

**06/sadie-plant-si-cn/**

freeformsuite.us

March 19, 2022

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## 2 ((:))((:))Sadie Plant :: 情境主义国际：一个令人震惊的被忽视案例

2021-06-13

注：SI全套12期杂志下载见这里<sup>1</sup>，全部12期的详尽的英文翻译见这里<sup>2</sup>。

最近在伦敦、巴黎和波士顿举办的情境主义艺术和用具展览，使情境主义国际（SI）获得了前所未有的学术和文化形象。即使在该运动最活跃的时期，当它的许多想法和实践在1968年的法国事件中得到实现时，它也很少得到认真的评价；在某种程度上，这是因为它坚持认为它不可能在1957年，直到1969年才出版了12期杂志*Internationale Situationniste*。

<sup>13</sup>在对整个日常生活的批判中汇集了马克思主义和先锋派的传统，该运动发明并延续了一个具有非凡范围和雄

今天，人们仍然不愿意考虑情境主义思想的全部内容。这场运动仍然被认为是一个类似于超现实主义的艺术或

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### 2.0.1 景观社会

战后的许多政治理论家在努力适应或取代马克思主义对资本主义的分析时，对“消费社会”进行了批评。马尔库塞、卡顿（Cardon）和列斐伏尔等人认为经济的蓬勃发展以及阶级和政治结构的明显变

SI认为，每一种缺失和异化的经验都是由资本主义关系体系产生的，因此，尽管异化是阶级社会所特有的，但

这使得人们越来越难以在不假设或拒绝所投射的图像的情况下使用广告商品；无论如何，人们都要参照它来行

<sup>124</sup>同样，正如新学生获得了多余的纸张、笔、永远不会被阅读的书、传真机、合适的衣柜和唱片收藏一样，但

情境主义者认为，这种被景观化的角色是作为终结疏离和异化而被提供的：消费这些商品，你就会真正融入这/有趣/受尊重/有尊严的生活的关键。汽车、假期和洗衣粉承诺实现人们的梦想，并现实化幻想。这些商品很Everyday life is impoverished），而改善它的那些可用方法是同一异化关系体系的产物。

情境主义国际从一些先锋（avant-garde）潮流中产生，通过在日常生活中实现艺术体验来颠覆日常生活的平庸“创造情境”（create situations）。

这些观点在居伊-德波的《奇观社会》中得到了进一步的发展，该书继承了Lukac

《历史与阶级意识》中的许多观点，认为资本主义社会必须被看作并不是一个不可改变和不连续的给定物，而

德波认为，历史意识不可避免地由制度的紧迫性产生：正如马克思和恩格斯在《共产党宣言》中指出的那样，criticism and dissent）的商品化来实现的，在这种情况下，所有试图达到对结构性变革的可能性的意识的尝试items）被呈现时，（他们）不会将其重要性考虑在内，问题的出现和消失显然是时尚产业的需要，即使是最

情境主义者将这种意义的丧失定义为恢复（recuperation，这个词还有去激进化，收编亚文化进入主流文化，从而恢复生产的含义），这个术语由

1 <https://ubuweb.com/historical/si/index.html>

2 <https://isinenglish.com/>

Raoul Vaneigem的《日常生活的革命》推广，此后在关于批判性话语 (critical discourse) 的命运辩论中得到了一定的认可。恢复不仅意味着批判的整合或合用，而且表明它实际上已开始打算从它打算否定的结构和机构中获取好处。使用 revolutionary propaganda 为啤酒 (1960年代的Watney's Red Label) 或商业服务 (NatWest的'Student 88's campaign) 等商品做广告是这个过程中最明显的例子，但这个术语也表达了更微妙。这种情况给批判性话语带来了巨大的困难。批判性思想或实践打算将自己置于与其对象的矛盾关系中，却发现自己处于一种内部关系中，在其中它 (批判性思想或实践) 恢复构成了资本主义关系体系在其作为物质改善的保障者的合法性时期之后使自己永久化的最微妙和最重要。不满被包装起来，并以徽章和T恤衫的形式返还给那些经历过不满的人；批判理论在学术机构的范围内进行，而学术机构提供了一种马尔库塞式的“压抑性容忍/强制性宽容” (repressive tolerance)；而那些确定了可变关系的整体的批判则被其零散的接受和表述所分散。

