

STATEMENT BY CANDIDATE

Statement of Candidate Accomplishments

SECTION III - A

Instructions: Candidate is to provide a one-page summary of major achievements during the evaluation period at the local, regional, national, and international levels. Candidate may provide any other information he/she feels pertinent to the tenure/promotion decision. Summary is limited to the space provided below.

As the Art department document stipulates, *a candidate's record of scholarly and/or creative accomplishment at the time of the promotion decision should be similar in quantity and quality to faculty in the same subfield of art who have recently earned promotion to Professor in the art department.* The most recent candidates were Terri Schmidt, Geraldine Craig and Jason Scuille. My **research** consists of a multi disciplinary studio art practice as well as arts based research and writing. Before coming to K-state in my 40's on the tenure track I had a 20 year career in the art world (New York City 11 yrs, Minnesota 4 yrs, London and San Francisco), I also was a Whitney Museum ISP fellow, taught and presented as visiting artist. In the last 5 years my work was exhibited in **24 peer reviewed exhibitions** both nationally and internationally of which **5 were solo** exhibitions. The work was included in **11 publications** (art work or Hackemann authored), I have authored and published my **first book with an academic press**, I **presented at 7 conferences**, of which 2 were International and I was accepted into two international residencies. The scale of my exhibitions has recently **increased exponentially to include major solo exhibitions at Museum** since earning tenure, to include more than **20 new works** per exhibition, many created specifically for the exhibitions. **Major career milestones** include a **major International Museum Solo** exhibition (2021) at Museum für Photographie in Germany, a survey of American photographers (*True Pictures*), which also included **Carrie Mae Weems (Mc Arthur Fellow), Cindy Sherman and Jeff Wall's** work (these are among the most well now photographic artists if the last 3 decades). It included **57 works** and 22 new works of mine; **International Solo** exhibition at a Gallery at **Kunstraum Elsa**, with 24 additional new works newly created for the exhibition (2022) and a 2 person exhibition at **New York's well known and cutting edge Klompching Gallery**. My work was also featured in New York's **911 Memorial Museum's collection** as a chosen work to travel in the exhibition "Never Forget – selected works from the 911 Memorial Museum" at the National Quilt Museum in Kentucky (lived in NYC on 9.11.2001). The **acquisition and permanent exhibition of a large scale interactive sculpture containing stereoscopic photographs**, for **\$25,000** by the nationally accredited Springfield Art Museum is another milestone; In 2019 my work was **projected onto the Manhattan Bridge in Brooklyn, NY** as part of the **Dumbo Video Art Series Light Year**. In 2018 my work was selected for the **largest Biennale in Photography in the US** funded by one individual, the **fotofocus Biennale** by direct invitation. It was also included in a well known bi-coastal art fair "**Spring Break Art Show New York**" in 2020 which is a new and acclaimed curated art fair open at the same time as the Armory show and Scope art fairs in LA and New York when 1000's of art collectors and critics visit (see documentation and links in section V). My stereoscopic **sculpture was acquired by the City of Waverly, IA** in 2022 for **\$10,000** and installed there permanently.

I have **authored a scholarly book** that is in production and coming out in Fall 2022/Spring 2023 published by Intellect Books London and distributed by University of Chicago press (6 year project, over 30,000 words and 89 images). The art work was featured on **German television news on two occasion of the publication of another book (see link in section V) (WDR)**, it was **included as a chapter of 5 pages in the hardcover art book "Thingstätten"**, published both in English and German by a well known press and art distributor (Kerber Verlag and DAP and now Geymüller), now in a second paperback edition. The book in its entirety was reviewed in "**Der Spiegel**" and "**Frankfurter Allgemeine Zeitung**". In addition, an edited volume including **my work alongside prominent artist Cindy Sherman** is forthcoming in Berlin, 2022. A second scholarly book derived from my 2019 PhD thesis is slated for 2025.

My **service** also compares to recent candidates service in that in addition to normal assigned departmental service, I have **co-founded an association**, chaired and lead the **first public art program in Manhattan KS** that is city run, and **participated on city committees (AHAB and AAUW)**, as well as acted as peer reviewer for SPE conference presentations, for journals (intellect and Apex Art), participated in Art Table (non-profit Washington based organization), I am also a **Fellow at the Royal Society for the Arts** in London. In 2022 I also volunteered to serve the Department in the important and difficult role as **Department Head**, as a candidate with the most diverse and broad, real world experience and the only studio artist with a PhD on staff. I have served on and **chaired the departmental appointment, rank and tenure aka the personnel committee** and served for more than 5 years on the undergraduate curriculum committee. Unfortunately we are not in control of departmental committee assignments and despite volunteering to be on two search committees (as the only woman) and for the open house committee, we can exceed in service only by joining university committees and performing service to the **profession** and the **field** as listed in the handbook. I have served on several University committees (see s.v) including the **FDA USRG committee**, a heavy workload committee and the **Union Board**. I have continued to provide **excellent instruction** and increased career help to our students despite the recent challenges of the pandemic. My adjusted teaching scores are in non-covid times in the **upper to lower 4's, the highest being 4.9**.

STATEMENT BY CANDIDATE

Statement of Five-Year Goals

SECTION III - B

Instructions: Candidate is to provide a one-page statement of the individual's five-year goals with respect to teaching, research, service, and any other scholarly activity. Statement is limited to the space provided below.

RESEARCH (45%)

STUDIO ART: The aim in my art practices is to make and disseminate more work through traditional exhibitions, writing and public interventions. I will continue to network nationally and internationally through conferences and exhibitions. I will continue to pursue additional acquisitions and exhibitions. In the studio I am currently extending a new body of work that addresses the idea of the darkroom as a space for mindfulness. It examines how the darkroom is portrayed in our culture, but also focuses on the haptic movements that are executed in a timely manner in the darkroom resulting in extreme focus. My aim is to make more work that emerged from this theme, in the form of appropriated video art and installations, for which the Elsa exhibition was a test. I also plan on a long term idea for a public work in the desert, and to attend a residency and continue to disseminate my work in the broad way I have been for over 20 years.

PUBLISHING / WRITING: After finishing my book "**3-D Experimental and VR Art Practices**" on artists who use 3-D stereo conceptually in their studio practice, I plan to promote the book and submit it to some book grants and awards, as well as curate and organize an exhibition of the artists in the book in a variety of locations. A second scholarly book is slated for 2025, it examines public space, art and the privatization of public space. Longer travel and research residencies will soon be possible as my family grows up.

COMMERCIAL WORK: My commercial work has most recently entailed **Architectural and real estate photography**, which includes 360 tours, drone video and photography and HDR stills as well as lidar scans of homes. I have always done commercial work for clients and I plan to continue with this, and also find ways to share this with students as they seem to be most interested in earning money and less interested in philosophical ideas and becoming artists. My plan is to keep updating my knowledge and to find more clients for summers and integrate it a little more into my teaching. IN the last year I have been commissioned for more than 20 shoots.

TEACHING (45%) AIMS

After updating my commercial photography industry knowledge (it has once again changed, this time in part to a gig economy model). I plan to establish more internships that come from new relationships I wish to form with local photographers and art venues, who can regularly host our students. Students say they really want this, and conference visits. I also plan to update course materials to include **more commercial techniques** that are important for students to know if they want to make money quickly when leaving college (either to support their art practice or to do this full time). This includes legalities of images and contracts, licensing and technical equipment and a commercial portfolio. Our equipment at K-state is good for learning, but some of it is out of date or absent (we have no motorized automatic gimbals for video, nor pro flashes nor do we have full frame sensor cameras or a variety of prime lenses). I strive to continue to present a variety of new resources to students consisting other artists work, videos, papers and articles. This includes bringing well known visiting artists to our program and encouraging students to travel to see exhibitions and visit conferences. These things are very important in a region like this one where the art world does not have a large presence locally. I will also continue to take them to conferences and obtain funding for them to do so. I will continue to conduct mid semester surveys and look at tevals for ways to improve my teaching. Most recently students, following the pandemic and online learning, seem to need much more in person attention and to work with someone (the professor) directly in class. I also still struggle with sexism coming from the students and others, since photography is seen as a technical field. My aim following the pandemic is to adapt and restructure the class, using **learning groups and spending more time with them in class using their cameras** and employing the flipped classroom pedagogy. Since the pandemic and online learning students seem to be less able to retain information and their note taking skills have diminished also. I still believe that 4 credit classes are possible and viable - other similar University programs have done this. Students note that they work much harder for our 3 credit intro classes than others. It does not require longer class times per the K-State regulations. Our students are woefully unprepared to enter the workplace in arts and the market place with only 15 credits in one focus area and little professional development. I do not say this lightly but it is true that many art majors that I encounter are unable to practice basic research online or write using correct grammar or name historically significant contemporary artists. In a recent survey 1 out of 10 had heard of the Bauhaus and Rauschenberg. I shall continue to try to improve this as best I am able given the constraints on time in my own courses.

SERVICE (10%) AIMS

I hope to establish more ties between the city and the university. By working with the Career Center and advisors to provide more accurate guidance for careers in the arts I hope to improve the information students receive about majoring in art, design and art history and potential careers. The public perception of Design is that it is paid work, so we have more design students, yet many do not realize one can make money as an artist and or photographer or by working in the many creative industries. After collecting long descriptions of all our classes in art, I plan to continue to advocate to **place the list of classes on the Departmental website**, despite resistance. As **co-founder and treasurer of PhDVA**, the Association for the PhD in the Visual Arts in the USA, I am planning to concentrate on advocacy for the awareness of it. We have **established a Board** and will **apply for SECAC affiliation** in 2023. On the **AAUW Committee I am chair of scholarships** - we plan to continue to work with the Dean of the Graduate school to further awareness for grants for women. The graduate program needs much attention - we must **focus on recruiting** since we have fewer than 10 applicants a year, with no entrants this yr. The graduate photography studio no longer has a private darkroom which could attract more MFA students in the future - with funding for ventilation available, it is feasible to reactivate one and then advertise it. I plan to continue as **faculty supervisor of the KSU photo club**, **obtain funding for travel for students**. **Connecting with alumni and finding internships, asking them to present, sharing alumni news and improving the website are other goals**, yet they are not possible to implement without faculty consensus. I plan to continue to serve as a **peer reviewer for intellect journals, Choice publications reviewer of books** and **Apex Art in New York**. My work on the city **AHAB (Arts and Humanities Advisory Board) committee** where I was **chair of several sub committees** and lead the first call for artists with funds from the GMCF (Greater Manhattan Community Foundation) will be restarted as we begin the next public art exhibition call for entries post-covid. The continuation of equipment repairs and management is part of our service and or teaching in photography (we manage an inventory of over 30+ cameras, 16+ enlargers, chemistry). For the department I also would like to **propose a student lounge in the old sculpture area**, since this is space we are paying the college for yet it remains unused and has a courtyard. There are students sitting on the floor eating lunch on a regular basis.

Instructions: Candidate is to provide a one-page statement of research and other creative activities. Statement is limited to the space provided below.

My **research interests** consist of a multi disciplinary art practice (30 years) and academic writing in the **fields of photography, social practice and public art**, all of which are intertwined in a variety of ways. I was a practicing artist in the art world for several decades before beginning an academic career. As an artist with a PhD (not that unusual in Europe but unusual in the US) my practice also entails writing and research. I am now disseminating my research ideas and results both as artwork in exhibitions and in written form, at academic conferences and in peer reviewed journals.

My **commercial work** consist of architectural, drone and real estate photography, mostly of businesses and luxury homes and photography of artworks/exhibition installations. In 2019 I became more active in this area and obtained a drone license. I have since then worked for google earth, Starbucks, OBEO, Evolve, private individuals photographing art and homes, realtors and Museum professionals.

My accomplishments are listed in the CV, in section I. and IIIA. IIIB. Below this text is a list of accomplishments in its entirety since tenure.

The forthcoming text contains more detail of the actual research as opposed to its dissemination in the form of exhibitions, conference publications, press and publishing listed below.

In my critical art practice, I have been **creating new bodies of work**, most recently the idea of **Haptic Habits, of the darkroom as a place for mindfulness** movements of the body leading to a state of focus or *flow*. It examines how the darkroom is portrayed in our culture and I am collecting clips of films and Tv shows that show the darkroom. A recent video work explores this, shown at Elsa Artspace. Although the actual real life experience of being in the darkroom require sone to turn off the phone and manually go through a sequence of steps with specific timing, something that is experienced by most as calming, the darkroom is portrayed differently in the media. IN the media the darkroom is the pace for romance and murder, mystery and crime solving. The work that will take t he form of many media (video, prints, light and sound, the most recent test exhibition was lit in red light) also focuses on the haptic movements that are executed in a timely manner in the darkroom. I also continue my work with the wet collodion tintype method that explores nostalgia for old media. Most recently I began a series that shows cracked glass protectors for phones and tablets in a grid. This body of work has been very well received and popular and is still being exhibited. Another body of work I am beginning is virtual reality work, as I explore the research topic of **public space in VR and web 3.0**, the new internet, that is re-forming currently, it is my hope to intervene in this space in a critical way through artmaking. I have proposed a conference panel on this topic and that of NFTs and the metaverse for next year. I summarized my 5 years goals for my commercial work in the previous goals section.

The **book** that I have been working on for years now, entitled **3-D Experimental and VR Art Practices – Untangling another Dimension** presents a critical survey of experimental and photographic art practices by 25 artists, whose work involves the use of the stereoscope from 1900 - present. 3-D stereo photography, film and virtual reality work is emerging as a scholarly and artistic field in its own right that bordering on new media, photography, video and film and is used by many artists in photographic, performative, studio and installation art practices. The work contains some theory and interpretation of the work, as well as 89 figures. It also entailed interviewing (if living) and writing about 25 artists, among them several prominent artists such as Dan Graham, Ken Jacobs, Rosa Menkman, **Salvador Dali, Man Ray, Duchamp and William Kentridge** (world renowned south African artist, has won several prestigious international awards, such as the Red Ribbon Award for Short Fiction (1982), and Carnegie Prize at Carnegie International, Princess of Asturias Award for the Arts, Spain's most prestigious art prize, in 2017, the Kyoto Prize, and 7 more, represented SA in the **Venice Biennale** and exhibited many times at the well know Dokumenta in Kassel, Germany). The book also includes Perry Hoberman, Scott S Fisher, Alfons Schilling, Zoe Beloff and Lygia Clark. It includes 89 illustrations that required permission and exten sive metadata entries. It contains 29,000 words and an index. Fall 2022 and Spring 2023 will be spent promoting the book and beginning to organize exhibitions for the artists. It i ncludes 3-D glasses and will be displayed at CAA's book stand by Intellect Books in March 2023.

EDUCATION/RPROFESSIONAL DEVELOPMENT (not required for teaching Art in the US)

- 2019 PhD in Critical Art Practice (Interdisciplinary),86,000 word thesis and art project, Director of Studies: Dr. Malcolm Quinn (UAL) and Dr. Joseph Heathcott (The New School), Title of Thesis: "Not on the Plaza: Critical Strategies for Object Based Public Art in New York", Chelsea College of Art / University of the Arts London, London, UK (this is listed as pending in the tenure document)

RESEARCH AND OTHER CREATIVE ACTIVITIES

SECTION V - B

Instructions: Candidate is to provide a list of publications and other creative achievements for the evaluation period. Include items accepted but not yet published/presented.

Some items have been shortened, as they are described in the previous summary page (including peer review process).

PUBLICATIONS – BOOKS , BOOK CHAPTERS, EXHIBITION CATALOGS, MAGAZINES FEATUREING ART BY HACKEMANN OR WRITING BY HACKEMANN (11)

- **Book authored by Rebecca Hackemann** (5-6 yr project). Title: 3-D Experimental and VR Art Practices - Untangling Another Dimension. Details on peer review are in this link, which notes "Publication is subject to peer-review and needs to follow Intellect's style guide." The book is in production since March 2022 and will be ready as a pdf in the Fall, printed in Fall. Included in Spring list fo University of Chicago Press as distributor in the US. 29,000 words, 89 figures. <http://www.intellectbooks.co.uk/repository/index/>
- **International Softcover Art Book – new edition, as sold out, different publisher,** contributor, inclusion (5 pages) of art project and statement in large softcover art book "Thingstätten" edited by Katharina Bosse, artist (MFA), includes bio and pofiles, Geymüller Verlag, German and English Version, 2022: <https://www.geymueller.de/de/978-3-943164-54-1>
- **International Hardcover Art Book, Chapter:** contributor, inclusion (5 pages) of art project and statement in large hardcover art book "Thingstätten" edited by Katharina Bosse, artist (MFA), includes bio and pofiles, Kerber Verlag, German and English Version, (2020), Germany: <https://www.kerberverlag.com/en/1819/thingstaetten>
- **Rewiew for the book "The Women who Changed Architecture" authored by Hackemann (2022),** scholarly reviews for libraries, online, Choice is a publishing unit of the **Association of College and Research Libraries**, a division of the **American Library Association. (visible to subscribers only):** <https://www.choice360.org/products/choice-reviews/>
- **International Hardcover Book: Mind Over Matter (forthcoming),** contributor, other artists include the world renown photographer **Cindy Sherman** and Katharina Bosse, Hatje Cantz, Femexphographers Collective, editor: Editor: Roula Seikaly, Fa; 2022, ISBN
- **International Gallery Exhibition Catalog, Fresh 2021,** Back cover with my image, spread with my image and double page spread with artwork and Statement, Klompching Gallery, (2021),Brooklyn NY
- **National Museum Catalogue, partial cover, 18 pages** including full CV, images of 6 artworks, statement and mention in curator's essay, ISBN, Springfield Art Museum, MO
- **National Publication (book/catalog) –** fotofocus Cincinnati, color catalogue/book including all exhiubiting artists in over 20 exhibitions in Cincinnati, (9/2019), OH
- **National Publication (book/catalogue) –** published by San Francisco Camerawork. Full color catalogue for Benefit auction, (9/2018), San Francisco, CA
- **National Publication of art work:** Magazine - Analog Forever Magazine, curated by Ann Jastaab, "The Private Document", (4/2019), USA : <https://www.analogforevermagazine.com/online-exhibitions/private-document-april-2019>
- **Regional publication** of name and bio as Juror for Lawrence Public Art Exhibition, 2019, printed glossy brochure, headshot and map, ed.1000, 2019

INTERNATIONAL RESEARCH ACTIVITIES

INTERNATIONAL CONFERENCES AND ARTIST TALKS (4 or 5)

- **International Week, conference for invited scholars at Univesity of Applied Sciences, Bielefeld,** presented alongside 70 guest speakers invited from 30 countries, by direct invitation, Bielefeld, Germany: <https://2022.internationalweek-gestaltung.de>
<https://www.fh-bielefeld.de/en/international-office/iw2022/thank-you-for-your-participation>
- **International Conference, Lecture, 1 hr, Presenter:** Society for Photographic Education International Conference, *Ditching the Lens: Cameraless Photography*, Lecture, Houston, TX: <https://www.spenational.org/conferences/2020-spe-annual-conference/schedule/2020/03/05/ditching-the-lens-a-survey-of-lens-less-and-camera-less-contemporary-photography--concepts-and-methods>
- **Kunstraum Elsa, lecture to select curators and collectors, as part of solo exhibition, 2 hrs, (5/2022), Bielefeld, Germany**
- **International Lecture:** Lecture, 1 hr at **Museum für Photographie** (March 2021), via zoom due to travel restrictions.
- **(pending) Forthcoming 2023: International Conference, Chair of Panel:** *Metaverse(s), VR, NFT's, Whose watchggn who?*, Panel with Pery Hoberman, Patrick Lichty ,(one more person TBD) and Rebecca Hackemann, Society for Photographic Education International Conference, Denver, CO

INTERNATIONAL EXHIBITIONS / ARTIST RESIENCIES (10)

- **International Solo Exhibition. Kunstraum Elsa, Haptic Hapits, the darkroom exposed,** presenting the darkrom as a place for mindfulness, 20 new works made in 2022, in collaboration with the the K-state College of Veterinary Sicences (use of equipment), (April - June/2022), Bielefeld Germany
- **International Solo Exhibition:** Museum für Photographie, True Pictures: American Photography, 54 works, curated by Dr. Barbara Hofman-Johnson, Director and Curator of the Museum. Solo exhibition in separate room in Museum, 2 other artists in other rooms, Brunswick,

Germany. This Museum together with 2 other Museums received joint funding for these exhibitions on contemporary American Photography entitled "True Pictures? Contemporary photography from the US and Canada", other prominent artists included **Walead Beshty, Carrie Mae Weems (Mc Arthur Fellow), Cindy Sherman, Jeff Wall, Nan Goldin**. Extensive exhibition of **more than 50 of my works**. This exhibition was larger than previous exhibitions of my work, international reach, revered institution in Germany.

- **International group exhibition, Circolo Ricreativo culturale** 3 agosto, Still Utopia, curated by Simonetta Moro and Aga Ousseinov, (10/2019), Venice, Italy
- **International / National Art Fair and Exhibition** (International reach - run at same time as Armory show and other prominent artfairs like Scope in New York City – it is always in the former Ralph Lauren Offices – article from 2021: <https://news.artnet.com/market/armory-week-art-fairs-2003893>) **Spring Break NYC Art Fair**, curated by Chris Bors (MFA, writer for Artforum, direct invitation), 6 works, (2/2020),: <https://springbreakartfair.com/collections/all/rebecca-hackemann/>, New York, NY
- **International Group Exhibition:** Kronos Art Festival, curated by Monica Bravo (independent curator), other artists included Joel Peter Witkin, category: Video art, Sant Monica, Spain <https://kronos-art.com/bcn/artistas/rebecca-hackemann/>
- **International Group Exhibition: Kunstraum Elsa**, Der analoge Moment, 2019, curated by Katharina Bosse, Bielefeld, Germany
- **International group exhibition, Singapore International Photography Festival**, Reviewer favorite, [feature on SIFP website](#), Singapore
- **International Group Exhibition: Museum für Photographie**, 20 works, curated by the Director, Barbara Hofmann, Braunschweig, Germany
This is a major photography Museum in Germany and presents a major achievement to have 20 works included in a group exhibition (2018).
- **International Artist Residency**, Banff Center for Creativity, (one of the most prestigious arts institutions in Canada and the world) Independent Residency Second visit, by anonymous peer review, (1/2021, 2 weeks, postponed), Banff, Canada
- **International Artist Residency**, Arteles, one month residency, (2020 postponed, 2nd time), Haemeenkroe, Finland

INTERNATIONAL REVIEWS / PRESS (2)

- **National Press, NY Times (International reach):** Initiated NY Times obituary of artist Aaron Rose through contacts: Mention of name "Rebecca Hackemann" and "Kansas State University" in New York Times Obituary for the artist Aaron Rose of New York, NY, for whom I was a studio assistant and archivist for many years in New York. The president of K-state at the time saw this and congratulated me on being mentioned. I made this obituary happen by contacting the writer who had written about him before. His family (unfortunately) did not want him to be featured in the NY Times. <https://www.nytimes.com/2021/03/11/arts/aaron-rose-photographer-dead.html>
- **International Broadcast Television: Westdeutscher Rundfunk – WDR – German TV** spot about my project *Thingstaette im Fernglas* which is part of a broader project that questions what artists might do with old Nazi derelict theatres that were used for propaganda plays. (starts at midway mark) 2020: https://www.youtube.com/watch?v=G_i-VIVqGMs
- **International Press in German National Newspaper:** Frankfurter Allgemeine Zeitung (FAZ), article on thingstaette project, curated by Katharina Bosse, June 2020: <https://www.faz.net/aktuell/feuilleton/natur-forscher-und-kuenstler-erkunden-historische-thingstaetten-16777550.html>
- **Review, PIB, Photography in Berlin**, Review of True Pictures US survey exhibition, prominent visuals of one of Hackemann's images, online, 2019/20
- **Review, Musée, Vanguard of Photography and Culture**, magazine, print and online, listing and review of Klompching Gallery exhibition, 2022
- **Listing, Braunschweiger Spiegel**, local newspaper in the city of Braunschweig, listing of US Survey exhibition, online and print, 2020
- **Listing, Fondazione rinascita**, listing of Still Utopia Exhibition, Venice, Italy
- **Review and Listing, Venezia Today**, newspaper, listing of Still Utopia exhibition (see documentation)
- **Review, Photonews**, Review of True Pictures exhibition which took place at three museums as a collective survey (dec 2021 edition), see photo
- **Best of/reviewer favorite top 10, Singapore Photo Festival**, Reviewer Favorite, top 10 Artists, listing on website, 2020, <https://sifp.sg/the-archive-of-unmade-photographs/>
- **Braunschweig Spiegel**, Braunschweig newspaper listing the Reisegang und Müsiggkeit exhibition, online and print, 2019
- **Kreativregion**, listing of Reisegang und Müsiggkeit exhibition, online and print, 2019
- **Beisel - Public Art Relations**, art magazine, Bpar.de, listing of Reisegang und Müsiggkeit exhibition, online and print, 2019
- **Listing, Deutsche Gesellschaft für Photographie**, listing of Reiselust und Müsiggkeit exhibition at Museum für Photographie, Braunschweig, July, 2019

