

How to create a relation?

A THROW OF DICE

between an event
and a work of art

many of them were typesetters

between artists
and workers
(looking for work)

THE PARIS COMMUNE
March 18 - May 28 1871

between art
and the industry

FRIDAY LECTURE
KUNSTARKEN, OCTOBER 04, 2024

and how does it happen to produce something new?

Timelines: What happened, when

The Salon

Between 1748 and 1890 it was arguably the greatest annual or biennial art event in the Western world. From 1881 onward, it was managed by the Société des Artistes Français.

French Revolution 1789

Haitian Revolution 1791-1804

Jules Michelet (1798-1874)

The Communist Manifesto 1848

Georges-Eugène Haussmann
and the spatial transformation of Paris 1853 - 1870

Etienne Mallarmé (1842-1898)

Salon des Refusés 1863
(Salon of the rejected)

Franco-Prussian War July 1870 - Jan 1871
The Battle of Sedan and the defeat of Napoleon III

The Paris Commune
March 18 - May 28 1871

May 16 1871 Toppling of the Vendôme Column by Gustave Courbet and other Communardes

Salon d'Automne 1903, founded by Renoir and Rodin

Jean-Marie Straub, born in 1933 in Metz
Danièle Huillet, born in Paris in 1936

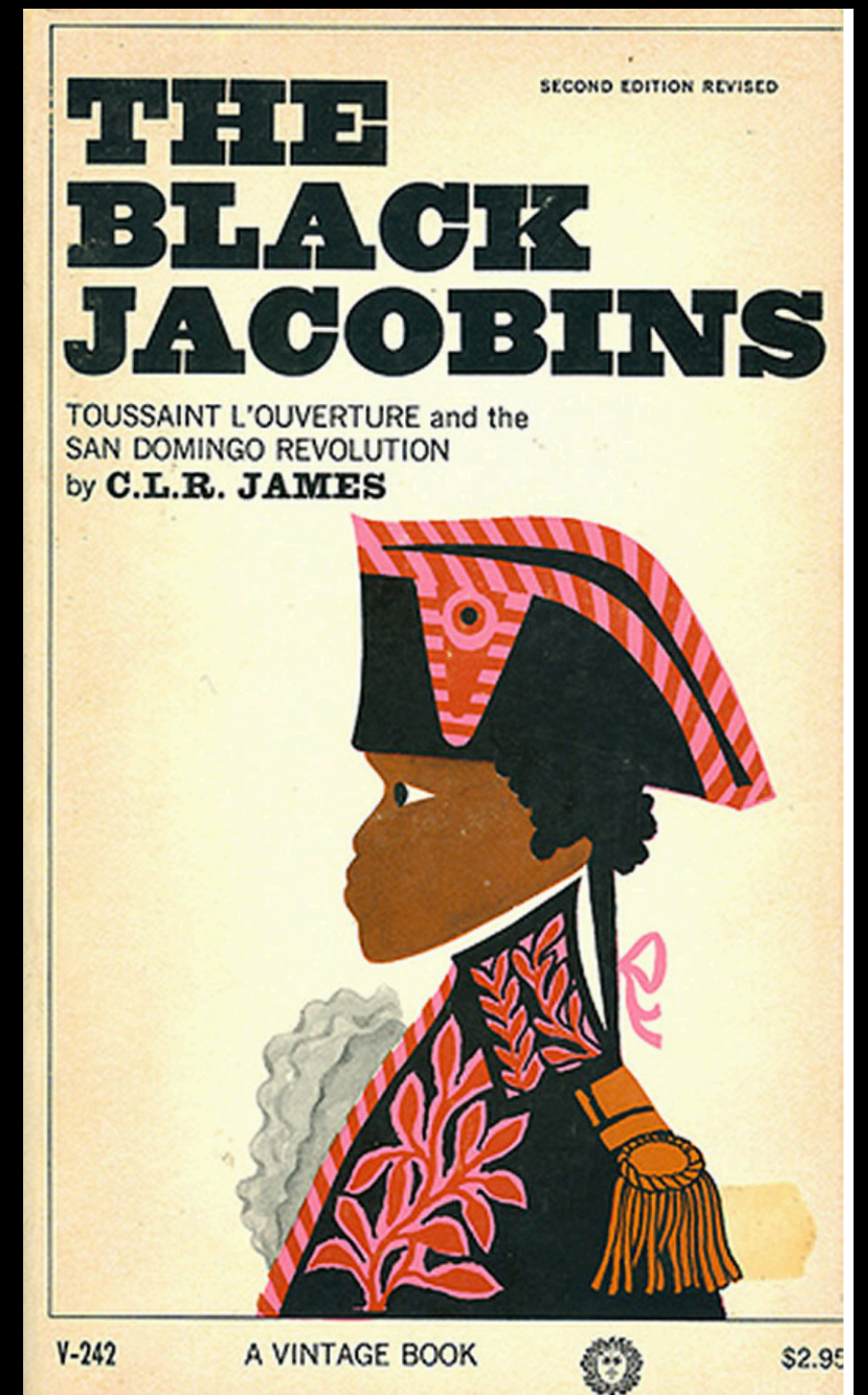
Vichy France 1940-1944

Algerian War 1954-1962





Napoleon III conversing with Otto von Bismarck after being captured in the Battle of Sedan (1878 painting by Wilhelm Camphausen)



The revolt began on 22 August 1791, and ended in 1804 with the former colony's independence. It involved black, biracial, French, Spanish, British, and Polish participants—with the ex-slave **Toussaint Louverture** emerging as Haiti's most prominent general. The revolution was the only known slave uprising in human history that led to the founding of a state which was both free from slavery (though not from forced labour and ruled by non-whites and former captives). The successful revolution was a defining moment in the history of the Atlantic World and the revolution's effects on the institution of slavery were felt throughout the Americas. The end of French rule and the abolition of slavery in the former colony was followed by a successful defense of the freedoms the former slaves had won, and with the collaboration of already free people of color, of their independence from white Europeans.



