

# 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 12th, 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

## PAM GRIER TALKS



Courtesy of Photofest.

INTERVIEW BETWEEN  
PAM GRIER AND  
DARIUS JAMES

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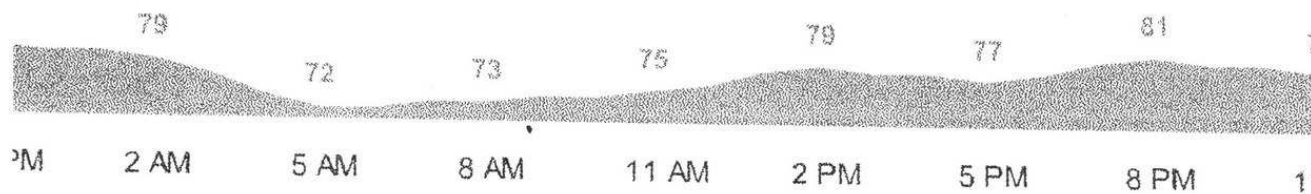
Bronx, NY 10456  
Friday  
Thunderstorm



82 °F | °C

Precipitation: 50%  
Humidity: 69%  
Wind: 14 mph

Temperature	Precipitation	Wind
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Thu	Fri	Sat	Sun	Mon	Tue	Wed	Thu
84° 72°	82° 72°	88° 75°	88° 77°	91° 79°	95° 81°	97° 81°	99° 79°

**PAM GRIER:** After awhile, if you've been making movies and reading scripts, you develop an instinct for defining your turning point, your first and second act.

It's a formula they didn't have for a long time. I don't think formula films came out until the eighties, or late seventies. They told a story but it didn't necessarily have that first, second and third act formula they do today.

**DARIUS:** I don't know. I only know that the structure of *Chinatown* is the model of a "good" screenplay presented in Sidney Field's book.

**MS. GRIER:** *Chinatown*, that's a mystery. That has a different formula, doesn't it?

**DARIUS:** What I understand is this—the way the structure of that particular screenplay is analyzed, you end up constructing your screenplay along the lines of a puzzle-box. And because that puzzle-box structure doesn't conform to the current paradigm of a commercial screenplay, you couldn't sell it.

**MS. GRIER:** In the 1-2-3 formula, you set up the character and turning points. In act two, you go to the resolution while reaching your turning points.

**DARIUS:** It seems absurd. You tell a story and that's it. Why fit it to a "formula"?

**MS. GRIER:** We've seen a lot of movies like that. I'll watch a movie and think, "If this movie has all this structure, where are the turning points the first act goes to? This is really a two-act. I see a two-act movie here. I'd like to see Sid Field analyze this one because it's a two-act. Act one is the first sixty pages, the last act is thirty, and you know it's short, right up to the resolution."

You're right. I haven't seen a lot of structure in the movies that get made. I think subject matter and who you know is a lot more effective than the basic structure. I have a friend who's had great movies written and optioned to stay out of the market.

**DARIUS:** What does that mean?

**MS. GRIER:** Low-cost competition floods the market with the possibility of more. Not mainstream films, but the popularity of a minority film that's so popular, all of a sudden it starts booking into the mall theaters, taking up space from the others they're trying to sell and make money off of.

You'd be surprised by the competitiveness in the marketplace. A lot of artists ask me if there's a conspiracy to keep minority projects out. I say, "No. I don't think there's a conspiracy. When you consider the marketplace, you think how many dollars are going to be divided? How many pieces of pie? How many times is the pie going to be divided?"

I think that it basically comes down to economics—the politics of money, the widest profit margin, the bottom line. That's where I think it is. It has nothing to do with color. It has to do with dollars. The color factor is secondary. There's room enough for all the pie to be chocolate and vanilla.

You know there are so many different types of people who want to relate to so many types of movies. There's a lot of people that want to see people in love. I want to see caring. I want to see people savoring life. It's the film industry's option to do that or not do that.

As I see movies being made by the widest three hundred million profit, I say there's a place for the smaller ones. The ones that I'm going to make. The first one is going to be a love story within a love story. It's contemporary and it wasn't written for the box office.

**DARIUS:** The script you wrote yourself?

**MS. GRIER:** Yes.

**DARIUS:** What's it called?

**MS. GRIER:** *Red, Right and Blues*. It's about love, unconditional love, and how an elitist group, instead of turning its back, says they want to be part of a change. We're in a class system. It's not racism. It's archaic and primitive to nail that tag on it. It's the haves against the have-nots. The wealthy against the poor.

