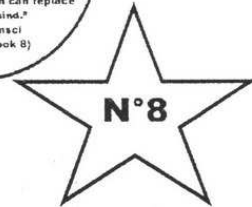


# THE GRAMSCI MONUMENT- NEWSPAPER



"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 serve as a stimulus for everyone; after all, no publication can replace the thinking mind."  
Antonio Gramsci  
(Prison Notebook 8)

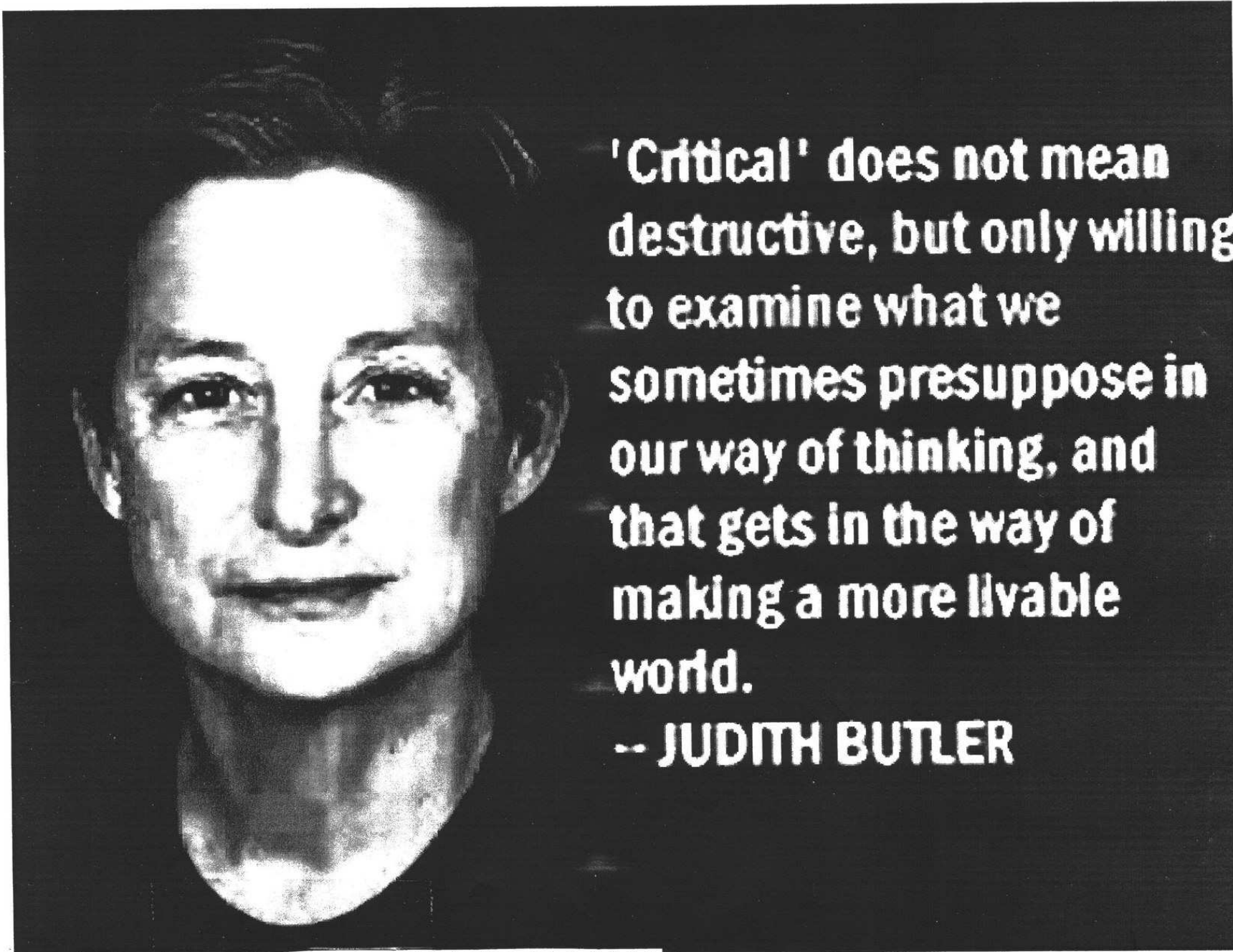


July 8th, 2013 - Forest Houses, Bronx, NY

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

## SUMMER TIME !!!!!

IT'S 93 DEGREES AND WE STILL MAKING THEM HOT!!!!!!