## 2.1 先锋的传统

这些都是构成情景主义遗产重要组成部分的先锋的传统所面临的问题。达达和超现实主义在其范围内不断呈现 autonomy) 和自我定义 (self-definition) 而不断战斗。例如，超现实主义者不断声称他们不是一个艺术运动。恢复，因为它削弱了他们的攻击并使之支离破碎。

在某种程度上，超现实主义者由于其实践的性质已经被限制在文化领域；他们现实化艺术的尝试的成功取决于PCF坚持在“革命之后”放弃超现实主义计划的做法不太接受。他们认为，对整个资本主义关系的颠覆应该在 on any and every front) 进行。

保持这种对整体的广泛反对的难度和必要性是情境主义者的主要关切。情境主义的许多理论是从先锋派使用异轨 (détournement) 的实践，是一种转身或颠覆，这被发展为对抗恢复的最有效手段。达达主义者和超现实主义者提出的“现成物” (ready-made) 为这种实践提供了很好的例子。马塞尔·杜尚声名狼藉的“泉” (Fountain) ，是一个翻转的小便池，并署名R.Mutt，由于其对创造力、原创性和形式等艺术价值的挑战而令人震惊。“现成”的材料，只是对熟悉的物品进行解构和重新排列。杜尚的另一个著名图像，长着小胡子的蒙娜丽莎，

情境主义者主张这种对所有既定的价值观、符号和关系的瓦解。达达主义者和超现实主义者已经玩过的城市“心理地理学” (psychogeographical) 研究，促进了对环境改造的可能性的许多想象力的探索。

Chetchevlov的“新城市主义公式” (Formula for a New Urbanism) 宣称“我们在城市里很无聊”，并提出了一个“每个人都住在自己的大教堂里”的世界，在一个可变化的环境中，与居民的愿望和睦发展，有利于“情境的构建”。这种猜测进一步推动了情境主义者的意图，即把最疯狂的梦想带入可能的领域，“用欲望的政治宣传使市场充溢” (flood the market with a propaganda of desire) ，提高远远超出资本主义关系体系内可实现的那个期望值。<sup>35</sup>

这也是情境主义对诗歌作为功能性语言的异轨的真实写照，在第一次世界大战期间，达达主义对官方宣传的“Dada”二字的重复，其无意义本身就是对文化惯例的异轨。超现实主义对自动写作的参与也是一种类似的异轨。The International Lettrists) 是组成情境主义国际的团体之一，他们曾对连环画进行过解读，而情境主义者“在景观的废墟上建立一个新世界的可能性”。

情境主义对先锋艺术和马克思主义的发展都不是不加批判的。他们赞扬前卫的技术和策略，反对将其局限在 vanguardism) ，主张建立工人委员会和直接参与的制度。SI始终是小规模的，它并不自诩为一个雏形的革命。“一场必须涌现在迄今为止一直被掩盖在革命动荡之外的中心地带的新的革命：对日常生活的征服。我们只”<sup>46</sup> 情境主义者将自己定义为“最后的专家”，并决心不成为任何革命运动的明星，为他们的思想而不是为自己 some of these were exaggerated by Debord's assumption of un-

official leadership，但大部分是情境主义者试图避免重新成为“景观化的”革命者、知识分子、艺术家或任何其他零散和专门的角色的后果。

这种对保持有效批判作用的专注无疑造成了该运动的晦涩难懂：

他们在回避分类和整合方面是如此成功，以至于他们在很大程度上被忽视了。

。尽管如此，情境主义者对批判性话语在他们所针对的结构中的脆弱性的认识，使他们的许多见解具有不同寻常的深刻性。1968年的革命形势不感到惊讶的理论家。他们不相信工人阶级的相对繁荣预示着它的终结的论点，他们认为“现今的变得富有是变得拥有最大数量的贫穷。”情境主义坚信，这种贫困不会不被那些经历过它的人所质疑。列斐伏尔在谈到这个团体时写道：“他们真的以为在某个美好的日子或某个决定性的夜晚，人们会彼此对视并说：‘够了！我们已经厌倦了工作和无聊！让我们结束它们吧！’然后他们就会进入永恒的节日和情境的创造？我们”<sup>7</sup>的确，在1968年出现的罢工小册子、实践和理论上的preoccupations中，情境主义者在前十几年培养的政治态度以一种前所未有的明晰度出现了。

