

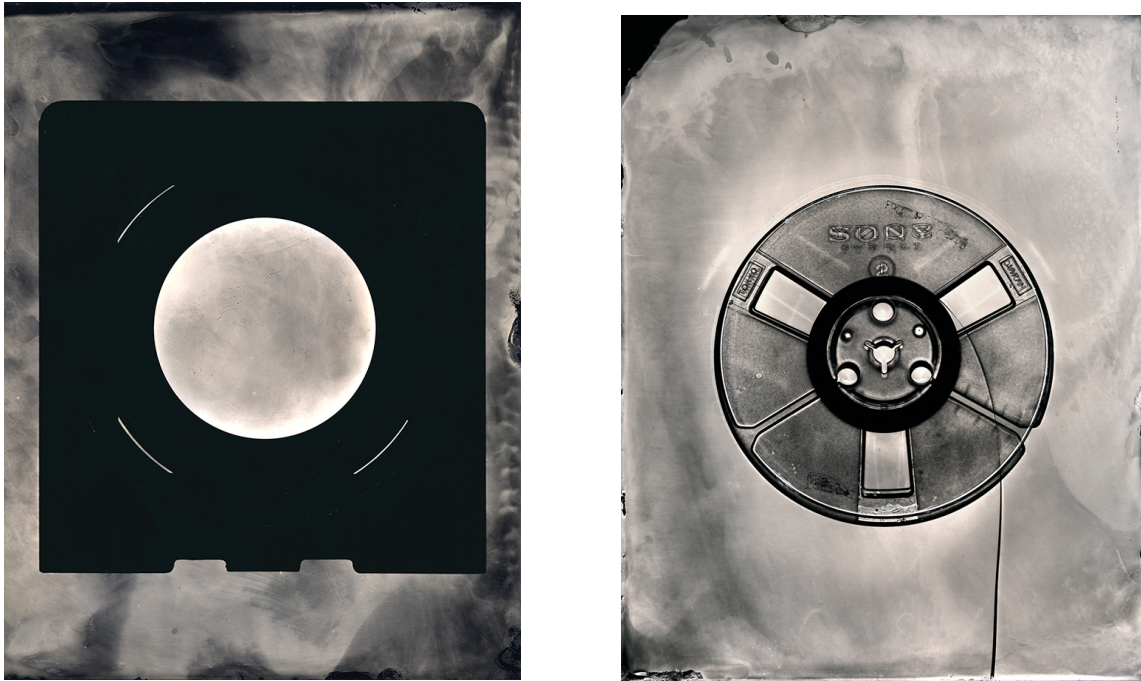
R E B E C C A H A C K E M A N N S T U D I O

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8 x 10 n. CAMERALESS WET COLLODION PHOTOGRAMS



Installation View, mounted on hollow white wood, 2018



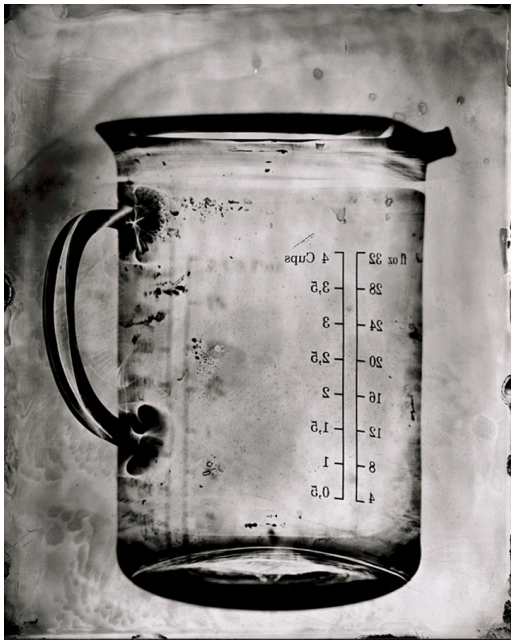
ARTIST STATEMENT

These camera-less wet collodion (8" x 10" in. tintype) photograms on metal speak to a sense of cultural and personal nostalgia for lost technologies and cultural tropes such as the mixed tape in the homemade cassette tape or the compact CD. This process - the wet collodion - reflects the subject matter by using an even older process to talk about a younger defunct process and of process itself. The work centers on our emotional attachments to disappearing technologies in populist and professional areas of various fields - music, film, photography, the sciences and even the home.

Camera-less photography is often read as the ultimate rejection of the retinal image plane (and the camera's ability to represent), questioning it as a language, emerging from 1970s conceptual work. This new method serves also as a metaphor for our nostalgia for the tactile materiality of the print, the questionable condition of digital culture, and the ways in which our digital footprints, trackable as they are may or may not have staying power. On a formal level these works purposefully seek to expose the flaws of the wet collodion and to challenge it's existing use, but creating large installations of the plates. They evoke the very chemistry the photograms are made onto. Some of the works shimmer silvery (in their unvarnished final state) with matte highlights and glossy black area formed by the substrate plate and irregular shapes. They are framed in floating (box) glass frames.

About My Studio Practice:

I am interested in the process of vision and visual communication itself, and how we bring meaning to what we see and experience through the medium of photography. The art photograph aims to provide a form of critique (or should), an intervention or commentary on existing everyday photography in our culture. In my practice the act of looking is a central theme that runs throughout the work - in many cases an optical device mediates the image. In some works, like the tintype work it challenges the conventions of that medium by showing flaws and not using a camera (in the case of the tintype it is the portraiture). In other cases the work challenges the cartesian separation of art object and viewer through the use of 3-D projection, which symbolizes vision and controls who can see the work and forces viewers to first look at others looking. The work is influenced by conceptual work of the 1970s (see artist statement), Johnathan Crary, as well as George Melies and pre cinematic history of optical media devices. Many of my images are whimsical, sometimes political and are about how photography (and film) function in our culture, how they intersect with our lives in different forms.





BIO

Rebecca Hackemann grew up in Britain and Germany - she is a multidisciplinary artist trained as a conceptual artist, photographer, scholar and public artist. She divides her time between London and Kansas City and was a long term New York resident. Hackemann holds an MFA from Stanford University, CA and a PhD in Critical Practice from Chelsea College of Art, UAL London (2019). She was a Whitney Museum of American Art ISP Program studio fellow in New York and has exhibited nationally and internationally, most recently at Foley Gallery, New York, the Fofofocus Biennial, Cincinnati and the Spring Break Art Fair, New York 2020. Her work is in the collection of MOMA (book collection) and Light Work, Syracuse. Hackemann recently completed an artist residency at the Banff Centre for Creativity in Banff, Canada. Her work can be found at rebeccahackemann.com. She is Associate Professor at Kansas State University.