

Revealing Identity: Projection Art and the Image of "Public" Space

MICHAEL E. GAMBLE
Georgia Institute of Technology

Beneath the fabricating and universal writing of technology, opaque and stubborn places remain. The revolutions of history, economic mutations, demographic mixtures lie in layers within it, and remain there, hidden in customs, rites and spatial practices . . . This place, on its surface, seems to be a collage. In reality, in its depth it is ubiquitous. A piling up of heterogeneous places. Each one, like a deteriorating page of a book, refers to a different mode of territorial unity, of socioeconomic distribution, of political conflicts and identifying symbolism.

– Michele de Certeau, *The Practice of Everyday Life*

Originating with the neo-avant garde practices of critical affirmative action on art and its institutions, attacks on art as the myth of a bourgeois culture, and the infiltration of museums as public spectacle, a rigorous questioning of the larger public realm through public art installations dramatically challenged the long standing relations between art and viewer. Against the dogma of the autonomous universal subject of modernism, and the absences, exclusions and incompleteness rendered by such ideologies, a slow shift towards art as "social" and embedded in social activity set into debate the dilemma of *site specificity*. Evident in the early work of Daniel Buren, Hans Haacke, Michael Asher, and Richard Serra, for example, the relationship between the viewer, artwork and the place inhabited by both reinvigorated the realm of perceptual experience. The emphasis on place and perception was thus a controlled attempt to include the viewer and the institution of art in the subject of the work. No longer considered autonomous, the frame of the museum/gallery and the viewer of the work became inseparable components of any larger meaning. Within this new order, the identity of the artist as a specialized, independent 'producer' shifted towards a disappearance of the author and the analyzation of the forces and relations of artistic production.' More recently other artists have reacted to this problem through interventions into public space, most notably Barbara Kruger, Dara Birnbaum, and Jenny Holzer. However their work is more often

associated with the exploration, subversion or negation of visual and verbal stereotypes, or the masculine model of subjectivity. Outside of the institutional frame of the gallery, these artist appropriate the site of mass media: from billboards to matchbook covers, the anonymous spaces of authority as encountered by a distracted public. The interrogation and transgression of any seemingly impenetrable boundary was the great success of these practices. While Holzer would comment that by 1982 the investigation of the apparatus the artist is threaded through seemed to be finished, artistic practices were shifting towards another significant challenge.

In opposition to the general practice of "contextualization" or more recent surreptitious attempts at surveillance and control of public space, a critical public art was proposed which addressed aspects of everyday existence in urban space and attempted to expose the orthodox languages of political, social and economic domination. These site specific analyses of ethnicity, class structure, institutional and environmental presence were precisely calculated attempts to interrogate and divest the hidden ideological meaning embedded in and below the surface of metropolitan buildings and public spaces. If one can state that buildings and public spaces are physical manifestations of institutions of power, and also the spatial medium for the continuous and simultaneous symbolic reproduction of certain political aims, then this working definition of "critical public art" is closely associated with the development of identity and subjectivity through engagement with political debate in public space.² Today, this definition is grounded in the transformation of culture from within through various manifestations of mass media, design and education, in order to raise consciousness (or critical unconsciousness) regarding the urban experience. And within the context of this conference one might argue that public political debate is the birthright and the arguably the very essence of democracy.

While there were numerous essays published in the early to mid 1980's, one of the first comprehensive discussions of critical public art and space occurred in the spring of 1987, recorded in *Discussions in Contemporary Culture*,³ which was positioned in contrast to *Art in Public Places*⁴ published by the NEA approximately six years prior. The NEA charac-

