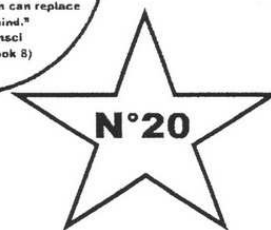


# THE GRAMSCI MONUMENT. NEWSPAPER



"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)



[www.gramsci-monument.com](http://www.gramsci-monument.com)

July 20th, 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

## MARCELLA PARADISE "STORY TELLING"



## TABLE OF CONTENTS

1. COVER PAGE
2. TABLE OF CONTENTS/WEATHER
- 3-4. MARCELLA'S STORY TELLING
- 5-7. NEW YORK TIMES FIELD TRIP
8. A TEXT FROM THOMAS
9. LECTURE FROM MARCUS STEINWEG
10. GRAMSCI THEATER
11. PICTURE OF THE THEATER
12. RESIDENT OF THE DAY

Bronx, NY 10456

Saturday

Thunderstorm



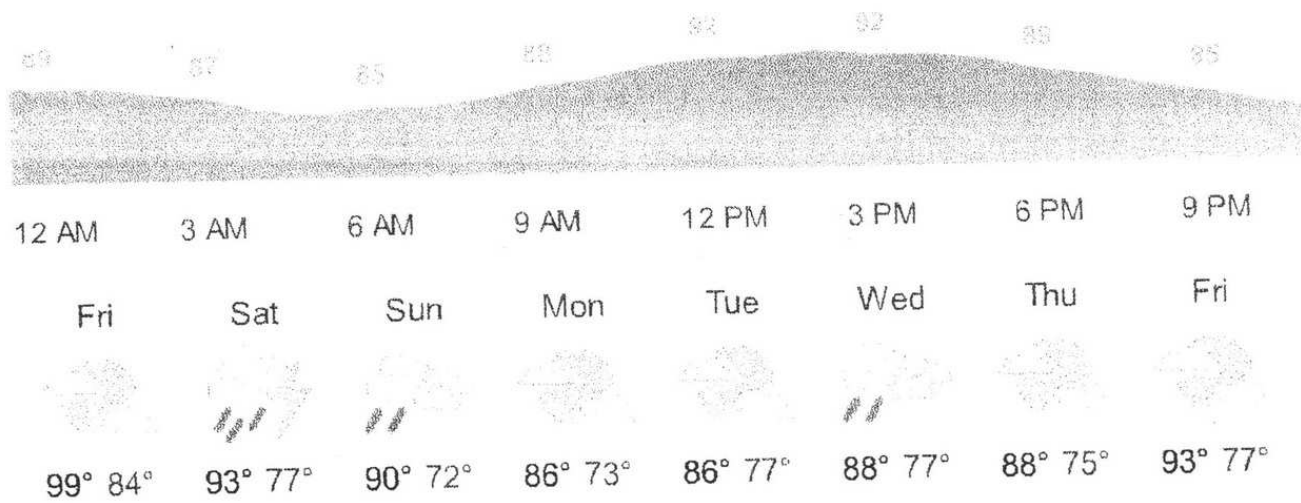
93 °F | °C

Precipitation: 60%

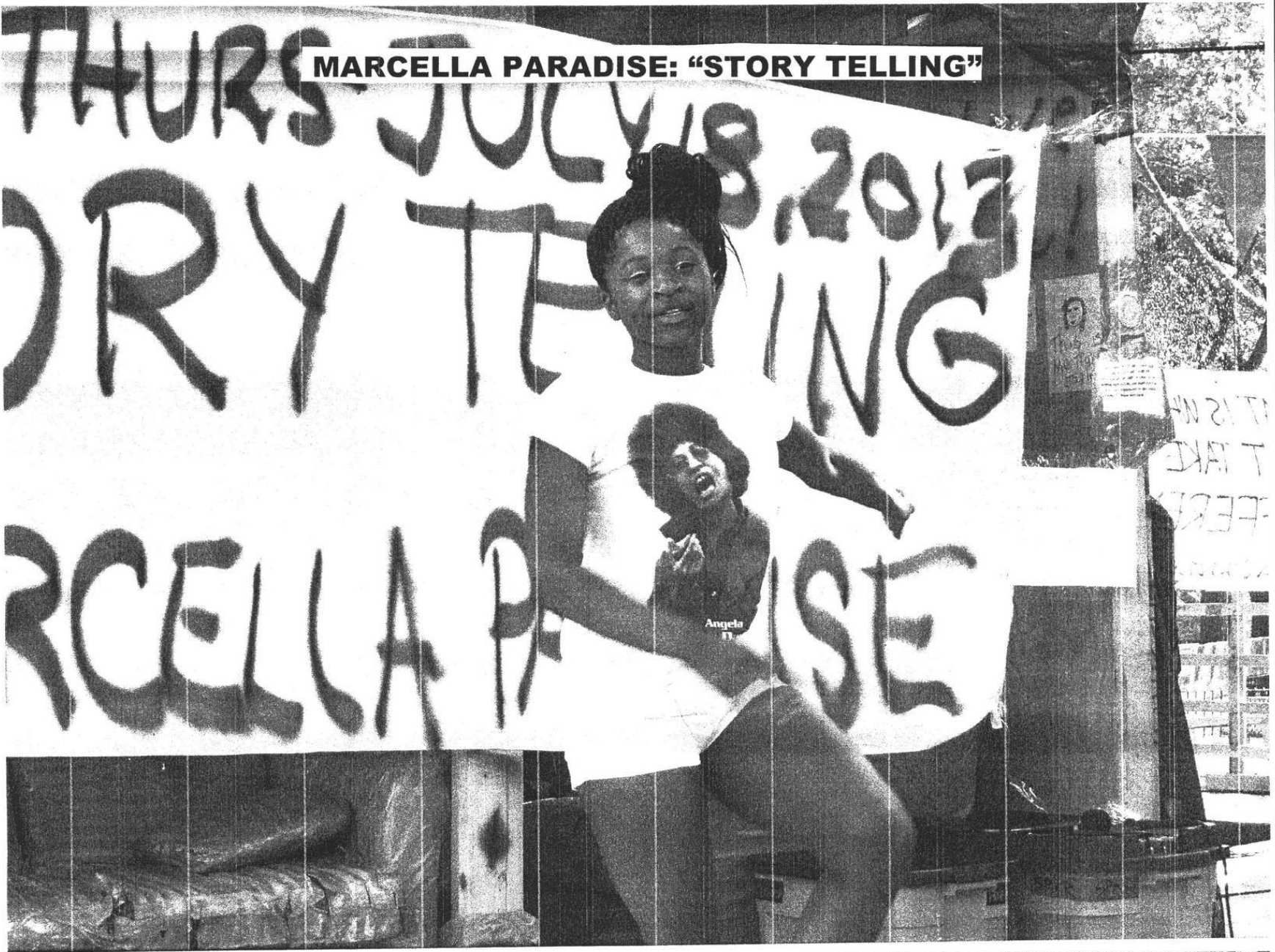
