

THE GRAMSCI MONUMENT- NEWSPAPER

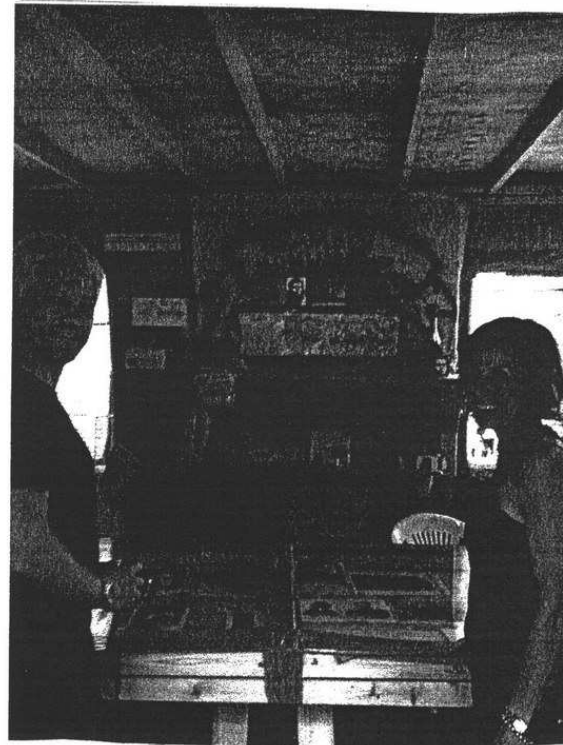
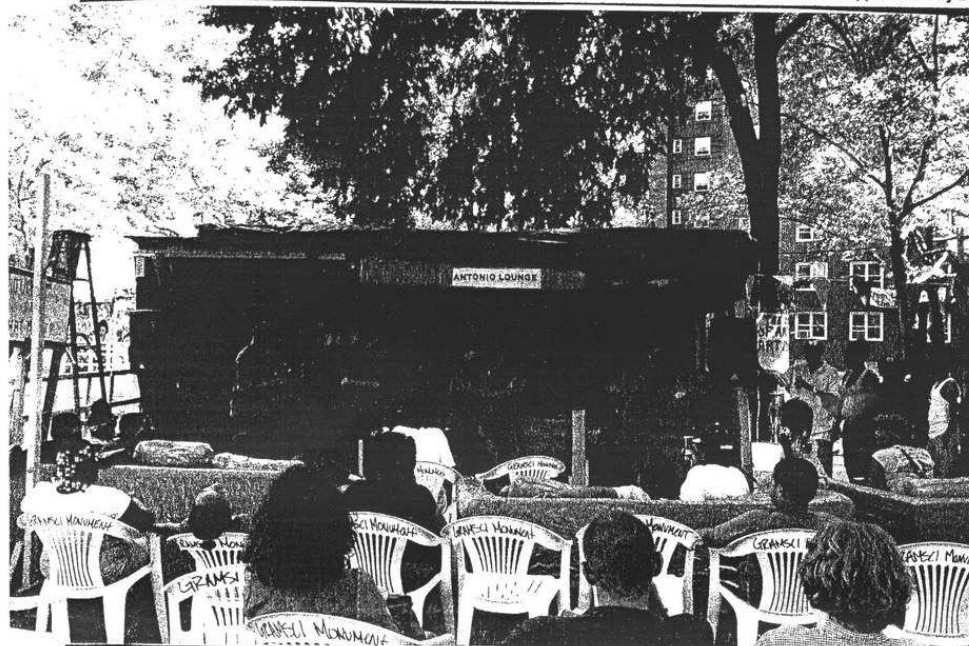


"A periodical, like a newspaper, a book, or any other medium of didactic expression that is aimed at a certain level of the reading or listening public, cannot satisfy everyone equally; not everyone will find it useful to the same degree. The important thing is that it serve as a stimulus for everyone; after all, no publication can replace the thinking mind."
Antonio Gramsci
(Prison Notebook B)

N°4

July 4th, 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



WE JUST GETTING
STARTED !!!!!

MORE LEARNING AND HAPPY
FUN TO COME AS THE FOURTH
WEEKS APPROACH !!! OF JULY !!!!!



GOD BLESS NELSON MANDELA

Mandela

His 8 Lessons of Leadership



NELSON MANDELA
**"IN MY COUNTRY WE GO TO PRISON FIRST
 AND THEN BECOME PRESIDENT."**

No. 5

Keep your friends close—and your rivals even closer

MANY OF THE GUESTS MANDELA INVITED to the house he built in Qunu were people whom, he intimated to me, he did not wholly trust. He had them to dinner; he called to consult with them; he flattered them and gave them gifts. Mandela is a man of invincible charm—and he has often used that charm to even greater effect on his rivals than on his allies.

