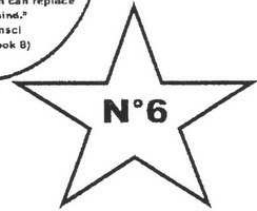


THE GRAMSCI MONUMENT- NEWSPAPER

Editors:
LAKESHA BRYANT
and
SAQUAN SCOTT

"A periodical, like a newspaper, a book, or any other medium of didactic expression that is aimed at a certain level of the reading or listening public, cannot satisfy everyone equally; not everyone will find it useful to the same degree. The important thing is that it be as efficient for everyone; after all, no publication can replace the thinking mind."
Antonio Gramsci
(Prison Notebook B)



July 6th, 2013 - Forest Houses, Bronx, NY

The Gramsci Monument-Newspaper is part of the "Gramsci Monument", an artwork by Thomas Hirschhorn, produced by Dia Art Foundation in co-operation with Erik Farmer and the Residents of Forest Houses

EVERYBODY WANNA KNOW?????? INTERVIEW BETWEEN THOMAS HIRSCHHORN AND FRANCESCO BONAMI IN LA STAMPA (ITALIAN NEWSPAPER)

Cultura a Venezia
Boff, Ramadan e Fox tra i protagonisti dell'edizione 2013 di Torino Spontanea
Così Naim ascolta il nuovo ritmo del potere
I suoi precedenti
Spinoza nel 1990
Dolenzze nel 2000
Battelle nel 2002
I progetti della Dia Art Foundation

Gramsci, una scatola di attrezzi utili per chi vive nel Bronx

L'artista Thomas Hirschhorn in un angolo degradato di New York ha realizzato il suo monumento al politico italiano. Ecco perché

you.eni [clicca qui](#)

A: thomashirschhorn <thomashirschhorn@aol.com>
Sujet : Re: : Interview La Stampa 19 answers
Date: Ve, 28 Jun 2013 22:42