I walk around watching people, hearing stories, getting involved with all walks of life. I've been around a lot of wealthy people who are amazed at their wealth. Some because they were born poor and some who were born wealthy. You learn from that. And I don't see any movies on it. I see movies where they're saving whales. They'll save cats and dogs before they save human beings.

My movie is a feel-good movie. I want to see some real feel-good movies about real things. The stuff that's really going on. This film might be my first. It might be my last. But I doubt it; I'm tenacious as a pit bull.

We now have the Black Filmmakers Foundation, which was going to evolve anyway, it was just a matter of time. We now have our own film community. The Latinos have theirs. The Asians have theirs. The Norwegians have their Bergman. The Italians have Fellini. And we have Spike.

In a capitalistic society, we have the wonderful freedom to create our own fantasy films, our own horror films, our own political gangster films, our own political elitist films—from a *The Parallax View* to a *The Manchurian Candidate*. I'd love to see one of our own surviving a political agenda.

**DARIUS:** Apparently, there is one—a script by Kyle Baker commissioned by the Hudlin Brothers. Rumor has it that reactions to the script were that under no circumstances should this film be made; due, obviously, to the paranoia-inducing and volatile nature of the script.

**MS. GRIER:** Yet, a gangster rap movie can be made. It should be made. It would stimulate thinking. Eventually, the Hudlin Brothers will be in a position financially to make that film and have it distributed. They could take it door to door if they wanted.

But, then, you have that fear. They had to take out scenes in *The Manchurian Candidate* because they thought it would create political unrest.

I think everyone will get to that point in their career that they're able to make that one film that says something about fairness and freedom and the evolution of man. That one film that says, "Here we are. We survived ourselves in spite of ourselves. In spite of our knuckle heads. In spite of the elitist people we're being ruled by."

Hopefully, we'll see more. Films where you and I and groups of people can sit and discuss various aspects of a film. There's not many rap movies and gangster movie I've seen, and I've seen them all, that I can have a discussion about afterward.

It's—he was on the wrong turf, took the drugs and got killed. End of movie.

Maybe I'll hear a rap song that's a little more poignant. It's interesting. If they made more movies about the songs they write, they could be almost poetic.

I hope *Red, Right and Blues* turns out to be that particular film for me because I have been involved with these kids. These young people have taught me, not only taught me, but reminded me of what poverty does. I lived in the projects as a kid.

My dad worked for the Air Force Strategic Air Command. We had that political cold-war paranoia then. That fear the Russians—the Reds—were going to bomb us. We had these strategic command missile silos all over the world.

Your dad would be stationed there, and there weren't family facilities, so sometimes we had to go stay with our grandmom, or a



cousin, or an aunt somewhere until we could live with him in a certain place.

Because of that paranoia, I learned about a lot of things. I ended up living in a project, a very poor environment; where even today, thirty years later, we're talking about kids growing up in an environment where they don't even have a phone.

They strive to have a telephone! Today, these kids are so poor, they see so much on television and in magazines—clothes, cellular phones, cars and all this stuff—they say, "Well, if we had this stuff, we would belong. Since we don't have it, we don't belong!"

What a horrible felling it is to wake up every day and you don't get breakfast! You don't get breakfast or sit with your dad and watch him read the paper, put on his tie and white shirt and go off with his briefcase; or put on his dungarees, take his tool case and go to his plumber's shop. They don't have that.

What they have is a welfare check. They go down to an office, sit all day in line, get their check and go back home. Lucky if they have a television set. Lucky if they get sugar sandwiches like I used to eat as a kid. They got to fight for their shoes. They got to fight day in and day out. That can be some serious negative conditioning to a three-year-old child.

It's not like white kids, or affluent black kids, who know what they're going to do when they're seven years old. I see kids of affluent black parents who know what they want to be at six years old. They know where they are going to go.

These kids can hardly form a sentence. They're three years old and hardly talk. We're talking about several generations of being poor. One teenager I've talked to, he said, "I just want to have a phone. I just want something normal."

A telephone! To be able to pay for a phone bill every month. That's what most people take for granted.

The father constantly going to a pay phone. They're living in a motel, struggling to make the room rent. There are six of them sleeping on the floor. What are we going to eat today? Cookies and milk. We got enough money for a quart of milk. Think we could get a box of wafers if we don't steal them? That can make a child real angry. Then they see MTV, and all the other things, and that can really push a kid over the line.

"I'm gonna go sell me three rocks today and bring home three hundred dollars, feed the family. I know I'm not supposed to do it but I did it. I survived. Here's three hundred dollars."

