

MR EDDIE BERG:

Thanks, Ellen. Before we get to meet Rafel, I am going to introduce Natalie, who is over there, who is working with Rafel, who is just going to say a few words before we get the internet link up. I am going to be speaking after Rafel and then Won-il Rhee is going to be speaking after me. There will be plenty of opportunities for you as the audience to contribute to the various discussions this afternoon and I hope you do.

I'm going to start by saying a thank you to Ellen, to the Hong Kong Arts Development Council, to the Home Affairs Bureau for inviting me here today. It's a great privilege and pleasure to be in Hong Kong. This is my first time. What an amazing city you've got here. It is really exciting. You know I've only been here 48 hours. It's been really, really fascinating and I'm looking forward to enjoying the next few days as well as this conference.

So before I start, and before we talk specifically about Rafel's project, I am going to introduce you to Natalie over here, who is from Montreal who works regularly with Rafel and she is going to say a few words. I think we might actually have a roving mike, do we not?

MS NATALIE BOUCHARD:

Well, hello, everybody. I'm Natalie Bouchard, Rafel Lozano-Hemmer's assistant. We are really, really happy to be here to show the Body Movie piece. It is really exciting how people are reacting already to the piece, so we are all really happy to be here. Unfortunately Rafel couldn't come to Hong Kong for personal reasons, but we'll have him here right now for the conference. So thanks a lot for coming. Thanks.

MR EDDIE BERG:

Now, I'm going to show you a little bit of video from when Body Movies, or a version of Body Movies, was shown in Liverpool. Now, we're jumping ahead of ourselves here because you're probably going to figure out why in Liverpool. I used to run an organisation called FACT, which you're going to hear more about in my presentation, and I was also the co-curator of the Liverpool Biennial in 2002. And Body Movies was shown for the first time in Britain in the Liverpool biennial in 2002, and I, along with colleagues at FACT, were responsible for staging the project.

I first saw Body Movies in 2001, or, rather, the first version of Body Movies when it was in Rotterdam, and it was an amazing spectacle, and it really did create an incredible buzz at the Rotterdam Film Festival, but it also set Rafael apart from many other artists, I think, working with the notion of interactivity and notions of public engagement directly in the work, and you'll see in a minute what I mean by that.

What I'm going to do first is show you just a minute or two of Body Movies in Liverpool, just to give you a sense of what the project is, then we're going to go straight to Rafael in Montreal. Remember, it's 13 hours behind in Montreal. It is now 1.15 in the morning. Rafael is fine. He's normally just crawling home from a bar at that time, so -- maybe he's just going out to a bar, I don't know. I mean, David, you know him better than me. Let's just see for a couple of minutes the iteration of Body Movies in Liverpool. Larry, can you play the DVD, please?

(DVD played)

MR EDDIE BERG:

Larry, can you stop the DVD? Thank you. Right, that just gives you a little flavour of what Body Movies is about, but we're going to learn a lot more about it now when we speak directly to Rafael, and there he is just waiting to participate. What we're going to do is Rafael is going to present, effectively, on screen for about the next 25 minutes. He's going to talk through Body Movies in particular, but also situate his practice within the context of the Body Movies project.

It was very interesting in Liverpool. The piece was staged in a square. At the end of the square was a theatre, the largest and oldest repertory theatre in Britain, actually, which is called the Liverpool Playhouse, and there is -- obviously the work itself is very theatrical -- and when Rafael speaks I think we will learn that it owes quite a lot to certain forms of theatrical tradition. So we're now going to switch directly to Rafael in Montreal. Hello, Rafael?

MR RAFAEL LOZANO-HEMMER:

Hello. Can you hear me?

MR EDDIE BERG:

We can hear you. I think we might need to kind of ramp up the sound a bit so that everyone can hear you. How are we doing with the sound?

MR RAFAEL LOZANO-HEMMER:

Okay, we're going to test one, two, one two. Here we are.

MR EDDIE BERG:

We're good, we're good. We can hear you. We can hear you. So, Rafael, we're going to play the video now.

MR RAFEL LOZANO-HEMMER: Okay.

MR EDDIE BERG:

It is over to you and I'll talk to you in about 25 minutes time.

