NAME: <u>Zhang Ga</u>

Title: The Peoples' Portrait

Genre: Networked Public Art

**Applicant's Role in: Conceptualization, Producer
Production**

Production Format: Installation, Web

Anticipated Length: One month's duration

Color/B&W: N/A

Sound/Silent: N/A

<u>**Brief Project Description**</u>   <u>(do not exceed space given below)</u>

This project proposes to use the Internet as the underlying mechanism to create a global portrait of people, rendered in real time and displayed instantly and simultaneously on various museum websites and grand video walls often seen in cosmopolitan urban centers such as Times Square in New York City, Potsdam Plaza in Berlin, and The Bond in Shanghai.

That the display of the portraits is rendered on colossal video walls in public spaces and significant museum web sites not only viscerally empowers ordinary people of all walks of life but also symbolically connects men and women of different races and cultures
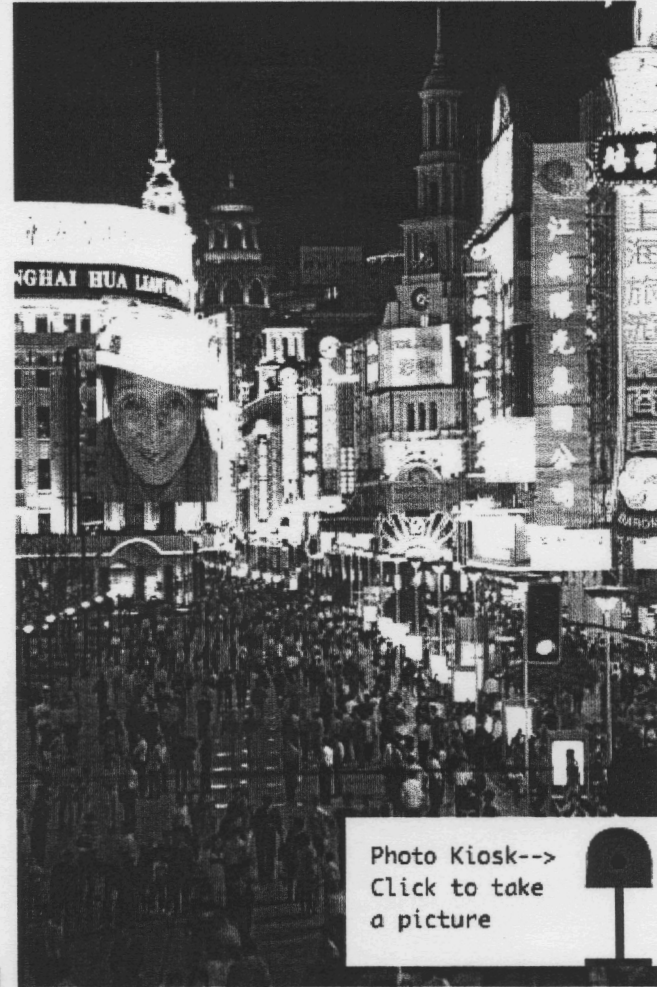
In realizing this project, the artist opens up a new discourse for the art of portraiture and challenges visual perception at large. By bringing about a self-endorsed, powerful and uplifting impact realized through technologically produced artifacts in relation to the dynamics of virtuality and reality, speed and time, local and trans-local, the artist also questions the notion of interaction and authorship and expresses a humanist concern in the age of technological supremacy.

An interactive demo can be viewed at http://people.apiece.net

New York | Shanghai

KM.PT 2.11 -0.03

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CCOM 289 +2.37 DELL 24.75 -0.53 INSTINET

Photo Kiosk-->
Click to take
a picture

Photo Kiosk-->
Click to take
a picture

Peoples' Portrait Installation Simulation, an interactive version can be seen at http://people.apiece.net

NAME: ZHANG GA

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: World Leaders, From Distance, with Eyes Squinted

Year: 2002

Technical Info

Original Format	**Format Submitted for Viewing**	**Preferred OS**
__ Software	__ Software	X_ Windows
X_ Web	X_ Web	__ Mac
__ Installation	__ Installation	__ Unix
__ Other_____	__ Other_____	

