

ART IN FLORIDA

MOCA Jacksonville set to debut next Project Atrium installation



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MOCA Jacksonville Project Atrium, Rafael Lozano-Hemmer, *Spectral Subjects*, rendering. Courtesy MOCA Jacksonville.

MOCA Jacksonville, a Cultural Institute of the University of North Florida, debuts its next [Project Atrium](#) installation from internationally-acclaimed artist Rafael Lozano-Hemmer, *Spectral Subjects*, a new work commissioned as part of the museum's 100th anniversary celebrations. Using state-of-the-art thermal imaging software, the exhibition constitutes a thermal observatory—a constantly updating map of the room's temperature, projected in the round. As with previous biometric art projects by Lozano-Hemmer, the piece is a call to think of the human body as a continuum with the environment around us.

"*Spectral Subjects* is the culmination of years of research on thermal imaging at my studio, trying to make tangible our invisible but essential connection to our immediate environmental context," Rafael Lozano-Hemmer said. "I am delighted to present this project in the context of [MOCA's 100th anniversary](#) and can't wait for visitors to complete the artwork."

Visitors to MOCA Jacksonville can view the installation from December 13, 2024, through June 1, 2025. With this exciting immersive installation, MOCA Jacksonville invites the community to celebrate the conclusion of its 100th anniversary at the Opening Celebration & Preview Event for *Spectral Subjects* on Thursday, December 12, 2024, from 8–9 p.m.

'Spectral Subjects'

Spectral Subjects is a new interactive installation designed to transform the Atrium of the Museum of Contemporary Art Jacksonville. The piece constitutes a thermal observatory, showing a constantly updating map of the room's temperature on three colossal wall-projections. Using state of the art Xenics Dione thermographic cameras, the project detects heat and cold in the environment, including visitors' body heat, the building's air circulation and ventilation, and inanimate objects. As temperature is detected, the artwork generates a particle system that is a visible manifestation of its

As with previous biometric art projects by Lozano-Hemmer, the piece is a call to think of the human body as a continuum with the environment around us. The skin is not the limit of our body but only its visible limit. Sound, smell, heat, air/breath, biological waste, and even chemical signals in the form of pheromones are constantly seeping in and out across our body's visible limits, our skin, which is incorrectly described as the boundary between the public and the private.

For more than 30 years, Rafael Lozano-Hemmer's artworks have been tracking the public using a variety of technologies to create interactive artworks that are, in his words, "incomplete" without the public's presence. His pieces use biometric technologies such as pulse sensors, fingerprint scanners, microphones, respirators, face detection, skeletal tracking and others. In all cases, the artworks are not meant to create a sinister "portrait" of individuals but to create anonymous "landscapes" of participation, where the goal is to make evident relationships between people and the environment that we all share.

Rafael Lozano-Hemmer

Rafael Lozano-Hemmer was [born in Mexico City](#) in 1967. In 1989 he received a B.Sc. in Physical Chemistry from Concordia University in Montréal, Canada.

Lozano-Hemmer is a media artist working at the intersection of architecture and performance art. He creates platforms for public participation using technologies such as robotic lights, digital fountains, computerized surveillance, media walls, and telematic networks. Inspired by phantasmagoria, carnival, and animatronics, his light and shadow works are "antimonuments for alien agency".

He was the first artist to represent Mexico at the Venice Biennale with an exhibition at Palazzo Van Axel in 2007. He has also shown at Biennials in Cuenca, Havana, Istanbul, Kochi, Liverpool, Melbourne NGV, Moscow, New Orleans, New York ICP, Seoul, Seville, Shanghai, Singapore, Sydney, and Wuzhen. His public art has been commissioned for the Millennium Celebrations in Mexico City (1999), the Expansion of the European Union in Dublin (2004), the Student Massacre Memorial in Tlatelolco (2008), the Vancouver Olympics (2010), the pre-opening exhibition of the Guggenheim in Abu Dhabi (2015), and the activation of the Raurica Roman Theatre in Basel (2018).

He has received two BAFTA British Academy Awards for Interactive Art in London, a Golden Nica at the Prix Ars Electronica in Austria, "Artist of the year" Rave Award from Wired Magazine, a Rockefeller fellowship, the Trophée des Lumières in Lyon, an International Bauhaus Award in Dessau, the title of Compagnon des Arts et des Lettres du Québec in Quebec, and the Governor General's Award in Canada.

In the past few years, Lozano-Hemmer was the subject of eighteen solo exhibitions worldwide, including a major show at the Hirshhorn Museum in Washington DC, the inaugural show at the AmorePacific Museum in Seoul, and a mid-career retrospective co-produced by the Musée d'Art Contemporain de Montréal and SFMOMA. In 2019, his immersive performance "Atmospheric Memory" premiered at the Manchester International Festival, and his interactive installation "Border Tuner" connected people across the US-Mexico border using bridges of light controlled by the voices of participants in Ciudad Juárez, Chihuahua and El Paso, Texas.

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