On Robben Island, Mandela would always include in his brain trust men he neither liked nor relied on. One person he became close to was Chris Hani, the fiery chief of staff of the ANC's military wing. There were some who thought Hani was conspiring against Mandela, but Mandela cozied up to him. "It wasn't just Hani," says Ramaphosa. "It was also the big industrialists, the mining families, the opposition. He would pick up the phone and call them on their birthdays. He would go to family funerals. He saw it as an opportunity." When Mandela emerged from prison, he famously included his jailers among his

friends and put leaders who had kept him in prison in his first Cabinet. Yet I well knew that he despised some of these men.

There were times he washed his hands of people—and times when, like so many people of great charm, he allowed himself to be charmed. Mandela initially developed a quick rapport with South African President F.W. de Klerk, which is why he later felt so betrayed when De Klerk attacked him in public.

Mandela believed that embracing his rivals was a way of controlling them: they were more dangerous on their own than within his circle of influence. He cherished loyalty, but he was never obsessed by it. After all, he used to say, "people act in their own interest." It was simply a fact of human nature, not a flaw or a defect. The flip side of being an optimist—and he is one—is trusting people too much. But

Mandela recognized that the way to deal with those he didn't trust was to neutralize them with charm.

handsome, an amateur boxer who carried himself with the regal air of a chief's son. And he had a smile that was like the sun coming out on a cloudy day.

We sometimes forget the historical correlation between leadership and physicality. George Washington was the tallest and probably the strongest man in every room he entered. Size and strength have more to do with power than with leadership manuals, but Mandela understood how his appearance could advance his cause. As leader of the ANC's underground military wing, he insisted that he be photographed in the proper fatigues and with a beard, and throughout his career he has been concerned about dressing appropriately for his position. George Bizos, his lawyer, remembers that he first met Mandela at an Indian tailor's shop in the 1950s and that Mandela was the first black South African he had ever seen being fitted for a suit. Now Mandela's uniform is a series of exuberant-print shirts that declare him the joyous grandfather of modern Africa.

When Mandela was running for the presidency in 1994, he knew that symbols mattered as much as substance. He was never a great public speaker, and people often tuned out what he was saying after the first few minutes. But it was the iconography that people understood. When he was on a platform, he would always do the *toyi-toyi*, the township dance that

No. 6

Appearances matter—and remember to smile

WHEN MANDELA WAS A POOR LAW STUDENT in Johannesburg wearing his one threadbare suit, he was taken to see Walter Sisulu. Sisulu was a real estate agent and a young leader of the ANC. Mandela saw a sophisticated and successful black man whom he could emulate. Sisulu saw the future.

Sisulu once told me that his great quest in the 1950s was to turn the ANC into a mass movement; and then one day, he recalled with a smile, "a mass leader walked into my office." Mandela was tall and

