



**KRZYSZTOF
WODICZKO**

MONUMENT

Krzysztof Wodiczko

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Monument

Mad. Sq. Art. 2020
Krzysztof Wodiczko
Monument

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Madison Square Park
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Presented by
Madison Square Park
Conservancy



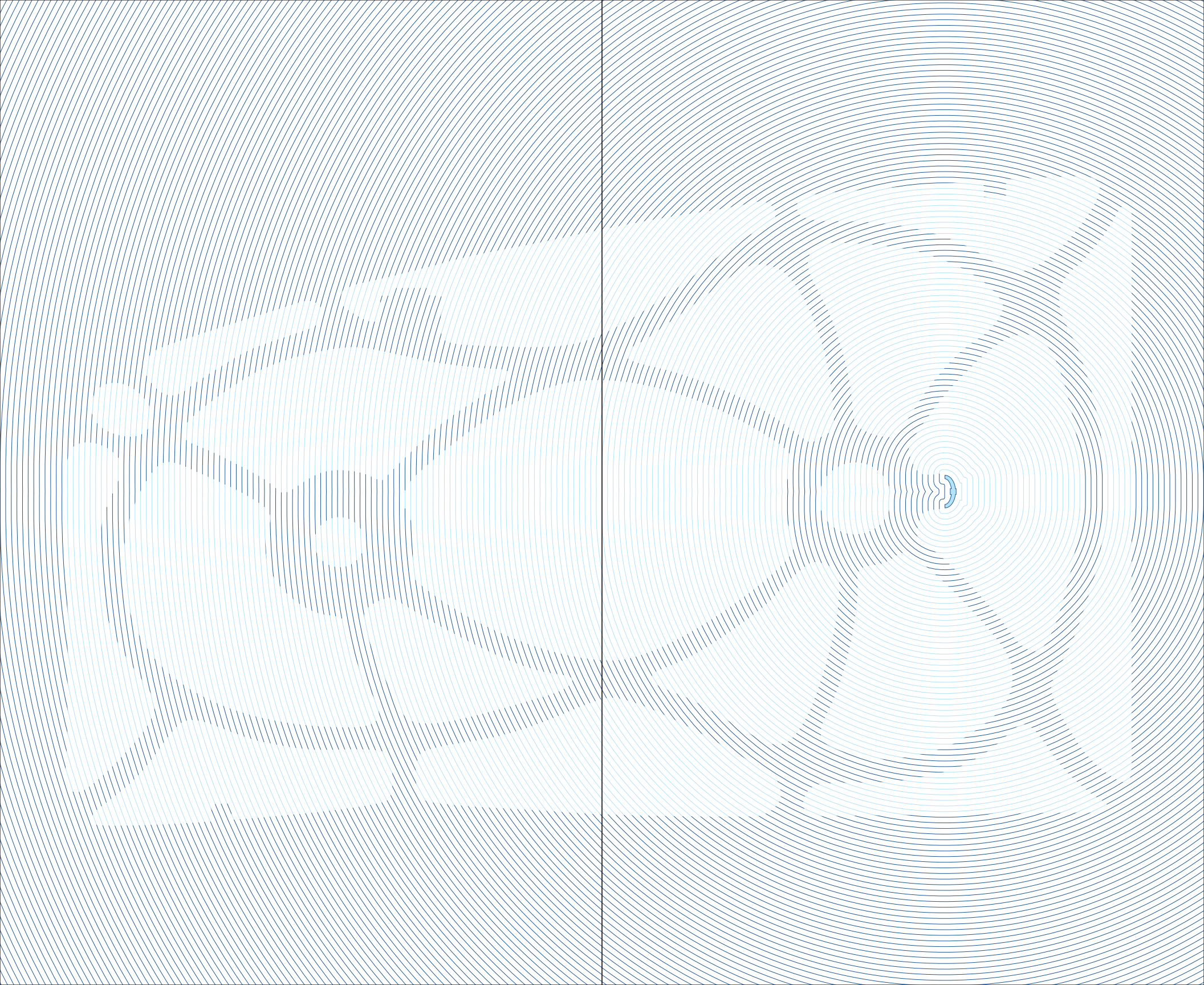




FIG. 1

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FIG. 2



FIG. 3

Introduction

Brooke Kamin Rapaport

After Madison Square Park Conservancy first discussed a public art project with Krzysztof Wodiczko in 2016, the artist spent extensive time on-site walking among the nineteenth-century American monuments. Wodiczko is no stranger to monuments. He was born in 1943, during the Warsaw Ghetto uprising, a campaign of resistance against the Nazi occupation of Poland, and he likes to quote a saying from his homeland: “Somewhere between [war] memorials there is Poland.” He was drawn to the historic monument to Civil War admiral David Glasgow Farragut because of its prominence in the Park, its distinguished position as a collaboration between the American Renaissance sculptor Augustus Saint-Gaudens and the Gilded Age architect Stanford White, and the implicit parallel between the American Civil War and contemporary civil wars that displace people globally. Wodiczko also selected the Farragut monument, a bygone symbol of naval prowess, for its role in commemorating how the American Civil War generated a crisis, uprooting individuals and driving millions—soldiers, civilians, and stragglers; enslaved people and free; Northerners and Southerners—from their homes.

Wodiczko immediately and compassionately sketched in graphite on paper a tender image of Admiral Farragut cradling a young boy in a life vest: the artist summoned the harrowing 2015 news photograph of Alan Kurdi, the three-year-old Syrian child dressed in blue shorts and a red T-shirt whose drowned body was found on a beach in Turkey, bringing international attention to the refugee crisis. But the photograph that Wodiczko similarly considered was less well publicized: a Turkish police officer cradling the small boy’s body as he was removed from the shoreline. In Wodiczko’s rendering, the almost 150-year-old bronze Farragut was transformed into a contemporary symbol, although one that is fraught in today’s political climate: an American proxy harboring a refugee and fulfilling the most basic promise of democracy, including human rights, peace, and civility. This was the artist’s opening conceptual framework for his project in Madison Square Park. What



FIG. 4

moved him deeply was the statue's stance as a surrogate for civil wars and other conditions of conflict and instability that today, according to the International Rescue Committee, have displaced more than 70 million people and are one impetus for the current refugee crisis.

In *Monument*, Wodiczko builds on a half-century practice focusing on war, turmoil, trauma—and hope. For the projection, he interviewed and filmed twelve individuals, from Afghanistan, Bhutan, Ethiopia, Guatemala, Iraq, Liberia, Mozambique, Myanmar, Somalia, and Syria, who are resettled refugees to the United States. The artist and Madison Square Park Conservancy collaborated with Integrated Refugee and Immigrant Services and Refugee Council USA, a coalition of humanitarian organizations including the International Rescue Committee (IRC), to engage the filmed volunteers. We are grateful for their generous participation in this work. The Farragut Monument comes to life with testimonies of displacement that illuminate how conflict and political fallout affect individuals globally. *Monument* encourages viewers to consider how and whom history memorializes. We are all now catching up to Wodiczko's long-haul, long-term vision for humanity and for pressing work in the civic space.



FIG. 5

Krzysztof Wodiczko calls himself an immigrant and speaks of Poland as “my old country.” He received an MFA from the Academy of Fine Arts in Warsaw in 1968. He immigrated to Canada in 1977 and established residency in New York City in 1983. He lives and works in New York City; Cambridge, Massachusetts; and Warsaw. Wodiczko was recognized with the Hiroshima Art Prize in 1999 for his contribution as an artist to world peace, and the 2004 College Art Association Award for a distinguished body of work. He received an MFA from the Academy of Fine Arts in Warsaw in 1968.

Like all of Madison Square Park's exhibitions, *Monument* could not have been realized without the consistent support and counsel of the Conservancy's Board of Trustees, including Board Chair Sheila Davidson. Our Art Committee, chaired by Ron Pizzuti, is a group of thoughtful advisors who share their guidance, generosity, and wisdom. We are grateful to Christopher Ward of Thornton Tomasetti. John Hunt is our generous counsel. At Madison Square Park Conservancy, Tom Reidy, Senior Project Manager, and Julia Friedman, Senior Curatorial Manager, have been outstanding colleagues on all aspects of this project. Keats Myer, Executive Director, has been steadfast in her support of the

artist's work. Miriam Fodera conceived the public programs for the exhibition. Our thanks to Tessa Ferreyros, former Curatorial Manager, and interns Tara Oluwafemi and Julian Raiford. Producer Michael Fodera served with great professionalism and tireless commitment. Our sincere thanks to our colleagues at WorldStage, who worked with the artist throughout the video projection, in all weather: Josh Weisberg, Armando Acevedo, Jr., and Raul Herrera. At the Municipal Art Society, Elizabeth Goldstein and Phyllis Cohen have been thoughtful, generous colleagues.

Bob Carey, Former Director, Office of Refugee Resettlement, U.S. Department of Health and Human Services, Washington, D.C., and former Chair, Refugee Council USA, Washington, D.C., has been unstinting in supporting this project and Wodiczko's vision. The steadfast guidance and assistance of Anne O'Brien, Director of Community Engagement, Integrated Refugee and Immigrant Services, and of Mary Giovagnoli, Executive Director, Refugee Council USA, were crucial in bringing *Monument* to fruition. Thank you also to Camille Kritzman, Case Manager, Integrated Refugee and Immigrant Services, who worked with the Conservancy as a translator for this project.

During the phase of researching Admiral Farragut's family history, his role as a Southern Unionist, and his stature in American military history, several scholars offered indispensable expertise and guidance on American and Civil War history. We are grateful to Benjamin Armstrong at the United States Naval Academy; Roger Bailey at the University of Maryland, College Park; Catherine Epstein and Hilary Moss at Amherst College; David Quigley at Boston College; Marni Sandweiss at Princeton University; Craig L. Symonds at the U.S. Naval War College; and Michael Verney at Drury University.

In 2016, critic and scholar Michael Brenson worked with Madison Square Park Conservancy to conceive *Dreaming Public Art*, our annual symposium at the SVA Theatre. Wodiczko's role in the symposium prompted our first conversation.

During the project planning, the Conservancy and the artist convened an advisory committee to consider the many aspects of the work. We are grateful to participants Diana Al-Hadid, Rocío Aranda-Alvarado, David Berliner, Sandee Borgman, Bob Carey, Jia Jia Fei, Rashmi Gill,

Jonathan Kuhn, Christopher Lew, Larry Ossei-Mensah, and Juliet Sorce. Suzette Brooks Masters has been a vital link to humanitarian organizations.

Scholar, writer, and critic Aruna D'Souza and David Levi Strauss, Chair, MFA Art Writing Department, School of Visual Arts, have contributed stunning essays to this volume. They share new insight into Wodiczko's practice. For their continued commitment to the art program, Madison Square Park Conservancy thanks Megan Ardery, John Barry, Manhattan Borough Parks Commissioner William Castro, John Hunt, Anna Jardine, Jonathan Kuhn, Jennifer Lantzas, Christina Ludgood, Elizabeth Masella, Juliet Sorce, and Christopher Ward at Thornton Tomasetti. Our thanks to Miko McGinty, Julia Ma, and their colleagues for the elegant design of this volume.

Krzysztof Wodiczko has given the art program of Madison Square Park Conservancy and all Parkgoers understanding of how a long-term practice can have great impact in the public realm. In conversation with Conservancy staff, crews, visitors, and the filmed participants, Wodiczko refers to *Monument* as "our project." It is in the great spirit of collaboration and civic responsibility that he proceeds. And it is this behavior that leads his significant work.



FIG. 6

Artist's Statement

Krzysztof Wodiczko

We are remembering, commemorating, indeed celebrating, war and civil war heroes like Admiral Farragut, whose monument I decided to engage for this project. I decided to engage it polemically. I managed to do so with the help and the understanding of present-day survivors, civilian civil war veterans who were willing to participate, speak, and animate it with their memory, voice, and expression. With projectors and projection-mapping technology I am turning the silent and motionless monument into the speaking and performative monument to refugees—the forgotten or unacknowledged civil war heroes.

The terrible sight of civil wars, no matter their cause, is the unimaginably painful lived experience of these refugees. They are the living monuments and memorials to their own civil war trauma, but they are mostly silent and speechless.

It is a time to publicly acknowledge them for their potential contribution to the informed memory and understanding of civil wars, as living war monuments and memorials. To do so, as in this project, it is important to help them gain or regain their voices and find words and expression to speak of their experience with emotion in a public space, in a symbolic urban environment, a place of collective memory—such as a municipal park populated by historical statues, city residents, and visitors.

