

Krzysztof Wodiczko

Title: Speaking Statues
Genre: New Media Public Installation
Applicant's Role in Production: Artist
Production Format: Public Video Projection

Brief Project Description (do not exceed space given below)

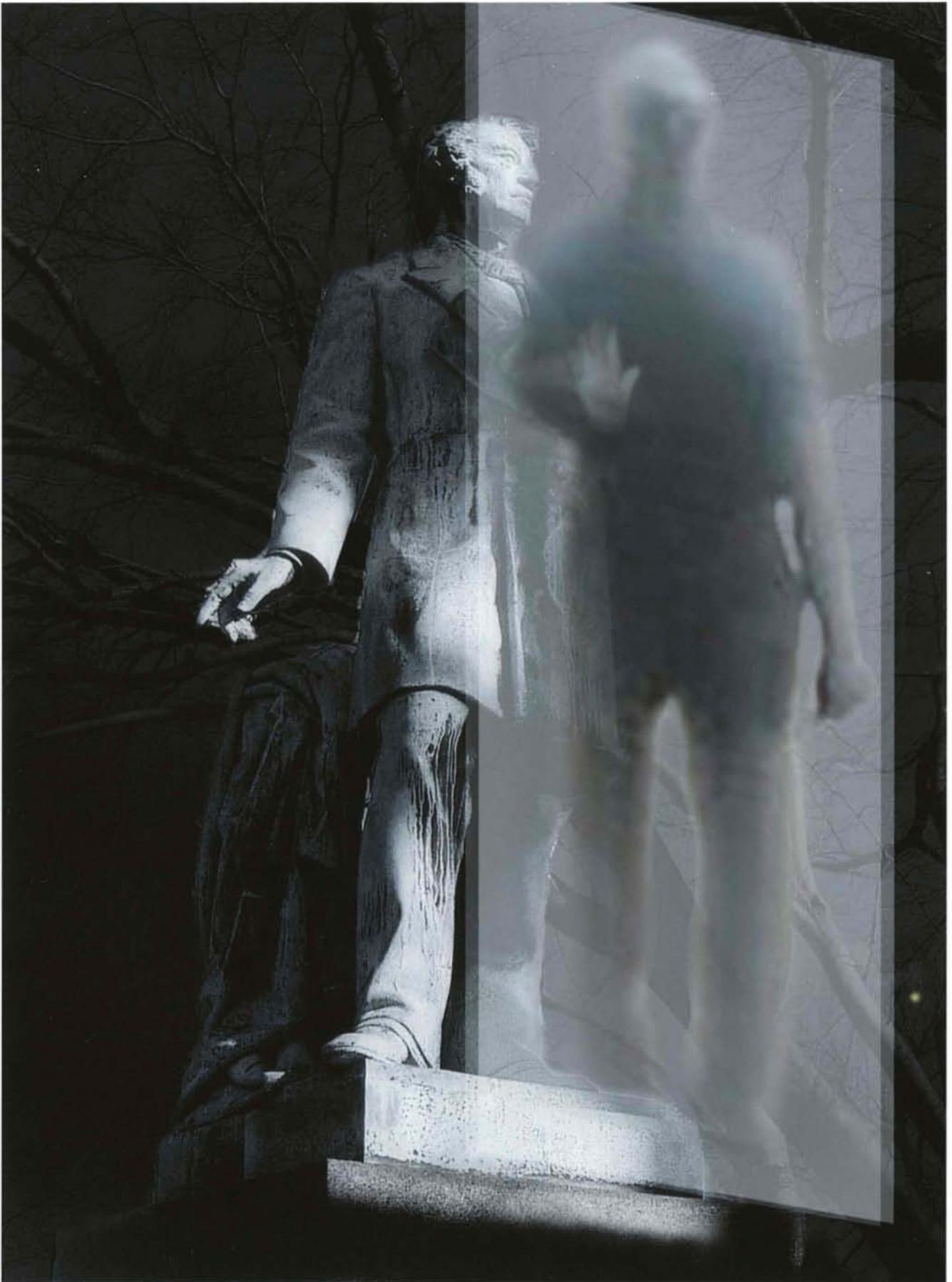
The proposed project would involve approximately four prominent sculptural monuments--urban statues in Boston and approximately twelve people whose postures and voice will be projected (juxtaposed) as a motion image upon them.

