

THE GRAMSCI MONUMENT.

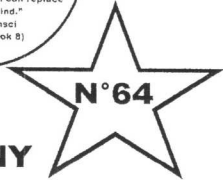
NEWSPAPER



Editors:
LAKESHA BRYANT
and
SAQUAN SCOTT

www.gramsci-monument.com

"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)



September 2nd, 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

"BOOKS ARE A NATION AND NOT JUST ONE COMPONENT OF CULTURE." (ANTONIO GRAMSCI NOTEBOOK 6)



SCHOOL SUPPLIES DISTRIBUTION
BY FOREST TENANT ASSOCIATION 8-31-13

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Bronx, NY
Monday
Thunderstorm

86 °F | °C

Precipitation: 60%
Humidity: 76%
Wind: 9 mph

Temperature Precipitation Wind



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BY FOREST TENANT ASSOCIATION - 8.31.2013



GOD BLESS TRAY VON MARTIN'S SOUL

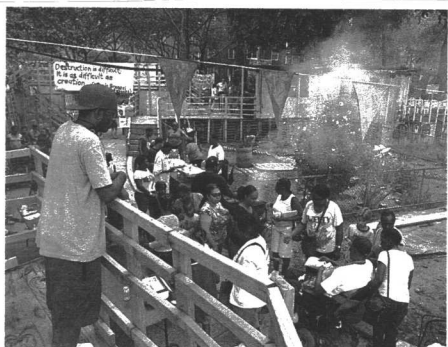
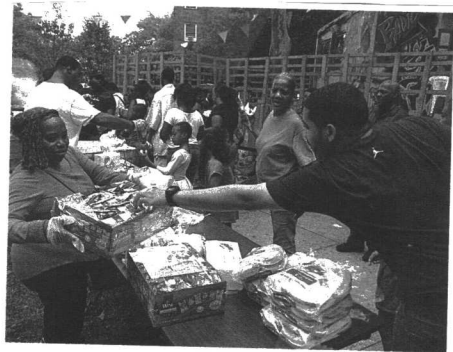
School Supplies

FOR FOREST RESIDENTS KID
Date: August 31, 2013
Time: 1pm until 4pm
Place: The Gramsci Monument.

SUPPLIES GIVEN TO FOREST RESIDENTS KID
FROM 10:00 AM TO 1:00 PM Hot Dogs and
Hamburgers , potato Chips and
juices For the Kids.

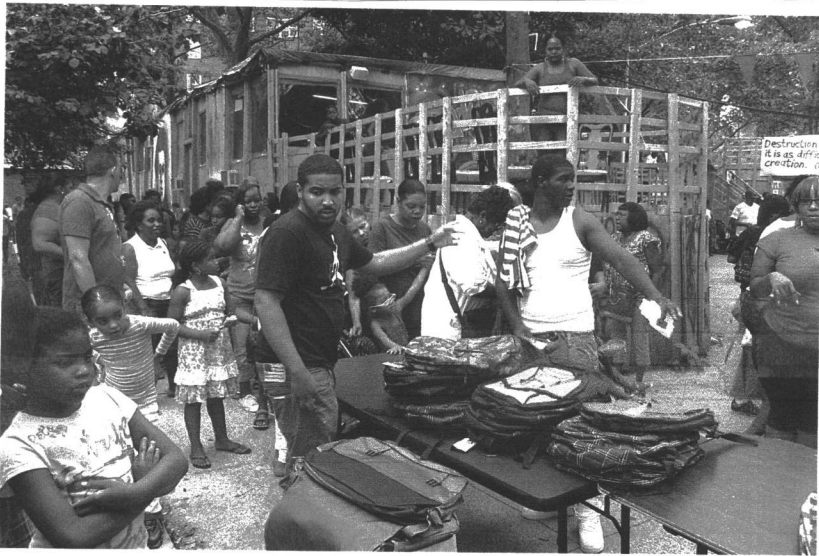
GIVEN BY: FOREST TENANT ASSOCIATION

TODAY!