THANK YOU THANK YOU

- 1) *This the last monument of 4 why the monument ? what does it means for you a monument today ?*
The Gramsci Monument is the fourth monument in this series. I want to establish a new term of Monument. New, because of my affirmation regarding its dedication, its location, its duration and its output. I want to assert a new kind of monument. A precarious monument. A monument for a limited time. I made monuments for 4 philosophers: Spinoza, Deleuze, Bataille and Gramsci, because they are examples of thinkers who give confidence in the reflective capacities: they give force to think, they give force to be active. I like full-time thinking. I love philosophy, I'm interested in non-moralist, logical, political thinking. I'm interested in ethical questions. With the Gramsci Monument I will end my monument-series - but not my work in public space.
- 2) *You never place your monuments in places or context that they have some relation with person you are celebrating why Gramsci in the Bronx and not in Italy?*
The Gramsci Monument takes place in New York city because I decided it. It is my logic not to 'choose' specific contexts or cities related, I don't place my Monuments in regard to historical, geographical or ethno-social reasons. What I am looking for are universal places. 'Forest Houses' is an universal place. It's a location where terms such as 'Universality' confront reality, beauty, complexity, chaos and contradictions of today.
- 3) *What Gramsci means to you and what do you think it means today and in particular to the people you have offered with your work in the Bronx ?*
Because he was a hero.
Because he was a revolutionary.
Because he was ready to pay the price for his commitment.
Because he was a strategist.
Because of his passion for the Political.
Because of his proposition to self-define one's own position.
Because of his hate of indifference.
Because he wrote Notebooks and Letters in Prison, and each one is a beautiful and strong foundation from which one can build an education.
Because his faith in the human capacity and competence was unlimited.
Because he wrote "Every human being is an intellectual" - which was echoed by Joseph Beuys when he declared 'Each human being is an artist'.
Because he understood Art and Philosophy as a friendship-movement.
Because of his question: "Is Philosophy independent from politics?" which encourages me - as an artist - to then ask: "Is Art independent from politics?"
Because his texts are a toolbox for everybody willing to confront today's reality.
Because of his definition of what crisis is.
Because he wrote constitutively about art: "Art itself is interesting, it is interesting in itself, in that it satisfies one of the necessities of life." and "The content of Art is Art itself".
Because of his fight for Universality against particularism.
Because of his love of ideas, his insistence to make these ideas work, to act and be efficient with them.
Because he wrote: "The only justifiable enthusiasm is that which accompanies the intelligent will, the intelligent activity, the intelligent richness of concrete initiatives which change existing reality".
Because he is was fearless and because he is an example of loyalty.
Because to read his writings - today - is such an encouragement
These encouragements can be shared with everyone, here at Forest Houses, as well as everywhere in the world.
- 4) *there is any contemporary figure that you think would deserve one of your monuments ?*
I wish nobody's death.
- 5) *You talk about energy and not quality. What energy means to you and why quality is not good ?*
"Energy: Yes! Quality: No!" is one of my guidelines as an artist. It is something I have always been faithful to. "Energy: Yes!" is the assertion that Energy is what counts, Energy is what I can grasp, Energy is what I can share and Energy is what is Universal. "Energy: Yes!" is a statement for movement, for a dynamic, for invention, for activity, for the activity of thinking. I want to say "Yes" to Energy as such, Energy as the idea of a possible accumulation, as a battery. It is about saying "Yes" to something without establishing an exclusive criterion. The term 'energy' is a positive term because it includes the other, it goes beyond good and bad - even bad energy is Energy - and Energy is situated beyond cultural, political, aesthetical habits.
"Energy: Yes!" is opposed to thinking in terms of Quality criteria.
I am against the label of Quality everywhere, including in Art of course. Therefore I follow the guideline "Quality: No!" and oppose it to: "Energy: Yes!". "Quality: No!" is the refusal to be neutralized by the exclusive criteria of Quality. Quality is the luxury reflex to keep distant from everything which doesn't have Quality. I don't know what has nor where is such a thing as Quality. As an artist I refuse to adopt the term 'quality' for my work and I don't want to apply it to the work of others. Quality is always an attempt to establish scale in distinguishing 'high quality' or 'low quality', but I don't know, myself - today - what kind of work has Quality. I use the term 'quality' as a negative term, because it excludes others, because it's only an 'international thing' and because it makes the distinction between good and bad. Quality is exclusive, luxurious and based on tradition, identity and particularism. I need another criterion - today.
- 6) *You said that you don't do political art but art politically . Can you elaborate on this ?*
Yes I can, but it will be long - here we are:
- Doing art politically means giving form
Not making a form - but giving form. A form which comes from me, from myself only, which can only come from me because I see the form that way, I understand it that way and because I am the only one to know that form. To give form - as opposed to making a form - means to be one with it. I must stand alone with this form. It means raising the form, asserting this form and defending it - against everything and against everyone. It means to ask the question of form for myself and try to answer - through giving form. I want to try to confront the great artistic challenge: How can I give a form which takes a position? how can I give a form that resists facts? I want to understand the question of form as the most important question for an artist.
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I can only create or fulfill something if I address reality positively, even the hard core of reality. It is a matter of never allowing the pleasure, the happiness, the enjoyment of work, the positive in creation, the beauty of working, to be asphyxiated by criticism. This doesn't mean to react, but it means to always be active. Art is always action, Art never is reaction. Art is never merely a reaction or a critique. It doesn't mean being uncritical or not making a critique - it means being positive despite the sharpest critique, despite uncompromising rejection and despite unconditional resistance. It means not to deny oneself passion, hope and dream. Creating something means to risk oneself and I can only do that if I work without - at the same time - analyzing what I am making. To take the risk, to have joy in working, to be positive, are the preconditions for making art. Only in being positive, can I create something that comes from myself. I want to be positive, even within the negative. Because I want to be positive, I must gather the courage to touch also the negative - that is where I see the Political. It means taking action, risking an assertion, assuming a position, a position which goes beyond mere criticism. I want to be critical, but I do not want to let myself be neutralized by being critical. I want to try to go beyond my own criticism, but I do not want to make it easier for myself with a - narcissistic - self-critique. I never want to complain as an artist, for there is no reason to - I can do my work, I can create something.