The project would consist of series of four projections lasting three evenings each, engaging one statue and three people animating them from an overseas or distant city or out of town location at the time.

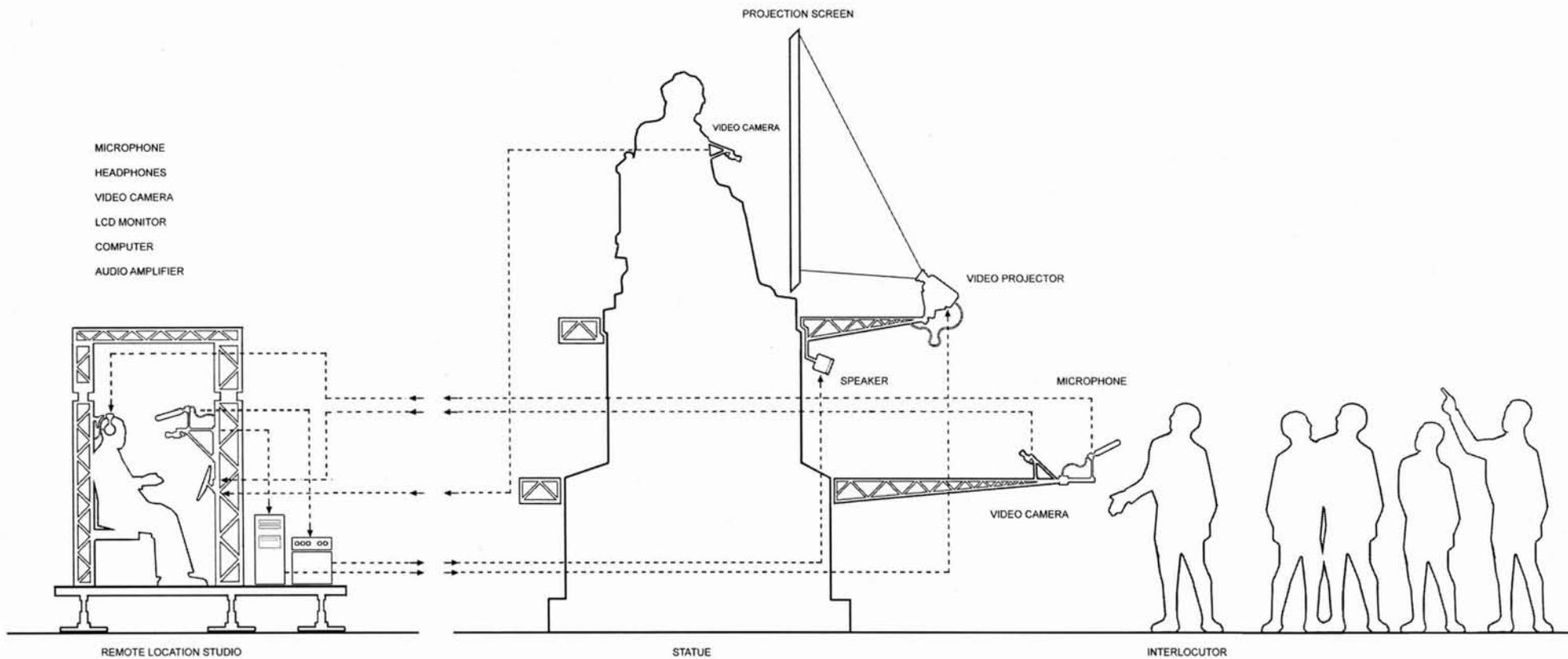
The projections will require a high resolution Internet video transmission to transmit the voice and video images from remote locations with in the city or from worldwide locations. The people participating would be able, in real time, to address crowds gathered at the particular statues and be able to engage them in dialogue and discussion.