MR RAFEL LOZANO-HEMMER:

Thank you very much. Perfect, thank you very much, Eddie Berg. Hello, everybody. I am currently in Montreal, Canada, unfortunately. I wish that I could be with you today in Hong Kong, but the piece of news has come up is that my wife is about to give birth to baby twins, a boy and a girl are coming, and these twins that she is expecting are, in fact, coming a little bit earlier than we had anticipated, and this is the reason why I had to stay over in Montreal instead of joining you in Hong Kong and sort of taking part in this seminar as well as in the presentation of Body Movies at The Avenue of the Stars. I do thank you for coming tonight and -- this afternoon -- and I will be speaking a little bit about my work in general, but also about Body Movies in particular. If you can play the sampler video then, I'll begin saying a few words about my work.

I am a Mexican-Canadian, sort of, electronic artist who has worked for many years, over 15 years, with interactive environments that allow people to be an integral part of the artwork. Most of the times I used technologies such as, for example, projections or sensors or lights or shadows and I'm particularly interested in using the body, in using, sort of, the full expressive capability of the body as an interface to, sort of, engage with, you know, whether it be interior pieces or outdoor pieces where people get to control, you know, sort of very large tableaux of media.

Sometimes my work takes place with very, very large scale taking over entire building facades, or actually

even cities, and other times my work is extremely intimate and portable and strategic. I depart from the conviction that media arts is something that is more similar to performing arts than visual arts in the sense that it's event-based, in the sense that there's no real pre-programmed outcome of the project, but rather it is in the actual participation of the public that the work starts gathering meaning. As I've worked with these technologies, I, sort of, always felt a deep interest in having a very critical approach to them. I have never worked with these technologies because they're new. I work with them because they're inevitable. In other words, as I worked with these technologies I am very conscious of the fact that people before me have done a tremendous amount of work and I would rather make connections with the past, understand people who were pioneers in all of these different fields, and understand myself as just one more integration of those sort of tinkerers who develop these projects a little bit further.

I have two main lines of work. One's called relational architecture, and this is a series of pieces that so far has 11 different works that have been presented since 1993 around the world. Body Movies was, in fact, the 6th piece in the relational architecture series, and basically this relational architecture series uses the concept of anti-monuments, the idea that these projects are ephemeral interventions that will allow people to relate to their public spaces in a way that is different from just normally our public spaces allow us to do, so I'm concerned about what is happening to public space today, and I believe that artists are positioned in a privileged sort of placement to be able to come and own these problems of public space and sort of bring technology back into a more dialogical relationship to people who inhabit the city.

The other series of works I have are called

sub-sculptures and these are more intimate pieces. They're typically pieces that are more robotic, or sculptural. They are more like kinetic environments, where, exhibited at a museum or gallery, these pieces either make a comment with the state of interaction or perhaps surveillance, which is a concern of mine, as far as phantasmagoria or portraiture. These are all sort of different lines of my work.

I have worked a lot with the shadows. Body Movies is not the first project that I do with shadows. I have about five or six different ones. Sometimes the shadows tune radio signals from the electromagnetic spectrum. Other times the shadows are a window into which you see an online video, sort of representation of a chat, and, you know, as we work with these shadows we learn more about the interface itself. But perhaps in terms of the shadows, the Body Movies has been the most successful project.

I also work a lot with lights, with either projected light or vectors, or actually LED or fluorescent tubes. I think that they are a great canvass to actually do participative events, and they also allow us to sort of take on the scale of a full city, so I will show you some examples now more in depth about a couple of the projects that are, in fact, being shown. The project that you see right now on the screen is one that is currently being exhibited at the Microwave Festival and the Animatronica Festival. It is called Glories of Accounting.

I have another piece, which is the big eye that you saw first which is also being exhibited. It is a pretty pioneering work that was made in 1992. Currently in Hong Kong you'll be able to see some of the smaller, kind of interactive environments as well as the large body of this work, which is at a very, very different scale. So, David, if you couldn't -- we will wait for this to finish and then we will show some examples of this work.

Now while this video is finished I would like to acknowledge the fact that doing the project in Hong Kong has been a team effort. I am extremely grateful and lucky to have worked with very excellent people in this endeavour and I wanted to make sure that in this public forum I thanked, you know, not in any particular order, people like Wong Wo Bik from the Hong Kong Arts Development Council, the Home Affairs Bureau as well as the Hong Kong Arts Centre and The Avenue of the Stars and many people who have helped out in the actual production of this project, people like Connie Chong, Robbo Lee, Roc San Sui, Yvonne Lam and also my assistants who are there, and you just met Natalie Bouchard, David Lemieux behind the controls right now, and Conroy Badger. Could you get the other video going and I'll show an example of the actual work? Are you going to switch the video? Perfect. Can people hear me all right?

