

CLASS CULTURES AND ROCK AND ROLL



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It is not an incongruous subject for a journal and a website dedicated to contemporary critical analysis in the light of living Marxism. Indeed, ideological constructions and their modes follow one another at the accelerated pace of decomposition/recomposition ultimately determined by the crises of the CMP and its recurrent catastrophes. We will return briefly to the ambiguous concept of "cultures", sometimes critical and revolutionary, impregnated by the dominant ideology but also expressions of contradictory interests when they prolong the historical struggle of the working class. Moreover, these disparate revolutionary artistic expressions can never constitute "proletarian culture", because they destroy the revolutionary negativity to constitute a new school co-opted by the dominant elites or correspond directly to counter-revolutionary art ("socialist realism"). We will end with the example of rock and roll as a rogue expression of a certain proletarian revolt, but above all the petty bourgeoisie, transformed into false consciousness and a spectacle of futile and derivative protest.

Dominant culture, class cultures

In general terms, culture is considered to be the body of knowledge acquired in each society, particularly in the artistic, philosophical, scientific and ethical fields. Consequently, culture, like ideology, is first and foremost and generally affirmed as that of the ruling class: the bourgeoisie. Culture thus expresses all the values and representations of a given society, as well as its contradictions. For this reason, bourgeois culture is not monolithic and is traversed by numerous critical, even revolutionary, tendencies and currents that oppose both its class content and its constrained forms.

"Thus, the fundamental process of accumulation of elements of bourgeois culture and their crystallization into a specific style was determined by the social characteristics of the bourgeoisie as possessing (and) exploiting class." Trotsky, Literature and Revolution, p.218, 10/18, Paris, 1974.

Culture is a hierarchical whole that not only expresses the perceptions of a given society, but also materially coheses it by means of a common frame of reference imbued with bourgeois beliefs and fetishes: commodities, money, profit, nation, borders, State.... In this sense, bourgeois culture merges with ideology by endowing it with singular spheres in which to

materialize. But this dominant culture is not, as we have seen, monolithic. On the contrary, it draws its strength from its democratic plurality, which is but the expression of its contradictory unity, in the very image of the competitive capital it represents. It is often the artistic avant-gardes that crystallize these contradictions, even more so when they are linked to social or military events and to a strong revolutionary workers' movement, as in the case of expressionism in the 1920s, Dadaism or even surrealism.

"That the war and revolutionary events predisposed the Expressionist movement to take off was no coincidence. » Lionel Richard, D'une Apocalypse à l'autre, p.33, Somogy/édition d'Art, Paris, 1998.

These avant-gardes, before becoming incorporated as new schools of bourgeois culture, sometimes radically questioned both the content and the forms of expression of the dominant culture. But it is as soon as the process of commodification begins -that is, the transformation of the work of art into a commodity determined by an exchange value and, therefore, by the fixing of a price- when artistic production, however radical or subversive it may be, is inevitably transformed, corrupting the creative process until it becomes a process of production for sale. The most extreme example of this effective commodification is a recent painting by the anonymous artist Banksy that, once sold, was automatically destroyed at auction. However, the work was sold for over one million euros and was therefore realized as an exchange value.¹

With the new media, this mercantile process of recuperation and integration is sometimes triggered almost instantaneously, giving rise to the increasingly rapid structuring of new "schools" as deformed and reformed emanations of dominant thought. Commodification is the clear resonance of the integration of art and its new "subculture" into the ideological structures of the State, albeit critically or shamefully. Thus, it happened, pathetically, with the "surrealist" Dalí, who, after associating with Walt Disney and converting to Francoism, became the commercial representative of the spectacular commodification of everything he could touch, even Lanvin chocolate!

*"Despite the anagrammatic nickname given to him by Breton, "Avida Dollar", he (Dali) has the merit of openly identifying art and merchandise and of shamelessly **pursuing** money, contracts and honors, as Ernst, Miro, Picasso and all artists do **shamefully**, however talented they may be. " Jules-François Dupuis (R. Vaneigem²), Histoire désinvolte du surréalisme, p.41, éditions Paul Vermont, Nonville, 1977.*

As Benjamin Péret³ said in 1936: *"I don't eat that kind of bread"*.