Krzysztof Wodiczko
Speaking Statues
Image 1



Krzysztof Wodiczko
Speaking Statues
Image 2



Krzysztof Wodiczko
Speaking Statues
Installation Diagram 1

Krzysztof Wodiczko

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: Tijuana Projection (CECUT Project)

Year: 2001

Technical: Public Video Projection

Original Format

- Software
- Web
- Installation
- Other _____

Format Submitted for Viewing

- Software
- Web
- VHS
- Other _____

Preferred OS

- Windows
- Mac
- Unix
- Other _____

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

- URL _____ (if more than one please list them below)
- Browser requirement(s)
- Plug-in requirement(s)
- 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:

Description of Work (use an additional sheet if necessary)

The purpose was to use progressive technology to give voice and visibility to the women who work in the "maquiladora" industry in Tijuana. We designed a headset that integrated a camera and a microphone allowing the wearer to move while keeping the transmitted image in focus. The headset was connected to two projectors and loudspeakers that transmitted the testimonies live. The women's testimonies focused on a variety of issues including work related abuse, sexual abuse, family disintegration, alcoholism, and domestic violence. These problems were shared live by the participants, in a public plaza on two consecutive nights, for an audience of more than 1,500. projections on the 60-foot diameter facade of the Omnimax Theater at the Centro Cultural Tijuana(CECUT)

Krzysztof Wodiczko

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Title: Various Slide Projections on Statues

Year: Various

Technical: Public Slide Projections on Statues

Original Format

Software
 Web
 Installation
 Other _____

Format Submitted for Viewing

Software
 Web
 VHS
 Other _____

Preferred OS

Windows
 Mac
 Unix
 Other _____

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

URL _____ (if more than one please list them below)

Browser requirement(s)

Plug-in requirement(s)

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:

Description of Work (use an additional sheet if necessary)

The attached images are of previous work done by projecting still images via a slide projector onto statues. They are examples of re-embodied statues which is a crucial to this work.

1. Lenin Monument, Leninplatz

2. Monument to Friedrich II, Kassel

3. The Homeless Projection 2

The Soldiers and Sailors Civil War Memorial, Boston

Artist Statement

Democratic process cannot be sustained if we do not provide conditions for the inclusion of the silent, invisible, or seemingly passive, city residents.

These witnesses and survivors of the neglect, injustice, abuse and oppression are the most important potential democratic speakers. They should have a priority in speaking openly and in the open. They should tell us and we should listen to the unexpected, inconvenient and unwanted truth they wish to communicate. From the depth of their painful experience, they should testify, question, reprimand and protest.

To protest means to testi-fy, (to bear witness) to the wrong in order to bring about, (propose) the change for better.

The dilemma for our democracy is that these who should testify, and be telling us the most, are often incapacitated by the very experiences they may wish to communicate. These, most important actors on the public stage, are incapable to open up and speak.

The city monuments and memorials, in their speechlessness and stillness, at times look strangely human, while traumatized humans, in their motionlessness and silence, may appear strangely monumental. Speechless survivors living in their shadows face the blank façades and blind eyes of our public buildings and memorials, those speechless witnesses to present-day injustices. Both (monuments and survivors) require re-animation.

My public projections and instruments focus on animating — awakening back to life — our silent monuments and memorials, as well as the silent residents of the cities they inhabit.

In such a situation, the initially speechless survivors who wish to learn to animate the (equally speechless) monuments, and who will eventually speak through them, must become both patients and doctors. In order to heal and animate themselves, they attempt to bring themselves (and the monument) to life, to cure it of its numbness and dumbness; in order to animate the monument, they need to critically animate (bring to life), and cure themselves.

With the aid of specially designed bodily equipment, my new Public Projections 'animate' in real time, and, most recently, in an interactive way, the façades of public edifices and historic monuments.

My Public Projections require a preparatory process such as discussing and writing of statements and testimonies, preliminary filming, projecting, editing, as well as real time rehearsals in monument animation. This helps participants in constructing their testimonies and preparing them for the final interactive public transmission and performance.,

In such preparatory process the participants become co-authors and co-artists in my projections. This is a kind of dramatic, techno-political therapy through which they may find it easier to overcome their posttraumatic silence, lack of self-confidence, shame and fear. Through the gained or regained speech and expression, they can more easily be the 'fearless speakers' who openly disclose and question the unexpected and unwanted

truth.

Communication technology is not worth its (lofty) name, if it cannot counter social, cultural, and psychological miscommunication and alienation.

