

The Most Dangerous Game

The Situationist International en route for
May '68

Exhibition
Sep 27–Dec 10, 2018
Opening: Sep 26, 7 pm

Press Tour: Sep 26, 3.30 pm

As of Sep 26, 2018
Subject to change

HKW
100-JAHRE GEGENWART
Haus der Kulturen der Welt

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As of September 26, 2018 (subject to change)

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Press Release



THE MOST DANGEROUS GAME

The Situationist International en route for May '68

Exhibition

Sep 26–Dec 10, 2018

Opening: Sep 26, from 7 pm

Berlin, September 26, 2018

Between 1957 and 1972, the Situationist International (S.I.) first projected a “revolutionary front in culture” and then shifted its propaganda to the political field. Employing ludic methods, the movement offered a fundamental critique of the spectacle of a consumerist society. In an age in which the principles of the market economy are increasingly permeating all areas of life, *The Most Dangerous Game* instigates a new envisioning of the years in which the S.I. articulated its critique.

The exhibition’s title refers to a lost collage created by one of S.I.’s co-founders, Guy Debord. The title recalls, on the one hand, the revolutionary earnestness with which the S.I. radicalized the debates of the postwar years, while, on the other hand, emphasizing the playful element that characterized all their diverse activities. Their ‘playing field’ was the city and everyday life. It was here that they sought confrontation with the bourgeois system – aesthetically through the “construction of situations”, and theoretically through precise analyses of modern consumerist society.

The exhibition’s starting-point is the *Bibliothèque situationniste de Silkeborg*, a venture that Debord drafted in outline with the painter Asger Jorn in 1959 for the latter’s museum in Denmark. At HKW, this project, which remained unrealized in its day, is for the first time constructed in its entirety. An *Archive of Last Images* presents for the first time works by all artists active during the initial S.I. period.

The exhibition thematizes the break away from art created around 1962 – when the S.I. distanced itself from those members who wished to adhere to a primarily artistic creative praxis – and follows the activities of the S.I. up to and including the May 1968 uprising in France, in which the S.I. played an essential part. The revolt was stifled after only a few weeks. Bourgeois society, however, appropriated the themes of the insurgent younger generation and subsequently subjected all areas of life – including sexuality – to capitalist ends and exploitation.

The Most Dangerous Game at Haus der Kulturen der Welt ties into the discussion of Surrealism in the exhibition *Neolithic Childhood. Art in a False Present, c. 1930*, the remapping of post-war modernism in *Parapolitics. Cultural Freedom and Cold War*, and revolutionary Russia’s progressively aspirational melding of art and science in *Art Without Death: Russian Cosmism*. The exhibition *The Most Dangerous Game* draws lines that the project *bauhaus imaginista* takes up in 2019, exploring the influence of and roles played by the Bauhaus in an international context.

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Press Release



With works by **Pierre Alechinsky, Karel Appel, Armando, Enrico Baj, CoBrA, Constant, Corneille, Guy Debord, Erwin Eisch, Ansgar Elde, Farfa, Lothar Fischer, Internationale Lettriste, Internationale Situationniste, Isidore Isou, Jacqueline de Jong, Asger Jorn, Laboratorio Sperimentale, Uwe Lausen, Jeppesen Victor Martin, Giors Melanotte, Eva Renée Nele, Erik Nyholm, Panamarenko, Giuseppe Pinot-Gallizio, Hans Platschek, Heimrad Prem, Ralph Rumney, Piero Simondo, Gruppe SPUR, Gretel Stadler, Hardy Strid, Helmut Sturm, Maurice Wyckaert and Hans-Peter Zimmer.**

A project devised by **Wolfgang Scheppe** in collaboration with **Roberto Ohrt** and **Eleonora Sovrani**, based on the research and collection of the Arsenale Institute for Politics of Representation, Venice

The Accompanying volume on the exhibition will be published by Merve.

Interviews and further information: presse@hkw.de
Press images ready for download hkw.de/pressphotos - or contact us directly: presse@hkw.de
On the project: hkw.de/en/dangerous

*THE MOST DANGEROUS GAME within the framework of **Berlin Art Week (Sep 26–30, 2018)***

***THE MOST DANGEROUS GAME** is part of **100 Years of Now**. Supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag. **Haus der Kulturen der Welt** is supported by the Federal Government Commissioner for Culture and the Media as well as by the Federal Foreign Office.*

Artists' list

Pierre Alechinsky
Karel Appel
Armando
Enrico Baj
CoBrA
Constant
Corneille
Guy Debord
Erwin Eisch
Ansgar Elde
Farfa
Lothar Fischer
Internationale Lettriste
Internationale Situationniste
Isidore Isou
Jacqueline de Jong
Asger Jorn
Laboratorio Sperimentale
Yves Klein
Uwe Lausen
Jeppesen Victor Martin
Giors Melanotte
Eva Renée Nele
Erik Nyholm
Panamarenko
Giuseppe Pinot-Gallizio
Hans Platschek
Heimrad Prem
Ralph Rumney
Piero Simondo
Gruppe SPUR
Gretel Stadler
Hardy Strid
Helmut Sturm
Walasse Ting
Maurice Wyckaert
Hans-Peter Zimmer

**List of Works according to their position in the exhibition
(see map in the exhibition's booklet)**

Wall 1.1

La Bibliothèque Situationniste de Silkeborg

Maurice Lemaître

Le film est déjà commence?, 1951

Poster, silkscreen

Courtesy Arsenele Institute for Politics of Representation, Venedig

Asger Jorn

Untitled (unlesbarer, lettristischer Brief), 1967

Pencil on paper

Courtesy Arsenele Institute for Politics of Representation, Venedig

Internationale Lettriste

Toutes ces dames au salon!

