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The contention of this article is that the Italian Situationist Giuseppe Pinot-Gallizio's experimental practice called 'Industrial Painting' offered (and perhaps still offers) an exemplary model of how collective and mechanised forms of mass cultural production can be transformed into a mode of revolutionary life praxis. By 'revolutionary life praxis', I understand a project to abolish self-alienation through forms of creative activity or labour, aimed at radically transforming both the objective and subjective conditions of a particular historical situation, characterised, according to Guy Debord, as the moment at which 'the commodity completes its colonization of social life'.[1]

The Situationists' name for such a revolutionary process of total social transformation was 'unitary urbanism', and it is in relation to this process that my critical analysis of Gallizio's practice of Industrial Painting is developed. 'Unitary urbanism' was defined in the first issue of the Situationists' journal, *internationale situationniste*, of 1958, as follows: 'the theory of the combined use of arts and techniques in working towards the integral construction of a milieu in dynamic relation with experiments (expériences) in behaviour'.[2] It was understood that when this theory of 'unitary urbanism' was put into practice, specifically within the context of the urban environment, it would provide a means to subvert and transform the poverty of social experience that existed under the reified conditions of a late capitalist society, renamed by the Situationists as the 'society of the spectacle'.[3] Unitary urbanism's strategic re-modulation of social space was intended to expand the imaginative realm of its inhabitants, which in turn would enable them to challenge what the Situationists called the mental disease of banalisation whereby everyone 'is hypnotized by production and conveniences – sewage systems, elevator, bathroom, washing-machine'.[4] The sociopolitical purchase behind this project of unitary urbanism lay not in the merely distracting or escapist aspects of redecorating and reconstructing city spaces, but in its ability, ideally, to liberate authentic emotional sensibilities as characterised by aspects of play, love, and adventure, aspects of behaviour repressed by the spectacle's process of everyday banalisation – the Situationists' byword for the expansion of the commodity form to all spheres of life.[5] In Situationist theory, the word 'spectacle' represented the expansion of generalised reification as it now took on an imagistic form, in which real social relations had been reduced to their abstract representation, that is, to an image or spectacle. As Debord clarified, paraphrasing Marx's characterisation of commodity fetishism 'the spectacle is not a collection of images; rather, it is a social relationship between people that is mediated by images'.[6] This suggests that an alteration of the images mediating everyday social relations could act as a catalyst to convert the spectacle's alienated condition more generally.

1. See thesis 42 in Guy Debord, *The Society of the Spectacle*, trans. Donald Nicholson-Smith (Zone Books: NY, 1995), p. 29. The preface to this section of the book entitled 'The Commodity as Spectacle' begins with a quote from Lukács' *History and Class Consciousness* where it is stated that it is only when the commodity becomes the universal category that it can be understood in its undistorted essence.

2. In *internationale situationniste*, no. 1, June 1958, p.13. A facsimile edition of all 12 issues of the journal is available in *internationale situationniste*, edition augmenteé (Librairie Arthème Fayard: Paris, 1997).

3. See thesis 32, 'The spectacle's function in society is the concrete manufacture of alienation', Debord, *The Society of the Spectacle*, p. 23.

4. Gilles Ivain (the alias for Ivan Chtcheglov), 'Formulaire pour un urbanisme nouveau' (1953) published for the first time in *internationale situationniste*, no. 1, June 1958, pp. 15–20. Translated as 'Formulary for a New Urbanism' in Ken Knabb, *Situationist International: Anthology* (The Bureau of Public Secrets: Berkeley, 1981), pp. 1–4.

5. See Raoul Vaneigem, 'Basic Banalities (I)' (1962), trans. Knabb, *Anthology*, pp. 89–100 and Vaneigem, 'Basic Banalities (II)' (1963), trans. Knabb, *Anthology*, pp. 118–33.

6. Thesis 3, Debord, *The Society of the Spectacle*, p. 12.

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Unitary urbanism can be understood as a theory and practice strategically orientated to a critical re-presentation, and thus potential alteration, of the society of the spectacle. Its requirement of the combined use of art and technology, which points to a form of integrated practice, was one means by which the spectacle's mode of 'generalised separation' could be contested, precisely by a process that broke down the divisions between the practices of art, technology, and everyday life. Such an integrative process was, of course, intended as part of a broader critique of all forms of social divisions under the conditions of the 'spectacle', defined as representing 'the triumph of an economic system founded on separation'.[7] The integrative practice of unitary urbanism should therefore be understood as part of the Situationists' broader emancipatory project, which aimed to reveal that no social situation, including that of the 'spectacle', is ever absolutely fixed, but on the contrary historically transformable, a utopian Situationist bent later re-emphasised by Debord in *internationale situationniste* no.9, in 1964:

> Since man is the product of the situation he goes through, it is essential to create human situations. Since the individual is defined by his situation, he wants the power to create situations worthy of his desires.[8]

For me, the importance of this passage lies in its introduction of an active, self-creating subject into the concept of constructing or transforming a situation. It suggests a subject that is both produced by and productive of its environment or objective material conditions. Debord reiterated this in 1967 in thesis 74 of *The Society of the Spectacle* when he wrote 'as for the subject of history, it can only be the self-production of the living'.[9] This implies that the self-producing subject is creative not only of other things, such as its situation, but also of itself through its dialectical, though not necessarily symmetrical or reciprocal, relationship with its environment. This is a subject that experiences itself as conditioned, embedded in a specific historical moment, but also experiences these conditions as something to be transformed, as not fixed but malleable.[10]

What follows is a critical analysis of the utopian or socially transformative aspect(s) of Gallizio's practice of Industrial Painting understood as a mode of integrative or unitary praxis orientated towards a simultaneous critique of the labour processes of both artistic and industrial modes of production. It is, I suggest, through this attempt to overcome the divisions between art and industry that Gallizio (in the form of his Industrial Painting process) produces a new model of life based on a non-autonomous, collective, and mass reproducible creative praxis. As its title suggests, 'Industrial Painting' was a form of experimental art production aimed at expanding and dismantling the category of painting. It did this, or so I argue, in three interrelated ways: first, through the collective use of new technical processes, both chemical and mechanical; secondly, through new sites of distribution, where ideally the Industrial Painting would leave the confines of a gallery space and instead circulate in the urban streets; and thirdly, through Gallizio's attempt to reconfigure creative production and consumption in terms of a gift-economy or potlatch, that is, as a mode of artistic labour governed by the logic of an excess or surplus of production.