I decided to position my work in the form- and force-fields of Love, Politics, Philosophy and Aesthetics. I always want my work to touch each of these fields. All four fields are equally important to me. My work does not have to cover all these fields evenly, however, I always want all four fields to be touched. One of these four form-and force-fields, but only one, is the field of Politics. To choose the force- and form-field of Politics means that, in my work, I always want to ask the question: What do you want? Where do you stand? It also means that I always want to ask myself: What do I want? Where do I stand? The force- and form-field of Politics – just as the field of Aesthetics – can also be interpreted negatively, I am aware of it. But it is never about excluding or rejecting the negative, it is about confronting the negative also, working within the negative also and involving oneself in it, it is always a matter of not being negative oneself. Through my work, I want to create a new truth beyond negativity, beyond current issues, beyond commentaries, beyond opinions and beyond evaluations.

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I understand art as a tool to encounter the world. I understand art as a tool to confront reality. And I understand art as a tool to live within the time in which I am living. I always ask myself: Does my work have the ability to generate an event? Can I encounter someone with my work? Am I – through my work – trying to touch something? Can something – through my work – be touched? Doing art politically means considering the work that I am doing today – in my milieu, in my history – as a work which aims to reach out of my milieu – beyond my history. I want – in and through my life – to address and confront universal concerns. Therefore I must work with what surrounds me, with what I know and with what affects me. I must not give in to the

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Creating a platform enables others to come in contact with the work. I want all of my works to be understood as a surface or a field. This field or surface is the upper surface that enables access or contact with art. The impact or friction takes place on this upper surface, and through a contact, the other can be implicated. This surface – my work – must be a locus for dialogue or for confrontation. I think that art has the power and capacity – because it is art – to create the conditions for a dialogue or a confrontation, directly, one-to-one, without communication, without mediation, without moderation. As an artist I want to consider my work as a platform, a platform which is a clear opening toward the other. I always want to ask myself: Does my work possess the dynamic for a breakthrough? And I ask myself: is there an opening, is there a path into my work? Does my work resist the tendency toward the hermetic? My work must create an opening; it must be a door, a window or even just a hole, a hole carved into today's reality. I want to make my artwork with the will to create a breakthrough.

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It means inventing one's own guidelines or appropriating them. My guidelines are: acting in headlessness; 'Energy = Yes! Quality = No!'; being weak – but wanting to make a strong work; not economizing oneself; self-expenditure; 'Panic is the solution!'; being both precise and exaggerating; undermining oneself; being cruel vis-à-vis one's own work, being tenacious, 'Less is less! More is more!'; 'Never won, but never completely lost!'; having the ambition to coin a new concept with my work; assuming responsibility for everything concerning my work; accepting to look dumb in front of my own work; 'Better is always less good!'; refusing all hierarchies; believing in the friendship between Art and Philosophy; being ready – because the first – to pay the price for one's work.

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The question is much more about understanding the market as part of the artist's reality and about working in this reality. Not wanting to work for or against the market is not merely a declaration. It is the awareness that only through autonomy and independence can art maintain itself beyond the laws of the market. Only a direct and affirmed confrontation with the reality of the market – despite the errors, the defects, the faults and the injuries – make it possible to resist and go beyond the market pressure and as an artist, I cannot become dependent. The artist – especially during the first years – always needs support and assistance. Although I know the importance of this support and assistance, I must never let myself or my work be dependent on it.

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7) You live in your own world, you built your own worlds to be connected with the world at large, how do you see your work in the art world which seems to have values so different from yours ?
I am living in the world, in our world, in our only world and in our unique world. I AM LIVING - in what I call:
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8) What is the tragedy of our times ?
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11) Do you fear that your work could be obscure for some people and will not understand as art ?
No.