To animate the monument, the participating refugees—the monument animators—must animate themselves first, and thereby learn how to bring it to life. They must find speech for unspeakable experiences. The refugees' voices and their life stories serve as warnings about the danger of not seeking peaceful and nonviolent means to resolve disputes and conflicts. The word *monument* derives from *monere* and evokes *memento*, words that refer to warning and reminder, respectively. Most of the over 70 million people displaced from their homes in the world today are, consciously or not, such monument-warnings. "Functional monuments," one might say. Admiral Farragut obviously

witnessed civil war situations, and as many scholars maintain, the American Civil War caused the greatest refugee crisis of the nineteenth century.

The American Civil War

The death, loss, and suffering caused by the American Civil War are beyond our current public imagination and emotional comprehension. For about a century, the number of dead, missing, or wounded soldiers was estimated at 618,222 (360,222 from the North and 258,000 from the South). Given the much smaller U.S. population in the 1860s, the American Civil War proportionally resulted in more American casualties and trauma than World War II.

According to J. David Hacker, a demographic historian at SUNY Binghamton, “If you go with that total for a minute—620,000—the number of men dying in the Civil War is more than in all other American wars from the American Revolution through the Korean War combined. And considering that the American population in 1860 was about 31 million people, about one-tenth the size it is today, if the war were fought today, the number of deaths would total 6.2 million.” More recently Hacker recalculated the number: perhaps as many as 750,000—comparable to more than 7 million deaths today.

The Civil War caused not only massive death and injury, but also massive human displacement, proportionally much larger than in any civil wars today. The greatest war atrocities were committed against civilians. An estimated 200,000 white Southern civilians fled their homes upon Union occupation, and between 30,000 and 50,000 ex-Confederates fled the country. Proportionally, the number of refugees would correspond to 2 million today.

Speaking from the monumental pedestal the truth of their unspeakable civil war experience, the refugees wish to use their public voice to end civil wars, and to facilitate closer understanding of their own lives and the fact that refugees desperately need assistance. They also wish to be acknowledged for their contribution to their new country and for their own American success stories.

The presence of a diverse public-park audience is in fact the most welcoming reason for such a public project.

The conversations and exchange of thoughts and opinions among various social, cultural, and generational audiences inspired by the speaking monument will create a more sensitive appreciation of the needs of the refugees and the situation of people they left behind.

The refugees’ public testimony has a therapeutic effect on them: there is nothing more painful than not being able to share with others one’s own feelings of pain caused by overwhelming life events. Through this projection/monument animation, in a public space with people in the Park paying attention and listening, the refugees know they can share their experiences and, further, act on behalf of others who are in their situation. Thus they become not only witnesses but also agents of social change (toward less or no war, and fewer or no refugees in the future). This is the best condition, as psychotherapists know, for a healthier life, for recovery from personal and collective trauma.

The public may also become a therapeutic beneficiary. It may be easier to open one’s mind when listening to and looking at a speaking and moving statue than when listening to the real person. Partly real, partly not, partly alive, partly not, partly animated, partly not, the monument is a cultural prosthetic, an in-between communicative artifice for the refugees and the public.

In the process of speaking with the refugees, getting to know them, I have learned more of their contribution as human beings to the new and complex multicultural society. They are hardworking people, often indispensable professionals, who assist newcomer refugees, and who, as experienced witnesses, can best testify that we must end the merciless and murderous perpetuation of war, especially devastating civil war.

I want to help these people who have lived through war, and with them support cultural change without which there will be no end to war. The existing and newly built war memorials must be subjected to special transformative actions, events, and interpretations that will make them useful for creating new cultural conditions and new consciousness toward the ultimate situation in which there will be no need for new war memorials. The useful utopia behind this monument project is the hope that because it works it will eventually no longer be needed.

Our Cities as War Monuments

I was born of war, born of its damage to the civilian population. I am also a child of a postwar devastation: human and material.

In my old country, Poland, there is a saying: “Somewhere between [war] memorials there is Poland.” But the truest war memorials are the war-torn cities themselves, including their inhabitants.

I was born in Warsaw in April 1943, and thus am a child of a city of war and a witness-survivor of the postwar trauma suffered by millions like my family. Like all Poles of my generation, I am a living war memorial.

By 1944, some 800,000 inhabitants of Warsaw had been killed in World War II, about 60 percent of the population. By January 1945, as a result of systematic damage and destruction by the Nazis, more than 85 percent of the city was destroyed. My postwar memory is haunted by images of a flattened land of ruins populated by psychologically ruined survivors trying to reestablish their lives, all suffering from the profound loss of those closest to them, of their own childhood or adulthood, and of a sense of the future. These vivid memories inform my public motivation and what I believe is my personal obligation to do all I can to contribute to the end of all war.

The devastating memories of war are a potent contradiction to the urban cult of war and tradition of official war commemoration, through which war is romanticized, celebrated, and glorified in landmarks of urban and national identity, and seen not as something unavoidable but as something to be admired, even desired.

These war-bound ideas and beliefs are reinforced with the monumental help of symbolic urban structures and memorials that act as stage sets for elaborate mass events such as military and paramilitary parades, commemorative gatherings, and other state and city performative public rituals that at once commemorate and perpetuate wars.

Monument

The project *Monument* offers an opportunity for the group of present-day war refugees to share their lived experience with the public. Their voices and their gestures have been filmed and are projected onto a key monument of Madison



FIG. 7

Square Park: the lofty statue of Admiral David Glasgow Farragut, Civil War hero, soldier, navigator, and survivor of stormy seas, hostile lands, and mortal battles.

In this projection, the refugees have chosen to become monument animators. They have volunteered to animate the monument, taking advantage of its history and status in order to make their voices and experiences be publicly heard and remembered.

To take part in this paratheatrical project, the refugees appear as if “wearing” the monument, using it as a prestigious mask. This mediated appearance may provide a better psychological and cultural position for them to open up and speak of their unimaginable (and unspeakable) experiences. At the same time, their presence as animated public statues may attract Parkgoers to come closer and listen, and help them focus on what the refugees say.

The refugees, “living monuments to their own trauma,” have chosen to speak through the historical monument in hope of making their traumatic experience acknowledged as personal and moreover as historical. The words *monument* and *memorial* relate to words for warning and remembering (*monere*, *memoria*). Monuments and memorials warn us, remind us, to be aware and to beware the dangers of perpetuating past (and present) catastrophes in the future.

In June 2019, David Miliband, president of the International Rescue Committee, reminded us that there are more than 70.8 million people in the world today fleeing war, economic misery, and climate stress (the estimate came from an annual report of the UNHCR, the United Nations Refugee Agency). He called on the United States, the world’s richest nation, “to reverse the current course of denying assistance and safety to refugees and asylum-seekers.”

Monument calls for action to save the future from the danger of continuing past catastrophes. It calls for ending civil wars that destroy and uproot the lives of tens of millions of people and for reversing the policy of refusing assistance to refugees and asylum seekers.

Let the monument speak! Let the refugees be heard!

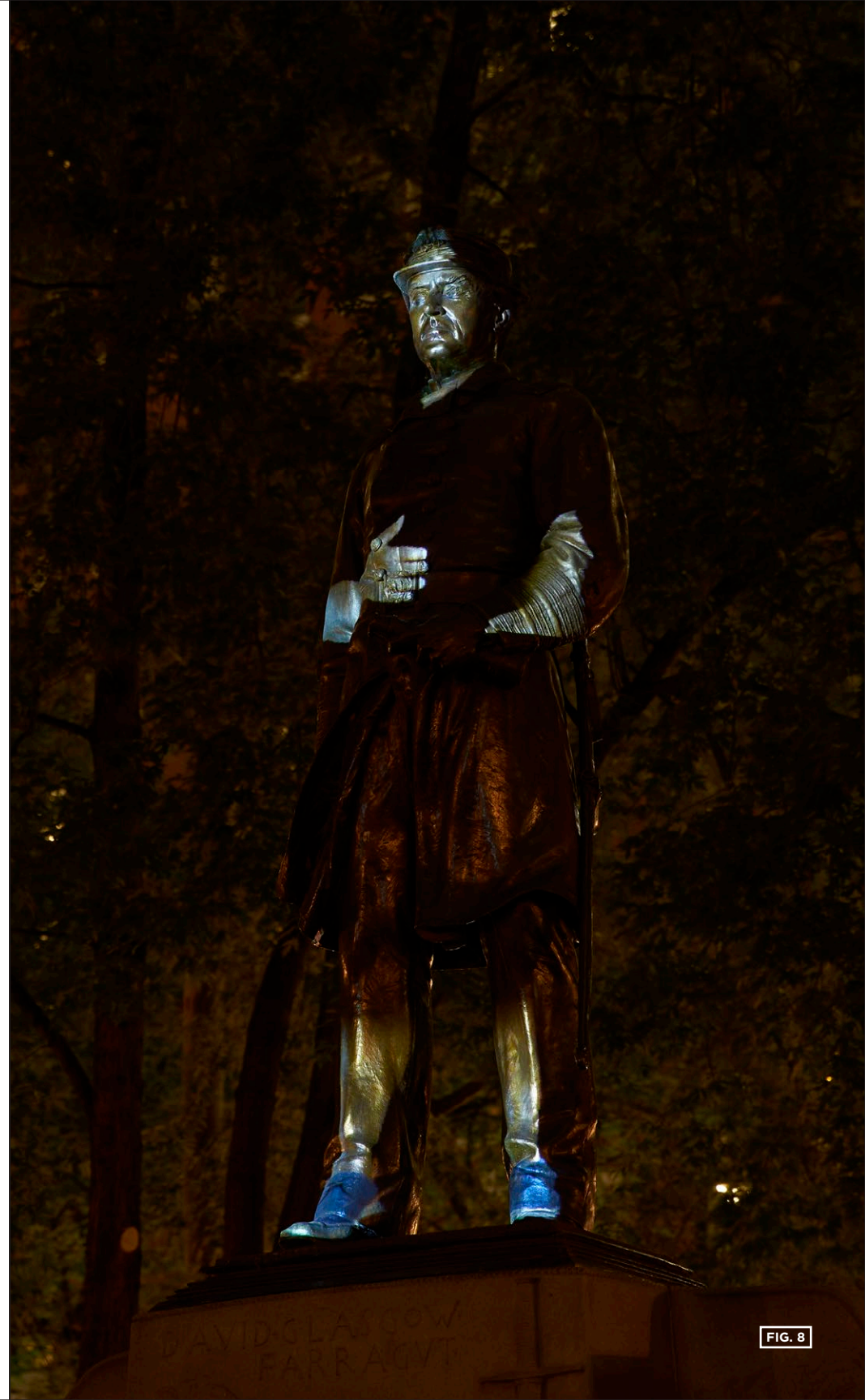


FIG. 8



FIG. 9



FIG. 10

Reanimations

Aruna D'Souza

We live in an age of monuments: over the past few years, our collective attention has turned toward these statues in our public spaces—objects we walk past so often that many have become invisible to us, unseen and unexamined. We have been asking questions about who is represented and why. Why, for example, are there so many tributes to the “heroes” of the Confederacy—soldiers who lost the Civil War, and who stood on the wrong side of history—especially when so many of these tributes were erected not in the raw aftermath of the traumatic conflagration, but decades later? The answer is troubling: it was only in the Jim Crow era that these mass-produced effigies popped up like carbuncles across the country, as ways for the communities that erected them to declare their whiteness and warn Black people of their precarious claims to belonging, even after the legal end of slavery. As the call to take down these statues has recently gained momentum—and the arguments for the need to preserve them as an act of historical stewardship grow louder—some people look for alternatives to fill their soon-to-be-evacuated pedestals: Why not furnish our parks, façades, and squares with new memorials, designed to remember those heretofore erased from stories of our nation-building? Why not represent those communities that have for so long been unrepresented? Why not expand our notion of who counts as a hero, and therefore is worth honoring? Why not imagine ways to embody history that don’t involve singular heroes?

Monuments are never just monuments. Rather, they are proxies for things that often go unnamed—white supremacy, racism, misogyny, xenophobia, cultural erasure, the persistence of people in the face of all these obstacles and forms of hatred—and for the conversations that we, as a nation, seem incapable of having directly. Krzysztof Wodiczko is an artist who, over the course of decades, has used the existence of these public artworks to challenge our notions of who we are as a society, whom we honor, and whom we leave behind. By projecting onto memorial statues images and voices of the forgotten and marginalized—

war veterans, homeless people, families of victims of gun violence, women and children who have experienced domestic abuse, stateless individuals, and now, with *Monument*, forced migrants—he reanimates those inert objects, restructures our public spaces, and revivifies our sense of collectivity and humanity at once. They become countermonuments, working against their own silent presence to reveal a greater truth and picture a more complete sense of who we are.

