

# Operation How, Now, Wow: An International Festival of Dissent

## Schedule of Events taking place in New York City

---

### Overview:

#### Friday April 25

- 12:00-2:00 – Lunchtime at 16Beaver
- 2:00-5:00 – Public Projects
- 7:00-9:00 – Video/Media Forum at 16Beaver

#### Saturday April 26

- 12:00-6:00 – Public Art Projects + Amsterdam media project at 16Beaver
- 6:30-9:00 – “Their Plan vs. Our Plan” panel @ Walker Stage, 56 Walker St.  
with Marth Rosler, Nina Felshin, Bill Talen, AKA Reverend Billy, C. Clark  
Kissinger, Stephen Duncombe moderated by Ayreen Anastas / Rene Gabri
- 8:00-10:00 – Opening “Art During Wartime” @ IT Space, 21 Mercer 3rd floor
- 10:00-1:00 – “Wow” a party at 16Beaver

#### Sunday April 27

- 1:00-4:00 – Public Art Projects in Finc’l Districy meet at 16Beaver
- 5:00-9:00 – Screening – ‘The Dupes’, ‘*dial H-I-S-T-O-R-Y*’, ‘Everything & Nothing’ at 16Beaver

#### Monday April 28

- 7:00-9:30 – Monday Night Video Screening ‘War & Peace’ at 16Beaver
- 

### Friday, April 25, 2003:

**12:00pm – 2:00pm** – Lunchtime event at 16Beaver with Istvan Szilasi  
“The Iraqi National Museum Project” See Details for more Information  
(Location: 16Beaver Street 5th Floor – Free and Open to the Public)

**2:00pm – 5:00pm** – Public Art project w/ Andrew Demirjian See Details  
(Location: Metropolitan Museum of Art in Public Space)

**7:00pm – 9:00pm** – Evening Video Forum at 16Beaver, 7pm  
(Location: 16Beaver Street 5th Floor – Free & Open to Public)

### Forum—Artists Respond to the Media Coverage of War in Iraq, Elsewhere

It was reported that on Thursday March 20<sup>th</sup> 2003, one day after the war officially started on Iraq, and more notably one day before the much advertised “Shock and Awe” bombing campaign had begun, the highest rated program in the US was a rerun of the popular sitcom “Friends”.

If television is often the place for people’s escapism and pleasure, then one simple conclusion is that the news portraying the war must also compete on this level, of entertainment, fantasy, spectacle, etc.. Clearly this is a more straightforward analysis of one relation of “culture” or “cultural production” to the war against Iraq or the “war on terror” or “war”? One that relates to spectacle, entertainment, shock and awe, the sublime.

If the first Gulf War signalled the dawn of what Paul Virilio has referred to as the Fourth Front, the orbital front, what can be said of this war? What aspects of this Fourth Front were more formulated, more menacing, more dangerous, more violent? What new questions were raised and what older questions remain?

And so it is with questions that we enter this evening’s forum, part discussion, part presentation, part event, the format will be the following:

**Video/Media Forum Format:** An invited group of participants are asked to bring in 1-5 minutes of video or audio material relating directly or indirectly with the media's coverage of the war on Iraq. Each participant will be asked to give a brief introduction or statement about the material and why it was selected. After the artists are all finished a discussion and q&a will ensue with all attending parties.

**Participants Include:**

Ayreen Anastas, François Bucher, Paul Chan  
Jim Costanzo, Rene Gabri, Lasse Lau  
Yates McKee, John Menick, Ulrike Muller

## **Saturday April 26, 2003**

**12:00pm – 6:00pm** – Public Art Projects / Actions in Financial District + Media Jam, web based works, socializing space at 16Beaver  
(PLEASE NOTE THAT DUE TO RAIN SOME OF THE PUBLIC PROJECT PARTICIPANTS LISTED BELOW WILL BE SWITCHING THEIR EVENTS TO SUNDAY)

For several of the projects visitors are encouraged to participate, for example, for the Neuro-transmitter action individuals are encouraged to bring a portable am/fm radio. Some of these participants may be working on Sunday, see Details for more info specific project descriptions.  
(Location: Financial District, with tours from 16Beaver Street, 5th Floor)