In his "Déshonneur des poètes" (1945), Péret harshly criticized those who, like him, came from the surrealist movement, mainly Aragon and Éluard, and published a collection of "poems" entitled "L'Honneur des poètes", in which they wallowed in the shameful and immoral defense of the fatherland and national resistance in a style, especially that of the Stalinist poet Aragon, which, in Péret's words, recalled "the slogan of French radio: A piece

¹Video of this artistic and commercial self-destruction : <https://www.youtube.com/watch?v=5j1Wgor6sEQ>

²It seems clear to us that this pertinent criticism of Vaneigem should also be considered as self-criticism.

³For a brief biography of this internationalist revolutionary poet, see the website Le Maitron: <https://maitron.fr/spip.php?article125530>

of furniture signed Lévitán is a guarantee for a long time." Chocolat Lanvin, Meuble Lévitán, même combat !

Art, revolution and counter-revolution

The spectacular recovery of bourgeois society is the perfect complement to the fact that every new artistic trend always begins as an expression of revolt. The very nature of artistic creation implies the explosive demand to be a liberating art, without submitting, under any ideological pretext, to any authority - moral, social, even "revolutionary".

"Every new artistic movement began with a revolt. For long periods of history, the power of bourgeois society was expressed in its ability to combine pressure and exhortation, boycott and adulation, to discipline and assimilate every "rebellious" artistic movement and bring it to the level of official "recognition". Each of these "recognitions" meant, ultimately, the approach to agony (...). This was the path followed by classicism, romanticism, realism, naturalism, symbolism, expressionism and the decadent movement, etc." L. Trotsky, Littérature et révolution, p.449, 10/18, Paris, 1974.

It is in the wake of this revolt that a **revolutionary and independent art** can emerge, even in connection with the workers' vanguard, as the bearer of the same emancipatory aspirations that underpin the historical proletarian program.

"What we want: the independence of art - for the revolution; the revolution for the definitive liberation of art." André Breton et Diego Rivera (with the participation of L. Trotsky), Manifeste "pour un art révolutionnaire indépendant", 25 juillet 1938.⁴

Of course, the claim for the "ultimate liberation of art" is still marked by the inadequacies of an outdated and limited understanding of the arts as a separate sphere (like the "liberation of labor," not its abolition), and will subsequently be overtaken by the claim for the **dissolution of art**, i.e., its realization through its suppression and disappearance.

*"The critical position elaborated by the **Situationists** demonstrated that the suppression and the realization of art are inseparable aspects of the same **overcoming of art**."* G. Debord⁵, La société du spectacle, p.186, Gallimard/Folio, Paris, 1992.

That is why, on the margins of society, there remain some manifestations of this "revolutionary art." We find them, for example, in literature, in novels such as Jack London's *The Iron Heel*, Victor Serge's *If It Is Midnight in the Century*, and Benjamin Péret's *Death to the Cows and To the Fields*. In painting, artists such as George Grosz, Otto Dix, and Picabia, as well as the artistic and political magazine *Die Aktion*. In painting, artists such as George Grosz, Otto Dix, and Picabia, as well as the artistic and political magazine *Die Aktion*. In theater, we find playwrights such as Bertolt Brecht and Peter Weiss (*Marat-Sade*), and in music, singer-songwriters such as Joe Hill and Woody Guthrie, as well as politically committed rock groups such as MC5, Bérurier Noir, Les Thugs, and René Binamé...

Regardless of individual taste or appreciation, they are all part of the same attempt to reveal

⁴This manifesto can be found among others on the website: https://wikirouge.net/texts/fr/Pour_un_art_r%C3%A9volutionnaire_ind%C3%A9pendant

⁵We have written the text: "A critical review of G. Debord" in our magazine *Matériaux Critiques* N° 10, as well as on our website: <https://materiauxcritiques.wixsite.com/monsite/textes>

the social malaise from a revolutionary political perspective, each in its own way and in its own particular forms. Therefore, the absolute condition of cultural creation is free expression, without limitations of any kind.