Leaflet, 1956

Courtesy Arsenele Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch, No.1, 1954

Flyer

Courtesy Arsenele Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 2, 1954

Flyer

Courtesy Arsenele Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 3, 1954

Flyer

Courtesy Arsenele Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 4, 1954

Flyer

Courtesy Arsenele Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 5, 1954

Flyer

Courtesy Arsenele Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 6, 1954

Flyer

Courtesy Arsenele Institute for Politics of Representation, Venedig

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Internationale Lettriste

Potlatch No. 7, 1954

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 8, 1954

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 9, 1954

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 10, 1954

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 11, 1954

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 12, 1954

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 13, 1954

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 14, 1954

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 15, 1954

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

**List of Works according to their position in the exhibition
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Internationale Lettriste

Potlatch No. 16, 1955

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 17, 1955

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 18, 1955

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 19, 1955

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 20, 1955

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 21, 1955

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 22, 1955

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 23, 1955

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 24, 1955

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

**List of Works according to their position in the exhibition
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Internationale Lettriste

Potlatch No. 25, 1956

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 26, 1956

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 27, 1956

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 28, 1957

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 29, 1957

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Lettriste

Potlatch No. 30, 1959

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Ralph Rumney

The Leaning Tower of Venice, 1958

Magazine

Courtesy Arsenale Institute for Politics of Representation, Venedig

Ralph Rumney

The Leaning Tower of Venice, 1960

Magazine

Courtesy Arsenale Institute for Politics of Representation, Venedig

Ralph Rumney

The Leaning Tower of Venice, 1960

Magazine

Courtesy Arsenale Institute for Politics of Representation, Venedig

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Isidore Isou

Je vous apprendrai l'Amour, 1957

Poster

Courtesy Arsenale Institute for Politics of Representation, Venedig

Marcel Mariën

L'imitation du cinema, 1960

Folder

Courtesy Arsenale Institute for Politics of Representation, Venedig

Paul Rapin de Thoyras, Nicholas Tindal

Plan of the Battle of Oudenarde fought July 11th 1708, 1745

Steel engraving, battle plan

Courtesy Arsenale Institute for Politics of Representation, Venedig

Paul Rapin de Thoyras, Nicholas Tindal

Plan of the Battle of Malplaquet gained by the Allies, Sep.11 1709, 1745

Steel engraving, battle plan

Courtesy Arsenale Institute for Politics of Representation, Venedig

Georges Peltier

Plan de Paris. Vol d'Oiseau, 1950

City map

Courtesy Arsenale Institute for Politics of Representation, Venedig

Joseph Quatannens

Georges Peltier, 1950

Photography

Courtesy Arsenale Institute for Politics of Representation, Venedig

Joseph Quatannens

Georges Peltier, 1950

Photography

Courtesy Arsenale Institute for Politics of Representation, Venedig

Unbekannt

Georges Peltier, La plus extraordinaire oeuvre cartographique du monde, 1950

Press release

Courtesy Arsenale Institute for Politics of Representation, Venedig

Guy Debord

The Naked City. Illustration de l'hypothèse des plaques tournantes en psychogéographie, 1957

Silk screen

Courtesy Arsenale Institute for Politics of Representation, Venedig

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Guy Debord

Guide psychogéographique de Paris. Discours sur les passions de l'amour, 1957
Silk screen
Courtesy Arsenale Institute for Politics of Representation, Venedig

HP Zimmer

Untitled (Spur Diagramm), 1960
Invitation
Courtesy Arsenale Institute for Politics of Representation, Venedig

Pierre Alechinsky

16e arrondissement de Paris, 1982
Lithography
Courtesy Arsenale Institute for Politics of Representation, Venedig

Pierre Alechinsky,

2e, 7e, 10e et 16e arrondissement de Paris, 1982
Lithography, Revue Derrière le Miroir, N°250
Courtesy Arsenale Institute for Politics of Representation, Venedig

Constant (Nieuwenhuys)

Sketch for a Map, 1963
Ink, pencil and watercolour on paper
87,3 x 130,7 cm
Courtesy Collection Gemeentemuseum Den Haag

Constant (Nieuwenhuys)

New Babylon – Paris, 1963
Ink on City map
47,1 x 61,4 cm
Courtesy Collection Gemeentemuseum Den Haag

Constant (Nieuwenhuys)

New Babylon – Amsterdam, 1963
Ink on City map
52,2 x 62,2 cm
Courtesy Collection Gemeentemuseum Den Haag

Constant (Nieuwenhuys)

New Babylon – Barcelona, 1963
Ink on City map
47,1 x 62,2 cm
Courtesy Collection Gemeentemuseum Den Haag