MR EDDIE BERG: Yes, we can hear you fine.

MR RAFEL LOZANO-HEMMER:

Okay, thank you. All right, so the first project that I'm going to show you -- I am just going to show you two or three -- the first project I'm going to show you is, in fact, a commission to transform the Socolow Square. It's a very large square in Mexico city, which was a commission to celebrate the arrival of the year 2000 in this area, so the project is called Vectorial Elevation, and it was done in 1999 for the first time after Mexico we've also shown it in France, England, Ireland and in Spain, and it's a project where people can actually design huge light sculptures in the sky.

I don't know if you're playing it because my camera is pointed at the public, so if you can point my camera back at the monitor, then I can see what people are seeing. Perfect. So lights, Vectorial, Socolow. The project was taking place in a very, very sort of large square.

What we did is we placed search lights in the rooftops of surrounding buildings in the square, creating this sort of grid-like pattern. A web site was developed in order to be able for people anywhere in the world to design huge light sculptures with these search lights. You could actually sort of navigate through the light design with this sort of primitive virtual reality visualisation in 3D, and you can actually select individual light beams and point them to form different forms like pyramids, or meshes or disordered response or one -- and then these lights, in fact, would be rendered in the space itself. When you were happy with that design you could send it, together with your name, and some comments and, you know, your location, and every eight seconds in the sky in the city a new design would arrive over the internet and would be rendered in the historic centre of Mexico City.

So over a period of two weeks from 6.00 pm to 6.00 am every night we would have a parade of designs arrive from the internet and what was important to me is to create a work that wasn't really a spectacle or light show or fireworks display, but rather a piece that would only work if people were sending their designs. So here you're seeing, like, typical scenes in the middle of the night in Mexico City with the lights just constantly transforming themselves. Like, this is a scene at 8:00 p.m. on 29 December. As you can see, people just promenade around the space and maybe look up at the sky. Over those two weeks this project received 800,000 unique IP addresses logged, in other words, visitors, different visitors, and this was from 89 countries, and so the promise of the internet was the capability for, you know, this kind of large scale urban transformation to be taking place with people's participation.

Now, you'll see that sometimes the lights stop for a brief second. What we would do at that particular moment is we would photograph the design from several web cams

and make a web page for each and every participant, so on the left you see the actual sort of virtual views of the design, what the person had done, and on the right you have the actual photos to show people that their participation really did take place.

And one of the things that's beautiful about this kind of sort of souvenir, if you like, it's a way for people to personalise a space that normally they don't have access to by controlling 130,000 watts of power and they have this web page where on the top right you'll see there's comments which are completely uncensored, which was really important for my project. Most of those comments, for example, are dedications, "This is to Margarita who is at the hospital right now", something like that, but also political messages, poems. We even had 24 marriage proposals, so it is very interesting that this project in general -- kind of like platforms for people to take them over and control them.

The project of Vectorial Elevation uses, you know, technology that, you so oftentimes, especially if you're on -- is associated with just other wars, Second World War or, also with victory parades and so on. Today these slides are associated more with, like, corporate events, Olympics or advertising, or something like this, and what I wanted to do is I wanted to promote that background. I wanted it so -- in fact, something as spectacular and large as these lights which could be seen from a 15 kilometre radius, could create something that was quite intimate and something that meant something to somebody. So in a project like this if there is no light, if there is no participation, there is no light. The light would just shoot down and there would be nothing, and that, to me, is a very important message of interactive art, that there is always a relationship established with your public.

Now, this project will continue to be toured -- we have

shown it now in several cities and every time we presented it it is a very different story. I won't show you more examples of it, but it is interesting for me to sort of see it in different contexts.

The next project, if you would please show the Rotterdam Body Movies? The 6th piece in the series of relational architecture was inspired by this engraving of Samuel van Hoogstraten, the disciple of Rembrandt who worked with techniques of trempale and anamorphosis to sort of have this sense of representation in a canvas, and this particular engraving from 1675 was made in Rotterdam, and it was the inspiration for the project. What we did is we transformed the Schouwburgplein Square in the centre of Rotterdam with 1,200 square metres of interactive projections. What you see here is two very powerful projectors which are projecting photographs taken in the streets of people from Rotterdam on to the facade of a very large building. It's 25 metres high by 60 metres wide, and then two very powerful projectors on the floor which are casting such a great shadow that it is only within the shadow of participants that you can properly see the portraits.

