

ورهنزاري رد ديما

ناريا مايقتير تهوكشاپ بلاقنا زا سپ هك تسيا هديدپ 1956 خر ناتسراجم تسا هداد . مكاح تاقبط هعقاو نيا هداد ناكث تخس ار ملاع ياهتخاپ و تخاس و تسا هدموم ءاشفا ار نانا . ر ميژ زاندا هب برع ناروشك يعاجترا ياهه لينارسا تلود دننارگن . نارلاساناويد دش ريگلفاغ نيچ ا ه دن : تصرف يتسايس زا يوريب رد نانا تيامح هاش زا هنانابلطم ار شنافلخم و دندرکوکحميم دندومن (هلابند و Mao هبور نيا يريگ يشم طخ ونام بائمب هاش زا هك دوب ه ايم كي Chou وچ وچ دندومن ديجمت . « دضيتسيلايرپما » زر اجي » (راتساوخ اهنتن يسور نارلاساناويد و دوين ناريا تلود يارب هكلب دن رد « رسدر د يعس هشيمه ناروشك رگيد و هاش ميژر تييتت رواجمهدننشاد دوش يدوخ نادنورش هاش ريگنماد يا هقطنم ياهبوشا دنكن ات . رد هتشدگ و هتخورف هلسا هاش هب هيسور ميژر كاواس هب ار يناريا يرارف ياهلاكيدار ليوحت تسا هداد . هك ينامر متحلا هاش طوقس تقاي ينوزف اهسور ، و جيردتيتهناطاحم دنداد رييعت ار شيوخ تيعقوم . و هيسور نييام هتارهاظتم بييارگاوغ نارگاشامت يمرگرس روطنمب طقف اكيرما دشيم ماجنا . اكيرما ريفس ناويلاس ماييلو («دش فرتمع هنافداس : William Sullivan اما ميدرك يم هرادا ار سونلام ردا اديدش هك ،ناري هن و ام هن ،دراد تيمها ناميارب چيه گيد تردق ز راک ير يدايديا يمن رب نامزا . New York Times, 13 November 1978) زا لفق «)

جرم و جره «شيدايپ زا هطوبرم لود سرت عقاو رد ناريا رد يا «لاخ تردق ء و » هدوت شروش ندش زيربل زا همهاو وم نتشادگ رانك نارگيجنابيهزم ورلاساناويد تسا . يلصا تيهام تسين بيهزم ناريا شينج ، اما بيسن تينوصم اعطا هك داد ار هزاجا نيا ملاسا هب بيهزم راکفا زاربا يارب دوش شينج يونگنخس . نامه يارب هزورما دندرکيم رس هب هاش اب نيندامن فزرايم روطنمب ار رداچ لابق هك ينانز هيلع رب تمواقم ينيمخ دنراد يم رب رس زا ار نا . هداد علاطا يو هب ينيمخ نارومام نارگرگ يارب يمارتعا دننسين لفاق « هك دنا تفن شينج ينورد يوپاكت ينيمخ بيهزم . « بيهزم نارادفرط زا يرايسب هدش ثعاب ياهتيدودحم زا هدش نييات رتارف اپنرانگيد . دوش يم روصت هچنا سڪع رب اس ناريو و بيرخت ، اهكناب يز و اه «بيرغ » هراغم اه امنيس لمعلا سڪع دض نامه هكلب ، تسين « نردم » دض اي فزرايم دض زا ، بيرغ نردم ياهبوشا رد ات (Watts هك تسا يگناگيب ستاو) دروخيم (Gdansk هتفرگ كسندگ) مشجب ، .

رد مه نامز رد مه و هتشدگ رضاح لاح ژروب ، يزوا ، اهلام شترا و تاضقانتشاحف دنا هتشداد ي چيه كلذعمكي رگيد هتسد ود نودب تسناوت يمن اه هتسد نيا زا دروايب ماود . رگشزاسان تانايب مغريلعا هنا لوغشم هدرپ تشپ رد ينيمخ ، ش ماجسنا درك يم شلات يلم ههيج دننام و دوب يرس تاركادم و ديامن ظفح ار شترا شترا كيرحت زا درك يم هيصوت شنارادفرط هباددوخ دنزور ير . رصانع

ماجنارس لاکيدار دندومن مادقا هب روبجم ار ينيمخ و دندز نماد ار بياهن درين . رد هك شترا راهم يارب هراچ اهنت ار هار نيا اريز دش يو تلود ميلست دوب يگديشاپ مه زا فرشتسناد يم يمدرم نايغظ .