Humidity: 52%

Wind: 13 mph

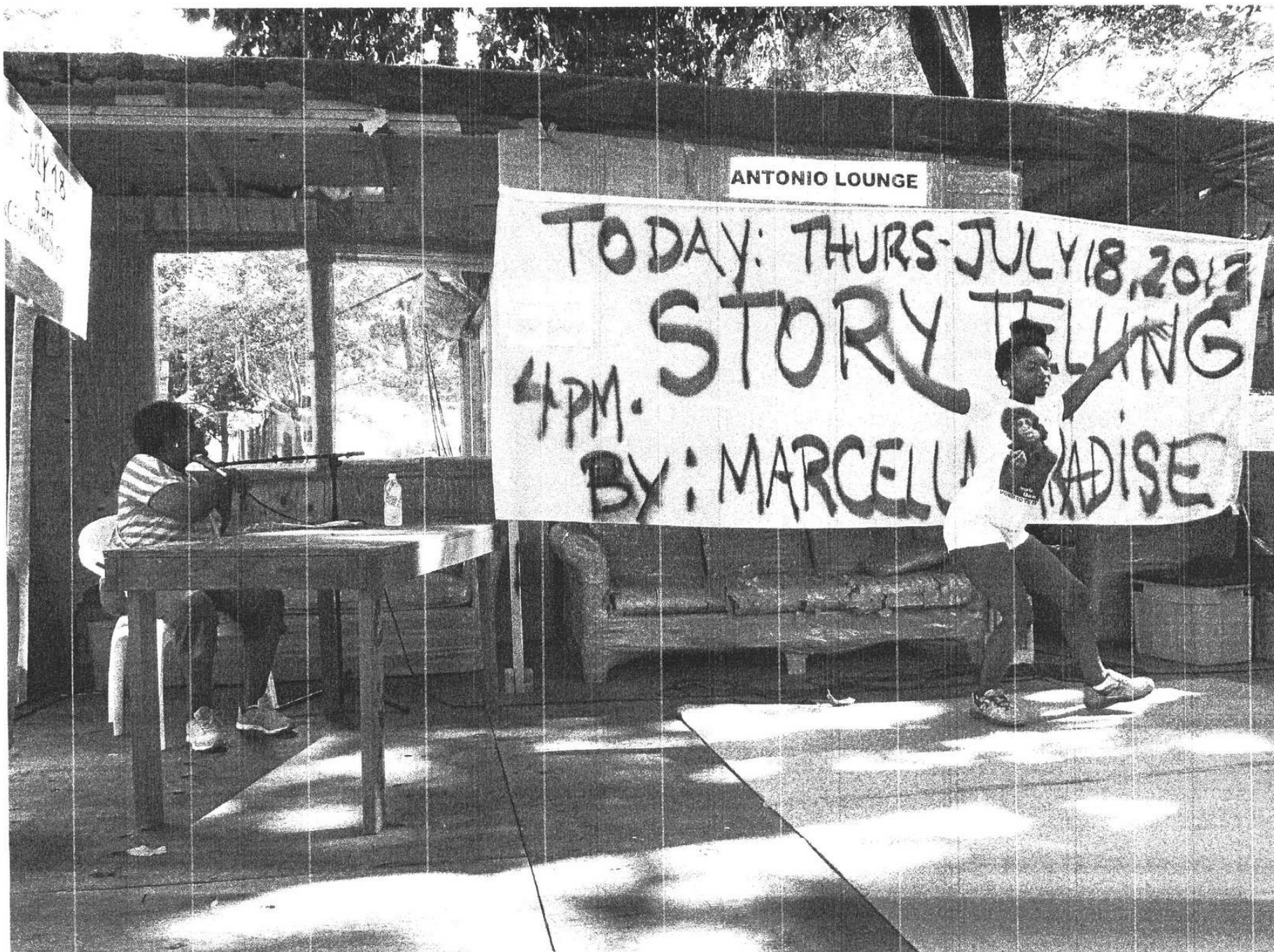
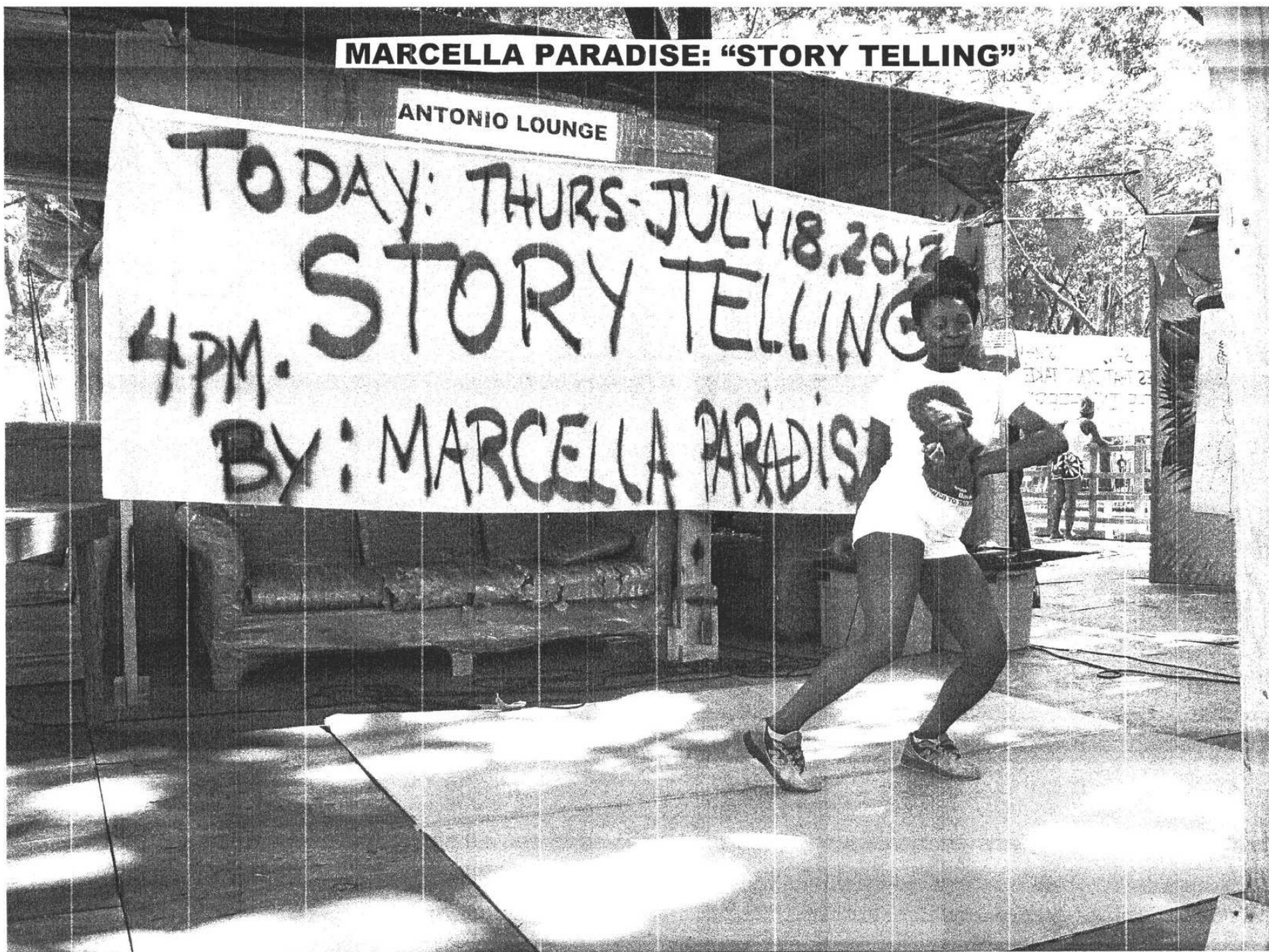
Temperature	Precipitation	Wind
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MARCELLA PARADISE: "STORY TELLING"



