

# EDUCATION IS PROTECTION



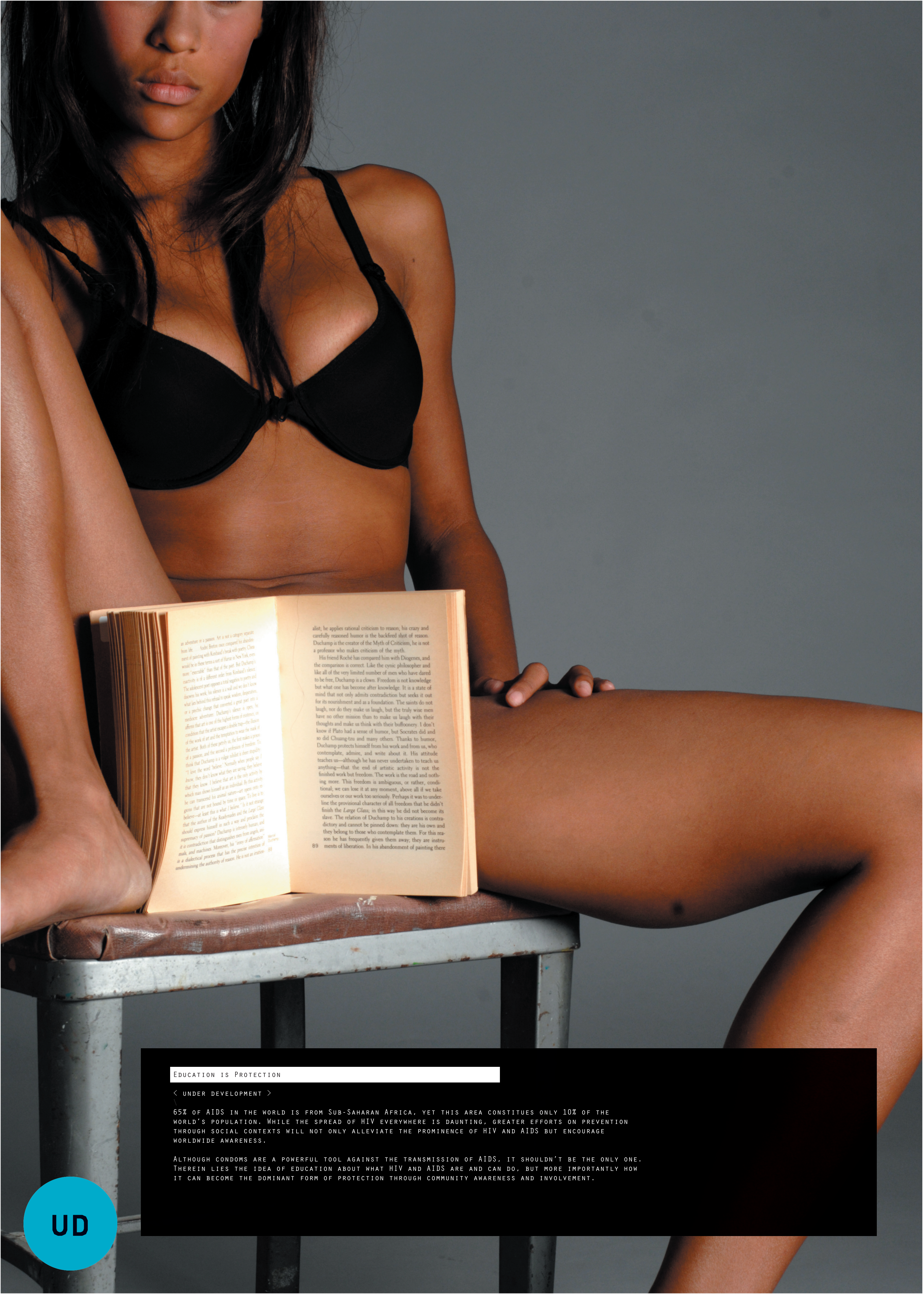
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< UNDER DEVELOPMENT >

