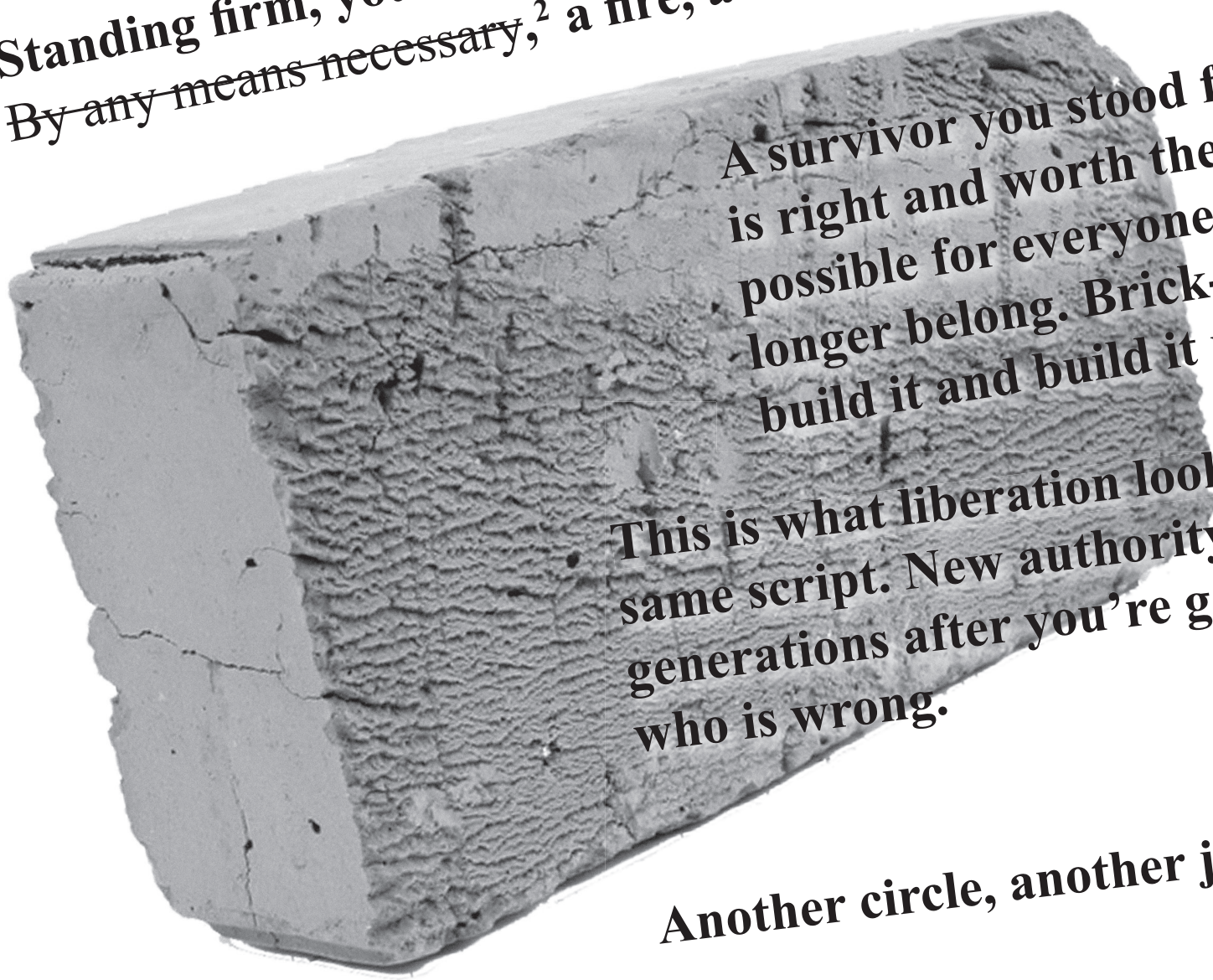


TO RHYME AND RANT, A POLITICAL CHANT!¹

Caught between dueling mouthpieces adhering to absolutism—
you glance to the *right* and to the *left*. Like all prior revolutionary
rhetoric, he demands destruction of the old to make way for the
new... or of the new, for the old.

Standing firm, you are no longer the fray but the fervor.
~~By any means necessary,~~² a fire, a stick and a brick.



A survivor you stood for what is right. The right
is right and worth the fight. But integration is not
possible for everyone so now the wrong no
longer belong. Brick-by-brick build it back, you
build it and build it until they crack.

This is what liberation looks like! New author,
same script. New authority, same grip. And
generations after you're gone we discover anew
who is wrong.

Another circle, another jerk.

“Revolt” has become assimilated to revolution, to political action.
However... political revolution ultimately betrays revolt. Because
revolt as I understand it—psychic revolt, analytic revolt, artistic
revolt—refers to a permanent state of questioning, of transforma-
tions, an endless probing of appearances. The history of political
revolts shows that the process of questioning has ceased.³

Leaning in, I want a radical renovation and an end to the cinematic drama
of demolition. A slow, laborious and continuous effort, in which new is a
mutual mutation of the old. If revolt is an act of persistence—an ongoing
work in process—systemic change may not be a revolution, but rather the
revolting activity of learning to slow dance with the perpetrator.

¹ Written with the formal and poetic qualities of political sloganeering in mind, this is a response to the spectacle of the U.S. 2016 Campaign season, in which *Trump* bullies and *Sanders* trolls act out deeply masculine political strategies—authoritative, entitled and with a willingness to destroy anything in the way of their belief system. An approach that needs to be seriously called into question, before we begin pointing fingers at who and what is “corrupt.”

² *By any means necessary* is a translation of a phrase used by the French intellectual Jean-Paul Sartre in his play *Dirty Hands*. It entered popular civil rights culture through a speech given by Malcolm X at the Organization of Afro-American Unity Founding Rally on June 28, 1964. Here it has been struck through to recognize that revolutionary urgency is real and should not be undermined by appropriation or be conflated with the politicization of revolt. Or as a piece of the rhetorical cannon, should it?

³ Julia Kristeva, *Revolt, She Said* (Los Angeles, CA and New York, NY: Semiotext(e) 2002), 120.