

KRZYSZTOF WODICZKO

Title Communicating Through Statues: A proposal for a city of strangers

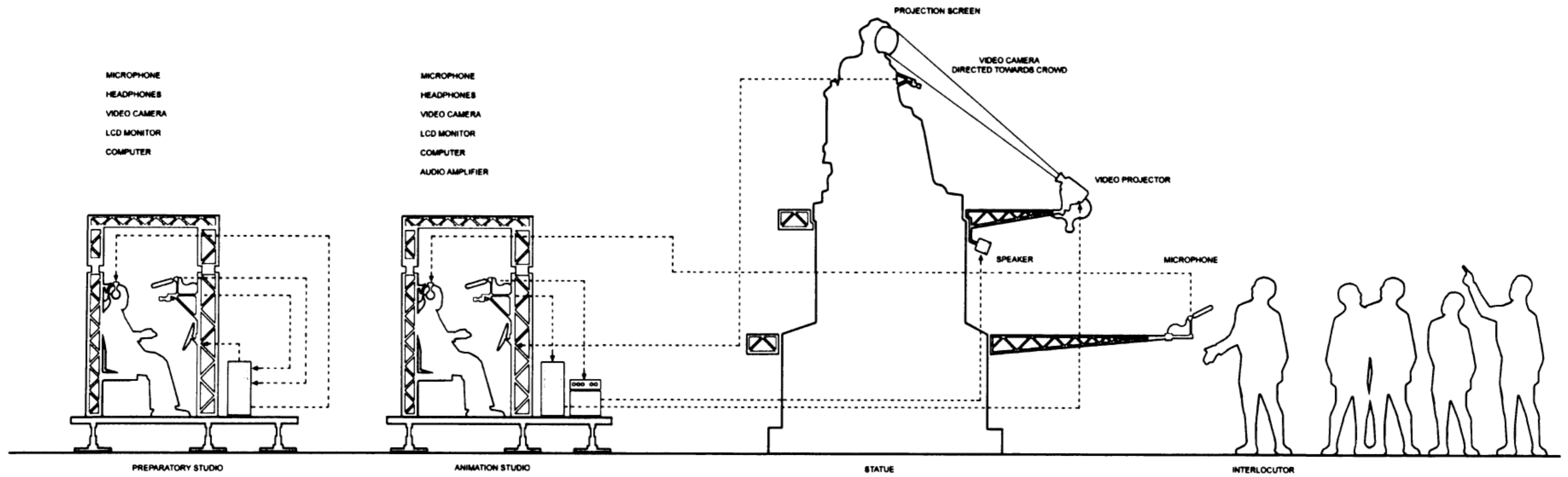
Genre Public Projection

Applicant's Role in Production Artist

Production Format Live Public Projection

Brief Project (do not exceed space given below)

This project seeks to examine and develop the technical and artistic means to 'embody' public statues, through the technique of statue projection and animation. This will be possible through especially designed lightweight attachments to the statues, which will support the necessary video- and sound-projection equipment. Images of a statue-animator's face, features or hands will be projected onto the statue's own face, features or hands. The animator's voice, also transmitted to the statue, will thus create a speaking statue, a new communication medium. Unlike the public media we are accustomed to, the animator, animating herself, will publicly engage the other users present, speaking out on any subject they might be concerned about. The animated statue will thus become a vocal — evocative and provocative — agonist, encouraging both onlookers and other participants to respond and develop their own dialogue in real time. Response and dialogue will be possible thanks to the microphones available on the ground that allow the passers-by and any other potential interlocutors to address, interrupt, and question the animated statue while standing before it. A video mini-camera at the statue's head or shoulder will permit the animator to see and hear those speaking to the statue. A particular interlocutor from the crowd may be encouraged to replace the animator, the process continuing in turn as the discussion evolves.



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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 from The Tijuana Projection

Year 2001

Technical

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) PLEASE SEE ATTACHED

1) **Krzysztof Wodiczko**, from The Tijuana Projection, Tijuana, Mexico, 2001 (VHS-NTSC tape, 9 min. 30 sec.)