ما مدع ، يتسيسشاف ميژر طوقس لابندب لاغترپ دننام ، ناريا رد تلاخد ناک بلخاد هكاح هقبط يناوتان و يجراخ ياهورين ميقتسم داجيا ثعاب تسا نكمم يزاب ياضف دوش يعامتجا تاشيامزا يارب . طورش و طرش اب هك ينويباصتعا ليم هب و دنا هدموم فرصت ار اهرش هك يمدرم اي ، دنا هتشدگ رب راک رس رب ناشدوخ

دندك يم هرادا دوخ ، تردق زا بيامنزاب -ود زونه هك دننسه هانگ ميلست هدش تلوددنا . ياههورگ هب قلعم فحلسلرازه اهدص ، ينيمخ ددعتم ياهتساوخرد مغريلع ليوحت ژورما ات مدرم نييام هدش عيزوت اي يکيرچ تلود دنا هدش هداد . نيارب هولاج ، و چولب ، درک لقتسم ياهشبنج يرذا تنها نكمم و هدرمش تميغ ار تصرف نايغظ ار ياهزرم هب ينارحب رواجم هب ار « نانطوم » ياهروشك دنناشك و نتشيوخنك قيوش شروش .

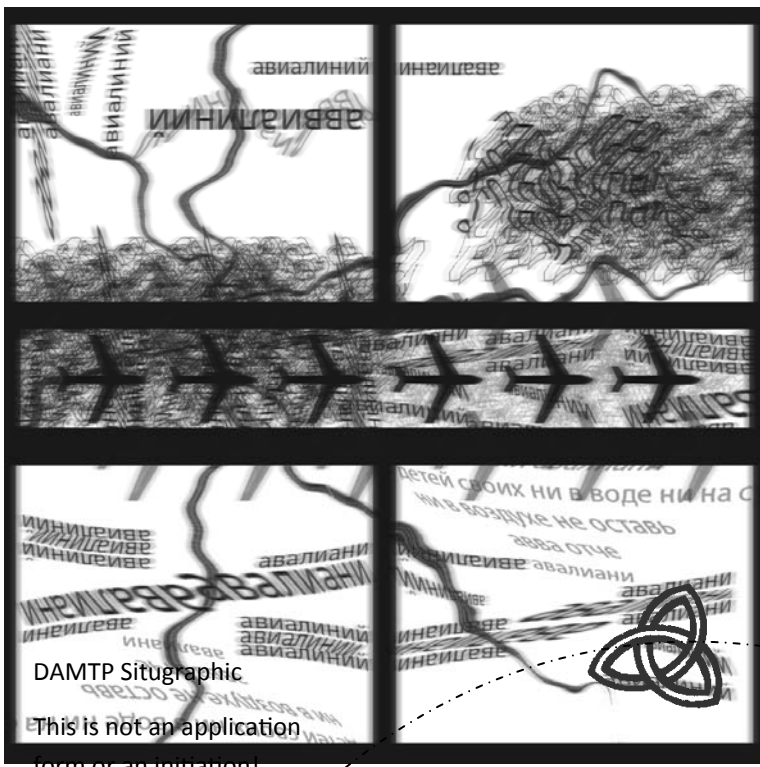
رگداي اهتسينومك تسد هك دننك يم رهاظت يتسايس سرفم و اسوز رد ار بيچ تاتاييرج يلاعف رويلاكار ت دننپ يم . بزح هك تسا نيا رما (ناريا) هدوت بزح نامه «تسينومك » تقيقح) عضاوم رطاخب تسانهتدم شنا هنانبلط حلاصا و ار شدوخ رابتعا ، هيسور يجراخ ياهتسايس زا هتاروكروك تييعت لامگ تسد زا هداد . ميژر طسوت هكنا مغريلع يتنطلس يلكب ابيرقت زا ياهلاس «زا بلاقنالاابي » ، «دوب هتشدگ دوبان يمدرم ياهمايق و دوش يباييتشپ هاش 1963 و 1978 درك موگم ار . اريخا تلود ليكشت راتساوخ هدوت بزح تقو عرسا رد ات هدش «و دوش » داصقاقاتاب اب تكلم «يفلاتنا » . نارحبسرب ناياب هب

اما و ياههورگ يکيرچ و بيوجشناد ياهميژر زا ، دنشاب هدش « يتسينومك » تسا نكمم هچ رگا درسلد زونه كلذعم و ينمازاس بتارم هلسلس نامه يتلود يراد هيامرس ياهميژر ياهتاركارونب فناراک هسيسد ياهتسايس يم لامعا اردننك . يراگنا زا فلاس تصش دنيارف بلاقنا دض ينيل - بينلستا يتربع سرد چيه دنا هتفرگن . دننام يمگد و كشيخ تارابع « ايرگراک نطو شكتمخز نسرپ » لامعتسا اب دننك يم ديجمت ار نارگرگ يگناگيب هك يتابع « حلاص تيريهز » (بييارگسپاو تاحلاطصا و ، لثم يرگرگ « ، يمدرم شترا » ، « ورشيب ياهلام » ، و «تلود

يهباشم ضقانتتم تلاوقم ، حطس و دننك يم ديدشيت ار يکيزولونديا يگدولا يهاگا دنهد يم ليلقت ار ايراتورپ . نيا رد هتقد توتق بسک يارب هك تسيك هوحوب لبغشم بيياروشمادقا ؟ دشاب

