

# THE GRAMSCI MONUMENT.

# NEWSPAPER



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



July 22nd, 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



IN LOVING MEMORY OF LLOYD MORGAN JR.

MAY 26, 2008 – JULY 22, 2012

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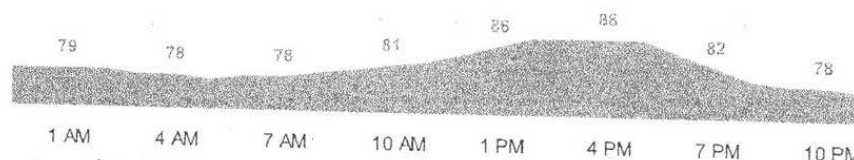
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Bronx, NY 10456  
Mon  
Chance of Storm

 **88** °F | °C

Precipitation: 30%  
Humidity: 60%  
Wind: 11 mph

Temperature	Precipitation	Wind
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Sun	Mon	Tue	Wed	Thu	Fri	Sat	Sun
							
90° 75°	88° 75°	84° 73°	88° 75°	86° 77°	86° 72°	90° 77°	90° 77°

## 1 YEAR AGO.....



NEW YORK -- The Rev. Al Sharpton's voice echoed off the packed pews of Mt. Neboh Baptist Church in Harlem Wednesday night as he decried the recent surge in gun violence that put 4-year-old Lloyd Morgan Jr. in the small white coffin before him.

"I'm angry at myself and all of us, 'cause it shouldn't have gotten to this," Sharpton said, pointing to the 4-foot-long casket as he delivered Lloyd's eulogy. "This is not about the blame game no more. This is about all of those who will stand up and take responsibility for our part in making sure our babies grow up."

Lloyd Morgan was shot and killed July 22 outside a South Bronx public housing project when three men began shooting indiscriminately on a basketball court near the playground where he and several other children were playing. Hundreds of family, friends and community leaders gathered in the church Wednesday for his funeral.

"This is, I hope, the worst I ever feel in my life," Lloyd's mother, Shianne Norman, said as she bent in anguish at the podium near her son's closed coffin. After thanking the community for their support, Norman read a poem someone had shared with her.

"Please don't tell me my son is in a better place. Though it's true, I wanted him to be with me," Norman read. "Don't tell me to be thankful for the time I had, because I want more."

Norman was with Lloyd at a neighborhood basketball tournament when the shootout began. Witnesses said last week that several men began firing at each other in retaliation for another shooting the night before two blocks away. Two teens, Rondell Pinkerton, 17, and Ronald Jeffery, 19, have been charged with Lloyd's murder and the attempted murder of two more injured during the shooting. Courtney Kelly, 26, who organized the tournament as a memorial to his murdered sister, was shot in the abdomen and has been charged with criminal possession of a weapon. It is still unclear who shot the fatal bullet.

Lloyd is just one of many young victims in a wave of New York City shootings this summer. Two weeks before he was killed, bullet fragments hit 3-year-old Isaiah Rivera in the leg while he was playing in front of his Bedford-Stuyvesant apartment in Brooklyn. Ariyanna Prince, 2, and Kentrell Simpson, 13, were among six injured when more shots were fired in the same borough Sunday night.

Cassell Brooks found his 14-year-old son, Kemar Bryan Brooks, dead in a Bronx park with a bullet in the back of his head four days after Lloyd was shot. As Brooks grieved for his own son, he attended Lloyd's funeral in support of the Morgan family.

"A man goes out to look for his son and he finds his son, not in a crackhouse ... but in a tennis court," Sharpton said of Brooks' tragedy. "We've become so [desensitized] we walk by our children laying there, dead."

Last week, New York Mayor Michael Bloomberg also expressed despair at the city's tolerance of gun violence after extending his condolences to Lloyd's family.

"Four years old, life snuffed out -- there's not a lot else to say," Bloomberg said at the time. "We all

know about the scourge of guns on our streets."

While homicides are down 15 percent citywide, shootings have increased 12.1 percent through July 8, compared to the same time last year. The spike has caused some city politicians to reconsider their opposition to the New York Police Department's controversial stop-and-frisk policy, which disproportionately targets black and Hispanic males. In June, Sharpton said stop-and-frisk is "racial profiling in its most basic and blatant form."

But at the funeral, Sharpton called for the community leaders and politicians in attendance, including two mayoral hopefuls -- City Council Speaker Christine Quinn and former city Comptroller Bill Thompson -- to stop arguing about policy and actually do something about the violence.

"We've become so caught up in our own careers and ambitions. ... Who cares who you think you are?" Sharpton said. "If babies can't watch basketball in the park, ain't nothing we got to lose."

