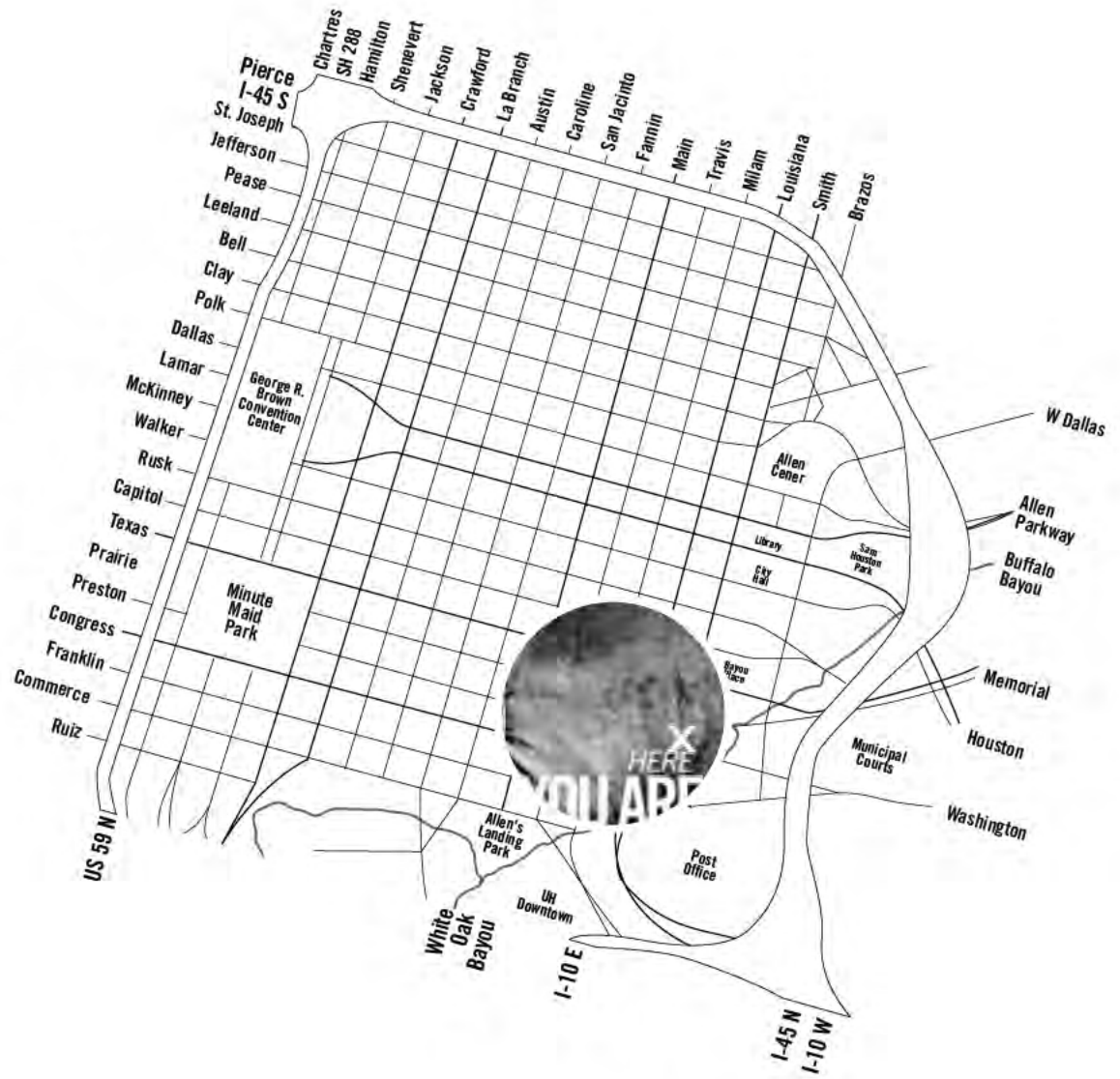




For we are where we are not. (Pierre-Jean Jouve, Lyrique)



Where does it start?

Muscles tense. One leg a pillar, holding the body upright between the earth and sky. The other a pendulum, swinging from behind. Heel touches down. The whole weight of the body rolls forward onto the ball of the foot. The big toes pushes off, and the delicately balance weight of the body shifts again. The legs reverse position. It starts with a step and then another step and then another that add up like taps on a drum to a rhythm, the rhythm of walking.

(Rebecca Solnit, Wanderlust: A History of Walking)



The opacity of the body in movement, gesticulating, walking,
taking its pleasure, is what indefinitely organizes a *here* in
relation to an *abroad*, a familiarity in relation to a foreignness.