From the rhetoric that surrounds the first exhibition of Industrial Painting (still confined to the space of a gallery) in Turin in 1958, its important distinguishing feature (as the word 'industrial' implies) was its apparent

7. Thesis 26, Debord, *The Society of the Spectacle*, p. 21. See also thesis 24, 'The social cleavage that the spectacle expresses is inseparable from the modern state, which, as the product of the social division of labour and the organ of class rule, is the general form of all social division', p. 20; and thesis 25, 'Separation is the alpha and omega of the spectacle', p. 20.

8. In *internationale situationniste*, no. 9, August 1964, p. 24.

9. It continues, '... the living becoming master and possessor of its world – that is, of history – and coming to exist as *consciousness of its own activity*' (italicised in original), Debord, *The Society of the Spectacle*, p. 48.

10. Thesis 11, 'For what the spectacle expresses is the total practice of one particular economic and social formation', in Debord, *The Society of the Spectacle*, p. 15.

production by machines. This allowed for the paintings' literal expansion beyond the limits of the stretcher, in the form of extremely long rolls of canvas, in some cases up to 145 metres in length (Fig. 1). In a written 'eulogy' published in the catalogue for the Turin exhibition, the author, Situationist member Michèle Bernstein, somewhat parodically exaggerated the paintings' machine production. According to Bernstein, with the use of the machine, in one fell swoop there would be:

> no more problems with format ... no more bad periods as the inspiration of Industrial Painting, made from a combination of know-how, accident and mechanisation, will never be lacking ... no more metaphysical themes, no more dubious production of eternal masters; no more openings, no more painters, even in Italy.[11]

The painting-machine, for Bernstein, signalled the death of the professional artist, not, I argue, through the harnessing of the machine to the artist, as a prosthetic extension or partner, but by a more radical de-centring of the

11. M. Bernstein, 'Eloge de Pinot-Gallizio' in *Pinot Gallizio* (Bibliothèque d'Alexandrie: Paris, 1960), front two pages, no pagination. My translation.

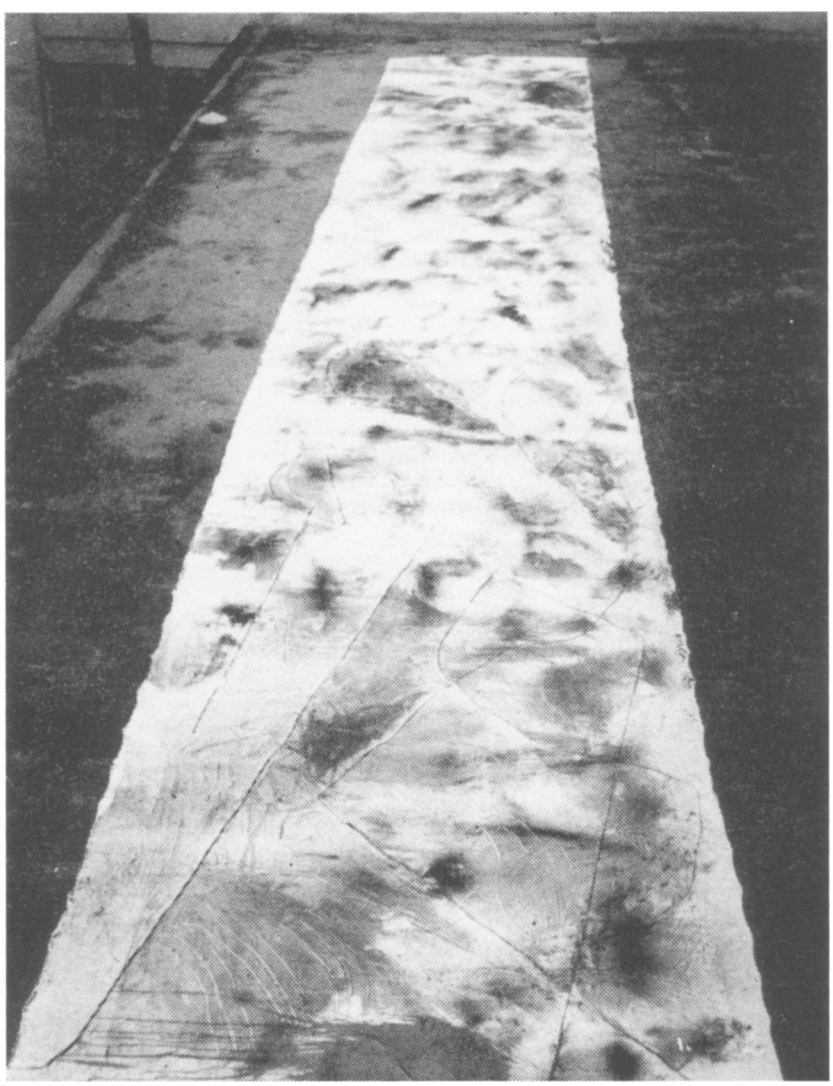

Fig. 1. Roll of Industrial Painting, c.1958. (Photographer unknown.)

site of aesthetic production: from man to the creative machine, from living labour to dead labour.