Web Info (answer only if sample work is in Web format)

URL: http://worldleaders.apiece.net (if more than one please list them below)

X_ Browser requirement _Internet Explorer 5+___ Netscape 4+_____

X_ Plug-in requirement _Realplayer 8.5+_or Realplayer One_____

X_ This sample requires broadband connection (fast Internet Connection)

__ A local copy of the sample work has been included with the application

Special Information For Viewing: View this project literally as the title indicates

Description of Work   (use an additional sheet if necessary)

A formal photograph of the UN summit, in 500 x 256 pixels, fuzzy and ambiguous, the World Leaders dressed to pose.

Blown up, enlarged, a portrait to salute to each individual state-head.

Each of these man and woman appear magnified, pixilated, to the extent that they become meta-forms and abstractions.

They come in capricious orders, overlapping in throbbing vibrations sometimes, as if disgruntled by the unexpected encounter with each other.

One hundred eighty one of these people, the World Leaders, yet, except for a handful, how many of these World Leaders does one actually know? The world is surely led by the few that we vaguely recognize, from a distance, with eyes squinted.

This moving portrait series is another attempt to explore the dynamic network's impact on the making of imagery, experimenting with SML (Synchronized Multimedia Integration Language) and CGI scripts to manipulate images, expanding the notion of portraiture with space and time to signal a politically charged message, while introducing a new aesthetic sensibility that reciprocates with a wired global backdrop.

NAME: <u>ZHANG GA</u>

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Etant donnés: to be looked at with two eyes, about 2 feet away (from the screen), for precisely one minute; clicked, even; red, yellow, blue

Year: 2002

Technical Info

Original Format	Format Submitted for Viewing	Preferred OS
__ Software	__ Software	X_ Windows
X_ Web	X_ Web	__ Mac
__ Installation	__ Installation	__ Unix
__ Other_____	__ Other_____	

Web Info (answer only if sample work is in Web format)

URL: http://artport.whitney.org/gatepages/january02.shtml (if more than one please list them below)

X_ Browser requirement _Internet Explorer 5+___Netscape 4+_____

X_ Plug-in requirement _Realplayer 8.5+_or Reaplayer One_____

X_ This sample requires broadband connection (fast Internet Connection)

___ A local copy of the sample work has been included with the application

Special Information For Viewing: <u>View this project literally as the title indicates</u>

Description of Work   (use an additional sheet if necessary)

Marcel Duchamp:
1. Etant donnés: 1. La chute d'eau 2. Le gaz d'éclairage, 1946–1966
   (Given: 1. The Waterfall 2. The Illuminating Gas)
2. To Be Looked At
   (Form the Other side of the Glass)
   With One Eye, Close to,
   For Almost an Hour, 1918

Barnett/ Newman:
3. Who's Afraid of Red, Yellow and Blue IV, 1966–1967

Zhang Ga
1+2+3:
Etant donnés 2002 to be looked at with two eyes, about 2 feet away (from the screen), for precisely one minute; clicked, even; red, yellow, blue

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NAME: ZHANG GA

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: That Discreet Charm of Bourgeoisie

Year: 2002

Technical Info

Original Format	Format Submitted for Viewing	Preferred OS
__ Software	__ Software	X_ Windows
X_ Web	X_ Web	__ Mac
__ Installation	__ Installation	__ Unix
__ Other_____	__ Other_____	

Web Info (answer only if sample work is in Web format)

URL: http://discreet-charm.apiece.net (if more than one please list them below)

X_ Browser requirement _Internet Explorer 5+___Netscape 4+_____

X_ Plug-in requirement __Realplayer 8.5+_or Realplayer One_____

X_ This sample requires broadband connection (fast Internet Connection)

__ A local copy of the sample work has been included with the application

Special Information For Viewing: Sound enabled. Click the inserted frame (live image) to navigate

Description of Work   (use an additional sheet if necessary)

The rabbit trying to escape dies in a spasm; dogs waste no time chasing down dead prey. With rifles resting on shoulders, our pleasure soldiers wander about the field collecting their trophies—a hunting scene at the turn of the last century.