So as people would cross the paths of the shadow projectors they would walk close to or far away from the facade and grow their shadow from two metres all the way up to 25 metres, and some of them would then choose to embody or match, if you like, the image of the portrait, and this kind of game of reverse puppetry, it's an interesting one because in the end there's a very -- kind of improvised performance taking place where people come up with all sorts of crazy representations of themselves or also of their fellow citizens. So here you see these young kids just sort of matching up the image of the older ladies and just sort of playing with their image, so I was pretty interested in using the shadow as an interface, because it allowed people to interact in a very intuitive way. Most new media artwork, including my own, needs a

lot of explanation. It needs manuals, or it needs at least somebody to give you an instruction on what to do or where to press or where to hold. Whereas, with the shadow, the capability for people is they already have a very sophisticated language of behaviour that they can do with a shadow.

Technologically the project works with a computer surveillance system that basically detects the location of shadows. What you're seeing here is a pretty old version of that tracking system that Conroy Badger, the project engineer, has actually improved vastly, so you'll see in Hong Kong it's much better, but basically whenever a portrait and a shadow match in space, automatically the system triggers a small feedback sound, "tick", so that you know that you've actually uncovered it, and, more importantly, once all of the portraits in a certain scene have been seen, have been revealed automatically, the system switches to a new set of portraits.

So you see in this scene over here people are actually sort of collaborating, and when they match all of the portraits the system blacks out, computes a new image and is ready for more interaction, so in a way inviting the public to sort of reorganise the space.

In Rotterdam this project was on for three weeks and we saw very, very different behaviours, depending on the time of night, depending on which day it was, so in the weekends maybe we'd get a lot more public, sort of younger people going to the theatre or to the cinema or to a club. In the week days, you know, there would be people going to work, or going home after work, but it was always very surprising.

We saw things like a man in a wheelchair project himself 25 metres high and crush everybody under his wheels and this would give him a lot of pleasure, you know. We saw

people bring their pets. We saw break dancers or skateboarders, or old ladies, and this was kind of the exciting part of a project like Body Movies, is that it is basically a project that is out of control, out of my control. People come up with all sorts of Ad hoc stories, and I mean, what you're seeing now is just five minutes of -- sampler of what people can do.

For me it is fun to just sort of sit down and record because you get people like this lady right here. She abused her boyfriend for about two hours and it was just really fun to watch. And you've got, you know, a sense of play, a sense of almost a carnivalesque sort of approach to public space, and, you know, this tells us a little bit about how people can be eccentric in public space.

I'm very interested in creating situations where people are not buying or selling anything, where there's no advertising, where you're not supposed to do things in a certain way or walk in a certain way or line up. This project just happens and then whatever ends up being the outcome is welcome.

Now, in Hong Kong we worked with eight local photographers. Photographers who actually volunteered their time to be a part of this project and I want to thank them specially. I came to Hong Kong in June. I met them and we talked about what kind of photos we would like to project on to the Hong Kong walls, the walls of the Museum of Art and MPR event right at the end of The Avenue of the Stars. What I mostly wanted is not exotic people or specifically portraits that would sort of be special. What I wanted is a real sense of day to day reality of Hong Kong streets.

Usually the portraits are taken of groups, and then exacted or projected in a very large scale because in a sense the project is not so much about the photo itself

as it is for people to give life to the photo, to animate it, to become somebody other than themselves, and it's happened in a couple of times where I have seen actually people find themselves inside of their shadow, and that's a really uncanny effect. It is straight out of a David Lynch movie, for instance. If you could show the Lynch one while I just finish talking about this, which is the one immediately underneath?

The idea of sort of working with imagery was important. I think that today we live in a sort of globalised culture, and, in fact, buildings are no longer really representatives of people. Churchill once said, "We make buildings and building make us", but the contemporary situation suggests that this is very far from what we are seeing. What we are seeing today is that a building in Hong Kong is likely very, very similar to one in Mexico City or Montreal, because the buildings are designed by architects or urban planners or by different people to be optimised for capital. In other words, how to most cheaply build these things and therefore there's homogeneity to be found.

So projects such as Body Movies try to bring exceptional circumstances on to public space, an opportunity for these buildings to pretend to be something other than themselves, and through technology amplify people to an urban scale, and allow them to self-represent, so, you know, I'm really curious to see what the result will be here at The Avenue of the Stars. I believe of that it's going to be a very vibrant scene.

