriguing, if conjectural. The final issue of *KYPP* (#6) charted a journey from a London squat to Stonehenge Free Festival, perhaps a distant ancestor of LPA excursions to various ancient sites.<sup>89</sup>

Tom Vague cites these publications as inspiration for his influential *Vague* fanzine (est. 1979), which began using Salsbury Tech College facilities, as a way to get into Punk gigs.<sup>90</sup> Later, as roadie for Adam and the Ants, he met Home at a concert in Exeter, sparking a connection based on shared interests in Punk and the Genesis P-Orridge projects that became TOPY.<sup>91</sup> This led to their collaboration, with *Vague* containing *SMILE* supplements (issues #18/19, 20) and often articles by or about Home. Further, *Vague* also became a prominent proponent of psychogeography in the 1990s, although the peak of *Vague*'s interest came later, around 1997-98. However, *Vague* #24 talks of "English Psychogeography" in 1993 and it naturally appears in his earlier discussions on Rumney. His *London Psycho-Geography* (1998) booklet, a play on "psycho", was mentioned by Ackroyd as window a upon a shady West End underground, thus fittingly, he situates his "West London" psychogeography as a distinct tradition, beginning with Rumney and King Mob's graffiti around Notting Hill.<sup>92</sup> Like Tompsett, he also reprinted materials like Black Mask, but it was McLaren who was his introduction to the SI.<sup>93</sup> This, he claims, founds his distinct "English Pop Psychogeography", something he also identifies with countercultural precedents, for example the 1968 "Interzone A" fold-out and fill-in map from *The International Times* #30,

by John “Hoppy” Hopkins, with its Blake and Burroughs-influenced “psycho geography”-cum-local history.<sup>94</sup>

*Vague* moved beyond a purely musical focus by 1981, but it was not until 1985 when Situationist material became prevalent (#16/17).<sup>95</sup> Yet when it appeared, this was collided with detailed, idiosyncratic engagements with pop-culture, conspiracy and occultism. *Vague* thus provided a crucial continuity linking Situationist practices with the 1990s underground, reimagining it through a subcultural lens. For him it was a logical step, having come at a vernacular Situationism, via Punk.<sup>96</sup> Indeed, *Vague*’s stripped-down psycho geography, was described by Wilfred Hou je Bek—in reference to punk group the Ramones—as of the ‘1-2-3-GO! School’.<sup>97</sup> Most of his material was distributed through gigs; music scenes were to him themselves a kind of psycho geography, with Manchester’s Factory Records a preeminent example.<sup>98</sup> Indeed, he claims the free party scene that, for him, galvanised the 1990s Situationist revival, arrived via musical influences incubated at Factory’s Hacienda. This fed the work of TOPY, John Eden and Howard Slater, informing the AAA and the Mutoid Waste Company, a Techno group out of Frestonia that Simon Reynolds placed as a key influence on the popular Situationism of so-called “Rave culture”.<sup>99</sup>

As intimated, when MAP took up psycho geography in 1995, they drew heavily on this “Pop Situationist” trajectory; like *Vague*, they came at the practice via the underground, through Punk, Post-Punk and fanzines. In this respect they shared more with *KYPP* and *Vague*’s path than that of the LPA, hence why I suggested their discovery of Tompsett’s praxis constituted a collision: two effects becoming a cause. Not between the LPA and *Vague*’s activities *per se*, rather magico-Marxism and the “Pop Situationism” of a more local milieu.

### 5:2:2: The Hacienda Must be Built

The Hacienda was named by Rob Gretton, manager of Manchester bands Joy Division and New Order, business partner of Factory Record's co-founder, Antony Wilson. Gretton took the name from Wilson's copy of Gray's *Leaving the Twentieth Century* (1974), the aforementioned collection of SI translations, graphically laid-out by Reid.<sup>100</sup> Opened in 1982, the Hacienda became a bridgehead for Factory's musical projects and various Situationist-inspired interventions.<sup>101</sup>

An unlikely pro-situ, in 1968 Wilson was studying English at Cambridge, with some accounts placing him amongst that year's famous student agitations.<sup>102</sup> Introduced to Situationist ideas by fellow student Paul Sieveking—later translator of Vaneigem and producer of pro-situ periodical *Omphalos*—he also joined the Kim Philby Dining Club, a dissident student society.<sup>103</sup> As he affirmed at the 1996 conference:

I was at Cambridge with other would-be Situationists like Paul Sieveking and I was a member of the Kim Philby Dining Club which I think had some people from the Angry Brigade involved. We all wanted to destroy the system but didn't know how. We knew about Strasbourg and the Situationist tactics of creative plagiarism and basing change on desire. The Situationists offered, I thought then and I still think now, the only future revolution I could imagine or want.<sup>104</sup>

Gordon Carr argues these 'Cambridge Situationists' were a focus for student agitations, attempting to emulate the SI-inspired Strasbourg scandal of 1966.<sup>105</sup> Wilson implies it was those events, where students used university funds to publish Situationist Mustapha Khayati's *On the Poverty of Student Life* to great outrage, which inspired his tactics of media manipulation.<sup>106</sup> A month before issuing Khayati's pamphlet, the Strasbourg agitators also fly-posted student André Bertrand's détourned cartoon *Le Retour de la Colonne Durutti* around the university.<sup>107</sup> This image of two Situationist cowboys made an impression on Wilson, inspiring Factory artwork, name of early Factory band The Durruti Column and their first album—Factory's second LP—*The Return of the Durutti Column*.<sup>108</sup>

The cowboys' conversation is détourned from Situationist Michèle Bernstein's itself-détourned psychogeographic novella, *All the Kings Horses* (1960). It relates how the character Gilles explains his psychogeographical method for analysing 'reification': 'I walk. Mainly I walk.'<sup>109</sup> Bertrand's—later Factory's—version places the words with two cowboys, the resonance of which was explored by Marcus, several years before his Situationist interest culminated in *Lipstick Traces*.<sup>110</sup> Marcus claims this image is part of a "secret code": traces of Situationist subversion diffused through popular culture, animating subcultural youth revolt across time and space. Wilson likely encountered it on the cover of King Mob's English SI's translation of Khayati's text, perhaps even learning its "code" in person.<sup>111</sup> However, the text was also well-circulated amongst the underground, for example, late 1960s Manchester-based pro-situ pamphlet *Neon Lights* (published by Moss Side Press) republished both the translation and Bertrand's famous cartoon.<sup>112</sup> Indeed, student ferment during the late-1960s was permeated with Situationist ideas: 'Once there had just been Trocchi drawing on the group's ideas [...] Now they were seeping into the consciousness of people within a milieu which, rejecting straight left politics, was searching for a route out of the hippy enclave'.<sup>113</sup>

Returning to Manchester in 1971, Wilson began working for Granada Television, in 1973 transferring to their weekly cultural programme *So It Goes*, later using this to promote bands he worked with at Factory. In 1976, Sex Pistols played Manchester's Lesser Free Trade Hall, a gig since mythologised in popular culture, even provoking a book in its own right.<sup>114</sup> MAP's Lee playfully suggested its significance was psychogeographical, owing to the fact it was played on the site of the 1843 Peterloo Massacre.<sup>115</sup> Whatever the reason, it inspired many in the audience, including Wilson, who hit upon idea of using popular culture as a conduit for ideas that had so intrigued him at university.<sup>116</sup>

Factory Records was co-founded by Wilson in 1978, becoming a vehicle through which his Situationist interest radiated, via plentiful subtle references. These are too numerous to list,

but famously included flashing the *Situationist International Anthology* in the television documentary *Play at Home* (1984), Factory's second LP, *The Return of the Durutti Column* (1980) with its sandpaper sleeve, referencing Situationist psychogeographical book *Mémoires* (1959), and Factory's very first release, *A Factory Sample*, which included Bertrand's cartoon, credited to 'a Situationist Group', which was, incidentally, how music Journalist Marcus first encountered it, sparking his SI obsession.<sup>117</sup>

### 5:2:3: Secret Codes?

Such links became overt in Factory's sponsorship of the exhibition catalogue for the ICA's 1989 Situationist retrospective, culminating in the 1996 conference.<sup>118</sup> That references existed is clear, whether they carried subversive import is more questionable. When the Hacienda opened, in 1982, its interior was designed by Ben Kelly, commissioned for his work on McLaren and Vivienne Westwood's London fashion outlet.<sup>119</sup> Yet, Jon Savage insists, its contrived aesthetics *did* conjure up Chtcheglov's seminal text: 'When you actually read the text, you find it speaks of reverie, to drift, to feel free. For many times during the last ten years, the Hacienda has been that space.'<sup>120</sup>

Here SI associations become valorising branding, yet, Slater argues, simply dismissing this as recuperation is limiting: '[c]ontradictions such as these are fruitful [...] they keep alive the issues about how best to promote and popularise revolutionary ideas'.<sup>121</sup> Rather than dismissing ideas or affects transmitted via capitalist mediation, thus closing down political questions, Slater hypothesises their potential transversal effects. For Slater such traces in Factory's back-catalogue proffer an excess of meaning, from which emergent struggles construct their own instruments of articulation. It is dangerous, he argues, to believe revolutionary ideas 'have a privileged area of application'.<sup>122</sup>

What Slater interrogates here—as MAP do—are anti-popular positions within the SI’s reception: whether capitalist mediation—the spectacle—can be détourned against itself to propagate subversive messages. This classic suggestion, implied by the Sex Pistols, Factory and all other advocates of cultural counter-propaganda, is the very argument critiqued by Dauvé. Yet the dilemma, if one accepts capital’s real domination, is how to reject struggles that function to reproduce structures of domination, even whilst accepting this mediated terrain becomes struggle’s only “objective” location. For the LPA it became a question of negativity; to what degree such interventions represent a positive programme of counter-mediation, inclined towards “objective instruments” or, conversely, to what extent they attack and subvert mediation, opening moments of immanent negativity within capital’s circulation and reproduction, through which new relations can emerge.

Both MAP and Slater remain more sympathetic to objective instruments, although their positions are more complex. Slater’s point is that such activities produce transversal effects, mimetically self-reproducing, setting off unforeseen chain reactions, whose reception cannot be foreclosed by their original form; something possibly not dissimilar from Marcus’s discovery of the SI, through *A Factory Sample*, although perhaps with more radical results. This informed Slater’s own approach through his 1990s ‘zine *TechNet* and role co-organising Dead by Dawn parties at 121.

Yet both positions suggest recuperation is more complex than a simply teleology of unidirectional capture; that concepts are instruments for the articulation of class interests, and although they may be more suited to certain interests—one cannot foreclose possible uses. To do so denies the agency of those who might be able to use them.

For Slater: ‘[t]he judgmentalism that is often inherent in claims of ‘recuperation’ is [...] one that whilst seeking sole possession of a text’s use, also elevates it into the status of a religious icon.’<sup>123</sup> Rather than languishing in what Phil Edwards at the Hacienda conference called the

‘protective connoisseurship and jaded disdain in which we now contemplate [...] the legacy of the SI’, Marcus, Slater, MAP and others suggest the “code” of subversion might be tapped out through more danceable rhythms; a message in a bottle adrift on pop-cultural currents.

### 5:3:1: Recompositions

In 1978 Manchester fanzine *City Fun* ran Liz Naylor’s text “No City Fun”. A year later Charles Salem used it for an 8mm film—*The Factory Flick*—screened with a soundtrack of Joy Division’s *Unknown Pleasures*. The film presented a “psychogeographical” vision of Manchester, drawing on a psychogeography present in the music itself.<sup>124</sup> This collision of Factory and *City Fun* foreshadowed MAP’s formation, some years later, and the alliance between Lee and Dickinson. Having shown the importance of Situationist traces to this scene, now I show how this collision of Manchester’s music and alternative press strongly informed both MAP’s formation, but also its critical interrogation of the milieu from which it arose.

C.P. Lee was born in 1950, in South Manchester’s Didsbury, also the birthplace of Factory. He embarked on what became his enduring passion, music, at Salford Docks, where he worked saving money for instruments.<sup>125</sup> At the time he was also co-produced one of Manchester’s first counter-cultural papers, *Grass Eye*, and in 1966, formed the band Jacko Ogg and the Head People with Bruce Mitchell. The pair went on to play together in several bands, notably Greasy Bear (1968-72), achieving international success with satirical proto-Punk art-rockers Alberto Y Lost Trios Paranoias (1972-1982), with Lee as frontman and Mitchell as drummer. Mitchell—described by *The Guardian* as ‘the real Mr. Manchester’—was particularly close to Factory, running lights and sound at the Hacienda, even organising Wilson’s funeral in 2007.<sup>126</sup> When Wilson formed the Durruti Column, Mitchell was invited to play drums, ultimately co-managing the “band”.<sup>127</sup> Lee himself had also been intimately involved with Factory’s early activities. Indeed, he produced one side of the aforementioned *A Factory Sample*, the label’s very first release, of cowboys sticker fame.<sup>128</sup> Where Mitchell

was later entrusted with Wilson's funeral, Lee had the happier task of organising his stag night.<sup>129</sup>

In 1982 the Albertos disbanded 'due to musical indifference' and Lee became a music journalist, writing two books on Bob Dylan.<sup>130</sup> In 1992 he 'accidentally' became an academic, lecturing at the University of Salford.<sup>131</sup> In fact, he ended up working at the redeveloped campus in "Salford MediaCity", the same docklands site where he had unloaded bananas as a sixteen-year-old. In 2002, he published *Shake, Rattle and Rain: Popular Music Making in Manchester 1955-1995*, featuring a distinctly psychogeographical map of Manchester on its cover which states the book examines: 'Punk, Northern Soul, Beat Clubs, Scallydelia, Folk-Blues, House Music, Psychogeography'.<sup>132</sup> Indeed, it does provide a somewhat psychogeographical account, mixing oral history and personal reflection in a MAP style. Here Lee renders the city's music scene, one he inhabited over five decades, itself a form of psychogeography. Not that he simply adopted Factory's Situationist influences, translating them into his approach, rather these became *part of* Manchester psychogeography, thus inevitably resonated in his activities. As he stated, perhaps unconsciously appropriating Lautréamont: 'I really do think that he [Wilson] ripped off a lot of ideas. But that's what movement is built on.'<sup>133</sup> It was a scene, in which psychogeography incubated, ready to re-emerge in the 1990s, in and against city rebranding. Rather than being interned in theoretical tracts, Situationist traces had become part of a wider—largely working class—subcultural aesthetic, whilst simultaneously, also catalysing further, deeper proletarianisations.

### **5:3:2: City Fun**

Dickinson was also a musician, but primarily a journalist, writing for fanzines and the Manchester alternative press. After university, in 1977 he returned to Manchester to immerse himself in the Punk scene. His entrance into counter-culture came through writing for *New Manchester Review*, a listings and, originally, investigative paper, launched in 1975:

‘alternative publishing was my introduction to everything, not just Manchester, the whole world’, he states.<sup>134</sup> He wrote there between 1977-80, on the crest of Punk, and for its successor publication *City Life*. Yet his real interest lay in the concurrent fanzine bloom, which included Steve Shy’s *Shy Talk*, Paul Morley’s *Girl Trouble* and Jon Savage and Linder Stirling’s *Secret Public*, writers who later became influential, mainstream music journalists. In 1978, Andy Zero and Martin X released *City Fun*, collectively-produced on a roneograph stencil machine, showcasing writers such as Jon Savage. It was taken over by the aforementioned Liz Naylor and Cath Carroll in 1980 and Dickinson wrote there 1981-82, before moving to new publication, *Debris*.<sup>135</sup>

Both Dickinson and Naylor concur, *City Fun* emerged at the beginning of a pseudo-psychogeographic reimagining of Manchester. As Naylor remarks:

I think that *City Fun* at that point was the beginning of a discourse about how to recreate the city [...] at that point, it was like Manchester almost didn’t exist [...] it was a post-industrial ruin.<sup>136</sup>

*City Fun* was at the forefront of Post-Punk, a broadly local phenomenon, which became, as Wilson had intended, a ludibrium, shaping a perceived “psychogeography” of Manchester. At least it was bitterly reflected upon in those terms in 1997, when MAP examined the city’s transformation from industrial pioneer, to cultural industries colony. The ludibrium did not, perhaps, generalise in the way envisioned.<sup>137</sup>

Dickinson and Lee met at Wilson’s former stronghold, Granada Television, where Dickinson worked as a music producer, 1985-93.<sup>138</sup> Although both were politicised fanzine writers, their alliances were mostly musical Lee states: ‘anarcho-syndicalism with a feather in its cap’.<sup>139</sup> This background in fanzines, music and media collided in MAP. Yet both ultimately drifted away from psychogeography, disillusioned with its ability to affect the changes hoped. Manchester’s transformation into a city of “cultural” consumption seemed conclusive by the late-1990s, a transformation psychogeography had facilitated, constructing new, saleable

ambiances and radical rebranding, but also, via MAP, becoming their immanent critique.

Culture became a new way of leveraging value, whilst the public realm was privatised.<sup>140</sup> Part of this was an art movement, which MAP unwittingly fed, they concede, taking art beyond galleries into derelict spaces. Psychogeography became heavily implicated, the council ‘sponsoring people to drift’.<sup>141</sup> MAP had emerged at a moment of pre-Blair optimism, Dickinson claims, but as Lee puts it, ‘became resigned to being stuck in the back-passage of history’, seeing the neoliberal assault redoubled under the New Labour government.

This journey from Northwest Passage to back-passage did not prevent MAP’s activities sparking new groups and new directions. Manchester psychogeography avoided the fate of London-based activities; propped up by institutional “objective instruments”, it did not so drastically bifurcate between commercial and underground iterations. Indeed, through direct or indirect state support/co-option, MAP’s legacy lived on, with perhaps the UK’s most conspicuous 21<sup>st</sup> century psychogeographic activities operating from Manchester into the present.<sup>142</sup> Some arose critically, from the remaining esotericism in MAP’s interventions, for example the Materialist Psychogeographic Affiliation, formed in early 2007. They sought to regain a more conventional approach, reasserting an Engelsian heritage against psychogeography’s “occult” developments. The catalyst for the popularisation of another, more long-lived group was 2008’s *Territories Re-imagined, International Perspectives* conference at Manchester Metropolitan University, in which the MPA also took part. The conference ran concurrently with *Get Lost* festival, organised by Morag Rose, who founded the Loiterers Resistance Movement in the run up to the event, an organisation still conducting popular monthly psychogeographic activities in the city. *TRIP* contained echoes of the 1996 Haçienda conference, with some from psychogeography’s 1990s networks taking part, such as Bonnett and the NPU, as well as many who became players in psychogeography’s continuing development over the next decade. Yet the Haçienda event, only twelve years earlier, belonged to a different era. Unapologetically institutional, *TRIP* opened itself beyond

self-appointed SI guardians, connecting with an outside, including the annual Conflux festival in the US. Indeed, it was an altogether more relaxed affair, particularly over issues of recuperation.

### **5:3:3: Rules, Norms and Play**

In the 1990s Wilson's search for a Northwest Passage made landfall: both in the rapidly changing cultural capital of the North West and in its critique, MAP. As suggested, these traces, carried both through "Pop-Situationism" and infra-literature, produced MAP's novel psychogeographical approach, not as continuation, but contestation: Wilson's Pop Situationism caused MAP, through its effects.

MAP's psychogeography thus hovers between counter-hegemonic and destructive. Between positive counter-narratives and negative sabotage. Their general approach implicitly accepts counter-hegemonic tactics, sharing with 1960s counter-culture a contestation over "objective instruments" of governance and mediation.

This is understandable, given MAP's emergence expresses a current of immanent critique *within* the remains of that counter-culture, at the moment of its accelerated 1990s valorisation. As journalists and musicians, imbricated—by their own admission—in those very forms of living labour helping speculatively revalorise the flagging fixed capital of Manchester real estate, their psychogeography manifests the immanent expression of their alienation from that labour, watching their creativity estranged from them as value.

'It's a logical progression, from music industry to urban redevelopment', MAP state bitterly. Wilson, along with musicians and journalists—thus they, themselves—are implicated. Contradictions come to the fore: 'another flickering, on-off, yes-no gateway between parallel truths'.<sup>143</sup> Yet, whilst championing 'rotting buildings' over 'gleaming loft apartments', they

do, however, refuse spectacle-authenticity binaries: ‘Psychogeography reveals multiple realities, multi-textured experience’, this is what they call the ‘multi-real’.<sup>144</sup> Instead of presenting a binary opposition to spectacle, it is complementary, with different relations becoming articulated through shifts in instrumentation. Thus in the end, MAP echoes the triological perspectives I have been exploring. Spectacle is complementary to both Engelsian “objectivity” and their “multi-real”; it correlates with what they call the “Mighty Real”, a kind of hegemonic conceptual mediation. Pop music and media have been used to present a lost, familiar, compensatory and never-existing world, repackage it and sell it back to the city’s inhabitants: a “Mighty Real”, or the ideology the SI called “urbanism”.

Psychogeography MAP claim, is precipitates fragmentations of this Mighty Real.<sup>145</sup>

However, here their professed intent diverges slightly from their broader counter-hegemonic approach. This multi-real implies ‘[a] strategy [...] capable of questioning by whatever means available all belief systems [...] sabotage’.<sup>146</sup> This is an altogether different proposition, closer to LPA and NA tactics: their suspicion that those directly contesting hegemony often re-enforce it, self-managing their own alienation, a classic recuperation scenario. Sabotage, rather than setting out new programmes, operates negatively, aiming not to capture capitalist institutions and positive identities, but destroy them.

Contradictions in their approach are contradictions of their position. MAP write as cultural workers grappling capital’s accelerated, globalised real domination, trying to reconcile themselves to a generation of Situationists who became entrepreneurs. Wilson attempted to détourn spectacle for radical propaganda. Yet whilst sowing seeds of resistance, this was simultaneously foundational to Blairite ideologies of “Cool Britannia” and creative entrepreneurship. Since MAP’s time, that 1960s counter-cultural contestations formed the basis of an intensified subsumption of social life has been more commonly suggested, most famously in Boltanski and Chiapello’s *The New Spirit of Capitalism* (2005).<sup>147</sup> MAP’s psychogeography, as an immanent negativity within this subsuming movement, was well

placed to give early voice to such critique. What became apparent was that “Situationism’s” counter-cultural entrepreneurs were an avant-garde utilised by capital to escape the falling profits of *dirigisme*, or more accurately, they were a rear-guard, deferring the crisis in valorisation in overdeveloped economies through the stimulation of debt-fuelled consumption and speculation. Mass “creativity” became an expression of financialisation: speculation upon fixed capital to defer a crisis in profitability.

Talk of pure recuperation or diffusion then, is overly simplistic. Both MAP and the LPA exceeded recuperation narratives’ linear teleologies, which equate political radicality with psychogeography’s past, aesthetic recuperation with its present. Instead, the equation turns on its head: “political radicality” often functions as capital’s own immanent movement of renewal, whilst “aesthetic recuperation” instead, evinces that renewal’s own negativity, expressing the alienation of those whose labour is called upon to activate it, illuminating the disillusioned gap between “radical” promises and their valorised reality. It is the “radical” promises themselves that make up what MAP called the “Mighty Real”, the virtualisation of the present. The “multi-real”—a kind of comparative vandalism—is the movement of their destruction.

In *On the Trielectical Method and its Applications in General Situology* (1964) Jorn ventures another tripartite division of European temporalities. This comprises the “Latin” actualisation of the past-future and virtualisation of the present, what he calls a fixation on historicity or rules; the “Nordic” actualisation of the past-present and virtualisation of the future, governed by culture, tradition and norms; and the “Byzantine” actualisation of the present-future and virtualisation of the past, oriented towards play.<sup>148</sup> Leaving aside Jorn’s problematic and essentialised determinations, one can use this to observe differences in approach between MAP and the LPA.

Arguably, LPA praxis arose in dialectic with the rules, axioms or metaphysical historicism characterising the “Latin” (i.e. Francophone) psychogeography of the SI. The result was an experimental, anti-hegemonic approach, against spectacular virtualisations of the present through the “objective instruments” of capitalist and state institutions. This shaped negative approach, one Oliver Marchart dismissively labelled ‘anonymous elitism’.<sup>149</sup> Its emergence from a London-based, yet also highly international left-communist milieu, perhaps oriented the LPA towards a critical detournement of Jorn’s avant-gardism: articulating “universal secrets”, a universalism of the particular, at its point of dissolution.

MAP, conversely, diffracting their more politically diffuse, more cohesively socialised, and yet also more identitarian Manchester milieu, were instead situated in dialectic with Jorn’s “Nordic” tendency: tradition, culture and the norm. Contesting local history and the working class culture that defined it. Against the monetisation of that culture as “brand”, yet not celebrating some oppositional “authenticity” either. Instead they undermined the supposedly authentic, radical traditions of that culture along lines of gender, identity and the positivity of the proletarian condition. Arguably preferring a more optimistic view of counter-hegemonic institutions however, they placed more faith in their own auto-institution to distil operable particularity from the social generalities of popular culture. Their dialectic was not with History, but history, less the rules of the game, than the distribution of pieces.

Whilst these contradictions appear inherent in questions of recuperation and diffusion, concealment and openness, infra-literature and “Pop Situationism”, such contradictions are differently reconfigured through their intra-action in different conditions of instrumentation. Whether more popular approaches to psychogeography serve to annul critical particularity, are welcome democratisations, or are, indeed, of little consequence, remains another open question.

## Chapter Five Notes

<sup>1</sup> 'The Cartographic Congress', *Mute* 1, no. 26 (Summer/Autumn 2003): 92–94.

<sup>2</sup> Michele Bernstein, Guy Debord, and Gil Wolman, 'To the Editor of the Times', *Potlatch*, no. 23 (October 1955).

<sup>3</sup> London Psychogeographical Association, 'Open up the Northwest Passage'.

<sup>4</sup> Ibid.

<sup>5</sup> Sadler, *The Situationist City*, 72; Paul March-Russell, "'And Did Those Feet'?" Mapmaking London and the Postcolonial Limits of Psychogeography', in *The Postcolonial Short Story*, ed. Maggie Awadalla and Paul March-Russell (London: Palgrave Macmillan UK, 2013), 79–95; Gibbons, 'Salvaging Situationism: Race and Space'.

<sup>6</sup> Debord's favourite paintings were the port scenes and seascapes of Claude Lorrain, whom he had described in 1954 as 'psychogeographical in the juxtaposition of a palace neighbourhood and the sea'. In this however, he is following Chtcheglov, whose seminal *Formulary*, similarly locates the psychogeographic resonances of Claude's harbours. Chtcheglov's early metagraphic maps, drawing on Surrealist maps before them, similarly carve up and juxtapose disparate terrains, as European powers had carved up Africa—although this time, at least for Chtcheglov, the maps show Africa and Asia overlaying Paris. See: Letterist International, 'Exercise in Psychogeography'; Chtcheglov, 'Formulary for a New Urbanism'; Paquot, 'Le Jeu de Cartes Des Situationnistes', 53. See also the cut-up maps of Belgian Revolutionary Surrealist Marcel Mariën, close collaborator of former Cobra co-founder (with Jorn) Christian Dotremont and editor of *Les Levres nues*, the journal in which psychogeography's key texts were mainly published.

<sup>7</sup> Debord, 'Guy Debord, Preface to Ralph Rumney'. The connection between psychogeography and the Northwest Passage makes an early outing in the intended preface for Ralph Rumney's *Psychogeographical Venice*. Rumney, had famously been charged with a psychogeographical charting of Venice, something for which he was ultimately excluded from the SI having failed to submit it on time. Thus Debord's preface never sat alongside this study as intended, but it does provide an insight into psychogeography's "exploratory" ambience. If Rumney's Venice task had resembled an explorer's voyage, then the announcement of his exclusion in *Internationale Situationniste* #1 significantly amplified this, couched in a language that suggested colonial expedition: 'Rumney has disappeared, and his father has not yet organized a search party. The Venetian jungle is strong; it closed in on the young man, full of life and promise, now lost'.

Unsigned, 'Venice Has Vanquished Ralph Rumney (Internationale Situationniste 1, June 1958)', *Situationist International Online*, June 1958, <http://www.cddc.vt.edu/sionline/si/venice.html>.

<sup>8</sup> Debord, 'Guy Debord, Preface to Ralph Rumney'.

<sup>9</sup> Situationist International, 'The Counter-Situationist Campaign in Various Countries (Internationale Situationniste 8, 1963)', in *Situationist International Anthology*, trans. Ken Knabb (Berkeley: Bureau Of Public Secrets, 2006), 148.

<sup>10</sup> Sadler, *The Situationist City*, 81.

<sup>11</sup> Chtcheglov, 'Formulary for a New Urbanism', 1.

<sup>12</sup> Debord, 'Preface to the Fourth Italian Edition of The Society of the Spectacle'.

<sup>13</sup> Alastair Bonnett, 'Transgressive Geographies of Daily Life: Socialist Pathways Within Everyday Spatial Creativity', *Trangressions: A Journal of Urban Exploration*, no. 2/3 (1996): 28–37; Karl Marx and Friedrich Engels, *The Communist Manifesto* (London: Penguin, 2004), 8.

<sup>14</sup> Jorn, 'Luck and Chance', 331.

<sup>15</sup> Chtcheglov, 'Formulary for a New Urbanism', 1. Chtcheglov's famous slogan animates the text's ambivalent sense of colonial adventure already suggested in Chtcheglov's preceding line, with the evocation of Pali-Kao, the Paris locale named after a famous colonial victory in the Opium Wars. This sentiment of colonial expedition in early psychogeographic material perhaps represents a turning inwards of an imperialist ideology of adventure, as evinced in Chtcheglov's early psychogeographic maps, which overlaid French colonies onto a map of Paris. As Debord later proclaimed, 'Fair companions, adventure is dead' and 'the only adventure [...] is to contest the totality'. See: Guy Debord, 'Critique of Separation', in *Guy Debord: Complete Cinematic Works*, trans. Ken Knabb (Edinburgh: AK Press, 2003), 38, 31.

<sup>16</sup> Brian J.L. Berry, 'Islands of Renewal in Seas of Decay', in *The New Urban Reality*, ed. P.E. Peterson (Washington D.C.: Brookings Institute, 1985), 78–79; Richard Florida, *The Rise of the Creative Class* (New York: Perseus, 2002).

<sup>17</sup> Manchester Area Psychogeographic, 'Two Drifters... Off to See the World'.

<sup>18</sup> As recently as July-October 2016, the Peoples' History Museum Manchester has hosted a psychogeographic exhibition *Loitering with Intent*, organised by MAP's Manchester successors, the Loiterers' Resistance Movement.

<sup>19</sup> Breton famously wrote in 1935 'Transform the world' said Marx; 'change life' said Rimbaud: for us these two watchwords are one.' André Breton, 'Speech to the Congress of Writers (1935)', in *Manifestoes of Surrealism* (Ann Arbor: University of Michigan Press, 1972), 241.

<sup>20</sup> Frederick Engels, *The Condition of the Working Class in England* (London: Penguin, 1984), 68.

<sup>21</sup> Merrifield, *Metromarxism ; a Marxist Tale of the City*, 34. Indeed, Engels not only anticipated Debord's sociological inclination towards the city—something usefully drawn out from the latter's notebooks by Ferreira Zacarias—but also his militaristic one. Engels's analysis of barricade fighting in 1848 for example, approaches something of an embryonic psychogeography, noting that the effect of barricade construction is fundamentally psychological. See: Gabriel Ferreira Zacarias, 'Expérience et Représentation Du Sujet : Généalogie de L'art et de La Pensée de Guy Debord' (PhD, 2014); Frederick Engels, 'Introduction', in *The Class Struggles in France, 1848-1850*, by Karl Marx, ed. Clemens Palme Dutt (New York: International Publishers, 1934), 14.

<sup>22</sup> C.P. Lee and Bob Dickinson, Interview with C.P. Lee and Bob Dickinson, Salford Media City, 11 May 2014.

<sup>23</sup> Manchester Area Psychogeographic, *Manchester Area Psychogeographic Newsletter* 1 (Autumn 1995).

<sup>24</sup> See: Manchester Area Psychogeographic, 'Ned Ludd and His Wives', *Manchester Area Psychogeographic Newsletter*, no. 4 (June 1996): 1–2.

<sup>25</sup> Manchester Area Psychogeographic, 'Touch the Void with Lobbie Ludd', 1998, May Day Rooms. The quote comes from MAP #9.