1890: *Un Jour de vernissage au palais des Champs-Élysées* by Jean-André Rixens featuring *Tigresse apportant un paon à ses petits* by Auguste Cain.



Charles X Distributing Awards to Artists for the salon of 1824. An 1827 painting by François Joseph Heim, now in the Louvre.



Charles X Distributing Awards to Artists for the salon of 1824



Clubiste political culture unfolded within the contexts of meeting halls, which were at the same time social, discursive, and physical spaces.

The Paradise of Association



Political Culture and Popular Organizations
in the Paris Commune of 1871



Martin Phillip Johnson

MICHIGAN

Paris is a true paradise___ all social groups have established themselves federations and are masters of their own fate.
—Gustave Courbet, April 1871

Four patterns of action and analysis characterized clubiste action during the Commune: they rejected some sets of ideas and enemies; they identified themselves with other groups, ideas, and actions; they inverted “normal” social relations; and they positioned themselves in the larger historical evolution of the revolutionary struggle. Through rejection, identification, inversion, and positioning, clubistes destroyed certain aspects of the old order and constructed their vision of the new.



Gustave Courbet, *A Burial At Ornans*, 1849–50, oil on canvas, 314 cm × 663 cm (124 in × 261 in), Musée d'Orsay, Paris. Exhibition at the 1850–1851 Paris Salon created an "explosive reaction" and brought Courbet instant fame.

In **1863** the Salon jury refused two thirds of the paintings presented, including the works of **Gustave Courbet**, Édouard Manet, Camille Pissarro, Antoine Chintreuil, and Johan Jongkind. The rejected artists and their friends protested, and the protests reached Emperor Napoleon III. The Emperor's tastes in art were traditional; he commissioned and bought works by artists such as Alexandre Cabanel and Franz Xaver Winterhalter, but he was also sensitive to public opinion. His office issued a statement: "Numerous complaints have come to the Emperor on the subject of the works of art which were refused by the jury of the Exposition. His Majesty, wishing to let the public judge the legitimacy of these complaints, has decided that the works of art which were refused should be displayed in another part of the Palace of Industry."