MARCELLA PARADISE: "STORY TELLING"



# FIELDTRIP: VISIT TO NEW YORK TIMES



## **FIELDTRIP: VISIT TO NEW YORK TIMES**

**The trip was pretty nice. The café was awesome. We saw their cameras to record stories for their website and pictures from previous NY Times papers. There were pictures of Bruce Springsteen, John Lennon and another musical icon whose name I can't recall at the moment. It was very nice and enjoyable.**

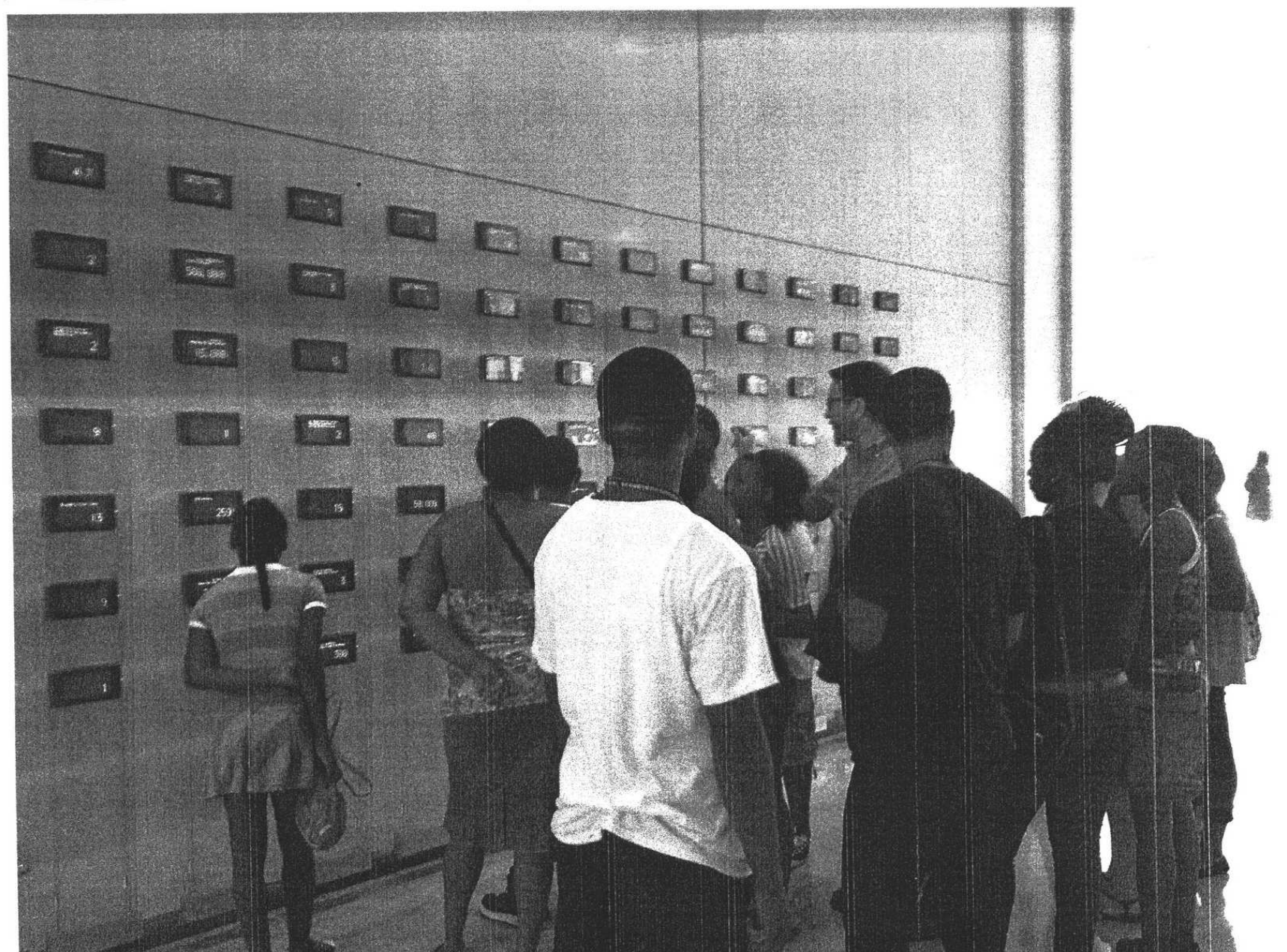
**- Krystal**

**The trip to the NY Times building was great. I really appreciated all the free food we got from their lunch café. I enjoyed seeing all the workers in action on the fourth floor (Cultural Department). Seeing the way they work to put together the newspaper. I would not mind visiting again.**

