

**NO LONGER EMPTY'S
ABOUT FACE**

**FOR
THE NEW MUSEUM'S
FESTIVAL OF IDEAS FOR A NEW CITY
MAY – JUNE, 2011**

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INTRODUCTION

For The 2011 *Festival of Ideas for a New City*, No Longer Empty is planning a site-specific exhibition located in an empty storefront in the Lower East Side's Bowery area accompanied by supporting programs and partnerships with local organizations. *About Face* will take off from one of the four suggested topics, namely "The Reconfigured City".

No Longer Empty's practice is to reconfigure the "art space" as a public sphere in the urban context. *About Face*, in accordance with its location within *the Festival of Ideas*, will re-examine many of the aspects of the exhibition format and presentation looking at such issues as space, location, remodeling, display, time, authorship, knowledge, generation of themes and aspects of art experience itself.

In Nicolas Bourriaud's terms, the exhibition will endeavor to be an "encounter" between the art, the public in its many communities, the greater festival and the ideas which will emanate from these interactions.

PROJECT DESCRIPTION

Artist: Itziar Barrio

Title: BLUE WALL

Format:

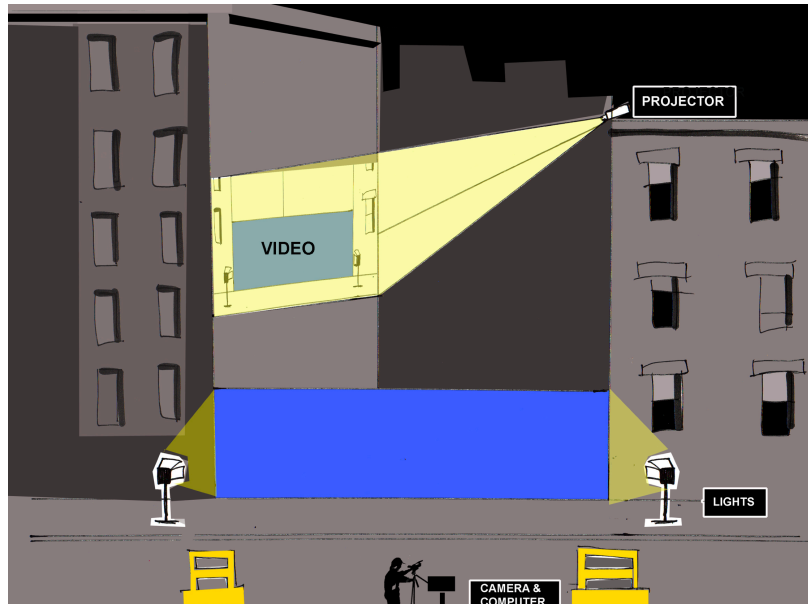
The BLUE WALL project consists of creating a Chroma-Key or Blue Screen piece in real time using temporary construction walls around New York City. These walls, which normally delimit construction zones are mainly painted blue, also the main color used on the Chroma-Key and Blue Screen.

Chroma-Key compositing (or chroma keying) is a technique for compositing two images or frames together in which a color (or a small color range) from one image is removed (or made transparent), revealing another image behind it. This technique is also referred to as color keying, color-separation overlay, green screen, and blue screen. It is commonly used for weather forecast broadcasts, wherein the presenter appears to be standing in front of a large map, but in the studio it is actually a large blue or green background.

The meteorologist stands in front of a blue screen, and then different weather maps are added on those parts in the image where the color is blue.



As a starting point for the project I will analyze the history of the location where it will take place; The Chroma-Key against a construction site, then I would create a video piece which incorporates the history of the location.



In this way I will generate a new fiction based on the historic memory of the place and the plans for the future of the space. I will recreate a blue screen in real time on the elected wall, where the blue wall will be replaced by the created video. The result will be simultaneously projected on a nearby wall.



In this way, the final piece will be a public space life installation including the illuminated blue wall, the projection and sound. Performers and musicians will take part in the project too, as a part of the whole installation piece.

Conceptually, the project deals with the temporality of the city landscape as well as our daily day interaction with the urban fixtures. Concepts such as historical notions of the city, impermanence, and New York's constantly shifting landscape as a physical manifestation of impermanence, as well as illusion used in relation to construction sites and blue screen, and at last, the fine line between the public and the private space will be also alluded to.

ARTIST'S CONCEPT

"My own interest and motivation for creating art springs from a personal need to react to and interact with reality. I have come to the understanding that human reality is not completely visceral or absolute, but it is an intricate psychological and intellectual construction, ever being re-created.

When I choose an image, I take into consideration not only the conscious worlds associated with the image but also the subconscious, societal, and sensational associations. I approach the icon as a concept by maneuvering it through various abstract worlds and using many media, such as sculpture, painting, mural, and video animation.

The repetition and extension of my original icons into murals, animations, and drawings exemplifies the relationship that society has with everyday objects as recurring icons, whether those be practical objects embedded in our lives or abstract commercial media creations. In this way I intend to bring up questions that are not overtly social or political, but that deal with the tendency of the human mind to create iconic and associative characters out of its surroundings and the effects of those associations on society"— ITZIAR BARRIO

ARTIST BIO

Itziar Barrio was born in 1976 in Bilbao, Spain and currently lives and works in New York City. She combines a wide range of media spanning the gamut of drawing, photography, video, animation and installation.