Constant (Nieuwenhuys)

De New Babylon informatief N°1-4, 1965-66
Newspaper format
Courtesy Arsenale Institute for Politics of Representation, Venedig

**List of Works according to their position in the exhibition
(see map in the exhibition's booklet)**

Michèle Bernstein, Guy Debord

La Méthode, 1958

Poster, leaflets and flyers

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Situationniste

Aux poubelles de l'histoire!, 1963

Leaflet

Courtesy Arsenale Institute for Politics of Representation, Venedig

Internationale Situationniste

VIe Congrès de l'Internationale Situationniste, 1962

Poster

Courtesy Arsenale Institute for Politics of Representation, Venedig

Andy Warhol

Marilyn Diptych (1962), in: Lawrence Alloway, Artists & Photographs, 1970

Silk screen

Courtesy Arsenale Institute for Politics of Representation, Venedig

Conrad Bakker

Untitled Project: Any Thing You Want, 2017

Oil on carved wood

Courtesy Privatesammlung, Venedig

Jeppesen Victor Martin

Directives (Odense), 1963

Flyer

Courtesy Arsenale Institute for Politics of Representation, Venedig

Hardy Strid

IS Conference, 1961

Collage

Courtesy Peter Johansson Art Collection, Halmstad

Asger Jorn

Untitled (Décollage), 1964

Collage on cardboard

34,5 x 25 cm

Courtesy Museum Jorn, Silkeborg

Asger Jorn

Untitled (Décollage), 1964

Collage on cardboard

34,5 x 25 cm

Courtesy Museum Jorn, Silkeborg

**List of Works according to their position in the exhibition
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Conseil pour le Maintien des Occupations

Abolition de la société des classes, 1968

Poster

Courtesy Arsenale Institute for Politics of Representation, Venedig

Conseil pour le Maintien des Occupations

Fin de l'université, 1968

Poster

Courtesy Arsenale Institute for Politics of Representation, Venedig

Conseil pour le Maintien des Occupations

A bas la société spectaculaire marchande, 1968

Poster

Courtesy Arsenale Institute for Politics of Representation, Venedig

Conseil pour le Maintien des Occupations

Occupation des usines, 1968

Poster

Courtesy Arsenale Institute for Politics of Representation, Venedig

Conseil pour le Maintien des Occupations

Le pouvoir aux conseils de travailleurs, 1968

Poster

Courtesy Arsenale Institute for Politics of Representation, Venedig

Conseil pour le Maintien des Occupations

Que peut le mouvement révolutionnaire maintenant, 1968

Poster

Courtesy Arsenale Institute for Politics of Representation, Venedig

Jacqueline de Jong

Réforme la société, 1968

Poster

Courtesy Jacqueline de Jong

Jacqueline de Jong

Le pouvoir au peuple, 1968

Poster

Courtesy Jacqueline de Jong

Asger Jorn

Untitled, 1968

4 lithographs

49,5 x 31,5 cm

Courtesy fluid archives

**List of Works according to their position in the exhibition
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Hardy Strid

Untitled, 1969

Lithography

Courtesy Arsenale Institute for Politics of Representation, Venedig

Joseph Wolman

Duhring Duhring, 1979

Web offset on newsprint

Courtesy Arsenale Institute for Politics of Representation, Venedig

Eva Renée Nele

Untitled, 1957

Copper embossed print

Courtesy Arsenale Institute for Politics of Representation, Venedig

Gérard Lebovici

Un film de Guy Debord. In girum imus nocte et consumimur igni, 1981

Poster

Courtesy Arsenale Institute for Politics of Representation, Venedig

Wall 1.2

Image Control

Photo panorama: Collage from photographs by Jo Schnapp, Paris 1968

Photographs and documents from the Archives de la Préfecture de Police in Paris, May 1968

Photographs by Ed van der Elsken from *Chez Moineau*, Paris 1953-1957

Magazines: *Paris Match*, *Observateur*, *Noir et Blanc*, *Liaisons*

Various press photos

Showcase Row 2

Sexploitation vs. Détournement

Panamarenko

Molly Peters, 1966

Assemblage (polystyrene, fur, needlework)

141 x 144 x 74 cm

Courtesy Collection Agnes & Frits Becht

Wall 2.1

The Commodification of Youth

Otto Versand

Post-Shop Magazine, 1968-1970

**List of Works according to their position in the exhibition
(see map in the exhibition's booklet)**

Wall 2.2

Archive of Last Images

Jeppesen Victor Martin

Bevaegelse I tid og rum, 1962

Oil on canvas

72 x 73 cm

Courtesy Arsenale Institute for Politics of Representation, Venedig

Jeppesen Victor Martin

Composition, 1961

Oil on canvas

100 x 100 cm

Courtesy Arsenale Institute for Politics of Representation, Venedig

Jeppesen Victor Martin

Koglerier, 1977

Oil on canvas

45 x 34 cm

Courtesy Arsenale Institute for Politics of Representation, Venedig

Jacqueline de Jong

Untitled, 1962

Oil on canvas

33 x 24 cm

Courtesy Arsenale Institute for Politics of Representation, Venedig

Jacqueline de Jong

Untitled, 1960

Oil on canvas

30,5 x 20 cm

Courtesy Galerie Clemens Thimme, Karlsruhe

Maurice Wyckaert

Carte de l'Europe, 1960

Oil on canvas

70 x 80 cm

Courtesy Galerie van de Loo

Erwin Eisch, SPUR

Untitled, 1959

Oil on carton

60 x 51 cm

Courtesy Arsenale Institute for Politics of Representation, Venedig

Hardy Strid

Untitled, 1962

Oil on canvas

140 x 84 cm

Courtesy Peter Johansson Art Collection Halmstad, Sweden

**List of Works according to their position in the exhibition
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Uwe Lausen