### JUDITH BUTLER!!!!!!

"BODIES IN ALLIANCE AND THE POLITICS OF THE STREET" READ ALL ABOUT ON

PAGE 2 - END OF COVER PAGE

09 2011

## Bodies in Alliance and the Politics of the Street

*Judith Butler*

In the last months there have been, time and again, mass demonstrations on the street, in the square, and though these are very often motivated by different political purposes, something similar happens: bodies congregate, they move and speak together, and they lay claim to a certain space as public space. Now, it would be easier to say that these demonstrations or, indeed, these movements, are characterized by bodies that come together to make a claim in public space, but that formulation presumes that public space is given, that it is already public, and recognized as such. We miss something of the point of public demonstrations, if we fail to see that the very public character of the space is being disputed and even fought over when these crowds gather. So though these movements have depended on the prior existence of pavement, street, and square, and have often enough gathered in squares, like Tahrir, whose political history is potent, it is equally true that the collective actions collect the space itself, gather the pavement, and animate and organize the architecture. As much as we must insist on there being material conditions for public assembly and public speech, we have also to ask how it is that assembly and speech reconfigure the materiality of public space, and produce, or reproduce, the public character of that material environment. And when crowds move outside the square, to the side street or the back alley, to the neighborhoods where streets are not yet paved, then something more happens. At such a moment, politics is no longer defined as the exclusive business of public sphere distinct from a private one, but it crosses that line again and again, bringing attention to the way that politics is already in the home, or on the street, or in the neighborhood, or indeed in those virtual spaces that are unbound by the architecture of the public square. So when we think about what it means to assemble in a crowd, a growing crowd, and what it means to move through public space in a way that contests the distinction between public and private, we see some way that bodies in their plurality lay claim to the public, find and produce the public through seizing and reconfiguring the matter of material environments; at the same time, those material environments are part of the action, and they themselves act when they become the support for action. In the same way, when trucks or tanks suddenly become platforms for speakers, then the material environment is actively reconfigured and re-functioned, to use the Brechtian term. And our ideas of action then, need to be rethought. In the first instance, no one mobilizes a claim to move and assemble freely without moving and assembling together with others. In the second instance, the square and the street are not only the material supports for action, but they themselves are part of any theory of public and corporeal action that we might propose. Human action depends upon all sorts of supports – it is always supported action. But in the case of public assemblies, we see quite clearly not only that there is a struggle over what will be public space, but a struggle as well over those basic ways in which we are, as bodies, supported in the world – a struggle against disenfranchisement, effacement, and abandonment.

Of course, this produces a quandary. We cannot act without supports, and yet we must struggle for the supports that allow us to act. Of course, it was the Roman idea of the public square that formed the background for understanding the rights of assembly and free speech, to the deliberate forms of participatory democracy. Hannah Arendt surely had the Roman Republic in mind when she claimed that all political action requires the "space of appearance." She writes, for instance, "the Polis, properly speaking, is not the city-state in its physical location; it is the organization of the people as it arises out of acting and speaking together, and its true space lies between people living together for this purpose, no matter where they happen to be." The "true" space then lies "between the people" which means that as much as any action takes place somewhere located, it also establishes a space which belongs properly to alliance itself. For Arendt, this alliance is not tied to its location. In

1 of 14

2/29/2012 5:02 PM

*Condition*, 198). So how do we understand this highly transposable conception of political space? Whereas Arendt maintains that politics requires the space of appearance, she also claims that space is precisely what politics brings about: "it is the space of appearance in the widest sense of the word, namely, the space where I appear to others as others appear to me, where men (sic) exist not merely like other living or inanimate things but make their appearance explicitly." Something of what she says here is clearly true. Space and location are created through plural action. And yet, her view suggests that action, in its freedom and its power, has the exclusive power to create location. And such a view forgets or refuses that action is always supported, and that it is invariably bodily, even in its virtual forms. The material supports for action are not only part of action, but they are also what is being fought about, especially in those cases when the political struggle is about food, employment, mobility, and access to institutions. To rethink the space of appearance in order to understand the power and effect of public demonstrations for our time, we will need to understand the bodily dimensions of action, what the body requires, and what the body can do, especially when we must think about bodies together, what holds them there, their conditions of persistence and of power.

This evening I would like to think about this space of appearance and to ask what itinerary must we travel to move from the space of appearance to the contemporary politics of the street? Even as I say this, I cannot hope to gather together all the forms of demonstration we have seen, some of which are episodic, some of which are part of ongoing and recurrent social and political movements, and some of which are revolutionary. I hope to think about what might gather together these gatherings, these public demonstrations during the winter of 2011 against tyrannical regimes in North Africa and the Middle East, but also against the escalating precarization of working peoples in Europe and in the Southern hemisphere, the struggles for public education throughout the US and Europe, and those struggles to make the street safe for women, gender and sexual minorities, including trans people, whose public appearance is too often punishable by legal and illegal violence. Very often the claim that is being made is that the streets must be made safe from the police who are complicit in criminality, especially on those occasions when the police support criminal regimes, or when, for instance, the police commit the very crimes against sexual and gender minorities that they are supposed to stop. Demonstrations are one of the few ways that police power is overcome, especially when they become too large and too mobile to be contained by police power, and when they have the resources to regenerate themselves. Perhaps these are anarchist moments or anarchist passages, when the legitimacy of a regime is called into question, but when no new regime has yet come to take its place. This time of the interval is the time of the popular will, not a single will, not a unitary will, but one that is characterized by an alliance with the performative power to lay claim to the public in a way that is not yet codified into law, and that can never be fully codified into law. How do we understand this acting together that opens up time and space outside and against the temporality and established architecture of the regime, one that lays claim to materiality, leans into its supports, draws from its supports, in order to rework their functions? Such an action reconfigures what will be public, and what will be the space of politics.

