

THE GRAMSCI MONUMENT.

NEWSPAPER

Editors:
LAKESHA BRYANT
and
SAQUAN SCOTT

"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

September 5th, 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

HENRY GRIMES !!!!

A LEGEND AT THE "GRAMSCI MONUMENT"



TABLE OF CONTENTS

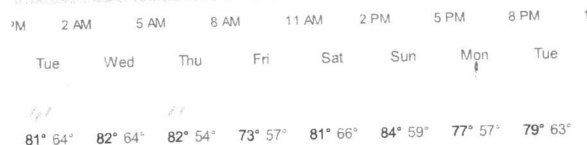
1. COVER PAGE (HENRY GRIMES)
2. TABLE OF CONTENTS/WEATHER
3. BIOGRAPHY OF HENRY GRIMES
- 4-5. SELECTED POEMS BY HENRY GRIMES FROM SIGNS ALONG THE ROAD
- 6-8. GRAMSCI'S BELONGINGS EXHIBITED AT THE "GRAMSCI MONUMENT"
9. A DAILY LECTURE BY MARCUS STEINWEG
- 10-13. FEEDBACK
12. RESIDENT OF THE DAY

Bronx, NY 10456
Thursday
Chance of Showers

82 °F | °C

Precipitation: 20%
Humidity: 47%
Wind: 9 mph

Temperature Precipitation Wind





Henry grimes (acoustic bass, violin, poetry) is a heroic figure, one of the architects of avant-jazz and improvised music, an artist who played, toured, and / or recorded in the 1960s with Albert Ayler, Don Cherry, Benny Goodman, Coleman Hawkins, Roy Haynes, Lee Konitz, Steve Lacy, Charles Mingus, Thelonious Monk, Gerry Mulligan, Sunny Murray, Sonny Rollins, Pharoah Sanders, Archie Shepp, Cecil Taylor, McCoy Tyner, and many more, and then went through 35 years of very hard times without an instrument to play. He made a triumphant return to the music world in 2003 and has been surpassing himself and all expectations ever since. In recent years, Mr. Grimes has played, toured, and / or recorded with (among others) Marshall Allen, Marilyn Crispell, Andrew Cyrille, Edward "Kidd" Jordan, Roscoe Mitchell, David Murray, William Parker, Marc Ribot, Wadada Leo Smith, and again, Cecil Taylor. Henry also made his professional debut on a second instrument, the violin, with Cecil Taylor at Lincoln Center in 2007, and the first published volume of Henry's poetry, "Signs Along the Road," appeared in print the following year, with more volumes to follow. Henry Grimes can be heard on 90 recordings on various labels.



the world our society, society our world

Our world was literally born
on the 2nd day of creation,
as some count time.

as in counting, in pacing
it against
the one the world of other
chances

faced down pedant drive
into the moon in other places
as i am counting it

and facing it now.

But ever since i was young
with things still fresh
as coming,

the one
the world it is
was always then, as now,
a room, a public one,
a place of plushness
and thick rich reddened carpetry –

a public place
for thoroughfare. In
naivete – formerness
and priordained youth
and living power –
thought of – as resides

54

the place where literature
was always wrought,
but now, in latter times,
the place for music
where it is set.

a place: it had
the universal theme
in all the park history.

For me to tell,
i know it not –
for me it surely was a shame;

a place for the ether.
to greather in a crust –
behind the minds of humans
the cosmic must,
the necessity and absolute sum

of what that is
that made it –
all that it was
all real
and what – about.

i know that Dorian Gray
sat there – in that place
while he was
still – at – that – age,
the only non-member of the club,
and took

55

all of the silent chides
and mental jabs
of all the stuffy members' stuffing
and fluffy quiltine and silk-lined
smoking jackets –
and of himself able in his absolute still
to jab a few,
while taking it all in,
and letting all else – out.

Days without setting.
Eternal nuances in the light
of something able to shed – itself
while not a light,
and while the lamp stands held
as lines of tuxedo'd and drunken
bystanders
as awkward hand-standers,
cherries still in their vacuous glasses
in their hands held for martinis
of gin and vermouth.

The problems
that did sometime, and while
between the ghost and the
spirit
was really an all-consuming fire,

just a lift way,
life a lift of certain, liable
when a dish of deftly certain
quibble was passed – by,
and nooked in the bud –
while on the tray.

56

Light was the pulse,
name might – originally
as it is still ending now,
the arena: and
it was necessary to have light.

But punctuation was better.
Still a giant,
still the time would prove itself
still the myth of fog would will itself
and so pervade the hills
above the valley
and hold all
the foliage of the wood
with all the dew

every night, and all the
lights stayed on.
Ben Franklin and the Liberty Bell
held sway, fighting then
to hold the same day,

and lighted William Penn
kept his heightened eyes
on all of south Philadelphia
and – right.

At that time i would have to
go to bed and sleep
and i could look out on the world
and know that he was there,
sometimes ... looking in

57

peace

Face was made a form.

The instincts
that are bade must telegraph
the distincts found,
the woe of breath,
the numberless,
the less

that fate: a cockatrice
shall not alight a poisonous bite,
atop the den of the adder
where a little child shall play
and where, in all delay,
a little child shall lead them.

Feet found the calm
that long before it started to be the priority
of this occasion, yet, as all must delve,
distinction of amorphous state, the only place
the cow and bear shall feed.

