



INDEX OF THE DISAPPEARED PRESENTS
TRACING THE INDEX: 4 DISCUSSIONS, 4 VENUES
March 2nd – March 31st, 2008

The series:

Tracing the Index is a four-part series of roundtable discussions organized by Index of the Disappeared (Chitra Ganesh + Mariam Ghani), hosted and co-sponsored by the Bronx Museum of the Arts, NYU's Kevorkian Institute, the New School's Vera List Center for Art + Politics, and Art in General. The series brings together artists, activists and scholars to discuss ideas and areas of inquiry central to their work and to our collaborative project. All roundtables in the series will be recorded and made freely available online. We will also transcribe, edit and eventually publish the discussions, both online and in a forthcoming Index print publication.

The roundtables:

Collaboration + Feminism, Bronx Museum of the Arts, 3/2 at 3 pm
 Impossible Archives, Kevorkian Center, NYU, 3/3 at 5:30 pm
 Collaboration + Context, Art in General, 3/26 at 6:30 pm
 Agency and Surveillance, New School, 3/31 at 6:30 pm

The format:

This series is primarily focused on fostering the exchange of ideas, rather than introducing new work to new audiences (though we hope you may be intrigued enough by these

artists' ideas to seek out their work). For this reason, all the programs will have a roundtable rather than a presentation panel format. Participants will briefly introduce themselves and/or their work, and then participate in a moderated discussion focused on topical questions. The second hour of each roundtable will be open to questions from the audience.

The organizers:

Chitra Ganesh + Mariam Ghani have collaborated since 2004 on the project *Index of the Disappeared*, which is both a physical archive of post-9/11 disappearance and a mobile platform for public dialogue. As an archive, the *Index* traces the difficult histories of immigrant, other and dissenting communities in the US since 9/11, and the ways in which censorship of speech and data blackouts create real absences in real lives, by collecting and connecting documents and testimony. As a platform, the *Index* presents discussions on ideas and issues related to the materials it archives, and stages interventions that translate those materials into visual elements installed in a range of physical and virtual spaces - including galleries, museums, universities, community centers, libraries, conferences, magazines, books, windows, the street, the web and the mail. These new forms of public dialogue are designed to confront audiences with the human costs of public policies, challenging them to re-consider the abstractions of political debate through the specific details of personal experience. Recent *Index* projects include presentation of the complete archive, along with a reading/writing lounge and public program series, in the UBS corporate headquarters for the exhibition *25 Years Later: Welcome to Art in General* (fall 2007); a multilingual installation of text fragments from the archive in large-scale neon and vinyl in Exit Art's windows (August 2007); and a critical text published in *Pavilion Issue 11* (*What Was Socialism, and What Comes Next*) as part of the *Documenta 12* magazine project (spring 2007). Details, documentation and updates can be found at www.kabul-reconstructions.net/disappeared.



[*Index of the Disappeared* archive installed at UBS for *25 Years Later*]

Supported by the Vera List Center for Art & Politics at the New School, the Kevorkian Center at NYU, and the Bronx Museum of the Arts.

Special thanks to Carey Lovelace, Amy Mackie, Ashraf Ghani, Shiva Balaghi, Sergio Bessa, Carin Kuoni, Meghan DellaCrosse, Greg Sholette, Lex Bhagat, Naeem Mohaiemen, and the South Asian Women's Creative Collective.

ROUNDTABLE 1: COLLABORATION + FEMINISM

Sunday, March 2nd, 3-5 pm

Host/Co-Sponsor: Bronx Museum of the Arts North Wing, 3rd floor

Description: *Making It Together: Women's Collaborative Art + Community*, the exhibition guest-curated by Carey Lovelace for the Bronx Museum, surveys the period in the 1970s and early 80s when women artists, inspired by the 70s feminist movement, worked collectively in new ways to engage communities and address social issues. Presented in conjunction with the exhibition's opening, and taking it as a point of departure, this discussion (the first of two held in conjunction with the show) will trace the influence of gender-based critique in shaping artists' collective and collaborative practices over the past 30+ years. Participants in the discussion represent a range of currently active groups whose work reflects this influence.

PARTICIPANTS



Wendy Babcox / 6+

6+ is a collective which invites women artists from different cultural backgrounds to work together. We seek to develop a supportive, creative network of women artists through a practice of direct engagement - including exhibitions, publications, and community collaborations. We explore different possibilities for artistic cooperation across great distances, both geographic and cultural. Our work is about finding connections between apparently distant locations and experiences, while at the same time creating a space for

difference. We believe it is possible to work together to create relationships outside the logic of the market, of commerce, of the media and of the march of armies. 6+ include multi-media artist Sama Alshaibi, interdisciplinary artist Wendy Babcox, installation and performance artist Rozalinda Borcila, media artist Mary Rachel Fanning, painter Yana Payusova and sculptor Sherry Wiggins. <http://www.6plus.org/> [image by Sama Alshaibi, from the 6+ project *Secrets*]



Emily Roysdon / LTTR

LTTR is a feminist genderqueer artist collective with a flexible project oriented practice. LTTR produces an annual independent art journal, performance series, events, screenings and collaborations. The group was founded in 2001 with an inaugural issue titled "Lesbians to the Rescue," followed by "Listen Translate Translate Record," "Practice More Failure," and most recently "Do You Wish to Direct me?"