Already Natalie and David and Conroy were telling me that in the rehearsals people were joining in and immediately forming part of the piece and I'm happy to hear that. In the case of Hong Kong as in other cities in the past, the project actually mixed the hundreds of photographs that we have of Hong Kong people together with the portraits of people from Liverpool, Lisbon, Linz,

which is what you're seeing right now, and all the other cities, and to me that's important because it's a way for us to, you know, not emphasise purity or perfection, whatever, but rather have a situation where those portraits just keep accumulating, then there's a data base that grows. So Body Movies next is going to Australia, and when it is shown in Sydney the portraits from Hong Kong will be there as well, in a way giving more life to these photographs.

So to close, if you would like to switch the DVDs, David, please, I'd like to just show a very recent work that I actually did in Australia, called Homographies, and this project that I'm going to show you kind of goes back into the light, so -- I do a project with light and one with shadows, one with light and one with shadows, so I'll show you the most recent one. It's a project that was developed for the Sydney Biennial and it's a project that transformed the entrance court to the Art Gallery of New South Wales, which is basically a very difficult space, because it's 500 square metres with a very, very low ceiling. It's only three metres and a half, and the curator commissioned me because he knows I like a good challenge, but also because he wanted it to be transformed into a space of agency, into a space of flow, into a space which was a little bit more active, so David is trying to put in the DVD now and soon we will be able to see that clip from Australia.

While we wait also, just to extend my greeting to Ellen Pau who is there. Thank you so much for your questions I received through e-mail and I hope -- I'm sure we'll all cross paths again soon. One of the exciting things with doing this kind of work is I get the opportunity to meet local artists and learn what they're doing, and in that sense I feel very fortunate to have met a number of local artists in Hong Kong. Here is the project Homographies. It is basically 144 fluorescent light tubes which are placed on this grid concrete structure

that kind of organises the entrance to the Art Gallery of New South Wales, and basically these fluorescent light tubes are motorised and they react to the presence of people underneath them.

The reaction is not unlike what you have with isobars, kind of like what you have in a weather pattern. The lights try to match up people that are close to each other and sort of connect them inside of the square, so in this project, as in Body Movies, I'm very interested in utilising computer surveillance. I believe there's a new generation of computer technology that artists should be using. This surveillance technology is typically used nowadays to find a suspicious individual in a public space or try and determine an ethnic group or sort of back it up against a database of felons, or whatnot, and I think it is a ripe field for artists to misuse this technology and create more poetic or critical environments for this kind of technology.

So what you see here is a single person in the court. Her presence is, in fact, picked up almost as it were magnetism. The lights just sort of try to get a magnetic force field and rotate, and in a way it's a little bit more destabilising when you are there live because the video doesn't really capture all of your peripheral vision. The entire space is in motion, and typically when we think of fluorescent lights, you know, they're usually just telling us which way to go, whereas here they're more playful, they're animated, and, more importantly, they're responsive.

So in this project you see the plasma screens on the side. They're actually the tracking system. It's showing people how the computers are actually observing them and detecting them and what's important about this project is when you have more than one person, when you have, like, say, two people, the lights will, in fact, rotate in such a way that they will all align themselves

in the same line of sight between the two people, so that you have me and Sandra, and as we move around in the space the lights actually orient themselves, so that they connect both of us, kind of like this light path, and it's a very sort of interesting effect, because if the other person is your friend, that's fine, but if you don't really know them it's kind of uncomfortable, because you're getting -- all of the buildings' lights are kind of pointed and connecting these two people. So it is kind of the vanishing point. The perspective is not architectural, but the vanishing point is connective, between the people who are in it. And, of course, the fun of this project is when you have dozens, or hundreds of people, the system gets very chaotic and there's a lot of turbulence and eddies and flows in this space, and I like very much these kinds of mathematics of complexities. So here you have an example of what it might look like as a lot of people are walking by.

So those are the projects that I'd like to present to you today. I would be very, very happy to have a discussion, both with Ellen and Eddie, but as well if you would also ask me some questions it would be great to answer them.

MR EDDIE BERG:

Thank you, Rafael. Thanks for that presentation. We have got very little time, unfortunately, because we are already running late and it doesn't have very much to do with you, it's the fact that we started a little bit late, but, I think that was really fascinating. I'm just going to ask a couple of quick questions and then we will just see if we can get a question from the audience.