As is the tendency of the eulogy, there is much textual exaggeration here. This becomes explicit when we see the actual 'machines' at stake in the production of Industrial Painting (Fig. 2). The industrial painting machine turns out to be a rickety printing-table, with assorted rollers attached to it. These rollers, in a parody of automation, were manually raised and lowered, each with its own sticky substance to apply: one might have resin on it, another one paint, and another a drying agent or varnish. The randomness of such haphazard manufacture was increased by the happy accidents of open-air production, which was necessitated by the poisonous fumes released by some of the chemical drying agents.[12] According to Gallizio's romantic gloss, however, not only technology but also 'nature'

12. Allegedly one of the first victims of the dangers of Industrial Painting methods was Pinot-Gallizio's pet dog, which suddenly turned a shade of blue during the first stages of production. This information was taken from a caption in *Pinot Gallizio* (1960), no pagination.

Les premières installations rudimentaires du Laboratoire Expérimental d'Alba, en 1956.

Fig. 2. The 'machines' of Industrial Painting outside the Experimental Laboratory in Alba, 1956. (Photographer unknown.)

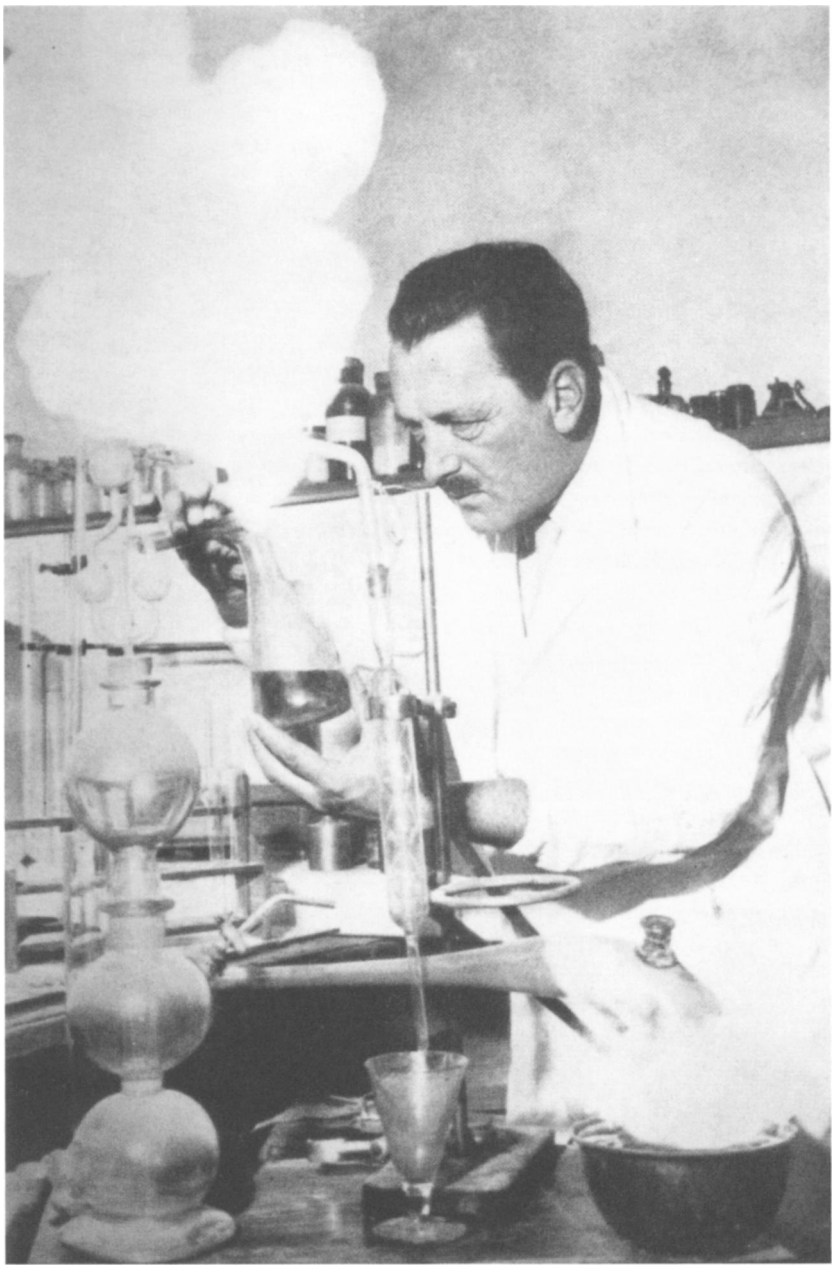

Fig. 3. Giuseppe Pinot Gallizio, in *internationale situationniste*, no. 2, December 1958.

un-named, substances. So, the resulting rough, crusty, sticky surfaces of the industrially painted canvases were due not to the application of 'paint', but of painterly substances concocted from coloured pigments mixed with dust, cigarette-ash, mud, and in the most extreme amalgamation, mixed with gunpowder. The latter substance proved the most contingent, resulting in the explosive destruction of the work at the moment of its formation (Gallizio even experimented with using whips to apply this unstable substance from a safer distance). In this instance, it would seem that the working process itself was as important, if not more so, than a

final end-product, since the object was literally consumed in its moment of creation. This was an act of creative-destruction that significantly undermined the production of eternal, precious artworks, in favour of nothing at all; or where artistic labour is revealed in its most radically useless (in the sense of a non-instrumentalised) guise, through its production of matter that is to be literally wasted, without remainder.

