

Museo Universitario Art Contemporáneo, Mexico City: Rafael Lozano-Hemmer

Through March 27, 2016



One of the most important media artists to emerge in the 1990s, Mexican-born, Montreal-based Lozano-Hemmer probes the politics of public space (both real and virtual) while calling into question unexamined assumptions about democracy and freedom. Using interactive technologies as a means to link bodily mechanics (touch, sight, breath, hearing, and movement) with carefully chosen mechanized equivalents, his works physically manifest the invisible, and sometimes deliberately obscured, influences swaying both individual action and the course of the body politic. "Pseudomatisms," his first museum exhibition in Mexico, features 42

installations employing video, robotics, computerized surveillance, and sound that challenge the Surrealist notion of automatism by demonstrating how any pretension of autonomy in a machine universe can be nothing more than a simulation within the program: actions are no longer voluntary, but "almost-voluntary" and always made "in relation to" underlying biases written into the system—the only escape lies in an awareness of the manipulations.

Web site www.muac.unam.mx

Rafael Lozano-Hemmer, *Vicious Circular Breathing*.