

The Multilingual Literature Manifesto

Artseed and MHP Residency Lecture/Reading
Marble House Project
Dorset, Vermont, U.S.A.
August 2015

Presentation and demonstration of elements of the Multilingual Literature Manifesto, slated to be published by UpSet Press as a book under the title *PolyGlossophiliaFesta Carnevale*. Occurred in an actual barn!

<http://www.marblehouseproject.org/2015-residents/2016/12/14/amir-parsa>

Museo Equis

Publication (limited edition risographic print + online at musemfutures.org)
Museum Futures, 2016
New York, New York, U.S.A.

‘Prolegomena to a future manifesto’ is the subtitle. But that’s just a ruse. *Museo Equis* is indeed the manifesto for future innovative work in the museum sphere. The printed version leaves paragraphs unfinished to be read online.

<http://www.museumfutures.org/museoequis>

Le Chaise (Yes, Le)

Clandie/Publication
The Elastic Circus of the Revolution
New York, New York, U.S.A.
Fall 2016

Le Chaise (Yes, Le) is a clandestine work. In limited and customized ways, it is printed for and distributed to specific individuals and entities. *Le Chaise (Yes, Le)* was first an *artwork*, an *unannounced artwork* that shifted paradigms in several artforms and created a *new form*—one that we call a *Clandestine Artpiece of a Performative Persuasion*, or CAPP. The artwork took place between 2011 and 2015, and it has ended. This piece is the *documentation* of the artwork in the *form of a play/cabaret/piece of prose*. And yet... it is *also* a literary piece. Yes indeed, that it is...

Rev.Up

Volume I, *jôwhatarevolution!*

Publication + Textallation/Readation + Online Navigations
The Elastic Circus of the Revolution
New York, New York, U.S.A.
Spring 2017

Rev.Up constitutes the first episode of the *jôwhatarevolution!* suite and addresses and investigates the im/possibilities of not-writing the revolution. Writing the absence of writing, the interruptions, the doubts, the refusal to write, *Rev.Up* formally, performatively and stylistically puts on display the writing of the not-writing of the revolution.

jôwhatarevolution! is a projected eleven-piece suite of works exploring, interrogating and analyzing political ‘revolution’ through various mediums, languages, strategies and discourses. Exhibitions, publications, performances, installations of various kinds comprise different parts of any one piece within the suite, leading to fusions and hybrid works generating new forms and species of artistic artifacts and experiences.

RiDE, Degree Zero

Introduction to catalogue of RiDE: On
Publication and Online
Pratt Institute
New York, New York, U.S.A.
Spring 2017

Introduction to *RiDE: On*, the catalogue of the first three years of the Risk/Dare/Experiment series, conceived, created and curated by Amir Parsa at Pratt Institute.

<https://www.pratt.edu/the-institute/administration-resources/office-of-the-provost/fuse/ride/>

Clandies

Unannounced pieces, publications and performances; Secret hideaways;
Various locales;
Conceptualized in 2015 and ongoing

Clandies are art and literary works that take shape and are manifest in various clandestine ways. Whether performance, publication, play, exhibition, or a hybrid new form, they are distributed in limited ways to specific entities or presented in secret to invited audiences.

And in the Perdurable Guise of a Breviloquent Manifesto...

The Introduction to The Complete NothingDoings
Artwork and Publication
UpSet Press, 2018
New York, New York, U.S.A.

The *NothingDoings* constitute a *type* of artwork that thrives on being *not manifest* and *unannounced*. The NoDos constitute a radical shift away from the *production of objects* and from the *curation of non-object-centered experiences*. Not only do the NoDos constitute a *new way of creating* art and a *new artform*—and in the process shift the paradigm of artistic creation and the epistemological, aesthetic and social *quiddity* of art—but they also, through the subtle operations at work in each *type* of NoDo, shift the paradigm of *living* and of *experiencing art*, and even shift the *paradigm of paradigm-shifting*.