Jorn, mein Liebhaber, 1962
Oil on canvas
80 x 40 cm
Courtesy fluid archives

Giuseppe Pinot-Gallizio

L'Uomo delle Nevi, 1956
Mixed media on carton on Masonit
103 x 59 cm
Courtesy Archivio Gallizio, Turin

Constant (Nieuwenhuys)

De lansen (Souvenir d'Uccello), 1956
Oil on linnen
95 x 110 x 3,5 cm
Courtesy Collection Fondation Constant in long-term loan at Schiedam City Museum

Piero Simondo

Untitled, 1956
Oil on canvas
100 x 60 cm
Courtesy Archivio Gallizio, Turin

Giuseppe Pinot-Gallizio

Hommage à Dior, 1958
Acrylic, cast resin and staniol paper on plywood
210 x 108 cm
Courtesy Staatliche Museen zu Berlin. Schenkung Otto van de Loo

Helmut Sturm

München III, 1961
Oil on canvas
150 x 110 cm
Courtesy Galerie van de Loo

Hans-Peter Zimmer

Portraitstudie, 1959
Oil on canvas
90 x 80 cm
Courtesy Galerie van de Loo

Heimrad Prem

Roding, 1959
Oil on canvas of glass
82 x 126 cm
Courtesy Galerie van de Loo

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Hans-Peter Zimmer

Skalpiert, 1961
Oil on canvas
80 x 60 cm
Courtesy Galerie van de Loo

Heimrad Prem

Das rote Dorf, 1962
Oil on canvas
120 x 150 cm
Courtesy Galerie van de Loo

Asger Jorn

Le Streghe di Albisola, 1958
Oil on carton
81 x 64 cm
Courtesy Archivio Gallizio, Turin

Armando

Peinture criminelle, 1956
Oil on blackboard
122 x 92 cm
Courtesy Private Collection

Hans Platschek

Hélène Fourmento, 1961
Oil on canvas
115 x 100 cm
Courtesy Galerie van de Loo

Ralph Rumney

Untitled, 1958
Oil on newsprint
80 x 56 cm
Courtesy Arsenale Institute for Politics of Representation, Venedig

Ansgar Elde

Composition, 1964
Mixed media on carton
71 x 101 cm
Courtesy Arsenale Institute for Politics of Representation, Venedig

Ansgar Elde

Portraet fra Drakabygget, 1961
Oil on paper layed on carton
103 x 66 cm
Courtesy Arsenale Institute for Politics of Representation, Venedig

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Wall 3

Archive of Last Images

Asger Jorn

Choux, 1961

Oil on canvas

210 x 117 cm

Courtesy Stifterkreis Kunsthalle zu Kiel e. V.

Giuseppe Pinot-Gallizio, Piero Simondo

Untitled, 1956

Monotype on carton on Masonit

89,5 x 50 cm

Courtesy Archivio Gallizio, Turin

Giuseppe Pinot-Gallizio, Laboratorio Sperimentale

Untitled, 1956

Monotype on carton on Masonit

80 x 58 cm

Courtesy Archivio Gallizio, Turin

Asger Jorn, Giuseppe Pinot-Gallizio

Untitled, 1957

Oil and mixed media on canvas

55 x 106 cm

Courtesy Archivio Gallizio, Turin

Enrico Baj, Asger Jorn

Untitled, 1958

Oil on canvas

100 x 80 cm

Courtesy Museum Jorn, Silkeborg

Farfa, Asger Jorn

Untitled (Poeme peint Farfa Futurista), 1954

Oil on canvas

46 x 42,2 cm

Courtesy Museum Jorn, Silkeborg

Giuseppe Pinot-Gallizio, Laboratorio Sperimentale, Piero Simondo

Untitled, 1956

Monotype on paper

80 x 60 cm

Courtesy Arsenale Institute for Politics of Representation, Venedig

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Karel Appel, Constant (Nieuwenhuys), Corneille, Asger Jorn, Erik Nyholm

Untitled, 1949
Oil on canvas
42 x 62 cm
Courtesy Museum Jorn, Silkeborg

Asger Jorn, Yves Klein, Ralph Rumney, Walasse Ting

Untitled Collaboration, 1957
Mixed media on canvas
146 x 193 cm
Courtesy Private Collection

Guy Debord, Jacqueline de Jong, Asger Jorn, Jeppesen Victor Martin, Jørgen Nash, Heimrad Prem, Hardy Strid, Helmut Sturm, Hans-Peter Zimmer