Originally designed for an IMAX theatre, El Centro Cultural's huge globe-like form was the location for this public projection. Tijuana is the center of a belt of *maquiladoras*, border factories, where 90% of the labor comes from women from all over the country. The women, workers in the *maquiladoras*, who participated in this projection were able to animate the external body of the monument, transforming its lifeless, silent mass into a manifestation of their presence. A head piece, equipped with a video camera, LED lights and a microphone, allowed the wearer to project in real time her face and voice onto the facade of the Centro Cultural in Tijuana. This presence, whose force is so essential to the economy, often remains hidden from view.

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Title Dis-Armor

Year 1998-1999

Technical

Original Format

- Software
- Web
- Installation
- Other Instrument

Format Submitted for Viewing

- Software
- Web
- VHS
- Other _____

Preferred OS

- Windows
- Mac
- Unix
- Other _____

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2) **Krzysztof Wodiczko, Dis-Armor, 1998-1999 (VHS-NTSC tape, 6 min. 30 sec.)**
Dis-Armor, an instrument focusing on the psycho-social situation of school refusers in Japan, with their difficulties of vocal and facial expression, uses the Japanese arms-making tradition to conceive an alternative to face-to-face communication. It is designed for individuals who have survived overwhelming life experiences and wish to try to overcome a false sense of shame. The pair of video screens worn on the back displays a live image of the wearer's eyes from the cameras attached to the helmet and the loudspeaker below the screen amplifies the wearer's voice. A rear view mirror, or alternatively, another small camera, permits the operator to see the spectator, offering an opportunity for indirect, mediated communication.

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Title (Selection of 10 slides of Public Projections and Instruments)

Year (Various, see attached list)

Technical

Original Format

Software

Web

Installation

Other Public Projections + Instruments

Format Submitted for Viewing

Software

Web

VHS

Other slides

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)

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SLIDES

1-2) **Krzysztof Wodiczko, Bunker Hill Monument Projection, Bunker Hill, Massachusetts, 1998 (2 slides)**

Public Projection held on the Bunker Hill Monument in Massachusetts, organized by the Institute for Contemporary Art, Boston in conjunction with the exhibition *Vits Brevis: 'Let Freedom Ring'*. The bereaved mothers in Charlestown were projected onto the Bunker Hill Monument, Charlestown's most conspicuous and famous public structure. The 221 foot Egyptian-style obelisk was transformed into a night time granite goddess, its massive form first made to seem weightless through animation, and then weighty with the gravity of these mothers' tales.

3-4) **Krzysztof Wodiczko, City Hall Tower Projection, Krakow, Poland, 1996 (2 slides)**

The video and sound images transformed into a human being the most prominent architectural structure in Krakow, the fourteenth-century City Hall Tower, which stands in the middle of the Central Marketplace (Rynek Glowny). This brought the people speaking through the tower to the center of public attention and turned them into strangely prominent public figures. Participants shared their troubling accounts in recording of their voice and hand gestures on video. Suddenly the secrets of the city and all its nightmares – powerful personal experiences that lie hidden inside homes or workplaces in the darkness of the night – came to light and were publicly shared.

5) **Krzysztof Wodiczko, Lenin Monument, Leninplatz, East Berlin, 1990 (1 slide)**
Public Projection held on the Lenin Monument, Leninplatz in East Berlin. This projection transformed the Stalinist monument to Lenin into a so-called Polish shopper. The Polish shopper, a common figure in the streets of Berlin at that time is equipped with a cart filled with cheap electronic products, to be used as barter back in Warsaw. In 1991, after intense public debate, the Lenin monument was dismantled and removed.

6) **Krzysztof Wodiczko, Hirshhorn Museum, Washington D.C., 1988 (1 slide)**
Public Projection held at the Hirshhorn Museum, Washington, D.C. This projection took place during the week preceding the 1988 presidential election. The Republican presidential candidate George Bush, who supported death penalty and strong military policy while opposing control and abortion rights, dominated the campaign.

