

artwurl.org

artwurl.org is a non-profit webzine -project of [PS122 Gallery](#), New York- that aims to provide a space for conversation, practice and research of contemporary critical, conceptual and political art. Featuring texts, interviews between artists as well as curated artist projects, artwurl.org opens a window for emerging and more established artists of all disciplines to show their work, discuss their concerns and explore the possibilities of the Internet, both as an alternative exhibition space and a medium for art-making.

FALL/WINTER 2006

Interviews/Texts:

Dmitry Vilenski by Thomas Campbell

(un)Reality Television by Benjamin Godsill

Nicholas Reville by Paddy Johnson

Lize Mogel by Trevor Paglen

Lana Lin and H. Lan Thao Lam (Lin+Lam) by Ayreen Anastas

Projects by:

Pradeep Dalal

Ricardo Miranda Zuniga

Jenny Vogel

Alli Cherrí

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[Artists Projects](#)

[Interviews](#)

[Artwurl Recommends](#)

[Donate](#)

[About - Contact](#)

New Features

NEW PROJECTS

NEW INTERVIEWS/TEXTS

40__ Gut-less

by Alli Cherrí

A photograph from the southern suburb of Beirut... -[artist's bio](#)

39__ Your Lips Are No Man's Land
But Mine

by Jenny Vogel

A series of photographs and videos taken from existing web-cameras on the Internet. -[artist's bio](#)

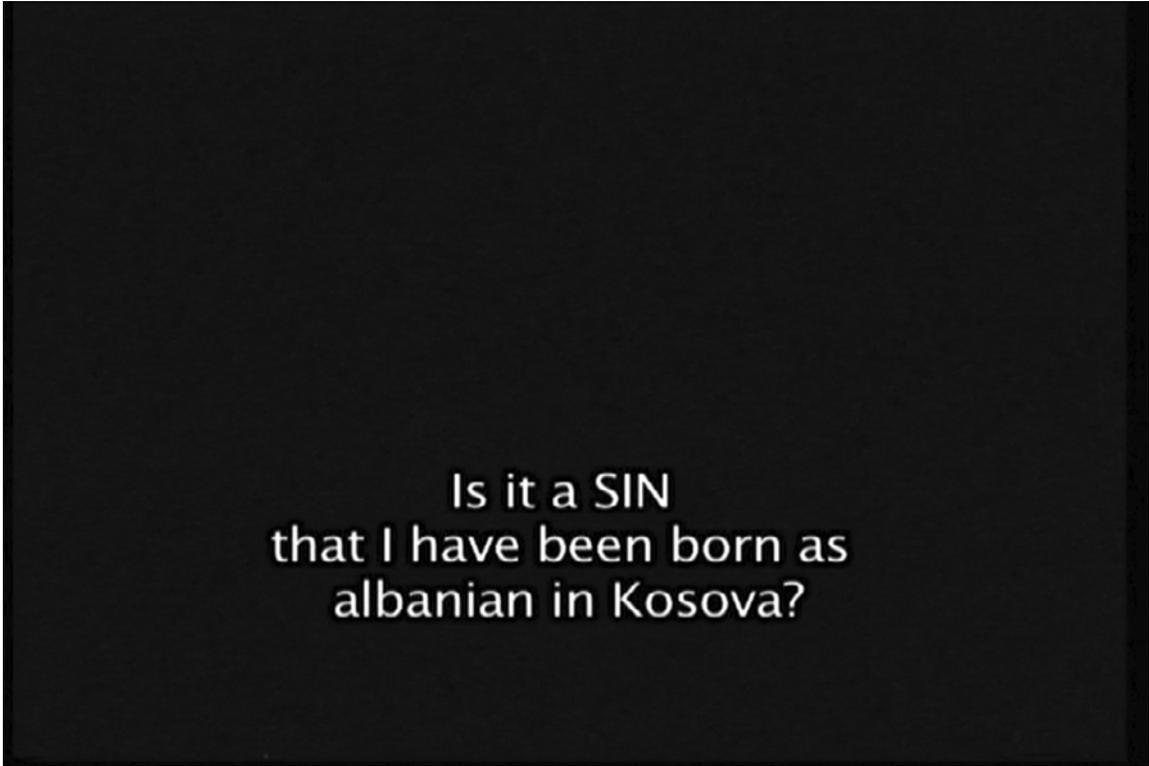
38__ Fallout

by Ricardo Miranda ZuÓiga

A repository of personal perspectives concerning the enigma of the Nicaraguan national character. -[artist's bio](#)



- **“External Affairs”, artwurl.org’s exhibition. Works by Andrea Geyer, Cristobal Lehyt, Alina Grumiller and Kabir Carter, Fall 2004**



Is it a SIN
that I have been born as
albanian in Kosova?

