

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

917.864.2155
me@rebeccahackemann.com
rebeccahackemann.com
Kansas City, New York, London



The Grid of Life

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The Secret Knowledge, or Tribute to David Hockney



Miss Narcissist

A N A M O R P H I C D R A W I N G S

Rebecca Hackemann's doubled anamorphic drawings explore cultural and historical ideas surrounding the mirror and its reflection. They incorporate the cylindrical mirror as an intrinsic part of their meanings. Using fairy tales, psychoanalytical and historical references such as the (secret) camera obscura of painters, Alice in Through the Looking Glass (sequel to Alice in Wonderland), Jacques Lacan's mirror phase and the myths of

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Narcissus, 360° anamorphic ink drawings are created. The viewer walks around the drawing which sits horizontally on a pedestal with the cylindrical mirror at the center. Another related drawing is on the other side - sometimes the mirror itself becomes part of the meaning of the drawing, for example in Alice's Looking Glass House the anamorphic mirror becomes a metaphor for the Looking Glass House, as Alice steps into the mirror on one side and steps out on the other.

T E C H N I C A L

An anamorphic drawing or painting involves a technique that gives a distorted image of the subject when seen from the usual viewpoint, but when viewed from a particular angle or reflected in a curved mirror shows it in true proportion. These anamorphic drawings use a cylindrical shaped mirror placed at the center of the drawing, which 'decodes' the morphed image on the paper.

Historically it was a curious by-product of the discovery of perspective in the 14th - 15th century and was regarded as a display of technical virtuosity. The first examples appear in Leonardo da Vinci's notebooks.

By the 18th Century it was embraced by many more artists and physicists at the time of The Enlightenment and in the 19th century they were used for amusement, in physics and as optical curiosities. The cylindrical mirrors later led to the development and use of mirrors in telescopes.

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 a 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.

Rebecca Hackemann grew up in Britain and Germany - she is a multidisciplinary artist trained as a conceptual artist, photographer, scholar and public artist. She is based

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in New York, London and Kansas City. Hackemann holds an MFA from Stanford University, CA and a PhD in Critical Practice from Chelsea College of Art, UAL London. 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. Her work is in the collection of MOMA and Light Work. Hackemann recently completed an artist residency at the Banff Centre for Creativity in Banff, Canada in 2018. Her work can be found at rebeccahackemann.com.