Ensembles & Brigades

The Elastic Circus of the Revolution + Other groups and troupes
Created in 2016 and ongoing

The Elastic Circus of the Revolution, the Museum Innovator’s Collective, the Translation Innovation Ensemble, along with other poetic/performative/political troupes, divisions and cells, are formations dedicated to the advancement of avant-garde literature and art while simultaneously acting in the political arena in defense of artistic and other liberties. These entities engage in all sorts of battles—from guerrilla actions to public presentations to subversive and secret activities—against various foes from a spectrum of belief systems, ideologies and thought/behavior/ritual impositional frameworks.

O Museo Indómito

Lecture
Museo Amparo
May 2017
Puebla, Mexico

O Museo Indomito is a call for an indomitable, risk-taking, irreverent and savage museographic practice that seeks to challenge the way we know, represent and experience the world.

Territorios Sin Nombres

Lecture/Essay + Publication
Museo Amparo
May 2017 + 2018 for e-book publication
Puebla, Mexico

This lecture, and the future forthcoming ebook, propose a poetics/politics that situates artistic and literary emancipation in the embrace of new imaginings and the constant fashioning and exploration of territories without names...

Nel mezz

Yek shab

Participatory Poetic Cumulation + Publication
The Elastic Circus of the Revolution
2015–2019
Bologna, Italy and New York, New York, U.S.A.

Nel Mezz and *Yek Shab* are two literary works that fuse participatory, performative and relational strategies with stylistically innovative poetic and prose genres. They constitute the penultimate iteration of the first canto (*Nel Mezz*) and canto XXXIV (*Yek Shab*) of the multilingual and multidiscursive post/transnational epic entitled *L’òpènépikà*. They were both fashioned at the Sandra Natali Residency at the Museum of Modern Art of Bologna (MAMBo) with the participation of the Bologna Players of the Elastic Circus of the Revolution from 2015–2017.

And coming soon...

➤➤ Works proposing new directions in literature, more specifically a *‘New World Literature’* and the *‘New Open Epic’*...

➤➤ Manifestoes of various lengths on innovative literary translation—including a radical work on the poems and translations of Omar Khayyam entitled provisionally, *The R.O.K Unleashed (Or, the Reconsideration and Timely Reboot of the Robbayat of Omar Khayyam)*...

➤➤ Works that constitute theory/praxis manifestoes of photography, namely *L’opera minima* (Ed. Caracteres, Paris, 2000), and forthcoming photoworks such as *Zona | Still*, and the *PoCaPhoso: The Post Cameric Photographic Society*...

➤➤ Along with... New works and propositions targeting:

Design—*Sine Res: Design without Objects*;

Punctuation—*The Parliament for the Emancipation of Punctuation*, a faux society;

Conceptualism and Art—*ConCon: or, Conceptual Conceptualism in its Deleterious Deliciousness*;

The exploration of revolution across media and languages—*jôwhatarevolution!*;
... and singular connective threading of multiple practices itself as a manifesto—*The Micro-Epic Decalogy*.

The Treatise as Manifesto (Around *Tractatius Philosophiká-Poeticíus*)

Reading and Discussion
Pratt Authors' Lounge
Pratt Institute
Brooklyn, New York, U.S.A.
May 2015

Readings and discussion of the new revised edition of *Tractatius Philosophiká-Poeticíus*, first published by Editions Caractères (Paris, 2000) and re-published by UpSet Press (New York, 2015) with an afterword by Gregg Horowitz.

Avant-Garde Museum Education (This Too Shall be a Manifesto)

The Samuel H. Kress Lecture in Museum Education
Annual Lecture & Discussion
The Frick Collection
New York, New York, U.S.A.
June 12, 20015

Innovative and provocative, irreverent yet rigorous, adventurous but firmly rooted in reflective practice, propositions put forth in this lecture place contemporary museum education at the forefront and intersection of critical theory and pedagogy, social and cultural design, creative and artistic practice, and the reimagining of a relevant post-museum.