More than a thousand visitors a day visited the **Salon des Refusés**. The journalist Émile Zola reported that visitors pushed to get into the crowded galleries where the refused paintings were hung, and the rooms were full of the laughter of the spectators. Critics and the public ridiculed the refusés, which included such famous paintings as Édouard Manet's *Déjeuner sur l'herbe* and James McNeill Whistler's *Symphony in White, No. 1: The White Girl*. The critical attention also legitimized the emerging avant-garde in painting. **The Impressionists** exhibited their works outside the traditional Salon beginning in **1874**. Subsequent Salons des Refusés were mounted in Paris in 1874, 1875, and 1886, by which time the popularity of the Paris Salon had declined for those who were more interested in Impressionism.





The destruction of the Vendôme Column, according to Communard Benoît Malon, was conducted as an indictment of wars between peoples and as a promotion of international fraternity. In part because the Column was to plague the remainder of the life of Gustave Courbet, who was held responsible for its destruction, its toppling is one of the Communards' most well-known acts. What is less well-known, however, is the re-baptism they performed after they tore the column down. "The Place Vendôme is called from this moment onwards: Place Internationale." (Kristin Ross, *Communal Luxury*)

explaining the commune has always been more than a historical exercise.



On 16 May 1871, the Vendôme Column – the symbol of Napoleon-era imperialism – came toppling down. In its stead, the Communards renamed the plaza 'Place Internationale'.



ENLÈVEMENT DES CADAVRES PAR LES PASSANTS, REQUIS A CET EFFET APRES L'ACTION.

