

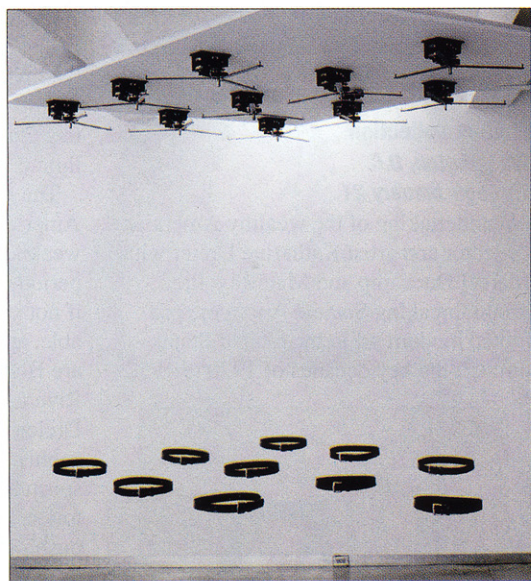
Reviews: New York

Rafael Lozano-Hemmer

bitforms

Rafael Lozano-Hemmer often stages large-scale interactive projects that experiment with technology. Here the work was on a more intimate scale. Viewers were greeted by *Standards and Double Standards* (2004): ten leather belts suspended from stepper motors that created

a slow grinding noise as they rotated in sync with viewers' movements; the buckles acted as eyes. At the same time, visitors could manipulate the way the belts moved, creating something like a game of cat and mouse. This power struggle also took place, rather humorously, among the belts themselves, which seemed to become confused when several viewers were in tracking range.



Rafael Lozano-Hemmer, *Standards and Double Standards*, 2004, custom software, belts, motors, computer, wire, dimensions variable. bitforms.

In *Third Person* (2006), all of the verbs in the English language that could be conjugated in the third person were rapidly flashed on an LED screen according to the movement and position of the viewer's silhouette. What emerged were random combinations of words, emphasizing how language shapes human experience and perception. More interesting, though, was how the piece fused two distinct forms of communication: movement and speech.

Close Up (2006), which also has a built-in tracking system, recorded a video of viewers as they approached its screen. Their image was then projected onto the screen, while their silhouettes became filled with videos of other viewers. There was too much going on in this piece, creating an encounter with technology that was discomfiting although, at the same time, captivating.

Also included here was *Under Scan Portraits* (2005), a video of Lozano-Hemmer's project in which "video portraits" captured in five English cities are revealed in the shadows of people walking around public squares and walkways. The pedestrians' responses to the confrontations ranged from amusement to fear, as some of them stomped on the images or futilely rubbed at them with their shoes.

In Lozano-Hemmer's playful, smart, and strangely seductive works, our amusement comes from observing ourselves through someone, or something, else's eye. —Sandra Ban