SCHOOL SUPPLIES DISTRIBUTION

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QUOTES FROM MUHAMMAD ALI

Muhammad Ali

From Wikiquote

Muhammad Ali (born **Cassius Marcellus Clay Jr.**) is an American boxer who was the Heavyweight Champion of the World three times between 1964 and 1979.



- **The man who views the world at 50 the same as he did at 20 has wasted 30 years of his life.**
 - Interview in *Playboy* magazine (November 1975)
- Age is whatever you think it is. You are as old as you think you are.
 - As quoted in *Jet* magazine Vol. 58, No. 1 (August 1992)
- Why should they ask me to put on a uniform and go 10,000 miles from home and drop bombs and bullets on Brown people in Vietnam while so-called Negro people in Louisville are treated like dogs and denied simple human rights? No I'm not going 10,000 miles from home to help murder and burn another poor nation simply to continue the domination of white slave masters of the darker people the world over. This is the day when such evils must come to an end. I have been warned that to take such a stand would cost me millions of dollars. **But I have said it once and I will say it again. The real enemy of my people is here. I will not disgrace my religion, my people or myself by becoming a tool to enslave those who are fighting for their own justice, freedom and equality.** If I thought the war was going to bring freedom and equality to 22 million of my people they wouldn't have to draft me, I'd join tomorrow. I have nothing to lose by standing up for my beliefs. So I'll go to jail, so what? We've been in jail for 400 years.
 - As quoted in *Redemption Song: Muhammad Ali and the Spirit of the Sixties* (1999) by Mike Marqusee; also quoted in the *International Socialist Review* Issue 33 (January–February 2004) (<http://www.isreview.org/issues/33/muhammadali.shtml>)
- If Ali says a mosquito can pull a plow, don't ask how. Hitch him up.
 - As quoted in "Muhammad Ali" by George Plimpton in "The TIME 100" in *TIME* (14 June 1999) (<http://www.time.com/time/time100/heroes/profile/ali01.html>)
- **Religions all have different names, but they all contain the same truths. ... I think the people of our religion should be tolerant and understand people believe different things.**
 - When asked how he felt about the suspects in the September 11, 2001 terrorist attacks sharing his Islamic faith
 - As quoted in "Bush: 'Justice Will Be Done'" at *CNN* (20 September 2001) (<http://archives.cnn.com/2001/US/09/20/gen.america.under.attack/>)
- What's really hurting me, the name Islam is involved, and Muslim is involved and causing trouble and starting hate and violence. ... Islam is not a killer religion. ... Islam means peace, I couldn't just sit home and watch people label Muslims as the reason for this problem.
 - As quoted in "Muhammad Ali Defends His Religion" by Lisa L. Colangelo and Clem Richardson in *New York Daily News* (21 September 2001), p. 34
- I'm retiring because there are more pleasant things to do than beat up people.
 - As quoted in *Secrets of Power Persuasion for Salespeople* (2003) by Roger Dawson, p. 192
- Joe Frazier is so ugly that when he cries, the tears turn around and go down the back of his head.
 - As quoted in "Ali's Quotes" at *BBC Sport : Boxing* (17 January 2007) (<http://news.bbc.co.uk/sport2/hi/boxing/6267397.stm>)

- **Ain't no reason for me to kill nobody in the ring, unless they deserve it.**
 - Comment after the match with Jimmy Ellis was stopped by the referee in the twelfth round (July 1971)

- **I never thought of losing, but now that it's happened, the only thing is to do it right. That's my obligation to all the people who believe in me. We all have to take defeats in life.**

- Statement after losing his fight to Ken Norton (31 March 1973)

- Last night I had a dream, When I got to Africa,
I had one hell of a rumble.
I had to beat Tarzan's behind first,
For claiming to be King of the Jungle.
For this fight, I've wrestled with alligators,
I've tussled with a whale.
I done handcuffed lightning
And throw thunder in jail.
You know I'm bad.
just last week, I murdered a rock,
Injured a stone, Hospitalized a brick.
I'm so mean, I make medicine sick.
I'm so fast, man,
I can run through a hurricane and don't get wet.
When George Foreman meets me,
He'll pay his debt.
I can drown the drink of water, and kill a dead tree.
Wait till you see Muhammad Ali.

