

Table of Contents

iii—v	INTRODUCTION
21	BEGINNING
23	“The Word ‘Revolution’” (1990) by Christopher Hill, from <i>A Nation of Change and Novelty</i>
53	“Revolution” (1976) by Raymond Williams, from <i>Keywords</i>
61	“Action” (1958) by Hannah Arendt, from <i>The Human Condition</i>
69	from <i>De Rerum Natura</i> (54 BCE) by Lucretius (translated by Lucy Hutchinson ca. 1650)
91	“Lucretius and the Simulacrum” (1969) by Gilles Deleuze, from <i>The Logic of Sense</i>
115	from <i>Memory for Forgetfulness</i> (1982) by Mahmoud Darwish
133	“Composition as Explanation” (1926) by Gertrude Stein, from <i>What Are Masterpieces?</i>
147	<i>Active Resistance to Propaganda</i> (2007) by Vivienne Westwood
169	“The Face” (1996) by Giorgio Agamben, from <i>Means Without End</i>

Table of Contents

179 CHILDHOOD

- 181** “How Did He Know?” (1985) by Harry Hay, from *Radically Gay*
- 201** “Vroncourt” (1886) by Louise Michel, from *The Red Virgin*
- 221** “Wild Children” (1985) by Hakim Bey, from *T.A.Z.*
- 225** “Peeking into the Thirteenth Room” (1946) by George Grosz,
from *An Autobiography*
- 237** “Down With Childhood” (1970) by Shulamith Firestone, from *The Dialectic of Sex*
- 267** “Gunnar and Nikolai” (1993) by Guy Davenport, from *A Table of Green Fields*
- 319** “The Little Hordes” (1808) by Charles Fourier,
from *The Theory of the Four Movements*
- 327** “Good and Evil in the Work of Nayland Blake” (1990) by Kathy Acker,
from *Bodies of Work*

Table of Contents

- 345 EDUCATION
- 347 “On the Poverty of Student Life” (1967) by Situationist International
- 385 “Waters” (1974) by Angela Davis, from *An Autobiography*
- 401 “The Police Car Blockade Begins” (1965) by Hal Draper,
from *Berkeley: The New Student Revolt*
- 411 “Taking to the Streets” (1971) by Elena Poniatowska, from *Massacre in Mexico*
- 431 “The Lesbian Poet” (1997) by Eileen Myles, from *School of Fish*
- 441 “An Intellectual Adventure” (1987) by Jacques Rancière,
from *The Ignorant Schoolmaster*
- 467 “Crimes Against Genre” (2006) by Dodie Bellamy, from *Academonia*
- 483 “Aprons” (1835) by Thomas Carlyle, from *Sartor Resartus*
- 487 “September in Paris” (1837) by Thomas Carlyle,
from *The French Revolution: A History*
- 499 from *Reflections on the Revolution in France* (1790) by Edmund Burke
- 505 from *A Vindication of the Rights of Men, in a Letter to the Right Honourable
Edmund Burke* (1790) by Mary Wollstonecraft
- 519 “On Gardening” and “Selected Dispatches of Louise Antoine Saint-Just” (ca. 1980)
by Ian Hamilton Finlay, from *Detached Sentences*

Table of Contents

- 523 “A Play With Real Speaking Parts” (2011) by Stacy Doris, from *The Cake Part*
- 529 “On the Pleasure of Hating” (1826) by William Hazlitt, from *Selected Writings*
from *Scum Manifesto* (1967) by Valerie Solanas
- 559 from *La Bâtarde* (1964) by Violette Leduc
- 571 “People without Shoes: The Haytian Masses” (1934) by Langston Hughes,
from *Negro: An Anthology* edited by Nancy Cunard
- 577 from *The Balcony* (1956) by Jean Genet
- 587 “Every Name in History is ‘I’” (2000) by Jalal Toufic, from *Forthcoming*
- 593 “On Jean Genet” (1990) by Edward Said, from *On Late Style*
- 615 “The ‘North African Syndrome’” (1964) by Frantz Fanon,
from *Toward the African Revolution*
- 633 “Vietnam is in our Factories” (2002) by Kristin Ross, from *May ‘68 and its Afterlives*
- 651 “The Events in May: A Paris Notebook” (1968) by Mavis Gallant,
from *Paris Notebooks*
- 685 “A Defence of Poetry” (1821) by Percy Bysshe Shelley
- 729 “The Social Question” (1963) by Hannah Arendt, from *On Revolution*
- 787 “Introduction: Arts of Living” (1972) by Michel Foucault, from *Anti-Oedipus*
by Gilles Deleuze and Félix Guatarri

Table of Contents

- 793 ADULTHOOD
- 795 “International Psycho-Democracy” (1923) by Mina Loy,
from *The Lost Lunar Baedeker*
- 805 “The Weimar Republic” (1946) by George Grosz, from *An Autobiography*
- 819 “Profile for MakeOutClub.com” (2001) by Calvin Johnson
- 821 “The Women of Lima” (1838) by Flora Tristan, from *Flora Tristan: Utopian Feminist*
- 835 “Letter from Murcia” (1993) by Etel Adnan, from *Of Cities and Women*
- 845 “The Invisibility of Revolutions” (1962) by Thomas Kuhn,
from *The Structure of Scientific Revolutions*
- 857 “Tyranny of the Clock” (1972) by George Woodcock, from *The Rejection of Politics*
- 865 “I Am What I Am” and “Find Each Other” (2007) by The Invisible Committee,
from *The Coming Insurrection*
- 877 “Whatever” and “Tiananmen” (1993) by Giorgio Agamben,
from *The Coming Community*
- 883 “Companions” and “Species” (2003) by Donna Haraway,
from *The Companion Species Manifesto*
- 895 “Blanche and Stanley” (2006) by Dodie Bellamy, from *Academonia*
- 903 “Cortés Meets Montezuma” (1568) by Bernal Díaz del Castillo,
from *A True History of the Conquest of New Spain*

