

KRZYSZTOF WODICZKO

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

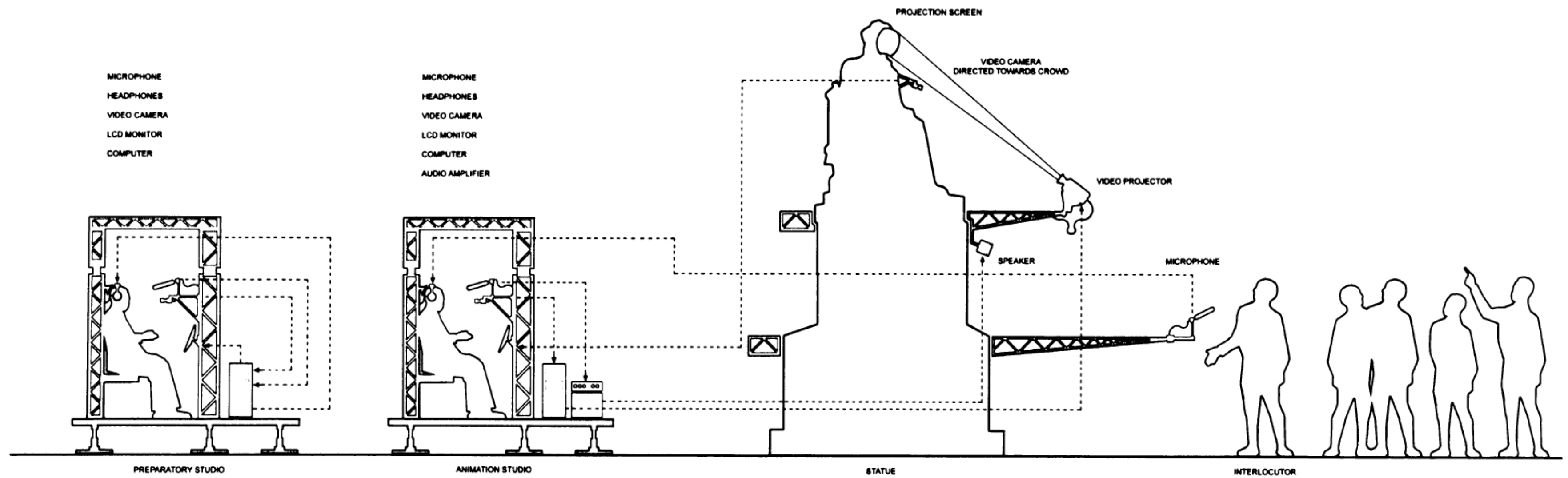
Genre Public Projection

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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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 _____

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

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___ Plug-in requirement(s)

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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)

___ Plug-in 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 Główny). 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, Lenninplatz, 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
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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

13 rue de Téhéran 75008 Paris

Utoquai 31 8008 Zürich

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,

transmitting the face and voice of the operator in a pre-recorded narrative. The central part of the rod consists of cylindrical reliquaries containing objects testifying to the owner's migrational history. *Mouthpiece* covers the mouth of the wearer like a gag, yet is equipped with a small video monitor and speakers. The electronically transformed images of the operator's lips, pre-recorded or live, reinforce the act of speaking. *Aegis*, named for Athena's protective shield, consist of a pair of wing-like LCD screens which lie folded on the wearer's back until deployed by the user's voice to present the image of the user in self-dramatized dialogical scenarios which are responses to notoriously unanswerable questions such as "Where are you from?" *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, allowing users to speak through their backs.

My Projections, nighttime spectacles in which still or video images illuminate chosen monuments, constitute an architectural reactualization within the contemporary urban context. Recent *Projections* include the *Hiroshima Projection*, held at the A-bomb Dome on the bank of the river in Hiroshima in 1999. The building, which was directly under the bomb that exploded on August 6, 1945, was animated with the voices and gestures of survivors and victims of the bombing. During two nights, on August 7 and August 8, 1999, over 4,000 people gathered to watch and hear the emotional evocation of stories of the participants. The projection intended to expose the hidden psychological, ethical, and political fallout of the atomic bomb, its physical and cultural hypocenter.