Untitled (Peinture collective situationniste), 1961
Mixed media on canvas
68 x 103 cm
Courtesy Halland Art Museum, Sweden

Ansgar Elde, Jeppesen Victor Martin, Heimrad Prem

Conference Goeteburg, 1961
Oil on canvas
47 x 87 cm
Courtesy Sammlung Niggel

Erwin Eisch, Giuseppe Pinot-Gallizio, Heimrad Prem, Helmut Sturm, Hans-Peter Zimmer

Dérive, 1960
Oil on canvas
100 x 270 cm
Courtesy Archiv Christa Schübbe

Heimrad Prem, Helmut Sturm, Hans-Peter Zimmer

Untitled, 1961
Oil on canvas
95 x 200 cm
Courtesy Archiv Christa Schübbe

Erwin Eisch

Radama-Spur, 1959
Mixed media on canvas
190 x 150 cm
Courtesy Stiftung Eisch, Frauenau

Asger Jorn

Untitled (Unfinished Modification), 1962
Oil on canvas
100 x 81,5 cm
Courtesy Arsene Institute for Politics of Representation, Venedig

**List of Works according to their position in the exhibition
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Asger Jorn

Le bon berger, 1959
Oil on canvas
50,2 x 70 cm
Courtesy Museum Jorn, Silkeborg

Asger Jorn

Abendständchen, 1960
Oil on canvas
55 x 40 cm
Courtesy Galerie van de Loo

Asger Jorn

Mater Profana, 1960
Oil on Masonit
81,5 x 51 cm
Courtesy Museum Jorn, Silkeborg

Giuseppe Pinot-Gallizio

Le acque del Nilo non passarono ad Alba, 1958
Mixed media on canvas
390 x 80 cm
Courtesy Archivio Gallizio, Turin

Eva Renée Nele

Untitled (Laufende Gruppe), 1960
Bronze sculpture
26,5 x 17 x 10 cm
Courtesy Galerie Clemens Thimme, Karlsruhe

Lothar Fischer

Mondmutter, 1959
Bronze sculpture
31 x 32 x 8 cm
Courtesy Sammlung Hurrle, Durbach

Gretel Stadler

Bolus Krim im Gedächtnis I, 1960
Bronze casting
30 x 27 x 20 cm
Courtesy Gretel Eisch-Stadler

**List of Works according to their position in the exhibition
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Gretel Stadler

Bolus Krim im Gedächtnis II, 1960

Bronze casting

22 x 30 x 22 cm

Courtesy Gretel Eisch-Stadler

Erwin Eisch (Radama)

o.T., 1960

3 ink drawings

à 13,5 cm x 30 cm

Courtesy Arsenale Institute for Politics of Representation, Venedig

Sandro Cherchi, Franco Garelli, Asger Jorn, Piero Simondo

o.T., Fratelli Pozzo, Moncalieri (Turin), 1956

Four lithographs on a sheet

85 cm x 60 cm

Courtesy Arsenale Institute for Politics of Representation, Venedig

Film's list

Isidore Isou

Traité de bave et d'éternité, 1951
123:40 min

Maurice Lemaître

Le film est déjà commence, 1951
62 min

Gil J Wolman

Anticoncept, 1952
60 min

Guy Debord

Hurlements en faveur de Sade, 1952
75 min

Guy Debord

Critique de la Séparation, 1961
19 min

Guy Debord

Sur le passage de quelques personnes à travers une assez courte unité de temps, 1959
18 min

Guy Debord

La Société du Spectacle, 1973
80 min

Guy Debord

Réfutation de tous les jugements sur le film "La Société du spectacle", 1975
20 min

Guy Debord

In girum imus nocte et consumimur igni, 1978
105 min

René Viénet

La Dialectique peut-elle casser des briques ?, 1973
82 min

The Most Dangerous Game, 1932

62 min

Dir.: Ernest B. Schoedsack, Irving Pichel

Production: RKO pictures

Jens Jørgen Thorsen

Stille Tage in Clichy, 1970
100 min

Curator's biographies

Roberto Ohrt lives in Hamburg. He received his doctorate from the University of Hamburg in 1988 (*Phantom Avantgarde*, 1990) and has published numerous writings on the history of modern art (particularly the Situationist International) and artists such as Martin Kippenberger, Raymond Pettibon, Andy Hope, Paul Thek, Philip Guston, André Butzer, Albert Oehlen and Jason Rhoades. He taught as guest professor in Munich, Frankfurt and Kassel. He has also designed and organized exhibitions for, among others, the Centre Georges Pompidou (with Martin Kippenberger in 1993), Golden Pudel Club (1993-2001), ZKM Karlsruhe (2001 and 2016), Museum der Moderne (with Margrit Brehm, Salzburg 2005) and at the 8th Salon (2010-2018); was a co-founder of the Akademie Isotrop (1996-2001) and the 8th Salon (since 2009) in which, in addition to many exhibitions, the lecture series *Aby Warburg – Der Mnemosyne-Bilderatlas* was held, which was exhibited at the ZKM in 2016.