رد تسا مزلا اريز دنك عافد « يمدرم » تموکح كي بلاقنا زا دناوتيمين ديامن عافد شدوخزا بلاقنا لياقم . يک ، دنك درسلد و حلاس علخ ار اه هدوت رگا اما رضاح ات دش دهاوخ يتشپ تموکح زا عاجترا تامجاهت لياقم رد ؟ دنك ينياب هکينامزدصم هيلع رب شترا زا ق هنيمز شدوخ ، درک هداقتسا ناگدننکرهاظت و نويباصتعا

نمود ايهم ار ايس نامزاس ياتدوک . لاپ نب (Ben Bella) دنما يارب ار هنحص نيدموب (Boumedienne) يرخا نيا و تخاس هداما دوخ تاتاييرج - ريزاجلا رد راتخم درك دوبان ار . و هرخلاب و اه هناخراک هك يحلمس ناناقد و



نارگرگ هب هلمج اب ، دندوب هدرک - كمك (Allende فرصت ار اهنيمزهدنلا) هب ورتساك - ار هنيمز ندما راک يور تخاس راومه . (Pinochet يارب هشونيب) ار تلود اهورين زا بيبيكرت هچ هك تسين نيا ناريا دروم رد يساسا فلنسيم ، دروا دنهاوخ تسدب نتشيوخ دنناوت يم نارگرگ ايا هك تسا نيا مهم لاوس هكلب ؟ هن اي دننك جيسب تلود هيلع رب هتلاقتسم ار نخس ناشدوخ فرط زا نارگرگ رگا تفك دنهاوخ نخس نارگرگ ياجب اهتاركارونب ، دننوگن . ياهتشارب و براجت رگا يقب شوك هب ار دوخ دنناسر ه) لاثم پاچ ياهنیشام طبض قيرط زا ياههاگتسيا و هتايحيويدها () ، يعمج ياه هناسر دش دنهاوخ ققوم روسناس اي فيرحت ار ناشراتفگدنيلس ، تسلا شرتسگ و طسب بلاقنا ز عافد هار اهنت . شينج نينج رگا يتح هب هجماع دننادرگرب ، دروخب -تسکش رگا تياهن رد يا هدرتسگ فلحرم لبق اما اي تسد مامت تنفرگ سپ و بيلاقن دوب دهاوخ رتلکشم هزاندنا يب بلاقنا ياهتف .

رد نونکا مه هك ينارگرگامواج ، دننك يم يگدنز تاركارونب و يتسيمروفرطسوت تاركارونب و يتسيمروفر شينج كيرچ هب دما دنهاوخن دج . هشير شينج كي طقف لاکيدار و يا دريب لاؤس ريز ار يناهج هاگتسد سبامنا هك دعاقتم ار نانا دهاوخدرک هك دننك يريگولج يجراخ لود فلخادم زا . ار نانا تسا نكمم يشينج

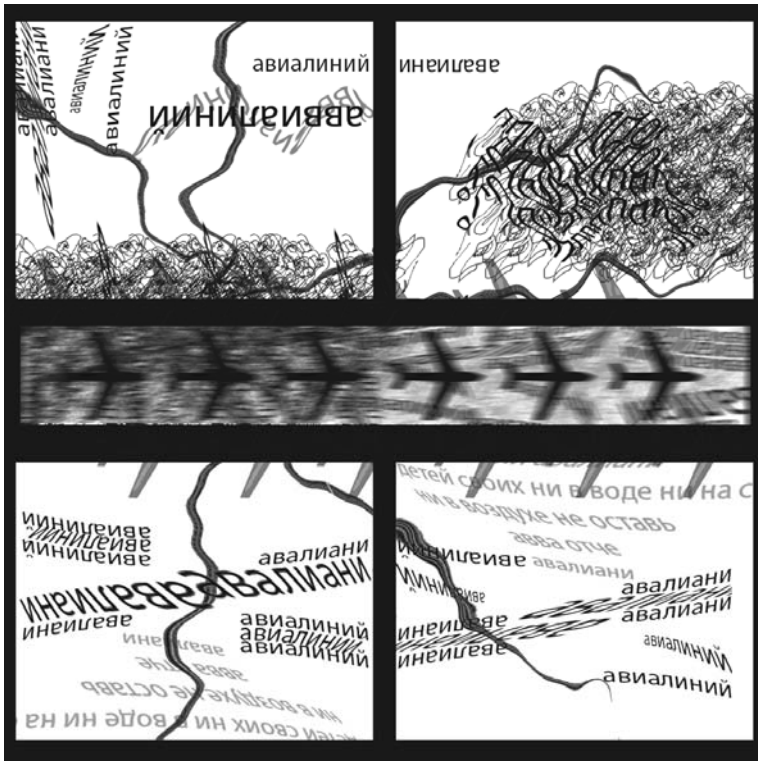
نينچيغرت هب ديامن يهباشم تکرخ ميژر راک هب مجاهت اب « داجيا . هتقد هتفا ياهيلاقنا دننك اديب ايند رد يابيسب و يماح دنناوت يم يناهج للملا تيب نانيرفا تيعقوم () Situationist International . اظحل رد هك يت ققوم مدرم يم ، دننيز مقر ار دوخ خيرات دنوش جيردتب نانا هتقد هتفا دننك اديب بوکرس دننك يم فشك ار نكسب ياشلات . رد زورما هك ار ينيانط باريادهاشم هك تسا يديما فنزور مينك يم يلاعفا شنك و يمگردرس ار جيار دزاس يم حرطم يسوملم لکشب ار تلاضع و دراذگ يم رانك . ار هظم نايغظ نيستا يعامتجا تقيقح .