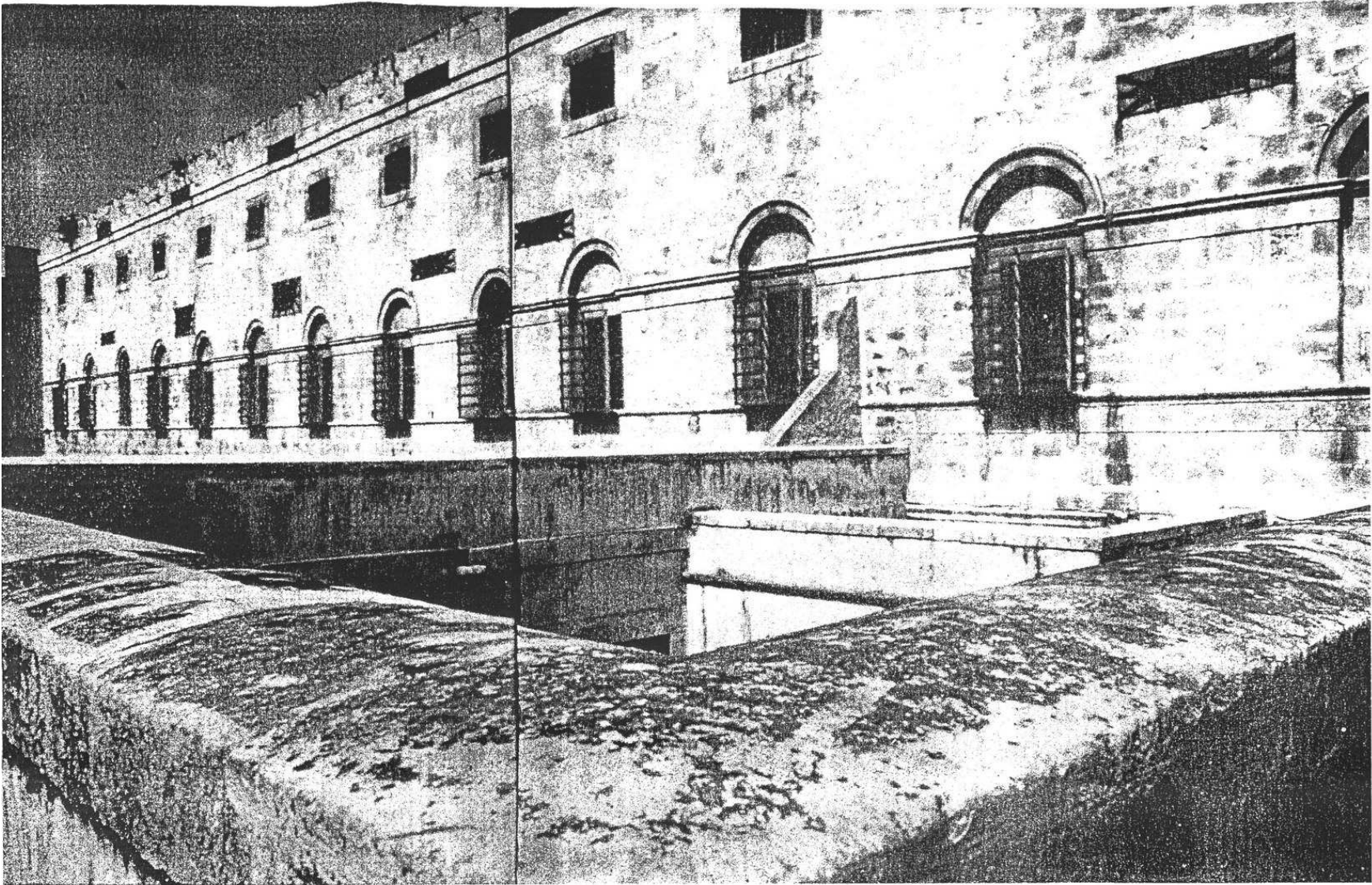
AMBASSADOR'S CORNER YASMIL RAYMOND NOTE #3

Yesterday was a day of words. A group of young rappers and poets made their visit to the radio station. One of them approached me and asked that I read two of his poems. The verses were on the topic was love. The first one began with the joyful emotions of reciprocal love while the second was a bitter ode to the loss of the loved one and the nakedness of jealousy. The author clearly aware of the universality of his experience appeals to our recognition of his suffering and the endurance of his hope of the return of his beloved. The tenderness of Jamal's second poem made me recall Gramsci's letters to his wife Giulia, the caring words that he used to conclude each letter but also their mutual struggle at articulating with precision of their emotions. In one letter dated February 9, 1929, he attributed their inability to the "modern education of [their] minds, which has not yet found its own adequate means of expression."

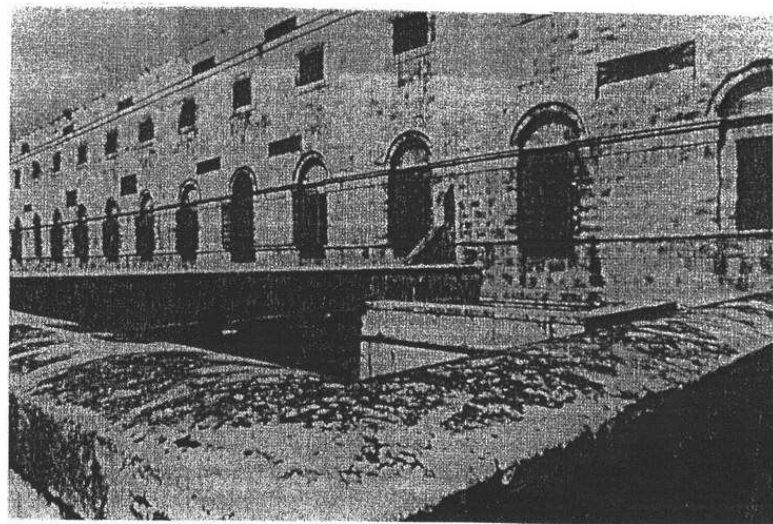


Giulia Schucht

GRAMSCI'S PRISION LIFE



*Facing page: 16. Under the heading "First Notebook," dated February 8, 1929, Gramsci listed sixteen topics he intended to study in the following years. The first twelve are 1) theory of history and of historiography; 2) development of the Italian bourgeoisie up to 1870; 3) formation of Italian intellectual groups: development, attitudes; 4) the popular literature of "serial novels" and the reasons for its continued success; 5) Cavalcante Cavalcanti: his position in the structure and art of the *Divine Comedy*; 6) origins and development of Catholic Action in Italy and in Europe; 7) the concept of folklore; 8) experiences of prison life; 9) the "southern question" and the question of the islands; 10) observations on the Italian population: its composition, the function of emigration; 11) Americanism and Fordism; 12) the language question in Italy: Manzoni and G. I. Ascoli. Items 13 to 16 are "common sense"; types of periodicals; neo-grammarians and neo-linguists; and Father Bresciani's progeny.*