The seeds remain, all cause,
as adventure, stay in metaphor, domain.

98

Heart, sought for the bearing that
represents to it
the whole rime of old beginning
and acceptance, and the universal mind of God,
the peace of the mind
contained the law.

Each seed: domain.

Hands gave the only right of way,
not diligent as pro or con,
not feeling
avant, over-drawn,
nor cursed especially,

but the forceps of a dawning year,
to draw the time
with measures oblique of filling,
to the satisfying of the soul:

So, to God – that we may all fill – our bowls,

until we are delivered.

circa 1984

99

friend

Because we are – as friend is friend

and – not as foe is foe,

let's wend our way up
to that classic end,
that place of feet
the mission of the task,
and bending of the will
that's stated,

not as you and I are friend,
but as that place of sameness blends.

So then,
because we are as
friend is friend,
and not as foe is foe,
but causes blend,

then must faith be
then must life be
safest then

and –
just because we are.

1984

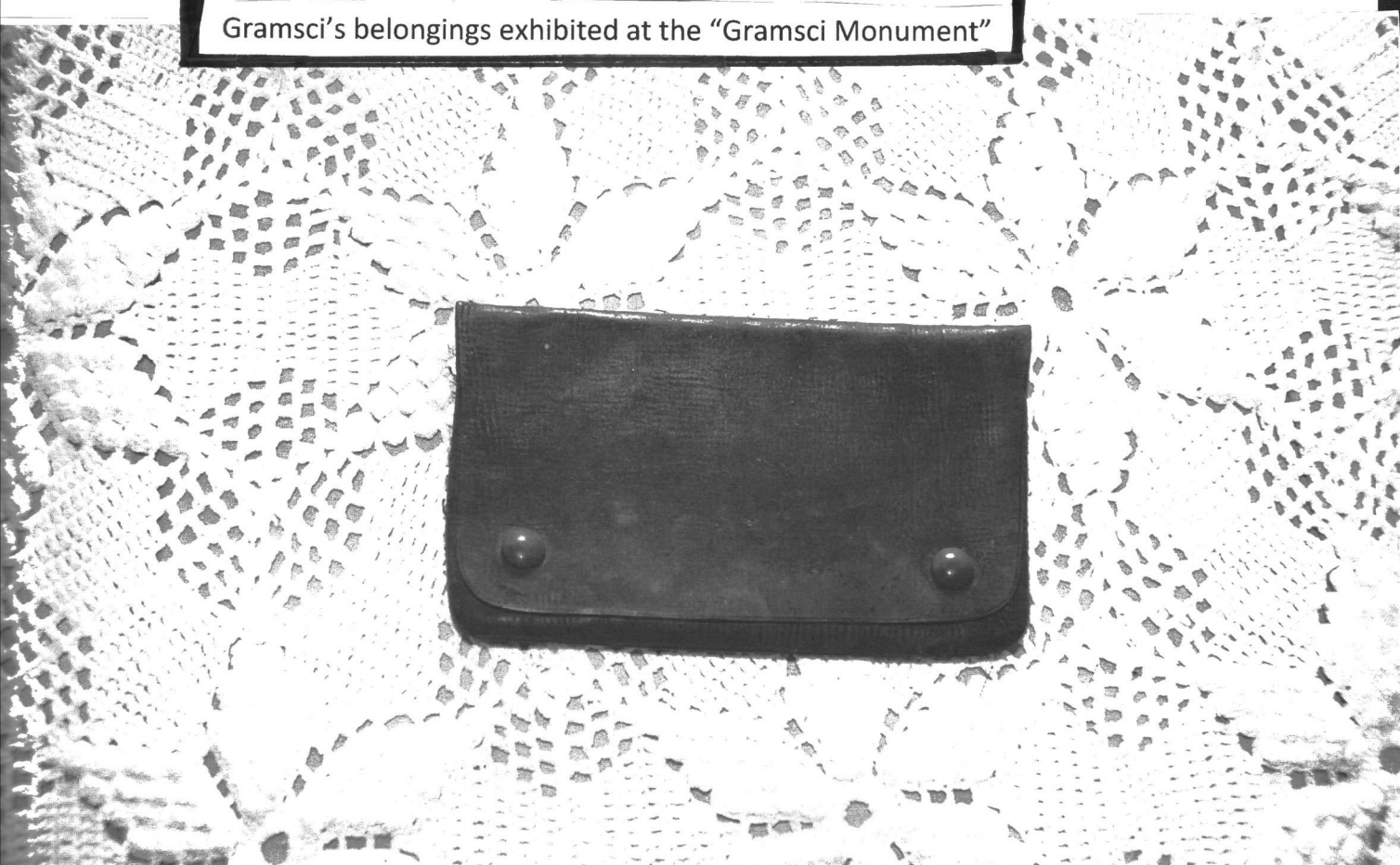
104

apologia pro vita sua

The Poet gives to his gifted eye
the Poet
or rather
the magnetism of attraction
and
attraction power!
in unctuous coals
and burning flame
He wreathes the narrow fame,
and / or
the marrow's frame,
phantoms of Sublimity.
A natural relation
is constructed between sound and sense.
Decontextualization:
one may therefore find a poem
that causes a fusion between the line of equilibrium
and the same one of an inner tension
that takes place spiritually
(as mentally)
as well as in
spontaneity