It was during an exhibition of some of his experimental works in the Italian seaside town of Abisola, in 1955 (alongside the ceramic work of his friend the philosopher/artist, Piero Simondo) that Gallizio met up again with Asger Jorn.[18] Jorn had settled in Abisola the year before and established what he called 'The International Movement for an Imaginist Bauhaus' (IMBI), which he invited Gallizio to join.[19] As the movement's name suggests, this was a rival Bauhaus, a parodic riposte in fact, to a New Bauhaus that had emerged in Ulm, Germany, under the directorship of the Swiss architect Max Bill. Jorn had been invited to join this, but refused on the grounds of what he called its 'rationalist' principles that served to constitute what he called an academy 'without painting, without research into the imagination, fantasy, signs, symbols – all he wants is technical instruction'.[20] Jorn's model of an Imaginist Bauhaus intentionally opposed such limited and limiting functionalist principles. In his brief 'Notes on the Formation of an Imaginist Bauhaus' (1957), Jorn defined the IMBI as 'the answer to the question of WHERE AND HOW to find a justified place for artists in a machine age'.[21] It answered this question by discovering ways in which artists could get hold of industrial means of production and subject them to non-utilitarian ends. For Jorn, such discoveries required a new type of educational institution that avoided the old Bauhaus model where 'great masters with exceptional talents' tended to produce pupils whose works were 'pious imitations of their masters'.[22] In contrast, the IMBI set itself up as an experimental or 'imaginist' research laboratory, one without 'masters', dedicated to 'abandoning all efforts at pedagogical action and moving towards experimental activity'.[23]

Gallizio joined the IMBI in 1956, and his studio, situated in an old convent in Alba, became, not the movement's 'atelier' but its 'experimental laboratory', and after the unification of the IMBI with the Lettrist International to form the Situationist International in 1957, his Alba laboratory became their experimental centre. Industrial Painting emerged out of a blurring and collapse of boundaries: between artist and scientist, between the individual and collective subjects of production, between regulated machine production and the ornamental excesses of random, hand-crafted gestures, in between that is, order and chaos. The resulting rolls of non-identical paintings intentionally mocked standardised modes of serial production.[24] In turn, the playful, excessive, decorative, and kitsch surfaces of Industrial Painting represented an assault on what Jorn understood as the modular Protestantism and reductive Puritanism of the productivist schools of utility and functionalism that he associated with the likes of Le Corbusier and other geometric, constructivist aesthetics.[25] Moreover, the child-like drips, doodles, and splatters of paint, the undisciplined and 'free-style' of Industrial Painting techniques, were also indicators that this type of art could be produced by anyone, without proper academic training and so in keeping with the ideal figure of the 'amateur-professional-situationist' (not an artist as professional engineer). Such amateur, playful, and haphazard compulsions to create were intended

18. Asger Jorn had been involved in various avant-garde groups before joining the SI. He was a founding member of Cobra in 1948 along with Karel Appel, Guillaume Corneille, Christian Dotrement, Constant Nieuwenhuys, and Joseph Noiret. Cobra's interest in 'outsider' art was combined with a broadly Marxist perspective. See Constant's 'Our Own Desires Build the Revolution', first published in *Cobra*, no. 4, 1949, p. 3 and republished in *Art in Theory: 1900–2000: An Anthology of Changing Ideas*, eds, Charles Harrison and Paul Wood (Blackwell Publishing: Cambridge, 2003), pp. 659–60. See also Willemijn Stokvis, *Cobra: The Last Avant-Garde Movement of the Twentieth Century* (Lund Humphries and V+K Publishing: Aldershot, 2004).

19. The IMBI was set up in Switzerland, in 1953 by Jorn, Appel, and Corneille (all ex-Cobra members) along with Italian artists Enrico Baj and Sergio Dangelo, both members of the Nuclear Art Movement, formed in 1952.

20. See Stewart Home, *The Assault on Culture*, p. 24. For a more detailed description see Asger Jorn, 'Notes on the Formation of An Imaginist Bauhaus' (1957), trans. Knabb, *Anthology*, pp. 16–17.

21. Knabb, *Anthology*, p. 16.

22. Knabb, *Anthology*, p. 17.

23. Knabb, *Anthology*, p. 17.

24. In Raoul Vaneigem's 'Commentaries against urbanism', he makes an interesting analogy between urban 'planification' that regulates city space and types of scientific management techniques used in factory production, where a similar zoning, regulation, and disciplining is applied to the body of the worker. First published in *internationale situationniste*, no. 6, August 1961, pp. 33–7. Translation in *Theory of the Dérive and other situationist writings on the city*, eds, Libero Andreotti and Xavier Costa (Museu d'Art Contemporani de Barcelona: Barcelona, 1997), pp. 119–24.

25. For an account of Jorn's embrace of all things kitsch, see his 1941 text 'Intimate Banalities', discussed by Peter Wollen in 'Bitter Victory; the Art and Politics of the Situationist International' in the exhibition catalogue *On a passage of a few people through a rather brief moment in time: the Situationist International 1957–1972* (The MIT Press/ICA: Boston, MA, 1989), p. 48. And on the aversion of productivist aesthetics to ornament see Wollen, 'Fashion/Orientalism/The Body' in *New Formations* (1987).

as a counter to the compelled and regulated labour of industrialised production.[26]

