



DAN CAMERON

LIVING INSIDE THE GRID

Absalon
Douglas Blau
Roland Boden
Jennifer Bolande
Monica Bonvicini
José Damasceno
Michael Elmgreen & Ingar Dragset
Rico Gatson
Luisa Lambri
Langlands & Bell
Mark Lombardi
Rogelio López Cuenca
Rita McBride
N55
Paul Hobie
Marko Peljhan
Danica Phelps
Sean Snyder
Do-Ho Suh
Tomoko Takahashi
Ana Maria Tavares
Eobert Trogemann
Uri Tzaig
Camille Utterback



Luisa Lambri, *Untitled*, 2002, ilfochrome print, ed. 5, 42 $\frac{1}{2}$ x 50 $\frac{3}{8}$ inches.
Courtesy Marc Foxo, Los Angeles.



Camille Utterback, *Composition*, 2000, interactive installation incorporating custom software, computer, video camera, and projector, dimensions variable.
Courtesy of the artist and Caren Golden Gallery, New York.

is firmly grounded in historical principles of photographic objectivity, he delves into the sociological aspect of his subjects' passivity with an anthropologist's zeal, framing his audience's lack of agency as a metaphor for contemporary acquiescence to the grid's dictates.

Not surprisingly, even within an exhibition that explores the role of the grid in confining and dictating human behavior, there are important exceptions: artists who understand and explore the grid from an almost poetic vantage point. Luisa Lambri is a photographer from Italy who has spent the past several years photographing architectural spaces. She is particularly drawn to contemporary architecture, which she renders in nearly impressionistic tones and colors. Rather than photographing spaces in an effort to convey essential structural or design information, however, Lambri's work plays off subjective impressions that are often limited to details of materials, lighting, and form. To emphasize her own largely non-reportorial aspiration, she often installs her photographs in series that highlight the same viewpoints experienced at different moments in time, or from slightly different angles. In each image, the grid is invariably present, but it has been transformed by both the architect and the artist into an experience of visual engagement that softens the straight lines and right angles embedded below the surface. By playing off the ambiguity of the exhibition space and the photographic image—she often places images of windows across from actual windows—Lambri's photographs become documents of the ways in which architectural space is experienced, rather than how it has been designed.

American artist Camille Utterback is a young New York-based interactive new media artist who has developed a system of transferring the digitally mapped image of the human figure into an imaging program that transforms the projected image of the space that one is occupying into a dazzling system of vectors and colors. As one moves through space while being tracked by Utterback's machines, which locate the sources of heat in one's body, it is difficult to maintain one's habitual sense of spatial autonomy. Instead, the feeling of interdependence on people in one's immediate vicinity is reinforced using technology that has been developed for locating and tracking individuals in crowded or desolate environments. This use of technology to map and respond to changes within a social space, in which interconnections between persons are more heavily



Marina Abramovic, *The House with the Ocean View*, 2002, installation view at Sean Kelly Gallery. Courtesy Sean Kelly Gallery, New York. Photo: Steven P. Harris.

emphasized than the individual actors, seeks to actively undercut the authority of the grid by giving it a playful, generative role in configuring a startlingly re-humanized zone.

Within this diverse range of individual artistic endeavors, the motif of the inhabited grid appears in almost every conceivable variation. From confinement and exploitation through liberation and transcendence, the very effectiveness of the grid as a device for social organization depends on its adaptability to virtually any given situation. In bringing together so many artists from different media and cultural backgrounds, the intention has been to give long overdue visibility to a phenomenon that has affected virtually every aspect of private and public life. Living inside the grid is no longer a matter of choice for a growing portion of the world's population, and it is likely that this growth will only accelerate in the years to come. By exploring all the ways that we can identify, understand, and work within the grid, these artists make a very strong case for the argument that the consciousness of the next generation will automatically incorporate various modes of adaptation that are only beginning to be understood by us today. In the meantime, the ubiquitous nature of the grid suggests that, although it can be adapted, analyzed, critiqued, curved, bent, displaced, and disguised, it will continue to be the key to determining the nature and effectiveness of our interactions with the rest of the known universe.

Utterback

LAST NAME

Camille

FIRST NAME

Brooklyn

PLACE OF RESIDENCE

USA

COUNTRY OF BIRTH

1970

YEAR OF BIRTH

F

SEX



Text Rain

1999

Interactive installation
incorporating custom software,
video camera, and projector
Dimensions variable

External Measures

2002

Interactive installation
incorporating custom software,
video camera, data projection,
and other equipment
Dimensions variable

following spread

Liquid Time Series - Tokyo

2001

Interactive installation
incorporating custom software,
computer, video camera, and projector
Dimensions variable





ISBN 0-915557-86-X

5 3000 >



9 780915 557868