LTTR is dedicated to highlighting the work of radical communities whose goals are sustainable change, queer pleasure, and critical feminist productivity. It seeks to create and build a context for a culture of critical thinkers whose work not only speaks in dialogue with one another, but consistently challenges its own form by shifting shape and design to best respond to contemporary concerns. LTTR was founded in 2001 by Ginger Brooks Takahashi, K8 Hardy and Emily Roysdon. Ulrike Müller joined LTTR in 2005 and Lanka

Tattersal was an editor and collaborator for issue 4. <http://www.lttr.org/> [image: cover of LTTR Issue #4]

Uzma Rizvi / SAWCC

SAWCC (South Asian Women's Creative Collective) is an organization dedicated to the advancement, visibility and development of emerging and established South Asian women artists. SAWCC provides a forum for South Asian women artists to profile their creative and intellectual work, and network with other South Asian women artists, educators, community workers and professionals. Uzma Rizvi is a SAWCC Board Member, independent curator and critic, co-chair and Faculty Fellow of the Pratt Institute Initiative on Art, Community, and Social Change (IACSC), and a PhD from Department of Anthropology, University of Pennsylvania. In addition to SAWCC, she has and continues to serve on the board of various organizations, such as on the board of Friends of Fulbright India (FFI) and as a member of the Visible Collective. Her work also includes performance/theater, documentary, and radio. Uzma is currently teaching at Pratt Institute, Brooklyn, in the Departments of Social Science and Cultural Studies, and Critical and Visual Studies. sawcc.org



Two Girls Working

Tiffany Ludwig and Renee Piechocki met in Brooklyn, New York in February 2000 and have never lived in the same city; this long-term project has also been a long-distance collaboration. They initiated the long-term project *Trappings* to explore individualized approaches to power through interview-based community dialogue. Instead of creating a project that articulates their own perspectives, they developed a project that openly

explores the relationship of women to power within the construction of personal identity. The resulting book, *Trappings: Stories of Women, Power and Clothing* was published by Rutgers University Press in the fall of 2007, and *Trappings* has also been circulating as an exhibition for several years; it will be presented at the Bronx River Arts Center in 2008. Two Girls Working has also exhibited their other photographs and artworks in museums, galleries, and public settings across the country. <http://www.twogirlsworking.com/> [image: *Trappings* at the Nashville International Airport, 2005]

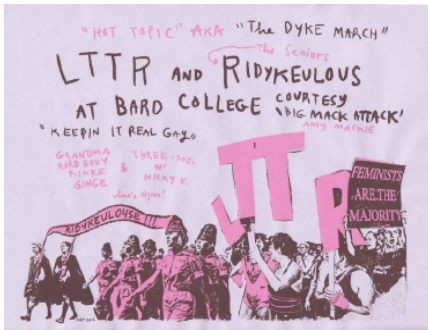


Faith Wilding / SubRosa

Faith Wilding is a multidisciplinary artist, writer, and educator with a BA (Comparative Literature), University of Iowa, and an MFA (Performance/Installation/Feminist Art), California Institute of the Arts, 1973. Wilding is Chair and Professor of Performance, School of the Art Institute of Chicago. (2002-present). Wilding was a co-founder of the

feminist art movement in Southern California, chronicled in her book *By Our Own Hands* (Los Angeles, 1976). Her work addresses the recombinant and distributed bio-tech body in various media. Wilding has exhibited widely around the world for the past 30 years, including at: Bronx Museum of Art, NY; MOCA in Los Angeles; The Whitney Museum of Art; the Armand Hammer Museum, Los Angeles; The Drawing Center, New York; Ars

Electronica, Linz; Documenta X, Kassel; the Singapore Art Museum, and others. Wilding co-founded and collaborates with subRosa, a reproducible cyberfeminist cell of cultural researchers using BioArt and tactical performance in the public sphere to explore and critique the intersections of information and biotechnologies in women's bodies, lives, and work. subRosa produces artworks, performances, workshops, contestational campaigns, publications, media interventions, and public forums. Recent Wilding/subRosa performances/exhibitions include: "The Interventionists", MASSMoCA; "BioDifference" Biennial of Electronic Arts, Perth, Australia; Performance International, Mexico City, and Merida, Yucatan; "Cloning Cultures," National University, Singapore; Welcome to the Revolution, Zurich; Art of Maintenance, Kunstakademie, Vienna. Faith Wilding URL: www.andrew.cmu.edu/user/wilding/ + subRosa: www.cyberfeminism.net
[Image from the SubRosa poster project Refugia/BAZ]



Moderator: Amy Mackie

Amy Mackie is currently a curatorial assistant at the New Museum. She also works as an independent curator and writer focused on feminist and genderqueer art practices. While completing her MA at the Bard Center for Curatorial Studies, she worked with LTTT and Ridykeulous for her thesis exhibition "Hot Topic," and with Rhea Anastas on the research for the book *Witness to Her Art*. She was formerly the director of Taxter & Spengemann Gallery in New York

City, and recently served as the exhibition coordinator for Art in General's anniversary exhibition *25 Years Later: Welcome to Art in General*.