For *Monument*, Wodiczko filmed twelve people who have been forced from their homes because of civil war—in Liberia, Mozambique, Syria, and other places that go unnamed by the subjects—relating their experiences living in refugee camps, making the sometimes perilous journeys to the United States, gaining admittance to the country, and rebuilding their lives, often in conditions of extreme economic precarity and outright violence. For all the horrors they encountered, one speaker makes clear that the condition of statelessness they have been forced into is perhaps the worst, because it erases their claim to *recognition* as such:

Statelessness means you are nobody. If you about to die, nobody care. If you wanna go to hospital . . . you are nobody. You don't have document. You don't have nothing. You don't belong to any country. So in the world you are a human being, you exist as a person, but you are technically nobody. You have no rights. You have no right to go to school. You have no right to access resources. . . . You can't graduate. You can't apply for work. You don't have social security. You can't fly. You have no passport.

During the filming, the participants were asked to hold themselves in the pose of the statue onto which their image and voices would be projected: the 1881 monument designed by the sculptor Augustus Saint-Gaudens and the architect Stanford White honoring Admiral David Glasgow Farragut, who fought for the North in the Civil War—a conflict that, in addition to leaving hundreds of thousands dead, produced a massive refugee crisis in the nineteenth century, a fact that is only lately coming to light.

Farragut has long faded into the urban landscape, his statue unnoticed by many of the New Yorkers who rush past it every day. Our indifference to him has robbed him



FIG. 11

of recognition, too. But now, at least for a time, he has something to say—even if the stories he tells are not his. He is no longer the singular hero but a multiplicity. Through him, the silenced speak; through him, those who have been evacuated of their status by the bureaucratic state are now allowed a place on the pedestal—a place in our history, that is to say. And this new visibility, Wodiczko reminds us, is crucial for the maintenance of our civil society: “Silence and invisibility are the biggest enemies of democracy,” he has said. Not just my ability to speak is at stake, or yours, or theirs—all of our ability. Speaking, in whatever form that speech might take, is a precondition of belonging.

As the number of refugees has exploded in recent years—and as national borders have thickened and hardened in step with a growing, seemingly global xenophobic fervor (none of us would be refugees or even immigrants if borders didn't exist)—artists have turned their attention to those who have been forced from their homes. So many of their resulting artworks have centered, like Wodiczko's does, on making space for refugees to tell their stories. I'm always slightly uncomfortable in encountering such art. It is as if, by looking, I am asking these unimaginably resilient victims of our collective failure to care for our fellow humans to relive their traumas for my benefit, so that I can



FIG. 12

understand them, so I can empathize with their lives. But they shouldn't have to confess their pain to me the way they've had to confess it to border police and NGO workers and immigration agents as a precondition to my obligation to care for them—I should care for them because they are human beings, and therefore deserving of care.

Wodiczko is aware of this trap of asking others to perform their pain, and he treats participants in his projects more like collaborators than like subjects; he refuses to give them guidance on how to use the platform he is creating (or rather, co-opting) for them. He prefers to speak of his projections not as a means of inducing empathy in the viewer, but rather as a process of healing for *both* the speaker and larger communities. He draws on the work of Judith Herman, an expert in psychiatric approaches to trauma, who has argued that “remembering and telling the truth about terrible events are prerequisites both for the restoration of the social order and for the healing of individual victims.” For the restoration of the social order: like Herman, Wodiczko argues that the act of listening to such stories is as therapeutic as the act of telling them. By bearing witness to such truth-telling, we participate in the necessary processes of reconciliation required to address brutalities that may be experienced at our southern border or across oceans, by people related to us or utterly unlike

us—brutalities that are, nonetheless, part of a global crisis to which we are all necessarily and inevitably connected.

All this speaking, all this listening: the circuit of communication Wodiczko constructs turns this monument from a proxy for those things we are incapable of discussing otherwise into a compelling site for such conversations. Perhaps we might think of the stories Wodiczko's counter-monument tells—the refugees' stories, the emerging history of the refugee crisis triggered by the U.S. Civil War, the stories of how we define our communities—in terms of hauntings: the spectral faces and hands that move, perfectly contained by the figure of Farragut, almost as if they possess him, exorcise their own ghosts and ours. In the dark, they shine light on what we often relegate to the shadows. And in the process, our sense of our community, as well as our humanity, grows.

Aruna D'Souza is a writer based in western Massachusetts whose work focuses on art, intersectional forms of politics, and museums. Her most recent book, *Whitewalling: Art, Race & Protest in 3 Acts*, was published in 2018. She is a regular contributor to *4Columns* and serves on its advisory board. D'Souza is editor of the forthcoming volumes *Lorraine O'Grady: Writing in Space, 1973–2019* and *Linda Nochlin: Making It Modern*, and co-curator of a Lorraine O'Grady retrospective scheduled to open at the Brooklyn Museum in November 2020.



Standing and Speaking, Tempest-Tost to Me

David Levi Strauss

The magician Krzysztof Wodiczko is making the statues speak, again, in New York, in Madison Square Park. The image of a statue coming to life and speaking is one of our oldest and most storied images of magic, going back at least to the ancient Egyptian ritual of “opening the mouth” of a sacred statue. Technology and magic come from the same aspirations, pursuing similar goals. Wodiczko’s contemporary magic orchestrates an encounter with significant but obscured others through media that clarifies and heightens the human connection rather than accepting and reinforcing the distancing of mediation. It turns the mechanism inside out.

In *Monument*, Wodiczko has ingeniously brought together two disparate desires to show how they are, in fact, intimately entwined: the desire to make statues speak and the desire to diminish, restrict, or ignore the speech of refugees and immigrants. Both desires arise from an uncertain and unstable relation to the status of bodies. A statue is a standing image of a person with standing. A refugee is a stateless person, with no standing. It is the first thing a refugee says, through the statue: “Statelessness means you are nobody.”

Migrants, immigrants, deportees, expellees, exiles, aliens, nomads, refugees—are all names for those driven from their homes by violence and deprivation who have become the despised other in other lands, cast as invaders and usurpers, a present danger to the currently undispossessed but still precarious. There are now at least 70 million refugees in the world. More than half of them are children. If these refugees cannot stay in their homes, where can they go? One answer used to be America, and especially New York. The statue in the harbor (named “The Mother of Exiles”) still speaks clearly and forcefully: “*Give me your tired, your poor, / Your huddled masses yearning to breathe free, / The wretched refuse of your teeming shore. / Send these, the homeless, tempest-tost to me.*” The poet Emma Lazarus penned these lines only two years after the Admiral Farragut Monument in Madison Square Park was dedicated, in 1881. Lazarus was a poet of the Civil War, in

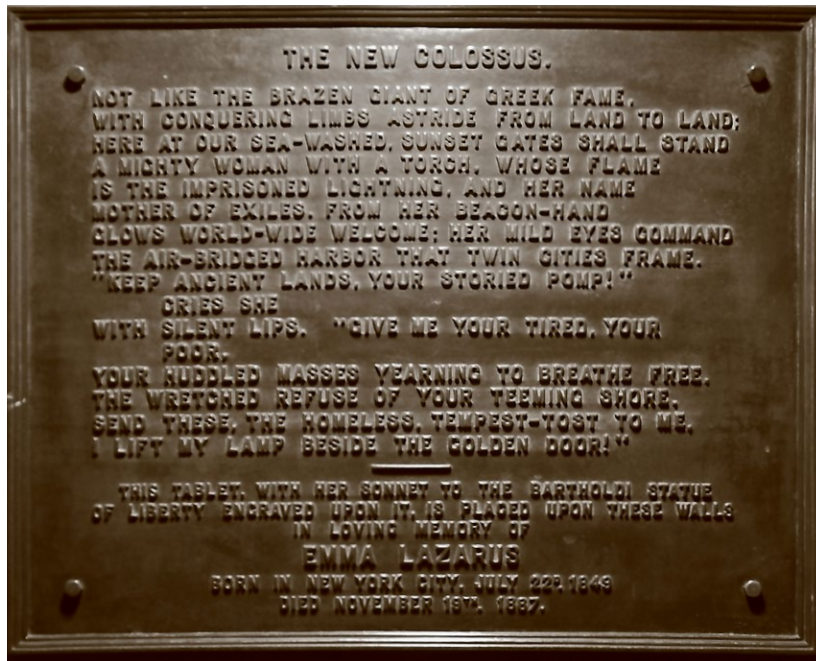


FIG. 14

the beginning, and an advocate on behalf of poor Jewish immigrants, in the end. Her ancestors were among the first Portuguese Jews to arrive in America before it was America, fleeing the Inquisition.

The great Irish political scientist and historian Benedict Anderson's "imagined community" is now in danger of being frozen in place in America, no longer accepting newcomers fleeing their homes. Refugees have become the blank screens upon which to project fears of both scarcity and contagion. We have become half a nation of xenophobic projections on an imaginary wall.

With the burgeoning growth of the influence of robots and cyborgs and artificial intelligence, with all their promise and menace, it is a risk to reanimate a historic statue with the living voices and gestures of a misunderstood group. As Cocteau asks in *The Blood of a Poet*, "Is it not crazy to wake up statues so suddenly from the sleep of centuries?"

The bronze statue of Admiral David Farragut has gazed out over this park for almost a century and a half, and has seen many changes over that time. The statue itself is a product of the Gilded Age in New York, which came just after the end of the Civil War and Reconstruction. It is the work of the well-known sculptor Augustus Saint-Gaudens

and the equally celebrated architect Stanford White, who designed the exedra. This was an era when the New York art world became established in the international art market: James Abbott McNeill Whistler, Winslow Homer, Thomas Eakins, John Singer Sargent, Mary Cassatt.

This was also a period that saw the influx of millions of European immigrants, from Poland, Italy, Austria-Hungary, Russia, and Greece, joining the Germans, British, Irish, and Scandinavians already here (Saint-Gaudens was himself an Irish immigrant). Chinese immigrants were faced with the Chinese Exclusion Act of 1882, which would last into the 1940s. And it was also a period of unbelievable materialistic excesses combined with extreme poverty. Sound familiar?

Wodiczko takes an "upright image," a standing image (statue) of a dead war hero and projects onto it the faces, hands, and voices of living people with a very different status (standing) from Admiral Farragut's—a very different relation to the state—to make statements about their condition. Farragut appears here as a standing symbol of the sacrifice to the state that is made in war, here civil war, memorialized in eternal bronze, standing on a plinth, above it all, so that we might remember and understand.

As we teeter on the brink of a new American civil war, stoked by a bigoted president, the figure of the refugee has become a flashpoint. But what do most Americans really know about immigrants and refugees now? Today they come from Liberia, Guinea, Mozambique, Bhutan, Iraq, Syria, Guatemala, El Salvador, Honduras . . . We project onto them our prejudices and fears, but we seldom get a chance to actually *listen* to them. Wodiczko has given us a chance to listen, if we will:

"Statelessness means you are nobody. . . . You don't belong to any country. So in the world you are a human being, you exist as a person, but you are technically nobody. You have no rights."

"In 1991 my father was killed, was beaten to death during the civil war in my country."

"The next thing that came to my mind is, 'My family's all going to die today. My mother's gonna die today. My sister's gonna die today. . . . We have to run.'"

But it's better to hear people tell their own stories, in their own voices, from inside the statue, standing there in the Park, surrounded by the city, in the dark.

On the first night of the projection, Wodiczko said, “The real heroes of civil wars are the refugees. To listen to these people is very informative. To know what civil war really means. The only reason for this project is for them to speak and for us to listen.”

As you listen, look at their hands. Listen to their hands.

Wodiczko has long worked in the gap between engineering and politics, and between technological innovation and age-old human belief systems. In this way, Athanasius Kircher (1602–1680) was a precursor. Although often mistakenly described by some historians as a magus-philosopher, Kircher, who worked in Baroque Rome, in the time of Bernini (with his “speaking statues”) and Borromini, was primarily an engineer and inventor, of various automatons (including a statue that both spoke and listened), the first megaphone, and all kinds of musical instruments and devices. He did not invent the magic lantern, but, as his best interpreter, Joscelyn Godwin, writes, “he was the first to illustrate and explain ‘parastatic’ or projecting machines.” Godwin concludes, “Kircher’s purpose is to rule out supernatural features and reduce the activities of the magus to rational procedures that anyone can repeat.”

“Rational procedures that anyone can repeat,” like standing and speaking, and listening to the statues speak.