<sup>26</sup> Lee and Dickinson, Interview with C.P. Lee and Bob Dickinson, Salford Media City. Dee's former home had allegedly lain beneath where the Corn Exchange now stood, hence the logic of the levitation. See: Manchester Area Psychogeographic, 'And Buildings Walked...', *Manchester Area Psychogeographic Newsletter*, no. 3 (April 1996); 'Levitation of the Corn Exchange', *Manchester Evening News*, 2 December 1996. The action also had precedents however: the DADAnarchists levitation of Glasgow Museum of Modern Art in March 1996 [see: Home, *The House of Nine Squares*, 55.]; the Discordian levitation of parliament in 1994 [see: IOD, 'The Levitation of Parliament', *Google Groups*, 23 October 1998, <https://groups.google.com/forum/#!msg/alt.strange.days/3YX8G9WPbf0/jt-dUfmi-dgJ>]; Neoist Alliance, 'Anti-Neoist Defamations in Canada and England', *Re:Action*, no. 1 (Winter Solstice 1994).]; the Neoist Alliances levitation of Brighton's Pavilion Theatre in 1993 [see: Home, 'Our Tactics Against Stockhausen'.]; and the Yippies levitation of the Pentagon in 1967. It has also since been repeated by the LRM, who dematerialised the Beetham Tower in 2007, the MPA, who "brought the Triangle down to earth"—the Triangle being the rebranded Corn Exchange—in 2008; and the NXXTPA, who levitated the Marquis of Granby pub in 2015.

<sup>27</sup> Dee not only conjured up the term "British Empire", but through his alleged contact with Angelic cartographers, his acquaintance with Welsh Bards such as Twm Sion Cati—as MAP note—and his sponsorship by the Tudors, he set about excavating and constructing various legends for the manufacture of a certain nationalist psychogeography. He also—MAP suggest—dabbled in the construction of theatrical machines for the creation of spectacular plays. Such masques—for MAP, following the LPA's Yatesian reading—become antecedents of contemporary spectacular society, whilst Dee's machines precipitated the "alchemical" construction of machinic proletarian identities. See: Manchester Area Psychogeographic, 'Alchemical Manchester - The Dee Connction Explored', *Manchester Area Psychogeographic Newsletter*, no. 8 (Summer 1997); Manchester Area Psychogeographic, 'Mechanistic Divorce in the Symbolic City, Somewhere North of Watford', *Manchester Area Psychogeographic Newsletter*, no. 7 (Spring 1997).

<sup>28</sup> Manchester Area Psychogeographic, 'Naming the Ditch', *Manchester Area Psychogeographic Newsletter*, no. 4 (June 1996). Similarly, in another détournement, instead of adding speech-bubbles to contemporary comic strips, to resituate revolutionary communication in the latest media form as the SI had done, similar speech-bubbles were instead placed in the mouths of archaic woodcuts. It is the past that speaks to the present. See: Manchester Area Psychogeographic, 'That General Election: Let's Knock Down Knutsford', *Manchester Area Psychogeographic Newsletter*, no. 7 (Spring 1997).

<sup>29</sup> Lee and Dickinson, Interview with C.P. Lee and Bob Dickinson, Salford Media City; Manchester Area Psychogeographic, 'A Journey From Ducie Bridge to Angel Meadows, via Scotland', *Manchester Area Psychogeographic Newsletter*, no. 2 (January 1996).

<sup>30</sup> Manchester Area Psychogeographic, 'A Journey From Ducie Bridge to Angel Meadows, via Scotland'.

- <sup>31</sup> Manchester Area Psychogeographic, 'Naming the Ditch'.
- <sup>32</sup> Manchester Area Psychogeographic, 'A Journey From Ducie Bridge to Angel Meadows, via Scotland'.
- <sup>33</sup> Manchester Area Psychogeographic, 'Peace in Our Time... The Chorlton Drift', *Manchester Area Psychogeographic Newsletter*, no. 9 (Spring 1998).
- <sup>34</sup> Manchester Area Psychogeographic, 'Report on the West Didsbury Drift', *Manchester Area Psychogeographic Newsletter*, no. 7 (Spring 1997).
- <sup>35</sup> Bonnett, 'The Situationist Legacy', 199; Bob Dickinson, 'Creatures of the Map', *Crash Media*, July 98.
- <sup>36</sup> Manchester Area Psychogeographic, 'Alchemical Manchester - The Dee Connction Explored'.
- <sup>37</sup> Manchester Area Psychogeographic, 'Laddism and the Labyrinth', *Manchester Area Psychogeographic Newsletter*, no. 2 (January 1996).
- <sup>38</sup> Rosie X, 'Interview with Sadie Plant', *Geekgirl*, 1996.
- <sup>39</sup> Manchester Area Psychogeographic, 'Mechanistic Divorce in the Symbolic City, Somewhere North of Watford'.
- <sup>40</sup> Ibid.
- <sup>41</sup> By "precarity" I refer to the systematic casualisation of workers since identified, for instance, by the Precarious Workers' Brigade, and most famously, Guy Standing. See: Guy Standing, *The Precariat: The New Dangerous Class* (London; New York: Bloomsbury, 2011).
- <sup>42</sup> Manchester Area Psychogeographic, 'Ned Ludd and His Wives'; Sadie Plant, *Zeros and Ones: Digital Women and the New Technoculture* (London: Fourth Estate, 1998).
- <sup>43</sup> Manchester City Council published its Northern Quarter Regeneration Strategy in 1995, detailing a plan for culture-led gentrification.
- <sup>44</sup> Manchester Area Psychogeographic, 'Laddism and the Labyrinth'. In the 1990s, in connection with the prominence of "Britpop" music deriving from the 1980s Manchester scene, a so-called "Lad Culture" of reasserted masculine identity, albeit with certain shades of irony, emerged. "Laddism" was in reality, another niche identity constructed by advertisers to sell more products, boosted by a resurgence in "Lad's" magazines and targeted television programming, plus deregulation and capitalisation of domestic football and the so-called "Nighttime economy" of bars and clubs.
- <sup>45</sup> Manchester Area Psychogeographic, 'MULTI REAL V. MIGHTY REAL - Manchester Psychogeographers Say: It's Good to Walk', *Manchester Area Psychogeographic Newsletter*, no. 9 (Spring 1998); N Garnham, 'From Cultural to Creative Industries: An Analysis of the Implications of the "Creative Industries" Approach to Arts and Media Policy Making in the United Kingdom', *International Journal of Cultural Policy*, no. 11 (2005): 15-30; B Casey, R Dunlop, and S Selwood, *Culture as Commodity? The Economics of the Arts and Built Heritage in the UK* (London: Policy Studies Institute, 1996); Josephine Berry Slater and Anthony Iles, *No Room to Move: Radical Art and the Regenerate City* (London: Mute, 2010).
- <sup>46</sup> Roger Tredre and Tania Branigan, 'Britain Gets Arty - but Not Just for Art's Sake', *The Observer*, 19 April 1998. They refer, of course, to Sharon Zukin, *Loft Living: Culture and Capital in Urban Change*, Johns Hopkins Studies in Urban Affairs (Baltimore: Johns Hopkins University Press, 1982).
- <sup>47</sup> Manchester Area Psychogeographic, 'MULTI REAL V. MIGHTY REAL - Manchester Psychogeographers Say: It's Good to Walk'.
- <sup>48</sup> Not only did the Manchester Visitor and Convention Bureau use the Hacienda in its promotional material, Manchester City Council's leader stated: 'The Hacienda is to Manchester what Michaelangelo's David is to Florence' Graham Stringer, quoted in: Adam Brown, Justin O'Connor, and Sara Cohen, 'Local Music Policies within a Global Music Industry: Cultural Quarters in Manchester and Sheffield', *Geoforum*, no. 31 (2000): 442.
- <sup>49</sup> Rumours persist that Wilson facilitated the conference having recently purchased one of Guy Debord's psychogeographic maps, thus hoping to raise the value of his asset.
- <sup>50</sup> Peter Suchin, 'Detained and Détourned: A Review of the Conference "The Hacienda Must Be Built: On the Legacy of Situationist Revolt"', *Trangressions: A Journal of Urban Exploration*, no. 2/3 (August 1996): 106-10; Woods, *Ralph Rumney*; Len Bracken, *The Arch Conspirator* (Kempton, Ill: Adventures Unlimited Press, 1999); Hacienda must be built: on the Legacy of Situationist Revolt (Conference), Andrew Hussey, and Gavin Bowd, eds., *The Hacienda Must Be Built: On the Legacy of Situationist Revolt: Essays and Documents Relating to an International Conference on the Situationist International, the Hacienda, Manchester, 1996* (Manchester: AURA, 1996). Additionally I have spoken to various participants.
- <sup>51</sup> Bracken, *The Arch Conspirator*, 168.

- <sup>52</sup> Suchin, 'Detained and Détourned: A Review of the Conference "The Hacienda Must Be Built: On the Legacy of Situationist Revolt"', 107.
- <sup>53</sup> Woods, *Ralph Rumney*, 20–21.
- <sup>54</sup> Unpopular Books, 'Sucked'.
- <sup>55</sup> Lee and Dickinson, Interview with C.P. Lee and Bob Dickinson, Salford Media City.
- <sup>56</sup> Ibid.
- <sup>57</sup> Ibid.
- <sup>58</sup> Lee and Dickinson, Interview with C.P. Lee and Bob Dickinson, Salford Media City.
- <sup>59</sup> Ibid.
- <sup>60</sup> Ibid.
- <sup>61</sup> Dickinson, 'Creatures of the Map'.
- <sup>62</sup> Ibid.
- <sup>63</sup> Bin, 'Review of London Psychogeographical Association Newsletter and Manchester Area Psychogeographic'. Compare, for instance, how the LPA dealt with an IRA bomb in their own locus of activity, the Isle of Dogs. Their response connected it to wider "occultations" of state security services; to nationalism and republicanism as Enlightenment humanist values, whose contradictions with rapidly globalising, transnational capital were being played out. Manchester's relatively smaller scale, being an unaccustomed target, the size of the bomb—the biggest detonated in "peacetime" Britain—and the centrality of the area destroyed, all perhaps account for the divergent reactions.
- <sup>64</sup> Manchester Area Psychogeographic, 'That General Election: Let's Knock Down Knutsford'.
- <sup>65</sup> If it is not an unfortunate metaphor considering the effect of the IRA bomb on central Manchester at this time, if anything, Manchester was already a psychogeographical powder keg, in search of a spark. Perhaps the LPA provided that, although theirs was not the dark matter that fuelled this ignition. That matter was both more localised and more diffuse, giving rise not to a wild explosion, but to a more controlled combustion, an engine powering psychogeography forward along new lines.
- <sup>66</sup> Dave Wise and Stewart Wise, 'THE ORIGINAL: The End of Music (1978)', *Revolt Against Plenty*, 1978, <http://www.revoltagainstplenty.com/index.php/recent/216-the-original-copy-of-the-end-of-music.html>; Jon Savage, *England's Dreaming: Sex Pistols and Punk Rock* (London: Faber, 2005); Tom Vague, ed., *The Great British Mistake: Vague 1977-92*, 25, 1992; Marcus, *Lipstick Traces*. Early studies such as Blazwick and Plant also play up Punk connections. See: Blazwick, *An Endless Adventure-- an Endless Passion-- an Endless Banquet*; Plant, *The Most Radical Gesture the Situationist International in a Postmodern Age*.
- <sup>67</sup> Home, *The Assault on Culture*, 1991. See also: Stewart Home, *Cranked Up Really High: Genre Theory and Punk Rock* (Hove: Codex, 1995).
- <sup>68</sup> Savage, *England's Dreaming*, 34; Gray, *Leaving the 20th Century: The Incomplete Work of the Situationist International*.
- <sup>69</sup> Savage, *England's Dreaming*, 24.
- <sup>70</sup> Ibid., 35.
- <sup>71</sup> Debord, 'Introduction to a Critique of Urban Geography', 12. Debord states that Surrealism's failure to realise its imaginings in practice confined them to empty babble. See chapter one.
- <sup>72</sup> Vague, *King Mob Echo*, 47.
- <sup>73</sup> Fred Vermorel, *Fashion & Perversity: A Life of Vivienne Westwood and the Sixties Laid Bare* (London: Bloomsbury, 1997); Savage, *England's Dreaming*, 29; Vague, *King Mob Echo*, 49. Vermorel describes how he introduced McLaren to Situationism at the number 36 bus stop outside Goldsmiths college, in New Cross, South East London.
- <sup>74</sup> Savage, *England's Dreaming*, 40; Vague, *King Mob Echo*, 50.
- <sup>75</sup> Savage, *England's Dreaming*, 42.
- <sup>76</sup> Quoted in, Ibid., 33.
- <sup>77</sup> Jamie Reid and Jon Savage, *Up They Rise - The Incomplete Works of Jamie Reid* (London: Faber & Faber, 1987), 68.
- <sup>78</sup> Savage, *England's Dreaming*, 205.
- <sup>79</sup> Home, *The Assault on Culture*, 1991, 80–81.
- <sup>80</sup> Adam Stout, 'Universal Majesty, Verity and Love Infinite: A Life of George Watson Macgregor Reid', *The Order of Bards, Ovates & Druids*, 2005, <http://www.druidry.org/sites/default/files/pdf-uploads/FIFTH%20MT%20HAEMUS%20LECTURE.pdf>.
- <sup>81</sup> In 1913, when the stones had been forcibly enclosed by a profiteering landowner, MacGregor-Reid forced his way through to mark the solstice. In 1914 the landowner was better prepared and he and his cohorts were forcibly ejected by police, provoking disturbances that would have echoes decades later at the Battle of the Beanfield. Interestingly, the mingled millennial milieu of 'New Ageism',

vegetarianism, animal rights, occultism, primitivism and socialism propagated in –MacGregor-Reid’s self-published magazine ‘Nature Cure’, found curious echoes in the UK counter-culture of the 1980s and 1990s.

<sup>82</sup> Unsigned, ‘The Londoner’, *The London Evening News*, 22 June 1915; Unsigned, ‘Editorial’, *The Druid Journal*, no. 2–3 (Summer Solstice 1931).

<sup>83</sup> André Breton, ‘Manifesto of Surrealism (1924)’, in *Manifestoes of Surrealism*, trans. Richard Seaver and Helen. R. Lane (Ann Arbor: University of Michigan Press, 1969), 1–47; Letterist International, ‘Exercise in Psychogeography’.

<sup>84</sup> Stout, ‘Universal Majesty, Verity and Love Infinite: A Life of George Watson Macgregor Reid’.

<sup>85</sup> Morganwg collected, translated and détourned early Welsh/British fragments known as *Trioedd Ynys Prydein* [Triads of the Island of Britain]. These bardic cycles were composed in threes as mnemonic aids in the oral transmission of Welsh mythological history.

<sup>86</sup> After the 1974 festival a group of hippies stayed on at the site until they were summoned to court to face an eviction notice. However, the law demanded such notices be served on named individuals and in an attempt to evade the injunction, the group all adopted the name ‘Wally’, with the motto ‘Everyone’s a Wally: Everyday’s a Sun Day’. In 1974, the Wallies published a kind of manifesto in underground magazine *Maya*, claiming descent from non-European naming traditions and the ‘Jacquerie’ of the French revolution, in which all the participants took the name Jacques. They were the multiple-use name bards of their day and Nigel Ayers further compares the tactic to other multiple-use names, such as Luther Blissett. See: Nigel Ayers, ‘Where’s Wally? A Personal Account of a Multiple-Use-Name Entanglement’, *Trangressions: A Journal of Urban Exploration*, no. 2/3 (August 1996): 91.

<sup>87</sup> If one is in the mood for speculation, it might be suggested, to stretch causality to Marcus-like proportions, that without MacGregor Reid, there may have been no Stonehenge Festival, thus without its productive collision of Punks and hippies, its co-founder Penny Rimbaud would not have harnessed this combination into Crass. Crass would not have funded the Wapping Autonomy Centre with a benefit single, and thus Tompsett, having never joined the centre, may never have got involved with *Class War* against which the LPA newsletter is a development and a response, and thus, may never have happened.

<sup>88</sup> Tony Drayton, ‘Interview with Tony Drayton of Kill Your Pet Puppy!’, *Invisible Guy*, 22 July 2013, <http://invisibleguy.wordpress.com/2013/07/22/interview-with-tony-drayton-of-kill-your-pet-puppy/#more-7611>.

<sup>89</sup> Fabian Tompsett, ‘Summer Solstice, Lewis, 1993’, *Variant*, Autumn 1993.

<sup>90</sup> Though Vague grew up in Salisbury, he states he never came across Rumney and Michèle Bernstein when they lived there for a time. Vague, Interview with Tom Vague, Tavistock Road.

<sup>91</sup> Vague devotes twenty-three pages of *Vague*#16/17 to this.

<sup>92</sup> Vague, Interview with Tom Vague, Tavistock Road.

<sup>93</sup> Ibid.

<sup>94</sup> The title comes from a location in Burroughs’ *Naked Lunch* (1959), reprised for his own somewhat “psychogeographical” collection of short stories in 1989.

<sup>95</sup> With material on Amnesty International (#9), the Brixton Riots (#10) and CND (#11), with Stonehenge featured in 1982 (#13) and Stop the City and Greenham in 1984 (#15)

<sup>96</sup> He had in fact met Rumney in 1989 at the SI Pompidou exhibition, later interviewing him and remaining on friendly terms with him.<sup>96</sup> Vague asserts that Home, Tompsett and himself would meet with Rumney in the late 1980s and early 1990s, but that psychogeography had gained something in its translation into a UK context by then, becoming a distinct practice.

<sup>97</sup> Wilfred Hou Je Bek, ‘London Psychogeography with Tom Vague’, *Cryptoforestry*, 14 August 2011, <http://cryptoforest.blogspot.co.uk/2011/08/london-psychogeography-with-tom-vague.html>.

<sup>98</sup> Ibid.

<sup>99</sup> Jon Savage, ed., *The Hacienda Must Be Built!* (Woodford Green: International Music Publications, 1992).

<sup>100</sup> John McCready, ‘On The Passage Of A Few Persons Through A Rather Brief Period Of Time’, *Dazed and Confused*, January 2002.

<sup>101</sup> The Hacienda stood at 11-13 Whitworth Street West and the building remains to this day, although it is now private flats.

<sup>102</sup> McCready, ‘On The Passage Of A Few Persons Through A Rather Brief Period Of Time’.

<sup>103</sup> Sieveking later became an active “pro-situ”, as the writer behind BM Piranha and, as stated, the SI-inspired publication *Omphalos*, as well as later co-editor of paranormal journal *The Fortean Times*, also producing the first English translation of Vaneigem’s *Revolution of Everyday Life*.

<sup>104</sup> Andrew Hussey, *The Game of War: The Life and Death of Guy Debord* (London: J. Cape, 2001), 241. By some accounts the Kim Philby did include John Barker and Jim Greenfield, later imprisoned for the Situationist-inflected Angry Brigade activities. See: Carr, *The Angry Brigade a History of Britain's First Urban Guerilla Group*.

<sup>105</sup> Interestingly, one dimension of the publication they produced was a pseudo-psychogeographical critique of Cambridge's architecture, as expressing 'the ideology of the landowning class'. Carr, *The Angry Brigade a History of Britain's First Urban Guerilla Group*, 27.

<sup>106</sup> Although implying as much might itself be another case of manipulation and hype.

<sup>107</sup> Bertrand also produced the covers of *Oz* #28 and *IT* #26, the latter taken from his "In Our Spectacular Society" illustration for issue #11 of the SI's journal. Vague, *King Mob Echo*, 40.

<sup>108</sup> A modified version also featured on Factory's Fac 3.11 poster. 'The Durutti Column Le Retour de La Colonne Durutti October 1966', *Cerysmatic Factory*, accessed 14 May 2014, [http://www.cerysmaticfactory.info/durutti\\_le\\_retour\\_66.html](http://www.cerysmaticfactory.info/durutti_le_retour_66.html).

<sup>109</sup> Michèle Bernstein, *All the King's Horses*, Semiotext(e) Native Agents Series (Los Angeles: Cambridge, Mass: Semiotext(e); Distributed by the MIT Press, 2008), 33.

<sup>110</sup> Greil Marcus, 'The Cowboy Philosopher', *Artforum*, March 1986.

<sup>111</sup> Chris Gray and Donald Nicholson-Smith of the English SI issued *10 days that shook the university: The Situationists at Strasbourg*, their translation of Khayati's tract, with Bertrand's cover, just two weeks after the London School of Economics occupation in 1967. According to Slater, Wilson 'had met short-lived SI member Christopher Grey [sic] at Oxbridge'. Although Chris Gray never attended university, Slater is possibly recalling a meeting from 1968, when as McCready claims, Wilson's activist friend Sieveking took him to that year's student occupation at the LSE, where Wilson enthusiastically guarded the doors and was very interested in the SI. After his LSE experience Wilson apparently became more politically involved at Cambridge. Indeed, Vague dates the formation of the Kim Philby club as simultaneous with the LSE's October 1968 occupation. See: Slater, 'Graveyard And Ballroom: A Factory Records Scrapbook'; McCready, 'On The Passage Of A Few Persons Through A Rather Brief Period Of Time'; Vague, *King Mob Echo*, 47. Incidentally, the title of Gray and Nicholson-Smith's translation was a *détournement*, ultimately, of *Ten Days that Shook the World*, John Reed's account of the 1917 Russian Revolution. Reed's title was also subsequently *détourné* for the famous 1928 Sergei Eisenstein film, notable for its storming of the Winter Palace scene, itself a re-enactment of the famous re-enactment of the event as a public spectacle in 1920. It was probably this, rather than Reed's text that the English SI had in mind when picking the title. That Eisenstein's film itself was later *détourné* in Debord's film version of *The Society of the Spectacle* (1973) was of course a deliberate reference to the re-enacted storming, implying the spectacular nature of the Bolshevik regime. That the title was then chosen by the English SI in their attempts to re-enact the Strasbourg scandal seems somewhat ironic.

<sup>112</sup> Neon Lights, 'Neon Lights' (Moss Side Press, c.late 1960s), May Day Rooms.

<sup>113</sup> Nigel Fountain, *Underground: The London Alternative Press 1966-74* (London: Comedia, 1988), 58–59. *IT* #42, for example, was promoting King Mob's *Art Schools are Dead* flyer on its inside cover during the October occupation, thus their ideas, if not their persons, were hanging around the LSE at the time.

<sup>114</sup> David Nolan, *I Swear I Was There: The Gig That Changed the World* (Church Stretton, Shropshire: Independent Music Press, 2006).

<sup>115</sup> C. P Lee, *Shake, Rattle and Rain: Popular Music Making in Manchester, 1950-1995* (Ottery St. Mary: Hardinge Simpole, 2002), 57–58.

<sup>116</sup> Alongside Wilson in the audience that night were many who would become central to the Manchester music scene over the coming years including Mark E. Smith of the Fall, along with members of Joy Division and the Smiths. McCready, 'On The Passage Of A Few Persons Through A Rather Brief Period Of Time'.

<sup>117</sup> Slater, 'Graveyard And Ballroom: A Factory Records Scrapbook'. Incidentally, the sandpaper was apparently glued on by the creators of Factory's first LP, Joy Division. The LP bears a provocative note thanking [Jamie] Reid and Debord 'for the marketing concept'. See: Vini Reilly, 'Vini Reilly: Always The Bridesmaid, Never The Bride', *The Quietus*, 14 April 2009, <http://thequietus.com/articles/01474-vini-reilly-always-the-bridesmaid-never-the-bride>. Perhaps the most overt Situationist reference in Factory's output came in the form of track composed for the *Factory Quartet* compilation (Fac 24, 1980), also featuring the Durutti Column, by the band Royal Family and The Poor. The track, entitled *Vaneigem Mix*, actually contained readings directly from Vaneigem's *The Revolution of Everyday Life* set over a rock track, ending with the line 'the revolution is right where we want it, out of our control'. There were also more obscure hints, the fact that Wilson

used the management pseudonym ‘Movement of the 24th January’, in reference to the student uprisings in France in early 1968, or that in 1979, the band A Certain Ratio put out a cassette, *The Graveyard and the Ballroom*, featuring *Do the Du(casse)* (Fac 16C, 1980). It was a subtle reference to LI/SI influence, Isidore Ducasse, or Lautréamont, whose demand for a poetry made by all arguably foreshadowed the SI call for the supersession of art in life. For Marcus’s account of his fateful encounter with the cowboys, see: Marcus, ‘The Cowboy Philosopher’. This release also listed Durutti ex-members in humorously Situationist terms, as ‘exclusions’.

<sup>118</sup> Slater, ‘Graveyard And Ballroom: A Factory Records Scrapbook’.

<sup>119</sup> Inside, one could visit the Kim Philby bar, where one might order a drink called ‘the Gay Traitor’, in homage to the spy who had lent his name to Wilson’s Cambridge activities.

<sup>120</sup> This was the opening of Savage’s history of the Hacienda, *The Hacienda Must Be Built!* (Fac 351), who, by beginning his authorised history with Chtcheglov’s text, demonstrated that the naming of the club was not simply a throwaway gesture. Savage, *The Hacienda Must Be Built!*, 17.

<sup>121</sup> Slater, ‘Graveyard And Ballroom: A Factory Records Scrapbook’.

<sup>122</sup> Ibid.

<sup>123</sup> Ibid.

<sup>124</sup> Savage, amongst others, suggested Joy Division’s sound owes much to Manchester’s post-industrial ambience at that time. Savage, *The Hacienda Must Be Built!*

<sup>125</sup> His job consisted of unloading flowers from the boats, he recalls. At one point he was told he could make far more money unloading bananas instead, but after switching, he realised why: they would arrive crawling with tarantulas. He quickly went back to flowers, and besides, it was almost the summer of love, he states. Lee and Dickinson, Interview with C.P. Lee and Bob Dickinson, Salford Media City.

<sup>126</sup> Dave Simpson, ‘Bruce Mitchell, the Real Mr Manchester’, *The Guardian*, 10 July 2009, <http://www.theguardian.com/music/2009/jul/10/bruce-mitchell-manchester-music>.

<sup>127</sup> Wilson had initially brought in Tony Bowers, who played bass with Lee and Mitchell in the Albertos, for The Durruti Column, for the very first Factory release, A Factory Sample. However, after differences with Wilson, the entire band quit besides guitarist Vini Reilly. Wilson had more luck with Bowers’s Albertos bandmates however, with Mitchell invited to play drums. He co-managing the “band” the remainder of The Durutti Column’s time at Factory, and indeed beyond.

<sup>128</sup> He had in fact met Wilson several years earlier, back stage at a venue called The Squat in 1974, although the main impression Lee recalls was that Wilson seemed stoned. See: David Nolan, *Tony Wilson: You’re Entitled to an Opinion but You’re Opinion Is \*\*\*\** (London: John Blake, 2009), 27.

<sup>129</sup> In the end this amounted to Lee, Wilson and the Hacienda’s co-founder Alan Erasmus dropping acid and going to town to ‘watch some hippies’: the band Flashback. Lee admits that he remembers little about it, but ‘the colours were great.’ Ibid., 44.

<sup>130</sup> Lee and Dickinson, Interview with C.P. Lee and Bob Dickinson, Salford Media City.

<sup>131</sup> Ibid.

<sup>132</sup> Lee, *Shake, Rattle and Rain*, back cover. The cover is designed by Nick Jackson.

<sup>133</sup> The line I am referring to is, of course, Lautréamont’s ‘Plagiarism is necessary. Progress implies it’. See: Nolan, *Tony Wilson*, 223.

<sup>134</sup> Lee and Dickinson, Interview with C.P. Lee and Bob Dickinson, Salford Media City. The New Manchester Review emerged out of a whole small-press subculture in the city that Dickinson would later relate in his highly informative book *Imprinting in the Sticks: The Alternative Press Beyond London* (1997). See: Dickinson, *Imprinting the Sticks*.

<sup>135</sup> Dave Haslam et al., ‘Fanzines - Manchester Histories’ (Fanzines - Manchester Histories, Manchester Town Hall, 3 March 2012). Nolan and Carroll’s *City Fund* was initially funded by The Fall, though a benefit gig.

<sup>136</sup> Ibid.

<sup>137</sup> Manchester Area Psychogeographic, ‘MULTI REAL V. MIGHTY REAL - Manchester Psychogeographers Say: It’s Good to Walk’.

<sup>138</sup> Coincidentally, when Dickinson was writing for the *New Manchester Review* in the late-1970s, they had actually worked in the same building, although had not known each other.

<sup>139</sup> Lee and Dickinson, Interview with C.P. Lee and Bob Dickinson, Salford Media City.

<sup>140</sup> Ibid.

<sup>141</sup> Ibid.

<sup>142</sup> Both of MAP’s central conveners, Dickinson and Lee, found work with somewhat sympathetic public sector environments, the public broadcasting and the university respectively. Meanwhile the key propagation of a “psychogeographical legacy” in Manchester derived from the Millennium

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Commission funded Urbis “Museum of the City” project (2002-2004; fittingly, after 2004 Urbis became an exhibition of popular culture, then the National Football Museum). Likewise, the *TRIP* conference in 2008, supported by Manchester Metropolitan University, cemented the nascent MPA and LRM groups, many of whose members were also variously connected with either universities or Urbis. LRM, continues to operate and recently produced the *Loitering with Intent* exhibition at Manchester’s People’s History Museum (July-October 2016).

<sup>143</sup> Manchester Area Psychogeographic, ‘MULTI REAL V. MIGHTY REAL - Manchester Psychogeographers Say: It’s Good to Walk’.

<sup>144</sup> Ibid.

<sup>145</sup> Ibid.

<sup>146</sup> Manchester Area Psychogeographic, ‘Ned Ludd and His Wives’.

<sup>147</sup> Luc Boltanski and Ève Chiapello, *The New Spirit of Capitalism* (London: Verso, 2005).

<sup>148</sup> Jorn, ‘On the Triialectical Method and Its Applications in General Situology’.

<sup>149</sup> A label Marchart used for the LPA and its associates’ activities on the Invisible College listserv, later picked up by Stewart Home in his preface for *Mind Invaders*. Cramer, ‘Re:IC: An Article on the I-C from Variant’; Stewart Home, *Mind Invaders: A Reader in Psychic Warfare, Cultural Sabotage and Semiotic Terrorism* (London: Serpent’s Tail, 1998), ix.

## Six: Moving Beyond, In Several Directions At Once

*'Economies of no known place  
remove the person from the face.'* – Andrew Jordan<sup>1</sup>

### **6:1:1: Wider Morphologies**

As previously suggested, the psychogeographic revival grew out of a qualitative shift in capital's real domination, imbricated in the end of the Cold War, "Globalisation", growing automation and information technology's rapid rise. I asserted that the LPA, MAP and related psychogeographical outfits are better understood as experimental diffractions of these transforming circumstances, rather than purely in relation to some axiomatic notion of prior "radicality". As the previous chapter submitted, one might consider their emergence as a real movement of immanent negativity within these changing circumstances. Distinct modes of valorisation and renewed phases of accumulation—expansive and intensive—doubtless provoke distinct modes of resistance, even whilst resistance aligned to former configurations loses purchase.

Psychogeography's revival manoeuvres here, as experimental recompositions of resistance and diversion, diffracting capital's intensified colonisation of subjectivity and city, psyche and geography. Yet also, as shown, coming to terms with its own discursive heritage and the waning of previous sites of resistance, as valorisation shifts elsewhere or becomes deferred via various cultural industries speculations. It asks, what prospects for strategic struggle on these terrains? Can this real domination be fought from within? Is autonomy from mediation possible? How to struggle over mediation without buttressing state power through failing counter-hegemonic strategies?

These questions are missed when looking only for answers, where phenomena can only be conceived as fidelities, rejections or supersessions of former hypostasised concepts. In fact, all these possibilities are explored and tested in 1990s psychogeography, to the extent that no

consistent programme could be affirmed. However, what I have called a triolectical approach—experiment, irony, immanent reconfigurations of constitutive exclusion, sensitivity to instrumental mediation—even if not directly understood by practitioners as such, marks one consistency within these practices.

Having examined the psychogeographical revival's key instance, alongside another, complementary comparison, this final chapter presents a third: an overview of the movement's wider morphology, through a range of additional iterations. Doing so, it examines how such iterations addressed—and posed—the above questions. It is my contention that these experiments constituted, in Tompsett's words, a kind of therapy; against class defeat, real domination and strategic weakness certainly, but also therapy in Chtcheglov's sens(e): a process of *détournement*. They can therefore be understood as pure diversions, yet simultaneously oblique strategies. What they hoped, I contend, as often happens with experiments, is they might divert as much as they revealed. Even whilst seeking the measure of their new terrain, they likewise hoped to transform it. This was also therefore a triolectical exercise, introducing alterity as diversion, a shift in gravity. Noting how such practices evince this triolectical approach therefore brings me nearer an overall glimpse of psychogeography's 1990s revival, one freed from consideration simply as a continuation, rejection or supersession of SI practices.

