

this exchange took place between Nov 5 - Dec 5, 2008

INTERVIEW WITH: Till Bay of Windowzoo

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Till Bay of Windowzoo wrote,

Note that for windowzoo there are three things that we want to promote:

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* Art

* Freedom

* Community

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These are expressed in the project in the following ways:

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Art:

>The installations that are involving multiple layers of artistic work: from the shape that is developed to the spot where it is set free (installed) to the photograph that is taken, to the web and the exhibitions where the works are shown.

>

Freedom:

Windowzoo is an open concept: Put a black silhouette on a transparent surface and document it.

>

What the artists do with this concept and in which context they apply it is entirely left open. Anyone can participate as long as the work fits this concept and does not include any form of identification (e.g. the shapes do not have 'windowzoo.com' or anything else printed on them).

>

The same goes for the context in which the shapes are installed. The non-intrusive and non-destructive nature of our work allows to perform it anywhere without being bound by regulations and/or other constraints.

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Community:

The concept is ultimately simple and works globally. The concept as such is free and non stoppable. Over the years, well over 50 artist worldwide have contributed to the project and more than 2000 people are following the evolution of the project digitally on a regular basis.

There are windowzoo installations in now almost 500 cities and on average there are three new installations per day.

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Till Bay

Alexander Angelov wrote:

Thank you for your reply and for the helpful information.

Here are my questions:

>

- > My first concern is about the life-span of the project. Do you think*
- > that the project will grow out of fashion sooner or later? What are the*
- > expectations for the future?*

In the last four years, the project has evolved from one person expressing his/her creativeness in one city to a multinational project involving over forty artists worldwide. In the beginning we had to gather experiences of acting freely in public and have created all shapes by cutting them out by hand, nowadays we still create initial shapes by hand but the production of large numbers of shapes is done using lots of robotic machinery, we have learned to install large flocks of birds in wide public, have started to climb buildings, get into hard to reach places and get a feel for spots that allow installations that are visible to large crowds of people, and would still not be removed.

Every member of the windowzoo community is at his/her personal stage of artistic development in respects to installing in public, in respect to developing new more interesting shapes and in respect to photographic skills. The platform that windowzoo creates thus is evolving with the people and there is nothing boring or growing out of fashion with human beings.

- > Also, windowzoo gives all kinds of people the possibility to interact*
- > with public spaces. In this sense, has this project inspired others to*
- > do similar projects?*

Again the involvement of many different people is the key here. Communication and human interaction are the most interesting and also difficult and time-consuming part of a project like this. For a concept to gain wide spread independence from its originators, it has to be simple and one has to be able to understand across cultural boundaries. There are concepts like that - sharing music samples that can be re-mixed is one that comes to mind, but we are not aware of any other public-art project that was inspired by us.

- > My final question is about the claimed non-intrusive nature of*
- > windowzoo. However, there are Banksy-style videos depicting*
- > installations of birds inside museums which some people may consider as*
- > destructive. What do you think are the boundaries between destructive*
- > and non-destructive piece of art?*

The nature of windowzoo is constructive and the videos are documenting this all the more as they show how easily the public space can be altered by adding just a little thing. Some of us are involved in graffiti and/or stenciling, but we would never have achieved that CEO's

of multinational companies travel the world and put up windowzoo shapes if it were not possible to quite easily remove them. And reaching further to more people is an aim we identify ourselves with a lot and are therefore happy with our interpretation of the boundary of destructive and non-destructive art.

> Looking forward to hearing from you. Thanks for the questions.

best, Till