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APRIL 2, 2012 NEW YORK'S HOMETOWN NEWSPAPER www.nydailynews.com

Racism can end

Dear Editor:

As two persons—one black, one white—who have been friends for over 25 years, we like so many others are very angry at the killing of young Trayvon Martin.

We feel it is a national emergency that people use this tragedy to once and for all understand what racism comes from and how it can end. And yes racism can end!

The answer is in the important philosophy and education Aesthetic Realism, founded by Eli Siegel. It explains that there are two desires in every person, regardless of the color of their skin. The first is our deepest desire: to like the world honestly and see meaning and value in things and people. The second is the desire for contempt, “the addition to self through the lessening of something else.”

Contempt is so ordinary, from making fun of a person who makes a mistake or thinking you’re better than another because of the section of town you live in. Contempt is also what makes for the great injustices of this world from war to racism—it’s what made for slavery and Nazism.

In the international journal *The Right of Aesthetic Realism to Be Known*, of June 25, 1997, titled “Racism Can End,” Chairman of Education Ellen Reiss wrote: “The big thing people have not known about racial prejudice is that it does not begin with race. It begins with how one sees the world.”

Unfortunately, these horrors will continue unless the larger and stronger desire for respect is gone after, and the desire for contempt is criticized in all of us. We want the tragic and unjust killing of Trayvon Martin to be a means of people being truly against injustice in others and ourselves.

Sincerely,

ALLAN MICHAEL
Brooklyn

MATTHEW D’AMICO
Manhattan

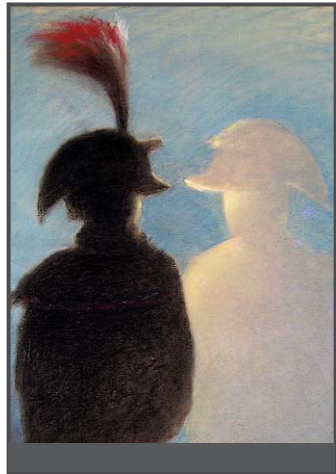
CORRIERE DELLA SERA*

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Napoleone a NYC, l’arte di Koppelman

La mostra

Un sottotitolo titolo curioso e immaginario, York», per la mostra inaugurata ieri nel Museo su «Chaim Koppelman e l’Imperatore», co 1957 e il 2



Icona L’artista americano Chaim Koppelman ha dedicato parte della sua carriera a descrivere la figura dell’imperatore

Koppelman, formatosi con Eli Siegel fondatore della corrente del Realismo estetico Napoleone con una profondità che gli dà filosofici, cogliendo in questa figura il corpo apparire, tra la radice rivoluzionaria e l’anima fetta incarnazione della teoria Siegeliana di Inedite, ovviamente, le raffigurazioni dell’Island, in una affollata spiaggia estiva, nuda alca un bue entrando a Manhattan.

Translation of Corriere della Sera article:

Exhibition

“Napoleon Entering New York” is the subtitle, intriguing and fictitious, for the exhibition inaugurated yesterday at the Museo Napoleonico in Rome on “Chaim Koppelman and the Emperor,” with works from 1957-2007.

It was the artist Chaim Koppelman, considered one of the greatest American printmakers, who was to open, at least ideally, the gateway of New York to Napoleon. To the figure of Napoleon studied in different forms, in all his contradictions and his diverse attitudes, Koppelman (1920-2009) in fact dedicated a large part of his long career, beginning at age nine, when, for the first time, he drew Napoleon’s profile in his geography book. And a good portion of these works (he created one hundred such paintings, drawings and prints) are on exhibit in Rome, until January 8 (piazza di Ponte Umberto I, from Tuesday to Sunday 9-19, tel. 060608).

Koppelman, a student of Eli Siegel (1902-1978), the philosopher and founder of Aesthetic Realism, explores the figure of Napoleon with a profundity that derives from his lengthy study of that philosophy. He presents in the Napoleonic figure the contrast of what is and what appears, of revolutionary roots and imperial ambition, a perfect embodiment of the Siegelian theory of the oneness of opposites. The emperor is represented as he has obviously never been seen before: at Coney Island on a crowded summer beach; nude; or portrayed riding a steer as he enters Manhattan.

* The *Corriere della Sera*, or *Evening Courier*, is the largest newspaper in Italy.

Malverne/West Hempstead, NY

HERALD

MARCH 1 - 7, 2012

and



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MARCH 5, 2012

Pensions are not luxuries

To the Editor:

As a retired school crossing guard for the Nassau County Police Department for 28 years who loved the work I did making sure our children were safe, I am grateful to the labor movement, including CSEA, for the modest pension I now receive. It has allowed me and my husband to live with dignity in our later years.

I am outraged at our political leaders who are trying to blame our economic problems on pensions. We, the workers, are taxpayers who have paid into the pension system; we are not getting rich from it. The attempt to destroy traditional pensions and replace them with 401(k)s is shameful, and is only making it harder for people to retire. In the journal *The Right of Aesthetic Realism to Be Known*, Ellen Reiss, chairman of education, writes, “...pensions, which are not gifts, were earned by workers with the labor or their bodies and minds. Pensions are not luxuries, because in a civilized country, to feel one can meet old age without terror of impoverishment should not be a luxury.”

I am grateful for this quote because it describes how I feel about my pension and the fact that no person getting older should be terrified that they will not have enough money to live decently.

ANNA MILLER
West Hempstead