“Puntos Cardinales”, artwurl.org’s exhibition. Works by Driton Hardjenini, Julieta Aranda, Mariam Ghani and Gasto Ickowicz, Fall 2005



MAPQUEST an exhibition curated by Elena Sorokina at PS122 Gallery, NY. Works by: Lize Mogel and Dario Azzellini - Daniel Blochwitz - Cartographic Perspectives: Map Art - Center for Urban Pedagogy (CUP)- Ewen Chardronnet - The Friends of William Blake- Elise Gardella - Ryan Griffis/Temporary Travel Office - Ashley Hunt - Lasse Lau - Nadxieli Mannello - Carlos Motta - Sarah Ross - Gregory

* SOCIAL NETWORKS AND NETWORK ART

1. The intersection of electronic networks with physical community-networks.
2. The political role of 'network' artists that attempt to re-establish physical community-networks with the aid of technological/electronic work.
3. The work of 4 particular artists that use the formation of (electronic) networks in their work, thus proposing interesting ideas of political agency and effect.

NETWORKS

COMPUTER

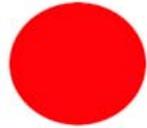
NETWORKS

computer network the ability of two devices capable of being networked. The devices can be separated by a few meters -via Bluetooth or thousands of kilometers -via the Internet.

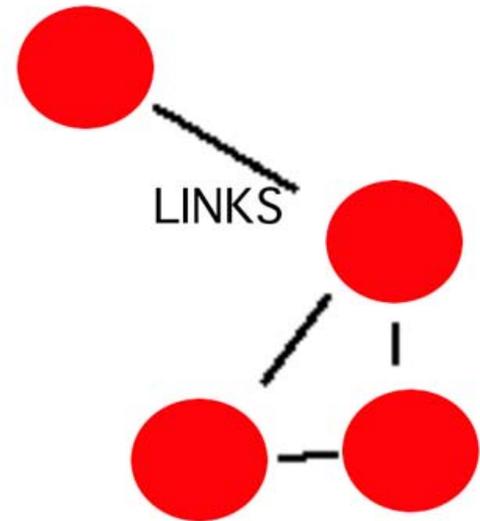
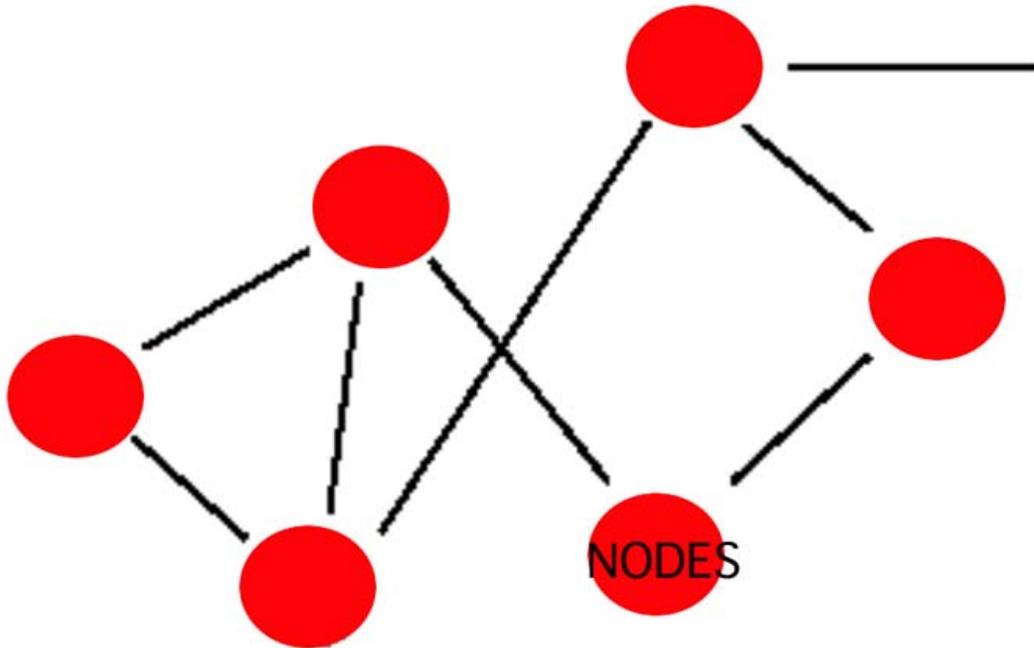
SOCIAL

