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The tower (overview) and its shadows (images)

During our residency at the Artist's Enclave of I-Park we propose to erect a tower and delineate shadows created by the tower using a dot-matrix field of stakes.

The dense woods, gentle hills and dispersal of houses in the landscape of Connecticut make a distant view nearly impossible. This lack of vantage point has the effect of disorientation and dislocation limiting the knowledge that more lies beyond the immediate view of ground orientation.

The tower and the ability to climb it for an overview will emphasize an awareness of the need to be aware as it provides a broader view of the surroundings. Supplying this comprehensive view brings into question humanity's impact and our role as stewards of the land.

The shadows, reminiscent of Plato's Cave, provide information about the object that causes them; the more shadows given, the more information is yielded. A shadow, while giving some information of an object can give a sense of what the object might be but does not fully disclose it. We bring into question what is necessary for us to achieve this reflective understanding. We may acquire concepts by our perceptual experience of physical objects. But we would be mistaken if we thought that the concepts that we grasp were on the same level as the things we perceive.

By using the same linear elements (pieces of lumber) over and over again, «The Tower and its Shadows» together become one sculptural object.

Project description

Viewers will approach the tower, find it surrounded by a pattern of stakes can move among and between the stakes, climb the tower and finally become aware that the stakes they moved through are a depiction of possible shadows cast by the tower. The installation works on multiple levels; the tower as a visible beacon, the field of stakes to move through allowing an intimate ground experience, the ability to climb the tower for an overview revealing the stakes as shadow patterns of the tower translated into a three dimensional drawing and ultimately reaching the vantage point that provides a moment for contemplation of what lies in view.

We will build a prototype using wooden sticks and translate three possible cast shadows of the object with more of the same type of sticks. The tower (the symbolic and literal representation of overview) will be built using 2" x 4" stock within a field of stakes using 2" x 2" stock. The tower will be built having a different face on each side creating varying shadow patterns. The probable shadows patterns will be transferred to the ground site using a matrix of dots (0=white, 1=black). We digitalize the shapes of the shadows to create a matrix of dots. At each dot we place a stake, thus creating the pattern of dots resulting in a field of poles. Depicting the shadows in this fashion is closest to how a shadow naturally appears on the ground, not being completely solid, having a dissolving effect and allowing it to show vegetation growing between the stakes.

To see our process of digitalizing an image please refer to our project «Jump in the Bog» which will be executed in Taipei, Taiwan in April 2007.

Documentation

We expect the wooden stakes which are a natural material to last for approximately one year.

The presentation will be continually supplemented with digital photos to document the dimension of time and its effects on the project. (Donation to I-Park's archives)

Desired Places at I-Park Residency

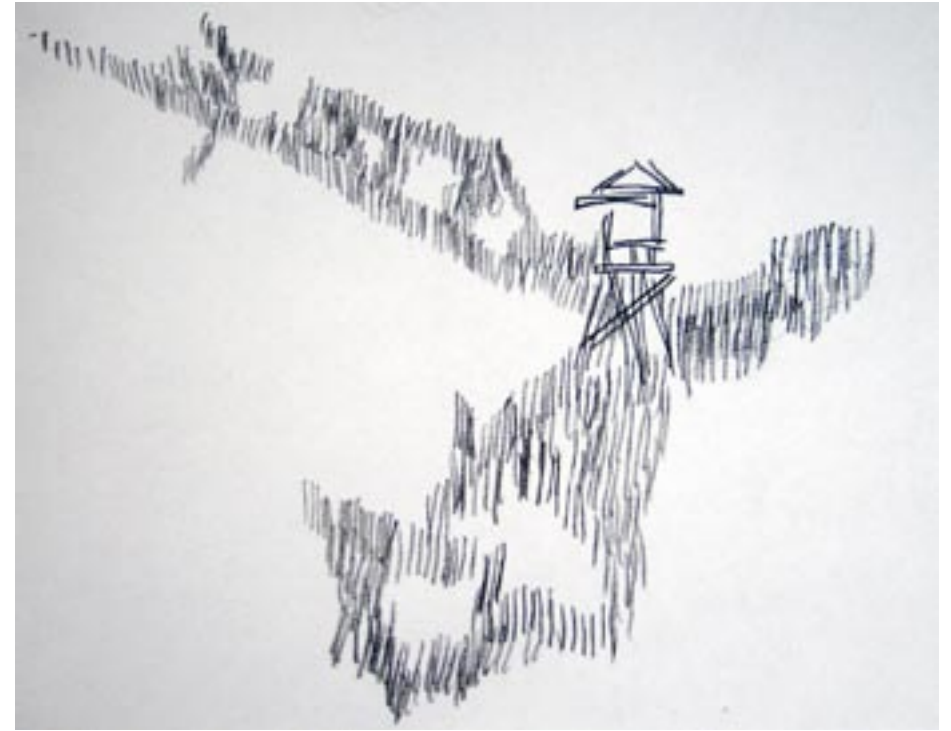
- | | |
|--------|---|
| No. 6 | Field by Wall opening (first choice because flat open area) |
| No. 9 | Southern Hill |
| No. 15 | Grassy Clearing |

