



Once the transition from the **problem-solution** idea—and its surplus residue of “wickedness”—to the **situation-and-action** idea has been made. There is a need for the **stalker**: this is exactly the importance of Sophie Calle’s work, in my understanding, in bridging **situationism** with an **OULIPO**-style **poésis**.

If ‘under the cobblestones there is a beach’—which is always somewhat true since cobblestones are set on sand—we have to ask ourselves, beyond the virtual beach, what would happen next: that is, when we are standing on the sand (and have left the cobble-stones). What then? What is the new situation?

On the banks of the Seine there are now long stretches of sandy beaches, some-times adjoining the street-lines. They are enjoyed by Parisians at summertime and used as actual beaches. The question is, of course, whether we ever wanted this. We being the ones to subscribe to the imagery.

Therefore the question emerges as to how we could submit the artistic proposition to a kind of **test**: here, **stalking** might belong to the category of ‘good ideas’ in the Deleuzian sense [#01]. Along with Asger Jorn’s idea of **détournement**, Bourriaud’s on **superposition**, and Simondon’s **individuation**.