65% OF AIDS IN THE WORLD IS FROM SUB-SAHARAN AFRICA, YET THIS AREA CONSTITUTES ONLY 10% OF THE WORLD'S POPULATION. WHILE THE SPREAD OF HIV EVERYWHERE IS DAUNTING, GREATER EFFORTS ON PREVENTION THROUGH SOCIAL CONTEXTS WILL NOT ONLY ALLEVIATE THE PROMINENCE OF HIV AND AIDS BUT ENCOURAGE WORLDWIDE AWARENESS.

ALTHOUGH CONDOMS ARE A POWERFUL TOOL AGAINST THE TRANSMISSION OF AIDS, IT SHOULDN'T BE THE ONLY ONE. THEREIN LIES THE IDEA OF EDUCATION ABOUT WHAT HIV AND AIDS ARE AND CAN DO, BUT MORE IMPORTANTLY HOW IT CAN BECOME THE DOMINANT FORM OF PROTECTION THROUGH COMMUNITY AWARENESS AND INVOLVEMENT.

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an adventure in a passion. Art is not a category separate from life. André Breton once compared his abandonment of painting with Rimbaud's break with poetry. One would be in these terms a sort of Heros in New York, even more "excessive" than that of the poet. But Duchamp's inactivity is of a different order from Rimbaud's silence. The adolescent poet opposes a total rejection to poetry and what lies behind this refusal to speak wisdom, desperation, or a psychic change that converted a great poet into a mediocre adventurer. Duchamp's silence is open. He affirms that art is one of the highest forms of existence, an emotion that the artist escapes a double trap—the illusion condition that the artist escapes a double trap—the mask of the work of art and the temptation to wear the mask of the artist. Both of these paths on the feet make a gesture of a passion, and the second a profession of freedom. To think that Duchamp is a vulgar nihilist is then impossible. "I love the word 'believe.' Normally when people say I know, they don't know what they are saying, they believe that they know. I believe that art is the only activity by which man shows himself as an individual. By the activity he can transcend his normal nature—yet opens onto it. To live is to go on that are not bound by time or space. To live is to believe—at least this is what I believe." Is it not strange that the author of the Ready-mades and the Large Glass should express himself in such a way and proclaim the supremacy of passion? Duchamp is intensely human, and it is a contradiction that distinguishes men from angels, men, and machines. Moreover, his "way of affirmation" is a dialectical process that has the precise intention of undermining the authority of reason. He is not an emotion-

alist; he applies rational criticism to reason; his crazy and carefully reasoned humor is the backfired shot of reason. Duchamp is the creator of the Myth of Criticism, he is not a professor who makes criticism of the myth. His friend Roché has compared him with Diogenes, and the comparison is correct. Like the cynic philosopher and like all of the very limited number of men who have dared to be free, Duchamp is a clown. Freedom is not knowledge but what one has become after knowledge. It is a state of mind that not only admits contradiction but seeks it out for its nourishment and as a foundation. The saints do not laugh, nor do they make us laugh, but the truly wise men have no other mission than to make us laugh with their thoughts and make us think with their buffoonery. I don't know if Plato had a sense of humor, but Socrates did and so did Chuang-tzu and many others. Thanks to humor, Duchamp protects himself from his work and from us, who contemplate, admire, and write about it. His attitude teaches us—although he has never undertaken to teach us anything—that the end of artistic activity is not the finished work but freedom. The work is the road and nothing more. This freedom is ambiguous, or rather, conditional, we can lose it at any moment, above all if we take ourselves or our work too seriously. Perhaps it was to underline the provisional character of all freedom that he didn't finish the *Large Glass*, in this way he did not become its slave. The relation of Duchamp to his creations is contradictory and cannot be pinned down: they are his own and they belong to those who contemplate them. For this reason he has frequently given them away, they are instruments of liberation. In his abandonment of painting there