David Levi Strauss is the author of *Co-illusion: Dispatches from the End of Communication* (The MIT Press, 2020), *Photography & Belief* (David Zwirner Books, 2020), *Words Not Spent Today Buy Smaller Images Tomorrow* (Aperture, 2014), *From Head to Hand: Art and the Manual* (Oxford University Press, 2010), *Between the Eyes: Essays on Photography and Politics*, with an introduction by John Berger (Aperture 2003, and in a new edition, 2012), and *Between Dog and Wolf: Essays on Art and Politics* (Autonomedia, 1999). *To Dare Imagining: Rojava Revolution*, edited by Strauss, Michael Taussig, Peter Lamborn Wilson, and Dilar Dirik, was published by Autonomedia in 2016, and *The Critique of the Image Is the Defense of the Imagination*, also edited by Strauss, Taussig, and Wilson, will be published by Autonomedia in 2020.





FIG. 16



FIG. 17



FIG. 18

Monument Words

Krzysztof Wodiczko and Madison Square Park Conservancy partnered with humanitarian organizations including Refugee Council USA, the International Rescue Committee, and the Connecticut-based Integrated Refugee and Immigrant Services to ask resettled refugees to volunteer in the realization of *Monument*. Their journeys are the foundation and purpose of the project. For the protection of specific individuals, and by their request, no names are disclosed here. Below are excerpts from the transcripts of their narratives.

Person 1 Statelessness means you are nobody. If you are about to die, nobody care. If you wanna go to hospital . . . you are nobody. You don't have document. You don't have nothing. You don't belong to any country. So in the world you are a human being, you exist as a person, but you are technically nobody. You have no rights. You have no right to go to school. You have no right to access resources because you have no rights. You can't graduate. You can't apply for work. You don't have social security. You can't fly. You have no passport.

Person 2 We moved to Kountaya refugee camp in 2001. We stay in Kountaya camp. It was hard for me leaving my child. If anyone can imagine leaving a child behind, I don't think anyone would imagine leaving a child behind for even a day or two. I had to leave my child behind me for ten years. Ten years! Ten years I had to leave my child!

Person 3 When I got out of my house, at the door I saw they have written two languages saying that you're going to be the next target. . . . I had to see videos. I had to see the friends who were slaughtered by these terrorists, and they were showing to the people like me, to create a kind of fear for the people like me. They were slaughtering those friends of mine and putting their head on their chest. Taking their photo and they were publishing it in social networks.

Person 4 I left Mozambique in 1966. I was eight years old. From there I went to Malawi. After Malawi, I went to Tanzania, on the border of Zambia and Tanzania, and then from Tanzania, I ended up in a refugee camp. After three years in a refugee camp I left and asked for refugee status in Kenya. After seventeen years in Kenya, life was miserable. I could not get a job as a refugee.

Person 5 But struggle doesn't stop there. I started coming to college. Went to Southern New Hampshire University for my bachelor's and went to Norwich University for my master's in international relations. I am now an entrepreneur. I have two businesses. My wife oversees a beauty salon and I have different business. I think this is what we call American dream. I have my own house. My kids are growing and we're very fine.

Person 6 The next thing that came to my mind is, "My family's all going to die today. My mother's gonna die today. My sister's gonna die today. . . ." So this fear of that I'm next and my siblings and my mother are next. It started rushing. . . . The next thing we started thinking was, "We have to run." Even though I was eleven years old, I felt like I had to think or act like my father did, which is to be strong for them. So I would never cry in front of them.

Person 7 Me vine para salir adelante por ustedes. Y trabajo y me levanto todos los días por ustedes. Y todas las personas que estamos en este país y dejamos a nuestros hijos en nuestro país, en Guatemala, El Salvador, Honduras o dónde estén nuestros hijos, cada ser humano que está en este país, cada migrante que está en este país, viene por la única intención de sacar a sus hijos adelante y verlos hacia adelante. Porque desgraciadamente, en nuestros países no tenemos cómo salir adelante. Y Dios bendijo a este país tanto, que es un país tan bonito y tan lleno de riquezas, que yo sé que algún día mis hijos lo van a conocer.

I came here to pull ahead for you. And I work and get up every day for you. And everyone who is in this country and leaves their children in our countries, in Guatemala, El Salvador, Honduras, or wherever our children may be, every human being who's in this country, every immigrant who's





FIG. 20

in this country, comes with the sole intention of supporting their children and seeing them succeed. Because, unfortunately, in our home countries we don't have any means to do it. And God has blessed this country so much, and it's such a beautiful country, and so full of wealth, that I know one day my children will experience it.

Person 8 I left my parent. I left my mom and my siblings without even saying good-bye. I left the way you see me, with nothing that I picked. I could see people were dying. The whole village was burning into ashes, and I'm lucky enough to be one, the only one in my family, to get into this country—the United States.

Person 9 I remember an Iraqi police officer. He came behind me, and he's like, "Hey! What are you doing?" And I said, "I'm an artist. I took photos of people." And he told me, "Who told you to take photo?" And I said, "No one. I'm an artist. . . ." He picked me up from here and put me in a police car and they put the cuff on my hands, and they took my camera away from me. And they were telling me, "Stay here in the car." And I was afraid. I didn't do anything wrong. . . .

After a while he come by again, he said, "Hey! Come here. Go pick up your camera and don't do that again." I look where my camera is and I saw they smashed it with

AK-47, and I remember my heart was just broken. I looked at him and I was so angry. I said, "You will never stop me from what I love to do. I will be a photographer for my entire life to show the world what's going on there."

In Iraq we are allowed to have guns but we are not allowed to have cameras. So I feel my camera is my gun and I will show to the world what's going on there.

Person 10 Before I came here, some people kept telling me, "You're not going to be happy in America. People will not accept you. People don't like you, because you, you're not American. And now Trump is the president and he will do something wrong for you because you're Muslim and you're an immigrant. He doesn't like Muslims and immigrants." But when I came here I realized America is not only Trump. America is all Americans, all the American system. And now I know what that freedom means. The freedom means the government is not only the president. The government is all people who live in this country.

Person 11 Refugees are the most vulnerable people on the planet. They are the ones who do not have a voice to protect themselves. They are . . . escaping gang violence, civil wars, and famine. These are the people who need your help the most. They are the ones who cry out each and every night. They do not have a place to go. They do not have a safe place to go. They do not have schools to send their kids. These are the people who need your help the most.

Person 12 We never use any elevators before. We never saw any escalators before. We never use any train before. So that was the first day. Everyone is looking to the escalators, thinking of what to do, including myself. Then at the end I said, "Help!" Then everyone who was around us catch one person on each other.



FIG. 21

About the Admiral Farragut Monument

The Admiral David Glasgow Farragut Monument was installed and dedicated in Madison Square Park in 1881. During the Civil War, Admiral Farragut commanded the Union naval fleet in its defeat of Confederate forces at the 1864 Battle of Mobile Bay, Alabama. While the admiral's famous order "Damn the torpedoes, full speed ahead!" may be apocryphal, a matter of myth-making, it has nonetheless endured to exemplify his courage.

The Farragut Monument—one of New York City's most acclaimed historic public works—was the collaboration of the Irish-born American Renaissance sculptor Augustus Saint-Gaudens (1848–1907), who made the bronze statue of the admiral, and Beaux-Arts architect Stanford White (1853–1906), who designed the pedestal in the form of a high-backed bluestone bench. In its day, the statue was distinguished by the admiral's naturalistic presence, an innovation in an era when figurative sculpture was often formal and academic. Farragut appears to stand on a ship's prow, the ocean gales blowing open the coat of his naval uniform, binoculars poised in one hand and a sword hanging at his side.

The base with undulating lines suggesting the high seas includes bas-reliefs of two female figures, Loyalty and Courage. While Farragut is fully clothed and identified, the female symbols are unnamed, draped attributes in service to characteristics of his military prowess. Inscribed across one side of the monument's base are significant dates in the admiral's life. The bluestone bench, which deteriorated over time, was replaced in 1935 with a granite copy made by Works Progress Administration artists. The original is preserved at the Saint-Gaudens National Historical Park, the site of the artist's summer home in Cornish, New Hampshire.

Farragut (1801–1870) was born in Tennessee. His mother, Elizabeth Shine (d. 1808), immigrated to North Carolina from Scotland. His father, Jordi Farragut Mesquida (1755–1817), was a merchant captain from the island of Menorca who immigrated to America in 1776 and served in



FIG. 22

the American Revolution and the War of 1812. On his wife's death, the elder Farragut placed his five children with separate families. Historians describe how young Farragut joined the Navy in 1810, when he was just nine years old, and served in the War of 1812; he became the adopted son of David Porter of the U.S. Navy, a family friend.

Farragut's first wife was Susan Caroline Marchant (1805–1840). After her death, he married Virginia Dorcas Loyall (1824–1884). Their son, Loyall (1844–1916), was born in Norfolk, Virginia. Shortly before the Civil War, when the Commonwealth of Virginia announced that it would secede, the family moved to New York and sided with the Union. Historians call Farragut a “Southern Unionist,” a description that has implicit contradictions. Notable biographies of Farragut were published in 1892, 1941–1943, and 2002, and a 1997 book documents his Civil War campaigns. These volumes highlight Farragut's operational tactics but do not extensively discuss the central issue of the Civil War: slavery. While his biographers have addressed neither Farragut's opinions on nor his practice related to slavery, Norfolk census records indicate that Farragut (in 1840) and his second wife's family (in 1850) held enslaved Africans. The documents list the genders and ages of these individuals but do not include their names. While his position as a slaveholder will guide ongoing review of his place in history, Farragut's efforts to overwhelm Confederate forces—in a war that would ultimately achieve the abolition of slavery—may now be considered only one part of his legacy.

B.K.R.



FIG. 23

Krzysztof Wodiczko

WORK IN THE EXHIBITION

Monument, 2020

Digital color video, sound, 25 minutes

Collection the artist, courtesy Galerie Lelong & Co.

BIOGRAPHY

1943

Born in Warsaw, Poland

Lives and works in New York City and Cambridge, Massachusetts

EDUCATION

1968

MFA, Academy of Fine Arts, Warsaw

To learn more about *Monument* please visit:
<https://www.madisonsquarepark.org/mad-sq-art/krzysztof-wodiczko-monument>.

SOLO EXHIBITIONS

- 1968** *Sound Performance* (with Szábolcs Esztényi), Art and Research Unit, Academy of Fine Arts in Warsaw
- 1970** *Just Radio Transistors* (with Szábolcs Esztényi), Gallery 10, Warsaw
- 1972** *Passage*, Współczesna Gallery, Warsaw
Single Work Exhibition (with Włodzimierz Borowski and Jan Świdziński), Adres Gallery, Łódź, Poland (cat./bro.)
- 1973** *Self-Portrait*, Foksal PSP Gallery, Warsaw (cat.)
- 1974** *Krzysztof Wodiczko*, Akumulatory 2 Gallery, Poznań, Poland
Drawing of a Stool, Foksal PSP Gallery, Warsaw (cat.)
- 1975** *Show of Selected Works* (with Carl Johnson), N.A.M.E. Gallery, Chicago
Ladder, Akumulatory 2 Gallery, Poznań, Poland
Krzysztof Wodiczko, Krannert Center for the Performing Arts, University of Illinois, Urbana (cat.)
Drawings, Foksal PSP Gallery, Warsaw (cat.)
- 1976** *Two Red-and-Blue Drawings and Three Black Drawings on the Walls, Ceiling and Corners of the Gallery*, Akumulatory 2 Gallery, Poznań, Poland
Drawings of Lines, Véhicule Art Gallery, Montreal (cat.)
Drawings of Lines, A Space Gallery, Toronto
Drawings of Lines, Galerie St. Petri, Lund, Sweden
Line, Foksal PSP Gallery, Warsaw (cat.)
Drawings, Illusions, Lines, 1974-1976, Shooting Gallery, Nova Scotia College of Art and Design, Halifax
Show and Conversation About Line, Akumulatory 2 Gallery, Poznań, Poland
- 1977** *Lines on Culture*, IDA Gallery, York University, Toronto
Lines on Art, Eye Level Gallery, Halifax, Nova Scotia
New Work [Lines on Culture], Hal Bromm Gallery, New York
References, Foksal PSP Gallery, Warsaw (cat.)
References, P.S. 1, Institute for Art and Urban Resources, Long Island City, New York
Guidelines, Campus Gallery, University of Guelph, Guelph, Ontario
Guidelines, A Space Gallery, Toronto

bro. = brochure; cat. = catalogue;
r. exh. = retrospective exhibition; trav. = traveled to