Arendt's view is confounded by its own gender politics, relying as it does on a distinction between the public and private domain that leaves the sphere of politics to men, and reproductive labour to women. If there is a body in the public sphere, it is masculine and unsupported, presumptively free to create, but not itself created. And the body in the private sphere is female, ageing, foreign, or childish, and pre-political. Although she was, as we know from the important work of Adriana Cavarero, a philosopher of natality, Arendt understood this capacity to bring something into being as a function of political speech and action. Indeed, when male citizens enter into the public square to debate questions of justice, revenge, war, and emancipation, they take the illuminated public square for granted as the architecturally bounded theatre of their speech. Their speech becomes the

paradigmatic form of action, physically cut off from the private domicile, itself shrouded in darkness and reproduced through activities that are not quite action in the proper and public senses. Men make the passage from that private darkness to that public light and, once illuminated, they speak, and their speech interrogates the principles of justice it articulates, becoming itself a form of critical inquiry and democratic participation. For Arendt, rethinking this scene within political modernity, their speech is understood as the bodily and linguistic exercise of rights. Bodily and linguistic – how are we to understand these terms and their intertwining here?

For politics to take place, the body must appear. I appear to others, and they appear to me, which means that some space between us allows each to appear. We are not simply visual phenomena for each other – our voices must be registered, and so we must be heard; rather, who we are, bodily, is already a way of being “for” the other, appearing in ways that we cannot see, being a body for another in a way that I cannot be for myself, and so dispossessed, perspectively, by our very sociality. I must appear to others in ways for which I cannot give an account, and in this way my body establishes a perspective that I cannot inhabit. This is an important point because it is not the case that the body only establishes my own perspective; it is also that which displaces that perspective, and makes that displacement into a necessity. This happens most clearly when we think about bodies that act together. No one body establishes the space of appearance, but this action, this performative exercise happens only “between” bodies, in a space that constitutes the gap between my own body and another's. In this way, my body does not act alone, when it acts politically. Indeed, the action emerged from the “between.”

For Arendt, the body is not primarily located in space, but with others, brings about a new space. And the space that is created is precisely between those who act together. The space of appearance is not for her only an architectural given: “the space of appearance comes into being” she writes, “wherever men are together in the manner of speech and action, and therefore predates and precedes all formal constitution of the public realm and the various forms of government, that is, the various forms in which the public realm can be organized.” (Arendt, *The Human Condition*, 199) In other words, this space of appearance is not a location that can be separated from the plural action that brings it about. And yet, if we are to accept this view, we have to understand how the plurality that acts is itself constituted. How does a plurality form, and what material supports are necessary for that formation? Who enters this plurality, and who does not, and how are such matters decided? Can anyone and everyone act in such a way that this space is brought about? She makes clear that “this space does not always exist” and acknowledges that in the classical Polis, the slave, the foreigner, and the barbarian were excluded from such a space, which means that they could not become part of a plurality that brought this space into being. This means that part of the population did not appear, did not emerge into the space of appearance. And here we can see that the space of appearance was already divided, already apportioned, if the space of appearance was precisely that which was defined, in part, by their exclusion. This is no small problem since it means that one must already be in the space in order to bring the space of appearance into being – which means that a power operates prior to any performative power exercised by a plurality. Further, in her view, to be deprived of the space of appearance is to be deprived of reality. In other words, we must appear to others in ways that we ourselves cannot know, that we must become available to a perspective that established by a body that is not our own. And if we ask, where do we appear? Or where are we when we appear? It will be over there, between us, in a space that exists only because we are more than one, more than two, plural and embodied. The body, defined politically, is precisely organized by a perspective that is not one's own and is, in that sense, already elsewhere, for another, and so in departure from oneself.

On this account of the body in political space, how do we make sense of those who can never be part of that concerted action, who remain outside the plurality that acts? How do we describe their action and their status as beings disaggregated from the plural; what political language do we have in reserve for describing that

exclusion? Are they the de-animated "givens" of political life, mere life or bare life? Are we to say that those who are excluded are simply unreal, or that they have no being at all - the socially dead, the spectral? Do such formulations denote a state of having been made destitute by existing political arrangements, or is this the destitution that is revealed outside the political sphere itself? In other words, are the destitute outside of politics and power, or are they in fact living out a specific form of political destitution? How we answer that question seems important since if we claim that the destitute are outside of the sphere of politics - reduced to depoliticized forms of being - then we implicitly accept that the dominant ways of establishing the political are right. In some ways, this follows from the Arendtian position which adopts the internal point of view of the Greek Polis on what politics should be, who should gain entry into the public square and who should remain in the private sphere. Such a view disregards and devalues those forms of political agency that emerge precisely in those domains deemed pre-political or extra-political. So one reason we cannot let the political body that produces such exclusions furnish the conception of politics itself, setting the parameters for what counts as political - is that within the purview established by the Polis those outside its defining plurality are considered as unreal or unrealized and, hence, outside the political as such.