12) Do you think your has something to do with theatre ?
No

14) You are very much interested in the work by Toni Negri . Do you believe he's saying something relevant today regarding our society ?

Yes, I believe that Toni Negri has something relevant to say. I am reading at the moment his beautiful "Job, La force de l'esclave", which is such a strong commitment to radical, uncompromising inking today.

15) Do you think about the future ? How do you see your future and our future as people involved in the production and consumption of art ?

In the future, everybody will be an artist and everybody will be an intellectual.

16) Do you think that the cycle that was open by Marcel Duchamp in 1917 with "fountain" and that we could call it "Contemporary Art " has reached its completion ?

I do not know – and I do not care, I am not an art historian.

17) Once I remember when a museum curator was asking you to write a more clear extended label for one of your work i think you answered "I do my work , i think the viewer has to do also some work " . How much the viewer should be prepared to be able to experience and comprehend your work?

No viewer needs a preparation to experience my work, and in general an artwork, art, can – because it's art - engage a dialogue or confrontation directly, from one to one.

18) What do you think could be the difference between producing art and looking at art . If the public is more and more demanding what the artist is demanding to the viewer?

I think producing is beautiful – it's the only way to resist consumption, and in order to resist consumption more and more, I want to produce more and more.

19) When in Torino Gramsci was very much involved with the education and the emancipation of the workers, he did a lot of ground work.

Do you feel that you are taking a similar role in the process of distribution of your art ? Do you feel a sort of Gramsci of the art world ?

As the artist, I want to do my fieldwork which is a constitutive act in order to accomplish an artwork. I love to do fieldwork. Concerning what you call the art world, I feel like Thomas Hirschhorn in it as I feel like Thomas Hirschhorn in the world.

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No.

12) *Do you think your has something to do with theatre ?*
No.

13) *Can you still be revolutionary through art ?*
No.

regarding our society ?

Yes, I believe that Toni Negri has something relevant to say. I am reading at the moment his beautiful "Job, La force de l'esclave", which is such a strong commitment to radical, uncompromising inking today.

15) *Do you think about the future ? How do you see your future and our future as people involved in the production and consumption of art ?*
In the future, everybody will be an artist and everybody will be an intellectual.

16) *Do you think that the cycle that was open by Marcel Duchamp in 1917 with "fountain" and that we could call it "Contemporary Art" has reached its completion ?*

I do not know – and I do not care, I am not an art historian.

17) *Once I remember when a museum curator was asking you to write a more clear extended label for one of your work i think you answered "I do my work , i think the viewer has to do also some work ". How much the viewer should be prepared to be able to experience and comprehend your work?*

No viewer needs a preparation to experience my work, and in general an artwork, art, can – because it's art - engage a dialogue or confrontation directly, from one to one.

18) *What do you think could be the difference between producing art and looking at art . If the public is more and more demanding what the artist is demanding to the viewer?*

I think producing is beautiful – it's the only way to resist consumption, and in order to resist consumption more and more, I want to produce more and more.

19) *When in Torino Gramsci was very much involved with the education and the emancipation of the workers, he did a lot of ground work.*

Do you feel that you are taking a similar role in the process of distribution of your art ? Do you feel a sort of Gramsci of the art world ?

As the artist, I want to do my fieldwork which is a constitutive act in order to accomplish an artwork. I love to do fieldwork. Concerning what you call the art world, I feel like Thomas Hirschhorn in it as I feel like Thomas Hirschhorn in the world.

www.gramsci-monument.com

DO YOU KNOW WHAT ANTONIO GRAMSCI WAS CONVICTED FOR?

THIS HERE IS A PICTURE OF THE PARTY THAT CONVICTED ANTONIO GRAMSCI AND SEVERAL OTHER COMMUNIST.



Top: 23. Bronze busts of Garibaldi and Gramsci belonging to the estate of Giulia Schucht. The idea of the PCI as the heir to the political and military legacy of Giuseppe Garibaldi was central to the party's propaganda from the time of the Spanish Civil War.

