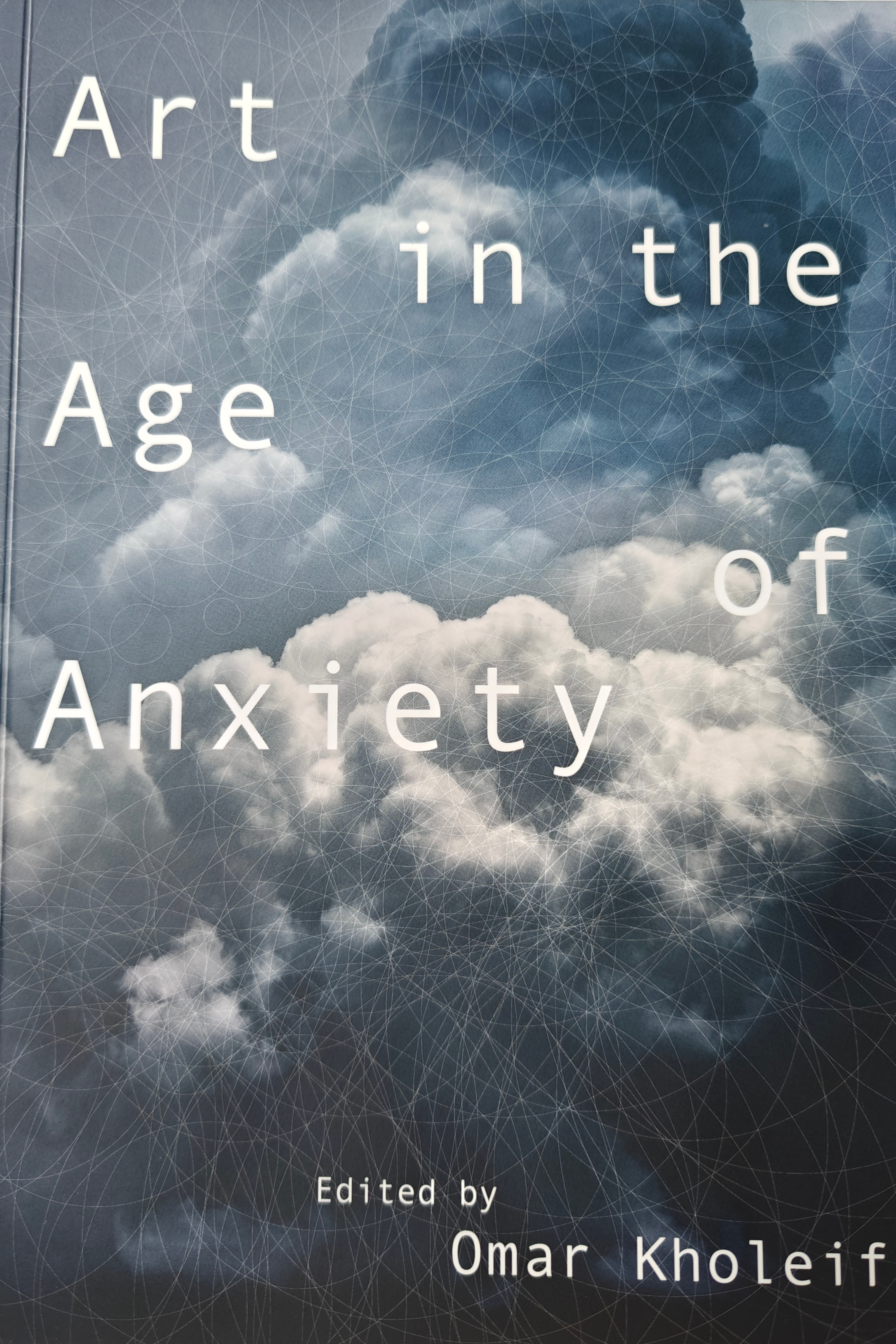




Art in the Age of Anxiety

Edited by

Omar Kholeif

Rafael Lozano-Hemmer

b. 1967, Mexico City

Lives and works between Montreal and Madrid

The work of electronic artist Rafael Lozano-Hemmer focuses on surveillance, deception and perception in contemporary society. Creating interactive installations at the intersection of architecture and performance art, he alters a range of technologies and devices, including cameras, mobile phones, the internet and robotics, to create platforms for public participation. He has sought to reconfigure the discourse around site-specificity by creating works that are relationship-specific, drawing on the points at which technology begins to connect individuals and communities.

The only artwork in *Art in the Age of Anxiety* from the 1990s, *Surface Tension* (1992) is an interactive installation developed at the Universidad Complutense de Madrid as a stage module for a theatre work by Transition State Theory. Since then, the work has been presented as an art installation at several venues worldwide. Consisting of a giant human eye that follows the viewer with Orwellian precision, *Surface Tension* was inspired by a reading of Georges Bataille's surrealist text *The Solar Anus* (1931) during the Gulf War, when camera-guided 'intelligent bombs' were first widely deployed. The present-day computerised surveillance techniques employed by the Department of Homeland Security in the United States, authorised by the Patriot Act, provide a new and distressing backdrop for this piece.

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