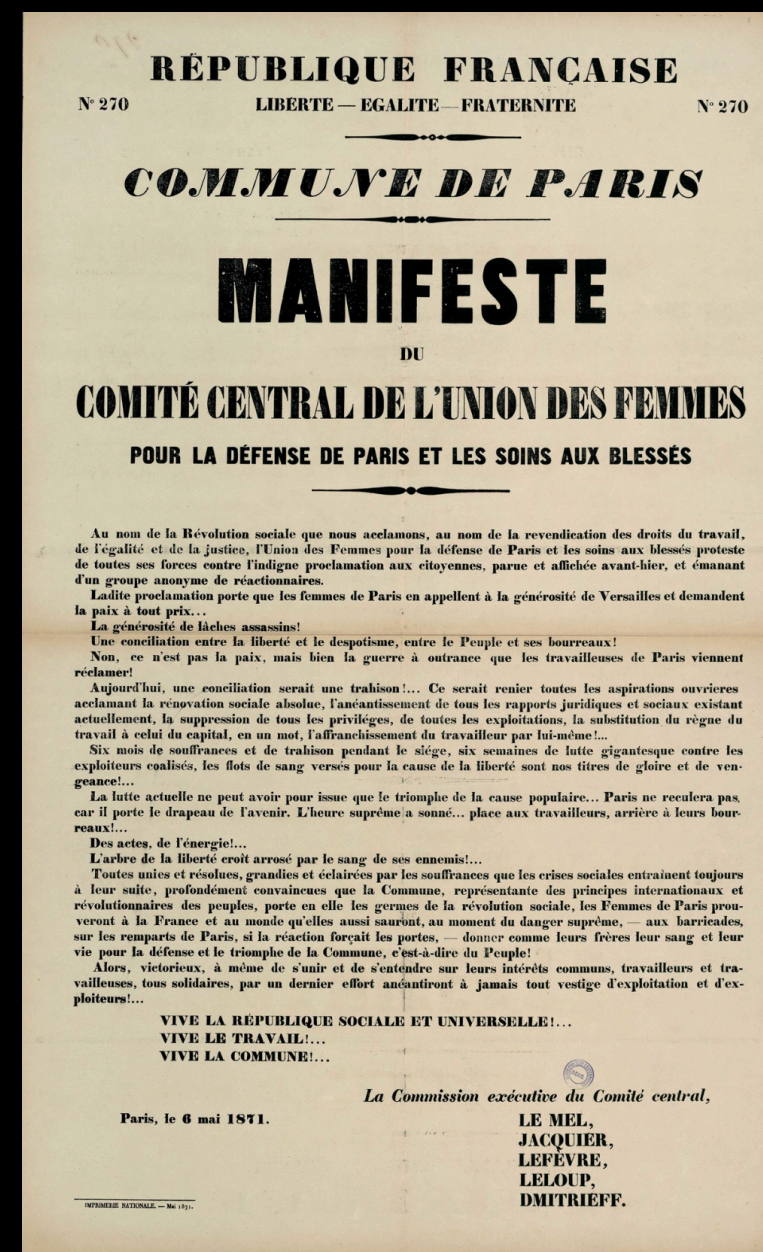
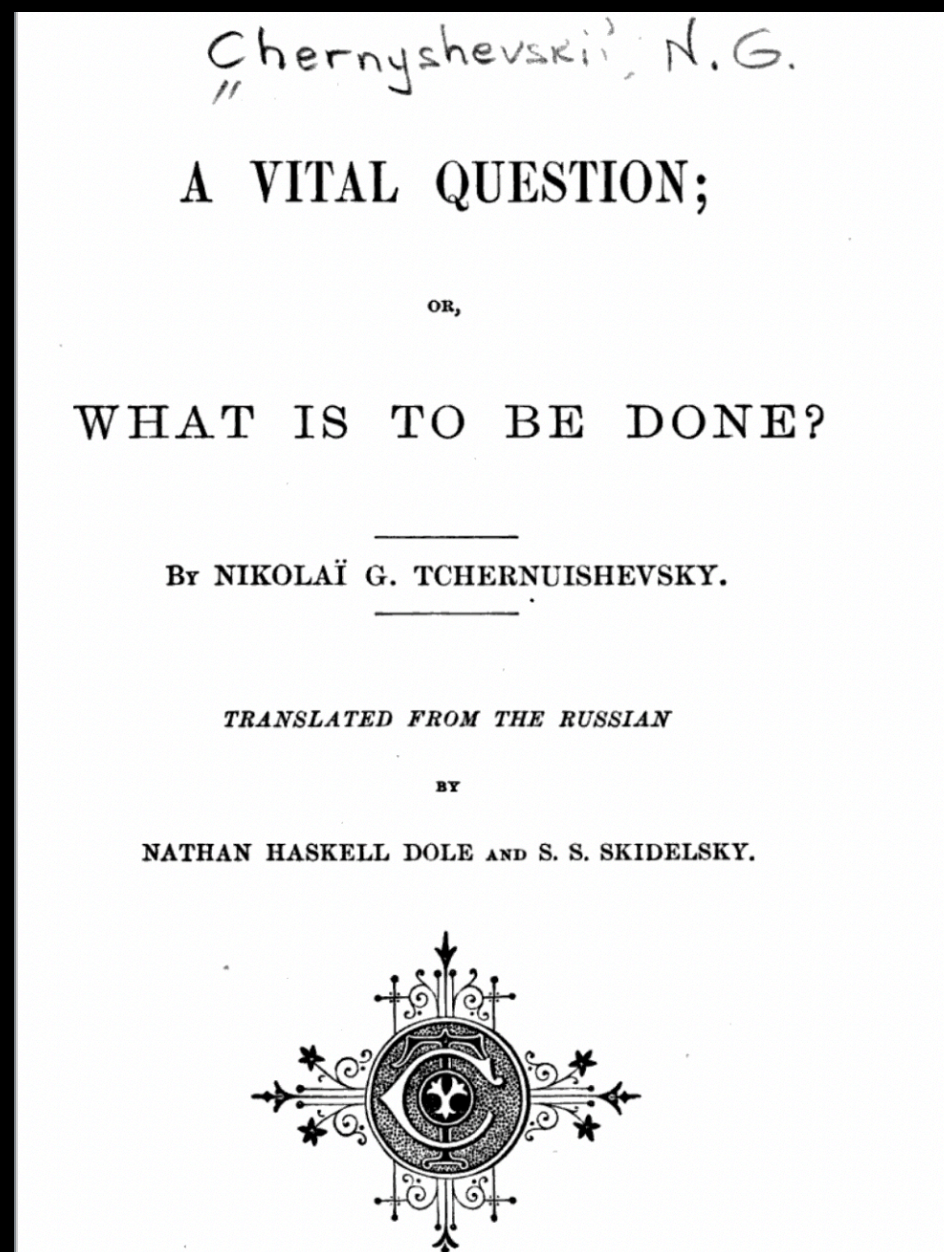
When the battle was over, Parisians buried the bodies of the Communards in temporary mass graves. They were quickly moved to the public cemeteries, where between 6,000 and 7,000 Communards were buried.