The impetus for Giorgio Agamben's notion of "bare life" derives from this very conception of the polis in Arendt's political philosophy and, I would suggest, runs the risk of this very problem: if we seek to take account of exclusion itself as a political problem, as part of politics itself, then it will not do to say that once excluded, those beings lack appearance or "reality" in political terms, that they have no social or political standing, or are cast out and reduced to mere being (forms of givenness precluded from the sphere of action). Nothing so metaphysically extravagant has to happen if we agree that one reason the sphere of the political cannot be defined by the classic conception of the Polis, is that we are then deprived of having and using a language for those forms of agency and resistance that focus on the politics of exclusion itself or, indeed, against those regimes of power that maintain the stateless and disenfranchised in conditions of destitution. Few matters could be more politically consequential.

Although Agamben borrows from Foucault to articulate a conception of the biopolitical, the thesis of "bare life" remains untouched by that conception. As a result, we cannot within that vocabulary describe the modes of agency and action undertaken by the stateless, the occupied, and the disenfranchised, since even the life stripped of rights is still within the sphere of the political, and is thus not reduced to mere being, but is, more often than not, angered, indignant, rising up and resisting. To be outside established and legitimate political structures is still to be saturated in power relations, and this saturation is the point of departure for a theory of the political that includes dominant and subjugated forms, modes of inclusion and legitimation as well as modes of delegitimation and effacement.

Luckily, I think Arendt does not consistently follow this model from *The Human Condition*, which is why, for instance, in the early 1960s she turns her attention to the fate of refugees and the stateless, and comes to assert in that context the right to have rights. The right to have rights is one that depends on no existing particular political organization for its legitimacy. In her words, the right to have rights predates and precedes any political institution that might codify or seek to guarantee that right; at the same time, it is derived from no natural set of laws. The right comes into being when it is exercised, and exercised by those who act in concert, in alliance. Those who are excluded from existing polities, who belong to no nation-state or other contemporary state formation may be "unreal" only by those who seek to monopolize the terms of reality. And yet even after the public sphere has been defined through their exclusion, they act. Whether abandoned to precarity or left to die through systematic negligence, concerted action still emerges from such sites. And this is what we see, for instance, when undocumented workers amass on the street without the legal right to do so, when populations lay claim to a public square that has belonged to the military, or when the refugees take place in collective

uprisings demanding shelter, food, and rights of mobility, when populations amass, without the protection of the law and without permits to demonstrate, to bring down an unjust or criminal regime of law or to protest austerity measures that destroy the possibility of employment and education for many.

Indeed, in the public demonstrations that often follow from acts of public mourning, especially in Syria in recent months where crowds of mourners become targets of military destruction, we can see how the existing public space is seized by those who have no existing right to gather there, and whose lives are exposed to violence and death in the course of gathering as they do. Indeed, it is their right to gather free of intimidation and threat of violence that is systematically attacked by the police or by the army or by mercenaries on hire by both the state and corporate powers. To attack the body is to attack the right itself, since the right is precisely what is exercised by the body on the street. Although the bodies on the street are vocalizing their opposition to the legitimacy of the state, they are also, by virtue of occupying that space, repeating that occupation of space, and persisting in that occupation of space, posing the challenge in corporeal terms, which means that when the body "speaks" politically, it is not only in vocal or written language. The persistence of the body calls that legitimacy into question, and does so precisely through a performativity of the body that crosses language without ever quite reducing to language. In other words, it is not that bodily action and gesture have to be translated into language, but that both action and gesture signify and speak, as action and claim, and that the one is not finally extricable from the other. Where the legitimacy of the state is brought into question precisely by that way of appearing in public, the body itself exercises a right that is no right; in other words, it exercises a right that is being actively contested and destroyed by military force, and which, in its resistance to force, articulates its persistence, and its right to persistence. This right is codified nowhere. It is not granted from elsewhere or by existing law, even if it sometimes finds support precisely there. It is, in fact, the right to have rights, not as natural law or metaphysical stipulation, but as the persistence of the body against those forces that seek to monopolize legitimacy. A persistence that requires the mobilization of space, and that cannot happen without a set of material supports mobilized and mobilizing.