- 1978** *Guidelines*, Artists Space, New York
New Work [Guidelines], Hal Bromm Gallery, New York
Vehicle 2, Anna Leonowens Gallery II, Halifax, Nova Scotia
- 1979** *Vehicle 3*, Eye Level Gallery, Halifax, Nova Scotia
Vehicles, Optica Gallery, Montreal; Eye Level Gallery, Halifax, Nova Scotia
Vehicles, Gallery 76, Toronto
Projection, Eye Level Gallery, Halifax, Nova Scotia (cat.)
Slide Installation, Simon Fraser University Studio, Vancouver, British Columbia
- 1980** Hal Bromm Gallery (with Linda Francis), New York
- 1981** Artspace, Peterborough, Ontario
Eye Level Gallery, Halifax, Nova Scotia (cat.)
Franklin Furnace, New York
Projections, Great George Street Gallery, Charlottetown, Prince Edward Island
- 1982** *Poetics of Authority: Krzysztof Wodiczko*, Gallery of the South Australian College of Advanced Education, Adelaide (cat.)
- 1983** Hal Bromm Gallery, New York
Ydessa Art Foundation, Toronto
- 1984** Hal Bromm Gallery, New York
- 1985** *Public Projections*, Canada House Cultural Centre Gallery, London
Neuberger Museum, Purchase College, State University of New York, Purchase
Orchard Gallery, Derry, Northern Ireland
Public Projections, Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax
Robert McLaughlin Gallery, Oshawa, Ontario
Ydessa Art Foundation, Toronto
- 1986** 49th Parallel, Centre for Contemporary Canadian Art, New York
Projections, Foksal Gallery, Warsaw
- 1987** *Counter-Monuments: Krzysztof Wodiczko's Public Projections*, Hayden Gallery, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge (cat.)
Real Estate Projection, Hal Bromm Gallery, New York
- 1988** Kunstgewerbeschule, Vienna
La Jolla Museum of Contemporary Art, La Jolla, California; r. exh.
Public Image: Homeless Projects by Krzysztof Wodiczko and Dennis Adams, The Institute for Contemporary Art, The Clocktower Gallery, New York (cat.)

- Works*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (cat.)
- 1989** Hal Bromm Gallery, New York
Krzysztof Wodiczko, Matrix 103, Wadsworth Atheneum, Hartford
Krzysztof Wodiczko: Projections, Galerie Gabrielle Maubrie, Paris
New York City Tableaux: Tompkins Square, Exit Art, New York; trav. Painted Bride Art Center, Philadelphia; Portland Art Museum, Portland, Oregon; Washington Project for the Arts, Washington, D.C.; Wexner Center for the Arts, The University of Ohio, Columbus
- 1991** Galerie Gabrielle Maubrie, Paris
Poliscar, Josh Baer Gallery, New York
- 1992** Galerie Gabrielle Maubrie, Paris
Instruments, Projections, Vehicles, Fundació Antoni Tàpies, Barcelona; r. exh. (cat.)
Krzysztof Wodiczko, Muzeum Sztuki, Łódź, Poland; r. exh. (cat.)
Public Address: Krzysztof Wodiczko, Walker Art Center, Minneapolis; trav. Contemporary Arts Museum Houston; r. exh. (cat.)
- 1993** *Public Address: Krzysztof Wodiczko*, Contemporary Arts Museum Houston
- 1995** Art Tower Mito, Mito, Japan
Projection—Room with a View, Foksal Gallery, Warsaw
Public Art, Centre for Contemporary Art Ujazdowski Castle, Warsaw; r. exh. (cat.)
Projects & Public Projections, 1969–1995, De Appel Foundation, Amsterdam; r. exh. (cat.)
Krzysztof Wodiczko, École Nationale Supérieure des Beaux-Arts, Paris; r. exh.
- 1996** *Xenology: Immigrant Instruments*, Galerie Lelong, New York
- 1997** *Krzysztof Wodiczko: Porte-parole*, FRAC, Nantes, France
Krzysztof Wodiczko, Galerie Gabrielle Maubrie, Paris
Xenology: Immigrant Instruments, University of North Texas Art Gallery, Denton
- 1999** *4th Hiroshima Art Prize, Krzysztof Wodiczko*, Hiroshima City Museum of Contemporary Art, Hiroshima; r. exh. (cat.)
Museum de Paviljoens, Almere, Netherlands
- 2000** *The Hiroshima Projection*, Galerie Lelong, New York
- 2001** *Projection à Tijuana*, Galerie Gabrielle Maubrie, Paris
- 2005** *If You See Something . . .*, Galerie Lelong, New York

- Monument Therapy*, Zachęta – National Gallery of Art, Warsaw (cat.)
Public Projections 1996–2004, Bunkier Sztuki, Kraków, Poland
- 2008** *Vehicles—Instruments*, Signum Foundation Gallery, Poznań, Poland (bro.)
Imperial Castle, Signum Foundation, Poznań, Poland
- 2009** *Guests*, 53rd International Art Exhibition—La Biennale di Venezia, Polish Pavilion, Venice (cat.)
. . . *Out of Here: The Veterans Project*, Institute of Contemporary Art, Boston
Self-Portrait 2, Profile Foundation Gallery, Warsaw
Self-Portrait 2, Profile Foundation, Warsaw
Self-Portrait 2, Bunkier Sztuki, Kraków, Poland
- 2010** *Guests*, Atlas Sztuki, Łódź, Poland (cat.)
- 2011** *The Abolition of War*, WORK Gallery, London
Arc de Triomphe, World Institute for the Abolition of War, Galerie Gabrielle Maubrie, Paris (cat.)
. . . *Out of Here: The Veterans Project*, Galerie Lelong, New York
Art of the Public Domain, Państwowa Galeria Sztuki / PGS (State Gallery of Art), Sopot, Poland (cat.)
- 2012** *Art of the Public Domain*, Profile Foundation, Warsaw
Arc de Triomphe, Institut Mondial pour l'Abolition de la Guerre, Galerie Espace Croix-Baragnon, Toulouse, France
Art of the Public Domain, BWA Contemporary Art Gallery, Olsztyn, Poland
- 2013** *Krzysztof Wodiczko: Passage 1969–1979*, Profile Foundation, Warsaw (cat.)
Art of Public Domain, Galeria Labirynt, Lublin, Poland (cat.)
Krzysztof Wodiczko: Out/Inside(rs), DOX Centre for Contemporary Art, Prague; r. exh. (cat.)
- 2014** *Peace* (with Ewa Harabasz), Kuntsi Museum of Modern Art, Vaasa, Finland
Blessures invisibles, Galerie Gabrielle Maubrie, Paris
- 2015** *Krzysztof Wodiczko: On Behalf of Public Domain*, Muzeum Sztuki, Łódź, Poland (cat.)
- 2016** *Un-War and Positive Peace*, Foundation for Art and Creative Technology / FACT, Liverpool, England
- 2017** *Krzysztof Wodiczko: Instruments, Monuments, Projections*, National Museum of Modern and Contemporary Art, South Korea, Seoul
- 2018** *Living Pictures*, Profile Foundation, Warsaw

2019 *Loro (Them)*, Parco Sempione, Teatro Continuo di Alberto Burri, More Art, Milan

2020 *A House Divided . . .*, Galerie Lelong, New York
Przybysze (Incomers), Municipal Gallery Arsenat and Estrada Poznańska, Poznań, Poland

GROUP EXHIBITIONS

1965 XIII Bienal Internacional, São Paulo

1969 6ème Biennale de Paris, Musée d'Art Moderne de la Ville de Paris, Paris

1970 *Show No. 1*, Gallery 10, Warsaw
Information—Imagination—Action, Współczesna Gallery, Warsaw

1971 *Exhibition of Youth*, Współczesna Gallery, Warsaw
New Phenomena in Polish Art 1960–1970, Zielona Góra, Poland
Art—Demography—2000, Rynek Gallery, Poznań, Poland

1972 *Exhibition Osieki 1972*, BWA (Bureau for Art Exhibitions), Koszalin, Poland

1974 *Prospectiva 1974*, University of Buenos Aires, Buenos Aires

1975 9ème Biennale de Paris, Musée d'Art Moderne de la Ville de Paris, Paris
9ème Biennale de Paris à Nice, Nice

1976 Rooms, P.S. 1 Contemporary Art Center, inaugural show, Long Island City, New York

1977 *Works to Be Destroyed*, West Side Highway, New York
22 Polnische Künstler aus dem Besitz des Muzeum Sztuki Lodz, Kunstverein, Cologne, West Germany
documenta 6, Kassel, West Germany
Art Words and Book Words, California Institute of the Arts, Valencia
Moving, Hal Bromm Gallery, New York

1978 *From the Private Point of View*, Akumulatory 2 Gallery, Poznań, Poland
Significant Line, Muzeum Sztuki, Łódź, Poland

1979 *L'avanguardia polacca, 1910–1978*, Muzeum Sztuki, Łódź, Poland; trav. Palazzo delle Esposizioni, Rome; Teatro del Falcone, Genoa; Museo Ca' Pesaro, Venice
Ten Polish Contemporary Artists from the Collection of the Muzeum Sztuki Lodz, Richard Demarco Gallery, Edinburgh

3rd Biennale of Sydney, Art Gallery of New South Wales, Sydney, Australia

Pittura-ambiente, Bologna, Italy

1980 *The Summer Show*, Hal Bromm Gallery, New York

1981 *Extended Photography*, 5th Internationale Biennale, Wiener Secession, Vienna

1982 4th Biennale of Sydney, Art Gallery of New South Wales, Sydney, Australia

1983 *Künstler aus Kanada: Räume und Installationen*, Württembergischer Kunstverein, Stuttgart
Présences polonaises: L'art vivant autour du Musée de Lodz, Centre Georges Pompidou, Paris
Social Space, Walter Phillips Gallery, Banff, Alberta

1984 *Body Politic*, Tower Gallery, New York
New York / Canada, 49th Parallel, Centre for Contemporary Canadian Art, New York
Public Comments, Center on Contemporary Art, Seattle

1985 *Aurora Borealis*, Centre International d'Art Contemporain, Montreal
Between Science and Fiction, XVIII Bienal Internacional, São Paulo
Eastern Europeans in New York, El Bohio, New York
Alles und noch viel mehr, Kunstmuseum Bern

1986 42nd International Art Exhibition—La Biennale di Venezia, Canadian Pavilion, Venice
Expanding Commitment, Maryland Institute College of Art, Baltimore
Lumières: Perception—Projection, Centre International d'Art Contemporain, Montreal
Nexus Center of Contemporary Art, Atlanta
Real Property, City Without Walls, Newark
Ten, Hal Bromm Gallery, New York
The Interpretation of Architecture, YYY Gallery, Toronto
Wallworks, John Weber Gallery, New York

1987 *Art Against AIDS*, American Foundation for AIDS Research / AMFAR, New York
documenta 8, Kassel, West Germany
Immigrants and Refugees: Heroes or Villains, Exit Art, New York
Liberty and Justice, The Alternative Museum and Group Material, New York
Poetic Injury: The Surrealist Legacy in Postmodern Photography, The Alternative Museum, New York



FIG. 24



FIG. 25



FIG. 26

- 1988** *Contemporary Art*, The Clocktower Gallery, New York
Image World: Art and Media Culture, Whitney Museum of American Art, New York
Les magiciens de la terre, Centre Georges Pompidou, Paris
Public Discourse, Real Artways, Hartford
Temporary Public Art, Storefront for Art and Architecture, New York
The Photography of Invention: American Pictures of the 1980s, National Museum of American Art, Washington, D.C.
The Presence of Absence, Independent Curators Incorporated, New York
Vision and Unity, Van Reekum Museum, Apeldoorn, Netherlands
WaterWorks, R. C. Harris Water Filtration Plant, Toronto
Wiener Festwochen, Vienna
- 1990** *A New Necessity*, First Tyne International, Newcastle upon Tyne, England
Galerie Gabrielle Maubrie, Paris
Illegal America, Exit Art, New York
Life-Size: A Sense of the Real in Recent Art, Israel Museum, Jerusalem
Rhetorical Image, New Museum of Contemporary Art, New York
The Decade Show, New Museum of Contemporary Art, New York
The Finitude of Freedom, DAAD, West Berlin
- 1991** *Artists of Conscience: 16 Years of Social Political Commentary*, The Alternative Museum, New York
Devices, Josh Baer Gallery, New York
El Sueño Imperativo / The Imperative Dream, Círculo de Bellas Artes, Madrid
Night Lines, Centraal Museum, Utrecht, Netherlands
Power: Its Myths and Mores in American Art, 1961-1991, Indianapolis Museum of Art, Indianapolis
The Art of Advocacy, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
The Hybrid State, Exit Art, New York
The Political Arm, John Weber Gallery, New York
The Projected Image, San Francisco Museum of Modern Art, San Francisco
- 1992** *Ateliers d'artistes de la ville de Marseille*, Marseille
Beyond Glory: Re-Presenting Terrorism, Maryland Institute College of Art, Baltimore
Muzeum Sztuki w Łodzi, 1931-1992: Collection—Documentation—Actualité, Musée d'Art Contemporain and Espace Lyonnais d'Art Contemporain / ELAC, Lyon, France