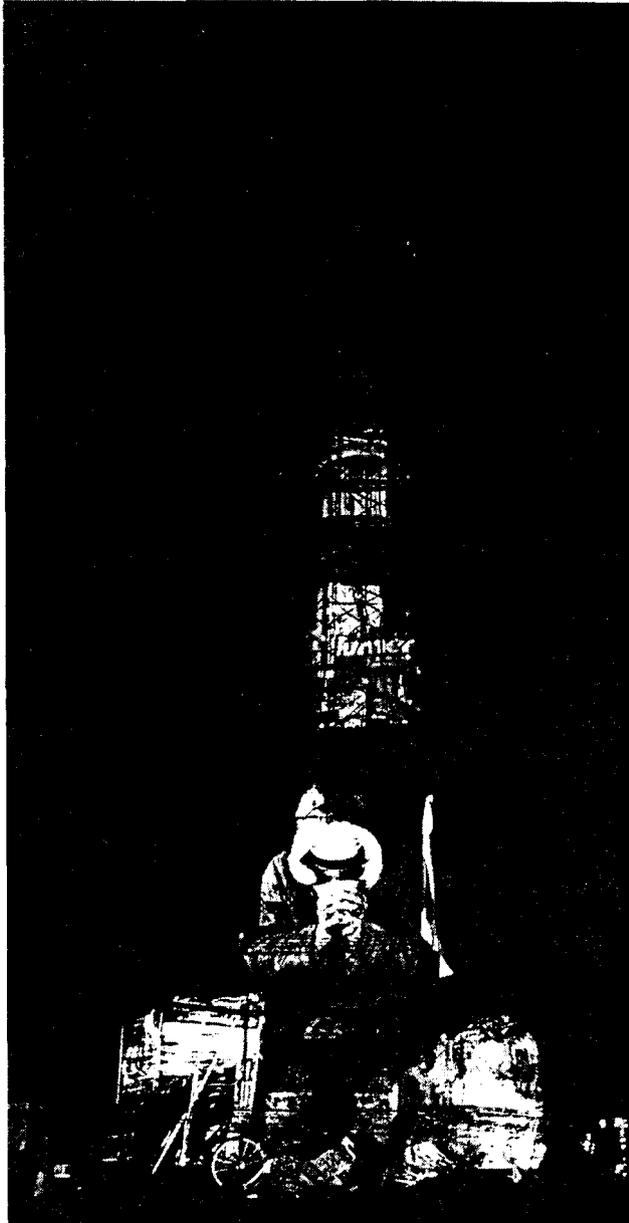


Fig. 1. K. Wodiczko "Homeless Projection 2," Boston. 1986-1987. 1984-1985.

terized public art problematically as act an of private self expression, with the personal sensibilities of the artist presented in such a way that encouraged widespread public empathy.⁵ In this respect, the implementation of public art in public spaces tended to address a homogeneous public and biased a certain search for harmony. As demonstrated by many different critics of the NEA program, the close association of the "Public Art Movement" with redevelopment and special capital interest failed to recognize the rift between the differentiation of subjectivity, the various striations of social class and identity, and the very essence of public and private. The "constructed" appearance of harmony concealed the real problems embedded the public realm. The NEA "Movement" tended to guard the autonomy of art, isolating artistic

endeavors from critical public issues through an imposed filtered practice on the public domain. Against homogenization of public space, this critical public art was considered controversial, usually against the "chamber of commerce" mentality, and concerned with issues of political activity and "publicness," in opposition to the bureaucratic aesthetic form of public legitimation, which alluded impotently to the idea of public art as a social practice.

So in relating this debate to the space of the city, how is one to react to the presence of a diverse public, public art and public space already in "place"? Krzysztof Wodiczko's "Projections" exist as brief yet subversive appropriations of public monuments and public buildings, providing an interesting scaffolding for the discussion of some of the problems raised by theoretical investigations into questions of public space.⁶ Through the manipulation of seemingly banal images of mass media, Wodiczko attempts to interrogate the existing spaces of the Metropolis, coaxing into public scrutiny multiple and sustained questions. In essence, "art" in the hands of Wodiczko becomes a rhetorical tool, designed to work directly 'in' the world. The very basis for projections is a registered as a critical detachment from the NEA definition. Through an examination and analysis of the existing structure and space of the public domain, Wodiczko raises the following questions: "How can aesthetic practice in the built environment contribute to a critical discourse between the inhabitants themselves and the environment? How can aesthetic practice make existing symbolic structures respond to contemporary events? How can we as individuals gain access to the city?" Today public monuments are purchased and cleaned up or adopted by the corporate world and the reality of place and meaning is removed from the sight of the public. Artist and the public at large are responsible for making sense of our monuments and public space and in this respect it must be possible to invest the body of the city with new meaning, different than the original meaning or the subversive meanings inscribed in the walls and spaces of the city. Public discourse of this type must occur at the site of ideological domination."⁷ Wodiczko conceives of critical artistic practice as a resistance to and exposure of dominant political power.