"(The revolution) must from the beginning establish and ensure an anarchist regime of intellectual freedom. No authority, no coercion, not the slightest trace of command...! "Manifeste" pour un art révolutionnaire indépendant", already cited on p. 3.

On the other hand, there are also openly counterrevolutionary artistic expressions, such as Nazi art and Stalinist culture, with at least similar aesthetics. One of its worst avatars is Louis Aragon, who, with his servile intelligence, became the poetic champion of the Stalinist terror, calling in 1931 for "a guepeu everywhere".

"I am singing about the hevepou that is forming in France right now, I am singing about the hevepou that is needed in France, I am singing about the hevepou from nowhere and everywhere, I am singing about the hevepou that is preparing the end of a world ..." L. Aragon cité par Jean Malaquais, *Le nommé Louis Aragon ou le patriote professionnel*, Spartacus, Paris, 1947.

The culture of capitalist society is organized globally through a pyramidal hierarchy of knowledge, with the elites at the top, specialized in their various fields. These are progressively degraded as they descend to the masses, increasingly deculturized and subjected to the sclerotic assertions of the dominant ideology (acculturation). This is the process of cultural bastardization, with the emergence of "subcultures" in every sense of the word. Some of them, or at least their more "original" forms, can be co-opted and legitimized by the appropriate instances (gallery owners, art critics, publishers, museum directors, historians, experts, etc....).⁶

In this cultural pyramid, books and reading occupy a privileged place, not only as a medium but, even today, as the main vector for transmitting knowledge and, therefore, also for questioning it. Books and reading (literacy and compulsory schooling) remain a political issue of the first order, because they not only transmit knowledge, but also allow dreams, utopias and reflections to emerge better than any other medium. Not for nothing have all "totalitarian" regimes acted against books and their free circulation. The burning of books by the Nazis was only the prelude to the historical anticipation of their widespread destruction by fire. This is the central theme of Ray Bradbury's dystopian novel *Fahrenheit 451*, in which books are banned and systematically burned. Even today, reading remains the main weapon of revolutionary criticism.

"Books have long been, and continue to be today, a social marker. Apart from the strict individual tastes, the possession of books, and even more so their reading and the intellectual benefits they bring, depend on many criteria." Laurent Coste, *Une culture bourgeoise ? Les bourgeoisies en France Du XVIe au milieu du XIXe siècle*, p. 193-207, Armand Colin, Paris, 2013.⁷

Moreover, reading is the condition for writing. And it is not by chance that Marx could affirm that the publication of *Capital* was undoubtedly the most terrible missile ever hurled in the

⁶ However, one of the most important legitimizing bodies remains the insurance companies, which ultimately set the price of the works to insure them, thus establishing a very real pecuniary hierarchy.

⁷ On the website: <https://shs.cairn.info/les-bourgeoisies-en-france--9782200248260-page-193?lang=fr>

face of the bourgeoisie: "And so that there can be no doubt as to the effectiveness of this missile: on the theoretical level, Capital strikes the bourgeoisie "a blow from which it will never recover." K. Marx to J. Ph. Becker, 17/04/1867, quoted in R. Dangeville, p. 7 of the presentation of the unpublished Chapter of Capital, 10/18, Paris, 1971.

The spread of integrated entertainment is bastardizing written communication, atrophying and stereotyping more and more its stylistic nuances and poetic dazzle (SMS abbreviations, emoticons...). But the best reading material for the bourgeoisie remains balance sheets, quantitative graphs and watered-down romances. Another remarkable element of a revolutionary artistic practice is **deviation**. Before becoming a technique systematized by the situationists, deviation had always been the weapon of a spontaneous proletarian critique, opposed in fact to the reconstruction of an alternative culture, since it uses elements of the dominant culture to change their meaning and turn them critically against the recognized elites. This is the case, for example, of Joe Hill (propagandist/composer of the I.W.W., shot in 1915), whose subversive lyrics were banned (first Free Speech movement), and who appropriated the melodies of religious hymns, of course tolerated, to sing in public his words of revolt with their melodies.