### **6:1:2: Electronic Disturbance Zone**

Whilst most of the decade's diverse and widespread psychogeographical activities were networked—not always on friendly terms—some were more tightly integrated than others. One such crucial hub, facilitating a range of further intra-action, was London's Invisible College. Colliding a *détournement* of a quasi-Masonic 17<sup>th</sup> Century intellectual secret society with Trocchi's project Sigma and various other illustrious autodidactic precedents, the Invisible College was a monthly meeting at 121 Centre, later also an Internet listserv.<sup>2</sup> It

consisted of a seminar held before *Dead by Dawn* (1994-1996), London's 'hardest and fastest' Techno night.<sup>3</sup> This unique combination of political discussion and party led to what *Praxis* newsletter labelled its 'special intensity and atmosphere'.<sup>4</sup>

*Praxis*—originally rooted in 1980s Industrial—was DbD's musical mainstay, with Christoph Fringeli of Praxis Records its key organiser, alongside Jason Skeet, Howard Slater and Paul Nomex.<sup>5</sup> Slater arrived via his Technozine *Break/Flow*, of which he wrote in 1994: 'Our aim is to be thought-provoking without being academic, to discuss techno seriously, but not in terms of "art" or conventional politics'.<sup>6</sup> This was precisely the approach carried over into DbD and the Invisible College, the flyers for which Slater also produced, in collaboration with Skeet, and which fed into his later, flyer-based newsletter *TechNet*, leftfield chronicler of various psychogeographical experiments.<sup>7</sup>

The Invisible College was thus an infra-literary outgrowth: what *TechNet* #1 described as a 'non-institution', comparable to Sigma and the Anti-University.<sup>8</sup> Whilst dancing commenced downstairs, upstairs the seminar would transform into an "Electronic Disturbance Zone" of deconstructed video. It was, claims Slater, evoking Burroughs, an attempt to rethink the left-wing 'culture of meetings' through "cut-up": becoming an "interzone" between various social scenes, a kind of social sampling.<sup>9</sup> This cut-up approach to social relations was also an attempt to propagate energising convergences arising out of resistance to the Criminal Justice Bill, which had in 1994 famously acted to ban "raves".<sup>10</sup> Indeed, the first Invisible College (26/2/94) was convened for Advance Party Network and squatter organisation Squash to discuss the Bill's implications. From here the idea took off, the second Invisible College, a month later, being the LPA talk "Chaos: a ruling class conspiracy".<sup>11</sup> From then on, regular monthly events continued for two years.<sup>12</sup>

It thus provided a spatiotemporal conjunction through which many psychogeographical activities of the later 1990s emerged. Partly this was as a distribution point for infra-literature and generating funds.<sup>13</sup> Yet it also became a launch-pad for other activities.

### **6:1:3: Open Creations**

On October 1<sup>st</sup> 1994 the event launched the *Counter Intelligence* exhibition of self-published materials, organised by Pawson and Skeet, whilst on the 22<sup>nd</sup> of the same month it coordinated the release party for *Alien Underground* (1994-95, 2 issues), a crucial publication in coalescing many Invisible College currents, whose first issue featured discussion on the CJB agitations alongside an article by the LPA.<sup>14</sup> After issue two, it morphed into the long-running *Datacide* (1997- ), which featured more from the LPA, although also evincing a change in tone, away from “occulture” towards music. It still featured occasional psychogeographical forays however, such as AAA Bologna’s Ricardo Balli and his psychogeography of skateboarding.<sup>15</sup>

The Invisible College had been partly conceived alongside other initiatives to playfully consolidate this milieu, such as the Preliminary Committee for the Establishment of a New Letterist International, created by LPA, NA and APB.<sup>16</sup> However, after two years, having amplified these connections into the AAA, DbD itself risked reification, thus opted to dissolve, with a last party held in April 1996.<sup>17</sup>

The Invisible College lived on a few more years, as an early Internet listserv, established August 1996. Seemingly created by Neoists such as Florian Cramer and John Berndt, it was initially used to connect participants in the US, Germany and Italy, mainly those active in Neoism and Luther Blissett, describing itself as:

[A] mailing list dedicated to speculation, playfare and urban reality adjustment a locale of plagiarists and pranksters, multiple name bearers, epistemological experimentalists, three-

sided football players, psychogeographers and archaeogeodeticians, neoists and neopataphysicians, unitary cosmopolitanists and players in related disciplines.<sup>18</sup>

Originally distinct from the 121 events, they ultimately became superpositional, through nominal congruence and participants of the London Invisible College actively engaging with their namesake by mid-1997, as UK Internet access grew.<sup>19</sup> Activity evaporated rapidly around 1998 however, around the time the LPA split with itself and Luther Blissett became embroiled in state repression.<sup>20</sup>

### **6:2:1: The Mechanics of Urban Non-Linearity**

Not all concurrent psychogeography was part of this cluster however, although linked with Home and the LPA, The Workshop for Non-Linear Architecture (c.1990-1995) was more distant. Developing experimental psychogeography, initially in Glasgow, later also London, WNLA remains mysterious. Firstly owing to what Home labeled their indifference to publicity, elsewhere understood as active attempts to erase traces of their activities.<sup>21</sup> Secondly, due to apparently declaring a 23 year moratorium on all mediation of their activities, to expire in 2018.<sup>22</sup> Consequently, information remains scant. They apparently privately circulated four issues of WNLA journal *Viscosity*, with affiliation maintained on an anonymous basis.<sup>23</sup> Since then however, prominent three-sided footballer Mark Dyson has publically claimed himself a former member.<sup>24</sup>

Dyson studied at Mackintosh School of Architecture, Glasgow between 1990-1992, the end of which correlates with WNLA's "heroic phase", later labeled a two-year "psychogeographical survey of Glasgow". This period also concluded around the time of Dyson's move to London in summer 1994, when many of the group's operations also shifted south. These were latterly focused on psychogeographical surveys around the Greenwich peninsula in South East London, then a site of major deindustrialisation. This perhaps appealed to the WNLA's clear desire to inhabit fleeting moments, rejecting mediating capture

or historicification, something surely drawn from the LI and SI, but also paralleling Home's deconstructions of historicification. For the WNLA, this involved constructing "Situational" interventions, without publicity—often without witnesses—on the Thames foreshore, vanishing at high tide.<sup>25</sup> It was the same area where in 2012 Dyson would reactivate regular three-sided football games, through the Luther Blissett Deptford League.

Clues concerning WNLA praxis point to an idiosyncratic notion of "situation", as an ephemeral moment of resistance within and against the flow of time, one whose parameters—whose eventual architecture—can be constructed, either consciously, or through the experimental introduction of various algorithmic "facticities"—to borrow Sartre's terminology—in the form of constraints or détournements.<sup>26</sup> The WNLA thus took Home's Neoist pranks and deconstructions of historicification and collided them with Jarry's playful science of exceptions, exploring the intra-action of permanence and impermanence.<sup>27</sup>

The psychogeography implied, in many respects correlates with Jorn's: the relational intra-action of movement and resistance, flux and situation is how Jorn describes psychogeography in *Concerning Form* and *Open Creation*. Such psychogeography, also recalling that of Chtcheglov, for whom it functions as the (psycho)analytical intervention into the flow of physical free association—thus Surrealism realised in the streets—is here precisely the construction of those factic "architectures" that serve to détourn flows of time or movement. Thus for WNLA, the "situation" is explored through the introduction of Oulipo-style constraint techniques, understood as behavioural algorithms, or "drifting machines", reproducing recursive, non-linear feedback loops. In this way, their activities not only build on well-known Letterist "alienation techniques" such as the perennial map-terrain mismatch exercise, but also form a central pivot in psychogeography's development, strongly prefiguring experiments in algorithmic psychogeography developed by ex-Jungle AAA convener Wilfred Hou Je Bek in Netherlands in the early 2000s, which in turn defined much psychogeography throughout that decade. Yet the WNLA experiments retained the added

dimension that their results themselves remained ephemeral, within a closed community of practice: situations remain “pataphyscially” unique, not generalisable methods for historical posterity.

The limited circulation of the group’s materials meant Home provided their main exposure, referencing them in *Variant* and including their texts in two anthologies. “The Joker, the incidental game of urban poker” in *Mind Invaders* (1997), describes a transversal game of urban poker, played between cities and across time, with playing cards found in the street. It presents a new, playful angle on the Situationist collision of Surrealist coincidence and programmatic drifting, through which the currents of the game reveal hidden, non-rational configurations structuring cities’ dynamics.<sup>28</sup> A second text, “St Andrews Arena” appears in the collection *Suspect Device* (1998), narrating a 1993 Glasgow *dérive* through various abandoned buildings.

Some have thus assumed the group was Home’s invention, however other contemporary references exist and although never having seen a copy of *Viscosity*, I have seen a number of what appear to be original publications.<sup>29</sup> One of these was the original text of *The Joker*—contained within a détourned copy of the Edgar Wallace text of the same name—in which the found cards from the initial game were presented as historical artifacts, alongside additional footnotes not appearing in the published anthology.<sup>30</sup>

These notes may mainly be intended as diversions. For instance the so-called “Third Law of Co-incidence” cited seems not to exist, although it may jokingly refer to Science Fiction writer Arthur C. Clarke’s “Third Law”.<sup>31</sup> The definition given actually appears to be a détournement of the definition of coincidence presented in the Concise Oxford English Dictionary.<sup>32</sup> These notes also describe a legendary “Book of Psychogeography”, compiled to be ‘entirely illegible to anyone but those already conversant in the nature of the psychogeographic’.<sup>33</sup> Thus, it is claimed, their psychogeographic discoveries were collated in

a manner similar to Jean Dubuffet's catalogue of Art Brut.<sup>34</sup>

The notes also offer intriguing clues to other WNLA endeavours, including coordinated visualisation exercises for the creation of imagist landscapes—recalling Cold War-era experiments in remote viewing—and the coordination of WNLA experiments through a dedicated Mail Art network called Driftnet.<sup>35</sup>

The other WNLA text I have examined is *Belgrade Chronicles: A Theatre of Fairytale* (1996), produced in an edition of fifty, deriving from WNLA's participation in ProjectXBelgrade, a 1996 architecture symposium in the Serbian capital.<sup>36</sup> The WNLA's contribution comprised four activities: tracing urban signatures ('relocating the participant within the pre-determined psychogeographic space of their own identity'); The Joker (recreating the game of urban poker, as relayed in *Mind Invaders*); "Belgrade Soft Machine" (creating an 'auto-dynamic cut-up' narrative, as ultimately presented in the accompanying text); and three-sided football, as a manifestation of Jorn's 'pataphysically inspired 'immaterial trilectics''.<sup>37</sup>

The majority of the text comprises the aforementioned 'auto-dynamic cut-up': Serbo-Croat newspaper fragments randomly reassembled in a manner recalling Tristan Tzara's *To Make a Dadaist Poem*, before also being translated into English, producing a 'pataphysical narrative' concerning 'the alter idem of Belgrade', emergent from WNLA's dérives through the city.<sup>38</sup> This was then used as a theatrical script, broadcast by Radio B92 Belgrade. Being "auto-dynamic", the WNLA imply commonality between the text's non-linear construction and their psychogeography, as a 'self-organising, recursive process of non-linear dynamics'.<sup>39</sup> This prefigures developments in the digital arts several years later, but also techniques later publicised by US anarchists CrimeInc as "behavioral cut-ups".<sup>40</sup>

Elsewhere, this text elaborates WNLA's main activities, listed as: 'auto-dynamic navigation',

‘programmed drifting’ and ‘moment engineering’ in the development of “imaginary urbanism”.<sup>41</sup> They describe how:

As part of an ongoing experimental programme of research into the mechanics of urban non-linearity, wnlA has been endeavouring to integrate the exigencies of pataphysics with those of urban production.<sup>42</sup>

Further, beyond the group’s antecedents in Situationist praxis and Oulipo, the text demonstrates methodological borrowings from Fluxus “scores” and Dada, particularly those aspects later developed in the cut-ups of William Burroughs and ex-Surrealist Brion Gysin.<sup>43</sup> Burroughs and Gysin began cut-up experiments in the late 1960s, trying to escape alienating mediations. Interestingly, this also perhaps arose, like Chtcheglov’s conception of drift, from psychoanalytical processes, in this case Burroughs’s experience of Scientology’s “auditing” methodology and “Dianetics”, with its concept of analytic and reactive mind, something reminiscent of Chtcheglov’s situation-*dérive* intra-actions, as drawn out by Jorn through *Open Creation*’s pinball machine metaphor.

Burroughs and Gysin’s collaborations comprised what Frederiksen calls the ‘artistic equivalent of throwing the I-Ching’, from which their notion of “third mind” perhaps reimagines Breton’s Objective Chance, stripping out its teleological implications as Jorn’s psychogeography had done (see chapter three).<sup>44</sup> This more “trialectical”, relational conception was captured in Burroughs and Gysin’s observation: ‘No two minds ever come together without, thereby, creating a third, invisible, intangible force which may be likened to a ‘third mind.’’<sup>45</sup> What for Blissett was understood through Marx’s “General Intellect”, for WNLA was the city’s own self-replicating auto-dynamic algorithm, which *dérive*—retraining perceptions and short-circuiting power—might scramble.

The limits of cut-ups are acknowledged, however. Non-linear constructions, it is asserted, must move beyond description or narration, into direct behavioral processes.<sup>46</sup> For Burroughs and Gysin, cut-ups suggested spacetime itself could be edited through “magical” reordering.<sup>47</sup>

Rather than substitute one mediation for another however, the WNLA cut-up was intended as an immanent critique, through which “Northwest Passages” appear within the internal contradictions of the mediation itself.

Burrough’s and Gysin’s reassertion of the role of mediating instruments, like Jorn, led them to their own evolution myth. Also like Jorn, they also posited “recuperation” as conceptual and linguistic mediations. For them words became a self-replicating, autonomous actor, spreading, infecting and controlling humans. Burroughs’s *Electronic Revolution* (1970) is a key text here. The language virus serves to ontologise people into discrete entities, separating them, whilst imposing binarisms that re-enforce systems of control through conflict and identity, something later drawn out by Robert Anton Wilson’s *Quantum Psychology* (1990), which again, posits instrumental grammars structuring perception.<sup>48</sup>

Burrough’s concept of language as self-replicating virus, appears influential on the WNLA’s psychogeography: something grounding their notion of “non-linearity” as an urban cut-up method to escape logocentric mediations. Despite this, they largely avoid Burrough’s mistake of dehistoricising mediation, whilst conversely implying some originary authenticity. These problems, sometimes also latent in Jorn, arise when the Marxist premise that contemporary alienation is specific to capitalism is implicitly abandoned. By naming this alienation “language” as opposed to “capital”, as Burroughs does, one risks de-historicising it, making it intrinsic to human sociality, to the extent that resistance becomes either futile, or, as for Burroughs, must be conceived as some quasi-mystical individualist transcendence.

Proponents of such an approach would likely counter that Marxism is just one more alienating mediation. However, as Marx and Engels demonstrated in their critique of Stirner, basing one’s critique on the ontological ground of some pre-social authenticity entails metaphysical assumptions of a far more dubious variety. Marx’s critique is rooted in Hegel’s dialectical notion that all identity is *already* mediated in its other. Such an approach is not necessarily undone by triolectics, however it is occluded by presenting the “montage” or

“juxtapositional” aspects of its advancement of complementarity as positing some absolute externality. This becomes problematic if one does not also acknowledge that Jorn placed complementarity itself in relation to dialectics, thus no pole can stand as some self-sufficient ontology, or pre-relational authenticity, able to emerge in the shock of juxtaposition.

Where the WNLA are successful then, I argue, is where they intervene into the self-replication of mediating noologies themselves. In short, *détournement*. It is in this they draw close, not only to the LPA’s mimetic understanding of noology—presented in chapter four—but also that evident amongst other 1990s psychogeographers, particularly those of Luther Blissett and AAA.

### **6:2:2: Psychogeographical Stories**

Similarly mysterious, Nottingham Psychogeographical Unit, most active 1996-1999, was allegedly founded in 1994 and occasional appearances continued until at least 2008. It listed its members as Dade Fasic ‘deserter from the Bosnian Army’, Onesto Lusso, ‘deserter from the Italian Army’, Minky Harry ‘French expatriate’, and Davide Fassio, ‘chef de cuisine’, later also a number of others.<sup>49</sup> However, in another twist on tactical multiple-use names, it seems these may have been used interchangeably, certainly Davide Fassio and Dade Fasic.<sup>50</sup> Fassio was an art student at Nottingham Trent University at the time NPU began and his move to study a Masters degree at Chelsea—graduating 1998—correlates with NPU’s own transference of operations to London.<sup>51</sup>

The NPU produced videos, mental maps and semi-regular newsletter *Psychogeographical Stories* (5 issues, c.1996-1999), featuring psychogeographical reports and commentaries on urbanism.<sup>52</sup> The style was irreverent and direct, hostile to new architecture, traffic and other manifestation of contemporary capitalist urbanism. *Dérives* and mental maps became an antidote, where embodied desires emerged. For example, *PS#2* contains the report “Traffic

Dérive”, detailing an exploration of Nottingham, colliding with enforced trajectories of urban terrain. It culminates in the protagonist’s attempt to circumnavigate a road feature blocked by surrounding cars. He follows his desire and walks dismissively over their bonnets, before being chased by angry security and forced to hide in a nearby church.<sup>53</sup>

Other dérive reports include “Inconclusive psychogeographical report of 10 days spent wandering, following people and living in Marseille”, *PS #4* (1998), undertaken during participation in an art event at Ol gallery.<sup>54</sup> Largely descriptive, the report presents colonial monuments, cars, tourists and ‘Le Corbusier-inspired’ architecture with hostility.<sup>55</sup> It notes distinct racial dynamics, of the narrator, a white man, exploring a Black area. However, the narrator does not consider how his own presence impacts this space, rather than merely vice versa. This is something also evident in his description of how the locals receive his fellow artists, as “foreign” and “mad”. His reaction is abrasive:

[W]ould it be madness if we where doing it for charity? For television? Or simply for a bet? Probably not. So fuck them, I'm not gonna bother explaining why in this age of useless jobs and occupations, we spend our time nurturing some very personal obsessions.<sup>56</sup>

There is a tension here, evident, but unexplored: an unconscious “avant-gardism”, which diffracted through this racialised context, at the least evinces insensitivity to the space occupied. This is again evident in his reaction, on entering a local restaurant, to ‘a puzzling painting portraying a black man with whitish skin dressed in shirt & tie levitating over a meek mudhuts village’. He confesses unease ‘to financially support the capitalist dreams of an African émigré with the wrong ideas of what's good for his people back in the village: concrete and ties.’<sup>57</sup> He admits confusion here, but does not unpack the contradiction evidently felt in tensions thrown up when psychogeography strays beyond familiar environs and is faced with alterity. This perhaps lies in the candour of his analysis, for whilst it lends a provocative directness and thus serves as a useful tool for psychogeographically revealing spatial contradictions, in reducing capital to cars, concrete and ties, he misses not only his

own intra-action with the space, but how both himself and those he observes are implicated within global circuits of valorisation, proletarianisation, migration and uneven development.

Hostility to capitalist modernity that does not explicitly make the link to capital is evinced throughout the newsletters, for instance *PS#3*, implores “Stop this Building Madness: An Appeal to Stop Building Altogether”, declaring ‘there are already too many buildings around anyway’.<sup>58</sup> There is clear irony and provocation in the narrative voice to highlight contradictions, although how much is never clear. Directly objecting to “buildings” themselves, over capital and its alienating configuration of urban form, may be a deliberate trope to avoid reifying concepts, however. It is certainly something also evinced in the London reports, which focus on over-crowding, cars and pollution, thus a description of capital’s symptoms, without attempting conceptualisation.

That NPU critiques were more aesthetic than analytical is evident in their “mental mapping workshops”, for example. Here *all* new buildings are alienating, because they disrupt mental mapping capacities.<sup>59</sup> Indeed, ‘every new building [is] a wound in the mental image of a citizen’, they assert.<sup>60</sup> Examples of NPU mental mapping workshops included at *NOW '97* festival, Nottingham, and later in Amsterdam, 2002, France, in 2002-2004, and Manchester in 2008.<sup>61</sup> At the October 1997 event, visitors to a charity shop in Sneinton, Nottingham, were asked to draw cognitive maps of their everyday environs. This was built into a collective map, which was in turn used as a drifting tool: another, more nuanced, potentially more revealing variation on the classic mismatched map-territory alienation technique.<sup>62</sup>

This event also saw an early experiment with using interactive media on *dérives*, although without the awareness presciently evinced by the LPA, whose pre-emptive critique grasped locative media as a technology of capitalist interpellation.<sup>63</sup> NPU conducted an interactive dusk *dérive* and the next morning, a pre-dawn *dérive*, during both of which, Internet-users blindly guided them with remote suggestions, via mobile phone.<sup>64</sup> These experiments thus

recalled Blissett's radio *dérives*, but without the collective dimension; technology functioning more as another mismatched map.

The NPU's "phenomenological" critique highlights the real limits of an aesthetic strategy, when too far removed from the conceptual. Yet despite this aesthetic approach, the NPU's practice in fact became increasingly politicised, eventually seeking to 'practically experiment' with their declaration against new buildings.<sup>65</sup> Fassio thus joined the treehouse-based occupation of Crystal Palace Park, London, weeks before its eviction by bailiffs and police in March 1999.<sup>66</sup> This experience also led to NPU involvement in other contemporary agitations, reporting from the J18 anti-capitalist mobilisations, Critical Mass and Reclaim the Streets, part of a general upsurge often said to have culminated in the Seattle events later that year.

NPU were untroubled to straddle small-scale, socially-engaged art practice and more autonomous psychogeography. Thus, further to those already discussed, Fassio also took part in a number of other, contemporaneous exhibitions, although not always as NPU.<sup>67</sup> In addition, NPU's multi-media website was conceived as an artwork in itself, funded by the Arts Council in 1997.<sup>68</sup>

There are similarities to WNLA; both deploying performative self-institutions to achieve simultaneous opacity and visibility, thus modulate their impact and longevity. However, their most visible praxis was still largely diffracted through more conventional institutional frames: university-based symposia, art events, funding bodies and such. Over time, it is these diffractions that have persisted, for good or bad, owing to the higher stability of such institutions.

What is hinted, however, is that such practices cannot be reduced to these visible manifestations: moments of diffraction that drew upon, but also supported wider infra-literary

activities. As Home understood, that these manifestations endure says more about the instrument used to apprehend them—the structural imperatives of discursive legitimation—than the practices themselves. What NPU and WNLA suggest is that psychogeography cannot be reduced to its visible or institutional manifestations, manifestations that diffract larger, deeper activities. Rather, its operation is often a deliberate intervention at the site of the instrument, in the subversion of institutional frames.

### **6:2:3: A Psychogeographical Course of Detoxification**

In sharp contrast to NPU was the Equi-Phallic Alliance and its irregular newsletter, *The Listening Voice*, begun in 1996. Until 2000 there were five issues, though resuming in 2005, it now numbers eleven. It appears primarily the work of poet Andrew Jordan, but EPA field trips, known as Poetry Field Club—around Winchester, Portsmouth, and Southampton, where Jordan is based—attract more participants. Author of numerous collections, Jordan was also previously writer in residence at Haslar prison, a Home Office holding—now removal—centre, working with refugees, highly critical of the facility, and ultimately, the residency.<sup>69</sup> Although EPA colluded with the NA and LPA during the 1990s, frequently advertising their newsletters, it also formed a critical counterpoint.<sup>70</sup>

EPA describes itself as ‘propaganda and social activities in the realm of Poesy’, stating, ‘The manifesto of the EPA commits them to achieving a free anal clitoris for everyone’.<sup>71</sup> Rather than take this as blithe provocation however, it opens upon more complex strategies. Rejecting pastoral myths of place and belonging, “Mother Earth” is transsexual, wearing drag; her hills propped up on stilts.<sup>72</sup> Yet this is no “alienation” from “authenticity”, authenticity was already an imposed hegemonic construct, an objective instrument enclosing identities and supporting territory-based hierarchies of state and capitalist power:

[M]yth and ideology are characterised by the self replication, containment and consumption of being, within the wider processes of cultural, economic, spatial and social enclosure [...]

all myths of place must be exposed [...] nation, region, autonomous zone, etc. are expressions of ideology which must be exploded within ideology (as text) in order to be made habitable.<sup>73</sup>

Identity is performative and literature a conduit of its enclosure by imposed agendas; thus through literature, such noologies must also be undermined. Though rejecting such academic framings as further enclosures, there are implicit echoes of Derrida and Butler here.<sup>74</sup> Of all psychogeography's 1990s infra-literary iterations therefore, the EPA appears both the most literary and anti-literary. Its densely written newsletters, with multiple registers, invert NPU frankness, yet retain its abrasive address. Also, like Fassio, Jordan claims involvement in environmental protest. *The Mute Bride* (1998) is his disillusioned account of the Anti-Roads Movement and its iconic Twyford Down camp against the early 1990s M3 road construction.

This informs the narrative pretext unfolded in *The Listening Voice*: Former archaeologist Dr. Mintern and his cross-dressing comrade Barny have gone missing, following a shocking discovery whilst supervising Department of Transport excavations on Twyford Down.<sup>75</sup> They uncovered evidence that all archaeological remains are 'synthetically made, and placed' and the landscape known as "Wessex"—the poetic figuration of "England"—is propped up on stilts.<sup>76</sup> Having uncovered this concealed "underchalk", they had to go into hiding, whilst fragmentary communications between Mintern—who may or may not be dead—and the EPA disclose the profundity of this terrible secret.<sup>77</sup> EPA operatives in the underchalk seek to recover Mintern's "new poetic", 'formed beneath the false places'.<sup>78</sup>

This satirically refers to the Twyford camp, but also the LPA, whose first newsletter addressed Twyford's "Dongas Tribe" protestors.<sup>79</sup> *The Listening Voice* #2, for example, is headlined 'Victory to the DoT!', détourning LPA#1's 'Victory to the Dongas'. Contra the LPA, the EPA will the Department of Transport to succeed, to 'destroy the myth that is England', proclaiming, in reference to Chtcheglov, '*The bypass must be built*'.<sup>80</sup> At the heart of the EPA's approach then, is a critique of Anti-Roads environmentalists, who, in league with Tory landowners, activated a 'covert enclosure' of being; reinstating old hierarchies

whilst reifying transgression; enclosing radical energies in conservative noologies like “tribalism”.<sup>81</sup> Their ‘self-righteous [...] bureaucracies’ re-enforce mythic, hierarchical and territorial identities; the EPA instead seeks myths that deconstruct themselves, *releasing* energies.<sup>82</sup>

Psychogeography is also implicitly critiqued here, as another potentially valorising and enclosing discourse. This prefigures *The Mute Bride*, diffracting Jordan’s disillusion with Twyford, but also presenting psychogeography with the necessity of its own critical development.<sup>83</sup> The evocative metaphor of hollow, or two-dimensional hills, dismantles psychogeographical tropes, also humorously referencing postmodern discourse: the landscape is hollow precisely as a construct of discursive power, of which postmodernists and psychogeographers are both articulations.

A related point of departure is the attack on a so-called “Wessex” poetic, as a proto-fascist ‘projection of place upon placelessness’; a chauvinistic particularity that rejects all universalism as corrupt: ‘Hitler painted landscapes like the Wessexists write them.’<sup>84</sup> Both the *Transgressions* review of *The Listening Voice* and John Eden’s commentary focus on this context of poetic factionalism, yet EPA’s critiques go wider.<sup>85</sup> It advances deeper dismantlings of the absurdity of place, its instrumentality within myths of identity and the noological enclosures this enacts, what Jeremy Hooker, in his review of *The Mute Bride* called ‘prisons for being’.<sup>86</sup> ‘[A]ll texts and landscapes are artificial’ Jordan claims, ‘mechanisms of psychic containment’; ‘traditions which ‘use’ us, rather than we that use them’.<sup>87</sup> Where for Massey space was a ‘bundle’ of social relations, EPA show how such bundles can become *Fasci*.<sup>88</sup> A new poetic must include its own inauthenticities and enclosures, to avoid replicating them.<sup>89</sup> Localism and the picturesque, neo-pagans, archaeologists and road protesters are all presented as proto-fascist formations, whilst those naïve enough to follow some farcical neo-Situationism are eviscerated.

A final point of departure is observations that globalisation and information technology have rendered place placeless. Rather than retreat into reactionary poetics—recall Phil Baker’s casting of psychogeography as ‘a last ditch assertion of place against space’—this placeness must be embraced in order to be exploded and clear the ground, ‘releasing the eclipsed actuality of place’.<sup>90</sup> Escaping the false “gravity” of metropolitan institutional frames—and the “regionalism” which merely reflects them—place must be replaced, within the placeless world of capital. Not harking back to pastoral noologies and their hierarchies, rather constructing a poetic based on ‘realisation not myth, on faultlines not enclosure and on fulfilment not martyrdom’.<sup>91</sup>

Is this psychogeography? As Jordan’s *Nonist Manifesto* asserts, it arises in complementarity to Sinclair and poet Jeremy Hooker. Whereas for Sinclair, ‘Myths are lies’, the lies of place, for Hooker, place speaks authentically through the poet, almost for itself.<sup>92</sup> This duality, Jordan asserts, effaces other possibilities. Offering something of a “trialectical” approach therefore, the EPA seek a ‘third force in the war over place and identity’, to ‘explode the paradigm’; to ‘reveal all other approaches as well as our own as ‘real’ only in ‘mythic’ terms.’<sup>93</sup> This, perhaps, recognises myth’s instrumentality without inhabiting it, aesthetically severing idealist fusions of instrument and objectivity. “Placists”, like racists, are dualist, self-defining in opposition to an outside, yet by amplifying the absurdity of place, its myths can be dismantled from within, releasing their energies. There a “deconstructive” dialectic here, a trialectic perhaps, similar to the LPA’s approach. Thus, the *Manifesto* states:

We must come to terms with the placelessness of places. Effectively, we must undergo a psychogeographical course of detoxification. We must wean ourselves off ‘belonging’, for we belong nowhere.<sup>94</sup>

Self-identity is myth, like place. Thus self-realisation, as in Jorn’s theory of value, must be ‘quality released, rather than a quality enclosed’. Hooker’s review calls this: ‘using myth to deconstruct myth, in order to release energies—imaginative and communitarian—imprisoned in constructions of self and society’.<sup>95</sup>

The EPA appear alert to psychogeography's problems like no other contemporary group: its acts of ontological enclosure; potentially proto-fascist reassertions of place and other exclusionary grounds; its implication in valorisation and reproducing colonising noologies.<sup>96</sup> EPA instead espoused "Nonism", 'designed to explode both itself and all other isms'.<sup>97</sup> Perhaps comparable here to ultra-left nihil-isms, Neoism—whose various apocryphal origins see it beginning in "No-ism", or Neo\_ism (a prefix and suffix without content)—or the mocking anti-philosophy promoted by LPA ancestors Outer Spacewayz Incorporated, "nonsology".<sup>98</sup>

Against this, various Situationist 'believers' and 'born agains' 'project their religion' onto the cultural matter that produces place, becoming like "New Labour" and their valorising myth of "New Britain".<sup>99</sup> They risk becoming "placists"; unable to formulate new, placeless ideologies, such "situationists" become trapped in myth.<sup>100</sup> Psychogeography becomes yet more stilts, 'raising landscape values to new heights'.<sup>101</sup> It risks becoming Romanticism, giving land 'a new job'; creating value 'in terms of cultural capital rather than organic produce.'<sup>102</sup> Psychogeographers might become like archaeologists, producing a teleology in which the present is "natural", propped up on a fiction of the past: '[a]s the political and economic usage of the past changes, so these 'ancient' monuments are redesigned'.<sup>103</sup>

The EPA's negative yet amusing contributions offer a corrective against temptations to affirm psychogeography as a positive programme. Yet they also culminate in a bleak position: the proto-fascist State extends into and becomes each one of us, our language and thoughts. Only deepened deconstruction—destruction even—offers even a glimpse of escape.

