

CREATIVETIME

Media Contact: Maureen Sullivan
212.206.6674 x 205 maureens@creativetime.org

WHO CARES

- 3 Dinners
- 37 Artists, Curators, Scholars
- 4 Public Projects
- 1 Book

(September 1, 2006) Creative Time was interested in why we weren't seeing more art related to social action or receiving many propels from artists to explore such issues. So we went right to the source and invited 37 artists, curators and scholars to come together over 3 intimate dinners to discuss the viability of counter-cultural practice within the visual arts. The conversations of *Who Cares* were recorded and reproduced as a book distributed by D.A.P., October 2006. The conversations focused on the ways in which art functions as public practice—from the globalization of creative economies and the dominance of restrictive notions of beauty, to the war culture we live in today.

In addition, four artists extend the conversations through public art projects that will be presented this fall, including **Coco Fusco's** multi-media performance about women's role in the "War on Terror" (September 28 - October 1, PS122, NYC), **Michael Rakowitz** re-opens his family's import-export business from Brooklyn to Iraq (October 1- 31, Atlantic Ave., Brooklyn), **Mel Chin's** animated film combines the histories of 9/11 in the U.S., 2001, with 9/11 in Santiago Chile, 1973 (October TBA Santiago, Chile; NYC; Houston), and **Jens Haaning's** *Arabic Joke* will be posterized throughout the city (various locations, October.)

Who Cares participants: Doug Ashford, Julie Ault, Gregg Bordowitz, Tania Bruguera, Paul Chan, Mel Chin, Dean Daderko, Peter Eleey, Coco Fusco, Chitra Ganesh, Deborah Grant, Hans Haacke, K8 Hardy, Sharon Hayes, Emily Jacir, Ronak Kapadia, Byron Kim, Steve Kurtz, Julian LaVerdiere, Lucy Lippard, Marlene McCarty, John Menick, Helen Molesworth, Anne Pasternak, Heather Peterson, Paul Pfeiffer, Patricia Phillips, Michael Rakowitz, Ben Rodriguez-Cubeñas, Martha Rosler, Ralph Rugoff, Amy Sillman, Allison Smith, Kiki Smith, David Levi Strauss, Nato Thompson, The Yes Men

Who Cares is sponsored by the Rockefeller Brothers Fund. An event launching the book will take place on November 17, 2006.

WHO CARES 4 PUBLIC ART PROJECTS
COCO FUSCO, MICHAEL RAKOWITZ, MEL CHIN, JENS HAANING
SEPTEMBER – OCTOBER 2006

COCO FUSCO
A ROOM OF ONE'S OWN
WOMEN AND POWER IN THE NEW AMERICA
PS122, NYC
September 28 - October 1, 2006
Performance, Screening, Lecture

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Coco Fusco presents the U.S. premiere of her multi-media performance about the expanding role of American women in the “war on terror.” The performance consists of a combination of a PowerPoint presentation (which the military uses for interrogation debriefings) and a simulated live feed from an interrogation room where a male prisoner is being prepared for interrogation.

To prepare for this role, Fusco convinced retired military interrogators to immerse her and six other women in the training courses, “How to Survive Hostile Interrogation” and “How to Interrogate.” Fusco portrays a female graduate of military intelligence school and a seasoned interrogator who briefs the audience on the rationales for using various forms of psychological intimidation as a tactic for extracting information from military prisoners. The presentation stresses how a career in military intelligence represents great opportunities to emancipated women of the twenty-first century who seek to follow in the footsteps of Condoleeza Rice and prominent women in the Defense Department.

MICHAEL RAKOWITZ

RETURN

Storefront, 529 Atlantic Avenue, Brooklyn, NY
October 1 – October 31, 2006

In the 1940s, Michael Rakowitz’s grandfather (a Jewish Iraqi) ran Davisons & Co., an import-export company to the Middle East that was among the most successful to that region. Starting in October 2004, Rakowitz re-opened Davisons & Co. as a package drop box, packaging center, and sorting facility that allowed members of the Iraqi diaspora and interested citizens to send objects and goods of their choice to Iraq without charge.

For *Who Cares*, Michael Rakowitz will re-open Davisons & Co. as a storefront in Brooklyn and continue to provide free shipping for the Iraqi diaspora. In this incarnation, Rakowitz places the project’s emphasis on the importation and sale of Iraqi products, which have been difficult to import due to high tariffs. Davisons & Co. will be the first U.S. company to import Iraqi dates and other products since the August 1990 embargo following the invasion of Kuwait, with the prices of these products reflecting the effects of the tariffs and emphasizing the current political and social climate.

The storefront at 529 Atlantic Avenue has been generously donated by Art Assets and The Atlantic Assets Group.

MEL CHIN

9-11/9-11, Chile/U.S.A., 2006

Film screenings NYC / Santiago / Houston
October 2006

September 11, 2001—New York City. September 11, 1973—Santiago. The terrorist attacks on the twin towers of the World Trade Center in New York forever scarred the trust of the American people, while the Chilean military overthrow of President Salvador Allende that occurred on the same day twenty-eight years prior ushered in seventeen years of autocratic rule that left more than three thousand dead and countless victims of torture. In this dark and intensely compelling, animated new film, *9-11/9-11*, Mel Chin creates a tale of two cities, a tragedy of two times, weaving a story of love and hope wrecked by overt and covert manipulations of power. *9-11/9-11*, presented as part of a global dialogue about the human impact of these collective traumas, is presented by Creative Time and will be shown in October simultaneously in Santiago,

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Chile (Centro Cultural Palacio La Moneda, Santiago), New York City (location TBA), and Houston (The Museum of Fine Arts with support Ann W. Harithas). See <http://www.911-911movie.com> for more information.

JENS HAANING

ARABIC JOKE

Distributed in various locations NYC
October - November 2006

Known for his art projects that focus on the feeling of dislocation, Danish artist Jens Haaning frequently invokes social borders in his art, depicting and emphasizing the exclusion of marginalized groups. Through open-ended representations of foreign cultures fused with symbols of the majority culture, Haaning makes the artwork's effect on the viewer its primary focus.

For *Who Cares*, Jens Haaning will produce a number of posters featuring a clichéd joke written in Arabic script. Distributed without explanation in non-Arab communities, the typical joke is legible only to those who can read Arabic, and may appear menacing to those who can't read it, evoking feelings of fear and confusion.

While he has exhibited only rarely in the United States, Haaning has been very active in Europe over the past decade, as Denmark and other European countries have struggled to integrate growing immigrant populations and to combat populist, often racist, campaigns against them. Haaning's simple gesture highlights the divisions revealed during a year marked in Europe by violent riots among France's immigrant youth and the furor over Danish satirical depictions of the Prophet Mohammed, alongside the renewed American struggle with immigration policy and the hostilities and fear directed toward those of Arab descent in this country, since 9/11 and the continuing military conflicts with the Middle East.

Go to www.creativetime.org for event dates, to buy the book, or more information.