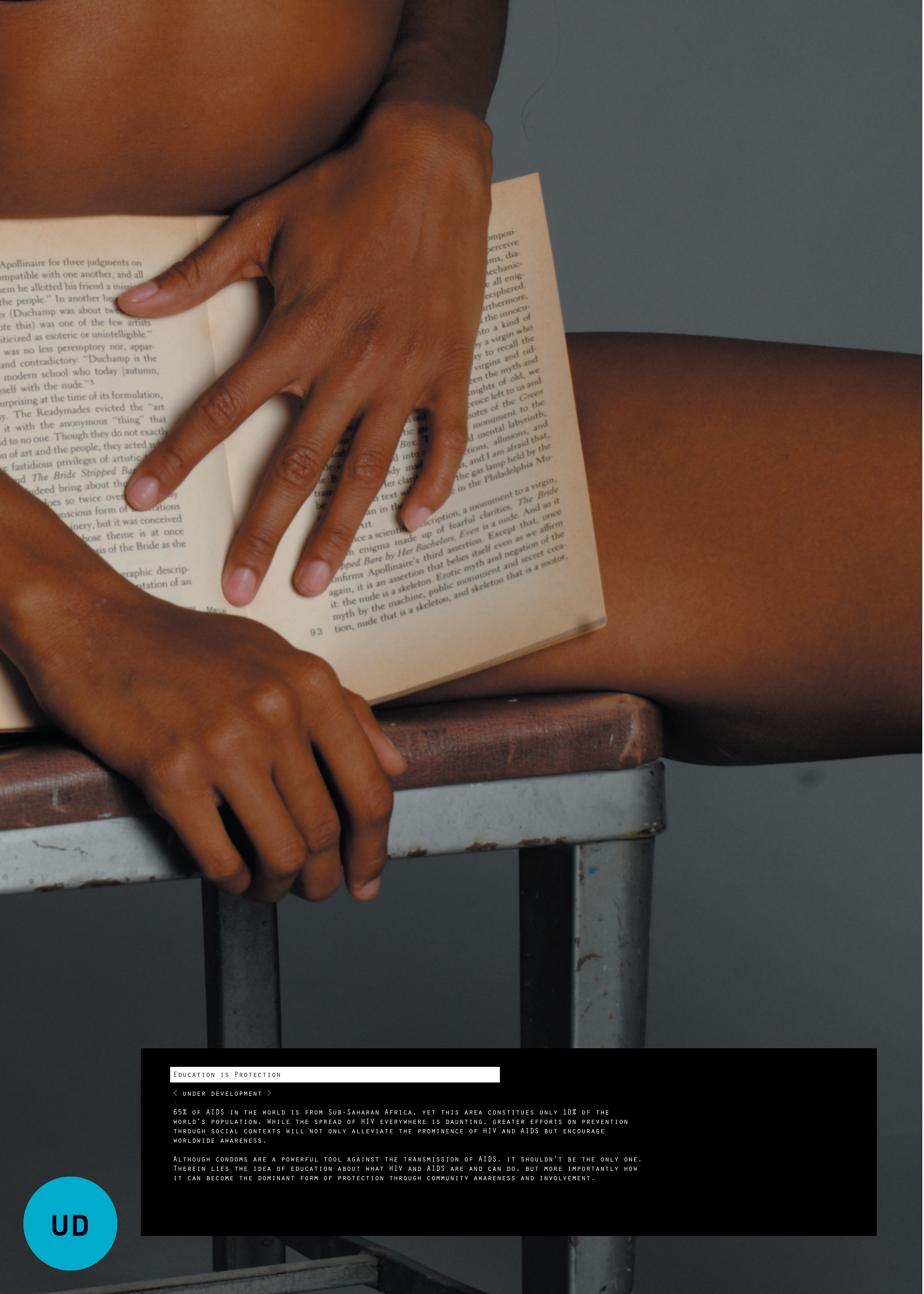
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Marcel Duchamp  
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