As they followed Lloyd's coffin out of the church, a weeping Norman clutched her remaining child's heaving shoulders. Onlookers wiped their eyes while a choir, dressed in white, filled the room with a somber hymn.

"I can take the pain, the heartaches they bring," the choir sang, swaying as mourners left. "I'm going up yonder ... to be with my Lord."



# A TEXT FROM THOMAS HIRSCHHORN

## Gramsci

Within my monument series (Spinoza, Deleuze, Bataille), Gramsci stands for his extraordinary work as thinker and his absolute engagement as a revolutionary. These two things put together make his position unique among other philosophers. The dynamics of his theories confront directly and immediately his practical engagement as an enlightened citizen. Through the life of Gramsci, an entire social climate of a passed epoch will be re-actualized and re-considered in a different light. Gramsci's work invites people to think beyond the simplistic oppositions of domination and resistance.

## About "The Other"

The question of public, the question of public space, the question of "The Other", the question of a 'non-exclusive audience' are – more than ever – set forth. «Gramsci Monument» is the affirmation that Art must be a tool to create this public space. «Gramsci Monument» addresses "The Other". The form of this artwork will enable "The Other" to be included, the form does not want to exclude anyone, that is its will, its break-through, its destiny and its grace.

## Coexistence and Co-operation

This project can only be done in Coexistence. Coexistence with the inhabitants of the borough of New York. Coexistence because it is their place, coexistence because it is with them, it is resolutely with and for the New York inhabitants. It is with and for the local inhabitants first – without exclusion of others.

But it is my work. It is me – the artist – who assumes fully the responsibility, who takes the responsibility for this work, for the entire work, in all of its aspects. The work must consequently be made in co-operation. «Gramsci Monument» cannot be done without the help of the inhabitants. This work cannot be done without the help of the inhabitants because it is not me – the artist – who claims to be helping, who wants to 'help' or furthermore who 'knows' how to help – on the contrary – the inhabitants are the ones helping the work. The inhabitants are the ones who are helping «Gramsci Monument» to be carried out to completion.

## Precariousness

«Gramsci Monument» is a project which is limited in time – for a duration of two months. Precariousness is the dynamics, the emergency, the necessity of this work. All instants are important for the duration of «Gramsci Monument», all instants are a unique instant, all instants are equal in their capacity to reach out. This is how «Gramsci Monument» claims to be universal. This work is not 'site-specific' – this work wants to prove its universality as artwork in the New York borough, with its inhabitants. Precariousness is a means of asserting the importance of the moment and of the place, of asserting the Here and Now to touch eternity and universality.

## Beam

«Gramsci Monument» is conceived as a Beam of energy. A Beam – to both concentrate the energy and give multiple openings. Concentrate energy for Gramsci and create multiple energies to become public, to have an impact, to create the public. The Beam – which materializes «Gramsci Monument» – consist of 16 elements, which I divide in two groups :

### Presence

1. Gramsci-Theater
2. New-Child's Play
3. Daily-Newspaper
4. Daily-Lectures
5. Documentation
6. Running Events
7. Gramsci-Lectures
8. Daily-Open Microphone

### Production

9. Bar/Food
10. Gramsci-Library
11. Internet-Corner
12. Exhibition
13. Sculpture
14. Workshop
15. Neighborhood-Center
16. Ambassador.

## About Presence and Production

«Gramsci Monument» is a «Presence and Production» artwork. It is not a participative artwork. I believe that participation can not be provoked.(i.e. interview with Sebastian Egenhofer).

«Gramsci Monument» is an art project based on the guideline of «Presence and Production». «Presence and Production» means: my (the artist) own presence and my (the artist) own production. In order to create the conditions for an implication of the public, I myself, need to be the first one completely implied. Along my presence and my production, there will be the «Presence and Production» of other contributors. I believe that with «Presence and Production» I can create moments of public space.

So far, I have made five projects based on the guideline «Presence and Production»:

- 1- «Bataille Monument», Documenta 11, Kassel, 2002
- 2- «24h Foucault», Palais de Tokyo, Paris, 2004
- 3- «Musée Précaire Albinet», Cité Albinet, Aubervilliers, 2004
- 4- «Swiss-Swiss Democracy», Centre Culturel Suisse Paris 2004

# AMBASSADOR'S CORNER NOTE # 16 BY YASMIL RAYMOND

## Ambassador's Note 16 by Yasmil Raymond

The initiative to put black paper silhouettes of birds on the windows of the library and the exhibition marked the end of a daylong saga with a sparrow that took an unusual flight path and spent a couple hours looking for an escape route. We have seen our share of melodrama with the urban ecology starting with the wobbly squirrel that fell down from a tree during opening day or the dragonfly that overestimated the coolness of the newspaper editors. Architecture, like human presence, is a normative force that triggers stumbling appearances and arbitrary interactions with the animal and vegetable kingdom. But some solace can be taken from this hide-and-seek game, that is, that at the heart of the project of "co-existence" is both respect and care.