In 2001, the live *Tijuana Projection* was held at El Centro Cultural, Tijuana, on the center's huge globe-like form, designed for an IMAX theater. 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.

- Krzysztof Wodiczko

KRZYSZTOF WODICZKO

Communicating Through Statues: A proposal for a city of strangers

Two distinct yet strangely similar populations inhabit the public space of our cities: public statues and urban strangers. The lofty figures of the great civic heroes, prophetic leaders and civil servants, these monuments once lived. Now they face smaller figures, hidden in their shadows and standing at their feet, estranged newcomers. They both seem lonely, alienated, and melancholic, locked into their own mysterious past. But these nameless strangers, many of us among them, are the new living monuments in the city. Many of them, for lack of another place to go, populate, and even live in the public parks, plazas and other civic sites where public statues stand. These are the multitude of highly visible yet alienated urban figures — immigrants, unemployed, homeless, abused, misunderstood or neglected others.

Paradoxically, both speechless historical statues and those of us who live and feel as strangers in our own society co-habiting, often passively and in an uneasy silence, the very public places that are constitutionally open, even designated, for civic dialogue, 'fearless speech' and free expression. The political and ethical health of public space, as well as the well-being of both the statues and the strangers themselves, demand cultural reanimation.

Through a technique of statue projection and animation, these two estranged populations may bring each other back to life. Once reanimated they will themselves become animators of public space. They will bring life to others by awakening an overly passive and established urban public. They can be, if only for a moment, the prominent urban actors, once again playing, even for a night, a grander political and existential role on the historic and civic stage of the city.

For the most part, the statues, these 'homeless of history', using Alois Riegl's term, seem useless, nameless, speechless, and out of touch. Nor do we generally know who they are, or even what they are. We kindly invest them with our projected needs, desires, hopes, and so on. Unconsciously, perhaps, we project ourselves onto their stately bodies. We imagine ourselves as them — lonely and heroic urban characters, actors and witnesses to grand events, embodiments of historical wisdom and players on a grander political stage. We may wish to awaken them, bring them back to life, provoke their reaction, hear them speak to us, and finally speak back to them. We may thus imagine ourselves engaged in a civic debate, political argument or even existential dialogue. We may also hope to see

others to speak with the statues and later, animated by such a dialogue, continue the debate among themselves.

A civic discourse that truly engages the unseen, speechless present, while at the same time animating a silent, distant, and frozen past, cannot readily occur today, given the realities of political life in a mass and media-driven world. Speaking with the strangers via public statues, who in turn speak back in an agonistic dialogue, may critically actualize and enliven the historic heritage of our cities. Indeed, for the strangers, it may be easier to engage in truth-telling, the basis of all political life since Greek democracy, through such a technologically enhanced medium.

This project seeks to examine and develop the technical and artistic means to 'embody' such statues. 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.

Transforming the statue into such a dynamic and 'agonistic' medium will require special equipment to be designed for the statue. This would be in the nature of light-weight and temporary attachments, fiberglass 'masks' or shells to create surfaces on which faces, either entire or segmented into eyes and mouth, hands, singly or in pairs, could be projected from small armatures. The recording, projection would be controlled from two small, easily assembled animation studios. These would allow not only the production and control of the live animation, but also allow those interested in statue-animation to become familiar with the equipment and technique before they appear and speak through the statue, and prepare in advance their embodiment in the statue. A simple computer simulation of

their embodiment will help them in their preparatory rehearsals. While they animate and speak, they will also see themselves embodied in the statue via an additional camera located on the ground. Interlocutors and the public see and hear only the statue. In future versions animators could take advantage of the Internet or other communications systems to speak from other locations. Whether the animator can also be linked to the statue via wireless equipment is a technical and design concern as well as a metaphorical one.

Much experimenting with various combinations of sound and image will be necessary to determine the optimal use of these 'speaking statues' in the many situations and occasions a given social environment provides. Like any life-form, these newly enlivened actors will develop over time, transforming them and us as they — and we — learn through doing.

The attachable equipment for the public statue will consist of the following main components:

- Fiberglass components molded in a simplified face or hand-like forms to partially follow the shape of selected body parts and act as projection screens.
- Light-weight "parasitic" armatures that support, at the proper distance to the statue, portable video projectors and screens, along with a video camera that feeds the animator sound and image of the interlocutors.