I see that, and I see them now being in a position where they're going to jail, now they've committed a crime. When they come out, they go back to the same situation and they get caught.

See, the thing is not to get caught. That's the whole game. That's the empowerment and personality. I can say the most violent, hurtful things to you and I won't even flinch. I'll say things you won't even say. That's a sense of empowerment. To other people, it can be quite disturbing: why can't they just go out and get a job? Because they dropped out of school in the third grade. When you hear some of these kids at eighteen years old and they can't speak and they can't read or write, what does that tell you about society?

I would hold them back, and I'd say, "Do you know why? I want you to work. I want you to buy a car. Have an apartment and have clothes. Until you learn to read, and we try and make it interesting for you to learn, you will not have those things. You will go to jail and you will be unemployed. It'll be hard for employers to insure you because you have a felony criminal record. I'm not going to let that happen to you."

That's what society should be saying. That's what my thing is about. Someone going up against the grain.

**DARIUS:** So the focus of your work is urging people to get involved?

**MS. GRIER:** I hope my movie will. People get tired because their daily life is so hopeless. You have to put some sort of entertainment out there. Let them live through your triumph vicariously without hitting them over the head or being dictatorial.

I grew up with so many kids that are dead, or they're vegetables and they had such potential. There are so many young brilliant minds that just aren't allowed to live up to their potential.

Smoking cocaine in the eighties, free-basing, was a serious thing. People who were brilliant thought they could do it once. And all of a sudden they found themselves completely enslaved.

**DARIUS:** Which leads to your association with Richard Pryor.

**MS. GRIER:** When you have a relationship with someone who does drugs, [that] doesn't mean that you also do it. That's one thing I will always have—independence—which is what he loved and respected. Even in his work, he refers to me as one of the smartest women he knows.

You end up walking away from someone because they're so self-destructive. They ask you to help them. You do. And when they fall off, they put you in a position where it's one thing when you get very far in life, and you work very hard, you're not going to let anyone else take it away. I don't care if it's someone you're sleeping with. I loved that man to death. He knows it and he knows I fought for him. It's all coming out in my book, the dynamics of our relationship—how it evolved, the second act, the third act. It's still unresolved.

One of my ideas is to work with him again. I don't know if he'll be able to work in the acting capacity, but as a writer. When we were together, I was the one who sort of got him straightened out.

I said, "Look, you've been high since you were twelve years old. Let's see what it's like to be unhigh."

He wanted to be with me. Those were the terms. He went as long as seven months. Then he had to deal with certain friends who challenged his masculinity and challenged me. He was able to stand up against them when he was sober. When he began to drink, he couldn't stand up against them.

He found himself not being as creative. I said, "You know you haven't written in three years. There's a point when you hit bottom and you're not creating anymore. You need to stop and say, 'What's wrong?', 'What's up?', 'What's different?'"

You reach certain plateaus in life. One day you're a teenager. The next day you're a young adult. Then you reach a certain plateau and you have to stand back and assess your life. Where do I go from here? What can I learn from?

If you don't do that, you get caught in a time warp. And if you do drugs that keep you wired or blindfolded or in the dark about what you want or where you want to go or where you've been then you have a problem managing. If you're going to do drugs, manage it well. If you are going to be addicted to bead work, manage it well. If you're going to make furniture, and you don't want to go to work, manage it so you can at least make a living at whatever your addiction or passion is. Manage it so you have a balance in life. That's all it is, management.

He used to think he wasn't funny when he was sober. I said, "When you're sober, you're in a forest. You see the trees. When you're high, you become anything you want to be in your fantasy life. But, when you step out, you can actually see where you've been and where you're going. You have that option or choice, but manage it. Manage it well, Richard." That's all I told him and that's why he thinks I'm smart.

**DARIUS:** It's an unfortunate delusion, the idea drugs make you creative.

**MS. GRIER:** I know. But that's what he thought. He didn't get a chance to think about it. How would he know he's got to be able to think about it? When he was sober for seven months, he did funny stuff. I did funny stuff. He laughed at my stuff. I thought we'd be good writers. He was writing again. He was having people over. He started creating again. That was when he started creating some really good stuff. *The Richard Pryor Show* should have continued. I loved his show.

