

THOMAS HIRSCHHORN

GRAMSCI MONUMENT

AMARA-LOGO | JUAN ACOSTA | WALTER L. ADAMSON

JOHN AHEARN | DESIREE ALBERGOTTI | JUSTIN ALIAS (DJ GUCCI)

SHARA ALTER | MYRNA ALVAREZ | CHERINE ANDERSON

KEITH ANDERSON | ANABEL ANJEI | STANLEY ARONOWITZ

ELENA BAENNINGER | FRANÇOIS BARRAS | SIMONE BATTISTI

NICHOLAS BAUME | JULIETTE BEDER | PHIL BEDER | GREG BELFIELD

CHRIS BENDER | MOSES BERMUDEZ | SERGIO BESSA

ERNESTINE BETHEA | JANET BETHEA | KAREEN BETHEA

KATHERINE BETHEA | ZARIAH BETHEA | HOLLY BLOCK | GEORGE BLUME

REGINALD BOONE | GIOVANNA BOSMAN | ARIANNA BOVE

JAYDA BROADWAY | TWANIA BROADWAY | ISAIAH BROWN

KHOREY BROWN | LEX BROWN | MARCELLA BROWN | SELA BROWN

SHARLENE BROWN | TALIA BROWN | TANIA BRUGUERA | WALTER BRYAN

LAKESHA BRYANT | BENJAMIN H. D. BUCHLOH

CHRISTINE BUCI-GLUCKSMANN | JOE BUDDA | KATHLEEN BUHLER

JENNIFER BURLENSKI | TANYA BUTLER | JOSEPH A. BUTTIGIEG

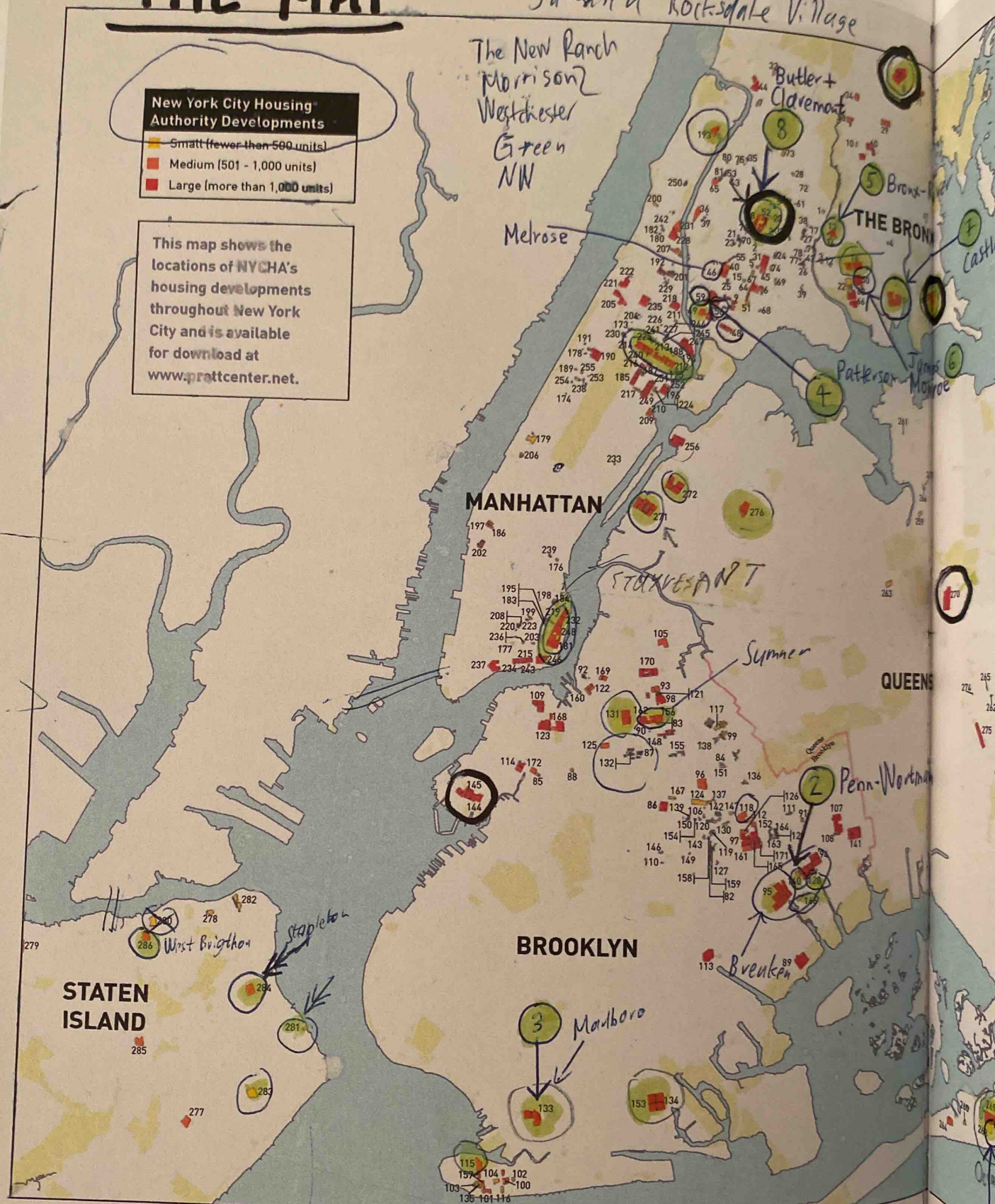
FERNANDES BURKE | GREGORY BURKE | GLEN CARWELL | MARC CARY

CENTRAL PARK 5 | JOHN E. CHIARADIA | MAGGIE RUSSELL-CIARDI

MANUEL CIRAUQUI | FEDERICA CLARK | HARRY CLEAVER

FIELDWORK

THE MAP





ID	The Bronx	Units
1	1010 East 178th St.	218
2	1162 Washington Av.	64
3	1471 Watson Av.	96
4	2125 Glebe Av.	131
5	905-907 Eagle Av.	66
6	Adams	925
7	Bailey Av. - West 193rd St.	232
8	Baychester	441
9	Betances	1,087
10	Boston Rd. Plaza	214
11	Boston Secor	537
12	Bucklin Av. Rehab	82
13	Bronx River Addition	1,245
14	Brooklyn Ave. Rehab	225
15	Brooklyn Ave. Rehab	208
16	Brooklyn Ave. Rehab	1,497
17	Brooklyn Ave. - East 174th St.	72
18	Burlar	1,476
19	Castle Hill	2,023
20	Claremont Parkway-Franklin Av.	187
21	Claremont Rehab (Group 2-5)	489
22	Clason Point Gardens	400
23	College Av. - East 165th St.	95
24	Davidson	174
25	East 152nd St. - Courtlandt Av.	221
26	East 145th St. - Bryant Av.	111
27	East 173rd St. - Vyse Av.	168
28	East 180th St. - Monterey Av.	239
29	Eastchester Gardens	876
30	Edenwald	2,036
31	Forest	1,349
32	Fort Independence	342
33	Franklin Av. II-III Conv. & MHOP	159
34	Gun Hill	732
35	Harrison Av. Rehab (Group A & B)	184
36	Highbridge Gardens	699
37	Highbridge Rehab	215
38	Hoe Av. - East 173rd St.	45
39	Hunts Point Av. Rehab	131
40	Jackson	868
41	Jennings St.	22
42	Longfellow Av. Rehab	73
43	Macombs Rd. Rehab	16
44	Marble Hill	1,682
45	McKinley	616
46	Melrose	1,019
47	Middletown Plaza	177
48	Mill Brook w/ Ext.	1,377
49	Monroe	1,728
50	Monroe	1,101
51	Moore	443
52	Morris (I & II)	1,885
53	Morris Heights Rehab	5
54	Morrisania	204
55	Morrisania Air Rights	841
56	Mott Haven	992
57	Murphy Consolidation	281
58	Parkside	879
59	Patterson	1,790
60	Pelham Parkway	1,263
61	Prospect Av.	30
62	Randall Av. - Balcom Av.	251
63	Sack Wern	410
64	Saint Mary's Park	1,007
65	Sedgwick	783
66	Soundview	1,259
67	South Bronx Area (Site 402)	112
68	Southern Boulevard	87
69	Stebbins Av. - Hewitt Place	119
70	Teller Av. - East 166th St.	90
71	Throggs Neck w/ Addition	1,469
72	Twin Parks East	219
73	Twin Parks West Consolidated	311
74	Union Av. - East 166th & 163rd St.	317
75	University Av. Rehab	230
76	Webster	405
77	West Farms Rd. Rehab	208
78	West Farms Sq. Conventional	20
79	West Farms Sq.	37
80	West Tremont Av. - Sedgwick Av.	148
81	West Tremont Rehab (I, II, III)	78
ID	Brooklyn	Units
82	104-14 Tapscott St.	30
83	303 Vernon Av.	234
84	33-35 Saratoga Av.	125
85	572 Warren St.	200
86	Albany (I & II)	1,225
87	Armstrong (I & II)	617
88	Atlantic Terminal	299
89	Bayview	1,609
90	Bedford - Stuyvesant Rehab	84
91	Belmont - Sutter Area	72
92	Berry St. - South 9th St.	150
93	Borinquen Plaza (I & II)	934
94	Boulevard	1,424
95	Brooklyn	1,594
96	Brownsville	894
97	Bushwick	1,337
98	Bushwick II (Groups A, B, C, D, E)	1,220
99		276

ID	Brooklyn	Units
100	Carry Gardens	682
101	Colony Island	534
102	Colony Island I (Site 1b)	192
103	Colony Island I (Site 8)	124
104	Colony Island I (Sites 4, 5)	375
105	Cooper Park	700
106	Crown Heights Rehab	121
107	Cypress Hills	1,441
108	East New York City Line	64
109	Farragut	1,389
110	Fenimore-Lefferts	34
111	Florentino Plaza	158
112	Glenmore Plaza	438
113	Glenwood	1,184
114	Gowanus	1,137
115	Gravesend	634
116	Haber	380
117	Hope Gardens	324
118	Howard	813
119	Howard Av.	148
120	Howard Park	155
121	Hylan	209
122	Independence Towers	743
123	Ingersoll	1,826
124	Kingsborough w/ Ext.	184
125	Lafayette Gardens	879
126	Langston Hughes Apts.	509
127	Lenox Rd. Rehab	74
128	Linden	1,584
129	Long Island Baptist Houses	229
130	Marcus Garvey	320
131	Marcy	1,714
132	Marcy-Green Av. (Site A & B)	78
133	Marlboro	1,759
134	Nostrand	1,146
135	O'Dwyer Gardens	572
136	Ocean Hill	238
137	Ocean Hill-Brownsville	125
138	Palmetto Gardens	114
139	Park Rock Rehab	134
140	Penn-Wortman	336
141	Pink	1,500
142	Prospect Plaza	0
143	Ralph Av. Rehab	117
144	Red Hook East	1,408
145	Red Hook West	1,470
146	Reid Apts.	227
147	Reverend Brown	200
148	Roosevelt (I & II)	1,103
149	Rutland Towers	61
150	Saint John - Sterling Place Rehab	83
151	Saratoga Sq. (Site 60)	250
152	Seth Low Houses	535
153	Sheepshead Bay	1,053
154	Sterling Place - Buffalo Rehab	125
155	Stuyvesant Gardens (I & II)	479
156	Summer	1,098
157	Surfside Gardens	598
158	Sutter Av. - Union St.	100
159	Tapscott St. Rehab	155
160	Taylor St. - Wythe Av.	525
161	Tilden	998
162	Tompkins	1,045
163	Unity Plaza	167
164	Unity Plaza - Turnkey	441
165	Van Dyke I	1,714
166	Van Dyke II	287
167	Weeksville Gardens	256
168	Whitman	1,652
169	Williams Plaza	577
170	Williamsburg	1,628
171	Woodson	405
172	Wyckoff Gardens	527
ID	Manhattan	Units
173	131 Saint Nicholas Av.	99
174	154 West 84th St.	35
175	335 East 111th St.	66
176	344 East 28th St.	225
177	45 Allen St.	104
178	830 Amsterdam Av.	159
179	Amsterdam w/ Addition	174
180	Audubon Apts.	167
181	Baruch w/ Addition	2,391
182	Bethune Gardens	210
183	Bracetti Plaza	108
184	Campos Plaza (I & II)	493
185	Carver	1,246
186	Chelsea w/ Addition	96
187	Clinton	748
188	Corsi Houses	170
189	De Hostos Apts.	218
190	Douglass (I & II)	2,056
191	Douglass Addition/Rehab	135
192	Brew Hamilton	1,210
193	Durkman	1,167
194	East 120th St. Rehab	42
195	East 4th St. Rehab	25
196	East River	1,157
197	Elliott	607
198	Fabrizia Rehab	0

ID	Manhattan	Units
199	First Houses	126
200	Fort Washington Av. Rehab	228
201	Frederick Samuel Apts.	464
202	Egton	944
203	Gompers	473
204	Grampton	35
205	Grant	1,940
206	Harborview Terrace	377
207	Harlem River (I & II)	690
208	Hernandez	149
209	Holmes Towers	537
210	Isaacs	606
211	Jackie Robinson	188
212	Jefferson	1,486
213	Johnson	1,229
214	King Towers	1,378
215	La Guardia w/ Addition	1,748
216	Lehman Village	614
217	Lexington	648
218	Lincoln	1,283
219	Lower East Side (II, III & VI)	296
220	Lower East Side I Infill	189
221	Manhattanville	1,272
222	Manhattanville Rehab (II & III)	97
223	Meltzer Tower	229
224	Metro North Plaza; Rehab	267
225	Milbank - Frawley	80
226	Morris Park Senior Citizens Home	89
227	Park Av. - East 122nd, 123rd Sts	1,612
228	Polo Grounds Towers	125
229	Public School 139	452
230	Randolph	984
231	Rangel	1,191
232	Riis (I & II)	150
233	Robbins Plaza	1,749
234	Rutgers	1,524
235	Saint Nicholas	360
236	Seward Park Ext.	1,933
237	Smith	87
238	Sondra Thomas Apts.	267
239	Straus	1,444
240	Taft	1,444
241	Taft Rehab	180
242	Thurgood Marshall Plaza	250
243	Two Bridges URA (Site 7)	180
244	UPACA (Site 5)	150
245	UPACA (Site 6)	1,510
246	Vladeck (I & II)	2,154
247	Wagner	1,848
248	Wald	1,511
249	Washington	130
250	Washington Heights Rehab	246
251	White	398
252	Wilson	398
253	Wise Rehab	398
254	Wise Towers	236
255	WSUR	236
ID	Queens	Units
256	Astoria	1,103
257	Baileys Park	378
258	Beach 41st St.	1,658
259	Bland	399
260	Carleton Manor	168
261	College Point Rehab Program	13
262	Conlon LIHE Towers	215
263	Forest Hills Co-op	430
264	Hammel	708
265	International Tower	145
266	Latimer Gardens	423
267	Leavitt St. - 34th Av.	83
268	Ocean Bay/ Oceanside	417
269	Ocean Bay/Bayside	1,378
270	Pomono	2,068
271	Queensbridge North & South	1,540
272	Ravenswood	3,142
273	Redfern	603
274	Shelton House	153
275	South Jamaica (I & II)	1,047
276	Woodside	1,355
ID	Staten Island	Units
277	Berry	506
278	Cassidy - Lafayette	378
279	Mariner's Harbor	604
280	Markham Gardens	0
281	New Lane Shores	276
282	Richmond Terrace	488
283	South Beach	421
284	Stapleton	693
285	Todd Hill	502
286	West Brighton	632

Ocean-Village

November 2011 VISITED LOCATIONS NOTES:

1. Summer Bklyn: Int. Area. Too close. Spot not evident. Bay

2. Vandalia Av Bklyn: Cold, High Houses, Nowhere

3. Breuckelen Brooklyn: Low Buildings (really far away) forgotten place

4. Dyckman Harlem: Int. Area. High Houses, Closed

→ 5. Mitchell Bronx: Open, Inter. Area. High and low Houses
Com. Information Tension

March 2012

6. Ocean Bay / Oceanside and Queens: High and low Houses
Bayside Wide. Proppre, No Finnes
Really far away

① → 7. Ocean Village Private, Queens: Interesting spot. Poor Train

8. Queensbridge North & South Q: High, Low and Middle High
Houses9. Ravenswood Q: In for structure. Surrounding
Yellow signification Shops

→ 10. Marcy (JZ) Brooklyn: Interesting location Low

11. Lafayette Houses Brooklyn: Upper middle

→ 12 A. Howard Houses Brooklyn: Small Quiet Poor

12 B. Seth Flow: high and lower

13. Woodside Queens: Lower building close
Tallies High

14. Astoria Queens: isolated

15. Rochdale Village Private Q. middle

② → 16. Linden Q interesting location. Far away

→ 17. Penn-Wortmann Q high and less

17. Gravesend Coney Island

③ → 18. Marlboro Brooklyn: Spot
Interesting Ground
Large Houses High

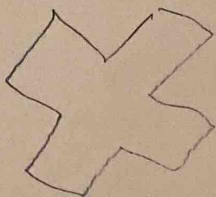
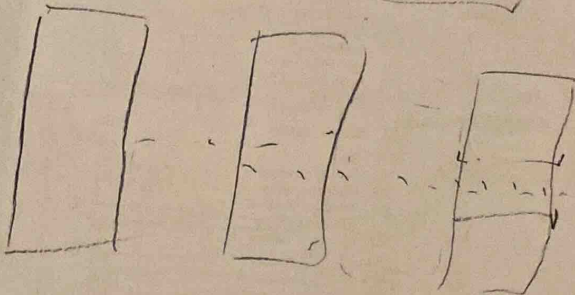
40. Johnson Houses East Haven — No

41. Pomok Houses (Queens)

④ 42. Claremont Park-BB (Bronx) Butler Houses/Governor Morris
Webster/Mission

43. Reed Hook (East/West) (Brooklyn)

44. Throgs Neck (Bronx) 6 Floor-Houses "Quiet"

45. Edenwald High Houses and Small Houses
(Not depressed)
(Black people?)

20. Mott Haven Bx High Houses interesting

④ → 21. Patterson Bx Iran Fourteen, Middle Houses
To check

22. Milbrook Bx High Houses in a Row

(23. Co-op City) → Bx Private

(24. Leffrock City) → Q Private

25. Lafayette Houses Bx High Private

26. Soundview Bx (Ave. Alone) Private High

27. (Bronxdale) — South
Bx③ → 28. Bronx river Bx (Bronx river Community Center)
interesting29. West Bighton St. Island: Morrison/Harlem/Harlem/Harlem
Soundview/Harlem30. Stapleton St. Island: Normal Not High
Not specific

31. New Lane Shore St. Island → Senior Center

32. South Beach-Houses St. Island → Quiet No

33. Baruch Houses to close "to proper" to buy

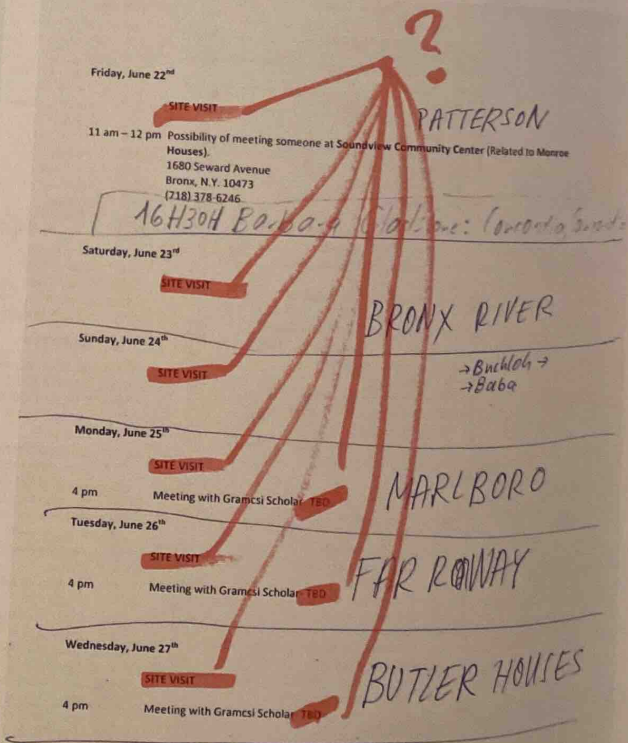
34. Lilian Wald Harlemlin to close "to proper" to buy

35. Stuyvesant Town (Not Public Housing) Harlemlin

⑥ → 36. Justice Sario Sotomayer House (Bronxdale?)