"Songs that strip capitalism bare; that expose the shames of civilization; that mock the morality of the masters; that wither the smug respectability of the well-to-do class; and that drown the self-serving patriotism of the swindler's cartel in a joyous explosion of passion." Brochure des I.W.W. de 1912⁸ ; Franklin Rosemont, Joe Hill, La création d'une contre-culture ouvrière et révolutionnaire aux États-Unis, p.254, éditions CNT-RP, Paris, 2015.

The practice of misappropriation was a recurrent mode of expression in the workers' revolt and became systematic in the artistic sphere. The coherent theorization of misappropriation as a critical strategy was made by G. Debord.

"Dominique Berthet points out that this is a form of artistic appropriation that is particularly frequent in contemporary art. It involves using an existing source or reference to create a new work: this is particularly the case when an artist transforms the use of an object or the appearance of a famous work. In a certain sense, then, détournement is a matter for connoisseurs: one must know how to grasp the reference from which the work was diverted, to measure its importance and scope (...) The deviation can then be the instrument of irreverence, of provocation, or even of desacralization ". Christian Ruby, Action et détournement en art, 2024.⁹

"For the Situationists, the idea of a revolutionary ethics of play was rooted in the conviction of an essential unity between art and politics, or between play and everyday life. Image hijacking was used for propaganda campaigns, through the satirical political recycling of urban slogans and images taken from advertising, sometimes juxtaposed with political slogans. But for the Situationists, this subversive technique was also to be developed by everyone and in every field: from poetry to urbanism." Guy-Ernest Debord / Gil J. Wolman, Mode d'emploi du détournement, Les Lèvres Nues, Mai 1956.¹⁰

⁸On this question we invite our readers to read our text: "The submission of the labor process to the valorization process through the example of the American workers' movement (1887 - 1920)". On the website: <https://materiauxcritiques.wixsite.com/monsite/archives>

⁹On the website Nonfiction : <https://www.nonfiction.fr/article-11959-action-et-detournement-en-art.htm#:~:text=Elle%20consiste%20%20%20%20C3%A0%20utiliser%20une,apparence%20d'une%20C5%93uvre%20c%C3%A9%20C3%A8bre>

¹⁰On the website Laboratoire Urbanisme Insurrectionnel : <https://laboratoireurbanismeinsurrectionnel.blogspot.com/2011/11/debord-mode-demploi-du-detournement.html>

The definitive disappearance of art as a separate sphere and the affirmation of a de-alienated and de-alienating culture will be achieved during the transitory realization of a classless society.

"The art of the revolutionary period needs a 'new consciousness'. It 'will inevitably reflect all the contradictions of society in the transitional period and, for this reason, must not be confused with socialist art, whose bases do not yet exist.'" Trotsky, cité par Victor Serge, Littérature et révolution, p.47, Maspero, Paris, 1976.

Already for Marx, communism could be nothing other than the objective and subjective realization of human potential - de-alienation - that is, the total emancipation of all human senses and qualities.

"For Marx, on the contrary, communism represents a realization of art because it is the extension of artistic autonomy to all works and all operations: in this way, art ceases to be a category of separate works and a particular and specialized operation and becomes a total mode of being for objects and man in the new society." Mario Perniola, L'aliénation artistique, p.207, 10/18, Paris, 1977.

The communist perspective is, therefore, that of the dissolution of art in a disalienated human society, not that of the constitution of a new "proletarian culture". It is simply an extension of the process of negation of the proletariat as a class subjugated and subsumed under capital. Communism, the negation of negation, means a society without classes, without exploitation and, therefore, without separate art.

"The proletariat cannot emancipate itself without suppressing its own conditions of existence"; "if the proletariat is victorious, this does not at all mean that it has become the absolute type of society, for it is victorious only by suppressing itself and its opposite. The victorious proletariat builds a classless society, the first simply human society in history." Victor Serge, déjà cité p.6.