Material

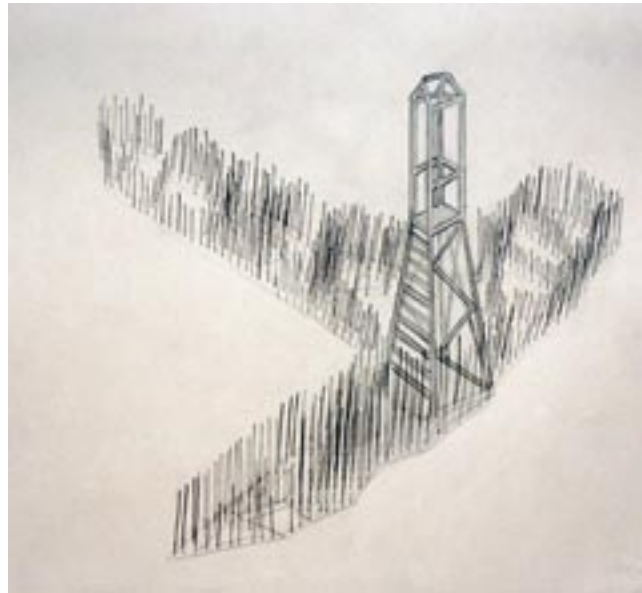
- | | |
|------|---|
| wood | 2" x 4" stock, 10' or longer (tower) |
| | 2" x 2" stock, height of the poles 5' – 6.5' (shadow) |
| | screws |



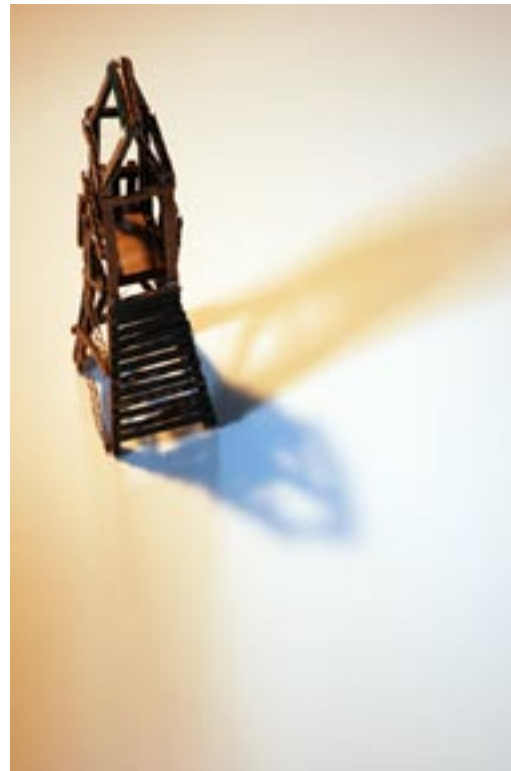
Tower and three of its shadows



Tower and three of its shadows depicted as fields of stakes



Tower and three shadows as fields of stakes



Tower model with two shadows



Tower model dot matrix



Collaboration piece of our team
villigerhandlemanvilliger

A photograph of a Joseph Beuys' project called *Bog Action* (1971) serves as master image. The subject matter of *Bog Action* serves as a point of reference to the ecosystem which is endangered due to human interference, thus enabling the central mission of the Guandu National Park to be integrated into the project.