# A DAILY LECTURE BY MARCUS STEINWEG

22nd Lecture at the Gramsci Monument, The Bronx, NYC: 22nd July 2013

WHAT PHILOSOPHY IS

Marcus Steinweg

From the outset philosophy has caused anxiety. What caused the anxiety was the lack of anxiety, philosophy's courage, because philosophy is a movement full of risks. It is a movement of love (*philia, philein*) requiring courage and resolve. People have tried to subject it to ridicule. People were scared of the philosopher as the dark one (*skoteinós*). People mocked the philosopher because, instead of seeing what was close to hand, he only saw what was remote so that he would only fall into a well or continually stumble. People accused him of seducing the youth of Athens and brought him to trial and, occasionally, they killed him. 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?

I think that art and philosophy share this courage. Art is an assertion of form in the opening toward formlessness; philosophy is the assertion of truth within the intransparency of instituted realities. Art's assertion of form, philosophy's assertion of truth demand a confrontation with these realities without bending to them. Art and philosophy exist only in autonomy and resistance to what is established. 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. That work is autonomous which maintains a resistant autonomy vis-à-vis the imperatives of the *Zeitgeist*: the freedom of its form. 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. 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). Autonomy is the name for the work's irreducibility, for the opposition of an assertion which overflies, surpasses its own conditions. Through its autonomy, the work maintains its relation to the infinite. The infinite is yet another name for the incommensurable. In contact with it, there can be a certain autonomy for the artwork which liberates it from the clutches of its determinants.

In the history of philosophy, chaos has many names. It is the divine, the noumenal and the sublime, the untimely, the uncanny, nothingness or freedom, the infinite, becoming or the exterior, contingency and pure multiplicity, the dimension of the ethical, of the mystical, of the miracle and the unspeakable: the incommensurable, the heterogeneous, the impossible: pure facelessness and namelessness. So many names for the one namelessness. I think that they are so numerous and so contradictory (why should contingency and freedom belong to the same arrangement?) because they refer to the conflict-ridden fundamental assertion of Western thinking that the beyond of the world of established realities can only be thought as something impossible and unliveable. The difficulty lies in the fact of having to concede its incompetence in the act of touching the impossible. Thinking is a thinking of the unthinkable; otherwise it would not be philosophy. The positive concept of the subject comprises an openness to the non-positive and untouchable. Agreement with its ontological incompetence would be an act of self-affirmation of a subject that refuses to capitulate to nothingness.

Nothingness is the philosophical name for this abyss of the untouchable which Hegel calls the "night of the world", the emptiness implicit within the subject, absolute negativity. Therefore it is sensible to insist on art and philosophy as *appearances ex nihilo* because they are effects of touching the untouchable, of touching nothingness. It has to be understood that the *fact* that *nothing comes from nothing* does not represent any contradiction to *truth ex nihilo* because what is here called *nothingness*, as in Hegel's "night of the world", is both total emptiness and excessive richness. Hegelian thinking knows of a certain equivalence for this overly abundant nothingness: that is the incommensurable, still undetermined substance. The fact that "substance is essentially subject"<sup>1</sup> means also that substance marks the abyssal ground of the subject, the infinite inherent within it which articulates itself in the form of the subject. A subject is what helps substance, nothingness come to being, to appearance. The sphere of substance is not the universe of the universalia underlying its ontic-phenomenological manifestation. It is, like the night of the world, a zone of ontological tornness, a chaotic space of acosmic indifference.

# VISITOR OF THE DAY

## LAURA E. RUBERTO

### Gramsci, Migration, and the Representation of Women's Work in Italy and the U.S.

Lanham, MD, Lexington Books (Cloth 2007; Paper 2009), pp. 160, \$ 24.95.