Workers' society and its "socialist realism" are nothing, but the fig leaves of the Stalinist counterrevolution; the ideological construction of a culture reflecting "socialism in one country" which, as in its economic reality, corresponds only to capitalism "repainted in red", reproducing all the categories proper to the CMP: wage labor, exploitation, profit, the family, the State... All these categories are even extolled by this "artistic realism" which copies and resembles, in form and content, the Nazi art by its identical canons of beauty. All these categories are even extolled by this "artistic realism" which copies and resembles, in form and content, Nazi art by its identical canons of beauty (the cult of force, the apology of work, monumentality, speed, inhuman excess, virility, the subjugation of women, warrior heroism...).

"Art was thus purely and simply absorbed by the State. It lost all the autonomy essential to the creativity and became an instrument of propaganda, responsible not only for glorifying the values advocated by the party (the racial community, the land and blood, Germanness, the cult of the leader, strength and violence, the peasantry, the hero, the party, etc.), but also for instilling them in society as a whole by popularizing them to the extreme." Adelin Guyot, Patrick Restellini, L'Art Nazi, p.79, éditions complexe, Bruxelles, 1983. C'est cela la triste réalité de "l'art populaire".

"It's only rock and roll (but I like it)"

Rock & roll was born just after World War II. It originated from the radicalization of other

typical American musical genres, such as gospel, blues and rock¹¹, jazz, boogie-woogie, rhythm and blues, folk, country, etc. The term "rockabilly" refers to the first historically identifiable form of rock'n'roll, which is still played today by groups such as the **Stray Cats**. Contrary to what is often claimed, rock & roll was originally played by both white and black musicians, although the former stole the limelight and caused a scandal. The list includes Gene Vincent, Eddie Cochran, Chuck Berry, Bo Diddley, Buddy Holly, Little Richard... but it was, of course, Elvis Presley who starred in the spectacular irruption of this new genre.

Rock'n'roll is ostensibly rebellious, energetic and independent. It is based on a binary rhythm, a heavy tempo and an emphasis on electric guitar (guitars, bass, drums). It instantly provoked a movement of rejection by the "good" American society, which immediately announced its death. But this was without having understood the force of the impact of World War II, and the widespread rejection of it, or the imperious and irrepressible need of all the youth of the world to compensate for their frustrations and satisfy their desires for life. For the most part, these were working-class and petty-bourgeois youth who were losing their cultural identity.

The rock & roll wave spread first to the American army bases in the Old Continent, then to Great Britain, where it deepened and diversified (**Beatles, Rolling Stones**), before reaching the world market thanks to singles and radio. Then came the "British Blues Boom", which reintegrated and modernized the roots of the blues, definitively imposing rock on the British music scene. **The Rolling Stones** stainless steel suite¹² and thanks to emblematic and talented groups such as **Cream, John Mayal, the Animals, the Who, the Kinks, Free, Groundhogs, Ten Years After, Chicken Shack**, Peter Green's **Fleetwood Mac, Savoy Brown, Killing Floor, Rory Gallagher**¹³ with Taste, ... A phenomenon that will return triumphant to recontaminate the USA and the whole world¹⁴. It is time for **Canned Heat, Janis Joplin, Jimi Hendrix, Johnny Winter, G. Thorogood, J. Geils Band, Hot Tuna, Foghat, Fabulous Thunderbirds, ZZ Top, Cactus...** to pick up the torch of blue-rock and boogie. This wave also reached the non-English speaking countries, including France, with artists like **Little Bob**¹⁵, **Dogs, Paul Personne or Jesus Volt...** the Netherlands with **Livin'Blues, Cuby + Blizzards**, Belgium with **Arno, Burning plague** and **Give Buzze!**

The late 1960s and early 1970s saw the emergence of what would become new genres: hard rock (and its subgenre, heavy metal) and progressive rock. Beyond the music, the stark differentiation between these two movements also corresponds to a class content, both in the expression of the groups and in the type of audience that identifies with them. It is clear that the first corresponds to an essentially proletarian class composition, centered in working-class bastions such as Manchester, Birmingham and Glasgow, while the second emanates more