### **6:3:1: A Federation of Independent Times**

In addition to such groups, several other UK-based groups bear mention. *Network News* (1990-1999, 14 issues), was produced by Nigel Ayers, of industrial music group Nocturnal

Emissions. Based in Cornwall and distributed through his record label Earthly Delights, it later also gave rise to AAA Kernow. Formed in the late 1970s and experimenting with ambient sound collages, '[i]f there is a theme or objective of Nocturnal Emissions' Ayers stated, 'it's to draw attention to systems of ideological control and undermine the structures of capitalism'.<sup>104</sup> It was in 1990 however, that Ayers began publishing along similar lines, on topics soon to be brought together as "psychogeography": earth mysteries, occultism, conspiracy, the Luddites, multiple-use names. This included occasional references to the LPA, such as linking a theory on occult money symbolism to LPA suggestions on king sacrifice. Echoing the LPA, *Network News* #1 argues: 'What's important in this culture we're now cultivating is we can gain an understanding of the world which speaks to us directly without the filters of belief, which go within a spirit system, without the filters of logic that go with a science system.'<sup>105</sup> The result was light-hearted psychogeography, which also moved beyond urban contexts. For example, Ayers's invention of an apocryphal "landscape zodiac" for Bodmin Moor, initially for *Network News* in 1996, later a book.<sup>106</sup> Détourning Kathryn Maltwood's pseudo-archaeological 1935 "Glastonbury Zodiac", drawing analogies to psychogeography from how such theories proliferated through small-circulation newsletters, Ayers places this as immanent détournement: methodology without the belief. It became another alienation technique, a landscape cut-up; drawing semi-arbitrary patterns on a map, then ritually walking them, bringing them into some form of real psychogeographical existence.<sup>107</sup> Indeed Ayers directly compares his method to that of the LI, AAA, and Burroughs and Gysin.<sup>108</sup>

Regarding other examples, and whilst bracketing off those less directly relevant to psychogeography—the more musically inclined, those espousing a more specifically Neoist agenda, or belonging to related, but distinct "Urbex" traditions—several remain noteworthy.<sup>109</sup>

*Melancholic Troglodytes* (originally 1997-2001, in 2001 starting a new “Afghan series”) was international in scope, with long pieces, occasionally concerning psychogeography.

Bilingual, it also featured Persian articles and, with an Iranian editor, frequently focused on the region. *MT#1*—dedicated to ‘escalating the class struggle’—includes articles on psychogeography, suicide bombing and the Zanj slave rebellion. It also occasionally tackled other Situationist materials, for example *MT#5* presented a Persian translation of Khayati’s *On the Poverty of Student Life*.

*Turbulent Times* (1995-1997, 7 issues—issue #8 was online—reprised in hardcopy for 9-10, 2012-2014) was John Eden’s newssheet, occasionally featuring psychogeographical material alongside related underground matter. Eden’s interest had initially been fuelled by ‘zines such as *Vague* and *Re/Search* and in 1988 he became involved with TOPY, going on to edit *Ov*, an “occulture” tabloid, in the early 1990s.<sup>110</sup> Soon after, he began producing a nameless ‘zine, which later became *Turbulent Times*, featuring industrial music, Academy23, and “occulture”. Eden would also play an important role in AAA.

Elsewhere, *Parasol Post* (est.1997, c.30 issues) ran from Leicester, mixing surreal discussions on umbrellas with psychogeography, Blissett and AAA collaborations, plus other mythopoetic matter. The oft-mentioned North East Essex Psychogeographical Project, related to mid-1970s group Outer Spacewayz Inc, and later, apparently, the Corporate Art Project, was supposedly based in Brightlingsea. Home suggests it was the work of Jerry Palmer.<sup>111</sup> There was also Ian McKay’s, Virtual Psychogeographical Association, notable as target of an alleged cyber-attack from psychogeographers who rejected his academicisation of the practice; McKay was a senior lecturer at the Southampton Institute, running the *Journal of Psychogeographical and Urban Research* and writing several books on the topic.

Additionally, *Man in a Suitcase* (est. 1996) was the mysterious project of the College of Omphalospsychism, Manchester, apparently containing a variety of material, from fifth-

century Neo-Platonism to psychogeographical reports of airports, one of which appears under the name Alph the Shaman in Home's *Mind Invaders*.<sup>112</sup>

The Institute of Fatuous Research and *Fatuous Times* were mainly the work of key Invisible College and Autonomous Astronauts player, Jason Skeet, who also worked alongside Tompsett printing at 121 and co-organised the 1994 *Counter-Intelligence* exhibition there with Mark Pawson.<sup>113</sup> Initially based in Stoke-on-Trent, it arose from the Mail Art movement, The Institute of Fatuous Research having previously organised numerous Mail Art exhibitions, such as *Are you a Happy Shopper?* at Stoke-on-Trent's City Museum and Art Gallery, 1993.<sup>114</sup> Prior to this *The Before, After and What Changes* at Staffordshire Polytechnic and 1992's *Playtime for Ever*, at the Stoke and Newcastle Arts Project.<sup>115</sup>

The *FT* contributed to psychogeography's revival, owing to its strong interest in urban questions. *FT#2*, for example, included articles "Putting Lust Back on the Map", "Demolish Serious Buildings"—SI meet Fluxus, via Stewart Home—and analysis of Cardiff Bay's redevelopment. In addition, there is a study on 1990s "Victorian" lampposts, whose curious emergence is mapped as part of Stoke-on-Trent's "Disneyfication". The article concludes: 'Humanity won't be happy until the last bureaucrat is hung with the guts of the last capitalist, FROM A 1990'S VICTORIAN LAMPOST!'<sup>116</sup> *FT#3*'s special "Maps and Mapping" issue was most relevant to psychogeography, however. With the strapline 'Don't get lost without us', it featured détourned maps and an article situating the so-called "Travelling Salesman's Dilemma"—essentially a problem of combinatronics deriving from Euler's investigations of graph theory—as an 'anti-dérive'.<sup>117</sup>

Another notable example was Ian Trowell's *Autotoxicity* (est. 1996, Sheffield). A substantial 'zine containing dense, thoughtful articles, it emerged out of *Unimpressed!* (2 issues, n.d.) and *Communist Headache* (6 issues 1995), examining at how various environments are valorised within capitalism's social factory. Disillusioned with left-wing factionalism,

Trowell turned to post-Situationist periodicals as relief, including *Anti-Clockwise*, *Leisure*, *Armchair*, *Variant*, *SMILE*, and *Here and Now*. *Unimpressed*, which covered amongst other things, a critique of architecture, was his attempt to contribute to that scene. ‘Certainly there were jokes about us being a group of people all swapping our grumbles about architecture etc, looking for who could find the wackiest angle’, he recalls.<sup>118</sup> After the early-90s pro-situ scene faded however, Trowell started the more cerebral *Communist Headache*. *Autotoxicity* began later, to reclaim a sense of playfulness occluded in ultra-left discourse.<sup>119</sup> Inspired by his four-year-old daughter’s perspectives, practices such as psychogeography recovered their playful, questioning dimensions, disrupting self-replicating logics of society’s current form. Psychogeography disturbed these hidden circuits of work and social reproduction *Autotoxicity* held, but only whist unmediated by “transcendental” categories like art. Examples of psychogeographic traces in *Autotoxicity* include issue #4’s “Small Space Dynamics”, describing the protagonist’s immediate surrounds, understood as compass orientations.<sup>120</sup>

A final UK publication worth revisiting was para-academic *Transgressions: A Journal of Urban Exploration*, co-edited by Alastair Bonnett and Tompsett. It only ran four issues (1995-2001, issue 2/3 was double) but effectively consolidated 1990s psychogeography into a movement. Bonnett had recently completed a PhD in geography—supervised by David Harvey (1987)—and written an early paper on the SI for *Society and Space*. He was initially based at Queen Mary University with Sadie Plant, who was involved in *Here and Now*, later the Cybernetic Culture Research Unit, also becoming an historian of the SI. Tompsett contacted him proposing a journal and from discussions between him, Bonnett and fellow geographer David Pinder, *Transgressions* arose.<sup>121</sup>

The journal documented psychogeographical groups, publications and events and provided comment and translation pertaining to the SI, particularly Jorn. The first issue attempted academic credibility, to gain lucrative library subscriptions, afterwards functioning more to

document existing practices than theorise them. The movement it described had a “Punk” DIY feel Bonnett observes, evinced in the field reports and psychogeographical experiments published. Produced by Tompsett and Home’s Salamander Press, it importantly also brought together international perspectives. For Bonnett its legacy was Tompsett’s introduction of occult material, for him a mode of surreal politics, attacking institutions from within, activating tensions and disruptions.<sup>122</sup>

Although for practical reasons my focus has mainly—regrettably—been limited to the UK, it is worth briefly contextualising these developments in terms of activities elsewhere. Indeed, psychogeographical associations flourished more widely in the later 1990s, perhaps owing to increased visibility afforded by growing Internet uptake. Therefore, just as formations such as the LPA and MAP were unwinding, new—if often short-lived—waves of activity took off, particularly in the US.

Influential amongst US groups, the New York Psychogeographical Association (1997-2002) was mainly the project of Bill Brown, of *NotBored!* ‘zine and website (est.1983). Besides Brown, it apparently included Susan Hull, Laurent Jeanspierre, Curtis Leung and Kate Peila.<sup>123</sup> Brown remains a prolific SI translator and historian, firmly of the “pro-situ” camp, engaging in feuds with Home and—despite clearly drawing upon it—dismissive of the LPA.<sup>124</sup> He was equally scathing of US rivals Washington Psychogeographical Association, in 1998 denouncing them as ‘bullshit-spouting, publicity-seeking, self-aggrandizing, "common" vandals and drunks’.<sup>125</sup> The NYPA’s activities apparently involved drifting, making graffiti and having meetings. As well as ‘looking for areas that can and should be defended against real onslaughts by the capitalist spectacle’, where they would ‘enjoy it as it is (without altering it) and take concrete and appropriate steps to defend and protect it.’<sup>126</sup> *Notbored* #24 contained the NYPA-informed “Preliminary Report on Urban Games”, including “Rat Race”, “Speed Walking”, “Speed Crossing”, plus a review of the LPA newsletter.

Washington Psychogeographical Association was primarily Len Bracken—an independent SI and conspiracy theory scholar—along with Andrew Smith and Carla Platter.<sup>127</sup> A far cry from the LPA-initiated Anti-Millennium Alliance, they produced “A Psychogeographic Map into the Third Millennium”: a manifesto containing multiple, esoteric definitions of psychogeography, for example, ‘psychogeography is the creation of a widespread sense of immanent transformation’, ‘psychogeography is like snow, it covers everything and then disappears’.<sup>128</sup> Other activities included a “campaign for nobody” during the 2000 presidential election. The WPA was a membership organisation: for the cost of \$10, recruits received an introduction to psychogeography, membership card, sample reports, and, crucially, information on meetings (not to be given to non-members).<sup>129</sup> It is unclear if anyone signed up, but WPA confidently anticipated ‘the likes of disaffected neobeat poets’, and photographers with ‘the desire to lend more transformational power to his or her pictures’.<sup>130</sup> These US societies at first appear to be even more dry self-parodies than the UK’s, until one considers the possibility they were serious.

*Oblivion: The Journal of Semioclasism and Urban Spatial Practices* (Seattle, c.1991-1994) and *Days Between Stations* were earlier US-based activities drawn into the networks of psychogeography’s revival.<sup>131</sup> *Oblivion* was edited by Arturo Swan, with a team of collaborators including makers of *Days Between Stations*, Eddie Lee Sausage and Isaac Sanchez—aka “the Sunshine Boys”—“culture-jammers” in the vein of Church of the SubGenius. Sausage and his flatmate later became famous for taping their neighbours arguing, circulated tapes of which became a seminal pre-internet viral phenomenon.<sup>132</sup> Sausage also moved in Neoist circles, apparently producing *SMILE* version *Snicker: a magazine of multiple becomings*, which in #6 featured “Concerning Psychogeography, Play and the Bastille of Meanings”.<sup>133</sup> *Oblivion* included numerous drift reports, suggestions for psychogeographic activities and ‘festive, ludic and poetic pleasures’.<sup>134</sup>

Other 1990s US-based societies included David Mandl's Brooklyn Psychogeographical Association (est.1995); Bay Area Psychogeographical Association, whose activities included a December 1994 *dérive* to San Jose Rosicrucian Museum; Ann Arbor Psycho-geographical Society; and Orlando Psychogeographical Association.<sup>135</sup> Of these, the Brooklyn association enjoyed greatest longevity, in 2003 joining with Christina Ray's art group Glowlab to found *PsyGeoConflux*, an annual international psychogeography and arts festival in New York, which ran until 2010.<sup>136</sup>

Elsewhere, Dennis Wood cites Psychogeographical Associations in China, Japan and Australia.<sup>137</sup> There was also a self-declared "International" psychogeography association, later a Singapore association, and in Budapest, the Bela Lugosi Institute of Unitary Urbanism, established by Carolyn Smith, art director for a web design company and *Z Magazin*, Hungary's first pop magazine. Though not exhaustive, this selection demonstrates psychogeography's revival was by no means confined to the UK.

### **6:3:2: Polyphonic Indiscipline**

The most prominent player in psychogeography's international spread however, was Luther Blissett. Initially an international footballer, Luther Blissett later hosted an Italian psychogeographical radio show and was arrested for holding an illegal rave on a hijacked bus. Each were actions of different people however, made possible because Blissett became a multiple-use name, beginning in Bologna in 1994, spreading quickly across Italy and beyond.<sup>138</sup> Deseriis usefully illuminates the "triolectical" noology evident in such efforts:

[Multiple-use names] do not engage dialectically with an outside [...] they are heterogeneous assemblages in which the whole [...] is unable to unify and totalize the parts – among which, nevertheless, establishes relationships and paths of communication.<sup>139</sup>

Multiple-use names were thus open creations, names anyone could use, which, as Deseriis points out, find precedents amongst outlaws and peasant uprisings, movements characterised

by asymmetrical, anti-hegemonic struggles.<sup>140</sup> Anti-hegemonic because they lacked legal personages necessary for political recognition, such that hegemony was not something to be contested through political channels, but sabotaged. Either predating or otherwise excluded from liberal subjecthood, these extra-political struggles, Deseriis suggests, utilised collective identity to pool symbolic power, evading external identification whilst facilitating mutual recognition.<sup>141</sup> It is not merely coincidental then, that contemporaneous to Blissett's experiments, established political identities were apparently dissolving; not only the traditional "proletariat", but even liberal selfhood was seemingly fragmenting through data flows, recombinant, fractalised mirco-labour and assemblages of affect.<sup>142</sup> Influential on such conceptions was Deleuze's 1990 "Postscript on the Societies of Control", alongside elements of Italian autonomist Marxism, particularly those referring to the so-called "social factory", in which capital valorisation extends beyond formal productive employment, through leisure and reproduction.<sup>143</sup> Although, as one of Blissett's more frequently acknowledged sources Bordiga noted, Marx himself suggests capital's extension through 'the entire social field'.<sup>144</sup>

As real subsumption and economic restructuring limited traditional counter-hegemonic workers' struggle, Blissett sought a "triolectical" reactivation: the future returning to the past to divert the present, experimenting with new organisational methods. Blissett became a "collective phantom", a description popularised by Brian Holmes to theorise the precarious "cognitariat".<sup>145</sup> A class warrior on the emergent terrain of "cultural capitalism", defining a new psychic geography, Blissett became a 'folk hero for the information age that could narrate a vast community of cultural producers into existence'.<sup>146</sup>

Part of this was escaping the "recuperation" of identity by transcendental interpellations that found both popular democracy and the market. Again, social forms become objective instruments, constricting mediations for intra-subjective potentialities. In this sense Blissett also echo broadly contemporaneous ultra-left and anarchist thinking. Saul Newman, for example, has cast essentialised identities of abstract universality as crucial sites through

which contemporary power is articulated.<sup>147</sup> Newman's conception of "post-anarchism" identifies flights from such mediations in the Invisible Committee's tactics of withdrawal and "autonomy".<sup>148</sup> Against their role in reproducing this social factory, Blissett refused identities such as worker, citizen, or transcendental liberal subjectivities, also echoing Tiqqun's adoption of Giorgio Agamben's "whatever singularity".<sup>149</sup> This also resonated in the LPA's own assertion:

'[W]e must break out of this Gnostic mind set which freezes our consciousness within these categories. But this cannot be done by summoning up the specious universal categories which have been used by the bourgeoisie particularly since the French Revolution. Instead of looking for positive images which serve to make us complacent, we must work from the negative.'<sup>150</sup>

Deseriis perhaps underplays Blissett's anchoring in an ultra-left conception of communism: not a political or economic programme, but "working from the negative".<sup>151</sup> Such operations foreshadow the Invisible Committee's call to sabotage and interrupt the social factory—elsewhere called the "metropolis"—something therefore, also broadly psychogeographical.<sup>152</sup>

Blissett's apocryphal origins state Italian Neoist Vittore Baroni sent seminal Mail Artist Ray Johnson a press-cutting mentioning him. The reverse bore a football article, mentioning A.C. Milan's Luther Blissett. 'Who the fuck is Luther Blissett?' Johnson replied, a question subsequently passed to Home and Tompsett in London. Soon after, the LPA were drifting in South East London when they came upon "Blissett Street". The nominal superposition amused them and the story of Blissett's "multiple-use name" was relayed back to their Italian correspondents.<sup>153</sup>

Its more prosaic origins however, lie within Italian infra-literature, partially with various Neoist and Mail Art activities, partially in Bolognese psychogeography. On the Neoist side were Mail Artists like Baroni and Piermario Ciani, whose networked experiments in rumour and hoax provided fertile infra-literary ground upon which Blissett proliferated.<sup>154</sup> Its direct genesis apparently lay in early 1990s Bologna however. Allegedly, Giovanni Cattabriga and

Federico Guglielmi met during an anti-Gulf War university occupation, going on to collaborate, with others, on various infra-literary projects.<sup>155</sup> In summer 1994, they joined with Fabrizio Giulliani and Roberto Bui—who worked for Radio Città del Capo, later Radio K Central—part of the psychogeographical collective Transmaniacs. Bui’s publication, *Transmaniacalità e situazionauti*, for which Guglielmi wrote the preface, cemented the new open project: Luther Blissett.<sup>156</sup>

Through Bui’s radio connections, “Radio Blissett” was first broadcast that September and by late 1994 they were signing Luther Blissett, with Radio Blissett announced as “psychogeographic radio”. Radio Blissett went out on Wednesday nights between September 1994 and April 1996, on Radio Città del Capo, hosted by Associazione Psicogeografica Bologna. It also later went online, with Ignazio Moreseo starting bltradio.com. Blissett appeared in print from April 1995, with Issue 0 of the Luther Blissett newsletter released the same month.<sup>157</sup>

Blissett spent five years engaged in activism, pranks and psychogeography, in touch with the LPA and NA in London, but also MAP, NPU and fellow psychogeographers elsewhere.<sup>158</sup> After publishing the highly successful novel *Q* in 1999, some Bologna participants initiated Blissett’s ritual suicide, on 31<sup>st</sup> December 1999, becoming the authorial collective Wu Ming.<sup>159</sup> Other subsequent projects included cyberactivists 0100101110101101.org, plus cyberfeminist group Orma Nomade, founded by Miriam Tola and other Roman Blissetts.<sup>160</sup>

Blissett rejected “pro-situ” characterisations, attacking Specto-Situationism, stating multiple-use names superseded and were fundamentally incompatible with its ‘paralysing theory’.<sup>161</sup> ‘[T]he anonymous creators of LB never gave a shit about the Situationist International’, they state, ‘lexical coincidences (e.g. “psychogeography”) are just... coincidences.’<sup>162</sup> Instead, they claim influence from Marx’s theory of General Intellect, Bordiga’s “revolutionary anonymity” and Camatte’s “human community”.<sup>163</sup> In their nascent form, as Transmaniacs,

psychogeography had played a crucial role however and this element in particular, when stripped its Specto-Situationist framing, remained central to Blissett's practice.

Transmaniacs—named from John Shirley's cyberpunk novel *Transmaniacon*—experimented with media subversion in an age of capital's real domination.<sup>164</sup> Deseriis cites their aim to: 'liberate the language, use it to produce events [...] quickly moving between liberated "interzones" before capital can recuperate them or shut them down.'<sup>165</sup> Introducing an updated psychogeography, they claimed to 'have suppressed their situationist acencies' and therefore 'refuse the feigned choice between post-modern deconstructivism and purulent left-wing pseudo-rationalism'.<sup>166</sup> They attempted a new praxis, conceiving psychogeography in distinctly ultra-left terms: 'The history of urbanism is a sequence of attempts at moulding society (*Gestellshaft*) to prevent community (*Gemeinwesen*).'<sup>167</sup> Psychogeography's task would be to realise community by dissolving material-discursive separations.

As they explained:

The architectural, economic, semiotic and political transformations of the European city have changed our everyday lives, imposing new behaviours and perceptions [...] Couldn't we get a revolutionary theory from the exposure of our bodies to the violent lacerations of the territory? Couldn't we play with, and on, this psychogeographic level? This is the *Transmaniacon* project.<sup>168</sup>

This was predicated on active experiment. For example, a Transmaniacs action of May 1993 applied unitary urbanism in practice: re-planning a squat by means of a party, with entrants given psychogeographical maps of the building to facilitate its redesign upon passionate lines. The map read:

The squatting and self-management of a building shouldn't attempt to restore the supremacy of use-value over exchange-value, but to ignite capital's territory and open a breach in the city: to open out new ways to free our everyday lives. It won't be a 'revalorisation' but the abandonment of the previous sense of a single environment.<sup>169</sup>

Entrants were greeted with a kind of rave-cum-happening, combining surreal interventions with the invitation to take sledgehammers to the architecture. ‘We must start to deconstruct urbanism’ they asserted.<sup>170</sup>

Transmaniac Riccardo Paccosi’s “Strategic Proclamation No.3” (1993), shows how attempts at overcoming urbanism’s noological canalisations lead directly to multiple-use names:

Nowadays class conscious is not defined by ‘ideas’ or ‘ideology’ (i.e. by contents), but by physical and bodily reappropriation of the city environments (i.e. by forms, phenomenally) [...] Through refuting identities and rigid memberships, the class war without politics may start [...] it is not a question of ‘persuading’ but a question of ‘pervading’, perceiving sensitively and physically living a space free from imposed values.<sup>171</sup>

This shows commonalities with Jorn’s critique of instrumental form, but also ultra-left rejections of liberal subjectivities as mediating vessels of power.

Blissett’s own psychogeography is set out in *Nomadismi Superficiali alla Conquistadella Terra!* (c.1997), detailing the practice’s history and potential. It speaks of a “Neoist psychogeography” of leylines and omphali. “Nomadology” is referenced, even whilst such quasi-Deleuzean intellectualisations are rejected, also recalling, indirectly, Jorn’s musing on nomadism in *Concerning Form*. For Jorn, nomadism implied a critique of political economy: it cannot facilitate accumulation, but instead, as Mauss famously supposed, lead to potlatches of luxuriant surpluses.<sup>172</sup> Similarly Blissett’s psychogeography sought to overspill containments, architectural and linguistic, studying urban gestures, passions and relationships. Psychogeography becomes a game, of raves, tags, radio, encounter; a ludic and sensual experience of space; making new kinds of maps against domination by existing places and buildings.

Blissett trace psychogeography from medieval chivalry to Surrealism’s quests, although critiquing its over-reliance on chance and heteronormative sexual desire.<sup>173</sup> They hail the development, however, of Isou’s Letterist psychogeography of “Infinitesimal Architecture”, which useful disrupted psychic and geographical correspondences.<sup>174</sup> However, its

successor—the LI/SI’s definitive pseudo-objective formulation—is violently rejected as behaviourist totalitarianism that strips the practice of freedom and play.

Redefining psychogeography, they situate themselves here, returning to the point prior to the LI’s definitional severing of the practice from everyday life. Along the way, however, they re-gather the Scandinavian SI, the Motherfuckers and “Situationist heretics”, along with mass criminality and urban mobs from the *Comontisti* in Italy.

This psychogeography is a collision of rave, trespass and three-sided football; an expansion of Rumney’s rehabilitated adventures that re-emerged in London, Blissett claim, from Neoism and the LPA, not a movement but a void of networked anti-matter, feuds and insults its works. With the coming of Luther Blissett this psychogeography became, they claim, ‘polyphonic indiscipline’, with over twenty new associations in Italy alone, each with distinct methods. Plagiarising and proliferating via communication networks: ‘one can no longer speak of psychogeography as psychogeography is everywhere’.<sup>175</sup>

Whilst occasionally Blissett’s visionary, anti-capitalist wanderings appear close to popular elements within contemporary anarchism, they explicitly rejected such parallels. In 1996, Blissett hoaxed what they labelled ““post-cyber-anarcho-situ-hippie-punk-bullshit” clap-trap leftist poseurs in the “alternative scene””, publishing a fake translation of various non-existent Hakim Bey texts, *A Ruota Libera* (Roma: Castelvechi, 1996), thus attacking a complacent “celebrity” culture within the anarchist underground.<sup>176</sup>

Bey’s psychogeographical undertones, though not really psychogeography as such, do predate its revival, emerging contemporaneously with renewed countercultural interest in “nomadism”, sparked by so-called “New Age Travellers”—in turn fleeing rising urban poverty—and Deleuze and Guattari’s “Nomadology”, something which, intriguingly, may have its own Situationist origins.<sup>177</sup> Michael Gardiner suggests Trocchi’s close collaborator

Kenneth White developed a distinct “geopoetics” from Trocchi’s resistance to an ‘architecture of containment’.<sup>178</sup> Deleuze examined White’s doctoral thesis on nomadism in 1979, noting in *A Thousand Plateaus* its ‘dissymmetrical complementarity’ of Celt and Orient, something also recalling Jorn and later, the LPA. Gardiner suggests White’s “nomadism”—born indirectly of Trocchi’s Situationist psychogeography—thus influenced Deleuze’s nomadology, which appeared one year later.<sup>179</sup> Blissett’s “nomadology” resonates better with these hidden “Situationist heresies”, than with more obvious parallels. As with the LPA, counter-cultural echoes are better understood as efforts towards its immanent subversion.

Blissett’s main psychogeographical innovation was radio *dérives*: ‘psychogeographical reconnaissance of the city from midnight to daybreak’.<sup>180</sup> What Deseriis calls ‘real-time sharing of information among psychogeographers through the combined use of broadcast radio and the telephone’.<sup>181</sup> This drew on what Michael Haardt labelled the ‘laboratory’ of radical praxis constituting the Italian autonomist movements of the late 1970s, particularly the radio activism of Bologna’s Radio Alice.<sup>182</sup> This autonomist “socialisation” of antagonism thus reappears in Blissett’s use of radio to render the city a site of transversal struggle. In a summary for *Transgressions* they detail one such action: At half past midnight Blissett in the studio, between playing records, uses a map of Bologna to interact with Blissett “night patrols” adrift across the city. Listening on portable radios, they feed back emotional responses to the terrain, the host in turn feeds back sonic affects and drift suggestions. Listeners phone in ideas or set off to join the patrol. In response to reports of gentrifying terrain, the host invites patrols to make a psychic manifestation of dissent, to light a bonfire and construct placards, holding a rally to stop ‘decay of the territory’.<sup>183</sup> The host suggests exploring the subways. A retired subway engineer calls in, explaining how and the Blissetts oblige. They rove around, delivering medicine to a sick caller, dropping by a house party, serenading sex workers. Each action is added to the map, a glyph emerging as a situation builds up, changing the city’s relational limits in real time.<sup>184</sup>

Later, drift cues derived from local gossip columns. Patrols moved across zones of gentrification, crime and racism; meeting allies and antagonists; looking for alignments; causing roadblocks and interventions. There was a potlatch of ‘bizarre gifts’ to the show, used as *dérive*-triggers, whilst other inspirations included LPA writings, game shows, NA “psychic attacks” and classic LI tactics like “rendezvous with nobody” from *Theory of the Dérive*.<sup>185</sup>

A second Radio Blissett, on Rome’s Radio Città Futura (May-June 1995), resulted in illegal raves, spontaneous three-sided football and confrontations with fascists. Manifestations included picketing the State Registry Office against proper nouns, graffitiing job centres, mass coitus—sadly interrupted by police—and famously, “hijacking” a night bus, which was détourned into a Radio Blissett roving party, gathering psychogeographers at every stop. The party only ended when police stormed the bus, starting a small riot and causing an officer to discharge their gun several times, all live on air. Various Blissetts were prosecuted for conducting a “seditious rally”, giving their names in court as Luther Blissett.<sup>186</sup>

Blissett presented itself as a ‘psychogeographic role game, a collective phantom’, linked to “spaghetti westerns” where a nameless hero infiltrates two sides, destroying both with rumours, something equated to the subterfuge of three-sided football.<sup>187</sup> There is an implied ultra-left position here, echoing Dauvé, Camatte and others: both leftist organisations—which ideologically constrain and contain struggle—but also their capitalist “enemies” are targets.<sup>188</sup> *Political* representation, more than simply representation in any aesthetic sense, is recuperative containment. The failure of the Italian Communist Party’s Gramscian strategy, entering key cultural positions for hegemonic struggle, was Blissett’s political context. They did not see this in binary terms however, these “sleepers”—intellectuals within cultural and academic institutions—might be awoken, perhaps unwittingly, for spreading mythopoesis; rather than seizing institutions, sabotaging them from within.<sup>189</sup>

Here there are parallels with a popularisation of so-called “Tactical Media” practices towards the end of the 1990s, driven by alter-globalisation struggles and “real time” communications technology, with its illusory shortcutting of mediation. These “communication guerillas” questioned how mediating instruments “make the cut”, noologically structuring perceptions and events.<sup>190</sup>

Tactical Media, a term popularised by Geert Lovink and David Garcia, suggested DIY underground culture become immanent to the mass media itself. These tactics rejected the counter-hegemonic objective instrument of an organisational “base”: the workers movement and its organs of counter-power. These, it was held, had only been instrumentalised by those other “objective” actors, the state and capital.<sup>191</sup> Instead of constructing counter-mediations, existing mediations could be immanently *détourné* and sabotaged, facilitating “direct” communication: what Lovink and Garcia called ‘[h]ere and now.’<sup>192</sup>

Different parts of the movement evinced different tactics however: anti-hegemonic approaches, where avant-garde tactics—themselves an immanent critique of transcendental bourgeois conceptions of art—could *détourné* existing structures of “transcendental” mass communication; but also more counter-hegemonic ones, where independent, community media channels challenged mass broadcasters.<sup>193</sup> Often labeled “Situationist”, such practices enjoyed huge visibility through the late 1990s-early 2000s, and latterly, with the so-called “social turn” in art practice, have an increasingly extensive discourse built around them.<sup>194</sup>

Yet, as seen previously, industrial decline precipitated by shifts in capital’s global organisation, translated locally into speculative circulations of value; culture and lifestyle valorising the fixed capital of post-industrial urban form. Thus, whilst activists turned towards media manipulation, the capitalist media and art-world were gladly “manipulated” by this source of untapped labour. As Sholette implies, as well as auto-valorising quasi-

autonomous practices, these interventions simultaneously, through their very embrace of creativity and their immanence to capital, generated new streams of value: the source of their vital resistance was simultaneously the source of their commodification. The dialectical conception of recuperation set out in the introduction proposed as much, although perhaps its implied stagism masks a certain simultaneity.

Blissett, although at the critical vanguard of Tactical Media, cannot escape all critique of such activities. Yet its efforts to retain critical negativity were attempts to avoid the pitfalls of a movement frequently falling into anarchist lifestylism, liberal discursive politics or aesthetic gimmicks: resistance commodified, focused on symbolic circulation at the expense of production.

### **6:3:3: Escape from Gravity**

Finally, from the international to the intergalactic: after Blissett, the Association of Autonomous Astronauts is one of the better-known affiliations constituting psychogeography's 1990s revival. However, like Blissett, although often reductively linked to "Situationism", they rejected limiting labels and their activities are seldom read through a "psychogeographic" lens.

