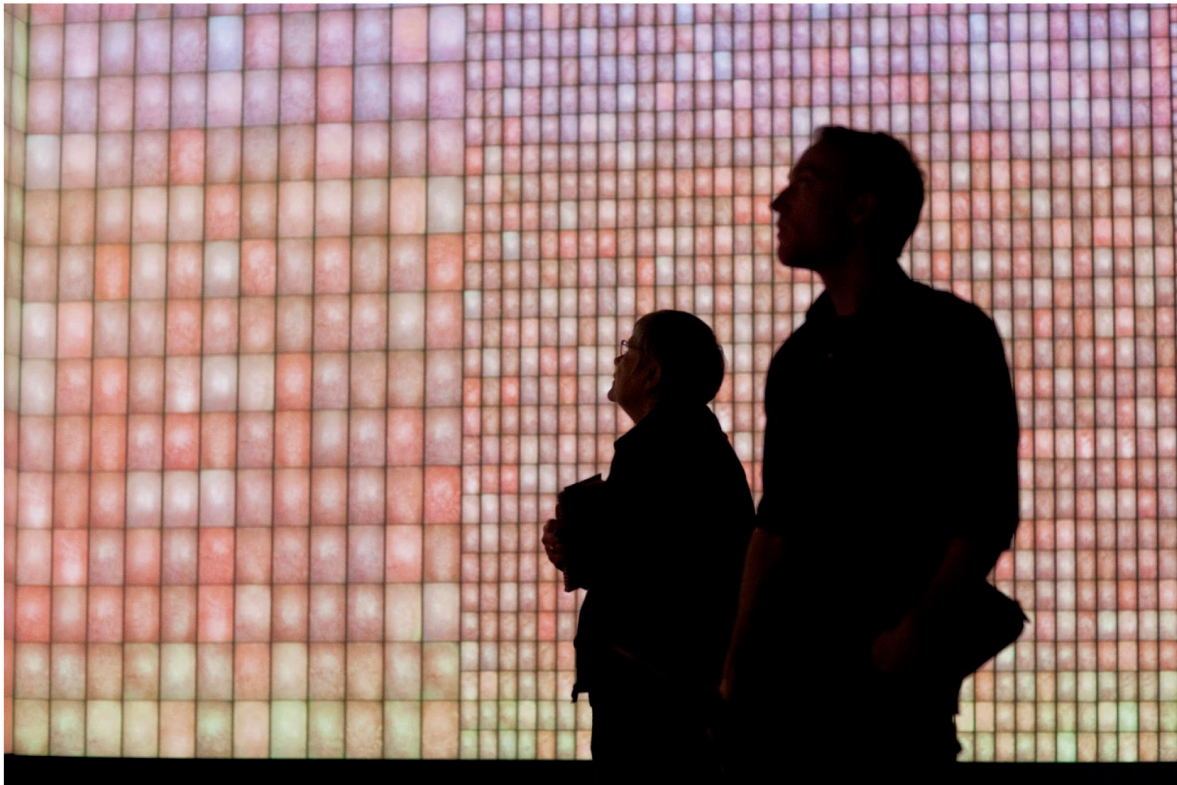




WUM NEWS DUBAI: Mexican Artist Rafael Lozano-Hemmer's Solo Presentation with Carroll / Fletcher at Art Dubai '15

by **Jesus Manuel Rojas Torres**



Rafael Lozano-Hemmer, *Pulse Index (2010)*, Shown here: Time Lapse, SITE Santa Fe, 2012, Photo credit: **Kate Russel**, Images Courtesy of the Artist

From **Wednesday March 18-21, 2015**, **Art Dubai** [<http://www.artdubai.ae/>] – the leading international art fair in the Middle East will present its ninth edition held under the Patronage of **HH Sheik Mohammed bin Rashid Al Maktoum**, Vice-President and Prime Minister of the United Arab Emirates, the Ruler of Dubai.

A line-up of 90 international galleries exhibiting at the **Madinat Jumeirah**, the fair is part of *Art Week* [<http://www.artweek.ae/>], a week-long celebration of art, design and culture featuring a broad programme of public events.



Pulse Corniche (2015), Commissioned by *Guggenheim Abu Dhabi*, Shown here: Abu Dhabi, UAE, Photo credit: **Antimodular Research**

The Guardian's **Jonathan Jones** says [<http://www.theguardian.com/artanddesign/jonathanjonesblog/2015/mar/17/art-dubai-the-worlds-most-radical-art#comment-4905539>] that **Art Dubai** funds the world's most radical art opening doors for some of the most marginalised voices in art.

Last month, Qatar bought [<http://www.theguardian.com/artanddesign/2015/feb/07/paul-gauguins-when-will-you-marry-becomes-most-expensive-artwork-ever>] **Paul Gauguin's** "Nafae Faa Ipoipo" a 1892 painting for \$300M, setting a new world record.

The London-based gallery **Carroll / Fletcher** is participating at the Fair with a solo presentation by Gallery artist **Rafael Lozano-Hemmer**. [<http://www.carrollfletcher.com/artists/65/works/4504/>]

Following the success of his monumental public installation entitled "*Pulse Corniche*" commissioned for the *Guggenheim Abu Dhabi's* pre-opening exhibition in January 2015, it was the artist's culmination of a series of interactive public artworks that first debuted at the **2007 Venice Biennale**.

Created specially for the city, *Pulse Corniche* used robotic searchlights to cast patterns of varying brightness and orientation in the sky, controlled via a sensor which **picked up the heartbeats of visitors** [<http://www.lozano->

hemmer.com/pulse_corniche.php] to the city's Corniche.

At **Art Dubai '15**, the Mexican-born, Montreal-based artist will be showcasing two of his celebrated interactive artworks that also require public participation: *Pulse Index* and *Please Empty Your Pockets*.

Pulse Index records participants' fingerprints at the same time as it detects their heart rates.

The piece displays data for the last 10,925 participants in a stepped display that creates a spiral room of skin.

To participate, people introduce their finger into a custom-made sensor equipped with a 220x digital microscope and a pulsimeter; their fingerprint immediately appears on the largest cell of the display, pulsating to their heartbeat.

As more people activate the piece, one's own recording travels sideways and is reduced in size until it disappears altogether.

This creates a memento mori using fingerprints, the most commonly used biometric image for identification.

His other work, *Please Empty Your Pockets* is an installation that consists of a conveyor belt with a computerised scanner that records and accumulates everything that passes under it.

The public is invited to place [http://www.lozano-hemmer.com/please_empty_your_pockets.php] any small item on the conveyor belt, whether it be keys, ID cards, wallets, worry beads, notepads, phones, coins, or even credit cards.

Once they pass under the scanner, the objects reappear on the other side of the conveyor belt beside projected objects from the memory of the installation.

As the real item is removed from the conveyor belt, it leaves behind a projected image of itself, which is then used to accompany future objects.

The piece remembers up to 600,000 objects, which are displayed beside new ones that are added to the installation.

The work intends to blend presence and absence, using traditional techniques of augmented reality, such as those described in **Adolfo Bioy Casares'** 1940 novel *La*

Invención de Morel.



Please Empty Your Pockets, Subsculpture 12 (2010) Shown here: Global Contemporary, ZKM Museum of Contemporary Art, Karlsruhe, Germany, 2011, Photo credit: **Steffen Harms**