Regarding the "Homeless Projection 2" on the Soldiers and Sailors Memorial, in Boston, 1986-1987, Wodiczko posits: "State architecture appears solid, symbolically rooted in a sacred historic ground while real-estate architecture develops freely, appropriating, destroying, redeveloping, etc. A monstrous evicting agency, this architecture imposes the bodies of the homeless onto the bodies of the structures and sculptures of state architecture, especially in those ideological graveyards of heroic "history" usually located in downtown areas."⁸ The column is inverted by the projection, and to the everyday user of the space the monument is reinvigorated with meaning - the unsettling realization of dominance, exclusion and exploitation of the homeless. The projections, which encompass all sides of the column, address the circumference of the space around the monument. The column,

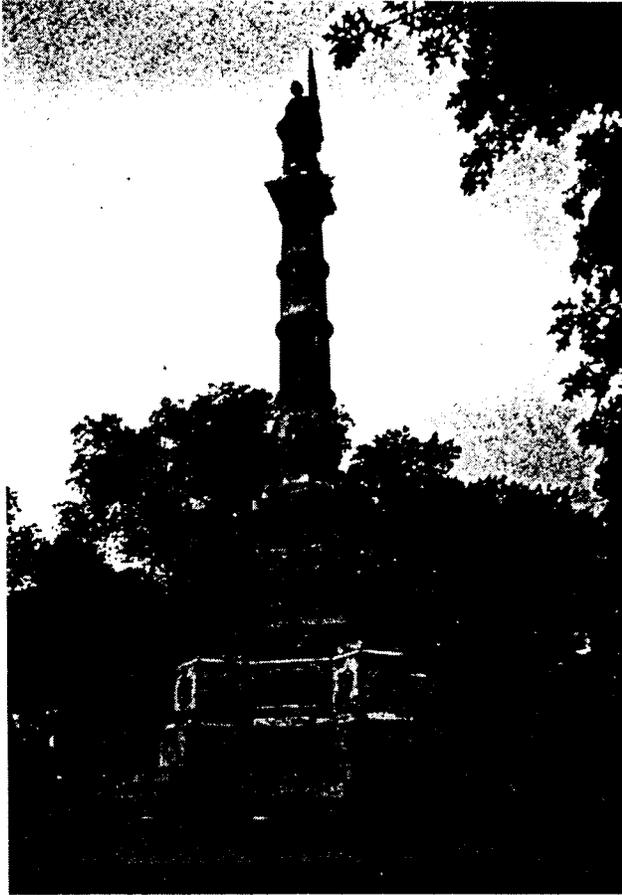


Fig. 2. K. Wodiczko, "South Africa House, Trafalgar Square," London 1985.

classically associated with the body, is revealed as a complex sign of first and second order signifiers. In its first-order reading, it indeed signifies a memory the soldiers and sailors of the Civil War. But the projected images of the condominium development, the scaffolding and the name of the development authority increase and distort the weight of the

column - the shaft becomes clumsy, imbalanced, the base over articulated the capital no longer readable. The shopping cart of belongings and orange bag full of cans symbolize the basic elements of domesticity and commerce - "house," "vehicle" and "income" are forced to the periphery by the "weight" of the new development. Multiple readings emerge, decoding the "public" quality of social space.