¹¹ The blues is considered the devil's music. It is inextricably linked to slavery in the American South and to wage labor in general. It is essentially labor music, giving rhythm to work and expressing the suffering and pain caused by exploitation. It became electrified after World War II, when it spread with the new proletarians to the large, industrialized cities of the North, such as Chicago and Detroit. John Lee Hooker spent some time working on the assembly lines of the Detroit automobile industry, which may well have influenced its aggressive, syncopated rhythm. To learn more, read: Peter Guralnick, *feel like going home, Légendes du Blues & pionniers du rock 'n' roll*, Rivages Rouge, 2012.

¹²To read: Keith Richards, *Life*, Robert Laffont, Paris, 2010.

¹³To read: Jean-Noël Coche, *Rory Gallagher*, Le Castor Astral, Bègles, 2010.

¹⁴To read: Gilles Blanpain, *British Blues, 1958-1968, La décennie fabuleuse*, Le Castor Astral, Bègles, 2011.

¹⁵To read: Little Bob (with C. Eudeline), *La Story*, Denoël, 2010.

from the "fashionable" bourgeoisie and petty bourgeoisie, with what is known as the Canterbury school (**Soft Machine, Caravan, Matching Mole or Gong**) and its sophisticated music, on the limits of free jazz and contemporary music (dodecaphonism). As for hard rock, the competition between groups is fierce, and some artists display a virtuosity without limits: their credo seems to be "always faster, always heavier, always louder"!

But above all, it was the era of large-scale concerts, with monstrous festivals (Woodstock in 1969 was the archetype), packed stadiums and increasingly grandiloquent and vain bands: **Led Zeppelin, Black Sabbath, Deep Purple, AC/DC, Aerosmith,...** for the former; **Yes, Genesis, Pink Floyd, Emerson, Lake and Palmer, King Crimson, Soft Machine, Magma** for "prog rock". Spontaneity and energy are no longer the order of the day; it is business and virtuosity that guarantee success. Scenography and special effects take precedence over music and lyrics, when they still exist. Rock is unscrupulously aligned with all the other major events of concentrated spectacle: from soccer to political rallies, from carnivals to papal masses. Rock (in all its forms) has bloated into a pretentious and conformist institution. Its rebellious origins have been replaced by co-optation into the "cu-cultural" elite, with its kings, glitterati and official decorations (Chevaliers de l'ordre du mérite). This is the misfortune of the rockers.

"Today,¹⁶ the institutionalization of rock has confirmed its status as an art form in its own right. Rock has become an object of study, the subject of reflection, colloquiums and conferences, its history is studied, and it is exhibited in museums. In France, for example, rock music is officially considered a means of socialization for some young people. "P. Bussy, Décryptage du rock. Le rock, un art au milieu des autres arts, dossier de conférence, 2012.

Faced with this cultural degeneration and triggered by the economic crisis of 1973-75, with the return of inflation and massive unemployment (stagflation), a part of the impoverished and disillusioned proletarian youth took the path of revolt, anger and resentment. These young people, who concentrated in pubs, came to be called "Pub-rock", characterized by a return to the original purism of rock, with its outbursts of violence and rebellion and its frankly proletarian class composition. Groups like **Eddie and the Hot Rods, the 101'ers, the Inmates, Nine Below Zero**, and above all the prodigious **Dr Feelgood**, who set the pubs on fire and paved the way for the punk explosion. They are rock proles who don't skimp on touring and gigging, because it's often that or the factory.

"I adored Feelgood, seen at that amazing concert in Orange in '75, and whose performance was a slap in the face for all rhythm'n'blues and rock fans." Antoine de Caunes, Petit dictionnaire amoureux du Rock, p.140, Plon/Pocket, Paris, 2010.