<http://us2.campaign-archive2.com/?u=527921a5191e7e5fbb0169520&id=4666f7f7a0&e=>

http://www.frick.org/interact/amir_parsa_avant-garde_museum_education_too_shall_be_manifesto

A Peek Into the Manifesto of L'ôpènépikà, The New Definitely Post/Transnational and Mostly Portable Open Epic

Sandra Natali Residency + Lecture
Museum of Modern Art of Bologna
Bologna, Italy
June 2015

Presentation and conversations around aspects of the participatory and public dimensions of this new world literary epic.

<http://www.mambo-bologna.org/en/sandranataliartistsresidence/amirparsa/>

Making a Comeback

Publication
Princeton Alumni Weekly
June 2015
A short piece on the fallacy of the Grand Return.

<https://blogs.princeton.edu/paw/2015/05/essay-making-a-comeback/>

Born in Tehran, Amir Parsa attended French international schools in Iran and the U.S., studied at Princeton and Columbia, currently lives in New York, and teaches and directs trans/neodisciplinary initiatives at Pratt Institute. An internationally acclaimed writer, poet, new formist and cultural actionist, he is the author of eighteen literary works, including *Kobolierrot*, *Feu L'encre/Fable*, *Erre*, and *L'opéra minora*, a 440-page multilingual book that is in the MoMA Library Artists' Books collection and in the Rare Books collection of the Bibliothèque Nationale de France. An uncategorizable body of work, his literary œuvre—written directly in English, French, Farsi, Spanish and various hybrids—constitutes a radical polyphonic enterprise that puts into question national, cultural and aesthetic attachments while fashioning innovative genres, discursive endeavors and types of literary artifacts.

Parsa has instigated his unique encantations, readings and bassadigas, and conducted more traditional lectures, workshops and playshops on avant-garde poetics, literary/artistic innovation, critical education praxis and cultural design at museums and organizations across the world, including Norway, Mexico, France, Brazil, India and Spain. As a Lecturer and Educator at The Museum of Modern Art in New York, he developed and directed programs, projects, and learning experiences for a wide range of audiences. He also conceptualized and created the ongoing PinG (Poets in the Galleries) program at the Queens Museum in 2007, the Rooftop Roars & Riverside Revolutions in uptown Manhattan, and the RiDE episodes at Pratt Institute in Brooklyn. With various colleagues and friends, he has recently founded and launched several research/practice hubs and groups, including The Museum Innovators' Collective, BookPub, The Documentary Research Group, The Translation Innovation Ensemble, Koja Raf, Brigade de Shéhérazade, and is currently part of the Hotwood Arts Collective in Brooklyn.

Parsa's curatorial interjections, performances, conceptual pieces and subversions, along with photographic, participatory and exhibition-based projects have taken place in a host of galleries, public spaces and environments. Overall and through the years, his books, transgressive literary works, artistic fusions and neo-disciplinary interventions and disruptions have dazzled and bedeviled, enchanted and pissed off, drawn praise and scorn, and punctured many an emperor's balloons. He has also operated and engaged in various artistic, cultural and political theaters under a number of pseudonyms.

About Amir Parsa:

Seasons of the AMIR PARSA Manifestoes Global Barnstorm

SeaMa GloBa

Manifestoes Across Disciplines
Writings. Performances. Lectures.
Publications. Hybrids.

The Seasons of the Manifestos

Global Barnstorm, or *SeaMa GloBa*, is a multi-year lecture/performance and publishing venture created and delivered by **Amir Parsa** (and some of his pseudonyms). *SeaMa GloBa* launched in 2015 and takes place in a host of geographical locations. Manifestoes in several fields—along with propositions in post- and neo-disciplinary realms—were elaborated, written and shared in various ways, through different modalities, and on multiple platforms. *SeaMa GloBa* also brings to the fore theoretical/positional excerpts from different existing pieces, along with fragments from upcoming works that are in the manifesto spirit. It is provisionally slated to come to a close in 2020. A book of the same name might one day (soon) appear.

Listed below are some of the talks, conversations, lectures, performances and other types of interventions. A prospective listing points to coming publications and other realizations.