[image: Ginger Brooks Takahashi poster for Hot Topic exhibition]

Respondent: Carey Lovelace

Carey Lovelace has written for publications including Art in America, The New York Times, Newsday, Harper's, Artforum, Ms., International Herald Tribune, artnet.com, and many others. As co-president (2003-06) of the U.S. chapter of the International Association of Art Critics (AICA/USA)--with 435 members, the nation's leading association of art writers -- she organized the historic and acclaimed May 2005 National Critics Conference, for the first time bringing together theatre, dance, music and art writers. She also co-organized, at the Guggenheim Museum, an acclaimed all-day symposium on the Christo Gates project, and the panel Doublethink and Doublespeak: The Art and Politics of Language at the New York Public Library. She co-hosted "The Yay/Nay Show," an arts-and-culture program on WPS1, whose archives can be accessed on www.wps1.org; she and co-host Linda Yablonsky won a 2006 AICA Award for Best Presentation of Art in a Broadcast Medium. She has appeared on or moderated panels at the Cairo Biennale, Columbia University, the College Art Association, the Women's Caucus for Art, the National Critics Conference, the American University Museum, and has been a featured guest on BBC3's Nightwaves, among many other venues. She has translated books from French for Harry N. Abrams and is also an award-winning playwright, with productions at the New York-based Ensemble Studio Theatre, the Samuel French One-Act Festival, and REDCAT Theatre in Los Angeles, among other locales. Her essay "Dancing at the Revolution: the 1970s" will be featured in the upcoming anthology, *An Army of Lovers Cannot Fail: A Passionate History of the Women's Movement in Art, 1968-2006*, vol. 1. <http://www.careylovelace.com/>

ROUNDTABLE 2: IMPOSSIBLE ARCHIVES

Monday, March 3rd, 5:30-7 pm

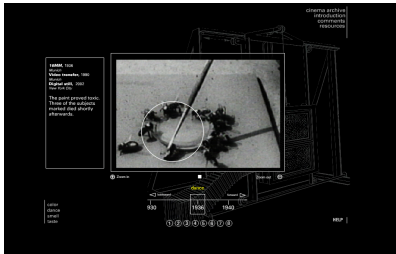
Host: Kevorkian Center, NYU ground floor library, Sullivan Street @ West 4th

Presented as part of the spring Visual Culture series

Co-Sponsors: Kevorkian Center for Near Eastern Studies, Center for Media, Culture + History, and Center for Religion + Media (all at NYU)

Description: This roundtable will explore legal, historical, professional and artistic strategies for archiving impossible (unspeakable, unutterable, censored, undocumented, disappeared or disappearing) materials. We will discuss the role of artists and activists as archivists of unofficial or suppressed histories; the various manifestations of archive fever; and the relationships between witnesses, testimony, memory and archives.

PARTICIPANTS



Orit & Tal Halpern

Orit Halpern is a historian of science who completed her Ph.D. at Harvard University. During a postdoctoral fellowship at Duke University's Franklin Institute, she began work on a genealogy of interactivity, which explores the relations between temporality, perception, and representation in scientific and aesthetic practices in the second half of the 20th century. An excerpt from that

work, "Dreams for Our Perceptual Present," will appear in the Winter 2007 issue of *Configurations*. Since fall 2007, she has been an Assistant Professor in the Department of Historical Studies at the New School in New York City.

<http://www.newschool.edu/lang/faculty.aspx?id=11140>

Tal Halpern holds an MA in Literature from Columbia University, has published hypertext works through the Electronic Literature Organization, and has also developed electronic publishing networks in South Asia and the United States. His work has been commissioned by Turbulence.org and appeared in the Iowa Review Online and Sundance Film Festival Online 2006. He was a 2007 NYFA Computer Arts Fellow.

www.talhalpern.org

Orit and Tal's collaborative work as new media artists building experimental archives and databases has been presented internationally. They also wrote together the electronic texts "Chromosome 22," published in *C-Theory*, and "Archiving Nature: Preservation Practices for the Digital Age," which debuted in the exhibition *Iconoclasm* at the ZKM in Karlsruhe, Germany. <http://directory.eliterature.org/expand.php?rectype=author&aid=3dc061d1a365a> [screenshot from Orit & Tal Halpern's web-based project *Archiving Nature*]