NETWORKS

A social structure made of parts/individuals/organizations that have particular links between them. This kind of network is called “social”, in that it indicates the ways in which they are connected through various social familiarities ranging from acquaintances to close familial or business ties.



Parts/Individuals/Organizations



Cool New Videos

50,524 uploaded today!



Back Flips
Mony Toser



Fire Tornado
Daniel



Indy Crash
Broken Hearted...



Spanked!
ot

- | | | | |
|-----------------------------|----------------------------|----------------------------------|------------------------------|
| Books | Comedy | Jobs NEW! | MySpaceIM |
| Blogs | Filmmakers | Movies | Schools |
| ChatRooms | Games | Music | TV On Demand |
| Classifieds | Horoscopes | Music Videos | NEW! |
- [Videos](#)

MYSPACE COMEDY



» Check Out MySpace Comedy!

Brought to you by



• Gigs, Tours
• Comedy Forums
• Top Comedians
• Spotlight Features
• Sketch Videos

MySpace Music

[more music]



Sparta

Alternative / Rock / Indie
El Paso, TX

The critics are hailing Sparta's new album "Threes." Available Oct. 24th. "Sparta finally seem intent on realizing their destiny as an arena-filling, life changing band" - AP. "The melodies are irresistible"

» [Listen Now](#)

MySpace Jobs



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[search jobs](#)

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E-Mail:

Password:

Remember Me

[LOGIN](#)

[SIGN UP!](#)

[Forgot your password?](#)

Cool New People

[jermaine](#)

[Gretchen](#)

[lisa](#)



Videos

[more videos]



Borat Movie-film Music!

This Kazakh TeeVee advertisement for the music from my movie-film!

» [Watch It Now!](#)

AGENCY

NETWORK ART: - participatory or collaborative

- completed with the input from both the
maker/sender and audience/receiver

ARTIST: - responsibility in considering the effects that an artwork
can exercise in the world.

AGENCY: - Agency manifests itself in the possibilities for
influencing, changing, or creating institutions and events.

Agency is the capacity to make choices and to impose those choices on the world.
Agency is dynamic, collective and historical.

ARTISTIC AUTHORITY

ARTIST: :

- Artistic mediation

- Parameters

_____ - Rules and mechanisms of participation

AGENCY: _____ - Agency increases as participants are invited to develop the system through their participation.

AUTHORITY: _____

- Promised “democracy” and “openness” of network art must be questioned, as the maker’s authority may be dismantled.

ARTISTS WORKS:

* KIRSTEN FORKERT:

“The Conversation,” 2006

www.visibleartactivity.com/kirsten/theconversation/conversation.htm

* RICARDO MIRANDA ZUNIGA:

“Fallout,” 2005

<http://turbulence.org/Works/fallout/>

* MARIANA SILVA RAGGIO:

“Archivo: Documento Autobiografico de los habitantes de Chile,” 2002

www.marianasilva.cl (Archivo)

* MARIAM GHANI:

“Kabul Reconstructions,” 2003

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

KIRSTEN FORKERT

Work: “The Conversation,” 2006

URL: www.visibleartactivity.com/kirsten/theconversation/conversation.htm

DESCRIPTION

“*The Conversation* is an examination of the political role of the artist and the intellectual. The work is anchored in a series of conversations around two labor disputes at cultural institutions: the 2006 teaching assistants' strike at NYU and the 2000 strike at MOMA. I have decided to focus on these situations because they foreground the politics of our own behavior within the art or academic worlds (we who have traditionally considered ourselves to be outside of politics and especially class politics). The project takes these conversations as a starting point to consider the ideologies surrounding the role of the artist and the intellectual. For example, when we use terms like 'worker' or 'professional', do we include ourselves in that definition? The project also invites you to participate in the activity of defining, and redefining this language—beginning by asking how we can talk about class.”