The equipment for the statue animation would be in principle similar to the one used for *Tijuana Projection* (see video sample):

- Head piece with padding and strap fasteners
- Small lightweight color security video camera
- LED lights
- Performer-style microphone
- Monitor with audio
- Movable structures to build two animation studios on the site of the projection: one for preparatory rehearsals and one for the actual animations

For more a more detailed list of components necessary for the proposed animation, see attached equipment budget.

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Communicating Through Statues: A proposal for a city of strangers

Equipment Budget

Equipment for the statue:

video camera	300.00
video projector	5,000.00
projector-screen forms	5,000.00
statue to projector armature	2,000.00
screen form armature	1,600.00
speakers with armature	1,000.00
microphone for interlocutors	100.00

Equipment for the statue-animators:

video camera	300.00
LED lighting	160.00
headgear/armature for camera	3,000.00
LCD monitor	700.00
headset microphone	150.00

Equipment for animator-preparation:

video camera	300.00
LED lighting	140.00
headgear/armature for camera	3,000.00
LCD monitor	700.00
headset microphone	150.00
computer for image processing	2,500.00

Support equipment:

gas generator rental	1,400.00
amplifier/mixer board rental	1,200.00
outdoor structure	1,000.00
technicians and support crew	5,000.00
cables	300.00

TOTAL: \$ 35,000.00

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Krzysztof Wodiczko

Born in Warsaw, Poland on April 16, 1943
Lives between New York and Boston (MIT)

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Solo exhibitions

- 1971 *Instrument Osobisty* (Personal Instrument), Galeria Współczesna, Warsaw
- 1972 Solo installation *Przejście* (Corridor), Galeria Współczesna, Warsaw
- 1973 *Pojazd* (Vehicle), Galeria Foksal, Warsaw (catalogue)
Autoportret (Self-Portrait), Galeria Foksal, Warsaw (catalogue)
- 1974 *Rysunek taboretu* (Drawing of a Stool), Galeria Foksal, Warsaw (catalogue)
Naroznik (Corner), Galeria Akumulatory 2, Poznan
- 1975 Krannert Center for the Performing Arts, University of Illinois, Urbana (catalogue)
Drabina (Ladder), Galeria Akumulatory 2, Poznan
Rysunki linii (Drawings of Lines), Galeria Foksal, Warsaw (catalogue)
N.A.M.E. Gallery, Chicago
- 1976 *Pokaz i rozmowa o linii* (Show and Conversation about Line), Galeria Akumulatory 2, Poznan
Drawings of Lines, Gallery St. Petri, Lund, Sweden
Drawings of Lines, A Space, Toronto
Drawings, Illusions, Lines, 1974-1976, Nova Scotia College of Art and Design, Halifax
Drawings of Lines, Galerie Véhicule, Montreal
Linia (Line), Galeria Foksal, Warsaw (catalogue)
- 1977 Galeria Akumulatory 2, Warsaw
Odniesienia (References), Galeria Foksal, Warsaw (catalogue)
References (second version), P.S.1, The Institute for Art and Urban Resources, Long Island City, New York
Lines on Culture, IDA Gallery, York University, North York, Ontario
Lines on Art, Eye Level Gallery, Halifax, Nova Scotia
Lines on Culture, Hal Bromm Gallery, New York
Guidelines, Campus Gallery, University of Guelph, Guelph, Ontario (catalogue)
Guidelines, A Space, Toronto
- 1978 *Guidelines*, Artists Space, New York
Guidelines, Hal Bromm Gallery, New York
- 1979 *Vehicles*, Optica, Montreal
Vehicles, Eye Level Gallery, Halifax, Nova Scotia
Vehicles, Gallery 76, Toronto
- 1980 Hal Bromm Gallery, New York

