

Smudge Studio



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Swing Space Updated Proposal and Revised Budget Summer Work Space 5.22.06

MOVEMENT AND THE CITY updated project description

New York City is movement. Movement is the force that continuously composes and recomposes the city. Our project performatively responds to human, built, and natural flows and movements that compose urban public spaces.

We will stage and document topographical signalings of **three** movements that compose New York's continuous emergence as city, and that put people and objects into unexpected exchanges with each other.

For **East 'River' Reverses: Becomes New York**, we will embody, signal, and document a momentous, yet largely unknown event that reshapes the city four times each day: the East River's complete reversal of direction and its transformation from river to estuary to tidal flood. We will collaborate with an NYC kayaking club to anchor one or more kayaks in the river where they will be visible from either the South Street Seaport or the DUMBO riverfront park. A long tether will attach the kayak(s) to a buoy. As the river current reverses, those in the kayak(s) will transcribe an expansive arc around the bouy, ending up facing the opposite direction. We will use media to document our moment-to-moment responses to the forces at play. August, 2006.

2) **Vertical Flows** will use helium balloons to raise twelve, 300 ft. strips of orange flagging tape into the air, creating a series of orange vertical lines above the Brooklyn Heights Promenade. When sighted in juxtaposition to the vertical lines of lower Manhattan's skyscrapers, the tape will signal the exquisite convergence of horizontal flows and movements of the river and vertical flows and movements of the built environment. September, 2006.

3) For **Manhattan Stonehenge: The Grid Becomes Else** we will collaborate with New York City residents and visitors to signal the city's continuous emergence through and as

the movements and flows of the sun's light. On May 25 and July 12, the sunset aligns precisely with the grid of Manhattan streets. This allows the sun to be dramatically visible at or near the east and west horizons from street level. We will distribute postcard invitations and post calls for collaboration, inviting New York City residents and visitors to create digital photographs in response to their experience of Manhattan Stonehenge phenomenon. We will ask our collaborators to observe the sunrise and sunset on the day of July 12 and to performatively respond to the sun's flow of light as it interacts with the city's built environment. Each collaborator will choose a location from which they would like to experience the effects of the Manhattan Stonehenge sunrise and sunset on this day. They may choose a location that is precisely aligned with the grid of Manhattan streets, or their position may be indirectly or obliquely related to the grid. At sunrise and sunset on July 12, collaborators will photograph, simultaneously, their experience of the event and the sensations and images of streetscapes, building facades, and river views that it releases.

People who decide to participate in the project will send us their digital images and we will create an installation of their collective work for exhibition as part of the Swing Space studio tour. Depending on funding, we also plan to create a poster from the images.

In these projects, we do not use media to capture, frame, or encode. We use media instead to release—to open passageways from the fixed to the emergent, from what is experienced and known through habit to what is continuously becoming else. We invite audiences of our documentation to project their imaginations not back to the forces as we experienced them, but out to the city's, and their own, continuous emergence.

This project then has three elements: to stage the topographical signaling of three moving forces that continuously compose Manhattan's emergence as city; document the signaling and the unexpected convergences and interactions of forces that we encounter; exhibit our documentation in a Swing Space gallery or work space and on a web exhibition.

We intend for this project to set up potentials for public audiences to imagine new forms of relationality to be lived and therefore for public space to emerge elsewhere and otherwise.

Revised Budget

Manhattan Stonehenge: The Grid Becomes Else

super 8 film/developing: \$30

digital video tape: \$40

printing photos for the exhibition in Swing Space Gallery and/or Work Space: \$500

East 'River' Reverses: Becomes New York

kayaker club volunteers: donated time

2 kayaks on loan from Kayak club: donation of equipment

anchor and other equipment rental: \$200

food/drink for kayakers: \$100

super 8 film: \$100

photographer fee for photo documentation from shore: \$60

35mm film and processing: \$100

Vertical Flows

8 x10 large format camera rental for documentation: \$150

film/processing: \$150

balloons for signaling: \$50

flagging tape for signaling: \$20

promotion of the collaborations, events, and exhibition: \$500

artist fees: \$1000

Total Budget for three projects: \$3000

Reason for seeking temporary space

We have two urgent needs for this project, both of which can be met by access to Swing workspace.

First, we currently have no workspace for constructing the devices and materials needed for the topographical signaling involved in our project. Workspace will allow us to plan, prepare, and construct required elements of each project. These include: River Reverse project collaboration with kayak club and construction and testing of Vertical Flows project balloon devices and sighting devices; Manhattan Stonehenge project collaboration with photographers and design and production of exhibition of photographs; design and production of the Movement and the City web exhibition.