The literal overproduction of Industrial Painting does, however, suggest a certain link with the expansionist and democratising logic of much production art, in the sense of being available to a wider, non-exclusive art audience. A surplus, in the sense of an overproduction, meant that the price of the work fell and was therefore, in theory at least, purchasable by a less wealthy clientele. Industrial Painting was in fact sold by the metre. This somewhat parodic suggestion that quantity not quality determines the aesthetic choice was captured in photos taken during an exhibition of Industrial Painting at the Galerie van de Loo in Munich (in April 1959), which shows Gallizio, in the guise of some sort of haberdasher, exaggerating his cutting-up of a desired length of painted canvas according to the specifications of the watching, prospective buyer.[27] Of course, Industrial Painting remained an artistic commodity that was sold on the art market. Nevertheless, Gallizio and his fellow collaborators did issue a challenge to the art market, which tended to buy up the complete rolls of Industrial Painting, rather than segments of it. In anticipation of this, at each subsequent exhibition, they increased the price of each total roll. Therefore its continued purchasing highlighted the rapacious and acquisitive logic of the prospecting art market, whose seemingly inexhaustible cash flow revealed its decidedly exclusive credentials and elitist pretensions.

I would also like to suggest here, using a Marxist discourse somewhat alien to the Situationists, that it is possible to interpret the collective ownership of the means of producing and distributing Industrial Painting as a critique (albeit limited) of the exploitative production methods of a capitalist economy. This was because the Industrial Painting collective (in the form of a loose association of different creative producers) was able to recover for itself the surplus value produced by the necessary labour needed for the manufacture of their creative goods. That is, surplus value was redistributed and shared amongst the collective rather than being appropriated by a capitalist. For, as Marx explained, the extraction of surplus value is the specific way exploitation takes place under capitalism, whereby the capitalist appropriates the value produced by the worker through their labour power.[28] In contrast to this, for Gallizio and his Industrial Painting collaborators, all labour expended in the production process as well as the surplus value it generates, that is, all the values of the artistic labour process, are appropriated by and for the group itself. Needless to say, this model of a redistribution of surplus value still remains within the logic of a capitalist economy, offering thereby a limited type of capitalist reformism.

It was in an attempt to counter and overcome such limited reformisms that the Situationists looked to alternative, anti-capitalist, economic systems. And it seemed logical to challenge the accumulating and proprietary logic of a commodity economy with its opposite, namely a form of exchange based on the logic of the gift, that is, of giving away and not selling the products of artistic labour. It is significant, therefore, that for Gallizio, the sheer amount or surplus of Industrial Painting that was produced represented more than an affirmation of mass-produced and cheaper art. As Gallizio's son and fellow collaborator, Giors Melanotte, elaborated, 'with this word (industrial) we do not affirm the relationship of artistic production according to the criteria of industrial production (work time, production

26. It was whilst a member of Cobra that Asger Jorn developed his interest in child art and 'outsider art' and this continued to influence his and others' work in the IMBI. Jorn had also been a friend of the 'art brut' artist Jean Dubuffet. See Guy Atkins, *Asger Jorn: The Crucial Years, 1954–1964* (Wittenborn Art Books, Inc.: New York, 1977).

27. A photo of this can be seen in *situactionistas arte, politica, urbanismo* (1996), p. 43.

28. To put it somewhat crudely, as a commodity, labour-power has two values, namely use value and exchange value. Its use value can be described as whatever the capitalist gets the labour-power (the worker who sells their labour) to do or to produce. Its exchange value is what it costs to reproduce the labour power owner (the worker) for a set period of time, for example, a day. The surplus value is the difference between the exchange value of the labour-power and the value it creates during the set period that is owned by the capitalist (say, a working day). It is of course the production of value (not just use) that interests the capitalist, for if this is worth more than the cost of paying for the labour power to produce the useful goods, then a surplus value can be reaped. Importantly, however, the exploitation arises not because the workers are not paid a fair wage or the going rate for their labour (they are not being cheated), but because of their class position, which means they have no choice but to sell their labour power (or starve) and, at the same time, cannot make use of the value created by this labour themselves, as this is expropriated by the capitalist as surplus value. As Marx says, 'the useful quality of labour-power, by virtue of which it makes yarn or boots, was to the capitalist merely the necessary condition for his activity; for in order to create value, labour must be expended in a useful manner. What was really decisive for him was the specific use-value which this commodity possesses of being a source not only of value, but of more value than it has itself'. In *Capital: A Critique of Political Economy*, vol. 1, trans. Ben Fowkes (Penguin Books: London, 1990), pp. 300–301.

costs) or with the qualities intrinsic to the machine'.[29] Indeed, for Gallizio, the specific meaning of the word 'industrial' was linked to his desire to 'create an inflationist industrial art' that dramatised and served a different economic logic, namely what he called 'a system of potlatch'.[30]

According to the anthropologist Marcel Mauss, the word potlatch 'essentially means to consume' which importantly emphasises its destructive aspect.[31] It was also the name given to the ceremonial and ritual exchange and destruction of gifts, from canoes to slaves, which took place among the Native American tribes of British Columbia and Alaska. Because the potlatch took place in a festive setting, however, the excessive acts of cultural or symbolic exchange were paradoxically governed by the combined forces of violence and celebration, that is to say, the destructive acts were also motivated by a desire to play. It is this play aspect of the potlatch that, I argue, was crucial to Gallizio's particular appropriation of it. This was undoubtedly due to his reception of the term through the Lettrist International journal called *Potlatch*.[32] In this journal the acknowledged source of the model of a potlatch economy was not Mauss, but the Dutch historian Johan Huizinga.[33] In his book *Homo Ludens: A Study of the Play-Element in Culture* (1950), potlatch is described as a 'great solar ceremony', where the presiding tribes indulge in a ritual giving away, or reciprocal exchange of 'sumptuous gifts'. The circulation of gifts is essential to the model of potlatch that the Situationists and Gallizio appropriate – and accounts for its anthropological translation as a gift-economy. The archaic and pre-commercial aspect of the potlatch or gift economy is also important because it represents a form of exchange that is both prior to and outside of an economy of commodities, exchanged through money. Yet, as both Mauss (and later Georges Bataille) revealed, this gift economy is double edged, in that it not only involves giving but also calculated returns. The recipients of a potlatch were obligated to set up a return festival, but of greater excess, to demonstrate their generosity and wealth and so not lose face to their rivals – to the extent even of destroying precious objects and killing valuable slaves. In these terms the gift was not free, but a mechanism to shore up rank, a form of tribal one-upmanship.