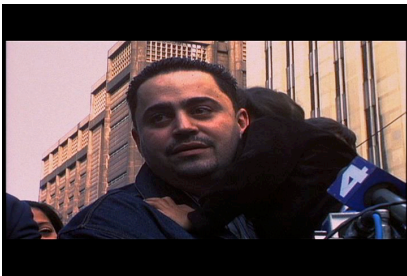
Leslie Hewitt

Leslie Hewitt received her MFA from Yale University in 2004 and her BFA from the Cooper Union for the Advancement of Science and Art in 2000. She was a Clark Foundation fellow and attended New York University studying Africana Studies, 2001-2003. She is a participant in the Artist Pension Trust (New York). She has held residencies at Aljira: A Center for Contemporary Art, the Skowhegan School of Painting and Sculpture, and the CORE program, Museum of Fine Arts Houston, Houston, TX. She has

exhibited at the Bronx Museum of the Arts, New York, Studio Museum in Harlem, New York, Sculpture Center, New York, Rush Arts Gallery, New York, the Wadsworth Atheneum, Hartford and LAXART, Los Angeles. In 2007 her exhibition *Replica Of A Lost Original* was presented in the project room at Artists Space, New York. Hewitt's work is in the collection of the Museum of Modern Art, New York, and she is currently an artist in residence at the Studio Museum in Harlem. In collaboration with William Cordova, Leslie has developed *I wish it were true*, an evolving archive of bootleg independent/alternative films central to representing Black and Latino consciousness within the canon of cinema. [Leslie Hewitt's *Untitled(Refraction)*, photographic documentation of a temporary collage, 2006]

Ramzi Kassem

Ramzi Kassem is currently a Robert M. Cover Clinical Teaching Fellow at Yale Law School, where he co-teaches the Balancing Civil Liberties & National Security After September 11 Clinic, supervising students working on civil liberties cases arising out of government policies in the aftermath of September 11, including citizen and non-citizen detentions, Fourth and Fifth Amendment issues, and international human rights and humanitarian law issues. Mr. Kassem previously served as an Adjunct Professor of Law at Fordham University School of Law, where he co-taught the International Justice Clinic that represents Guantánamo Bay detainees, and he continues to represent several of those detainees today. As a Civil Rights Fellow at Cochran Neufeld & Scheck, Mr. Kassem litigated high-impact cases stemming from wrongful convictions and police misconduct. He is also a legal consultant for the International Center for Transitional Justice in New York City. He is a graduate of Columbia Law School and Columbia College.

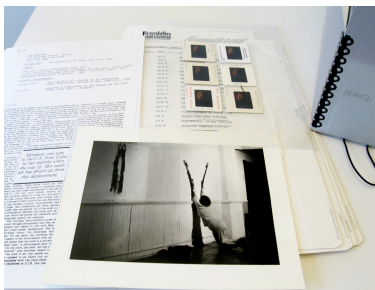


Althea Wasow

[Althea Wasow](#) is a New York-based independent writer and filmmaker. Her work has focused on the experiences of outsiders and cultures of crime and punishment. Her film [The Wannabe](#) is based on the true story of a young man who told another man's crime story as his own and was wrongfully convicted. It won the Best Short Film Award at HBO's New York International Latino Film

Festival and has screened internationally at over 40 film festivals. Althea has collaborated on photography books, documentary films and new media projects including: *An American Index of the Hidden and Unfamiliar* (Co-Writer and Senior Editor), *Rikers High* (Co-Producer), *The Autobiography of Malcolm X Multimedia Study Environment* (Assistant Editor), *The Innocents* (Producer and Project Editor), and *The Mark of Cain* (Associate Producer). She participated in the formation, and serves as a board director, of the nonprofit organization [the Center for Urban Pedagogy \(CUP\)](#). She obtained her MFA at Columbia University School of the Arts and her BA at Brown University.

[altheawasow.com](#) [anothercupdevelopment.org](#) [wannabethemovie.com](#)
[image: film still from *The Wannabe*, showing David Lemus's release from prison]



Martha Wilson

Performance artist Martha Wilson is Founding Director of Franklin Furnace Archive, Inc., a pioneering alternative space that since 1976 has presented and preserved temporal art, including artists' books and other multiples produced internationally since 1960; temporary installations; performance art; and live art on the internet. Trained in English Literature, Ms. Wilson became fascinated by the art field in which text and image

intersect while teaching at the Nova Scotia College of Art and Design. As an artist, she has performed in the guises of Alexander Haig, Ronald Reagan, Nancy Reagan and Barbara Bush, and with the all-girl group DISBAND; presently she is impersonating Tipper Gore. Ms. Wilson lectures widely on the book as an art form and on performance art. In January 1998 she edited a special issue of the College Art Association's "Art Journal" on the subject of performance art, and from 2003 to 2006 she guest edited feature sections in Leonardo on live art on the Internet. www.franklinfurnace.org www.marthawilson.com
[image: the Ana Mendieta file in FF's archives]



Moderators: Chitra Ganesh + Mariam Ghani

Mariam Ghani's work in video, installation, photography, new media, performance, text, and public dialogue has been exhibited, screened, and published internationally. She is a NYFA and Soros Fellow, has been an artist in residence at LMCC, Eyebeam Atelier, Smack Mellon, and the Akademie Schloss Solitude in Stuttgart, and has received grants and commissions from the Experimental Television Center, the Mid-Atlantic Arts Foundation, Turbulence and the Longwood Digital Matrix. She has a B.A. in Comparative Literature from NYU and an MFA from SVA, lives in Brooklyn, and teaches in the Department of Art, Music & Technology at Stevens in New Jersey.