With another work by Beuys, *Eurasia* (1968), a link is forged between two poles, namely the exchange of cultural assets between the East and the West.

In addition, we refer to Beuys' *7000 Oaks* (1982), a project which includes the factor of time. For Beuys' project, oak trees were planted next to basalt stone columns. A contrast will evolve between the trees that continue to grow over years, and the columns, which will eventually be worn away. The result is an inversion of the original proportion of size over time.

Our installation will also transform with time as well. Marsh grass grows rampantly and will eventually conceal the elements we have placed in the installation. Nature will gain the upper hand during the rainy season causing a conversion between the order created by human beings and the order of nature.



Beuys' Bog Action, 1971



Digitized image

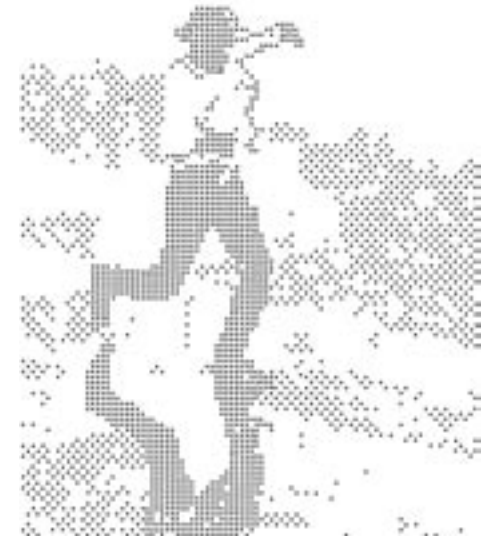


Image in dots

Jump in the bog - Eurasia

To demonstrate his concern for bogs, Europe's most endangered eco-system, he carried out *Eine Aktion im Moor - Bog Action* (1971), in which he jogged through a bog, bathed in the mud, and eventually swam through this swampy pit. Bogs were under threat of being drained to form low-lying land masses known as polders. Beuys described his interest in bogs as follows:

«Bogs are the liveliest elements in the European landscape, not just from the point of view of flora, fauna, birds and animals, but as storing places of life, mystery and chemical change, preservers of ancient history. They are essential to the whole eco-system for water regulation, humidity, ground water and climate in general.»



Model
toothpicks, digital net on transparent paper, corrugated cardboard
93 x 123 cm / 37" x 48"



Figurine human size within the poles (scale 1:20)



Model, 2003



Realization, 2004
Height: 5m / 16,4'
3 of them are realized



Virtual reality, 2003

I'm searching for a significant place on the map and mark it with a pin. I enhance its importance by putting my pin there. Irrelevant things can get attention through this intervention. I call the new marked places crossing points. They are places where idea and landscape meet (or cross) each other. The realized pins are 5 meters / 16,4 feet in height and slightly oblique in the landscape. They are pointing to or marking this crossing place. The red head of the pins helps to locate them from a distance. The pins are spread out in the Valley of Albula. They are visible from the street, the train and from the hiking trails near by. They indicate places of high importance to the tourists like „searching for a needle in a haystack»!