She has been featured in solo shows internationally, outstanding: HVCCA, Hudson Valley Center for Contemporary Art, Tribes Gallery and White Box in New York, Agenzia04 Gallery in Italy, Weekend Gallery and The Kunsthhaus Tacheles in Berlin, Sala Libre Completo in Barcelona and Catalogo General Gallery in Bilbao, Spain.

She has also participated in group exhibitions worldwide: Havana Biennial (Cuba), Pist Space, Istanbul (Turkey), Art for Art`s Sake (Italy), Gdansk Academy of Arts (Poland), White Box, New York, Museum of Comic and Cartoon Art, New York, 404 International Festival Postelectronic Art (Italy), The New Vision Cinema Series, New York, Gallerie Augenblick-raum für gegenwartskunst, Berlin (Germany), Paolo Boselli Gallery, Brussels (Belgium), Art Tech Media International Forum (Spain), La Casa de America, Madrid (Spain) and Sala Rekalde, Bilbao (Spain).

Itziar Barrio has been the recipient of many grants, awards and nominations from major foundations and institutions including: Artist in Residence at ISCP (International Studio and Curatorial Program), First Prize Ertibil, New York City Department of Cultural Affairs, Spanish Ministry of Culture, Consulate General of Spain in New York, Basque Government Ministry of Culture, Bizkaia Executive Council, Gure Artea Biennial Prize and the Iberoamerican Videocreation Prize, MUSAC (Leon)

TECHNICAL PARTNER

Moviehouse NYC

Moviehouse NYC is an interactive screening series featuring film and video work by the city's most intrepid moviemakers and performance artists. Through the exhibition of excellent work Moviehouse hopes to provide access to artists in a relaxed setting that encourages conversation, collaboration and community.



Moviehouse NYC projects films in alternative spaces throughout the city; and assembles a salon-style dialogue among filmmakers, audience members and the wider community.

For more information contact:
<http://www.brilliantp.com/moviehouse/>

PROJECT TIMELINE

March: APPLICATION for NYC Street Work Permit

April : PRE-PRODUCTION

Running tests at the site: 3 PM— 10 PM

May 7: PRODUCTION:
Shooting: 3 PM – Midnight

TECHNICAL NEEDS

- Two 1,000 watt Kino Lights
- Electric power
- Extension cords
- Computer
- Software to mix real time footage with pre-recorded footage
- Video camera
- Tripod
- Projector
- Cables and Conectors (Proyector-camara-computer)

ABOUT FESTIVAL OF IDEAS FOR A NEW CITY

This two-day Festival is organized by The New Museum is a major new collaborative initiative between scores of downtown organizations, from large universities to arts groups and community organizations, working together to affect change.

The Festival is a first for New York and will demonstrate the power of the creative community to imagine the city of the future. The Festival will serve as a platform for artists, architects, designers, and other thought leaders to exchange ideas, propose solutions, and invite the public to participate in improving urban life.

The Festival of Ideas for a New City will take place during the weekend of May 7 and 8, 2011, and will include panels, roundtables, symposia, and workshops; an innovative outdoor "street fair"; and dozens of projects, performances, and events, opening simultaneously at multiple downtown venues. The Bowery will serve as the spine of the Festival, with Cooper Union and the New Museum acting as anchors and hubs for conversation, discussion, learning, and action.

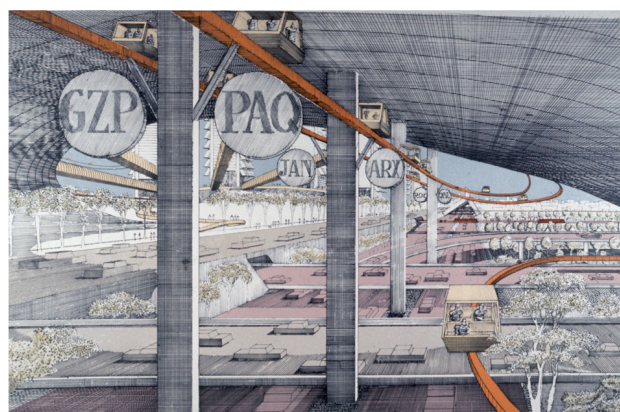


Figure 1 Paul Rudolph, Final rendering of the interior of the HUB including people mover, c. 1967-1972. Color slide. Courtesy of the Paul Rudolph Archive, Library of Congress Prints and Photographs Division.

About the New Museum

The New Museum is the only museum in New York City exclusively devoted to contemporary art. Founded in 1977, the New Museum was conceived as a center for exhibitions, information, and documentation about living artists from around the world. From its beginnings as a one-room office on Hudson Street to the inauguration of its first freestanding, dedicated building on the Bowery designed by SANAA in 2007, the New Museum continues to be a hub of new art and new ideas and is a place of ongoing experimentation about what art and arts institutions can be in the twenty-first century.

More information at www.newmuseum.org