AAA comprised a transnational network—over thirty chapters worldwide—coalescent around a five-year plan for non-state, non-corporate exploration of space.<sup>195</sup> Like Blissett, they sought what one former "astronaut" labelled 'networks of affiliation which [...] provoke a circulation of self-determined knowledge and solidarity'.<sup>196</sup> Yet as a review of their first annual report observes, this went beyond rhetoric. The review highlights the group's slogan, détourned from Einstein, 'only those who attempt the impossible will achieve the absurd', noting their 'complex and multidimensional strategies [...] at one and the same time, completely serious and riotously ridiculous'.<sup>197</sup>

The five-year plan, launched—literally—with a balloon release over Windsor Castle, 23<sup>rd</sup> April 1995, called for ‘an independent space exploration program [...] not restricted by military, scientific or corporate interests.’<sup>198</sup> Adopting “autonomous” cultural production and networking from Mail Art, shades of Neoism and Blissett’s auto/anti-institutional strategies, alongside the mimetic potential of psychogeographical associations, AAA invited interested parties to form autonomous groups and affiliate. This manifested as a five point strategy: collective phantoms; media détournements; spaces of speculative experimentation and play; psychogeography; and triolectics, explored both discursively—extending Jorn’s non-Euclidean geometry via three-body dynamics—and practically, through three-sided football. The latter was conceived as training, ‘preparing players for learning how to change and adapt the terrain they play on’.<sup>199</sup>

AAA presented three distinct differences from psychogeographic praxis thus far. Firstly, it developed upon one-person organisations, retaining them, but also linking them into a collective project, the culmination of connections built throughout the decade: Blissett’s link with London, via Neoism and Mail Art, CBJ, DbD, Invisible College and 121 connections. Its strength was facilitating intra-actions between disparate micro-groups—those behind LPA, Fatuous Times, Turbulent Times, Nocturnal Emissions and Luther Blissett included—whilst retaining their autonomy, as a decentralised movement. Secondly, from Cyberculture and international Techno it took positive re-engagements with technology, contrasting previous psychogeographies, largely saturated in antiquarianism, in dialogue with “primitivist” discourses, both anarchist and “Camattean”. Thirdly, likewise derived from the Techno scene, it stressed the importance of celebration.<sup>200</sup> Distinct from the opaque tendencies of earlier psychogeographies, AAA offered an overtly open, carnivalesque approach, what Disconaut AAA—referencing Nietzsche—called a “Dionysian programme” to rival NASA’s Apollo missions.<sup>201</sup>

This experimented with producing a worldwide—intergalactic even—“psychogeographic” community, reaching beyond an already stagnating underground, whilst recognising transformations in communication technology and capital’s increasing globalisation questioned the viability of localised “scenes”. Again, echoing left-communist organisation debates—a subtext throughout the 1990s—was the question of how this psychogeographic “diaspora” might function, not as a transnational capitalist class, or their reflection in an increasingly global, “biennialised” art-world; yet neither based in traditional collective identities of ethnicity, religion or the tenants of liberal universalism: citizenship, human rights etc. Again, how aesthetic instruments generalise without restating hegemonic structures. Crucial was the notion of “moving in several directions at once”, a transversalism against mediating categories, achieved through networked multitasking, evincing an attempted immanent negativity to capital’s decentralised information economy.<sup>202</sup>

Given this, isolating individuals is highly reductive, however Ewen Chardonnet in France, Ricardo Balli in Italy, and Jason Skeet and John Eden in the UK were especially prominent. As AAA East London, Tompsett was also influential. Indeed, the programme of collective identities, media infiltration, playfulness, psychogeography and triolectics—explored through practical experimentation in three-sided football—resonates strongly with LPA praxis. Similarly, AAA mobilised the inspirational possibilities of space travel as yet another Archimedean point, around which marginally more down to earth activities might pivot.

It aimed to dismantle the “Sorelian” myths Jorn identified, diverting mythopoesis towards its own immanent critique: turning critical aesthetic instruments against hegemonic objective instruments. The apparent absurdity of their mission—stated in all seriousness—is both positively utopian, but also negative, expanding contradictions between desire and existing social relations, thus attacking much more pervasive myths: nation, teleological “progress” and corporate legitimacy. It recalls Burroughs’s “deconstructive” utopianism when he said of Academy23: ‘The aim of academy training is precisely decontrol of opinion [...] liberation of

thought and energy to prepare a new generation for the adventure of space', a statement worthy of any AAA communiqué.<sup>203</sup> Space becomes utopian promise, with all the problems that entails. Echoing the Situationist description of psychogeography as 'the science fiction of urbanism', AAA's mission became 'a science fiction of the present that can above all be an instrument of conflictuality and radical antagonism'.<sup>204</sup> Frederiksen calls this utopian space 'a literal psycho-geography'.<sup>205</sup>

Simultaneously, however, warnings over the moon's eventual subsumption by capitalism's inherent expansionism see space become the metaphor for colonial primitive accumulation.<sup>206</sup> This shows AAA acknowledged the problems of situating their utopia immanent to capitalism's dream of pioneering expansion, a danger illustrated by the SI's own unsavoury commentary on space travel, which speaks of 'the entire universe pillaged for the workers councils'.<sup>207</sup> Yet AAA was open to similar contradictions as other, contemporary, more overtly affirmative programmes, at risk of reinforcing noologies of expansive exploration that reproduce capitalism's colonial propensities.

Yet, this polyvalent network of autonomous nodes, moving with collective purpose, sought what they frequently called "morphic resonance", here a historiographical concept, elaborated in LPA#1, by which insurgent noologies affect larger social processes.<sup>208</sup> In this, their experiments again sought immanence to capitalism's own "transformative morphology of the unique". Hence they favoured experiments in emergent self-organisation, played out as communicative networks, swarming at given points for Intergalactic Conferences (Vienna 1997, Bologna 1998, London 1999). This also appeared through three-sided football, as emergent self-organisation in practice. Psychogeographical expeditions and "raves in space" present similar, self-organisational endeavours.<sup>209</sup>

Specifically psychogeographical activities included *Reclaim the Stars* (June 21<sup>st</sup> 1999), by Tompsett's East London AAA, involving "implementation of Giordano Bruno's expulsion of

the triumphant beast”. This entailed a drift around the Isle of Dogs following a star map, accompanied by text from Renaissance courtier Sir Philip Sidney, culminating in an international, Internet-linked occult “working”.<sup>210</sup> Another, distinct example was the April 23rd 1998, AAA Bologna-organised “Ufological Dérive”, which collided a local ufologist, numerous journalists and passers-by at numerous Bologna locations.<sup>211</sup>

Despite rejecting labels like artists, occultists or sportspeople, AAA claim their influence was felt across these fields.<sup>212</sup> Their final summation presents a position both distinct from, and in dialogue with, an “unpopular” “Bordiguism” and Blissett’s dialectics of recuperation, both counter-hegemonic and deconstructive. Consider, for example, Balli’s comment: ‘we wanted to do something popular. We’re fed up with some avant-garde elitism. We’re interested in using (and subverting) mainstream codes.’<sup>213</sup> Thus, immediately upon disbanding, AAA began deliberate self-historification, to invade hegemonic discourse with a film, book, website, and various other projects. Yet, despite their more positive programme, I reject the likelihood that at the close of the 1990s, psychogeography had somehow entirely renounced its previous approach and adopted the opposing strategy. What is more likely is that firstly, AAA, being a far broader coalition of practices than previous psychogeographic iterations, also required a more open approach. Secondly, this was an experiment, playfully testing strategies to see what might unfold. Thirdly, and this much they allude in their final report, such discrepancies were part of the game: they aimed at developing the group’s contradictions to ‘encourage a creative interaction between past, present and future’.<sup>214</sup> As Balli elsewhere observes, ‘self-historification in fact has been proved to be the most effective anti-historification technique.’<sup>215</sup> Future historians, they state, will not simply be able to relay a series of events, but must reinvent the story for themselves, thus reanimating the project. This, in the end, has been my goal.

As shown, much 1990s psychogeography implicitly addressed challenges posed to traditional revolutionary agency by capital’s advancing real domination; not simply as some

communicative, immaterial post-Fordism, but also a shift towards globalised proletarianisation and the changing organic composition of capital. Contemporaneous with the so-called “post-anarchist” “turn”, which Gavin Grindon amongst others has outlined, repudiating overt economism, critical unmaskings of ideology, or counter-hegemonic formations characterised a portion of these activities.<sup>216</sup>

Yet perhaps the risk of such moves was the capacity to function simply as another valorising component of the networked, expansionist neoliberalism they diffracted. In this sense, they arguably remain vulnerable to criticisms also levelled at much “prefigurative” anarchist praxis of the 1990s: what Noys called an “affirmationist” ontology of positive excess, innovation and vital labour-power, which noologically facilitates capitalism’s own enclosing and colonising expansion.<sup>217</sup> A détourned trilectics complicates this, rebalancing such anarchist voluntarism—latent in Jorn’s formulations—with historical negativity, complementarity and contradiction—a “working from the negative”—even whilst evading the linear teleologies and metaphysical dualisms of dialectics’ more reductively simplifications.

Thus “triolectical” psychogeography presents in such terms: immanent, creative, relational, détourning instrumental mediations. Doubtless this is why its noology resonated with this specific regime of accumulation. Yet, trilectics also reveals aspects of capital’s circulatory dynamic overly linear and teleological simplifications of dialectics mask, provoking further questions, without necessarily offering answers. It complexifies both recuperation and diffusion; no longer teleological, its reveals their simultaneity to capital’s motion of valorisation, whereby under its real domination of the social field apparent moments of variation are also its moments of sustenance. Yet these moments, in causing such shifts, might also leverage the whole arrangement into new, different configurations.

## Chapter Six Notes

<sup>1</sup> Andrew Jordan, 'Heritage (Enclosures)', in *Trespasses* (Exeter: Trombone, 1998).

<sup>2</sup> Frequent protagonist in LPA accounts of ruling class psychic warfare was Gresham College, ancestor of the Royal Society. It supposedly grew from the quasi-Masonic "Invisible College", an intellectual secret society, derived from various Rosicrucian pamphlets. The LPA suggest its construction of knowledge functioned to consolidate the class power of an emergent bourgeoisie. This was both explored and deconstructed in the wake of the 1993-94 Criminal Justice Bill resistance, through a re-founded "Invisible College" at Brixton's 121. It drew together many of the disparate but resonant "psychogeographical" practices Home would later classify as "avant-bard". Partially mocking Bakunin's "invisible dictatorship", beyond its enigmatic namesake, this latter-day Invisible College also drew on significant precedents in other radical autodidactic networks. Key amongst these was Trocchi's Sigma. Indeed, 121 Centre committee minutes show Sigma was even considered as an alternative name. Sigma had been investigated for *Variant* magazine on the cusp of the 1990s by key figure in the reincarnated Invisible College Howard Slater, whilst Trocchi's *Invisible Insurrection of a Million Minds* was likewise republished in 1991. Thus, much like 1990s psychogeography, this was also a recovery of activities occluded by the mainstays of academic Situationism. Like Sigma, the Invisible College thus emerged from infra-literary networks, specifically a collision of squatted social centre, club night and "autonomous" publishing. See: Minutes from 121 Centre Committee meeting, n.d., c.1994, May Day Rooms archive (Underground Techno Scene 1992-1996). It was also nearly called "Limitless Foundation", which instead went on to become a phantom organisational name used by Howard Slater. See: Tompsett, London Psychogeographical Association Exchange Situation/Deposit Session, MayDay Rooms. Fabian Tompsett, Howard Slater, Anthony Davies, Iain Boal. See also: Howard Slater, Interview with Howard Slater, May Day Rooms, 21 January 2016.

<sup>3</sup> Neil Transpontine, 'Dead by Dawn, Brixton, 1994-96', *History Is Made at Night*, 29 September 2007, <http://history-is-made-at-night.blogspot.co.uk/2007/09/dead-by-dawn-brixton-1994-96.html>.

<sup>4</sup> Praxis, *Praxis Newsletter*, no. 7 (October 1995).

<sup>5</sup> The organisation came together as required, as was customary in the free party scene. Initially Fringeli and Skeet, later Slater and Nomex, organisation was informal and self-funded. Usually Fringeli booked DJs, Nomex produced visuals and the "disturbance zone", Skeet organised the Invisible College whilst Slater ran the door. See: Howard Slater, 'Dead by Dawn - 23 Techno Parties (1993-1996)', 2000, Technozines box, May Day Rooms.

<sup>6</sup> Howard Slater, 'Letter to Techno Connection', 6 October 1994, May Day Rooms.

<sup>7</sup> *TechNet* would go out as a regular flyer: a concise, anonymous means of spreading information, distributed through record shops, clubs and the post. It enabled Slater and DbD to keep in touch internationally with a wider Techno scene, particularly in the Hague, in Paris and Berlin. The international reach and variety of readers is evinced in *TechNet*'s mailing list, archived at May Day Rooms. This shows record shops from New York, Amsterdam, Paris, Berlin and San Francisco, but also included publications and publishers such as *Anarchy*, *Variant*, *Semiotext(e)*, *Autonome* and *Here and Now*, along with individuals such as Bob Black, Vittorie Baroni (of Blisssett), Stefan Szczelkun, Matt Fuller, Kodwo Eshun, members of Spiral Tribe, amongst others.

<sup>8</sup> *TechNet*, *TechNet*, n.d.

<sup>9</sup> Slater, Interview with Howard Slater, May Day Rooms.

<sup>10</sup> As Transpontine's concise history of the Criminal Justice Bill resistance notes, Castle Norton Free Festival in 1992 perhaps initiated the Criminal Justice and Public Order Bill, with its draconian assault on civil rights including, famously, its prohibition of certain types of music defined by repetitive beats. Castle Norton featured soundsystems from Spiral Tribe, Bedlam, DiY and others and was the biggest uncensored gathering since the suppression of the Stonehenge Free Festival in 1985. It featured a broader composition than the post-hippy, travellers and anarcho-punks of the 1980s, a growing and dangerous fusion of subcultures and the dispossessed. The CJB was brought to parliament in January 1994, precipitating an upsurge, but importantly, a significant connecting up of numerous, disparate struggles, drawing together road protesters, squatters and free party advocates, incensed at the Bill's criminalisation of many types of protest, increased stop and search powers and crack down on travellers and squatters. The Advance Party Collective was set up in October 1993 to oppose the crackdown (*Advance Party Information* #1 Feb 1994). Alongside Freedom Network—comprising over 80 autonomous local groups—it served as a focus of co-ordination for the struggle. Further, publications such as *Squall*, *Pod*, *Frontline*, *Alien Underground* and *Schnews* also contributed, whilst squats became important hubs in this infrastructure, spaces like Artillery Mansions in central London, Cool Tan in Brixton or the Justice? squatted courthouse in Brighton. Likewise gigs, and music

production more widely, for example the *Taking Liberties* compilation, with a Jamie Reid designed cover. Opposition wound up to its most visible expression in three large demonstrations in London, culminating in 100,000 people marching on October 9th, and, in the face of provocation, a riot. [The Battle for Hyde Park: Radicals, Ruffians and Ravers, 1855-1994, Practical History, London, 1994]. The Bill passed, and the crackdown succeeded in preventing free parties on the scale seen previously, however, smaller, indoors or more remote parties still took place. The bill did not so much wipe out dance culture, as enclosure it, in privatised, for-profit indoor venues. The soundsystems came together as United Systems to try to defy the Act, although eventually many would leave for Europe, precipitating the Teknival scene. The struggle did, however coalesce a new movement, that flourished later into Reclaim the Streets—whose first party came in May 1995, in Camden, repeated on a larger scale in Islington in July—and the Alter-Globalisation struggles, crescendoing in the Carnival Against Capital in 1999. See: Neil Transpontine, ‘Revolt of the Ravers: The Movement against the Criminal Justice Act in Britain 1993-95’, *Datacide: Magazine for Noise and Politics*, October 2014, <https://datacide-magazine.com/revolt-of-the-rovers-the-movement-against-the-criminal-justice-act-in-britain-1993-95/>; Neil Transpontine, *The Battle for Hyde Park: Radicals, Ruffians and Ravers, 1855-1994* (London: Practical History, 1994).

<sup>11</sup> London Psychogeographical Association, ‘Chaos: A Ruling Class Conspiracy’.

<sup>12</sup> Other notable talks included Stewart Home (25/6/94), Sadie Plant’s discussion on Cyberfeminism (1/7/95), and the inaugural meeting of the Luther Blissett 3-Sided Football League (4/3/95). Flyers detailing the various Invisible College talks, as well as the various DJs at each event, can be found in the May Day Rooms archive.

<sup>13</sup> Including, for example, *Praxis*, *Advance Party*, *Panacea*, *Fatuous Times*, *Contraflow*, *Dataflow*, *London Spy*, *LPA*, *TechNet*, *Turbotek23* and *Underground* (a notable broadsheet containing Home’s “Royal Watch” and LPA materials, 6 issues, est.1993). Howard Slater, ‘Dead by Dawn: Hallucinated History’ (ACLUB, Royal Albert Hall, 10 October 2000).

<sup>14</sup> It is a connection also made in Simon Reynolds, *Energy Flash: A Journey through Rave Music and Dance Culture*, New and revised ed (London: Faber and Faber, 2013), 335.

<sup>15</sup> A project Balli later reprised for the 2015 DAMPT Psychic Strike Biennale in Lithuania. See: DJ Balli, ‘Situationism on Wheels: Skatebored Is Not Skatboard’, *Datacide*, no. 10 (31 October 2008), <http://datacide-magazine.com/%E2%80%9Csituationism-on-the-wheels-skatebored-is-not-skateboard%E2%80%9D/>.

<sup>16</sup> It brought together the LPA (Tompsett), NA (Home) and APB (Associazione Psicogeografica di Bologna, represented by Roberto Bui of Bologna Luther Blissett). Others were also invited to join, such as Patrick Mullins (Bureau of Unitary Cosmopolitanism, Portland), but only on condition of his breaking with Xenoxial Endoarchy (Liz Was and Miekal And). Xenoxial Endoarchy—a mail art couple who founded Dreamtime Village, a multi-arts organisation in Wisconsin—had featured in Festival of Plagiarism—proposing an Art Glut to counter the Art Strike—but their work with Hakim Bey presumably made them inadmissible. PCFNLI’s only public appearance seems to have been a trip to Avebury stone circle in January 1996, although this is one of many conflicting accounts. Indeed, Home alleges each invitee was to produce a fictional account of the proceedings to complicate historicisation. Home’s account appears in *Re:Action* #5, the LPA similarly filed a contradicting report, as did the EPA in *The Listening Voice* #3. See: Luther Blissett, ‘IC: The Mysterious APB’, 22 August 1996, [http://www.drifline.org/cgi-bin/archive/archive\\_msg.cgi?file=spoon-archives/invisible-college.archive//invisible-college\\_1996/96-08-30.051&mmsgnum=97&start=5557&end=5673](http://www.drifline.org/cgi-bin/archive/archive_msg.cgi?file=spoon-archives/invisible-college.archive//invisible-college_1996/96-08-30.051&mmsgnum=97&start=5557&end=5673). For the various accounts, see: The Unknown Neoist (Home), ‘The First Congress of the New Lettrist International’, *Re:Action*, no. 5 (Winter Solstice 1996): 2–3; London Psychogeographical Association, ‘Report of the First Congress of the New Lettrist International’, *London Psychogeographical Association*, accessed 14 May 2015,

<https://web.archive.org/web/20090112014609/http://www.unpopular.demon.co.uk/nli/fc/fclpa.html>; The Equi-Phallic Alliance, *The Listening Voice*, no. 3 (Samhain 398): 2–3.

<sup>17</sup> Its final output was a Dead by Dawn vinyl-only double compilation album (*Praxis* 23).

<sup>18</sup> Florian Cramer, ‘Re: A Kind Application for a New Mailing List (Fwd)’, 31 July 1996, [http://www.drifline.org/cgi-bin/archive/archive\\_msg.cgi?file=spoon-archives/avant-garde.archive/avant-garde\\_1996/96-09-01.085&mmsgnum=83&start=3461](http://www.drifline.org/cgi-bin/archive/archive_msg.cgi?file=spoon-archives/avant-garde.archive/avant-garde_1996/96-09-01.085&mmsgnum=83&start=3461). Cramer is now a prominent researcher in the field of digital media and communications.

<sup>19</sup> Psychogeographical networking activities shifted online in the late 1990s-early 2000s, for example through forums such as the Psy-Geo Board (Moderators: Dave Mandl, Christina Ray—founder of the international festival of psychogeography *Conflux*). Whilst this opened up the practice, making it more international, more dispersed and increasingly, involving more women, it did however also result in a

noticable movement towards more purely artistic configurations and more superficial engagements with far less longevity.

<sup>20</sup> The Invisible College also bore an unclear relation to another, possibly superpositional group, called Hammer House of Horror, which may also have continued past this date. Allegedly started at Dead by Dawn, becoming an electronic mailing list, and setting up various anti-units to attack itself under false names, it allegedly published the *Hermetic Hammer* and other irregular collections. From the above description, it seems this may have been a front established in order to further occult the Invisible College activities. See: Boris Karloff, 'Resisting Zombie Culture', *Uncarved*, 1997, <http://www.uncarved.org/turb/articles/karloff.html>.

<sup>21</sup> Opinion differs as to whether this secrecy was a contrived strategy, or more a case of disinterest: what Home calls the WNLA's 'indifference towards media coverage', Deborah Stratman understands as deliberately 'brushing away your footsteps as you walk'. See: Home, 'On the Mind Invaders Anthology, a Talk Originally Entitled "Mind Bending, Swamp Fever & The Ideological Vortex: How Avant-Bard Satire Blisters the Cheeks of the Aparatchiki"', given at Public Netbase, Vienna, 29th April, 1998.; Stina Wirfelt and Deborah Stratman, 'A Conversation', in *8 Metaphors (Because the Moving Image Is Not a Book)*, ed. Isla Leaver-Yap (London: Lux, 2011), 149.

<sup>22</sup> In November 1995, the K-Foundation, the artistic side project of Bill Drummond and Jimmy Cauty, of late-1980s and early-1990s acid house group the KLF—famous, amongst other things, for burning one million pounds—allegedly used issue four of WNLA's journal *Viscosity* to announce a 23 year moratorium on all mediation of their artistic activity. See: Stewart Home, 'There's No Success like Failure', *Variant* 2, no. 1 (Winter 1996): 19; K Foundation, 'K Foundation advertisement "Cape Wrath"', *The Guardian* (G2), 8 December 1995', *The Guardian* G2, 8 December 1995, <http://www.libraryofmu.org/display-resource.php?id=519>. It has been suggested that this also applied to the WNLA.

<sup>23</sup> It has been suggested that so guarded were their activities, the member who supplied their best known text, "The Joker", for inclusion in Home's *Mind Invaders* was immediately suspended. Wirfelt and Stratman, 'A Conversation', 149.

<sup>24</sup> Gareth May, 'Three-Sided Football: It's a Game of Three Thirds', *The Telegraph*, 16 May 2014, <http://www.telegraph.co.uk/men/active/10788598/Three-sided-football-its-a-game-of-three-thirds.html>.

<sup>25</sup> I leave for others any attempt to psychoanalyse the curious phenomenon of architects, whose trade involves perhaps the most enduring of art forms, obsessed with ephemerality.

<sup>26</sup> Sartre, *Being and Nothingness: An Essay on Phenomenological Ontology*, 481–556.

<sup>27</sup> As one meditation on the group's practice proposes: 'myths are created as time pass [sic]. In a way, trying to erase the past makes the myth of the group stronger'. Wirfelt and Stratman, 'A Conversation', 149.

<sup>28</sup> I should note that I participated in a recent version of "the Joker" alongside original WNLA participants and others from DAMTP and NXP, between 2014-2016, culminating at the First Quantum Flux Football Equinox Fest, convened by DAMTP in 2016, simultaneously in London, Amsterdam and Carrara.

<sup>29</sup> The WNLA are listed as presenting 'autodynamic navigation' at the Glasgow Architect's Winterschool event in 1994. See: 'Manifesto of the Social Imagination: Winterschool 2-8 January 1994', *Variant*, Winter/Spring 1994, 5.

<sup>30</sup> This text is undated, although it appears to derive from c.1997, thus after the WNLA's main period of operations, a fact indicated by its description of an apparent game of urban poker played between WNLA London, 391 Paris, Flux Alba and Beirut F-ART in 1996. This maybe a fictional reference however, given that I find no other reference to such groups, further 391 was Francis Picabia's Dada magazine (1917-1924); "Flux Alba", an archaic term for vaginal discharge, is perhaps a pun on "fluxus" and the Gaelic name for Scotland; whilst the pun in F-ART does not need pointing out.

<sup>31</sup> "Any sufficiently advanced technology is indistinguishable from magic". Arthur C. Clarke, *Hazards of Prophecy: The Failure of Imagination*, revised edition (New York: Harper and Row, 1973).

<sup>32</sup> Intriguingly, this definition is also prominently re-cited in Peter Francis Mackey's "Chaos Theory and the Heroism of Leopold Bloom" in Michael Gillespie's *Joyce through the Ages: A Non-Linear View* (1999), p.56.

<sup>33</sup> Workshop for Non-Linear Architecture, *The Joker* (privately-circulated, one-off book, n.d.).

<sup>34</sup> Dubuffet worked during the 1940s, with figures including Breton, to establish the *Compagnie de l'Art Brut*, a foundation for the collation and exhibition of "outsider art", eventually catalogued in 24 volumes. Intriguingly, given the WNLA's reference to it, it was perhaps also a significant influence on Jorn's Institute of Comparative Vandalism, which he initiated during a period of close collaboration

with Dubuffet, who also revived *Compagnie de l'Art Brut* at precisely this time. The WNLA likely refer to the fact that of the entries in Dubuffet's catalogue, many are apocryphal or purely inventions of the editor, whose mode of cataloguing has been described as reminiscent of André Malraux's contemporaneous "imaginary museum"—perhaps a kind of proto-"imaginary Bauhaus"—that has also been cited as a direct influence on Jorn's SICV. That Jorn deliberately employed Malraux's photographer of choice Gérard Franceschi for his project cannot be purely coincidental. Further, their trielectical connection is extended in the fact that Malraux had actually included items from Dubuffet's collection in the aforementioned text, developing the comparative proto-structuralist aesthetic anthropology pioneered in his three-volume *Musée imaginaire de la sculpture mondiale* (1952–54), a method so highly reminiscent of Jorn's SICV volumes that one might take the SICV as a direct détournement of Malraux's project. For discussion on the connections between Jorn and Malraux, see: Harris, 'How Language Looks: On Asger Jorn and Noël Arnaud's *La Langue Verte*'. It should be noted however, that Harris misses the ironic or at least playfully provocative dimension of Jorn's détournement, given that the SI had previously positioned Malraux precisely in *opposition* to the creation of situations:

Situations are conceived as the opposite of works of art, which are attempts at absolute valorization and preservation of the present moment. That is the fancy aesthetic grocery store of a Malraux, of whom it might be remarked that the same "intellectuals of the left" who are indignant today at seeing him at the head of the most contemptible and imbecile political swindle once took him seriously—an admission that countersigns their bankruptcy. *IS#3* (1959) given in: Situationist International, 'Editorial Notes: The Sense of Decay in Art', *October*, no. 79 (Winter 1997): 106.

For more on the links between Dubuffet and Malraux, see: Kent Minturn, 'Dubuffet, Lévi-Strauss, and the Idea of Art Brut', *Anthropology and Aesthetics*, no. 46 (Autumn 2004): 247–58.

<sup>35</sup> As described, for example, by Arthur Koestler in *The Roots of Co-incidence* (1973)

<sup>36</sup> Workshop for Non-Linear Architecture, *Belgrade Chronicles: A Theatre of Fairytales*, 2nd ed. (Greenwich: Blanc Editions, 1996).

<sup>37</sup> Workshop for Non-Linear Architecture, 'Appendix No.1: Urban Pataphysics', in *Belgrade Chronicles: A Theatre of Fairytales*, 2nd ed. (Greenwich: Blanc Editions, 1996), 49.

<sup>38</sup> This connection is directly implied by the fact that the text includes an extract from Tzara's text, concerning the construction of a Dada poem from words randomly drawn from a bag. Workshop for Non-Linear Architecture, *Belgrade Chronicles: A Theatre of Fairytales*, 51.

<sup>39</sup> *Ibid.*, 48.

<sup>40</sup> CrimeInc Worker's Collective, *Recipes for Disaster: An Anarchist Cookbook*. (CrimethInc. Workers' Collective, 2004). Although similar, the CrimeInc version presents a somewhat doctrinaire reduction of the transversal techniques the WNLA were developing.

<sup>41</sup> Workshop for Non-Linear Architecture, 'Appendix No.1: Urban Pataphysics', 49.

<sup>42</sup> *Ibid.*

<sup>43</sup> Whilst Burroughs's writings are well known, Gysin has often been consigned somewhat to his shadow. One might fruitfully note, however, Gysin's resonances with various aspects of SI practice, particularly that of Jorn and Chtcheglov. For example, his expressive, Informel-style paintings, that at the same time also suggest Art Brut-style drawings, recall an imaginary collision between Chtcheglov's Letterist metagraphy and Jorn's expressive canvases. Further, his "happenings", described by George Maciunas as "Expanded Cinema", could also be seen as akin to Letterist film, in their attempt to create environments of activation and a derangement of the senses. See: John Geiger, *Nothing Is True Everything Is Permitted: The Life of Brion Gysin* (New York: Disinformation, 2005), 158; Frederiksen, 'The Way Out: Invisible Insurrections and Radical Imaginaries in the UK Underground 1961-1991', 164.

<sup>44</sup> Frederiksen, 'The Way Out: Invisible Insurrections and Radical Imaginaries in the UK Underground 1961-1991', 162.

<sup>45</sup> Burroughs and Gysin, quoted in Laura Hoptman, 'Disappearing Act: The Art of Brion Gysin', in *Brion Gysin – Dream Machine*, ed. Laura Hoptman (New York and London: Merrell Publishers, 2010), 100.

<sup>46</sup> Workshop for Non-Linear Architecture, 'Appendix No.2: Cut Up Power (Bulletin No.4, WNLA (London Section), June 1996)', in *Belgrade Chronicles: A Theatre of Fairytales*, 2nd ed. (Greenwich: Blanc Editions, 1996), 50.

<sup>47</sup> Frederiksen, 'The Way Out: Invisible Insurrections and Radical Imaginaries in the UK Underground 1961-1991'.

<sup>48</sup> An aspect later drawn out by Robert Anton Wilson's Quantum Philosophy and experiments with E-prime etc.

<sup>49</sup> Nottingham Psychogeographical Unit, 'What Is Nottingham Psychogeographical Unit?', *Nottingham Psychogeographical Unit*, 2000, <http://art.ntu.ac.uk/mental/whatisnp.htm>. Those later listed as collaborators include: Jason Maling, Thierry Malard, Nicoline Van Harskamp, Nicola Demenge, Fabrizio Belletati and Luther Blissett. Amongst these, Van Harskamp, for example, was a Dutch artist, Belletati was the name listed by Luther Blissett as editor of their fake Hakim Bey book.

<sup>50</sup> Fasic appears to be the most commonly used form, however, in addition to David Fassio, the name also appears as Fasio (in a NPU piece for *Transgressions*), or as the combination, Davide Fasic (in the programme for the *TRIP* 2008 psychogeography conference in Manchester), or as David Fassio (in the programme for Now '97. See: D. Fasio and Nottingham Psychogeographical Unit, 'Traffic Dérive', *Transgressions: A Journal of Urban Exploration*, no. 4 (Spring 1998): 99–100; 'Territories Reimagined International Perspectives Final Programme', *Trip 2008*, June 2008,

[http://www.egs.mmu.ac.uk/users/jholloway/trip/trip\\_2008\\_programme\\_12\\_6\\_08\\_final.pdf](http://www.egs.mmu.ac.uk/users/jholloway/trip/trip_2008_programme_12_6_08_final.pdf);

Nottingham Now, "'A Day in the Life Of...' Nottingham', *Nottingham Now 1997: A Festival of Arts for Today*, 1997, <http://www.seanclark.me.uk/static/now97/>. Onesto Lusso is listed as the translator of a short history of the SI, first written 1995, which appears in Nottingham Trent library, and which is published in Italian as *Banalità di Base: Breve storia dell'Internazionale Situazionista* (1999). He is also author of *Trattato sul come evitare il Militare ad uso e abuso delle nuove generazioni* (1999), advice on how to avoid military service through foreign study.

<sup>51</sup> Fasic would later work as a web designer and translator, occasionally reprising the NPU name for various activities, such as conferences or art events.

<sup>52</sup> Presumably in an attempt to avoid historicification, the NPU provide different dates for their newsletters. Thus issue #2 for example, is variously dated 1997, and winter 1996; issue #3 autumn 1997, and winter 1998. Issue #4 is given consistently as summer 1998, with issue #5 as winter 1999. I have not been able to view a copy of issue #1.

<sup>53</sup> Fasio and Nottingham Psychogeographical Unit, 'Traffic Dérive'.

<sup>54</sup> Nottingham Psychogeographical Unit, 'Inconclusive Psychogeographical Report of 10 Days Spent Wandering, Following People and Living in Marseille', *Psychogeographical Stories*, no. 4 (1998).

<sup>55</sup> *Ibid.*

<sup>56</sup> *Ibid.*

<sup>57</sup> *Ibid.*

<sup>58</sup> Nottingham Psychogeographical Unit, 'An Appeal to Stop Building Altogether', *Nottingham Psychogeographical Unit Stories*, no. 3 (1998): 1–2. This might be productively compared to the New York Psychogeographical Association's call for 'an indefinite ban on the construction of new buildings' in 1997, although the NYPA retain more of a sense that urban alienation is an expression of capitalism, rather than urbanism *per se*. See: New York Psychogeographical Association, 'No More Fucking Ugly Buildings', *Notbored*, 1997, <http://www.notbored.org/fub.html>.