Courbet was arrested for his alleged role in the destruction of the Vendôme Column following the defeat of the Paris Commune in June 1871. He was initially jailed in the Conciergerie, where he must have executed this drawing showing two very young fellow prisoners in a graffiti-marked cell. He submitted the drawing for reproduction in the journal "L'Autographe" in September, perhaps aiming to solicit sympathy for the Communards facing trial. He dedicated the drawing to Léon Brigot, one of few lawyers who defended Communards, including the artist.



Young Communards in Prison (Les Fédérés à la Conciergerie)
Gustave Courbet French
1871

Mon cher Brigot, je vous remercie; vous avez
parlé en homme de cœur, et, comme on dit
sans le peupier, j'y suis allé de ma larme.
Gustave Courbet Fédéré du prison de Versailles
1871



“Let us turn to the Union of Women and its founder, the twenty-year-old Russian Elisabeth Dmitrieff. In an astoundingly compressed span of time, Elisabeth Dmitrieff went about establishing a kind of transversal or conduit between the two most significant political thinkers of the time, Marx and Chernyshevsky, a “Marx and Chernyshevsky, and this in two ways: theoretically and in act. Dmitrieff spent the three months before the Commune in London, in near daily discussions with Marx in his study, on the topic of the traditional Russian rural organizations, the obshina and the artel, and the way these were being theorized by Russian populists, and especially Chernyshevsky. Marx’s study of the Russian language was at that point far enough along that he could get by in the original; he could read copies of the journal Dmitrieff co-edited, La Cause du peuple (Narodnoe Delo), copies that Dmitrieff had been sent from Geneva by the newly formed Russian section of the International to make sure that he knew about.”



COMMUNAL

LUXURY

THE POLITICAL IMAGINARY

of the

PARIS COMMUNE

KRISTIN

ROSS

*Toute révolution
est un coup de dés.
(Jules Michelet)*

Every revolution is a throw of dice

POÈME

UN COUP DE DÉS JAMAIS N'ABOLIRA LE HASARD

par

STÉPHANE MALLARMÉ

A THROW OF DICE

Mallarmé, who had suppressed politics in his work his entire life — teacher in a high school in Paris, on a boulevard where the last barricade of Communards could resist

Tell It to the Stones

Encounters with the Films of Danièle Huillet and Jean-Marie Straub

SternbergPress ✨



Von heute auf morgen

OPERA!, CONTADINI
OUVRIERS, PAYSANS
ARBEITER, BAUERN



Der Tod des Empedokles

en rachâchant

MACHORKA-MUFF

MOSES UND ARON

Oper in drei Akten
von
Arnold Schoenberg
Verlag B. Schott's Söhne

DISSENSI 5
FRANCO FORTINI
I CANI
DEL SINAI
DE DONATO
EDITORE

KOMMUNISTEN

Klassenverhältnisse

LOTHRINGEN!

ZU FRÜH / ZU SPÄT
TROP TÔT / TROP TARD
TOO EARLY / TOO LATE
TROPPO PRESTO / TROPPO TARDI

GESCHICHTSUNTERRICHT

ITINÉRAIRE DE JEAN BRICARD
par Jean-Yves Petiteau

*Toute révolution
est un coup de dés.
(Jules Michelet)*

Cézanne

SICILIA!

Einleitung
zu
Arnold Schoenbergs
Begleitmusik
zu einer Lichtspielszene

UNE VISITE AU LOUVRE

HISTOIRE
DE LA
RÉVOLUTION

FRANÇAISE

PAR

J. MICHELET



TOME PREMIER

PARIS

CHAMEROT, LIBRAIRE-ÉDITEUR

15, rue du Jardinot.