7) **Krzysztof Wodiczko, AEgis, 1998-1999 (1 slide)**
AEgis, named for the cloak of Athena armed with the protective image of Medusa's head, consists of a pair of wing-like LCD screens which lie folded on the wearer's back until activated by a human voice. The screens then deploy, flanking the wearer with a mantle of differing images of the user's own face and voice in a self-dramatized and self-directed scenario. Pre-recorded and pre-programmed, these are dialogical responses to such unanswerable questions, previously entered into the memory of the device, as 'What are you?' and 'Where are you from?'. *AEgis* is designed to respond to particular queries by generating those dual (and often dueling) responses that live through contradiction.

8) **Krzysztof Wodiczko, Porte-Parole (Mouth Piece), 1993-1994 (1 slide)**
The *Porte-Parole* (mouthpiece) is a further evolution of the *Alien Staff* as the next generation of speech equipment designed for immigrants. It is directly attached to the body (the face) of the immigrant, becoming an extension of the body, transforming him or her into a kind of cyborg, a virtual subject. The *Porte-Parole* is an instrument whose function is to empower those who are deprived of power. Its basic purpose is to provide a means of saying all the things that must be said and that no one wants to hear. Between 1994 and 1997, thirteen people used various variants of the mouthpiece in Paris, Malmo, Helsinki, Warsaw, Amsterdam, Trelaze and Angers.

9-10) **Krzysztof Wodiczko, Alien Staff, 1992-1996 (2 slides)**
The *Alien Staff* is a piece of storytelling equipment and a legal and ethical communications instrument and network for immigrants. The object functions as a third party between immigrants and non-immigrants themselves; it functions as the immigrants double, and as an inspiration for dialogue between the segregated worlds of the people who entered into conversation around it. Between 1993 and 1997, more than twenty persons used various variants of the *Alien Staff* in Barcelona, Paris, Marseilles, New York, Houston, Helsinki, Warsaw, Rotterdam and Boston.

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Title The Hiroshima Projection

Year 1999

Technical

Original Format

- Software
- Web
- Installation
- Other Public Projection

Format Submitted for Viewing

- Software
- Web
- VHS
- Other _____

Preferred OS

- Windows
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- Unix
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Krzysztof Wodiczko, from The Hiroshima Projection, Hiroshima, Japan, 1999 (12 min. 45 sec.)
Held on the bank of the river in Hiroshima, the video was initially projected beneath the A-bomb Dome, the building that was directly under the bomb which exploded on August 6, 1945. During two nights, on August 7 and August 8, 1999, over 4,000 people gathered to watch and hear Krzysztof Wodiczko's emotional evocation of stories of various survivors, the "*hibakusha*" and their children, the "*radiated nisei*." The projection intended to expose the hidden psychological, ethical, and political fallout of the atomic bomb, its physical and cultural hypocenter.

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KRZYSZTOF WODICZKO

Artist's Statement

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Born in 1943 in Poland, I received an M.F.A. in industrial design from the Academy of Fine Arts in Warsaw in 1968. I immigrated to Canada in 1977 and to the United States in 1983. I am now a professor and director of M.I.T.'s Center for Advanced Visual Studies.

I am known for two seemingly different yet strongly related kinds of public projects: instrumentations and projections. In both cases I propose design as intervention, as supplement to the already meaning-saturated urban environment, in order to heal the numbness that threatens the health of democratic progress by disrupting it and inserting the voices of "other" city inhabitants who have been silenced and marginalized.

Personal Instrument of 1969 was a wearable device that used light sensors, microphones and built-in electro-acoustic filters. The instrument assisted its user to develop creative "urban listening." In 1972 – 1973 I designed a Vehicle, propelled by walking back and forth, sustaining its unidirectional movement. The image of the vehicle in action called forth a metaphor of the dangerous and comical interconnection between a human operated machine and a political machine operating humans.

Homeless Vehicle and *Poliscar*, functioning as emergency survival tools, expose the unacceptable yet existing needs of the homeless and articulate the scandalous conditions of their life and work. The hope behind the vehicles' design is that their articulating function will contribute to an understanding of the unacceptability of their perpetuation and their purpose will become obsolete.

Since then I have created a body of work consisting of "speech act equipment" that addresses issues of urban and global displacement. The *Alien Staff* is a story-telling device that serves as the user's companion and double. It resembles the biblical shepherd's rod, the crook equipped with a miniature video screen and speaker,