- A poem about his match with George Foreman, known as the *Rumble in the Jungle* (1974)

- If you were surprised when Nixon resigned, just watch what happens when I whup Foreman's behind!

- Comment prior to the "Rumble in the Jungle" (30 October 1974) as documented in *When We Were Kings* (1996)

- You been hearing about how bad I am since you were a little kid with mess in your pants! Tonight, I'm gonna whip you till you cry like a baby.

- To George Foreman before the start of the "Rumble in the Jungle" as the referee is giving them instructions (30 October 1974).

- **"This is the legend of Cassius Clay,**

The most beautiful fighter in the world today. He talks a great deal, and brags indeed-y, of a muscular punch that's incredibly speed-y. The fistic world was dull and weary, But with a champ like Liston, things had to be dreary. Then someone with color and someone with dash, Brought fight fans are runnin' with Cash. This brash young boxer is something to see And the heavyweight championship is his des-tin-y. This kid fights great; he's got speed and endurance, But if you sign to fight him, increase your insurance. This kid's got a left; this kid's got a right, If he hit you once, you're asleep for the night. And as you lie on the floor while the ref counts ten, You'll pray that you won't have to fight me again. For I am the man this poem's about, The next champ of the world, there isn't a doubt. This I predict and I know the score, I'll be champ of the world in '64. When I say three, they'll go in the third,

2 years ago So don't bet against me, I'm a man of my word. He is the greatest! Yes! I am the man this poem's about, I'll be champ of the world, there isn't a doubt. Here I predict Mr. Liston's dismemberment, I'll hit him so hard; he'll wonder where October and November went. When I say two, there's never a third, Standin against me is completely absurd. When Cassius says a mouse can outrun a horse, Don't ask how; put your money where your mouse is! I AM THE GREATEST! (1964)

- **I knew I had him in the first round.** Almighty God was with me. I want everyone to bear witness, I am the greatest! I'm the greatest thing that ever lived. I don't have a mark on my face, and I upset Sonny Liston, and I just turned twenty-two years old. I must be the greatest. I showed the world. I talk to God everyday. I know the real God. I shook up the world, I'm the king of the world. You must listen to me. I am the greatest! I can't be beat!

- After defeating Sonny Liston for the first time (25 February 1964) as quoted in *Sound and Fury: Two Powerful Lives, One Fateful Friendship* (2007) by Dave Kindred, p. 58

- Variant transcription: **I'm the greatest thing that ever lived. I'm so great I don't have a mark on my face. I shook up the world.**

- As quoted in "When Clay shook up the world" (24 February 2004) (<http://news.bbc.co.uk/sport1/hi/boxing/3516241.stm>)

- "Archie's been living off the fat of the land. I'm here to give him his pension plan. When you come to the fight don't block the door. 'Cause you'll all go home after round four."

- Before his fight with Archie Moore, 1962

- As quoted in "Muhammad Ali was also great for civil rights" (January 17,2012)



Allah is the Greatest. I'm just the greatest boxer.



I'm retiring because there are more pleasant things to do than beat up people.



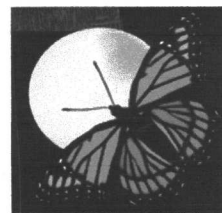
The man who views the world at 50 the same as he did at 20 has wasted 30 years of his life.

