

# Protest to the Libertarians of the Present and the Future Concerning the Capitulations of 1980<sup>1</sup>

“The solidarity of some revolutionary groups has the ostentation of charity; it remains a deplorable spectacle. And, furthermore, bad-tempered suspicions are whispered, disappointing the impulses of the effort. Accusations are exchanged. Disputes and invectives prevail over discussion. Distrust rules.” Zo d’Axa.<sup>2</sup>

1

A small spring breaks inside a musical box. The melody is still the same, *but the music has changed*.

2

It is the winter of ideas. What remains of critique is *frozen*.

3

In the arteries of tubercular theory, there are only a few drops of blood. There are odious and special complaints, patented with the guarantee of a radical point of reference: Who is the Jew? Faurisson.<sup>3</sup> Who are the terrorists? *Only* the mischievous States.<sup>4</sup> What a pleasant atmosphere!

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<sup>1</sup> The title refers to “Protest to the libertarians of the present and the future about the capitulations of 1937,” which Guy Debord and Alice Becker-Ho translated from Spanish into French in 1979. It would appear that the solidarity in question was the behind-the-scenes work Guy Debord did to free anarchist prisoners in Spain and the subsequent publication of *Appeals from the Prison in Segovia* (Editions Champ Libre, 1980).

<sup>2</sup> Alphonse Gallaud de la Pérouse (1864-1930), better known as Zo d’Axa, was an anarchist, journalist and publisher. This quote is taken from “Une Route,” published in *La Revue Blanche*, 1895.

<sup>3</sup> In 1979, a scandal broke out concerning Robert Faurisson’s claims about the non-existence of gas chambers run by the Nazis.

<sup>4</sup> Perhaps an allusion to Gianfranco Sanguinetti’s *On Terrorism and the State*, published in Italian in 1979 and translated into French in 1980.

4

That which isn't superseded, rots, and the trashcans have piled up, alongside the *unkept promises of youth*.

5

It is to this hardly honorable balance sheet, as much as to the enemy's own offensive measures, that one owes the latter's reinforcement.

6

There are, nevertheless, several people whose own cowardice and avarice furnishes arguments that support the contrary, and they would like the others to believe that being vile and cowardly is being shrewd and prudent, and they generously attribute a kind of proletarian patience to what is actually servile fearfulness.

7

In such a climate, one inevitably discerns the extension of a peripheral layer of petty intellectual prostitution.

8

*It's all in pieces, all coherence gone.*<sup>5</sup>

9

From now on, it will be meaningless to wonder to what extent the teachings of the situationists are theoretically acceptable and practically applicable.

10

All attempts to reestablish the situationist doctrine as a whole and in its original function as a theory of social revolution are, today, reactionary utopias.

11

Nevertheless, for good or bad, the fundamental elements of this teaching conserve their efficaciousness after having changed their function and field of action.

12

The first step to take to put revolutionary critique back on its feet consists in breaking with the situationism that claims to monopolize revolutionary initiative and theoretical and practical leadership.

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<sup>5</sup> Quote from John Dunne, "The Anatomy of the World," 1611. English and italics in original.

Revolt against existing conditions is present everywhere. It still doesn't have an explicit project or an organization because, at this moment, its place is still taken by the old mystified and mendacious politics. This politics has failed – *and has been reversed into its repressive contrary* – because its practice has failed and been transformed into lies. The revolutionary project can only be remade with excess; it must have a new maximalism that demands *everything* from the transformation of society.

“If arguing make us sweat, the proof of it will turn to redder drops.” Shakespeare.<sup>6</sup>

(February 1981).<sup>7</sup>

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<sup>6</sup> *Julius Caesar*, Act 5, Scene 1. Quoted from the original, not the author's French translation.

<sup>7</sup> At first published anonymously, this poster was written by Jean-Claude Lutanie and reprinted in 2011. Translated from the French by NOT BORED! 15 February 2014.