



Fare arte nel nostro tempo  
Making art in our time

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## **“After the crowd: public space” Abstract by Jacques Lévy**

The film *Urbanité/s* speaks of public space as a public good. It is situated in the perspective of a society of individuals just as Norbert Elias described them. It is thus the concept of “proficiency in meeting” (Isaac Joseph) to better assess the provisional groupings of people who aggregate in urban space. The notion of the crowd belongs to another category, be it from naturalistic inspiration (people reduced to molecules) or by placing itself in the perspective of a society with community logic where individuals no longer exist as actors, from whence comes the notion of the “psychological crowd” of Gustave Le Bon or Gabriel Tardé. The crowd is therefore the concrete expression of the “masses”, a concept that appears right at the moment when the debate of individual/community shows all of its practical force. The crowd is typically a tool of totalitarian response to the “anomie” described by Hannah Arendt. The nostalgic neo-community approach, like that of the “multitude” (Toni Negri) only go to confirm the antinomy between individuals and the crowd. Perhaps one should limit the idea of the crowd to a description of a particular kind of massive concentration of individuals who characterise themselves precisely by the indictment of the statute of the individuals involved. This would then be a borderline case of the relationship between individuals and society.

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