⑦ → 37. James Morris Houses Spot (Har) Forces

⑦ → 38. Castle Hill Bronx High

39. Thomas Jefferson Houses 2 floor large Little/High
Equivalents

Site Visit Locations

BUTLER HOUSES

(113 on NYCHA Development Map)
1402 Webster Avenue
Bronx, NY 10456Subway Lines 5, 2 to 149th Street and
Bus Bx1 Local to 170th Street and W

BRONX RIVER HOUSES

(113 on NYCHA Development Map)
1505 East 170th Street, Bronx, NY 104

Subway 6 to Morris/Soundview A

CASTLE HILL

(113 on NYCHA Development Map)
645 Castle Hill Avenue
Bronx, NY 10473Subway Lines 6 to Castle Hill Avenue
Bus Lines Bx4 to Castle Hill Avenue
Bx22 to Seward Avenue

MORRIS HOUSES

(150 on NYCHA Development Map)
1775 Story Avenue
Bronx, NY 10472Subway 6 to Lawrence Avenue - walk
Rosedale Avenue - walk east 4 block
On 6 to Parkchester East 177th Street
Bus to Rosedale Avenue

PATTERSON HOUSES

(150 on NYCHA Development Map)
301 East 143rd Street
Bronx, NY 10451

Subway 6 to 138th and Alexander A

NYCHA Developments in the Bronx



Site Visit Locations

BUTLER HOUSES

(#18 on NYCHA Development Map)
1402 Webster Avenue
Bronx, NY 11456

Subway Lines 5, 2 to 149th Street and 3rd Avenue – transfer to BX41
Bus BX41 local to 170th Street and Webster Avenue

BRONX RIVER HOUSES

(#13 on NYCHA Development Map)
1605 East 174th Street, Bronx, NY 10472

Subway: 6 to Morrison/Soundview Avenues – walk 2 blocks north to 174th Street

CASTLE HILL

(#19 on the NYCHA Development Map)
645 Castle Hill Avenue
Bronx, NY 10473

Subway Lines 6 to Castle Hill Avenue – transfer to BX22 bus

Bus Lines BX4 to Castle Hill Avenue
BX22 to Seward Avenue

MONROE HOUSES

(#50 on the NYCHA Development Map)
1779 Story Avenue
Bronx, NY 10472

Subway: 6 to Lawrence Avenue – walk south on Westchester Avenue – walk 2 blocks to Rosedale Avenue – walk east 4 blocks to Story Avenue
OR: 6 to Parkchester East 177th Street – take buses 36/39 to Story Avenue – transfer to the BX5 Bus to Rosedale Avenue

PATTERSON HOUSES

(#59 on NYCHA Development Map)
301 East 143rd Street
Bronx, NY 10451

Subway: 6 to 138th and Alexander Avenue – walk east to 143rd Street and 3rd Avenue

FOREST HOUSES

1010 Trinity Avenue
Bronx, NY 10456
(718) 991-0300 Fax (718) 861-4393

Street Boundaries

163rd Street/166th Street
Tinton Avenue/Trinity Avenue

Subway Lines

2, 5 to Prospect Avenue – walk north 4 blocks to 165th Street

Bus Lines

BX21 to 166th and Boston Road

SOUNDVIEW HOUSES

1720 Seward Avenue
Bronx, NY 10473
(718) 842-2770 Fax (718) 861-4293

Street Boundaries

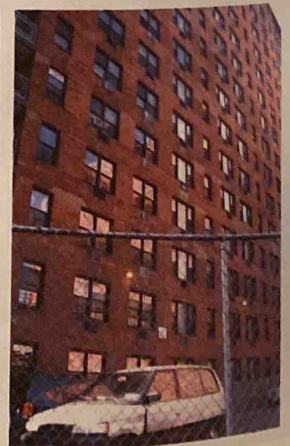
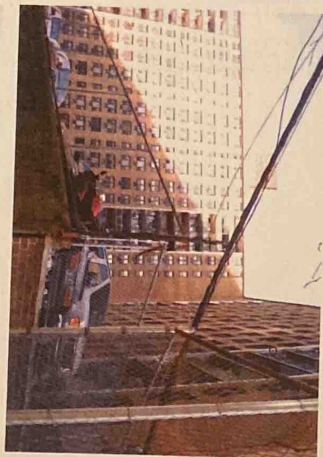
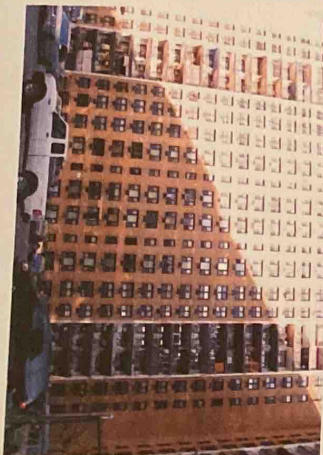
Rosedale Avenue/Lacombe Avenue
Bronx River Ave/Soundview Pl.

Subway Lines

6 to Morrison Avenue – transfer to BX27

Bus Lines

BX5 to BX39 – BX39 to White Plains Road
BX27 to Seward and Rosedale Avenues











① Ocean-Village 1/2



Ocean-Village 2/2



③ Marlboro



④ Patterson 1/3



Patterson 3/3



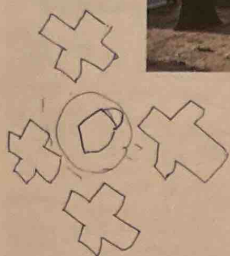
Patterson 2/3



⑤ Bronx-River 1/2



Bronx - River 2/2



7 Castle Hill



River 1/2

8

Butler Houses
+ Claremont

1/2

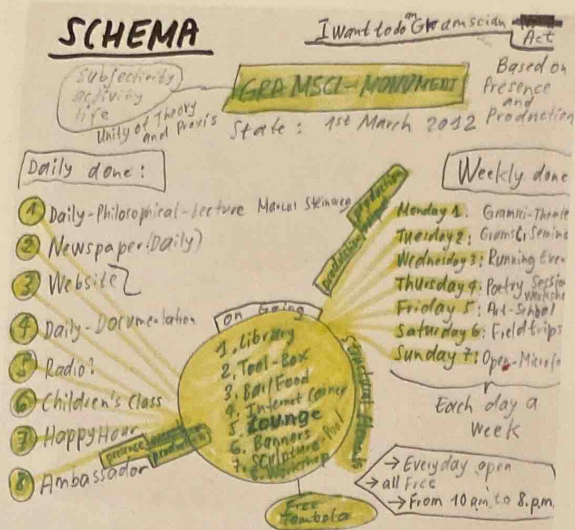


Butler Houses

2/2



SCHEMA



The Questions of the Gramsci-Monument

1. - can it establish a new term of Monument
2. - Why to read Gramsci today?
3. - can it create encounters?
4. - Will it be an event?

RE: Re: Gramsci Archive Rome

http://webmail1.mail.aol.com/36786-111/aol-6/9-fr/mail/PrintMess...

De: Kivland, Kelly <kivland@diart.org>
A: Thomas Hirschhorn <thomashirschhorn@aol.com>
Cc: Ramadan, Tara <taraman@diart.org>
Subject: RE: Re: Gramsci Archive Rome
Date: Vu, 10 Ago 2012 22:01

Dear Thomas,

We have confirmed the following for your visit to Rome in September.

→ September 19th 10:30 am

Giovanna Bosman, archivist, FONDAZIONE ISTITUTO GRAMSCI

She's unavailable to meet again on Sept 20th, but would be able to arrange an appointment for you to look through the archives with her colleague that day.

→ September 19th at 4PM

Giuseppe Vacca, President, FONDAZIONE ISTITUTO GRAMSCI

We are trying to schedule a time for you to meet with Prof. Silvio Pons, the director of the FONDAZIONE ISTITUTO GRAMSCI. His associate will be in touch in early September.

→ Giovanna Bosman also kindly shared the email address for Antonio Gramsci Jr. His email is: franchi@astell.it

This email address seems to indicate that he is based in Russia, and is affiliated with the Istituto Italiano di Cultura. Would you prefer that we were in touch with him or would you prefer to reach out?

Thanks so much and I hope all is well.

Best,
Kelly

Via Sebino 43a, 00199 Roma

Original Message
From: Thomas Hirschhorn [mailto:thomashirschhorn@aol.com]
Sent: Tuesday, July 31, 2012 9:50 AM
To: Kivland, Kelly
Subject: Re: Gramsci Archive Rome

dear Kelly,

thank you for all your efforts,

17.6.2012 Monday 10am

to check:

1. Money → to check?
2. Schedule definitive
3. Scholars → to check?
4. Writer-Workshop → to check?
5. Gramsci-Archive Moscow? → **DEFINITELY** (Monday 1 July Sunday 11 Sept)
6. Planning
7. This evening O.K. 6-8 pm to confirm
8. Pittetown House (CUNY)
9. Assistant → **John Cammett** (Collection)
10. CUNY-Professor → Gramsci Archive
11. Color photocopies of Map? → **Chloe Ralup**
12. Communication "Artists" → **John Cammett** (Collection)
13. Communication-Dia → **John Cammett** (Collection)
14. Public-Housing → **John Cammett** (Collection)

2000 M
2000 M
4 public M
1 Chairman
1 Executive D

OWNER MEMBER
PUBLIC MEMBER

15. "Gramsci-Pool" to check
16. Meeting this morning? → **Public hearing: 3pm**
17. Give as a rent free
18. Website
19. Who are the people on the list?
20. Mr. Kivland
21. Mr. Standford: complain
22. Real Estate Manager: complain
23. Police: towards
24. Do not ask me questions!
25. Represents Assembly

19.9.2012

Giovanna Bosman.

→ check Copies of Gramsci-Writings they have

Shows me:
→ Original Books Gramsci had in prison

→ Ask for Original-things (Glasses, Shoes)

→ Help?

Dario: Showed me: <The Gramsci-Library>

→ The Books who Gramsci had in Prison and before

→ The Press-Clippings he had in Prison

→ The Review he had in Prison

→ Copies of Photographs

1. Links With Family
2. Sordani: **Cara Gramsci** (Object)
3. Copies of Manuscript
4. Biography → **Enrico**
5. Movie: **G. Baratta** (Perception of Gramsci)

Seguì 1973

Joey Baratta
Editor

Bringing Yasmil/Kelly/Megan Monday

- Visit: 8
- Schedule Week (any time) 8
- Jan. Negri → Video List → Spinal Column → Catalogue?
- Matrons instead of Manuel
- Website (my address) Launch
- Poets (changes and def. list)
- Scholars (changes and def. list)
- Apartments in the neighborhood
- Cala Gramsci Belongings Gramsci New Belongings!
- Archive Gramsci Photos missing? What I will get
- This is a Tactful thing... (see my e-mail)
- CLARIFICATION Insurance (Events-Program?) Techniques etc.
- Next visit? necessary before May
- Code Consultant? I DO IT
- Catalogue (Okwui) (Clare Hal Reinhold, Markin, Negri, Bari-G.)
- Authorized Package?
- Communication Plan
- Forest House - Infos (Black Folder)
- Calendar May
- Honorarium Alex Brown 4,400 \$ 4,400 \$ 4,400 \$
- Homecoming Guide Farmer
- Summer Program Meeting (Clyde/Diane Herbert)
- Last Text & Why Gramsci's 2000 Why New York
- Money ready for Start
- List of Material/Tools/Radio

End March

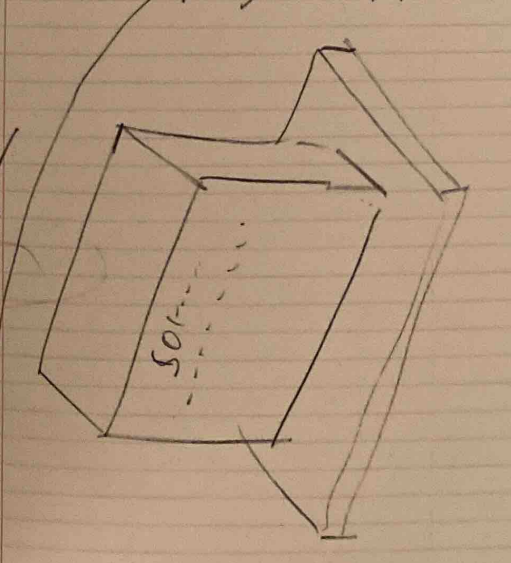
Send the paper to Kelly

I send the Text

DE BRIEF «DIA» 14 Sept 2013

1. → New York 1st evening 13th Sept
2. → Marcus Advance?
3. → Voyage Rome 13
4. → Following Simone Battisti / Sandra Mercadina (Antonio Gramsci)
5. → List and address of "intercultural"
6. → Negri! 2nd Opinion: Dipl. Situation → Not Immortal
7. → Complet Follow Up → Gramsci-Scholars
8. → Elisabeth Ames → Me → I send List 13 Names
9. → Deposit of Mortuary? → I send sample from Paris Return
10. → Tomorrow 6.15 Meeting Point
11. → Talk → Assistance?

- (4) MONUMENTS THE BOOK
- 1 → Duration
 - 2 → Site
 - 3 → spot (Arbitrarily)
 - 4 → Building → Sculpture
 - 5 → Implication (Ambivalence)
 - 6 → A+B
 - 7 → P+P



22.1.2013 Debrief Yasmil + when positif

- Write to Erik confirmation
- Write to Ms Herbert
- Get in Contact with Clyde about the Summer-Program/Camp
- Determine next stay for meetings
- Package send
- Make communication "Website" etc.
- Jacobin.com (Jacobinmag.com)
- New Photocopy map → Genoa's Emplacement

infos, please!

RESEARCH

SCHEDULE						
May 2013						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	4
					10	11
9	8	7	6			
	13	14	15	16	17	18
12	INSTALLATION 12/1/2013-4/29/2017					
	20	21	22	23	24	25
19	INSTALLATION 12/1/2013-4/29/2017					
	27	28	29	30	31	
26	INSTALLATION 12/1/2013-4/29/2017					

SCHEDULE						
July 2013						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5	6	
GRANCO MONUMENT OPEN (7/1/2013-8/15/2013)						
7	8	9	10	11	12	13
GRANCO MONUMENT OPEN (7/1/2013-8/15/2013)						
14	15	16	17	18	19	20
GRANCO MONUMENT OPEN (7/1/2013-8/15/2013)						
21	22	23	24	25	26	27
GRANCO MONUMENT OPEN (7/1/2013-8/15/2013)						
28	29	30	31			
GRANCO MONUMENT OPEN (7/1/2013-8/15/2013)						

SCHEDULE

September 2013							
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
1	2	3	4	5	6	7	
GRABCO MONUMENT OPEN 12/1/2013-9/15/2013							
8	9	10	11	12	13	14	
GRABCO MONUMENT OPEN 07/1/2013-9/15/2013							
15	16	17	18	19	20	21	
	GRABCO FLIDE 10/16/2013-9/22/2013						
22	23	24	25	26	27	28	
29	30						

SCHEDULE

June 2012						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
3	4	5	6	7	8	9
Week 1: 3-9						
10	11	12	13	14	15	16
Week 2: 10-16						
17	18	19	20	21	22	23
Week 3: 17-23						
24	25	26	27	28	29	30
Week 4: 24-30						
1	2	3	4	5	6	7
Week 5: 1-7						

SCHEDULE

August 2019						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
				GRANDED WORKMENT DPM 11-12-13-14-15-16-17-18		
4	5	6	7	8	9	10
GRANDED WORKMENT DPM 11-12-13-14-15-16-17-18						
11	12	13	14	15	16	17
GRANDED WORKMENT DPM 11-12-13-14-15-16-17-18						
18	19	20	21	22	23	24
GRANDED WORKMENT DPM 11-12-13-14-15-16-17-18						
25	26	27	28	29	30	31
GRANDED WORKMENT DPM 11-12-13-14-15-16-17-18						

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Statement: Monuments
Thomas Hirschhorn

I try to make a new kind of monument. A precarious monument. A monument for a limited time. I make monuments for philosophers because they have something to say today. Philosophy can give the courage to think, the pleasure of reflection. I like the strong meaning in philosophical writings and the questions about human existence. I like full-time thinking. I like philosophy, even when I don't understand a third of its reflections. I'm interested in nonmoralist, logical, political thinking. I'm interested in ethical questions. That's why I chose philosophers for monuments. But in contrast to the altars, which are personal commitments, these monuments are conceived as community commitments. There is something really beautiful in the fact that human beings have the capacity to think, to reflect, and the ability to make their brains work. Spinoza, Deleuze, Gramsci, and Bataille are examples of thinkers who instill confidence in the reflective capacities: they give force to think, they give force to be active. I think that to read their books continues to make sense, to question, to reflect, to keep beauty vital.