**- Elicia**



**FIELDTRIP: VISIT TO NEW YORK TIMES**



# A TEXT FROM THOMAS HIRSCHHORN

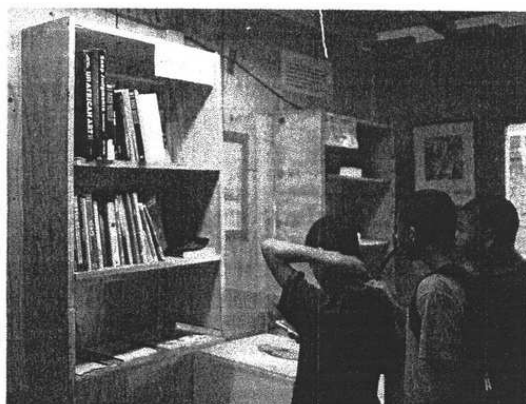
## 6 reasons why the "Gramsci Monument" should be documented

1. The product, shape, construct or the experience "Gramsci Monument" should be precisely described and critically published because it is something precise, that's exactly the point. What's precise is my assertion that art - because it's art - has the power of transformation, the power to transform each human being. I do believe this. I rather say believe than think. What's precise is my assertion that art - because it's art - is something autonomous. Autonomy is what gives the artwork its beauty and its absoluteness. What's precise is my assertion that art - because it's art - can provoke a dialogue or a confrontation, from one to one. What's precise is my assertion that art - because it's art - is universal, and to me Universality means: Justice, Equality, the Other, the Truth, the one World. What's precise is the assertion that art - because it's art - can create the conditions of an implication - beyond everything else. And what's precise is the assertion that art - because it's art - is resistance, the resistance to facts, to aesthetical and cultural habits. To me art is - in its resistance - movement, positiveness, intensity and belief. This is what the "Gramsci Monument" is based upon - it's not a theory - it's something I want to work out here. The process of working out my assertions into a form - now - is the artistic work. It is the fieldwork of an artist - of me, artist - here and now.

2. I never made 'relational aesthetic' art, nor ever read the book about it. It's not a problem if I am classified by some lazy and superficial critics as one of those artists, but it's just inaccurate in regard to what I am doing. None of my work in public space ever was a 'relational aesthetic' project, simply because I want to create the relation with the other only if this other is not specifically connected to art. This is and has always been my guideline: to create - through art - a form which implicates the other, the unexpected, the uninterested, the neighbor, the unknown, the stranger. I always wanted to work for this 'non-exclusive' public and it's my most important goal. To address the 'non-exclusive' public means to confront the real, the failure, the non-success, the cruelty of the non-interest, the incommensurability of such a complex situation - I put myself into. But it also means to include the art-lovers, the art-specialists, the art-involved. The "Gramsci Monument" includes them as part of the 'non-exclusive' public but does not target them in particular. I do know - as an artist - that I am always suspected of something (for example of making 'aesthetic relational' art). That's o.k. - I am not complaining - because I have to be the 'usual suspect', but this is also precisely the reason for clarifying what is really 'suspect' and what is just 'usual' ('normal') sovereignty in assuming my role as 'usual suspect' - therefore why "Gramsci Monument" deserves to be critically published.

3. What evolves with the "Gramsci Monument" is friendship. The work is made in and with friendship: The work is made in friendship towards the inhabitants, in a gesture of friendship. This gesture does not even necessarily need to be responded to - since I am doing it - it's both utopian and concrete. What evolves is this gesture of friendship which comes from the friendship between Art and Philosophy. The "Gramsci Monument" is obviously the celebration of the thinking and the action of Gramsci - here and now, today - in New York. My love for Gramsci is the love for philosophy, for things I do not "understand", the love for the paradoxes in life and the love for the infinitude of thinking. My work is not based on tolerance, respect, compassion or understanding, my work is based on the passion for something. This is utopian but it is concrete at the same time. It's utopian because Gramsci is an issue for no one here and it's concrete because the work is precisely here, in New York, because it could have been elsewhere. What evolves as well with the "Gramsci Monument" - I hope very much so - is the beauty of the precarity of such a work. The precarity of the moment - here and now - the beauty, or the grace, which arises because someone is awake. Because the term 'precarity' is so important to me - I see it as a positive and creative term - I think my work deserves to be precisely discussed - in order to clarify and differentiate 'precarity' in an assumed precarious work of art with the terms of 'ephemeral-art', 'community-art' etc.