Needless to say, as a Situationist, Gallizio was not interested in this aspect of a potlatch, that is, in its guise as a game of upping hierarchical status and power. Instead, what I contend was significant and appealing about a potlatch was its structure as a form of non-equivalent exchange. As a theory of economic exchange based on sacrifice and excess it offered an exemplary subversion of a capitalist mode of equivalent exchange, through acts of unproductive expenditures.[34] That is to say, a capitalist economy enables the exchange of one type of good or commodity with another type through the mediation of a third term, money, which Marx defined as 'the general abstract equivalent'. A system of potlatch subverts this in two ways. First, no money or other form of mediating symbolic equivalent is used in the exchange of sumptuous gifts. Secondly, and more importantly, a potlatch presents a mode of exchange that actively requires an escalation or inflation in that each gift-giving ritual must be returned by an even more extravagant one. It is this constant upping of the stakes that I think explains Gallizio's demand for an 'inflationist industrial art' that functions analogously to a system of potlatch.[35] Of course, as I said before, Gallizio was not interested in a form of exchange, even an inflationist one, which shored up the rank of one 'tribe' against another one.[36] What he had in

29. Giors Melanotte in 'L'Activité de la section Italienne', *internationale situationniste*, no. 2, December 1958, pp. 27–30, (p. 28). My translation.

30. Pinot Gallizio, 'Discours sur la peinture industrielle et sur un art unitaire applicable', *internationale situationniste*, no. 3, December 1959, pp. 31–5, (p.32).

31. Marcel Mauss, *The Gift: the Form and Reason for Exchange in Archaic Societies*, trans. W.D. Halls (Routledge: London, 1990), p. 6.

32. The Lettrist International published the journal *Potlatch* from 1954 to 1957. For a complete facsimile edition see Guy Debord, *Guy Debord presente Potlatch: 1954 - 1957* (Gallimard: Paris, 1996). The last edition of *Potlatch*, no. 30, 1959, was published as a bulletin for the Situationist International.

33. An extract from Huizinga appears under the heading 'Le Journal des faux-monnayeurs' in *Potlatch*, no. 21, June 1955, republished in Debord, *Potlatch* (1996), p. 172. Unlike the LI, Johan Huizinga references the work of Mauss in *Homo Ludens* (The Beacon Press: Boston, 1955), p. 58.

34. The notion of unproductive expenditures is taken from Georges Bataille, 'The Notion of Expenditure' (1933) in Georges Bataille, *Visions of Excess: Selected Writings, 1927 - 1939*, trans. and ed. Allan Stoekl (University of Minnesota Press: Minneapolis, 1996), pp. 116–29. For Bataille's take on the destructive aspects of a potlatch festival see his 'The Gift of Rivalry: Potlatch' in Georges Bataille, *The Accursed Share: An Essay on General Economy, volume 1: Consumption*, trans. Robert Hurley (Zone Books: New York, 1991), pp. 63–77.

35. In her 'eulogy', M. Bernstein also makes a reference to a tactical inflation in values announcing, 'that all values, be they ideological, artistic, or even financial must be violently unleashed everywhere by inflation', *Pinot Gallizio* (1960), no pagination. My translation.

36. In contrast to the tribal and archaic model of potlatch, the Situationists adapted it by bringing it out of its pre-industrial past and integrating it with technological modes of reproduction.

mind was more along the lines of some sort of artistic reciprocal gaming, where what is exchanged as a sumptuous gift takes the form of a freely given creative act or what he described as 'other poetical experiences'.[37] They would be free in the sense of being given away and so not paid for with money, but they should also be un-patented (l'anti-brevet), that is, without copyright protection, so free in the sense of being un-owned. Such a demand to return one creative act with another also points to an impossibility of equivalent exchange. How can one 'poetical experience' be adequately, let alone equitably, judged or measured against another? What criteria are involved in such subjective encounters and exchanges? This, I think, is the point. Gallizio sets up an impossible game where there can be no way to decide who wins or loses; all that can be said is that it is a game in which you choose (or not) to participate, knowing that there can be no assured or equal outcomes. It is playing as such that is crucial here, for as the Situationist Raoul Vaneigem stated 'ludic attraction is the only possible basis for a non-alienated labour, for truly productive work'.[38]

My contention here is that it is as if the freely given creative act itself becomes valorised as a sort of surplus of life or surplus of living, a form that is of an excessive, unmeasurable, because never equitable, mode of living that subverts standardised and habituated forms of survival within the conditions of the 'spectacle'. For analogous to Marx's claim that capitalist production was hostile to certain branches of spiritual production, such as art and poetry, the Situationists claimed that conditions of production within the society of the spectacle were also hostile to, and so actively suppressed, playful and non-productive creative expenditures. In their counter-attack against such repressive conditions, the Situationists developed and deployed a different, decidedly non-Marxian, valorisation of surplus as part of their model of a revolutionary, creative praxis. The valorisation of a surplus of life meant embracing all those types of values pertaining to practices and situations that are considered excessive, such as play, festivals, love, and adventures, values that the Situationists deemed as not applicable to forms of necessary labour or the fulfilment of brute needs (such as food or shelter required for survival). In other words, surplus is valued here as a model of creative life that includes all forms of non-instrumentalised and therefore superfluous expenditures that are routinely repressed by the banalisation of lived experience under the reifying conditions of the society of the spectacle. In such repressive conditions, the resuscitation of such surplus or playful values retains a positive social use value, as a reminder of another way of living (beyond mere survival). The question remains, however, of how to put this new mode of living into practice. In terms of Industrial Painting, Gallizio had to find a means for its allegedly socially useful excesses (also part of what the Situationists called a collectively organised 'game of events') to be directed outwards, towards others, as a mode of creative praxis aimed at transforming the spaces of the social in its totality.