<sup>59</sup> So-called "Mental Maps" are one of NPU's main subjects of interest, something they source, it is noted, from Kevin Lynch, Peter Gould and Rodney Knight. See: Kevin Lynch, *The Image of the City* (Cambridge, MA: MIT Press, 1960); Peter Gould and Rodney Knight, *Mental Maps* (London: Penguin, 1974).

<sup>60</sup> Davide Fasic, 'Mental Mapping' (Living in a Material World, School of Art and Design, Coventry University, 1999),

[http://web.archive.org/web/20010121115200/http://www.coventry.ac.uk/liam/new/davide\\_fasic.htm](http://web.archive.org/web/20010121115200/http://www.coventry.ac.uk/liam/new/davide_fasic.htm).

<sup>61</sup> Nottingham Psychogeographical Unit, 'Think of Nottingham: A Mental Mapping Workshop', *Nottingham Psychogeographical Unit*, 1999, <http://fasica.altervista.org/npu/mental/think.htm>. This was also later written up in *(sub)urban* magazine and presented at "Living in a Material World" Conference, 24th-26th June 1999, at the School of Art and Design, Coventry University. Other billed participants at this evidently significant conference included Home, Tompsett, and psychogeography-relevant authors such as Sadie Plant, Phil Cohen, Alan Moore and Ian McKay, as well as various artists. The Amsterdam mental mapping workshop was held at Smart Project Space (July-August 2002), involving a drift on foot or bicycle around city, but also visitors producing maps drawn from memory, whilst he drew them drawing. The France workshop took place at Sens Espace Europe, a hub for experimental architecture, camping and environmental mapping, on the remote Larzac plateau. This occurred in August 2002 and was repeated in 2003 and 2004. The Manchester workshop again involved Fasic drawing people, whilst they drew mental maps. It was part of the Territories

Reimagined International Perspectives Festival, at Manchester Metropolitan University in 2008. The same conference mentioned in the previous chapter, featuring the Loiterers Resistance Movement and Materialist Psychogeographic Affiliation. See: Nottingham Psychogeographical Unit, 'Nottingham Psychogeographical Unit Presents...', *Anticolony*, 5 July 2002,

<http://web.archive.org/web/20040229235408/http://www.c6.org/evol/anticolony/board/read.php?f=1&i=53&t=40>; 'Territories Reimagined International Perspectives Final Programme'.

<sup>62</sup> Fasic, 'Mental Mapping'.

<sup>63</sup> London Psychogeographical Association, 'Oxford Triangulation by the Night Patrol', *London Psychogeographical Association Newsletter*, no. 2 (Beltane 1993). It is a critique that holds some similarities with that later articulated by Brian Holmes regarding what he sees as the redundancy of a psychogeographic aesthetic and situating locative media as 'locational humanism' in which the ideology of drift interpellates the subject into an imperial global infrastructure. See: Brian Holmes, 'Drifting Through the Grid: Psychogeography and Imperial Infrastructure', *Springerlin* 3, no. 4 (2003), [http://www.springerlin.at/dyn/heft\\_text.php?textid=1523&lang=en](http://www.springerlin.at/dyn/heft_text.php?textid=1523&lang=en).

<sup>64</sup> This was part of the Nottingham Now Arts Festival 1997, specifically an event called *A Day In the Life Of... Nottingham*, produced by Contemporary Archives, Intermedia Film and Video, Nottinghamshire New Arts Work and East Midlands Arts, a 24 hour, online live art programme, in which twelve artists created 24 pieces in 24 hours. (sponsored by furnishings company Habitat). See: Dade Fasic and Nottingham Psychogeographical Unit, 'Pre Dawn Drift', *Nottingham Psychogeographical Unit*, 26 October 1997,

<http://web.archive.org/web/20050316011210/http://art.ntu.ac.uk/mental/mental/pdd.htm>; Nottingham Psychogeographical Unit, 'Think of Nottingham: A Mental Mapping Workshop'; Nottingham Now, "'A Day in the Life Of..." Nottingham'.

<sup>65</sup> Fasic, 'Mental Mapping'.

<sup>66</sup> The campaign was ultimately successful, with development called off in 2001.

<sup>67</sup> These included including *My Late Video*, The Smallest Gallery in the World, London; *Video Positive '97*, Manchester; *Biennale of Young European Artists*, Turin; *Brief Encounters*, Bristol Short Film Festival 1997; and *Peers*, Camerawork, London. See: Davide Fassio, 'MA Fine Art 1998', *Fasica.altervista.org*, 1998, <http://fasica.altervista.org/schtonk/archivio/ma98/12.htm>.

<sup>68</sup> 'Lottery Grants Awarded to Nottingham, East Midlands', *Gotlottery.uk*, 1997, <http://gotlottery.uk/east-midlands/nottingham/?s=body>.

<sup>69</sup> This Southern Arts residency at the Haslar Immigration Removal Centre lead to *Bonehead's Utopia* (2011), which evoke an imagined Haslar, that having revolted against its guards has won independence, now must question itself and its own psychic enclosures. His poetry has appeared in *Angel Exhaust*, *Oasis*, *PN Review*, *Shearsman*, *Stand*, and *Tabla*. His collections include: *Living in the Shadow of the Weather* (1984), *Ancestral Deaths* (1985) *Decoded Chronicles* (1987) *St Catherine's Buried Chapel* (1987) *The Invisible Children* (1991) *The Mute Bride* (1998) *Trespases* (1998) *Ha Ha* (2007) *Josian in Ermonie* (2009), *Bonehead's Utopia* (2011) and *Hegemonick* (2012).

<sup>70</sup> Perhaps in illustration of the way places are constructed, the EPA was also active, alongside others, and with occasional support from the likes of Stewart Home, in Proles for Modernism (c.1995-2003). The group used "psychic warfare" in an attempt to undermine the demolition and commercial redevelopment of modernist icon, the Tricorn shopping centre in Portsmouth. Whilst delayed for a number of years, the project did eventually go ahead.

<sup>71</sup> Andrew Jordan, 'Events', *Nonism.org.uk*, accessed 28 May 2014, <http://www.nonism.org.uk/events.html#tlvdownloads>.

<sup>72</sup> The Equi-Phallic Alliance, 'Those Mincing Hills', *The Listening Voice*, no. 3 (Samhain 398).

<sup>73</sup> Andrew Jordan, 'A Nonist Manifesto', *Angel Exhaust*, no. 15 (Autumn 1997): 95-105.

<sup>74</sup> Butler's theories on the iterative performativity of identity, in *Excitable Speech* for instance, and their roots in Derrida's notion of performativity drawn out from *Of Grammatology* and *Limited Inc.*, are echoes here. See: Derrida, *Of Grammatology*; Jacques Derrida, *Limited Inc.* (Evanston, IL,: Northwestern Univ. Press, 1988); Judith Butler, *Excitable Speech: A Politics of the Performative* (London: Routledge, 1997).

<sup>75</sup> The Equi-Phallic Alliance, 'Victory to the DoT!', *The Listening Voice*, no. 2 (September 1996).

<sup>76</sup> The Equi-Phallic Alliance, 'Wessex Exposed!', *The Listening Voice*, no. 1 (n.d. (c 1996)); The Equi-Phallic Alliance, 'Victory to the DoT!'

<sup>77</sup> The Equi-Phallic Alliance, 'Victory to the DoT!'

<sup>78</sup> The Equi-Phallic Alliance, 'Wessex Exposed!'

<sup>79</sup> The focus on St. Catherine's Hill in Jordan's *The Mute Bride*, also echoes the LPA's focus on the same hill in their first publication, *The Great Conjunction*, and the early LPA newsletter.

- <sup>80</sup> The Equi-Phallic Alliance, 'Direct Action News - More Digger Drivers Needed at Newbury!', *The Listening Voice*, no. 2 (September 1996).
- <sup>81</sup> Jordan, 'A Nonist Manifesto'; The Equi-Phallic Alliance, 'Direct Action News - More Digger Drivers Needed at Newbury!'
- <sup>82</sup> Jordan, 'A Nonist Manifesto'.
- <sup>83</sup> Jeremy Hooker, 'In the Spirit of William Blake: Andrew Jordan, The Mute Bride (Review) PN Review 122 Volume 24 Number 6, July - August 1998', *PN Review* 122 24, no. 6 (August 1998), [http://www.pnreview.co.uk/cgi-bin/scribe?item\\_id=235](http://www.pnreview.co.uk/cgi-bin/scribe?item_id=235).
- <sup>84</sup> The Equi-Phallic Alliance, 'Wessex Exposed!'
- <sup>85</sup> Luther Blissett, 'The Listening Voice (Review)', *Trangressions: A Journal of Urban Exploration*, no. 2/3 (August 1996): 134; John Eden, 'Return of the Equi-Phallic Alliance!', *Uncarved*, 25 October 2005, <http://www.uncarved.org/blog/2005/10/return-of-the-equi-phallic-alliance/>.
- <sup>86</sup> Hooker, 'In the Spirit of William Blake: Andrew Jordan, The Mute Bride (Review) PN Review 122 Volume 24 Number 6, July - August 1998'.
- <sup>87</sup> Jordan, 'A Nonist Manifesto'.
- <sup>88</sup> Massey, *For Space*, 119. "Fasci" is the Italian term for the heraldic device depicting a bundle of rods, from which fascism derives its name.
- <sup>89</sup> The Equi-Phallic Alliance, 'Wessex Exposed!'
- <sup>90</sup> Baker, 'Secret City: Psychogeography and the End of London', 287, 290; London Psychogeographical Association, "'I Am an Alien (Wo)man . . . I Beheld the Life and the Life Beheld Me.'"; Jordan, 'A Nonist Manifesto'.
- <sup>91</sup> Jordan, 'A Nonist Manifesto'.
- <sup>92</sup> Iain Sinclair, *Lud Heat ; Suicide Bridge* (London: Granta, 1998), 147.
- <sup>93</sup> Jordan, 'A Nonist Manifesto'.
- <sup>94</sup> Ibid.
- <sup>95</sup> Hooker, 'In the Spirit of William Blake: Andrew Jordan, The Mute Bride (Review) PN Review 122 Volume 24 Number 6, July - August 1998'.
- <sup>96</sup> Jordan remains engaged with psychogeographic references, even if distancing himself from practice itself. For example, "The Future Shape of Children", published on the *International Times* website in 2013, harks back to Chtcheglov's "Formulary for a New Urbanism", to consider growing up under contemporary, globalised capitalism. Meanwhile *Hegemonick* (2012) intimates sinister military mysteries in the occulted caverns and tunnels beneath Portsdown Hill, Hampshire, home of an extensive Navy base. Here time becomes a disorienting, "hauntological" feedback loop, with hegemony itself becoming a terrifying numinous alienation to which anything and everything might be sacrificed. Likewise his *Ha Ha* poems, with titles such as "Palimpsest" and "The Antiquarians" present a similar anti-psychogeography of the haunted landscape, a psychogeography of negativity.
- <sup>97</sup> Jordan, 'A Nonist Manifesto'.
- <sup>98</sup> Luther Blissett, 'NOMADISMI SUPERFICIALI ALLA CONQUISTADELLA TERRA! La Psicogeografia Dei Convidui Neoisti Attraverso La Guerra Psicica', *Lutherblissett.net*, c 1997, [http://www.lutherblissett.net/archive/274\\_it.html](http://www.lutherblissett.net/archive/274_it.html). A leaflet for a "Nonsology Workshop" was presented by Outer Spacewayz Incorporated at the 1976 Radical Philosophy conference, and can be found in Tompsett's archive at May Day Rooms. It is also reprinted as: Outer Spacewayz Incorporated, 'Nonsology Workshop', in *Mind Invaders: A Reader in Psychic Warfare, Cultural Sabotage and Semiotic Terrorism*, ed. Stewart Home (London: Serpent's Tail, 1997), 84–85.
- <sup>99</sup> The Equi-Phallic Alliance, 'Victory to the DoT!'
- <sup>100</sup> The Equi-Phallic Alliance, 'Wessex Exposed!'
- <sup>101</sup> The Equi-Phallic Alliance, 'Wessex Caves In!', *The Listening Voice*, no. 3 (Samhain 398).
- <sup>102</sup> The Equi-Phallic Alliance, 'Smash the Psychic State!', *The Listening Voice*, no. 5 (Samhain 2000).
- <sup>103</sup> Ibid.
- <sup>104</sup> Nigel Ayers and Amelia Phillips, 'No Commercial Value: Nigel Ayers Interview', *The Quietus*, 8 November 2015, <http://thequietus.com/articles/18434-nigel-ayers-interview>.
- <sup>105</sup> Nigel Ayers, *Network News 1* (Lostwithiel: Earthly Delights, 1990).
- <sup>106</sup> Nigel Ayers, *The Bodmin Moor Zodiac: Twelve Excursions Into the Sacred Landscape of Cornwall* (Lostwithiel: Earthly Delights, 2007).
- <sup>107</sup> Ibid., 11.
- <sup>108</sup> Ibid., 6.
- <sup>109</sup> In terms of Urbex, notable contemporary iterations include Jinx, a worldwide Urbex network (1997-c.2009), which claimed to be operative in over 200 countries, founded by L.B. Deyo and David Leibowitz in New York. Also, *Infiltration* (25 issues, 1996 -2005) in Canada, who were coiners of the

term “urban exploration”. Or Urban eXperiences, who held parties in the Paris catacombs. On the more musical side, I will leave off discussing publications such as Jon Savage and Jon Wozencroft’s *Vagabond* (1992), which included art work from Jamie Reid, although Wozencroft, intriguingly, went on to pursue a vaguely psychogeographical line in acoustic mapping. Likewise I will not further mention broadly Neoist publications such as tENTATIVELY a cONVENIENCE’s *Reality Sandwich* (1990-91).

<sup>110</sup> *Re/Search* (1980-1994), was produced in San Francisco by V. Vale. It mainly focused on Industrial music, Burroughs, pranks and underground themes. Vale had previously produced the influential punk ‘zine *Search and Destroy*.

<sup>111</sup> Home, *Suspect Device*, 241.

<sup>112</sup> Alph the Shaman, ‘Airports’, in *Mind Invaders: A Reader in Psychic Warfare, Cultural Sabotage and Semiotic Terrorism* (London: Serpent’s Tail, 1997), 139–42.

<sup>113</sup> Mark Pawson and Jason Skeet, ‘Narrow Casting in Fibre Space’, *Trangressions: A Journal of Urban Exploration*, no. 1 (1995): 77–78.

<sup>114</sup> This Arts Council-funded project involved posting out 500 white carrier bags to be returned in the manner recipients saw fit. The catalogue contains the somewhat triolectical observation that the infra-literary world of Mail Art and self-publishing ensures ‘binary oppositions are blown up with the collisions of multiple views that create whole new possibilities and connections’. Insitute of Fatuous Research, ‘Are You a Happy Shopper?’ (Stoke-on-Trent City Museum and Art Gallery and the Arts Council, 1993), May Day Rooms.

<sup>115</sup> One such map, plastered with the legend “Down with Toytown” can be seen as a reference to the pro-situ pamphlet on the Poll Tax riots *The Destruction of Toytown UK* (BM Blob)—after Neil Kinnock’s notorious slogan—alongside the *Fatuous Times*’ slogan “Playtime for Everyone”.

<sup>116</sup> *Fatuous Times*, ‘The City Becomes a Theme Park, or Mediatations on 1990s Victorian Lamposts’, *Fatuous Times*, no. 2 (n.d.).

<sup>117</sup> The article is credited as being reprinted from a geography magazine called *Praxis: Praxis*, ‘The Travelling Salesman Problem’. Other issues also evinced psychogeographical concerns however. *FT#1*, a special fly-poster issue, encouraged a direct détournement of the urban environment with posters from Matt Fuller, Ian Trowell and others, whilst *FT#4*, the “Noise and Politics” issue contained psychogeographical contributions from the LPA, The London Spy and members of the Invisible College, alongside writings from *TechNet*, tENTATIVELY A cONVENIENCE, Mark Pawson and Ian Trowell.

<sup>118</sup> Ian Trowell and John Eden, ‘Notes towards a Bioautography (On the Passage of a Few More People through an Even Briefer Period of Time) [John Eden Interviews Ian Trowell]’, *Uncarved*, c 1998, <http://www.uncarved.org/turb/articles/atxint.html>.

<sup>119</sup> Trowell has spoken of the cultic tendencies of the International Communist Current, for example, or the propensity towards right-wing, quasi-religious moralism amongst certain anarchist positions.

<sup>120</sup> In addition, less directly psychogeographical, but broadly of the same movement was Scotland-based *Electric Skizoo* (est. 1993, 3 issues), produced by Andrew Sleight and others. Although it soon folded, Sleight would later work with Ian Heavens at Spunk Press, a major early internet resource of anarchist texts. Another fairly well known project was Decadent Action, a small group around author Iain Aitch. Although part of the same current, they were less interested in psychogeography than bringing down capitalism by wrecklessly spending up a huge debt bubble. They also invented the moderately successful “phone-in sick day”. In addition, not strictly of the 1990s, but strongly part of the same current, Jakob Jakobsen’s *Infopool* (2000-2003) also demands mention. A collaborative journal and website, it published work by Home, Blissett and others. It was also the initial vehicle through which Slater published his important history of the Scandinavian SI, then little documented, and product of long-running collaborative research with Jakobsen. *Infopool* arose out of Infocentre (1998-99), a research, exhibition and social space in East London, convened by Henriette Heise and Jakobsen and important in consolidating 1990s psychogeography’s self-conscious self-historicisation. Infocentre’s first exhibition, May 1998, thus comprised the LPA archive and back catalogue, marking the latter’s dissolution and entry into historicification. From that point on, Tompsett would often refer to his activities as those of the “LPA historicification committee”.

<sup>121</sup> Bonnett, Interview with Alastair Bonnett, Newcastle.

<sup>122</sup> *Ibid.*

<sup>123</sup> Bill Brown et al., ‘Drifter’s Escape (Letter)’, *Washington City Paper*, 9 October 1998, <http://www.washingtoncitypaper.com/news/article/13016336/drifters-escape>.

<sup>124</sup> NOT BORED!, ‘Re: Len Bracken (Letter to the Washington City Paper)’, *Notbored.org*, 23 September 1998, <http://www.notbored.org/city-paper.html>.

<sup>125</sup> Ibid.

<sup>126</sup> Ibid.

<sup>127</sup> Bracken also produced *Extraphile*, newsletter of the First Extranational.

<sup>128</sup> Bracken, *The Arch Conspirator*, 72.

<sup>129</sup> Len Bracken, 'The Washington Psychogeography Association', *Subsitu.com*, 1999, <http://web.archive.org/web/20000916150250/http://www.subsitu.com/kr/wpa.htm>.

<sup>130</sup> Ibid.

<sup>131</sup> Alastair Bonnett, 'Oblivion/Days Between Stations (Review)', *Trangressions: A Journal of Urban Exploration*, no. 2/3 (August 1996): 124–25.

<sup>132</sup> These events became so well known, they were even turned into a movie in 2010.

<sup>133</sup> Eddie Lee Sausage, 'Concerning Psychogeography, Play and the Bastille of Meanings', *Snickers: A Magazine of Multiple Becomings*, no. 6 (n.d.): 14.

<sup>134</sup> Arturo Swan, 'Charter Statement', *Oblivion: A Journal of Urban Semioclasms and Spatial Practices*, no. 3 (n.d.): 7.

<sup>135</sup> David Mandl, 'Re: Psychogeography (Was Dada)', 15 March 1995, [http://www.driftline.org/cgi-bin/archive/archive\\_msg.cgi?file=spoon-archives%2Favant-garde.archive%2Favant-garde\\_1995%2Favant-garde\\_Mar.95&msgnum=21&start=867](http://www.driftline.org/cgi-bin/archive/archive_msg.cgi?file=spoon-archives%2Favant-garde.archive%2Favant-garde_1995%2Favant-garde_Mar.95&msgnum=21&start=867).

<sup>136</sup> The first festival was held in May 2003 at New York's ABC No Rio, including participants from the US, Canada, UK, France and the Netherlands. It followed a broader trend towards the increasing incorporation of technology and locative media into drifts, as well as experimenting with various aleatory and algorithmic methods generative of dérives. However, it also included more traditional psychogeography, urban games and even psychogeography-themed live music. The 2004 festival grew to over fifty participants and in 2005, it was also replicated in Rhode Island's Provflux festival—convened by the Providence Initiative for Psychogeographic Studies—along with Open Lab, a related event in Cambridge, Massachusetts. The festival continued to be held annually until 2010.

<sup>137</sup> Denis Wood, John Fels, and John Krygier, *Rethinking the Power of Maps* (New York: Guilford Press, 2010).

<sup>138</sup> Although its activities were mostly propagated by three collectives: Bologna, Rome and Vierbo.

<sup>139</sup> Deseriis, 'Improper Names', July 2012, 145.

<sup>140</sup> In the previous chapter I noted commonalities with bardic names, not a flippant observation given the LPA, Blissett and, particularly, Home's designation of their movement as "avant-bard". In the preface to *Suspect Device*, Home, somewhat ironically, defines the marginal infra-literary discourse of his contemporaries as "avant-bardism", a retro-futurist formulation, drawn in equal parts from the occulture of TOPY and the translations of Jorn's method developed by the LPA. Despite the dubious connotations of the quasi-Masonic druidic revival and its latter-day appropriation by the far right, for Home, détourning Marx: 'the avant-bard has no country. For us the designation 'Celtic' simply represents the process of cultural cross-fertilisation and continuous becoming.' He quotes Paul Gilroy in defence of a hybrid approach and against "cultural insiderism". Such mock-Celticism is used to name, not a counter-hegemonic, but what I have called infra-literary discourse, a previously constitutively excluded marginality that now faces subsumption by the "mainstream". Luther Blissett, embraced this imaginary, with many versions of their manifesto casting Blissett as a Taliesin-style Druid, in 'free chaotic empathy with all creatures', alongside composing apocryphal histories on the Druidic roots of Punk, linking it with the forgeries and plagiarisms of John Tolland and other figures in the Druidic revival. See: Home, *Suspect Device*, vii–viii; Luther Blissett, 'The Luther Blissett Manifesto', in *Mind Invaders: A Reader in Psychic Warfare, Cultural Sabotage and Semiotic Terrorism*, ed. Stewart Home (London: Serpent's Tail, 1997), 41. "The Druidic Roots of Punk Rock", by Associazione Psicogeografica di Bologna, from *Luther Blissett a Global Review of Psychic Warfare* [the title is given here in English] issue #1/2 (4,0001) is advertised in LPA #11.

<sup>141</sup> Deseriis, 'Improper Names', July 2012, 141. See also: Deseriis, *Improper Names*, 2015.

<sup>142</sup> Franco Berardi, *After the Future* (Oakland: AK Press, 2011), 35.

<sup>143</sup> Deleuze, 'Postscript on the Societies of Control'.

<sup>144</sup> Amadeo Bordiga, 'Doctrine of the Body Possessed by the Devil', in *Murdering the Dead: Amadeo Bordiga on Capitalism and Other Disasters* (London: Antagonism Press, 2001), 64.

<sup>145</sup> Although the term and this theoretical proposition, he appropriated from the movement itself. See: Brian Holmes, 'Unleashing the Collective Phantom (Resistance to Networked Individualism)', *Mute* 1, no. 24 (2002); Karloff, 'Resisting Zombie Culture'.

<sup>146</sup> Deseriis, *Improper Names*, 2015, 2.

<sup>147</sup> Saul Newman, *From Bakunin to Lacan: Anti-Authoritarianism and the Dislocation of Power* (Lanham: Lexington Books, 2007), 4.

<sup>148</sup> Ibid., 153; Comité invisible, ed., *The Coming Insurrection*, Semiotext(e) Intervention Series 1 (Los Angeles, CA : Cambridge, Mass: Semiotext(e) ; Distributed by The MIT Press, 2009).

<sup>149</sup> Giorgio Agamben, *Means Without End* (Minneapolis: University of Minnesota Press, 2000), 3; Tiqqun, 'How Is It to Be Done?', 2008, <http://www.bloom0101.org/translations.html>.

<sup>150</sup> London Psychogeographical Association, "I Am an Alien (Wo)man . . . I Beheld the Life and the Life Beheld Me."

<sup>151</sup> See, for example: L'Insecurite Sociale, 'The Communist Tendency in History', *Practical History*, c 1980, [http://web.archive.org/web/20091022143651/http://geocities.com/pract\\_history/tendency.html](http://web.archive.org/web/20091022143651/http://geocities.com/pract_history/tendency.html).

<sup>152</sup> Comité invisible, *The Coming Insurrection*, 52, 111. For recent comparisons of psychogeography to a kind of strike within the social factory, see the work of Precarias a la Deriva, Precarias a la Deriva, 'Adrift through the Circuits of Feminized Precarious Work', *European Institute for Progressive Politics*, April 2004, <http://eipcp.net/transversal/0704/precarias1/en>. For a recent theorisation of psychogeography along these lines see: S. Shukaitis and J. Figiel, 'Metropolitan Strategies, Psychogeographic Investigations', *Cultural Studies <-> Critical Methodologies*, September 2013, <http://csc.sagepub.com/cgi/doi/10.1177/1532708613503781>.

<sup>153</sup> Luther Blissett, 'Ray Johnson: A Zapatista in Greenwich', 22 April 1996, [http://www.drifline.org/cgi-bin/archive/archive\\_msg.cgi?file=spoon-archives/avant-garde.archive/avant-garde\\_1996/96-06-16.223&msgnum=105&start=4580&end=4694](http://www.drifline.org/cgi-bin/archive/archive_msg.cgi?file=spoon-archives/avant-garde.archive/avant-garde_1996/96-06-16.223&msgnum=105&start=4580&end=4694). The Blissett name also staged its own origins, hoaxing a popular Italian television show *Chi L'Ha Visto?* that sensationally appealed for information on missing persons. Blissett set them searching for fictional English psychogeographer Harry Kipper, last seen cycling across Europe, trying to spell out the word "ART" as a giant geoglyph, suggesting those he met adopt the multiple-use name Luther Blissett. The show was filmed, with reporters dispatched to interview Home and Tompsett, Kipper's "London acquaintances". Although wind of the hoax reached producers and it was pulled last minute, the myth served to situate Blissett into a collective imagination, whilst dissociating the name from any particular individual. See: Luther Blissett, 'Missing Presumed Dead: How Luther Blissett Hoaxed the TV Cops', in *Mind Invaders: A Reader in Psychic Warfare, Cultural Sabotage and Semiotic Terrorism*, ed. Stewart Home (London: Serpent's Tail, 1997), 4-9.

<sup>154</sup> Vittore Baroni, 'Psychopathia Postalis: Confessions of an Unredeemed Mail Art Junkie', *Artpool.hu*, 2005, <http://www.artpool.hu/Artistamp/text/Baroni2005.html>. Baroni's TRAX experiments in networked tape sharing, for example, and pushing a pop-star image without music, paralleled Ciani's fictitious Punk outfit *The Mind Invaders*. Baroni also actively participated in Neoism, also producing *SMILE* variants.

<sup>155</sup> Luca Muchetti, 'L'informazione Secondo Luther Blissett' (IULM University, Milan, 2004), <http://muke.altervista.org/Appendice.htm>.

<sup>156</sup> The press, Synergon, had been founded by Guglielmi's father. See: Ibid.

<sup>157</sup> Ibid. This was the day before Harry Kipper "disappeared", see above.

<sup>158</sup> Luther Blissett, 'IC: The Future's so Bright...', 27 August 1996, [http://www.drifline.org/cgi-bin/archive/archive\\_msg.cgi?file=spoon-archives/invisible-college.archive//invisible-college\\_1996/96-08-30.051&msgnum=109&start=6195&end=6239](http://www.drifline.org/cgi-bin/archive/archive_msg.cgi?file=spoon-archives/invisible-college.archive//invisible-college_1996/96-08-30.051&msgnum=109&start=6195&end=6239).

<sup>159</sup> Blissett had been more or less in decline however, since their anonymity was finally betrayed by their publishers in 1998. They had named Bui to police in response to a suit from prosecutors, whom he had exposed for using a false paedophile hunt to attack internet freedoms.

<sup>160</sup> Deseriis, *Improper Names*, 2015, 158, 156. That said, the name continues to be used into the present, in 2000 the Luther Blissett-Open Pop Star, CD was released by Associazione Psicogeografica de Roma, whilst in 2005 the DVD *Che fine ha fatto Luther Blissett?* was also released. Currently Luther Blissett organises regular games of three-sided football in South East London.

<sup>161</sup> Luther Blissett, '<nettime> Richard Barbrook and Luther Blissett', 17 November 1997, <http://www.nettime.org/Lists-Archives/nettime-l-9711/msg00020.html>.

<sup>162</sup> Ibid.

<sup>163</sup> Ibid.

<sup>164</sup> Deseriis, *Improper Names*, 2015, 136.

<sup>165</sup> Ibid., 136-37.

<sup>166</sup> Transmaniacs, 'Transmaniacs', *Trangressions: A Journal of Urban Exploration*, no. 1 (1995): 59.

<sup>167</sup> Ibid., 62.

<sup>168</sup> Ibid., 59.

<sup>169</sup> Ibid., 66.

<sup>170</sup> Ibid., 67.

<sup>171</sup> Ibid., 68-69.

<sup>172</sup> Jorn, *Concerning Form*, 120; Marcel Mauss, *The Gift: Forms and Functions for Exchange in Archaic Societies* (London: Cohen & West, 1970); George Bataille, *The Accursed Share* (New York: Zone Books, 1988).

<sup>173</sup> Illustrated, quite successfully, with a quotation from Benjamin Peret's *Le Rouilles encages* (1928): 'Si tu nages ta queue sera ton gouvernail'.

<sup>174</sup> Blissett here appears to be conflating two phases in Isou's thought: in 1956 he wrote of an imaginary, or infinitesimal art that would exist as a mental sign (*Front de la Jeunesse* #7, 1956). A separate concept of "Architectural Upheaval"—chiselling architecture, alongside amplic hypergraphy, creating supertemporal architecture—was described in 1968

<sup>175</sup> Luther Blissett, 'Nomadismi Superficiali Alla Conquistadella Terra! - La Psicogeografia Dei Condividui Neoisti Attraverso La Guerra Psicichica', *Lutherblissett.net*, n.d., [http://www.lutherblissett.net/archive/274\\_it.html](http://www.lutherblissett.net/archive/274_it.html). This appears to be a reference to the Neoist slogan to the same effect.

<sup>176</sup> Luther Blissett, 'Why I Wrote a Fake Hakim Bey Book and How I Cheated the Conformists of Italian Counter-Culture', *Lutherblissett.net*, August 1996, [http://www.lutherblissett.net/archive/171\\_en.html](http://www.lutherblissett.net/archive/171_en.html).

<sup>177</sup> Deleuze and Guattari, *A Thousand Plateaus*.

<sup>178</sup> Michael Gardiner, 'Alexander Trocchi and Situationism', in *Aesthetics and Radical Politics*, ed. Gavin Grindon (Newcastle-upon-Tyne: Cambridge Scholars, 2008), 67, 69.

<sup>179</sup> *Ibid.*, 71–72.

<sup>180</sup> Luther Blissett, 'Luther Blissett: The State of the Union', *Lutherblissett.net*, n.d., [http://www.lutherblissett.net/archive/009\\_en.html](http://www.lutherblissett.net/archive/009_en.html).

<sup>181</sup> Deseriis, *Improper Names*, 2015, 139.

<sup>182</sup> Named after Lewis Carroll's famous character, Radio Alice served as a means to bypass traditional Leftist representations, constituting an "autonomous" sphere of becoming that could encompass an extended working class, throughout the "social factory". See: Franco Berardi, 'Italian Media Activism in the 1970s', in *Ethereal Shadows: Communications and Power in Contemporary Italy*, ed. Franco Berardi and Marco Jacquemet (New York: Autonomedia, 2009), 82.

<sup>183</sup> Luther Blissett, 'Mondo Mitomane', *Trangressions: A Journal of Urban Exploration*, no. 4 (Spring 1998): 95. Blissett remarks on a previously successful attack, on plans for a new station, which saw the model in the architect's study, consumed by fire. Connecting the two on the map by drawing a line—like, perhaps, the ley-line map illustrating Sinclair's *Lud Heat*—the attack begins, through a sort of implied, sympathetic magic.

<sup>184</sup> *Ibid.*

<sup>185</sup> Blissett, 'Mondo Mitomane'.