Bottom: 24. A PCI meeting shortly after World War II. The banner is a close-to-exact quotation from Gramsci's statement at the proceedings of the Special Tribunal in May and June 1928 at which he and other Communist party leaders were sentenced to long terms in prison. It reads: "The day will come when you Fascists will bring Italy to ruin and then it will be up to us Communists to rebuild the country."

November 21, 1927

Dearest Tania,

I've received the following books: Francesco Crispi,¹ *I Mille* [The Thousand]; Broccardo,² Gentile,³ etc.: *Goffredo Mameli e i suoi tempi* [Goffredo Mameli and his times]; C. Maurras: *L'Action française et le Vatican*⁴ [French action and the Vatican].

During our last visit I forgot to thank you for the handkerchief and to compliment you as you deserve. I think that the tiny geese turned out marvelously. I don't remember whether I ever told you the story of the handkerchiefs embroidered by Genia. I had great fun teasing her, insisting that the swallows and other embroidered ornaments were all lizards. And actually both the ornaments and the initials on those handkerchiefs had a decided tendency to assume saurian features: Genia used to get really angry at seeing the value of her domestic efforts go unappreciated. I must admit, in all sincerity, that your creations are much more successful and I compliment you again.

I would like to write you at length about this question of the new suit. As far as I'm concerned it is a totally idle question. We should keep in mind that the trial will take place relatively soon and that after a person is sentenced and sent to a penitentiary, the prison administration issues the convict's regulation clothes. It is true that in this regard the regulation adopts a somewhat vague formulation: it says more or less this: "The prisoner's hair will be shaved and he will wear a loose-fitting jacket *if required*." It would seem that there can be exceptions. But I have no specific objection against the jacket and I will not initiate any procedures in order to become an "exception." So why should I have a new suit made? Since for the trial some people might say that my present jacket is a "demagogic" exhibition,⁵ I will wear the suit that I have in storage and is in fairly decent condition. Of course I do not want to quarrel with you on this subject and neither do I want to displease you; I set out from absolutely utilitarian presuppositions, which can be corrected or modified only by my concern with not displeasing you. I embrace you tenderly.

Antonio

1. Francesco Crispi (1819-1901), a leader of the Italian Risorgimento who, after a youthful commitment to republican radicalism, became an exponent of Italian nationalism,

imperialism, and authoritarianism. He was prime minister for all but two years from 1887 to 1897.

2. The correct spelling is Broccardi.

3. Giovanni Gentile (1875-1944) was a longtime intellectual partner of Benedetto Croce, until the two men broke over their differing responses to Italian Fascism. His *Manifesto of the Fascist Intellectuals* of April 21, 1925, was followed on May 1 by Croce's *Manifesto of Anti-Fascist Intellectuals*. Despite some misgivings, Gentile remained loyal to Fascism until his death by assassination on April 15, 1944, in Florence. His assassins were members of the Patriotic Action Groups, urban guerrillas organized by the PCI.

4. Charles Maurras (1868-1952), founder of the French Catholic-Monarchist movement *L'Action Française*. See letter to Berti, January 30, 1928, for Gramsci's observations on the French Catholic movement.

5. Gramsci meant that if he were to wear a threadbare jacket at the trial, Fascist journalists would seize on this fact to accuse him of trying "demagogically" to win public sympathy.

DAILY LECTURE BY MARCUS STEINWEG



6th Lecture at the Gramsci Monument, The Bronx, NYC: 6th July 2013

YOU ARE A HISTORIEN? FUCK OFF & DIE!

Marcus Steinweg

Art releases the work from its history, from the domain of its real cultural as well as technical, historical, informational and economic determination. The work relates to its determinants without conceding them a final authority over it, because it implies an assertion which ties it to the impossible, to its truth which does not belong to this domain (or only as its absolute limit). Autonomy is the name for the work's irreducibility, for the opposition of an assertion which overflies, surpasses its own conditions. Through its autonomy, the work maintains its relation to the infinite. The infinite is yet another name for the incommensurable. In contact with it, there can be a certain autonomy for the artwork which liberates it from the clutches of its determinants.