- **Allah is the Greatest. I'm just the greatest boxer.**
 - As quoted in "Interview with Muhammad Ali" at SoundVision.com (<http://soundvision.com/Info/ali/interview.asp>)
- I'd like for them to say he took a few cups of love, he took one tablespoon of patience, teaspoon of generosity, one pint of kindness. He took one quart of laughter, one pinch of concern, and then, he mix willingness with happiness, he added lots of faith, and he stired it up well, then he spreads it over his span of a lifetime, and he served it to each and every deserving person he met.
 - Response to George Plimpton, question at the end of an interview: "What would you like people to think about you when you've gone?" - Interview (video) (<http://youtube.com/watch?v=ebu0OBa1pus>)
- Friendship is a priceless gift that cannot be bought nor sold, but its value is far greater than a mountain made of gold; for gold is cold & lifeless - it can neither see nor hear, in time of trouble its powerless to cheer - it has no ears to listen, no heart to understand, it cannot bring you comfort or reach out a helping hand. So when you ask God for a gift, be thankful if sends not diamonds, pearls or riches but the love of real true friends. ** Response to Harold Bell, question about his view on friendship - Interview (video) (<http://www.youtube.com/watch?v=InSFYdFaS3E>)
- I believe in Allah and in peace. I don't try to move into white neighborhoods. I don't want to marry a white woman. I was baptized when I was twelve, but I didn't know what I was doing. I'm not a Christian anymore. I know where I'm going and I know the truth, and I don't have to be what you want me to be...I'm free to be what I want.
 - Responding to a press conference question as to whether he was a "card-carrying" member of the Black Muslims. Quoted in Sports Illustrated (March 9, 1964) and The New York Times (February 27, 1964)[1] (<http://select.nytimes.com/gst/abstract.html?res=F4091EF7355D17738DDDAE0A94DA405B848AF1D3>).

▪ **In a competition of love we'll all share in the victory, no matter who comes first.**

- p. xxiv
- To make America the greatest is my goal,
So I beat the Russians, and I beat the Pole,
and for the USA won the medal of gold.
Italians said: "You're Greater than the Cassius of old".
We like your name, we like your game,
So make Rome your home if you will.
I said I appreciate your kind hospitality,
But the USA is my country still,
'Cause they're waiting to welcome me in Louisville.
 - Poem written after winning the gold medal in the 1960 Olympic Summer Games in Rome, Italy, p. 35
- Since I won't let the critics seal my fate, they
keep hollering I'm full of hate.
But they don't really hurt me none, 'cause
I'm doing good and having fun.
 - "Still the Greatest", p. 109
- There live a great man named Joe
who was belittled by a loudmouth foe.
While his rival would taunt and tease
Joe silently bore the stings.
And then fought like gladiator in the ring.
 - "The Silent Warrior", dedicated to Joe Frazier and his family, p. 112
- For every struggle that Joe survived,
For every dispute he endured, to rise,
Joe will go down in history
as a model for champions to come.

While Frazier was a man of few words,
Ali was a world of mouth,
but he found his place in history.
Now his heart can express him well.
Joe Frazier was a silent warrior,
whom Ali silently admired.
One could not rise without the other.
 - "The Silent Warrior", p. 114



I set out on a journey of love, seeking truth, peace and understanding. I am still learning.



In a competition of love we'll all share in the victory, no matter who comes first.

Me, We

In the spring of 1975, Muhammad Ali was invited to give the commencement address at Harvard University. Toward the end of his speech, an audience member hollered out, "Give us a poem!" Ali's response was all of two words: "Me, We."

The social constructs of race, ethnicity, gender, class, nationality, religion, political ideology and sexual orientation are merely labels that have become so intertwined and embedded in our minds that we fail to see the underlining truth. We are all the same.



I am the greatest! I'm the greatest thing that ever lived. I don't have a mark on my face, and I upset Sonny Liston, and I just turned twenty-two years old. I must be the greatest.

ART WORK BY GLENN LIGON



Give Us a Poem 2007
neon and sintra
72 x 4 x 60 inches

A DAILY LECTURE WRITTEN BY MARCUS STEINWEG

64th Lecture at the Gramsci Monument, The Bronx, NYC
2nd September 2013
ART & FACTS
Marcus Steinweg