COMMERCIAL WORK

58 Real Estate Shoots in a variety of locations, including CA, KS, CO and MO, mostly done in summers. See documentation.

NATIONAL RESEARCH ACTIVITIES (39)

NATIONAL CONFERENCE PRESENTATIONS / VISITING ARTIST LECTURES (7-8)

- **Forthcoming 2022: National Conference Presentation: SECAC (formerly southeastern College Art Conference), Paper:** *Recent Artistic and Research based Interventions into Overgrown Nazi Ruins — The Thingstätte* as part of the session **Reimagining Monuments: Challenging Systemic Racism through Public Art & Design**, conference is at MICA, Baltimore, MD
- **Forthcoming / accepted 2022: National Conference Paper:** National Stereoscopic Association Art History and Theory session: Public Space in Virtual Reality, Seattle, WA
- **National Conference Presentation:** National Stereoscopic Association of American, paper, peer reviewed by Dr. Melody Davis, 2020, Virtual
- **National Conference, Photolucida**, presentation of art work to the public and conference attendees, Portland, (2019), OR
- **National Conference, Filter Photo**, presentation of art work to the public and curators, (9/2019), Chicago, IL

- **National Invited Speaker**, Auburn University, Biggin Gallery, artist talk as part of group exhibition, (2019), Auburn, AL
- **National Invited Panelist**, Foto Focus Biennial Cincinnati, Panel discussion on social practice and photography, curated by Calcagno Cullen, with Mark Strandquist, (2018-19) catalogue, exhibition
- **Regional Conference Chair of Panel: *The Fear of Public Art***, Panelists: Trey Hock and Jason Zeh, *The Art of Democracy Conference*, Kansas State University, Manhattan KS (2/2019)

NATIONAL EXHIBITIONS OF ART WORK (15)

- **National Solo exhibition**, Installation and acquisition (10,000) of Green Street Bridge Memorial, permanent installation, Visionary Sightseeing Binoculars containing images of the bridge in 1910 and 1990s, converted to 3-D by Hackemann, includes redesign of mechanism, Waverly, IA
- **National 2 person Exhibition (International reach)**, Curious Objects and Other Devices (11/21 – 2/22), curated by Directors Darren Ching and Debra Klomp, **Klompching Gallery**, Brooklyn, NY
- **National Group Exhibition**: Fresh Finalist, chosen by Mark Sealy (Executive Director of Autograph Magazine), and Fiona Sweet (Artistic Director of Ballarat Foto Festival), <https://www.klompching.com/fresh-2021-call-for-entries>, **Klompching Gallery**, Brooklyn, NY
- **National Group Exhibition**: *Light Year 49, 7 Attempts to Exhaust [the poetics of] a Place*, **projection onto Manhattan Bridge, New York**, curated by Simonetta Moro, Anchorage Place, Brooklyn Bridge Projections, (5/2019), Brooklyn, NY
- **National Exhibition: National Quilt Museum, *Never Forget*** - Selected Quilts from the 911 Memorial & Museum collection, group traveling exhibition, work was chosen from 100's of works held by the **911 Museum**, (8-11/2021), Padukah, KY
- **National Group Exhibition: Gallery MC**, Still Utopia: Islands, curated by Aga Ousseinov (his art work was featured in the 54th Venice Biennale) and Simonetta Moro (Director of IDVA, Professor), New York, NY
- **National Group Exhibition**, Amos Eno Gallery, *The Social Policing of Gender and the Criminalization of Queerness*, 2 legacy from 1990's – legacy work, curated by Lorenzo Triburgo, Brooklyn, NY
- **National Solo Exhibition**: Solo Exhibition in **Hartman Gallery** and outdoors, at Springfield Art Museum, as part of 4 x 4 Biennale, with 3 other artists (in other galleries). Curated by Dr Sarah Buhr, chief curator. **26 works and one sculpture** outside, other artists who have shown here are Andy Warhol, Museum is accredited, Springfield, MO
- **National Group Exhibition**, Society for Photographic Education New Media Video Festival, single channel video, SPE 2020, Houston, TX
- **National Solo Exhibition, "Foto Focus Biennial Cincinnati – Open Archive"**, Wavepool Gallery, by direct invitation by the curator and Director Calcagno Cullen (MFA), catalogue, invited panelist, announced in **Artforum International and Art News**, Catalogue, This is one of the largest foto biennales in the nation, all artists are paid and by invitation only (in forthcoming section of tenure app.)
<https://www.fotofocus.org/biennial/2022/about#:~:text=FotoFocus%20Biennial%20History,-Launched%20in%20October&text=The%20Biennial%20is%20the%20largest,and%20programs%20throughout%20its%20history.> (Oct - Dec/2018), Cincinnati, OH (this was pending in tenure application)
- **National Group Public Art Exhibition, Light Year, The Anchorage**, Seven Attempts to Exhaust [the poetics of] a Place, curated by Simonetta Moro, Anchorage Place, Projections onto the Brooklyn Bridge, 17 works, Brooklyn, NY
- **National Group Exhibition (3 person exhibition)**, Auburn University Biggin Gallery, by direct invitation, curated by Almut Haboeck (Professor, former Gallery Director at Fishtank Gallery, Brooklyn, NY), (12/2018 - 1/2019)
- **Regional Group Exhibition**, KCAC, Kansas City Society for Contemporary Photographers, Current Works Exhibition, by peer review, 2019, Kansas City, MO
- **National Group exhibition, Art Intersection**, Light Sensitive, Images from the Darkroom, curated by Christopher James (honorable mention), Gilbert, AZ
- **National Group Exhibition**, LACP, member's exhibition, curated by Catherine Couturier (Owner of Catherine Courtier Gallery, LA), Los Angeles, CA

NATIONAL REVIEWS / PRESS / MEDIA COVERING EXHIBITIONS (14)

- [New York Times, mention and quote](#): Aaron Rose, Photographer, whose work long went unseen dies at 84, New York, NY
- **Article, dodho.com**, online magazine, announcing the Curious Objects and other Devices exhibition, Klompching Gallery, online 2022
- **Magazine Listing: Artforum International**, "Foto Focus Biennial Announces Participating Artists for 2018", (02/2018), Artforum is a prestigious international art magazine: <https://www.artforum.com/news/fotofocus-biennial-announces-participating-artists-for-2018-74125>
- **Magazine Listing: Art News**, "Fotofocus Biennial Names Artists Participating in 2018 Edition", (02/2018), Art News is an established and prestigious art magazine: <http://www.artnews.com/2018/02/02/fotofocus-biennial-names-artists-participating-2018-edition/>
- **Newspaper Article**: Waverly Newspapers, 5.2.22, Etched in Time: Green Bridge Memorialized through public art, celebrated with ceremony at South River Park. https://www.communitynewspapergroup.com/waverly_newspapers/etched-in-time-green-bridge-memorialized-with-public-art-celebrated-with-ceremony-at-south-riverside/article_c35b7b48-725f-55e0-8ee1-5139c93ecf6b.html
- **Newspaper Article: The Courier**, New Landmarks Unveiled, old tales shared in memory of Waverly's Green Bridge, May 14, 2022.
- **Newspaper article: The Courier**: Waverly's Green Bridge to be remembered with bronze plaque, signage and art display, 10.28.21
- **Newspaper Article**: The de Witt Observer, [Art, signs to be unveiled in remembrance](#) [...], 5.9.22
- **Broadcast television**, KWWL, 5.14.22
- **Newspaper Article: Southern Minnesota**, Art Display, Signs to Unveiled in Remembrance of Waverly's 3rd St SE Green Bridge, 5.9.22
- **Newspaper Article: Longview News Journal**, Art Display, Signs to Unveiled in Remembrance of Waverly's 3rd St SE Green Bridge, 5.10.22
- **Listing; City of Cincinnati**, cincinnati.com, "Photography and Social Practice Panel Discussion" announcement, Cincinnati, OH
- **Listing and review in photograph** magazine, USA, this is one of the most highly regarded photography publications listing exhibitions in New York and beyond, images and Press release, online
- **Review, Photo.com**. prominent listing of photography exhibitions in the USA, Klompching Gallery Curious Objects and other Devices exhibition, 2022
- **Review and listing, Artfixdaily.com**, online magazine, review of Fresh 2021 exhibition at Klompching Gallery, 2021
- **NY Artbeat**, online, Review of Criminalize This exhibition, 2019
- **City of Lawrence Website**, listing of Juror: Rebecca Hackemann on website, 2019

- **Review: A-photoeditor Blog** by Johnathan Blaustein (JB used to write the NY Times Photo blog before it shut down), Best images from Filter Photo Festival, Oct, 2018
- **REGIONAL ACTIVITIES: Minor Regional Group Exhibition**, Faculty Biennial 'Here and Now', catalogue, Marianna Kristler Beach Museum of Art, (March – May/2018), Manhattan, KS

Instructions: Candidate is to provide a list of grants and contracts funded during the evaluation period. Include agency, funding level, duration, title, and collaborators. Candidate may provide a separate list of grants and contracts applied for, but not funded during the evaluation period.

GRANTS RECEIVED / APPLIED FOR

- **Office of Research Faculty development Award (FDA), 2021**, for travel for solo exhibition, workshop and conference:
<https://www.fh-bielefeld.de/en/international-office/iw2022/our-international-guests>
<https://elsa-art.de/category/ausstellungen/>
<https://2022.internationalweek-gestaltung.de>
- **Commission/Acquisition, Springfield Art Museum**, (25,000), Springfield, (2021), MO
- **Commission/Acquisition, City of Waverly, IA**, Historical Preservation Commission, (10,000), Waverly, IA
- **Honorarium**, expenses, Springfield Art Museum, Springfield, (2020/21), MO
- **Water Seed Grant**, NSF in collaboration with 7 scientists at KSU, principal investigator is Dr. Amy Betz in Engineering at Kansas State University (2015 - present) My own portion was for creating visual displays of microscopic imagery using tintypes.
- **Honorarium and expenses**, fotofocus Cincinnati Biennale, catalog, (1,000), Cincinnati, (2018), OH
- **Honorarium**, expenses, partial shipping, Museum für Photographie, Braunschweig, (2021), Germany
- **Honorarium, talk and exhibition**, Museum für Photographie, Braunschweig (2019), Germany
- **Department of Art, KSU**, \$500 and \$250 for shipping and travel, 2020, 2021, Manhattan, KS
- **Department of Art, expenses**, trip to Houston with 14 students and as presenter, 2020, Manhattan KS

APPLIED FOR, NOT FUNDED

- **Finalist, Andy Warhol Arts Grants for Arts Writers**, administered by Creative Capital, New York, NY 2019
- **Guggenheim Memorial Foundation Grant**, (35K) (2017, 2018, 2019)
- **Finalist**, Creative Capital Grant, round 2 of 3, (\$50,000), New York, NY, (2015), 2018
- **Holt/Smithson Foundation research Fellowship**, (\$3500), 2020
- **Finalist for Charlotte Street Projects Visual Artist Reward** (\$50,000), one of 5 finalists with studio visit with 5 invited national curators, Kansas City, MO (Feb 2019)
- **Penumbra Foundation Residency**, 2020, 2021
- **Headlands Center for the Arts (alumni)**, 2019
- **Yaddo Artist Residency (alumni)**, 2017, 2019, 2021 (pending)
- **McDowell Artist Residency**, 2018, 2020

REBECCA HACKEMANN ARTWORK

Web links to art work and research



Flow, anamorphic wall drawing, half finished at Kunstraum Elsa, Bielefeld, Germany, 2022
Rebecca Hackemann

Installation Views:

<https://www.rebeccahackemann.com/installation-views-documentation>

Postmodern Polaroids

<https://www.rebeccahackemann.com/alternative-process-photography/southern-california-dreamink>

PUBLICATIONS authored by Rebecca Hackemann or including art work

<https://www.rebeccahackemann.com/publications>

<http://rebeccahackemann.com/research.html>

Projections, Video

<https://www.rebeccahackemann.com/video-drawings-projections>

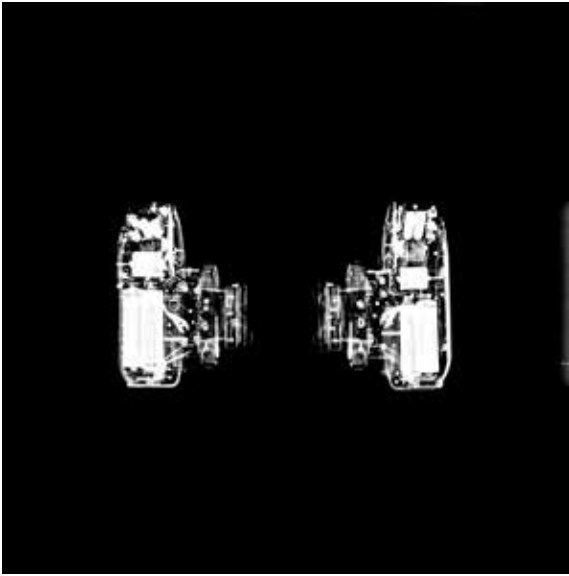
Anamorphic Wall Drawing, Kunstraum Elsa, 2022

Viewers go to an x on the ground to see it resolve and become legible. The exhibition was about the darkroom as a place for focus and mindfulness, because it requires intense focus for timed hand movements and the light from smartphones would destroy prints.



The other room of the exhibition space was bathed in red light at night.

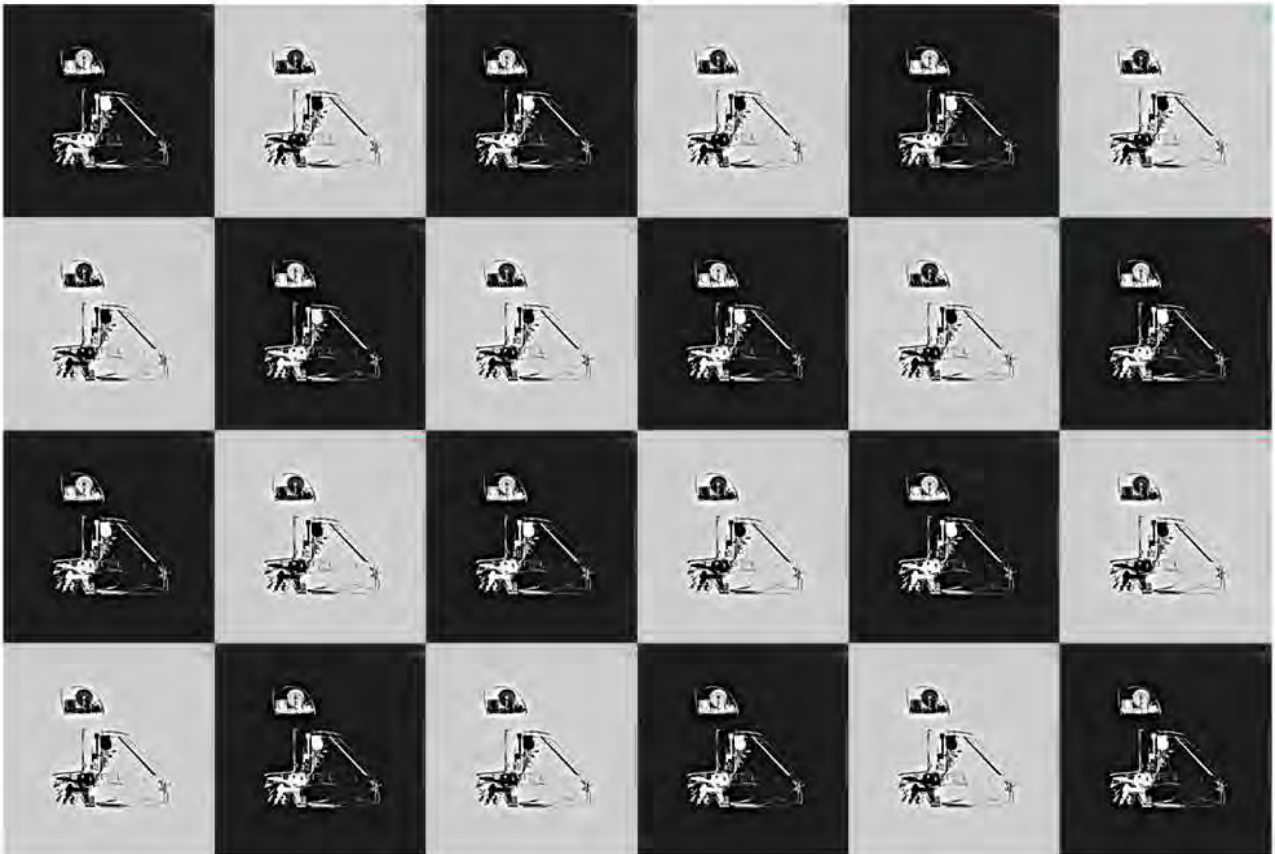
Haptic Habits, series of images made in collaboration with the K-state College of Veterinary Sciences. Large prints show x rays of cameras.

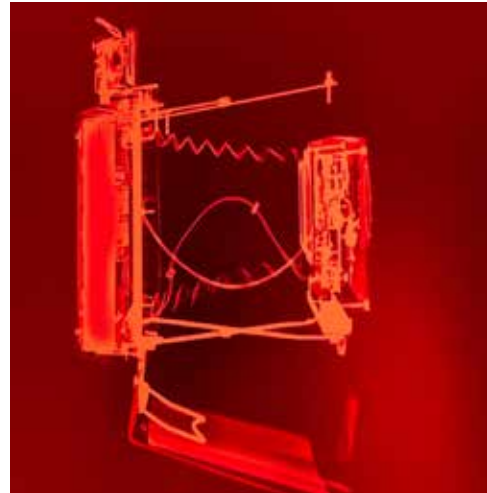
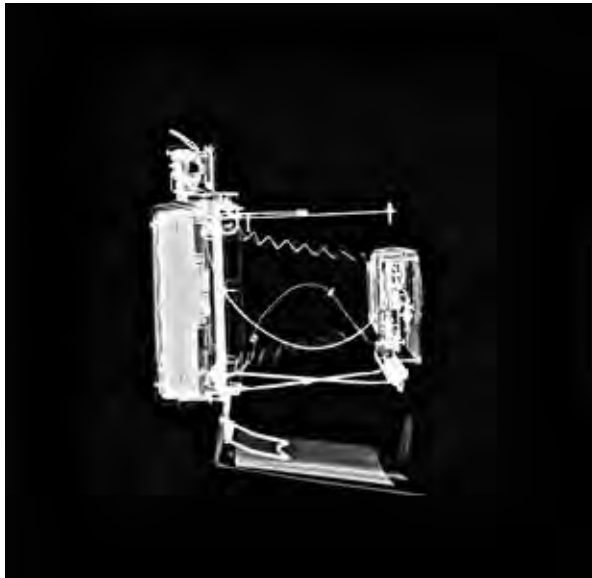




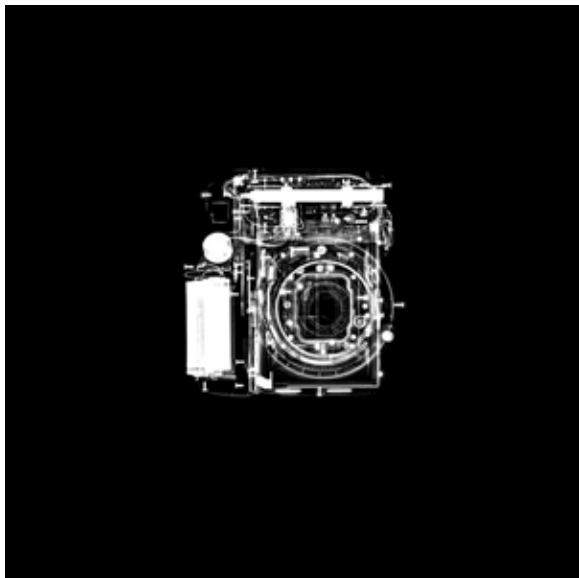
72" x 56" in Digital C Print
Polaroid 660 Profile, or tribute to Andy,
2022

This work shows the famous well known classic polaroid camera in profile as x ray. It is a nod to Warhol who used polaroid images as a basis for his portraits of celebrities and non celebrities alike.

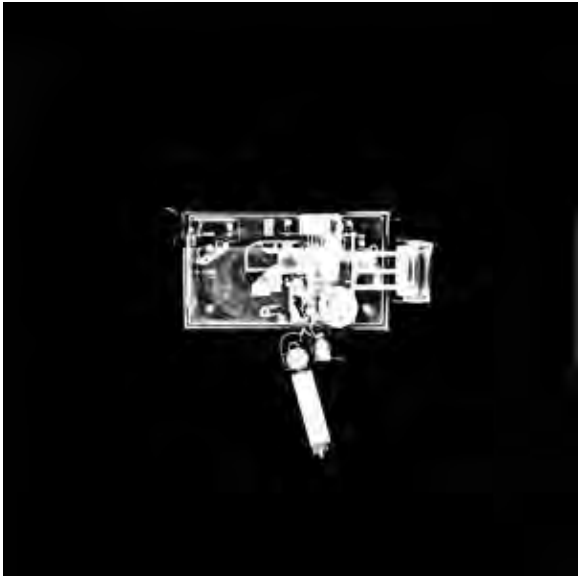




As seen at night through the Gallery window



Camera X Rays, 17" x 22 prints, 2022





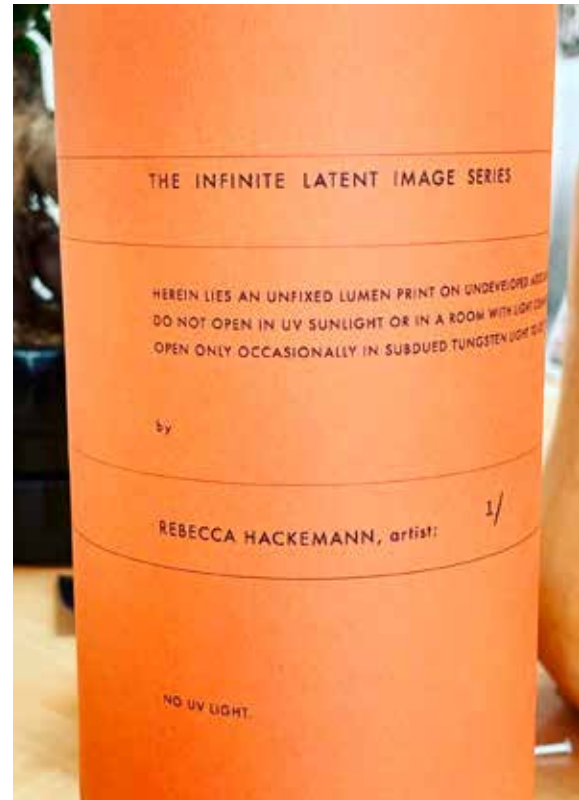
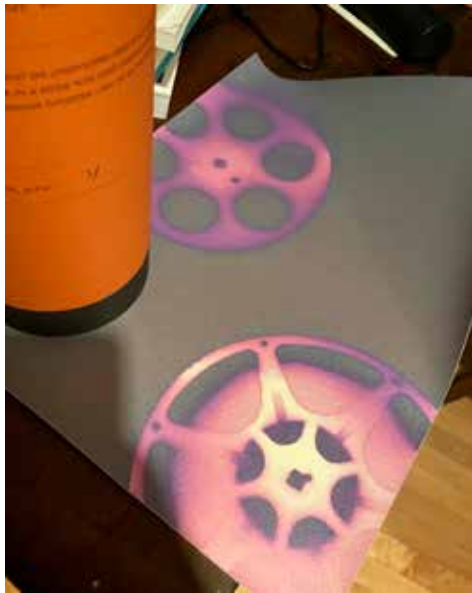
Die Dunkelkammer Im Film,
Media Portrayal of The Darkroom, 2022

Video work of appropriated clips from films and TV depicting the darkroom as a place for romance or murder. 9 minutes.

