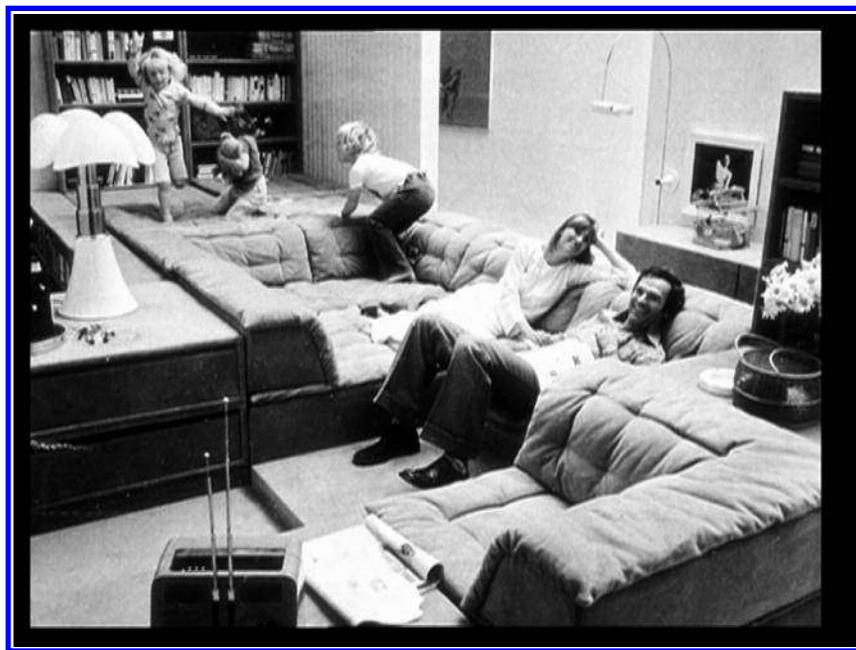


Guy Debord. *In girum imus
nocte et consumimur igni*, 1978.
Frame enlargement.



Guy Debord's Time-Image: *In girum imus nocte et consumimur igni* (1978)

BENJAMIN NOYS

In his *Rhapsody for the Theatre* (1990), Alain Badiou compliments Guy Debord's final film *In girum imus nocte et consumimur igni* (1978)—the film's title is a Latin palindrome that can be translated as “we go round and round in the night and are consumed by fire”—for revealing a “pure temporal moment [that] speaks to the glory of cinema, [and] which may very well survive us humans.”¹ One can easily imagine that Debord would have been dismissive of Badiou's claim. In a letter to Jacques Le Glou sent on November 15, 1982, Debord expresses particular ire at Badiou's judgments on *In girum*, describing Badiou as “Maoist carrion.”² Badiou's invocation of a “pure temporality” at the service of cinema would seem to ignore and minimize Debord's political project, placing Debord as merely another cinematic auteur. This may have been Badiou's purpose. In his *Theory of the Subject* (1982), Badiou suggests that Debord and the situationists could only offer a Promethean politics of “active nihilism.” This politics was limited to a transitional stage and could not reach true political virtue.³ Therefore, Badiou's reclamation of Debord for the “glory of cinema” might be an attempt to further marginalize this politics by limiting the virtues of Debord's project to the aesthetic. This marginalization of Debord as “aesthetic” figure, as exemplar of the “last avant-garde,” is remarkably common.

To insist on the necessity of a political reading of Debord's cinema, and especially *In girum*, in order to counter this kind of claim might seem like a relatively simple matter. And yet, in a text cowritten with Gianfranco Sanguinetti at the time of the dissolution of the Situationist International (SI) in 1972, Debord states that “the SI had been, from the beginning, a much vaster and more profound project than a simply political revolutionary movement.”⁴ The reason for this was the SI's conception of time as “made of qualitative leaps, of irreversible choices, of occasions that will never return.”⁵ So, although Debord constructs his “time-image” as a political act, he also hints that it serves a more profound project. In this case, the various politicizing readings of the situationists, which aim simply to revise and continue their political project, often fail to attend

to this broader dimension of the situationist project.