1847

MICHELET



HISTOIRE DE LA
**RÉVOLUTION
FRANÇAISE**

TOME I

AVANT-PROPOS, CHRONOLOGIE DE MICHELET,
NOTES, TABLE ANALYTIQUE, TABLEAU
CHRONOLOGIQUE DE LA RÉVOLUTION FRANÇAISE,
TABLE DE CONCORDANCE
DU CALENDRIER RÉVOLUTIONNAIRE, PAR
GÉRARD WALTER

BIBLIOTHÈQUE *nrf* DE LA PLÉIADE



NEVER

**EVEN WHEN LAUNCHED IN
ETERNAL CIRCUMSTANCES**

FROM THE DEPTHS OF A SHIPWRECK

SUPPOSING

the Abyss

whitened

glassy

furious

beneath a declivity

compacted desperately

on a wing

its own

in

the difficulties of self-management

advance fallen back from a failure to take flight
and stifling the torrents
cutting short the swell

deep within recapitulates

the shadow buried in the deep with this alternative sail

to the point of matching
the span

with its gaping trough like the hull

of a ship

listing this way or that

THE MASTER

risen
inferring

from this conflagration

that is

as one threatens

the unique Number that cannot

rather
than playing
like a hoary maniac
the game
in the name of the waves
one

direct shipwreck

beyond the old reckonings
where maneuvers forgotten with age

he used to take the helm
at his feet
of the unanimous horizon

prepared
shaken and blended
in the fist that might grasp it
some destiny and the winds

be another

Spirit
to throw it
into the storm
closing the division and passing proudly on
from the secret it holds

invades the head
spills down like a submissive beard

of man this

with no ark
no matter
where vain

ancestrally not to open his hand

clenched
far beyond his useless head

a bequest in disappearance

to someone
ambiguous

the ulterior immemorial demon

having
from null lands

led
the old man toward this supreme conjunction with probability

he
his puerile shadow
caressed and polished and restored and washed
softened by the waves and subtracted
from the hard bones lost amid the timbers

born
of a frolic
the sea attempting via the old man or the old man against the sea
an idle chance

Nuptials

whose
veil of illusion crashing back their obsession
along with the ghost of a gesture

will falter
will fall

madness

WILL NEVER ABOLISH
[V]

AS IF

A simple

in silence

in some imminent

hovers

insinuation

coiled in irony

or

the mystery

hurled down

screamed

vortex of hilarity and horror

on the brink of the gulf

without sprinkling it

nor fleeing

and draws from it the virgin clue

AS IF

a plume solitary and lost

except

*for the encounter where a midnight cap brushes against it
and is fixed
on the velvet crumpled by a dark burst of laughter*

this rigid whiteness

derisory

*in opposition to the sky
too much
not to mark
scantily
whosoever*

bitter prince of the reef

*caps himself with it heroically
irresistible but fettered
by his paltry virile reason
in a flash of lightning*

anxious

expiatory and pubescent

mute

laugh

that

IF

*The lucid and lordly crest
on the invisible brow
glitters*

*then overshadows
sombre a dainty figure
in her siren sinuosity*

with terminal scales impatient and

of vertigo

upstanding

*long enough
to slap*

forked

a rock

false memory

immediately

evaporated into mist

that will impose

a limit on the infinite

IT WAS

progeny of the stars

IT WOULD BE

more

not

more nor less

indifferently but just as much

THE NUMBER

WERE IT TO EXIST

otherwise than as the sparse hallucination of agony

WERE IT TO BEGIN AND END

unheard but negated and closed when it appears

finally

through some profusion of dispersed rarity

WERE IT TO BE CIPHERED

evidence of the total sum in so far as there is one

WERE IT TO BE ILLUMINATED

CHANCE

Down falls

the plume

rhythmic suspension of disaster

buries itself

in the original foam

whence its delirium formerly leapt to a summit

blighted

by the identical neutrality of the gulf

à reporter ici

16

C'ÉTAIT
en italique

à reculer les
mots "CE SERAIT"
en commençant de
la ligne

ce serait

même blanc ici que notre les lignes
en petits caractères ci-dessous

pire

non

davantage ni moins

indifféremment mais autant

capit. d'ital.

hauteur tant
ici, de
façon que
le mot
autant
arrivé, sur
cette page, à
la même ligne
que le
mot Hasard
sur l'autre.

le nombre

capit. d'ital.