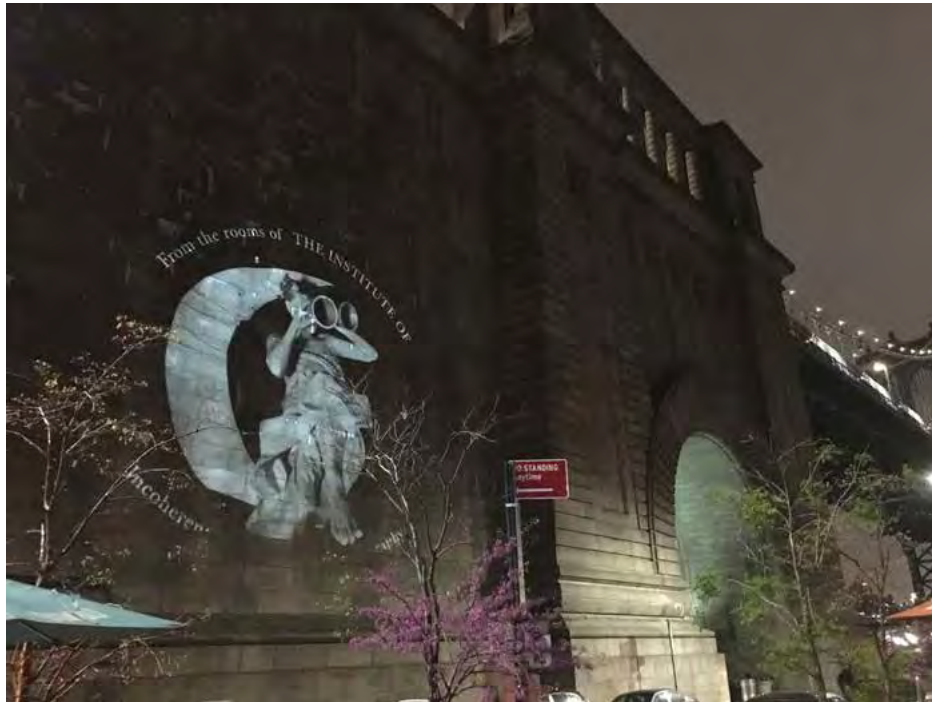
The Infinite Latent Image Series, 2022

This series of 10 tubes is created in tribute to the Manzoni infinite line works of the 1960's. It was made for the "Haptic Habits, the darkroom exposed" exhibition.

Inside each editioned light tight tube is a latent lumen print. The image is in a permanent unfixed form and cannot be viewed in UV light. It can only be looked at briefly in tungsten light. The text suggests looking at it after dinners or on special occasions.



Projection onto Manhattan Bridge, Light Year, 7 Attempts to Exhaust [the poetics of] a Place, curated by Simonetta Moro and Aga Ousseinov, Anchorage Place, Brooklyn Bridge Projections, Brooklyn, NY: <https://artindumbo.com/gallery/light-year/#:~:text=Light%20Year%20is%20an%20ongoing,artists%20from%20around%20the%20globe.>





Installation View for Reiselust und Müsiggang group exhibition, Museum für Photographie, Braunschweig, 2019

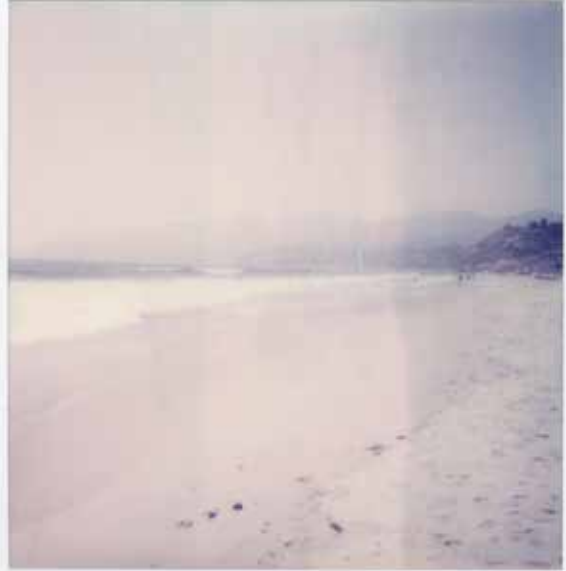


New series, on SoCal Architectural modernist clichés. Photographed in Palm Springs and Los Angeles, 2021



There are
50 more of
these







Selected Installation Views,
True Pictures - a survey of contemporary North American Photography,..to the right - wet collodion tintypes framed in newly designed white wood box frames with french cleats.

Museum für Photographie
Braunschweig
Germany



Installation Views, Klompching Gallery, Brooklyn, NY
Some are new works made since 2019.





Selection of new wet collodion photogram works.



Klonpching Gallery frontal View, 2021/22 exhibition, Dumbo, Brooklyn, NY



Springfield Art Museum permanent installation, Internal mechanism was redesigned. Internal images depict the past (1960's and 70s) of the museum photographed from this position, in stereo 3-D and the future in the form of a 3-D stereo architects rendering (converted by Rebecca Hackemann) by Rebecca Hackemann

4 historical Images were placed inside the stereoscope.
These images were converted from 2-D to 3-D using a depth map by Rebecca Hackemann

Below - architect's rendering of future renovation, converted to 3-D.





The Visionary Sightseeing Binocular, a conceptual public art project was installed and sold to the City of Waverly, IA in 2022.

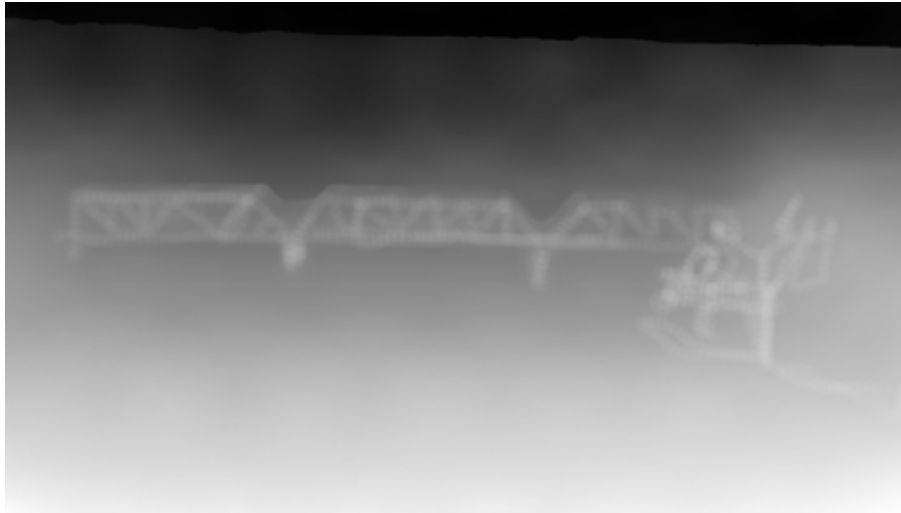
In this iteration, it functions as a memorial to an historic bridge that was torn down this year, in 2022.

It contains 4 stereoscopic images of the bridge, several from 1910 and the 1990s.

Project was spearheaded by the Historical Preservation Commission of Waverly, IA.

Below a look into the custom and unique interior design.





Depth Map for one of the internal slides.
A depth map is necessary to create a 3-D stereo image from a flat 2-D image.



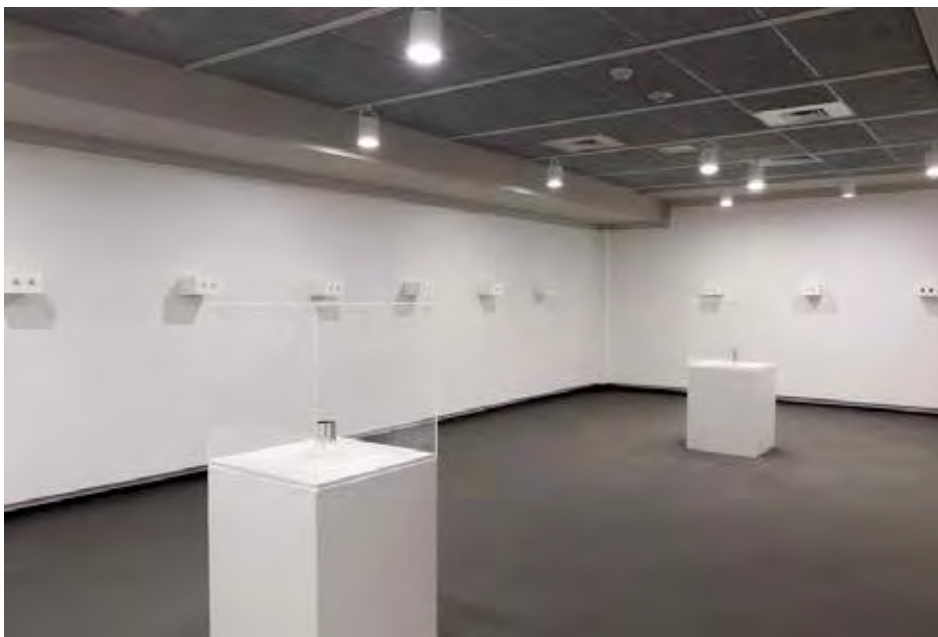
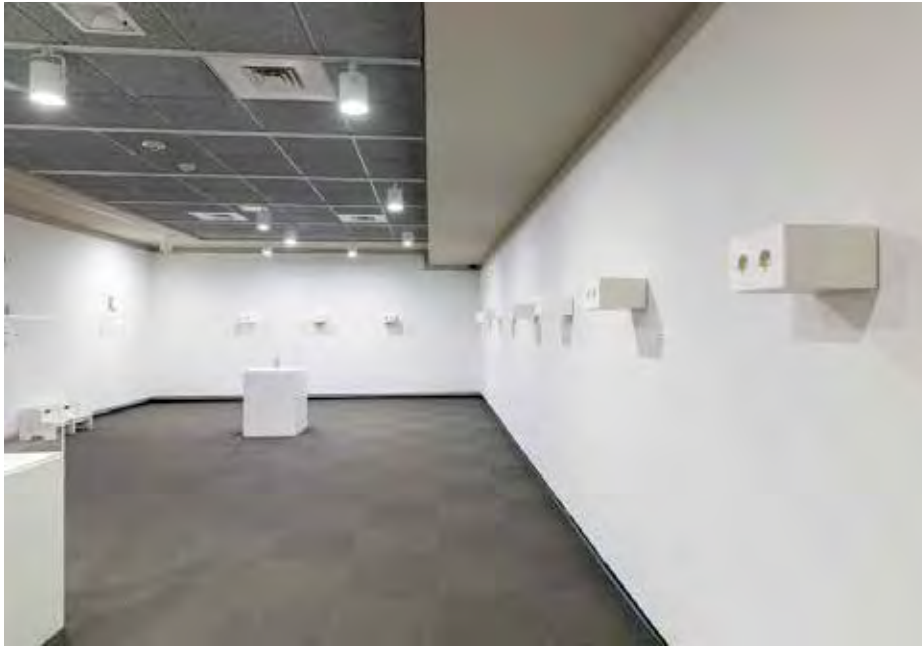


Collaborative exhibition between 18 artists spanning the globe .
Cyanotype

Exhibited in Venice, and New York
Still Utopia.
curated by
Aga Ousseinov and Simonetta Moro, 35 x 22 in -

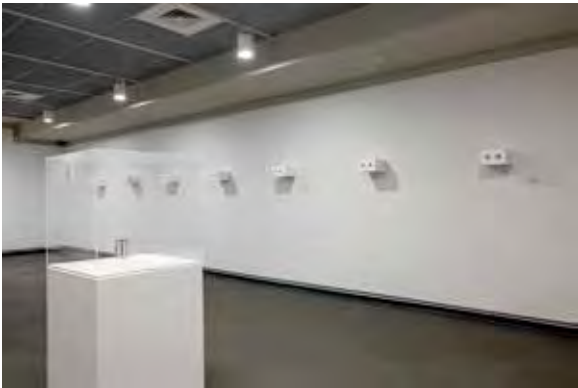
There is one other.

Installation View of Hartman Gallery at Springfield Art Museum.
New stereoscopes were designed in collaboration with the DAAP,
as 3-d printers in Art are not large enough. 20 new stereoscopes.
2021





Hartman Gallery, Springfield Art Museum



Installation Views, Wave Pool Gallery, Fotofocus Cincinnati, OH

The theme of the bienale was photography and social practice.

Postcards and collection boxes were set out all over town, in laundromats and bars and libraries.

People were asked to write about or draw a photograph of a life event they wished they had. The audience revealed intimate secrets and fun tales. Postcards were displayed on a rotating schedule and were anonymous. The archive is on my website.

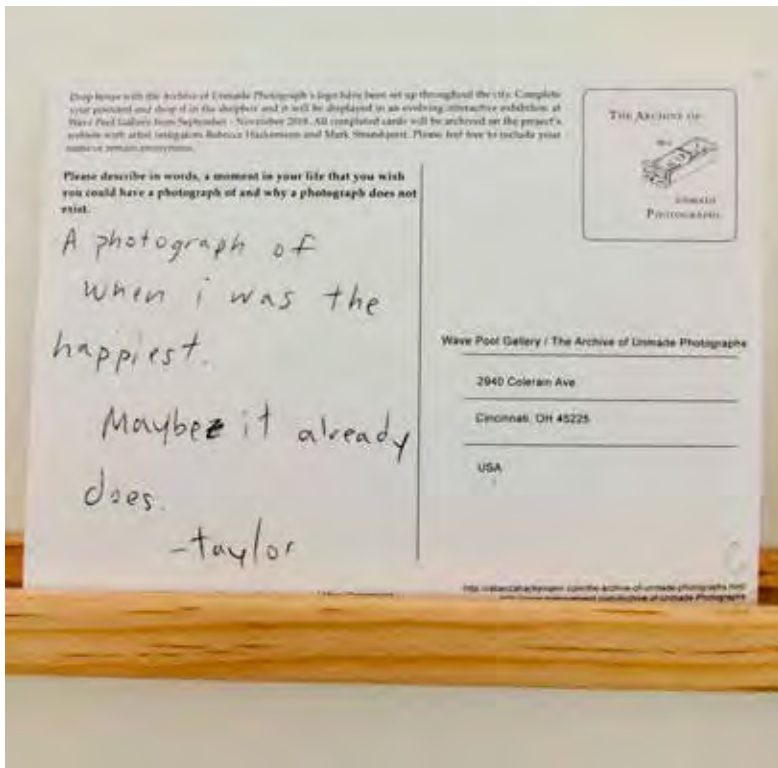
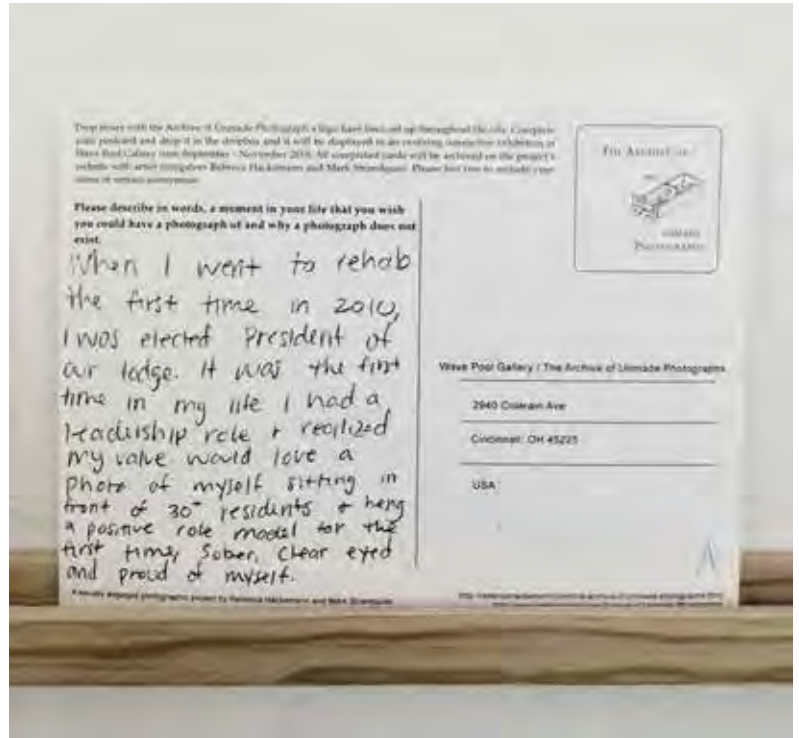
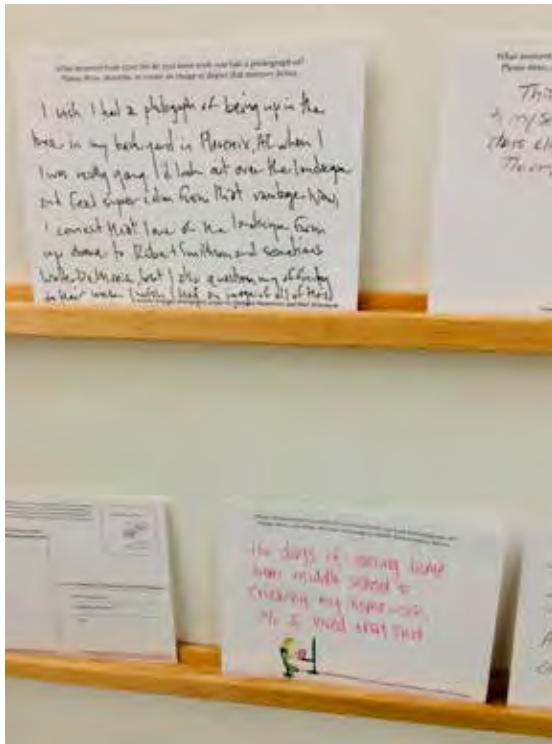


Installation View, Wavepool Gallery, fotofocus Cincinnati
2018/19 installation of NEW postcards



Installation View,
Wavepool Gallery,
fotofocus Cincinnati

NEW postcards



Installation View,
Wavepool Gallery,
fotofocus Cincinnati
NEW postcards

COMMERCIAL WORK

In 2019 I began doing commercial work again and upgraded my equipment, got a drone license and updated my knowledge about how the photography market works today, as it has changed a lot.

Clients: Realtors, Tourfactory, OBEO, Starbucks, Google Earth, National Real Estate Management Agencies, Wrigley Media Group, B2B, All work 2021/22s

The work consists of: Video, drone stills and video, HDR stills, floor plans, 360 spherical images





Second home of a doctor who lives in Manhattan, KS, Dillon CO

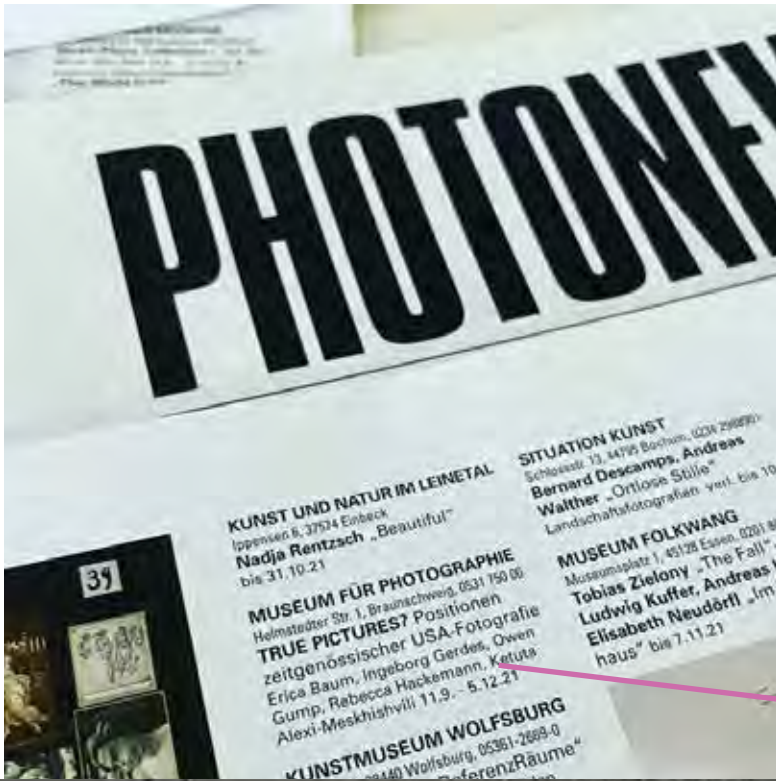


Matterport "Dollhouse", created through lidar scans

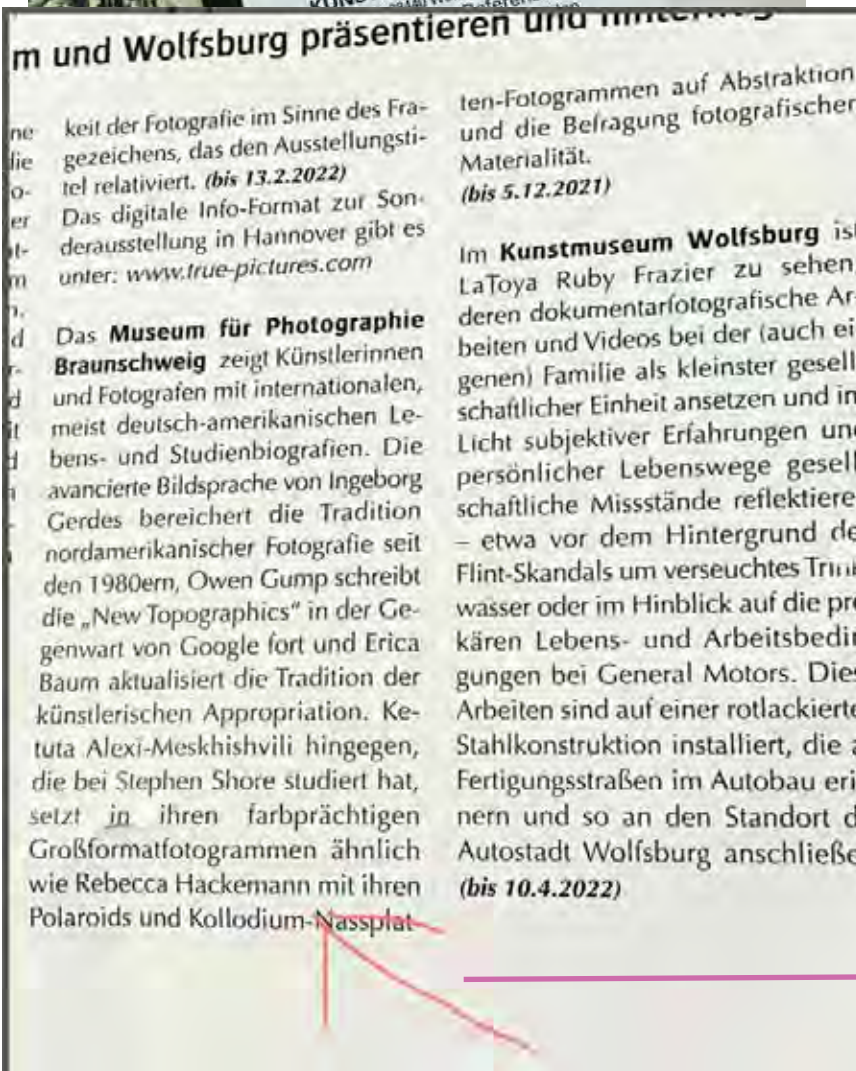
P R E S S / Reviews and listings of exhibitions

P U B L I C A T I O N S

authored by Hackemann or written by others about Hackemann's art
work



Photonews is Germany's premier art photography broadsheet/magazine, glossy newspaper. Several mentions in 2021 and 2022



Review of my work as part of True Pictures exhibition. 2021/2022

Aaron Rose, Photographer Whose Work Long Went Unseen, Dies at 84

Spurning commercialism, he made thousands of one-of-a-kind prints that for decades he largely kept to himself. Then came a show at the Whitney.

ARTS | Aaron Rose, Photographer Whose Work Long Went Unseen, Dies at 84



One of Mr. Rose's nature photographs. Aaron Rose

He resisted the pull and pressures of the New York art world, preferring to keep his work to himself. And whereas other art photographers might make a series of sellable prints of the same image, striving for uniformity among them, “that was almost the opposite of what Aaron did,” said Sean Corcoran, curator of prints and photographs at the Museum of the City of New York. “Every photograph was a unique piece.”