This “tension” suggests the need to give a more thorough consideration to Debord’s construction of a “time-image” in *In girum*. The film itself can be seen as staging an unresolved tension between politics and “pure temporality” in the practice of Debord. On the one hand, the film is explicitly intended as a political critique of the “dead time” of capitalism, which is relentlessly probed through the portrayal of the misery of bourgeois society by frozen images of the (then) capitalist present accompanied by a caustic commentary. On the other hand, the film’s use of images of water and its references to Taoism and romanticism suggest a “more profound project”—although the hostile critic could charge that these invocations give off just the “rotten egg smell” of “mystical cretinism” that the situationists had excoriated in the American Beats.⁶ The aestheticizing and politicizing readings of Debord can both claim fidelity to his legacy in the case of *In girum*.

The problem, in either case, is that Debord would suppose the capacity to detach from “fallen” capitalist time a redeemed and “pure” noncapitalist time, whether political or metaphysical. This opposition between a “fallen” time and a “pure” time could be accused of being atemporal and abstract. The very structure of *In girum* seems to incarnate this opposition. The first part, of approximately fifteen minutes, is dedicated to a series of images of urban space and images drawn from advertising to portray the life of what Debord calls in the commentary “the stratum of low-level skilled employees in the various ‘service’ occupations.”⁷ The second part is an autobiographical reflection, as Debord states in the commentary: “I am going to replace the frivolous adventures typically recounted by the cinema with the examination of an important subject: myself.”⁸ This consists of a recounting in the commentary of his experiences in Paris in the 1950s, when he mixed with a bohemian milieu of petty thieves and nihilists. Debord is the final referent of this flow of time, and in this way we simply pass from the “bad” time of capitalism to the “good” time of Debord and the situationists.

Anselm Jappe, a highly sympathetic reader of Debord, critically remarks on Debord’s tendency to “reduce society to two opposing monolithic blocks, neither of which has any serious internal contradictions, and one of which may be either the proletariat, or simply the Situationists, or even just Debord himself.”⁹ In fact, we have not yet come to terms with the possibilities of *In girum* as the site of an aesthetic *and* political practice that deliberately sets out to complicate such an abstract schema. Contrary to the common reading that Debord and the situationists are compromised by a Rousseauian politics of “purity” or “transparency,” *In girum* offers a complex image practice that engages with the problem of abstrac-

tion itself.¹⁰ Instead of suggesting a simple leap into a “pure” image of time, Debord’s film engages in “qualitative leaps” that try to problematize the forms of state and capitalist abstraction. Therefore, a return to Debord is not so much a matter of either valorization or condemnation but instead the opportunity to engage with Debord’s *In girum* as a deliberately unfinished project. Although *In girum* is explicitly a summation and balance sheet of Debord’s experiences, this does not imply that it can bring time to a close. Rather, Debord’s insistence on the finite nature of his own experiment with time is a strategy to encourage and develop a new image of time as irreversible. Close attention to this one film offers a space from which to contest the usual historicizing, aestheticizing, and politicizing readings, which do not consider sufficiently how Debord transforms these categories through his creation of a new time-image.

Dead Time

In girum, like many of Debord’s earlier films, makes use of existing images that are accompanied by a lugubrious commentary voiced by Debord. This is a typical instance of Debord’s practice of *détournement*—the reuse of existing images in a new critical context and the addition of a voice-over or intertext. In 1956, in a text cowritten with Gil Wolman, Debord argued that cinema offered the best prospects for *détournement*, which would achieve in cinema “its greatest beauty.”¹¹ This “beauty” is, however, wrested from existing images, and, in his commentary for *In girum*, Debord states, “I am simply stating a few truths over a background of images that are all trivial or false. This film disdains the image-scrap of which it is composed.”¹² Therefore, this “use” of the image is not an act of aesthetic valorization but a form of critique. The “beauty” produced is, again, equivocal, attesting to the “scraps” of capitalist culture from which Debord hopes to construct an alternative image of time.

In the first, short part of *In girum* the use of *détournement* is developed to draw out a contrast or contradiction between the commentary and the images. The images are largely drawn from advertising and are intended to display the joy of consumption. They show families playing together, consumers in supermarkets, people on business trips, and dinner parties. Subjected to Debord’s acerbic commentary, we find that these “lively” images are in fact images of the “dead time” and pseudo-enjoyment offered by capitalist consumption. In particular, Debord’s commentary directly addresses the audience of the film, supposing that such an audience belongs to the same class as the people he is portraying on the screen. The film aims at a reflexive critique in which we can no longer comfortably contemplate the narcissistic image of “people like us” but are forced to realize our own subjection.