**DARIUS:** It was a brilliant show. He broke a lot of people.

**MS. GRIER:** I loved that show. We had just broken up. We were forming and stuff like that. I gave him a lot of ideas and then we broke up. I just wasn't going to let him tear me down at my expense. Some people will stay and love that person no matter what. Not me. I had family that I was supporting and caring for. I'm not dependent on emotional or financial or fame or infamy or spotlight. I'm that independent. I just walked away from someone I cared for. There were moments of real connection that, thank God, you encounter once or a few times in your life. It's great because a lot of people settle for less in relationships. They just go for the money, or she's pregnant or he's nice. I won't settle for less. I know what that con-

nection is. I had it with him. And I've had it with a few others. It's all relative as to how long it's got to last. I got enough out of it. What I was supposed to get. I don't know if we'll be friends. I don't know if we'll be working professionals.

**DARIUS:** Growing up, he was an important figure for me. He was a role model in some ways.

**MS. GRIER:** You look like his son.

**DARIUS:** People have said that. In high school, I was a big fan of his. And I hitchhiked from New Haven to Hartford to see his show, except I didn't have any money. I stood at the stage door and waited hours for him to show up. When he arrived, he asked me why I was standing there, why wasn't I inside? I told him I didn't have any money. So he brought me backstage to see the show as his guest. It was a great moment. I'll never forget that.

**MS. GRIER:** You should have run his company. He'd be a zillionaire today.

**DARIUS:** I understand you're pals with Roman Polanski.

**MS. GRIER:** We happened to know the same film distributor, who was our mutual friend. I was invited one night to have dinner with Roman Polanski. My friend, Sam, he's the film distributor, we all had dinner. It was Jack Nicholson, Angelica Huston, Roman Polanski, Sam and myself. I kind of sat back and watched these people. You know, watched these white folks do their thing. It was at this restaurant called the Bistro, a high-profile place. I felt just like a little country girl out of water, like I fell off the turnpike right in front of the Bistro, and I joined them there. It was just regular people in tuxes. He was there with a very young girl. I don't remember who. It wasn't Nastassja [Kinski] at the time.

I was a little closer to John Lennon than Roman. We met during the Oscars. I was a presenter. That's the night we ended up with all that racket at the Troubador. That's mainly how you meet these people.



# A NOTE FROM THOMAS HIRSCHHORN

## Tribute to Form

The "Gramsci-Monument" is a Form, it is a new Monument Form. It is a new Monument because of its Dedication, it is new because of its Location, it is new because of its Duration and it is new because of its Outcome. Everything related to it and coming from it is new and is - above all - 'Form'. The "Gramsci-Monument" is a tribute to Form and my answer to the question: What is Form? To give Form requires making a Statement, fighting for it and being at War for it, it means understanding Form as Resistance and thinking its Universality.

Form is essential in Art, Form is the most important thing. By 'Form' I mean something coming from myself, from my own, something that I am the only one to see and perceive as logic, something that only I can work out and can give. The decision to Dedicate a Monument to Antonio Gramsci is Form. The "Gramsci-Monument" - in its precariousness - is Form and the decision to do a time-limited Monument is Form. The decision about the Duration of the "Gramsci-Monument" is Form. It is necessary to understand 'Form' as non-splittable, non-negotiable and - even - non-discussable. 'Form' only exists as something entire, undividable and complete, as an atom or a core - this is hardcore - and this 'hardcore' is Form. 'Form' and 'Aesthetic' are interdependent but not to confuse. 'Form' is what gives ethic, preciseness and clarity in the incommensurable, complex and chaotic world we are living in, today. 'Aesthetic' is the answer to the question: What does this Form look like? How is it made? What materials are used? Form never seeks a function, Form is not reductive, Form is never exclusive and Form can never be qualified with terms such as "the good Form".

To give Form is a Statement and an Assertion I have to stand-up for. To give Form is an act of emancipation, it is a resolution and a decision I myself, must take. No one asked me to do the "Gramsci-Monument" and no one asked me to do it in The Bronx. The decision about Location of the "Gramsci-Monument" in The Bronx is Form. I am responsible for this Form. No one 'needs', no one 'wants' and no one 'waits' for the "Gramsci-Monument". This work is an absolute Affirmation, and therefore cannot be reduced to any supposed function. I am doing it because I authorize myself to do it. Working out Form is a matter of production, of taking pride and dignity in this production. Form is never a fact, and Form never refers the only factual. Form is never an opinion and doesn't appeal to opinion. Form is never a comment and doesn't need to be commented.

