

**34th Lecture at the Gramsci Monument, The Bronx, NYC: 3rd August 2013**

**DECONSTRUCTION OF CRITICISM**

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1. For art there can be no alliance with the facts, which does not mean, however, that it disputes or misrecognizes their power.
2. But art does not exhaust itself by demonstrating this non-misrecognition through the analytical power which it also has.
3. As long as art does not transgress and transcend its knowing, it is not art.
4. It would be nothing other than a form of self-reassurance of the subject within the web of its critically commentated situation.
5. 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.
6. 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.
7. The subject does not articulate this distance only subsequently.
8. It *is* nothing other than the distance which it articulates toward the authority of facts.
9. 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.
10. Resistance to this reduction means lifting oneself up in view of factual reality, opening up to the turbulence of life in its uncontrolled dimension.
11. That is the dimension of chaos which marks the edge of worldly events, the contingency implicit in them.