<http://www.kabul-reconstructions.net/mariam>

Chitra Ganesh's drawings, installations and comic books have been exhibited internationally, including recent solo shows in Zurich, Torino and New York, and site-specific projects at the Queens Museum, Bronx Museum, Asia Society, Berkeley Museum, Fondazione Sandretto, and ZKM. She received a BA from Brown University, an MFA from Columbia University, and awards and residencies from LMCC, AAI, Skowhegan, the Henry Street Settlement, the CAA Professional Development Fellowship, and the Astraea Visual Arts Fund. Ganesh also served as a Board Member of the South Asian Women's Creative Collective (SAWCC). Since 2004, Ganesh + Ghani have collaborated on the project Index of the Disappeared, which is both a physical archive of disappearance and a mobile platform for public dialogue. [image: cover of the Index 'zine distributed at LMCC's *Cities, Art & Recovery* conference, September 2005]

ROUNDTABLE 3: COLLABORATION + CONTEXT

Wednesday, March 26th, 6:30 pm

Host: Art in General 79 Walker Street (Broadway/Lafayette) 6th floor gallery

Description: For the second of two discussions held in conjunction with the Bronx Museum's *Making It Together* show, artists with community-based, site-specific, public and activist practices will discuss how their work extends the history of feminist collaborative and community-based artmaking, and how their contexts, choices, and collaborations shape the politics of their practices.

PARTICIPANTS



Tomie Arai

Tomie Arai is an artist, curator, and community activist born, bred and based in New York City. She has exhibited extensively across the country and abroad, including the Museum of Modern Art, PS1 Museum/Institute of Contemporary Art, The New Museum of Contemporary Art, The Whitney Museum of American Art, de Beyer Museum, the Netherlands.

Tomie has been the recipient of numerous public art commissions for locations across the country, including New York City, Philadelphia, San Francisco, Cambridge, MA, Phoenix, and Seattle. Her commission work addresses public space and community histories. She has tackled the New York City subway system, the Fillmore St Bridge streetscape in San Francisco, and numerous public school environments, among others. Within her commission work, she has dealt with socially-driven issues ranging from the commemoration of ethnic communities to the memorialization of major events such as the civil rights movement, the discovery of the NYC African Burial Ground, the forced internment of Japanese Americans during WW II. Among other awards and grants, Tomie received the Anonymous Was A Woman Award in 1997, the Joan Mitchell Foundation Grant Award in 1994, the National Endowment for the Arts Visual Artists Fellowship for Works on Paper in 1993, and the New York Foundation for the Arts Fellowship for Printmaking in 1991. Her most recent work includes a web project about racial profiling, entitled "Profiles from Lackawanna: Photographs and interviews of Arab American youth from Buffalo." [image: Tomie Arai's work installed for *Fresh Talk/Daring Gazes* at NYU in 2004]



Doug Ashford

Doug Ashford is an artist, activist and a teacher. After receiving a BFA from Cooper Union in 1981, he became a member of the artists collective Group Material which was his principal art practice until 1997. Group Material produced over forty exhibitions and public projects internationally, using museum and other public spaces as cultural arenas in which audiences were invited to imagine democratic forms. The collaborative group's

essays and publications on the role of exhibition practices in design, public culture and display, and the value of democratic mobilization in the cultural arena continue to affect

art practice both within the world of visual culture and in other disciplines. Since the disbanding of Group Material in 1997, Ashford has gone on to produce exhibitions and publish articles independently, although his primary creative practice has been teaching. Currently Ashford organizes the Intra-disciplinary Seminar of the School of Art, a school-wide forum committed to the critical re-definition of visual practices.

www.cooper.edu/art/bio_ashford.html [image: Group Material's graphic manifesto]

by Syria | **NAME UNAVAILABLE** | **DENIZ BOZKURT**, 32, In-state Area (Turkey) | **MUS**
JDAI, 26, Tyler, Texas (Palestine) | **NAME UNAVAILABLE**, California (Pakistan) | **I**
AVAILABLE, 35, Wisconsin (Iran) | **MOHAMED DESOUKY**, 28, Milford, Massachusetts