Wolfgang Scheppe lives in and taught political philosophy in Switzerland and in Venice. He is the head of the Arsenale Institute for Politics of Representation in Venice and is the author of extensive research works that culminated in book projects and international exhibitions. They include his work on the crisis in urban spaces *Endcommercial* (2003), the extensive standard work on the globalized city, *Migropolis* (2009) and the text for *Candlestick Point* (with Lewis Baltz, 2011). In 2010, he designed an exhibition in the British Pavilion of the Architectural Biennale in Venice, which dealt with John Ruskin's political economy of the city and was published in the same year under the title *Done.Book*. Between 2014 and 2016 he conceived a series of large theoretical installations for Staatliche Kunstsammlungen Dresden. Many of his projects have examined scholarly criticism of ethnology, such as *Die Logik des Regens* on craftsmanship signifying the class structure of Japanese Edo culture, *Supermarket of the Dead* about the commodity form in ancient and modern China, and a comprehensive study project on the criticism of racist anthropology entitled *Die Vermessung des Unmenschlichen*. Most recently, he exhibited his project on the criticism of brand consumption in Zurich under the name *Die Heilige Ware* and participated in the editorial at an exhibition in Paris on the urbanism of exclusion under Malraux. He regularly publishes basic essays on spatial policy in ARCH+. His exhibitions have been shown in New York, Rome, Paris, Venice, Berlin, Munich and Zurich.

Eleonora Sovrani obtained a Master degree in Visual and Multimedia Communication at the Architecture University of Venice. She worked as researcher and curatorial assistant for several exhibition projects and publications such as *Done.Book*, presented at the 12th Biennale of Architecture in Venice, *Die Vermessung des Unmenschlichen (Surveying the Non-Human)*, presented in 2016 at the Staatliche Kunstsammlungen, Dresden, *Tous contre le spectacle (Everybody against the spectacle)*, opened in 2017 at the Arsenale Institute for Politics of Representation in Venice, *Prendiamo la parola, esperienze dal '68 in Friuli Venezia Giulia (Let's speak ourselves, experiences from '68 in Friuli Venezia Giulia)*, which took place in Udine and Trieste in 2018. As an independent researcher and film director she primarily deals with interstices and paradoxes that hide in-between physical reality and its variations, created and modified by media technologies. Since 2014 she collaborates with the music group The Mechanical Tales on several site-specific projects for experimental live video projections. Her works have been exhibited and screened in various European cities as well as in Australia and Lebanon.

Accompanying volume *The Most Dangerous Game*

The Most Dangerous Game

Edited by Wolfgang Scheppe

Merve, 2018

Vol. 1: Dokumente, 908 pages, German

400 illustrations

ISBN 978-3-96273-017-8

Vol. 2: Werke, approx. 80 pages, German

approx. 60 color illustrations

ISBN 978-3-96273-018-5

Price: 24€, Press Price: 15€ from release (October 2018) until the end of the exhibition

Volume 1 will be published on September 26, 2018 (available at HKW for the price of 2€ exclusively with an exhibition ticket; free volume for the press). The bookstore edition consisting of Volumes 1 and 2 will be released in October 2018 and is available at HKW, via mail order from the web shop and in bookstores.

The Most Dangerous Game documents the activities of the Situationist International (S.I.), who, from 1957 until 1972, offered a fundamental critique of a society subject to the rule of commodity. The title recalls, on the one hand, the revolutionary earnestness with which the S.I. radicalized the conflicts of the post-war era, while, on the other hand, emphasizing the element of play that characterized all their diverse activities. In two volumes, the publication follows the Situationist's break with art in 1962 up to and including the May 1968 uprising in France, in which the S.I. played an essential part. Although the revolt was stifled, bourgeois society modernized, appropriating the themes of the insurgent youth and subjugating all areas of life – even sexuality – to capitalist ends and exploitation. At the time, the S.I. thus clearly recognized this escalation of the consumerist society as the subject of criticism of a revolutionary movement.

Volume 1 reconstructs the *Bibliothèque Situationniste de Silkeborg* in its entirety for the first time, which the movement's co-founder Guy Debord drafted in outline with the painter Asger Jorn in 1959 for the latter's museum in Denmark but never carried out. Based on the research library of the Arsenale Institute for Politics of Representation, Venice.

Volume 2 is an illustrated book depicting *The Archive of Last Images*, which for the first time shows the works of all of the artists active during the initial S.I. period.

Texts: Wolfgang Scheppe, Roberto Ohrt

Image editor: Eleonora Sovrani

With reproductions of documents and artworks by:

Pierre Alechinsky, Karel Appel, Armando, Enrico Baj, Conrad Bakker, CoBrA, Constant, Corneille, Guy Debord, Erwin Eisch, Ansgar Elde, Farfa, Lothar Fischer, Internationale Lettriste, Internationale Situationniste, Isidore Isou, Jacqueline de Jong, Asger Jorn, Laboratorio Sperimentale, Uwe Lausen, Jeppesen Victor Martin, Giors Melanotte, Eva Renée Nele, Erik Nyholm, Panamarenko, Giuseppe Pinot-Gallizio, Hans Platschek, Heimrad Prem, Ralph Rumney, Piero Simondo, Gruppe SPUR, Gretel Stadler, Hardy Strid, Helmut Sturm, Maurice Wyckaert, Hans-Peter Zimmer among other