- 1981 Franklin Furnace, New York
Projections, The Great George Street Gallery, Charlottetown, Prince Edward Island
 Eye Level Gallery, Halifax, Nova Scotia (catalogue)
- 1982 *Poetics of Authority: Krzysztof Wodiczko*, Gallery of the South Australian College of Advanced Education, Adelaide (catalogue)
- 1983 Hal Bromm Gallery, New York
 Ydessa Art Foundation, Toronto
- 1984 Hal Bromm Gallery, New York
- 1985 Neuberger Museum, State University of New York at Purchase
 Canada House, London
 Orchard Gallery, Londonderry, Northern Ireland
 Ydessa Art Foundation, Toronto, Ontario
 Robert McLaughlin Gallery, Oshawa, Ontario
Public Projections, Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax (brochure)
- 1986 Galeria Foksal, Warsaw
- 1987 *Counter-Monuments: Krzysztof Wodiczko's Public Projections*, Hayden Gallery, List Visual Arts Center, M.I.T., Cambridge (catalogue)
The Real Estate Projection, Hal Bromm Gallery, New York
- 1988 La Jolla Museum of Contemporary Art, La Jolla, California (brochure) (retrospective exhibition)
 Kunstgewerbeschule, Vienna
 WORKS, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (catalogue and brochure)
- 1989 *Krzysztof Wodiczko*, Matrix 103, Wadsworth Atheneum, Hartford (brochure) (retrospective)
New York City Tableaux: Tompkins Square (travelling slide installation-exhibition), Exit Art, New York; The Painted Bride Art Center, Philadelphia; Portland Art Museum, Portland, Oregon; Washington Project for the Arts, Washington, D.C.; and Wexner Center for the Visual Arts, Columbus, Ohio
 Hal Bromm Gallery, New York
Krzysztof Wodiczko: Projections, Galerie Gabrielle Maubrie, Paris (retrospective)
- 1991 *Poliscar*, Josh Baer Gallery, New York (brochure)
 Galerie Gabrielle Maubrie, Paris
- 1992 *Krzysztof Wodiczko*, Muzeum Sztuki, Łódź, Poland (catalogue) (retrospective)
Krzysztof Wodiczko: Instruments, Projections, Vehicles (instruments, projections, vehicles), Fundació Antoni Tàpies, Barcelona (catalogue) (retrospective)
 Galerie Gabrielle Maubrie, Paris (brochure)
Public Address: Krzysztof Wodiczko (travelling exhibition), Walker Art Center, Minneapolis; Contemporary Art Museum, Houston. (catalogue)
The View: La Courneuve, Galerie Gabrielle Maubrie, Paris

- 1995 *Krzysztof Wodiczko: Projects & Public Projections, 1969-1995*, De Appel Foundation, Amsterdam (retrospective) (catalogue)
Galerie Foksal, Warsaw
Projekcje i Projekty Publiczne (Projection and Public Projects). Contemporary Art Center, Zamek Ujazdowski (retrospective) (catalogue)
Ecole Nationale Supérieure des Beaux Arts, Paris
- 1996 *Krzysztof Wodiczko, Xenology: Immigrant Instruments*, Galerie Lelong, New York
- 1996 *Xenology: Immigrant Instruments*, University of North Texas Art Gallery, Denton, Texas
Krzysztof Wodiczko, Galerie Gabrielle Maubrie, Paris
Krzysztof Wodiczko, Porte-Parole, Fonds Régional d'Art Contemporain des Pays de la Loire, Nantes
- 1999 *The 4th Hiroshima Art Prize, Krzysztof Wodiczko*, Hiroshima City Museum of Contemporary Art (retrospective) (catalogue)
Krzysztof Wodiczko, de Pavil Joens (two projections), Amsterdam
- 2000 *Krzysztof Wodiczko: The Hiroshima Projection*, Galerie Lelong, New York
- 2001 *Krzysztof Wodiczko: Projection a Tijuana*, Galerie Gabrielle Maubrie, Paris

