



Title : Yuri Pattison, 'Aibo Overcoming Modernity' (2014), installation view at Cell Project Space

Website : <http://cellprojects.org/> (<http://cellprojects.org/>)

Credit : Courtesy the artist and Cell Project Space.

In 'Free Traveller' Berlin and London-based artist Yuri Pattison has created an expansive show, further developing his investigations into the spatial and temporal displacements of the digital age and the metaphors we use to articulate them.

Occupied by an offset row of seven shelving stacks diagonally spanning the length of the room and the sound of whirring computer fans, the main space is reminiscent of the Bahnhof data centre that appeared in Pattison's recent works 'RELIable COMMunications' and 'colocation, time displacement' (both 2014). The slick and clinical first impression gives way to the ad hoc, temporary, improvised feel of an experienced hobbyist or hacker as cables trail and computer hardware lies uncased on shelves.

Beneath this we find a sculptural sensibility and sensitivity in the artist's placement and direction of the objects and elements incorporated into the installation. The exhibition guide proffers a dense itinerary of the components that make up the artist's materials, indicating specificity and care of choice. Each IKEA VITTIÖ shelving unit - titled 'free traveller overview 1 - 7' - acts discretely on its own terms, setting up oblique relationships between the objects contained while at the same time constellating them across the entirety of the installation.

Dismantled Apple goods, book pages, hard drives, anti-static bags, sleeping pills and counterfeit currency sit alongside Samsung monitors displaying footage of passengers'-eye views from trains or planes, and Modified Google Mini-0020 Search Appliances - one open, exposing its workings, another closed, adorned with a Pirate Bay sticker. Photographs of aeroplanes in flight are printed directly onto the glass shelves, illuminated by repurposed LED panels. An IP address points us to 'Familiarity breeds contentment / 81.130.128.225'; an auto-blogging scraper site active for the duration of the show, running from a server in the space.

Nods towards cybercrime, piracy and the circulation of people, data and capital are woven in alongside travel and exploration imagery as the show oscillates between a frictionless, gravity-free sense of ease - a fantasy of digitisation and computational promises of progress - and the grounding corporeality of the physical hardware that supports and regulates global movement.

The rear space is given over to three works. In the storage space behind the gallery's drywalls, a monitor displays the image archive 'outsourced views, visual economies' (2013 - ongoing). Constructed by proxy, Pattison pays Amazon Mechanical Turks to photograph views from their windows, the work grounds and locates remote processes to specific, though often loosely defined, locales.

'Free traveller : 'feel like you are actually there,' combines travel footage shot by the artist laid over a found POV video in which YouTube user egawauemon guides us around Japan. A sense of vicarious exoticism permeates the work, which is watched by 'Aibo Overcoming Modernity' - a reprogrammed Sony domestic robot. Echoing the themes of the hobbyist or self-taught technologist, the electronic pet has been reprogrammed by the artist to sit atop a stack of in-flight magazines watching the flatscreen.

Pattison's assemblages vacillate pleasingly between feeling improvised and highly intentional. The show delights and excites as the viewer moves through and around the works, catching reflections, exploring at different heights. The exhibition riffs off the image of the island as a distant utopia where things might be free to circulate a little more freely, a long-standing human dream that the Internet at one time promised to realise.

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