Debord's particular style of caustic and aristocratic critique is apparent in his comment that

For the first time in history we are seeing highly specialized economic professionals who, outside their work, have to do everything for themselves. They drive their own cars and are beginning to have to personally fill them with gasoline; they do their own shopping and their own so-called cooking; they serve themselves in the supermarkets and in the entities that have replaced railroad dining cars.¹³

This could be dismissed as mere personal abuse by Debord of a particular class or group that provokes his ire. However, the exact practice and wider scope of his use of *détournement* as critique through both image and commentary is worth considering in more detail.

In girum tends to repeat static images that are then commented upon. One key image in the first part of the film is that of a family at play in their living room. In this image Debord suggests we can see the image of happiness and joy offered by the bourgeois spectacle in the carefree play of children and the happy smiles of their parents, the latter directed toward the photographer but also toward the television in the bottom left-hand corner of the frame. This seems to be an image of freedom, but one that Debord suggests is actually an image of constraint. He first renders the image as static object in the space of film, which arrests the usual "smooth" flow of images that constitute cinema.¹⁴ We are left to gaze at the image for over a minute, and in forcing our concentration on this image Debord aims to reveal the abstract congealing of time under capitalism, in which leisure is confined to the downtime from labor.

His second technique is to pair this image with an immediately following image of what appears to be a similar sofa in a similar living room, although differently arranged, empty of people, and viewed from above. The downward view has the effect of rendering the living room as a geometric and abstract space in which the lines and squares of the furniture form a "grid." The "grid" is a familiar modernist trope, or myth, and as Rosalind Krauss notes, it announces "modern art's will to silence, its hostility to literature, to narrative, to discourse."¹⁵ In contrast, Debord places the grid in relation to commentary, to narrative, and also tries to push the static image into the flux of images. In Krauss's terms, although in a more political sense, Debord is practicing a "centrifugal" strategy of the grid that displaces the grid from the figuration of "pure modernism" into contact with its modulations through capitalism and through its contact with radical contestation.¹⁶ This suggests that Debord's interest is not solely in the figuration of abstraction but in the putting of abstraction *into* time. While the abstract grids of capitalist forms freeze

time, they cannot escape the effects of time. Debord is not suggesting that we contemplate capitalism as a closed system. Rather, he constantly stresses the tension built in to the grid, which uses an abstract form to try to delimit time to the time of labor and enforced recreation.

In contrast to the first instance of this displacement, where the family playing on the sofa seems to incarnate everyday life and joy, Debord's use of the second image suggests the constrained space in which they actually operate. Here the grid is not simply a gesture of abstraction to render the space strange but aims to reveal the abstract structure of space under capitalism. Rather than the flowing time of play, Debord is implying that this play is limited and structured by this spatial and architectural constraint. This point is later extended in an image of adults gathered together to play *Monopoly*. This archetypal capitalist game—which involves a “grid” in the form of property and space—indicates that what we might take as an image of “free” enjoyment is, in fact, shaped by the commodity. Debord's use of the image of *Monopoly* also connects the grid to Debord's own counter game: *Le jeu de la guerre* (*The Game of War*), which he developed and which he includes as a signature image in *In girum*. The limits of play in capitalism do not simply suggest play is redundant; rather, they are a call to the invention of new forms of play that do not operate in the circularity of capitalist accumulation, a circularity that is figured in the “grid” form of *Monopoly*.

Debord's practice is to suggest that we *overlay* the two images of the aptly named “living room.” The result is that rather than simply opposing life to dead time, Debord implies that these forms of vitality are not really living. The “grid” is revealed as the true figure of capitalism and yet also subject to displacement through immersion in the “flow” of cinematic images and the narrative “flow” of the commentary. This suggestion of movement is also a matter of a change in time. Against the repetitive time of capital, we find a hint of a new practice that would register an irreversible time that might “leap” across the abstract grid. This is only implied, however. At this point in the film one could easily read Debord as suggesting we are perpetually trapped within capitalist culture, that the grid is the “iron cage” of abstraction (in Max Weber's formulation). In that case, invocation of another time somehow buried or encrypted “under” the grid (“beneath the cobblestones the beach”) would be merely consolatory fantasy. To stop the film at this moment, however, is to freeze Debord into the common image of him as patrician pessimist.¹⁷



Guy Debord. *In girum imus nocte et consumimur igni*, 1978. Frame enlargement.