THE UNIVERSITY

ABOUT THE UNIVERSITY

PEOPLE

RESEARCH

CAMPUS COMMUNITY

ACADEMICS

LINKS AND RESOURCES

CONTACT

INDEX



What the university promises:

a haven for free speech, a spawning ground for new ideas, a bastion of idealism, free from the regimentation of the 9 to 5 world, the pressures of the market and the distractions of consumer society. A place where we ask questions, learn to think critically and question the status quo.



	about the museum
about the museum	<p>The MOMA strike in 2000</p> <p>In 2000, the members of PASTA (the Professional and Administrative Staff Association) went on strike. The union represented "250 administrative assistants, archivists, curatorial staff, conservators, educators, graphic artists, librarians, registrars, salespeople, secretaries, visitor assistants, and writers", according to the PASTA website. The strike lasted four and a half months and was ended on September 9, 2000—resulting in a victory for the union. The contract was recently renewed.</p> <p>The issues, according to a letter written to the art community were low wages (the minimum income at the time was \$17,000 and the median below \$29,000), health care, and optional union membership (a divisive structure).</p> <p>So given that this situation was six years ago, what can we learn from it, especially for those without a vested interest in the situation? After all, many of us do not work for institutions, or are so peripherally connected to them that the concept of a strike or union may be foreign to us (although organizations like the Freelancers' Union raise this issue). I also briefly discuss it with Andrew Ross, towards the end of our conversation.</p> <p>The answer is because the situation makes us consider our own situations as people involved in the arts, and, like those in academia, where prestige and the promise of future success become a substitute for decent living and working conditions. And of course, our tendency to self-manage and self-subsidize, a situation that gets worse as arts funding is slashed, as schools and galleries professionalize, and as the real estate market continues to expand at this rate.</p>
education	
contact	
links and resources	
research	
giving to the museum	
index	

questions

questions

This section of the website will explore the language we use to talk about class, and why it is so difficult to think about class, especially right here and now, and where we are directly implicated. What are ways of talking about class that allow us to build coalitions across class barriers?

For responses click [here](#).

responses

index

What do you feel is the most appropriate language to talk about class in the present time?

developing a language

the university

the museum

contact me

RICARDO MIRANDA ZUNIGA

Work: “Fallout,” 2005

URL: <http://turbulence.org/Works/fallout/>

DESCRIPTION

“*Fallout* serves as a repository of personal perspectives concerning the enigma of the Nicaraguan national character. Initiated by requesting personal commentary from individuals representing various generations of one family, *Fallout* is an open archive of informed and thoughtful insights addressing the past, present and future of Nicaragua as well as parallel situation in other countries.”

User Name:

Password:

Login



Home



About



Graphic History



History



Installation



Register



Users

***Create a User Name / Usuario :**

***Password / Clave:**

***Confirm Password / Confirma Clave:**

***Email:**

Country of Birth / Pais de Nacimiento:

Nicaragua United States Other/Distinto

Current Citizenship / Ciudadania:

Nicaragua United States Other/Distinto

Where do you live most of the year / Residencia por la mayor parte del ano:

Nicaragua United States Other/Distinto

When people ask "where are you from?" what do you say / De donde eres:

Nicaragua United States Other/Distinto

Political Leanings / Inclinacion Politica:

Conservative/Conservador Liberal Apolitical Other/Distinto

Gender / Sexo:

Female Male

Age Group / Edad:

***Please contribute a personal narrative concerning any aspect of Nicaragua, such as the national character, its history, politics, relations with the U.S. or a personal memory...**

Porfavor escriba una narrativa personal acerca cualquier tema de Nicaragua, el caracter nacional, la historia, la politica, relaciones con la E.U. o una memoria mas personal...