What do urban monuments supposedly represent over time. How long does the memory and function attached to a monument actually exist? Wodiczko turns to public edifices and monuments as a means to invoke history and counteract the contemporary spectacle. The projection as an event addresses the space subversively. The projection in time becomes a memory. The absence of what is or was represented is registered as a significant event in the life of the space. For example, the swastika inconspicuously projected on the front of the South African House at Trafalgar Square in London 1985 was a defiant act of solidarity executed surreptitiously during a projection on Nelson's Column. "In London, a year and a half after I did the South African Embassy projection, it was listed in a popular magazine as one of the most important events of 1985. I was encouraged to learn that even a short-lived (in this case two hours) individual act, if exercised against a strategic urban site at a precise moment, can carve itself into the memory of the city."⁹ An occurrence, absence and ultimate memory today that stands as one of the most significant events in the history of the space before the embassy.

Between these more extreme actions, it must be possible to think in front of the monuments about contemporary issues; to take them as moral, political partners. It should be possible to invest their bodies with new meanings. When no new meaning is projected onto monuments they become like graveyards or decorations. Without our efforts to create a dialogue with them they become irrelevant. In this time of great outrageous urban development, architects, artists, activists and researchers, whoever is interested in the struggle for public life, should collaborate to rescue a critical relation to the environment.¹⁰

This "critical relation" may be understood in two distinct ways: The case of the Homeless Projection 2, may be read as a re-encryption of meaning onto the monument, a recognition of the forms of suppression of exterior, existential activities in the area by capitalist forces, while the Embassy projection exposed the political agenda through a revelation of the activities inside the building and the manifestation of the building as a symbol of such power. These projects react to the idea of a universal subject, but defining this space of heterogeneity and the terms of its reception by the public remains elusive.

While Wodiczko's projections may be considered extensions of the institutional critiques of the 1970's, they are arguably more closely aligned with Henri Lefebvre,¹¹ Michel de Certeau and the Situationist¹² desires to establish a critical

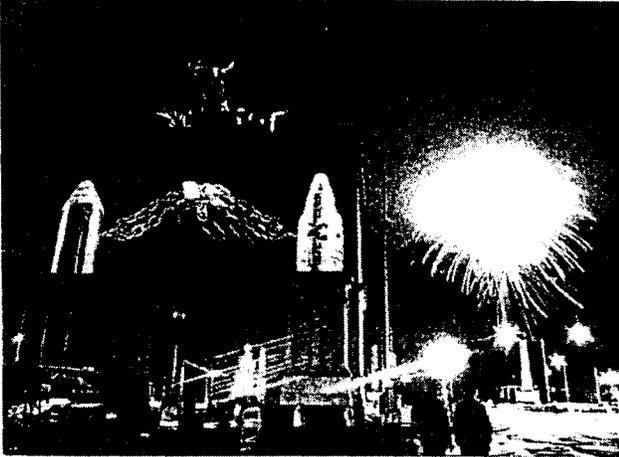


Fig. 3. K. Wodiczko, "Soldiers and Sailors Memorial Arch Grand Army Plaza," Brooklyn, New York. 1985.

dialogue with State and Real Estate architecture. In fact, Wodiczko's posits that the Situationist avant garde practice, while utopian in some of its methodological aims, still functions to scaffold a critical evaluation of urban life. The practice of inhabiting social, concrete space as opposed to the mental, abstract space of ideology are distinguished as operations that contest the retreat of the directly lived into the realm of representation. The acts of resistance of the everyday person, which open multiple spaces of interpretation in the light of prescribed imaginary resolutions of subjectivity, coincide with de Certeau's interest in understanding the "practices" of everyday people. So, in turn, to explicate Wodiczko's alignment with such procedures, a reading of his projections with respect to de Certeau's *Practice of Everyday Life*¹⁵ specifically "making do," "strategy" and "tactics" raises some compelling questions regarding subjectivity, reception, and appropriation of the projections by the public at large. In approaching the question of reception, what is the ordinary man to "make" or "do" Wodiczko's projections?