A dog walker striding with a little poodle sporadically sniffing the street—time has elapsed, year 2002 in the genteel neighborhood of Chelsea in New York City.

From time to time, an inserted frame flashes through the screen. It displays the entryway to London Terrace (a landmark residential building in Manhattan). One sees the frame update itself every few seconds monitoring the activity at the gate—people going in and out of the building, chatting by the door, dog walkers greeting each other—an urban genre painting unfolds in front of the camera in real time.

(Continued on next page)

By clicking the inserted frame, we arrive at a magnified view of the gate. The hunting scene shuffles through in rapid sequence, and we click again into the gateway under our watch to travel back in time hearing a commentary on the wonder of the telescope with which "You can penetrate the private life of that Squirrel."

Here a twofold play is at work: hunting, the tacitly agreed pleasure of killing—the on-going game of the civilized world; and the entryway that is under an untiring mechanical gaze. The transformation of the hunting dog from agile swiftness into a docile slacken pet implicitly joins the otherwise irrelevant passages, both metaphorically and experientially.

Coded in SML (Synchronized Multimedia Integration Language), which allows full screen playback with interactivity, the project re-mixes various media components: movie footage from Jean Renoir's "The Rules of the Game", pre-recorded video clips, real time surveillance images transmitted live in time-elapsed stills. The juxtaposition of time and space, mercilessness and charm, hunter and hunted (the subject of surveillance), still and motion, color and monochrome comments on a complex and sensitive time in which we live.

Artist Statement

Zhang Ga

Coming from a visual arts background with a keen interest in the nuances of image making and its implications in the context of art history and the social environment, both aesthetically and culturally, Zhang Ga has been, since 1995, experimenting with networking technologies and information infrastructure to rethink the pictorial space and the potential emotional and psychological impact from such technologically engendered visual and perceptual effect.

The core of his investigation lies in a recombinant construct of the analog and the digital, the real and the virtual, which manifests itself in both the ambiguity and unpredictability of imagery with regards to speed and time, and the dynamics resulting from such tension between the inability to control and the anxiety of grasping the ephemeral.

His recent online body of work deconstructs and rebuilds from cultural iconography new interpretations and insinuates a succinct critique of the cultural and political atmosphere in which we live, suggesting a reconciliation with humanity in the age of technological sublime, in addition to invoking a formal dialogue with art history with regard to the perception of image making and viewing, interaction and authorship.

The Peoples' Portrait
A Network Public Art Project
Zhang Ga, October, 2002, New York

Description

This project proposes to use the Internet as the underlying mechanism to create a global portrait of people, rendered in real time and displayed instantly and simultaneously on various museum websites and grand video walls often seen in cosmopolitan urban centers such as Times Square in New York City, Potsdam Plaza in Berlin, and The Bond in Shanghai.

The project is conceived on two interrelated levels: video wall display and web portal exhibition, they draw images from the same source, the web server into which portrait images are uploaded and stored.

The artist will set up a kiosk in Times Square, as well as one in Shanghai. The kiosk will consist of a camera that allows passersby to take snapshots; these snapshots will then be transmitted via Internet to an image database on a central server. Every few seconds, the video walls in different locations will retrieve from the same server the peoples' portraits and display them first in time stamped order, then randomly from the archive.

Contingent on logistics and funding, other international cosmopolitan locations would be explored. In addition, a half dozen similar photo kiosks can be distributed to townships in selected developing countries for portraits to be taken, then transmitted via satellite communication to the central server, allowing people in remote and underprivileged areas to pronounce themselves on a global stage magnificently.

Because of the simultaneity and instantaneity of the network, those freshly taken portraits from various locales in the world will be shown immediately and sometimes juxtaposed. For example, as a viewer in New York City watches a picture of himself/herself displayed, another portrait from Shanghai follows subsequently; or as a viewer in Shanghai sees a portrait from New York, one from Bombay takes over in the next few seconds. Time and space have collapsed in this transcendent moment.

That the display of the portraits is rendered on colossal video walls in public spaces and significant museum web sites not only viscerally empowers ordinary people of all walks of life

but also symbolically connects men and women of different races and cultures.