يمومع رارسا رتقد **سرام 12 1979** **نادرگرب : ، بيابلوخيلام)** **نانشينراغ 22 تموز 2003**



Preliminary Committee for the Foundation of
a New Lettrist International proposes

The First Congress of the New Lettrist International



the myth creation process. The Congress will only exist at the level of myth, thereby excising political chicanery. Participants will not so much be inscribing their ideas on the palimpsest of an historic event, but will have to subject themselves to the

material and only revealing its exact relation to the First Congress at a latter stage, we invite delegates to draw their own conclusions.

On the same day a sitting of the executive of the Third International took place. We weren't invited. In our absence, the motion of Meyer (Kommunist Partei Deutschland) that we should be refused admission was discussed. the motion was rejected. Upon this, they called us to the sitting, and were so gracious as to grant us advisory status at the Congress.

From the material so presented and reproduced by delegates, as appropriate, the full variety of activity will become apparent. It will then possible for task groups to emerge, directly relating to the intrinsic interconnections established by the First Congress, rather than the bureaucratic management of extrinsic connexions being implemented according to the interests of an executive, which has already established itself as a pole of separate activity. From the emergence of the task groups, whatever direct meetings such as are required by the nature of the work the task group has undertaken, will take place. This accords with our principle of minimum necessary activity. Although we espouse the warmth of comradeship, task groups are in no way akin to affinity groups, which seek to offer a psychological bolster to the individuals involved. Any such emergent affinity groups will be dissolved.

The following texts comprise initial accounts of the Congress, and are composed of conventional descriptions of the proceedings. We invite delegates to publish or otherwise manifest their accounts. The First Congress is already underway.

Long Live the New Lettrist International

The quotes are from an account of a trip to Moscow to negotiate the adherence of the Communist Workers' Party of Germany to Third International made by Otto Rühle in the summer of 1920.

I travelled illegally to Russia. The business was difficult and dangerous; but it succeeded. On 16th June I stepped onto Russian soil: on the 19th I was in Moscow.

-Report from Moscow, Otto Rühle

Whereas in previous epochs the conduct of International organisations necessitated long and arduous journeys, contemporary society has not only rendered such behaviour unnecessary, but positively demands its supersession. In an era when telematics has industrialised the imagination, our resources and intelligence must move beyond the mental and whizzical constraints imposed by the toy technology of tech. Our congress will be a virtual congress, but not that all congresses have always been virtual, a technique for window-dressing predetermined decisions and selling them on to the delegates who then carry the message out to the party faithful, and thence to the broad layers of humanity. Instead of mechanising this process, we wish to implode it. Our First Congress will also be an Imaginist Congress.

I used the time to study the situation. First I looked around Moscow, mostly without official guidance (...) Then I made a long car tour to Kashira and a trip to Nischny-Novgorod, Kasan Simbirsk, Samara . . .

As I returned from the Volga, Comrade Merges had arrived in Moscow.

At this meeting we got to see the discussion guidelines which were to be laid before the Congress. They were intended to be the basis for the decisions of the Congress. Of which, in his boastful manner, Radek had already said to me earlier that he had it in the pocket. "In the Pocket!"

bureaucraticises human interaction, subjects it to the manipulation of the executive bodies. By reversing the process, such that participants submit accounts of the proceedings before encountering one another, we de facto reduce the functioning of the executive bodies to that of mere clearing houses of information. This innovation is in itself a major

step forward in our organising processes. Further to this however, it is necessary to charge all participants to integrate their submission and circulation of accounts, whether visual, verbal,

musical or otherwise, simply by explicitly stating that the work in question is precisely just such an account. In the event of participants circulating

We assert that far from facilitating debate Congress



Congress is about creating the myth of unity, but our First Congress will, contrariwise, unify

VIRULENCE: A STORY OF SUBVERSIVE CULTURE

The permeability of cultures is a long-standing fascination. As cultural mobility acts in this sense, as the prime mover of conscience – through experience, it opens secret doors, orchestrates uncanny revelations, and lifts individuals out of obscurity and places them at the center of global life. It is for this reason that I am pleased to participate in this dialogue, which is occurring among thinkers from Eastern Europe (Post Communist), Africa (Post Colonial), and the Americas (Post Colonial USA/ Ultra-Capitalist). This interesting mix of viewpoints should foster an enlightening discourse.