**Participants include:**

Anatomic, Andrew Demirjian, Ania Soliman, Anita Di Bianco  
Annie Varnot, Ayreen & Rene, Daniel Vatsky, Deidre Hoguet,  
François Bucher, GeoffGDAM, Isabelle Jeniches, Istvan Szilasi,  
Jacob Robinette, Jim Costanzo, Michael Rakowitz, Neuro-transmitter  
(Angel Nevarez & Valerie Tevere), Perry Bard, Sarah Reisman

**6:30pm – 9:00pm** – Panel – “Their Plan vs. Our Plan”

(Panelists: Martha Rosler, Nina Felshin, Bill Talen, AKA Reverend Billy, C. Clark Kissinger, Stephen Duncombe, moderated by Ayreen Anastas & Rene Gabri)  
(Location: 56 Walker Street, Between Broadway and Church)

### **Panel – What plans/strategies are needed to counter the current political tides**

Although within the media, the wars seem to borrow a narrative structure of a beginning, middle, and end, one can also relate to the latest events in Iraq, the ongoing events unfolding in Afghanistan, the continuous policy of targetting and violating civil liberties, etc., as a part of a larger plan, with a more expansive timeline, a more distant horizon.

Thus, the recent bombing and incursions into Iraq can be seen, more within the framework of a plan, sometimes more, sometimes less visible, more or less represented, with greater or lesser instensities, with more or less overt motivations, goals. We can say this plan is open or closed, we can link it to one organization like the goals laid out by the Project for the New American Century (see <http://www.newamericancentury.org/>) or we can be open to the possibility of multiple, overlapping plans, agendas, working with and against one another.

The question, our question comes back to this idea of plans, strategies with long term implications, goals. Must the Left, or the opposition also formulate its own plan? How is culture implicated within their plan? How will it be implicated within our's? How can or are small “pockets of resistance” forming a cohesive front?

**Panelists include:**

**Martha Rosler** works in video, photo-text, installation, and performance, and writes criticism. She has lectured extensively nationally and internationally. Her work in the public sphere ranges from everyday life — often with an eye to women's experience — and the media to architecture and the built environment.

She has published several books of photographs, texts, and commentary on public space, ranging from airports and roads to housing and homelessness. Her work has been seen in the "Documenta" exhibition in Kassel, Germany; several Whitney biennials; the Institute of Contemporary Art in London; the Museum of Modern Art in New York; the Dia Center for the Arts in New York; and many other international venues.

**Nina Felshin** is a longtime activist in the art world. Through her many writings and exhibitions, she has argued that thinking about things visual and developing an ethical and moral stance in social and political life are not just compatible but necessary.

Felshin's past exhibitions include *Embedded Metaphor*, *Black and Blue: Examining Police Violence*, *Beyond Glory: Re-Presenting Terrorism and Good Morning, America*, an exhibition that examines the threat of endless war and domestic repression. Her most recent work, now on view at Wesleyan, is *Tainted Landscapes and exhibition exploring the impact of culture on the natural environment*. She is the editor of *But Is It Art?: The Spirit of Art as Activism* and the author of numerous articles and catalog essays. She also teaches a course on contemporary art in the art and art history department at Wesleyan.

Reverend Billy, a.k.a. **Bill Talen**, minister of the Church of Stop Shopping, was born in Minnesota in 1950, he was brought up in a Dutch Calvinist tradition that he rejected at 16. After graduating from Franconia College in New Hampshire and occasionally taking part in antiwar and civil rights protests, he moved to San Francisco and became a performer, employing storytelling routines that incorporated music and poetry.

In 1997, Mr. Talen began preaching on the sidewalk outside the Times Square Disney Store, eventually conducting "preach-ins" and political "actions" inside the store, which led to several arrests. (The store closed earlier this month for construction of an office tower on the site.) He has also been preaching 90-second sermons on National Public Radio's "Morning Edition" program and performing solo plays, directed by Tony Torn, David Ford and Vanessa Klimek, at various small theaters around town.

During the last year, however, he has become something of a lightning rod for the creative and political aspirations of a growing number of other theater artists and community groups.

As National Secretary of Students for a Democratic Society (SDS), **Clark Kissinger** was the principal organizer of the first March on Washington against the War on Vietnam in April of 1965. His antiwar activities have continued down to today where he was a co-author of the Not In Our Name statement of conscience against war and repression. Clark is a contributing writer to the Revolutionary Worker newspaper, and is a member of the Executive Committee of Refuse & Resist! Clark's commentaries on Bush's "war on the world" policy have been widely read.

