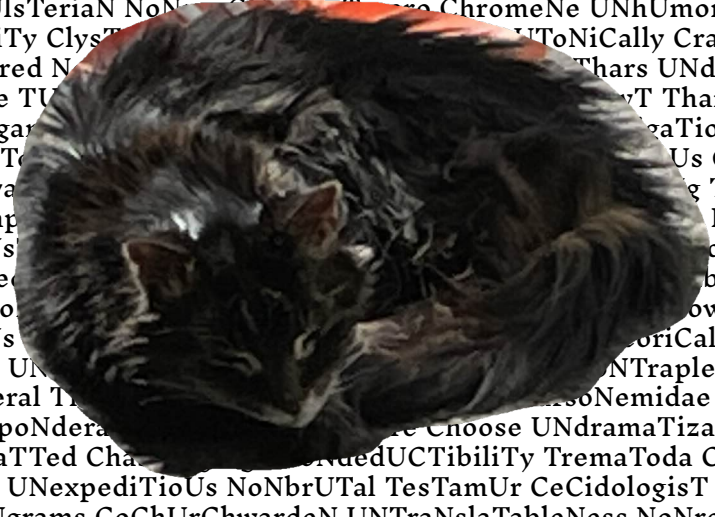




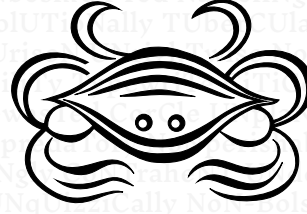
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The MANIFESTO
of that group known as
the CVNTs,
being a collection of
GREIVANCES
against the established ARTS,
most especially
MVSIC,
æ
a PLAN for
their REMEDY



MMXXV
LAVS DEABVS

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

- John Adams Nixon in China Struggle Session
- trans feminist musicological terrorist group kidnap Susan McClary and force her to take estrogen
- cunt was the power behind scriabin mysterium
- CELEBRATION IS A FOUNDATION FOR THE CITY
- euouae breaks

sidenote about Slut Pop i think its v interesting that she only really makes specific reference to blowjobs and other people's penises , she literally never mentions (hers or others) vaginas hwich to me is strikingly different to like all of the cis women slut pop hits (WAP, slumber party, lick, blow, etc) which are very cunnilingus focused

twelve tet? more like 12 he we only play gay tunings here

IN THE NOTATION OF MUSIC YOU ARE DEALING PRIMARILY WITH PEOPLE, EVERYTHING ELSE IS SECONDARY

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 independence is the beginning of its disintegration.



Metaphysics lurks behind teleology. The teleology involved in our emphasis of the part of Renaissance music-making closest to later canonic repertoires serves a transcendentalism not different in essence from that of modern-day occultists. Behind it lies the belief that Bach and some few other European (mainly Germanic) musicians of the last two centuries embodied in their music something of timeless value that can be perceived even in the absence of contexts, contingencies, and the dialogical processes they help to set in motion. In clinging to this belief we have fashioned Bach and the whole assemblage of canonic composers following him into initiates of an esoteric musical tradition as pernicious as Godwin's Perennial Tradition. And even our recent, halting attempts to expand this canon do not usually question the premises underlying it. Attempts to include, for example, the works of composers once marginalized, previously neglected earlier traditions, or relatively recent traditions (examples of such newly legitimized areas are nineteenth-century 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 solip-sistic as the collegial conversations of Fabian's anthro-pologists. 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 amus-ing. But so many things we wanted have not been attained; or only par-tially and not like we thought. What communication have we desired, or experienced, or only simulated? What true project has been lost? His es-pousal of blatantly homo-erotic and sado-masochistic themes left critics in some confusion as to how to respond (there was to be much abashed ref-erence to 'private' obsessions, though given Bussotti's cheerfully provoca-tive 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 ges-tures 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 soci-ety, we must attack the placement of music within the concert hall. we must refuse the limitations of a purely sonic medium. Music is everywhere and for all things. The previous vanguards have rid-den 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.

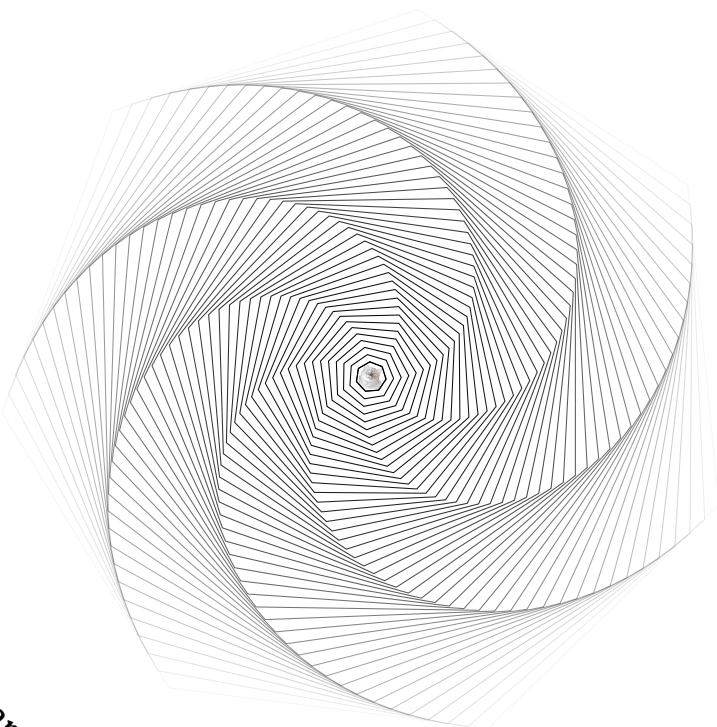


W e reject modernism and postmodernism both, not for the sake of progress itself but because they are inadequate for the present. We recognise that any gesture we make has been done before and we don't care. There are no tired avant-garde gestures, nothing that we will not try again until it works. We love postmodernism's eclecticism but despise its depth-lessness. 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.



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 legibility is a trap 'i dont understand what you do i just want to make beautiful sounds' trans women do not get to be beautiful why would we want that of our music?

7. In this society, artists are expected to take over the role of the Court Fools of the past, providing society with the delusion that there is a special kind of cultural freedom.



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

the demand for artist's statements, for prefaces and explanatory notes are the demand for art that the spectacle can easily commoditise, that the neoliberals can quantify the death of mystical art, the

we do not find it enough for women to be sometimes tolerated in the roles men made for themselves men made the notion of music itself (white men. cis men.) and we cut ourselves apart, we will not lower ourselves to articulate ourselves in a manner palatable to the system they made. we follow our own hearts on our own path

The demand is not raised at the level of the contents of individual works. Rather, it directs itself to the way art functions in society.

So far as proletarian writers and artists are concerned, should not these kinds of creative moods be destroyed? I think they should; they should be utterly destroyed. And while they are being destroyed, something new can be constructed.



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

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.

Love,
the CUNTS
xxx