4. The "Gramsci Monument" will not be "just another project" amongst others. Because of its complexity, its irreducibility, its location, its exaggeration, its becoming possible and the extreme situation of solitude. The "Gramsci Monument" is a hyper-complex and extra-ordinary uncomparable project, involving several years' preparation. I made so far three Monuments (dedicated to Spinoza, to Deleuze and to Bataille) and I am now facing the unpredictable, the new, original, immediate and unexpected. Projects such as "Presence and Production" projects are always entirely different - perhaps not for the unconcentrated and rapid visitor - but for me and for the people of the neighborhood involved in it. This energy and this implication become universal and reach beyond - I believe - just the local experience and event. This is why "Gramsci Monument" deserves to be



precisely described and documented. Every one of my projects in public space was never "just another project" - I myself do not think in those terms - and could not, because a project like the "Gramsci Monument" requires such an amount of courage, mobilization, freedom of spirit, power and energy, that there would be absolutely no chance in succeeding if I considered it as only "another project". My involvement and engagement on site give evidence of this.

5. I understand that my work needs to be more compelling, but as always, my work has to compel - or try, as an artwork, to be compelling to the other. I myself - as the artist - must refuse to analyse my work before doing it, before experiencing it. This is the difficult point - and I am not trying to avoid it - but you must also understand that the artist needs to do the work first, before (self-)analysing it and that's the crucial act of resistance. This has always been my guideline. I call it acting in "headlessness". I am aware that with the "Gramsci Monument" as in other works, it could be interpreted as a lack of rigor, but I believe that in order to do the work, it's the price to pay - as an artist - and I am ready to pay for it, first. This is also why I think my work deserves to be critically discussed - for once - on a level which englobes this issue as paradox or problematic. Because I, who am not a theoretician nor a 'practician', must go beyond this argumentation in order to give form coming from me and from me only. I want to do my work in "Low control" - which could also be misunderstood as lack of rigor - but acting in "Low control" means to me refusing "to control", it means putting myself at a level of "low control", like someone on ground, at bottom, overwhelmed, completely submerged but still unresigned, unreconciled and uncynical.

6. When I invite philosophers and art historians - as "Presences and Producers" - but also when I invite punctually other philosophers to intervene - I do this in friendship. The focal-point is to share together the friendship towards Art and Philosophy, to understand the "Gramsci Monument" as an artwork which asserts this friendship and produces friendship. My goal is not to make a 'cultural event' and I have already - I think - planned out how to avoid it, (location, time, information modes, etc.). Therefore, in order to specifically work-out the difference between a cultural project and my artwork, my work deserves to be described critically and precisely and to be published in the form of a book.



# A DAILY LECTURE FROM MARCUS STEINWEG

*20<sup>th</sup> Lecture at the Gramsci Monument, The Bronx, NYC: 20th July 2013*

THE ECONOMY OF ART

*Marcus Steinweg*

The subject of art is an infinitesimal subject. It articulates its infinite nearness to the infinite. So nearness instead of distance. The work which it brings forth can be called an *infinitesimal* because it expresses the distance separating it from the incommensurable. In the artwork, the untouchable is touched and it is obvious that this touching makes of it an incommensurable magnitude obstructing its complete grasping. And yet it must be possible to tailor a form to this incomplete presence which is the form of the formless. The work does not close itself over itself. It remains open. Its contour is a tearing open toward an exterior against which the form also delimits itself. Only the form attained in delimitation holds contact with the limit itself and with the formlessness toward which it is open without it being conceivable that it could articulate it *completely*. The work's appearance indicates what is no longer visible: invisibility which is a part of the work's evidence.