The standpoint I am operating from is one that is situated from the United States as an African-American heterosexual male. But given the "hyperrealism" and many of the other agendas and conceits that were spawned in the Critical Theory morass of the 1980s, everyone's viewpoints are much more complex today than they were eons ago.

In my attempt to respond to the DATA Miners & Travailleurs Psychique inquiry, I must first fix in my mind what I think Redas Dirzys means by "surrealism" (as a political platform)? My best assessment is found in the politics of Dada - the mother of all surrealists. Dada art, as a protest against World War One, and the huge investment of science and intellect for the purposes of war and killing, sought to respect the intellect by not reducing its power, but instead by reversing it use, thereby deploying its power towards non instrumental purposes.

A study of Surrealism with a necessary depth is needed for a proper discussion here. In my case, I do know that the original surrealists were literary people, but before this writing, my basic knowledge of Surrealism was the automatic writings (paintings) of Andre Masson, and the representational paintings of artists such as René Magritte or Salvador Dali. What we seem to be dealing with in this case is a more potent brand of Surrealism – in terms of its links with politics through the advocacy of anarchism and socialism. In my Western (Post-colonial USA) education, mainstream writers and historians dismissed the serious politics of Surrealism and the more virulent strains such as Comte de Lautréamont's, while emptying out its fanciful aspects and imagery.

Andre Breton's quote: "It was in the black mirror of anarchism that surrealism first recognized itself." A black mirror conjures in the mind a fascinating image. But as a black man it is easy to get stuck on the use of the word "black", as their reflection is needed to recognize that in Europe (in those days) when the word black is used to connote something sinister, illegal, or just simply bad, it didn't originally refer to black people. But this whole notion of Surrealism that advocates for anarchism and revolution, in the context of the Western doctrine, has a great deal to do with black people – and the "Black Diaspora" especially.

I have always looked upon the phenomenon of Western Surrealism as being directly derived from African Ritual, which in the Western context presents an Apollonian versus Dionysian conflict. In the 1950s with the advent of Rock 'n' Roll music, Rock 'n' Roll originated in the United States in the 1950s and has since spread to the rest of the world. White racists attacked and ridiculed Rock 'n' Roll, as "Jungle Music," due to its African influences, and also because of the forbidden social mingling of black and white people it brought about. This mixing was seen as a taboo form of cultural miscegenation, as the audience and the musicians were ethnically mixed. Despite these attacks, Rock n Roll prevailed as the defining musical style of America in the 1950s.

Early Rock 'n' Roll combined elements of Blues, Boogie-Woogie, Jazz, and Rhythm and Blues, inter-

twined with white Country and Western music. The words "rock" and "roll" were black slang for sexual intercourse, and was a raucous, exhilarating, and dangerous style of music for a multi-ethnic audience. This was the "Jungle Music" dismissed by the highbrow bourgeois critics, as it induced millions of young white ears this music was the opening wedge that made for a more receptive environment for the countercultures that would explode across the world in the mid-1960s.

Jungle Music events evolved into the 1960s: Hard Rock concerts and Raves that mimicked a Western perception of African Ritual - a unified mind-body experience that causes endorphins induced hallucination and euphoria. Rock concerts with its thrubbing brisk-paced amplified music, psychedelic light shows, and drug induced hallucination, created a madness of trance as people danced "in" the music. These spectacles conjured in conservative minds - the specter of Dionysian infidels run amok. There was this experience of anarchism moving towards revolution, exerting a constant pushing



outward of the accepted moral boundaries of the times, as recreational drug use became popular – including the use of the hallucinogen LSD. Rock 'n' Roll music as a cultural phenomenon with all its feared consequences, created new possibilities within a society that needed new possibilities. Social and political institutions began to reform, due to a dehierarchization of culture that was propagated by this generation, to realize collectivity a general approach towards equality and freedom in society.

During World War Two, André Breton, who had trained in medicine and psychiatry, served in a neurological hospital where he employed Sigmund Freud's psychoanalytic methods with soldiers suffering from Post Traumatic Stress Syndrome. The artistic style of Surrealism began as an official movement - shortly after the artists were influenced by Freud's ideas of the conscious and unconscious mind. This is the conjunction, at which point Western Surrealism can be observed as having a direct influence from African Ritual. As a French writer and poet, Breton thus lands himself in the quandary that condemns most French modernists as cultural imperialists, giving that they feasted heavily on their rummaging through the cultures of their colonial possessions – particularly those in Africa. While the

Russian Constructivists and the German Bauhaus, in their Modernist delight, indulged themselves primarily in a euphoria stemming from the achievements of the Industrial Revolution. With the exception of some like the Impressionists, the French aesthetes instead indulged themselves in colonial pillage beginning with Paul Gauguin in Tahiti, and on to Africa, with nearly all of their Modernist art movements.