One of the key obligations of media technology (and its techno-aesthetic research is to contribute to the democratic process, to its vitality, inclusiveness and, specifically, in helping people in asserting their communicative rights.

In my projections I attempt to provide conditions for dissemination of voice and visibility of hidden and silent city residents and to try contribute to their greater social, political and cultural inclusion.

Project Narrative: Speaking Statues

For many years I have been lending my projectors to the marginalized city residents so they could animate with their voice and presence the grand facades of city edifices. This time, in the proposed project, I would like to turn my projectors onto very different yet equally important city monuments — the public statues.

The participatory projection-animation of public statues is a completely new project for me. To meet this new artistic and technical challenge I would like to take advantage of my long experience with projection technologies and with the cultural and psychological work in inspiring people to speak through monuments. Enclosed video document of Tijuana Projection may testify to my techno-esthetic and social experience.

Projection-animation of public statues should help lives of these who are willing to animate them. It should also help the city to confront its hidden reality while invigorating democratic, open life of public space. These the primary hopes behind this proposal.

Public protesters are always in need of "moral support" and a "political witness" of civic monuments and public statues, these who publicly denounce the authorities and their policies usually gather to protest in a close proximity of statues of grand public figures. Flanked by the statues monumental postures and gestures and witnessed by their eyes, the protesters feel legitimate, protected and empowered.

The public often climbs the statues' pedestals to speak from their heights. Identifying with the statues historic mission some protesters will speak quoting their historic speeches, others may publicly "denounce them" as historical suspects or "speak back to them "as if, still alive, were their historic adversaries, public interlocutors or political witnesses.

The proposed projection would artistically inspire and technically assist city residents to project themselves upon the statues, virtually stand in front of, or close by them and speak honestly and openly. They may engage in their speech the civic and political "content" of the statue.

Through the technique of Public Projection that combines projection installation, elements of tele-presence technology, and perhaps elements of posttraumatic stress therapy involving public testimony, performance and speech development, these whose voice was never heard before may now safely testify from their distant speaking post here and abroad. This projection-transmission conducted, if needed, from an undisclosed location, will help the participants speak freely.

The projection would engage a selected group of statues that are located in a relative close proximity from each other in the very center of Boston. These statues are the messengers of our democratic history, they are these who "mind and remind" and who are always there to offer a political and ethical warning. They appear now as the lonely witnesses, judges of present day injustice and of degradation of freedom.

The selected statues commemorate heroes of the American Revolution (as a part of the historic Boston's Freedom Trail zone), the heroes of the antislavery struggle (Boston abolitionists) and other champions of civil liberties, human and political rights.

Immortalized in these statues are these who struggled for life liberty, pursuit of happiness and justice for all. For many victims of injustice these statues are often the last political and ethical authority to which today's oppressed living may address their grievances. This may be for them the last democratic resort.

The project is intended for the self-selected group from among these Boston immigrant residents who presently live under deportation order or were recently deported or forced to leave the country.

These, who were forced to spend months or years in detention centers often with their civil rights violated and with no access to legal representation will be able to speak openly and in the open. These who loyally complied with the special registration legislation only to be detained and then forced to leave the country for minor past offenses or for no reason at all will be able to take a stand.

The proposed project would involve approximately four prominent sculptural monuments--urban statues in Boston and approximately twelve people whose postures and voice will be projected (juxtaposed) as a motion image upon them.

The project would consist of series of four projections lasting three evenings each, engaging one statue and three people animating them from an overseas or distant city or out of town location at the time.

The projections will require a high resolution Internet video transmission.

At its distant site, the project will require a simple video studio with Internet transmission capacity for participants to be video recorded, transmitted and projected onto the statue in real time. The participants--statue animators will need to see on a monitor how they look when projected.

Their image and voice will need to be captured in a particular way via a video camera and a microphone before can be transmitted to projectors and speakers on the site of the statue. The inventive gestural and verbal response to the posture and gestures of the statue may become an inspiring part of the participants public performance.

At the site of the statue there will be a need for an easy assemblage of especially created vertical structure to hold the special transparent projection screen in front of the statue. This structure must be adaptable to the range of statues high and shapes. This will require some design and fabrication work.