To attempt to 'enrich this powerful, dynamic art gallery (the city public domain) with 'artistic art' collections or commissions-all in the name of the public- is to decorate the city with a pseudocreativity irrelevant to urban space and experience alike; it is also to contaminate this space and experience with the most pretentious and patronizing bureaucratic-aesthetic environmental pollution¹⁴

The function of "making do" defined by de Certeau can be described as exercising the right to be part of the construction of society, to assert ones social rights in the face of ideological control, to disrupt the flow of the everyday. By using the products imposed by a dominant economic/political order for the users own needs, the idea of "powerlessness" in the face of the dominant order is challenged. "The 'making' in question is a production, a poesis – but a hidden one because it is scattered over areas defined and occupied by systems of production – e.g., television, urban development, commerce,

etc. and because the steadily increasing expansion of these systems no longer leaves "consumers" any place in which they can indicate what they make or do with the products of these systems."¹⁵ The consumer activity of consumption is, to de Certeau, devious because it does not manifest itself through its own products, but rather through ways of using the products imposed by the dominant social order. The power of "making do" lies in procedures of consumption.

To a lesser degree, a similar ambiguity creeps into our society through the use made by the 'common people' of the culture disseminated and imposed by the 'elites' producing the language. . . The presence and circulation of arepresentation (taught by preachers, educators, and populizers as the key to socioeconomic advancement) tells us nothing about what it is for its users. We must first analyze it's manipulation by users who are not its makers. Only then can we gauge the difference or similarity between the production of the image and the secondary production hidden in the process of its utilization.¹⁶

De Certeau's investigation is concerned with this difference – linguistically the *construction* of individual sentences with an *established* vocabulary and syntax. "Pushed to their ideal limits, these procedures and ruses of consumers compose the network of an antidiscipline" which in essence is the subject of de Certeau's book. This investigation of the broader cultural field further seeks to define and situate the types of *operations* characterizing consumption in the framework of an economy, and to discern in these practices of appropriation indexes of the creativity that flourishes at the very point where practice ceases to have its own language. Thus *"the marginality of the majority is no longer limited to fringe groups, but is rather massive and pervasive; this cultural activity of the non-producers of culture, an activity that is unsigned, unreadable, and unsymbolized, remains one of the only ones possible for all those who nevertheless buy and pay for the showy products through which a productivist economy articulates itself. Marginality has become universal. A marginal group has now become a silent majority."*¹⁸ But this is not to say that this "universality" is homogeneous. On the contrary, the appropriation and reuse of products by different strata of society, the average "citizen" or the "homeless" lead to very different critical positions. Typically, the more inferior ones position is perceived to be with relation to the power structure, the more deviant the deployment. This differentiation leads to what de Certeau defines as *apolemological*¹⁹ analysis of culture, displacing and controlling the superior force.

Political, economic and scientific rationality to de Certeau is thus characterized as "strategy." Strategies refer to regimes of place, "the calculus of force relationships which become possible when a subject of will and power (a proprietor, an enterprise, a city . . .) can be isolated from an environment." These strategies conceal beneath objective calculations their connection with the power that sustains them from within the

stronghold of its own "proper" place or institution. This "proper" is defined as the occupation of space and the production of place by a dominant political power through the capitalization and control of time, a mastery of places through sight – "panoptic procedures," and the power to transform history through the power of knowledge, i.e., the power to provide oneself with one's own place (military or scientific strategies).²⁰ Strategic operations and the domain of the proper all belong to the constructed realm of the fictive. To de Certeau, abstract space is "strategic" space.

The represented (homogeneous) city, to de Certeau is defined by a three fold operation: production of its own space through the repression of all elements that would compromise it; the substitution of a "no when," which replaces the tactics of users and reproduces the opacities of history everywhere; and the creation of a universal and autonomous subject which is the city itself. The law of the "proper" rules in the place. This totalitarian space seeks to eliminate any "local authority" through a programmed attack on the superstition on the practice. But, by paradox, the discourse that makes people believe is the one that takes away what it urges them to believe in, or never delivers what it promises — this "fictive" construction is in various states of decay.

