

phantasmagoria

S P E C T E R S O F A B S E N C E

rafael lozano-hemmer

BORN 1967, MEXICO CITY; LIVES IN MADRID AND MONTREAL

EDUCATION: B.S.C. IN PHYSICAL CHEMISTRY, 1989, CONCORDIA UNIVERSITY, MONTREAL



Does your work relate in a direct or indirect way to the historical Phantasmagoria shows, or with the tradition of the shadow theater? If so, how? If not, how does it reflect on absence, loss, or death?

"Yes it does. I think it is impossible to work with representation and not be influenced by these traditions, even if indirectly through their effect on Blake, Fuseli, or Goya, for example.

"Embracing the concept of 'special effects' is one key contribution from the Phantasmagoria masters like Robertson, who himself was a physicist and always boasted how his shows were the result of ingenious equipment and great skill, rather than anything supernatural. I am interested by the intersection of engineering and perception, by the science of make-believe, by dissimulation, by experiences that highlight their artificiality and precisely within it question our understanding of what is normal or natural."

SELECTED GROUP EXHIBITIONS: Mexican Pavilion, Venice *Biennale*, 2007; *Plataforma*, Fábrica La Constanca, Puebla, 2006; Sydney *Biennial*, 2006; ARCO art fair, Spain, 2006; *Dataspace*, Laboratorio Alameda, Mexico 2005; *Art Basel Unlimited*, Switzerland, 2005; *Loop* video art festival, Galería Metropolitana, Barcelona, 2004; Shanghai *Biennial*, 2004; *Open: New Designs for Open space*, Van Alen Institute, New York, 2003; Liverpool *Biennial*, 2002; *Emoção Art.ficial*, Itau Cultural, Brazil, 2002; Istanbul *Biennial*, 2002; Havana *Bienal*, 2000; *File*, Museum of Image and Sound, São Paulo, 2000; *Yo y mi Circunstancia (Me and My Circumstance)*, Musée des Beaux Arts, Montréal, 2000; *Medienkunstpreis*, ZKM, Karlsruhe, 2000; *Remote Sensations*, Ars Electronica Festival, Linz, 1997.

PUBLIC ART: *33 Questions per Minute*, Spots Mediafaçade, with realities:united, Postdamer Platz 10, Berlin, 2006; *Under Scan*, a public art commission for East Midlands Development Agency, 2005–6; *Vectorial Elevation*, for the Expansion of the European Union in Dublin, 2004; *Amodal Suspension*, opening project of the Yamaguchi Center for Art and Media, Yamaguchi, Japan, 2003; *Body Movies*, for the Cultural Capital of Europe Festival in Rotterdam, 2001; *Vectorial Elevation*, Zócalo Square, Mexico City, for the Millennium Celebrations, 2000.

AWARDS: BAFTA British Academy Award for interactive art, London, 2005 and 2002; Trophée des Lumières, Lyon 2003; Rockefeller fellowship, 2003; Rave Award, *Wired Magazine*, 2003; First Prize, International Bauhaus Awards, Dessau, Germany, 2002; Design Review 2002 Gold Award, *I.D. Magazine*, 2002; Canada Council grants, 2001; Golden Nica award, Prix Ars Electronica, Austria, 2000; award of distinction at the SFMOMA Webby Awards, San Francisco, 2000; and Excellence Prize, CG Arts Media Art Festival, Tokyo, 2000.



above and opposite: RAFAEL LOZANO-HEMMER,
Sustained Coincidence (Subsculpture 8), 2007;
installation view at Museo de Arte del Banco de
la República, Bogotá, Colombia, 2007