- Pour la suite du monde (For the Continuation of the Planet)*, Musée d'Art Contemporain de Montréal, Montreal
The Power of the City, the City of Power, Whitney Museum of American Art, Downtown Branch, New York
- 1993** 2ème Biennale d'Art Contemporain, Maison de Lyon, Lyon, France
Arbeitskreis No. 2, Riverviews Danube Canal, Vienna
At the Edge of Chaos: New Images of the World, Louisiana Museum of Modern Art, Humlebæk, Denmark
Fireproof, Forum für Kunst Die Wandelhalle, Cologne, Germany
In and out of Place: Contemporary Art and the American Social Landscape, Museum of Fine Arts, Boston
In Transit, New Museum of Contemporary Art, New York
Polska, Art Tower Mito, Mito, Japan
University of Washington Art Gallery, Seattle
- 1994** *Camera Politics*, Pittsburgh Center for the Arts, Pittsburgh
Europa, Europa, Kunstmuseum Bonn, Bonn, Germany
Garbage, Real Art Ways, Hartford; through 1995
trav. Thread Waxing Space, New York
La ville, Centre Georges Pompidou, Paris
Light into Art: From Video to Virtual Reality, Contemporary Arts Center, Cincinnati
Paris, ville lumière: Projets d'artistes pour l'espace public parisien, Fondation Electricité, organized by Direction des Affaires Culturelles de la Mairie de Paris, Paris
Revir/Territory, Kulturhuset, Stockholm
The Little House on the Prairie, Marc Jancou Gallery, London
- 1995** *Transported Image*, San Francisco Museum of Modern Art, San Francisco
Ars '95, Museum of Contemporary Art, Helsinki
Contemporary Canadian Art: Beyond (National) Identities, Setagaya Art Museum, Tokyo; trav. National Museum of Modern Art, Kyoto; Museum of Modern Art, Sapporo
Trialog, Martin-Gropius-Bau, Berlin
Where Is Abel, Thy Brother?, Zachęta - National Gallery of Art, Warsaw
- 1996** *Horizons—14 Polish Contemporary Artists*, Sonje Museum of Contemporary Art, Seoul
Living Units, Macdonald Stewart Art Centre, Guelph, Ontario
NowHere (Walking and Thinking and Walking), Louisiana Museum of Modern Art, Humlebæk, Denmark
Project for Survival, National Museum of Modern Art, Kyoto; trav. National Museum of Modern Art, Tokyo
The Luminous Image, The Alternative Museum, New York

- 1997** *Art from Poland 1945–1995*, Múcsarnok Szépművészeti Múzeum, Budapest (cat.)
In Celebration of 20 Years: Photography, Hal Bromm Gallery, New York
- 1999** *Comfort Zone: Furniture by Artists*, PaineWebber Art Gallery, New York
Conceptual Reflection in Polish Art: Experiences of Discourse 1965–1975, Centre for Contemporary Art Ujazdowski Castle, Warsaw (cat.)
Let Freedom Ring, Institute of Contemporary Art, Boston
The Handle, Muzeum Sztuki, Łódź, Poland
The Hanukkah Project: A Festival in Lights, The Jewish Museum, New York
Traffic, Kulturabteilung, Graz, Austria
- 2000** *L'autre moitié de l'Europe*, Galerie Nationale du Jeu de Paume, Paris
Landscape—Traffic—Syntax, InSITE 2000, San Diego
The End: An Independent Vision of the History of Contemporary Art, Exit Art, New York
13th International Exhibition of Architecture—La Biennale di Venezia, International Pavilion, Venice
Whitney Biennial, Whitney Museum of American Art, New York
- 2001** *Around 1988*, P.S. 1, Long Island City, New York
- 2002** *Arte/Cidade: Zona Leste*, São Paulo
Designs for the Real World, Generali Foundation, Vienna (cat.)
Interrogative Design Group, Wolk Gallery, School of Architecture and Planning, Massachusetts Institute of Technology, Cambridge
Yokohama Triennale, Japan Foundation, Yokohama
- 2003** *Aliens in America: Others in the USA*, Lamont Gallery, Frederick R. Mayer Art Center, Phillips Exeter Academy, Exeter, New Hampshire
Bright Lights Big City, David Zwirner Gallery, New York
Global Priority, Herter Art Gallery, University of Massachusetts, Amherst
Kyoto Biennale, Kyoto
Micro políticas: Arte y cotidianidad, Espai d'Art Contemporani de Castelló, Castelló, Spain
Strangers, First ICP Triennial of Photography and Video, International Center of Photography, New York
- 2004** *Ambulantes: Cultura portátil*, Centro Andaluz de Arte Contemporáneo, Seville, Spain
Hilchot Shcheinim: Chapter B, Israeli Center for Visual Arts, Holon, Israel

- Fin des temps! L'histoire n'est plus: L'art polonais du 20e siècle*, Hôtel des Arts, Toulon, France
Laocoon Devoured, Artium, Basque Museum of Contemporary Art, Vitoria-Gasteiz, Spain
The Freedom Salon, Deitch Projects, New York
The Interventionists: Art in the Social Sphere, MASS MoCA, North Adams, Massachusetts (cat.)
Watch What We Say, Schroeder Romero, New York
- 2005** *City Art*, Center for Architecture, New York
Flashback: Revisiting the Art of the '80s, Museum für Gegenwartskunst, Basel
Moving Parts: Forms of the Kinetic, Museum Tinguely, Basel
Points of View: Landscape and Photography, Galerie Lelong, New York
SlideShow, Baltimore Museum of Art, Baltimore; trav. Contemporary Arts Center, Cincinnati (cat.)
Touch Me: Design and Sensation, Victoria & Albert Museum, London (cat.)
Toward the Future, Hiroshima City Museum of Contemporary Art, Hiroshima
- 2006** *Civic Performance*, University Art Gallery, Stony Brook University, Stony Brook, New York
Col·lecció MACBA, Museu d'Art Contemporani de Barcelona / MACBA, Barcelona
Polyphony of Images, Consulate General of Poland, New York
POZA, Real Art Ways, Hartford
The Message Is the Medium, Jim Kempner Fine Art, New York
Less: Alternative Living Strategies, Padiglione d'Arte Contemporanea / PAC, Milan
In Poland, That Is Where?, Centre for Contemporary Art Ujazdowski Castle, Warsaw
- 2007** *MACBA at Frankfurter Kunstverein: Selection of Works from the Museu d'Art Contemporani de Barcelona*, Frankfurter Kunstverein, Frankfurt am Main
Projections, Blackwood Gallery, University of Toronto at Mississauga, Mississauga, Ontario
Open City: Tools for Public Action, Eyebeam, Brooklyn, New York
Sleeping and Dreaming, Deutsches Hygiene-Museum, Dresden; through 2008 trav. Wellcome Trust, London
- 2008** *Cold War Modern: Design 1945–1970*, Victoria & Albert Museum, London
Dialog: City, Denver (in conjunction with Democratic National Convention)
Notes on Monumentality, Baltimore Museum of Art, Baltimore

Person of the Crowd: The Contemporary Art of Flânerie,
Neuberger Museum of Art, Purchase College, State University
of New York, Purchase

- 2009** *Shadows: Works from the National Museums of Art*,
The National Art Center, Tokyo
- Essential Works*, Galerie Gabrielle Maubrie, Paris
- Heaven Live*, 2nd Athens Biennale, Athens
- This World & Nearer Ones*, PLOT09, First Quadrennial of Public
Art, organized by Creative Time, Governors Island, New York
- Unbuilt Roads*, e-flux project space, New York
- Recent Acquisitions*, Miami Art Museum, Miami
- Projections*, Mackenzie Art Gallery, Toronto
- Home Sweet Home*, Dorsky Gallery, Long Island City, New York
- 2010** *Wrogościnnosc*, Muzeum Sztuki, Łódź, Poland
- A Theory of Vision: A Review*, Centre for Contemporary Art
Ujazdowski Castle, Warsaw
- My Favored*, National Museum of Modern Art, Kyoto
- Works from the Collection*, Museum of Modern Art, Warsaw
- Memoria del Otro*, Museo Nacional de Bellas Artes, Santiago
- 2011** *Memoria del Otro*, Centro de Arte Contemporáneo Wifredo Lam,
Havana
- The Lucifer Effect: Encountering Evil*,
DOX Centre for Contemporary Art, Prague (cat.)
- GLOW*, Van Abbemuseum, Eindhoven, Netherlands
- See Yourself Sensing: Redefining Human Perception*,
WORK Gallery, London
- Side by Side: Poland–Germany*, Martin-Gropius-Bau, Berlin (cat.)
- Particolare: Paths of Democracy*, Signum Foundation,
Palazzo Donà, Venice (cat.)
- Interventions in the Landscape*, Galerie Lelong, New York
- History in Art*, Museum of Contemporary Art / MOCBAK,
Kraków, Poland (cat.)
- 2012** *Sounding the Body Electric: Experiments in Art and Music in
Eastern Europe 1957–1984*, Muzeum Sztuki, Łódź, Poland (cat.)
- Beyond Corrupted Eye: Akumulatory 2 Gallery, 1972–1990*,
Zachęta–National Gallery of Art, Warsaw (cat.)
- The Living Years: Art After 1989*, Walker Art Center, Minneapolis
- Ruptures: Forms of Public Address*, The Cooper Union School
of Art, New York (cat.)
- Círculos/Circles*, Galería Elba Benítez, Madrid
- This Will Have Been: Art, Love & Politics in the 1980s*, Museum of
Contemporary Art Chicago; through 2013 trav. Walker Art Center,
Minneapolis; Institute of Contemporary Art, Boston

Newtopia: The State of Human Rights, Mechelen, Belgium

Work, Power, and Control: Critical Episodes, Museu d'Art
Contemporani de Barcelona / MACBA, Barcelona

NET—Art of Dialogue, Profile Foundation, Warsaw (cat.)

- 2013** *The Desire for Freedom: Art in Europe Since 1945*,
Museum of Contemporary Art / MOCBAK, Kraków, Poland
- In the Heart of the Country*, Museum of Modern Art, Warsaw
- Summer Exposure*, Galerie Lelong, New York
- Lincoln Monument and Bowery Mission*, Profile Foundation,
Warsaw
- Art of the Public Domain*, Academy of Fine Arts, Warsaw
- 2014** *L'avenir*, Biennale de Montréal, Montreal
- inSite: Cuatro ensayos de lo público, sobre otro escenario*,
Proyecto Siquieros / La Tallera, Cuernavaca, Mexico
- Re-Framing History*, Galerie Lelong, New York
- Itinerant Belongings*, Slought Foundation and Addams Hall,
University of Pennsylvania, Philadelphia
- Cosmos Calling! Art and Science in the Long Sixties*,
Zachęta–National Gallery of Art, Warsaw (cat.)
- 2015** *They Risked Their Lives—Poles Who Saved Jews During the
Holocaust*, Museum of the History of Polish Jews, Warsaw
- What Is Social? Activity of the Ujazdowski Castle in Public Space
(1988–2014)*, Centre for Contemporary Art Ujazdowski Castle,
Warsaw
- War and Peace*, Galeria Labirynt, Lublin, Poland
- 2016** *Home Land Security*, FOR-SITE Foundation, San Francisco
- MACBA Collection 31*, Museu d'Art Contemporani de Barcelona /
MACBA, Barcelona
- Liverpool Biennale, Liverpool, England
- 2017** *Second Life*, Slought, Philadelphia
- Real Estate: Dwelling in Contemporary Art*, Philip and Muriel
Berman Museum of Art, Ursinus College, Collegeville,
Pennsylvania
- Cultural Hijack*, International School of Architecture, Prague
- Future Shock* (with Rafael Lozano-Hemmer), SITE, Santa Fe,
Santa Fe, New Mexico
- 2018** *Brand New: Art and Commodity in the 1980s*, Hirshhorn Museum
and Sculpture Garden, Washington, D.C.
- 2019** *Rafael Lozano-Hemmer: Unstable Presence*,
Musée d'Art Contemporain de Montréal / MAC, Montreal
- Head in the Cloud*, Musée de la Civilisation, Quebec City, Quebec
- Future and the Arts: AI, Robotics, Cities, Life—How Humanity Will
Live Tomorrow*, Mori Art Museum, Tokyo



