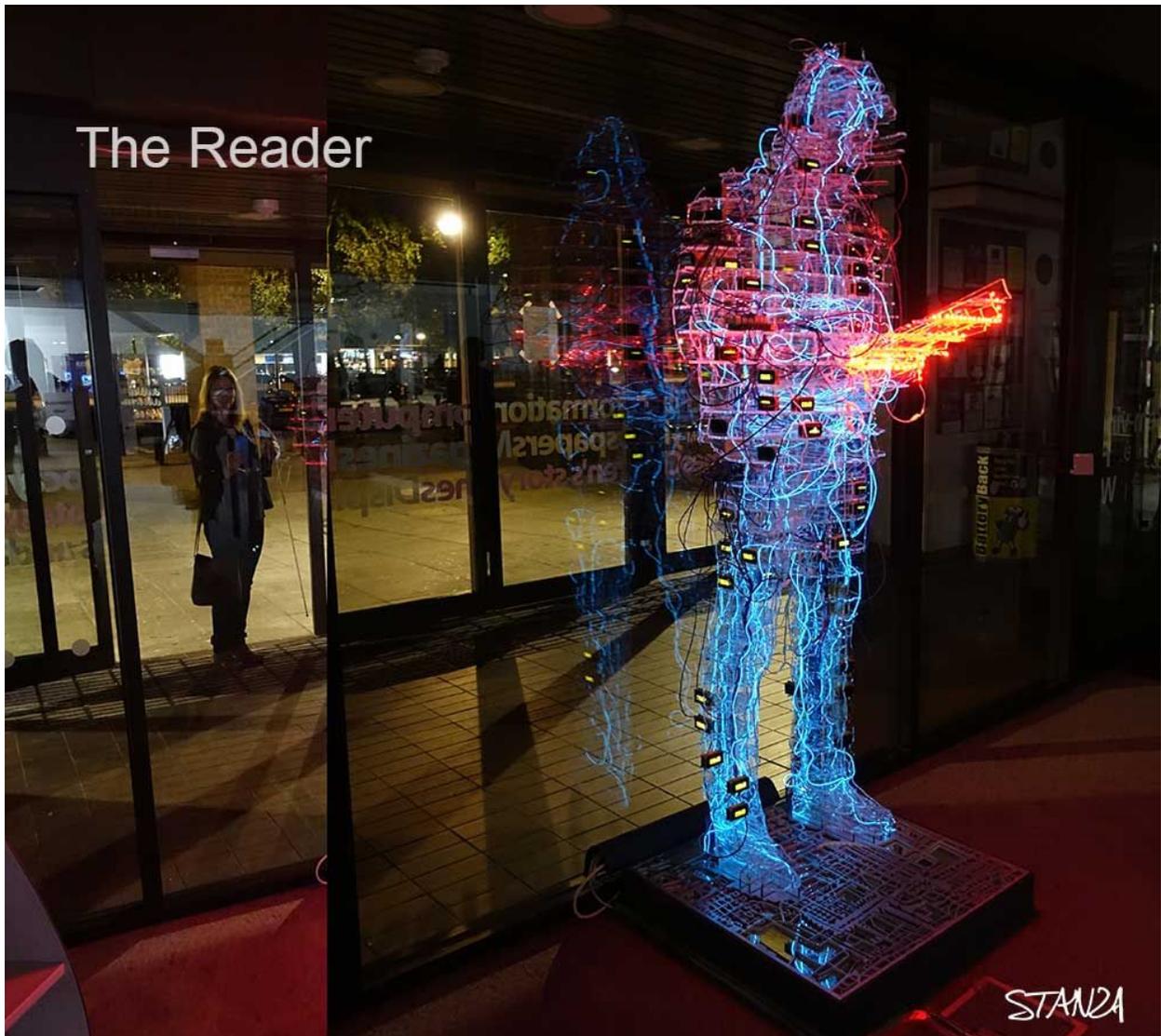Artist Name **Stanza**
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THE READER

The Reader.

The Reader is a large six foot data sculpture of the artist Stanza wearing a hoodie reading a book. The sculpture acts as a focal point for reading and public engagement and has taken over one year to design and make. This interactive system is based on a 3d scan of the artist's body. It is made of transparent perspex with 100 mini text displays and custom made electronic systems. After scanning the artist's body the file was modelled into the shapes that are cut. The whole construction is then assembled like a jig saw. Over one hundred micro display screens show data pulsing through the body;

Artistic Context and relevance.