<sup>186</sup> *Ibid.*

<sup>187</sup> *Ibid.*, 92.

<sup>188</sup> See for example: Camatte, 'On Organization'.

<sup>189</sup> Blissett, 'Mondo Mitomane', 94.

<sup>190</sup> Sonja Brünzels, Luther Blissett, and autonome a.f.r.i.k.a., *Handbuch Der Kommunikationsguerilla* (Hamburg; Berlin; Göttingen: Assozoation A, 1997).

<sup>191</sup> Sholette understands such Tactical Media as pertaining to hacking, flash-mobbing, culture jamming and media pranks. These are guerillas, whose tactics are immanent, asymmetrical and opposed to transcendental strategy, with its Leninist echoes. See: Sholette, *Dark Matter*, 12. In as much as they often appear to have learned from Michel de Certeau's famous articulation on the difference of strategy and tactics, Tactical Media must be contextualized thus; seen triolectically, that is, as noological instruments themselves, such guerilla tactics, when diffracted through de Certeau, can be seen to articulate their own set of social interests. They diffract not only a certain French reception of the asymmetrical anti-colonialist struggles of the 1960-70s, but also new theories of *consumer* capitalism, i.e. a European diffraction of the increasing globalisation and automation of production. Understood thus, they articulate the social interest of those seeking vindication for their alienation and loss of agency in alternative radical noologies; a therapeutic amelioration for their relative weakness. As politics 1990s Tactical Media can certainly be grasped in this way, whilst its mobilisation of avant-garde critique also explains its usefulness to exhausted art discourses. If one was to understand 1990s psychogeography as Tactical Media, one would thus have to deal with this baggage.

<sup>192</sup> David Garcia and Geert Lovink, 'The ABC of Tactical Media', 16 May 1997, <http://www.nettime.org/Lists-Archives/nettime-l-9705/msg00096.html>.

<sup>193</sup> *Ibid.*

<sup>194</sup> Though such practices might appear more akin to the pranks of the Second SI than the Debordist theorising often mobilised to explain them, as Dauvé pointed out, they are a logical outcome of the Situationist theory of spectacle, that finds its tactical expression in the Strasbourg scandal, and the possible inspiration this gifted to individuals with a taste for scandal (such as Malcolm McLaren, or Tony Wilson), hoping to spark off another May '68, or at least generate some self-publicity. See: Dauvé, 'Re-Collecting Our Past (Le Roman de Nos Origines)'. With the so-called "social turn" in art practice from the 1990s on, such practices have been increasingly theorised as a form of art, or been presented within art contexts. See, for example, Nato Thompson and Gregory Sholette, eds., *The Interventionists – User's Manual for the Creative Disruption of Everyday Life* (Boston: MIT Press, 2004); Nato Thompson, ed., *Living as Form: Socially Engaged Art from 1991-2011* (New York, N.Y.; Cambridge, Mass.; London: Creative Time ; MIT Press, 2012); Gerald Raunig, *Art and Revolution: Transversal Activism in the Long Twentieth Century*, trans. A. Derieg (Los Angeles: Semiotext(e), 2007); Grindon, 'Second-Wave Situationism?'; Shukaitis, *Imaginal Machines*; Sholette, *Dark Matter*.

<sup>195</sup> These were mainly in the UK, Italy, France and the US, but also New Zealand, Argentina and various other locales.

<sup>196</sup> Backhouse, 'The "Collective Phantom"', 5.

<sup>197</sup> Mark Tey, 'Review of Here Comes Everybody: The First Annual Report of the Association of Autonomous Astronauts', *Trangressions: A Journal of Urban Exploration*, no. 2/3 (August 1996): 129–30. Tey nevertheless regrets that the AAA remains imbricated in the texture of the underground—that of TOPY and Burroughs—which he wishes they would eject in order to achieve take off. Tey does correctly identify a distinct dimension within AAA, arising perhaps through Eden's TOPY connections, which draws upon the importance Burroughs placed upon space. For AAA, Gysin's famous slogan "Here to go"—meaning to ascend into space—becomes "Here Comes Everyone", détourned from James Joyce. Thus space, and psychogeography as "the science of space", becomes both metaphor and mythology, as with Burroughs's evocation of astral travelling, echoed previously in the WNLA's remote viewing psychogeography, now developed in the AAA's communal astral projection exercises, as organised by Eden.

<sup>198</sup> Association of Autonomous Astronauts, 'AAA Action Update', *Alien Underground*, no. 1 (Spring 1995): 19; Jason Skeet, 'Contributions to the Evolutionary Struggle Intended to Be Discussed, Corrected and Principally Put Into Practice Without Delay', in *Here Comes Everybody: The First Annual Report of the Association of Autonomous Astronauts* (London: AAA, 1996), 7–8.

<sup>199</sup> Association of Autonomous Astronauts, *Here Comes Everybody! The First Annual Report of the Association of Autonomous Astronauts* (London, 1996). Given in Home, *Mind Invaders: A Reader in Psychic Warfare, Cultural Sabotage and Semiotic Terrorism*, 49. Such psychogeographical concerns are further evinced in the topics of papers presented to their various conferences, consider that from Vienna 1997 for example, in which Nomad AAA hail space as an "Escape from Dimensionality!"

<sup>200</sup> Association of Autonomous Astronauts, 'See You In Space: The Final Introduction', in *See You In Space! The Fifth Annual Report of the Association of Autonomous Astronauts* (London: The Time Travel Unit & Irie AAA, 2000), 4–6.

<sup>201</sup> Disconaut AAA, "'Take a Dancing Flight'", *Everybody Is a Star*, no. 2 (Summer 1997).

<sup>202</sup> Jason Skeet, 'Moving in Several Directions at Once', in *Moving in Several Directions at Once! - Third Annual Report of the Association of Autonomous Astronauts* (London: Radio AAA & South London AAA, 1998), <http://aaa.t0.or.at/documents/3aaa03.htm>.

<sup>203</sup> William S. Burroughs and S. & D. Odier, *The Job: Interviews with William S. Burroughs* (London: Penguin Books, 2008), 138.

<sup>204</sup> Asger Jorn, quoted in: Khatib, 'Attempt at a Psychogeographical Description of Les Halles'; Ricardo Balli, *Quitter La Gravite* (Paris: Editions de l'Eclat, 2001). Quoted in Holmes, 'Unleashing the Collective Phantom (Resistance to Networked Individualism)'.

<sup>205</sup> Frederiksen, 'The Way Out: Invisible Insurrections and Radical Imaginaries in the UK Underground 1961-1991', 186.

<sup>206</sup> Radio AAA, 'Who Owns Outer Space?', in *Dreamtime Is Upon Us! - The Second Annual Report of the Association of Autonomous Astronauts* (London: AAA, 1997).

<sup>207</sup> Eduardo Rothe, 'The Conquest of Space in the Time of Power', in *Situationist International Anthology* (Berkeley: Bureau Of Public Secrets, 2006), 374.

<sup>208</sup> Skeet, 'Moving in Several Directions at Once'; Jason Skeet, 'Space Travel By Any Means Necessary', 1997, <http://aaa.t0.or.at/documents/3aaa08.htm>; AAA Maya, 'Off the Map!', in *See You In Space! The Fifth Annual Report of the Association of Autonomous Astronauts* (London: The Time Travel Unit & Irie AAA, 2000), 15; Association of Autonomous Astronauts, 'See You In Space: The Final Introduction', 4. The concept of "morphic resonance" appears in LPA #1 in a review of P.J.

Rich's *Chains of Empire*. This expands on *The Great Conjunction*'s exploration upon the noological means by which class power is articulated. The review remarks Rich's historiographical method, the pseudo-scientific notion of "morphic resonance" borrowed from Richard Sheldrake: a kind of collective memory, embedded in nature. The LPA and then the AAA use this by way of a détournement, rather than an endorsement or direct inheritance of Sheldrake's quasi-Lamarckian propositions. Intriguingly, this concept bears its own "morphic resonances", perhaps, with the sections of Jorn's sitology introduced in *The Great Conjunction*. Not least in the way in which its monist ontology overtly echoes that of Fechner, Goethean pioneer of psychophysics, whose own comparable notion of natural consciousness was singled out as pseudoscience in James Webb's *The Occult Establishment*. The relevance of this is that Webb's book was an influential early source for 1990s psychogeography, one of the first to discuss the SI in English, being listed as one of twelve key texts on the SI in Home's *What is Situationism? A Reader* (1996). This is something that clearly fed LPA praxis, it is thus likely not accidental that LPA #6 carries the headline "Smash the Occult Establishment". That this again feeds through into the AAA might be claimed as an illustration of a kind of détourned understanding of "morphic resonance" in practice.

<sup>209</sup> In keeping with their roots in the Techno underground, coming out the Criminal Justice Bill resistance through Dead by Dawn, music was of crucial importance to the AAA. Many of their most prominent members were DJs and musicians: Ewen Chardronnet (AAA Rosko); Neil "Transpontine" Orr (Disconaut AAA); John Eden (Radio AAA), Jason Skeet (Inner City AAA), Ricardo Balli (AAA Bologna), amongst others. This also included other musical styles, for example Skinheads as Independent Travellers in Space (SHITS), was formed in 1997 in Bologna, to introduce Ska to space travel.

<sup>210</sup> East London AAA, 'Reclaim the Stars', June 1999, May Day Rooms.

<sup>211</sup> Ricardo Balli, 'Ufological Deriving Report' (Space 1999 Intergalactic Conference, London, 1999), <http://aaa.t0.or.at/documents/>.

<sup>212</sup> Association of Autonomous Astronauts, 'See You In Space: The Final Introduction', 4.

<sup>213</sup> Balli, 'Ufological Deriving Report'.

<sup>214</sup> Association of Autonomous Astronauts, 'See You In Space: The Final Introduction', 4.

<sup>215</sup> Ricardo Balli, '333', in *See You In Space! The Fifth Annual Report of the Association of Autonomous Astronauts* (London: The Time Travel Unit & Irie AAA, 2000), 12–13.

<sup>216</sup> Gavin Grindon, 'Introduction', in *Aesthetics and Radical Politics*, ed. Gavin Grindon (Newcastle-upon-Tyne: Cambridge Scholars, 2008), viii.

<sup>217</sup> For a critique of a number of post-1968 politico-philosophical currents along these lines, see the aforementioned: Noys, *The Persistence of the Negative*.

### **Seven: Conclusion: Psychogeography Today**

*'culture is what is left when all that has been understood has been forgotten' – Jorn<sup>1</sup>*

To say there is no revolutionary potential in latter-day psychogeography misses the point. It was never intended to substitute for class struggle.<sup>2</sup> It is an instrument, a diversion. It intra-acts with class struggle dialectics, yet *in isolation* will never overthrow any mode of production. Picture the struggle triolectically then, not some reactionary Third-Positionism or strategic “triangulation”, but the search for transformational leverage. Bordiga was partially correct to suggest organisational forms are not in themselves revolutionary; it is their orientation that makes them so.<sup>3</sup> Which is not to say some forms are not more inclined to such orientation than others.

Yet, returning to the thesis’s guiding questions: was any potentially revolutionary orientation in psychogeography’s originary articulations hopelessly diverted along recuperational roads by its 1990s revival? Alternatively, did latter-day practices supersede and democratise a doctrinal original? The preceding chapters argued no; simple dismissals of the complex diversity of latter-day practices as “recuperation” or “diffusion” are reductive and flawed.

Firstly, in the initial triad of chapters, I disrupted the notion there was some fixed “radical” psychogeography evinced by the SI, which *could* have later deviated towards reactionary orientations or been democratically pluralised. Chapter one showed noological flaws in classic conceptions of psychogeography, whilst even attempts to divert them in more emancipatory directions—such as Jorn’s efforts examined in chapters two and three—were exposed as arising from, or tending towards, seriously problematic positions. As psychogeography was therefore already both questionable and multiple to begin with, simple dichotomies between “original” and “deviation” become untenable.

Secondly, this was further complicated in the later triad of chapters. Here notions that 1990s psychogeography be simply cast as some aesthetic re-presentation of SI's activities was complexified by demonstrating how the psychogeographic revival arose primarily in (anti)political, left and ultra-left praxis: the LPA's emergence from Rising Free, London Autonomists, etc.; the place of small-press self-publishing and a counter-cultural underground; the role of 121 Centre, the CJB resistance, DbD, even the Anti-Roads and Tactical Media movements. Thus, in terms of the triolectical schema I developed, 1990s psychogeography's evident "aesthetic instruments" were shown often expressly undermining and renegotiating ongoing *political* recuperations wrought by hegemonic "objective instruments" already in play. Simple dichotomies of aesthetic and political were thus not only sometimes reversed, but still further complicated by becoming triolectical.

Thirdly, the fact that 1990s psychogeography largely avoided mediation through institutional frames. Although, as seen with NA and NPU, it pursued tactical engagements with them, later developed through Blissett and AAA, paving the way for the more institutional and artistic psychogeography that flourished over the next decade. This nevertheless suggests, neither conceiving this revival as a positive diffusion of originary doctrine, nor a teleological sublation is sufficient. Instead it explodes both categories, "original" and "deviation", opening a new, superpositional relation, alert to both differences, but also coincidences and congruencies.

In light of this, I present certain conclusions. That they remain speculative and of more use to those inclined to further speculation is appropriate to the method. To this end, I set out firstly, the results of the first triad, conclusions on questioning notions of some originary psychogeography; secondly, conclusions of the second triad, on the impossibility of reducing relations between psychogeography's revival and Situationist praxis to recuperation, diffusion or dialectical overcoming; Thirdly, I present some implications of this reconception of the two moments' relationship for the present.

### 7:1:0: The First Triolectic:

One of the thesis's aims was suggesting familiar Situationist articulations of psychogeography be reconfigured. I submit my exploration of Jorn's thought showed precisely this possibility, identifying various unacknowledged currents within the activity, resurgent in the 1990s.

My questioning of psychogeography's roots began by interrogating Breton's conception of objective chance; resituating psychogeography within the everyday and complicating the idealised dialectics of artistic inheritance with which the LI's conception was in dialogue. Instead, beyond the rhetorical congruencies of their ideologues, the link between LI psychogeography and its Surrealist predecessor emerges in a powerful solidarity between Nadja and Chtcheglov, for both of whom psychogeography was a praxis of everyday reproduction, a therapeutic method of situating themselves in the world.

As shown, Breton's concept partially derived from Freud's *The Psychopathology of Everyday Life*. Just as Nadja's peculiar sympathy for objective chance carries clear echoes of the apophenia described therein, so too the psychogeography voiced in Chtcheglov's *Formulary*, with its 'delusions of interpretation'.<sup>4</sup> Indeed, Chtcheglov himself later defined his activity as akin to therapy.<sup>5</sup> According to Rumney, Chtcheglov was 'the real inventor of psychogeography', yet like Nadja, he ended up condemned to an asylum.<sup>6</sup> Their fate presents the contradiction between psychogeography's conceptual articulation and subjective practice—objective and aesthetic instruments—when pushed against the limits of existing social relations.

Breton's secondary conceptualisation of Nadja's activities subjected them to a kind of dialectical materialist dream-analysis to elaborate this contradiction. Chtcheglov returned this

to practice, something the LI's dialectical formulation understood as "realising" Surrealism. Yet, as chapter one argued, their conception once more reduces Surrealism to ideal "objective" concepts, to Breton's narrative, further suppressing what was already suppressed: the everyday reproductive activities of Nadja. It does so, even whilst mediating the similar activities of Chtcheglov through a concept that sought to generalise and make axiomatic his therapeutic method, with the attendant constitutive exclusions entailed. What conceptual articulations missed was that they could never fully instrumentalise psychogeography as a general concept, but rather it existed negatively: the contradiction of conceptual articulations and subjective practice under existing social conditions. Triolectics enabled me to resituate these constitutive exclusions, integral to psychogeography's initial formulation, by reintroducing perspectives exteriorised by the LI's dialectic. Nadja and Chtcheglov's aesthetic instrument was shown as complementary to psychogeography's hegemonic, objective articulation.

To move beyond this, I followed this triolectical methodology to its prime manifestation, the work of Jorn, suggesting this presented an *originary détournement* of psychogeography, undermining its origins, but likewise, resituating its development, enabling further, broader resituations of the practice as a whole, better able to facilitate understanding of its 1990s re-emergence.

Chapters two and three thus turned to Jorn's direct contributions to psychogeography, showing how these influenced its development, but also how they implied an alternate historiography through which to approach it. To claim a distinct "Jornian" psychogeography existed however, would be to occlude its collective elaboration as well as how the praxis escaped him. Instead, I showed Jorn's idiosyncratic psychogeography cannot be separated from his relations to the SI. Yet conversely, that of the SI cannot be separated from his input, as has hitherto largely been the case. I made this claim on the basis of three factors, evinced particularly in chapters two and three:

Firstly, by understanding Jorn's distinct form of *détournement*, less through the LI's dialectical conception, rather identifying the more trielectical way he developed the method. I suggested dialectical *détournement* implies realisation through contradiction, placing a cultural artefact into a contradictory context, negating that context, but thus realising it, and the original artefact, at a higher level. The trielectical *détournement* identifiable in Jorn's praxis is one of active diversion and diversification. The conceptual mediation of the artefact is critically revealed by placing the concept into a complementary relation with parallel understandings: "comparative vandalism". The method becomes "aesthetic instrument", revealing idealised concepts as non-equivalent to objective truth: instrumental means of transforming objects, in dialectic with particular interests. What was held unified through defining oppositions is now shown as multiple. This is therefore a destructive technique: negation through variation. In light of this, I asserted psychogeography itself was "triolectically" *détourned* by Jorn, through his anti-functionalist agenda, his emphasis on experimentation, on various archaeological and anthropological dimensions, and his elaboration of a new anti-metaphysics of space.

Secondly, simply re-emphasising that Jorn's influence is evident almost from psychogeography's first mention, well before it was fully defined. Thus the practice developed over the next seven years and beyond cannot be divorced from his input. For example, his architectural critique for *Potlatch* comes as the concept was still fluid, before its definitive articulations in *Les Lèvres Nues*.<sup>7</sup> Meanwhile, *Concerning Form*—which Shield called 'the first substantial publication under the Situationist aegis'—can, I argued, be read as theorising psychogeography as the dynamic contradiction of movement with situations.<sup>8</sup> He was the oft-overlooked co-cartographer of the LI's iconic psychogeographic maps, likewise co-producing the psychogeographic texts *Mémoires* and *Fin de Copenhague*, whilst "unitary urbanism" only emerges from the collision of LI and IMIB. Unlike future Specto-

Situationists, he participated in the *First Exhibition of Psychogeography* and by his own admission, could even be considered a member of the original LPA.<sup>9</sup>

Thirdly, although Jorn's engagement with psychogeography seemingly drops after resigning the SI, this omits his major project concerning "10,000 Years of Nordic Folk Art", something fundamentally psychogeographical (albeit, drawing the concept dubiously close to national essentialism). Further, one should also, as asserted in chapter two, consider his sitological détournements of geometry—the science of space—as fundamentally psychogeographical. If Specto-Situationism attempted to synthesise and integrate psychogeography into its unified theory beyond 1960, Jorn, conversely, exploded it outwards, in radiant new directions, through collisions with *analysis situs*, quantum mechanics, archaeology etc. As suggested in the second triad, these détournements were at least as resonant in the practice's 1990s revival that anything emergent from Specto-Situationism.

Thus, this first triad of chapters speculated an alternative conception of psychogeography, emergent in Jorn's triolectical method—both before and after he formally codified it—informative for the practice's 1990s resurgence. Part of this was also an excavation—through recourse to elements of Jorn's own triolectical historiography—of alternative genealogies implied by this conception, which thus opened it up beyond previous canalised delimitations.

Such genealogies presented resonances with better-known monist thinking—Ernst Mach, Fechner's psychophysics and others—brought into dialogue with Marx by Bogdanov, expanded, via Bohr, by Karen Barad. Jorn's wilfully idiosyncratic trajectory was hypothesised as complementary to this lineage, arising via Goethe, Runge and others, its mystical-materialist and Romantic anti-classicism identified as functioning through generative "trialogue" with both Marx and Kierkegaard, reconciled via Bohr. This, along with potential philosophical relationships to Kant, Nietzsche and Schopenhauer, would bear further investigation.<sup>10</sup>

Such speculations also suggested how, following Leibniz, Euler and Poincaré, Jorn appreciated topological revelations suggesting rather than metaphysical absolutes, forms are temporal, relational constructs, oriented and actualised in the present, indeed, what defines it *as present*.<sup>11</sup> In this he was seen to be influenced by Susan K. Langer’s notion of “significant form”, thus, by proxy, C.S. Peirce.<sup>12</sup>

What this first triad of chapters concluded, through its speculative excavation of Jorn’s trilectics, was unlike what Wark calls the ‘idealist residue’ of Lenin’s dialectics, which fails to acknowledge its own status as formal substitution, trilectics acknowledges, indeed plays with its constructed, metonymic status as fluctuating formal order.<sup>13</sup> Following Jorn’s critique, not only Lenin, but Hegel, or in a different way, Kant, are guilty of idealistically unifying the objective with the instrumental concept: creating a transcendental “objective instrument” that becomes a Sorelian myth, or hegemonic construct, operative in opposition to interested experiment.

As trilectics itself suggests however, Jorn creates an “aesthetic instrument”, which temporarily excluding the “objective”, only ever presents a momentary or “ironic” unity. Whilst this produces a transient aesthetic commons—shared jokes, creative auto-institutions, infra-literary “autonomy”—it serves the primary function, indeed Jorn’s very definition of the aesthetic function, of introducing “deconstructive” variety. This is perhaps precisely what made Jorn’s approach resonant in the 1990s.

In this much I showed the dangers of his work: traces of latent existentialism can be taken to reactionary conclusions, or, détourned in “ultra-left” directions, something, in a way, self-evident, given its 1960s context: burgeoning consumer culture, with social movements straining against the programmatic forms of the existing labour movement and structurally conservative bureaucracies. As a philosophy of the 1960s, Jorn’s approach today seems

compromised. Similarly, resonances in the 1990s underground can appear equally problematic.

Consider Mark Tey's *Transgressions* critique of *Break/Flow*: libertarian impulses arise from elitism, thus must be treated as contradictions, rather than heroic modes of struggle.<sup>14</sup> The review critiques Trocchi and Spur's masculinist elitism, paralleling it to the 'counter-cultural ghetto mentality' of the Techno underground.<sup>15</sup> Jorn's libertarian notion of subjective surplus, his championing of risk, adventure and creativity, not only contains troubling echoes of existentialism and worse, but also resonate with 1990s "creative capitalism".<sup>16</sup>

As Rasmussen and Jakobsen note:

The Jornian idea of an experimental attitude has been perversely realized in the 'creativity' hype [...] a kind of pseudo-psychogeography [where] the capital-negating dimension was closed down by the forces of history and reaction, transforming the anti-authoritarian project into individualised and hedonistic self-realization.<sup>17</sup>

As a critique from a latter-day psychogeographer makes clear:

Jorn identifies the surplus value of the working class as the source of its revolt against capital in what he termed as its propensity to take 'risk'. This surplus value however, this risk, was to be historically transformed [...] as enterprise.<sup>18</sup>

Thus, lest there be any illusion a "Jornian" psychogeography offers some panacea, I regularly asserted its clear problems.

Even on its own terms, the "autonomy" of aesthetic instruments, not able to reproduce objective actuality but only undermine it, merely reconfigures constitutive exclusion, carving new spaces of variation for valorising expansion, what Bonnett called the colonial incursions of the avant-garde upon the everyday.<sup>19</sup>

No substitute for class struggle, aesthetic instruments only unbalance existing mediations— hegemonic objective instruments—making space for new actualities when conditions permit.

The aesthetic instrument becomes “ironic”, in Berardi’s sense.<sup>20</sup> Irony cleaves triolectics’ ethical and objective poles, only to mimic their conjunction in a temporarily autonomous configuration: an aesthetic ethics, or aesthetic instrument. Triolectics reveals—as 1990s psychogeography critically explored—this autonomous configuration remains temporary, because opposing the objective, it does not construct wider consensus, merely opening a gap in capitalist hegemony, which inevitably expands to fill it. Rather than “recuperation” being linear, aesthetic instruments are its superpositional escape *and* engine of valorising expansion.

To relate this once more to the thesis’s guiding questions, one is merely returned to dialectical notions of recuperation: without contesting the objective terrain, something like an anarchic pursuit of Temporary Autonomous Zones through aesthetic instruments merely renews capitalist hegemony, opening aesthetic drivers of valorisation. The flight from enclosure, in failing to contest totality, itself animates further acts of enclosure.

Yet, as triolectics also suggested, contesting the objective terrain, hegemonically, through objective instruments of the Party or institutions of state, one again reproduces existing configurations of social relations.

Arguably, “magical” critiques sought a third option, pursuing an “objective aesthetic”; making “authentic”, subjective will itself found a new totality. Such a position sought to do away with instrumental mediation altogether, but instead—as Dauvé suggested—inclined more towards individual voluntarism, gnostic withdrawal, or the dream of some final transcendence, as evinced in Burroughs. It was thus stymied by its inability to become socially useful.

Triolectics suggests all three must somehow break this aporia together. Perhaps as Camatte—even Marx—hoped, when the constitutive externality, or limit, becomes synonymous with

the totality—when all three poles are aligned—the system is overcome. Yet, triolectics also undermines itself here, as suggested in chapter three, it is itself an aesthetic instrument, thus any truths to which it might pertain—including this one—would themselves be necessarily contingent, temporary, “ironic” even. Indeed, as Jorn would elsewhere imply, lateral shifts and unexpected deviations might open other directions entirely:

It is in [triolectics] nature to be open, to start, for example, with more than three relations, this method not being based on any numerological mystique. Its purpose is to liberate the dialectical movements constrained [...] in sub-Marxist determinism.<sup>21</sup>

Thus, a final, crucial note on the first triad’s efforts at undermining notions of some originary psychogeography. I again emphasise that I have no interest in denying Jorn’s troubling implications. His championing of variety and his highly questionable evolution myth could be taken to imply a free market Social-Darwinism. Similarly, his essentialism—along both gender and cultural lines—his belittling of equality, feminism and homosexuality and—if one looks for them—even perhaps Third Positionist undertones, are equally troubling. As Kurczynski notes: ‘you can find what you want in Jorn’s theories. You can find reactionary things in his theories if you want to find them there [...] the point is to keep moving’.<sup>22</sup>

Both despite and because of Jorn’s integral diversions of psychogeography, it is not possible to assert there existed some unitary or radical origin of which latter day practices present only recuperations or diffusions.

### **7:2:0: Second Triolectic:**

Turning to the conclusions of the second triad of chapters. Here I presented an initial examination of practices key to psychogeography’s 1990s revival. Tracing their emergence, not only in respect of continuities with SI practice, but also—crucially—as fundamentally embedded in the material, political and counter-cultural circumstances of their particular situation.

Through this I interrogated the assertions this thesis initially set out to test: latter-day psychogeography cannot be sufficiently understood as recuperation, positive diffusion or indeed, dialectical overcoming. Rather, I showed such characterisations are reductive, failing to adequately grasp the relation of the two moments. Instead relation of early psychogeography to the practice's 1990 revival appear more like a détourned "morphic resonance": elements of SI psychogeography became instrumental in the 1990s precisely because they resonated with contemporary socio-political interests.

To explicate this, firstly I present how critical investigations of aesthetic instruments undertaken by psychogeography's revival diffracted both the place of such instruments in SI praxis, but also contemporary developments. Secondly, I briefly consolidate commonalities across 1990s psychogeography, which, as I have argued, develop elements of earlier praxis via a shared "trialectical" approach, conscious or unconscious. Thirdly, I reassert my conclusion that this is not necessarily best explained as inheritance, but rather as resonant within capitalism's subsequent development. Therefore, "trialectical" dimensions evident in 1990s psychogeography are as much an immanent to the political economy of their era as echoes of Jorn's theories. This undermines simplistic understandings that place such psychogeography as a recuperation, diffusion or dialectical overcoming of SI praxis, functioning more to develop and divert the SI's internal contradictions in new directions.

Thus, 1990s psychogeography, primarily through the LPA, took Jorn's sitological theories and his interests in archaeology and magic, developing, interrogating and détourning them via a return to elements of his trielectical historiography. It thus used aspects of his praxis to critically explode canalisations of the SI, both sabotaging their discursive mediation and clearing new spaces, of both therapeutic sanctuary and critical negativity, immanent to evolving relations of production.

As chapter five showed, MAP's praxis, conversely, explored how the SI's reception through aesthetic instruments had subsequently generalised in a way that placed it in service of valorisation. However, MAP's reintroduction of magic and archaeology, via the LPA, and thus ultimately from Jorn, and their notion of the "multi-real", akin to comparative vandalism, also operated by turning elements of SI praxis against one another, as a critique of their instrumental reception. Evidently there is no teleological clarity here, if anything—true to trilectics—there is merely historically situated, immanent undermining of SI-derived praxis, in order to come to terms with "recuperation", but also open a critical negativity within contemporary valorisations.

Chapter six extended this, showing no clear picture of recuperation, deviated diffusion or dialectical sublation emerges. WNLA, for example, explored psychogeography to immanently crack open mediations, without necessarily implying any "authentic" external agency. This included playfully introducing existing avant-garde tactics as (anti)political weapons, but also the invention of a new, directly experiential forms. NPU also practically and directly attacked manifestations of contemporary capitalist urbanism, often without the troubled relation to aesthetic practice evinced elsewhere, yet did so without extensive consideration of SI discourse nor much in the way of overtly political conceptualisation. Conversely, EPA's engagement with psychogeography and a broader poetry of place produced a negative, deconstructive effort. It not only dismissed the SI, but was likewise critically alert to psychogeography's contemporary manifestations. Luther Blissett, conversely, took psychogeography into expanded territories, introducing new tactics, discursive and practical, even developing tentative instruments towards overcoming the complementarity of aesthetic autonomy and generalisability, both in dialogue with, but also in rejection of Situationist activities. Lastly, AAA built on this, developing the practical trilectics explored by the LPA's LB3FL and Blissett, expanding critical engagements with hegemony and networked connectivity with a renewed superpositional psychogeography; deliberately "recuperating", critical of, divergent from, and building upon, SI inheritances.

Thus, rather than seeing these myriad connections as the linear inheritances already critiqued in the thesis's first triad, again a "morphic resonance" is apparent: aspects of psychogeography's earlier practice, particularly those advanced through Jorn's noological experiments, resonating with the context of psychogeography's revival, thus becoming useful for articulating social interests.

Rather than see this relation as simply recuperation, diffusion or dialectical overcoming, the second triad of chapters implies that in the 1990s, adjusting to rapid deindustrialisation, it appeared a new "spectacular" regime of valorisation was consolidating, which on the surface seemed to confirm Specto-Situationist analysis. McLaren and Wilson's symbolic disruptions were its true inheritors after all. However, as Dauvé's critique had pointed out, the SI rarely delved beyond commodity circulation; "spectacle" was a theory of appearances in more ways than one. If it had, it might have discovered Marx's hidden abode of production had not been eradicated, but, to paraphrase Engels, shifted elsewhere.

The psychogeography revival's critical interrogation of aesthetic instruments was thus both diffraction of its own socio-economic and political circumstances, but also an activation of resonances from Situationist praxis to grasp rapidly transforming conditions. It was not that psychogeography naïvely believed capitalism could be fought simply through discourse, through Tactical Media or acts of deconditioning. Rather, as capital displaced its contradictions through what Bonnett's PhD supervisor David Harvey called a "spatial fix", psychogeographers struggled to deal with the dissonance.<sup>23</sup> Disoriented in their localities—post-industrial East London, Manchester, Glasgow, Bologna—like the NPU's pensioners in a Nottingham charity shop, they grasped for local clues to comprehend what—with hindsight—were shifts in capitalism's global configuration.<sup>24</sup>

Robbed of what Fredric Jameson—channelling pioneer of another psychogeography, Kevin Lynch—called “cognitive maps” of global capital, they disoriented themselves in order to reorient, through a critique immanent to new modes of valorisation in which they found themselves enmeshed.<sup>25</sup> This entailed rejecting dominant Specto-Situationist understandings, returning to the playful praxis evinced by Jorn, attempting to uncover points of leverage and reorientation within capital’s real domination.

Thus, turning to my second point, what I called a “triolectical” perspective offered one such point of orientation. Whether or not this label is added *post-factum*, it provides a working definition for the main features identified in 1990s psychogeography. I assert this for several reasons:

Firstly, a triolectical perspective foregrounds a reassertion of spatiality and simultaneity, evident in chapter three’s examinations of resonances between Jorn and various radical geographers. This facilitated 1990s psychogeographers developing better understandings of capital’s globalising circuits of valorisation and intra-actions of spatialised difference, in a manner sometimes occluded by simplified dialectics.