Accompanying volume *The Most Dangerous Game*

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Preface: Handouts
Bernd Scherer

Prolegomena: Coup & Recoup
Wolfgang Scheppe

Plates

Chapter I: La Bibliothèque Situationniste de Silkeborg
Showcase Nos. 1-21
Wall 1.1

Chapter II: Image Control
Wall 1.2

Chapter III: Détournement vs. Sexploitation
Showcase Nos. 22-32

Chapter IV: The Commodity of Youth
Wall 2.1

Chapter V: Against the Exhibition
Showcase Nos. 33-35

Chapter VI: The Archive of Last Images
Wall 2.2
Wall 3

Volume 2

Works

The Most Dangerous Game Nights

In the society striven for by the Situationist International, *Homo ludens*, or playing humans, supplant *Homo oeconomicus*. As part of *The Most Dangerous Game*, on two evenings HKW is taking play seriously: The entire building will become a playroom, even for your own games, which you are welcome to bring along. The Situationist-inspired Invisible Playground street game network invites visitors to take part in a **course of more or less dangerous live role-playing games** in and around HKW.

The exhibition will be open until 11 pm and admission is free. Cultural Studies students from the University of Potsdam will act as “jokers,” standing by visitors to answer their questions or talk about the exhibits.

Fri, Sep 28, 7–11pm

Invisible Playground Parcours, exhibition & film

A **film program** will show the movie that gave the exhibition its title: *The Most Dangerous Game* (1932). The story of a dangerous game played by an insane count on a remote island with two shipwreck survivors, it was an inspiration for Guy Debord, whose adaptation of his core essay, *La Société du spectacle* (1973), will also be screened.

Exhibition *The Most Dangerous Game*, Joker (until 11pm)

Exhibition hall 1

7pm Course of more – or less – dangerous games (90min)

Meeting point: Foyer

7pm: Film *The Most Dangerous Game* (1932, Directed by Ray Harryhausen, English original with subtitles, 63min)

Lecture hall

8.30pm *La Société du spectacle* (1973, Directed by Guy Debord, French original with subtitles, 91min).

Lecture hall

9pm: Course of more – or less – dangerous games (90min)

Meeting point: Foyer

10pm: Film *The Most Dangerous Game* (1932, Directed by Ray Harryhausen, English with German subtitles, 63min)

Lecture hall

Fri, Nov 9, 7–11pm

Invisible Playground Parcours, exhibition & talks

Jacqueline de Jong (artist, former member of the Situationist International, publisher of *The Situationist Times*), Dmitry Vilensky (artist, writer, co-founder of *Chto Delat* – what is to be ?) and Cesy Leonard (artist, filmmaker, chief of the policy planning department of Zentrum für Politische Schönheit) discuss the interplay of art, politics and discourse. Moderated by Petra Stegmann

The Most Dangerous Game Nights, Films and Talks: free admission

Exhibition will be open at free admission

Education and public program

Guided Tours and Exhibition Visit with Joker

The Exhibition Visits with Joker offer an opportunity to enter into dialog with students of Cultural Studies from the University of Potsdam.

Sat, Sep 29, 2–6pm

Exhibition Visit with Joker

Sun, Sep 30, 3pm

Curator-led tour

In German

5pm

Guided exhibition tour

In English

Wed, Oct 3, 3pm

Guided exhibition tour

In German

2pm

Exhibition Visit with Joker

Sat, Oct 6, 2–6pm

Exhibition Visit with Joker

Sun, Oct 7, 3pm

Exhibition Visit with Joker

In German

Sat, Oct 13, 2–6pm

Exhibition Visit with Joker

Sun, Oct 14, 3pm

Guided exhibition tour

In English

Sat, Oct 20, 2–6pm

Exhibition Visit with Joker

Sun, Oct 21, 3pm

Guided exhibition tour

In German

Sat, Oct 27, 2pm

Guided exhibition tour

In German

Sun, Oct 28, 3pm

Guided exhibition tour

In German

Education and public program

Sat, Nov 3, 2–6pm

Exhibition Visit with Joker

Sun, Nov 4, 3pm

Guided exhibition tour
In English

Sat, Nov 10, 2–6pm

Exhibition Visit with Joker

Sun, Nov 11, 3pm

Guided exhibition tour
In German

Sat, Nov 17, 2–6pm

Exhibition Visit with Joker

Sun, Nov 18, 3pm

Guided exhibition tour
In German

Sat, Nov 24, 2–6pm

Exhibition Visit with Joker

Sun, Nov 25, 5pm

Guided exhibition tour
In English

Sat, Dec 1, 2–6pm

Exhibition Visit with Joker

Sun, Dec 2, 3pm

Guided exhibition tour
In German

Sat, Dec 8, 2–6pm

Exhibition Visit with Joker

Sun, Dec 9, 3pm

Guided exhibition tour <
In English

Mon, Dec 10, 3pm

Guided exhibition tour
In German

Guided exhibition tour: Fee: 3€ plus exhibition ticket

Exhibition Visit with Joker: Admission included in the exhibition ticket

Education and public program

Kids & Teens

Sun, Oct 7, 3pm

Family Workshop *Wir sind das Werk!*

6-99 Years, in German

Usually we imagine an artist as someone who works on a piece of art alone in a studio. Many members of the Situationist International had a very different approach: They didn't want to be lonely geniuses, but to playfully understand and change the world together.