MORE GRAMSCI THEATER STARRING MARCUS STEINWEG

SECOND MARXIST
Individualism Is Religion.
You should be you yourself.
Which self are you talking about?
There is no such thing as the self.
That is a construct.
Shitty self.
Shitty construct.
Shitty economy.

MÜLLER
The economy is the religion of the state.
Every idiot knows that.
It replaced politics long ago.

GRAMSCI
Politics and metaphysics.

MÜLLER
Both.

NIETZSCHE
I'm dreaming of a new politics and metaphysics.
I'm dreaming of a new infinity.
I'm dreaming of an enlightenment that will generate a new economy.
A different economy.
A different thought.
A different world.

GRAMSCI
There's no such thing as a different world.
There's only this one.

MÜLLER
There is a mistaken understanding of enlightenment.
Which is related to defusing the subject and its reality.
You see only what you want to see.
Moralism absorbs the truth.

GRAMSCI
An economy that leaves home in order to come home.
- That is the old economy.

MÜLLER
An economy robbed of its hyperbolism.
A reasonable economy.
An economy without chrematistics.
An economy without excess.

DERRIDA
Coming home to yourself is a metaphysical phantasm par excellence.
There is no home.
The specters moved in long ago.
When you come home to yourself, you meet a stranger.
It is a madness that watches over logos.

GRAMSCI
Reason controls only instincts to which it gives free rein.

DELEUZE
An economy of immanence.

AMBASSADOR'S CORNER YASMIL RAYMOND NOTE # 4

One of the duties of the ambassador is to organize weekly "field trips" outside of the community where *Gramsci Monumentis* located. The purpose of these visits is to meet with individuals who can tell us what they do and what they enjoy the most about their work. Much ought to be said about this investigation into the nature of work. For the moment, I would like simply to point to the logistical complexity of traveling in public transportation with twelve children between the ages of 9 and 15 from the Bronx to Beacon, New York. Phew! Our first challenge occurred 10 minutes into our expedition when we learned that the MTA changed their regulations and that a Metrocard can only be swiped four times in a row. Fortunately the ticket seller at the Prospect station took pity on us and allowed the group to go through the gate without much fuss (we were not that lucky at the 125th/Harlem station). I will learn two hours into the trip that this first inconvenience will be a gentle bump when compared to the hoops the kids made us jump through for the remainder of the visit to Dia:Beacon. The first field trip was, as Thomas like to say, neither "a total failure or a total success." On the one hand, we achieved a few moments of bliss, when the kids seemed engaged in looking at the art and having fun. And we also experienced moments of complete chaos when they were all talking over each other. However, they were a handful of memorable moments: the discussion about the word "originality" in front of Dan Flavin's work, the questions that arise inside Richard Serra's torqued ellipses, and hearing Maja singing "a capella" with Bosco as we walked out of the museum. I would like to express my immense gratitude to the five adults who accompanied me on this adventure: Joyce, Freddie, Jerry, DJ Gucci, and Daniel's mother. The fact that nobody got hurt or lost was due to their attentiveness and explicit involvement. Second, the staff at Dia:Beacon, Melissa, Bosco and Amanda who saved the day with their warm hospitality and graceful presence. Third, and more importantly, I would like to thank the twelve participants, who dedicated their attention and shared their thoughts on the works of Andy Warhol, Sol LeWitt, Dan Flavin, Donald Judd, Robert Smithson and Richard Serra. As Stanley Scott, one of the chefs of Gramsci bar observed early this morning: "Nobody should complain about parenting until you have twelve of your own! These kids were not even yours!"