The monuments are composed of two parts or even more. The "classical part," a form, reproducing the thinker with his features, head or body. This part of the monument is a statue. And there is the "information part," a new part in the monument, the material to be consulted: books, video tapes, statements, biographical documents. This information part with its material responds to the *why*. The "classical" statue part responds to the *who*. The information part of the monument is a physical place, a small construction (like in the kiosks) open twenty-four hours a day, seven days a week, where one can isolate oneself, sit down, study, and get information about the philosopher's work. This part of the monument with the documentation is a proposition to make the philosopher's work accessible to the public: to those who have never been in contact with philosophy, but also to those who are "professionals," specialists, philosophers, or amateurs. I want both aspects of the monument to be equally accessible.

I want to make it possible to first be in contact with information, to read about the work, the philosophy, and then afterwards to look at the statue. I want the monument to be diversely accessible. Thus, the monument is not just standing there, but wants to offer the possibility to inform—about its meaning and furthermore about the thinking of those philosophers.



From top: Spinoza Monument, "Midnight Walkers City Sleepers," W 139, Amsterdam, 1999. Deleuze Monument, "La Beauté," Avignon, 2000. Bataille Monument, Documenta 11, Kassel, 2002

There is an active part and a passive part. This monument will not intimidate. It does not come from above. It is made through admiration; it comes from below. The monument will not remain there for eternity. The plastic aspect of the monument—cardboard, wood, tape, garbage-bag covering, neon lights—shows its limitation in time and enforces its precariousness. The form conveys the idea that the monument will disappear. What shall remain are the thoughts and reflections. What will stay is the activity of reflection.

The four monuments are to Spinoza, Deleuze, Gramsci, and Bataille. I made the "Spinoza Monument" in a street of the Red Light district in Amsterdam in 1999; I built the "Deleuze Monument" in a public housing space, Cité Champfleury in Avignon in spring 2000; and I made the "Bataille Monument" in the Friedrich Wöhler housing complex for Documenta 11 in Kassel, in 2002.

February 2003

TEXTS

Tribute to Form

Thomas Hirschhorn

The "Gramsci Monument" is a Form; it is a new Monument Form. It is a new Monument because of its Dedication, it is new because of its Location, it is new because of its Duration, and it is new because of its Outcome. Everything related to it and coming from it is new and is—above all—Form. The "Gramsci Monument" is a tribute to Form and my answer to the question: What is Form? To give Form requires making a Statement, fighting for it and being at War for it. It means understanding Form as Resistance and thinking its Universality.

Form is essential in Art; Form is the most important thing. By Form I mean something coming from myself, from my own, something that I am the only one to see and perceive as logic, something that only I can work out and can give. The decision to dedicate a Monument to Antonio Gramsci is Form. The "Gramsci Monument"—in its precariousness—is Form and the decision to do a time-limited Monument is Form. The decision about the Duration of the "Gramsci Monument" is Form. It is necessary to understand "Form" as nonsplittable, nonnegotiable and—even—nondiscussable. "Form" only exists as something entire, undividable, and complete, as an atom or a core—this is hardcore—and this "hardcore" is Form. "Form" and "Aesthetic" are interdependent but not to be confused. Form is what gives ethic, preciseness, and clarity in the incommensurable, complex, and chaotic world we are living in today. Aesthetic is the answer to the question: What does this Form look like? How is it made? What materials are used?

Form never seeks a function, Form is not reductive, Form is never exclusive, and Form can never be qualified with terms such as "the good Form."

To give Form is a Statement and an Assertion I have to stand up for. To give Form is an act of emancipation; it is a resolution and a decision I myself must take. No one asked me to do the "Gramsci Monument" and no one asked me to do it in the Bronx. The decision about Location of the "Gramsci Monument" in the Bronx is Form. I am responsible for this Form. No one "needs," no one "wants," and no one "waits" for the "Gramsci Monument." This work is an absolute Affirmation, and therefore cannot be reduced to any supposed function. I am doing it because I authorize myself to do it. Working out Form is a matter of production, of taking pride and dignity in this production. Form is never a fact, and Form never refers to the

only factual. Form is never an opinion and doesn't appeal to opinion. Form is never a comment and doesn't need to be commented on.

In standing up for a Form it is clear that I have to pay for it, and as the artist I must be first to pay. Why? Why be ready to pay the price for the "Gramsci Monument" and for all my other artworks? Because to do a work of Art is a kind of War—not against something or somebody—but for something, for a Form. Because being at War implies to fight, to insist, to struggle, to make sacrifices and to have a strategy. Because I understand Form as a mission, and doing the "Gramsci Monument" is a mission. I am "on mission," as artist I have my own mission, it's an art-mission, something to accomplish, something to absolutely fulfill, and something to live or die for. "Mission" is a War term—War for Form—never a religious term. To do the "Gramsci Monument" is perhaps an impossible mission but—in any case—it's a mission. Form—as mission—is a commitment, an engagement, and a position. To struggle for a Form is the opposite of thinking "career" and playing tactics. And thinking about "Targets" and "Opportunities" has no place in this War for Form.

As a warrior for Form I must appeal to Art as Resistance. Art—because it's Art—is Resistance as such. Resistance toward aesthetical, cultural, and political habits. The problem to me—as artist—is: How can I do a work today, in my time, which resists the actuality of today? How can I do a work in my historical context today that reaches beyond its historical time? And how can I do a work which is, in any case, Ahistorical? The "Gramsci Monument" wants to be Resistance—Resistance as such. Other terms for Resistance are Belief, Creation, Risk, Dynamic, Positiveness. The "Gramsci Monument" is resolutely based on Positiveness, but this doesn't guarantee a positive outcome; it means that—as a work of Art—it is created in Positiveness, because Positiveness is Resistance. The "Gramsci Monument" in its Outcome is Form. This Outcome will be the Resistance. Resistance is never based on Solution or Justification. Resistance stands opposite to Argumentation, to Academicism, to Contemplation. In doing the "Gramsci Monument" I need to resist all kinds of phantasms. The "Gramsci Monument" is not a phantasm—it is a Dream and as a Dream it will be rebuilt—every day—as new.

Art—because it's Art—is based on Universality, consequently the "Gramsci Monument" wants to be a universal artwork. There is no Art which doesn't own "Universality." Universality of Art is the condition granting to touch the Other, the Reality, and the "Truth."

As an artist, Universality is my belief and my will. My aim is to be in touch with the Reality, with the World, with the one, and with the unique World we are living in. It is only by aiming at "Universality" that one can implicate a "Non-Exclusive Audience," and it's only by aiming at Universality that I can bring "Politics," "Love," "Philosophy," and "Aesthetics" into the core of the "Gramsci Monument." Universality is just another term for "Equality" and for "Justice." To aim with insistence at "Universality" is a way of fighting "Tradition," "Identity," "Culture," "Particularism," and "The Personal." The "Gramsci Monument" wants—through its Dedication, its Location, its Duration, and its Outcome—to be a Form, a Universal Form.

December 2012

Unshared Authorship

Thomas Hirschhorn

In doing my work in public space and furthermore, in doing works involving residents on location such as the upcoming "Gramsci Monument," I am confronted with the question of "authorship."

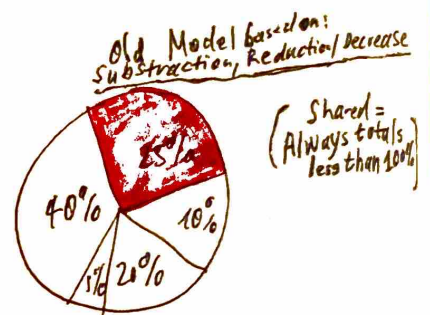
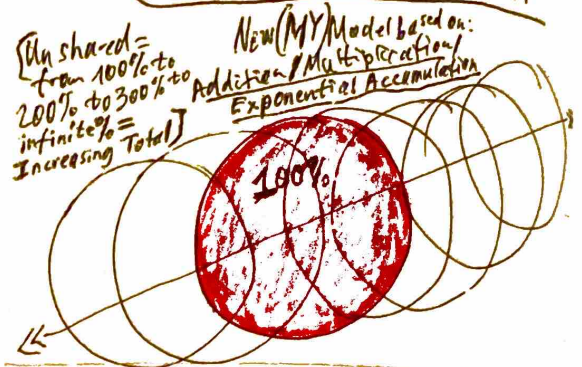
Unshared Authorship

Consequently I want to propose a new kind of authorship: the Unshared Authorship. This means that I, the artist, am the author of the "Gramsci Monument"; I am entirely and completely the author, regarding everything about my work. As author—in Unshared Authorship—I don't share the responsibility of my work nor my own understanding of it; that's why the term: Unshared. But I am not the only author! Because the Other, the one who takes the responsibility of the work also, is—equally—author. The Other can be author, completely and entirely, in his/her understanding of the work and regarding everything about the work. That's why, again, the term: Unshared. Unshared Authorship is a statement, it's an assertion, it's offensive, and it's a "hard" term in opposition to the "soft" term "collaboration." Unshared stands for clearness, for a decision, for the "non-exclusive," for the opening toward "coexistence." Unshared means saying yes to complexity, and implies multiplication, not division. Today's issues about claim for "responsibility" come from those "shared responsibilities," which push you to the "I am not responsible for this, I am only responsible for that!" excuses. Unshared Authorship—we could also say "Unshared Responsibility"—allows me to take responsibility for what I am not "responsible" for. Furthermore, Unshared Authorship allows me to be author even when I am not the "author." This is the essential, this is the new.

Equality

I believe in Universality and in the universal power of art to transform each human being. Other words for Universality are "Equality," the "Non-Exclusive Audience," "Truth," "The One World," or "Justice." Other words for Belief are "Resistance," "Intensity," "Movement," or "Creation." I want to confront my Belief with reality—through my work—and I want to be engaged with art in absolute Equality. "Belief" and "Equality" are both constitutive for art. "Belief" is to be absolutely convinced of this, to follow it as a decision, as a hope, and to use it as a weapon, as an affirmation. I cannot understand the skeptical, the disappointed,

UNSHARED AUTHORSHIP



"Unshared Authorship" Schema, 2014

the resigned, the cynical, the critical—nothing can be done when there is no belief in equality. Belief in equality is a strength, it's active, and it's a resistance to objectivity or neutrality. With a part of dream and innocence, the notion of Unshared Authorship can build, throughout "equality" and "non-exclusivity," a basis to engage directly "The Other." There is no artwork—that stands as such—based on inequality or exclusivity.

The Other

The only possibility to encounter the Other is "as equal." This is not easy and is being avoided by today's many circumstances, conditions, and contexts. To resist this I must allow myself "Equality," I must authorize myself to assert "being equal." This means establishing a relation with the Other out of my belief in equality. This means concerning the "Gramsci Monument" that in order to encounter the residents of possible sites that will host my work, I need to follow my belief in equality without forcing an attitude, remaining truthful to myself. Should equality not be the most obvious thing? Unshared is the contrary of unequal. To act in Unshared Authorship is an act of emancipation and of

self-understanding that doesn't require response. To establish a contact with the Other—through art—must be something "given," something essential, something absolute. It is a necessity for any artistic "fieldwork." For the "Gramsci Monument," I am doing this alone and solitarian, because I am convinced that the only possible contact with the Other can happen "One to One." This is not self-enclosure or a romantic attitude. Only a "One to One" contact can create a dialogue or even a confrontation with the Other.

I or Me

I have always understood "me" or "I"—which I use often and with no bashfulness—as something already including the Other. The Other, the reality, the world—my own world also—should be included within "I" and "me." I'm not first nor last expressing this, but the term "Unshared" in Unshared Authorship—enlarges the entire dimension of "I" and "me." I want to do everything to use art as a tool for involving the Other—throughout my work. That is the problem and the challenge, and why I love so much to do a work of art. I want to do a work in which the affirmation: the Other is included in "me" and in "I," takes a form. This is my competence as an artist.

February 2013

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

The decision to do the "Gramsci Monument" at Forest Houses, the Bronx, 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 of 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 cooperation 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, President of the Forest Houses Tenant Association, and myself. It was he who invited me to do the "Gramsci Monument" at Forest Houses together with his neighbors in the spirit of coexistence and cooperation. 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/Employment and Training at Southeast Bronx Neighborhood Centers—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 through 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. Cooperation 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 cooperation 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 nor 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 where the real encounters between me and the

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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 that require my presence on-site and where my production takes place during a given time on a specific location with the cooperation 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 to 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 artwork 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.

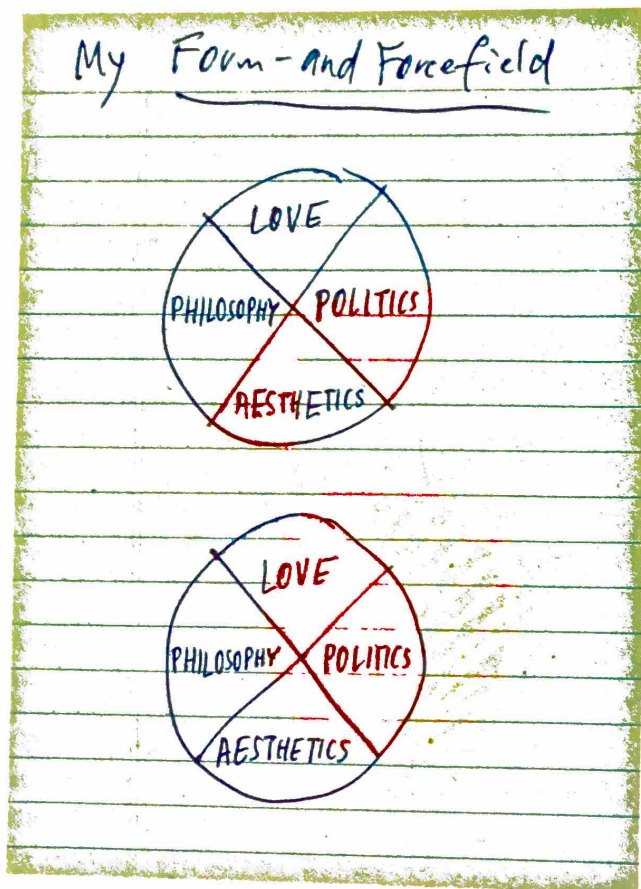
February 2013

Why Gramsci? Why New York?

Thomas Hirschhorn

Why Gramsci?

The decision to do a monument dedicated to Antonio Gramsci comes from my commitment toward Art. As was the case with my other monuments to Spinoza, Deleuze, and Bataille, my competence to do the "Gramsci Monument" in the Bronx, New York City, comes from my understanding of Art In Public Space today, and not from my understanding of Gramsci. My decision to dedicate four Monuments to these four Philosophers comes from my schema:



"Form- and Forcefield" Schema, 2014

There are four important points in this schema:

- 1) From the very beginning, I decided that my work would assert itself and move in the Form-field and Force-field divided into four parts: "Love, Philosophy, Politics, and Aesthetics."
- 2) My work doesn't necessarily have to cover all four parts equally, but each part should always be touched to some extent.

3) The "Love" and "Philosophy" parts can generally be considered as positive, and the "Politics" and "Aesthetics" parts as negative. I am aware and even interested by this fact, because I understand the world I live in as "One," undivided and unique, as a world with the positive and negative, but also with the "not-only-positive" and "not-only-negative." I therefore decided that my work would always include all four parts.

4) Dividing the circle in the four parts—"Love, Philosophy, Politics, and Aesthetics"—creates four intersecting points: "Love/Philosophy," "Philosophy/Aesthetics," "Aesthetics/Politics," and "Politics/Love." I decided that the intersecting point "Love/Philosophy" would be dedicated to Spinoza, the intersecting point "Philosophy/Aesthetics" to Deleuze, the intersecting point "Aesthetics/Politics" to Bataille, and the intersecting point "Politics/Love" to Gramsci.

I decided to do the "Gramsci Monument" because I love the work and the life of Antonio Gramsci. That is my response to "Why Gramsci?" My love includes everything coming from him, without exception. I am a "Gramsci-Fan." As a fan—as every fan—there is no criticism, no distancing, and there is no limit. Being a fan cannot be explained or justified, but I can and will clarify, for myself and for you:

"Why Gramsci?":

Because he was a hero.

Because he was a revolutionary.

Because he was ready to pay the price for his commitment.

Because he was a strategist.

Because of his passion for the Political.

Because of his proposition to define one's own position.

Because of his hate of indifference.

Because he wrote Notebooks and Letters in Prison, and each one is a beautiful and strong foundation, from which to build an education.