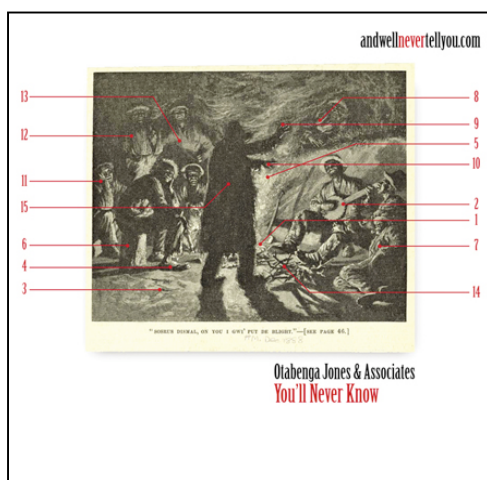
Visible Collective
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Naeem Mohaiemen

Naeem Mohaiemen works in Dhaka and New York, creating multi-form art interventions using damaged video, historical archives, autobiographical marginalia, and micro-flights of fancy.

His obsessions include failed revolutions, national security panic, and utopia/dystopia slippage. Naeem co-founded Visible Collective, a coalition of artist-activists, as part of a 3-year investigation of post 9/11 hysteria (*Disappeared In America*, 2006 Whitney Biennial; *Oppose Us & Rome Will Not Forgive You A Second Time*, Himal, Nepal). His other collaborative projects include *Penn Station Kills Me* (w/ Gensler+Gutierrez, Exit Art, New York), and *System Error: War is a Force that gives us Meaning* (exhibition co-curated w/ Lorenzo Fusi, Palazzo delle Papesse, Siena). He is currently exploring parallel histories between urban guerilla groups (*War of six six six against sixty million*, Finnish Museum of Photography; *Sartre Kommt Nach Stammheim*, Pavilion, Bucharest; *Young Man Was No Longer...*, Dictionary of War, Munich). Naeem's texts includes *Guerillas in the Mist* (*Sarai: Turbulence*, Delhi), *Fear of a Muslim Planet: Islamic Roots of Hip-Hop* (*Sound Unbound*, DJ Spooky ed., MIT Press, 2008), *Beirut: Illusion of a Silver Porsche* (*Men of Global South*, Adam Jones ed., Zed Books, 2007), *Mind Crimes Trials for (Sweetly) Silent Artists* (Aprior), and *Why Mahmud Can't be a Pilot* (*Nobody Passes*, Matt Bernstein ed., Seal Press).

[image from Take Me Off Your Database, by the Visible Collective/Naeem Mohaiemen]



Jamal Cyrus + Kenya Evans

Otabenga Jones & Associates

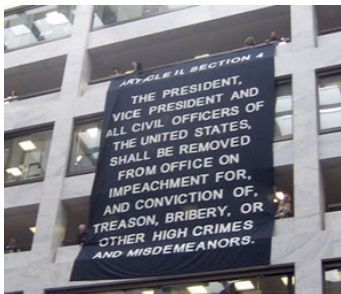
Otabenga Jones & Associates is an organization founded by Otabenga Jones in 2002 and based in Houston, TX, whose other members include artists Dawolu Jabari Anderson, Jamal Cyrus, Kenya Evans, and Robert A. Pruitt. The group works under the tutelage of Mr. Jones, who is named after Ota Benga, the African Pygmy brought to the United States in 1904 and later exhibited at the Bronx Zoo, and this historical reference to the pseudoanthro-pological penchant for exhibiting Africans and other non-Western peoples in world's fairs and other such exhibitions of the time is an

indicator of the group's intent. Their pedagogical mission, realized in the form of actions, writings, and installations, is to highlight the complexities of representation across the African diaspora; to establish a cross-generational aesthetic continuum stemming from the

transatlantic experience; and, as they write in their mission statement, quoting from Sam Greenlee's classic satirical novel *The Spook Who Sat by the Door* (1969), "to mess wit' whitey." [screenshot from otabengajones.com]

Prerana Reddy

Prerana Reddy is co-director of the NY Arab & South Asian Film Festival as well as a documentary producer whose work has explored topics including alternatives to juvenile detention and the 2004 World Social Forum in Mumbai. She holds an MA from NYU's Cinema Studies Department where she completed an interdepartmental program with Anthropology. She is currently the Director of Public Events at the Queens Museum of Art (QMA), where she organizes screenings, performances, public art projects, and artist talks, as well as coordinating community development and outreach efforts with immigrant populations. At QMA, she also co-curated the exhibition "Fatal Love: South Asian Contemporary Art Now." Prior to working at the Queens Museum, she was a curator and program administrator for the New York African Film Festival. She co-edited a book of interviews with African directors, *Through African Eyes*, and also curated an exhibition of African video art "Digital Africa" at Electronic Arts Intermix. Reddy is also a co-founder and programming collective member of 3rd I NY, which exhibits South Asian film & video on a monthly basis. She sits on the Board of Directors of Alwan for the Arts, a NYC-based Arab & Iranian cultural organization, and recently finished a three-year term on the board of the South Asian Women's Creative Collective. She is also a member of the collective Emergency Broadcast Artists. The Emergency Broadcast Artists take political theater to the streets, subways, parks, and any other public space they can find to stimulate audiences to take action on pressing political issues such as immigration reform, torture, and war in the Middle East, and rampant U.S. imperialism.