1. We must resist both with the same intransigence: the absolutism of thought as much as its relationism, blind universality as much as blind particularity.
2. That the non-existing is composed of the existing does not mean that it now itself *is*.
3. It means that the absolute shows itself only in the relational (or, also, the relative), the universal only in the particular, but as something elusive and intangible that resists reduction to fact.
4. The "affront to the reigning needs" to which, according to Theodor W. Adorno, the works of art have an "inherent tendency" is an affront to the world of fact, to its promise of coherency, to its positivist affirmation of the status quo, which is to say, to all those logics that legitimate "transformation of consciousness" as much as "transformation of reality" under the precondition that nothing be truly transformed, that everything remain more or less as it is: familiar rather than unfamiliar, known rather than unknown, etc.
5. Yet the affront to established reality implies that "different lights [are cast] on the familiar,"¹ a shift that, even if it does not substitute for this reality a second, a wholly different world, releases a radically altered relation to it, a relation of disquiet, a sort of fever that reveals to the subject the element of unfamiliarity in its reality.
6. The Hegelian attempt "to do away with foreignness" turns into its opposite, into the attempt to resist this temptation, in an effort to bring a little disquiet and foreignness into our orderly affairs, not from outside but from within these very affairs, since what they call order remains tied to a pre-synthetic disorderliness often called "chaos."

7. Jacques Rancière has rightly pointed out that a certain "valorization of the incommensurable" (or of "chaos") can by now look back on a "rather long genealogy"² in the self-description of modernity (and this genealogy probably reaches back further than modernity, although it is part of it insofar as modernity constitutes itself as an active mediation to its pre-modern "dark" or "unconscious" elements), and that (here he refers to Flaubert) the traversing of the chaos and the mediation of its force in the work "separates" art "from the *everything merges* of explosive madness or consensual idiocy."³
8. If we translate this claim into Adorno's conceptual apparatus, the definition we arrive at is something like the following: the work of art is a double affront, on the one hand to the merely "already existing" (the homogeneous world, including its consensualisms), on the other hand to the (purely) non-identical or heterogeneous (chaos), as it enacts the contentious compossibility of both orders under the title of *art*.

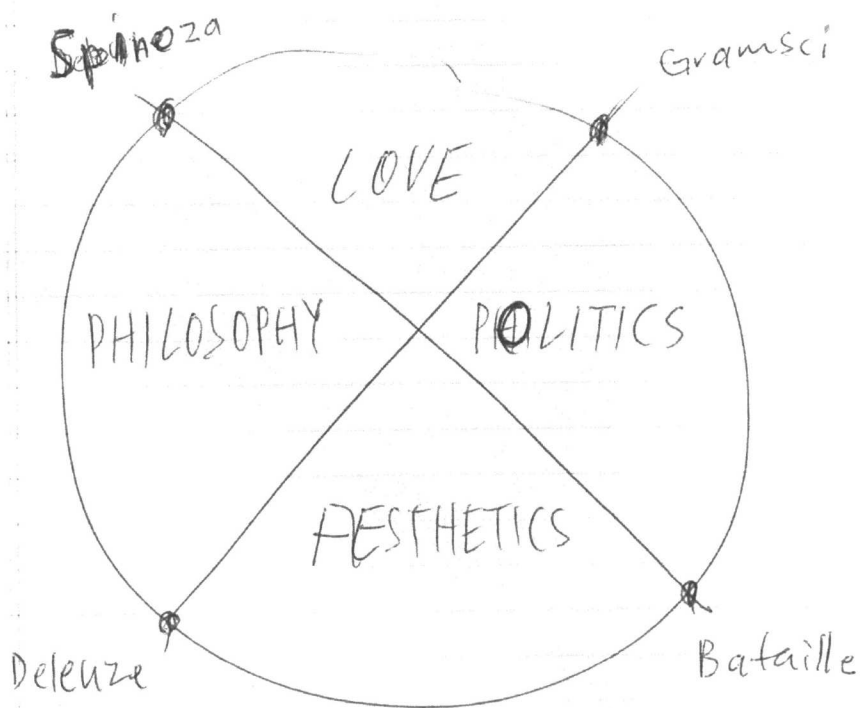
¹ Adorno, *Aesthetic Theory*, 317.

² Jacques Rancière, *The Future of the Image*, trans. Gregory Elliott (London: Verso, 2007), 34.

³ *Ibid.*, 47.