Because his faith in the capacity and competence of the human being was unlimited.

Because he wrote: "Every human being is an intellectual," which is echoed by Joseph Beuys declaring that "Each human being is an artist."

Because he understood Art and Philosophy as a friendship-movement.

Because of his question: "Is Philosophy independent from politics?" which then encourages me—as an artist—to ask: "Is Art independent from politics?"

Because his texts are willing to confront...
Because of his definition...
Because he wrote...
Because it is interesting...
Because it satisfies one of...
Because of his fight...
Because of his love...
Because of these ideas...
to make these ideas...
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Because he wrote: "I...
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"Why New York?"
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Because his texts are a toolbox for everybody who is willing to confront today's reality.

Because of his definition of what crisis is.

Because he wrote constitutively about art, as "Art itself is interesting, it is interesting in itself, in that it satisfies one of the necessities of life." and "The content of Art is Art itself."

Because of his fight for Universality against particularism.

Because of his love of ideas and also his insistence to make these ideas work, to act and be efficient with them.

Because he wrote: "The only justifiable enthusiasm is that which accompanies the intelligent will, intelligent activity, the intelligent richness of concrete initiatives which change existing reality."

Because he is an example of loyalty.

Because he was fearless.

Because to read his writings today is such an encouragement.

"Why New York?"

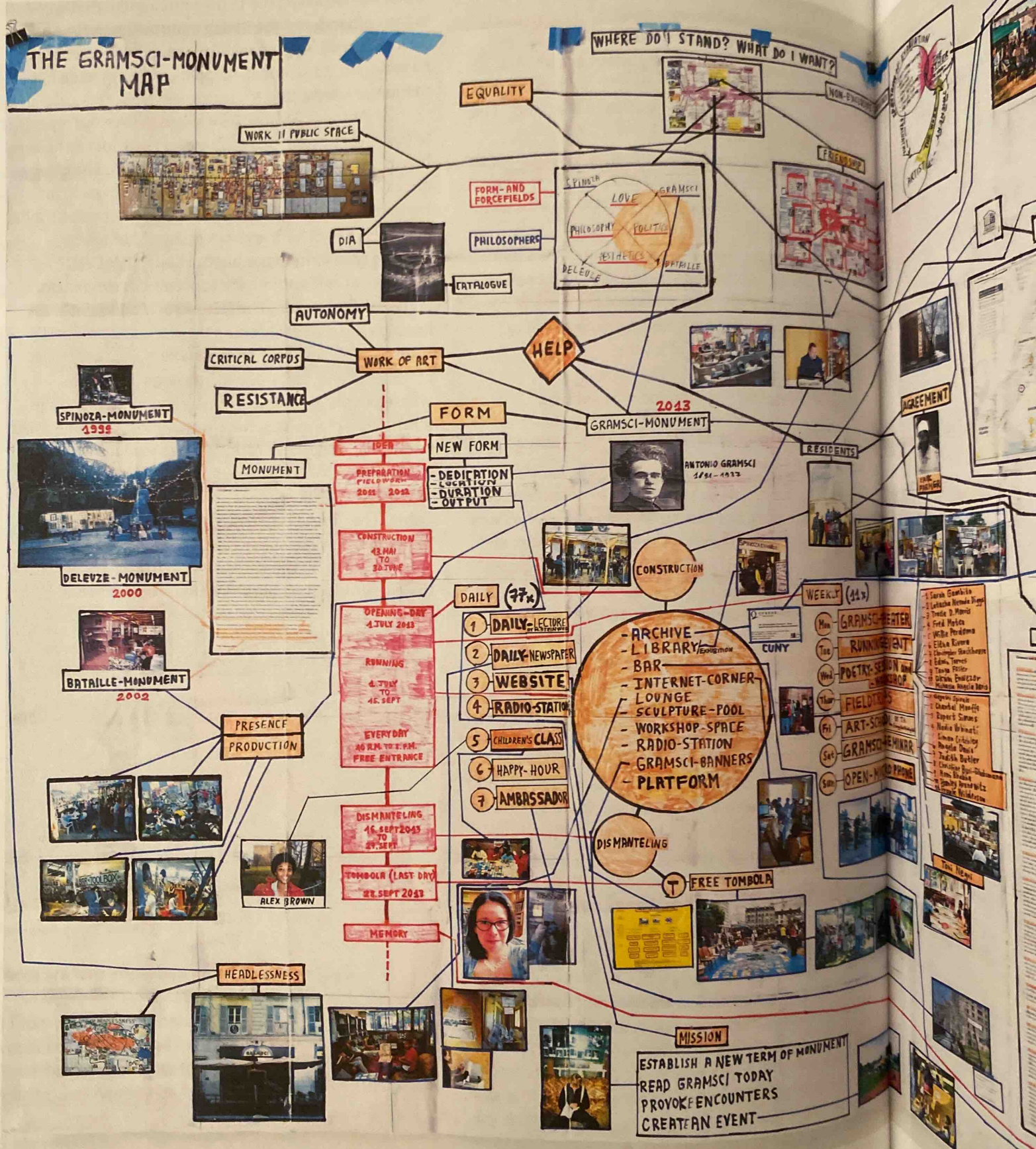
It is easy to explain why I want to do a monument dedicated to Gramsci, but less so to give reasons for "why in New York," simply because there is no reason, and this is the point! But there is a logic. It is my logic—it is an artistic logic. It is my logic not to "choose" specific cities, specific contexts or specific community places for my Monuments. Because what I am looking for are universal places. Places where terms such as "Universality" confront reality, complexity, chaos, and contradictions of today. This is the "Universality" I am interested in—the Universality which fights particularism and obscurantism. Not "Universality" as a harbor of dreams, but "Universality" as a beautiful and absolute idea, an idea one has to fight for at all times, an idea to be reconstructed everyday—*anew*, as the "Gramsci Monument" itself.

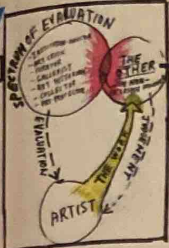
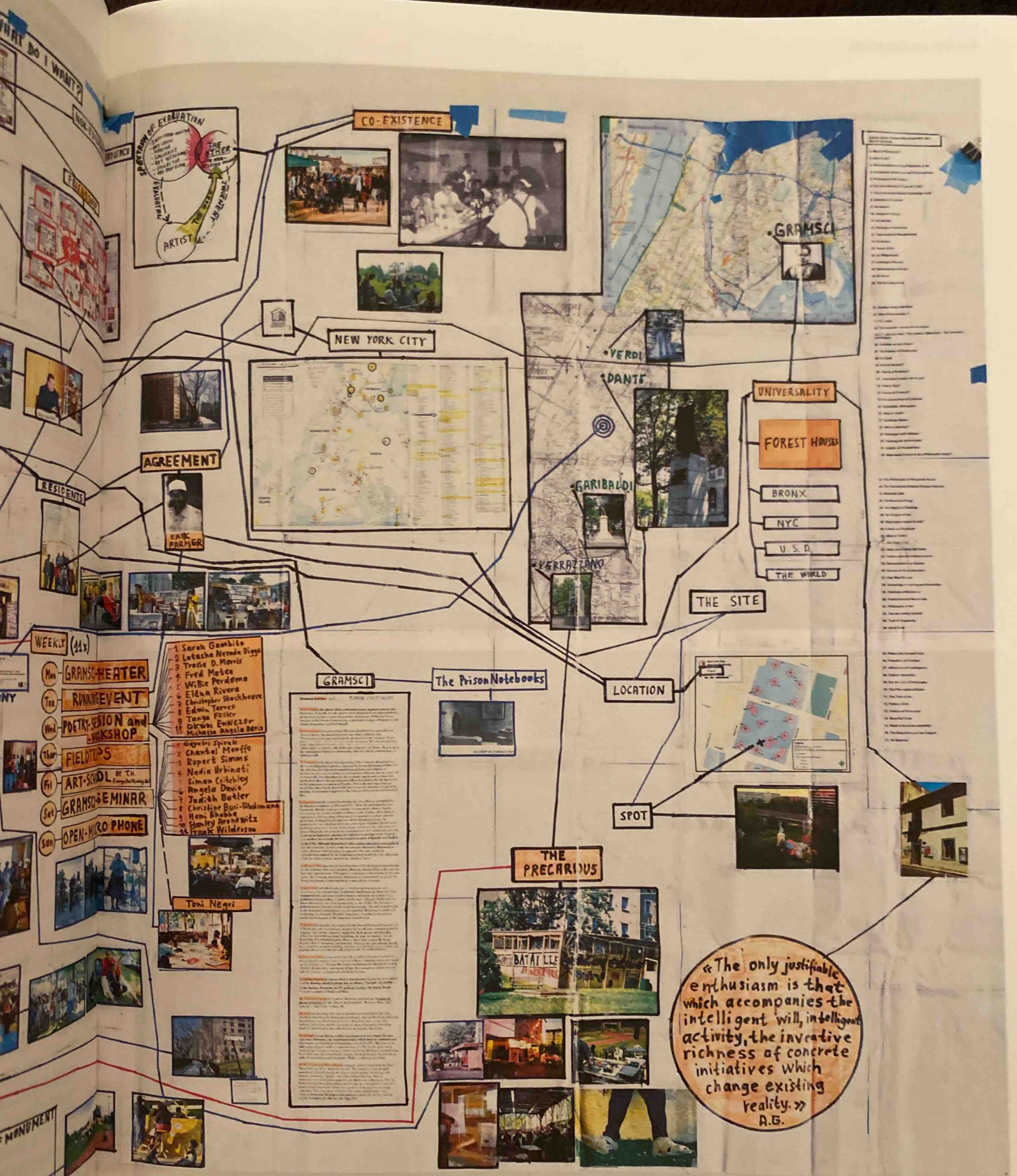
It might be quite clear already that my decision to do the "Gramsci Monument" dedicated to the Marxist thinker Antonio Gramsci is not a political decision but an artistic one. I am aware of today's confusion and misunderstanding regarding what is "political!" And the "Gramsci Monument" gives me—once again—the occasion to clarify and insist on what differentiates "working politically" as an artist—which I want to do—and "the political" in art, which is only a "trademark" like many others. The meaning of "working politically" or "acting politically" is to decide for myself who is my hero. This is the artist's own decision, according to his logic. What is crucial and what makes a big difference,

is that no one asked me to do a monument dedicated to the cofounder of the Italian communist party Antonio Gramsci. And no institutional power, no official, no historian, no scientist, no politician suggested I do a monument dedicated to Gramsci in New York City.

Antonio Gramsci is my hero—I am not trying to convince anyone of adopting my hero, just as no one has asked me to do something for his hero. The only decisive thing I want is to do something, myself, for my own hero! I would be happy if the other establishes himself his own hero and hierarchy of heroes—in order to give form to the human capacity of self-decision, of self-authorization, of self-determination, and of emancipation. The "Gramsci Monument" must be a Universal Monument, it must be mentally transplantable anywhere in the world, in other cities, other locations, other public housings or places where people are living. This is the ambition and the affirmation of the "Gramsci Monument." The only valid answer to "Why New York?" is: because it's a universal work of Art. Universality—which is the condition for every Artwork—means Justice, Equality, The Other, The Truth and The One World. The "Gramsci Monument" exists at Forest Houses, in the Bronx, in New York City, in the USA, in America, in the World, in the one World, the unique World, in our World.

April 2013





- UNIVERSALITY
- FOREST HOUSES
- BRONX
- NYC
- U.S.A.
- THE WORLD

- 1 Sarah Gombito
- 2 Letasha Nevada Dingo
- 3 Trece D. Morris
- 4 Fred Moten
- 5 Willie Perdomo
- 6 Elena Rivera
- 7 Christopher Stockhouse
- 8 Edwin Torres
- 9 Tanya Foster
- 10 Dorian Fowler
- 11 Michaela Angela Davis

GRAMSCI

The Prison Notebooks

...[transcribed text from the document]...



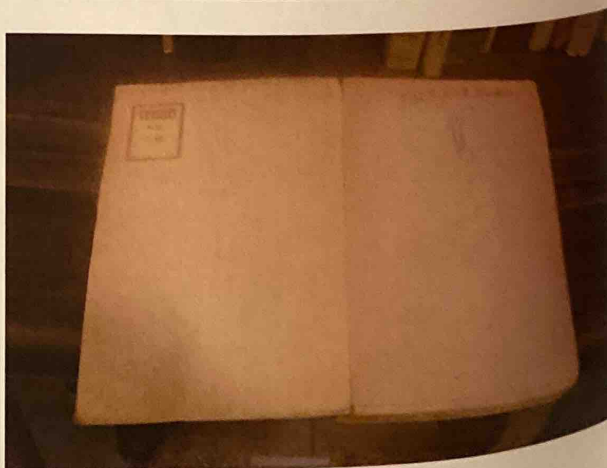
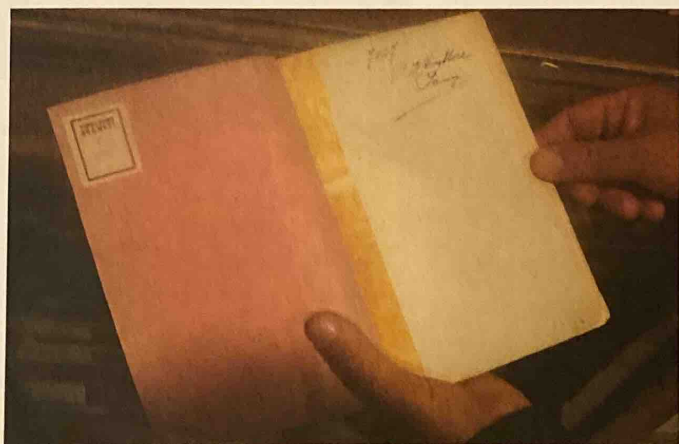
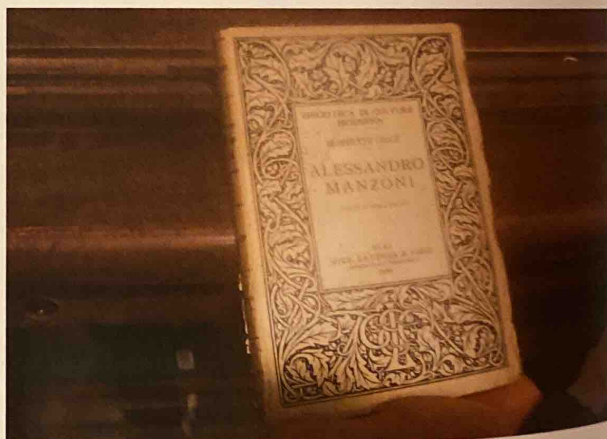
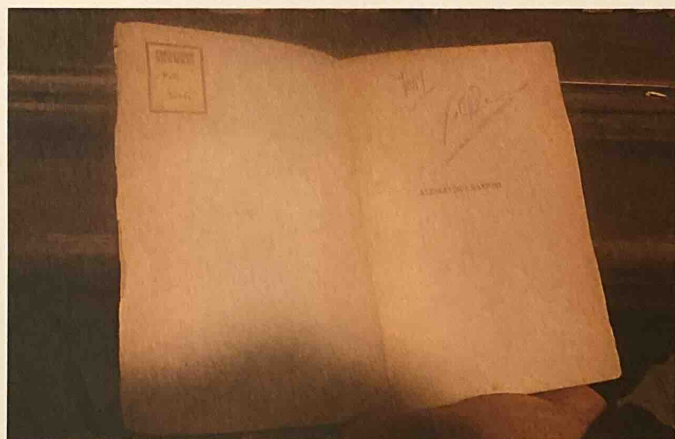
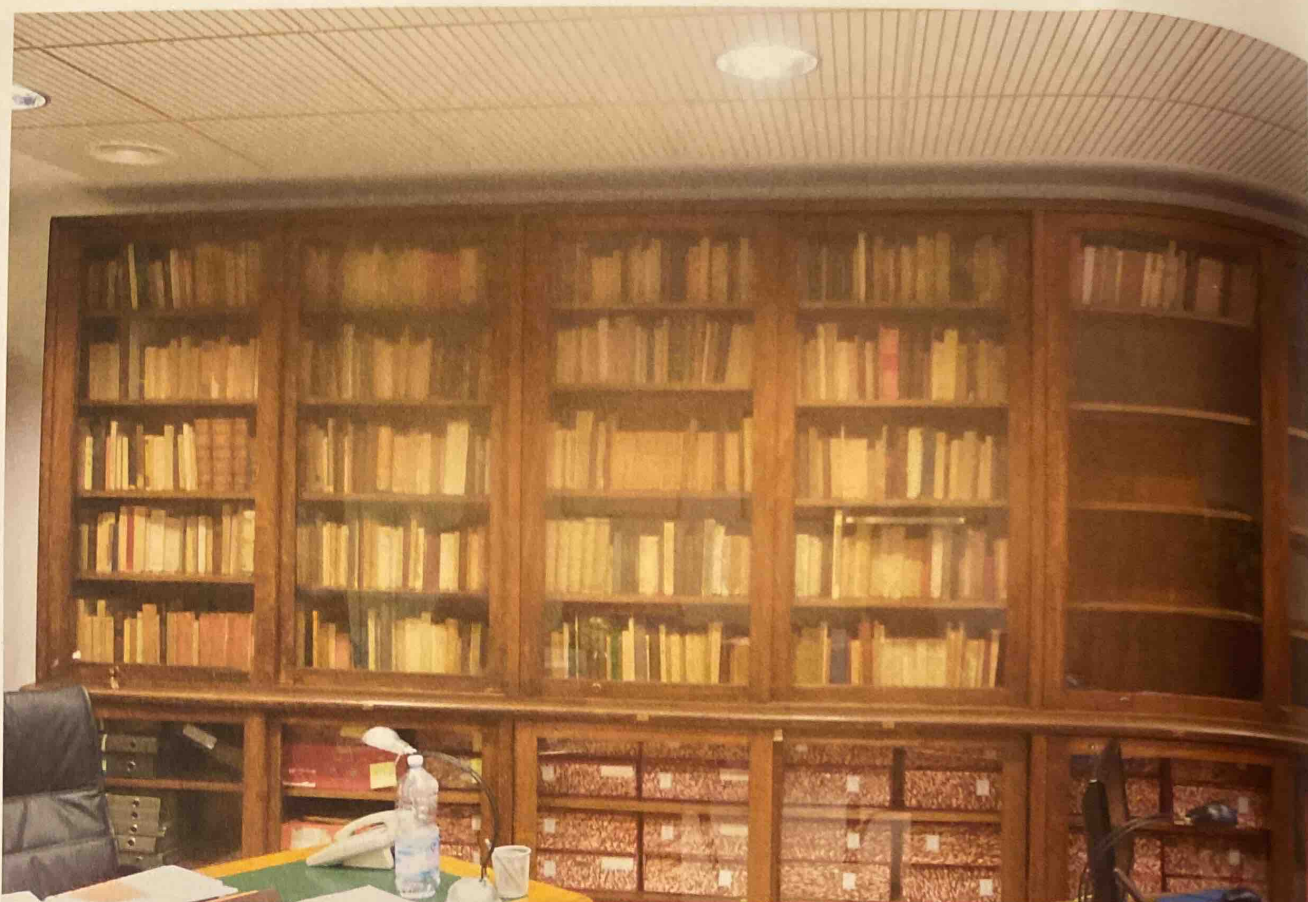
«The only justifiable enthusiasm is that which accompanies the intelligent will, intelligent activity, the inventive richness of concrete initiatives which change existing reality.»
A.G.

