

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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P O L A R O I D S - Roadside Nostalgia



Roadside Nostalgia Series, discontinued Impossible Project Instant Film, 1/1, 2015 - 2018

#### BIOGRAPHY

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. Hackemann holds an MFA from Stanford University, CA and a Phd from VChelsea College of Art London (2019). She was a Whitney Museum of American Art ISP Program studio fellow in New York (2000) 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 and is Associate Professor of Photography at Kansas State University. She is currently writing a book about artists who use stereo 3D. Her work can be found at [rebeccahackemann.com](http://rebeccahackemann.com).



Roadside America Series, discontinued Impossible Project Instant Film, 1/1 2015 - 2018

ARTIST STATEMENT - Roadside America

This documentary series is comprised of over 300 instant photographs that are circular instant photographs. They were taken of derelict or unused establishments in America beginning in 2015 - 2018, when the film stopped being made by Impossible Project. The polaroid, or instant photography, traditionally an old snapshot medium create for these signs and abandoned businesses a small one of a kind unique memorial; a new life as a unique photograph. The roadside establishments that once existed en masse are remembered through this analog instant process, without pixels or tags - only chemistry. The method of the polaroid also stems from the very time these establishments were still open as a vernacular record of the iconic American family road trips of the 50s and 60s when petrol was very cheap. Conceptually instant photography can be interpreted, like driving on the small bi ways of America now are, anti high production value, low tech and slow in that their dissemination can only be (in its original form) at one place at one time in an edition of one.s



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