**Stephen Duncombe** teaches the history and politics of media and culture at the Gallatin School of New York University. A former regular contributor to *The Baffler*, he is the author of *Notes from Underground: Zines and the Politics of Alternative Culture* and the editor of the *Cultural Resistance Reader*, both from Verso. Duncombe is also a life-long political activist, most recently with the Lower East Side Collective, Reclaim the Streets/NYC, and Mobilize-NY.

**8:00pm - 10:00pm – Exhibition Opening – “Art During Wartime”**

"Art During Wartime" is an impassioned and rapid gathering of artists, eager to reflect on and change this moment in history. It is an un-curated collective coming together with each artist taking responsibility for bringing work that speaks to the times.

(Location: IT Space, 21 Mercer St, 3rd Fl, Between Canal & Broom)

**Growing List of Participants Includes:**

David Adamo, Carole Ashley, Perry Bard, Beckett Bowes, Donna Cameron, Jim Costanzo, Emilio Cruz, Sheila Levrant de Bretteville, Donelle Estey, Johan Grimonprez, Nadja Groux. Guerilla Girls. Rebecca Hackerman. Anitra Haendel. Robin Holder. Pamela Hovland, Jerry Kerns, Joyce Kozloff, Marc Lepson, Robyn Love, Tereza Mazur, Matt McGuinness, Arnold Mesches, Ann Messner, Calos Motta, Jenny Polak, Mikhaela Reid, Dread Scott, Peter Scott, Jessica Segall, Greg Sholette, Jose Urbach, Kevin Walz

**10:00pm – 2:00am – “Wow” a party at 16Beaver**

(Location: 16Beaver, 16 Beaver Street, 5th Fl, Between Canal & Broom)

*please bring drinks with you*

**Music.Video mix:**

Paul Clay  
Angel Nevarez  
Zilvinas

**Sunday April 27, 2003**

**1:00pm – 4:30pm – S.I. Ferry Trip Action, New York Oil Party Ceremony, Visual Glossary Project + Others Actions**

All of the projects taking place on Sunday invite audience participation

(Departing from: 16Beaver, 16 Beaver Street, 5th Fl, Between Canal & Broom)

**5:00pm-9:00pm – Screenings at 16Beaver**

**5:00pm-6:50pm**

***Dupes, The [Al Makhdu'un]***

Directed by: Tawfik Saleh

Time: 107 minutes

Year: 1972 (VHS)

Language: Arabic with English Subtitles

The Dupes , a stark black and white film, traces the destinies of three Palestinian refugees brought together by dispossession, despair and hope for a better future. The setting is Iraq in the 1950's and the protagonists, concealed in the steel tank of a truck, are trying to make their way across the border into Kuwait, the "promised land." A masterful adaptation of Ghassan Kanafani's acclaimed novella, Men Under the Sun ,The Dupes is also one of the first Arab films to address the Palestinian predicament.

**7:00pm-8:10pm**

***dial H-I-S-T-O-R-Y (1997)***

Directed by: Johan Grimonprez

Time: 68 minutes

Year: 1997 (2003 DVD)

Language: English

Buckle up for *dial H-I-S-T-O-R-Y*, the acclaimed hijacking documentary that eerily foreshadowed 9-11. We meet the romantic skyjackers who fought their revolutions and won airtime on the passenger planes of the 1960's. By the 1990s, such characters apparently are no more, replaced on our TV screens by stories of state-sponsored suitcase bombs. Director Johan Grimmonprez investigates the politics behind this change, at the same time unwrapping our own complicity in the urge for ultimate disaster. Playing on Don DeLillo's riff in the novel *MAO II*: 'what terrorists gain, novelists lose' and 'home is a failed idea', he blends archive hijackings with surreal and banal themes including fast food, pet statistics, disco and his quirky home movies. David Shea wrote the superb soundtrack to this roller coaster through history, best described in the words of one hijacked Pepsi executive as: "running the gamut of many emotions: from surprise to shock, to fear, to joy, to laughter and then again, fear."