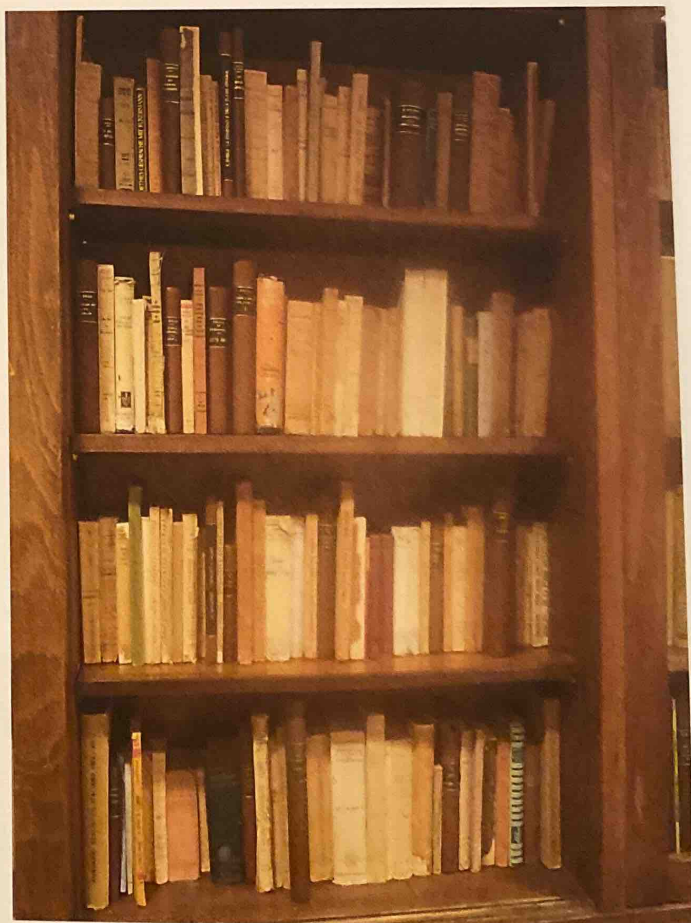
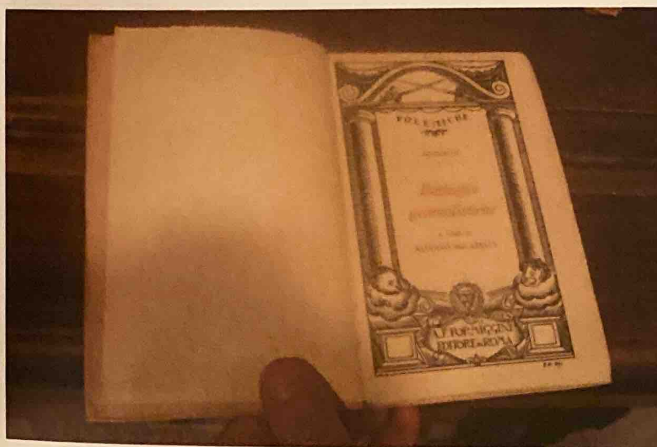
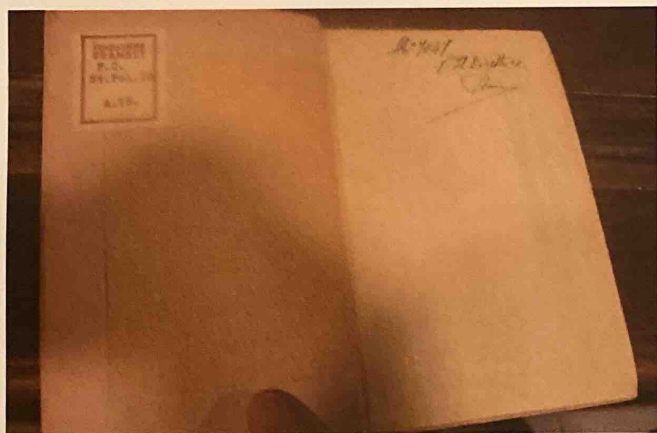
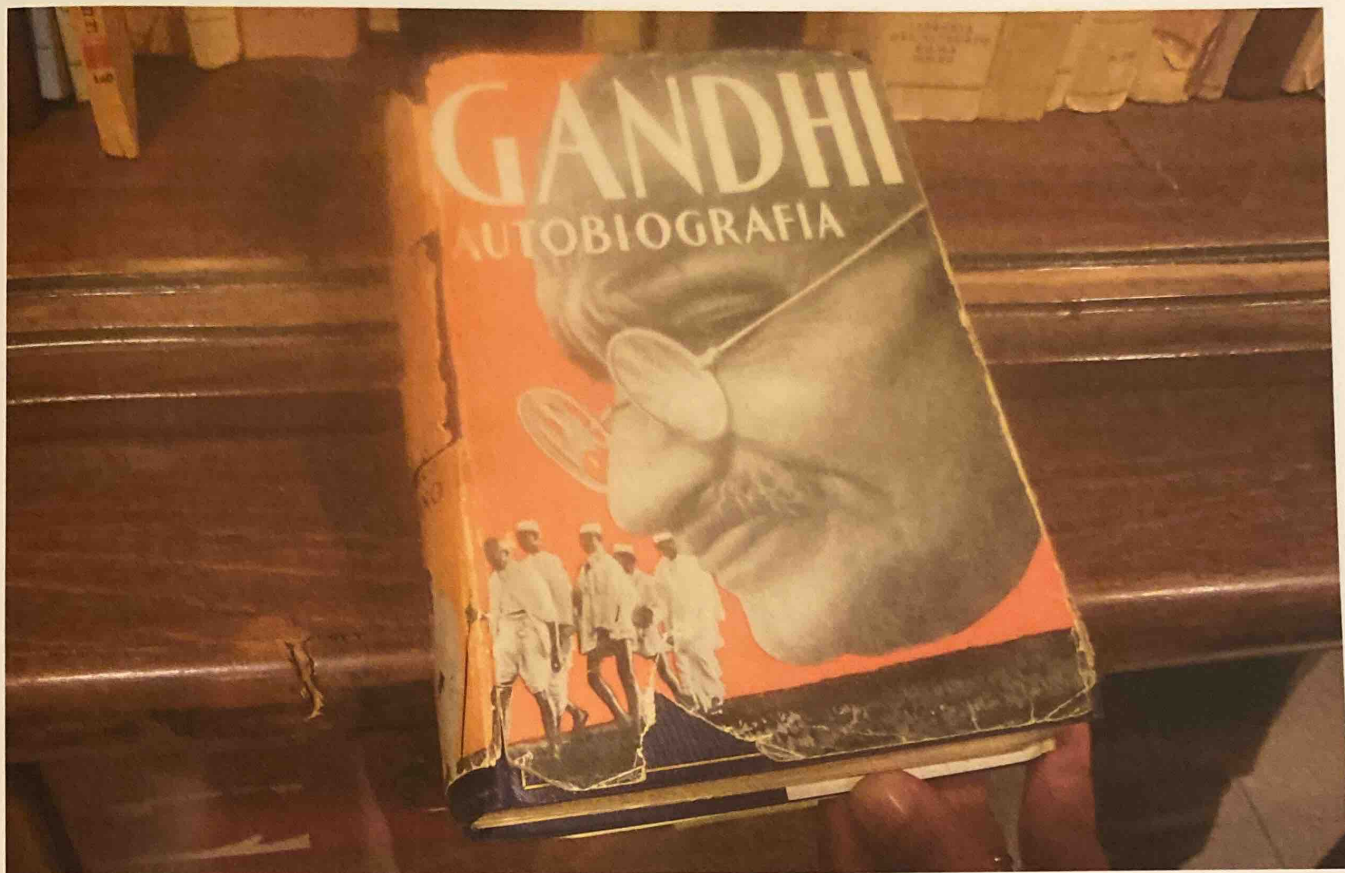


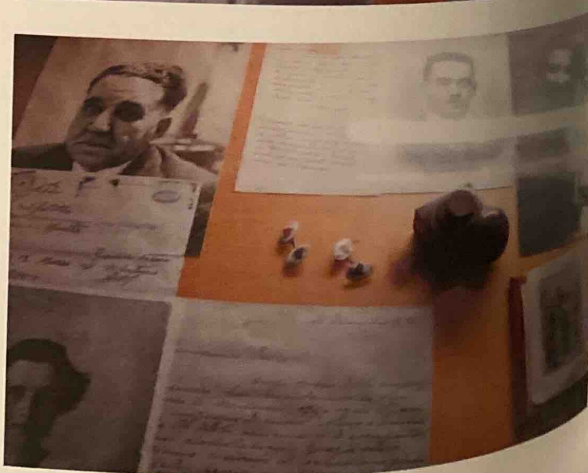
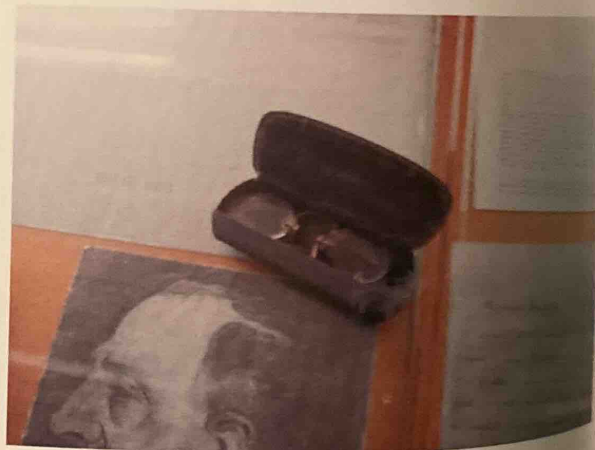
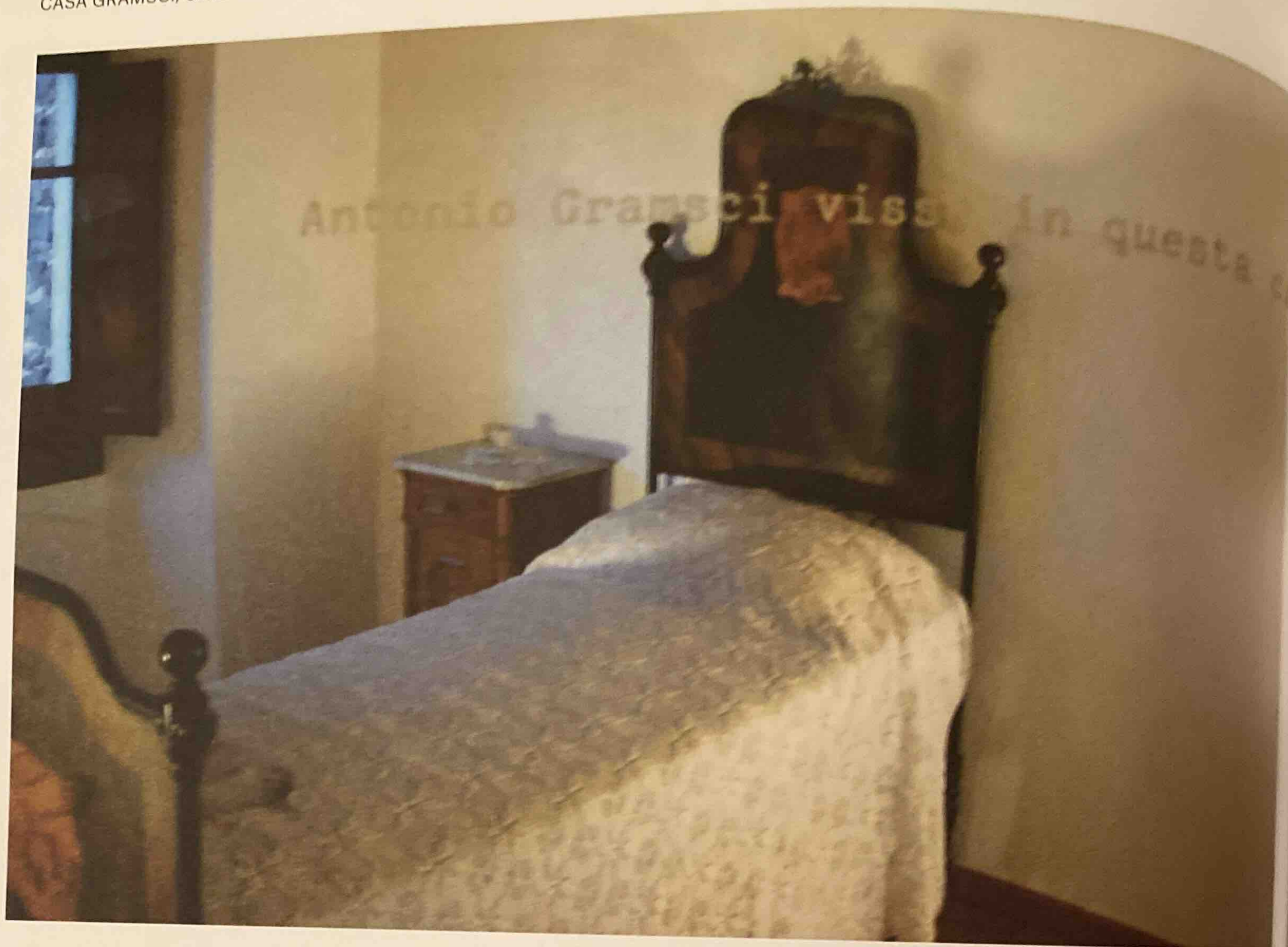


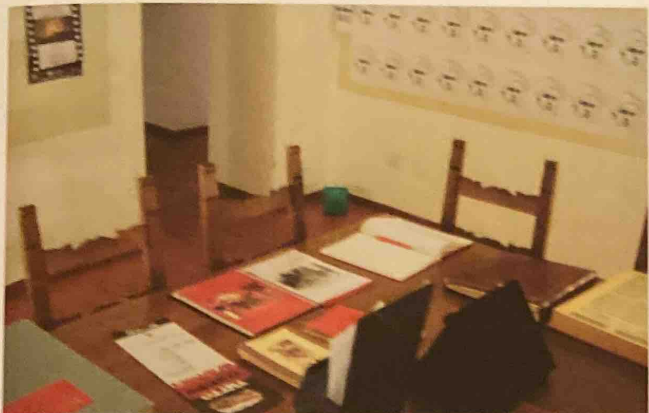


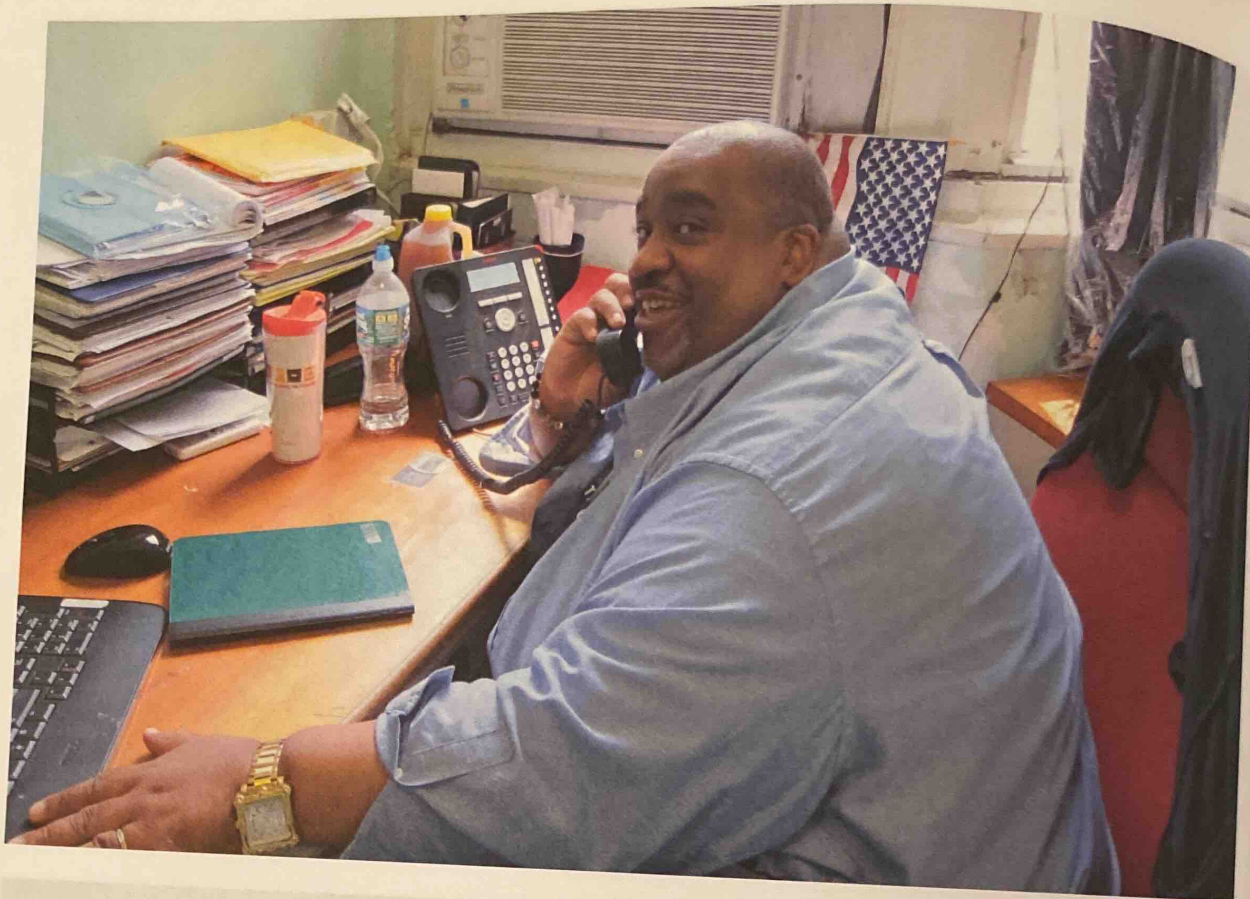












Wednesday, August 22nd

11 am Meeting with John Weed
Assistant Executive Director, Bronx Works
This establishment serves the Butler Houses area
Location: 1130 Grand Concourse (between McClellan Street and East 166th Street)
Subway: B, D at 167th Street
Phone: 718 508-3040