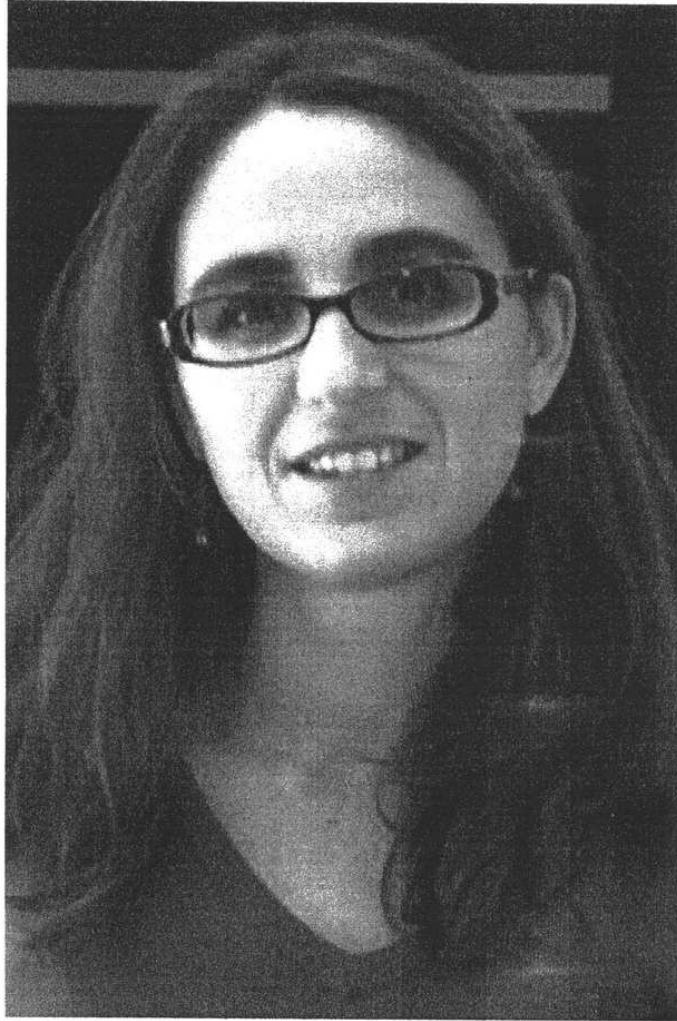
While in recent decades labor historians have begun to pay closer attention to workers often excluded from traditional representations of labor history, women's labor still struggles to obtain the same attention that male labor has commanded over time. The omission of minorities – or subalterns to adopt a Gramscian terminology – from traditional historical accounts of labor, coupled with a predominant attention to work defined only as «paid work in the public sphere» and a privileging of the economic over other aspects of everyday lives, has left us with a limited understanding of the overall history of labor. Ruberto's book addresses some of these limitations by offering us a cultural analysis of four different forms of im/migrant women's labor often through the analysis of non-traditional forms of historical documents such as songs, photographs, novels, testimonials, films, and documentaries. To fulfill her goal Ruberto adopts Antonio Gramsci's thoughts on gender, work, culture and politics, coupling them with a feminist perspective that places intersectionality at its center. The result is an engaging work that guides the reader through very different sites ranging from Italian rice fields to California's canneries, Italian-American homes as private spaces, and Italian homes as places of employment, weaving women's labor with their experience of im/migration throughout most of the 20<sup>th</sup> century.

During this voyage Ruberto makes several important contributions. First of all, the book complicates labor history by making visible the work, both paid and unpaid, of subalterns, in this specific case Italian, Italian-American and immigrant women in Italy. This labor is often omitted, not only in traditional labor histories, as in the case of rice workers in Italy, but also from more popular cultural representations like the Italian American Hollywood films directed by Coppola and Scorsese. In their representations, the work of Italian American women, even the one performed in the private space of the kitchen, is ignored. In the process the book also highlights how work and the identity that stems from it differs according to different axis of inequality such as class, race/ethnicity, and nationality, but also by intersecting categories of culture, location, and generation. This theme, recurrent throughout the entire book, constantly reminds us of the importance of qualifying the category «woman», and that the labor of women, to be fully understood, needs to be examined as rooted in specific historical, economic, and geographical contexts.

Following Gramsci, Ruberto pushes the boundaries of what labor is, by demonstrating that work «does not end at the factory gates». She achieves that by closely analyzing the practices of every day life and thereby highlighting the continuum between productive and reproductive work, and the role of sexuality in informing all aspects of public life. In doing that she also challenges the artificial distinction drawn between private and public life, and shows, instead, how the two spheres constantly influence and redefine one another. This notion is made concrete in the separate chapters of the book through the analysis of: Renata Viganò's 1962 novel *Una storia di ragazze*, the representations of paid domestic workers in Italy, and the figurations of Italian American women in the American cinematic tradition.

Additionally, and perhaps most importantly, Ruberto's book engages with the complex issues of knowledge production in relation to consciousness raising and political change tackled by Gramsci.