15. The prison at Turi di Bari, where Gramsci was held from July 19, 1928, to November 19, 1933.

"HAVING BEEN IN PRISON NO LONGER
ROUSES REPULSION, BECAUSE ONE
MAY HAVE BEEN THERE FOR POLITICAL
REASONS."

(PRISON NOTEBOOK 1 – A. GRAMSCI)

THE SCHUCHT 'S



4. The Schucht family in a photo taken in Rome around 1912-1913, not long before the family's return to Russia after an exile of twenty years. In front, Giulia at the age of sixteen or seventeen. In the center row, from left to right, Apollon Schucht, Eugenia, Lula, and Tania. Top row: Nadine, Anna, and, with his head partly covered, Vittorio.



154 / NOVEMBER 1927

November 14, 1927

Dear Giulia,

I want to send you at least a greeting every time I'm allowed to write. A year has passed since the day of my arrest and almost a year since the day I wrote you my first letter from prison. I've changed very much during this time: I believe I've grown stronger and more stable. The state of mind that dominated me when I wrote you that first letter (I won't even try to describe it to you, because it would horrify you) now makes me laugh. I believe that during this year Delio must have had the possibility of receiving impressions that will accompany him throughout his whole life; this cheers me up. I embrace you tenderly.

Antonio

PHOTO'S OF GRAMSCI'S WIFE AND HER FAMILY (THE SCHUCHT'S)

A DAILY LECTURE BY MARCUS STEINWEG

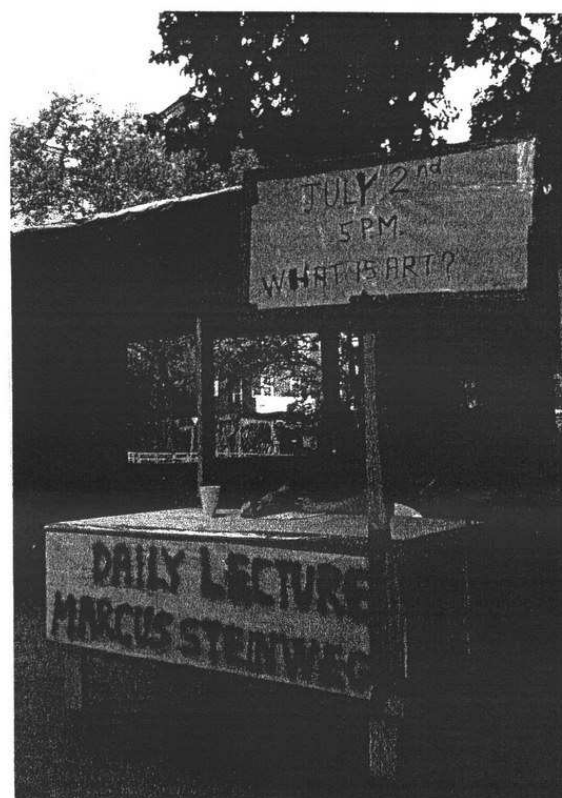
4th Lecture at the Gramsci Monument, The Bronx, NYC: 4th July 2013
ART BETWEEN IMMANENCE AND TRANSCENDENCE

Marcus Steinweg

In a commentary on Deleuze's last essay, "L'immanence: une vie" (1995), Giorgio Agamben arrives at the following diagrammatic *conclusio*, which schematizes a certain sequence in modern philosophy:

TRANSCENDENCE	IMMANENCE
Kant	Spinoza
Husserl	Nietzsche
	Heidegger
Lévinas, Derrida	Foucault, Deleuze