I would like to suggest that an attempt at just such a wider project of social and 'unitary' intervention occurred when a mass of Industrial Painting (in the form of rolls) was pinned up overnight on the public walls of a street in Paris, gratis in 1958, with its drips and scribbles of paint appearing as a sort of second-order graffiti.[39] This free distribution can be read as an example of a different model of a potlatch, one that Mauss described as an 'ideal' potlatch, namely where a gift was given and no return donation was

37. Gallizio, 'Discours' (1959), p. 32.

38. Raoul Vaneigem, *The Revolution of Everyday Life*, trans. Donald Nicholson-Smith (Rebel Press/Left Bank Books: London, 1994), p. 259.

39. Details in Home, *Assault on Culture*, p. 34. The Situationists supported acts of graffiti as a form of direct intervention negating the last vestiges of artistic specialisations, for example, no need for prepared grounds or expensive tools, just chalk, knives, or spray cans, and as a means to re-territorialise public space from below as happened in the streets of Paris during the events of May 1968; see Walter Levino, *L'Imagination au Pouvoir* (Le Terrain Vague: Paris, 1968). On the role of graffiti in the SI see Frances Stracey, 'Situationist Radical Subjectivity and Photo-Graffiti', *Photography and Literature in the Twentieth Century*, eds, David Cunningham, Andrew Fisher and Sas Mays (Cambridge Scholars Press: Newcastle, 2005), pp. 123–44.

expected or demanded – a gift that is free, in that it is given without a reciprocal obligation. It is important to stress here, however, that this gift of Industrial Painting should not be understood as the giving away of a free 'art-product', but rather as a gift of a model of a collective, creative praxis, which was in turn understood as a model for a new way of living within the alienating conditions of the Spectacle. Such an experimental street hanging was one attempt to find the ideal home for Industrial Painting, which in turn was a vital part of the Situationists' unitary urbanist project. From his first 'manifesto' on Industrial Painting in 1959, it is clear that Gallizio never intended it to be hung only on the sanitised walls of the art institution, or in the home of the private collector, but imagined it hanging on the public walls of the street, the everyday spaces of the urban environment, where it was envisaged as a gift of fantastic coverings that could ideally transform the relationship between social space and its inhabitants. In its street location, Industrial Painting was not in the service of industry, not merely decorative, but had a useful social purpose. It was a prototype of what Gallizio called a 'unitary applicable art', namely a type of urban painting that was intended to engulf whole cities, as part of an experiment in dynamic forms of social interaction. In his manifesto of 1959, Gallizio fantasised about transforming the whole planet into a 'Luna-Park without borders, arousing new emotions and passions'.[40] Put to everyday use, the techniques of Industrial Painting could be used to 'paint the freeways; to make the most shocking, the most unique fabrics to dress up the joyous crowds' and construct 'houses of painted leather, repulsive, lacquered; using metal or wood, resins, vibrant chemicals to form on the ground an unequal and incessant moment of shock'.[41] Industrial Painting played a strategic role as part of a total unitary system, targeted to shock the alienated subject out of his or her spectacularised complacency and banalised existence, through a defamiliarisation of the urban fabric of everyday life. However, Gallizio's reference to the model of the Luna-Park may present a playful antidote to an administered society, but it also risks reducing social experience to a form of distraction and entertainment, thus capitulating to Raoul Vaneigem's fear of producing works that end up 'elaborating the spectacle of refusal' rather than actually 'refusing the spectacle'.[42] In these terms, the danger of Gallizio's revolutionary urban ambition is its degeneration into an aestheticisation of the society of the spectacle, by merely making the city a more glamorous or dazzling site.

Such ambitions (if ultimately risky) nevertheless dramatise the Situationists' concept of 'unitary urbanism' where art's sublation into life is made literal as the whole architectonics of social space is covered over and transformed by its new experimental and precarious skin. In some sense, Industrial Painting, conceived as 'unitary urbanism', that is, as a 'combined use of arts and technologies', invokes the model of a *Gesamtkunstwerk*, in Wagner's sense of a combination of the arts, which overcomes their individual limits.[43] However, rather than being merely a total-work-of-art, I argue that what is at stake for Gallizio (and for the Situationists) is the overcoming of, not just the individual arts, but also the alienated division of labour in capitalist societies. Thus, rather than the aestheticisation of life, what is at stake here is an aesthetico-political transformation of life into a non-alienated creative sociality. In this sense we can think of it properly as a *Gesamtlebenswerk*, my term for a total-work-of-life or liberating life praxis in which the alienated division of labour is overcome and transformed into a non-alienated, creative life.[44]

40. Gallizio, 'Discours' (1959), p. 32.

41. Gallizio, 'Discours' (1959), p. 33.

42. Raoul Vaneigem, 'It is a question not of elaborating the spectacle of refusal, but rather of refusing the spectacle', 'The Fifth S.I Conference in Göteborg (excerpts)', trans. Knabb, *Anthology*, p. 88.