Selected Group Exhibitions

- 2003 *Strangers: The First ICP Triennial of Photography and Video*, International Center of Photography, New York, September 12 – November 30, 2003
Bright Lights Big City, David Zwirner, New York, June 26 – August 8, 2003
Micro Políticas: Arte Y Cotidianidad, Espai d'art Contemporani de Castelló, Castelló, Spain, April 25 – June 22, 2003
Aliens in America: Others in the USA, Lamont Gallery at the Frederick R. Mayer Art Center, Phillips Exeter Academy, Exeter, NH
- 2001 *Interrogative Design Group*, MIT Wolk Gallery, MIT School of Architecture and Planning, Cambridge, Massachusetts, March 15 – April 26, 2002.
Artecidade Zonaleste, Sao Paulo, Brazil, March 16 – April 30, 2002.
Designs for the Real World, Generali Foundation, Vienna, Austria, September 13 – December 22, 2002.
- 2001 *Global Reflections*, Center for Maine Contemporary Art, Rockport, Maine, Jan. 13 – Feb. 17, 2001.
In Site 2000, San Diego/Tijuana, October 13, 2000 – February 25, 2001.
In Between: Art from Poland, 1945-2000, Chicago Cultural Center, Chicago, January 20 – March 25.
Plug-In: Unity and Mobility, Wesfälischen Landesmuseum Münster, Germany, June 2 – July 29.
MFA Exhibition: 3 Faculty, Institute of Contemporary Art, Maine College of Art, June 16–August 16, 2001.
Just what is it that makes trailer homes so different, so appealing?, Center For Curatorial Studies, Bard College, May 13 - May 27, 200
- 2000 *Landscape-Traffic-Syntax*, InSITE 2000, San Diego, California
L'Autre Moitié de l'Europe, Galerie du Jeu de Paume, Paris
The End: An Independent Vision of the History of Contemporary Art, Exit Art, New York
Whitney Biennial, Whitney Museum of American Art, New York

- Kwang-ju Biennale*, Kwang-ju, South Korea
Around 1984: A look at Art in the Eighties, PS1 Contemporary Art Center, New York
In Black and White Photography, Stefan Stux Gallery, New York
Less Esthetics, More Ethics, Venice Architectural Biennial, Venice, Italy
Play-Use, Witte de With, Rotterdam
Ljubjana 2000+, Ljubjana, Slovenia
Video Interventions: Works by Vera Frenkel and Krzysztof Wodiczko, Ellen L. Jacob Gallery, Wayne State University, Detroit (www.comm.wayne.edu/art/events_interventions00.html)
Look Out, travelling exhibition; Wolverhampton Art Gallery, UK; Pitshanger Museum & Art Gallery, UK; Ipswich Museum & Art Gallery, UK
- 1999 *Traffic*, Kulturabteilung, Graz, Austria
Conceptual Reflections in Polish Art, Experience of Discourse 1965-75, Contemporary Art Center, Warsaw, Poland
Uchwyt (The Handle), Museum Sztuki, Łódź, Poland
- 1998 *Vita Brevis: "Let Freedom Ring"*, Institute for Contemporary Art Boston with the video projection, Bunker Hill Monument, Boston
The Hanukkah Project: A Festival in Lights, Jewish Museum, New York
- 1997 *Art from Poland 1945-1995*, Museum Sztuk Pięknych, Budapest (curated by Anda Rottenberg)
- 1996 *Project for Survival* (travelling exhibition), The National Museum of Modern Art, Kyoto; National Museum of Modern Art, Tokyo
Horizons - 14 Polish Contemporary Artists, Sonje Museum of Contemporary Art, Seoul
NowHere (Walking and Thinking and Walking), Louisiana Museum, Humlebaek
Living Units, McDonald Stewart Art Center, Guelph, Ontario
The Luminous Image, The Alternative Museum, New York
- 1995 *Gdzie jest brat twój, Abel? (Where is Abel, thy brother?)*, Zacheta Gallery of Contemporary Art, Warsaw
Spirits on the Crossing, Travelers to/from Nowhere (travelling exhibition), Setagaya Art Museum, Tokyo; National Museum of Modern Art, Kyoto; Hokkaido Museum of Modern Art, Sapporo, Hokkaido
ARS'95, Museum of Contemporary Art, Helsinki
TRIALOG, Gruppius Bau, Berlin
Garbage, Thread Waxing Space, New York
- 1994 *Light Into Art: From Video to Virtual Reality*, The Contemporary Arts Center, Cincinnati
The Little House on the Prairie, Marc Jancou Gallery, London
Paris, ville lumière: projets d'artistes pour l'espace public parisien, organized by Direction des Affaires Culturelles de la Mairie de Paris at the Fondation Electricité de France, Paris (catalogue)
Europa, Europa, organized by Pontus Hulten and Ryszard Stanislawski, Kunstmuseum Bonn (catalogue)
Revir/Territory, Kulturhuset, Stockholm
Camera Politics, (traveling exhibition), Pittsburgh Center for the Arts
La Ville, Centre d'Art et de Culture Georges Pompidou, Paris (catalogue)
Garbage, Real Art Ways, Hartford, Connecticut
- 1993 *In Transit*, The New Museum of Contemporary Art, New York
At the Edge of Chaos: New Images of the World, Louisiana Museum of Modern Art, Copenhagen, Denmark (catalogue)
2ème Biennale d'Art Contemporain, Maison de Lyon, Lyons (catalogue)
Washington University Art Gallery, Seattle
Polska. Art Tower Mito, Ibaraki, Japan. (brochure)