In standing-up for a Form it is clear that I have to pay for it, and as the artist I must be first to pay. Why? Why be ready to pay the price for the "Gramsci-Monument" and for all my other artworks? Because to do a work of Art is a kind of War - not against something or somebody - but for something, for a Form. Because being at War implies to fight, to insist, to struggle, to make sacrifices and to have a strategy. Because I understand Form as a mission, and doing the "Gramsci-Monument" is a mission. I am "on mission", as artist I have my own mission, it's an art-mission, something to accomplish, something to absolutely fulfill and something to live or die for. 'Mission' is a War term - War for Form - never a religious term. To do the "Gramsci-Monument" is perhaps an impossible mission but - in any case - it's a mission. Form - as mission - is a commitment, an engagement and a position. To struggle for a Form is the opposite of thinking "career" and playing tactics. And thinking about 'Targets' and 'Opportunities' has no place in this War for Form.

As a warrior for Form I must appeal to Art as Resistance. Art - because it's Art - is Resistance as such. Resistance toward aesthetical, cultural, political habits. The problem to me - as artist - is: How can I do a work today, in my time, which resists the actuality of today? How can I do a work in my historical context today that reaches beyond its historical time? And how can I do a work which is, in any case, A-historical? The "Gramsci-Monument" wants to be Resistance - Resistance as such. Other terms for Resistance are Belief, Creation, Risk, Dynamic, Positiveness. The "Gramsci-Monument" is resolutely based on Positiveness but this doesn't guarantee a positive outcome, it means that - as a work of Art - it is created in Positiveness, because Positiveness is Resistance. The "Gramsci-Monument" in its Outcome, is Form. This Outcome will be the 'Resistance'. Resistance is never based on Solution or Justification. Resistance stands opposite to Argumentation, to Academicism, to Contemplation. In doing the "Gramsci-Monument" I need to resist all kinds of phantasms. The "Gramsci-Monument" is not a phantasm - it is a Dream and as a Dream it will be rebuilt - everyday - as new.

Art - because its Art - is based on Universality, consequently the "Gramsci-Monument" wants to be a universal artwork. There is no Art which doesn't own 'Universality'. Universality of Art is the condition granting to touch the Other, the Reality and the 'Truth'. As an artist, Universality is my belief and my will. My aim is to be in touch with the Reality, with the World, with the one and with the unique World we are living in. It is only by aiming at 'Universality' that one can implicate a "Non-Exclusive Audience", and it's only by aiming at Universality, that I can bring 'Politics', 'Love', 'Philosophy' and 'Aesthetics' into the core of the "Gramsci-Monument". Universality is just another term for 'Equality' and for 'Justice'. To aim with insistence at 'Universality' is a way of fighting 'Tradition', 'Identity', 'Culture', 'Particularism' and 'The Personal'. The "Gramsci-Monument" wants - through its Dedication, its Location, its Duration and its Outcome, to be a Form, which is a

# A DAILY LECTURE BY MARCUS STEINWEG

*12th Lecture at the Gramsci Monument, The Bronx, NYC: 12th July 2013*

**ONTOLOGICAL NARCISSISM**

*Marcus Steinweg*

As long as art does not transgress and transcend its knowing, it is not art. It would be nothing other than a form of self-reassurance of the subject within the web of its critically commentated situation. Only an assertion of form, that evades narcissistic self-reassurance by articulating the fleetingness of factual certainties, succeeds in confronting the universal inconsistency which is the subject's genuine, proper time and its genuine, proper place, for, to be a subject means to transgress the horizon of facts in order to give room to the experience of a primordial tornness, which is the subject's truth, by asserting a new form. I call this tornness the incommensurability of a life which, as the life of a subject, accelerates beyond its representation as a subject in the field of aesthetic, social, political and cultural evidence. The subject does not articulate this distance only subsequently. It *is* nothing other than the distance which it articulates toward the authority of facts. It distances itself from the world of the conceptual and aesthetic codes which suggest to it the illusion of a firm identity, while reducing it to its status as object. Resistance to this reduction means lifting oneself up in view of factual reality, opening up to the turbulence of life in its uncontrolled dimension. That is the dimension of chaos which marks the edge of worldly events, the contingency implicit in them.

# GRAMSCI THEATER WRITTEN

## BY MARCUS STEINWEG

### SCENE 6: WITHOUT A FIXED POINT

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

*Enter: Gramsci, Badiou, Duras, Müller, Derrida, Deleuze, Nancy, Adorno, Duras, First Marxist.*

GRAMSCI  
I'm going mad.  
I need resistance.  
Who will give me resistance in?

BADIOU  
The state.  
Business.  
The banks.

DURAS  
Or money.

GRAMSCI  
Money steps out of line.  
Money is step dancing like mad.

MÜLLER  
Money is a dancing harlot.

GRAMSCI  
Or a floundering God.