Thursday, August 23rd

2:30 pm Meeting with Gisette Rivera
Director, James Monroe Senior Center
This senior center serves the Monroe area
Location: 1776 Story Avenue (between Taylor Avenue and Rosendale Avenue)
Subway: 6 at Morrison - Soundview Avenues
Phone: 718 893-3484

TBD Meeting with Glenda Jarvis
Monroe Resident Association President

Friday, August 24th

11 am Meeting with Diane Herbert (Executive Director) and
Clyde Thompson (Director of Youth Affairs)
Southeast Bronx Neighborhood Center, Inc. (SEBNC)
This establishment serves the Butler Houses area
Location: 955 Tinton Avenue, Bronx, NY 10456
Between East 163rd and East 167th
Subway: 2, 5 at Prospect Avenue
Phone: 718 542-2727 ext. 16

1 pm Meeting with Terrance Williams
Mullaly Community Center
This community center is adjacent to the Butler Houses.

12/02/13

debrief 4

De : Thomas Hirschhorn
A: mwitko; kkvand
Sujet : debrief 4
Date : Sa, 25 Aoû 2012 14:23

dear kelly, dear magan,
here is my debrief 4:

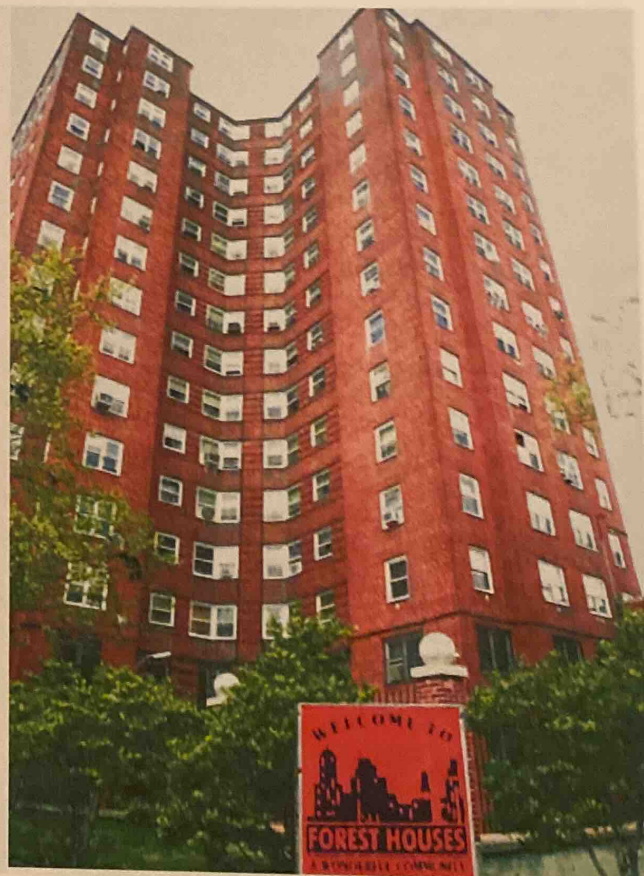
the meeting with diane herbert and clyde thompson was good, they are very concerned by "what is the benefit for the community" - and about the communist antonio gramsci!
it was a frank discussion, I refused to "sell" (their term) my project to them, I told them that I am not a socialworker or an artist who serves de community - I tried to tell them that I have only to serve the art, they understand that,
- it was a nice moment - the fragile beginning of a real dialog between equal human beings, I loved this short moment, I made no concession in anything and they were attentive to this, so I will have another meeting on wednesday with them in order to present precisely my project to 4-5 people of the neighborhood,
- I want to go there with yasmil (I hope she can) in order to allready present them "THE AMBASSADOR!"
I will think a bout how to make my presentation technically and I will talk about this with you on monday morning at 'Dia,
- the other meeting (with terrance williams) was not interesting, he just gave me another name and another number to call,
- HELP-OFFER: simone battisti, one of the new gallery-directors at gladstone is a gramsci fan, he is italien (from rome) and he offered to make phonecalls to rome - in italien - whenever for whatever we need, I think this can be very helpful - I also propose to speak about this real oppurtunity on monday,
have a nice weekend - both of you!
take care - take care,
thomas

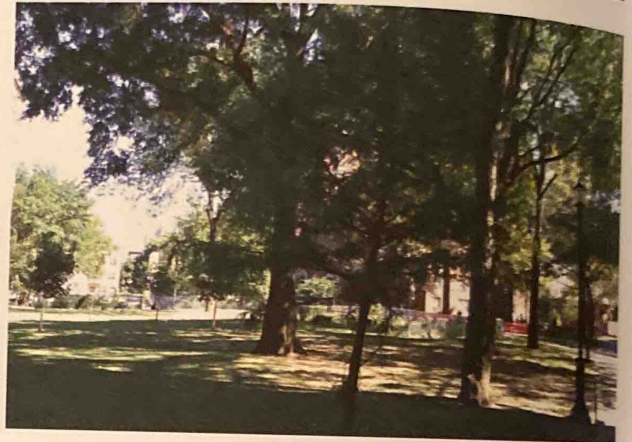
MONDAY, DECEMBER 10th
 DEAR CLYDE,
 I HOPE YOU ARE DOING
 WELL. I JUST STOPPED
 BY TO SAY HELLO TO YOU.
 I VER MUCH WOULD LIKE
 TO SPEAK TO YOU
 ABOUT MY PROJECT
 & GRAMSCI-MONUMENT
 IN FOREST HOUSES.
 I TRY TO SEE YOU
 LATER THIS WEEK
 TAKE CARE, THOMAS
 (THE ARTIST)
 (BESIDE THE PROJECT WE (HE+DIA)
 SUBMITTED TO NYCHA)

Tuesday, 11th 1 pm
 DEAR CLYDE,
 I AM - AS PROMISED - HERE
 FOR TO MEET WITH YOU
 INFORTUNATLY I HAVE TO LEAVE
 NOW (BECAUSE I HAVE ANOTHER
 MEETING) PLEASE UNDERSTAND.
 I JOIN YOU THE FOLDER WE
 DID FOR NYCHA - BUT I STILL NEED
 TO FIGURE OUT WHERE TO PUT
 MY ARTWORK.
 AND BECAUSE YOU ARE ON
 THE TOP OF MY WISHLIST FOR
 EMPLACEMENT I REALLY WANTED
 TO CHECK WITH YOU FIRST.
 I CAN COME BACK ANY MOMENT

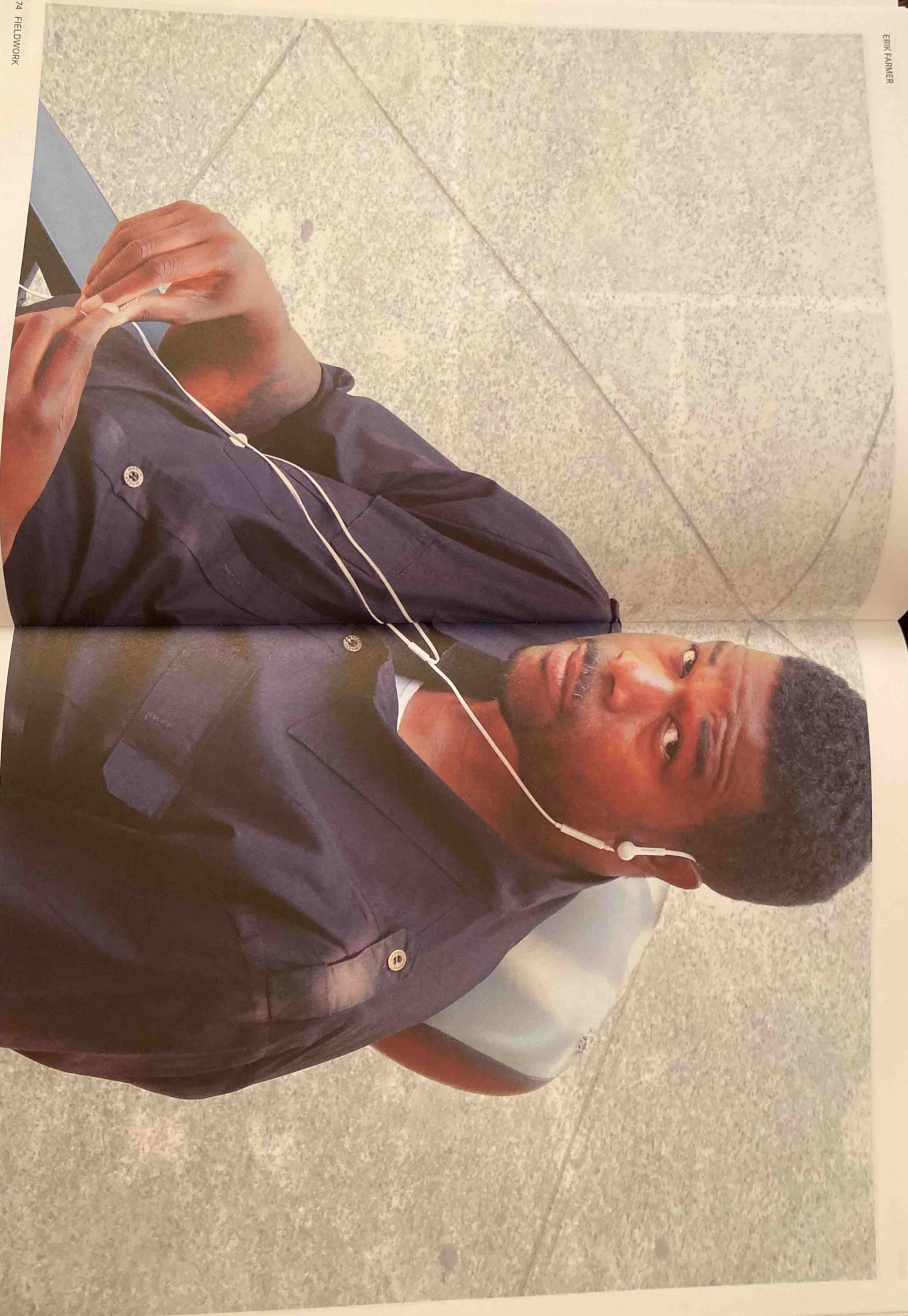
NAME: FOREST	PROGRAM: FEDERAL	Tris No: 859	BUS No: NY05128F								
BOROUGH: BRONX		AMP No: NY0500599									
MANAGED BY: FOREST		2000 CENSUS TRACT: 133, 135									
POLITICAL DISTRICTS: U.S. Congress: 14	NY State Senate: 34	NY State Assembly: 78	NY City Council: 16								
			Cons. Dist: 63								
JANUARY 1, 2011			PERCENTAGE DISTRIBUTION								
	White	Black	Hispanic	Asian	Other	Total	White	Black	Hispanic	Asian	Other
NUMBER OF FAMILIES	13	566	758	5	4	1,340	1.0%	42.1%	56.3%	0.4%	0.1%
FEMALE HEAD OF HOUSEHOLD	12	459	622	5	3	1,101	1.1%	41.7%	56.5%	0.5%	0.3%
MALE HEAD OF HOUSEHOLD	1	107	136	0	1	245	0.4%	43.7%	55.5%	0.0%	0.5%
POPULATION	32	1,267	1,839	15	15	3,168	1.0%	40.0%	58.0%	0.5%	0.5%
AVERAGE FAMILY SIZE	2.5	2.2	2.4	3.0	3.8	2.4					
NUMBER OF MINORS UNDER 18	12	387	614	5	4	1,022	1.2%	37.9%	60.1%	0.5%	0.4%
AVG. NO. PER FAMILY	0.9	0.7	0.8	1.0	1.0	0.8					
AS PERCENT OF POPULATION	37.5%	30.5%	33.4%	33.3%	26.7%	32.3%					
AVERAGE GROSS INCOME	\$17,969	\$23,219	\$19,710	\$15,599	\$33,634	\$21,177					
AVERAGE GROSS RENT	\$372	\$425	\$187	\$370	\$495	\$403					
NUMBER OF FAMILIES WITH HEAD 42 YEARS AND OVER	5	194	238	0	0	437	1.1%	44.4%	54.5%	0.0%	0.0%
AS PERCENT OF ALL FAMILIES	38.5%	34.3%	31.4%	0.0%	0.0%	32.5%					
FEMALE HEAD 42 YEARS PLUS	4	159	176	0	0	339	1.2%	46.9%	51.9%	0.0%	0.0%
MALE HEAD 42 YEARS PLUS	1	35	62	0	0	98	1.0%	35.7%	63.3%	0.0%	0.0%
PERSONS 42 YEARS AND OVER LIVING ALONE	3	121	135	0	0	259	1.2%	46.7%	52.1%	0.0%	0.0%
POPULATION 42 YEARS PLUS	6	212	286	0	0	504	1.2%	42.1%	56.7%	0.0%	0.0%
AS PERCENT OF POPULATION	18.5%	16.7%	15.6%	0.0%	0.0%	15.9%					
NUMBER OF WELFARE FAMILIES	3	93	97	1	1	195	1.5%	47.7%	49.7%	0.5%	0.5%
AS PERCENT OF ALL FAMILIES	23.1%	16.4%	12.8%	20.0%	25.0%	14.5%					
WITH HEAD 42 YRS. AND OVER ON FULL WELFARE	0	8	8	0	0	16					
NUMBER OF ONE PARENT FAMILIES WITH MINORS UNDER 18	6	179	275	3	2	465	1.3%	38.5%	59.1%	0.6%	0.4%
AS PERCENT OF ALL FAMILIES	46.2%	31.6%	36.3%	60.0%	50.0%	34.5%					
FEMALE ONE PARENT	6	169	264	3	2	444					
MALE ONE PARENT	0	10	11	0	0	21					
ON WELFARE	2	59	75	1	1	138					
NUMBER OF FAMILIES WITH ONE OR MORE EMPLOYED	6	274	371	3	2	656	0.9%	41.8%	56.6%	0.5%	0.3%
AS PERCENT OF ALL FAMILIES	46.2%	48.4%	48.9%	60.0%	50.0%	48.7%					
WITH ADULT AS SECONDARY WAGE EARNER	2	56	79	1	1	139					
AVERAGE NUMBER OF YEARS IN PUBLIC HOUSING	17.3	27.2	16.4	7.7	8.1	20.9	NUMBER OF YEARS PROJECT IN FULL OPERATION			54.1	
POPULATION BY AGE GROUP	UNDER 4	4-9	10-13	14-17	18-29	30-49	80-61				
	144	93	222	259	304	233	1,009 396				