In de Certeau's model, as the represented/concept city decays, one can analyze the practices which correspond (retaliate) to the procedures that falsely construct the space. In fact, in order to analyze the singular and plural practices which an urbanistic system supposedly administers or suppresses, but have outlived its decay, one can follow the swarming activity of these procedures that far from being regulated or eliminated by panoptic administration, have reinforced themselves in a "proliferating illegitimacy" as spatial practices that secretly structure the determining conditions of social life.

The trajectory of the unrecognized producer/practitioner "formunforeseeable sentences, partly unreadable paths across the space" and "trace out the ruses of other interest and desires that are neither determined nor captured by the systems in which they develop."²² These trajectories must be understood as "tactical," a mode of action determined by not having a place of one's own, independent of any "proper spatial or institutional localization." Insinuating itself into the other's place, fragmentarily, without taking it over in its entirety, it is a way of operating available to people displaced or excluded as "other" – the "weak." While tactics have no base, are placeless and atemporal, it does not imply a dystopian state, or condition of placelessness. Constantly manipulating events in order to turn them into opportunities, combining heterogeneous elements into a brief victories of time and practice over space, tactical procedures foster a "vigilantly making use of the cracks that particular conjunctions open in the surveillance of the proprietary powers, poaching them and creating surprises – a guileful ruse."²³ This atemporality is a casual time, time which appears as the darkness that causes an "accident" and a lacuna in production. It is a lapse in the system and its diabolic adversary. It is what historiography is

supposed to exorcize by substituting for these incongruities of the "other" the "transparent organicity of a scientific intelligibility."²⁴ In short these tactics are the "art of the weak" and lend a political dimension to everyday practices. Space is a practiced place.

Of these practices, urban spatial practices are valued for the strategy of the analysis which trace the intricate forms of the operations proper to the recomposition of a space. However "othered" or "weak" people who must resort to operating tactically in the city, are not necessarily able to exist autonomously. *Tactility* is a parasite to strategy, only allowing those marginalized insight into the actions against specific regimes of place. Marginalized individuals can never be treated wholistically.²⁵ But exactly how do the projections work with regards to this model of "practice," "strategy" and "tactic"?

It is true that the projections possess a certain atemporality, and "insinuate" into the space without taking it over in its entirety. One could argue that indeed the projections also make use of the dominant power, harnessing the very technology that power structures use to construct the space. In essence a conflict of image against image to reveal the hidden operations. The place of strategic rationalization is brought into view and a fissure or break is revealed through the seemingly tactical maneuvers set forth by Wodiczko. It is through the injection of new information, material that has been repressed or expelled in order to maintain the sanctity of the space, that new thresholds are created in the ideological containment of the space. The body of the space, monument and audience, become the privileged site of the inscription of meaning. More closely connected to specific events, reactions to certain situations that need to be revealed to a larger public, the Projections create an interference with daily reception and interaction with public space. But are the projections to be understood as tactical maneuvers within the city? Not necessarily, for as powerful as the projections are at revealing the hidden ideologies they are staged as an event in place and time (in some instances, repeated). In most instances, permission to project is first granted by the "authorities" which control the space. However, as evidenced by the South African Embassy House projection, the most striking projections are the ones that overpower and subvert the political structure surreptitiously. If the projections cannot be defined as pure tactical responses, how do the projections really address the person who traverses a space of projection?

Many of the projections can be characterized as "inbetween" – mediating between the "tactical" and "strategic." And in this "inbetweenness" it is perhaps possible to argue that the strategies that Wodiczko seeks to expose somehow infiltrate the projections. And yet this "inbetweenness" to de Certeau is a "naturally" occurring component to spatial practices. The relation then of the projections to the ambiguity of inbetweenness can be determined to function in two specific ways.