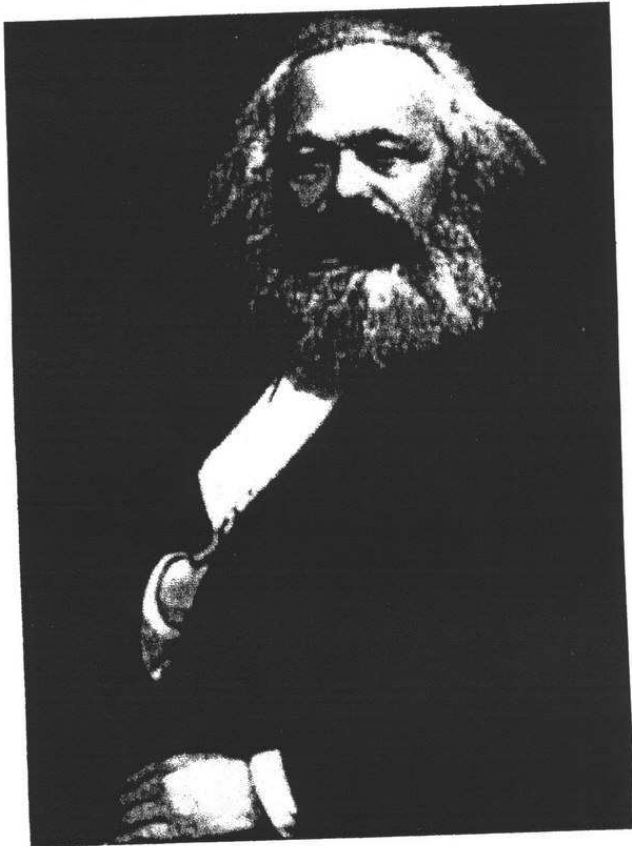
**TO BE CONTINUED IN ISSUE #9**

# Liberty Needs Glasses

Tupac Shakur

Excuse me but Lady Liberty needs glasses  
And so does Mrs. Justice by here side  
Both the broads are blind as bats  
Stumbling through the system  
Justice bumped into Mutulu and  
Trippin' on Geronimo Pratt  
But stepped right over Oliver  
And his crooked partner Ronnie  
Justice stubbed her Big Toe on Mandela  
And liberty was misquoted by the Indians  
slavery was a learning phase  
Forgotten without a verdict  
while Justice is on a rampage  
for endangered surviving Black males  
I mean really if anyone really valued life  
and cared about the masses  
They'd take 'em both to Pen Optical  
and get two pairs of glasses

# AMBASSADOR'S CORNER YASMIL RAYMOND NOTE # 4



I was asked "Why are artists Marxists?" The question is pivotal in at least two respects: it suggests that Marx remains an influential figure and that his work and that of recent thinkers who have expanded on his ideas (i.e. Gramsci, Lukacs, Arendt, Marcuse, Althusser, Derrida, among others) continue to be relevant to artists as an "instrument" in their studio. At the same time, the question implies that this commonality is hardly a coincidence but an ideological affinities that carries a political dimension. To provide a reply to the question is important to acknowledge that artistic production, the making of art, is a material activity even when it is not material (i.e. music or dance) or when the work of art is ephemeral. Marx, having expounded and examined systematically the nature and organization of human labor with its historical and social conditions and developed a theory that went beyond economics but into the realm of class relationships within society, continues to serve as a reference to many artists. Marx's writings offer instructive lessons pointers on how to analyze reality as a totality, to understand the identity of subject and object, and more specific to artist, on "how to give ideas a material force" as Marx said.

**“This distinction between form and content is just heuristic because material forces would be historically inconceivable without form and ideologies would be individual fantasies without material forces.”  
(Prison Notebook 7)**

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They'd take 'em both to Pen Optical  
and get two pairs of glasses

# STAND UP !!!

I THINK IT'S ABOUT TIME SOMEBODY MAN UP .....  
TELL ME , YOU BEING A HOUSING RESIDENT HOW  
DO YOU FEEL ABOUT THIS. PROTEST , BE HEARD !!!



**THIS YEAR, MORE THAN EVER, PUBLIC HOUSING RESIDENTS NEED TO TURN OUT IN LARGE NUMBERS AT THE NYCHA PUBLIC HEARING. THE ISSUES ARE CRITICAL!!!!**

- 1) The Infill program to lease NYCHA land for private redevelopment.
- 2) The closings of senior and community centers.
- 3) NYCHA payments of \$100 million a year to NYC, mostly for police, that could be used for needed repairs and maintenance.
- 4) NYCHA wants to be a Moving-to-Work authority, with the power to charge unaffordable rents, impose time limits and work requirements on residents.

These issues will affect your community, sooner or later. It is important to take your stand now!

**The NYCHA Public Hearing on the Draft 2014 Annual Plan will be held on:**

**Wednesday, July 24<sup>th</sup>, 2013**

**5:30 to 8 pm (arrive early)**

**Pace University, Schimmel Center for the Arts**

**2 Spruce Street, NY 10038 (#4.5.6 to Brooklyn Bridge, R to City Hall,**

**#2, 3 to Park Place)**

**The Schimmel Center has only 600 seats. We want to make sure every seat is filled, with hundreds of residents outside waiting to get in. That will send a strong message that PUBLIC HOUSING RESIDENTS WANT TO BE HEARD!!!. The numbers outside will count even more than those inside, showing that NYCHA RESIDENTS ARE STRONG AND UNITED, particularly in an election year when the next mayor will be elected. And there are plans being made for a "People's Assembly" to be held outside.**

**BRING YOUR NEIGHBORS AND FRIENDS TO THE HEARING!!! Check with your elected officials to see if they can help arrange transportation. WE LOOK FORWARD TO SEEING MASSES OF RESIDENTS DEMANDING TO BE HEARD, WHETHER YOU ARE INSIDE OR OUTSIDE THE CENTER!!!**



# 1927-1937

## Une voix venue de la prison

Empreintes digitales et photographie de Gramsci  
prises pour sa fiche signalétique,  
après son arrestation (8 novembre 1926).