Branchhole/Knothole magnification, 2005, wood



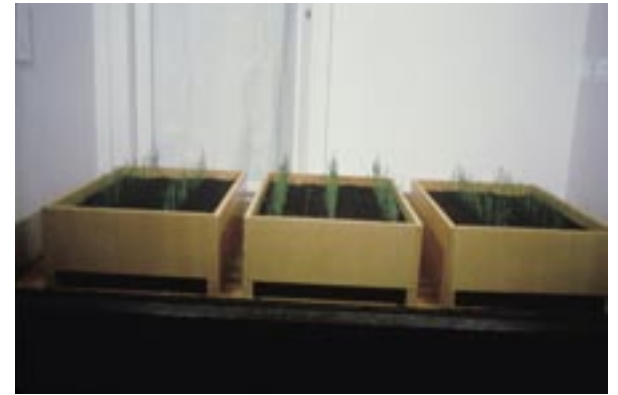
Hunting Chair, 2005, wood



Pine Sprouts in Flowerpot, 1996/97



Morning Glory in Chelsea, 1997



Winter Rye and Wheat, SVA Gallery, Chelsea NY, 1998

Collaborative works by Judit Villiger/Janice Handleman during our education at SVA, NYC

Pine Sprouts in flowerpot - Change of scale - domesticated nature

Morning Glory in Chelsea - Breeding weeds in the apartment was more difficult than expected: missing wind, insects and light: the entire natural environment had to be done artificially.

Winter Rye and Wheat Plantations, SVA Gallery, 1998
Domestic Nature at Visual Arts Gallery at School of Visual Arts, NY

Research - Reference materials

Our research circles around images in landscape viewed from an outside position. Such positions could be:

a plane

a topographical situation

a tower or raised hide



Dancing Ellipses, FIG - Flughafenimmobiliengesellschaft Kloten, Zurich, project and realization 1991

Rotzler Krebs Partner, landscape architects, temporary installation, 90 m x 450 m / 295' x 1476' and 65 m x 325 m 213' x 1066'

Image viewed from plane while landing at Zurich airport. The shapes are drawn as simple ellipses in order to make them visible while passing at highspeed. The speed causes the ellipses to seemingly dance when being viewed from the air.



White Horse, Uffington, England



Kolibri, Nazca Desert lines, Peru



Corn Circle: Circular (or more elaborate) formations found in growing crops, most commonly in Southern Britain. Sometimes they are associated with UFO sightings. Many formations appear to have been intelligently created and to have some symbolic meaning. Despite several 'confessions' made by various individuals and groups, the crop circle mystery remains unsolved.





Field 1 (Ausgleichsfläche No1), 2003
branches of ashwood
dimension of the field 3 m x 4 m / 10' x 13'



Field 2 (Ausgleichsfläche Typ17), 2003
418 poles of wood, each 3.5 x 3.5 cm / 1,4" x 1,4" painted on top
dimension of the field 20 m x 25 m / 66' x 82'

Creating a new level in the topography (more reference material)

On first sight, Egon Meier's Fields resemble our proposed work somewhat closely. Egon uses a designated amount of stakes setting them in the landscape at equal distances from each other. But here the differences begin: His poles are not all the same height. To even out the natural topography he adapts the lengths of the individual poles flattening gentle dips and slopes.

The sections of young branches of ashwood are white naturally while the poles of wood are painted white on the top surface. These natural and artificial white spots are perceived as dots suspended in the landscape creating a new level depending on the perspective of the viewer and the natural light.



(Field 1) under construction



(Field 1) under construction



(Field 1) final version



(Field 2) final version



(Field 2) final version



(Field 2) final version

Education

- 2000–2004 Hochschule für Gestaltung und Kunst Zürich, HGKZ,
LGK, Master of Art Education
- 1991-1997 Kantonales Lehrerseminar Wattwil, B.A.
- 1995/96 Belgaum, Karnataka, India
Internship as social worker
- since 2003 collaboration with Regula Pöhl under the label
ZündWerk (Regula Pöhl + Daniela Villiger)
www.zuendwerk.ch

Actions in the public space

- 2007 *Reisebüro* ZündWerk, on the www
- 2005 VerbindungsBlicke, Installation in Rapperswil - Jona
- 2004 (*verführungen*)*intermezzo* 1-3, Aktionen in Rapperswil - Jona
- 2003 *ein – gemachte Träume*, Ausstellung Hauptplatz Rapperswil

Exhibitions (solo)