Table of Contents

- 919** “The Spaniards Arrive in Tenochtitlan” (1575) by Miguel León-Portilla,
from *The Broken Spears*
- 925** “A Vow of Poverty” (2006) by Oscar Tuazon, from *Metronome* no. 10
- 927** “Disobedience: Man’s Original Virtue” (1891) by Oscar Wilde,
from *The Soul of Man Under Socialism*
- 931** “The Three Dimensions of Social Choice” and “The Decline of Vernacular Values”
(1981) by Ivan Illich, from *Shadow Work*
- 959** “Print created national uniformity...” (1962) by Marshall McLuhan,
from *The Gutenberg Galaxy*
- 965** from “The Global Street” (2011) by Saskia Sassen
- 979** “Call for Tahrir Square Protest” (2011) by Asmaa Mahfouz

Table of Contents

- 983** DEATH
- 985** “The Death of Picasso” (1981) by Guy Davenport, from *Eclogues*
- 1015** “The Nation’s *Grand Couvert*” (2001) by Rebecca Spang,
from *The Invention of the Restaurant*
- 1039** “How to be Cheerful Though Starving” (1942) by M.F.K. Fisher,
from *How to Cook a Wolf*
- 1045** “What Is Real?” (1976) by Agnes Martin, from *Writings*
- 1055** “Shelley’s Death” (1878) by Edward John Trelawney, from *Records of Shelley,
Byron, and the Author*
- 1085** “Towards an Index of Shelley’s Death” (1995) by Alan Halsey,
from *The Text of Shelley’s Death*
- 1097** “The Ideal Cemetery of the Philosophers and Poets” (1981) by Michel Ragon,
from *The Space of Death*
- 1109** “Death Has Very Little Meaning” (1985) by J. Krishnamurti and David Bohm,
from *The Ending of Time*
- 1135** “Reversible Destiny Questionnaire” (1997) by Arakawa + Gins,
from *Reversible Destiny: We Have Decided Not to Die*
- 1139** BIBLIOGRAPHY by David Brazil

BEGINNING

INTRODUCTION

CHILDHOOD

EDUCATION

ADULTHOOD

BIBLIOGRAPHY

DEATH

INTRODUCTION

How will I recognize you? The revolution is happening now, everywhere, in the bodies and faces that pass by in a blur. Our revolutionary potential is considerable. It has not been erased, so much as we have forgotten how to recognize it. Much works against us. A grotesquely swelling neo-liberal political economy blocks our potential to originate or live bountiful and joyous collective change, at any scale. What does revolution look like? This book is an attempt to teach ourselves how to see and how to be seen.

The book was conceived, written, and produced in a deeply social process, driven by friendship, conversation, mood, fatigue, hunger, laughter, and the pleasure of travel. Our work composing the texts was more like performance than like the writing processes we were accustomed to. We completed it in less than two months, beginning in August, 2011, in France. We spent a week in a house with hundreds of books on a long table, making our selections. We composed our annotations in September and October via Internet document-sharing, sometimes writing simultaneously from La Malgache, France and Portland, Oregon, watching distant words pop up on our computer screens as we both wrote across time zones. In Berkeley, David Brazil

was compiling an annotated bibliography of revolution. In late October we met again in Bordeaux to produce the book with Thomas Boutoux and a dozen collaborators at Publication Studio Bordeaux.

Our choice of texts answered our desire to be faithful to our existing histories as readers, rather than any need to become historians of a category. So this book doesn't represent revolution as a general concept, but it follows the specific revolutions we have experienced in our conversations with one another, in our friendships and communities, and with the writers we love. Every one of these texts is in this book because we have been moved by it, emotionally, intellectually, and bodily. And it was our need to bring revolution home into our bodies, to experience the radical potentials of our limit, our human embodiment, that energised our work. The risk of embodiment is what these texts have in common too. We think that there is no public space that is not an embodied public space. We think that there is not a politics that does not begin in our desiring cells. We think that this corporal surplus, the movement beyond our biographies and our perceived or administrated limits, is the force that makes and changes worlds. One of us uses the word soul to name this surplus, and one of us doesn't. But what we have learned from our intense performance together is that a common vocabulary is not necessary, and probably not desirable. For us, revolution will be the difference that each of us brings into living, the difference that resists the imperatives of markets and market ideologies, and that resists even the smoothing activities that can be part of community formation. It's only by staying with the often difficult texture of difference that we can begin, that there can be a stance that opens into a movement beyond. We are committed to giving each other the space for such an opening, and we call this gift politics.

We organized our selections by stages in life—beginning, childhood, education, adulthood, death—because revolution is a lived process. This is an experiment in collectively reading through the body. All the parts and stages of life, which we recognize don't happen consecutively, or even one at a time, are incipiently revolutionary. The change that we need to discover is already happening at every point in each of our lives. We are already in revolution, now, in the present, and every part of change, even infancy or death, is about to show us something completely new about collectivity and co-existence. So we bring our listening to the organism.

How will we see the revolution beginning every day? Who are our comrades? Are you that man who was kind to me in the library? Are you the meth addict who wants to mow my lawn? Are you the five-year-old licking my groceries? Are you jerking off in the stall next to mine? Are you sitting near me in the park, staring at my child with a foolish smile? Are you a goat farmer? Are you a dog?

This book is pragmatic. How will I recognize you?