No black artist has been formally associated with Surrealism in the Western art historical canon. Breton's friendship with the black Cuban artist Wifredo Lam, was an exception. The African-American artist Hughie Lee Smith became known for a style of painting that infused Social Realism into a kind of atmospherically charged Surrealism. Bill Hutson, another African-American artist, who lived for many years in Paris, did some amazing paintings that I describe as "Cerebral Romanticism." These paintings are not logical but they are very cerebral. But here again, this art was not officially recognized as being about anything, especially Surrealism – which it was. Whomever one might want to recognize as black surrealists, one could also say that they would most likely support the idea of also codifying identity (ethnicity). Whether this satisfies the philosophical concept of "negritude" remains open for debate, while other revolutionary black artists evolving out of Social Realism, like Benny Andrews and Faith Ringgold, certainly argued for a more international proletarianist approach.

In the African-American community, we live in a social-political paradox, in that we are Separatists and Integrationists simultaneously. Historically, from the emancipation to the Civil Rights movement, African-Americans could be described as Integrationists. From the upheavals of the 1960s and the Marxist inspired Black Power movement, American blacks could be described as Separatists. Thus, integrationists vs. Separatists is now a defunct debate that took place during the late 1960s. It is true that blacks are pursuing separatism in regards to establishing social and cultural institutions that they will control and influence independently (self determination). It is also true the blacks in America do not see themselves as a completely independent economic entity. They see themselves rather as a sector of the larger global economy, into which they demand integration. In the areas of the arts and culture, it is also true that blacks are establishing ideologies within the institutions that they create, control, and evolve on their own terms, while at the same time insisting on a representation within the "recognized" history of the art and culture of the nation - and the world. This dichotomy persists!

At this point though, I think it would be important to examine the motives of the Abstract-Expressionist Jackson Pollock. Pollock's conscious effort (like so many artists of "color") to step beyond the "whiteness" of Eurocentric culture gained no recognition. While his connection to French Surrealism and the paintings of Andre Masson are unmistakable, and his Dada drips are both brilliant and amusing, what he is not known for is his sincere attempts at dehierarchization in the hybrid style of painting he proposed. As an American artist of European descent, what Pollock did was to substitute (African-American) Bebop/Jazz (improvisation) for French Surrealism. In other words, he substituted Charley Parker for Andre Masson. This was done while he placed and painted his canvases flat on the floor, to simulate the Asian tradition of Sand painting that remained as a residue in the culture of the Native-Americans – who had migrated from Asia across the Bering Strait land bridge 10,000 to 15,000 years before.

The United States of America, with its cruel history of intertwining of genocide, slavery, and democracy, and the relentless celebration of the white man's triumph, persists with an enduring fidelity to Eurocentric ideals. Little respect is shown for the values of Native Americans, or the perseverance of the first Africans shipped here in 1619. 400 years after Jamestown, the origin of America's racial melting pot, and the start of the merging of three cultures – European, Native American (Asian) and

African, America has finally arrived at the long awaited crossroads – at the very last moment.

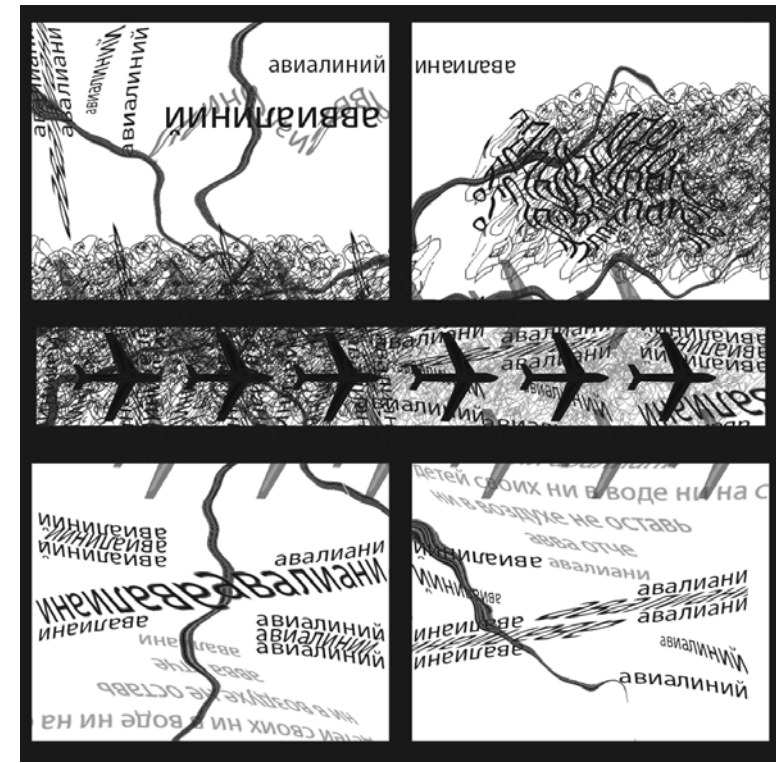
I have called for an inquiry into the notion of an authentic international style of art that reflects our new globalized reality. But I myself cannot fathom what it could be, considering that Western art concepts and ultra capitalist art markets are dominating the so-called international art, and has caused a "pluralist stasis" to set in by refusing to snap out of its Eurocentric dream. Music, on the other hand, has had a viral effect on the world and has had decades of progress and advance in relation to the visual arts (with the exception of the industrialized conception and construction methods of Modernist and Post-Modernist architecture). Rock 'n' Roll music is truly a cross-cultural phenomenon that characterizes the artistic expression of a multi-ethnic society such as the United States. Yet even in this instance, within the creed of Western Dualism the Apollonian and Dionysian conflict created by this music, was a very bitter and drawn out fight.