EXISTÂT-IL

autrement qu'hallucination éparse d'agonie

COMMENÇÂT-IL ET CESSÂT-IL

hardissant que nê et clox quand apparu

enfin

par quelque profusion répandue en rousif

SE CHIFFRÂT-IL

évidence de la somme pour peu qu'une

ILLUMINÂT-IL

s/ s/
are/ e/
I/

LE HASARD

mêmes capitales que
page 1 grossies

flûte

la plume

rythmique suspens du sinistre

s'ensevelir

aux écumes originelles

naïves d'où sursauta son délire jusqu'à une cime

flétrie

par la neutralité identique du gouffres

C/o/

y/

u/

s/

prince amer de l'écueil

s'en coiffe comme de l'héroïque

irrésistible mais contenu

par sa petite raison virile

en foudre

soucieux

expiatoire et fubère

muel

rire

que

Si

(La lécide seigneuriale aigrette de vertige

au front invisible

scintille

puis ombrage

une stature mignonne ténébreuse debout

en sa torsion de sirène

le temps

de souffleter

par d'impatientes squames ultimes bifurquées

un mystère

faux roc évaporé en brume

qui imposa

une borne à l'infini)

c'était

issu stellaire

le nombre

EXISTÂT-IL

autrement qu'hallucination éparse d'agonie

COMMENÇÂT-IL ET CESSÂT-IL

sourdant que nié et clos quand apparut

enfin

par quelque profusion répandue en rareté

SE CHIFFRÂT-IL

évidence de la somme pour peu qu'une

ILLUMINÂT-IL

ce serait

pire

non

d'avantage ni moins

mais autant indifféremment

LE HASARD

(Choit

la plume

NOTHING

of the memorable crisis
in which
the event

may have happened in view of every null result

human

WILL HAVE TAKEN PLACE
an ordinary elevation tips away the absence

BUT THE PLACE

some lowly splashing or other as if to disperse the void act

abruptly that otherwise

with its lie

would have founded

the loss

in these indefinite regions

of the wave

wherein all reality is dissolved

EXCEPT

at the height

PERHAPS

as far away as a place



Many of the
communards were
typesetters /
typographers

Every body that
appears here is a
typeface

merged with beyond

apart from the interest
assigned to it

in general
by a certain obliquity in a certain declivity
of flames

toward
it must be
the Septentrion also the North

A CONSTELLATION

cold with neglect and desuetude
not so much
that it fails to number
on some vacant and higher surface
the successive impact
starrily
of a total count in the making