First, Wodiczko's projections are not to be perceived as tactical, but a process that may lead towards the desire for

tactical maneuvering in the every day — "making do" in that one can ascertain that the projections function to sustain conflict. The very notion of a Democracy is grounded in the capacity for any individual to engage in debate with political ideals and structures. In challenging the understanding of what constitutes "Public Art," conflict is supported as an integral component democratic process, and undoubtedly Wodiczko's projections become the site of debate about democracy, particularly the affiliation with economy, social issues and capitalism. Second, the projections permit the public a method of deconstructing the myth of autonomous images²⁶ by making visually concrete the implicit ideology of the building or monument. In essence to "Expose the great fantasy of a social body constituted by the universality of the wills." "Indeed the function of the projections are intimately related to the "art of the weak" described by de Certeau in that they function to first elevate ones awareness of the situation of existence in the metropolis in very general ways. The projections incite the public to reassess their situation through a didactic operation that brings under intense scrutiny the ideal of a homogeneous public domain.

There are indeed other questions raised by the work.²⁸ Does Wodiczko assume the role of the public intellectual, speaking on behalf of the someone else, the apathetic public? Could his presence on the site of debate as an implementer of open discussion be perceived in itself as representing contra-ideology. The presence of the public intellectual has the potential to taint the reception by a larger public. The problem of "real for whom" must be addressed. Do these projections attempt to somehow address and reconcile the deep complexities of a public? In further addressing the question of reception, do the projections address a broader heterogeneous public? Which image, which public? However, Wodiczko is considered an example of a critical model for the reintegration of art into social life. Returning to Barbara Kruger and Jenny Holzer's work, issues of exclusion and dominance fall under a general heading of gender and cannot be removed from the subject of the work. This is the primary message. But Wodiczko's work seems to address a much larger audience, attempting to "break the trance" or "incite" towards recognition and action that "Something is damaged. . ."²⁹

An underlying tone in this essay, as put forth by Wodiczko and de Certeau relates to a necessary temporality³⁰ in critical public art installations. What is substantial, what is coveted and depended upon and what endures across generations is often no longer expressed or communicated by the same statements and symbols. The temporality in Wodiczko's work is by no means an absence of commitment to the intensification and enrichment of a diverse public. As we have seen, this necessarily holds true for the rapid flux of political positioning as well as a diverse public. As de Certeau demonstrates, the fleeting temporality of tactical responses enrich through exposure the slippages and concealments of dominant political, economic and social ideologies. As strategic place evolves, so must tactical maneuvers and the practices of making space.

As de Certeau suggests, the inability to believe in change occurs as strategic bodies seek to produce belief artificially through political and commercial marketing and fabricating their own simulacra of credibility, a rationalization that excludes other belief systems as superstition if they do not fit into a prescribed agenda. By addressing the problem of the existing image of the city through public monuments, Wodiczko pushes against the envelop of dominant ideologies. If this action must function silently, subversively, and anachronistically against the simulacra and constructed fiction of political citations, then Wodiczko must be respected for understanding the right to pursue the difference for a greater understanding of what constitutes the essence of democracy, the rights of the public, and the public space of existence.

NOTES

- ¹ See Craig Owens. "From Work to Frame, or, Is There Life After 'The Death of the Author'?" in *Beyond Recognition: Representation, Power and Culture* Berkeley: University of California Press, 1992. Also Roland Barthes. "The Death of the Author" in *The Rustle of Language*. Michel Foucault "What is an Author?" in *Language, Counter Memory, Practice*, ed. D.F. Bouchard. (Ithaca: Cornell University Press, 1977).
- ² Krzysztof Wodiczko "Strategies of Public Address: Which Media, Which Publics?" in *Discussions in Contemporary Culture* no.1 ed. by Hal Foster, published by the Dia Art Foundation. (Seattle: Bay Press, 1987).
- ³ *Discussions in Contemporary Culture* no.1 ed. by Hal Foster, published by the Dia Art Foundation. Seattle: Bay Press, 1987. and Senie, Harriet F. and Sally Webster editors, *Critical Issues in Public Art: Content, Content and Controversy*. New York: Harper Collins, 1992. See also Rosalyn Deutsche "Uneven Development: Public Art in New York City" in *October* no. 47, (Winter 1988).
- ⁴ *Art in Public Places: A Survey of Community Sponsored Art Projects* published by the National Endowment of the Arts, (Washington, DC: Partners for Livable Places, 1981).
- ⁵ See also John Beardsley "Personal sensibilities in Public Places," *Artforum*, no. 19.
- ⁶ Writings on Wodiczko's work are varied, however conversations/interviews with the author suffice to illuminate the context of the work. See specifically: *Projections*, an interview with Krzysztof Wodiczko in *Perspecta* 26, Yale University Department of Architecture; Interview with Krzysztof Wodiczko by Douglas Crimp, Rosalyn Deutsche and Ewa Lajer-Burchard in *October* no. 38, Fall 1986. There are several excellent essays which address critical aspects of his work in relation to the life of the metropolis. See Rosalyn Deutsche "Krzysztof Wodiczko's Homeless Projection and the site of Urban Revitalization," in *October* no. 38, (Fall 1986).
- ⁷ See "Projections" in *Perspecta* no. 26, Yale University Department of Architecture.
- ⁸ Krzysztof Wodiczko WORKS, exh. catalog Washington DC: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution 1988. See also Peter Boswell, *Krzysztof Wodiczko: Art and the Public Domain*, in *Public Address: Krzysztof Wodiczko* (Minneapolis: The Walker Art Center, 1992), p. 19.
- ⁹ *Perspecta* 26, p. 273.
- ¹⁰ *Perspecta* 26, p. 275.
- ¹¹ See specifically *The Production of Space* translated by Donald Nicholson-Smith, (Oxford, UK and Cambridge, USA: Blackwell, 1991).