Ann Messner

Artists Against The War

AAW is a group of artists who work collaboratively to create visual statements and actions against the war on scales small and large, familiar and wide-ranging. AAW's stated mission: "We deplore the death,

destruction and lawlessness that the 'coalition of the willing' unleashed with its invasion of Iraq. We are shamed by our government's contempt for other cultures and the silencing of dissent in America. We remain deeply concerned about the threat to human life in the Middle East and to the world's memory and history embedded in Iraq. We dramatize our outrage through ongoing visual actions. Sometimes small movements, a ripple can express the collective indignation of a community." [image from Artists Against the War's 2007 action at the Hart Senate Building]



Moderator: Gregory Sholette

Gregory Sholette is a NYC based artist, writer, and founding member of two artists' collectives, Political Art Documentation and Distribution (1980-1986) and REPOhistory (1989-2000). His past professional positions include, Chair of the Master of Arts in Arts Administration at The School of the Art Institute of Chicago (1999-2003), Curator of Education at the New Museum of

Contemporary Art (1998-99), and the Distinguished Batza Family Chair of Art and Art History at Colgate University, Hamilton NY (Spring of 2004). Together with Nato Thompson he is co-editor of *The Interventionists: A User's Manual for the Creative Disruption of Everyday Life* (MIT Press 2004), and his book *Collectivism After Modernism* that is co-edited with UC Davis Art Historian Blake Stimson is due out in 2006 from The University of Minnesota Press. Sholette's critical writings have appeared in *Third Text*, *CAA Art Journal*, *Afterimage*, *MUTE*, *CIRCA*, and *The Oxford Art Journal*. A graduate of The Cooper Union (BFA, 1979) he received his MFA from The University of California San Diego (1995) and was a Critical Studies Fellow at the Whitney Independent Studies Program (1995-1996). He served on the Board of Directors of The College Art Association from 2001 to 2005 and now teaches in the School of Art and Art Professionals at New York University, Visual Culture Program. <http://gregorysholette.com/> [image: Jim Costanzo's Stock Market Crashes sign from REPOhistory's 1992 Lower Manhattan Sign Project]

ROUNDTABLE 4: AGENCY AND SURVEILLANCE

Monday, March 31st, 6:30 pm

Host: New School for Social Research Theresa Lang Center

Co-Sponsor: Vera List Center for Art + Politics at the New School

Description: This discussion examines issues of agency in surveilled space - who can watch, who is only watched, who defines which spaces are visible to the camera and which are effectively invisible, and how artists, activists and engineers can intervene in surveillance systems to subvert, invert, and redefine these relationships. Participants include artists and activists who work with the principle of "sousveillance" - surveillance from below, or watching the watchers (extending ideas explored in the Rhizome panel at the 2007 Conflux festival); artists and engineers who collaborate to produce software and hardware applications which access and visualize bodies of data usually obscured from public view; artists whose projects have questioned the rhetorics of surveillance by intervening more playfully in the expected aesthetics or power dynamics; and activists who monitor post-9/11 surveillance by intelligence agencies and its effects on immigrant and dissenting communities.

PARTICIPANTS



Tad Hirsch / Institute for Applied Autonomy

Tad Hirsch is a researcher and PhD candidate in the Smart Cities Group at MIT's Media Lab, where his work focuses on the intersections between art, activism, and technology. He is also a 2005-7 graduate affiliate at the Center for Advanced Visual Studies. He has worked with Intel's People and Practices Research Group, Motorola's Advanced Concepts Group and the Interaction Design Studio at Carnegie Mellon University, and has several years

experience in the nonprofit sector. Tad is also a frequent collaborator with the Institute for Applied Autonomy, an award-winning arts collective that exhibits throughout the United States and Europe. He publishes and lectures widely on a variety of topics concerning social aspects of technology, and has received several prestigious commissions and awards. Tad holds degrees from Vassar College, Carnegie Mellon University and the Massachusetts Institute of Technology. The Institute for Applied Autonomy (IAA) was founded in 1998 as a technological research and development organization dedicated to the cause of individual and collective self-determination. Their mission is to study the forces and structures which affect self-determination and to provide technologies which extend the autonomy of human activists. [image: IAA's iSee web logo]

Anjana Mahotra

Anji Mahotra is a human rights lawyer who frequently works with clients subject to deportation and false charges stemming from surveillance. As the 2004 Aryeh Neier ACLU/Human Rights Watch Fellow, she created a documentation project around the abuse of material witness warrants that chronicled many of these individuals' experiences, leading to her co-authoring the report "Witness to Abuse" (available at: <http://www.hrw.org/reports/2005/us0605/us0605.pdf>). She has also monitored these issues

on a broader scale and worked on legal theories and cases to challenge unlawful detention, surveillance and other post 9/11 programs.