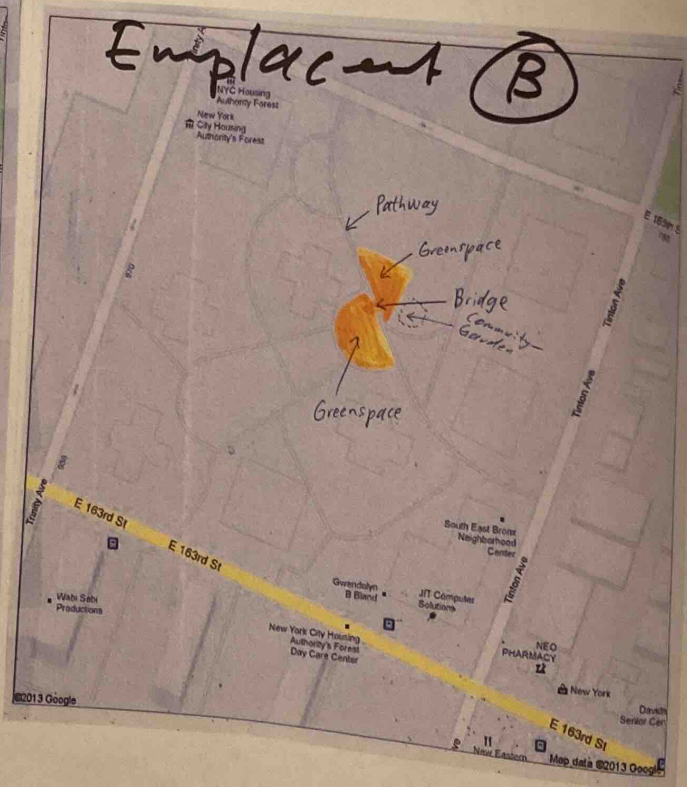
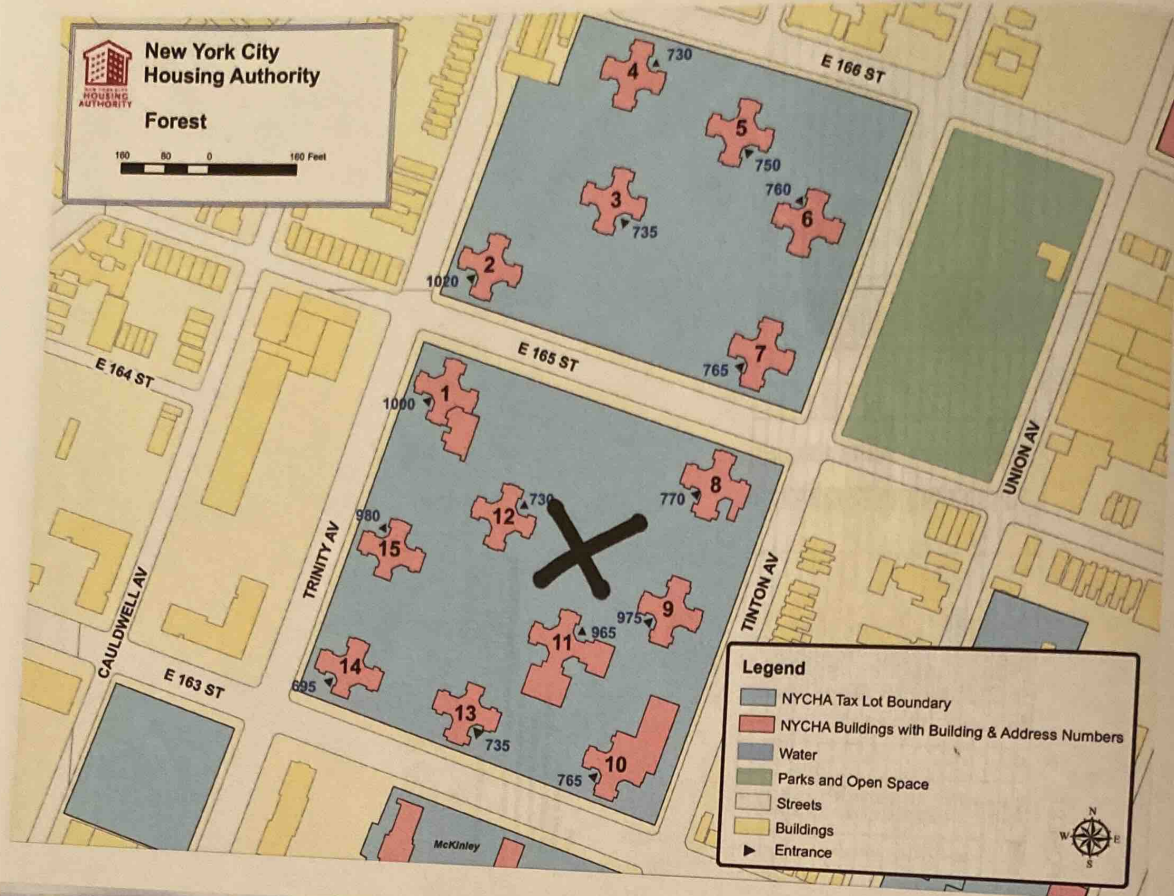
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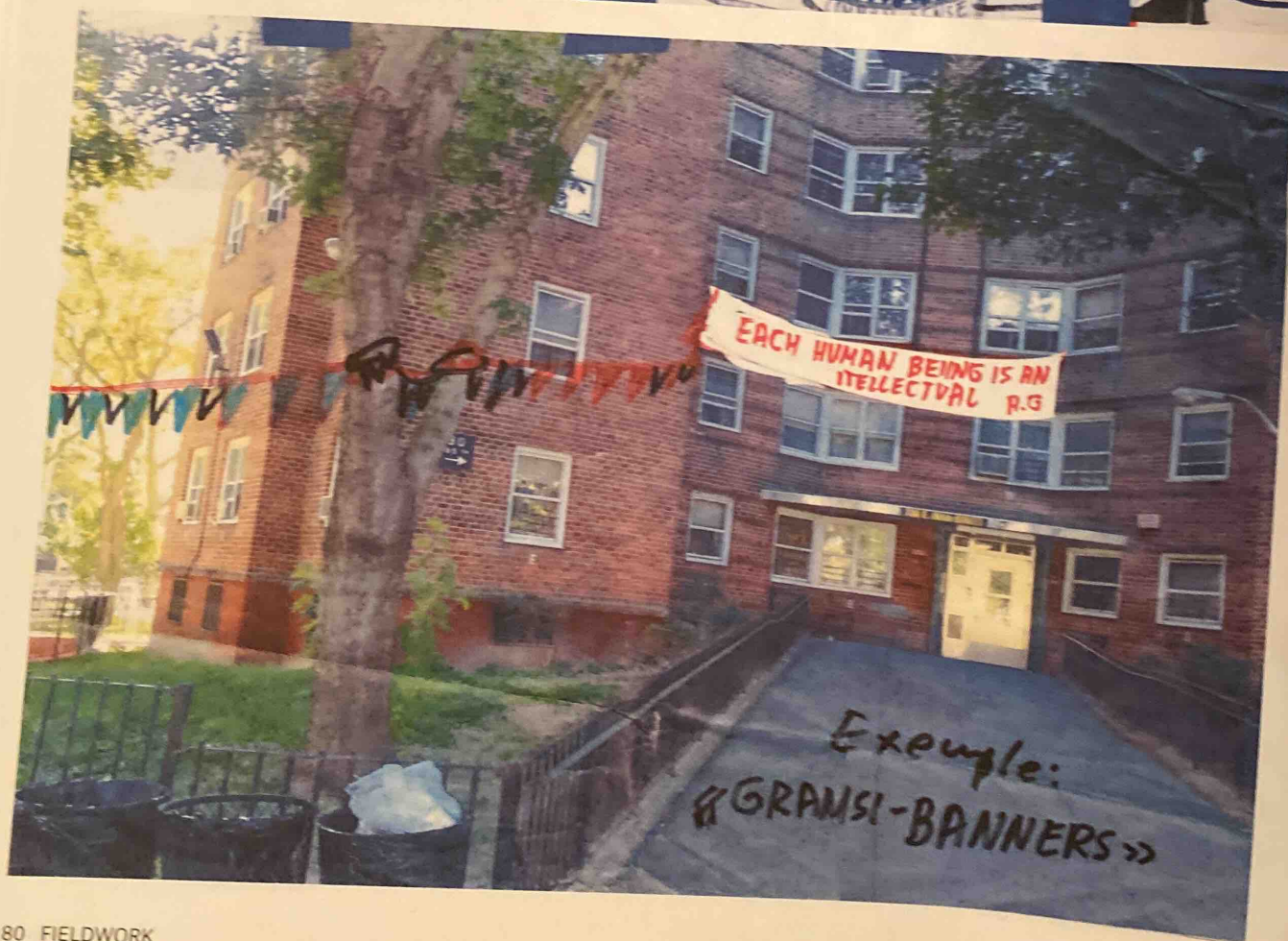
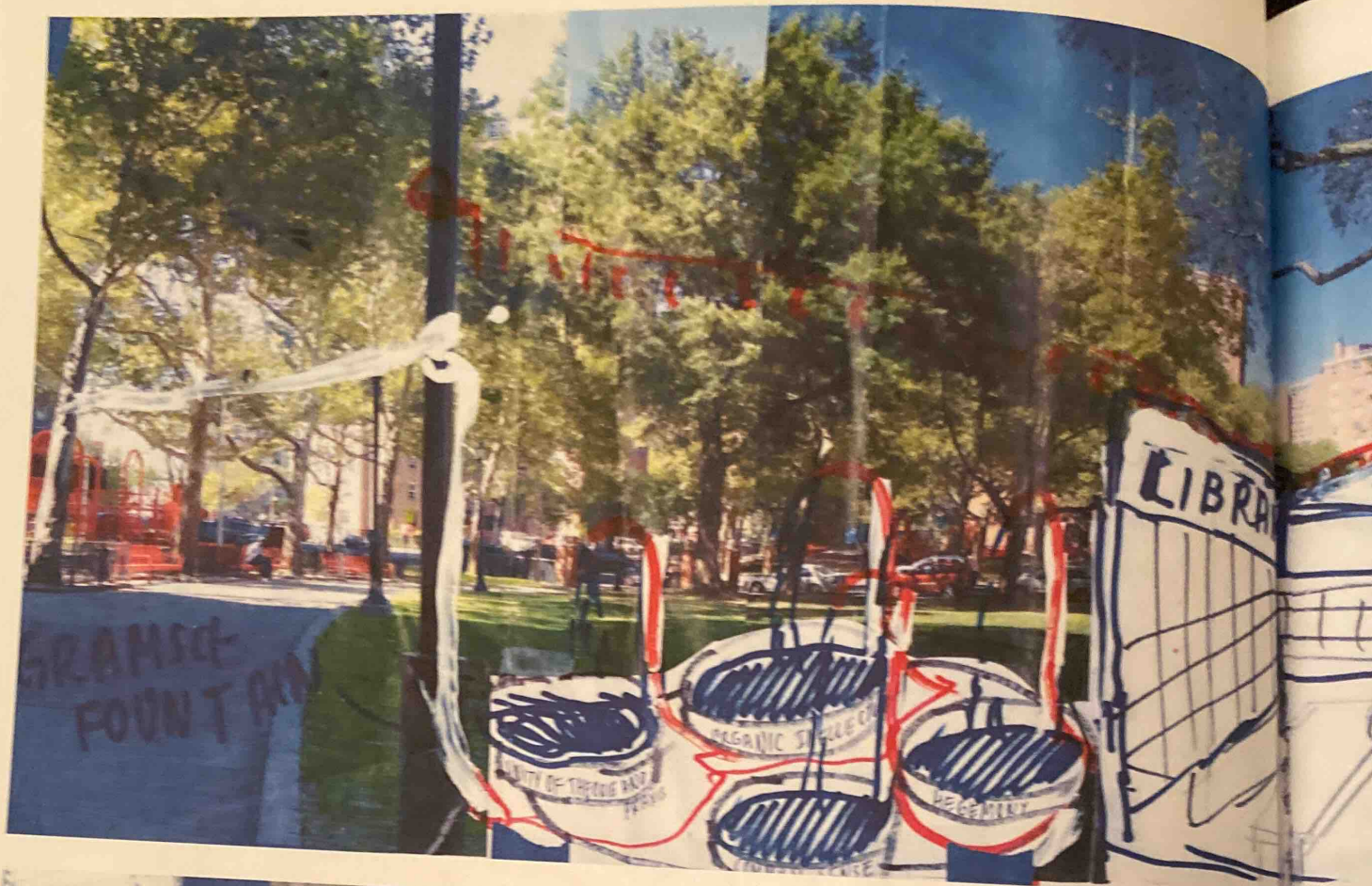


DIAMOND

ridge
between



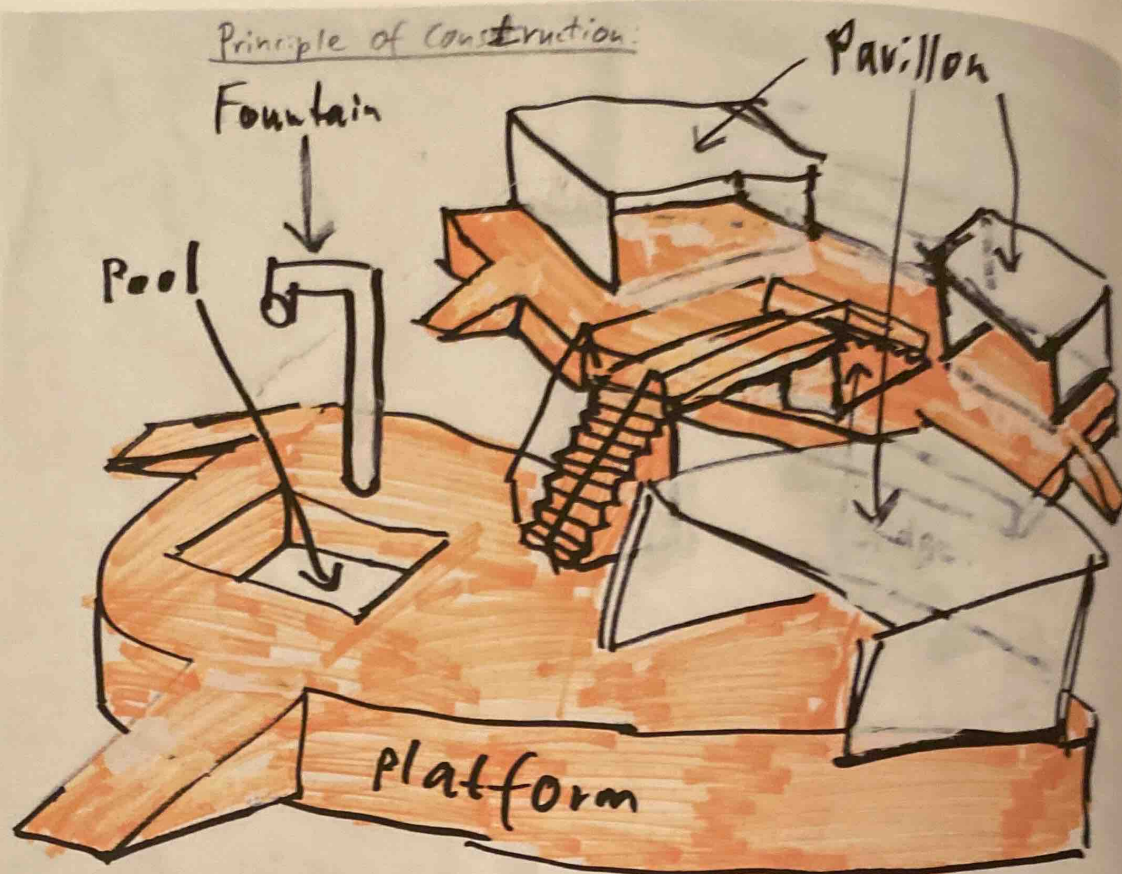
turn
→





Example:

Using the existing Structure and the existing Furniture
Extending it





**ERIK FARMER AND CLYDE THOMPSON
INVITE YOU TO A COMMUNITY GATHERING
TO MEET ARTIST THOMAS HIRSCHHORN**

Come meet artist Thomas Hirschhorn and learn more about his project, "Gramsci Monument," taking place this summer, from July 1-September 15, at Forest Houses.

**EACH HUMAN BEING IS AN
INTELLECTUAL P.G**

Saturday, May 4th, 1-4 pm

**Location: Forest Houses Community
Center Gymnasium**

"It is one thing to be particular, another thing to preach particularism."
Antonio Gramsci
(Prison Notebook 3)

"Is philosophy independent from politics?"
Antonio Gramsci
(Prison Notebook 8)

"The crisis consists precisely in the fact that the old is dying and the new cannot be born."
Antonio Gramsci
(Prison Notebook 3)

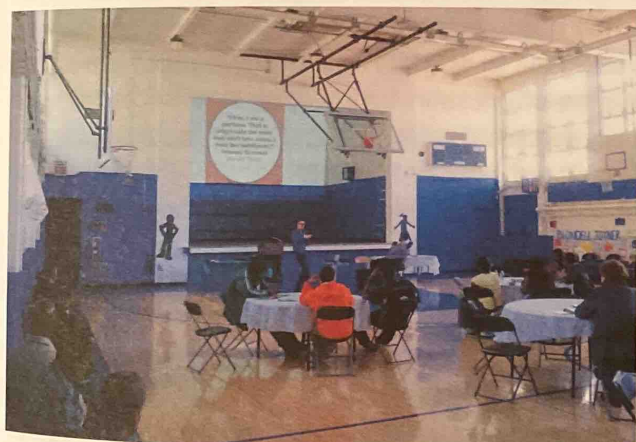
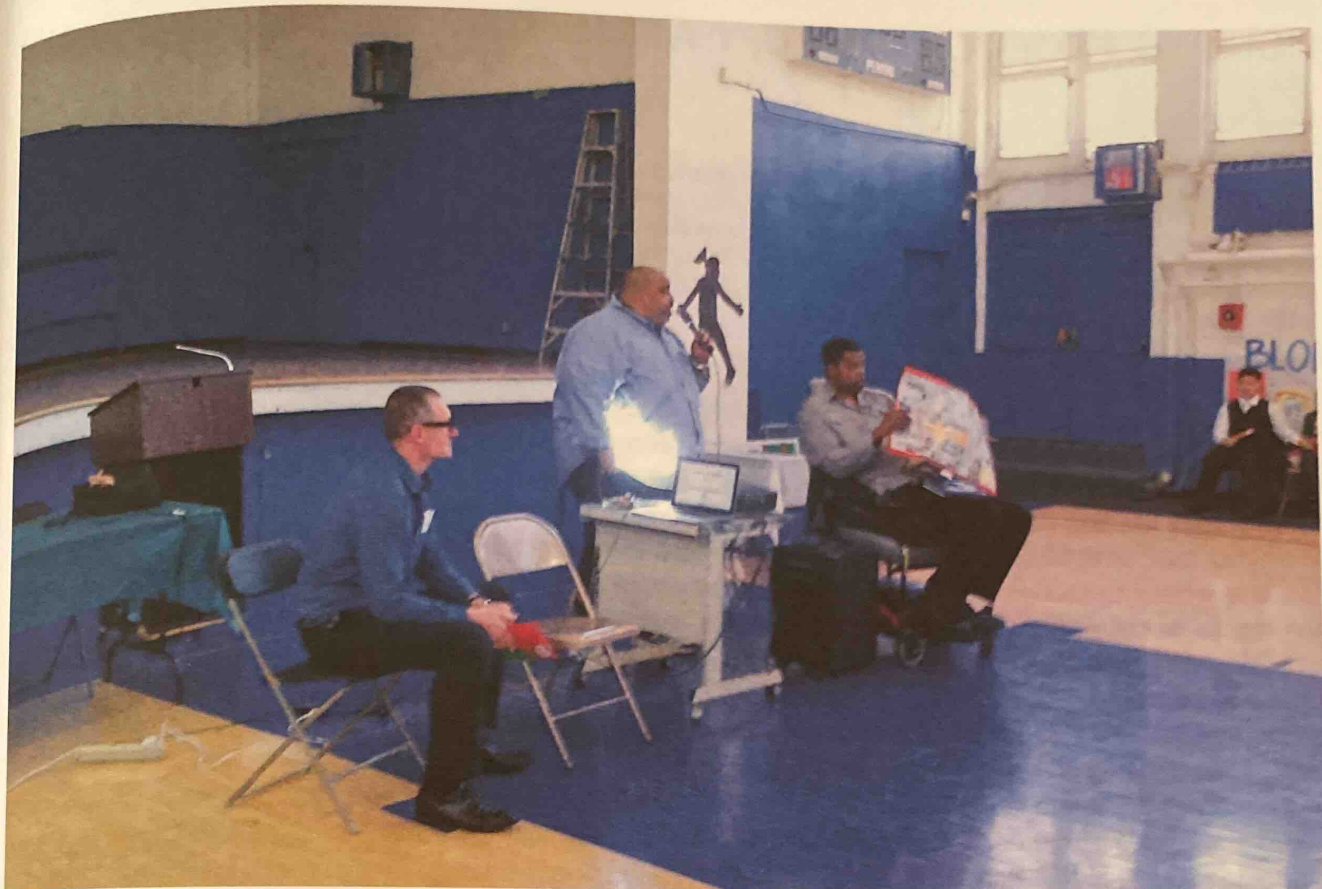
"In mass politics, telling the truth is, precisely, a political necessity."
Antonio Gramsci
(Prison Notebook 6)

"Reality exists independently of the thinking individual."
Antonio Gramsci
(Prison Notebook 7)

"Quality should be attributed to men, not to things."
Antonio Gramsci
(Prison Notebook 1)

Food and drinks will be served.