Secondly, such a triolectical perspective likewise enabled a foregrounding of reproductive labour. This capacity is demonstrated in chapter one, where triolectics critically supplemented Breton’s dialectical instrument, illustrating how it facilitated the occlusion and alienated re-presentation of Nadja’s “reproductive” psychogeography of everyday life. This perspective was further evinced in MAP’s praxis, examined in chapter five, whose analysis examined how the class struggle dialectic is supplemented via other constitutive exclusions.

Thirdly, again similarly foregrounding constitutive exclusion, a triolectical perspective insists on acknowledging noologies distinct from Eurocentric Enlightenment rationality, something

suggested theoretically in chapter two, exploring Jorn's development of such a method, and in practice in chapter four, showing how the LPA developed along such lines.

Fourth, a trielectical approach undermines hypostasised ontologies and idealised "objective instruments", such as a positivity ontology of labour, as shown in chapter five, whereby the dialectic of an "authentic" working class and its "spectacular" re-presentation—but likewise the sexual dialectic diffracted through production and reproduction—is shown to function through the constitutive repression of other possible experiences.

Fifth, the performative, "possible histories" and "comparative vandalism" that characterise LPA, NA, Network News and others, can, as developed throughout, be usefully grasped through the trielectical historiography excavated from Jorn's broader philosophy.

Sixth, amplifying Chtcheglov's understanding of psychogeography, a trielectical approach was shown to entail particular sensitivity to the formal, instrumental, noological operations of power occluded by both idealised individualist and "vulgar" economist historiographies.

Seventh, lastly, what could be called a trielectical perspective also facilitated the further dismantlings evinced in chapter six, of nation, region, landscape and activism (EPA), of architecture—linguistic, evental and physical—(WNLA, NPU), of the liberal metaphysics of selfhood (Blissett), and how counter-hegemonic contestation might reinforce the state.

Does this suggest Jorn's "trialectical" psychogeography, as elaborated in the first triad of chapters, significantly influenced psychogeography's revival? That I have identified strong trielectical resonances does not necessarily imply 1990s practitioners were well versed in Jorn's theories. Indeed, as shown in chapter four, before Tompsett translations, Jorn's writing was not really available in English, whilst secondary material was limited.

However, by looking at what was available, I showed much 1990s psychogeography draws upon the 'pataphysical, sitological and primitive communist dimensions of Jorn's thought manifest in those texts, particularly the collision of magic and dialectical materialism. This "magico-Marxism" is especially evident for the LPA, and via them, to a lesser extent NA, MAP, Luther Blissett and indirectly, the EPA. This would also have resonated with—and potentially provided grounds for a critique of—a contemporary counter-cultural vogue for occultist and neo-pagan elements, along with primitivist currents within anarchism and the ultra-left.

Thus, to move to my the third point here, "trialectical" resonances in 1990s psychogeography are not simply inheritances, but rather, evince the resonance of Jorn's thinking, functioning more as an immanent critique of the political economy of their era.

As shown in chapters two and four, Jorn's "formal" demonstration of geometrical noology in *Open Creation* deconstructed the means by which Euclidean geometry instrumentally expedited the emergent dominance of an early modern capitalist class, offering modes of organisation that facilitated bourgeois revolution. Further, for the LPA, Jorn's speculations suggested recent innovations in non-Euclidean geometry—*analysis situs* and chaos theory—supplemented operations of a newly emergent ruling class, utilising contemporary geometry's situational analysis to facilitate—for example—global speculation and uneven development, producing emergent islands of order amongst generalised chaos.

In this respect, as the LPA identified, Jorn anticipated emergent regimes of valorisation in which 1990s psychogeographers found themselves enmeshed. It is natural therefore, his trielectical perspective also anticipated their critique. One can thus indeed argue 1990s psychogeographers followed Jorn's "Situationist" psychogeography, even whilst simultaneously—superpositionally—maintaining they were a diffraction of their own material circumstances: they amplified Situationist elements resonant for *their own* situation.

Thus, each of the seven “triolectical” characteristics of 1990s psychogeography given above, also arguably presents a diffraction of developing neoliberal noology: firstly, a new spatiality of production; secondly, an intensified valorisation of reproduction; thirdly, a rejection of certain elements of Enlightenment rationality (particularly various universalisms); fourthly, a dismantling of the “Western” industrial working class and traditional gender roles; fifthly, an anti-dialectical, genealogical historiography; sixthly, an increasingly mediatised, instrumental approach to social relations; lastly, parallel deconstructions of existing Enlightenment concepts of self, citizen, nationhood and politics. It is not that such psychogeography was thus somehow *recuperated*; rather its resistance emerged immanent to what it resisted.

Given this evidence, I hold my research complicates one of the original assertions I set out to explore: the suggestion in Dauvé and others that recuperation be understood dialectically. As shown above, recuperation does indeed operate somewhat dialectically: that which most actively resists it, offers a prefiguration of some “outside” beyond capitalism’s oppressive equivalence, often becomes most attractive to valorisation. Capital abhors a vacuum; rebellion becomes innovation, negation catalyses new, expansive syntheses.

However, triolectics suggests any “exceptionality” is not truly exceptional, but the constitutive exclusions by which the system’s dynamic functions. Thus, whilst in some ways this is not that much more than a convoluted reassertion of dialectics, it appears to remove the necessity of teleological transcendence.

Does this simply reassert a “postmodern” circling of signs, the ceaseless pursuit and deferral of transcendence? Jorn’s apparent debt to Peirce’s semiotic triad might suggest so. However, this cycling “dialectic” of resistance and recuperation on the level of commodity circulation or appearances also opens up spaces of immanent negativity, ensuring some horizon of resistance remains in play until it might be leveraged on other levels.

If there is hope then, it is that—as in chapter three—such reconfigurations create a coincidence, two effects becoming a cause. Harvey is correct that agency is not somehow a ‘surplus’, or authentic exterior, escaping social relations, but is instead ‘leverage points *within* the system’.<sup>26</sup> Again, picture a trielectic. I have already suggested the continual shift in these relations offers one way of visualising recuperation. However, agency, Harvey’s observation implies, arises in diversion, the leveraging of these relations: the clinamen of Marxian praxis. The hope is one such leveraging of this constantly shifting, transformative morphology of the unique opens its contradictions wide enough to divert it into a social form no longer predicated on exploitation and accumulation, but in which the free development of each, truly is the free development of all.

What this suggests—what 1990s psychogeography ultimately implies—is resistance on the level of spectacle, cultural mythmaking and *détournement*, *must be continually conceived in relation to resistance on other levels*: the level of production, and against the enclosure of reproduction, which primarily entails our land and bodies.

### **7:3:0: Third Trielectic**

Thus, if what we—mistakenly—were to take from Jorn’s influence was a narrow, positive focus on such aesthetic, subjective resistance, then as chapter five suggests, its revolutionary potential would amount to little more than raising the value of Manchester real estate. However, if such popular “Situationism” grants over-attention to this first—“psychic”—level, then perhaps “vulgar”, economist Marxism focuses too exclusively on the second—production—meanwhile indigenous, peasant resistance and struggles over the enclosure of reproduction understandably assert the centrality of the third.<sup>27</sup> This somewhat echoes Marx’s conclusion, when he progressed beyond *Capital*’s first volume to its second and third, particularly the so-called “Trinity Formula”.<sup>28</sup> It is also something suggested by Lefebvre.<sup>29</sup>

An effective psychogeography therefore, would keep all these intra-active poles—psychic, productive and reproductive/geographic—in play, thus go beyond them. In this sense, “psycho”-“geography” was and is simply the necessary reassertion of crucial dimensions marginalised by narrowly economist analyses. However, what such a conclusion also suggests is conversely, any psycho-geography omitting the central position of production and a critique of political economy is equally inchoate. Over-simplified, both psychogeography and triolectics, assert the embodied, singular and existential against dehumanising abstractions. Read more fully, they equally imply the necessity of abstraction to exceed the mystifying partiality of the merely aesthetic. What this affirms—as 1990s détournements of “Jornian” psychogeography implied—is that class struggle is complementary to “psycho-geography”, its integral third pole, that invisible, instrumental foundation without which its subject-object dynamic loses all orientation, breaking down into metaphysical dualism.

Much 1990s psychogeography worked this out for itself, not needing belated analyses to “illuminate” it. It is no coincidence that arguably psychogeography’s two most critically urgent iterations of the following decade would be those of a woman psychogeographer and (a) psychogeographer(s) of colour: *Savage Messiah*, from Laura Oldfield Ford, and the praxis of the psychogeographer(s) variously working with evoL PsychogeogrAphix, West Essex Zapatistas, the Qubit City Fuck Club, *The Situationist Worker* and others, who were also integral to DAMTP, the union of data miners and psychic workers.<sup>30</sup> Both these examples built directly on 1990s activities whilst explicitly bringing a further, necessary diffraction to their praxis, extending the critique of transcendental and Eurocentric perspectives that was nascent in the LPA, to the heart of psychogeography.<sup>31</sup>

Enlightenment is not only a simultaneous throwing into shadow, as the LPA observed, but also a diffraction, as Ibn Sahl, Newton and his critical interlocutor Goethe doubtless realised.<sup>32</sup> Yet, as one of the most important psychogeographical texts of the 2000s *The End of the Age of Divinity* warns, such light-based, ocular noologies—the eye in the triangle—

themselves often betray a fundamentally spectacular and individualist, European bourgeois perspective.<sup>33</sup> This is something I have chosen to specifically foreground, with my own thematic noology: rather than risk the primary orientation of an academic instrument being elided, I sought to use this imagery to draw attention to the thesis's own instrumentality. Indeed, as set out in the introduction, the concealment of the instrument—much like Clarke's "third law", mentioned in the previous chapter—is the first conjuring trick upon which exploitative class power is built.

This is not something that can be simply understood as recuperation, diffusion or teleological progression. It explodes these pre-existing categories, yet also shows their congruencies and differences. It is testament to the scope of 1990s psychogeography that the two aforementioned iterations were a fraction of those practices emergent in its wake. Indeed, since the 1990s, psychogeography has both consolidated and diversified, in directions institutional, underground and neither.

Bonnett correctly notes that psychogeography's ultra-left orientation contained implicit 'macho posturing', which, even if unconscious, was evident in the paucity of women psychogeographers active during the 1990s.<sup>34</sup> He observes, conversely, psychogeography's subsequent integration into more expressly cultural and institutional terrains has also seen a broadening of its practice by increasing amounts of women.

Psychogeography is not democracy, indeed it was explicitly placed beyond democracy.<sup>35</sup> Neither, in its 1990s practices, was it largely a representation. Therefore it did not, at least in the practices examined, aspire to be "representational". Rather, it was a critical instrument to be reoriented in practice. A lack of women practitioners may reveal weaknesses in its wider usefulness as an instrument therefore, but in doing so, it also reveals and expands the contradictions of the contexts that reproduce such social relations, between aesthetic and objective instruments. The risk emerges when it *does* become an objective instrument, a

positive programme, situating certain experiences—implicitly or explicitly—as transcendental *a priori*.

Beyond this, there were further, distinct developments emergent from psychogeography's 1990s revival. Indeed, whole books have been written on what came next.<sup>36</sup> Many such practices focused on how psychogeography interfaced new information technologies and locative media. By no means all—or even many—of which were oriented by a critique of capitalist social relations.<sup>37</sup> More thoughtful explorations of these diffractions came from ex-AAA participant Wilfred Hou je Bek, Christian Nold and Mediengruppe Bitnik, perhaps culminating at the Psychogeophysics summit, London 2010.<sup>38</sup>

The other important continuation, of course, which ultimately did most to draw 1990s groups together, was three-sided football: triolectics in action. The game, initially of Jorn's invention—for whom it was little more than an analogy—was found(ed) by Tompsett, during his 1990s researches and put into practice. The catalyst was apparently the meeting of Tompsett, Home and the WNLA's Dyson at the Glasgow Winterschool in January 1994.<sup>39</sup> Tompsett then initiated the Luther Blissett Three-Sided Football League, published a proposed format and hosted an inaugural meeting through the Invisible College in March 1995, with the "First All London 3-Sided Football Match" held the following month.<sup>40</sup>

Almost immediately, the game was adopted by Luther Blissett in Italy, with their first match in 1995 at the Piazza d'armi de Forte Prensentino, Rome.<sup>41</sup> Claims persist that around thirty games took place in London and Rome between 1994 and 1996.<sup>42</sup> There are even tales—possibly apocryphal—of a secret European championship, contested on a municipal rather than national basis.<sup>43</sup> Furthermore, following AAA's April 1995 founding—as seen in chapter six—three-sided football became one of their key practices, with games at various intergalactic conferences, or one-off events.<sup>44</sup>

The game continued irregularly throughout the 2000s, with notable instances played as part of the Alytus Art Strike Biennial events. Dyson established the Luther Blissett Depford Three-Sided Football League in 2012, with participants including Philosophy Football and Strategic Optimism Football, whilst games and tournaments also sprang up from Belarus to Bogotá, Melbourne to Malawi, Borneo to Bilbao. In 2014, to mark Jorn's centenary, Museum Jorn in Silkeborg hosted the 1th Trioelectical World Cup, opened by Tompsett and with participants including psychogeographers variously connected with DAMTP, MPA, WNLA, NXTPA, AMANDLA, ABRACADABRA-C and ex-players from assorted left-wing, non-league clubs, such as Bristol's famed Easton Cowboys, alongside local Silkeborg teams.<sup>45</sup>

Three-sided football constitutes the most active and vital *détournement* of psychogeography continuing today, with numerous experimental developments being advanced as recently as the First Quantum Flux Footballum Equinox Fest, London-Amsterdam-Cararra, 2016.<sup>46</sup>

Sidestepping Walking Art's institutional ambitions, three-sided football perhaps most directly resonates with psychogeography's playful past in both spirit and letter. Ultimately, ironically, fittingly, Richardson's dismissive joke—cited in the introduction—proves perceptive analysis. Her implicit amusement at librarians filing psychogeography under “sports science” unwittingly amplifies its key resonance: a playful science; not concerning specialised “sport” as currently configured, but experimenting with games of an essentially new type.

As the above investigations show, critiques of psychogeography's usefulness within the agendas of state and capital are important and necessary, yet the praxes of its revival also demonstrate the deep insufficiency of reading it simply as recuperated or positively diffused. As implied above, the “trioelectical” attitude evinced by much 1990s psychogeography instead represents a critical continuation and development—a transformative morphology—of that found within Jorn's approach to the activity. Yet it does so, owing to its resonances with particular configurations of valorisation that 1990s psychogeography found itself entangled within.

Over the course of this study far more material has become available.<sup>47</sup> This thesis presents one view of such material and as posited in the introduction, necessarily a partial one.<sup>48</sup> Likewise, my decision to structure this thesis as two complementary sections, including both psychogeography as a mid-20<sup>th</sup> century avant-garde and its 1990s revival, meant materials and detail were curtailed. This was based on the aim of resituating 1990s materials within wider conceptions of psychogeography, thus resituating psychogeography itself, *détourning* the orientation of its contemporary practice. Rather than simply mobilising a familiar, dialectical instrument to tackle this, I aimed for a different approach, using 1990s psychogeographers as a trielectical third pole to divert this relation, to shift the terrain as they themselves did, by bringing occluded elements into play.

It has not been my intention to succour liberal attacks on dialectics, made as a proxy for Marxism. Dialectics remains a powerful instrument to grasp and shape the world. Problems arise in making an instrument ideal and no longer wanting to take it apart and see how it is made. Lenin's initial dialectics, as I speculated in chapter one, showed a fidelity to Euclidean space implicitly committing him to a discrete separation of observing subject and observed object, approaching metaphysical dualism. Rather than consider ideology a shadowy reflection of *a priori* material forces—a kind of reverse Platonism—I have shown that Jorn's nology demonstrates their co-constitution, a transformative morphology, where subject and object intra-act.

One can see the appeal—and dangers—for a 1990s context: a materialism apparently at home in the kind of semiotic speculation more usually labelled "Postmodernism", alert to the risks of metaphysical abstraction, a deconstructive Marxism? However, here it also reveals its limits. The aesthetic instrument, as shown, only really offers a science of the unique, a kind of 'pataphysics, complementary to generality. This severance of objective and instrument, via the ironic assertion of the subjective, aesthetic instrument, appears to empower the individual

against the totalising social forces of capital's real domination, but ultimately, one must question what this power amounts to, if it abdicates the project of transforming that totality.

In light of this, Lenin's aversion to a sophistry he perceived within "Empirio-Criticism" cannot be entirely disregarded, even if its basis appears equally problematic. This perhaps is as much as can be said for trilectics: a multidirectional, non-linear, quasi-dialectical process, reasserting constitutive exclusions. It resists reduction to a "coherent" philosophical system in any conventional sense because, ultimately, it is a game, whose very purpose is to produce further contradictions. Such an approach, as can be discerned in Jorn's psychogeography, but also in the practices of the 1990s, thus asks many questions, but does not yet find its answers. It is still looking for that strategic agency that might transform this unique configuration of relations, past, present and future.

#### **Coda:**

Was it all a joke? Perhaps, but for too long humour has been taken lightly. A good deal of humour and a seriousness of purpose will be needed over the coming period. As capital continues—even accelerates—its shredding of the biosphere, the immiseration of billions, and worse. As it undermines both its own—and our own—conditions of reproduction, something like an enlarged class consciousness will surely be needed; a psycho-socio-geography, perhaps related to what Ben Morea has called "revolutionary animism".<sup>49</sup> It will be needed to escape dead-ends such as nation or region, whilst retaining an expanded dialectical sense of the interpenetration of all things, finally burying the separations of Eurocentric noologies, without replacing them with the chaos of the market. It will need to learn the lesson of trilectics, without being sucked in by any metaphysical mystique: that an effect here is a cause over there, that constitutive exclusions will have their revenge. It sounds impossible, but finally, what it amounts to is understanding that the relations—the morphology—of this unique actuality transform, and keep transforming, with the

uninterrupted disturbance of all social conditions, but we remain integral to that transformation. Thus we can, and must, change it for the better.

## Chapter Seven, Conclusion Notes

<sup>1</sup> Jorn and Tompsett, *Open Creation and Its Enemies*. This appears to be a détournement, as versions of the quote are variously also attributed to Marx and Werner Heisenberg.

<sup>2</sup> London Psychogeographical Association, 'Why Psychogeography?', 138.

<sup>3</sup> Amadeo Bordiga, 'Bordiga's Polemic', in *Gramsci A, Selections From Political Writings (1910-20)* (London: Lawrence and Wishart, 1977), 220.

<sup>4</sup> Gil Wolman 'Kicked Out' trans. Donald Nicholson-Smith, Potlatch #2 June 1954, in Mension, *The Tribe*, 81.

<sup>5</sup> Quoted in: Rumney, *The Consul*, 66. This definition comes from a letter sent to Debord and Michèle Bernstein, published as 'Letters from Afar' in *Internationale Situationniste* #9 (August 1964). This therapeutic aspect is also something drawn out by Rasmussen. See: Rasmussen, 'The Situationist International, Surrealism, and the Difficult Fusion of Art and Politics', 372.

<sup>6</sup> Rumney, *The Consul*, 53.

<sup>7</sup> Jorn, 'Architecture for Life'.

<sup>8</sup> Peter Shield, 'Asger Jorn, the Artist as Philosopher', in *Concerning Form* (Silkeborg: Museum Jorn, 2012), 9.

<sup>9</sup> As indicated by his sign-off at the end of *Fin de Copenhague*.

<sup>10</sup> I had neither the time nor space to pursue this here. I thus leave it to the philosophers, if they have nothing better to do.

<sup>11</sup> Something also explored by the LPA, via their engagement with Hans Richter. Richter, 'Speculation about Form and Element in the Principle of No-Form'.

<sup>12</sup> For example, although I did not have space to go into it in this thesis, potential influence, or at least resonance, with Peirce's logic of continuity and the crucial place of the *representamen* in his triadic, proto-deconstructive semiotics would be worth investigating.

<sup>13</sup> Wark, *Molecular Red*, 22.

<sup>14</sup> Mark Tey, 'Break/Flow (Review)', *Trangressions: A Journal of Urban Exploration*, no. 2/3 (August 1996): 131.

<sup>15</sup> *Ibid.*

<sup>16</sup> For example, his preface to *The Natural Order*, 'Those who think otherwise', became the Apple marketing slogan 'Think different'. See: Jorn, *The Natural Order*, 3; Rob Siltanen, 'The Real Story Behind Apple's "Think Different" Campaign', *Forbes*, 14 December 2011, <http://www.forbes.com/sites/onmarketing/2011/12/14/the-real-story-behind-apples-think-different-campaign/>.

<sup>17</sup> Rasmussen and Jakobsen, *Cosmonauts of the Future*, 17.

<sup>18</sup> Buffy Anne Summers, 'The End of the Age of Divinity', *Metamute.org*, 20 January 2008, <http://www.metamute.org/editorial/articles/end-age-divinity>.

<sup>19</sup> Further, as the WNLA drew to our attention to in chapter six, Jorn's historiography owes a debt to collaborations with Jean Dubuffet, producing polyphonic sound collages during the period Jorn was compiling his triolectical philosophy (1960-61). Jorn's polyvalent methodology, evinced through the SICV and theorised through triolectics thus potentially owes a lot to Dubuffet. It is therefore important to acknowledge that the latter's efforts to learn from nomadic culture in Algeria dubiously recall those of contemporary French ethnography, whilst his championing of everyday, "outsider" art also needs to account for parallels with colonial appropriation and capitalist primitive accumulation.

<sup>20</sup> Franco Berardi, *The Uprising: On Poetry and Finance* (Los Angeles: Semiotext(e), 2012), 166-67.

<sup>21</sup> Jorn, 'On the Triolectical Method and Its Applications in General Situology', 247-49.

<sup>22</sup> De Jong, 'A Maxim of Openness', 200.

<sup>23</sup> David Harvey, 'The Spatial Fix: Hegel, von Thünen and Marx', *Antipode* 13, no. 3 (1981): 1-12.

<sup>24</sup> It is probably no coincidence that the main instances of 1990s psychogeography occurred in these centres of former working class power and post-industrial decline: South and East London, Manchester, Glasgow, Nottingham, Bologna, Stoke-on-Trent, even Cornwall and Southampton, although these later two were diffracted through their relation to a commodified noology of "countryside". This might also be read as a reiteration: the LI/SI's own psychogeography emerged concurrent with an unprecedented transformation of Paris's urban fabric. In 1949 the French government announced a programme to construct 20,000 homes a year for forty years, and between 1954-74 twenty-four percent of the surface area of Paris's built environment was demolished and rebuilt: Nicholas Bullock, '4000 Dwellings from a Paris Factory: Le Procédé Camus and State Sponsorship of Industrialised Housing in the 1950s', *Architectural Research Quarterly* 13, no. 1

(2009): 50; David Pinder, “‘Old Paris Is No More’: Geographies of Spectacle and Anti-Spectacle’, *Antipode* 32, no. 4 (2000): 366.

<sup>25</sup> Fredric Jameson, *Postmodernism, Or, The Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991).

<sup>26</sup> My emphasis. David Harvey, *Justice, Nature and the Geography of Difference* (Oxford: Wiley-Blackwell, 1996), 98, 106.

<sup>27</sup> There is already an implicit hierarchy in this linear ordering that itself needs spatialising.

<sup>28</sup> Marx’s explanation of the so-called “Trinity Formula”—capital-interest, land-ground rent, labour-wages—is evinced in *Capital* vol.3, chapter 48. Karl Marx, *Capital, Vol. III* (New York: International Publishers, 1967). See also: Teodor Shanin, ed., *Late Marx and the Russian Road: Marx and the Peripheries of Capitalism* (London: Routledge & K. Paul, 1983).

<sup>29</sup> Intriguingly, this is also perhaps intimated by Bordiga with his analysis of the 1917 revolution as a bourgeois agrarian revolution. See: Amadeo Bordiga, ‘The Revolutionary Workers Movement and the Agrarian Question’, *Libcom*, 30 December 2011, <https://libcom.org/library/revolutionary-workers-movement-agrarian-question-amadeo-bordiga>.

<sup>30</sup> The psychic workers union, the DATA Miners and Travailleurs(/Travailleuse) Psychique formed out of the Alytus Art Strike Biennale in Lithuania in 2009 and included former artists such as Redas Diržys and Martin Zett, as well as key proponents of 1990s psychogeography such as Tompsett, Home, former Blissetts as well as exponents of the main anonymous inheritors of the 1990s activities connected with evoL PsychogeogrAphix, antisystemic.org, etc. See for example: DATA Miners and Travailleurs Psychique, *DATA Miners and Travailleurs Psychique Newsletter*, 1 (Alytus, 2010). They publish the semi-regular DAMTP newsletter (15 issues, 2010-present) and maintain an extensive website (DATA Miners and Travailleurs Psychique, *DAMTP – DATA Miners & Travaileurs Psychique Wahdat*, accessed 5 November 2016, <http://www.alytusbiennial.com/>). It emerged from the Fluxus and Neoist-inspired “Art Strike Biennale” which has operated out of the Lithuanian town of Alytus since 2003. Their activities are documented in Lithuanian, in Redas Diržys and Kęstutis Šapoka, *Alytaus Avangardizmas: Nuo Gatvės Meno Iki Visuotinio Psichodarbininkų (Meno) Streiko* (Vilnius: Kitos Knygos, 2014).

<sup>31</sup> For more on Laura Oldfield Ford’s connections with the LPA and 1990s psychogeography see: Christopher Collier, “‘Our Monuments Shall Be the Maws of Kites’: Laura Oldfield Ford and the Ghosts of Psychogeography Past”, in *Spectral Spaces and Hauntings* (New York: Routledge, Forthcoming).

<sup>32</sup> Ibn Sahl was the Persian mathematician credited with first describing diffraction in 984 CE.

<sup>33</sup> For an abridged version of this text see: Summers, ‘The End of the Age of Divinity’.

<sup>34</sup> Bonnett, Author’s Interview with Alastair Bonnett, Newcastle.

<sup>35</sup> London Psychogeographical Association, ‘Why Psychogeography?’, 137.

<sup>36</sup> O’Rourke, *Walking and Mapping*; Smith, *Walking’s New Movement*.

<sup>37</sup> David Pinder, ‘Arts of Urban Exploration’, *Cultural Geographies*, no. 12 (2005): 383–411; O’Rourke, *Walking and Mapping*.

<sup>38</sup> See: Anonymous, ‘A Psychogeophysics Handbook and Reader [v0.4]’. At this summit various members of contemporary groups such as Dérivelab and those who would make up the NXXTPA were also present.

<sup>39</sup> Or possibly an anarchist event the previous summer in the same city, although details are hazy.

<sup>40</sup> Invisible College, ‘The Invisible College and Praxis Present Dead by Dawn. Technospeedcorexparty’ (Dead by Dawn, 4 March 1995), Technozines box, May Day Rooms; Luther Blissett Three-Sided Football League, ‘First All London 3-Sided Football Match (Flyer)’, 9 April 1995, Infoshop 56A.

<sup>41</sup> Pizzi, ‘What’s Trialectics? Geneology of a Theory of Space’.

<sup>42</sup> Florian Cramer, ‘Literatur Und Fußball’, *Dahlemer Diwan* (Berlin, Germany: Radio Charlie 87.9, 9 June 1996).

<sup>43</sup> Ibid.

<sup>44</sup> For example, at Hackney Anarchist Week in August 1996. See: ‘Hackney Anarchy Week Reviews/Responses 1996’, *The Radical History of Hackney*, 6 June 2011, <https://hackneyhistory.wordpress.com/2011/06/06/hackney-anarchy-week-reviewsresponses-1996/>; Association of Autonomous Astronauts, *Space Travel. By Any Means Necessary! The Fourth Annual Report of the Association of Autonomous Astronauts* (Le Mouvement Mars 23 & WICAAA, 1999).

<sup>45</sup> The Easton Cowboys, formed in 1992, are a renowned non-league left wing club, famous for organising games against the Zapatistas in Chiapas and tours to Palestine, as well as having played the then obscure street artist Banksy in goal during the 1990s.

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<sup>46</sup> DAta Miners and Travailleurs Psychique, 'First Flux Footballum Equinox Fest, London, Amsterdam, Cararra', *DAMTP Newsletter*, no. 15 (8PC) [vulg 2016]; Strategic Optimism Football and Luther Blissett Three-Sided Football League, 'Jorn and Trocchi United: A Workshop in Practical Triolectics', *Antiuniversity Now*, October 2015, <http://cargocollective.com/antiuniversity/Jorn-and-Trocchi-United-A-Workshop-in-Practical-Triolectics>.

<sup>47</sup> For example with major deposits by the LPA and others at Mayday Rooms' archives in late-2014 and a minor resurgence of interest in these 1990s activities, such that their primary anthology, *Mind Invaders*, is being reissued.

<sup>48</sup> It can offer no definitive articulation of triolectics, or psychogeography. Both, as I argued, take much from Jorn's *Concerning Form*, where a critical reading of John Dewey—particularly his assertion that contradictions produce consciousness—is influential. I propose that if anything be taken as a watchword for triolectics—and thus for both Jorn's and 1990s psychogeography—it would be this: a deliberate cultivation of contradiction as the motor of consciousness.

<sup>49</sup> Ben Morea, 'Discussion with Ben Morea on Revolutionary Animism' (Psychic Strike Biennial, Alytus Art School, 2015), <http://www.alytusbiennial.com/2-uncategorised/758-alytus-biennial-2015-discussion-with-ben-morea-on-revolutionary-animism.html>.

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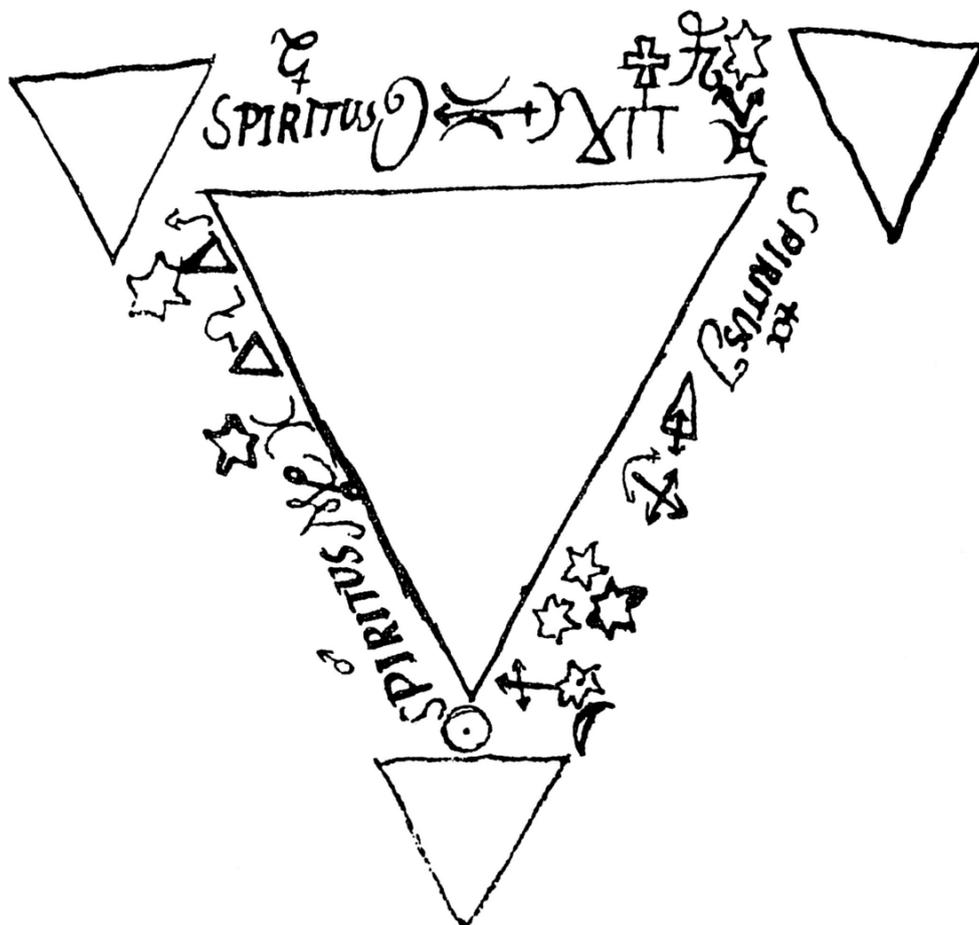


Fig. 7.0

*Hegel's Triangle Diagram,  
seemingly pertaining to his  
dialectical system*