Here the interactivity lies not in the playfulness of a game console; but rather, in the global repercussions triggered by a simple click of a button, which evokes a solemn moment of elevation of subjectivity hitherto unimaginable.

As the natural extension of the artist's consistent search for a visual language and cultural metaphor in the age of Internet and globalization, this project actively investigates the aesthetics of portraiture in the context of speed and scale. How would a public, fluctuating environment dramatically alter our notion of portraiture as the depiction of a fixed moment in a private arena? How would the "drawing out of a personality" being magnified at such a scale affect the very nature of portraiture? How would a work of art in the age of Internet regain an aura that once faded owing to mechanical "re-produceablity"? And how would data bytes and transmission speeds behave as substitutions for brush and paint to realize a pictorial space?

To answer these questions, the artist utilizes network and communication infrastructure as the underlying mechanism of the image making process to create a collective and instantaneous portrait at a global scale with unprecedented effect, which is otherwise unachievable, therefore opens up a new discourse for the art of portraiture and challenges visual perception at large. In bringing about a self-endorsed, powerful and uplifting impact realized through technologically produced artifacts in relation to the dynamics of virtuality and reality, speed and time, local and trans-local, the artist also questions the notion of interaction and authorship and expresses a humanist concern in the age of technological supremacy.

Feasibility Statement

The mechanism of this project is relatively simple and attainable. Basic technical requirements are a Real Streaming Server, a Web Server, wireless connectivity in urban areas (and satellite connectivity in developing countries) and photo kiosks. Corporate sponsorship of video walls at various locations and satellite services are also a main factor. The artist has obtained full support from the Digital Design Department of Parsons School of Design. Starting in February 2003, The MFA Design and Technology program will form a Research and Development Team to design the prototype of a self-contained mini computer that runs off a car battery with a

built-in camera and wireless connectivity, this devise will be embedded in a waterproofed structure that resembles a telephone booth. The artist is experienced in coordinating and directing team based projects. He has produced much of the Franklin Furnace's "The Future of the Present" projects and organized conferences and regular digital salons. He also possesses comprehensive knowledge about database, server and networking technologies and has worked extensively with streaming techniques, in both hardware and software.

In addition, The Times Square Bid (a Times Square promotional organization) and The Reuters News Agency, which owns the largest video wall in Times Square have expressed great interest in realizing this project in the form of collaboration or sponsorship. As for the project's museum and institutional support and collaboration, positive dialogues are also taking place with Whitney Museum of American Art, the Walker Art Center, the New Museum of Contemporary Art, and The International Center for Photography and Creative Times, among others. The Artist will also seek support from the UNESCO.

At time of writing, the artist is also in contact with other potential venues overseas.

Use of Work

This project is conceived as a public art project. The deployment of photo kiosks in Shanghai and New York with selected video walls will invite passersby to take pictures and view their greatly magnified portraits instantly. In areas where video walls are not available, the portraits can be accessed through museum and institutional online portals at any time. This Project is temporal and ephemeral by nature, and will launch and last for a specific period of time (one month's duration). The photo kiosks set up in Times Square and The Bond can be thereafter donated to the municipalities and remain as a permanent installation of public art.

Fellowship Use

The Fellowship stipend will be used to purchase streaming server hardware and software, to cover part of Research and Development cost, to compensate overseas travel and accommodation costs for conducting research and liaisons to obtain resources in other countries.

Project Budget for **Peoples' Portrait**

The artist estimates a one-year development period for this project. During the first half of the year a prototype of the hardware (kiosk) will be produced, and liaisons with corporate and non-profit sponsorship in the US and overseas including negotiation of the use of video walls, service of satellite communications and planning of the placement of the kiosks and their relevant logistic issues will take place. In the second phase, production, shipment (including overseas) and installation of the kiosks, testing of all components and the final deployment will be realized. The launch of the project is expected by the end of the one-year period.

The Department of Digital Design of Parsons School of Design will provide in kind support with broadband connectivity, initial design and programming assistance as well as limited lab expenses for prototyping the kiosk unit.