**Laura E. Ruberto**

By juxtaposing different cultural representations of immigrant and migrant women and their labor in Italy and the U.S., Ruberto emphasizes their centrality to the production of culture, even when they are excluded from more mainstream hegemonic accounts. Moreover, she clearly delineates how the construction of their labor through different sites may alternatively support, challenge and redefine cultural hegemonic notions – showing us that cultural opposition is not necessarily linear but follows complex patterns that are not always easily understood by external observers.

Furthermore, by examining different cultural representations, some drawn from a more hegemonic cultural position, as in the case of the 1961 cookbook *Ricettario della Felicità* or the movies of Scorsese and Coppola, and others which, instead, center on the analysis of emigrant and immigrant women's lived experiences, the author helps us understand how powerful a *national* (and potentially *international*) *popular culture* can be in providing an alternative to hegemonic cultural narratives. These alternative representations are particularly powerful when produced in collaboration with organic intellectuals who possess the tools to fashion these accounts of daily lives into coherent and effective counter narratives. This is the case, for example, for the live performance of the songs of traditional rice workers by *Il Coro delle Mondine*, the writings of Viganò, activist Thomas Martinez's 1998-99 photo-inspired reunion project of former cannery workers in San Diego, ca, and to an extent, for the films *Tarantella* by Helen De Michiels and *Households Saints* by Nancy Savoca, as well as for Tina Modotti's 1932 anti-war pamphlet addressed to the women workers of the world. Together these projects, while restoring women's lives and labor to historical memory, provide also the opportunity for alliance-building, the promotion of class-consciousness, and a heightened awareness of subalterns' overall function in the economic, political, and social spheres.

While overall Ruberto is successful in guiding the reader through her innovative interpretation of Gramsci's work, in light of feminist theories, there is one concept that could use further development, that of *international popular culture*. In more than one instance throughout the book, Ruberto suggests that Gramsci's concept of *national popular culture*, a notion elaborated in the context of the nation-state, should be transformed into that of *international popular culture* to transcend parochialism and to acknowledge the increasing complexity of modern cultures. This move is certainly useful to help adapt Gramsci's thought to contemporary historical conditions. Yet, it does not seem to take into account either the complexity of knowledge production in a globalized world – where new popular cultures no longer emerge simply in relation to a single nation-states but often multiple ones – or the fractures created by globalization among different subaltern groups differently located in the current economic and political world order. This is not to say that Gramsci's notion is no longer useful, rather that it needs to be re-imagined, taking into account the deep transformations of the contemporary world.

Aside from this, Ruberto's book remains an innovative and engaging cultural product that, in making a significant contribution to Italian, Italian-American, Migration, and Gender Studies, will spark productive conversations in many classrooms.

Francesca Degiuli (College of Staten Island)

# WHAT'S GOING ON?

## FEED BACK

The New York Times article is bringing in more and more visitors to the *Gramsci Monument* here in Forest houses. Isra Leali visited the monument from Jersey City, New Jersey bringing along her friend Nimanthi Rajasingham from Sri Lanka and Megan Voeller from Tampa, Florida. Two interns, Elicia Rosario and Krystal Wilson were able to catch up with them and ask about their feelings toward the monument.

All three of them agree that the monument is a great piece of art. "It feels like people are living," said Isra. She compared the environment of the monument to a museum. "When you go to a museum, you're expected to know something," Isra continued. "Here, you're learning."

Off of Isra's statement, Nimanthi added that she likes how the monument is open. "You can just walk through it." Megan chimed in that she enjoys how active the monument is. "It's not just built here and it sits here. It's not just a thing with a couple of books in it. You guys have a radio station and a newspaper and lectures."

"Art is not meant to be frozen," said Nimanthi. "So the monument's temporary state intrigued her."

They're all teachers at universities so all of them are very aware of Antonio Gramsci. Nimanthi stated that the monument captured Gramsci's thoughts, ideas and his life very well. After all our questions to them, they asked Elicia and Krystal on how the monument came to be. The story made them even more excited. "This shows that if you give people the opportunity, they will come together...and that's inspiring," said Megan.

The *Gramsci Monument* is a work of art made by Thomas Hirschhorn in the Forest Houses community. It is art that brought a community closer together as well as introducing the opportunity to meet new people. Although the monument is temporary, the ties and knowledge it brings will last long after it closes.

--- The Editors

**VISITORS FROM ESSEX  
COUNTY COMMUNITY  
COLLEGE: INTERVIEW WITH  
PHIL BEDER**





# RESIDENT OF THE DAY



MABEL ROBBINS