Questionnaire

1. In what ways have artists, academics (faculty, staff, and students), and cultural institutions (including collectors, dealers, and magazines) responded to the U.S.-led invasion and occupation of Iraq? Can you offer examples of significant oppositional practices? How would you assess the forms, visibility, and efficacy (or lack thereof) of opposition?

2. Are there examples of an active counter-public sphere in which protest against the war in Iraq is conducted with an intensity comparable to the protests organized during the era of the Vietnam War? What, if anything, demotivates the current generation of academics and artists from assuming positions of public critique and opposition against the barbarous acts committed by the government of the United States against a foreign country? Do you consider the absence of the draft the sole significant factor?

3. Can we speak of the "professionalization" of the artist (as a highly paid and market-dependent provider of infotainment) as having reduced or eliminated political consciousness from cultural production? Have academics and those working in cultural institutions been subject to similar processes of professionalization, and if so, what have been the effects of this professionalization? What have been the political effects of the increasing marginalization of the humanities in American academic institutions? Do artists and academics still regard cultural production as a socially and politically communicative, transgressive, or critical activity?

4. Antiwar opposition seems most visible on the Internet, where information is distributed, money is raised, and demonstrations are organized. How does this electronic-technological public sphere compare to the public protests of the Vietnam era, during which agitprop cultural activities were organized through word of mouth, flyers, and planning meetings, and demonstrations were staged in

the streets, in museums (for example, by Guerrilla Art Action Group), in theaters (Bread and Puppet Theater, The Living Theatre), and in a variety of print media (from pamphlets to weekly magazines)?

5. Does this condition imply a fundamental transformation of the sense of a public political subject? Do advanced technologies (and more specifically, the ease with which we consume them) serve simultaneously as universally accessible tools of communication and as spaces of social confinement and depoliticization?

6. What, if anything, do you think can be done to make intellectual and artistic opposition to the war more active and effective?