keeping watch
doubting
rolling
shining and meditating

before finally halting
at some last point by which it is consecrated

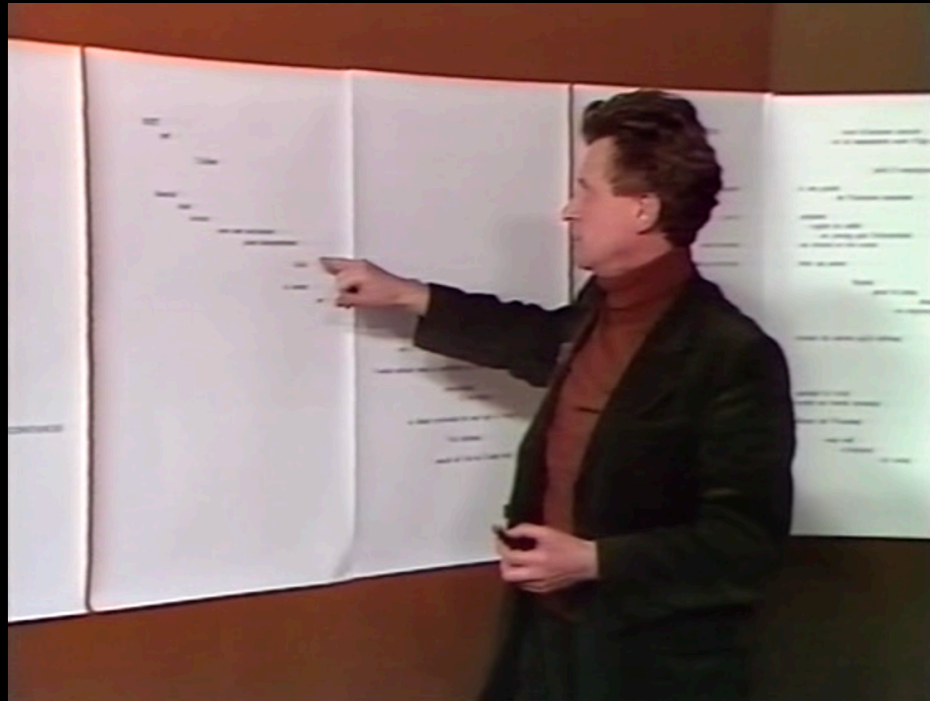
Every Thought Emits a Throw of Dice



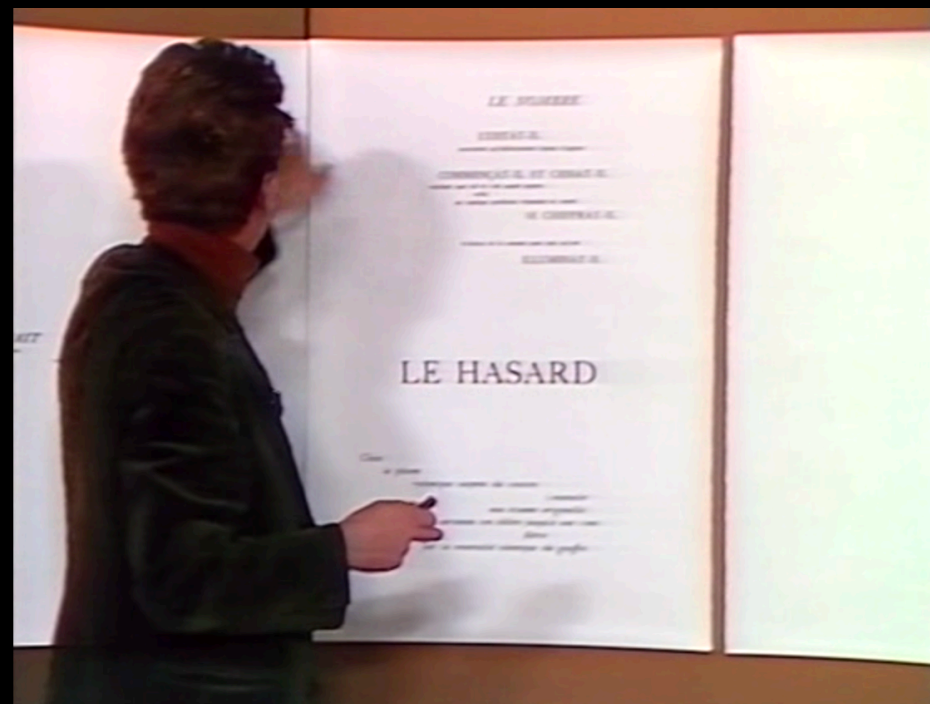
We have made a bet
between
Text
and
Space

We bet that there should be a relationship







A way of writing that demonstrates that someone **organizes language** and does not master it, does not have control over language attempts to evade an ever-increasing mastery of language



DÉVILLE

TYPOTOGRAPHIE

-  départs des promenades matinales dans la ville-frontière
-  à l'heure des marginaux (2 arabes, 1 portugais, 1/2 hongrois et la concierge (qui n'est plus à son premier vers)

- IGITUR** vous vous souillez d'angoisses comme les métèques
IGITUR et de culte à tout ce qui est déshérité
IGITUR vos genoux sont eux-mêmes divisés
 je me rends quand-même aux Herbes – à votre
 côté elles écharpent mes hésitations

- B2 l'inventaire des orgasmes pendant le jour du vinaigre
B5 en ce côté du monde les guêpes se taisent
A1 chatte retrouvée - la petite chiotte de déjà sans
obscurité
A2 la vie environnée d'écritures juteuses
C3 remparts obscurs - égout de crime - le mot qui
me désigne ; sombre

Quelle que soit la lumière en
fines branches que contiennent
leurs soutiens-gorge ①
je n'ose viser bas ② parce
que grand phare dans la vallée
③ si elles viennent ④ arrêter
l'enfance indérisable
⑤ s'approcher de la première

① peigne-peigne

TAYLOR INST.
OXFORD

es en +

poés. vol.

DES EN MIE DE PARO

DA ME DE P&O

DES

RECONSTRUCTION
D'AMPLIFICATION
RECONSTRUCTION