All are welcome to attend.



HOUSING, HEGEMONY, HISTORY: A FRAGMENT

Reinhold Martin

Reinhold Martin is associate professor of Architecture in the Graduate School of Architecture, Planning, and Preservation at Columbia University, New York. He is the director of Columbia University's Temple Hoyne Buell Center for the Study of American Architecture, which sponsored the 2009 conference *Public Housing: A New Conversation*. He is author of *Utopia's Ghost: Architecture and Postmodernism, Again* (Minnesota, 2010) and a founding coeditor of the journal *Grey Room*.

New York has had many "ground zeroes." For a few hours, one of these was located at the intersection of Forest Avenue and 163rd Street in the The Bronx. Forest Houses, which temporarily hosted Thomas Hirschhorn's *Gramsci Monument*, now stands at this intersection. But on December 13, 1952, a citywide civil defense drill was conducted there, in which it was imagined that, at 8:40 am, an atomic bomb had been detonated 2,500 feet above the intersection of Boston Road and Southern Boulevard, about ten blocks to the north. City officials selected the 163rd Street site for detailed evacuation and firefighting exercises related to the drill. At the time the site was a demolition zone, which the New York City Housing Authority (NYCHA) was clearing to make way for the construction of the new public housing complex. Shortly after the imagined blast, firefighters and rescue workers with recently upgraded equipment descended onto the half-demolished structures to contend with smoke bombs that had been detonated and fires that had been set to simulate post-attack conditions. The *New York Times* described the scene like this:

The test in the Bronx was grimly realistic, for it was held in an area of dismantled old houses with jagged walls, piles of bricks and broken windows. . . . Towers of water leaped skyward as the pumpers fed 3,600,000 gallons of water into the "devastated" area.

Miles of wire and hose were strewn through the streets—the wire to maintain contact with top defense officials, the hose to reduce the fire hazard. At the scene, Arthur W. Wallander, former director of the New York City Office of Civil Defense, said the test was going "very well."¹

The first section of Forest Houses opened in 1954 and the remainder in 1956.² Funded by a combination of New York State housing loans and New York City bond issues, the group of fifteen cruciform residential towers ranged from nine to fourteen stories in height on 19.6 acres across three city blocks that had been combined into two. Intended as what NYCHA termed "low-rent" housing, for "low-income" residents, the qualifying minimum income for tenancy was higher than any other previous New York State-sponsored public housing at the time.³ The complex, designed by the architectural firm of Rosario Candela and Paul Resnick, was built on land the city had acquired between 1950 and 1951 through a combination of condemnation and purchase as eminent domain.⁴ Somewhat ironically, for most of his career Candela had been among New York's most prolific designers of bourgeois apartment buildings, with twenty-four addresses on Fifth Avenue and twenty-three on Park Avenue to his credit.⁵

I am grateful to Jonathan Patkowski for his invaluable assistance with the research for this essay.

1 Kalman Seigel, "Biggest Raid Test Turns New York into a 'Ghost City,'" *New York Times*, December 14, 1952.

2 Untitled NYCHA Press release, May 16, 1956; Subseries 1.1 Bronx 1930-1999, Box 3, Folder 6, records of the Citizens Housing and Planning Council of New York (henceforth CHPC records).

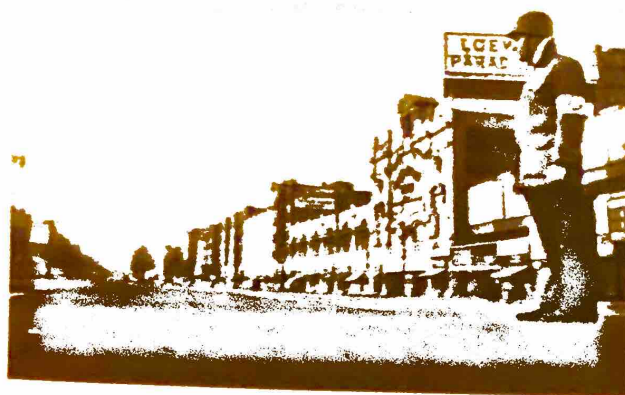
3 Untitled NYCHA Press release, May 16, 1956.

4 Deeds acquired by NYCHA for the site are listed in a NYCHA Legal Department memo, "Deeds for Filing in the Vault—Forest Houses," December 27, 1951, New York City Housing Authority Collection, La Guardia and Wagner Archives, Box 0073E1, Folder 5.

5 Earlier that year NYCHA adopted a resolution for acquiring the property for the site. "Resolution Authorizing Acquisition of Certain Real Property as the Site for Forest Houses (New York State-Aided Project No. NYS-57)," January 11, 1951. NYCHA Collection, Box 0073E1, Folder 5.5. Following Candela's death in 1953, Resnick seems to have supervised the design and filed plans for the Forest Houses. Resnick is listed as having drafted plans for the Forest Houses site as early as June 1951. "Building Plans Filed," *New York Times*, June 9, 1951, Business & Finance. On Candela's work, see Andrew Alpern, *The New York Apartment Houses of Rosario Candela and James Carpenter* (New York: Acanthus Press, 2001). An architectural rendering shown on an undated draft of a brochure credits Candela and Resnick with the design. Undated draft of a brochure, "A Community Plans for Its Future: Forest Houses," Subseries 1.1 Bronx 1930-1999, Box 3, Folder 6, CHPC records.



Site being prepared for the construction of Forest Houses in the Bronx, September 16, 1952



Air Raid Drill. Civil defense sargeant on duty in the center of Grand Concourse at 189th Street (looking south), December 13, 1952

The demolition of the site's existing mix of tenement houses, apartment buildings, and shacks, and the erasure of three blocks of Forest Avenue and one block of East 164th Street, had resulted in the realistically "devastated" area required for the civil-defense exercise.⁶ But the destruction of existing neighborhoods through "urban renewal" was not yet as controversial as it would later become in New York, most infamously in the confrontation between neighborhood activist Jane Jacobs and urban planner Robert Moses that climaxed in the mid-1960s. Instead, the principle, citywide issue addressed by NYCHA planners working on the project, by independent housing advocates, and to some extent in the media, was the racial integration of public housing. At Forest Houses, to avoid the ghettoization of minority populations, NYCHA set up a "Balanced Community Committee" in partnership with local civic organizations, including the Forest Neighborhood House, a progressive settlement house one block north of the site.⁷ The committee was established in 1952 to act as a liaison with community organizations, to publicize the goal of a multiracial tenancy, to attract a diverse mix of potential tenants, and to recruit volunteers to interview applicant families.

A 1955 draft report in the files of the Citizens Housing and Planning Council (CHPC) evaluated the outreach programs, which also included a series of community conferences and educational programs, as follows:

In all instances was found an acceptance and understanding of the Balances [sic] Community Committee's objectives, as well as an awareness that this social experiment was a big step in the right direction of concern for the needs, abilities and potentialities of human beings, realizing that the "technique of the small bite" was reaching out beyond the concept of housing for shelter and reaching into the area of housing families in communities.⁸

This "technique of the small bite" meant small-scale local engagement to offset the public perception of heavy-handed central planning associated with urban renewal. Among this technique's instruments were brochures inviting potential tenants to apply. A draft for one such brochure, also held in the CHPC archives, shows on one side a photograph of a multiracial group of men gathered around a table, juxtaposed with an architectural

6 Sylvia W. Stark, Citizens Housing and Planning Council of New York (CHPC), "Report on Site of Forest Houses," Draft, February 27, 1950; Subseries 1.1 Bronx 1930-1999, Box 3, Folder 6, CHPC records. As Forest Houses was being designed, the planner Robert Moses had begun to exert control over NYCHA from his post as a member of the City Planning Commission and chairman of the Mayor's Commission on Slum Clearance and in order to leverage its budgets toward tabula rasa "urban renewal" exercises with which his name later became synonymous. See Nicholas Dagen Bloom, *Public Housing that Worked: New York in the Twentieth Century* (Philadelphia: University of Pennsylvania Press, 2008), p. 112.

7 "Racial Tolerance for Bronx Urged," *New York Times*, March 19, 1952; and Murray Illson, "Interracial Move in Tenancy Begun," *New York Times*, July 16, 1954.

8 "FOREST HOUSES - BRONX, NEW YORK: PILOT PROJECT," marked "Rec. 16 December 1955," p. 3; Subseries 1.1 Bronx 1930-1999, Box 6, Folder 13, CHPC records. The report details the activities of the Balance Community Committee and other outreach programs associated with the project.

rendering of the planned housing complex. On the other side is a series of rhetorical questions to potential tenants, posed in this format:

Dear friend,
If you and your family are looking for an apartment;

If you want, along with a home, a wholesome community in which to live;

If you are anxious to help your children grow into mature healthy citizens;

If you believe that good facilities should be made available within walking distance of your home;

If you would like to participate in a plan in democratic living;

Where people of many races, religions and cultures will be neighbors

Where city departments of housing, police, sanitation, health, education, water supply, gas & electricity, parks are eager to cooperate in this project
[...]

Then we suggest you apply to live in Forest Houses.⁹

Hegemony, as we know from Antonio Gramsci, tends to construct "community."¹⁰ This often occurs in small and unobtrusive ways ("small bites") that can go by almost unnoticed. In this case, fear of a common enemy, at the end of the Korean conflict and at the height of the Cold War, was expressed theatrically in the civil-defense exercises. But it was also coded as an invitation to participate in "democratic living," a tone that was reinforced by the priority given to military veterans in tenant applications. Meanwhile, in other channels, bureaucratic documents nervously referred to the existing neighborhood as "substandard" and unsanitary, or, in the case of a CHPC report, simply "a typical slum area."¹¹ These pictures of uncertainty and insecurity converged on the December day in 1952 when the entire city briefly and quietly paused, awaiting the "all-clear" sound of three bursts from the air-raid siren, while thousands of firefighters, rescue workers, and volunteers continued to practice emergency measures at the future site of Forest Houses.

Since its founding in 1934 as the country's first public housing authority, NYCHA has built and maintained housing for a mixture of income groups that currently includes over 400,000 residents. This mixture reflects a longstanding debate in the United States regarding the purpose and legitimacy of housing built under the auspices of federal, state, or municipal agencies. When the construction of the neighboring federally aided Forest Houses South (later renamed the McKinley Houses) was announced in 1958, it was noted that the development would also stand adjacent to another new complex, the Martin van Buren Houses, which

9 Undated draft of a brochure, "A Community Plans for Its Future: Forest Houses," CHPC records. As it happens, the "small bite" was also broadcast on television when, as the CHPC report also noted, New York City Civil Service Commissioner George Gregory Jr. was featured on the NBC program *This Is Your Life*, with testimony from two families from Forest Houses who, as the CHPC reports, "had the opportunity to explain their part in the experiment as well as the value and importance to them and their neighbors." "FOREST HOUSES - BRONX, NEW YORK: PILOT PROJECT," p. 5.

10 I am using the term "hegemony" in one of the several senses in which Antonio Gramsci develops it in his *Prison Notebooks*, as the consent to domination elicited by a mixture of state and civil society through the manipulation of culture. Relevant references are scattered throughout the *Notebooks*. For one example, see Antonio Gramsci, *Prison Notebooks* Vol. 2, ed. and trans. Joseph A. Buttigieg (New York: Columbia University Press, 1992), p. 177. For a detailed account of Gramsci's use of the term, see Perry Anderson, "The Antinomies of Antonio Gramsci," *New Left Review* 100 (November-December 1976), pp. 5-78.

11 Thomas F. Farrell, Chairman, NYCHA, "Application to the City Planning Commission for Approval of a 'Plan' and 'Project' relative to a State-aided low-rent public housing project to be known as Forest Houses in the Borough of The Bronx," February 6, 1950, Box 3, Folder 6, CHPC records; and Sylvia Stark, "Report on Site of Forest Houses," p. 1.

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Lead
Red
Pigs



163-166 STREETS
TRINITY-TINTON AVENUES - BROOK 56, N.Y.
15 BUILDINGS - 1,350 APARTMENTS
\$6.50 RENTAL PER ROOM
RENTS ARE COMPARABLE TO OTHER STATE
AIDED LOW RENTAL PROJECTS
SITE TENANTS & VETERANS OF WORLD
WAR II RECEIVE PRIORITY

APPLICATIONS PROBABLY AVAILABLE IN SUMMER 1954.

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1950, Box 3, Folder 6,
Report on Site of Forest

13 Bloom, *Public Housing that Worked*, p. 245.

administration called "harnessing the private market to create affordable housing," the program emphasized partnerships among city agencies and private real estate developers to build new housing for a range of income levels, although in this case ostensibly to complement rather than replace existing public housing stock.¹⁴ The presumed self-evidence of market relations, and hence their hegemony, was confirmed despite the absence of any supporting ideological claims, which by this point would have seemed redundant, so thoroughly had such assumptions colonized the civic imagination.

In 2013, shortly before *Gramsci Monument* was constructed, one such project opened on what had once been the grounds of Forest Houses. Suitably named Arbor House, and equipped with a rooftop hydroponic garden and "a living green wall installation in the lobby," the project was built by the Blue Sea Development Company on formerly public land located on a corner of the Forest Houses site, with direct public subsidy.¹⁵ The developer bought the land from NYCHA at below market value under the provisions of the Bloomberg plan, which, despite its language of "affordability," was and remains a privatization engine designed to encourage speculation on increasingly scarce inner-city sites.

We are able to hear in the language of the original Forest Houses integration policies a self-assured, white-identified paternalism that sought, for its own economic and political purposes, to smooth the roughest edges of racial and class inequity associated with the American housing system. We are typically less attentive, however, to the structural violence implicit in the simple exchange of "public housing" for privatized "affordable housing" in the civic lexicon. This exchange constitutes the latest step in the delegitimation of public sector investment in basic urban infrastructures, and their systematic exposure to market-oriented development. In that sense, the "community"—the historically contested "public" of public housing—constructed (however problematically) by and for Forest Houses no longer exists as an object of official political discourse. Arbor House is only one of many instruments of the new hegemony that testify to this official nonexistence. It does so not only by turning its back on Forest Houses to present a greenwashed visage to the street, but also—and more forcefully—by tacitly discounting the residents of public housing as a nonconstituency, by virtue of their nonparticipation in "the new housing marketplace." Regardless of income, race, or other social markers, the uncertain public of public housing has vanished from the dominant political imaginary, leaving millions of persons living in its wake.

Gramsci Monument, erected across an intersection of pathways between Buildings 8, 9, 11, and 12 in the Forest Houses complex, opened up a temporary breach in the alternating rhythm of what Gramsci called a "war of maneuver" and a "war of position." With respect to housing in the United States (and increasingly, worldwide), the real estate industry, which has relished the prospect of public land made available through coercive privatization-as-last-resort, has fought a war of maneuver. In response, housing residents, who constitute a bulwark against perennially threatened demolition, have been forced to conduct a war of position, by continuing to lay claim on the category and rights of the "public." The celebrated Arbor House, just around the corner from the *Monument's* makeshift forum, marks that war's most recent front line.

14 City of New York Department of Housing Preservation and Development, "The New Housing Marketplace: Creating Housing for the Next Generation 2004–2013," n.d., <http://www.nyc.gov/html/hpd/downloads/pdf/10yearHMplan.pdf>. The program's development is documented at <http://www.nyc.gov/html/hpd/html/about/plan.shtml>.

15 Details on Arbor House are given in "New York City and State Officials Join Blue Sea Development to Celebrate the Opening of a New Healthy and Energy-Efficient Affordable Housing Development in The Bronx," New York City Department of Housing Preservation and Development press release, February 21, 2013. <http://www.nyc.gov/html/hpd/html/pr2013/pr-02-21-13-arbor>.