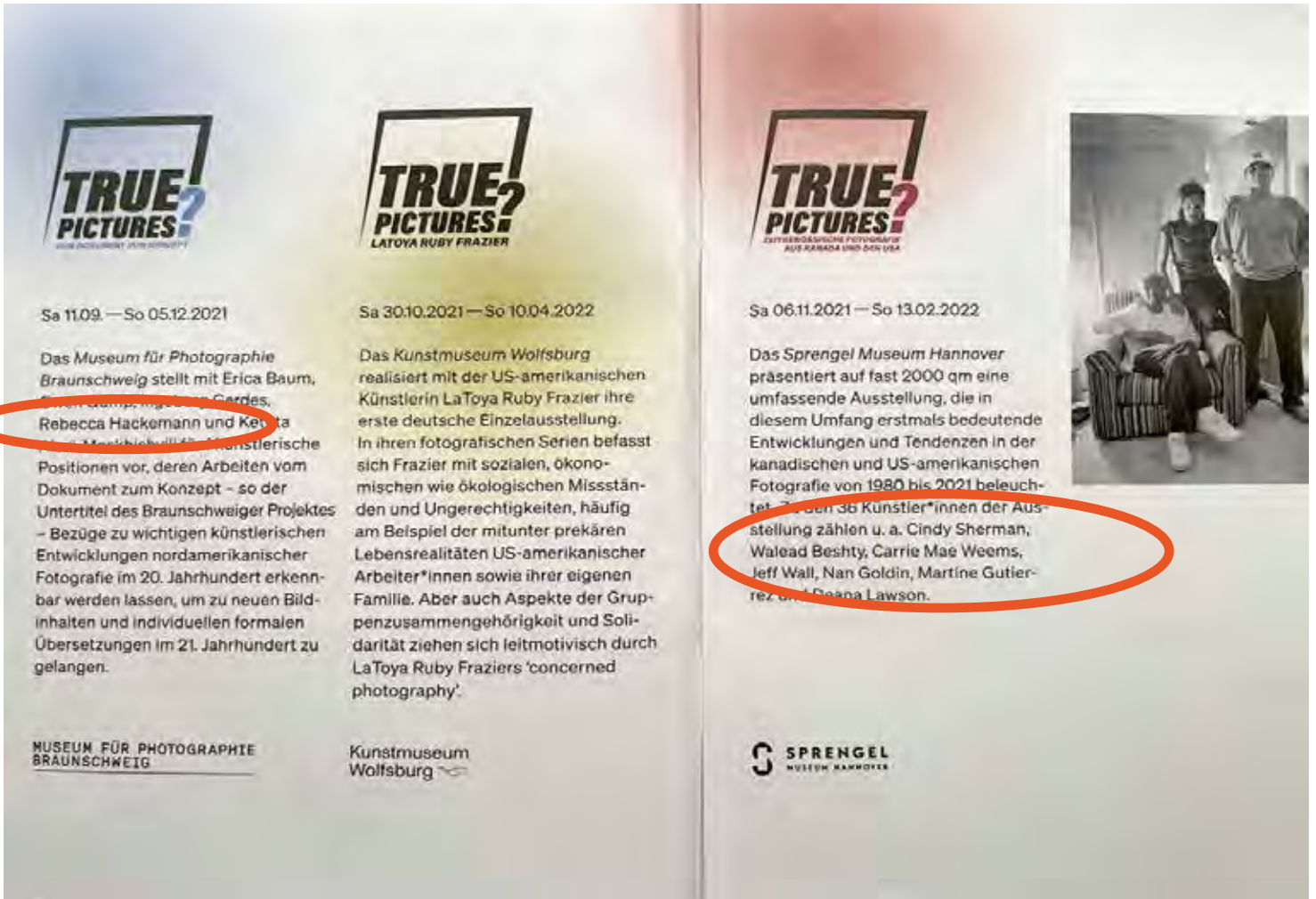
Mr. Rose made his own cameras and other devices, and Rebecca Hackemann, who was his assistant and archivist from 1999 to 2005, said his studio was a sight to behold.

“It was littered with glass and silver globes, optical devices and cameras he had built himself that replaced lenses with pinholes,” she said by email. “It was like walking into a different century.”

In his darkroom, he spurned the ready-made chemicals available from Kodak and other manufacturers; its walls were lined with bottles and cans full of mysterious substances

“I had never seen a darkroom like this one,” Dr. Hackemann, now an associate professor of photography and art at Kansas State University, said. “The feeling I got upon entering was that I was entering into a wonder workshop of sorts, a shrine or a magical place.”





Printed Brochure for True Pictures? A Survey of Contemporary Canadian and American Photographers at three different Museums, Germany. 2022

Other artists included **Carrie Mae Weems (McArthur Fellow)** and **Cindy Sherman**, as well as **Jeff Wall**.

SEPTEMBER 2021
→ APRIL 2022

Das Sprengel Museum Hannover,
das Kunstmuseum Wolfsburg
und das Museum für Photographie
Braunschweig zeigen mit
**TRUE PICTURES? Zeitgenössische
Fotografie aus Kanada und den USA**
mit umfassendem Begleitprogramm

ARTMOBIL

**EIN TAG -
DREI MUSEEN
MIT DEM ARTMOBIL
ON TOUR**

Innerhalb eines Tages werden die drei Ausstellungen an drei Museen besucht. In jedem Haus werden die Teilnehmer*innen an einer Führung teilhaben können. Am Ende des Tages entsteht ein Gesamttag mit drei Ausstellungen TRUE PICTURES?

Das ArtMobil, ein von Volkswagen finanziell unterstütztes, geförderter Busshuttle, startet um 9 Uhr im Sprengel Museum Hannover. Der Weg führt nach Braunschweig zum Museum für Photographie, Heimerdingerstraße (Zustieg ca. 10.15 Uhr) und wird dann um ca. 11 Uhr zum Kunstmuseum Wolfsburg entfallen. An jedem Station können die angemeldeten Personen zusteigen.

Um 11 Uhr beginnt der erste Rundgang im Kunstmuseum Wolfsburg. Nach einer individuellen Lokalpausa (z. B. Café Kunstpause im Museum) bringt das ArtMobil die Gruppe nach Braunschweig (ca. 14 Uhr). Auch hier werden die Teilnehmer*innen begrüßt und begleitet. Der Abschluss bildet dann der Besuch der Ausstellung TRUE PICTURES? im Sprengel Museum Hannover (Ankunft ca. 16 Uhr). Alle Mitfahrenden aus Braunschweig und Wolfsburg werden im Anschluss an den Besuch gegen 17 Uhr nach Braunschweig und Wolfsburg zurückgebracht.

ANMELDUNGEN
Für Start in Hannover unter:
petra.sollorz@hannover-stadt.de
Tel. 0511 168 44646
Für Start in Braunschweig unter:
info@photomuseum.de, Tel. 0531 75000
Für Start in Wolfsburg unter:
kunstvermittlung@kunstmuseum.de,
Tel. 05361 2669 20

TEILNAHME
25 € für Mitglieder der Freundes- und Fördervereine der Museen.
Nicht-Mitglieder zahlen 25 € zzgl. des jeweiligen Eintritts in die Ausstellungen.
Die Zahl der Teilnehmer*innen ist begrenzt und wird den aktuellen Vorgaben der Pandemie-Bestimmungen angepasst.

Mittwoch
17.11.2021
Samstag
20.11.2021
Samstag
04.12.2021
Ab Hannover
9 Uhr
Ab Braunschweig
10.15 Uhr
Ab Wolfsburg
11 Uhr

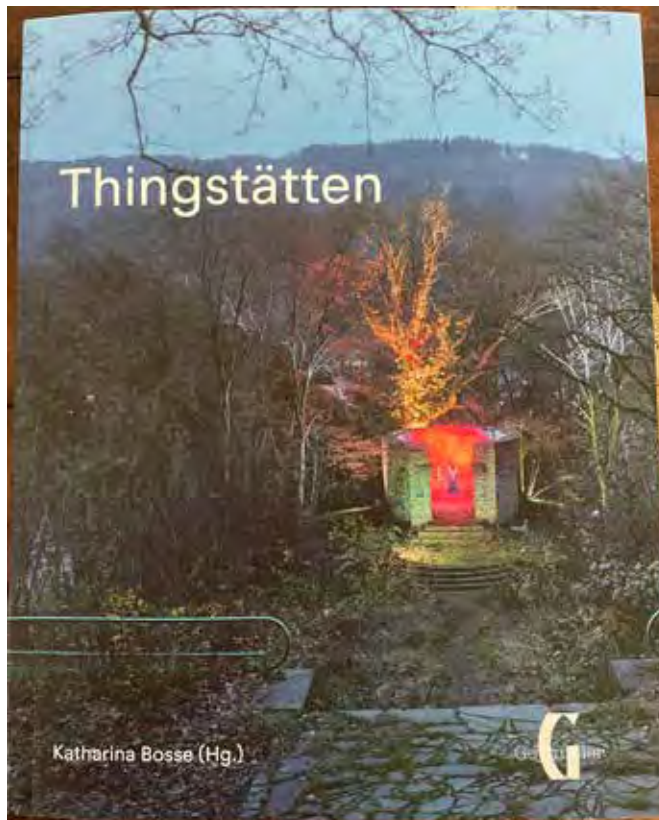
14

15 Uhr
Museum für
Photographie
Braunschweig
10 € / 7 €

12

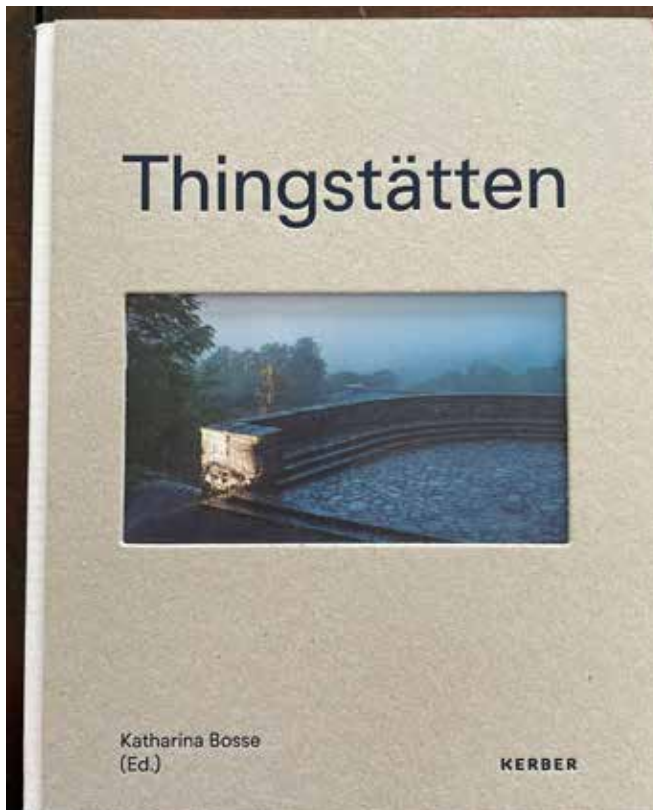
Materiale
Formen von Archiv
www.306@petra.com / www.felicia.hopp.de





Second Edition soft cover book containing 5 pages plus bio of my project that intervenes into old NS architectural ruins and asks what we can do with them. Published in 2022
Other edition sold out.

NEW publisher Geymüller



First Edition soft cover book contains 5 pages plus bio. Published in 2020
Other edition sold out.

Kerber Publisher



Book cover design for book authored by Rebecca Hackemann
3-D Experimental VR Art, published by Intellect Books London, by peer review

Klompching Gallery, Brooklyn, NY
Fresh 21 group exhibition catalog. 2021

FRESH 2021 FINALISTS



REBECCA HACKEMANN Nostalgia Technika

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. These camera-less wet collodion (8" x 10" tintype) photograms on metal speak to our nostalgia for lost technologies' cultural tropes such as the homemade cassette tape or the compact CD or vinyl. This process—the wet collodion—reflects the subject matter by using an even older analog process, to talk about a younger defunct technology and photographic process. The work centers on the disappearing methods of analog technology in populist and professional areas of various fields.

rebeccahackemann.com

ABOVE: The Audio Tape, 2021.
wet collodion (tintype)
photogram.

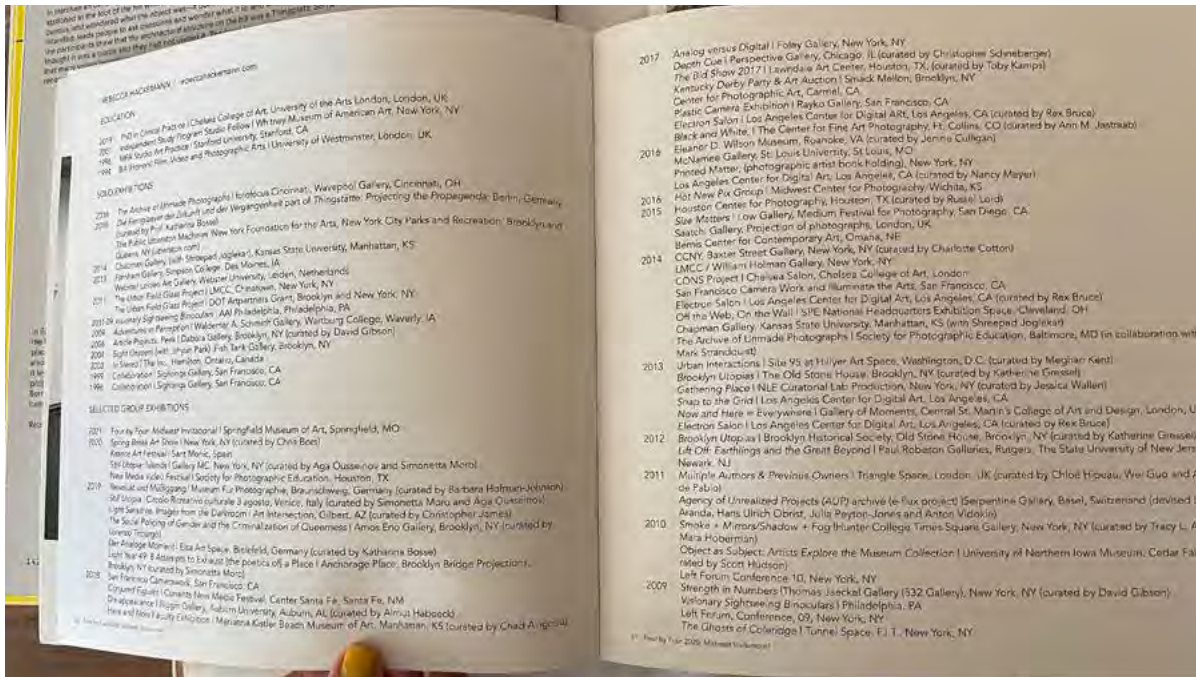
t, with dogs and
at close contact
guess the content
rself to talk to
truments. In the
ivities, we need a
ays been encoded
ature's stories.



Fresh 21 Klompching Gallery back of catalog with my artwork

Hartman Gallery, Springfield Art Museum catalog cover, 2021

Hartman Gallery, Springfield Art Museum catalog select pages, 2021





FEB 4 ART OUT: CURIOUS DEVICES AND OBJECTS, MILES ALDRIDGE, ANSI ADAMS

ART OUT

Max de Esteban
PO10 (2011)
Archival Pigment Print | 39.4" x 52" & 20.7" x 27.6" | Edition: 5+1AP in each size

Klompching Gallery | November 10, 2022 - February 26, 2022

Curious Devices is a newly-released series of photographs by **Jeanette May**, which continues her exploration of beautifully designed vintage technology. The technological tableaux span antique stereoscopes and art deco clocks to Bluetooth headphones. Each object's style, color, and material construction epitomize a period of both aesthetic and technological advancement. Surrounded by rich silks and damask wall covering, her still life arrangements suggest 17th Century Dutch vanitas, and exploding with a sophisticated use of color.

Max de Esteban's *Proposition One: Only The Ephemeral*, turns our attention to technology specifically utilized in the creation and dissemination of art. Through a meticulous process, he dis-assembles each apparatus, paints the various parts white, and reassembles the machines—photographing them at each stage of being re-built. The photographed layers are themselves assembled into a single image, resulting in x-ray-like photographs that are reminiscent of architectural cyanotypes.

The *Nostalgia Technika* project by guest artist, **Rebecca Hackemann**, consists of camera-less wet collodion photograms on metal, referencing cultural and personal nostalgia for lost technologies, centered around cultural tropes such as the homemade mixed cassette tape, the vinyl single, projected home movies etc. The artist uses an even older technical process to talk about a younger defunct

ALL ABOUT PHOTO.COM

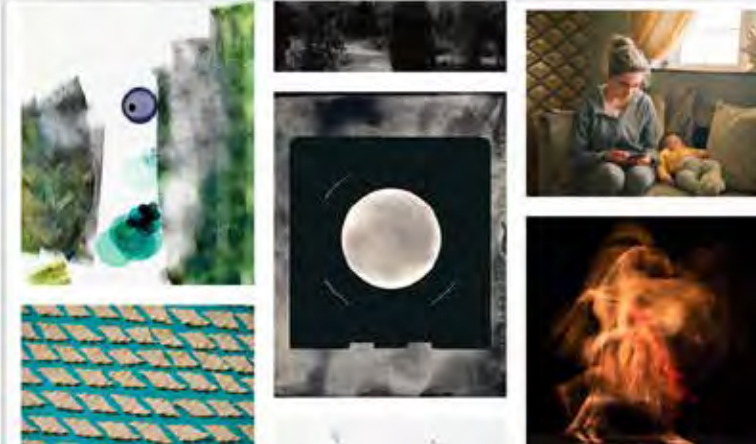
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The exhibition brings together three artists, working with very different processes of photographing but connected through their reverence for technological artifacts. One might describe them as performing a technological taxidermy, performing the role of memento mori for machines that have become obsolete and may soon be forgotten.

[Visit Website](#)





ARTFORUM

Kon Gerbert

Linda Gillings

Hans Gindlesberger

Juan-Si González

Eliza Gregory

Melvin Grier

Tina Gutierrez

Rebecca Hackemann

Ren Hang

Lyle Ashton Harris

Amy Hayden

Robert Heinecken

Jane Ruwet Hobson

Andrew Hostick

John Houck

Whitney Hubbs

Wing Young Huie

I.Kline

Vijay Iyer

Mike Jacobs

Chris Johnson

MEDIA RELEASE

KLOMPCHING GALLERY

CURIOUS DEVICES & OTHER OBJECTS JEANETTE MAY MAX DE ESTEBAN REBECCA HACKEMANN

EXHIBIT DATES: November 10-February 26, 2022
Wed - Sat 11am - 6pm
89 Water Street, Brooklyn, NY

Klompching Gallery is delighted to present an exhibition, curated around the theme of art and technology. The exhibition brings together artworks by two gallery artists—**Jeanette May** and **Max de Esteban**—together with guest artist, **Rebecca Hackemann**.

Curious Devices is a newly-released series of photographs by **Jeanette May**, which continues her exploration of beautifully designed vintage technology. The technological tableaux span antique stereoscopes and art deco clocks to Bluetooth headphones. Each object's style, color, and material construction epitomize a period of both aesthetic and technological advancement. Surrounded by rich silks and damask wall covering, her still life arrangements suggest 17th Century Dutch vanitas, and exploding with a sophisticated use of color.

Max de Esteban's Proposition One: Only The Ephemeral, turns our attention to technology specifically utilized in the creation and dissemination of art. Through a meticulous process, he dis-assembles each apparatus, paints the various parts white, and reassembles the machines—photographing them at each stage of being rebuilt. The photographed layers are themselves assembled into a single image, resulting in x-ray-like photographs that are reminiscent of architectural cyanotypes.



Photograph: Curious Devices by Jeanette May, Klompching Gallery, NYC

The **Nostalgia Technika** project by guest artist, **Rebecca Hackemann**, consists of camera-less wet collodion photograms on metal, referencing cultural and personal nostalgia for lost technologies, centered around cultural tropes such as the homemade mixed cassette tape, the vinyl single, projected home movies etc. The artist uses an even older technical process to talk about a younger defunct technology. The photograms present the objects lit, reiterating their direct indexical link to the object imaged.

The exhibition brings together three artists, working with very different processes of photographing, but connected through their reverence for technological artifacts. One

KLOMPCHING GALLERY
89 WATER STREET
BROOKLYN, NY 11201
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Media Release,
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Workshops¹⁰

Talks[®]

Timetable



Prof. Dr. Rebecca Hackemann Photohistorical Processes in Praxis

Hide Details

Monday at Photo Lab
09:00-15:00

Close Timetable

Monday, May 16th 2022

10:00
Room 111

Prof. Oksal Ezer
Degrees of
Understanding: From
The Barrel to the
Uncommunicative in
6 steps

10:00
Room 111, 2nd floor

Eni Brandani and
Mark Coniglio
Expanding the
Digital Skin

12:00
Room 111, 2nd floor 111

Mila Mousou
Fashion
design for makers -
Pattern Hacking

15:00
Photo Lab

Prof. Dr. Rebecca
Hackemann
Photohistorical
Processes in Praxis

15:00
Klompching Workshop
Room 111

Nina Kerkhovich
Textiles - Telling
The Stories

16:00
Room 111, 2nd floor

Dr. Ketan Shauk
Westwery
Protest: Between
Visualised
Resistance
and Agency

10:00
Mark Coniglio
The Importance of
Being Interactive

12:00
Mila Mousou
Could makers revolutionize the
fashion industry? Giving a voice to makers
through a sewing and lifestyle magazine.

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Magazine

Our printed editions, circulating throughout various galleries, festivals and agencies are dipped in creativity.

The spirit of DODHO's printed edition is first and foremost an opportunity to connect with a photographic audience that values the beauty of print and those photographers exhibited within the pages of this magazine.

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CALL FOR ENTRIES



The *Nostalgia Technika* project by guest artist, **Rebecca Hackemann** from Kansas City, consists of camera-less wet collodion photographs on metal, referencing cultural and personal nostalgia for lost technologies, centered around cultural tropes such as the homemade mixed cassette tape, the vinyl single, projected home movies etc. The artist uses an even older technical process to talk about a younger defunct technology. The photographs present the objects 1:1, reiterating their direct indexical link to the object imaged.





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FILTERS: 8 Hackemann Year Medium Type Size Reset Filters

ARTISTS	YEAR	TITLE	SIZE
Rebecca Hackemann	2018	The Sound Spool	S
Rebecca Hackemann	2019	The Single	S
Max de Esteban	2013 Edition	Defined By Catastrophe	L 2,500 - 5,500 USD
Jim Naughten	2017 Edition	Jungle Gorilla	L 4,000 USD

Previous 1 2 3 4 5 6 7 8 NEXT

ARTISTS 41

- Samin Ahmadzadeh
- Cara Barer
- Marc Baruth
- Patty Carroll
- Manuel Cosentino
- Antony CROSSFIELD
- Beth Dow
- Elaine Dulgenan
- Odetta England
- Max de Esteban
- Doug Fogelson
- Jennifer Greenburg
- Rebecca Hackemann
- Adriene Hughes
- Thomas Kellner
- Doug Keyes
- Sarah Lynch
- Jeanette May
- Diane Meyer
- William Miller
- Brad Moore
- Jim Naughten
- Karen Navarro
- Holly Roberts
- Lisa M. Robinson
- Ken Rosenthal
- Leah Schretenthaler
- Helen Sear
- Lynn Silverman
- Vojtech V. Slama
- Aline Smithson
- Krista Svalbonas
- Jerry Takigawa
- Jennifer B. Thoreson
- David Trautrimas
- Richard Tuschman

Exhibition of work at Spring Break Art fair NYC at Ralph Lauren office headquarters , 2020

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That uses tubular, biomorphic galvanized steel pieces that reference roots, rhizomes, bones, entrails, and Gothic architecture. The monumental work can be appreciated for its structural aesthetics or perhaps evoke some anxiety about health and a fascination with incremental growth/decay as well as with the uncanny.

Will Vannerson grew up in Pensacola, Florida and earned his BFA in 2005 at Florida State University. He earned his MFA from the University of Kansas in 2011. He creates what he calls Onomatopoeic sculpture. Since leaving school, he has been awarded artist residencies nationally and internationally and is currently showing outdoor works across the Midwest, Great Plains, and Southeast. Vannerson resides in Kansas City, Missouri where he can often be found engaged in bicycle or mandolin-related activities.

Some sculptures may be available for sale. For information, contact the City Manager's Office: (785) 832-3402

The Outdoor Downtown Sculpture Exhibition was founded in 1987 by Jim Patti and the Kansas Sculptors Association.

JUROR

Dr. Rebecca Hackemann

Dr. Rebecca Hackemann is a British/German conceptual artist/researcher who works in a variety of media that are concerned with viewer interaction, optics, 3D perception and the construction of private and public space. Her work is exhibited both in the public realm and in traditional gallery spaces. Hackemann has exhibited in New York, NY, San Francisco, CA, London, England and Philadelphia, PA and was born, raised and educated in Germany, England and America.

Hackemann holds an MFA from Stanford University, CA and received her BFA from the University of Westminster, London, UK. In 2000/2001 she was a Whitney Museum of American Art ISP Program studio fellow in New York. Dr. Hackemann is Associate Professor of Photography at Kansas State University.

OUTDOOR



SUNFLOWER
John Rasmussen, Lawrence
Carnegie Building, 9th St. side

SUNFLOWER is made from steel with petals made of limestone blocks. The center of the flower is a series of welded steel objects, and a butterfly graces the top of the flower. Inspired by art and engineering, the work takes on the unique challenge of interpreting the contrast of solid limestone to portray the soft colorful petals of a sunflower.