(Michel de Certeau, The Practice of Everyday Life)

It is the reflection
of a profound
reality;

It masks and
denatures a
profound reality;

It masks the
absence of a
profound reality;

It
has no
relation
to any
reality
whatsoever.

(Jean Baudrillard, Simulacra and Simulation)



But certainly for the present age, which prefers the sign to the thing signified, the copy to the original, representation to reality, the appearance to the essence. Illusion only is sacred; truth profane. Nay, sacredness is held to be enhanced in proportion as truth decreases and illusion increases, so that the highest degree of illusion comes to be the highest degree of sacredness.



For we are where we are not.

(Pierre-Jean Jouve, Lyrique)

The whole life of those societies in which modern conditions of production prevail presents itself as an immense accumulation of spectacles. All that once was **directly** lived has become mere **representation**.

Images detached from every aspect of life merge into a common stream, and the former unity of life is lost forever. Apprehended in a partial way, **reality unfolds** in a new generality as a pseudo-world apart, solely as an object of contemplations.

(Guy Debord, The Society of the Spectacle)



HERE
YOU ARE

The spectacle proclaims the predominance of appearances
and asserts that all human life, which is to say all social life,
is mere appearance.

From *being* to *having*—social life is completely taken over by the accumulated products of the economy and entails a generalized shift from *having* to *appearing*: all effective *having* must now derive both its immediate prestige and its ultimate *raison d'être* from appearances. It is only inasmuch as individual **reality is not that it is allowed to *appear*.**

For one to whom the real world becomes real images, mere
images are transformed into real *beings*—tangible figments
which are the efficient motor of trancelike behavior. A world that
is no longer directly perceptible to be seen via different specialized mediations, it is inevitable that it should elevate the human
sense of sight to the special place once occupied by touch;
the most abstract of the senses, and the most easily **deceived**,
sight is naturally the most readily adaptable to present-day.



Space,
but you cannot even
conceive the horrible
inside-outside that
real space is.

(Henri Michaux, *Nouvelles de l'étranger*)

Where is the main stress, for instance, in *being-there*: on *being* or on *there*? In *there*—which it would be better to call *here*—shall I first look for my *being*? Or am I going to find, in my *being*, above all, certainty of my fixation in a *there, here*?

(Gaston Bachelard, *The Poetics of Space*)



Space has always reduced me to silence. (Jules Valles, L'enfant)

That fundamental area of experience, which was associated in earlier societies with an individual's principal work, is being transformed—at least at the leading edge of the system's evolution—into a realm of non-work, of inactivity.