somewhere between 1984 and 1999

105

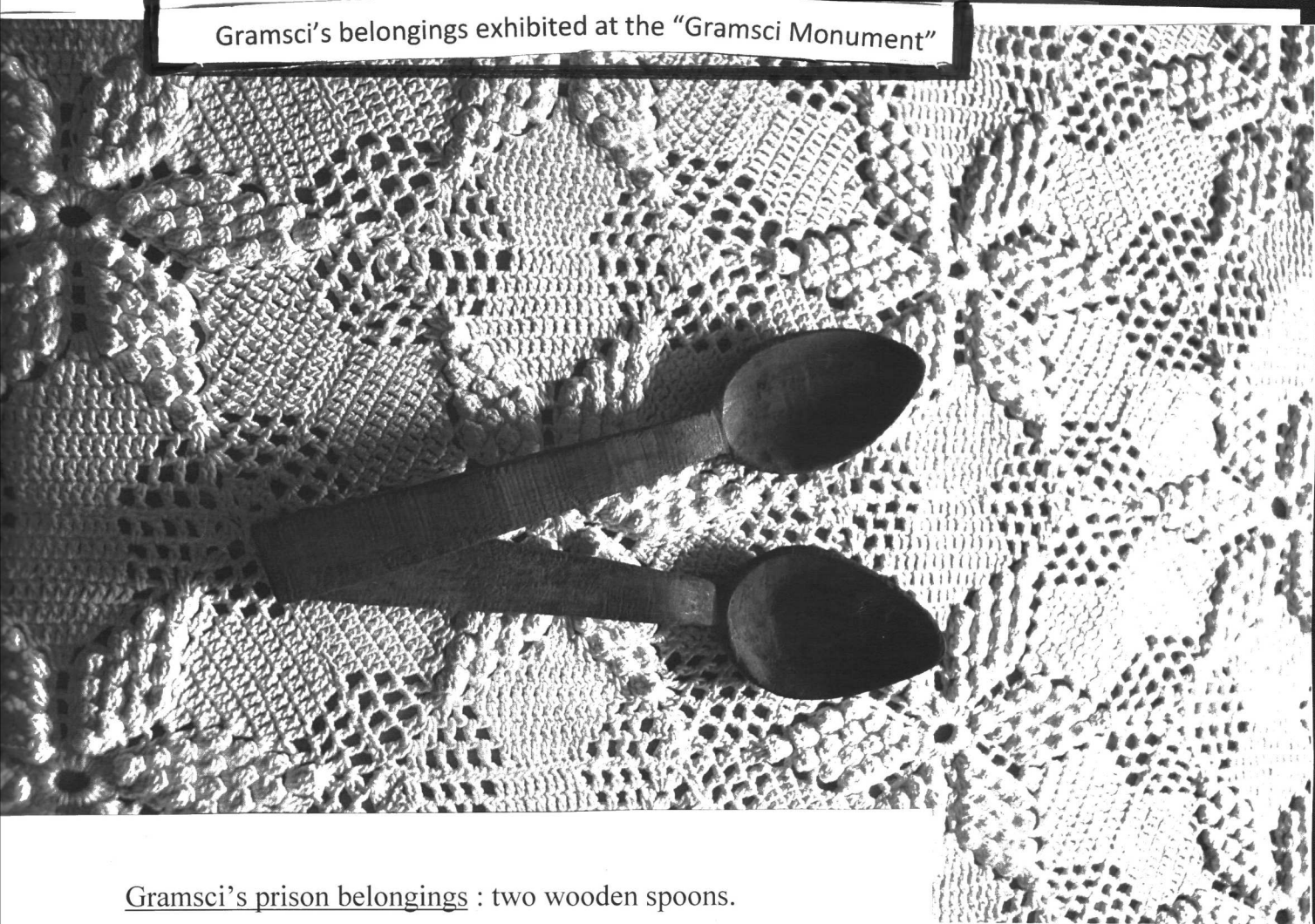


Gramsci's prison belongings : Gramsci's wallet.