The fellowship award will be used to cover the Research & Development cost, server hardware and software purchase, the travel and liaison cost during the one-year period. The production and deployment cost will be sought through other public and private funds.

Prototype Hardware Research and Development:

Kiosk electronic unit	$2600
Kiosk case design and material	$1500
Research honorarium	$3500

Equipment:

Linux Server computer (one unit);	$2800
Streaming Server Software (Helix Universal Server: one unit)	$6200

Wireless connectivity:

Half-year subscription	$400

Technology Consultancy

Fees for outside consultancy ($150/hr)	$3000

Overseas Travel (China, India, Africa, Europe)

Two round trip airfare to Shanghai, China $3000
with 10 days accommodation of each trip

Two round trip airfare to Bombay, India $2500
with 10 days accommodation of each trip

Two round trip airfare to Berlin, Germany $2500
with 10 days accommodation of each trip

Two round trip airfare to Cairo, Egypt $2500
with 10 days accommodation of each trip

Liaisons $1500

Other Cost

Artist Fees $3000

Total Project cost: **$35,000**

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Zhang Ga

Exhibitions

Alternative Museum, 2002
Towards a Recombinant Reality

Whitney Museum of American Art
Etant Donnés—featured in the Whitney Museum's Artport—January 2002

life.a-domesticguide.com, 2000—Current
Collaboration With Rita Jules, An Ongoing Performative Project Progressively Announced Through Online
Communities

Xmas, 2000
Group Show, Kent Gallery, New York

Dystopia, 2000
Group Show, Tribes Gallery, New York

Censorium, 2000
Group show (Slant.Org), An Special Project Sponsored By Artistspace, New York

Hybridspaces, 1999
Collaboration With Antonio Muntadas, An Edition of The Centre Georges Pompidou
Presented At The French Culture Center, New York, The Getty Museum, Los Angeles, And In Madrid, Spain

Shock of The View, 1999 New Media Initiative At The Walker Art Center, Minneapolis
Project Included: The Distributedhuman Presented By [Techne]W3lab

[Techne]W3lab, 1999 A Rutgers University Online Exhibition In Conjunction With New World (Dis)Orders
Conference, Rutgers University, New Jersey

Id, 1998
Collaboration With Douglas Davis
Presentation At The 1998 Governor's Conference, New York

Three Voices And One Melody—An Investigation of Painting Online And Off, 1997
Solo Show, Documented In January 1997 Issue of Art In America
Listed As Pick of The Week In The New Media Art Resource, http://www.rhizome.org
17 Creations Gallery, New York

Brandon, 1998
Initial Collaboration With Shulea Cheang, A One-Year Web Installation
Guggenheim Museum Web Project, New York

Documenta X
Participation In Collaborative Web Projects Presented By Blast5 Theater
Kassel, Germany

Metabody—The World's First Vision of The Beautiful, 1997
A Collaboration With Douglas Davis In The Globe Web Project
Ps1 Museum, Institute of Contemporary Art, New York
In The Flow—Alternate Authoring Strategies, 1997
Group Show At Franklin Furnace, New York

Blast 5 Theater, 1997
Project Collaboration, Online Component
Sandra Gering Gallery, New York

Chelsea Artwalk, 1996
Online And Offline Open Studio

Bunions Etcetera, 1996
Parsons MFA Thesis Exhibition, New York

The Bride Stripped Bare, Red Yellow Blue, 1993
Solo Show
Condat Gallery, Berlin, Germany

Studio Show, 1992
Hdk Gallery, Berlin, Germany

Academic Experience

1996—2002
Faculty Member of MFA Design And Technology, Parsons School of Design
Faculty Member of Computer Graphics And Interactive Media, Pratt Institute

Selected Teaching Examples Below:

Major Studio – Interface Design (Graduate Course)
The Internet As Art Medium (Graduate Course)
MFA Collaborative Studio (Graduate Course)
Design For Internet, Faculty Web Work Shop
MFA Thesis Advising
Department of Digital Design, Parsons School of Design

Interactive Online Media (Graduate Course)
The Internet As Art Medium (Graduate Course)
Initiated And Instructed
Department of Computer Graphics And Interactive Media,
School of Art And Design, Pratt Institute