The problem with the visual arts, as it struggles to represent itself as a cross-cultural phenomenon, is that those who control and associate the visual arts with elitist culture reject inclusion as a demon of miscegenation – and actively fight against it. Modernist Art is well known for its doctrine of Reductionism and Purity, and as regarding any notion of a poly-dynamic art form as the sign and curse of mongrelization.

In the critical treatise: "Anti-Oedipus: Capitalism and Schizophrenia," the French authors Gilles Deleuze and Félix Guattari supposedly criticized Western society's innate herd instinct, and the individual's unwillingness to be cut off from the (white) tribe. I read these texts as having the opposite intent – as a surreptitious hyperrealistic deceit, whereby the authors were actually advocating the strengthening of the herd instinct for self-preservation, as a bulwark against social and cultural mongrelization, and therefore economic and political impotency.

The American art critic Clement Greenberg first made his name writing for the journal Partisan Review, where his most well known essay, "Avant-Garde and Kitsch," was first published – at a time when he was more involved with literature than with visual art. In this essay Greenberg asserts that true avant-garde art resists the degradation of culture by populist tastes. He espoused a Modernism that maintained a fidelity to the "best" of the past (Europe), which he believed was the nature of an orientation that would insure standards and levels of aesthetic quality, by emulating and living up to that past. For Greenberg, a multicultural America was not the ideal, and one does not have to be brilliant to know that when he speaks about the "past", he is not thinking of Native Americans or a Pre-Columbian America. This philosophy consisted of a continuing endeavor to protect a "white" bourgeois society threatened by middlebrow tastes and the democratization monolithization of culture, and "other oppositions that hadn't been present in the past" – such as the aspirations of (uncultured) ethnic minorities.

Even among the intellectuals, most are unaware that the New York world of culture and art is the birthplace of the Neoconservative movement, and had been under its evolving grip for more than 60 years. The original Partisan Review was founded in



Partisan Review, which was once the pre-eminent journal of culture and politics in the United States, folded after 68 years of publication.

In Memoriam: Partisan Review By Norman Birnbaum

"Partisan Review, our most exciting and influential journal of culture and ideas in the 30s, 40s, 50s, and '60s, the journal that began in 1934 by calling for revolution in society and the creative destruction of tradition in the arts ended as one more voice of neoconservatism in politics, as a conventional defender of "standards" in culture." Copyright © 2007 by The Chronicle of Higher Education

Eurocentric domination has fixed limits in our current globalized society. A century ago, Europe was home to 25 percent of the world's population. Today, Europe holds about 12 percent of the world's population. Today, Eurocentrism is nothing more than a conceit within nostalgia for preeminence, White Supremacy is a dead dream, and Neo-Nazism is a dangerous folly. The imperial ambitions of a Napoleon Bonaparte, and thankfully the ugly dream world of Adolf Hitler are impossible today. And, the world we currently live in is beyond the conceptual grasp of a Jane Austen notion of high society – as there are new voices and visions to be reckoned with. China for example has by program created a new class of international elites.

In Western societies, Multiculturalism may still be regarded as a kind of apocalypse. The residual effects of the global expansion (colonialism) of Western Europe up until the 20th Century reverberate within the Post-modern practices, which now endangers cultural grounding. Foreign presences now challenge Western aesthetics from within, not by the earlier appropriations of European artists, but by the foreign practices of the "others" themselves. Arising from what might be recognized as an epoch of reckoning, "pluralist stasis" can be viewed as the latest resistance to inclusion in the further evolving Western societies' own cultural histories.

In closing, I would say that homogeneous societies and cultures (of any ilk) that lack internal conflict brought about by a diverse citizenry, are not in the best position to move this debate forward - from an internal experience. An intellectual participation might suffice, but the only way for these societies to participate in the evolving human catastrophes is to understand themselves as individual and collective members of a globalized society.