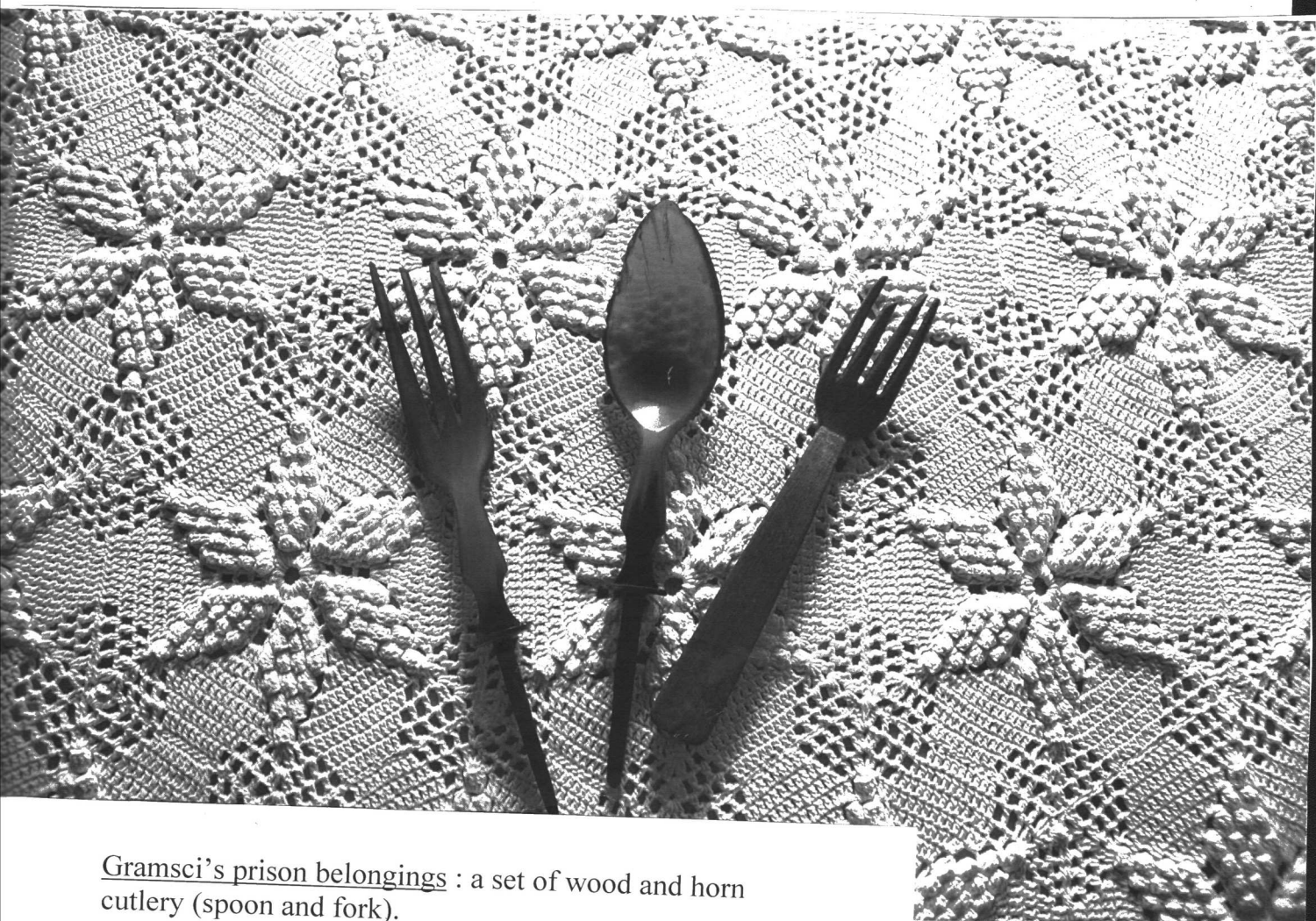


Gramsci's prison belongings : shoes' protective cover.

Gramsci's belongings exhibited at the "Gramsci Monument"