Html For Graphic Designers
Advanced Web Authoring
Flash
Department of Professional Studies, Pratt Institute

WWW Programming (Undergraduate Course)
Lecture: Telecommunication For Artists (Graduate)
Department of Computer Art, School of Visual Arts

Professional Activity

Advisory Activity

Lower Manhattan Cultural Council, New York
Member of Advisory Board, Director of Online Media, 1999—2000

Alternative Museum, New York
Member of Board of Directors, 2000—2002

Netart Initiative, http://netart-init.org
Founder And Director, 1999—Current

National Endowment For The Arts Netart Curatorial Initiative Recipient
Through The Alternative Museum, New York, 2002
"The Recombinant Reality " online and off line Exhibition 2002

Artstream, New York: Online Video Streaming Service For Artists
Artistic And Technical Advisor, 2001—2002

World View Digital Arts Residency At The World Trade Center, New York
Jury Member of Panel Review To Choose Residency Recipients, 1999

Franklin Furnace Performance Fund, New York
Jury Member of Panel Review For Grants Up To $5000, 1998—2002

Public Events

2002 Whitney Biennial Net Art
A panel featuring the artists included in the net art section of the
Whitney Biennial
Co-Organizer
Tishman Auditorium, New School University

Jihui (The Meeting Point)
A Digital Salon Presenting Artists Using Live Streaming Technology
Director, A Project of The Netart Initiative, 1999—Current

Open Source And Proxy (Server), 2000
Connectivity And Beyond, 1999
Organized And Moderated Panel Discussions. Nyarts Magazine Deemed Connectivity And Beyond "An Initial
Dialogue Between Digital Artists, Educators And Curators of Museums And Galleries." (Issue #28, 1999)
Swayduck Auditorium, The New School University, New York

That Obscure Object of Desire—Art As Network, Network As Art, 1998
Public Lecture On The State of Networked Art Swayduck Auditorium, The New School University, New York

Parsons/Pratt, The Internet As Art Medium, 1998
Curated And Presented A Body of Online Projects
Video Wall, International Information Technology Center, New York

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Art And Technology Consultancy

In The Flow, 1996
Franklin Furnace Project, Listed As Best of The Net In The Village Voice November 26, 1996 Issue

Lucent Technologies Interactive Multimedia Group, 1997
Artistic Adviser For Lucent International Innovation Week Web Project

Franklin Furnace, 1998—Current
Initiated The Collaboration Between The Digital Design Department of Parsons School of Design With Franklin Furnace, Which Led To The Completion of A Cd-Rom Project
Project Coordinator And Parsons-Side Producer For The Future of The Present

Ten41, 1997
Artistic Advisor To The New York Branch of A German Television Station

Lusitania Art Press, 1998
Design And Art Consultant

Thing.Net And The Thing Nyc, 1996
Project Producer, Crashzone

Udhr, 1997
United Nation's Web Project For The Celebration of The Declaration of Human Rights
Strategic Planning And Consulting

Cornell Theory Center, New York Information Technology Center, 1998
Strategic Planning And Consulting

Zari International, 1997
An International Photographers' Agency
Art And Design Adviser

International Technologies & Finance, 1997
Art And Design Adviser

North Star Technology, 1997
Art And Design Adviser

Io360, 1996
Created Multimedia Content For Barnes & Noble Web Site

Miscellaneous

Museum, 2001
An Essay Included In Spectra (Volume 27, Issue 1) Published By The Museum Computer Network

Interviewed By Wirtschafts Woche (German Equivalent of Business Week), 1997
On Current State of New York's New Media Trend

Doctoral Research Subject on Online Art By Research Fellow Elisa Giaccardi, 1998
Turin University, Department of Communication, Turin, Italy

Online work collected by computerfinearts.com

Education

Master of Fine Arts, 1994—1996
Parsons School of Design, New York, United States of America

Candidate For Meisterschueler (MFA), 1989—1993
Hochschule Der Kuenste (Berlin Academy of Arts), Berlin, Germany

1979—1983, Central School of Fine Arts, Beijing, China

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New York

Shanghai

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