

In Rows

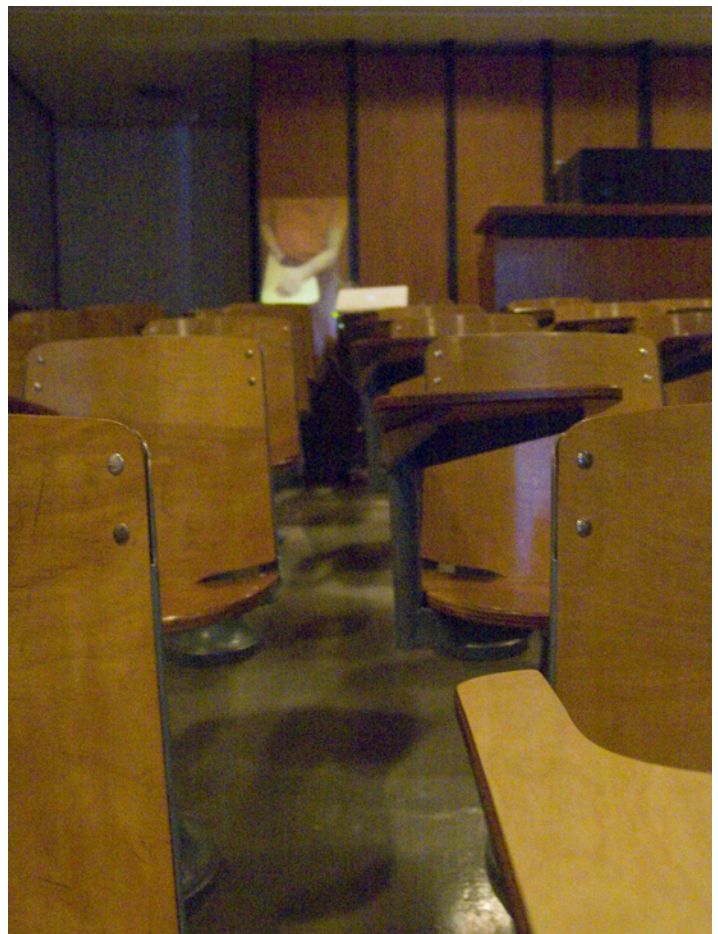
Josh Hite

In Rows explores determinants of viewer movement, eye contact, and the singular vantage point within auditorium style seating arrangements. In concert with their own aesthetic priorities and external regulations, such venues provide small areas of confined personal space, allowing for the maximum number of viewers to be present. Projected onto wood paneling in the back of a lecture hall, presenters were able to rest their eyes on an incessantly squirming headless individual.

The immobility of seats in larger classrooms indicates a one directional relationship, as has always been present in theatrical venues. The fixity of the seating base is essential to movement being up/down from front to back. The seat of the chair may flip up and down; the armrest on the chair may flip up and down. The viewer enters from the back and moves to the front. The information travels from the front to the back. Even as the viewer moves horizontally to find a seat, his or her body contorts sideways, facing either front or back. The organizational structure of these venues in part determine the movement through them, but of equal importance are viewer-to-viewer interactions, as are the relationships between things brought into the space. Laptops and phones, communicating with each other, now nearly ubiquitous, are having challenging effects on these spaces. In Rows explores this web of relationships in which auditorium seating arrangements find themselves increasingly outdated.



Josh Hite, *In Rows: Laserre, Material Affinities*, 2009. Digital film still. Digital photo of installation.



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