The data body acts to reposition a future view of ourselves when embedded technologies will become part of our everyday lives. The sculpture becomes a pulsing algorithmic heartbeat. It is made with custom made digital software and hardware generating live events inside the sculpture. The artwork explores new ways of thinking about life, the emergence and interaction within public space, and how this affects the socialization of space. It uses open data and new technologies to question audiences' experiences of real-time events. We live in a world of infobesity, we are bombarded with information that is made malleable and shaped to give it meaning.

Technology:
The artwork consists of:- 100 led matrix displays and custom designed and manufactured PCB boards, custom made cables, custom made and modeled perspex body, base box and laser cut metal plate, six arduinos and custom made PCB boards, power sockets and custom power box. The artwork has a custom made a software controller system and custom made software for arduinos with L wire and three controller boards.

Adaptations:

The Reader can be adapted and customised to the curators theme including stock exchange data, dna data, live news feeds, twitter feeds.

PROJECT WEBSITE http://stanza.co.uk/TheReader_web/index.html
VIDEO ONLINE https://vimeo.com/142863793
MADE BY STANZA www.stanza.co.uk
PRESS IMAGES www.stanza.co.uk/TheReader_web/THE_READER_press.zip

STANZA

LOGISTICS.

GET IN AND TAKE DOWN.
The work require up one day set up and just need electricity. It runs in a self contained system It has been tested and running for over six months. Two men and a trolley will be needed to move into position. This can can be done with small trolley on wheels. It should be kept vertical see unpacking instructions sent separately. The take down will be on the day after the exhibition finishes.

LOCATION
It can be shown anywhere but darker spaces make it look and appear more red. The Reader stands on its own plinth. Please note it is larger than life size. It can create a strong visual presence against a back architectural backdrop or white wall and any lighting work for it . It creates a real focal point. Its was shown in daylight in a foyer for 6 months. It was shown in dark space for one month.

In terms of health and safety the artwork has been exhibited in the main foyer at MK library for six months whose annual walk past is 700,000. That means 350,000 people have seen and experienced this without any H and S issue.

Budget breakdown. Budgets needed for
- Production Fee. Towards my full economic costs. Includes :- wear and tear of the artwork, marketing, ongoing studio costs, includes all software and custom electronics
- Exhibition Loan Fee / Artist Fee
- Setup Time at venue 1 day
- 1 day pre testing days software dev and a day studio packing at start.
- 1 day labour administration time meetings. etc 1 day take down
- Flights and My Expenses. Flights trains artists food and misc expenses Inclusive
- Hotel and accommodation.
- Shipping to venue from London. The size of crate is 225 cm, by 84 by 84 cm weight 40kg
- Contingency

Total £xxx   Allocation depends on your funding.

ABOUT STANZA

www.stanza.co.uk

Stanza is an internationally recognised London based artist, who has been exhibiting worldwide since 1984. His artworks have won twenty international art prizes and art awards including:- Vidalife 6.0 First Prize Spain. SeNef Grand Prix Korea. Videobrasil First Prize Brazil. Cynet Art First Prize Germany. Share First Prize Winner Italy: Stanzas art has also been rewarded with a prestigious Nesta Dreamtime Award, an Arts Humanities Creative Fellowship and a Clarks bursary. Numerous commissions include work for Wolverhampton Art Gallery, Watermans Art Centre, FACT, and the Open Data Institute

His artworks have been exhibited with over one hundred exhibitions globally. Participating venues have included :- Venice Biennale: Victoria Albert Museum: Tate Britain: Mundo Urbano Madrid: Bruges Museum: TSSK Norway: State Museum, Novorsibirsk: Biennale of Sydney: Museo Tamayo Arte Contemporáneo Mexico: Plymouth Arts Centre: ICA London: Sao Paulo Biennale: De Markten Brussels: Transport Museum London: Ars Nova museum.

Recurring themes throughout his career include the urban landscape, surveillance culture, privacy and alienation in the city. Stanza is interested in the patterns we leave behind as well real time networked events that can be re-imagined and sourced for information. He uses multiple new technologies to create distances between real time multi point perspectives that emphasize a new visual space. The purpose of this is to communicate feelings and emotions that we encounter daily which impact on our lives and which are outside our control. The results can be aesthetically beautiful maps of data or information such as personal interests, beliefs, and large scale installations representing weather, environmental, pollution and traffic data.

Stanza presents the city as a control system and various art projects have been made using live real time environmental data, surveillance and security data, news and real time information systems. The artworks 'The Emergent City' , 'Sonicity', 'Urban Generation' reform data, working with the idea of bringing data from outside into the inside, and then present it back out again in open ended systems where the public is often engaged in or directly embedded in the artwork. Interactive and visually appealing, his style also maintains the substantive power through multi-facetted content.