- 2007 Wetz-Museum / KKL Uffikon

Group exhibitions

- 2006 *reflectere lat.*, Kunst und Sport Teil 2, Hallenbad Wald
- 2004 *Unerreichbare Erreichbarkeit*,
Installation im öffentlichen Raum, Lachen

Grants/Residencies

- 2007 Guandu National Park Project, Taipei, Taiwan,
residency
- 2005 Werkbeitrag des Kantons St. Gallen, grant

Reviews

- Ein Velo als bewegliches Symbol*, Die Südostschweiz,
20.6.05
- Verbindende Blicke zum Nachbarn*, Die Südostschweiz,
30.3.05
- Träume ins Einmachglas gebannt*, Linth Zeitung, 28.8.03

Publications

- Diplomarbeit*, Werkspuren 2/06, Verbindungen,
ZündWerk

Education

1996 – 1998 M.F.A. School of Visual Arts; New York, NY
 1983 - 1987 B.F.A. Parson's School of Design; New York, NY

Exhibitions (selected)

2006 *ArtBar* Ithica, NY; Group Show,
ARTcetera Boston, MA; AIDS Action Committee Auction
Twenty-Ninth Small Works curated by
 Jack Shainman; New York, NY; Group Show

2005 *22 Drawings*, Galerie 48; Saarbrücken, Germany
The Repetitive Mark Gallery NAGA; Boston, MA
Selections from the Boston Drawing Project, curated
 by Michelle Lamuniere; B.Toale Gallery; Boston, MA

2004 Visual Poetry Healing Arts; Brooklyn, New York;
 Group Show

2003 Scope Miami; represented by Black and White
 Gallery; Brooklyn, NY
Selections from the Boston Drawing Project, curated
 by Susan Stoops; B. Toale Gallery; Boston, MA
On the Horizon, Black and White Gallery;
 Brooklyn, New York; Group Show
Twenty-Sixth Small Works, curated by Tatyana
 Okshteyn; New York, NY; Group Show

2002 *Painting As Paradox*, curated by Lauri Firstenberg;
 Artists Space; New York, NY; Group Show

1997-2000

Greenpoint Riverfront Artists Annual Open
 Studios 70 Commercial Street, Brooklyn, NY
 Commercial Street Artists' Collective curated
 by Alison Macdaniel and Christopher Wilde;
 Brooklyn, NY; Group Show; 1998
MFA Special Projects, curated by Dan Cameron;
 Visual Arts Gallery; New York, NY; Group Show
Twenty-First Small Works, curated by Ealan
 Wingate; New York, NY; Group Show; 1998
 MFA Fine Arts Open Studio; School of Visual Arts;
 New York, NY
 Allston/Brighton Art Exposition; Brighton, MA;
 Group Show

Collections

Oskar Lafontaine; Private collector
 Collection 48; Saarbrücken, Germany
 Simmons College of Art; Collection, Boston, MA
 David Baskin; Private collector
 Stacey Factor; Private collector
 Bernard Toale Gallery; Boston Drawing Project,
 Boston, MA
 Pierogi 2000; Drawing Collection, Brooklyn, NY
 Artists Space; Slide Registry, New York, NY
 Rotunda Gallery; Slide Registry, Brooklyn, NY
 John Giardina; Private collector
 Jay and Marianne Gaffney, Private collectors
 Amanda Keep; Private collector
 George Treib; Private collector

Publications

Blender; New York, NY Spring 2005

FInd; Los Angeles, CA Spring 2006

Honors / Awards /Residencies

- 2007 Guandu National Park Project, Taipei, Taiwan,
residency
CAMAC Residency; Marnay Sur Siene, France
- 2003 Honorable Mention; Twenty-Sixth Small Works,
New York, NY
- 1998 Nominee for 1998 MFA Grant; Joan Mitchell
Foundation, Inc., New York, NY
- 1997 Scholarship Award; School of Visual Arts, New
York, NY
- 1994/6 Allston/Brighton Art Exposition; Brighton
Branch Library, Brighton, MA
Painted Sculpture-First Place and Painting-First Place;