The punk explosion began internationally, in the United Kingdom, United States, Australia, Ireland, etc., with groups like the **Sex Pistols**, the **Clash**, the **Damned**, the **Ramones**, the **Saints**, **Johnny Thunders & the Heartbreakers**, **Stiff Little Fingers**, the **Dead Kennedys**, **X-Ray Spex**, the **Ruts**, the **Slits**... They claimed a direct lineage with Detroit bands like the **MC5** and the **Stooges**, whose violence was a brutal reflection of the economic and urban catastrophe of the old Motor City, also known as "Destroy! The punk subculture was strongly

¹⁶ On the website: https://www.lestrans.com/wp-content/uploads/2020/03/le_rock_a_rtaumilieudesautresarts2-pages.pdf

influenced by the return of the economic and social crisis after the mirages of reconstruction. Not only were more and more people unemployed, but also bored and, for the most part, without hope or illusions. Punk was the musical expression of this bleak decadence ("No Fun"); it **was crisis music for a society in crisis**.

But punk (with, at the same time, the return of Ska and Reggae) was not limited to music, and included other forms of expression, such as visual arts, dance, literature ("Fanzines"), fashion, graphic design, cinema, etc. Ideologically, it was a playfulness of anti-establishment views based on an often-simulated return to revolt, libertarian and anti-racist ideas with a rather nihilistic ethic.

"Nihilism wants to enclose the world around its own self-destructive impulse. Denial, on the other hand, is the act that makes it obvious to everyone that the world is not what it seems. (...) As a denial, "Anarchy in the U.K." (Sex Pistols) could have had a rational translation in interviews. (Sex Pistols) could have had a rational translation in interviews: when it tries to show that the world is not what it is." Greil Marcus, Lipstick Traces, Une histoire secrète du vingtième siècle, p.21, Gallimard/ Folio, Paris, 1989.

This was clearly reflected in the main slogans and song titles of the punk movement: "No Future", "Anarchy in the U. K" "God save the Queen/And her fascist regime" "No more heroes at all" "I don't give a fuck about anything" "No fun" "I'm a poseur" "The English Civil War" "I fought against the law" "I don't like Mondays" "Born to lose" It is the disenchantment of a world increasingly at odds with what it pretends to be. That's why we follow in the footsteps of the meticulous analysis made by philosopher Mark Fisher in his blog k-punk, calling the class struggle in culture.

"The k-punk blog distorted the field of reality by repeatedly and incisively piercing the sinister veil that had fallen over the first years of this new millennium." Mark Ficher, k-punk, Fiction, musique et politique dans le capitalisme tardif, p.23, Audimat éditions, 2024.

But even more quickly than its predecessors, punk became a new market, relegated to the status of a modern cultural sect, and often self-parodic (Punks à chiens). A new reboot was needed, and that was "Grunge"¹⁷. The wheels of rock & roll are still turning, because the need for revolt has never been greater, and its recovery so intense and fast "Like a strike, the explosion at first is very good! But then...".

"Everywhere I hear the sound of marching armies, of feet mounting the charge, boy for summer is here and it's a good time to fight in the streets, boy. But what can a poor fellow do but sing for a rock band, because in sleepy London, there's no place for a street fighter! No!" Street Fighting Man (Combatant Des Rues), the Rolling Stones.

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Translated by IsaCR.

¹⁷It is a musical movement that emerged in the United States, in Seattle, in 1985, among young people of "white" proletarian origin, known as Generation X. It is characterized by "very dirty" guitar sounds and mixes heavy metal energy with punk desperation.

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- Ch. Ruby, Action et détournement en art, 2024 sur le site web Nonfiction : <https://www.nonfiction.fr/article-11959-action-et-detournement-en-art.htm#:~:text=Elle%20consiste%20%20%20C3%A0%20utiliser%20une,apparence%20d'une%20C5%93uvre%20c%C3%A9l%C3%A8bre>

Selective and subjective discography:

- Dr. Feelgood, Stupidity.
- The Inmates, In the heat of the night.
- Eddie and The Hot Rods, Live at the Rainbow, 1977.
- Nine Below Zero, Live at the Marquee.
- Canned Heat, Live in Australia.
- Ten Years After, Live at the Fillmore East, 1970.
- Steppenwolf -Live -
- The Doors, In Concert.
- Bob Dylan, At Budokan.
- Big Brother and the Holding Company / Janis Joplin, Live at the Carousel Ballroom, 1968.
- Jefferson Airplane, Bless its pointed little Head.