FIG. 27

PUBLIC PROJECTIONS

- 1980** The Power Plant Contemporary Art Gallery, University of Toronto, Toronto
Maritime Mall, Halifax, Nova Scotia
- 1981** Confederation Centre for the Arts, Charlottetown, Prince Edward Island
Nova Scotia Power Corporation Plant, Halifax, Nova Scotia
Art Gallery of Ontario, Toronto
City Hall, Peterborough, Ontario
Empress Hotel, Peterborough, Ontario
Massachusetts Institute of Technology, Cambridge, Massachusetts
School of Architecture, Dalhousie University, Halifax, Nova Scotia
Scotia Towers, Halifax, Nova Scotia
- 1982** American Express Building, Sydney, Australia
Art Gallery of New South Wales, Sydney, Australia
Qantas International Centre, Sydney, Australia
Mutual Life and Citizens Assurance Company Centre Tower, Sydney, Australia
Festival Centre Complex, Adelaide, Australia
War Memorial, Adelaide, Australia
- 1983** Federal Court House, London, Ontario
Memorial Hall, Dayton, Ohio
Hauptbahnhof, Stuttgart
Jubilee Column (Jubiläumssäule), Schlossplatz, Stuttgart
Bow Falls, Banff, Alberta
Museum of Natural History, Regina, Saskatchewan
Old Courthouse, Dayton, Ohio
Sinclair Community College, Dayton, Ohio
South African War Memorial, Toronto
- 1984** AT&T Long Lines Building, New York
Astor Building / New Museum, New York
Conference Center, The Ohio State University, Columbus
Tower Gallery, New York
Seattle Art Museum, Seattle
Soldiers and Sailors Memorial Arch, Grand Army Plaza, Brooklyn, New York
- 1985** Nelson's Column, Trafalgar Square, London
South Africa House, Trafalgar Square, London
Duke of York's Column, Waterloo Place, London

- Bundeshaus, Bern, Switzerland
Guildhall, Derry, Northern Ireland
Festival Centre Complex, Adelaide, Australia
Cenotaph and Grand Parade War Memorial, Halifax, Nova Scotia
Canada House, Trafalgar Square, London
Royal Bank of Canada Building, Montreal
- 1986** Allegheny County Memorial Hall, Pittsburgh
Condottiere Bartolomeo Colleoni Statue, Academy of Fine Arts, Warsaw
The Homeless Projection 2, Soldiers and Sailors (Civil War) Monument, Boston
Campanile, Piazza San Marco, Venice
Campo Santa Maria in Formosa, Venice
Condottiere Bartolomeo Colleoni Monument, Campo Santi Giovanni e Paolo, Venice
Porta Magna, Arsenale, Venice
Fine Arts Center, University of Massachusetts, Amherst
- 1987** Museum Fridericianum, documenta 8, Kassel, West Germany
Monument to Friedrich II, documenta 8, Kassel, West Germany
Martin Luther Kirchturm, documenta 8, Kassel, West Germany
Real Estate Projection, Chicago
Westin Bonaventure Hotel, Los Angeles
- 1988** *The Border Projection*, San Diego Museum of Man, San Diego
The Border Projection, Centro Cultural Tijuana / CECUT, Tijuana, Mexico
R. C. Harris Walter Filtration Plant, Toronto
National Monument, Calton Hill, Edinburgh Festival, Edinburgh
New Observatory, Calton Hill, Edinburgh Festival, Edinburgh
Hirshhorn Museum and Sculpture Garden, museum façade, Washington, D.C.
Flakturm, Arenberg Park, Wiener Festwochen, Vienna
Neue Hofburg, Heldenplatz, Wiener Festwochen, Vienna
- 1989** Whitney Museum of American Art, New York
- 1990** Lenin Monument, DAAD, East Berlin
Haus Huth, Potsdamer Platz, DAAD, West Berlin
Zion Square (Kikar Tziyon), Jerusalem
Tuxedo Royale, Tyne River, Newcastle upon Tyne, England
- 1991** Arco de la Victoria, Madrid
Oud-Amelisweerd, Bunnik, Netherlands
Centraal Museum, Utrecht, Netherlands

- 1996** Old City Hall Tower, Kraków, Poland
Andrzej Wajda Festival and Bunkier Sztuki, Kraków, Poland
- 1998** Bunker Hill Monument, Let Freedom Ring
and Institute of Contemporary Art, Boston, Charlestown, Boston
- 1999** A-Bomb Dome, Hiroshima City Museum of Contemporary Art,
Hiroshima
- 2001** Centro Cultural Tijuana / CECUT, InSITE 2000, Tijuana, Mexico
- 2004** Central Library, St. Louis
- 2005** Zachęta – National Gallery of Art, Zachęta building, Warsaw
- 2006** *Sans-papiers*, Kunstmuseum Basel, Basel
- 2008** Imperial Castle gate, Signum Foundation, Poznań, Poland
Adam Mickiewicz Monument, National Theater, Warsaw
War Veteran Vehicle Projections, Denver
- 2009** *War Veteran Projections*, Liverpool, England
Veterans' Flame, Fort Jay, Governors Island,
Creative Time, New York
- 2010** *The Veteran's Flame*, Wzgórze Partyzantów (Partisans Hill),
Wrocław, Poland
War Veteran Projections, Profile Foundation, Warsaw
Veterans Flame Greenpoint, Bring to Light Festival, Brooklyn,
New York
Survival Projection, in conjunction with Yokohama Triennale,
Yokohama
War Veteran Vehicle, Eindhoven, Netherlands
- 2012** *Abraham Lincoln: War Veteran Projection*, Union Square,
More Art, New York
The New Mechelenians, *Newtopia: The State of Human Rights*,
Mechelen, Belgium
- 2013** *Projection for Derry-Londonderry*, Derry/Londonderry,
Northern Ireland
War Veteran Projection, Old Market, Kraków,
Museum of Contemporary Art / MOCAP, Kraków, Poland
- 2014** *The Homeless Projection: Place des Arts*,
Biennale de Montréal, Montreal
- 2015** *John Harvard Statue Projection*, Harvard Yard,
Cambridge, Massachusetts
Wojciech Bogusławski statue, National Theater, Warsaw
- 2016** Goethe-Schiller monument, Bauhaus-Universität and
Kunstfest Weimar, Weimar, Germany

- 2018** Hirshhorn Museum and Sculpture Garden, museum façade,
Washington, D.C., on the occasion of the exhibition
Brand New: Art and Commodity in the 1980s; reprise of the
original 1988 projection
- 2019** *War Veteran Projection*, Open City Festival, Lublin, Poland
- 2020** *Loro (Them)*, Parco Sempione, Teatro Continuo di Alberto Burri,
More Art, Milan
Incomers, Municipal Gallery Arsenał and Estrada Poznańska,
Poznań, Poland
Monument, Admiral David Glasgow Farragut Monument, Madison
Square Park, Madison Square Park Conservancy, New York

INTERIOR PROJECTIONS

- 1986** *The Homeless Projection: A Proposal for Union Square*,
49th Parallel, Centre for Contemporary Canadian Art, New York
- 1987** *Real Estate Projection*, Hal Bromm Gallery, New York
- 1989** *New York City Tableaux: Tompkins Square*, Exit Art, New York;
trav. Painted Bride Art Center, Philadelphia; Portland Art Museum,
Portland, Oregon; Washington Project for the Arts, Washington,
D.C.; Wexner Center for the Arts, The University of Ohio, Columbus
- 1990** *New York City Tableaux: Tompkins Square*, Washington Project
for the Arts, Washington, D.C.
- 1991** *New York City Tableaux: Tompkins Square*, Portland Art Museum,
Portland, Oregon
- 1992** *La vue: La Courneuve*, Galerie Gabrielle Maubrie, Paris
- 1995** *New York City Tableaux: Tompkins Square*, San Francisco
Museum of Modern Art, San Francisco
Transported Image, San Francisco Museum of Modern Art,
San Francisco
Room with a View, Foksal Gallery, Warsaw
- 2005** *If You See Something . . .*, Galerie Lelong, New York
- 2007** *If You See Something . . .*, Museu d'Art Contemporani
de Barcelona / MACBA, Barcelona
- 2008** *The Poznań Projection*, Poznań, Poland
- 2009** . . . *Out of Here*, Institute of Contemporary Art, Boston
Veterans' Flame, Fort Jay, Governors Island, New York
Guests, 53rd International Art Exhibition—La Biennale di Venezia,
Polish Pavilion, Venice
If You See Something . . ., National Museum of Modern Art, Kyoto

2010 *Guests* (second version of 2009 Venice Biennale projection),
Atlas Sztuki, Łódź, Poland
If You See Something . . ., National Museum
of Contemporary Art, Tokyo

2011 . . . *Out of Here* (second version), Galerie Lelong, New York

2013 *Out/Inside(rs)*, DOX Centre for Contemporary Art, Prague

2014 *Blessures invisibles*, Galerie Gabrielle Maubrie, Paris

2019 *Head in the Cloud* (with Rafael Lozano-Hemmer),
Musée de la Civilisation, Quebec City, Quebec

*Future and the Arts: AI, Robotics, Cities, Life—How Humanity
Will Live Tomorrow* (with Rafael Lozano-Hemmer), Mori Art
Museum, Tokyo

Living Pictures, Profile Foundation, Warsaw

2020 *A House Divided . . .*, Galerie Lelong, New York

AWARDS

1999 Hiroshima Art Prize, City of Hiroshima, Japan

2004 Award for Distinguished Body of Work, College Art Association,
New York

György Kepes Fellowship Prize, Council for the Arts at MIT,
Cambridge, Massachusetts

2006 Faculty Design Award, Association of Collegiate Schools of
Architecture, Washington, D.C.

2007 Katarzyna Kobro Prize, Adres Gallery, Łódź, Poland

2008 Babi Yar Park Public Art Project, Mizel Museum and Babi Yar Park
Foundation, Denver

Skowhegan Medal for Sculpture, Skowhegan School of Painting
and Sculpture, New York

2009 Gold Gloria Artis Cultural Merit Award,
Polish Ministry of Culture, Warsaw

2011 Best Architecture or Design Show, second place, U.S. Art Critics
Association, New York

Knight's Cross of the Order of Polonia Restituta,
Republic of Poland





FIG. 29

Public Programs

Reflection Board

January 23–28, 2020 | Madison Square Park

The Reflection Board is a place for the community to share ideas on refugee resettlement. The public was asked to respond to the prompt: What Does It Mean To Be A Refugee?

Art Talk

February 3, 2020 | 6–7:30 p.m. | Sony Square NYC

Krzysztof Wodiczko and writer and critic Aruna D'Souza discuss Wodiczko's process of creating *Monument*.

In Conversation

March 2, 2020 | 6:30–8 p.m. | Rizzoli Bookstore

Krzysztof Wodiczko discusses his work in the Park with refugee expert Bob Carey and journalist Robin Shulman, along with *Monument* participants Maher Mahmood and Mohammad Daad Serweri. Moderator: Brooke Kamin Rapaport.