B *I* U        HTML

Paragraph -- Font size --  

Submit Information

FALLOUT is a 2005 commission of New Radio and Performing Arts, Inc.(aka Ether-Ore) for its Turbulence web site.
It was made possible with funding from the Andy Warhol Foundation for the Visual Arts.

 View Statistics

There are currently 51 registered users.

#	Username	Birth place	Citizenship	Politics	Gender	Age	Options
1	ilaporte	Nicaragua	Nicaragua	Liberal	Female	1961-1970	View User Entry
2	adela	Nicaragua	United States	Conservative	Female	1921-1940	View User Entry
3	jostrandera	Other	Other	Apolitical	Female	1971-1980	View User Entry
4	Ricardo	United States	United States	Liberal	Male	1971-1980	View User Entry
5	opazun5	Nicaragua	Nicaragua	Apolitical	Did not indicate	1971-1980	View User Entry
6	reynaldo	United States	United States	Conservative	Male	1961-1970	View User Entry
7	gisellawalter	Other	United States	Liberal	Female	1961-1970	View User Entry
8	celina	Nicaragua	Nicaragua	Apolitical	Female	1971-1980	View User Entry
9	Mauricio	Nicaragua	Nicaragua	Apolitical	Male	1961-1970	View User Entry
10	Yoyita	Nicaragua	Nicaragua	Apolitical	Female	1941-1960	View User Entry
11	Jose	Nicaragua	United States	Conservative	Male	1971-1980	View User Entry
12	sediles	Nicaragua	Nicaragua	Apolitical	Female	1971-1980	View User Entry

Reynaldo was born in the United States between 1961-1970 and now lives in the United States. Reynaldo's citizenship is of the United States and will tell people that he is from Nicaragua. Politically Reynaldo considers himself a Conservative, though at times considers such labels as simplistic.

In commenting about Nicaragua, Reynaldo wrote the following:

Translate: Spanish to English | English to Spanish

I have known two Nicaraguas. The one before 1978, that was stable, peaceful, orderly, prosperous, and very neo-colonial (ie European), in which the great problems of the day were the greedy Somoza family and their "orejias," servile people who had nothing better to do than spy on their "friends and neighbours" and report on them, spread rumors around, so people had to mind what they said in public.

Nicaragua version two since then has been a sorry place and people of demogoguery, instabililty, violence, disorder, poverty, vulgarity, and a shredded moral fiber as far as the ephemeral nation-state project goes. It is heartbreaking to see the good people doing nothing or too little, either with their heads in the sand or wanting to cover the sun with their finger as they say, and the bad always manipulating the entire country toward the worst.

It is the same old make as much money as possible in the shortest amount of time and with the least possible fixed investment while being ready to leave at the first sign of inhospitablilty--what kind of "nation" can that be but a fight or piñata for its few resources. Others who try to make things better, are repayed with ridicule, insults, attacks, threats, blackmail, prison, exile, assasination. So people just go about minding their private and immediate family business as best they can. Others have to get out of there to pursue their careers and want to help but really can't, because the looters and rapists won't have any help unless it is helpful to themselves.

MARIANA SILVA

Work: “Archivo: Documento Biografico de los habitantes de Chile,” 2002

URL: www.marianasilva.cl (Archivo)

DESCRIPTION

“Archivo: Documento Biográfico de Los Habitantes de Chile” ("Archive: Biographical Document of the Inhabitants of Chile"), a project by Chilean artist Mariana Silva is constituted of autobiographical letters solicited from the general public through flyers distributed directly on the streets, posters hung in public spaces, and through an ad published in a newspaper of national circulation. Subsequently, the letters were inserted by various voluntary collaborators in letterboxes installed in subway stations or sent directly to the artist by normal and electronic mail.