John Rasmussen holds a BFA in Industrial Design from the University of Kansas. He lives in Lawrence where he practices drawing, watercolor, and sculpture. Taking from his industrial and manufacturing experiences, he often explores ideas of juxtaposing precision machined and mechanical components with organic objects and forms from nature to explore both their complimentary and contrasting elements. He says that the artist who influenced him the most was his mother, a graduate of Kansas City Art Institute, who often had a different art lesson each week for John and his siblings when they were growing up.



ECSTATIC CREPTACEAN
Will Vannerson, Kansas City, MO
15th and New Hampshire, south plaza

ECSTATIC CREPTACEAN is a sculpture that uses tubular, biomorphic galvanized steel pieces that reference roots, rhizomes, bones, entrails, and Gothic architecture. The monumental work can be appreciated for its structural aesthetics or perhaps evoke some anxiety about health and a fascination with incremental growth/decay as well as with the uncanny.

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Thick catalog for SF Camerawork auction. SF Camerawork is one of the most highly regarded and well known photo non profits in the country. This was sent to collectors worldwide, full color glossy. Exhibition and live auction - artwork included was by direct invitation only.



Sign of invited international speakers and workshop holders, International week at University of Applied Sciences, Bielefeld, Germany



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SHOW

Curious Devices and Other Objects

November 10 – January 22, 2022

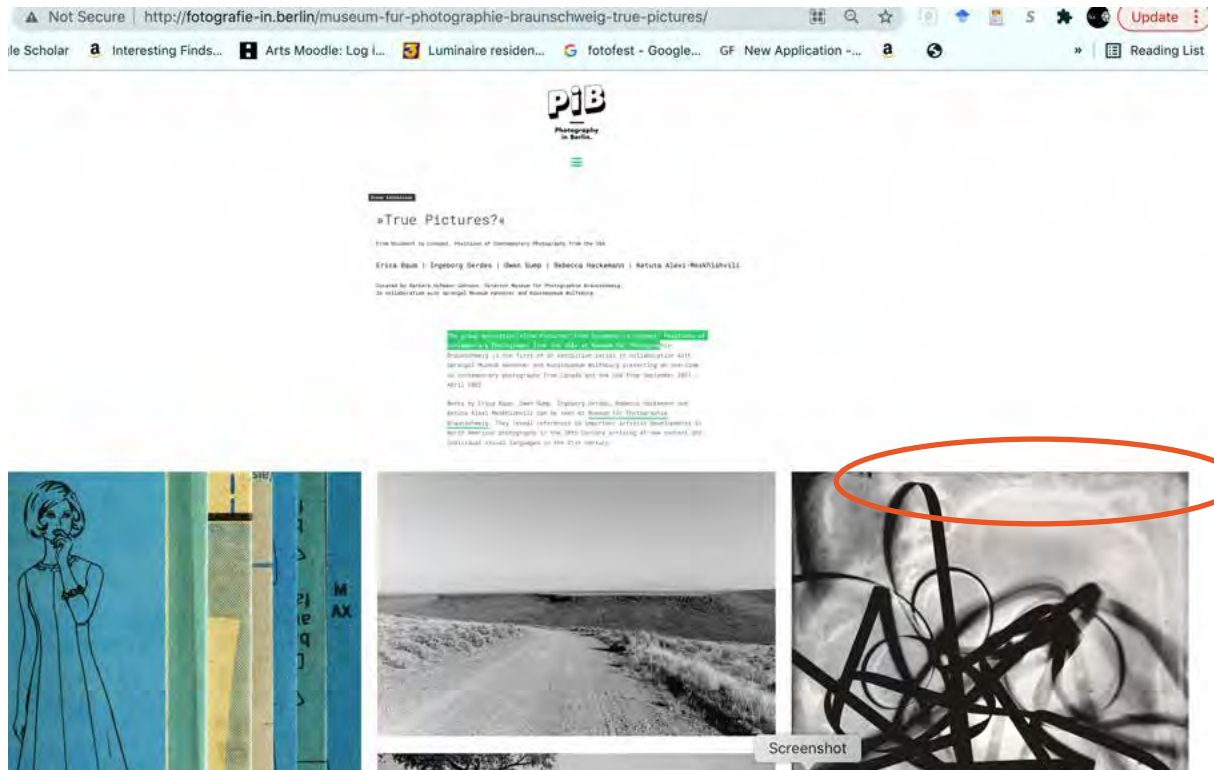
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Presented by KLOMPCHING GALLERY

ABOUT

Klompching Gallery is delighted to present an exhibition, curated the theme of art and technology. The exhibition brings together a by two gallery artists – Jeanette Ivay and Max de Esteban – toget with guest artist, Rebecca Hackemann.

Listed works on artsy, a well known site for galleries to show and sell art. It is not possible to be listed to pay or to be on this site if not via representation by a gallery. In Jan 22 Klompching ended their subscription to this site however.



PIB is a Berlin blog and listings site that lists selected exhibitions in Germany, my image on the right.

Wegweisend im 20. Jahrhundert

„Von Anfang des 20. Jahrhunderts an galt die US-amerikanische Fotografie als wegweisend für die Entwicklung einer künstlerischen Bildsprache des Mediums. Diese Vorreiterrolle ging durch die Entwicklungen der Fotografie in Europa seit den 1980er-Jahren weitestgehend verloren. In den vergangenen Jahren geriet die US-amerikanische Fotografie aus dem Blick, obwohl prominente Positionen aus dem 20. Jahrhundert durchaus in musealen Sammlungen vorhanden sind“, erläutern die Ausstellungsmacher und bieten der US-amerikanischen Fotografie eine Plattform.

Das Museum für Photographie stellt Arbeiten von Erica Baum, Owen Gump, Ingeborg Gerdes, Rebecca Hackemann und Ketuta Alexi-Meskishvili aus. Ihre Fotografien lassen die wichtigen künstlerischen Entwicklungen nordamerikanischer Fotografie im 20. Jahrhundert erkennen.



*Erica Baum, Worry (Patterns), 2019,
Leihgabe Sammlung SVPL Courtesy the
artist, Klemm's, Berlin, und Markus
Lüttgen Galerie, Düsseldorf. Foto: Erica
Baum*

Individuelle Bezüge zur Konzeptkunst

Während Ingeborg Gerdes, Owen Gump und Rebecca Hackemann mit ihren im Torhaus 1 vorgestellten Bildserien an die wichtige Tradition des soziokulturell geprägten dokumentarischen Landschaftsbildes anknüpfen, um hier Themen im Kontext aktueller kultureller Entwicklungen zu reflektieren, lassen die im Torhaus 2 präsentierten bildnerischen Konzepte von Erica Baum mit ihrer Verbindung von Sprache, Zeichen und Bild individuelle Bezüge zur Konzeptkunst. In den ebenfalls im Torhaus 2 präsentierten suggestiven farbfotografischen Arbeiten von Ketuta Alexi-Meskishvili verbinden sich subjektiv wahrgenommene Referenzen an die Außenwelt mit abstrakten Bildinhalten und unterschiedlichen Möglichkeiten fotografischer Bildgestaltungsprozesse.

Das Kunstmuseum Wolfsburg (30. Oktober – 10. April 2022) zeigt die erste Einzelausstellung der US-amerikanischen Künstlerin LaTova Ruby Frazier ihre erste deutsche Einzelausstellung. In ihren fotografischen

Review on PIB Berlin

Thursday, March 05 – 1:00PM to 2:45PM
Gallena Hall

Ditching the Lens: A Survey of Lens-less and Camera-less Contemporary Photography - Concepts and Methods, Rebecca Hackemann

Lens-less or camera-less photography is often read as the ultimate rejection of the retinal image plane, questioning it as a language emerging from 1970s conceptual work. This lecture surveys the work and methods of over 15 emerging and established photographers who do not use cameras. It also intends to address the meaning and subtext of practices whereby the camera is not used. How does this practice engage in the larger issues we face today? In some cases, the camera only remains as a structure whereby the photographer is inside the camera using a flash as a shutter.

Revisiting the Visual Language of Abstraction, Rebecca Hackemann

In a 1934 publication, László Moholy-Nagy used the term Neues Sehen (New Vision) to represent his belief that the camera had the potential for creating a new way of seeing the world. In the context of early twentieth-century socio-political upheaval, he and other artists wanted to shake up the art world on the same scale, hoping to point the way to a new social order. Almost a century later, abstract and non-objective photographs have again proliferated. What do these images have to say to us in the midst of our own revolutionary time?

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Lecture at SPE for the annual international conference. Very few photo professors give talks at the national SPE. Many do workshops or speak at the regional conference, but being accepted to the national one is very competitive especially in the lecture and image maker category. Houston 2020.



Von Landschaften, Wegen und Abwegen der Freizeitkultur
Zeitgenössische Fotografie im Dialog mit der Sammlung


Boris Becker | Francis Bedford | Louis Auguste und Auguste Rosalie Bisson | Katharina Bosse | Käthe Buchler | Rebecca Hackemann | Calvert Richard Jones | Erik Kessel | Andreas Mächner | Jürgen Nefzger | Christian Paier | Txema Salvans | Charles R. Savage | Pascal Sébah | Félix Teynard | Christa Zeißig

Review and listing in photograph, a well known booklet/thick small magazine that lists nationwide photography exhibitions.


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Klompching Gallery
Jeanette May, Max de Esteban, Rebecca Hackemann: *Curious Devices and Other Objects*
November 10, 2021 - February 26, 2022
89 Water Street, Brooklyn, NY +



Laurence Miller Gallery
Ralph Gibson: *The Beatles 1966*
December 9, 2021 - February 12, 2022
+

Jeanette May, Max de Esteban, Rebecca Hackemann: *Curious Devices and Other Objects*
November 10, 2021 - February 26, 2022
Klompching Gallery is delighted to present an exhibition, curated around the theme of art and technology. The exhibition brings together artworks by two gallery artists—Jeanette May and Max de Esteban—together with guest artist, Rebecca Hackemann.
The exhibition will open with an in-person reception on November 13th, 1:00pm-4:00pm.

Klompching Gallery
89 Water Street, Brooklyn, NY 11201, USA
212.796.2070
info@klompching.com
Open Wed-Sat 11-6

Screenshot

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dissemination of art. Through a meticulous process, he disassembles each apparatus, paints the various parts white, and reassembles the machines—photographing them at each stage of being re-built. The photographed layers are themselves assembled into a single image, resulting in x-ray-like photographs that are reminiscent of architectural cyanotypes.

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The exhibition brings together three artists, working with very different processes of photographing, but connected through their reverence for technological artifacts. One might describe them as performing a technological taxidermy, performing the role of memento mori for machines that have become obsolete and may soon be forgotten.

[Press Release](#)



3-D Experimental and VR Art Practices – Untangling Another Dimension

Rebecca Hackemann

Intellect Books

CHAPTERS

Foreword by Johnathan Crary (pending)

Introduction

The Double Lensed Camera Eye: Attention and The Nature of Stereoscopy

The Artists and their Ideas

Plates of Artwork and Stereoscopes

Image Worlds: From diorama to Virtual Reality

Conclusion

Contributor Biographies

Appendix:

A Brief Note on Stereo 3-D Technique

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Mert Akbal, PhD

Zoe Beloff

Geoffrey Berliner

Lygia Clark

Dan Graham

Salvador Dali

Marcel Duchamp

Scott S. Fisher

Rebecca Hackemann, PhD

Perry Hoberman

Daniel Iglesia, PhD

Ken Jacobs

William Kentridge

Susan MacWilliam

Patrick Meagher

Rosa Menkman

Jim Naughten

Tony Ousler

Alfons Schilling

Joel Schlemowitz

Christopher Schneberger

Judith Sönniken

Ethan Turpin

Aga Ousseinov

Colleen Woolpert

3-D Experimental and VR Art Practices – Untangling Another Dimension

Rebecca Hackemann

Experimental cinema and modern art have been extensively documented and studied. That has not been the case, however, with stereographic 3-D film and other forms of visual art that are experimental.

Ray Zone, p.72, 2012

Introduction

On October 1, 1968, the last day of his life, Marcel Duchamp went to Vuibert, a Paris shop to buy a book that came with 3-D glasses - he also ordered a dozen more. He was working on an anaglyphic 3-D drawing.

“If you freed your imagination and paid close attention, it was possible to take a mental leap from a flat shadow on the ground to a full-fledged figure that projected it. This could give the leap of psychic momentum, and you might find yourself teetering on the edge of a fourth dimension. Duchamp was giving it another shot. Start with a simple line drawing in blue and red pencil, and the colored glasses, and there it is! A working 3-D fireplace. There, did you see just beyond it? Did you get a glimpse of another special realm as you passed the chimney?”¹

David Shambroom, 2018

Despite the fact that we remarkably see our surroundings in 3-D we, as observers we tend to notice three dimensional aspects of sight and space more when it is artificially created using a stereoscopic viewing device. There in our living rooms we can immerse ourselves into another world that transports us to another place or time. The experience of this immersion using a stereoscopic viewing device, a new kind of attention can make those who experience it revel in it to the extent that they do not want to leave this new space. There, we seem to experience the spatiality of this realm more intensely than we do in everyday life where it is almost taken for granted. In the world of stereo 3-D we gaze in wonder wanting to jump through time to really be there and walk around in the virtual world of the 3-D photograph or virtual world. It is this experience of 3-D perception that has fascinated so many artists for so long, including famously Marcel Duchamp and Man Ray.

This book unpacks and surveys the use and the very nature of 3-D in the form of conceptual art, sculpture, painting, photography, film and the metaverse. It explores how artists have been using 3-D conceptually in the last 80 years. Man Ray, Marcel Duchamp, Salvador Dali, William Kentridge and many more have shared a fascination with the third dimension of space in their art. Scholars Johnathan Crary, Martin Jay, Rosalind Krauss, Dan Adler, Janine Marchessault and Sanja Obradovic among others have asserted that a new cultural structure of vision and visuality has emerged, indeed a new kind of observer in relation to optical devices

from the mid to late 19th century onwards to today. This book brings together artists whose work is inspired by their theories and the nature of 3-D perception – each an indication of what I suggest represents a spatial turn in visual culture. At the time of writing we stand at the precipice of web3.0, a new internet that exists in a 3-D realm, where the internet is slowly being reproduced as a 3-D visual experience. While it will take us many years to digest and analyze how this spatial turn plays out in web3.0, it is worth noting that this book will need to be updated in the not too distant future due to rapid changes and a new resurgence of 3-D at the time of writing.

The genesis of this book came in 1994 as I embarked on my thesis for a BFA in Photography at The University of Westminster and read Johnathan Crary's ground breaking work "Techniques of the Observer". Rather than detailing the technique of stereo, it addressed the cultural significance of the stereoscope and other optical devices at the time. It claims that the stereoscope was producing a new kind of attention and observer in the late 19th century. The idea that the stereoscope could signal a new way of seeing and perception by the viewer and a new way of presenting (and choreographing) the world and its culture was truly insightful². It was then not an enormous leap for artists including myself to use the stereoscope as a signifying tool in an art practice. For it is the practice of 3-D at the margins of culture that might hold the most insights about its nature which lies somewhat in contrast to its use as a commercial enterprise. While it is a brilliant tool to use for viewing depth and transporting the viewer to other worlds, it also functions as a visual and sculptural device that holds signification in a white cube style gallery or museum space. There it can utilize the language of sculpture as well, offering two

views – that of the viewer watching another viewer looking into the optical device and the view of the actual imagery in the stereoscope that one sees while being looked at by others. So it can be used to evoke ideas on the gaze, the act of looking, vision, perception and the idea that art object and viewer can have a complicated existence that extends beyond the Cartesian structure of vision (art object versus viewer).

In a joint paper Leon Gurevitch and Miriam Ross note something that feeds into the premise of this book. They note that "3-D media's history has a more complex, multi – layered trajectory that intersects with audiovisual cultures in divergent ways." (Gurevitch, L., Ross, M., p. 84). By this they are hinting at the ways in which 3-D art practices have been left out of the history of art and the history of photography, installation art and indeed the history of 3-D as a technique. The history of 3-D art, like that of photography, is unfortunately often told through technique alone rather than through concepts, theory or even art movements, socio-political and cultural contexts. The success or failure of stereo as a technique has often been attributed to its populist and commercial profitability and popularity³. Yet the stereoscope and 3-D film and video have been used all along by artists as an intrinsic part of their work, not merely as a gimmick – with this I mean that the form and shape of the stereoscope or general presentation of the artwork is not always utilitarian, but is chosen for its connotations visually. Wanting to shed the 19th century aesthetic some artists even create their own stereoscopic designs. I claim that 3-D photography, film, video and art practices have been to some extent coopted by commercial interests, leaving the artistic, conceptual, critical use of the medium relatively unknown. I do not propose that commercial interests and art cannot co exists nor that they should lie in opposition

to each other. Rather that, in popular culture the use of 3-D has given the use of 3-D a certain association, an image that is so dominant that it overshadows its use in art as viable and conceptually sound method that can work extremely well within the signifying structure of a conceptual art work. Many Virtual Environments and 3-D film have been exhibited and applauded in the world of New Media Art, which has its own systems of dissemination in the form of different archives and conferences (see more about this in chapter on VR below). 3-D films of performances and 3-D imagery as theatre backdrops have been used within the world of the performing arts such as modern dance, for example Wim Wender's film *Pina* of 2011. Virtual environments for theatre studies have been used for research on haptic sensibilities and the blindfold, since the VR goggles effectively also blind the person and layer different realities on top of each other. Yet many artists who have used it have simply not been brought together under one volume.

3-D Experimental and VR Art Practices - Untangling Another Dimension seeks to fill this gap in research through the book as a starting point for others to continue. The story of these artists work is not told through technology, but rather through the different approaches to this medium that artists chose, foregrounding the meaning and content of the work. Artists have been using this technology all along but have remained in the shadows of the art world and the backwaters of mainstream culture. Their work was often connected to the art movements and philosophies of the cultural context of the time. This book then aims to dissect the different ways artists have been and are using 3-D both as symbol, purposeful failure and working technique. It maps the present and past of 3-D art practice in new media, experimental film/video and photography

in order to show a general historical media trajectory of such practices. In many cases each artist is known well for other work and not for their work that relates to the third dimension. While by no means comprehensive I envision this book as a beginning – while at once looking back to the 20th century and forward, it marks a turning point for 3-D art as we enter a new era of digital art. It is a starting point for a larger grouping of artists. Salvador Dali, William Kentridge and Marcel Duchamp were fascinated by 3-D optical phenomena in painting and drawing. Yet they are not best known for this work. Aga Ousseinov included a stereoscope in one of his Venice Biennale installations *Erewhon*, a utopian submarine that embodies different viewing devices to bring the earth into view. Alfons Schillings creates works that show oscillating abstract patterns that do not resolve into 3-D stereo, but instead make us question the mechanisms of our perception, our own visual apparatus - our brain with his *Seeing Machines* (*Seemaschinen*). In some cases the stereoscopes are used to expose our blindness to the world around us or to draw attention to our anatomy's role in 3-D vision by not resolving two images into one stereo image. Ethan Turpin recreates 19th century stereo cards including the letterpress imprints that have been manipulated including the texts that often accompanied them on the back. Char Davies' VR work allows viewers to traverse space through the use of the breath and Patrick Meagher transports us into the mapped microscopic space of a styrofoam bead in virtual reality (VR).

The chapter on entitled *The Double Lensed Camera Eye –Attention and The Nature of Stereoscopy* was given as a paper at the Society of Photographic Education conference in Baltimore (2014), with a more detailed version at l'Association d'Art des Universités du Canada in 2018, which

provided fertile ground within which to explore possible sections for this book.

The chapter Image worlds – from diorama to virtual reality elaborates on the cultural history of VE / VR and draws parallels to existing art practices and theoretical ideas. It had become clear in the research for this book that virtual reality is more than a medium in art or commercial film. It is so vast and all-encompassing in its application and use, that it warrants its own separate book. Some artists such as Tony Oursler and Ben Coonley have attempted to use VR in their art and built elaborate structures around the presentation and interaction, yet when used in the traditional art world. A favorite VR installation that presents truly unique content in the frameless VR world experience is by the collective Marshmallow Laser Feast – experienced by visitors at Saatchi Gallery in London in 2019.⁴ In their world, data is recorded and scanned by Lidar scanners for months before rendering and manipulating it in the virtual environment. Their working methods display the rigor of researchers and yet they convert the lidar scans into wonderous worlds that truly amaze the viewer without becoming tiresome or too overwhelming.

While I would hesitate to call this book the summary of a movement in the form of a cohort of artists, it does present a sub culture, a trend, or way of working that brings these artists together. It sets itself apart from performance studies, media art and the commercial film and motion picture industry and veers towards art in the art world. The VR works are set apart because the subfield of media art within which they are situated in the art world already have a strong presence in the form of conferences and archives noted in the VR chapter. Yet the work that is not strictly VR and encompasses stereo photography is the main component of this

book. Other books such as 3-D Double Vision⁵, an exhibition catalog for the exhibition of the same name at LACMA (Los Angeles County Museum of Art) touch on a few 3-D artists yet many contemporary artists were omitted from this exhibition because its focus seems to have been more historical. The journal Public published an issue entitled 3-D Cinema and Beyond ‘in 2013 explored stereo cinema history, 3-D technique and 3-D used in performances such as performance documentation by Pina Bausch (Wenders, W., 2011). In the same journal an article by Ray Zone calls for a book on artists who use 3-D, and it is this call that this very book attempts to answer.

Being reluctant to categorize media into either film or photography, it is far wiser to assert that all artists have a conceptual practice and use whichever medium suits their message, whether they create performance installations that include film, sculpture, video works or images – all of them work as artists and the work is made for art spaces. In choosing work it was also important to me to make sure that the work did not ‘decorate’, ‘beautify’ or use 3-D gratuitously, nor that the photography was of the kind found in stock photography agencies with overphotographed subject matter or cliché vernacular photography. The aspect of the art work that is in this book and is three dimensional had to be in some way intrinsically stitched into the very fabric of the work’s premise and meaning making. I chose art that is asking, interrogating or that forms a critique of an external issue, sometimes even photography or historical photography itself. This book furthermore does not by any means claim to be comprehensive and I am certain many more artists will contact me to be included in the second full color edition, which will be welcomed. The book merely scratches the surface with artists who have been work-

ing in 3-D for a decade or more. It is my hope that others will build on this book, use it as inspiration for more creative work, for historical research and more international research. A further hope for this book is that the practice of stereo 3-D is integrated into future history books on new media, film, photography and art as a conceptual, post conceptual or post photographic way of working, to be used by anyone and at universities and art schools. Histories are continually being rewritten so it would be apt to include it in photography histories where it is missing the most. Lastly, it aims to provide an experience, an escape from wherever you may find yourself as a reader when you pick it up and put on the anaglyphic glasses to view some of the examples in this book.

