



camille utterback

new york

Camille Utterback gives new meaning to the term “video artist”. She’s not only young, gifted and smart, she’s also part of an elite breed of emerging artists who are using digital technologies to further manipulate moving images—and take them to a distinctly new interactive level. Inspired by the relationship between language and physicality, Utterback’s work reflects her quest to heighten a participant’s video experience from one that’s simply viewed to one that fully engages.

One of her pieces (in collaboration with fellow artist Romy Achituv) called *Text Rain* (1999) recently stole the show at San Francisco’s New Langton Arts gallery. The installation features a white screen hung on a wall (not unlike a painting), with what appears to be “raining” letters. When a viewer stands in front of the piece, they see their projected image “catch” the words as the falling text “lands” on them. Another impressive project called *Liquid Time* (2000) explores the process of video cubism. “In *Liquid*

Time,” she explains, “the motion of the viewer’s body in the room disturbs time and space in a video sequence, causing that particular segment of the video to fracture and ripple. As the participant moves closer to the projection screen they push deeper into time. As they move away, the image heals behind them like a pond returning to stillness.”

With so much promise ahead of her, Utterback is undoubtedly someone to watch. She holds a B.A. in Art from Williams College and a Masters Degree from the Interactive Telecommunications Program at NYU, where she is also an adjunct professor and Interval Research Fellow. Upcoming shows include an exhibit at New York’s Postmasters Gallery called “Behind the Firewall” (April 1-22), followed by another at Japan’s prestigious ICC Museum called “New Media, New Faces, New York” (April 21-June 4).

Meg Grey