



# Art in America

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There is nothing tentative about Rafael Lozano-Hemmer's hardware-heavy and technologically agile works in the Mexican pavilion, accommodated in the 15th-century Palazzo Van Axel near the Rialto. The artist's interactive and kinetic projects (the earliest dates from 1992) establish an interface between electronics, mechanics and the human body. Premiering here is *Wavefunction* (2007), in which the entrance of a visitor into a sensor-rigged room triggers a sequential rising and falling of 50 empty Eames chairs mounted on pistons. The effect is ghostly and slapstick ("please don't get up"), though it's based in some serious technology that involves surveillance systems and a program that generates mechanical behaviors.