**DOCUMENTO BIOGRAFICO
DE LOS HABITANTES
DE CHILE.**

Solicito a usted que colabore en
forma escrita
con su historia, sus vivencias,
su biografía que,
junto a la de muchas otras personas,
contribuirá
a la creación de
una base de datos.
Esta base de datos servirá para futuras
referencias histórico - sociales,
como también
para el fundamento de un proyecto de arte.
Este proyecto será exhibido al público
en fecha y lugar que
se informará por la prensa.
Se ruega enviar los textos antes del
10 de diciembre de 1999,
al apartado postal 90,
correo 55,
Santiago - Chile.
Máximo tres páginas.
Su participación es gratuita y
si lo desea anónima.
Directora del proyecto: Marlana Silva-Raggio.

OBRA FINANCIADA CON EL APORTE
DEL FONDO DE DESARROLLO
DE LAS ARTES Y LA CULTURA,
MINISTERIO DE EDUCACION 1999.

...de los que se ven en las fotos, pero ya para siempre
...de los que se ven en las fotos...

...de los que se ven en las fotos, pero ya para siempre
...de los que se ven en las fotos...



...de los que se ven en las fotos, pero ya para siempre
...de los que se ven en las fotos...

SEDELA NACIONAL DE EMERGENCIAS
 1978, ALBUQUERQUE



SEDELA NACIONAL DE EMERGENCIAS
 1978, ALBUQUERQUE

SEDELA NACIONAL DE EMERGENCIAS
 1978, ALBUQUERQUE



SEDELA NACIONAL DE EMERGENCIAS
 1978, ALBUQUERQUE

1970 year abroad

Handwritten notes in blue ink, top section of the page.



Handwritten notes in blue ink, middle section of the page, surrounding the photograph.

1972 Dec 1st to 15th
Handwritten notes in blue ink, bottom section of the page.

1973
Handwritten notes in blue ink, bottom section of the page.



Handwritten notes in blue ink, top section of the page, including a caption for the photograph.

Handwritten notes in blue ink, bottom section of the page.

MARIAM GHANI

Work: “Kabul Reconstructions,” 2003-2006
“How do you see the disappeared”, 2006

URL: <http://www.kabul-reconstructions.net>
<http://turbulence.org/Works/seethesisappeared/>

DESCRIPTION

“**Kabul:Reconstructions** is an interactive documentary and public dialogue project that documents the post-conflict reconstruction of the city of Kabul at one-year intervals from the winter of 2002 to the winter of 2004. Along the way, it offers both an insider's perspective on the back-room politics of critical moments in the reconstruction and an outsider's perspective on the changing surface and structures of the city.”

“***How Do You See the Disappeared?*** is an ongoing collaborative project by Mariam Ghani & Chitra Ganesh whose goal is to create alternative systems for collecting stories from the immigrants whose lives as individuals are lost in the abstractions of legalities and headlines, and to develop from those stories new terms and languages through which the issues of the immigration debate can be framed. *A Warm Database* is the web-based phase of this project, and serves three purposes: as an annotated guide for the uninitiated to and through the mountains of documents that surround detention, deportation and immigrants' rights; as a resource for and call to action; and as the starting point of a data collection project designed to span multiple communities and languages. The *Warm Database* that is presented in this first version of the project is an interface for the further visualization and presentation of the data that we will collect and translate after the project's launch, as we've done in the examples of the small set of responses collected already.”



Kabul:Reconstructions is an interactive documentary and public dialogue project that documents the post-conflict reconstruction of the city of Kabul at one-year intervals from the winter of 2002 to the winter of 2004. Along the way, it offers both an insider's perspective on the back-room politics of critical moments in the reconstruction and an outsider's perspective on the changing surface and structures of the city. Archived versions of the first two sections of the project, which were active from March 2003 to March 2005, track media coverage of the reconstruction and contrast it to information passed along Afghan diasporic networks in response to questions from site visitors. The third and fourth sections of the project, which focus on the Afghan constitutional assembly and the first national popular election, present visitors with video from behind and around the political scenes, analytical audio and video interviews, and a series of questions about the implications of the architectures of democracy proposed and promoted through the reconstruction efforts during that window of possibility which now seems to be closing.

Kabul:Reconstructions was created by artist [Mariam Ghani](#) with the collaboration of programmer [Ed Potter](#) and the support of [Exit Art](#), [Eyebeam Atelier](#), [Akademie Schloss Solitude](#) and the [University of Illinois at Urbana-Champaign](#). This website was originally launched in 2003 and re-launched in 2006.