这里不是回顾1968年事件的地方；1988年是怀旧反思的一年，尽管许多周年纪念的讨论成功地掩盖了更多的东西。<sup>8</sup>然而，事件的一些重要方面仍然被忽视：学生的影响被置于工人的影响之上，尽管总罢工持续了三个多星期，1000万工人参加。当时的繁荣状况也经常过分渲染。法国工人是欧洲工资最低、税率最高的国家之一，除了普遍的贫困（general impoverishment）。然而，在目前的背景下，情境主义者在事件引爆中的作用的的重要性是最引人注目的。

## 2.2 在大卵石之下...

《景观社会》和《日常生活的革命》出版于1967年，当时该运动已经在1966年的斯特拉斯堡丑闻中取得了一些实际成功。斯特拉斯堡的学生与SI合作，制作了一本小册子《论学生生活的贫困》，对学生作为资本主义社会的被动旁观者的角色提出了严厉的批评。“对他们日常生活的单调感到困惑”，“拒绝一切道德和约束”，他宣称，“这些愤青毫不犹豫地赞扬盗窃、破坏学术、废除工作、彻底颠覆，以及以‘不需认真的快乐’（unlicensed pleasure）为唯一目标的世界性无产阶级革命”<sup>9</sup>。

《论学生生活的贫困》的论点为接下来一年法国大学的鼓动定下了基调，在罢工、占领和骚乱的时期，当戴高乐“不可想象”的事情发生了。巴黎的涂鸦宣称：“他们在购买你的幸福。偷走它！”，“我把我的欲望当作现实，因为我相信我欲望的现实”，“快跑吧！旧世界在你身后。”<sup>10</sup>这种将超现实主义注入革命宣传的做法，表明了这一时期对以前分离的关切的想象性混乱。社会经验的所有方面都变得“狂野和短暂的音乐”；医生和精神病护士被要求释放他们的病人。大学校园和工厂被“自我管理”的呼声所颠覆；汽车成为街道上的路障，颠覆了城市的常规；马路上的大卵石成为对抗CRS的最终“现成品”武器；从被占领的奥德恩剧院取来的服装给革命者提供了与警察一样的特殊服饰。

情境主义者认为这些事件是前卫实践的实现，是对价值观和意义的全盘质疑，也是工人阶级抵抗、破坏和组织PCF及其工会，即CGT，对工人的行动充满敌意；他们反复警告不要有挑衅者，并且不顾工资并不是罢工者；PCF和工会以及政府来说都是危险的。

对五月事件中僵化的权威和等级制度的敌意，后来在后结构主义流派中得到了哲学上的表达，其主导思想是法国哲学家-弗朗索瓦-利奥塔（Jean-François Lyotard）曾在1950年代参与“社会主义或野蛮”（Socialisme ou Barbarie）团体的运动<sup>11</sup>，并在1968年积极参加322运动<sup>12</sup>（Mouvement du 22 Mars），他在对辩证法思想的批评中经常提到五月事件，而福柯对自主抵抗无穷的权力和知识关系的主张<sup>13</sup>。

他们对五月事件所揭示的统治形式的普遍性和多重性的反思，导致了这样的论断：批判理论和实践总是处于与“总是已经”被主导的关系体系所定义，因此，在与对象的逻辑矛盾中产生批判的辩证概念是多余的。他们还认为“宏大叙事”（grand narratives，译者注：利奥塔在后现代状况中提出的概念）并没有揭示建立在特定生产方式

在福柯的作品中，并不排除对他所确定的权力网络的“一般效果”

的改造。但他的工作的政治含义是，必须培养抵抗的策略，以揭露和破坏具体的权力关系，虽然它们是相互  
1968年的革命者所渴望的原始直接的经验则永远被移除和缺席。

巴黎墙上的涂鸦使大卵石下的海滩闻名于世，这是一个幻觉；没有海滩，也没有那个根本上异化了的人们的

## 2.3 表面上相似，却深度不连贯

后结构主义的许多政治含义并不特别创新：没有社会整体可供批判的概念在所有资产阶级理论中都有其先例

SI对维持批判话语的艰难的分析，以及后结构主义对“批判危机”

的认定，有着许多共同的基础。上面考虑的许多先锋技术（avant-garde tech-  
niques）已经在后结构主义哲学中找到了它们的路线。利奥塔的漂移（drifting

）思想，不接受真理价值，并破坏那些接受真理价值的话语的合法性，是情境主义派的漂移（  
derive）的另一个说法；同样，支撑他的作品语言和欲望的多元性是超现实主义和情境主义对游戏、快乐