THOMAS HIRSCHHORN

"P-SCHEMA"



QUESTIONS TO THOMAS HIRSCHHORN BY CLAIRE BISHOP



Claire Bishop: *I am writing about artists who use the tropes and formats of higher education (seminars, workshops, lectures) in their work. Obviously you are an important example, and I have been thinking a lot about pedagogic formats in Musée Precaire and 24h Foucault especially, and this new work reinforces that. It seems that some artists using pedagogic structures are autodidacts - they want to learn, and this kind of work is a way of becoming a student once more. But with you I have the sense that lectures are the performance equivalent of the piles of books and photocopies in the installation, ie they are more sculptural than informational. Is this how you see it? I am thinking about this a lot because, with 24h Foucault especially, the 'students' (audience) seem secondary; it doesn't matter if they fall asleep or walk out; the important thing is the energy, the intensity, the experience of the space (as an idea).*

So please help me to formulate this distinction! How do you conceive of the pedagogic within your recent works?

Thomas Hirschhorn: I want to help you with pleasure! And I do like a lot what you are asking: "The students are secondary?" - Yes, absolutely, the students are secondary! The students are secondary - but not the audience - not the non-exclusive audience! Because the student is exclusive, he is passive, he is not implicating himself - he wants to learn, he thinks he can get something, he thinks he can take profit, the student wants something. But you can get nothing from art - you have to give! You have to give your time, you have to give your attention, you have to be ready to confront with things you do not want, you have to be open to be touched by things you do not want to be touched by. So this is the first distinction: "non-exclusive audience" vs. "students" and following this, I do not take the non-exclusive audience for students! (my mission is to work always for the non-exclusive audience).

Projects which I call "Presence and Production"-projects want to establish another topic than "Participation". I want to work out an alternative to this lazy, lousy "democratic" and demagogic term "Participation". I am not for "Participative-art", it's so stupid because every old paiting makes you more "participating" than today's "Participative-art", because the first of all real participations is the participation of thinking! Participation is only another word for "Consumption"! Therefore in my "Presence and Production"-works (as "The Bijlmer S pinoza-Festival" will be) I want to assert that - I the artist have to give something first from me (my presence and my production) in order to obligate - yes obligate - the other (the non-exclusive audience) to give something (his/her time and his/her production). This is the second distinction I do want to make: "Presence and Production" vs. "Participation". I believe that throughout my presence and my production - my production and my presence first - I can create involvement, implication, exchange, dialogue, confrontation, contact!

To do a lecture, a workshop or a seminar in my projects is not a gesture of education or a pedagogic-attitude, to me it's a gift - an aggressive gift. It's a Form. And it's the assertion that Art - because it's Art - can transform each human being. But this transformation can not be chosen (from the non-exclusive audience) or directed (from the artist).

Transformation throughout Art is only possible if it's based on a decision for it. This decision I have - as the artist - to make possible within my work. I have to make it possible because It's me the artist who has to believe first in the universal power of Art and it's me the artist who has to believe first in the capacity of creating a truth throughout Art. I have to believe in it and more: I have to do it, to give a Form to it! That's the third distinction: "Form" vs. "aesthetic". The Form "Workshop", "Seminar", "Lecture" is not 'aesthetic' to me it's a Form. The difference is: The Form is the will, it's grace, it's energy, it's what 'stands up', it's assertion, it's autonomous, it's what reaches beyond habitudes, what confronts expectations, what goes beyond failure and success, it's what is the possible, it is the ambition itself, it is the power itself, the Form is the universal. Aesthetic is only about the result, it's only what "does work" and what "does function", it's the "aesthetic" which makes us us to consum things. I am not against or not to trying to avoid the aesthetical-questions and the aesthetical-problematics in Art and in my work - because these are questions and problematics which arise when you do a work of Art - and I want to face it and to struggle with it. I have to give Form, to assert Form and to defend Form beyond my own "aesthetic" and I do know: The essential question in Art is the question of Form!