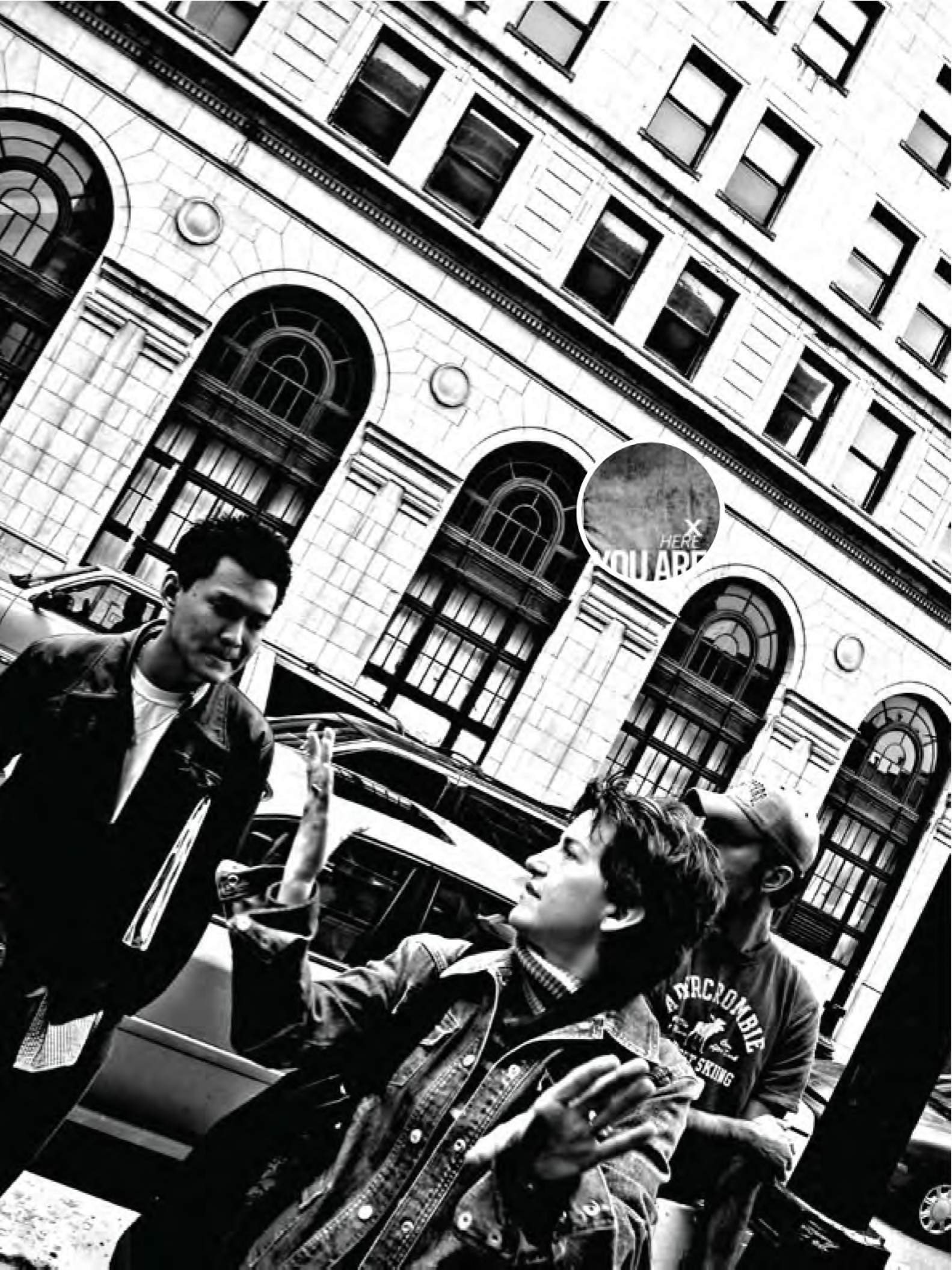
The spectator's alienation from and submission to the contemplated object works like this: the more he contemplates, the less he lives; the more readily he recognizes his own needs in the images of need proposed by the dominant system, the less he understands his own existence and his own desires...the individual's own gestures are no longer his own, but rather those someone else who represents them to him.

(Guy Debord, The Society of the Spectacle)

Marginality is today no longer limited to minority groups, but is rather massive and pervasive; this cultural activity of the non-producers of culture, an activity that is unsigned, unreadable, and unsymbolized, remains the only one possible for all those who nevertheless buy and pay for the showy products through which a productivist economy articulates itself.

Marginality is becoming universal. A marginal group has now become a silent majority.

(Michel de Certeau, The Practice of Everyday Life)



A space exists

when one takes into consideration **vectors of direction, velocities, and time variables**. Thus space is composed of intersections of mobile elements. It is in a sense actuated by the **ensemble of movements deployed within** it. Space occurs as the effect produced by the operations that orient it, situate it, temporalize it, and make it function in a polyvalent unity of conflictual programs or contractual proximities. On this view, in relation to place, space is like the word when it is spoken, that is, when it is caught in the ambiguity of an actualization, transformed into a term dependent upon many different conventions, situated as the act of a present, and modification of the transformations caused by successive contexts.

In short, space is a practiced place.



Even the most perfect reproduction is lacking in one element: its **presence in time** and **space**, its unique existence at the place **where it happens** to be. The presence of the original is the prerequisite to the concept of authenticity.

The reproduction allows the original to meet the beholder halfway. The cathedral leaves its locale to be received in the studio of a lover of art; the choral production, performed in an auditorium or in the open air, resounds in the drawing room.