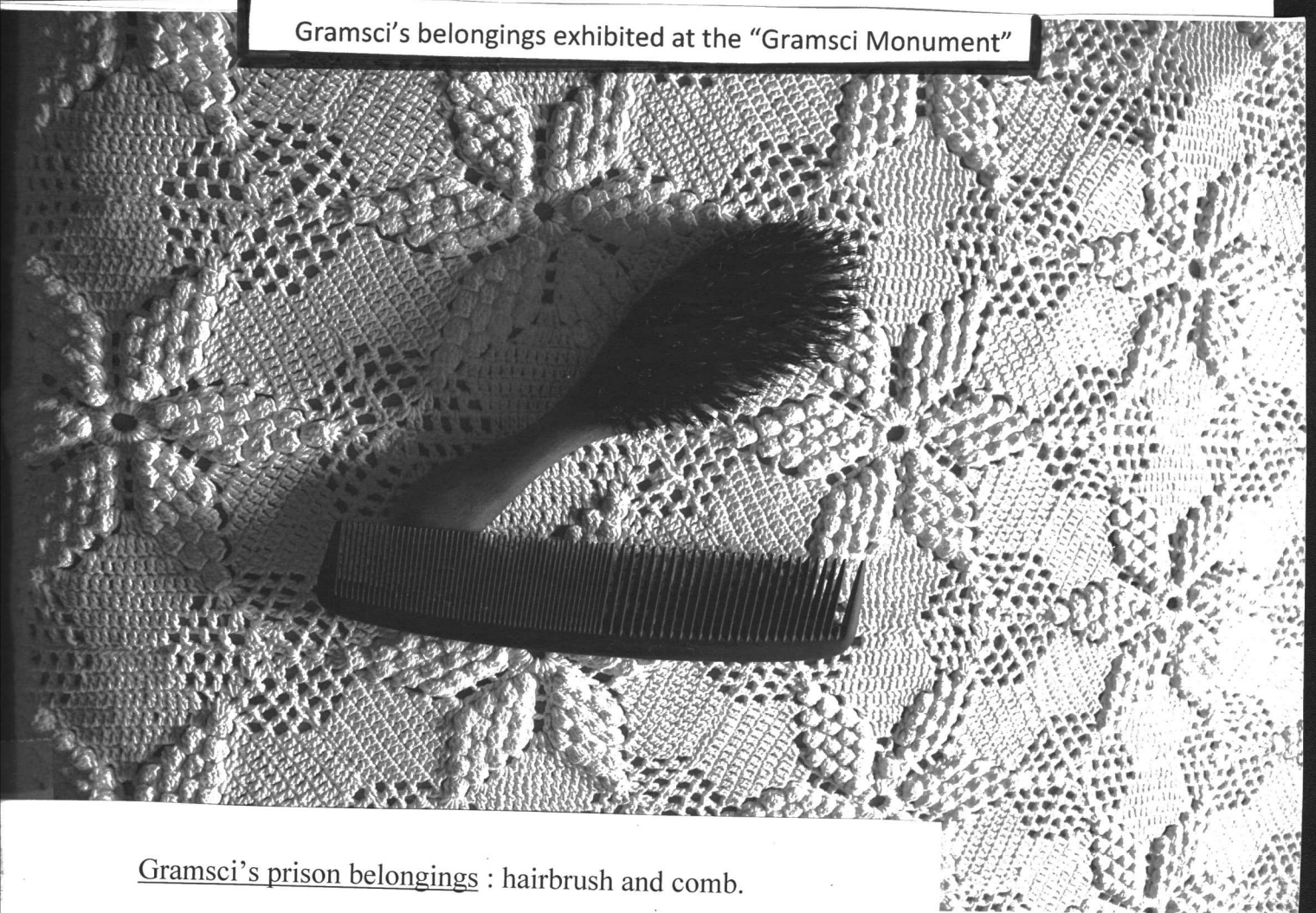


Gramsci's prison belongings : two wooden spoons.

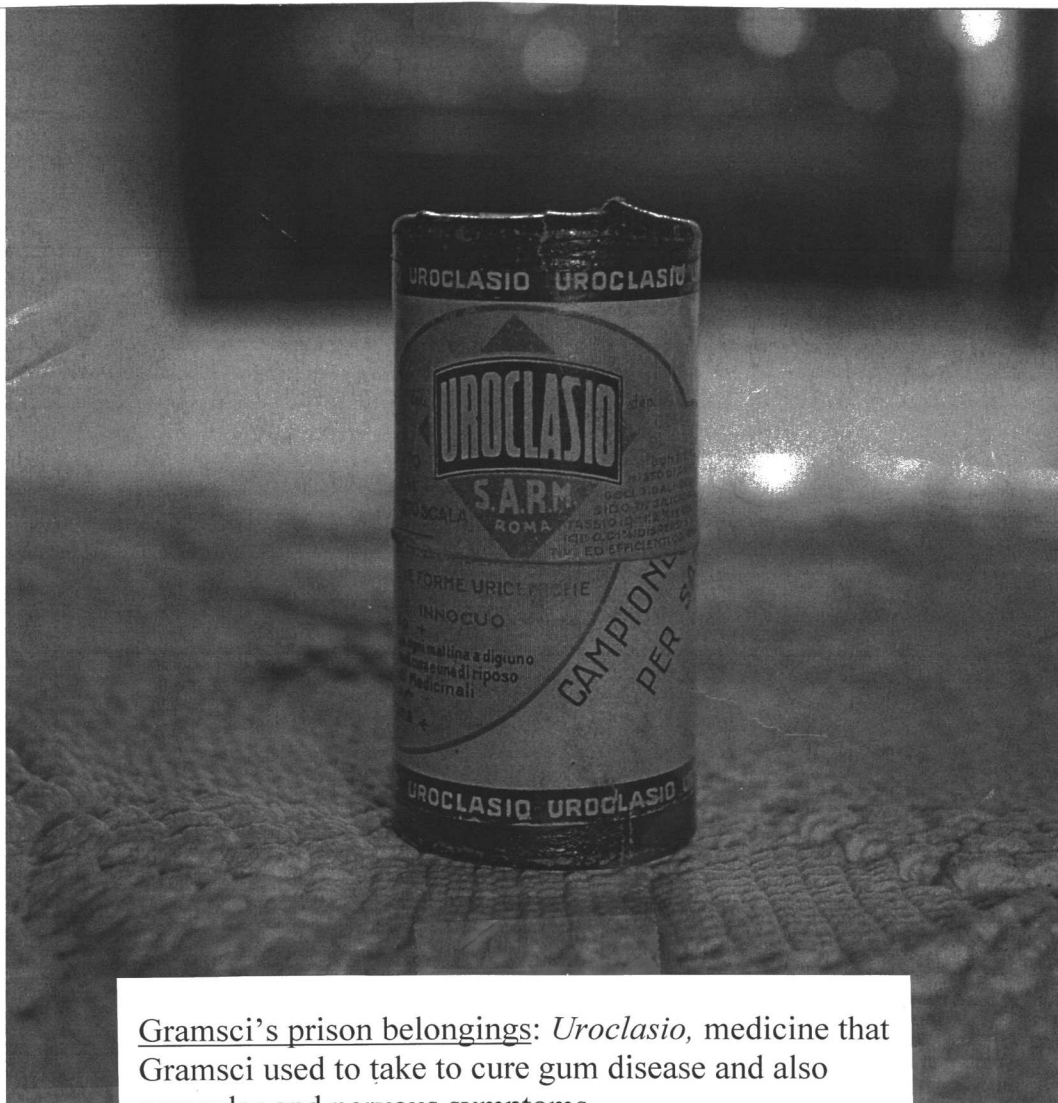


Gramsci's prison belongings : a set of wood and horn cutlery (spoon and fork).