- ¹² Guy Debord *Society of the Spectacle* first published in 1967 and republished in English, Detroit Michigan:Black and Red Press, 1970. See also Thomas McDonough, "Situationist Space," in *October* 67, (Winter 1994), pp. 59-77.
- ¹³ Michel de Certeau *The Practice of Everyday Life* translated by Steven Rendall, (Berkeley: University of California Press, 1984).
- ¹⁴ Dia no. 1, p. 41.
- ¹⁵ de Certeau, p. xii. This notion of production as ideology is closely associated with Roland Barthes *Mythologies*.
- ¹⁶ de Certeau, p. xiii.
- ¹⁷ de Certeau, p. xiii.
- ¹⁸ de Certeau, p. xvii.
- ¹⁹ de Certeau, p. xvii.
- ²⁰ de Certeau, p. 36.
- ²¹ de Certeau, p. 96.
- ²² de Certeau, p. xx.
- ²³ de Certeau, p. 37.
- ²⁴ de Certeau, p. 22.
- ²⁵ See Meaghan Morris, "Great Moments in Social Climbing: King Kong and the Human Fly," in *Sexuality and Space*, Beatriz Colomina, ed. (Princeton: Princeton Architectural Press, 1992). Morris further posits that de Certeau could also underpin a theory of popular cultural practice. The popular could be conceptualized as a "way of operating" and an "art of timing" precisely because of its tactical relationship to a so called "consumer society" and its strategic installation – e.g. supermarkets, television, etc.
- ²⁶ Diana Nemiroff in *Melvin Charney, Krzysztof Wodiczko: Canada, XLII Biennale di Venezia 1986*. (Ottawa: National Gallery of Canada, 1986), p. 25.
- ²⁷ Foucault, *Power and Knowledge*, p. 5.
- ²⁸ Are the hidden political agendas the common agreement between all "receivers"? Do these works homogenize the larger population in a different way? Is the idea of "buildings and spaces producing subjectivity" just a dream of the enlightenment? If we say that buildings and spaces do not produce subjectivity, can Wodiczko's model function? How does the issue of site specificity function in these projections? KW_What about the privileged view and the problem of consent? Is there an image/element of violence in these projections? Is there a provocation or incitement to violence? The image is a weapon of violence, a device for attack, coercion, incitement or more subtle dislocations of public space.
- ²⁹ Quoted in Alisa Maxwell, "Poetics of Authority:Krzysztof Wodiczko," exh. catalog. (Adelaide: Gallery of the South Australian College of Advanced Education, 1982).
- ³⁰ See "Temporality in Public Art" in *Critical Issues in Public Art: Content, Content and Controversy*, (New York: Harper Collins, 1992).