Second, we are in need of workspace to generate exhibition materials not only for the three projects described here, but also for the previous nine topographical signaling projects we have staged and documented. We are now at the point in our practice where we are ready to create a public exhibition of the visual art that results from our documentation of topographical signaling. Such an exhibition will allow us to establish and sustain our collaboration as an art practice, and gain an audience for our work. Right now, the art we have created exists only online, in a relatively raw state. Our work is now in the form of digital files, developed film, and video and audio recordings. A major professional and artistic goal for 2006 is to transform this raw material into a public exhibition, composed of multi-media, text, and demonstrations of and participations in topographical signaling. We need workspace that will allow us to mount photographs on large display surfaces, generate large format text panels to accompany images, construct materials for audiences to use during signaling demonstrations, and to design and prototype layouts of spaces and sequences of experiences for audiences to encounter our work in a public space.

We were invited to Creative Time's Open Door to present a version of this project. During our presentation, their producer encouraged us to submit this project to the d.u.m.b.o. arts center (dac) for their Art Under the Bridge Festival, and to prepare a public exhibition of our work to date. We are applying for grants to support this work (Puffin Foundation, Art in General, NYCSEA, the Provincetown Dune Shack Residency, and the Public Art Fund). Access to Swing Space workspace will enable us to compete more successfully for such funding.

As a collaboration of two, we currently have no shared workspace. This workspace would allow us the enormous benefit of proximity while engaged in creating our work. The Swing Space workspace would allow us the most concentrated time yet possible to focus reflectively on our practice and to work together in a sustained and focused way.

Our interest in working in the public realm

Our interest in working in the public realm stems from a question at the heart of our art practice: How might public space and those who we "meet" there be experienced in unexpected ways, and as "becoming else" with each encounter?

Our collaborative art practice consists of addressing public places, their landscapes, and audiences of our work, as in the making—as continuously becoming else. We use various media (video, photography, audio, super8, internet) to document how “we”, “the public” and “public space” look, sound, feel and move when they encounter such an address.

We believe that aesthetic experiences of what this address makes visible and sense-able have the potential to engender new actions and flows of exchange in public space. Our work is "successful" to the degree that we and public audiences enjoy and creatively respond to the felt experience of addressing public space, and being addressed in public space by others, not as already known, but as in the making.

For the Manhattan Bridge project, we use orange flagging tape to address a massive piece of public infrastructure not as it is captured and “sold” in postcards, but as “dancing” machine becoming else as it sways, dips, and rumbles in response to its encounters with humans and machines. For the Marconi Machines project (Marconi Beach, Truro, MA, 11.05.05), we created media devices to be activated by the forces at various edges of the beach’s “becomings:” places where the dunes, waves, winds, temperature, sounds, were becoming and becoming else (www.smudgestudio.org).

Jamie Kruse is an artist and designer living in Brooklyn. She graduated with a BFA in Visual Communication from Southern Illinois University in 2000 and a MA in Media Studies from The New School in 2004. She has done graphic and web design work with a variety of non-profit organizations in the United States and Canada, including Carbondale Community Arts (1998-9); AIDS Vancouver Island (2000); Victoria Women’s Sexual Assault Centre (2000); DUMBO Arts Center (2003); Brooklyn Arts Council (2004); and The New School Media Studies department (2003-4).

Elizabeth Ellsworth has a Ph.D. in Communication Arts from the University of Wisconsin-Madison. She taught courses in video production and educational media at UW-Madison (1984-2001). In 2000, she joined a multidisciplinary design team in New York City, where she designed web-based media, online interfaces, and written and visual content for a national educational portal that involved college students in peer health education and activism. As a designer of media-based learning experiences, she has served as principal for a user experience research and product design studio (EyeQuilt, Chicago, www.eyequilt.com). She now teaches media theory and practice in the Media Studies Program at the New School University.

Exhibitions:

Live radio broadcast and simultaneous web exhibition of *Marconi Machines Project*.
Aired by Provincetown Community Radio WOMR on 1.27.06.
www.smudgestudio.org/WOMR.html

Channels:

An exhibition of photographs documenting a project called, Lower Manhattan Cultural Council 15 Nassau St. Gallery, 5.09.06-5.20.06.

Following the Love in North Adams,
An interactive exhibition with experience capsules, Center for De-Tourism, North Adams, MA, Summer, 2006.

Back to Nature

An exhibition of topographical signaling performed and installed in response to the architecture, surroundings, and gallery space of the Contemporary Artists Center, North Adams, MA, Summer, 2006

Grants and Awards

The Marconi Machines project was a finalist in the 2006 open call for web-based works by free103point9 (www.free103.9.org, a nonprofit transmission arts organization) and Rhizome (www.rhizome.org, an online platform for new media art).