DURAS  
I'm getting dizzy.  
Who am I?  
Who is in my place?

DERRIDA  
You are not what you are.  
You are not in anyone's place.

MÜLLER  
You are an automaton.

DELEUZE  
A machine.

NANCY  
The only presupposition of the self is that it cannot presuppose itself.

MÜLLER  
Man has no fixed point.

ADORNO  
No identity.  
Like money.

DURAS  
The only fixed point is the insight that there is no fixed point.

MÜLLER  
If you no longer have reality under control because it no longer offers any firm ground where you can safely stand, you look elsewhere for a point to stand on.  
That takes imagination.

DURAS (facing the First Marxist)  
You don't belong to yourself.  
No one is in your place.

FIRST MARXIST  
Fuck you!

MÜLLER  
Having no future spawns aggression.

### MATERIAL 6: SUBJECT

The dimensions of radical passivity and hyperbolic activity intersect in the subject. The subject is the arena of this intersection. Translated into ontotopological categories, this means that the subject is the place where the future intervenes in the past and the past determines the future. Intervention and determination are strictly compossible no matter how mutually exclusive they seem to be. The subject is neither a self-transparent *ego cogito*, nor a calmly collected sense of self, of auto-affection unclouded by hetero-affects. It is rather the arena of self-mediation with its object-shares, which mark its status in the fact-world. Subject-shares and object-shares intersect in the subject. There is no reason to reduce it to one of these sides. It belongs to the complexity of the subject to be irreducible to its status as subject and as object. It oscillates from here to there. As long as it thinks its object-being, it is a thinking object that is already a subject. And yet, as a subject that explores its object-being, it thinks the limitations of its self as subject. Subject is what thinks itself as object and, by so thinking, accesses its subject-being. That does not mean that it is pure thought, intellectual outlook, pure reason. It certainly does not mean that it is in possession of its self, identical with its self, and grounded in a substantial selfhood. The subject is not a self that can be certain of its self, like a given. It is the scene of a self-experience, which proves to be an experience of incoherence.



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# ANTONIO GRAMSCI

A LETTER TO HIS MOTHER  
DATED MAY 10, 1928

2  
44  
10. III.  
Gramsci Antonio

10 maggio 1928

Carissima mamma,  
sto per partire per Roma. Tra  
mai è certo. Questa lettera mi è stata  
data appunto per annunciarti il  
trasloco. Perciò scrivimi a Roma d'ora  
innanzi e finché io non ti abbia avve-  
tito di un altro trasloco.

Feri ho ricevuto un'assicurata di  
Carlo del 5 maggio. Mi scrive che mi  
manderà la tua fotografia: sarò molto  
contento. A quest'ora ti deve essere giunta  
la fotografia di Felio che ti ho spedito  
una decina di giorni fa, raccomandata.

Carissima mamma, non ti viene ripe-  
tere ciò che ti ho spesso scritto per rassi-  
curarti sulle mie condizioni fisiche e

morali. Forse, per essere proprio tranquillo,  
che tu non ti spaventassi o ti turbassi troppo  
qualunque condanna siaves per Darmi.  
Che tu comprendessi bene, anche col sentimento,  
che io sono un detenuto politico  
e sarò un condannato politico, che non  
ho e non avrò mai da vergognarmi di  
questa situazione. Che, in fondo, la detenzione  
e la condanna le ho volute io stesso,  
in un certo modo, perché non ho mai  
voluto mutare le mie opinioni, per le  
quali sarei disposto a dare la vita e an-  
che a stare in prigione. Che perciò io non  
posso che essere tranquillo e costante di  
me stesso. Come mamma, sarei proprio  
abbracciarti stretta stretta perché sentirei  
quanto ti voglio bene e come vorrei  
consolarti di questo dispiacere che ti ho  
dato: ma non posso fare altrimenti.

La vita è così, molto dura, e i  
figli qualche volta devono  
dare dei grandi dolori alle loro  
mamme, e vogliono suscitare il loro  
onore e la loro dignità di uomini.

Ti abbraccio teneramente

Mij

Ti scriverò subito da Roma. Di o Carlo  
che stia allegro e che lo migliori  
cospicuamente. Baci a tutti.



# FEED BACK OF THE DAY!

## Hotdogs at the Gramsci-Bar

The artist Thomas Hirschhorn has created a culture in New York City Pavilion

By Sacha Verna.

Between social housing in the Bronx, the Swiss artist Thomas Hirschhorn has built a cultural pavilion. The "Gramsci Monument" dedicated to the Italian philosopher Antonio Gramsci. Ten weeks, it offers art as employment and fun program for residents and visitors.