It is correct, of course, to distinguish, as Agamben does, between a "line of immanence" and one "of transcendence."¹ It is equally correct to have the two lines cross, not like parallels that meet in infinity, nor only in "Heidegger," who limns the figure of an enigmatic chiasm, as the site of an intersection of transcendence and immanence. It is already true of Spinoza, of Kant, of Nietzsche, of Husserl, of Lévinas, of Derrida, of Foucault and Deleuze that they represent such intersections, that their thinking represents an embracing of transcendence and immanence, though we must know that this brace their thinking represents, like the brace it reflects, is equally connecting and separating. Spinoza's *one* substance divides into *natura naturans* and *natura naturata*, into creative and created nature; Kant's world shatters into a noumenal and a phenomenal sphere; Nietzsche's reality knows no world-behind-the-world but the difference between Apollonian homogeneity and Dionysian groundlessness; Husserl, finally, opens up to the kinaesthetic body and the presence of the other in the perspective of phenomenological immanence; Lévinas addresses the wholly other (*tout autre*) in the immanent here and now; Derrida inquires into the indeconstructible (justice, etc.) within the horizon of a deconstruction that seizes everything; Foucault directs his thinking to the unthinkable unthought; Deleuze distinguishes between history/ *historia* and transhistoric becoming. Each one of these thinkers *opens immanence within itself*. Not in order to join the thinking of transcendence the onthotheological tradition (if the latter ever existed as a uniform and unified tradition) has handed down, but in order to complicate its alternative, the immanentism of the finite, by supplying an element of integral infinity, i.e., implicit transcendence. To open up to this infinity and transcendence does not mean to resurrect God or an absolute subject. It means to challenge the absolutization of a given transcendence as much as the immanentism that absolutizes itself, by letting it border on its outside, which we can call transcendence, as long as that word marks not a reality but the brittleness of the consistency-zone *reality*.



SCENE 1: FINANCIAL METAPHYSICS

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

Enter: Gramsci, Müller, Nietzsche, Derrida, Deleuze, Duras, Hegel.

GRAMSCI
Do you have a theory?
A theory of reality?
A theory of the future?
A political theory?

MÜLLER
I don't need a theory.
I live in practice.
In the here and now.
I have my life.

GRAMSCI
But the economy...

MÜLLER
Money is running riot, that interests me.
The insanity of the economy.

GRAMSCI
Money running riot.

MÜLLER
The Hegelians on Wall Street.
The economy running riot.
The poetry of capital.

GRAMSCI
The deregulated market.

MÜLLER
The excesses of reason.

GRAMSCI
Speculation.

MÜLLER
The Hegelianization of the economy.

GRAMSCI
The metaphysics of money.

MÜLLER
Financial metaphysics.

GRAMSCI
Creatio ex nihilo.

MÜLLER
Value created out of nothing.

GRAMSCI
Money is religious.
The economy is religion.
Religion never anything but economy.

EVERYDAY STAY
TUNE FOR A SCENE
FROM THE GRAMSCI
THREATER

A DAILY LECTURE BY MARCUS STEINWEG

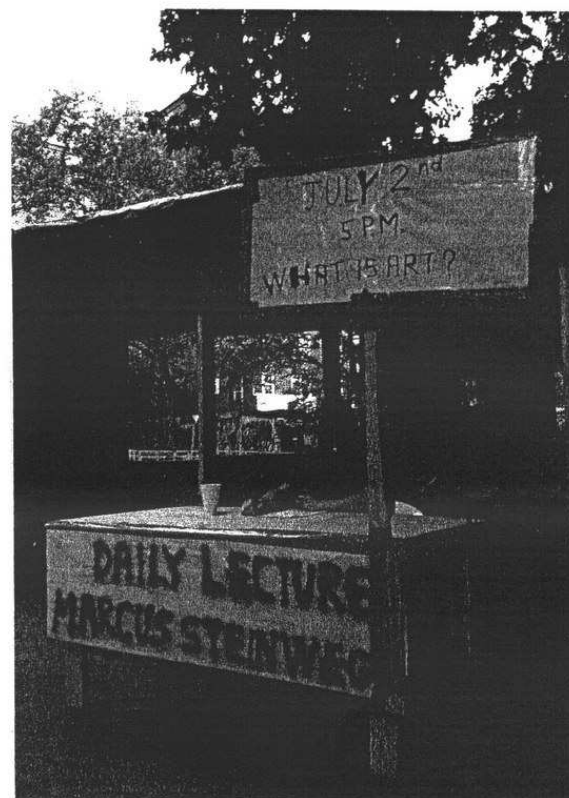
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THOMAS QUOTES

(A TEXT FROM THOMAS HIRSCHHORN)