- In and Out of Place: Contemporary Art and the American Social Landscape*, Museum of Fine Arts, Boston (catalogue)
- Arbeitskreis Nr. 2*, Riverviews Danube Canal, Vienna
- Feuertest (Fireproof)*, Die Wandelhalle, Forum fur Kunst, Koln
- 1992 *Rendez-vous manqués*, Galerie Gabrielle Maubrie, Paris

Public Projections

- 1980 First tests of outdoor architectural slide projections (various locations: University of Toronto subway, elementary school), Toronto
Indoor projection in Toronto subway. Projection stopped by subway authorities for unauthorized use of electricity.
Indoor projection, Maritime Mall, Halifax, Nova Scotia. Organized with the technical assistance from the Nova Scotia College of Art and Design, Halifax
- 1981 The Confederation Centre for the Arts, Charlottetown, Prince Edward Island. Organized by The Great George Street Gallery, Charlottetown, in conjunction with solo exhibition
Nova Scotia Power Corporation Plant, Halifax. Organized by the Centre for Art Tapes and Eye Level Gallery, Halifax, in conjunction with solo exhibition at Eye Level Gallery
School of Architecture, Technical University of Nova Scotia, Halifax. Organized by the Centre for Art Tapes and Eye Level Gallery, Halifax, in conjunction with solo exhibition at Eye Level Gallery
Scotia Tower, Halifax. Organized by the Centre for Art Tapes and Eye Level Gallery, Halifax, in conjunction with solo exhibition at Eye Level Gallery
Art Gallery of Ontario, Toronto. Organized by A Space, Toronto
City Hall, Peterborough, Ontario. Organized by Artspace, Peterborough, in conjunction with solo exhibition
Empress Hotel, Peterborough, Ontario. Organized by Artspace, Peterborough, in conjunction with solo exhibition. Projection stopped by police at request of hotel management.
Massachusetts Institute of Technology, Cambridge. Organized with technical assistance from the Massachusetts College of Art, Boston
- 1982 War Memorial, Adelaide. Organized by the Adelaide Festival and the South Australian School of Art, Adelaide, in conjunction with the *exhibition Poetics of Authority: Krzysztof Wodiczko* at the Gallery of the South Australian College of Advanced Education
Festival Centre Complex, Adelaide. Organized by the Adelaide Festival and the South Australian School of Art, Adelaide, in conjunction with the *exhibition Poetics of Authority: Krzysztof Wodiczko* at the Gallery of the South Australian College of Advanced Education
Mutual Life and Citizens Assurance Company Centre Tower, Sydney. Organized for The Biennale of Sydney
Art Gallery of New South Wales, Sydney. Organized for The Biennale of Sydney
Qantas International Centre, Sydney. Organized for The Biennale of Sydney
American Express Building, Sydney. Organized for The Biennale of Sydney
- 1983 Victory Column, Schlossplatz, Stuttgart

Hauptbahnhof, Stuttgart. Organized by the Württembergischer Kunstverein, Stuttgart, in conjunction with the exhibition *Künstler aus Kanada: Räume und Installationen*

Bow Falls, Banff, Alberta. Organized by the Banff Center

Museum of Natural History, Regina, Saskatchewan. Organized by the Regina Art Gallery

South African War Memorial, Toronto. Organized by the Ydessa Art Foundation, Toronto, in conjunction with solo exhibition. Undertaken, with lawyer present, despite denial of permission to project by Toronto Historical Board. Police halt projection after two hours.