- Led Zeppelin, How the west was won.
- The Sonics, Here are the Sonics.
- Hot Tuna, Live.
- Jimi Hendrix, Band of Gypsies.
- The Rolling Stones, Get Yer Ya-Ya out.
- The Who, Live At Leeds.
- Sex Pistols, Never Mind The Bollocks, Here's the Sex Pistols.
- The Clash, Live At Shea Stadium.
- Humble Pie, Performance Rockin' The Fillmore.
- The Allman Brothers, Band At Fillmore East.
- Rory Gallagher, Check shirt wizard, Live in '77.
- The Pirates, Shakin' with the devil.
- The Count Bishops, Speedball.
- Wilko Johnson/ Roger Daltrey, Going Back Home.
- The Blasters, Live 1986.
- Flamin' Groovies, Live 1968/70.
- Cactus, Ultra Sonic Boogie, 1971.
- Lew Lewis, Save the Wall.
- Iggy Pop, Ultimate Live.
- Lester Butler/ 13, Live, Tamines, 1997.
- The Real Kids, Grown up wrong.
- The Stooges, Fun House.
- MC5, Kick out the Jams.
- The Damned, Damned, Damned, Damned.
- The Stranglers, Live (X cert).
- The Whites Stripes Live At Glastonbury Festival, 2005.
- Johnny Thunders & the Heartbreakers, L.A.M.F.
- Stiff Little Fingers, Inflammable material.
- The Boys, the Collection.
- Sham 69, If the kids are united.
- The Undertones.
- X, Live in Los Angeles.
- The Ruts, The Crack.
- Godfathers, This is war! Live 2017!
- The Nighthawks, Ten Years Live.
- The Cramps, Smell of Female.
- Omar & the Howlers, Live at Paradiso.
- Creedence Clearwater Revival, Live at Woodstock.
- Nirvana, Live at Reading.
- The Fleshtones, Speed Connection, Live in Paris 85.
- Arno, Live in Brussels.
- Little Bob, Live 2003.
- Johnny Winter And, Live.
- Muddy Waters, Johnny Winter & James Cotton, Breakin' it up, Breakin' it down.
- AC/DC, Live.
- Live Jam.
- The Slits, Cut.
- Siouxsie and the Banshees, The Scream.
- Dead Kennedys, Fresh fruit for Rotting Vegetables.
- Dead Boys, Young Loud and Snotty.
- Patti Smith, Live in Germany, 1979.
- The Kids.
- Colosseum, Live, 1971.
- Family, Anyway.
- Nirvana, Live at Reading.
- Hawkwind, Space Ritual.
- Iron Butterfly, In-a-gadda-da-vida.
- The Yardbirds, Smokestack Lightning.
- Slade, Alive.
- Status Quo, Live at Dublin 02 Arena.

- New York Dolls, Rock' n Roll.
- Imperial Crown, 25 Live.
- The Blues Band, Live.
- Taste, Live at the Isle of Wight.
- Blondie, Parallel Lines.
- Rezillos, Can't Stand The Rezillos.
- The Vibrators, Yeah, Yeah Yeah.
- UK Subs, Original Punks, original Hits.
- The Datsuns, Outta Sight, Outta Mind.
- Motörhead, Live At Hammersmith.
- Dr. Feelgood, Stupidity.
- The Inmates, In the heat of the night.
- Eddie and The Hot Rods, Live at the Rainbow, 1977.
- Nine Below Zero, Live at the Marquee.
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- Motörhead, Live At Hammersmith.
- Etc...

Music illustration: Lou Reed: Rock & Roll, <https://youtu.be/r5PnFzjTZcU?si=9PztqJb5yc7Gcr9b>