The Negative Holds Court

The second and major part of the film, which takes up most of its running time, is dedicated to a “quarter [of Paris] where the negative held court.”¹⁸ This refers to Debord’s experiences with the Lettrists, a precursor group to the SI, in the 1950s. The Lettrists correspond more closely to Badiou’s diagnosis of “active nihilism,” practicing a dadaist art of destruction. In recounting the “adventures” of the Lettrists in his commentary—over images of Paris and various friends, comrades, and partners—Debord reverses the earlier images of capitalist culture. Now, we seem to have true freedom instead of constrained play, real activity instead of mere spectatorship, and the lived experience of time as flux instead of the spatialized “dead time” of capital. In particular the activities of the Lettrists are coded through a sexual politics of transition from the heterosexual “grid” of the petit-bourgeois family to the libertine (although still heterosexual) elective freedom of the avant-garde.¹⁹

This one-sided valorization reinforces the tendency to locate Debord and the SI as merely a late instance of the avant-garde. But closer attention to the commentary and images suggests something different. In a brief note written on the film’s themes, Debord identifies its primary theme as “water,” contrary to the Promethean ambience of the title and to the film’s detourned images of the devil warming himself before a fire. While fire, Debord argues, is “*momentary brilliance*—revolution, Saint-Germain-des-Prés, youth, love, negation in the night, the Devil, battles and ‘unfulfilled missions’ where spellbound ‘passing travelers’ meet their doom; and *desire within this night of the world* (‘nocte consumimur igni’)”—in short, much of what is treated in this section of the film—the true image of “the *evanescence* of everything” is water.²⁰ Thus, we should not take this section of the film on the “momentary brilliance” of this avant-garde as the achieved time-image. This section of the film also operates as a reply, in advance, to Badiou’s restriction of Debord and the situationists’ politics to the hope “that this fire may consume the world.”²¹ Water, not fire, is the true revolutionary element.

We must take seriously Debord’s remark about Saint-Germain-des-Prés being a place in which the negative *holds court*. This is not an unlimited struggle but one that operates within a confined geometric space, and

this section of the film constantly uses aerial views of Paris. We have not escaped the grid of capitalist space. What differs is that the Lettrists and the bohemian milieu Debord reconstructs deliberately take up a relation of nega-



tivity in relation to abstract space. We move from the revealed negativity of the poverty of petit-bourgeois life to an *inhabited* negativity, which is a negativity turned against capitalist life. This is an obvious advance. Debord is not saying that this avant-garde is as constrained as the representatives of contemporary capitalist life. The thesis is not one of total recuperation, in which the avant-garde can form only a negative image of the bourgeoisie. That said, Debord is indicating a *limit* to this practice. The finitude of his conception of time implies that all practice is, by definition, limited.

The true practice of the time-image is one that recognizes the necessity of this limit. Fire may burn brilliantly, but it burns out. When Debord describes the “advance” of this practice of negativity, he does so over a tracking shot made from a boat in a narrow canal in Venice, suggesting the constricted path of negativity, which remains canalized. Yet, Venice is privileged over Paris because it represents the finitude of a city built “on water.” Whereas the Lettrists tried to “inhabit negativity” as an activity, Debord suggests the impossibility of simply inhabiting negativity per se. We cannot ascribe to Debord, in the ironic characterization of T.J. Clark and Donald Nicholson-Smith, the “the burning-with-the-pure-flame-of-negativity thesis.”²²

We can understand the complication that Debord introduces to this “thesis” if we grasp the image practice of *In girum*. Contrary to the separation of some absolute image of inhabited negativity, some image of “pure temporality,” Debord insists that this negativity is finite and transitional. Yet this seems to leave us only with images of failure. The stress on finitude means that the image of the Lettrists, holed up in their quarter, is the deeply ironic one of a detoured film sequence showing Custer’s last stand; it, too, returns us to the charge of pessimism against Debord.²³ Again, we must continue with the film to trace Debord’s practice of the time-image.