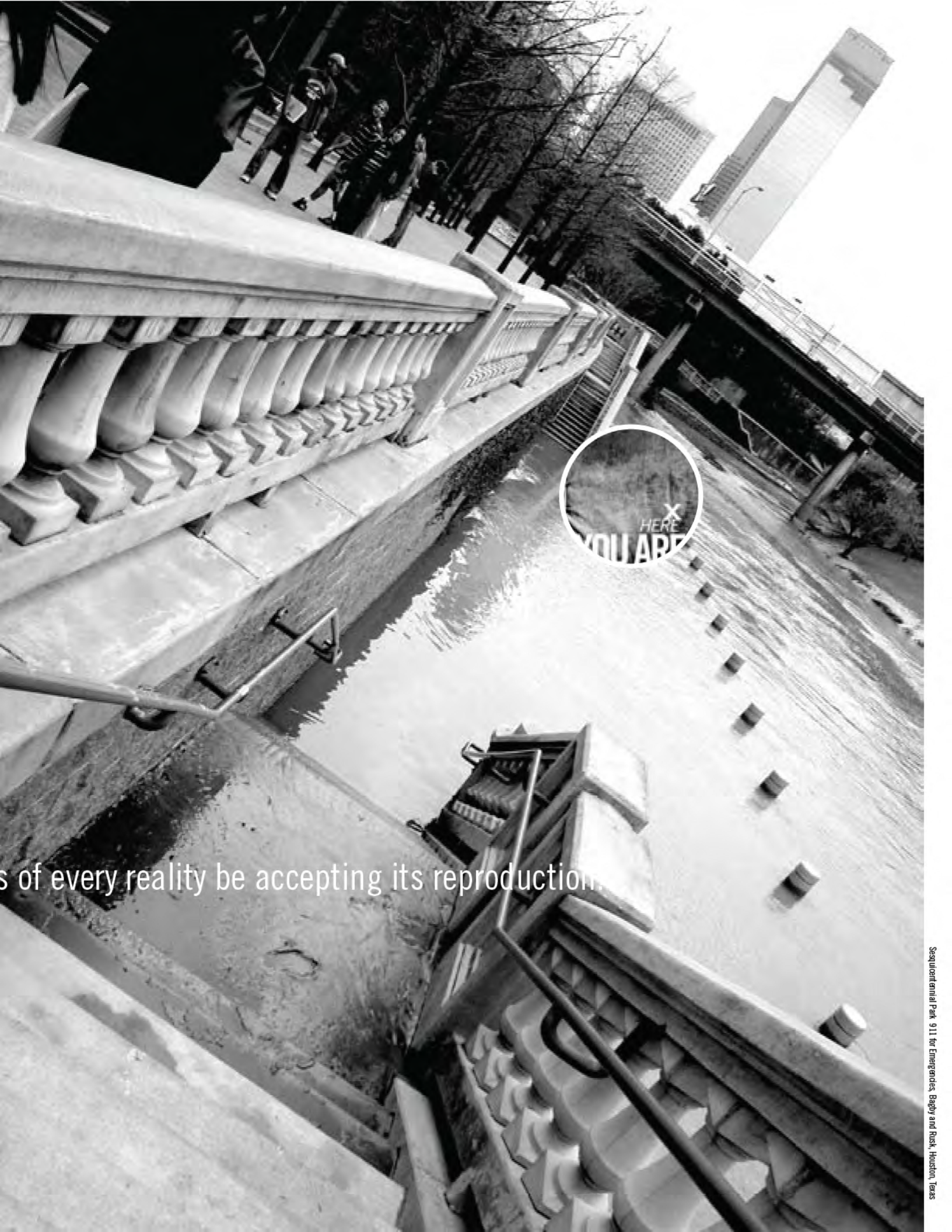
One might subsume the eliminated element in the term “aura” and go on to say: that which withers in the age of mechanical reproduction is the aura—its very *being*. The technique of reproduction detaches the reproduced from the domain of tradition. By making many reproductions it substitutes a plurality of copies for a unique existence. And in permitting the reproduction to meet the beholder or listener, in his own particular situation, it reactivates the object reproduced.

The contemporary decay of the aura rests on two circumstances, both of which are related to the increasing significance of the masses in contemporary life. Namely, the desire of contemporary masses to bring things “closer” spatially and humanly,

which is just as ardent as their bent toward overcoming the uniqueness

Unmistakably, reproduction as offered by picture magazines and newsreels differs from the image seen by the unarmored eye.

Uniqueness and permanence are as closely linked in the latter as are transitoriness and reproducibility of the former. To pry an object from its shell, to destroy its aura, is the mark of a perception whose “sense of the universal equality of things” has increased to such a degree that it extracts it even from a unique object by means of reproduction.



s of every reality be accepting its reproduction.

The adjustment of reality to the masses and of the masses to reality is a process of unlimited scope, as much for thinking as for perception.

(Walter Benjamin, Illuminations)



The map has slowly disengaged itself from the itineraries that were the condition of its possibility. The map became autonomous. It colonizes space; it eliminates little by little the pictorial figurations of the practices that produce it.

(Michel de Certeau, *The Practice of Everyday Life*)

It is no longer a question of imitation, nor duplication, nor even parody.

(Jean Baudrillard, *Simulacra and Simulation*)

The city to you; reproduced inside you, *here*, now.



For we are where we are not. (Pierre-Jean Jouve, *Lyrique*)