Howard McCaleb - June 2011, Berlin, Germany

Africa's Linguistic Prison

One of the many reasons why Africa lags behind the rest of the world is that it is still stuck in a very Eurocentric mindframe regarding language. Every virtually country in Africa has as its official language a European language, either English, French or Portuguese, depending on who the colonial power was. This means that African children receive their education in a language that is not their own, limiting their creativity and their overall understanding. As the Shona people of Zimbabwe would say, hatikwanise kubudirira tikasa shandisa mitauro wedu (we cannot progress if we don't use our own language). Africa is still very much under colonial rule, psychological colonial rule, and it is the language of the former colonial masters that represents the chains that must be broken...

that would go beyond politics. It also achieved an influence on literature and the visual arts, with a cultural platform that disregarded the interests and values of the "uncultured" masses. This burgeoning Neo-conservative platform rejected the art of Social Realism after the signing of the Hitler-Stalin Pact of 1939, in favor of Abstract-Expressionism as an "individualist" free expressionist art form. In this same political frenzy, they also rejected Surrealist art out of a disdain for its most celebrated forms, which were representational. In that aspect, Surrealism was besmirched as a form of "kitsch" that pandered to middlebrow (proletarian) visual acuity.

1934 as an outgrowth of the John Reed Club, the arts branch of the American Communist Party. But the magazine founded when its principal editors rejected the Moscow-dominated party line in both politics and culture. In 1937 it was revived as a dissident Marxist journal, and became the leading intellectual magazine of the anti-Stalinist left - its politics were Trotskyist.

A review pursued a radical attitude

Partisan Review's conservative leanings began by publishing the writing of the literary critic Lionel Trilling, whose agenda was to elevate the case for "bourgeois values." Trilling's association with Partisan Review marked for the magazine the intellectual beginnings of Neoconservative thought. His criticism endorsed values that were class distinctions in literature. And it was at this time that the magazine turned away from writers like James Joyce and Franz Kafka, while it and Trilling chose to champion novelists like Jane Austen.

The recent global financial scandals, and the plunder of common wealth by the Wall Street parasite class, have renewed the consciousness of class struggle. This systematic plundering of the global economy has left average people (proletarians) increasingly impoverished. In the United States, the middle class is being slowly dismantled piece by piece, as a continuing trend that is pushing more human beings into a perpetual struggle to survive. Those in the top 5 percentile of wealth are the only group that is growing their income. This increasing inequality gap, and the stark disparity between rich and poor, demonstrates that the current recession is actually widening the chasm between the working and upper classes.

PSY- CHIC WORK-OF NEERS OF THE WORLD

VICTORY TO DALE FARM

<http://dalefarm.wordpress.com>

HOUSING ASSOCIATION!

VICTORY TO ANJUMAN

MAZARIN PANJAB!

hatikwanise kubudirira tikasa shandisa mitauro wedu

Alytus [meno streiko] biennale 4 pasaulio duomenkasy ir psichodarbininky kongresas Alytus [Art Strike] Biennial 4 World Congress of Data Miners & Travailleurs Psychique
2011 m. rugpjūtio 22-28 d. August 22-28th, 2011 www.alytusbiennial.com <http://strike2012.org/>

UNITE WE HAVE NOTHING TO LOSE BUT OUR MINDS

DAMTP:
CLASS, Arjuna, 12 Mill
Road, Cambridge
CB1 2AD

اک راکشس کے قبضے میں ہے
راکشس جو سمندر پار بیٹھا
شہر سے کھلتا رہتا ہے
کبھی توڑتا ہے
... مروڑتا ہے

اور پھر خود ہی سترہ کے روتا ہے

کم جسے غم بھی اسی کو ہے

عصر جب آجائے اس کو

آنکھوں سے اس کے شعلے لپکیں

اور ریاں بن جائے

سو منہ والا سانپ

اور باؤں بہاڑ سے بھی بھاری

لحظوں میں سب

نہیں نہیں کر دیتا ہے

گاڑیاں، بسیں، دوکانیں، گھر

بچے، بوڑھے، عورتیں اور مرد

سب کچھ وہ نکل لیتا ہے

اس کو بہت چڑھاوا پہونچے

شہر پھر چلتا رہتا ہے

اسکی طاقت حدائی ہے

جب چاہے دلت دے

جب چاہے عزت دے

جب چاہے بنادے وہ

جب چاہے مٹادے وہ

بھرا پرا شہر لحظوں میں

ویراں کردے ڈرادے وہ

ڈرے سہمے شہر کے باسی

بوڑھے بچے عورتیں اور مرد

اسی کا نام لے کر

گھر سے باہر نکلتے ہیں

اور اسی کی مہربانی سے

گھر اپنے لوٹتے ہیں

گر شہر کو چلانا ہے

پہلے سر جھکانا ہے

پھر کچھ نا کچھ چڑھانا ہے

پھر شہر بھی چلتا رہتا ہے

گر چڑھاوا اشیرواد نہیں

پھر بن دب جائے گا

چلتا پھرتا شہر رک جائے گا

