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Situationists.

Situationist thinking began in Paris in the early 1950s when **Guy Debord** (1931-94) and others devoted themselves to 'dérives' – drifting through the city, seeking to isolate its psychogeography and to fashion a new version of '**everyday life**'. The endeavour related both to the Dada and the Surrealist movements but, in his *The Society of Spectacle* (1967) [1973], Debord insisted that Dada "wanted to suppress art without realizing it" whilst Surrealism 'wanted to realize art without suppressing it'. The Situationists strove for the 'supersession of art', wanting to generate artistic creativity which would not be routinised. Creativity involved new forms of action which would continuously defy the kind of appropriation which characterises modern life where 'all of life presents itself as an immense accumulation of spectacles.' The Situationist International was founded in 1957 and disbanded in 1972. Debord defined its central purpose as the construction of situations, that is, the concrete construction of temporary settings of life and their transformation into a higher, passionate nature'. The movement produced a journal – *Internationnale situationniste* – and supported interventions such as, notably, the Paris May events of 1968. There were affinities with the sociology of Henri Lefebvre and, hence, with the **Annales** movement, as well as with the *Socialisme ou Barbarie* movement, associated with Cornelius Castoriadis and **Jean-François Lyotard** (one of whose earliest texts is a 'dérive'). The influence of the Situationists is also clear in **Pierre Bourdieu**'s attitude towards 'consecrated art' and in **Jean Baudrillard**'s development of the notion of 'simulacra.'

249 words.

Derek Robbins.