

Schedule / Programme

McKenzie Wark/ McKenzie Wark @ La Tartine, Paris

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Intervenant : lui-même / mardi 1 décembre 2009 [14:09:49] -> vendredi 25 décembre 2009 [14:36:49]

Radio.

Apprendre du bistrot parisien "La Tartine", en quoi cela concerne-il Un Manifeste Hacker de McKenzie Wark : qu'y dit-il ? Ecoutez l'auteur, qui pense que l'information doit être libre...

Learning from the Parisian bistrot " La Tartine ", does it concern McKenzie Wark's A Hacker Manifesto? What's to say? Listen to the author who wants the information to get free...

The site is a bistrot since a lot of time having the same address in Paris, 24 rue de Rivoli, zip code 75004. So long since the live track of the Situationism has left our parisian universe. This comes from Guy Debord during the sixties when living very near this place he made it famous by drinking and discussing usually with his critical friends.

But there is more a strange occurrence that each book, from a hand La société du spectacle and from the other hand A hacker manifesto is beginning by a respective fake of their Marxist references. The first one plagiarizes and substitutes the first sentence of The capital by changing several things and notoriously " commodities " into " spectacle ". The second one plagiarizes and substitutes the first sentence of Manifesto of the Communist Party, by notoriously turning "communism" into "abstraction". Such successive challenge of the abstracting process through the respective invention of both works as a defy to tribute the next day. (FR version read the article "Atopos")

But there is more a large difference between their respective arrogance in tribute to their proper times, because the media has changed the representation into its proper abstraction, and consequently this makes disappearing the source in McKenzie Wark's time. While the source was still latent when Debord imagined the future of representation from the event of spectacle.

Il y a de plus une grande différence entre leur arrogance respective en hommage à leur propre temps, parce que les médias ont changé la représentation en sa propre abstraction, la conséquence étant la disparition de la source au temps de McKenzie Wark, quand elle était encore latente au temps de Debord (au moment où il décelait l'avenir de la représentation résultant de l'événement du spectacle).

Fichier son (téléchargeable) :

<a href="

http://criticalsecret.com/n15/fichiers/mc_kenzie_wark_t.mp3" target="_blank">

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