此外，先锋派对批判的艰难的认识在后结构主义中重新出现。揭开社会和话语生活所有领域的结构和支配关  
petrification）的反感都表现在对理论的敌视上。

如果说这种遗产的痕迹出现在整个后结构主义中，那么情境主义国际的轨迹可以在让-

鲍德里亚的作品中读到，他对“超真实”（hyperreality）的假设将景观发展到没有任何现实概念可以与之对立

和情境主义者一样，鲍德里亚认为资本主义社会提供了一种假性参与的形式，在这种形式中，只有参与的表  
“真实的”（real）参与不可能有超越目前被赋予的现实或意义。对真实经验的丧失和缺失的感觉并不是资本主  
“真实”的，只要对从未存在过的现实的哀叹继续下去，异化的体验就会持续下去。

鲍德里亚有效地将情境主义理论推向了一个极端，他认为如果景观是包罗万象的，以至于用德波的话说，  
“现实在景观中升起，只有景观才是真实的”，<sup>1314</sup>就不可能有任何批判性话语。鲍德里亚认为，  
“沉默的大多数”（silent majorities）的被动和脱离是仅次于反抗死亡的有效性。任何识别和否定现有事态的  
“更真实”的历史现实？他们在什么基础上确定阶级？将社会定义为一个由经济体系构成的统一整体的做法又

后结构主义哲学家以批评在其对象的内部关系中产生的不可避免性来回答情境主义者所确定的批评话语的恢  
恢复的关注是非常错误的。一个将自己与主导结构对立起来的话语“总是已经”

融入了它错误地定义为整体的一系列不连续的关系中。任何价值或意义都不能超越在现有话语的复杂性中所

后结构主义哲学家从这个论点中得出的含义是，辩证的批评是不可能的，因为它所要求的批评距离是无法实

批判理论和实践不是凭空变出它的技术和材料的，而是颠覆和重新安排那些已经存在的东西。它的对抗性是  
“很明显”，德波写道，“任何思想都不能超越现有的景观，而只能超越关于景观的现有的思想（  
existing ideas）。”

识别和批判构成现实的关系的能力，取决于对现实、意义和真理的某种概念的识别。这对于任何话语的维持  
现实（reality）概念，而鲍德里亚的超真实（hyperreality）如果没有对现实的某种参照，即使这被视为一种  
passive）抵抗时，他没有留下任何手段来定义他们所抵抗的关系或其抵抗本身的目的或基础。同样，福柯以  
reactive）和无意的反应。

## 2.4 炒作与遗产

不管这些意义和目的的问题，后结构主义哲学已经在英国政治理论中找到了一席之地。今日马克思主义》对  
“新时代”（new times）的描述强调了福柯作品的政治意义，并对鲍德里亚的哲学游戏给予了一定的信任。

<sup>1615</sup> 福柯的作品为自主斗争提供了合法性，并拒绝了马克思主义的“宏大叙事”

，它提供了一种关于不连续、分裂和分散的哲学，以支持“后福特主义”（post-Fordist）经济的概念。然而，它破坏了社会整体转型的可能性和必要性，在表象和现实，或异化和真实经验之间进行对情境主义者来说，真实经验的一瞥存在于艺术表达、政治斗争和自我陶醉的游戏的时刻；异化是去除和缺席批判总是可以被恢复，但其商品化的形式也可以被颠覆和重新获得。批评的价值、实践和概念化是由社会和生活支持这种意识的情境主义宣传可能没有大众读者，尽管德波声称，该运动的作品被学术马克思主义者谴责为无聊”对这个主题非常了解，能够从《景观社会》的那些文字中受益。<sup>1716</sup>然而，许多哲学话语都归功于它的terms，它对后来文化运动的影响被那些追求其成果的人广泛承认。熟悉SI的Malcolm McClaren和Jamie Reid为朋克注入了情境主义的意象及对丰富的独立出版的无政府主义传统的热爱。Tony Wilson的曼彻斯特俱乐部，Hacienda，从Chtcheglov的“新城市主义公式”中使用了SI的名字和SI的那些原始意图。

情境主义思想的一些最有趣的发展表明，该运动过于关注创造力、自发性和欲望等中介，因此，新的基座，为SI本身的基座，被它所破坏的基座所取代。《Variant》（译者注：一份激进杂志，全刊pdf下载见本站的Lib）、《Vague》和多份报纸《Smile》等杂志提供了情境主义者的艺术和文化关注的批判性。《Here and Now》则追求他们对社会和政治批评问题的认识的更贴切的方面。虽然这些倾向经常拒绝，当然也能恢复。

ICA的情境主义作品展当然构成了这种恢复，像这样的文章也可以被看作是这样做的。但仅仅讨论一个批判运动Vaneigem所宣称的：

是什么阻止了我们关于日常生活建设的言论被文化机构恢复...