To access all of the content on this site, you will need a browser with scripting and pop-ups enabled, a fast connection, and the latest version of QuickTime Player (a free download [here](#)) or the VLC Media Player (a free download [here](#)). All four sections of the site have some content that can be accessed on low-speed connections.

**ASK
A QUESTION**
(archived)

**FOLLOW
THE INFORMATION**
(archived)

**ACCESS
THE JIRGA**

**CLOCK
THE ELECTIONS**
(under construction)

ASK A QUESTION

If you have a question about the reconstruction of Kabul, or its context in the current situation or history of Afghanistan, you are invited to ask your question here. If we can, we will post an answer to your question as soon as we are able (please allow us 2-4 weeks for research and networking on your behalf). Please note that questions are no longer being answered on a regular basis. This section of the project is now maintained as an archive. If you would still like to submit a question, please do, but keep in mind that your question might not be answered for several months.

Feel free to sign a name to your question or to ask anonymously, as you prefer. If you don't have a specific question, or have already submitted one, you are invited to **FOLLOW THE INFORMATION**.

Ask A Question OR **Sign In** to Answer Questions

Questions Answered

1. **SKYSCRAPERS**

Um, as far as I know, there aren't any skyscrapers in Kabul yet, although the first full-on American-style mall, which is unusually tall for the city at 10 stories, opened in November 2005. It was recently the subject of a gushing feature by Terry Moran on [Nightline](#) on ABC. The Nightline story, titled -A day in the life of Kabul-, neglected to mention several interesting details in the IWPR story on the mall, including the fact that security for the glass-walled building is provided by 40 guards, most actually members of the interior ministry police, and that both guests in the hotel (which takes up the upper four floors of the building) and shoppers in the mall tend to be foreigners, and the rest are among the few relatively wealthy Afghans who work with international NGOs or have money coming in from overseas. The building itself cost \$20 million USD to build, and commercial space inside it rents at \$50 USD per square foot; three glass elevators and four escalators present a startling contrast to the many Kabul homes that survive completely without electricity, or get by with only a few hours of power each day.

Open Questions (6)

1. **How can I adopt a child there?**
2. **hi..i want to know about the khowst air port near kabul...which company is doing that project and present status of work**
3. **Interested in florite mine in Khanneshi How does one contact Governor Akhundzada**
4. **I just want to know that whether Mr, jehandad khan (chief border security controle) Kunar, AFGHANISTAN still holds the post. i need some of his latest activities reports 2005. thanks**

FOLLOW THE INFORMATION

Kabul: 1:59 AM

Welcome to **Kabul:Reconstructions**. You can follow the information below, which has been gathered from a number of sources by a number of participants (click on the names at left for bios), to reconstruct your own picture of events in Kabul since this site was launched on March 8th, 2003 and, in a sense, since the reconstruction of Afghanistan began somewhere in the winter of 2001-02.

Some of this information has been provided in response to specific questions submitted by visitors like you. [Click here to ASK A QUESTION.](#)

Participants

Mariam Ghani
Tarek Ghani
Zohra Saed
Massoud Hosseini
Lida Abdullah
Nassima Mustafa
Gul Makai Rangebar
Mohammed Reza
Wakil Koshar
Hallema Husseini
Bibigol Ghani
Arian Mouj Sharifi



Kabul City Map

A map of Kabul as of February 2005, from the Afghan Information Mapping Service, a UNDP project.

[\(link\)](#) **Posted By:** [mariam](#) June 15th 2005, 2005 3:59 PM

Kabul:Reconstructions is an installation and public dialogue project that explores the multiple meanings and resonances of the idea of reconstruction -- as both process and metaphor -- in the context of present-day Kabul.

[www.kabul-reconstructions.net](#) is an online discussion forum, information resource, and ..

OTHER NETWORK ART WITH COLLABORATIVE CREATION:

* Natalie Bookchin and Jacqueline Stevens, agoraXchange project

<http://www.agoraxchange.net/index.php?page=1386>

* Max Barry's, NationStates

<http://www.nationstates.net/cgi-bin/index.cgi>