"Gramsci Monument" at Forest Houses, The Bronx, NYC

The decision to do the "Gramsci Monument" at Forest Houses, The Bronx, NYC is an essential decision. Such an important decision can only be taken after a long process of fieldwork, it cannot be taken by an institution or an administration, it's an artistic decision and as such, has to be the outcome of a process. This process is fieldwork. The fieldwork for the "Gramsci Monument" consisted in visits to Public Housing sites all around the City: to begin with, I visited forty six projects in the five boroughs, then reduced the visits to fifteen sites in three boroughs where I met with residents, presented my project and tried to find out if a co-operation might be possible. I finally focused on seven sites, all in The Bronx: Castle Hill, Soundview, Monroe Houses, Patterson, Bronx River, Claremont and Butler Houses and Forest Houses. There, I had several encounters with residents who are actively involved in their neighborhood. To discuss with all of them was instructive, fun and truly helpful. I admired their commitment, their implication and their thoughts toward and for the neighborhood, which reinforced my conviction that the question of the site is a question of human encounter. Therefore the decision to do the "Gramsci Monument" at Forest Houses was taken in common - by Erik Farmer, the President of the Resident Association of Forest Houses - and myself. It was him who invited me to do the "Gramsci Monument" at Forest Houses together with his neighbors in the spirit of co-existence and co-operation. The encounter with Erik Farmer was decisive also, because he was the one who asked me to give him a book of Gramsci to read. I met Erik Farmer thanks to Clyde Thompson, the Director of Community Affairs/Training and Employment Southeast Bronx - which is located at Forest Houses -, it was Clyde Thompson who sent me to him. The Encounter and Discussions with Clyde Thompson were very important to me and I remember it as a beautiful moment when I met him for the first time in the office of Diane Herbert, the Director of the Southeast Bronx Neighborhood Center at Forest Houses. It was in August 2012, when Diane Herbert and Clyde Thompson welcomed me, listened and questioned me about the "Gramsci Monument". I realized immediately that I was making a real encounter. I remember this moment as a moment of happiness - the happiness of an artist creating the conditions of a dialogue and a confrontation throughout Art, his Artwork! Therefore to do the "Gramsci Monument" at Forest Houses is a decision taken in happiness.

I love to do fieldwork, I love to do it alone, I love to encounter the Other through an Idea, I love to do it through a mission I give myself and I love to do it through Art. It's the questioning of the Universality and Autonomy of Art in a simple and direct gesture.

The angle-stone of my fieldwork is always to ask for help because I cannot do a "Presence and Production" project alone in Public Space. Help can come from residents, from visitors or from someone around who sees me present, fighting for my work and committed to producing something. Co-operation may occur as a gift of the residents. It is not me - the artist - who has the pretence to bring help, on the contrary it's me - the artist - who is asking for help! My proposal is: "Can you and do you agree - as residents of this neighborhood - to help me - the artist - do the "Gramsci Monument"? Can we do it together in co-operation and co-existence? With this in mind, it is clear that I'm not the one who 'selected' or who 'found' the location for the "Gramsci Monument", deciding about location obviously comes from the residents, it can't come from me, nor from architectural purposes or geographical reasons. The residents are the ones who invite me, who agree with me and accept to help me do my work, here, in their neighborhood, on their grounds. My mission consists in creating the conditions for an encounter, discussing and finally convincing the Other of the sense and seriousness of the "Gramsci Monument". This part of the work is the most difficult but also one of the most beautiful. It's the moment when, alone with my idea, I am meeting the Other, discussing art and an artwork today. It's the moment of grace when I understand - again - that there is a possibility to talk about art with everybody, with each and every Other. I am full of gratitude toward the residents of Forest Houses, toward Diane Herbert, Clyde Thompson and Erik Farmer, whom I met once, twice, several times and with whom I always found a welcome. I feel happy - Art has given me the tool to establish a contact - beyond the questions of "interest" and "profit". Diane Herbert, Clyde Thompson and Erik Farmer

understood, that my competence to do the "Gramsci Monument" at Forest Houses, The Bronx, NYC doesn't come from my understanding of Gramsci but from my understanding of Art. They offered me their time to speak about my project and explain the "Gramsci Monument". I was challenged and taken seriously. These were the real encounters between me and the Other – and one can easily understand that without these encounters, no decision regarding a possible location can be taken. This is why the "Gramsci Monument" will take place at Forest Houses.

"Presence and Production"

The guideline for the "Gramsci Monument" is Presence and Production: I call it a "Presence and Production" project. "Presence and Production" is a term I use for specific artworks which require my presence on site and where my production takes place during a given time on a specific location with the co-operation of others. I think it is important, to use your own terms, terms you invent as an artist, and agree with.

As I once said, I never use the term "participatory art" in referring my work, because someone looking at an Ingres painting for instance, is participating, even without anyone noticing. I never use the terms "educational art", "community art", and my work has never had anything to do with "relational aesthetics." The Other has no specific ties with aesthetics. To address a "non-exclusive" audience means to face reality, failure, unsuccessfulness, the cruelty of disinterest, and the incommensurability of a complex situation. Participation cannot be a goal, participation cannot be an aim, participation can only be a lucky outcome. To be present and to produce means to make a physical statement here and now. I believe that only through presence – my presence – and only through production – my production – can my work have an impact in Public Space or at a public location. To be present all the time at the "Gramsci Monument" means to understand full-time presence as a noble task, as the task of taking responsibility. The artist is not present because he is the artist (the creator of the work)—he is present because being present is the most important. To give his time, to share his time, there is nothing more important elsewhere. That is the commitment and the meaning of my presence.