是这样一个事实：情境主义思想只不过是成千上万的人不断尝试的行为的忠实发展，试图阻止我们在接下来24小时。<sup>1817</sup>

当后结构主义哲学和后现代主义艺术意识到对他们所否认的批判传统的亏欠时，它们所拥有的一些智力上的可

1. 1.The twelve issues of the journal are collected in *Internationale Situationniste* 1958-1969 (Champ Libre, Paris, 1975), and substantial excerpts are collected in the *Situationist International Anthology*, edited and translated by Ken Knabb (Bureau of Public Secrets, Berkeley, 1981). The edition which preceded Ken Knabb's anthology was *Leaving the Twentieth Century: The Incomplete Work of the Situationist International* edited by Christopher Gray and published in London by Free Fall Press, 1974. A full index, bibliography, list of members, and chronology of the movement is published by Jean-Jacques Raspaud and Jean-Pierre Voyer, *L'Internationale Situationniste: protagonistes, chronologies, bibliographie (avec un index des noms insultes)* (Champ Libre, Paris, 1971), and a thorough history of the movement from 1952 to 1972 is presented in Jean-François Martos, *Histoire de L' Internationale Situationniste* Editions Gerard Lebovici, Paris, 1989). The major texts published by the movement are Guy Debord, *The Society of the Spectacle* (Black and Red, Detroit, no date), and Raoul Vaneigem, *The Revolution of Everyday Life*, trans. Donald Nicholson-Smith (Left Bank Books and Rebel Press, no place, 1983). ←<sup>18</sup>
2. 2.Raoul Vaneigem, 'Banalities de Base', *Internationale Situationniste* No. 8, 1963, translated as 'Basic Banalities' in *Situationist International Anthology*, op. cit., p. 129. ←<sup>19</sup>

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3. 3.Ivan Chtcheglov, 'Formulaire pour un Urbanisme Nouveau', *Internationale Situationniste*, No. 1, 1958, translated as 'Formula for a New Urbanism' in *Situationist International Anthology*, *op. cit.*, pp. 1-4. ↪<sup>20</sup>
4. 4.'L'Operation Contr-Situationniste dans Divers Pays', *Internationale Situationniste*, No. 8, 1963, translated as 'The Countersituationist Campaign in Various Countries', *op. cit.*, p. 113. ↪<sup>21</sup>
5. 5.'Basic Banalities', *op. cit.*, p. 92. ↪<sup>22</sup>
6. 6.'Le Commencement d'une Epoque', *Internationale Situationniste*, No. 12, 1969, translated as 'The Beginning of an Era' in *Situationist International Anthology*, *op. cit.*, p. 228. ↪<sup>23</sup>
7. 7.*Ibid.*, p. 227. ↪<sup>24</sup>
8. 8.The eyewitness account published by Solidarity in 1968 and reissued by Dark Star Press and Rebel Press in 1986 remains invaluable. Rene Vignet provides a fascinating account of the Situationist involvement in the events in *The Enrages and the Situationists in the Occupation Movement, May/June 1968* (Tiger Papers Publications, York, no date). ↪<sup>25</sup>
9. 9.*On the Poverty of Student Life, considered in its economic, psychological, sexual, and particularly intellectual aspects, and a modest proposal for its remedy* has been published in numerous editions; the most readily available is issued by Black & Red, Michigan, 1973. ↪<sup>26</sup>
10. 10.For a thorough collection of Parisian graffiti, see Walter Lewino, *L' imagination au Pouvoir* (Le Terrain Vague, Paris, 1968). ↪<sup>27</sup>
11. 11.These ideas can be found in Jean-François Lyotard, *The Postmodern Condition, A Report on Knowledge* (Manchester University Press, 1984), and *Driftworks* (Semiotext(e), New York, 1984); Michel Foucault's *Power/Knowledge*, translated by Colin Gordon, Leo Marshall, John Mepham, Kate Soper (Harvester, Brighton, 1986) contains the central themes discussed here. ↪<sup>28</sup>
12. 12.Jean Baudrillard's development of these ideas can be traced in *The Ecstasy of Communication* (Semiotext(e), New York, 1988); *Forget Foucault* (Semiotext(e), New York, 1987); and *In the Shadow of the Silent Majorities* (Semiotext(e), New York, 1983). ↪<sup>29</sup>
13. 13.*The Society of\** the Spectacle, *op. cit.*,\* para. 8. K ↪<sup>30</sup>
14. 14.eith Reader refers to the ' burglary operation' conducted by Baudrillard on the Situationist thesis in *Intellectuals and the Left in France Since 1968* (Macmillan, London, 1987), pp. 131-32. ↪<sup>31</sup>
15. 15.*The Society of the Spectacle*, *op. cit.*, para. 203. ↪<sup>32</sup>