The Game of War

The crucial mediating image between “fire” and “water” and between the abstract stating temporality of the spectacle and the “flow” of time is that of Debord’s *Le jeu de la guerre* (*The Game of War*). Debord not only invokes an image of this game in the film, but in his commentary he continually invokes the classical authors of the art of warfare (Sun Tzu, Carl von Clausewitz, and Machiavelli). *Le jeu de la guerre* is a war game that Debord



Right and opposite:
Guy Debord. *In girum imus nocte et consumimur igni*, 1978.
Frame enlargements.

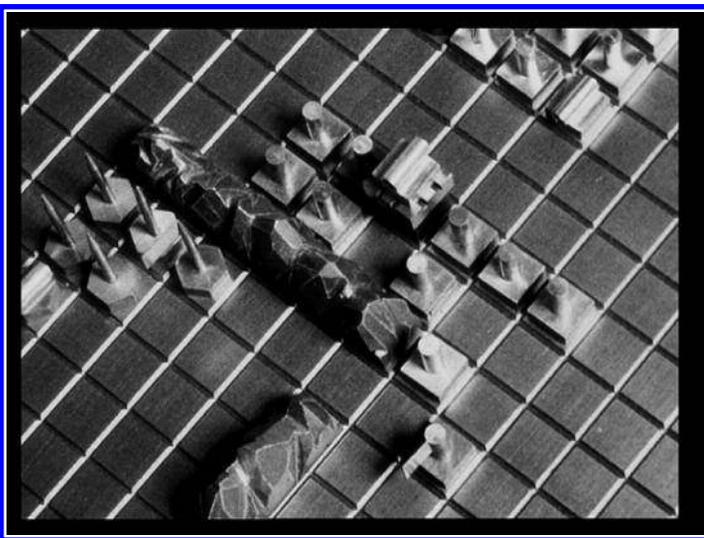
patented in 1965, ten years after inventing it. In 1977, while working on *In girum*, Debord formed a games company with his film producer and publisher Gérard Lebovici to publish the game. Four or five sets were produced by a craftsman with pieces made in silver-plated copper, and one of these sets is featured in the film.²⁴

The game is designed to replicate Clausewitz's theory of war and is based on "classical" eighteenth-century warfare.²⁵ In Debord's "Preface to the First Edition," he states, "[T]he aim has been, within the minimum workable territorial, force-level, and temporal limitations, to incorporate all the main difficulties and means encountered universally in the conduct of war."²⁶ The board consists of 500 squares arranged in a twenty-by-twenty-five-square grid. The intention of the game was pedagogic, to inculcate a mastery of strategy that would be of use to the revolutionary.

Crucial to this understanding of strategy is the sense of "surprise" that is part of warfare. Debord remarks, "The surprises of this *Kriegspiel* [*sic*] seem inexhaustible; and I fear that this may well be the only one of my works that anyone will dare acknowledge as having some value."²⁷ So, although we now have another grid, we also have a sense of the game's constraints producing an "inexhaustible" series of surprises. At this point in the film we have come closest to an image of "pure temporality" precisely through what seems to be a constrained series of repetitions ("moves") that harbor strategic possibilities that can be "played out" on the grid. Crucially, the form of warfare Debord explores is one of movement. He remarks that this is "[a] war in which territory *per se* is of no interest."²⁸

On the one hand, the image of the game shown in the film incarnates a spatial and temporal confinement, which therefore links this image to the vertical view of the living room, the couples playing *Monopoly*, and the aerial views of the quarters of Paris. On the other hand, as an "inexhaustible" game in which territory is of "no interest," *Le jeu de la guerre* simultaneously displaces the confinement of the "grid"—or turns the grid into a mobile field. Thus, rather than suggesting a simple escape from the "grid" or that we find "pure temporality" in some final and full image—an eschatological option—Debord's time-image here passes through a strategic practice that uses and displaces the grid.

