



Guy-Ernest Debord & Asger Jorn

Mémoires. Structures portantes d'Asger Jorn.

Paris, Internationale Situationniste, 1959. 28 x 21 cm, (64)pp., original wrappers, original sand-paper dustjacket; text and images printed in black, Jorn's 'structures portantes' lithographed in colour. Printed in Copenhagen by the master-printers Permild & Rosengreen. Housed in cloth-covered clamshell box, leather title-label on spine.

The warning on the title page 'Cet ouvrage est entièrement composé d'éléments préfabriqués' refers to the practice of *détournement*, developed by the Internationale Lettriste and adopted by the situationists. The images and texts, even if not one sentence is the author's, evoke the days and nights of the radical margins in Paris in the early 1950's, where Guy Debord was to mark the history of film with *Hurlements en faveur de Sade* in 1952, a film without images; where a group of not so recommendable youngsters decided to overthrow the world, an arrogant ambition which would lead to May 1968, and much further. *Détournement*, reusing fragments of existing culture or advertising in a critical context, is diametrically opposed to the later commercially successful odes of pop art to consumerism. Like Asger Jorn's colourful interventions are only reminders of Jackson Pollock's 'drippings', which turned out to be too 'aesthetic'. *Jorn Druckgrafik 220*.