Since I've been here and I've been talking to people about your project, there are two things that kind of keep emerging, I think, in conversation. I just want to put those things to you. Firstly, there's a lot of your

concerns -- a lot of your ideas are part of, I think, of thinking of many media artists over the past ten or 12 years -- I mean, in terms of the kind of concerns that seem to be central to your work. Now, do you consider yourself to be a media artist or an artist? Is that distinction important for you?

MR RAFEL LOZANO-HEMMER:

It depends who I am speaking to. Often if I'm surrounded by media artists I just say I'm an artist. If I'm surrounded by sort of established artists, conceptual artists, or something like this, then I go out of my way to say I'm a media artist. I think that both things are at work. On the one hand, it's important to define a new field, a new discipline called, in this case, media art, that has its own set of tools, has its own vocabulary, has its own precedents, and definitely has its own future. At the same time that we do that we define what our field is. It's important to build bridges and to sort of try and interconnect ourselves with the larger sort of contemporary art scene, and I think that's crucial in order to get out of the ghetto of electronic art and into collections, into museums, and I also see that happening quite a bit.

In fact, very conservative collections, for example, are beginning to buy my work. And, of course, this is great for me because I'm finally, you know, being able to sort of maintain operations in the studio, but also I think it's a very, kind of, useful and productive thing because you get access to a wider discourse when you are in a show. Not because you use computers, but you're in a show because of its theme or because of its concept. I welcome very much the possibility of showing my work within interdisciplinary kind of contexts.

MR EDDIE BERG:

Rafel, you've also said that your work is very collaborative, and obviously you've extended that collaboration to include the public, and, in fact, the work wouldn't really have any meaning without public engagement, but the other thing that's very clear from your work, and another issue that people talk about is in order to put together a project like this you need a lot of money, you need a lot of resources. How did you manage to put together the funding and resources for the project initially and how have you been able to sustain its further development as it's developed technologically, conceptually over the years?

MR RAFEL LOZANO-HEMMER:

Well, I'm glad you're asking this question, because, in fact, this subject is relatively taboo amongst the art world. I think it's very important to get a sense of writing budgets, of being able to financially support operations. I have been called at times a budget artist. You know, some of the things that they don't teach you in art school is, for example, here in Canada an individual artist, as an independent artist, if you earn some money you give 40 per cent of it to the government, but if you set up a company, a little studio, for the first five years you pay only 13 per cent of your money in taxes. And this completely ridiculous situation means that if you set up yourself as a company, all of a sudden you can survive as an independent. Whereas, if you're working as an independent artist, you just cannot afford it. So those little, sort of, techniques like that that I've just had to sort of deal with an economic model that was not based on collectible objects. So what I did is to support my work is I had a performing arts model. I would propose to make a project and instead of this kind of attitude of, oh, well, you know, you're doing this for the exposure or for the interest or whatever,

I would actually demand that a fee be paid in order for me to be able to sort of maintain operations and -- very similar to a theatre play -- you go in there, you do your project, it lasts for two weeks, or two months, or whatever it is, you get a fee and then the piece is over. And that helped me be outside of the market. I didn't need to sort of tailor my work for collectors or for museums. Nowadays -- sorry.

MR EDDIE BERG:

I just wanted to ask you then in terms of how much the project has cost overall over time? Can you put a number on it, because I'm sure the people will be fascinated to hear that?

MR RAFEL LOZANO-HEMMER:

Well, showing Body Movies can cost up to, like, \$100,000, and the host of the expenses of something like that have to do with the rental of the equipment we use, but also in the staging of the project you will see, for example, in Hong Kong we had to treat the surface of the facade of the museum. We had to put in towers and structures and bring power, so there's just so many different things, especially when you're working in public space, that you have to spend money on.

And paradoxically, one of the things that's interesting about this project is that I have found that it is very difficult to get \$100,000, but it is also very difficult to get \$10,000, and often times, paradoxically, private or public funders will be more interested in the larger scale projects because that guarantees, you know, in the case of Body Movies, hundreds of thousands of participants -- sorry, in the case of Vectorial Elevation. Whereas in the case of Body Movies, well, I don't know how many people will do this project, but I bet you more people will see Body Movies in ten days than people actually will visit a museum over the course of a year,

so in that sense it's a project, from the point of view of authorities, is affordable.

So these kinds of arguments, although I'm cynical of them, because this shouldn't be the role of the artist to "sell" the work, it is also the condition of possibility for it to be maintained as an independent experimental, non-commercial entity.

MR EDDIE BERG: Thanks for that, Rafael.