**8:15-9:00**

***everything and nothing, part 1 from the continuous tape, 'untitled'***

Directed by: Jayce Salloum

Time: 41 minutes

Year: 2001 (VHS)

Language: Arabic with English Subtitles

An intimate dialogue that weaves back and forth between representations of a figure (of resistance) and subject with, \*Soha Bechara ex-Lebanese National Resistance fighter in her Paris dorm room taped (during the last year of the Israeli occupation) one year after her release from captivity in El-Khiam torture and interrogation centre (S. Lebanon) where she had been detained for 10 years, 6 years in isolation. Revising notions of resistance, survival and will, recounting to death, separation and closeness; the overexposed image and body of a surviving martyr speaking quietly and directly into the camera juxtaposed against her self and image, not speaking of the torture but of the distance between the subject and the loss, of what is left behind and what remains.

**Monday April 28, 2003**

**Monday Night at 16Beaver Video Screening**

**7:00pm-9:30pm**

***War and Peace [Jang Aur Aman]***

Directed by: Anand Patwardhan

Time: 107 minutes

Year: 2001 (VHS)

Language: English

Filmed over three tumultuous years in India, Pakistan, Japan and the United States, after the 1998 nuclear tests on the Indian sub-continent, WAR AND PEACE is the long awaited new film by India's leading documentary filmmaker, Anand Patwardhan. It documents the current, epic journey of peace activism in the face of global militarism and war.

Divided into six chapters, the film is framed by the murder of Mahatma Gandhi in 1948. This act of violence was so profound, its portent and poignancy remain undiminished 50 years later. As a child filmmaker Patwardhan was immersed in the non-violent Gandhian movement. Because of this he, in WAR AND PEACE, examines India's trajectory towards naked militarism with sorrow, although along the way the film captures joyful stories of courage and resistance.

Amongst these chapters is a visit to the "enemy country" of Pakistan, where, contrary to expectations, Indian delegates are showered by affection, not only by their Pakistani counterparts in the peace movement, but by ordinary citizens who declare without caution that "hate is the creation of politicians."

WAR AND PEACE examines not merely the militarization of India, but analyzes the human cost that is extracted from its citizens in the name of 'National Security.' From the plight of residents living near the nuclear test site, and the horrendous effects of uranium mining on local indigenous populations, it becomes clear that, contrary to a myth first created in the U.S., there is no such thing as the "peaceful Atom." Scientific research has been hijacked by the war machine, only a handful of practitioners remind us of its potential to fulfill the genuine needs of the people.

Going beyond the story of South Asia, WAR AND PEACE follows the extraordinary visit of Japanese Atom Bomb survivors after the Indian and Pakistani nuclear tests. Their visit becomes the impetus for a re-examination of events that led to the bombing of Hiroshima and Nagasaki. Were these bombs necessary? American historians who recently curated an exhibit about this issue for the Smithsonian Museum in Washington DC were amazed to find their voices suppressed.

WAR AND PEACE slips seamlessly from its analysis of homemade jingoism to focus on how an aggressive United States has become a Foreign Relations role model. The unofficial U.S. doctrine of 'Might Makes Right' is only too well absorbed and emulated by aspiring Third World elites.

As we enter the 21st century, enemies are being re-invented, economies are inextricably tied to the production and sale of weapons, and in the moral wastelands of the world, war has become perennial. Memories of Gandhi seem like a mirage that never was, created by our thirst for peace and our very distance from it.

*"The film itself is a tour de force, beautifully shot and often darkly funny and much more riveting than the dry subject matter might suggest."*

- Duncan Campbell, The Guardian

*"We should listen to our voices of dissent for our own sake and for that of our children and their children. WAR AND PEACE is that voice's most eloquent expression. Which is why it should be seen by everyone everywhere. In schools, in colleges, in factories, on television. Urgently and often."*

- The Times of India

*"Perhaps the most important film in this year's Berlin Film Festival."* - Reuters

**Thanks to** Craig Buckley, Sofia Hernandez, Gareth James, Anna Aloisia Moser, Mubbashir Abbas Rizvi, Stephen Duncombe, Mike Rakowitz, Jacob Robinette, Nina Felshin, C. Clark Kissinger, Marth Rosler, Reverend Billy,

our Filmmakers Anand Patwardhan, Johan Grimonprez, Jayce Salloum.

**A Special Thanks** to Greg Sholette, Dread Scott, Alex Khalil, the folks at Walker Stage & of course to all the participating artists who put their time and energies into engaging with the themes of this festival and making this event happen.