I often say that my public art work is as big as my insecurities. I have long been interested by the colossal and have used technologies to amplify participants to an urban scale (or to a planetary scale, budget permitting). But now that I go to psychotherapy I am making smaller pieces as well. Derrida was right in "The Truth in Painting" that the Kantian sublime can also be experienced in front of the tiny. For me now, scalability matters more than scale, a project should be vectorial and be rendered for whatever target resolution is appropriate or affordable.

In 1997, I made a project called 'Displaced Emperors' to interactively transform the Habsburg Castle in Linz, Austria, into the Chapultepec Habsburg Castle in Mexico City. The project was one of the first instances of projection mapping and used what was at the time the World's brightest projector, a 7Kw bulb, to project ETO Audiovisuals that could make images measuring 30x30 m (100x100 ft) and animate them using robotic scrollers.

Will Bauer's wireless 3D sensors calculated where participants in front of the castle pointed to on the facade and a large animated projection of a hand was shown at the location using a 1200W robotic light. As people on the street 'caressed' the building, they could reveal the interiors of the Habsburg residence in Mexico City and hear different music tracks, one per room.

Shortly after presenting that project, I met Mexican artist Cesar Martinez. I told Cesar about my experience with high-power projection mapping and he humbly showed me a piece he did in 1988. He was a student and had no means to produce a large public art intervention. So he borrowed a small 35mm slide projector from school, packed the carousel with erotic imagery and projected it onto the dome of the Santa Rosa church in Mexico City. Of course, as the projector was not bright enough, no one could see the transgressive images on the dome. But he put a camera on a tripod and took long exposure photographs which revealed the intervention in all its amoral beauty. For Cesar this piece was an act of condemnation, a moment of apostasy, the appropriation of technology for tactical interventions below the radar of potential censors. The condition of possibility of his project: its grandeur, was the use of low-power projection; its economy of scale.

Burroughs said "bigger is better and better is best," and after seeing Cesar's work, I believe this statement to be true except when it refers to scale.

2) For a full description of the project please see http://www.unicamp.br/pt/index.php
3) For more on Cesar Martinez please see http://www.unicamp.br/pt/index.php]