Gramsci's belongings exhibited at the "Gramsci Monument"



Gramsci's prison belongings : hairbrush and comb.



Gramsci's prison belongings: *Uroclasio*, medicine that Gramsci used to take to cure gum disease and also muscular and nervous symptoms.

SPECIAL THANKS TO CASA MUSEO DI ANTONIO GRAMSCI, GHILARZA, ITALY

A DAILY LECTURE FROM MARCUS STEINWEG

66th Lecture at the Gramsci Monument, The Bronx, NYC: 4th September 2013
FORMALISM OF FREEDOM
Marcus Steinweg

1. I define philosophy as the courage not to evade the call of the great concepts: What is freedom, what is truth, what is justice, what is love, what is the human being? And how do these questions stand in relation to art and philosophy?
2. I think that art and philosophy share this courage.
3. Art is an assertion of form in the opening toward formlessness; philosophy is the assertion of truth within the intransparency of instituted realities.
4. Art's assertion of form, philosophy's assertion of truth demand a confrontation with these realities without bending to them.
5. Art and philosophy exist only in autonomy and resistance to what is established.
6. The autonomy and resistance of art and philosophy cannot be scientifically proven; they must be asserted through works eluding the dictates of provability whilst constituting the autonomy of the artwork.
7. That work is autonomous which maintains a resistant autonomy vis-à-vis the imperatives of the Zeitgeist: the freedom of its form.
8. The formalism of freedom which art releases the work from its history, from the domain of its real cultural as well as technical, historical, informational and economic determination.
9. The work relates to its determinants without conceding them a final authority over it, because it implies an assertion which ties it to the impossible, to its truth which does not belong to this domain (or only as its absolute limit).
10. Autonomy is the name for the work's irreducibility, for the opposition of an assertion which overflies, surpasses its own conditions.
11. Through its autonomy, the work maintains its relation to the infinite.
12. The infinite is yet another name for the incommensurable.
13. In contact with it, there can be a certain autonomy for the artwork which liberates it from the clutches of its determinants.

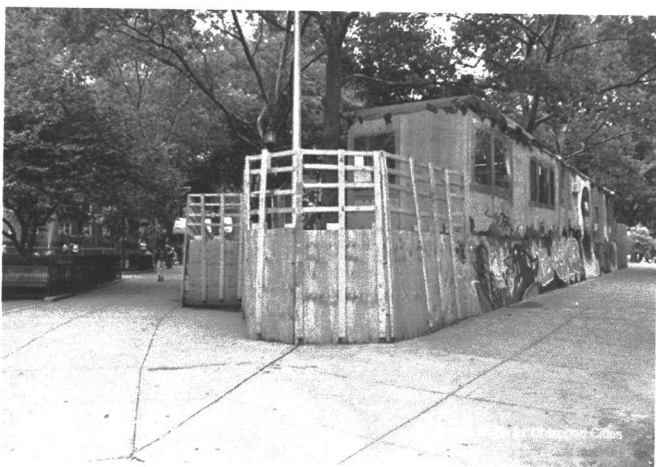
FEEDBACK

Architecture Arts & Culture Food & Drink Guides Shop

Giving Form or Making Change? Thomas Hirschhorn's Gramsci Monument in South Bronx Forest Houses

by [Alexis Lehman](#) [No Comments](#)

Like 14 Tweet 10 2



For those interested in alternatives to mainstream art galleries and museums, Thomas Hirschhorn's latest installation "Gramsci Monument" in the South Bronx Forest Houses presents a provocative and enriching experience. Hirschhorn recently participated in the ICP Triennial, which we reviewed in May and created the monumental installation *Concordia* at Gladstone Gallery in Chelsea.

Commissioned by the renowned Dia Art Foundation, the "Gramsci Monument" is Hirschhorn's fourth in a series of monuments that commemorate admired philosophers: Spinoza, Deleuze and Bataille and Gramsci. After a thirty-five day collaborative construction phase, the artist and the community inaugurated the Monument this past July, open now seven days a week.

The Monument is composed of a series of small pavilions connected by a serpentine platform constructed with disposable materials such as plywood, two-by-fours, tape and plastic. Reminiscent of informal settlements, Hirschhorn argues that the project is a formal re-evaluation of a classical monument. It is a low-cost, non-figurative, non-monumental temporary structure—"a time-limited Monument". Located in the public space of the NYCHA (New York City Housing Authority) housing project, the Monument's form, and the accompanying banners with quotes by Gramsci, intrigues anyone that passes by.

Who is Gramsci? Antonio Gramsci (1891-1937) was an Italian Marxist thinker and political theorist. He was a founding member and leader of the Communist Party of Italy until his incarceration by Mussolini's Fascist regime. Gramsci's major contributions to critical, educational and Marxist theory emerged from his writings during his time in prison, published as the *Prison Notebooks*. His writings explored the notions of socio-political control in relation to the working class. He believed the subaltern classes needed to assert themselves and be empowered against the bourgeois ruling class—accomplishing this not through revolt but through education and self-organization—in order to be liberated and create their own working class culture.

The various pavilions, which include an exhibition space, a library for the study of Gramsci's life and theory, a radio studio, a newspaper room, computer classroom, art workshop space, a bar and stage/lecture space, all seem in one way or another to try to answer the above question or at best depict two of the most powerful Gramscian theories—cultural hegemony and the philosophy of praxis.