Jenny Marketou

Jenny Marketou, born in Athens, Greece, is a Brooklyn-based artist who works with video, installations, internet, performance, photography and public dialogue. She was invited to represent Greece in the Sao Paulo Biennial and in Manifesta 1. Currently her work has been exhibited at Anita Becker's Gallery in Frankfurt-Main; 1st Biennial of Thessaloniki, Centre of Contemporary Art Greece; The Breeder Gallery in Athens; Laboral Centre for Art and Creative Industries Gijon, Spain; The Black Box/ARCO 06 in Madrid; ZKM Centre for Art and New Media in Karlsruhe; The Rose Art Museum, Brandeis University, Boston; The Krannert Art Museum, in Urbana-Champaign, Illinois; Sammlung Essl in Vienna; Kunsthalle Düsseldorf in Germany; The New Museum

of Contemporary Art, New York, N.Y; Reina Sofia, Museum of Contemporary Art, Madrid; The Edith Russ House for New Media in Oldenburg; and Diverse Works in Houston, Texas among others. Her collaborative web-based and public art projects have been commissioned by ZeroOne/ISEA 06 in San Jose, CA; Cornerhouse Gallery and FutureSonic01 Festival in Manchester, UK; The Banff Centre for the Arts in Banff, Canada; DIE ZEIT German weekly and ART+ IDEA in Berlin, Germany. She has received awards and residencies from EYEBEAM, New York; the Mid-Atlantic Arts Foundation; ART OMI, Hudson New York; Ateliers Hoherweg in Düsseldorf, Germany; MECAD in Barcelona, Spain; Institute for Studies in the Arts, ASU in Tempe, Arizona. She holds an MFA from the Pratt Institute in Brooklyn and teaches at Cooper Union in New York City.

www.jennymarketou.com [image: Jenny Marketou and her Flying Spy Potatoes at The Breeder Projects Gallery in Athens, 2003]



Trevor Paglen

Trevor Paglen is an artist, writer, and experimental geographer working out of the Department of Geography at the University of California, Berkeley, where he is currently completing a PhD. His work involves deliberately blurring the lines between social science, contemporary art, and a host of even more obscure disciplines in order to construct unfamiliar, yet meticulously researched ways to interpret the world

around us. His most recent projects take up secret military bases, the California prison system, and the CIA's practice of "extraordinary rendition." Paglen's artwork has been shown at the Chicago Museum of Contemporary Art (2003), the California College of the Arts (2002), MASSMOCA (2006), Halle 14 - Stiftung Federkiel (2006), Diverse Works (2005), and numerous other arts venues, universities, conferences, and public spaces.

www.paglen.com www.appliedautonomy.com/terminalair

[image: route map, from the Terminal Air website, by Trevor Paglen and IAA]



Brooke Singer

Brooke Singer is a digital media artist who lives in New York City. She is interested in emerging technologies not only because they are fun but also because they are contingent and malleable. She has utilized wireless communications (Wi-Fi, mobile phone cameras, RFID) to initiate discussion and positive system failures. Her work seeks to provide public access to important social issues that often are characterized as specialized or opaque. She is

currently Assistant Professor of New Media at Purchase College, State University of New York, and co-founder of the art, technology and activist group Preemptive Media.

www.bsing.net [image: Preemptive Media's Zapped! RFID detector keychain circuit board, San Francisco, January, 2005]

Moderator: Lex Bhagat

Alexis Bhagat is a writer, sound artist and activist. He is the co-editor (with Lize Mogel) of *An Atlas of Radical Cartography* (an-atlas.com), to which several of the Agency + Surveillance panelists contributed as mapmakers and/or essayists. Mogel and Bhagat also organized the traveling exhibition *An Atlas*, which brought together artists working in radical cartography, the practice of using maps and mapping to promote social change. The exhibition was presented at Firehouse 13 in Providence and LACE in Los Angeles in 2007, and will continue on to Gallery 400 in Chicago, Redhouse Gallery in Syracuse, the Gallery of the College of New Jersey, and the Storefront for Art and Architecture in New York in 2008. He is also the co-editor (with curator Gregory Gangemi) of *Sound Generation*, a collection of interviews with contemporary sound artists and composers (Autonomedia, 2007), and has organized concerts, discussions and "listening lounges" of sound art and phonographic work in New York (*Aspects of Jupiter*, 2004), Japan (*Sound Art and the Street*, 2002), Vermont (*The Voice of Authority and the Soundscape of Unfettered Being*, 2005) and Delhi, India (*Sound Art in New York*, 2006.) Since 2002, he has been a director of the Institute for Anarchist Studies, a grant-giving body supporting radical writers, and regularly writes a column On Words and Revolution for their journal, *Perspectives*. www.nadalex.net