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TOP SECRET!!! C.U.N.T. IDEAS DOCUMENT

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- transfeminist musicological terrorist group kidnap Susan McClary and force her to take
- cunt was the power behind scriabin mysterium
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When art, which was the common language of social inaction, becomes independent art in the modern sense, emerging from its original religious universe and becoming individual production of separate works, it too experiences the movement that dominates the history of the entirety of separate culture. The affirmation of its

> for example, the works of composers once marginalized,

previously neglected earlier traditions, or relatively recent traditions (examples of such newly legitimized areas are nineteenthcentury Italian





Ineteenth-century Italian opera or African American music, particularly Jazz)- such attempts most often take the form of assertions that the new works do, after all, live up to the aesthetic criteria of already validated works, that their composers may at last be valued in the same terms. Evaluation of this kind is as self-serving and solipsistic as the collegial conversations of Fabian's anthropologists. It is precisely opposed to deep recognition

of difference, to nonhegemonic dialogue with others, for it can see only sameness and converse only with itself. We don't know what to say. Words are formed into sequences; gestures are recognized. Outside us. Of course some methods are mastered, some results verified. Quite often it's amusing. But so many things we wanted have not been attained; or only partially and not like we thought. What communication have we desired, or experienced, or only simulated? What true project has been lost? His espousal of blatantly homo-erotic and sado-masochistic themes left critics in some confusion as to how to respond (there was to be much abashed reference to 'private' obsessions, though given Bussotti's cheerfully provocative exhibitionism, this is a somewhat mysterious choice of adjective).



Xperimentalism is not a genre the avant-garde is not a style the repetition of half-century-old modernist gestures can never be radical the musical avant-gardes, from Schönberg to Haino Keiji are so effortlessly captured within the bourgeois institutions of music because as far as they range sonically they remain safely within the box provided them. to attack the place of music in society, we must attack the placement of music within the

concert hall. we must refuse the limitations of a purely sonic medium. Music is everywhore and for all things. The previous vanguards have ridden to the edges of sound and there they stopped. We ride on over the precipice. Like the conceptual turn of fine art, we will subsume every divided medium within a new music.



E reject modernism and postmodernism both, not for the sake of progress itself but because they are inadequate for the present. We recognise that any gesture we make has been done before and we don't care. There are no tired avantgarde gestures, nothing that we will not try again until it works. We love postmodernism's eclecticism but despise its depthlessness. We love the modernist avant-gardes' commitment to real politics but we don't love technology, or progress. The

end of history is ended. Everything is moving again, if it ever stopped. It's time to start believing in things again. We have something to say and we will say it.

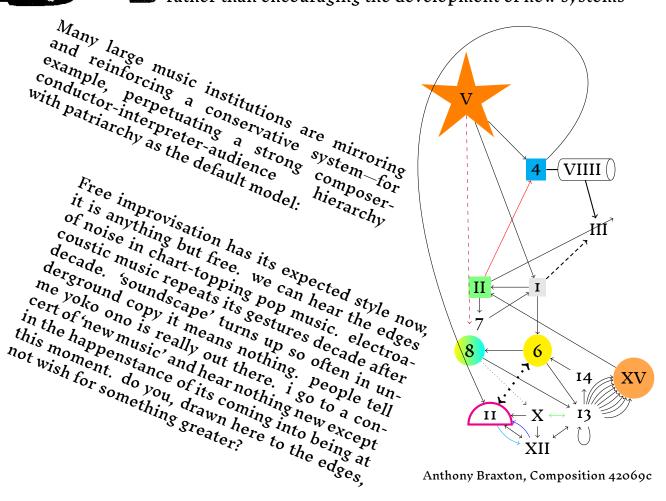


Empty, dry dogmatic formulas do indeed destroy the creative mood;