It's just after noon, and go to the bar Gramsci away like hot hot dogs hot dogs just go away for a dollar a piece. In a workshop around the corner children make a monster with an umbrella on his head. And computer room other float in the game nirvana. A summer in a community center? Yes. Only the Gramsci Monument is a community center in an art form. Or art in the form of a community center.

Thomas Hirschhorn: *"What do I want with my work, is the term 'monument' redefine create a new term.."*

This is Thomas Hirschhorn. For his latest work, the 56-year-old Swiss artist has selected the housing projects of the Forest Houses in the Bronx, far from the museums of New York. Hirschhorn has become international with its socio-critical installations known, ranging from an altar for Ingeborg Bachmann of Berlin's Alexanderplatz Underground Station to a dump of consumer culture, represented at the Venice Biennale with his 2011 his home.

The Monument in the Bronx is the Marxist philosopher Antonio Gramsci and dedicated the fourth and last in a series that began with the monument of Spinoza in Amsterdam in 1999. Thomas Hirschhorn for helpers recruited from the immediate neighborhood, who designed it with a fee of plywood, plexiglass and duct tape the construction, which is mid-September to amuse and inspire residents and visitors alike.

Myrna: *"It's like when I go in there, it's like I'm not here, I'm not in this area, I'm like in a new area."*

Myrna is part of the kitchen crew and supplies Gramsci bar with its home-made meat pasties. You feel transported to another place in Gramsci Monument.

*"For every room there is something there to Fri. It's interesting, I like the way They decorated it in and out and I enjoy it."*

In each room there is something to do, and she likes the design inside and out. There is a library of books by and about Antonio Gramsci and showcases with the slippers and the dishes that Gramsci used when he was put into prison under Mussolini. There is a radio station with a DJ and a house philosopher, who at 17 clock gives a talk every day, about Ludwig Wittgenstein, for example, or ontological narcissism.

Marcella: *"I think of it as art, as the community getting together, as history did Explains different things about art, Because We have a lot of people did express Themselves on art."*

Marcella holds the Gramsci monument to art, because people come together and learn about history and art. It services the library along with her longtime neighbor Freddy, who agrees with you:

Freddy: *"I'm not doing nothing for nobody And by them inspiring me, They made me come out to do this look with my neighbor And I sit here For so many years to do something together..."*

He does nothing for anyone, says Freddy. But this project has so inspired him that he is now even translated excerpts from Antonio Gramsci's writings into Spanish.

Gramsci as the Monument for the physical and mental well for the residents, for the reputation of the artist, and guests from distant areas ensures that offers an uplifting alternative to the Bronx Zoo. It's art as employment and fun program for the less well that serve as henchmen, exhibit and audience at the same time. Someone could call it patronizing exploitation of Kunstmessianismus Tutu. But these mouths are stuffed with hot dogs from Gramsci bar.

# FEED BACK OF THE DAY!



Thomas Hirschhorn (Bild: dpa / picture alliance / Justin Lane)

## Hotdogs an der Gramsci-Bar

Der Künstler Thomas Hirschhorn hat in New York einen Kultur-Pavillon aufgebaut

Von Sacha Verna

**Zwischen Sozialbauten in der Bronx hat der Schweizer Künstler Thomas Hirschhorn einen Kultur-Pavillon errichtet. Das "Gramsci-Monument" ist dem italienischen Philosophen Antonio Gramsci gewidmet. Zehn Wochen lang bietet es Kunst als Beschäftigungs- und Spaßprogramm für Anwohner und Besucher.**

Es ist kurz nach Mittag, und an der Gramsci-Bar gehen die Hotdogs weg wie heiß Hotdogs eben weggehen, für einen Dollar das Stück. In einem Workshop um die Ecke basteln Kinder ein Monster mit einem Regenschirm auf dem Kopf. Und im Computerraum schweben andere im Game-Nirvana. Ein Sommertag in einem Gemeinschaftszentrum? Ja. Nur ist das Gramsci-Monument ein Gemeinschaftszentrum in Kunstform. Oder Kunst in Form eines Gemeinschaftszentrums.

Thomas Hirschhorn: "Was ich will mit meiner Arbeit, ist, den Begriff 'Monument' neu definieren. Einen neuen Begriff schaffen."