The issue is not "The artist is present" as announced on exhibition opening cards. The terms 'charismatic', 'artist-leader-pedagogue' are inappropriate, they convey something unknown, distorted or cynical. 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. This is sometimes misunderstood, but that's what I mean by: "I am an artist, not a social worker". When doing art in Public Space, there is nothing more beautiful and more persuasive than to proceed from Art as Art. And by insisting on the notion of Art, doors are open for the other, open to encounter what the other does not know and does not want. Precisely because Art can achieve something which one does not want. This is what is unique about art, and philosophy. Therefore I do not distinguish between a person who could be a 'receptive participant' and the person 'hanging around'. Not making a difference can only be justified in regard to the principle of Equality – which demands making no difference in regard to all differences. It is not always easy to insist upon this, but if I resolutely keep to it, this assertion can lead to miraculous and enchanting moments, which – to me – are the most sublime and beautiful moments in my work. The "Gramsci Monument" will remain an affirmation of an autonomous art work that is made in a gesture of love, this gesture doesn't necessarily call for an answer, it's both utopian and concrete. I want to create a new form, based on love for a "non-exclusive audience." My love for Antonio Gramsci is the love of philosophy, the love of the infinitude of thought. It is a question of sharing this, affirming it, defending it, and giving it form.

Thomas Hirschhorn, February, 2013

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NEWS

Construction Of New Monument Gives Bronx Residents Sense Of Purpose

Swiss Artist, 15 Forest Houses Residents Create Art And Community Unites

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NEW YORK (CBSNewYork) — A Swiss artist is enlisting a Bronx community to build a unique interactive monument — the first of its kind.

He came from France with a vision and a map of New York City's public housing complexes, and found the team to build his dream at the Forest Houses in the Bronx.

"Normally a monument is in a city center in a park or in front of an important building, so I wanted to do it where people are living," artist Thomas Hirschhorn told CBS 2's Amy Dardashtian on Friday.

Hirschhorn and 15 residents with no construction background built the Gramsci monument, working for a month for \$12 an hour.

"It's like a little dream and a little fantasy," resident Myrna Alvarez said.

It's Hirschhorn's tribute to communist revolutionary Antonio Gramsci, whose ideas landed him in prison. Italian artifacts from his time there are guarded by trained residents.

But Hirschhorn said beyond his politics, Gramsci inspired independent thought. That's the message behind the monument.

"One of the Gramsci fantastic quotes means to be an intellectual, because he said every human being is an intellectual," Hirschhorn said.

When you walk onto the installation, it feels like you are high up in a tree house, a tree house nestled in paradise where you can grab a smoothie at the bar or dip your feet in a cooling pool, Dardashtian reported.

The plywood spaces make up a radio studio, library and performance space intended to inspire ideas. To the community it's a game changer for its youth.

"Everywhere you go there's violence, people having differences and you need something to bring them together, one little thing and this can be that," resident Nick Santiago said.

It's a source of accomplishment.

"When we first started it was nothing, but when we built it it was amazing how we did it," resident Janet Bethea said.

It's art bringing people together.