This strategic practice is a reply to the limits of Lettrist practice. In his commentary, Debord remarks that the desire to hold a confined ground of the negative results in entrapment in "a static, purely defensive



Guy Debord. *In girum imus nocte et consumimur igni*, 1978. Frame enlargement.

position.”²⁹ Debord recognized the risk and even necessity of failure in any strategic activity. *Le jeu de la guerre* itself is designed to demonstrate that we do not fight on ground of our own choosing. The terrain is fixed and players array their forces without knowledge of each other. If we take the images of *In girum* as our guide, we find a constant attention to the tension of particular forces and contradictions within and between images. To follow this path is to suggest that Debord does not condemn abstraction per se in favor of the flow of time or the heroics of strategic maneuver.

In that sense Debord’s invocation of *Le jeu de la guerre* in *In girum* is meant to reinforce a mode of viewing and analyzing the image practice of the film. The aim is to suggest that we cannot suppose, in a pessimistic or melancholic register, that the “grid” of capitalist abstraction inexorably captures all life and existence. Nor can we simply produce a contemplative image of time as flow that would provide some consolation against this. When the activity of playing this game is posed to the contemplative cinema-viewer, it suggests the necessity of active viewing. We must, the film implies, proceed on the terrain of abstraction and transform that space into a space of strategy, war, and, therefore, time.

Repetition

The film ends on the subtitle “To be gone through again from the beginning,” which seems to be not only a demand for an attentiveness that Debord regards as lacking in his viewers but a plea for the necessity of again passing through the experience to which his film attests. The circular nature of the film’s palindromic title is replicated in this demand. However, to turn in this circle implies an image of stasis. Here the image of time Debord proposes would seem to coincide with the image of time as eternal recurrence, and especially with the cyclical time of capitalism, rather than the image of time as irreversible. More in line with Debord’s intentions, this “circle” could be read as the need to recover and rework previous experiences—those of the Lettrists and the SI, or Debord’s own experiences—from the flattened time of capital. Rather than a return, such a reading suggests something like a “repetition,” in the sense Giorgio Agamben argues is at work in Debord’s film-making: “Repetition restores the possibility of what was, renders the possibility anew.”³⁰ Repeating the adventure of the SI in the image is not simply, on this reading, an act of memory or nostalgia but a repetition that renders up this lost possibility.

Debord is by no means uncritical about this “possibility.” Failure is a necessary result of strategy, as strategy means accepting our immersion in time without the ability to absolutely master it. Debord’s film engages

with this tension of necessary failure. Contrary to the impression created by some of Debord's own proclamations, however, *In girum* is not self-congratulatory or self-mythologizing—or not only that. Rather, it stresses the often intractable engagement—political, historical, and at the level of image practice—with the forms of capitalist society.

One final image condenses the difficulty of Debord's image practice and this entanglement. An image of La Pointe du Vert-Galant shows water constrained between the banks of the Seine and cut into by the sideways V of the "pointe," suggesting that the "flow" of time is not able to escape into a "pure temporality" or a "pure politics." The tension staged in this image suggests the necessity of a strategic consideration of time that can erode the image-regime of capitalism. In this sense the image of politics and temporality is found only in this strategic practice, including work on the image. Debord's point is that we have never been presented with a choice of terrains and thus the terrain we have we did not choose.

While Debord can be celebrated or condemned as the "mystic" of a "pure temporality" or a "pure politics," such a reading does not take the measure of the repetition that *In girum* sets in motion. To deny any "mystical" reading out of hand is not possible. Debord's own practice, as well as his commentary, in some ways invites this reading. However, another mode of attention, closer to Debord's own recommendations, attends to the strategic demands of his image practice and how this demand implies an image of time at war within and against the imperative of capitalist abstraction. Debord's own emphasis on how we are always embedded within time, and how this forms a necessary horizon, suggests that we can never "purify" our, or his, practice. Contrary to the image of Debord and the SI as "purists," his film practice, which is most engaged in actual work on images, ought to be taken as the "time-image" for a politics and practice that never tries to escape time but rather tries to engage within it.

In reading Debord this way, we would not remain in the constricted circle that consists in historicizing, aestheticizing, or politicizing Debord's cinematic practice. These all, in different ways, suppose a closed and restricted temporal sequence. Historicizing implies a finite sequence that

remains firmly in the past. Aestheticizing assimilates Debord to the figure of the last avant-garde. And politicizing supposes that we can merely repeat, in the bad sense, Debord's own practice. The lesson of Debord's stress on



Guy Debord. *In girum imus nocte et consumimur igni*, 1978. Frame enlargement.

qualitative time is one of reactivation and reworking that attends to the finitude of practice without supposing closure. For this reason a return to *In Girum* demands, if we are to measure up to Debord's time-image, the rendering of a new possibility of time.