The feeling of insecurity, wonder and happiness which the encounter and engagement with an artwork can evoke has something to do with this experience of the invisible. Instead of deriving a longing for mysticism and obscurantism from the insistence on the work's invisibility, we should try to understand how little understanding is a part of understanding, how little we see when we see. The reverse of the visible, the invisible, is, in the Kantian sense of the word, a problematic concept, a concept which points to something which cannot be shown and, as undemonstrable, proves a certain efficiency which is the efficiency of the real or incommensurable in its impossible totalization. Obviously, a problematic something persists 'in' the work to which it owes its evidence by maintaining silence about it. Maintaining silence about the real in the artwork does not follow any strategy of making something puzzling or secret. It is the revelation of a structural inexplicability which enables the artwork's specific presence by allowing it to reach the edge of the universe of presence which is the domain of explicable realities.

The work keeps a minimum distance from this domain in order to give space to the incommensurability in the space of immanence of the one reality which, however, cannot be totalized, and in order ultimately to say of this reality that it is *real*, i.e. incompatible with the existing world.

# GRAMSCI THEATER WRITTEN BY MARCUS STEINWEG

## SCENE 12: VIEW FROM OUTER SPACE

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

*Enter: Lacan, Nietzsche, Müller, First Marxist, Deleuze*

LACAN  
What fascinates me about God is that he doesn't exist.

NIETZSCHE  
Considering that he doesn't exist, he is frightfully efficient!

GRAMSCI  
That is the pragmatism of the dead.  
Their infinite perseverance and patience.

NIETZSCHE  
Death lives on in us.  
We already belong to him now.

MÜLLER  
The view from outer space is the only credible view.  
Everything looks different when seen from the moon.

FIRST MARXIST  
Who sees you from there?

MÜLLER  
No one.  
There is nothing but chaos there.  
A pile of stones flying around.  
Indifferent to language and to man.  
— like the cosmos, like the sun, like the sea.

## MATERIAL 12: CHAOS

As long as we define chaos as incommensurability, which, instead of describing a crazy world, indexes the truth value of this world, which is our divided world with no exterior, it will never be an external Anywhere.

It is the world without a back world, world without guarantees, world without God. The world as a non-homogeneous universe of explosive heterogeneities and implosive intensities. A world collapsing into itself and catapulting out of itself with no ultimate boundaries. A world, not subject to any final measure; a world of entropic processes, which destabilize even the most minimal of regulatory procedures. The subject has incorporated this world. It belongs in the midst of this world without marking its middle. It is in the midst of chaos and chaos is in the middle of it.

## SCENE 13: REALISM VERSUS IDEALISM

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

*Enter: Gramsci, Müller*

GRAMSCI  
Once again: what is reality?

MÜLLER  
Reality is that which opposes realism.  
In art you have to break realism.  
Art itself is a form of reality.  
Art sabotages reality and itself.

GRAMSCI  
Realism relies on givens by remaining blind to everything that escapes its sense of fact. Idealism dreams the dreams of the beautiful soul that experiences reality as a narcissistic disorder. It is more convenient to temper one's reference to reality by means of moral value judgments than to articulate oneself at the height of conflicts that resist being neutralized.

## MATERIAL 13: OPPOSITION TO FACT

The subject resists the quietism of assimilation to fact. It is more convenient to take cover under facts than to oppose them. Actually, a subject exists only as a figure of such opposition to fact. Which does not mean that the subject denies its share of fact, which would be ignorant and dumb. It means that it acquires its hard-won self through active suspension of its factual identity: *I am not what I am. I am the excess of my self.*

## SCENE 14: JOKE

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

GRAMSCI (facing the audience)  
I know a joke:

*The son informs his parents: "I want to become an artist."  
His parents are dismayed and the father says: "I will support you under one condition, first you have to do something sensible, like training as a banker. You can pursue your artistic interests afterwards."*

*Today the son would say: "I'm going to train as a banker and be a stockbroker." The parents' reaction: "God forbid, look for proper work, become an artist or a philosopher; you can always devote your free time to the excesses of the financial markets."*



# RESIDENT OF THE DAY



**KATHERINE BETHEA**