Another design, adaptation and partial fabrication task will involve a special light structure to hold microphone, lights and a camera in front of or near the statue's pedestal. The public will be able to "speak back to the speaking statue" (to the speaking participant at the distant location) via the special stand, and a microphone placed in front of the statue.

In this way the interlocutors may take their stand, question, disagree and argue with the speaking statue in real time. Speaking from below, back to the participants--animators and addressing both the living speakers and the symbolic speech of the statues themselves is an important part of this projection.

The "agonistic" dialogue between the two usually distant, estranged and socially alienated from each other parties is an essential part of this project.

Speaking from the highs of the statue as if speaking from the historic witness stands the participants--statue animators (or rather their virtual doubles) may tell us the "other" history of the city, not the "history of the victors" so notoriously told Boston tourists everyday, but the present day city's secret history — the post September 11 "history of the vanquished."

In new forms, at the time of Patriot Act and homeland security measures the historic battle for life liberty and pursuit of happiness continues.

The statues are the messengers of our democratic history, they are these who "mind and remind" and who are always there to offer a political and ethical warning. They appear now as the lonely witnesses, judges of present day injustice and of degradation of freedom.

Let The Statues Speak!

Project Budget

statue equipment:

video webcam	\$1,000.00
video projector	\$5,000.00
projector screen (holoscreen)	\$5,000.00
statue to projector armature	\$2,000.00
screen armature	\$1,700.00
speakers with armature	\$1,000.00
microphone for interlocutors	\$100.00

statue-user equipment:

video webcam	\$1,300.00
LED lighting	\$150.00
webcam studio software dev. Silicon Video 9M001 (1280 x 1024 30fps)	\$1,400.00
microphone	\$150.00

computer equipment:

video camera	\$1,000.00
LED lighting	\$150.00
webcam positioning equipment	\$2,300.00
LCD monitor	\$700.00
headset microphone	\$150.00
computer for image processing	\$2,500.00

support equipment:

gas generator rental	\$1,400.00
audio amplifier/mixer board rental	\$1,200.00
technicians and support crew	\$6,500.00
cables	\$300.00

TOTAL: \$35,000.00

Resume: Krzysztof Wodiczko

Krzysztof Wodiczko emigrated twice, from Poland to Canada and then from Canada to the United States. He now shares his time between New York and Cambridge, Massachusetts, where he is a professor and a director of the Center for Advanced Visual Studies at the Massachusetts Institute of Technology (MIT). Since 1980, Krzysztof Wodiczko has created over 70 projections of still and video images that critically animate historic monuments and civic edifices. Public projections include: The Grand Army Plaza Memorial Arch, Brooklyn, NY (1983); The Hirshhorn Museum, Washington D.C. (1988); The Whitney Museum of American Art, New York (1989); Arco de la Victoria, Madrid (1991); City Hall Tower, Krakow (1996); Bunker Hill Monument, Boston (1998); A-Bomb Dome, Hiroshima (1999); and El Centro Cultural, Tijuana, Mexico (2001). Selected Recent Career Highlights: Since 1996, Krzysztof Wodiczko began projecting video images involving sound and motion. The Hiroshima Projection, a third projection of such kind, was organized after he was awarded the Hiroshima Art Prize in 1999 "for his contribution as an artist to world peace". A participatory and interactive projection has been staged in April 2004 in St. Louis, where Mr. Wodiczko, with the participation of a group of city residents who lost their closest to urban violence - animated one of the city's most public buildings - the Central Library,

Throughout his career, Mr. Wodiczko has also developed a series of tools and devices for urban interventions, such as Homeless Vehicle (1988-89), Poliscar (1991), as well as portable and wearable communication instrumentations such as Alien Staff (1992), Porte-Parole (1994), AEgis (2000) and Dis-Armor (1999-present). Dis-Armor, which was first developed for the City of Hiroshima, than was on view in the Triennial exhibition at the International Center of Photography and most recently in the exhibition the Interventionists at MASS MoCA.

Mr. Wodiczko's work has been exhibited in numerous international festival and exhibitions including: Paris Biennale (twice), Biennale of Sao Paulo (twice), The Sydney Biennale, Documenta, Germany (twice); The Kwang-ju Biennale, South Korea; The Venice Biennale (twice); The Biennale in Lyon, France, Helsinki Biennale, Whitney Museum of American Art Biennial, Kyoto Biennale, the Yokohama Triennale and the International Center for Photography Triennial in New York.