Reviews

Boston Globe, *Ambitious and Engaging Show
Makes Art of Community*, Cate McQuaid, July 8, 2005

The Phoenix, *Summer Flings, Newbury Street
Delivers*, Christopher Mills, July 15-21, 2005

Wochenspiegel, 17. August 2005, Nr. 33

Saarbrücker Zeitung, *Eine Ahnung von
Zerbrechlichkeit*, Nr. 178,
Mittwoch, 3. August 2005, Seite B2

Bild Zeitung, 1. August, 2005, Saarland, Seite 3

ArtsMEDIA, *Drawing on the New*,
William Corbett December 2003, page 23

Education

- 1996 – 1998 School of Visual Arts, N.Y.C., Master of Fine Arts
- 1991 – 1996 Hochschule für Gestaltung & Kunst Luzern, ZWL
Master of Art Education
- 1982 – 1986 Kantonales Lehrerseminar Kreuzlingen, B.A.

Solo exhibitions (selected)

- 2007 Galerie Schönenberger, Kirchberg SG (6.5.-3.6.07)
- 2005 Galerie Römerapotheke, Zürich
Kulturzentrum Kammgarn Forum Vebikus, SH
- 2004 Galerie Schönenberger, Kirchberg SG
- 2003 Kulturraum Schlosshof, Alpnach
Susanna al bagno, salle de bains, Museum Bellerive, Zürich
- 2000 m.o.d.o. Galerie, Winterthur
- 1999 Wave Hill, N.Y.C.
- 1996 Erfrischungsraum, School of Art Lucerne, Switzerland

Group exhibitions (selected)

- 2007 *Zürich4 Paris 18*, la Goutte d'or, Paris (16.3.-1.4.07)
- 2006 *Zürich4 Paris 18*, Kaserne Zürich
Plastisch, Galerie Römerapotheke, Zürich
Swiss contemporary drawings,
Seedamm Kulturzentrum Pfäffikon SZ
Settings, Galerie Carla Renggli, Zug
StettART, Installation im öffentlichen Raum
- 2005 *Kleinformat*, Galerie Carla Renggli, Zug
Scope Miami, Galerie Römerapotheke, Zürich
Berlin Kulturstipendium der TG-Wirtschaft, Tägerwilten
Aqua Reell, Galerie Römerapotheke, Zürich

- Kunst Zürich, Galerie Römerapotheke, Zürich
- Projektraum exex. Ostdiamanten, St.Gallen
- NOW, Übersicht Nid- und Owaldner Kunst 2005
- Scope London, Galerie Römerapotheke, Zürich
- Scope New York, Galerie Römerapotheke, Zürich
- 25 Jahre Galerie Schönenberger*, Kilchberg SG
- 2004 *Animaux*, Seedamm Kulturzentrum, Pfäffikon SZ
Berlin Kulturstipendium der TG-Wirtschaft, Frauenfeld
Innocence Found, DFN Gallery, N.Y.C.
- Jurierung 03/04 GSBK, Binz 39, Zürich
- 2003 *Zentralschweizer Kunstschaffen*, Kunstmuseum Luzern
- 2002 Kunstweg Alpnachstad-Alpnachdorf
Hall of Art, Williamsburgh Brooklyn, N.Y.C.
- 2001 Miami Art Fair, the viewing room
Carla Renggli Galerie, Zug
- 2000 *small works NYU*, Annual Art Competition, N.Y.C.
the viewing room, N.Y.C.
- 1999 *Domestic Landscape*, Joyce Goldstein Gallery, N.Y.C.
Thirteen Women at General Electric, Fairfield, CT
- 1998 *special selections*, Visual Arts Gallery, N.Y.C.
Visions from N.Y., Nidwaldner Museum Höfli, Stans
MFA at SVA, Fordham University Arts Guild, N.Y.C