It's noticeable in their artworks, many of which they produced collectively. In this workshop, children and adults, together with artist Ulla Hahn, will think about what their own living environment would look like if it could be created anew. With artistic methods, the ideas will be translated directly into action! It's not about achieving a perfect result immediately, but above all about (re-)learning collective creativity.

Ulla Hahn studied painting at the Kunstakademie Düsseldorf where she was a master student of David Rabinowitch. The visual artist and art teacher lives and works in Berlin.

Mon, Oct 22–Fri, Oct 26, 10am–3pm

Vacation workshop for Kids&Teens: *The Urban Playground – Mapping for Insiders*

Ages 10–13 years, in German

The city as a space for play – for the Situationist International this was a concept that countered commercialism, boredom and passivity. Today, the idea of the playground can be imagined together with the recurring tendency of people wanting to shape the city themselves rather than merely using the public space as a transit zone of place for consumerism.

In most cases, however, these alternative forms of space appropriation apply to adults. Children who are too old for the playground and young people who have no safe havens need opportunities to appropriate urban spaces to shape their living environment. The workshop supports the participants on several excursions in playfully discovering their city, in deliberately designing places according to their wishes and in capturing and locating their experiences in very special maps.

Jennifer Aksu studied theater studies, journalism and communication science in Berlin, then urban culture, society and space in Essen. She founded the Invisible Playground artist network and is part of the Playful Commons innovation platform for the future of public spaces. As an expert on cities with relationship problems, she explores and designs experiences, experiments and dialogues that change perspectives and develop potential. Jennifer lives with her family on an island in the middle of Berlin and works as an artistic urbanist around the world.

Sebastian Quack is an artist, game designer and curator focusing on the interface of play and urban society. Quack is a founding member of the Invisible Playground network, curates festivals and exhibitions, teaches art and design, and advises organizations that want to playfully engage with their environment. Artistic work with, among others, Hebbel am Ufer, the Oerol Festival, Ensemble Modern, Nuit Blanche in Paris, Wiener Festwochen, Aichi Triennale, Kunstfest Weimar, Urbane Künste Ruhr.

Education and public program

Sun, Nov 25, 3–5pm

Kids&Teens Workshop *We've got a situation*

Ages 10 and up, in German/English

The Situationist International always sought out unusual ways and means of grasping the world around them and changing it for the better. The members of the group believed life itself should be a work of art.

In various ways they tried to create “situations” that would irritate their fellow human beings’ ways of thinking. In the exhibition *The Most Dangerous Game* there are examples of such interventions: transformed maps, photographs, drawings, paintings and pictures of the artists in action. There’s plenty of inspiration – now it’s time to come up with your own “situations” and test their effects! A workshop for young, critical minds who enjoy lateral thinking.

Tuna Arkun studied painting and graphic arts at the Karlsruhe State Academy of Fine Arts and the Bratislava Art Academy. Since 2005 he has been working with children, teenagers and adults in art and cultural projects.

Heather Purcell studied fine arts in Glasgow and received a Master’s degree in Art in Context at the Berlin University of the Arts. She works as a freelance art teacher and conducts film, theater and media workshops in museums, schools and community centers as well as in the project space bi'bak in Berlin-Wedding. She also appears regularly in the independent scene as a performance artist.

Service Info

The Most Dangerous Game

Exhibition
Sep 26–Dec 10, 2018

Exhibition

Daily (except Tue) and on holidays 11am–7pm
Admission: 7€/5€, second visit included
Mondays: free admission
Accompanying volume (in German): plus 2€
A German-English accompanying booklet included with ticket

Exhibition Opening

Sep 26, 7 pm (free admission)
7.15 pm: Welcome by Bernd Scherer (director HKW), Wolfgang Scheppe and Roberto Ohrt (Curators of the exhibition)

Press Tour

Sep 26, 3.30 pm – accreditation requested at presse@hkw.de

There will be talking: Bernd Scherer (director HKW), Wolfgang Scheppe and Roberto Ohrt (Curators);
Moderation: Anne Maier (Head of Press HKW)

Education

The Most Dangerous Game Nights, Talks, Guided tours, and Kids&Teens workshops during the exhibition's opening time.

Accompanying volume

Volume 1 will be published on September 26, 2018 (available at HKW for the price of 2€ exclusively with an exhibition ticket; free volume for the press). The bookstore edition consisting of Volumes 1 and 2 will be released in October 2018 and is available at HKW, via mail order from the web shop and in bookstores.

For detailed press information on all productions **The Most Dangerous Game:**

Press kit ready for download: hkw.de/presse

Press photos ready for download: hkw.de/pressefotos

Photos from the opening will be ready for download from Sep 27: hkw.de/pressefotos

Further images upon request

Further information can be found **daily** at www.hkw.de

Facebook: www.facebook.com/hkw.de

Twitter: twitter.com/hkw_berlin

Instagram: https://www.instagram.com/hkw_berlin/

#HKWDangerous