In November, this year a Public Projection and a major retrospective exhibition of Mr. Wodiczko's work will be held in Poland at the Zacheta, National Gallery of Contemporary Art in Warsaw. Other Public Projections are planned this year in Basel (organized by the Kunstmuseum) and next year in Kansas City (Liberty Monument) and in Barcelona (organized by MACBA).

In September this year Krzysztof Wodiczko will held an individual exhibition at Galerie Lelong in New York.

Mr. Wodiczko with the architect Julian Bonder is commissioned by the city of Nantes, to design a Memorial commemorating the Abolition of Slavery in France. (Opening in 2007) They were also among the four finalist teams in the September 11 Hoboken Memorial Competition and are among the four finalist teams in the Flight 587 Memorial Competition, New York City.

In September and October 2005, as a part of Art 21, a PBS series, a program devoted

to Mr. Wodiczko's work, will be nationally broadcast. Mr. Wodiczko's work can be found in numerous public collections such as: The Fundació Tapies, Barcelona, Spain; Museum Sztuki, Lodz, Poland, The Museum of Contemporary Art, San Diego; The National Gallery of Canada, Ottawa; the Israel Museum, Jerusalem; the Museum of Contemporary Art, Lyon, France; FNAC, and FNAC Ile de France, Paris; FRAC Pays de la Loire, Nantes, France; The National Museum of Modern Art, Kyoto; The Jewish Museum, New York; The Walker Art Center, Minneapolis; The Hiroshima City Museum of Contemporary Art, and The New Museum of Contemporary Art, New York. In 2005, his major project the Alien Staff has become part of the permanent collection of MACBA, Museum of Contemporary Art in Barcelona.

Krzysztof Wodiczko has received the 2004 Kepes Award, at MIT.

Education: 1968 M.F.A. in Industrial Design from Akademia Sztuk Pięknych (Academy of Fine Arts), Warsaw (where he also had completed his undergraduate studies). He also holds an honorary doctoral degree from the Maine College of Art (2004).

Selected bibliography:

“Conversation with Krzysztof Wodiczko” (with Douglas Crimp, Rosalyn Deutsche and Ewa Lajer-Burchard). October 38 (Winter 1986), pp. 22-51
Projections.”Perspecta: The Yale Architecture Journal 26 (1990), pp. 273-288
Krzysztof Wodiczko; Instruments, Projections Fondacio Antoni Tapies. Barcelona (1992)
Krzysztof Wodiczko; Public Address, Walker Art Center (1992)
Krzysztof Wodiczko; Art public, art critique, ensb-a, Paris (1994)
Krzysztof Wodiczko; Sztuka Publiczna, Center for Contemporary Art, Warsaw, 1995
Krzysztof Wodiczko, Hiroshima Museum of Contemporary Art, catalogue, July-Sept, 1998
Krzysztof Wodiczko: Critical Vehicles; Writings, Projects, Interviews”, MIT Press, March 1999
Instruments Projections Monuments”, AA Files, #43, pg. 31 –51, 2002
Phillips, Patricia. “Creating Democracy: A Dialogue with Krzysztof Wodiczko”, Art Journal, Winter 2003. pg. 32 – 47.
Ault, K. Wodiczko” in Designs for the Real World, Azra Aksamija, Marietca Potrc, Florian Pumhosi, Krzysztof Wodiczko; A catalogue of the exhibition at the Generali Foundation, Wien ,(projects presentations and theoretical texts in German and English); 1999.
Elise S. Youn and María J. Prieto; "Interview with Krzysztof Wodiczko: Making Critical Dialogues": Agglutinations, <http://www.agglutinations.com>

Selected films:

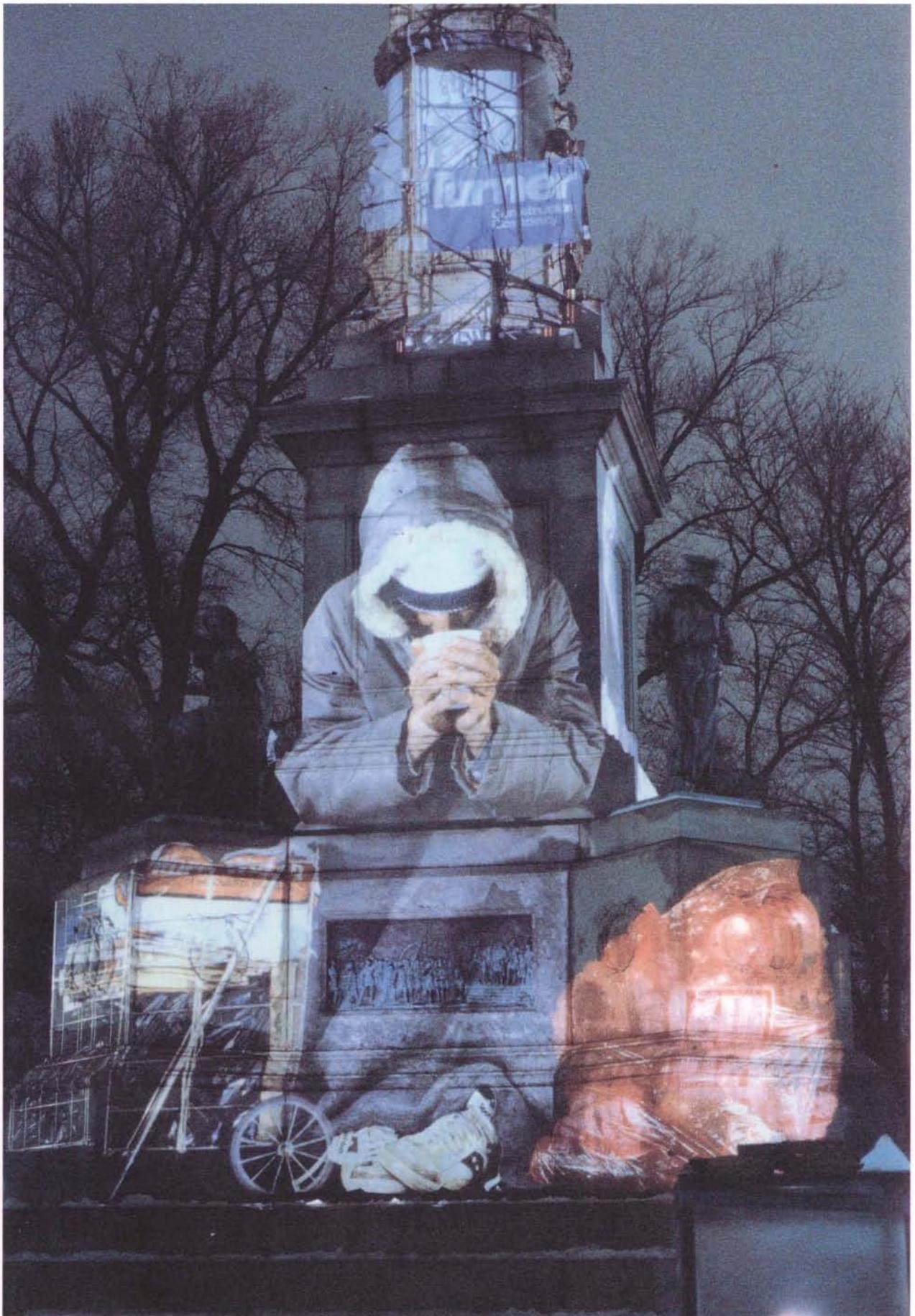
Krzysztof Wodiczko: Projection in Hiroshima a film by Yosushi Kishimoto; Ufer! Art Documentary; Kyoto (VHS and DVD format, French and English subtitles) <http://www.ufer.co.jp>
Krzysztof Wodiczko: Projections a film by Derek May, production: National Film Board of Canada (VHS format)
Krzysztof Wodiczko: Bunker Hill Projection, production: ICA Boston (DVD format) <http://www.arttextbooks.com/ica.htm>



Krzysztof Wodiczko
Lenin Monument
Leninplatz



Krzysztof Wodiczko
Monument to Friedrich II
Kassel, 1987



Krzysztof Wodiczko
The Homeless Projection 2
The Soldiers and Sailors Civil War Memorial