Stipends/Awards/Grants/Residencies

- 2007 Guandu National Park Project, Taipei, Taiwan, Residency
- 2006 Project Zürich 4 - Paris 18, artist in residence, Paris
- 2005 Werkbeitrag des Kantons Thurgau, grant
- 2004 Fontana-Gränacher Stiftung, annual prize of 2004
- 2003 Kulturstiftung des Kantons Thurgau, stipend
- 2000 Yaddo, Artists' Community, Saratoga Springs, N.Y., Residency
- 1999 Vermont Studio Center, Residency
- 1997/98 School of Visual Arts, N.Y.C., Stipend

Collections

Collection Hans und Isabella Stricker, Luzern
Collection des Kantons Zürich, Installation Walcheplatz
Collection Kunstkommission des Seminars Kreuzlingen,
Collection Peter und Elisabeth Bosshard, Rapperswil
Collection Keller Wedekind-Stiftung, Einsiedeln
Collection Manfred Frey, Wien
Collection Iren Tanner, Zürich
Collection Maya Vonmoos, Basel
Collection Herbert Hunziker, Frauenfeld
Collection Guido Hulsbosch, Brüssel
Collection Harriet Irrgang, New York
General Electric Cooperation, Fairfield, C.T.
James Robertson Art Consultans Inc. Toronto Ontario,
Wave Hill Collections, Cathy Marks Weinroth, N.Y.C.

Selected Press Releases

Un quartier assez triste, Ariane Gigon Bormann,
La Liberté, 7.11.06
Glanzlichter der Woche, Züritipp, 2.-8.11.06
Zürich en balade à la Goutte d'Or, Antoine Menuisier,
l'Hebdo, 29.6.06
Kulturaustausch Radio DRS 2, aktuell,
Philipp Scholkmann, 29.6.06
Sinnliches Medium und Experimentierfeld,
Suzanne Kappeler, NZZ, 15. 3. 06
Zeichnen imitiert und lehrt das Sehen, Urs Bugmann,
Luzerner Zeitung, 4. 3. 06
Überraschung am stillen Örtchen, Martin Preisser,
Ostschweizer Tagblatt, 18. 7. 05
Förderbeiträge gut angelegt, Andrea Gerster,
Thurgauer Zeitung, 11. 6. 05

Unterschiedliche Bildfindungen, Barbara Fatzer, TZ /
Ostschweizer Tagblatt, 9. 3. 05
Ein Arsenal im Kreis 4, Suzanne Kappeler, NZZ, 9. 2. 05
Fremd und gleichzeitig anziehend, Suzanne Kappeler,
NZZ, 11./12. 12. 04
Das Miniaturmuseum von Judit Villiger befragt die Kunst,
Niklaus Oberholzer, Neue Luzerner Zeitung, 19. 12. 03
Aus Judit Villigers kleiner Welt, Urs Bugmann (bug),
Neue Luzerner Zeitung, 15. 11. 03
Bad im Bild, Sabine Arlitt (sar), züritipp, 18. 4. 03
Judit Villiger, Fredi Bossard (fb), woz scene, 10. 4. 03
Unbehelligt beobachten, Barbara Fatzer (bf),
Ostschweizer Tagblatt, 11. 4. 03
Erlebnisse der dritten Art, Kathrin Gebert-Kuhn
Winterthurer Lanbote, 29. 11. 00
Tracing the Path, Real and Historical, William Zimmer,
New York Times, 31. 10. 99

Publications

Zürich4 Paris 18, Katalog, 2006
Vom Schweifen der Linien, Seedamm Kulturzentrum, 2006
Broschüre, Galerie Römerapotheke, Zürich, 2005
Animaux – Von Menschen und Tieren, Katalog
Seedamm Kulturzentrum, Pfäffikon SZ, 2004
Salle de bains, Publikation, Museum Bellerive, Zürich, 2004
Susanna al bagno - drei Faltpakate, 2003
Thurgauer Jahrbuch 2004, Verlag Huber, Frauenfeld, 2003
Kunstweg Alpnachstad Alpnach Dorf, Katalog, 2002
My first bear's pelt was originally a sheep, Thesis
School of Visual Arts, N.Y.C., 2. Auflage, 2000