Le 31 octobre, à Bologne, un coup de pistolet effleure, sans le blesser, le Duce en visite officielle. L'auteur de l'attentat, Zamboni, un garçon de 15 ans, est lynché par les fascistes. Si le mystère entourant cet attentat ne fut jamais éclairci, il fut, en tout cas, le prétexte d'une réaction brutale. De nombreux députés de l'opposition, surtout communistes, sont arrêtés; Gramsci est parmi eux.

« La propriétaire me rapporta les circonstances de l'arrestation. Gramsci était calme et serein, dit-elle. Il avait travaillé ces derniers jours à mettre ses papiers en ordre, à rassembler livres, revues et journaux, empaquetés dans de grands rouleaux. Et il avait indiqué la destination qu'auraient dû avoir toutes ses affaires au cas où il se serait éloigné [...] Cette même nuit du 8 novembre, tous les députés communistes furent arrêtés, sauf Grieco, resté à Milan, Pardini et Gennari. Le 9 novembre ce fut la réouverture de la Chambre, qui vota la déchéance des 124 parlementaires de l'opposition et approuva sans discussion, le projet de loi Rocco, instituant la peine de mort et le Tribunal spécial. » (Camilla Ravera)

Scrittura (autografa) *Antonio Gramsci*

Impronte simultanee delle quattro dita lunghe della mano destra



ANTONIO  
GRAMSCI'S  
FINGERPRINTS  
AFTER HIS  
ARREST IN 1926

8th Lecture at the Gramsci Monument, The Bronx, NYC: 8th July 2013

## DEFINITION OF FREEDOM

*Marcus Steinweg*

The death of God punches holes into the notion of an absolute programmer. It punches holes into the notion of the existence of an ontological program. There is no program. There is no one who has a plan; there is no one who *knows*. No one vouches for the meaning of the subject and its reality; or to put it in a variation on Jean-Paul Sartre's words, everyone has nothing but his own plan and his doubts about its correctness.

Much as Sartre is to be blamed for not having gone beyond the framework of the phenomenology of self-consciousness, instead trusting in a conception of the subject that, by evoking the image of a more or less undisturbed self-address in freedom, is guilty of misapprehending the efficiency of that anonymous texture, that structural fabric we call the space of fact, his insistence on a certain irreducibility of the concept of the subject and its freedom remains important, at least unless we wish to switch directly from the narcissistic egocentrism of idealist provenance to the narcissism of total self-objectivation, or *mauvaise foi*.

As always in thinking, the goal must be to complicate the binary logic. At issue is neither a conception of (structuralist) subjectivity without subject vs. a subject without subjectivity, nor vice versa. Rather, the challenge is to affirm the compossibility of the subject without subjectivity with a subjectivity without subject. The subject in the horizon of God's inexistence is not the owner of itself; *therefore* does it constitute itself as an inventor in the labyrinthine terrain that remains its life.

# A DAILY LECTURE BY MARCUS STEINWEG

## SCENE 2: THE POETRY OF CAPITAL

(The location of the scenes is to be announced by an actor holding up a sign, in this case "PRISON LIBRARY.")

Enter: Müller, Badiou, Gramsci, Brecht, Second Marxist, Heidegger, Nietzsche, Foucault, Duras, First Marxist, Derrida, Hegel, Nancy

MÜLLER:  
Corpses are always colorful when you leave them for a while.  
Corpses take on all kinds of colors.  
God has taken on the color of money.

BADIOU  
You're not a philosopher.

MÜLLER  
I don't want to be one.

GRAMSCI  
Why don't you set any banks on fire?

BRECHT  
Setting banks on fire is for dilettantes.  
Professionals found a bank.

GRAMSCI  
Have you got a concept?

MÜLLER  
I don't need a concept.

BADIOU  
Have you got an idea?

MÜLLER  
Language transcends every idea.

The solution is neither despair nor stupidity.

NIETZSCHE  
Man is the animal not properly adapted to his environment.

MÜLLER  
Nothing can be preserved without killing it.

FOUCAULT  
An animal is someone who needs no money.

GRAMSCI  
The animal disappears in capital.

FOUCAULT  
Man disappears.

DURAS  
It is not man who disappears but the animal!

NIETZSCHE  
The real man ranks higher than the ideal man.

MÜLLER  
The humane man doesn't exist.  
The humane man is an illusion.

DURAS  
The sky is empty.  
I'm frightened.

MÜLLER  
Fear is the prerequisite of life.  
You cannot live without fear.

DURAS  
We don't know where we're going.

MÜLLER  
You don't know where you're going in empty space.  
You don't know how to move or which direction makes sense.

DURAS  
The earth strays lonely in the planetary system.  
The earth is a stray star.  
Man strays around on it.

FIRST MARXIST  
So where to begin?

DERRIDA  
There is no beginning.  
Get that out of your head.

BADIOU  
Not even an end is certain.  
The only certainty is infinity.

DERRIDA  
Infinite finiteness.

DURAS

We will never reach the goal.  
Neither beginning nor end is absolute.

HEGEL  
The question of the beginning is the fundamental question of philosophy.  
The mind loses its way.  
Its way is a byway.