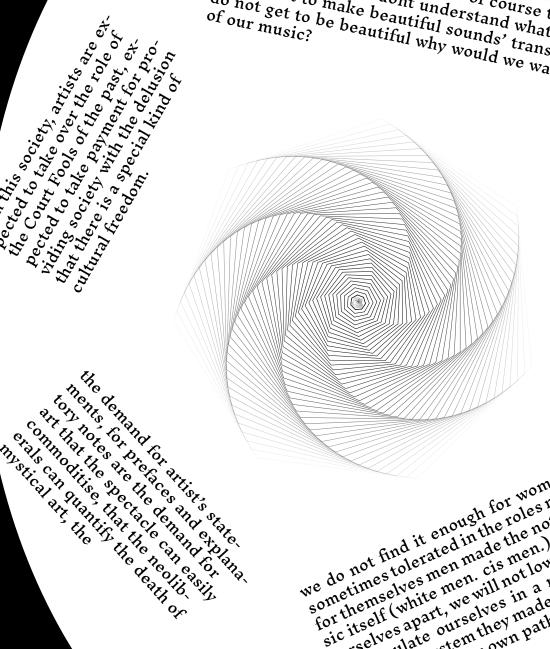
The patterns of thought that produce 'new' music are outmoded and locked into static conventions. The sound world on which the music is based is repetitive. The composer-figure is defined in narrow, deterministic terms. Composers are encouraged to develop their craft but, in so doing, are largely unaware of how they are being indoctrinated in a particular musical aesthetic: they are simply told to 'express themselves'. Gradually, they learn that 'expressing themselves' entails perfecting their craft in the dominant aesthetic. Over the lengthy period of inculcation in this music, the successful student will eventually join the ranks of 'gifted composer' and endlessly reproduce the music of their training.

[Western Art] Music has steadily devolved from its status as one of the most culturally relevant and aesthetically radical art forms—playing a decisive, if not foundational role in the development of movements such as conceptual art, Fluxus, performance, intermedia, site specificity, and social practice—to an unprecedented level of cultural conservatism, political impertinence, and artistic regress. With few exceptions, (new) music has become the last place to listen for new forms of engagement.

"Contemporary classical" is now its own genre with its own clichés and its own formulas the same way dubstep or any other popular music genre is, and most academic programs are teaching and reinforcing these standards rather than encouraging the development of new systems



they call my (our) music confusing and opaque and unclear and confused it makes the question of authorship problematic' which is of course the point thorship problematic which is of course the point i just want to make beautiful sounds' trans women do not get to be beautiful why would we want that of our music?



To the this society of this street the cred to take of the tole extensions of the tole extensions are

My Spical Stranger

8. Social snobbery would prescribe for the avant-garde a particular place, which it can't leave without giving up its respectabil-

we do not find it enough for women to be we do not find it enough for women made we do not find it enough for women to be sometimes tolerated in the roles men and a the nation of man sometimes lives men made the nation of the for the made the mad sometimes tolerated in the roles men made the notion of mufor themselves men made the non and we can for themselves men are men are men and men are for the last (white men are men for themselves men made the notion of mu-for themselves men made the notion of mu-sic itself (white men. cis men.) and we lves sic itself (white men. ill not lower ourse palat-sic itself (white, we will not lower palat-sic itself (white men.) a manner palat-to articulate ourselves in a manner to articulate ourselves apart, we will not lower ourselves to articulate ourselves made we follow our to articulate over a manner to allow the ever a manner to a ma to articulate ourselves in a manner palation our able to the system they made. We follow our able to the system our own nath avie to the system they made.

So far as proletarian writers and artists are concerned, should not these kinds of creative level of the contents of individual moods be destroyed? I think they should; they should be utterly destroyed. And while they works. Rather, it directs itself to are being destroyed, something new can be constructed.

the way art functions in society.



i mean i am the avant-garde's biggest hater Yeah but so many people hate it wrongly You've got to be dedicated to be a true hater



Such an art must not only be critical in its content, it In order to apprehend such artistic practices, we must be willing to sussphere of established communication, "is now going to institutional support. In fact, considering a general lack of interest in contemporary art in music studies, they may not appear to us as music tion which, recognizing the limitations of the specialized in Brodsky's sense and beyond—and divest from their ideological and must also be self-critical in its form. It is a communica-pend many if not all of the material practices that belong to new musiccontain its own critique."

CUNT does not prescribe a party line. However, we are communists, of various orders. liberal institutions will not save us. capitalism will not save us. the planet is burning.
we do not care whether art has a soul; we care about the social relations it embodies we care about its relationship to society.
the crimes perpetrated by Israel and its allies on the people of Palestine amount to genocide.

"Most people lack the quixotic stubbornness that will pick fights even when you have no chance."

We don't. if you would join us in tilting at windmills, you can find us at stone circles, behind the stars, and at corrodeuselesneurotransexual@gmail.com



An isolated being who holds fast to a truth will inevitably meet others like her.

We shall not cease from exploration And the end of all our exploring Will be to arrive where we started And know the place for the first time.