43. See Richard Wagner, 'The Art-Work of the Future' (c.1850), extracts published in *Art In Theory: 1815–1900, An Anthology of Changing Ideas*, eds, Charles Harrison and Paul Wood (Blackwell Publishers: London, 1998), pp. 471–8.

44. In response to a comment that Industrial Painting is ugly and that the Situationists can keep it (so why bother to give it away), it is worth stressing the point that it is not the actual piece of Industrial Painting that is at issue, but its mode of creative practice or labour that presents a model for a new playful and collaborative way of living: not art into life, but art as a speculative model for a new way to live within spectacularised conditions.

As a final note, it is worth pointing out that Gallizio's strategic focus on the surplus or inflationist aspect of Industrial Painting was due in part to the emergence of the Situationist movement in France during the late 1950s, a time of post-war economic abundance. It was from within this relatively new, abundant, consumer climate that the Situationists became convinced that it was the world of leisure and consumption, and not just that of work and production that was a new site for revolutionary critique and action. The Situationist International, as Andrew Ross has so aptly put it 'was only possible in a post-scarcity world of abundant commodities, where desires could be taken for reality and society thereby reinvented by making use of its surplus values and energies'.[45] A surplus of energies that I interpret here as located in unlimited creative acts that for the Situationists 'refuse all forms of behaviour dictated by others and continually reinvent their own unique fulfilment'.[46] It is in this light that we should understand Debord's 1953 graffito 'never-work' (Fig. 4) not as a refusal to work as

45. Andrew Ross, 'The Rock 'n' Roll Ghost', *October* (Fall, 1989, pp. 108–17), p.115.

46. Knabb, *Anthology*, p. 309.

Fig. 4. Guy Debord, 'never work' in *internationale situationniste*, no. 8, January 1963.

such, but not to work according to the ruling economic logic of the commodity, where the success of proliferating production resulted in the degradation of the worker (not to mention the threat to the ecosystem). For, as Debord emphasised, the abundance that is generated here 'is experienced by its producers only as an *abundance of dispossession*. All time, all space, becomes *foreign* to them as their own alienated products accumulate'.[47] In response to this, the Situationists searched for new forms of non-alienated abundance, and found it in forms of wasteful expenditures, exemplified by self-destructive artworks and by the desire to give away the fruits of one's creative labours. As Debord elaborated, 'people who denounce incitements to wastefulness as absurd or dangerous in a society of economic abundance do not understand the purpose of waste'.[48] Wastefulness here represented all forms of activity that challenged a passive acquiescence to the conditions of banalised survival permitted by the ruling order of the 'spectacle'. A love of wasteful expenditures is evidenced in Debord's eulogy to his own abundant way of life where he claimed that

> Among the small number of things that I have liked and known how to do well, what I have assuredly known how to do best is drink. I have read a lot, I have drunk even more. I have written much less than most people who write; but I have drunk much more than most people who drink.[49]

The question of how to achieve and deploy 'waste', in the guise of unproductive expenditures, is reminiscent of Bataille's concept of a 'general economy'.[50] Bataille described how all societies aim to produce more than can be consumed, that is, more than is necessary for the survival of the species, and it is how the leftovers are used that determines the nature of a particular society. And as Marx indicated, it is within the realm of abundance, and not scarcity, that questions about the production of a free, life praxis emerge. And for the Situationists one such realm of abundance was that of culture, in which Industrial Painting circulated, because the cultural field specialises in organising 'everything over and beyond the immediate necessities of the society's reproduction'.[51] For me, the critical potential of such realms of excess is their suggestion that within art and life there remains a creative residue or remainder, in the guise of a surplus to life's reproduction, which labours to escape or at least to fail to be totally recuperated by the alienating machinations of the spectacle.[52]

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47. Debord, *The Society of the Spectacle*, thesis 31, p. 23. The SI's relation to the concept work is complex but central to their practice. For example, Debord claimed that a radical transformation in the meaning of work was necessary to implement 'the shifting of the centre of life from passive leisure to productive activity', not that this meant that 'overnight all productive activities will become in themselves interesting. But to work toward making them so, by a general and ongoing reconversion of the ends as well as the means of industrial work, will in any case be the minimum passion of a free society', trans. Knabb, *Anthology*, pp. 308–309. Pete Smith in 'Never Work! The Situationists and the Politics of Negation' (unpublished paper) makes some excellent comparisons with William Morris. Although the SI were not concerned with making any type of work interesting, fulfilling, or creative whilst it remained within a capitalist system, at best this would be a limited reformism. This also accounts for the SI's hostility to trades union that secured gains in working conditions that remained within a capitalist system. 'Never work' meant making the whole system never work. This required a 'new General Ludd' leading this time to 'an onslaught on the *machinery of permitted consumption*', Debord, *The Society of the Spectacle*, p. 86.

48. Debord, *The Society of the Spectacle*, thesis 198, p. 140.

49. Guy Debord, *Panegyric*, trans. James Brook (Verso: London, 1991), p. 34.

50. See Georges Bataille, *La Part Maudite* (Les Editions Minuit: Paris, 1967).

51. Debord and Canjuers, 'Preliminaries Toward Defining a Unitary Revolutionary Program' (1960) trans. Knabb, *Anthology*, p.305.

52. The Situationist experiment with alternative economic systems, and their ultimate failure to undo capitalism's stranglehold, may seem naïve to some today. However, for me, the importance of holding out for a realm of surplus energies, for immanent remainders, in the form of poetry or whatever else you can name as retaining a residue of non-alienated, non fully co-opted experience, is even more vital in today's climate of global capitalism, where nowhere is exempted or unaffected by its reach, including those regions that are marginalised or excluded from it.