The Double Lensed Camera Eye – Attention and The Nature of Stereoscopy

Rebecca Hackemann

From the moment of its medical introduction as a demonstration of binocular vision in the 19th century⁷, the stereoscope stimulated the public's desire to experience depth perception in this artificial way and to immerse itself into this imaginary space. Business wise Victorian entrepreneurs responded by transforming this teaching tool into a commodity. The same wave of commercialization that occurred in the 19th century happened again in the 1950's and recently in the later 2000's. 3-D is in everyday non-academic circles predominantly known as a popular culture application, an add on to normal vision to attract customers or make them pay more for a film for example. to increase sale prices at movie box offices, although with the event of the new oculus quest from Meta this perception is about to change. For the oculus viewer will enable all of us to meet in virtual environments (VE's) that are networked together, It will also enable stereo 3-D artists to display their work and have it seen by more people. The cultural implications of stereoscopic viewing and googles for viewing virtual environments

and the ways in which artists have coopted them as a form of critique and commentary on the popular culture has largely been neglected. Robert Allison and Ali Kazimi (Allison, R., Kazimi A., 2013) in an article on 3-D film and the suspension of disbelief in 2013 note that established critics and directors felt that stereoscopy was an intrusion of technology and science on the arts. Because artists did not initiate its use in the film business, the 3-D medium was considered a negative influence as it made artists change their approach to fit technology. This attitude continues today as some critics argue that stereo 3-D is merely a trick or a distraction as well as a technological burden. The projects in this book however were conceived with the three 'dimensionality' of the work at the outset, as main conceptual ingredient. Using the language of sculpture, form follows function/content is a familiar way of thinking of their work. Many of the living artists cited as their inspiration Johnathan Crary's book *Techniques of the Observer*. The book was widely circulated in university art programs. It made artists think differently about the stereoscope and other 19th century optical devices, because it contextualized them as precursors to the invention of the cinema, but also because it talks about a new kind of vision and observer that emerged in the 19th century, producing a different kind of observer and context for experiencing and consuming images both in the 19th century and today (more about this below). The stereoscope then could be used by artists as a signifier in art, for vision, perception, human anatomy's role in vision, a break in the cartesian structure of display and the spectacle of media culture. Because the idea of

the gaze in the media had just become popularized in art schools, the stereoscope also seemed to lend itself for use in art to draw attention to the act of looking and being looked at – in many ways the stereoscope makes the gaze visible. Laura Mulvey's argument that films were made for the male viewer enabled many of us who were photography and art students in the 1990s to see the films of the 1980's and prior in an entirely new light. Her theory of "to-be-looked-at-ness" (Mulvey, L. 1989) resonates with many women even today as they experience this gaze on a daily basis in their own lives, as do members of communities that have been otherized. The idea of the male gaze⁸ enabled students and academics to begin to analyze films and photography from a specific angle that for women specifically enabled a tacit knowledge about looking and being looked at to emerge into self-awareness⁹. Just prior to Johnathan Crary's book, the newly emerging debate on vision and perception emerged in the 1990's through a series of symposia that Hal Foster was asked to organize by the Dia Foundation in New York's downtown. They generally centered on theories of modernism and seeing, the gaze, vision and visuality. Hal Foster, Johnathan Cray, Rosalynd Krauss, Normal Bryson, Martin Jay and Jacqueline Rose presented on vision. Since some artists avidly read their work, they were naturally inspired directly or tacitly by these texts (myself included)¹⁰. Others like Lygia Clark and Perry Hoberman find their roots in new media art, surrealism, linguistics and psychoanalysis. This re-writing and re-questioning of vision and visuality came about because a new era of presentation and media forms was occurring around the same time, then,

emerging from the 1970's experiments, the 1980s and early 1990s. This included video projections, tape slide performances, happenings and Fluxus events. These are well documented and coincided with rapid technological changes generally. These changes in hindsight might be seen to be similar to the technological changes in the late 19th century with the emergence of pre cinematic optical devices. Devices such as the stereoscope and the zoetrope created optical illusions that highlighted the ways in which our bodies play a part in seeing an illusion and how machines can create illusion. It is this technological change in the 19th century that Johnathan Crary posits as forming a new kind of vision and observer in society that then allowed many artists to draw parallels to the changes going on in the late 80's and early 1990's, when the internet (now known as web1.0) and digital imaging took hold. These changes affected our culture in so many ways few could predict then. Crary in particular noted that the Cartesian and Berkleyan positions of vision were not enough to explain vision and perception. The art object in the past was separate and flat on the wall – but 3-D imagery existed in a non-existent space in the viewer's mind in a space only perceived there, one that was not evident in front of her. In other words it was only when the device was engaged, activated, that the observer was able to perceive the imagery, which was produced inside the observer's mind in the shape of an illusion. In the case of the stereoscope this illusion took shape as a three dimensional image that could be studied as if frozen in space and time. This sets the image apart from seeing its representation in 2-d or in fact, as a 3-D object in

real life (i.e. not a photograph). The artist Zoe Beloff noted in an interview that she thinks of the frozen 3-D photograph as a form of embalming – we can study a person depicted in stereo in a way that we can't study them in real life. The stereo photograph in its three dimensionality embalms, preserves what was there so completely, that we may even notice new things about it when we see it in the stereoscope.

Another aspect of the 3-D stereo mode of working that sets it apart from other forms of representation is the way it is presented. When seen from the perspective of conceptual expression (rather than pure utility in a gallery setting) this can be an interesting starting point for an artist. It enables a potential critique of the Berkleyan or Cartesian structure of viewership, a way to challenge how art is normally seen. This is especially relevant today when increasingly image consumption habits have been formed by social media attention spans that are very short. Stereo offers a way to slow the viewer down, to problematize our short attention spans, to question the gallery space itself as a setting for viewing art and how it might be utilized or reorganized. The issue of attention and focus on one image at a time, one on one is brought to the fore by the stereoscope as well, one might also think of it as a form of stopping and being mindful. Crary argues that the 19th century observer became split – she could see the device, and also see the illusion that it produced; her body produced it also and in turn created a new kind of observer. This notion has been carried over by artists today as I discuss below. Geoffrey Batchen describes this idea as bringing

“Foucault inspired postmodernism to the question of vision” (Batchen, G., 1999, p.201).

The audience watching the viewer looking into a device, results in two views. The device, in this case the stereoscope mediates vision making the user aware of being looked at while looking. The observer is aware of being watched despite the fact that this is a private experience that only she could experience at one time. This split that the viewer experiences with these devices is described by Rosalind Krauss:

“This double effect of having both the experience and watching oneself have it from the outside, characterized the late nineteenth-century fascination with the spectacle in which there was produced a sense of being captured not so much by the visual itself as by what one could call the *visuality effect*.” (Krauss, R., 1988)

By this she is referring to the idea of this double view, not of two stereo views, but first the view of someone looking at a stereoscope which she refers to as a view from the outside, the second being the experience of seeing the image in the stereoscope in 3-D, which she describes as the experience on the inside. I would suggest the addition of a third view which one might describe as a perception of the gaze. I liken it to Laura Mulvey’s description of the male gaze and the female “to be looked at-ness”. (Mulvey, 1975). In the schema of the stereoscope, the viewer has a sense that others are looking at her through her act of looking into the stereoscope.

Christopher Ho in his essay on Hackemann’s work observes the same phenomena when he notes that

“the boxes [stereoscopes] cater to two viewing distances—far and near—alternately bleeding into their context or presenting private, interior worlds.” (Ho, C., 2003).

The act of viewing then is transformed into a spectacle of viewership.

Today at the time of writing we are at the precipice of yet another technological change, namely that of what has been termed web 3.0¹¹, whereby a new virtual - and parallel - internet is being developed that will enable the viewer or user of the stereoscope (or virtual reality viewer) to not only see and image frozen in time, but to immerse themselves into an environment and move around within it, possibly even touch and feel things in this new world, termed by some as the metaverse. There we can connect with others in 3-D special environments. Developers of this technology have worked hard to eliminate the aforementioned awareness of the outside world that can crash into one’s perception with delays. How will artists use this technology, which is also not being led by artists but by technology companies? We will return to the subject of VR in the VR art chapter.

The artists in this book all draw attention to this very process of vision, attention and the act of seeing and the notion that viewers bring meanings to works.. Their work is amongst other things about the process of vision itself, something that the stereoscope lends itself to well, both as a device but also as a symbol for vision perception and *visuality*, something that is explored in the next chapter. Cray notes the following as a counterpoint to the idea of

the binary Cartesian structure of vision and the separation of artwork and viewer – it is often quoted but nevertheless important from *Techniques of the Observer* about the stereoscope.

[...] The stereoscope signals an eradication of “the point of view” around which, for several centuries, meaning had been assigned reciprocally to an observer and his or her vision. There is no longer the possibility of perspective under such a technique of beholding. The relation of observer to image is no longer that of an object quantified in relation to a position in space, but rather to two dissimilar images whose position simulates the anatomical structure of the observer’s body. It offers an assemblage of local zones of three-dimensionality [that] never coalesce into a homogenous field. (Crary, J. 1992)

The 3-D image or moving image then makes viewers contemplate the inextricable link between our visual anatomy and the appearance of spatial dimension, that is tangible yet at the same time, not there in its three dimensionality. It is the magic of our anatomy that makes the image work as an entangled and inseparable work that one become part of as a viewer – no wonder then that in VR the word viewer that is so often used when speaking of perceiving art, is exchanged in VR for the term user. Yet the act of looking, the gaze beyond the anatomical structure is also a cultural phenomenon that is produced and choreographed in the mass print, online and social media. The stereoscope symbolizes the gaze. It is this aspect of the stereoscope’s meaning making potential (to put it simply) that many artists find attractive. As such it speaks the language of sculpture be it in the form of an actual optical stereo-

scope or modern glasses. As Andreas Spiegl notes about Alfons Schillings use of the stereoscope as a way to address the phenomena of sight,

The study of seeing in this regard is inseparably linked with the notion of hegemony or criticism. Addressing seeing also means intervening in social and political processes connected with seeing, visualizing and concealing.

(Spiegl, A., 2017)

Philosopher Samuel Bailey stated in 1842, that vision was

“situated between the place where physiology and philosophy of the human mind meet and mingle.” (Bailey, S., 1842, p.11)

From a biological perspective these were the discoveries of the nerves in the brain that connect to the eyes. On the other end of the spectrum we have metaphysical doctrines regarding perception, abstraction and association both on the side of the artist and the viewer. In terms of experiencing 3-D and how this may change our perception of something compared to seeing a space or object in 2-D, recent studies suggest that a 3-D image, as opposed to a flat one, triggers different responses in the posterior region of the medial temporal lobe, producing memories of details in sequences, which can later be retrieved (Ogawa, A., Bordier, C. & Macaluso, E., 2013). Audience members of stereo photographs note that they notice new aspects of objects after viewing objects in 3-D – characteristics they simply did not pay attention to even when looking at the object itself in real life – the memory of which was more vivid. The very act of photographing something in 3-D

and then re-viewing it may allow us to perceive differently and remember more intensely, leaving it potentially useful for scientific observation, museum curators and artists alike. Krauss asserts that in the stereoscopic 3-D image, the eyes do what perhaps other senses should do, functioning as an extension of touch:

Stereoscopic gazing involves a very particular engagement of the eyes, in which the sensation of “touch” is intensified in the ensuing visual operation. It is as if the eyes touch the object observed, “caressing” the scene gazed at. (Krauss, R., 1982, p.138)

If the experience of seeing something in 3-D departs so significantly from seeing something in real life, enabling us to pause real life to immerse ourselves into a photograph or film and examine it from all sides, touching it with our eyes so to speak, then one can assume that it is a truly unique experience which sets itself apart from other modes of vision and perception, both physiologically and emotionally. The three dimensional realm of imagery is a place of wonder, difference, spectacle and insight, both into the human anatomy, physiology and perception. That alone should persuade us that there is much research to be undertaken in this somewhat neglected area in the visual arts and sciences, especially if the brain reacts differently to stereo stimuli.

Furthermore in our interconnected world in which we are bombarded by notifications and tasks by our devices, the stereoscopic image forces us to stop and ponder, to focus on only one thing, not many. It may do this more so than a VR space. In a VR environment like the metaverse (spatial, decentraland, cryptovox-

els, framevr, sandgame etc.¹²) we increasingly find that it too is emulating the internet and social media whereby companies are vying for our attention and money. The stereoscopic still image then – the embalmed still space there, as Zoe Beloff remarks in our interview, presents itself as an arrested space, a fraction of a second, the exposure time of an image for a very long time, as long as we want, we can in the stereo 3-D image stop time and inhabit a photographic memory visually. Perhaps this is why artists are attracted to using stereoscopy and 3-D in their work. 3-D displays or installations isolate the viewer’s experience and focus it, yet they also open it up to so much more experiential richness and symbolic value. In this book themes of vision and perception are carried over by some artists into spirit photography, imaginary histories, philosophical ponderings, Freudian case studies and stereo that purposely goes wrong. The stereoscope – even more than a “flat” photograph – can be seen to carry an even larger burden of truth(s), which may explain why some artists use it for the opposite of documentary, for fictional or other conceptual modes of working. Afterall we all know that 2-D photograph can be manipulated in the darkroom yet manipulation of a 3-D image was and is still much harder to do because two images must converge correctly and exactly. It therefore doubly questions photography’s ability to document if it too is manipulated. If the aim is to use the stereoscope in a contemporary art practice then like all materials choices in the arts (clay, wire, silk, black and white, color, film, texture, salt print, tintypes, glossy, matte, grain or no grain, transparent, large or small etc.) the materials them-

selves that are used speak and emanate meaning. This use of 3-D should then be part of the meaning of the work, intrinsically, part of its raison d'être. The next chapter Image worlds – from camera obscura to virtual reality explores the broader cultural evolution of 3-D work, in particular virtual reality.

NOTES

- 1 Shambroom, D., *Duchamp's Last Day*, p.8, David Zwirner Books, 2018
- 2 Of course the stereoscope like other media at the time of the 19th century was also used to

spread prejudice and stereotypes about certain geographic regions and cultural traditions. See Fusco, C., Wallis, B., *Only Skin Deep*, Abrams, 2003

3 For more information, please visit these links: <https://vimeo.com/213658777> and <https://www.facebook.com/watch/?v=760588317640584>

4 Salveston, B., *3-D Double Vision*, Prestel, 2017

5 Adler, D., Marchessault, J. Obradovic, S., e.d. , *3-D Cinema and Beyond*, Public, vol. 35, intellect, 2013

6 Wheatstone, C., *On some remarkable and hitherto unobserved phenomena of binocular vision*, accessed on May10,2020: <https://royalsocietypublishing.org/doi/10.1098/rsp1.1837.0035>The Royal Society, 1843

7 Stereo 3-D drawing was discovered much earlier by Jacobo Chimenti da Empoli, as evidenced by a drawing made in 16th century Italy.

The Artists and their Ideas

Rebecca Hackemann

Looking at the Images in 3-D

Readers are invited to use the anaglyphic glasses provided in order to see the works in 3-D. It is important to note that many of the works do not exist as anaglyphic 3-D files in their original state but rather employ other 3-D methods that utilize custom stereoscopes or polarized glasses. However some have allowed me to convert their work to this format for ease of viewing. Readers are encouraged to visit the artists websites listed in their biographies to see more works. If a work is represented as a side by side stereo work, it means that the artist wanted to have their work represented in this manner. In such a case, readers can purchase side by side viewing glasses at 3dstereo.com or elsewhere entitled "Deluxe Stereo Print Viewer, Lorgnette".

Jeffrey Batchen describes this experience of viewing 3-D as a haptic experience of the gaze:

Cut off from all distractions by the masked instrument held to the face, the eye of the viewer is dismembered from his or her immobilized body and induced to wander freely through the receding picture planes that unfold ahead. That same wandering eye simultaneously becomes a miniature prosthesis for another body; the viewer enjoys, as [Oliver Wendell] Holmes points out, the palpable sensation of turning into a flying phantom limb and thereby becoming an integral part of the representation being seen.

(Batchen, J., 1991, p.3)

Herein lies stereo's secret that requires a different kind of attention that requires time to be transported into a one to one relationship (with few exceptions) with (an) art object(s). The artists in this book are varied, plucked from various time periods. Never brought together in one volume we visit both Salvador Dali's little known stereo paintings, Zoe Beloff's black and white stereoscopic films and Daniel Iglesia's anaglyphic video performances; Ethan Turpin's imaginary cabinet cards, Colleen Woolpert's twin sister stereo project, Christopher Schneberger's would be historical fictions, Rebecca Hackemann's public stereoscopes that expose historical images as well as urban design flaws in inner cities and her philosophical stereo photographs with text; Alfons Schillings' thrilling perception paintings and wearable stereo Seeing Machines; Perry Hobermann's anaglyphic walk through gallery installations, Jim Naughten's mythical island animals, William Kentridge's enormous stereoscopic dioramas and photogravures, Scott S Fisher's stereo images that incorporate time and Tony

Oursler's VR immersive videos and many more. Some artists feature a stereoscope in their work as a symbol of vision and sight such as Aga Ousseinov's Venice Biennale sculpture, others interpret the stereoscope as a symbol for the Deleuzian machine, as a symbol of duality or the Dubordian spectacle, while most employ it as intrinsic optical device, part of an installation, experimental film or performance in order to enter this other dimension that disconnects us from our bodies and transports us into the artist's three dimensional world.

The choice of artist was made over a few years and is by no means comprehensive. Many were percolating for decades in my mind or became well known regular figures at conferences and events. Through an intense search for unknown artists and by asking each artists if they knew others this selection was made. There are some artists who did not respond to correspondence who are nevertheless mentioned. I attempted to find artists whose work showed conceptual rigor, meaning that the use of stereo or 3-D was not gratuitous but played an intrinsic part in the work's conceptual premise and meaning. The works often use the language of sculpture, photography and installation art. By asking why the art work is in 3-D and what role it plays in the work was key. My other criteria was the same criteria I use with students – are these images just pretty pictures or are they about something? We have long surpassed ideas of beauty as the sole purpose in art and while I do not condone it, it must be reiterated here that in truly contemporary practice more is at stake. One exception here is Dali – I wanted to include his works because his stereo painting are not

very well known despite his stature in the art world.

In Christopher Schneberger's work for example, 3-D is used as a trope of persuasion for a fantastical story in the form of an art installation that includes stereo photography at its center. We enter an old Victorian home and read about its history at first. Frances Naylor was born in 1907 to William Naylor and Eugenia Naylor of Evanston, Illinois. In the spring of 1909, shortly after she learned to walk, Frances developed a circulatory problem in her legs. When various therapies proved unsuccessful, her legs were amputated. Many years later she apparently developed the ability to levitate. Whether this is true or not does not matter, in fact she may have dreamt that she levitated. The house where Frances Naylor lived still stands in Evanston, Illinois, and now houses a gallery. In the Fall of 2005 artist Christopher Schneberger was able to stage these photographs there, a place that provided context for this story. Through his work, we as the audience can connect to this person's life and imaginations and the line between what is real and what is not is questioned through the use of stereo photography. Its premise and documentary mode of working is initially not clear yet the viewer enters into the gallery to find a Victorian style living room with stereo cards ready to be viewed on coffee tables. The images in the cards show a girl levitating in the same home. He notes that seeing the ghost of Frances Naylor without legs in his work *A Case of Levitation* is easily dismissed as a Photoshop trick. Yet when seeing it in 3-D the image is jarring in the way a flat image is not – the amputated legs embody a heightened sense of reality, an embalming of a moment that we can rarely examine

in its still form for any length of time. We experience disbelief and incredulity as the tension between the hyperreal of the 3-D and the photographic merge. Perhaps here 3-D represents the most extreme of a photographic lie. Since we invest so much truth in photographs (still today in 2023) a 3-D photograph simply carries more evidential weight than a two dimensional one. Schneberger couples this effect with a compelling way of presenting the work. The viewer sees the work in the house (not a gallery) where the story purportedly took place making the experience similar to the very curated narratives that the Keystone and Underwood companies organized for their viewers. Not only is there this magical device, but also as a way of context the story around its existence surrounds the viewer. Schneberger allows us to examine ghosts created for the camera, that are part of historical narratives attached to the location of the exhibition.

In Ethan Turpin's work imaginary historical events and narratives are constructed using the visual and rhetorical language of the 19th century through contextual writing on the back of the stereo card. We are presented with authentic stereo cards that have been meticulously manipulated. They are oriented on the back with letterpress, just as the 19th century ones were. The entire enterprise is constructed for the viewer to decode or discover, yet as we find out – they have been manipulated, elements inserted and text ironically twisted. In *A Fine View of Industry/Gilded Garden* Turpin presents us with a photoshopped black and white card that shows a group of the bourgeoisie picnic with deck chairs in front of what is implied to be their factory.

Whether it is or not is irrelevant, we imagine that the “surplus of labor” manifests itself here in their leisure time picnic depicted in the card, that is a simulacrum of Marxists labor relations where the laborer is exploited by the owner. The image of course references (but is not a simulation of) Henry Cartier-Bresson's famous 1938 image *Juvicy* taken on the banks of the Seine river, of factory workers in which they sit on the ground and look out over the water. Two years before it was taken the French government had passed a law guaranteeing workers two weeks of paid vacation. Turpin's card notes on the back, in an enthusiastic promotional tone:

The billowing chimneys of American industry are a heartening sight for onlookers. There is no clearer view of progress than the center of mineral refinement and manufacturing. Here simple matter is transformed into a useful commodity. Great smelters of iron, copper, lead and other metals burning white-hot coal furnaces, blasting forth a great spectacle. Trains and trucks deliver the raw material and take away products to market, The river assists as well, providing shipping access and taking away by - products of production. (Turpin, E., *A Fine View of Industry*, 2012)

The text reads like an old news reel shown in the cinema, so obviously propagandist when looked at in the present day. This card ironically engages the spectacle of industrialization that we later in the 1970's and beyond seek to undo, causing river pollution and loss of wildlife habitat (as we now know, the river does not “take it away” as the back of the card explains). His use of text adds a third meaning to the work, making it extremely relevant to

today’s climate change discourse, science and debate.

Other artists such as Lygia Clark and Dan Graham created system based works, that emerged out of an artistic practice that drew from communication and literary theory. Here we see Lydia’s *Dialogo Oculus* (translated as *Dialog Goggles*), 1968, in which visitors experienced a sort of sandwich stereoscope while being welded to another person. She was interested like so many artists in the human machine interface, foregrounding sensory feedback systems.

The media artist and interactive designer Scott S. Fisher has been working with stereoscopic imagery for many decades both as a designer and artist creating virtual reality technology for NASA. His central question centers around exploring how to describe a matrix of information through temporal and spatial displacement, by focusing on stereo photographs of a particular location. By taking each side of the stereo pair several hours or days apart different shadows formed on the images. He notes that,

The images of the trees varied little in the pair while the sun’s movement caused the shadows to be cast in quite different locations. When fused in the stereo viewer, the trees appeared in normal 3-D, but because of the exaggerated disparity in position of the shadows, the flat outline was transformed into an apparent hole in the ground.

(Brigham, J., 2003)

This effect visually illustrates and evokes the tension between the passage of time itself and the temporary instant nature of the medium of photography. It is impossible for a photograph to embody the passage of time within its own matrix. It can embody time in relation to the present, but not of two points in time. Yet here in a stereo pair lies an attempt to do so by corrupting the premise of

stereo and using it for something quite different, namely to illustrate the passage of time from one (left) stereoscopic photographic image to the next (right) image. In this image it is the shadow on the background building that causes this effect when viewed in 3-D. In many ways this relates to Colleen Woolpert’s work below, depicting two different vies to merge into one. In another work entitled *Eye in Time*, Fisher notes that the installation is

“a comment on seeing in depth. The two images attached to the eyes are the left and right images from a stereo pair taken of a shiny pocket watch hanging over a mirror. If you look at the image in a stereo viewer, the depth of the mirror is very strong and the depth of the reflections in the watch appear to be some kind of illusion rather than a solid object.” (Fisher, S., 2020).

This work then addresses the idea of time and depth perception in a different way than the aforementioned work. Here he is employing the language of sculpture and installation whereas in the other work in which two incongruous pairs are set together as a stereo pair, the photographic stereo pair is the piece itself (without any specific installation besides a viewer). In many ways this question of materiality carrying meaning beyond the image itself extends to Ethan Turpin and Christopher Schneberger, as their photographic manipulations embody merging time periods in various ways. Whereas the passing of time unfolds in our own minds in their work, as we compare the tropes of the 19th century to modern design the gap in time in Fisher’s work seems to be found in the voids and shadows within the 3-D space itself, the black holes and dysfunctional parts – it is there that we realize the passing of time in the virtual world of the 3-D still photograph. Only here two moments are combined and sometimes four if a

stereo photomontage is created.

This sense of travelling to another time and world, is evident in a different way in Jim Naughten's work. It enables us to travel to a mythical African mountain range – the Mountains of Kong. In his work the past is in constant flux as we visit this imagined mountain range through dioramas housed in the collections of natural history museums in New York, LA, London, Margate, Geneva, Bern, Minneapolis, Tring, and even Snowdonia. Why this African mountain range was imagined is unknown and perhaps a good topic for further research, yet visiting this mythical mountain range in stereoscopic 3-D enables the viewer to contend with them in new ways.

The 3-D black and white photographs that have been tinted allow the viewer to pay attention to the mountains, as Barbara Kruger notes above in a new focused way. The images are so convincing, that it is easy to forget that they stem from skillfully created dioramas and not a real landscape. Reminiscent of early color overlay printing, the colors are as vivid as technicolor, almost overwhelming, but hard to live without were they to be removed, as the palettes please the eye in a traditional aesthetic of pastels and rich pinks. Here we have a stereoscopic 3-D depiction that has already been made manifest in the third dimension by freezing its image into a sculptural form (the diorama), that most likely represented a western fantasy of a far distant exotic land. After a while I no longer care if they are real or not, I just want to go there to the mythical mountains of Kong, a parallel universe, perhaps in the

same way as many viewers in the 19th century wished to travel to the far flung locations of the travel stereo card sets, which presented only certain views and at times stereotypes. He notes that “by strange coincidence, both the mythical mountain range and stereoscopic photography were at the height of their fame and popularity during the 1850s.”