Notes

1. Alain Badiou, "Rhapsody for the Theater: A Short Philosophical Treatise" (1990), trans. Bruno Bosteels, *Theater Survey* 49, no. 2 (2008): 188.
2. Guy Debord, "Letter to Jacques Le Glou (15 November 1982)," trans. Not Bored! <http://www.notbored.org/debord-15November1982.html>.
3. Alain Badiou, *Theory of the Subject* (1982), trans. Bruno Bosteels (London: Continuum, 2009), 330.
4. Guy Debord and Gianfranco Sanguinetti, "Theses on the Situationist International and Its Time," in *The Veritable Split in the International: Public Circular of the Situationist International* (London: Chronos Publications, 1985), Thesis 41, 63.
5. Debord and Sanguinetti, "Theses," Thesis 29, 43.
6. "The Sound and the Fury," trans. Ken Knabb, in *Situationist International Anthology*, ed. Ken Knabb (Berkeley: Bureau of Public Secrets, 1981), 41. The article was originally published in *Internationale situationniste* 1 (June 1958).
7. Guy Debord, *In girum imus nocte et consumimur igni* [film script], in *Complete Cinematic Works*, trans. and ed. Ken Knabb (Oakland, CA: AK Press, 2003), 134.
8. Debord, *In girum imus nocte et consumimur igni* [film script], in *Cinematic Works*, 149.
9. Anselm Jappe, *Guy Debord*, trans. Donald Nicholson-Smith (Berkeley and Los Angeles: University of California Press, 1999), 114.
10. On the "common reading," see Vincent Kaufmann, *Guy Debord: Revolution in the Service of Poetry* (Minneapolis: University of Minnesota Press, 2006), 222. For a more philosophically sophisticated version of this charge, see Jean-Luc Nancy, *Being Singular Plural* (1996), trans. R.D. Richardson and A.E. O'Byrne (Palo Alto, CA: Stanford University Press, 2000), 52.
11. Debord, "A User's Guide to Détournement (excerpts)" (1956), in *Cinematic Works*, 209.
12. Debord, *In girum imus nocte et consumimur igni* [film script], in *Cinematic Works*, 146.
13. Debord, *In girum imus nocte et consumimur igni* [film script], in *Cinematic Works*, 140.
14. On this "arresting" of the image by Debord, see Giorgio Agamben, "Difference and Repetition: On Guy Debord's Films," in *Guy Debord and the Situationist International: Texts and Documents*, ed. Tom McDonough (Cambridge, MA: MIT Press, 2002), 313–319.
15. Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA: The MIT Press, 1985), 9. The essay was originally published as "Grids," *October* 9 (Summer 1979): 50–64.
16. Krauss, *The Originality of the Avant-Garde*, 21.
17. Kaufmann, *Guy Debord*, 100.
18. Debord, *In girum imus nocte et consumimur igni* [film script], in *Cinematic Works*, 156; translation modified.
19. On the gender politics of the situationists, see Kelly Baum, "The Sex of the Situationist International," *October* 126 (2008): 23–43.
20. Debord, "The Themes of *In girum*" (1989), in *Cinematic Works*, 223; emphasis in original.
21. Badiou, *Theory of the Subject*, 330.

22. T.J. Clark and Donald Nicholson-Smith, "Why Art Can't Kill the Situationist International," in *Guy Debord and The Situationist International*, 473.
23. Kaufmann, *Guy Debord*, 100.
24. Alice Becker-Ho, "Historical Note" (2006), in Alice Becker-Ho and Guy Debord, *A Game of War*, trans. Donald Nicholson-Smith (London: Atlas Press, 2007), 9.
25. Becker-Ho and Debord, *Game of War*, 13.
26. Becker-Ho and Debord, *Game of War*, 9.
27. Guy Debord, *Panegyric*, trans. James Brook (London: Verso, 1991), 64.
28. Becker-Ho and Debord, *Game of War*, 24; emphasis in original.
29. Debord, *In girum imus nocte et consumimur igni* [film script], in *Cinematic Works*, 169.
30. Agamben, "Difference and Repetition," 316.