Memorial Hall, Dayton, Ohio. Organized by the City Beautiful Council, Dayton

Old Courthouse, Dayton, Ohio. Organized by the City Beautiful Council, Dayton

Sinclair Community College, Dayton, Ohio. Organized by the City Beautiful Council, Dayton

Federal Court House, London, Ontario. Organized by the Greater London Art Gallery, London

1984 Seattle Art Museum. Organized by the Center on Contemporary Art, Seattle, in conjunction with the exhibition *Public Comments*

AT&T Long Lines Building, New York. Organized by The Kitchen, New York

Astor Building/The New Museum of Contemporary Art, New York. Organized by The New Museum of Contemporary Art

Conference Center, Ohio State University, Columbus. Organized by the International Conference of Humanities on George Orwell's 1984

Penthouse Building, New York. Organized by the Tower Gallery, New York, in conjunction with the exhibition *Body Politic*

Soldiers and Sailors Memorial Arch, Grand Army Plaza, Brooklyn, New York.

Organized by the Prospect Park Administrator's Office, New York City

Department of Parks and Recreation, New Year's Eve

1985 Performing Arts Center, State University of New York at Purchase.

Organized by the Neuberger Museum, State University of New York at Purchase, in conjunction with solo exhibition

Nelson's Column, Trafalgar Square, London. Organized by the Institute for Contemporary Art and the Artangel Trust, London, in conjunction with solo exhibition at Canada House, London

South Africa House, Trafalgar Square, London.

Duke of York's Column, Waterloo Place, London. Organized by the Institute for Contemporary Art and the Artangel Trust, London, in conjunction with solo exhibition at Canada House, London

Bundeshaus, Bern, Switzerland. Organized by the Kunsthalle and Kunstmuseum Bern in conjunction with the exhibition *Alles und Noch Viel Mehr* at the Kunstmuseum

Royal Bank of Canada, Place Ville-Marie, Montreal. Organized by the Centre International d'Art Contemporain, Montreal, in conjunction with the exhibition *Aurora Borealis*

Guildhall, Derry, Northern Ireland. Organized by the Orchard Gallery, Derry, in conjunction with solo exhibition

Cenotaph and Grand Parade War Memorial, Halifax. Organized by the Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax, in conjunction with solo exhibition