Zoe Beloff is an artist whose stereoscopic moving image work also plays with the past, but occupies itself with the psychological and paranormal. She describes herself as “a medium, a conduit between past and present, real and imagined. My aim is to make radical art that educates, entertains, and provokes discussion.” In her stereoscopic films we witness constructed narratives of Sigmund Freud case studies employing stereoscopic celluloid film and sound performance. In the Whitney Biennial (2002) her work was performed in a cinema with two film projectors, a spoken narrative and a gramophone that she operates live over the silent 3-D film. The film is projected using two projectors and is crisper and more vivid than any other 3-D film I have seen since (including Disney productions). Black and white figures traverse the screen and the viewer is immersed in this world that is mediated by Zoe Beloff's live narrative and music. One feels as if one is in a place of the past – more theatre than cinema, reminiscent perhaps of a silent movie orchestra playing in tandem with the film, a unique experience. The film we see emulates medical documentation of mental illness, sowing a bias towards mental illness while also questioning this practice through high drama. In her work, we are aware of our collective experience of watching a

stereoscopic 3-D film with an audience and are immersed into the large stereoscopic space of the cinema screen. Crisper than S3-D in cinemas here the celluloid works it's 16mm magic though the use of polarized projector sand glasses. Her work spoofs the hyperdrama of the 1920's silent cinema interspersed by captions and interludes that explain what is happening before us, we feel as if this is a unique event, like a theatre performance always unique. The re-enactment of hysteria for example in her film *Charming Augustine* coincides with the birth of narrative cinema. She questions where real hysteria ends and where acting begins in the depictions of female hysteria by male photographers, filmmakers and doctors. Because there is no sound over an hysterical actor the viewer is more aware of the dramatic gestures. Mental disorders in the 19th century were frequently depicted using a photograph as if it might hold a clue or way to diagnose. Beloff wishes to film a reenactment of Augustine's, a real patient's trauma and hysteria as if cinema had been invented earlier, using both a stereo film camera and a motion studies multiple exposure camera, which creates a stop motion effect, thus exploring the subject's behavior in more detail. Here she also added the real narrative of a child's rape, which was ignored by psychiatrists at the time. Instead of listening to the patient and exploring possible connections of hysteria and past trauma, the medical profession preferred to study hysteria itself (in the form of documented hysterical attacks). Her work asks us to consider both the questionable approach to madness and hysteria (and true trauma) by the medical profession of that time in the 19th and early 20th century and perhaps wonder

whether and how much it has changed today. At the same time her work also questions the role photography and film played in documenting and classifying mental illness (or normal stress), perhaps even distorting it and turning it into an on screen melodrama and spectacle for the viewer's gaze. We thus become part of this audience in the past and are spurred to contemplate the role that photography and film played and still plays in distorting our perceptions and realities when it comes to medical conditions today. Her work then also is retelling a lost history, reconnecting the dots of rape then trauma through a feminist lens, that is also humorous. This same subject plays out at the time of this writing of course as we witness live how the mass media displays the tension between hard science and capitalist materialism (covid pandemic, 2020). In this sense Beloff's work becomes all the more relevant today.

If for Beloff she herself is the medium, in Susan Mac William's work the psychic medium and the documentation thereof play a crucial role for the stereoscope. Her installation work contends with mediums, séances, extra sensory perception, table tilting, fingertip vision and ectoplasmic materializations. Her work consists of video monitors, tactile machine experiments, photographs, stereoscopes and projections. In today's terms it would be referred to as participatory installation art. She is interested in the ways in which photography was used in the 19th century to document séances and paranormal activity. In her work the camera is seen as a medium that used to be used to show proof of communication

with the dead¹³ and therefore hold great symbolic value as she explores this topic today and in the past. While the séances may have been a mere simulacra of a meeting the photography thereof was often manipulated in the adjoining darkroom creating another removed copy of an already mysterious event. The stereoscope for Williams represents a form that occupies a place between tangible imagery and intangible impossible imagery, providing apparent truth telling weight. It presents an illusion just as the paranormal activity does – we know the three dimensional object is not really there, but our body makes us believe that it is, leaving a question mark. In *Head Box*, an installation, various contraptions are designed to make the viewer uncomfortable, aware of their own body and others looking at it. The work centers around Madame Yvonne Duplessis, who can apparently practice fingertip vision. In order to test out this idea, emulate it or reenact, perform it, contraptions were set out and filmed, that blind the viewer while they attempt to complete manual tasks through 2 arm holes. This places the viewer in the position of a participant who cannot see. This is in order to replicate the way Madame Yvonne Duplessis worked blindly with her hands. But it also sets up a pseudo-scientific experiment in haptics and bodily awareness, shifting the senses. MacWilliam met Madame Yvonne Duplessis (b.1912) a senior researcher in dermo-optical perception (DOP), otherwise known as Eyeless Sight or fingertip vision, in her cellar laboratory in Paris. The relationship between documentary evidence through research, performance and staged experiments is blurred here, leaving the viewer immersed in the material, in a

state between suspension of disbelief of the documentary and fictional work. The images then present us with a full circle of events and a less passive way of revisiting the participants. The viewer is uncomfortable while looking and also while attempting to blindly do small manual tasks. While these are pseudo-scientific experiments they spark a dialog about Madame Yvonne and the idea of seeing with ones hands. What strikes me here is that fingertip vision paradoxically correlates with Rosalind Krauss' aforementioned quote that state that looking into a stereoscope is likened to touching and exploring things with our eyes just as we feel things with our fingers when blinded. As with Schneberger and Turpin's work – we are never quite sure what is real and what is imagined.

In Joel Schlemowitz' *Filmscroll 17 (Stereoscope Scroll)* (2001), a wooden Holmes stereoscope is mounted onto a traditional film editing and viewing machine from the early-mid part of the 20th century. Subverting the original design of the wooden film editing suite, the 16mm film which depicts stills of stereocards that have been filmed on a copy stand. It runs through the stereoscope enabling the viewer to see color and black and white 19th century portraits as stereoscopic images in an ingenious twist and surprise.

His work is as much about the machines of film making as it is about the experience of interacting with the tactile feeling of analog media in general, turning the film reel on an editing machine, moving it along through the stereo viewer. I think of the atomization of sight that Crary describes happening in the 19th century

to “rebuild the observer fitted for the tasks of ‘spectacular’ consumption” (Crary, p.19) is what this work seems to reference. In a sculptural amalgamation we see a representation of the automation of sight, a term that we can likewise apply to today’s media and image consumption on social media. Schlemowitz hand develops film, creates experimental performances with it and invents his own sculptural forms using the machinery of film making. Filmscroll 17 (Stereoscope Scroll) is exquisitely pleasurable to look at because not only is one able to look into a 19th century stereoscope, but one can see changing imagery as the film progresses from one image to another – it functions in a way like a moving copy camera in 3-D or a slide projector. By filming the left and right side of stereo card and running each through one lens of the stereoscope, the viewer is immersed in orphan portraits from the 19th century brought to life with a new hybrid device. The machines are so charming they almost remind one of automatons and one might imagine them coming to life after the gallery door closes.

Ken Jacobs is also a pioneer in the experimental film world. Like many artists his work is fueled by an interest in optics and historical imagery. The work included here is entitled *Capitalism: Slavery, 2006* (viewable as an animated film here: <https://vimeo.com/94001787>). In this work, an historical stereo card depicting black cotton pickers on a cotton plantation and a white slave owner/supervisor on a horse behind them. In the animated version / conversion of the stereo card, the car has been computer-animated to present the scene in an active depth map so that it appears to

be 3-D. Here it is presented as an anaglyph, but it is a moving image work. Jacobs uses a unique film technique in which the image oscillates / flickers very quickly between the left and right view, thus creating the impression of 3-D. What is unique here is that the image begins with a tight crop of a young child picking cotton. It then slowly zooms out to reveal the painful scene of slave workers, then finally revealing a white person supervising them. As a viewer we feel as if we are floating around the scene immersed in its details, somehow being able to penetrate into extra areas of the photograph, that here show the 19th century depiction of the Other¹⁴ to the white living room stereo card audience. To us today it exposes America’s race relations, while Jacobs retells the story from the point of view of the child. This work is about reinterpreting historical photographs by re-presenting them to us today to analyze closely – not only to look at this one image by paying more attention to it, but it also asks us to reconsider the system of dissemination of images that was underwritten by the stereo card companies¹⁵. This image is about white power and capitalism, in which the very few own most of the wealth and property. The video dissects this stereo card and asks – why is there a stereo card of this? What does it mean that such a stereo card was produced by the culture of that time, the 19th century for others to look at? Why were mementos, postcards, stereo cards of slavery created and distributed (as part of a new tourism industry) and how can we represent and reinterpret them today? At the time slavery was so normalized, as were lynchings (of Latinos and African Americans) in the West and South of the United States, that white Amer-

icans created postcards of them¹⁶ and were, it appears proud of their contents. Alarming to us today, Jacobs forces us to reexamine this troubled past and look very closely at this particular card and think about its dynamics. As the viewer is taken on the journey through the details of this card via the film, he is forced to contend with this scene which in many ways symbolizes the continued racial tensions in North America today. Jacobs work is so profound that it is only a shame that not more historical explorations are continued in this vain.

Geoffrey Berliner creates stunning stereoscopic portraits using antique cameras from his extensive collection housed in the basement of the Penumbra Foundation in New York. The lenses create a unique soft blurr in the background. The in-camera wet collodion process is sensitive only to blue light on the visual spectrum which gives the portraits an unusual visual quality – blue eyes appear white and many colors appear as dark grey. He has photographed 100s of people using this technique. It also requires the model to sit very still for a long exposure, resulting in what many term the “deadpan look” in portraiture, rendering them more honest and less posed. The fact that these portraits are wet collodion plates makes them into unique candidates for 3-D stereo examination. The portraits appear as if chiseled out of stone bearing an unusual patina and presence, that can only be achieved with this process. At the same time they appear as if plucked from the 19th century forcing us to realize that we – as humans have not changed much in appearance - what has changed is only the technology that we use to represent ourselves to each other. Seeing a

tintype in stereo is truly a rare treat.

In the 1960s and 70s Alfons Schilling built Seeing Machines (1980s) – wearable stereoscopes with prisms that were to be worn while walking around on New York’s roof tops where they were tested, and in the countryside where it might have been safer to do so – this given that one would see an inverted mirrored world in the glasses, making navigation difficult. His work entailed intense research on perception in the brain – how does it process stereo images and what happens if the two images differ for example. In 1973 he created Random Pattern Stereo paintings, that at first glance appear like the cover of American school notebooks. Each eye is sent a different 4 ft. painting. In 3-D they appear to oscillate and move as our brain tries to join the two impossible images together. The effect is that of an old analog TV that has no station displaying random black and white dots. The purpose here is to have our brain confuse itself and create a glitch of sorts (way back inside the brain), highlighting human anatomy and it’s mechanism by making the 3-D stereo process go wrong. A similar process is initiated with his Seemachinen – Seeing Machine (trans.).

A wooden construction surrounding the viewing device was worn on the head and torso. The eye pieces were replaced by two prisms. It gave an unsuspected sense of balance to the carrier that interfered with the way he/she was used to experiencing surroundings. The main purpose of these works was to interrupt the conventional way the eyes were used to look at the world.¹⁷

Schilling designed many of these wearable devices that present as the most unique sculptural objects. Another of his projects is the “Binocular Sculpture” housed in the Helen Hayes hospital under the NEA “Art in Public Places Program”, in West Haverstraw, NY. It depicts a landscape painting that can be enjoyed outdoors by patients and like much hospital art is designed to evoke calm and escape. It is included here because it is an incredibly unique and large Wheatstone stereoscope with two mirrors, much like the one created by William Kentridge described below.

Colleen Woolpert’s work *Red Twin Blue Twin* takes on a more personal tone in that it explores the idea of the double, a duplicate of one self and another. The work consists of stereo cards that show her and her twin sister, each on one side of the card, the card joining them into one person in 3-D. The work is an exploration of the uncanny likeness her twin sister had to her, even though her parents had noted that they were non identical fraternal twins (a test later revealed that this was incorrect). In a premonition these stereo cards prove in a sense what she already knew, that they are identical twins.

The stereoscope here presents itself as a tool for personal exploration, that in an ironic twist is showing two separate people although we assume it is the same person when first encountering the piece. It also makes us question what it means to have a twin? What makes anyone unique? The merging of the two images into one 3-D person might be interpreted as a questioning stance towards the individuality of each twin and yet this very personal work goes deeper still – the stereoscope helped her sister regain

depth perception after she had struggled with binocular vision. William Kentridge on the other hand uses the stereoscope as both a visual symbol for binary internal emotional forces of his protagonist characters, and as part of an art installation, a tool for viewing his series of 3-D photo gravures and prints. Like Dali his stereoscopic works are little known¹⁸ and so it is all the more important to publish them here. Kentridge has always been fascinated by optical viewing devices in his work using cylindrical anamorphic mirrors, dioramas and projection. Jane Taylor writes about his use of older technology,

His “retrospective specularity” allows a generation accustomed to a naturalized visualism (in other words, those for whom the virtual is a given) to understand the exploratory lineages of illusionism upon which the new media are founded. The hardware / software split that has become familiar parlance is, through his research and artistic practice – his sustained use of hardware that manipulates vision physically – reconstituted as an aesthetic and technics of seeing and believing. (Taylor, J., 2017)

In other words the young are reminded of the lineage and history of VR and stereoscopy, through Kentridge’s use of the Wheatstone stereoscope to show large 3-D paintings and his use of a cartographic style stereoscope to view his gravures. That there is a history of such optical devices becomes clear in these works as they are evoked and used in a variety of ways¹⁹. We also become aware of the magic of simple 3-D stereo. The large charcoal drawings entitled *Double Canna* (Marian Goodman Gallery, 2004) that are viewed in the gallery as installations using a Wheatstone style home made stereoscope. The photogravure stereo works that are

as all his work is – autobiographical to some extent, yet always referring to historical figures in the history of art are published here as anaglyphs and depict sets that remind us of his theatrical sets.

These gravures are sold in a set with a stereoscope published by Ivory Press, Spain. In *Étant Donnés*, (2007), we encounter a nude that references Dürer’s study of perspective entitled *Man Drawing a Lute*, (1525). We see a nude woman who is seated sideways, yet her breasts and face are oriented towards the viewer. To the right we see a head behind the perspective mesh that used to be used by painters as an aid to successfully show foreshortening in flat paintings. This reference points directly to the depth perception of the stereoscope, as a triumph over early technology against attempts to show perspective in a flat image plane. In the background we see newspaper clippings that say collectively “what will come has already” which might mean – if you think VR is new, it is not, it has been with us for over 100 years. In the dioramic *A Cat in the Meat Trade*, (2007) we encounter a cornucopia of signs likened to a street market created with paper cut outs and kitchen utensils to show what almost seems like a surrealist scene. The viewer is likewise immersed into another world paying attention to its depth which gives this otherwise fairly flat drawing a life of its own. These stereo works of dioramas are charming and serious the way only Kentridge’s work can be. It might inspire new work by younger artists, who may cross media from paper sculpture and charcoal to film and photography. A. artist who has done this in many ways from painting to sculpture to photogra-

phy is Aga Ousseinov. Ousseinov’s agitation machine sculpture *In the Middle of Erewhon II* for the Venice Biennale 2011 represents an imaginary submarine with would-be retro-utopian technology built in. It reminds us of a cross between the George Melies’ rocket that went to the moon in his early animations and the Beatles’ *Yellow Submarine*. It is based on the early Bolshevik Soviet tradition of “agit – trains” which were designed as propaganda trains plastered with messages, crisis – crossing the countryside. His work poses a sculptural intervention, pretending to hold a serious message and featuring a periscope, a weapon and a stereoscope. It speaks to the overwhelming amount of watered down information we are bombarded with today. The stereoscope purposely shows mismatching images shown on a screen - an eclectic mix of themes point to the technological fatigue in the air at the time, mediated by a Brewster stereoscope posing as a defunct machine. Subjects cover politics, the history and origin of art and philosophy, the history of meaningless scientific inventions, climate change, the story of revolutions, dictatorships and the Cold War. The stereoscope here functions as a symbol for the spectacle that is the mass media, to borrow Guy Debord’s term.

Despite the purposely mismatching images visitors still strained to try to look into the stereoscope that was attached to sculptural pipes and tried to make them work. This alone shows a kind of unending optimism in even these pseudo machines, that perhaps they will work and save us from helplessness. Like Alfons Schilling, the interaction with the machine itself is also part of Aga Ousseinov’s work in that it spurs others on to look and be looked

at. Here the stereoscope acts as a symbol for the act of looking and insatiable media consumption.

Rebecca Hackemann (this author) creates stereo 3-D public art projects, black and white 3-D public slide shows and stereoscope installations that ask similar questions about popular and media culture. Her outdoor stereoscopes that look like sightseeing binoculars show historic images (that she converts to 3-D) as well as images proposing future designs of a public site created with community groups. In *The Urban Field Glass Project* also sometimes titled *Visionary Sightseeing Binocular* contains different images depending on where it is installed – the images correlate with the viewpoint of the site at which it stands (2008 – present). It consists of a metal would-be sightseeing binocular (a stereoscope) and is installed in derelict areas of different cities (New York, Brooklyn, Philadelphia, Berlin, Herrchen) or on Museum grounds or small towns. In each place images from the past and future are inserted into the binocular that is in fact a stereoscope with a rotating disc of 120 mm slides. For example one binocular was stationed on an overpass in Philadelphia's Chinatown, the area where housing was demolished to make way for a freeway displacing 1000's of Chinese Americans. The historical images inside depicted the neighborhood of Chinatown that had been demolished in the late 1940's (images found in city archives). The future images showed collages created by teenagers attending local community organizations, which envisioned a better design replacing the loud overpass that cuts the city in half and cordons off the new Chinatown. The binoculars therefore show both the past and future of the site

at which it stands. In her studio based work, image and text are combined into third meanings that ask questions about contemporary issues, personal, political and environmental. The images are black and white and evoke the 1930's with theatrical lighting. The Stereoscopic 3-D space with a black background is used as an imagined, subjectless space, one with no referents or context in the real world, a dream space. The work reminds us of Barbara Kruger, John Heartfield and the Borthers Quay, as well as George Melies imagery. Many of the images are political, feminist and are about photography as a field. The images examine how photography itself intersects with our lives in different forms - the family snapshot, the government archive, news photography, advertising, photography of the body and how it is sometimes objectified, iconic imagery in our collective unconscious. At the same time they remind us of the structure of vision and perception when installed in minimalist white 3-D printed stereoscopes in a gallery installation. While this author's stereoscope design and installation is purposely neutral, white without 19th century connotations, other artists have not considered the look of the viewing device and have focused instead on their imagery in all its glory.

Salvador Dali had a long standing interest in stereo vision and optics, and later in his career in the 1970s created a series of stereo paintings. Like many surrealists he shared an aggressive rejection of conventional artistic and moral values and was interested in Sigmund Freud's writing on the unconscious. He was a fervent stereo enthusiast as one can imagine knowing his work. In a famous advert he is seen sleeping in bed, supposedly accessing

his unconscious, working hard. His stereoscopic paintings were created with special free view glasses that he created that are meticulously preserved at the Dali Foundation in Spain²⁰. Similar to his 2-d paintings we see familiar Dali-esque motifs where objects are not in perspective, displaced in shape and proportion. Some stereo pairs are dissimilar displaying different colors and thus force the viewer to struggle with stereo vision. Others perfectly cohere as three dimensional worlds and only increase the surreal perspective distortions embodied in the paintings shown here.

Dali was always interested in the latest technological advances and pursued anaglyphic drawings and stereo vision. One can only wonder what he would have made of the Oculus Quest or other VR viewing environments.

In a giant leap forward in time and subject matter, an apt surrealist leap that he would have appreciated here at this juncture, we turn to the artist Daniel Iglesia who maps audio signals to 3-D visual forms, allowing them to move in real time on a screen during performances that have roots in the fluxus gatherings, happenings and slide shows of the 1960's and beyond. These gatherings of artists and fans later took hold as gatherings in the field of what would be called new media now. Electronic music, art and computer art melt together and new ideas like visualizing sound were explored. Alfons Schillings was also an instigator of such gatherings, frequently organizing stereo slide shows. The work *Artiforg* (2019) visualizes audio into sound waves that transform on the screen into a live immersive experience for audiences wearing 3-D glasses. The sounds of all the performers are captured and processed in a com-

puter and charted into visual forms, all in real time. The sound is then projected onto a screen as it takes an anaglyphic form. Each piece in the repertoire is different, defined in software and activated by acoustic sound.²¹ Positioned to emulate a traditional string quartette, violinists and bassists play while the screen displays the whirling sounds gone seemingly mad. One is reminded of John Cage's work and then quickly of a scary movie – seeing the sound waves transformed into 3-D forms with anaglyphic glasses makes the viewer aware of the world of the computer as machine, an immersive world that subsequently seems more like an alternative universe that has been there all along without our knowledge. These performances are counter performances, commentary on tradition; they form a way to get together in a shared experience field by a fascination with the ways in which burgeoning technology could generate art.

Likewise, Perry Hoberman, a well-known pioneer in new media art, stereo vision and experimental cinema creates immersive 3-D work alongside his sculpture and projection work. *Blinders* consists of vinyl sheets that hold anaglyphic imagery. When viewed with anaglyphic glasses or special mylar sheets hanging from the ceiling side by side - these images seem to float in the air of the gallery space and as such form a free narrative as the viewer wanders through the imagery. Like the flaneur in a city the viewer encounters different elements at different times while also navigating the perspective that is created through the image size differentiation and the three-dimensional effect. Some elements appear further away because they are small yet are actually next

to larger elements. In this way the 3-D effect is conflicting with our sense of distance and perspective gaged through object size. It therefore challenges the viewer's visual senses in new ways as they navigate the gallery space and weave through the 3-D space of the images suspended there.

Last but not least Marcel Duchamp made a few stereoscopic images, all of which are fairly obscure and little known. He even made a film with Man Ray that was in 3-D but something went wrong when they developed it and it got destroyed, with the exception of two fragments, that were placed into a wooden stereoscope and box as a quasi-memorial to the film (fig. 86), which exists in an edition of ten of which sold at Christies in 2016. Another work consists of a stereo card and is a photographic ready-made to use Duchampian language, or rather, an appropriated image, to use photographic language. The image on the stereo card therefore already existing and Duchamp intervened into it by making a line drawing in stereo. The other stereo image was made with the help of his photographer friend Man Ray. It is an image of one of Duchamp's hypnotic wheels, which like 3-D images engages our visual cortex, tricking it into perceiving something that is not really there. Like myself and other artists here, his chief aim was to draw attention to the ways in which our anatomy can fool us. Two wanted posters that contain two different images of Duchamp's head merge to become one oscillating stereo card that were intended to show several angles of his head at once. Jean Clair concurs: for Duchamp,

“the stereoscopic image showed the way to a purely ideal configuration, the in-

telligible result of a synthesis certainly closer to the brain-and to the working of a *cosa mentale* than to the retinal effect.” (Clair, J., 1978)

What happens when two images compete to merge (if they are different) is also termed retinal rivalry, which is what he is doing here in order to show more of his face, a panoramic stereo work. When the two eyes receive completely different images, the brain struggles to resolve the contradictory information. As the images compete for perceptual dominance, they seem to alternate or flicker, never quite cohering²². His groundbreaking conceptual oeuvre is all about thinking and meaning making as opposed to aesthetics, which he famously rejected. His work nevertheless retains aesthetic qualities that age imposes on most conceptual artworks and it is fitting with his working habits, that only a few exist, as with his other works. As we all now know he preferred to play chess than make art once the point had been made. This chapter comes to close here and we turn now to a brief overview of media history, the virtual and virtual reality.

From Diorama to Virtual Reality

Rebecca Hackemann

To the process of the dissociation of [hu]man and body, Virtual Reality brings a new variation, another way for the body to disappear.

-David Le Breton, *The Body in the Modern Imagination*

Human beings have always dreamed of being transported to another place be it in their own mind or physically. Not only have we dreamed this up in our poetry and literature, but the pre-history of film and cinema is littered with a wide variety of media that entice us to escape. The panoramas of the 19th century allured people in large cities on all continents to visit and experience them. In some cases panoramas were moved from London to Calcutta and sent on tours as public media spectacles (White, D, 2010).

Their wide sets were built on a curve and viewed on a platform that allowed for maximum illusion. Although panoramas were flat and curved and not stereoscopically 3-D, they represented hyper-real depictions of London and other cities and filled the scope of the human field of vision by 180 degrees and could perhaps be compared to a 180 digital virtual photograph today. As such they present an important historical precursor to the idea of escaping into a new world, a virtual space. Inexperienced viewers were confounded by the sight (spectacle) and light (lucidity) of the experience. The presence of these first virtual images (paintings) signaled the illusionistic power of media that was to come, and that has been at the core of issues of media theory ever since. Many have argued that the panorama was an 18th century response in the west to the need to assert dominance over the world by humans. In the panorama, Walter Benjamin argues,

“the city opens out, becoming landscape”[...] - the panorama then transfers to city-scapes the city-dweller’s “political supremacy over the provinces”

(Benjamin, W., p 35).