The fourth distinction is: Art vs. culture, I have to be concerned by this distinction in doing my work all the time. It's essential and it's decisive because - as an artist - I do know there is the tendency of trying to neutralize Art throughout culture. Art is accepted when it possesses a 'cultural surplus'. This 'cultural surplus' is a danger for the work of Art. I have to avoid it - in my head and in all of my acts. To me the tools (or the guidelines) in order to avoid 'cultural surplus' are "Friendship" and "Unshared Responsibility". That means doing Lectures, Seminars, Workshops only with other people in "Friendship" and doing work with other people not as "collaborations" but doing it in taking "Unshared Responsibility" over the work of the other people. "Friendship" and "Unshared Responsibility" is about Art and not about culture. Also I have not to be concerned when this is not understood by everybody and I have

CB: *Secondly, I want to ask a tough question, not about production, but about 'presence'. Your way of discussing this reminds me of the Beuysian tradition of the committed, charismatic artist-leader-pedagogue. This model has been very criticised in recent years, so it is surprising to see someone still embracing it. Do you see yourself differing from the Beuysian model? How do you respond to accusations that you are still occupying the position of the artist-demagogue? Even though you are not lecturing yourself (in this Spinoza project it is Marcus Steinweg who will lecture), this is what is implicit in your (fantastic phrase) 'unshared responsibility'!*

TH: The terms of 'committed, charismatic, artist-leader-pedagogue' do not fit me. They never did. Something is deformed, unknown, lazy or cynical about this kind of terminology concerning my work. I do not care but it's more of an illustration of how the artist - me - has to always pay first for what he is doing. I am ready for that. I am not complaining, I am not crying, I have always seen my mission - as an artist - as taking over responsibility. Responsibility for everything touching my work but also responsibility for what I am not responsible for. To work out 'Presence and Production'- projects demands my absolute responsibility. Being 'the artist' I want to hold the frontline position, to get shot first. I never want to withdraw, I never want to leave the work to others instead of myself. I never want - to escape criticism - to use someone's presence or someone's production instead of mine. In my past 'Presence and Production'-projects I was the care-taker, the fund-raiser, the cleaner, the repairer, the housekeeper. I tried to always be the first one concerned by everything. I tried to resolve any kind of problem myself, first, because everything is important. Everything can be important, everything has its importance. Nobody can tell me what should be important to me. The task of taking care of the photocopier in order to make copying possible - for example - is a noble task, it is the noble task of the artist. This has nothing to do with being a leader or having charisma! This is only taking over responsibility. There is nothing - in my mind and my heart - that I would criticize now in the work of such a fantastic artist as Joseph Beuys. I love Joseph Beuys and everything he made. It is stupid and narrow-minded to criticize his work today. The problem for me - as an artist now and today - is to go beyond his work and beyond the work of other artists which are important to me.

CB: *I agree with you about form not aesthetics, and this is helpful; I take this as the answer to my question about the status of the lectures as sculptural, like the books and photocopies in U-Lounge. But it is strange to hear an artist today support 'art' with a capital A, after the term has been so deconstructed and dismantled. This can also be seen in your attachment to the word 'work of art', whereas most artists today speak of 'project', implying something less finite and more open-ended. Why do you want to rehabilitate the idea of Art with a capital A? Is it primarily in order to differentiate a resistant practice from mass-cultural consumption?*

TH: I do not want to rehabilitate anything, in my mind it is not necessary because I never doubted about the importance of Art, to me there is nothing to rehabilitate. Art never lost its credit to me and I am truthfull to Art, every Art! Art with a big 'A' or with a small 'a' - this is not important. But to stand for, to defend, to assert and to hold high what I love, what is my passion and my most important concern, seems normal to me. But of course - I am aware of the incredible lack of courage, lack of passion, lack of seriousness, lack of risk and lack of offensive spirit sometimes prevalent in Art. But why should I who loves Art - hide and why should I - myself - minimize, lower and diminish what is for me the biggest and most important thing? Why shouldn't I write and speak out what is, for me, the greatest treasure and the most joyfull gift? The greatest gift to receive but also the greatest gift to give? And yes, Claire, I am a worker, I am an Art-Worker.