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16. 16. See, for example, 'Guide to New Times, A user-friendly guide to the new world of the 1990s', *Marxism Today*, October 1988, p. 5, and *Marxism Today*, January 1989, special issue on postmodernism which includes an interview with Jean Baudrillard.  
↩<sup>33</sup>
17. 17. Guy Debord, *Preface to the Fourth Italian Edition of 'The Society of the Spectacle'* (Chronos, London, 1979), pp. 7-8. ↩<sup>34</sup>
18. 18. 'Basic Banalities', *op. cit.*, pp. 122-23. ↩<sup>35</sup>
19. 19. 利奥塔是激进团体社会主义或野蛮的阿尔及利亚分支的领导成员，并对法国占领阿尔及利亚持积极批  
↩<sup>36</sup>
20. 20. 译者注：3月22日运动来源于一场被法国官史称为“口角”  
的冲突，在农泰尔文学院中，社会学系三年级学生的红头发青年  
红色达尼首次获得上百上千名学生的关注与追随。红色达尼曾在2月29  
日这一天，率领百余名青年大摇大摆地强占了学院行政楼，并大声叫喊：  
“两分钟！两分钟之内不恢复供电，我将占领整个学院！”  
。一个多月来，在农泰尔文学院，一本印有“3月22日运动”  
标记的小册子在学生宿舍里流传着。它的内容包括了《国际歌》歌词、团体会议公报以及一篇短文，《  
“3月22日运动”成立一个多月后，4月27日，科恩-本迪遭遇了警方的传讯。但在仅仅  
12个小时之后，科恩-本迪就被释放了。加塔利也参与了3月22  
日运动。德勒兹曾在《荒岛》的群体的三种问题中评价3月22  
日运动：问题在于建构一种革命的主体性，相对于这种主体性而言，不适合再问经济、政治、力比多等  
。因为无意识不再是别的东西，而是群体主体性的秩序，这种秩序把各种爆炸机器引入了所谓的意指结  
3月22日运动仍是典范性的；因为即便它是一种不充分的战争机器，那么它至少令人赞叹地作为分析的、  
“把自己建构为一个由大学生和青年工人构成的、数目可观的大众的分析者  
”，它没有先锋队的或霸权的抱负，只是容许各种抑制（inhibition  
）的移情与解除。其中分析与欲望最终走到了同一侧，正是欲望最终引导着分析，这种现实的（  
en acte）分析充分显示了主体群体的特征，而屈从群体在精神分析之于封闭环境的简单  
“应用”的法则下继续生存（通过其他方式来使家庭成为国家的继续）。力比多本身的经济与政治的内容、  
，只有在开放的环境中、在主体群体中才会暴露出来，一种真理从那儿出现了。因为  
“真理不是理论、组织”。这不是结构和能指，而是战争机器及其非意义。“  
真理，只有当它出现的时候，理论与组织才不得不摆脱它。自我批评，总是由理论与组织来加以实行，  
” ↩<sup>37</sup>

</article></main>prev<sup>38</sup>next<sup>39</sup>© 2022 Your Society, My Nihilist Elegy \_ Continuum of  
fog and river \_<sup>40</sup>

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33 #fnref:16  
 34 #fnref:17  
 35 #fnref:18  
 36 #fnref:19  
 37 #fnref:20  
 38 <https://freeformsuite.us/2021/08/d-g-castaneda/>  
 39 <https://freeformsuite.us/2021/06/sadie-plant-si-en/>  
 40 <http://freeformsuite.us>



## 3 Contributors

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<sup>1</sup> Chapter 4 on page 19





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Version 3, 29 June 2007

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