Das ist Thomas Hirschhorn. Für sein jüngstes Werk hat der 56-jährige Schweizer Künstler die Sozialbauten der Forest Houses in der Bronx ausgewählt, weitab von den Museen New Yorks. Hirschhorn ist international mit seinen gesellschaftskritischen Installationen bekannt geworden, die von einem Altar für Ingeborg Bachmann im U-Bahnhof des Berliner Alexanderplatzes bis zu einer Müllhalde der Konsumkultur reichen, mit der er 2011 seine Heimat an der Biennale in Venedig repräsentierte.

Das Monument in der Bronx ist dem marxistischen Philosophen Antonio Gramsci gewidmet und das vierte und letzte einer Serie, die 1999 mit dem Spinoza-Monument in Amsterdam begann. Thomas Hirschhorn hat dafür Helfer aus der unmittelbaren Nachbarschaft rekrutiert, die mit ihm gegen Bezahlung aus Sperrholz, Plexiglas und Klebeband den Bau konstruiert haben, der bis Mitte September Anwohner und Besucher gleichermaßen amüsieren und anregen soll.

Myrna: "It's like when I go in there, it's like I'm not here, I'm not in this area, I'm like in a new area."

Myrna gehört zur Küchencrew und beliefert die Gramsci-Bar mit ihren selbstgebackenen Fleischkräpfen. Sie fühlt sich im Gramsci-Monument an einen anderen Ort versetzt.

"For every room there is something there to do. It's interesting, I like the way they decorated it in and out and I enjoy it."



Der italienische Philosoph Antonio Gramsci (Bild: picture alliance / dpa)

In jedem Raum gebe es etwas zu tun, und ihr gefällt die Gestaltung innen und außen. Es gibt eine Bibliothek mit Büchern von und über Antonio Gramsci und Vitrinen mit den Pantoffeln und dem Essgeschirr, die Gramsci benutzte, als man ihn unter Mussolini ins Gefängnis steckte. Es gibt eine Radiostation mit DJ und einen Hausphilosophen, der täglich um 17 Uhr einen Vortrag hält, über Ludwig Wittgenstein zum Beispiel oder über ontologischen Narzissmus.

Marcella: "I think of it as art, as the community getting together, as history that explains different things about art, because we have a lot of people that express themselves on art."

Marcella hält das Gramsci-Monument für Kunst, weil die Leute zusammenfinden und etwas über Geschichte und Kunst lernen. Sie betreut die Bibliothek zusammen mit ihrem langjährigen Nachbarn Freddy, der ihr beipflichtet:

Freddy: "I'm not doing nothing for nobody. And by them inspiring me, they made me come out to do this. And look with my neighbor I sit here. For so many years to do something together."

Er tue nichts für niemanden, sagt Freddy. Aber dieses Projekt hat ihn derart inspiriert, dass er nun sogar Auszüge aus Antonio Gramscis Schriften ins Spanische übersetzt.

So sorgt das Gramsci-Monument fürs leibliche und fürs geistige Wohl der Anwohner, fürs Renommee des Künstlers, und Gästen aus fernen Gegenden bietet sich damit eine erbauliche Alternative zum Bronx-Zoo. Es ist Kunst als Beschäftigungs- und Spaßprogramm für Minderbemittelte, die dabei als Handlanger, Ausstellungsobjekt und Publikum zugleich dienen. Böse Zungen könnten das als gutmenschliche Ausbeutung im Tutu des Kunstmessianismus bezeichnen. Aber diese Mäuler werden mit Hotdogs von der Gramsci-Bar gestopft.

Mehr bei [dradio.de](http://dradio.de):

**Installationen als innerer Widerspruch** - Kurt-Schwitters-Preis geht an den Schweizer Thomas Hirschhorn

**Was auf dem Vulkan** - Objektkünstler Thomas Hirschhorn in der Kunsthalle

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# I KNOW WHY THE CAGE BIRD SINGS BY MAYA ANGELOU

The free bird leaps  
on the back of the wind  
and floats downstream  
till the current ends  
and dips his wings  
in the orange sun rays  
and dares to claim the sky.

But a bird that stalks  
down his narrow cage  
can seldom see through  
his bars of rage  
his wings are clipped and  
his feet are tied  
so he opens his throat to sing.

The caged bird sings  
with fearful trill  
of the things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom

The free bird thinks of another breeze  
an the trade winds soft through the sighing trees  
and the fat worms waiting on a dawn-bright lawn  
and he names the sky his own.

But a caged bird stands on the grave of dreams  
his shadow shouts on a nightmare scream  
his wings are clipped and his feet are tied  
so he opens his throat to sing

The caged bird sings  
with a fearful trill  
of things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom.

# RESIDENT OF THE DAY



“STAN THE MAN”  
STANLEY SCOTT