The Monument appears to be the manifestation of Gramscian theory. However, in the past, Hirschhorn has stated that he is an artist, "not a social worker". He negates the categorization of his work as community art, participatory art, activist art, educational art, or the like.

Hirschhorn's Monument however, exists within the palpable realities and context of a low-income housing project in the South Bronx (the poorest Congressional district in the United States). Thus seeing the Gramsci Monument as simple artistic formal exploration would be a

miss-reading of the Monument as it is used, occupied and appropriated by the community. This space morphs from a dance floor to a classroom or a study space on a daily basis. This Monument has created the opportunity for the community to learn about Gramsci and about themselves, to be empowered and proud. It has demystified the Bronx and housing projects for people who would not otherwise dare to visit this place.

[Alexis Lehman, Bronx, NYCHA](#)

Feedback from Fondazione Istituto Gramsci – Archivio,

Rome, Italy!



3 weeks ago Crisis and the Gramsci Monument of Thomas Hirschhorn

The *mantras* in international *mainstream media* are continuously focusing on the (economic) crisis. Don't get me wrong, I am not closing my eyes for the difficult situation many people got into, especially in *southern Europe* [<http://www.ipsnews.net/2013/01/living-on-the-streets-no-longer-exceptional-in-spain/>]. But isn't this a bit too much? Now that financial markets and big property owners are in crisis, because their *stocks* and *investments* plummeted, there officially is a crisis, which after some time now also affects 'the middle classes' in their job opportunities, paying off mortgages and...their access to *good art*! It seems art budgets are everywhere in Europe under pressure, so the art sector might better be looking for alternatives for still being able to reach a (paying?) public and being able to organise and finance interesting art projects. Will people still have an eye for art? Will they be willing and able to buy or pay admission fees? Or is *ART* doomed to get deeper into the margins of society?



How to find a creative way to change and deal with any crisis, imaginative or real? We all know some *banks were saved while consequently culture and other social budgets were cut*. In *The Netherlands* as much as in a country like *Portugal*. The *neoliberal czars* see their golden opportunity to streamline European countries for once and for all. I know it is easy talk: but for some older people or people loosing their jobs, it is a drama. In *Spain*, for example, many house 'owners' cannot pay off their mortgage anymore, have to sell with a loss and consequently get debt and might get into trouble or even worse, get homeless. So they might have other things to worry about than art and culture or might there be a role for art and can it proof its *relevance* even in times of economic crisis?

In *Spain* you can see the worst examples of Europe: banks expel people out of their houses, after being helped first themselves by the Spanish government and the *IMF*, in reality by the *EU Tax payers* of the future. I can imagine the anger of the Spanish people on the ruthlessness of their banks. With an unemployment rate of 26% in July 2013 [<http://www.tradingeconomics.com/spain/unemployment-rate/>] and of over 56% among youngsters [http://lycharts.com/indicators/spain_youth_unemployment_rate_ifs/] till 30 years of age, Spain seems to be ready for a serious revolt. And who is blaming them? The Spanish government, like the *Portuguese* but also the *Dutch* focus on "austerity measures", cutting public spending, while many economist can tell them you have to *spend more*, get more debt, so the government can take over commissioning when the market fails. Yes, it is *Keynesian* [http://en.wikipedia.org/wiki/Keynesian_economics] because the *neoliberal policies* [<http://www.investopedia.com/terms/n/neoliberalism.asp>] failed ostentatively! When you rise governmental spending, the state generates projects which keep companies and people *at work*.



Governments following a *neoliberal* policy, in which public spending cost cutting is *pivotal*, think they can follow the same course as in the 80's when this so called *austerity*, for example in The Netherlands, did work. But there is one difference: In the 80's we had a situation described best by *stagflation* [<http://www.investopedia.com/terms/s/stagflation.asp>] , a combination of the weakening of economic activity, leading to high unemployment combined with high inflation rates. The Netherlands though are not symptomatic for the southern EU countries (whose problems seem from a specific perspective to be much more structural: their economies are showing structural deficits concerning *consumer spending* [<http://tw.nielsen.com/.../NielsenGlobalConsumerConfidenceReportQ32012.pdf>] , *unemployment* and *underdevelopment of industrial, agricultural and technological innovation*), but their copying of 80's policies is making the Dutch pay their toll now: against an annual inflation rate in the EU in August 2013 of 1.6% (*Eurostat link* [<http://epp.eurostat.ec.europa.eu/portal/page/portal/eurostat/home>]) the inflation in The Netherlands in July 2013 is 3.1% (Dutch National Bank dat [<http://www.dnb.nl/en/news/news-and-archief-dnbulletin-2013/dnb295316.jsp>] a). It seems like the Dutch government likes to recreate the situation of the 80's! Main cause of this above average high inflation is, according to *the DNB*, the rise in *VAT rates* from 19 to 21%. A *Nobel laureate*, economist *Paul Krugman* [http://krugman.blogs.nytimes.com/2013/08/13/a-tale-of-two-flat-countries/?_r=0] , explicitly attacks The Netherlands claiming the current Dutch government makes the wrong choices by its *procyclical fiscal policy* [http://en.wikipedia.org/wiki/Procyclical_and_countercyclical] , something most macroeconomists, according Krugman, disagree with to battle economic crisis [<http://business.time.com/2013/08/15/europes-false-recovery/>] .