1986 Arsenale, Venice. Organized by the Canadian Pavilion, *XLII Biennale di Venezia*

- Condottierre Colleoni Monument, Campo Santi Giovanni e Paolo, Venice. Organized by the Canadian Pavilion, *XLII Biennale di Venezia*
- Campo Santa Maria in Formosa, Venice. Organized by the Canadian Pavilion, *XLII Biennale di Venezia*
- Campanile, Piazza San Marco, Venice (two versions). Organized by the Canadian Pavilion, *XLII Biennale di Venezia*
- Fine Arts Center, University of Massachusetts, Amherst
- Allegheny County Memorial Hall, Pittsburgh. Organized by the Mattress Factory, Pittsburgh
- Replica of Condottierre Colleoni monument, Academy of Fine Arts, Warsaw. Organized by Galeria Foksal, Warsaw, in conjunction with solo exhibition
- The Homeless Projection 2, The Soldiers and Sailors Civil War Memorial, Boston. Organized for First Night, Boston
- 1987 Westin Bonaventure Hotel, Los Angeles. Organized by the Los Angeles Institute of Contemporary Art
- Museum Fridericianum, Kassel, West Germany. Organized for *documenta 8*, Kassel
- Martin Luther Kirchturm, Kassel. Organized for *documenta 8*, Kassel
- Real Estate Projection, Chicago. Organized by the Randolph Street Gallery, Chicago
- 1988 The Border Projection (part one), San Diego Museum of Man. Organized by the La Jolla Museum of Contemporary Art in conjunction with solo exhibition
- The Border Projection (part two), Centro Cultural Tijuana. Organized by the Centro Cultural de Tijuana in conjunction with solo exhibition at the La Jolla Museum of Contemporary Art
- Flakturm, Arenberg Park, Vienna. Organized by the *Wiener Festwochen*
- Neue Hofburg, Heldenplatz, Vienna. Organized by the *Wiener Festwochen*
- National Monument and National Observatory, Calton Hill, Edinburgh. Organized by The Artangel Trust, London, and the Fruitmarket Gallery, Edinburgh, for the *Edinburgh Festival*
- Hirshhorn Museum, Washington, DC. Organized by the Hirshhorn Museum and Sculpture Garden as part of the exhibition series *WORKS*
- R.C. Harris Water Filtration Plant, Toronto. Organized by Visual Arts Ontario in conjunction with the exhibition *Waterworks*
- 1989 Whitney Museum of American Art, New York. Organized by the Whitney in conjunction with the exhibition *Image World: Art and Media Culture* (catalogue)
- 1990 Tuxedo Royale (ship), Tyne River, Newcastle upon Tyne, England. Organized by First Tyne International, Newcastle, in conjunction with the exhibition *A New Necessity*
- Zion Square, Jerusalem. Organized by The Israel Museum, Jerusalem, in conjunction with the exhibition *Life Size: A Sense of the Real in Recent Art* (catalogue)
- Huth-Haus, Potsdamer Platz, West Berlin. Organized by the Deutscher akademischer Austauschdienst [DAAD] in conjunction with the exhibition *Die Endlichkeit der Freiheit* (catalogue)
- Lenin Monument, Leninplatz, East Berlin. Organized by the Deutscher Akademischer Austauschdienst [DAAD] in conjunction with the exhibition *Die Endlichkeit der Freiheit* (catalogue)
- 1991 Arco de la Victoria, Madrid. Organized by the Circulo de Bellas Artes, Madrid, in conjunction with the exhibition *El Sueño Imperativo*

- Oud-Amelisweerd, Bunnik. Organized by the Centraal Museum, Utrecht, in conjunction with the exhibition *Night Lines* (catalogue)
- 1996 *Andrzej Wajda Festival 1996*, Krakow, Poland (video projection)
- 1997 Bunker Hill Monument as part of exhibition *Vita Brevis: "Let Freedom Ring"*, Institute of Contemporary Art, Boston, Massachusetts (video projection). (see also: video and radio and Internet:
www.jewishmuseum.org/Pages/Exhibitions/CAP/wodiczko/)
- 1998 *A-Bomb Dome Projection*, Hiroshima. Organized Hiroshima City Museum of contemporary Art, in conjunction with solo exhibition
www.web.kyoto-inet.or.jp/org/uferart7/Pages/cad.j%20group/KW_j.html
www.ufer.co.jp/eurospace/films%20folder/KW.html)
- 1999 NYC Department of Public Affairs Building (former), Columbus Circle, NY organized by Public Art Fund, NYC (video projection)
Goya to Beijing, Krzysztof Wodiczko & Li Huai, Project for the anniversary of the political struggle for democracy, Tiananmen Square
- 2001 Tijuana, Public Projection for *InSite 2000*

Selected Public Collections

Art Bank, Ottawa, Canada
 Chase Manhattan Bank, New York
 Foksal Gallery, Warsaw, Poland
 Fonds National d'Art et de Culture, Ministre de la Culture, Paris, France
 Fonds Régional d'Art et de Culture d'Ile de France, Ministre de la Culture, Paris, France
 Fonds Régional d'Art Contemporain des Pays de Loire, Nantes, France
 Fundació Tàpies , Barcelona, Spain
 Israel Museum, Jerusalem, Israel
 Jewish Museum, New York
 The Linc Group, Chicago, Illinois
 Łódź Museum, Poland
 Museum of Contemporary Art, San Diego
 Musée d'Art Contemporain de Lyon, France
 National Museum, Poznan, Poland
 National Gallery, Ottawa, Canada
 National Museum of Modern Art, Kyoto, Japan
 New Museum of Contemporary Art, New York City
 Queensland Art Gallery, South Brisbane, Australia
 Walker Art Center, Minneapolis, Minnesota