MÜLLER  
You always have to begin somewhere, arbitrarily.

GRAMSCI  
Man knows neither beginning nor end.

DURAS  
Man is a labyrinthine existence.

NANCY  
Sense is the problem.

BADIOU  
For me it is truth.

MÜLLER  
Imagination is more important than truth.  
Reality comes from the imagination.

NANCY  
Truth is just another name for the absence of sense.

## MATERIAL 2: TRUTH

Truth to which no given criterion correlates can only be lawless truth, which is not based on knowledge and therefore remains unjustified, much like the truth of love or passion. Some passions derive their viability from being unfounded. Not because they are arbitrary but because they intervene in reality with such impact that they force it to redefine. Philosophy relates art to the opening of evidences that obscure the established model of reality in order to re-illuminate it.

# GRAMSCI THEATER BY MARCUS STEINWEG

# WHAT'S GOING ON? FEED BACK

Saturday, July 6, 2013

NYDailyNews.com / Bronx

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## BRONX

### Swiss artist turns Bronx housing project courtyard into an interactive, philosophical piece

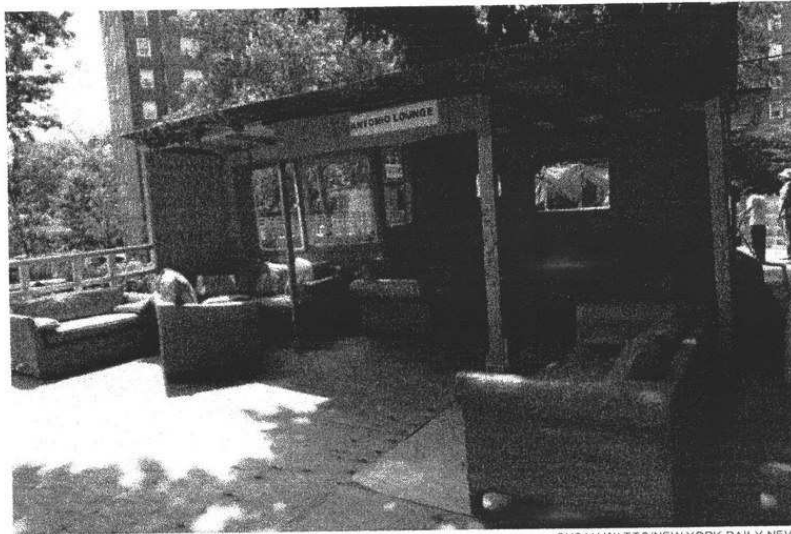
The installation at the Forest Houses was dubbed the Gramsci Monument by artist Thomas Hirschhorn

Comments (2)

BY DENIS SLATTERY / NEW YORK DAILY NEWS

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SUSAN WATTS/NEW YORK DAILY NEWS

Residents of the Forest Houses in Morrisania are completing work on a massive art project called the Gramsci Monument.

A Swiss artist with a passion for philosophy has turned the courtyard of a Morrisania public housing project into massive interactive art installation dubbed the Gramsci Monument.

But the piece, designed by artist Thomas Hirschhorn, is not a monument in the traditional sense.

The structure — made from plywood, plexiglass and plastic — rises from the courtyard between the red brick buildings of the Forest Houses like a wooden behemoth.

One passersby compared it to a giant tree fort.

"It's absolutely incredible," beamed Eric Farmer, the Forest Houses Tenant Association President. "It looks amazing and we are very excited to be a part of this project."

The structure includes ramps, large rooms, platforms and even a bridge to an outdoor lounge area.

It's dedicated to the works of Italian Marxist philosopher Antonio Gramsci.

And much like Gramsci's work, the piece is all about educating and involving the working class

The participatory project, which will serve as a de facto community center, classroom, and performance space, was completely built by residents of the Forest Houses.

"It's been beautiful," resident Janet Bethea said of her work on the project. "It's given everyone a real sense of community, a sense of pride. Not just those of us working together. Everyone in the neighborhood is behind this."

Professors and poets will give lectures and teach classes at the site throughout the summer.

Residents will work the radio station that broadcast daily from the site and local teens will perform theatrical works written just for the project.

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## DIAMOND D. VISITS THE DIAMOND !

# Diamond D

From Wikipedia, the free encyclopedia

**Diamond D** (born **Joseph Kirkland**, 1969) is a hip hop producer and MC from the Bronx, New York City, and one of the founding members of the legendary Diggin' in the Crates Crew.<sup>[1]</sup>

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### Biography

He started out as a DJ for Jazzy Jay back in the late 1980s and was at the same time perfecting his skills in beat making and turntablism, and, together with rhyme partner Master Rob, he was one half of the group Ultimate Force. The group signed with Jazzy Jay's Strong City Records, and Diamond and Rob started recording their debut album, *I'm Not Playin'*, in 1988 and released the 12-inch single with the same title, which spawned a buzz in the underground. The album was completed in 1990, but it got caught up in label politics, such as the shutdown of Strong City distributor Uni Records, and was shelved until 2007 when it was released through Traffic Entertainment. One of the last songs recorded for the album was a Diamond D solo song in which he actually picked up the mike for the first time. The song was called "The Best-Kept Secret." As Ultimate Force dissolved, record executives got their eyes on the Bronx phenomenon, which eventually resulted in the release of Diamond's debut album, *Stunts, Blunts and Hip Hop* (released under the moniker Diamond & the Psychotic Neurotics), in 1992. The album is considered to be one of the finest D.I.T.C. solo LPs and features early appearances from Big L and Fat Joe, the latter of whose 1993 debut album, *Represent*, was mainly produced by Diamond D.<sup>[1]</sup>

From then, he went on to produce for multiple hip hop and R&B artists listed below in the discography.