Nobel Prize winner 2: Joseph Stiglitz: "The great bank robbery" and its effects

Although many doubt the validity of *austerity* measures, also in culture, as it might still take care of some cohesion in society, the *international financial establishment* seems to grab European countries at their throat. In stead of letting banks fall (there are enough well functioning banks that could have taken over), now society at large has to pay for failing financial controls and an event what *Nobel Prize* winning economist *Joseph Stiglitz* [<http://www.josephstiglitz.com/>] calls '*the great bank robbery*' (in '*Free Fall*' [<http://www.theguardian.com/books/2010/jan/30/freefall-global-economy-joseph-stiglitz>]). Whether or not a consciously initiated *financial war* by the *Wall Street barons*, the European *civilian* is supposed to pay the price for saving specific banks and financial interests in countries like *Greece, Spain and Portugal*. In the meantime the people of these countries see all their *assets, pensions* and *jobs* evaporate and the tide is still not changing [<http://business.time.com/2013/08/15/europes-false-recovery/>] . Resistance is growing though, you can see it in a country like *Portugal*, affected *middle classes* start to join the demonstrations in bigger and bigger numbers. The *span of tolerance* seems to be reaching its extremity, when will it snap?



Facing huge cuts in budgets available for culture the Dutch art sector is forced to approach this situation in a new way. The Dutch citizen seems to absorb this quite passively (are there still any politically active citizens at all?), fallen asleep by the endless crisis mantras and that 'we have to take painful decisions (of course not for the banks!) In a former blog entry (<http://hanskuiper.blogspot.pt/2012/04/dutch-art-finance-leak-revisited.html#%21/2012/04/dutch-art-finance-leak-revisited.html>) I already wrote on the seeming lack of market knowledge of the current art managerial class. Here and there some institutions are getting serious into *sponsoring*, an alternative to *state subsidies* and a favorite policy justificator for neoliberal advocates. But it seems that big parts of the art managers need to re-school and find ways to gain market knowledge. For the visual arts we will have to focus much more on luring *international collectors, buyers, museum directors* into the Dutch *ateliers*, in short how can we get foreign funds and networks, to the *Dutch artist*?

An institution that has a name and experience in international art networking is the *Rijksacademie* (<http://www.rijksacademie.nl> ENG.) . Though heavily subsidized in the (recent) past and now forced to "*policy adjustments*", they start a cooperation with *The Ateliers*. I expect though that cost cutting by cooperation will not be enough to survive as an art educational institute as the Rijksacademie is (which has a unique position compared to other Dutch art academies,); the neoliberal policies don't look too promising and only in smaller left wing parties plans the budgets will not be cut for the arts. An institute like the Rijksacademie might be able to activate their international network to change their dependency on Dutch state subsidies and look for sponsoring, art intermediaryship and foreign partners that might, for example, finance an atelier in Amsterdam for one of their artists, just like *Kunstlerhaus Bethanien* (<http://www.bethanien.de/kunstlerhaus-bethanien/programmibereiche>) is doing in Berlin. But in general, the dutch culture sector will have to change drastically, also to become more independent of political interests. Less state funded art will generate *better art*??!

The Gramsci Monument of Thomas Hirschhorn

An artist making interesting projects with his 'YES ENERGY NO QUALITY'- philosophy, which can lucidate *the crisis concept*, is *Thomas Hirschhorn*. Photos of his *Gramsci Monument* (<http://www.nytimes.com/2013/06/30/arts/design/thomas-hirschhorn-picks-bronx-development-as-art-site.html?pagewanted=all>) are to be seen on this page and the project is visitable in New York (The Bronx) this summer. His statement '*I am an artist*' from the *Anschool project* in Maastricht in 2005 you can read below the video (French reportage by La liberté TV).



I am an artist, a worker, a soldier. I do not fight for myself. I have a mission. It's an impossible mission. I believe in Energy. I don't believe in Quality. Yes Energy! No Quality! I hate qualitative thinking, in art or anywhere else, energy is all that counts. I want to work simply and economically. I want my work to be dense and charged. I want to over-work my work. I want to work politically. I want to face up to the World around me. I want to remain attentive and lucid. I don't want to exclude anyone with my work. I would like to include people in my work. I want to fight without thinking about winning or losing. I am not chaotic, I am not a theoretician. I am not a philosopher. I don't need philosophy for my work as an artist; I need philosophy as a human being. But I carry with me a philosopher's marvellous answer to the question: What can philosophy do? "Philosophy can bring sadness". I have the will to give form to things. Giving form is my commitment as an artist. Art is a tool for me, a tool for knowing the world, a tool for discovering reality, a tool for the experience of passing time. I don't ask myself if my work functions. I think it's necessary for it not to function in order to remain utopic. I don't want to work with fashion. Beauty must be preserved from capitalism. Fashion favors escaping to the personal, private, selected, chosen space like fake self-determination. Fashion reflects the fear of loss of identity. I want to do my work as a warrior. Everything has to come from the inside of myself in confrontation with myself. I believe in resistancy in art. I want to work with what belongs to me and I want to stay free.

T.H. August 2000

To be continued

Text: Hans Kuiper

Photographs by Whitney Kimball and Will Brand at the Gramsci Monument of Thomas Hirschhorn

RESIDENT OF THE DAY



KAMAHE KAMRAJ