Thomas Hirschhorn
 « Musée Précaire Albinet », 2004
 (Debate, week Piet Mondrian)
 Cité Albinet, Aubervilliers, 2004
 Courtesy: the artist and Les Laboratoires d'Aubervilliers, Aubervilliers



Thomas Hirschhorn
 « Musée Précaire Albinet », 2004
 (Common Meal, week Andy Warhol)
 Cité Albinet, Aubervilliers, 2004
 Courtesy: the artist and Les Laboratoires d'Aubervilliers, Aubervilliers

to accept that it can create misunderstandings and misinterpretations. It's up to me to make it clear first. I try to do it with my "Presence - and Production"-projects, it's clear in my head but I am aware - sometimes - there are lackings and errors in my work. So it is important to know that the work is strong enough - when it is strong - to exist beyond these errors and lackings. And because Art is resistant against errors and lackings - because it's Art - it can reach everybody! I am not against 'culture' - but as an Artist - I do know: culture does not own its own resistance - culture is already domesticated. Art is absolute.

CB: *I understand the difference you want to make between student and non-exclusive audience, but I would like to take issue with your distinction between the student and the viewer of art. I think both require time, attention, giving yourself, being open to confrontation. (Recognition of this similarity is one reason why artists seem to be interested in pedagogy today.) So the two subjects (student + viewer) are much closer than you think. The way to differentiate them is not on the basis of their attitude towards the object, but on the basis of the social relationship constructed between them. As Barthes observes, 'the famous "teaching relation" is not the relation of teacher to taught, but the relation of those taught to each other'. Students have a relationship to one another in a way that viewers of art do not; this is because education is a closed process of social exchange, whereas viewing art is ideally 'universal', ie accessible to everyone, and does not produce that connection. So we are dealing with the difference between 'actual students' (who commit to doing a course) and the idea that everyone is a student (when looking at art).*

TH: You are right - I must be clearer. I do not want to oppose 'the student' to 'the non-exclusive public' - because 'the student' is contained in the idea of 'non-exclusive audience', 'the student' is part of 'the non-exclusive audience'. But what I want to point out is that the 'student' should not be treated differently, not be distinguished, not be privileged. What I want to give importance to is the 'non-exclusive audience' and not 'the student' or any other particular group. I only - and exclusively - want to work for 'the non-exclusive audience'. The 'non-exclusive audience' contains the idea of the other, of non-hierarchy, of universality, of the autonomy of art. That is also why I don't feel like 'a student' when I enter in contact with art. I disagree with you - I am not a 'student' when I establish a dialogue or a confrontation with art or with philosophy. Even if there are a lot of things I do not understand, when in contact with art or philosophy, I feel equal, I feel like someone standing up, I feel like someone authorizing himself. Authorizing myself indeed - when I enter in contact with art - because I am able to go beyond what I expect and know. Being in contact with art - does not mean to "learn" something but means to be awake. Awake and alert in order to be touched by something, to engage with something and this, without being neutralized by any authority. When I am in contact with art or philosophy I really feel I am a human being - capable of a one to one encounter. The fact that art and philosophy have this kind of power - to establish a contact, direct and universal - is this not the beauty of both of them?

CB: *I have come to frame this problem in terms of first and second audience: the first audience are the participants, the second audience is everyone else, the rest of us who come after the production (for example, all of us who now look at Musée Précaire Albinet, compared to the 'first audience' who came to the workshops and exhibitions). I think one of the big problems today is that participatory art with a non-exclusive audience still has to make sense to the second audience in its wake, and I think this is what you mean when you agree with me that, for you, 'the students are secondary'.... am I right?*

TH: As an artist I do not think about the first or the second audience. To me there is only the - in your words - 'first audience' which is important. The first audience is the 'non-exclusive audience'! And there is no other audience. That's why I do my work, in order to create the surface for an immediate impact. That's what my 'Presence and Production'- projects are about. It's about being present here and now and it's about producing something here and now.



Thomas Hirschhorn
 « Musée Précaire Albinet », 2004
 (Opening, week Kasimir Malevitch)
 Cité Albinet, Aubervilliers, 2004
 Courtesy: the artist and Les Laboratoires d'Aubervilliers, Aubervilliers



Thomas Hirschhorn
 « Musée Précaire Albinet », 2004
 (The Library)
 Cité Albinet, Aubervilliers, 2004
 Courtesy: the artist and Les Laboratoires d'Aubervilliers, Aubervilliers

RESIDENT OF THE DAY



ALBERTHA FERNANDEZ