In 1996, Diamond D appeared on the Red Hot Organization's compilation CD *America is Dying Slowly* alongside Biz Markie, Wu-Tang Clan, and Fat Joe, among many other prominent hip hop artists. The CD, meant to raise awareness of the AIDS epidemic among African American men, was heralded as a masterpiece by *The Source* magazine. In 1996 He won a Grammy for his production contribution on The Fugees LP *The Score*

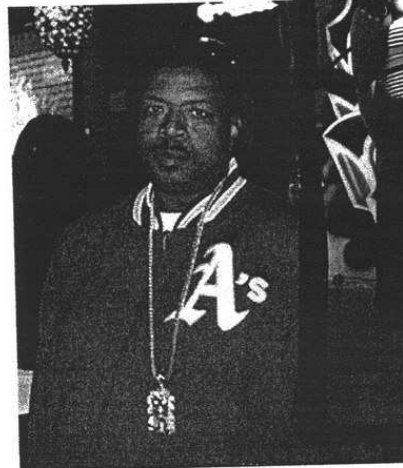
Diamond's second album, *Hatred, Passions and Infidelity*, was released in 1997 to mixed but mostly positive reviews. Following the release, Diamond established his name as a sought-after producer after providing impressive beats for hip hop legends such as Busta Rhymes, Fugees, KRS-One, Queen Latifah, the Pharcyde, and Brand Nubian, among others. He is regarded as one of the first hip hop producers to work with artists on both the east and west coasts. Since then, he released the independent street album *Grown-Man Talk*, the official mixtape compilation *The Diamond Mine*, and provided contributions to his D.I.T.C. cohorts' projects including the crew's self-titled 2000 debut album on Tommy Boy/Warner Bros. Records.<sup>[1]</sup>

In 2007 he was nominated for a Grammy award for co-production on Natalie Cole's cover of Aretha Franklin's "Day Dreaming"

In 2008 Diamond signed with Babygrande Records. His fourth album, titled *The Huge Hefner Chronicles*, was released in October 2008, and unlike previous efforts, the LP showed Diamond focus more on his rhymes, as production was handled by other respected underground beat makers such as Nottz, DJ Scratch, Ill Mind, Def Jef, and Jesse West.

In 2010, he produced "Shine," the first single from Pharoahe Monch's LP *The W.A.R. Report*.

Diamond D



#### Background information

<b>Born</b>	Bronx, New York City, <sup>[citation needed]</sup> U.S.
<b>Genres</b>	Hip hop
<b>Occupations</b>	Producer-MC
<b>Instruments</b>	Keyboard Sampler Drum machine Strings Turntable
<b>Years active</b>	1988–present
<b>Labels</b>	Chemistry/Mercury/PolyGram Records Diamond Mine Records Babygrande Records

# QUESTION OF DAY?

Does Art have to be  
Beautiful?

What is beautiful?

Every artist know  
they work is beautiful

What I might think is  
beautiful in my eyes  
someone else might  
think it not.

my answer is yes  
to the question Does  
art have to be beautiful

there is so many different  
type of art it what  
you make of it.

art plays a large part  
in making our lives  
rich, imagine just for  
a min' a world with art  
art stimulates different  
part of brains to make

us laugh, sad different  
~~em~~ emotions  
art give us away to be  
creative express ourselves.

Marcella Paradise

# DAILY PROGRAMS FOR GRAMSCI RADIO

## Gramsci Radio

Broadcasting Locally at 91.9 FM

*and Streaming Live on the WEB at*

[www.GRAMSCI-MONUMENT.com](http://www.GRAMSCI-MONUMENT.com)

### BROADCAST SCHEDULE

11:00 AM – 1:30 PM	Public Affairs
1:30 PM – 4:00 PM	Local Music Show
4:00 PM- 6:00 PM	Daily Programs

**Public Affairs:**

News and Views from the community. We welcome visitors from near and far to offer their opinions and feelings about this "Art in a Public Space" created by Thomas Hirshhorn and sponsored by the Dia Art Foundation. The public affairs show talks about :

- World News
- Local Issues in the Bronx
- <<Gramsci-Monument>> events
- What's on you mind

**Local Music Show:**

As a low-power unlicensed radio station we can only broadcast non-commercial, "Royalty Free" or public domain music. Come by and lay down your rhymes, sing a song, recite your poetry. Let us put your talent on the air

**Daily Programs:** (from our stage)

We broadcast the different events that occur everyday at 4 pm, as well as Marcus Steinweg's Daily Lecture at 5 pm