Support

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FIG. 30

Photography & Figure Credits



FIG. 1
Monument, 2020
Digital color video, sound,
25 minutes

Photo by Andy Romer



FIG. 2
Monument, 2020
Digital color video, sound,
25 minutes

Photo by Hunter Canning



FIG. 3
Monument, 2020
Digital color video, sound,
25 minutes

Photo by Andy Romer



FIG. 4
Sketch for *Monument*,
2020
Graphite on paper

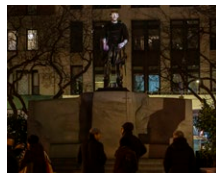


FIG. 5
Monument, 2020
Digital color video, sound,
25 minutes

Photo by Hunter Canning



FIG. 6
Monument, 2020
Digital color video, sound,
25 minutes

Photo by Hunter Canning



FIG. 7
Filming of *Monument*,
2019
Photo by Justin Thach

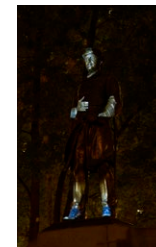


FIG. 8
Monument, 2020
Digital color video, sound,
25 minutes
Photo by Yasunori Matsui



FIG. 9
Monument, 2020
Digital color video, sound,
25 minutes

Photo by Andy Romer



FIG. 10
Monument, 2020
Digital color video, sound,
25 minutes

Photo by Andy Romer



FIG. 11
Filming of *Monument*,
2019
Photo by Julian Raiford



FIG. 12
In this file photo, a toppled
Confederate statue lies on
the ground on Monday,
Aug. 14, 2017, in Durham,
N.C. *The Herald-Sun*.
Courtesy Associated Press
Photo by Virginia Bridges



FIG. 13
Monument, 2020
Digital color video, sound,
25 minutes

Photo by Andy Romer



FIG. 14
Plaque inside the base of
the Statue of Liberty with
the sonnet "The New
Colossus" by Emma
Lazarus, 1883. Plaque
unveiled in 1903. Courtesy
U.S. National Park Service
Photo by Sean O'Neill

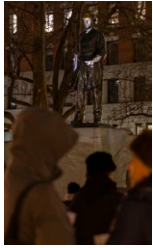


FIG. 15
Monument, 2020
Digital color video, sound,
25 minutes
Photo by Hunter Canning



FIG. 16
Monument, 2020
Digital color video, sound,
25 minutes
Photo by Andy Romer

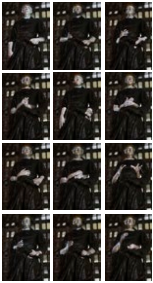


FIG. 17
Monument, 2020
Digital color video, sound,
25 minutes
Photos by Andy Romer



FIG. 18
Monument, 2020
Digital color video, sound,
25 minutes
Photo by Andy Romer

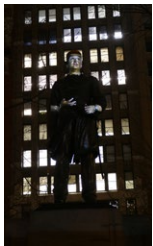


FIG. 19
Monument, 2020
Digital color video, sound,
25 minutes
Photo by
Krzysztof Wodiczko



FIG. 20
Monument, 2020
Digital color video, sound,
25 minutes
Photo by
Krzysztof Wodiczko



FIG. 21
Augustus Saint Gaudens
(American, b. Ireland,
1848-1907) and Stanford
White (1853-1906),
Admiral David Glasgow
Farragut Monument,
Madison Square Park,
New York, 1881
Photo by Andy Romer



FIG. 22
Rear Admiral D.G.
Farragut, U.S.N. 1861-1880.
The Miriam and Ira D.
Wallach Division of Art,
Prints and Photographs:
Print Collection, The New
York Public Library, Digital
Collections



FIG. 23
Filming of *Monument*,
2019
Photo by Justin Thach



FIG. 24
Tijuana Projection, 2001
Public projection: Centro
Cultural Tijuana / CECUT,
InSITE 2000, Tijuana,
Mexico
Commissioned by
InSITE 2000



FIG. 25
Loro (Them), 2019
Multimedia installation
and live performance:
Parco Sempione, Teatro
Continuo di Alberto Burri,
Milan, Italy
Commissioned by
More Art



FIG. 26
Hiroshima Projection, 1999
Public projection: A-Bomb
Dome, Hiroshima Peace
Memorial, Hiroshima,
Japan
Commissioned by the
Hiroshima Art Prize



FIG. 27
*Hirshhorn Museum,
Washington, D.C.
(Projection)*, 1988/2018
Public projection:
Hirshhorn Museum and
Sculpture Garden,
Washington, D.C.
Commissioned by the
Hirshhorn Museum and
Sculpture Garden

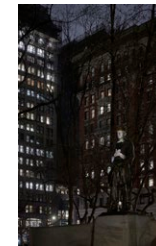


FIG. 28
Monument, 2020
Digital color video, sound,
25 minutes
Photo by Andy Romer



FIG. 29
Augustus Saint Gaudens
(American, b. Ireland,
1848-1907) and Stanford
White (1853-1906),
Admiral David Glasgow
Farragut Monument,
Madison Square Park,
New York, 1881
Photo by Andy Romer

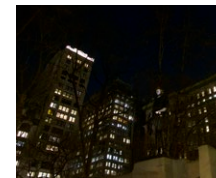


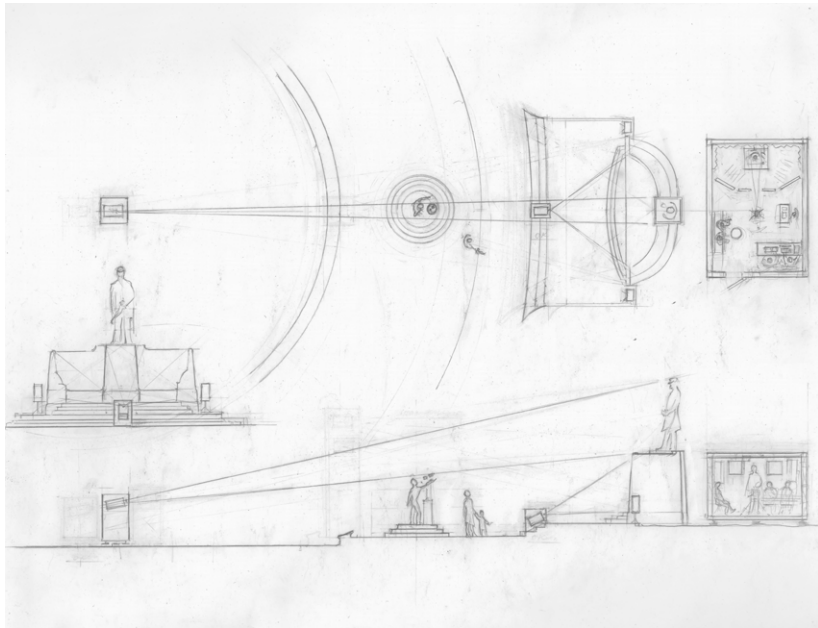
FIG. 30
Monument, 2020
Digital color video, sound,
25 minutes
Photo by
Krzysztof Wodiczko

Previous Mad. Sq. Art Exhibitions

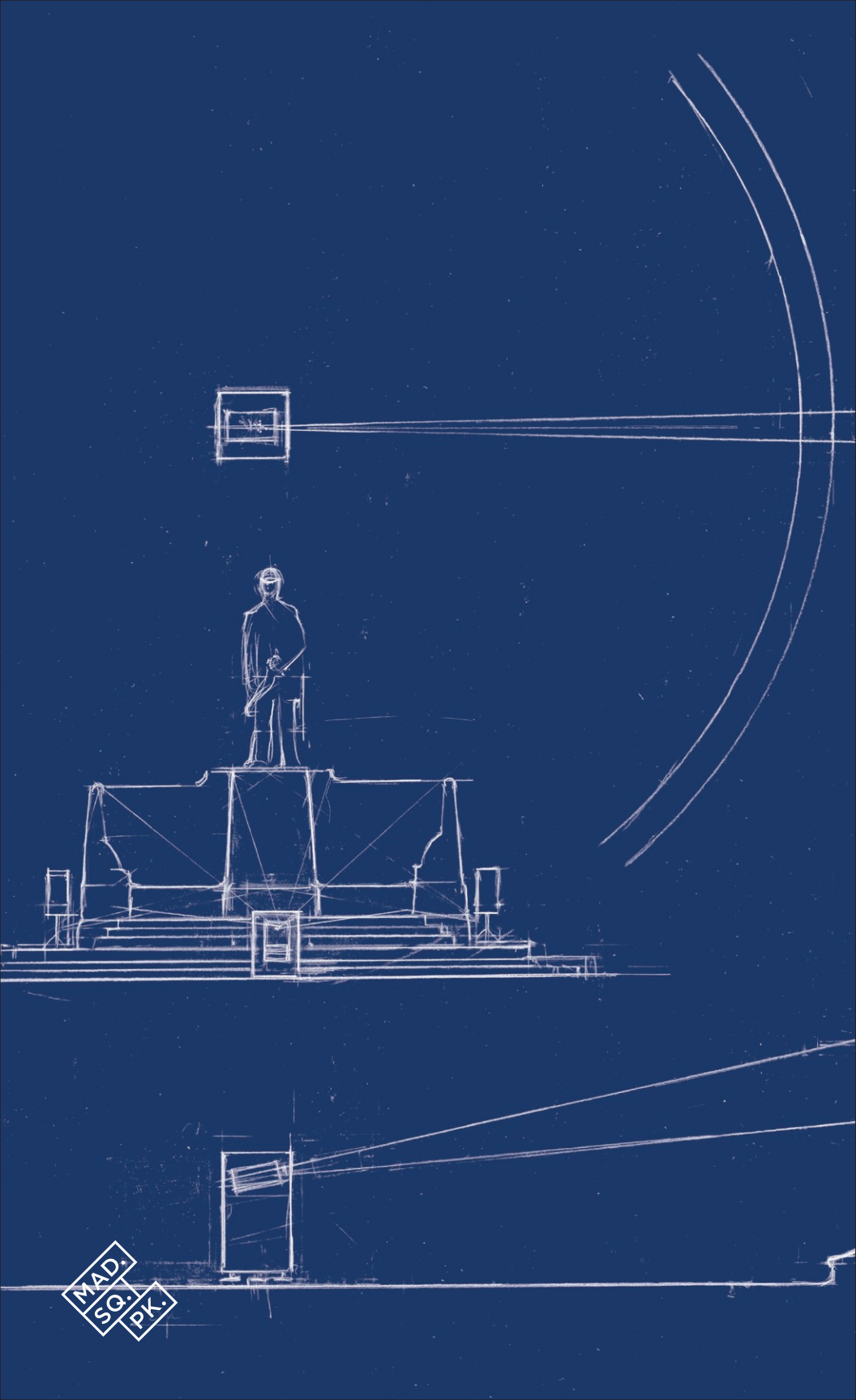
- 2019** Leonardo Drew *City in the Grass*
- 2018** Arlene Shechet *Full Steam Ahead*
Diana Al-Hadid *Delirious Matter*
- 2017** Erwin Redl *Whiteout*
Josiah McElheny *Prismatic Park*
- 2016** Martin Puryear *Big Bling*
- 2015** Teresita Fernández *Fata Morgana*
Paula Hayes *Gazing Globes*
- 2014** Tony Cragg *Walks of Life*
Rachel Feinstein *Folly*
Iván Navarro *This Land Is Your Land*
- 2013** Giuseppe Penone *Ideas of Stone (Idee di pietra)*
Orly Genger *Red, Yellow and Blue*
Sandra Gibson and Luis Recoder *Topsy-Turvy: A Camera Obscura Installation*
- 2012** Leo Villareal *BUCKYBALL*
Charles Long *Pet Sounds*
- 2011** Jacco Olivier *Stumble, Hide, Rabbit Hole, Bird, Deer, Home*
Alison Saar *Feallan and Fallow*
Jaume Plensa *Echo*
Kota Ezawa *City of Nature*
- 2010** Jim Campbell *Scattered Light*
Antony Gormley *Event Horizon*
Ernie Gehr *Surveillance*
- 2009** Shannon Plumb *The Park*
Jessica Stockholder *Flooded Chambers Maid*
Mel Kendrick *Markers*
Bill Beirne *Madison Square Trapezoids, with Performances by the Vigilant Groundsman*

- 2008** Olia Lialina and Dragan Espenschied *Online Newspapers: New York Edition*
Richard Deacon *Assembly*
Tadashi Kawamata *Tree Huts*
Rafael Lozano-Hemmer *Pulse Park*
- 2007** Bill Fontana *Panoramic Echoes*
Roxy Paine *Conjoined, Defunct, Erratic*
William Wegman *Around the Park*
- 2006** Ursula von Rydingsvard *Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns*
- 2005** Jene Highstein *Eleven Works*
Sol LeWitt *Circle with Towers, Curved Wall with Towers*
- 2004** Mark di Suvero *Aesop's Fables, Double Tetrahedron, Beyond*
- 2003** Wim Delvoye *Gothic*
- 2002** Dan Graham *Bisected Triangle, Interior Curve*
Mark Dion *Urban Wildlife Observation Unit*
Dalziel + Scullion *Voyager*
- 2001** Navin Rawanchaikul *I ♥ Taxi*
Teresita Fernández *Bamboo Cinema*
Tobias Rehberger *Tsutsumu N.Y.*
- 2000** Tony Oursler *The Influence Machine*

From 2000 to 2003, exhibitions were presented by the Public Art Fund on behalf of the Campaign for the New Madison Square Park.



COVER IMAGE
Proposal for *Monument*, 2019 (detail)



MAD.
SQ.
PK.