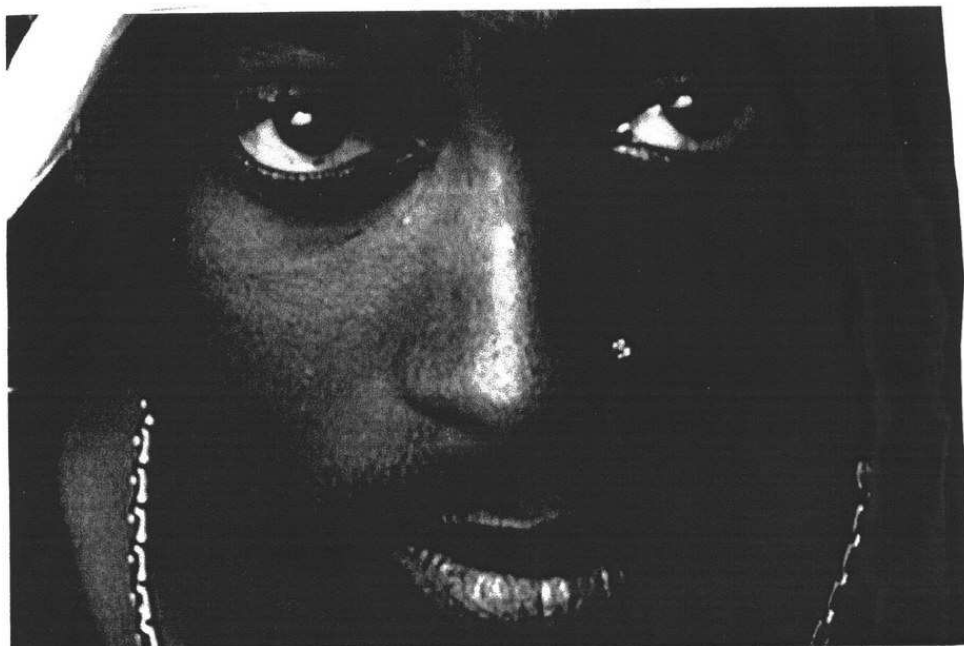
A POEM WRITTEN BY TUPAC SHUKAR TITLED "SOMETIMES I CRY"

Sometimes I Cry

Sometimes when I'm alone
I cry because I'm on my own
The tears I cry R bitter and warm
They flow with life but take no form
I cry because my heart is torn
and I find it difficult 2 carry on
If I had an ear 2 confide in
I would cry among my treasured friends
But who do u know that stops that long
to help another carry on
The world moves fast and it would rather pass u by
than 2 stop and c what make u cry
and no one cares about why.

--- Tupac Shakur

From The Rose that Grew from Concrete

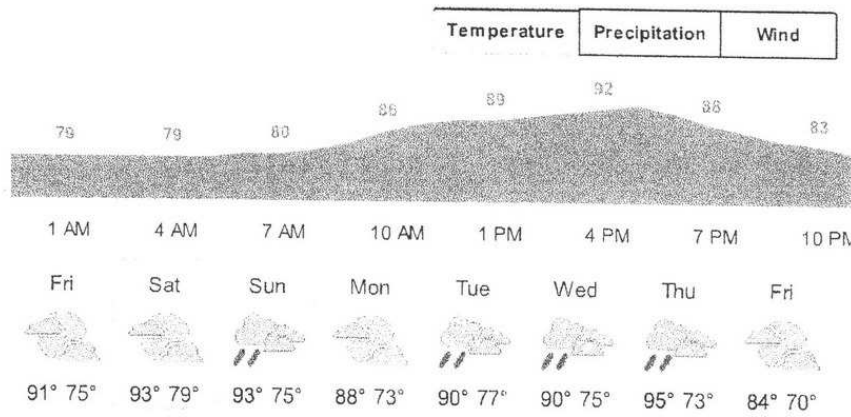


THE DAILY FORECAST FOR THE 10456!!!!!!!!!!

Bronx, NY 10456
Sat
Partly Cloudy

 **93** °C | °F

Precipitation: 20%
Humidity: 51%
Wind: 14 mph



MESSAGE OF THE DAY!

“I WILL NOT LOSE”

RESIDENT OF THE DAY



GUCCI DAVIS