...will open to the public starting July 1 for two and a

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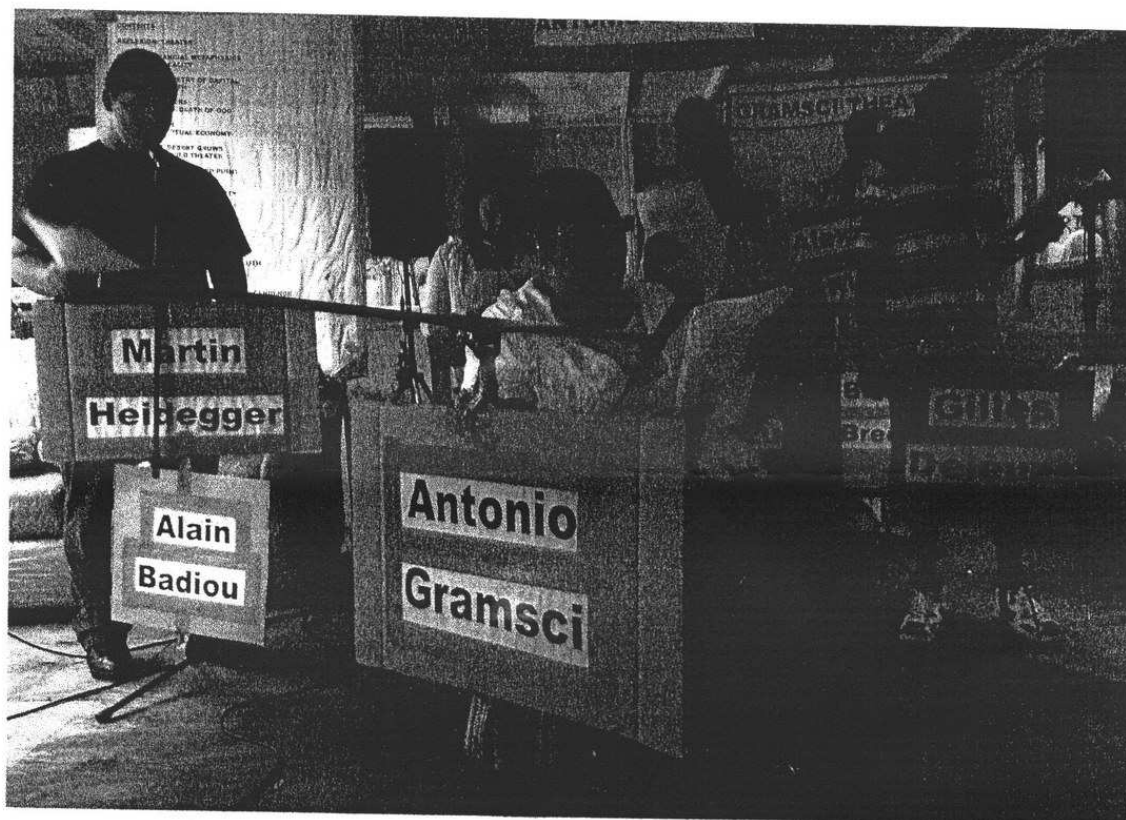
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RESIDENT OF THE DAY !!!!!!!!!!!



ELENORA HARRIS

THE DAILY WEATHER FORECAST FOR THE 10456!!!!!!

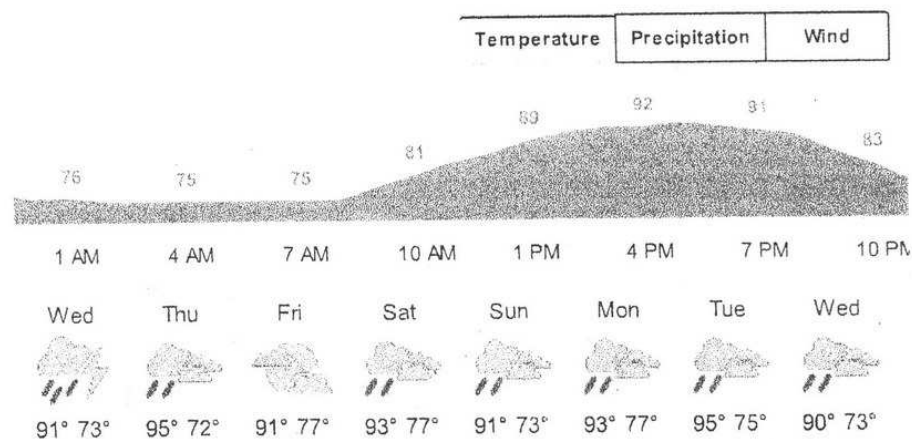
Bronx, NY 10456

Thu
Chance of Storm



95 °F | °C

Precipitation: 20%
Humidity: 55%
Wind: 15 mph



MESSAGE OF THE DAY !!!!

"LISTEN UP LADIES AND GENTS,
BOYS AND GIRLS, RESIDENTS OF
FOREST HOUSES AND ALL AROUND
THE WORLD THE MESSAGE OF THE
DAY IS 'NO TIME TO WASTE '
BECAUSE TIME IS MONEY , AND WE
SHOULDN'T WASTE NO TIME TO GET
IT . LET THIS BE YOUR
MOTIVATION.....!"

A LETTER FROM THE EDITOR'S

DEAR READER'S,

WELCOME ONCE , WELCOME
TWICE, I WELCOME YOU ALL IN GODS
NAME TO THE GRAMSCI MONUMENT
NEWSPAPER. IN ONLY FOUR DAYS WE
HAVE PRODUCED GREAT MATERIAL
THAT KEPT YOU INTERESTED TO COME
BACK FOR ANOTHER ISSUE EACH DAY.
WE LOVE YOUR FEED BACK AND WE
WILL CONTINUE TO STRIVE TO GIVE
OUR READERS WHAT THEY WANNA
READ. THIS IS A FACT!!! AND A
PROMISE . ONE LOVE , PEACE

SINCERELY

YOUR EDITORS,
SAQUAN SCOTT
LAKESHA BRYANT