The panorama of the 19th century was enormous, sometimes 100 feet wide necessitating viewers to climb stairs to see it from the correct angle and be immersed into its enveloping curved spatial sphere. It filled a person’s field of vision completely. In 1801 a new panorama building designed by Robert Mitchell to exhibit the panoramic paintings of Robert Barker in London’s Regents Park was opened (fig. 79). Staircases led to a number of viewing platforms from which visitors could take in two panoramas, one large and one smaller. The large panorama spanned an entire circle and depicted a view from the hills around Edinburgh. The smaller panorama showed London from the Thames. The Edinburgh hills would definitely as a country scene present a landscape not ordinarily seen by Londoners. It was described as an entirely new “apparatus” by many newspapers of the time and encircled the viewer so that she could see the horizon, this time with a viewing platform that was at the center. Brilliantly described in Peter Otto’s paper, the London Times noted it as emulating travel (one must remember this was before photography was invented).

This artist brings the wished for scene before them, one entire uninterrupted circle, placing them in the centre, where they can see the same as those who travel ... and having seen it personally, they can retain it perfectly in idea, the same as nature could impress. (Times 24 Apr. 1789, pg. 4)

Following the panoramas, the dioramas of 1822 were even more 3-D (in that they utilized sculptures and imagery) designed by

French artist Louis Daguerre and Charles Marie Bouton and were built into an elaborate recessed auditorium in order for the illusion to be automatic. Curved and dressed like a theatre set, they filled one’s vision whether life sized or in miniature. Like the theatre set dioramas presented illusions and a form of escape, yet without a theatre plot. The separation of dark viewing room versus stage is absent in a diorama presenting a more immersive environment. In many ways the diorama was inspired by the panorama and consisted of an expansion of the theatrical stage to the area where the audience sits. The darkness of the audience space is invaded by the diorama blurring the transition and division between audience and set.¹ The stereoscope was in the other hand a way to immerse oneself into a different world at home, in miniature without climbing stairs or travelling beyond one’s own living room.

One can chart the beginning of a collectively experienced other world that the viewership experienced and that Johnathan Crary addresses in *Techniques of the Observer*. He notes that through these optical devices, especially the stereoscope for which millions of photographs were printed and disseminated helped position the viewer as a consumer into what Guy Dubord so famously referred to as ‘the spectacle’ (Dubord, G., 1968). The viewer therefore becomes a consumer of images and of an early kind of media spectacle. The stereoscope can be seen as the photographic succes-

¹ The concept of a blank diorama may become relevant again as Virtual Environments which may soon demand haptic feedback in the form of blank placeholder objects in space. We shall return to this later, however.

sor of the real life panorama and diorama. With the invention of photography in 1839 the viewer no longer had to be brought to a set or a painting, it could be brought into living rooms in miniature form. The handheld stereoscope magnifies imagery transporting the viewer into the stereoscopic 3-D space. This same spectacle is continued today in virtual environments or VE's that are now increasingly networked together in order to enable strangers and coworkers or friends to meet in them and converse. Collectively referred to as virtual reality (VR) these virtual environments can be seen as a continuation of earlier 3-D device experiences, whereby many would experience the same image in a stereoscope, which contributed to a collective experience of imagery depicted therein. In each technology, old and new, the observer or user is positioned in a semi passive position controlled by the device detached from other senses like touch and external sight.

The[se] nineteenth-century optical devices[...], involved arrangements of bodies in space, regulations of activity, and the deployment of individual bodies, which codified and normalized the observer [...]. These were techniques for the management of attention[...]. (Crary, J., 1996, p. 18)

Just as the curved panorama or the 180 degree photograph at once immerses the viewer into a space, so does the panopticon immerse the viewer in a position of surveillance in a 360 view. The panopticon is described famously in the well known "Discipline and Punish" by Foucault. Like the panorama the observer is at the center and able to see every part of a panopticon from one point. It was used primarily in prisons in the 18th century, as a system

of control designed by philosopher Jeremy Bentham. Here it can be viewed as a metaphor to bear in mind in this media history as new networked virtual spaces that are designed by variety of constituencies emerge and become more and more accessible. Yet like the panopticon these spaces may be subject to surveillance while at the same time giving the user the illusion of a 360 degree view as she moves around the immersive space. The technology is so new (as an increasingly accessible) at the time of writing, we have yet to reflect on it or gage the effect on socio political and other spheres in society. The theatre can be interpreted as the original place in which collective audiences visit illusionary life worlds of characters (the metaverses) that change before their eyes, weaved together by a commonly known and followed narrative. Today we spend our lives collectively immersed in micro narratives within social media and other virtual media. This collective experience of media also had beginnings in the collective imagery disseminated via the stereoscope. Today's equivalent of the stereoscope then is what most term VR. Yet the term virtual has been used since the 1970's to connote an image sound or video existing either in digital form without a physical form in one location (like a drawing painting or video or sound recorded onto tape). In the 1990's the term virtual began to be used for this same digital form existing on the internet as a shared networked image, something we may take for granted today, but was perceived as a radical departure from a simple digital asset before. With the event of the internet a digital image could be seen by many people at the same time all over the world (something that was thought of as radical at that

time) and as such was termed the networked image / sound / video. Before the 1980s the word virtual as a term more commonly referred to virtual as an imaginary space of the mind.

The term virtual reality was first coined by Antonin Artaud in 1938 to describe the illusory nature of objects and places in the theatre as la réalité virtuelle in his iconic book *Le Théâtre et son Double*, 1958. He notes that

“the theatre’s identity exists between the world in which the characters, objects, images and in a general way all that constitutes virtual reality evolve into an alchemy of symbols and worlds.

(Artaud, A., 1958. P. 49)

In this sense, the newest form of what we call virtual reality has a kinship with Artaud’s description in that we can now experience a 3-D virtual space together and interact with one another, follow a common narrative and even create our own narrative depending on the space. And yet what many call virtual reality is in fact a virtual environment that exists online which others can also inhabit through their headsets that connect to this same space online. The construction of virtual spaces and the dynamics of the bodies and cultures within and outside of those spaces are essential areas of research both in technology, in performance art, media art, sociology, embodied consciousness, in gaming and in theatre studies. Who gets to have a body and what kind? How is public space organized and managed in VE spaces? Most of the literature is centered on the technology which is changing rapidly and has been since the 1960s.²³ Artaud notes that, while theatre renews life’s meaning by rejecting normative “imitations and

powers... it infinitely extends the frontiers of what we call reality” (Artaud, 2010, p 7). This extension of reality is where virtual reality enters today. There are of course the many milestones that VR technology has made, that we shall not go into here for which there is an extensive literature.

But before preceding to the ways in which artists are and might use VR, it is important to first outline how to use the term ‘virtual reality’ and ‘virtual environment’, for need to be distinguished. According to Steve Anderson there is frustration by creators around the imprecision of the contemporary use of the term virtual reality or ‘VR’, because these terms tend to flatten distinctions among a diverse range of media practices (Thomas, Lisa May, Glowacki, David R, 2018). Anderson draws attention to Scott S.Fisher whose work is also in this book who has resisted using the term virtual reality in favor of the more location-specific phrase virtual environment or VE. According to him the virtual environment situates it as an imaginary space, rather than presenting it as another version of ‘reality’ as

“[f]or most people, “duplicating reality” is an assumed, if not obvious goal for any contemporary imaging technology”

(Fisher, S., 1991).

VE can be seen as a type of framework which, until very recently was used only in research stations at universities, like the VE CAVE at University of Illinois at Chicago, whereby multiple participants could move and interact with one another, and reach out and touch the simulations within the VE. In this environment participants wear headsets and haptic bodysuits which represent

the framework. Here this framework exists only within the CAVE (Computer Assisted Virtual Environment) not connected to the internet. At the University of Illinois at Chicago²⁴, which unveiled the first CAVE system at the ACM Siggraph conference in 1992, CAVE is both a recursive acronym - cave automatic virtual environment - and a reference to Plato's The Republic, in which the Allegory of the Cave is used to explore the ideas of perception, reality and illusion. So, one can imagine the first methods used to immerse oneself into a virtual space were in cave like environments, not connected to the internet but to several people in one room that also emulated the format of a cave, or perhaps the holodeck of the star ship enterprise in the TV series Star Trek. A participant who is transported to a virtual environment (VE) using virtual reality (VR) technologies like a headset is arguably not merely transformed, transported or extended but instead undergoes an intrinsic sensorial re-wiring through which we acclimatize to the virtual environment. At the same time we are blinded. We must here also distinguish between different types of media represented in a VE whether it is networked through the internet or not, such as still stereo photography which has a frame and is static, 360 photography which envelops one's field of view but is flat without depth perception – sometimes one can walk around in it and sometimes not, other times one might be watching a video of the camera moving without having agency oneself or moving one's body. When the immersive 3-D graphics adapt to one's own movements and allow a user to walk around in any direction, then these spaces become the most interesting to investigate.

Slowly artists might begin to use these metaverse spaces to form a critique or ask questions and comment through their work on it (and not only try to sell NFT's there), or to create new worlds entirely. In the metaverse cryptovoxels for example we can see galleries that artists, galleries and museums have created. Yet most resemble real world art spaces, with images of art on the virtual worlds (fig. 80). Laron Lanier²⁵, who is often named the father of VR writes that one must also distinguish between environments in which one can touch things while wearing haptic gloves and have agency versus being a subordinate ghost that cannot even haunt" in a space that is not designed to adapt to reaction.

(Lanier, 2017, p. 128).

The VR framework used before 2015 is one in which multiple participants could move and interact with one another, and reach out and touch the simulations in the environment. The big new technology that has changed how virtual environments work is the price reduction of the Oculus Quest by Meta (formerly Facebook) enabling more people to afford it and use it. The relatively inexpensive headset not only provides a VR experience for many, but also connects people who are far away from each other in a virtual environment through the use of the internet and an application within the headset of their choice.

While one can play mini golf with your friend 3000 miles away and have work meetings in a virtual office or work in a co-working café on an extended desktop, watch a movie in a virtual movie

theatre with others (and strangers!), what of VR art and how does it exist? Where is the art in the metaverse in 2023 and what are some examples of VE art works of the past (if we can call them that, as these terms seems to connote objecthood and a structure of Cartesian vision that may not be applicable in a VE). How can we answer Ray Zone’s call appropriately here. What constitutes a public sphere in VR and is there public VR art? Do these new networked VR spaces that have been termed the metaverse(s) and web 3.0 simply copy the dominant power structures of the internet as we know them in 2023?

Artaud describes a plague epidemic as an unseen and virtual phenomenon that enters into the dreams and nervous systems of the bodies of the people in a city (Marseille), which he casts as a metaphor for the virtuality that is conjured in theatrical practice -

“just like the plague, it [theatre] reforges the links between what does and does not exist, between the virtual nature of the possible [...]”

(Artaud, 1958)

Thomas and Glowacki assert that

“VR technology will eventually change not only our general image of humanity but also our understanding of deeply entrenched notions such as “conscious experience”, “selfhood”, “authenticity”, or “realness””

(Thomas and Glowacki, 2015, p 1-2)

Just as the internet seemed new and intangible at first²⁶ perhaps networked VE spaces may become commonplace and become part of our conscious experience of reality and identity.

Much of VR and VE art is coming from the field of new me-

dia art, which emerged from the 1960’s to the present through a steady often self-invented dissemination of work. New media work of course consists of more than simply VEs, but VEs are generally part of its larger repertoire of media that challenge traditional art media such as painting and sculpture. The dissemination of new media art was achieved largely through networks like Rhizome and Eyebeam in New York and new forms of conference/trade show/academic gatherings such as Siggraph (Special Interest Group on Graphics and Interactive Techniques, run by the Association for Computing Machinery), The New Museum in New York, SEA (International Symposium on Electronic Art), Arts Electronica in Linz and Berlin and ZKM (Center for Art and Media in Karlsruhe) and the New Media Caucus in the United States. Media art has now been collected by SFMOMA, the Whitney Museum and many more and has established itself within the canons of contemporary art history. Within media art the term virtual has had different connotations in different decades as mentioned earlier and what is of interests here is actual 3-D stereo VE work that immerses the viewer. In some works, there is an interactive element and in others partly due to the technology one is a passive viewer. It is worth mentioning here that the stereo works noted in the previous chapter oscillate between different art fields, never truly belonging anywhere – from installation art to sculpture to photography exhibitions, the works are housed under the ‘field’ or aegis of mixed media, installation art, site specific installation and photography in its expanded field and sometimes media art. The media art world by contrast has in many ways developed its

own networks and cohorts of artists and it is with trepidation that I have separated it here into a different chapter, perhaps falling into the very trap I have so critiqued, that of categorizing by technique. Cultural critics as Jean Baudrillard and Paul Virilio note that we can no longer distinguish the “real” from the “virtual” - here virtual is also taken to mean anything on the internet or social media. Traditionally considered oppositional, today virtual and real space influence each other to such a degree that a binary discourse is no longer adequate at expressing the phenomenon. For it seems that we have slowly been conditioned to accept virtual environments. The possibility that the internet is a mere preparation for the acceptance of such a virtual world and virtual spaces that will be as ubiquitous as the internet now is, is real. Some predict that the virtual 3-D internet known as web3 or web3.0 will replace the traditional internet, that it will not have the corporate control that pervades the internet now and will instead be controlled by individuals on the blockchain. What artists will eventually do in this space remains to be seen. At this moment in 2022 there are arts spaces in the metaverse that emulate traditional galleries such as the lobbies of various portals and arts spaces like MOCA, the museum of crypto art inside the cryptovoxels metaverse (see fig. 80)². There I found an exhibition next door on women NFT³(non-fungible token) artists. The work existed in rectangles on the walls, clickable and buyable. Galleries have bought spaces

² <https://www.cryptovoxels.com/play>

³ There are many sources that explain this term, for example: <https://www.bbc.com/news/technology-56371912>

in different worlds - Koenig Gallery has bought space in Decentraland. A touring NFT exhibition curated by Georg Bak and Daniel Baumann will be inaugurated at Kunsthalle Zürich in October 2022. Referring to the late Cyberpunk novel “Snow Crash” by Neal Stephenson, this exhibition takes place in a physical exhibition space as well as in multiple metaverses (multiverse) notes the Art Newspaper (The Art Newspaper, 2022). The entanglement of the internet in our lives is no longer discussed today in 2023. Before the internet (web 1.0, web 2.0 is often referred to as the event of social media) photography and the print media were seen as an alternate universe, another realm of representation, of culture and the self, a way to make copies of and disseminate what prior to photography were originals. In order to understand this in more detail the well-known idea of simulation and simulacra and the aura of the original come to mind. Jean Baudrillard coined the terms in his famous theoretical treatise on cultural theory and post modernism (Baudrillard, Jean, 1981). Simulations are copies that share many attributes with the originals that they represent which may take the shape of paintings or actual objects and environments. Simulacra refer to a form of similarity that is specific to media culture in which the distinctions between the original and the reproduction become increasingly blurred. The original may no longer exist, or its emulations and copies - the simulacra may have become more significant in comparison to the simulation. Baudrillard uses the analogy of the map and the territory it represents. While this is not the same as a photograph of something or a VE modelled after an actual space, it helps in understand the

idea of a 3-D modelled environment in a VE that is essentially a virtual copy of an actual location in the world, like a stereo 3-D image just one that recalculates where one is all the time using artificial intelligence.

He notes that

“...the generation by models of the real without origin or reality[is]: A hyper-real. The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes...that engenders the territory.”

(Baudrillard, Poster, Mark, Mourrain, Jacques, 1988, p.166)

What he means by this is that the copy may become the more important item, replacing the original or simply making it less important. We might think of important architectural photographs that have become so iconic as to render the original site irrelevant. Virtual 3-D versions of a place or space may supersede or become more dominant over time than the actual spaces. Walter Benjamin’s well known text *The Work of Art in the Age of Reproducibility* must be mentioned here as it becomes relevant again as we enter the second phase of VR art making and exploration due in part to the technological availability and change. The first phase as articulated by Denise Doyle was in the 1990s when artists had access to some of the technology needed for VEs that were not connected or networked together. Most of the artists noted here stem from this first phase because we are at the time of writing at a very early phase of adoption of networked VR and have yet to see what artists may create in these new metaverses. Benjamin’s much quoted text argues that the aura of the art work is some-

what diminished through reproduction and photography. Yet the reproduction (through printing presses and photography) of a painting for example is more egalitarian in that more people can see a painting through a reproduction, yet it is not the same as the real thing. At the same time, we question the notion of an original and culture – after all society benefits from sharing ideas, art and visuals more widely which in turn feeds cultural production. This idea has sparked creative challenges in artists who purposely use photocopy machines to make their work valueless in material terms, as was the case in the Fluxus and xerox art movements. And this idea puts into question the virtual world – will it be seen as a new original superseding the referent? If the space is invented by the artist in the form of a rendering it certainly can be said to have an aura of its own.

Below we visit examples of art works from the early new media artists. The power of VR lies in its ability to really trick us without glitches and with sophisticated eye tracking, allowing one to explore in the new space, made possible through artificial intelligence and computer processing.

As Peter Dallow notes:

Media immersivity is, in technological terms, a logical extension of computer functionality and media practices. Media immersive environments utilise multimodal spatial-temporal input/outputs data to generate a human sensorily immersed experience via computer/media interface. (Dallow, 2021)

This interface is the headset and the AI that constantly recalculates the 3-D environment as we move around the space. The space is however as yet too young to gage in terms of art practices. The

early VR works as mentioned earlier are not usually networked together as they are today.

One of the works that is mentioned in many sources is Char Davies's virtual reality opus *Osmose* (1994/5). The public installation of *Osmose* includes large-scale stereoscopic video and audio projection of imagery and sound transmitted in real-time from the point-of-view of the individual in immersion. The projection enables an audience wearing polarizing glasses, to witness each immersive journey as it unfolds. In this sense we can return to the "two views" perspective, in that, as an art practice VR in a gallery does still entail the viewer initially watching others experience it. In this case some 3-D imagery is being transmitted via a screen presenting a third passive view of the immersant's whole virtual journey, analogous to the casting feature on the oculus quest. Although immersion takes place in a private area, a translucent screen equal in size to the video screen enables the audience to observe the body gestures of the immersant as a poetic shadow-silhouette. Experiencing and viewing others experience VEs in a gallery space or museum is set apart by this public display and offers a unique opportunity for artists to use it to subvert and play within the sphere of the space. It uses 3-D graphics and interactive 3-D sound, a head-mounted display and real-time motion tracking based on breathing and balance. This idea of navigation through breath is in and of itself unique and meaningful, as a counter narrative to the joystick or buttons. Navigation is usually achieved by clicking on a device or moving ones arms.

The breath and focusing on it is a benchmark of most meditation practices - by navigating with and through the breath, its pace and depth forces the viewer (experiencer, user) both into focus and relaxation. We are immediately challenged here in describing this piece, as the traditional word 'viewer' in this artwork connotes a passive cartesian visual structure no longer applicable for VE. And this is indeed the mark of a good art work, to create those challenges to common terms. I will settle on user here in place of viewer. In this work, the user wears a head mounted display and a motion tracking vest. We are greeted by a monotone environment with wispy computer sounds and birds chirping, a dream-like slivery landscape. Unlike many such environments we see low contrast white shapes of leaves and dots that emulate insects. The sound is cleverly orchestrated and often calming. The artist terms the person who is experiencing the work the immersant. The first virtual space encountered is a 3-D cartesian grid which functions as an orientation space. With one's first breaths, the grid gives way to a clearing in a forest which feels very empowering, as the breath drives change in this world. One can then journey anywhere within these worlds as well as hover in the ambiguous transition between the spaces. There are many different virtual environments in *Osmose*, which the user can navigate through using their breath. Most are "based on metaphorical aspects of nature" states the artist. They are named Clearing, Forest, Tree, Leaf, Cloud, Pond, Subterranean Earth, and Abyss and comprised of surreal and unusual flora and fauna. What I found most engaging conceptually besides the actual computer drawn worlds that at

times appear to look like underwater scenes, is the self-referential inclusion of the actual code that was used to create the work, in the virtual world in 3-D. As such it presented the most astute engagement of a virtual environment that through content and form sets this work apart conceptually. In this substratum of the actual software a space consisting of off white on white quotes from the artist and excerpts of relevant texts on technology, the body and nature is also encountered. One sees it from a slanted angle as if floating diagonally between screens within the codes lifeworld. For a brief moment I am reminded of the emojis in the Pixar’s *Emoji* film walking around a phone’s operating system trying to escape malware bots and I wonder if Pixar got the idea from this work that preceded it. But soon I am back in those poetic visuals, transparent letters of poetry greet me and I am immersed in their message. At last a shred of meaning, something the artist wants to say is here. The artists website states that:

Code and Text function as conceptual parentheses around the worlds within.

At the end the text reads:

“A world that comes alive, empathetic,
The boundaries of the inner and outer thus become porous.
As I close my eyes I feel the sun and hear the bird songs.
Both within me and without me.
Thing one no more.” (Osmose, 1994/5)

The idea that language speaks us rather than the other way around

that emerged with structuralism and psychoanalysis is eluded to here as we question the code as computer language floating in a 3-D virtual environment. In between said code, the very code that created this environment one finds oneself in, we find corridors. While this comparison is admittedly rhetorical in nature the artist does evoke theories of language as many do as part of a conceptual visual practice. The aesthetics of photography and video are as Victor Burgin notes in *Thinking Photography* rooted in the specific techniques that mark its technical development over more than one hundred years (Burgin, Victor, 1989). For example the square frame, excessive grain, the color palette, the grain of black and white can evoke a time period as evidenced by the latest Instagram photography filters. I would argue here that the aesthetics of early virtual environment art have now at the time of writing in 2022 become evident (it always takes a few decades to recognize the visual codes of photographic imagery). By this I mean that the low tech aesthetic has become a trope, a marker of that time period just as the square frame in photography has become a marker of the 1940’s onwards when the twin lens reflex cameras and Hasselblad cameras were in use. The low tech pixelated monochrome look of a work such as *Osmose* connotes early video art, late 20th century art, a low tech look which at the time looked high tech and now seems to have developed its very own aura²⁷. Although they are hard to find, some for these earlier works omit the commercial or stock photography aesthetic found in the current entertainment VE’s be they passive, 360 or interactive. The monochromatic look of *Osmose* is subtle, translu-

cent. restrained and while at times I want splashes of color, I am glad the space is not overfilled or colorful. It reflects careful aesthetic choices that work even though they may have been made because of the data processing limitations of the time. It evokes a second era of new media art that eclipsed early video art. This particular work evokes a nostalgic romanticism in its translucent monochrome color palette that appears visually astute choice by the artist. The screen zooms out to reveal the world that we were just in as an egg shaped globe. Like the early earth photographs taken on the moon one becomes aware of one's own insignificance in the face of space, nature and infinite virtual space, the space of the mind.

Much of the earlier virtual reality works are presented in the context of research on embodied consciousness and the idea of dissolving inner and outer boundaries through the use of VR. As the artist states:

“Based on responses from approximately 25,000 individuals who have been immersed in Osmose since the summer of 1995, the after-effect of immersion in Osmose can be quite profound. Immersants often feel as if they have rediscovered an aspect of themselves, of being alive in the world, which they had forgotten, an experience which many find surprising, and some very emotional. Such response has confirmed the artist's belief that traditional interface boundaries between machine and human can be transcended even while re-affirming our corporeality, and that Cartesian notions of space as well as illustrative realism can ef-

fectively be replaced by more evocative alternatives. Immersive virtual space, when stripped of its conventions, can provide an intriguing spatio-temporal context in which to explore the self's subjective experience of

being-in-the-world—as embodied consciousness in an enveloping space where boundaries between inner/outer, and mind/body dissolve. (Davies, C. 1997)

That the stereoscope and VE as well as networked VE's form a counter point and counter narrative to the cartesian structure of vision was well established by Johnathan Crary. It is in this area and many others that VR headsets and reactive environments may provide a fertile ground for future research on consciousness, subjectivity and even neurology.

Nicole Strenger created the First Immersive Virtual Reality Movie. “Angels” was conceived at MIT & developed at the Hitlab in Seattle. It was completed in December 1991 and recorded on video in January 1992. “This ground breaking movie was programmed for the 3 senses: visual, audio and touch”, notes the artist statement, “thus opening a brand new track in the History of cinema.” The immersive equipment included a 360 degree head mounted display, a 3-D audio system (Crystal River), and the VPL Data-glove.

“By touching the hearts of Angels in a colorful carousel, you are allowed to experience intense love encounters with each of them, and enter 3 new scenes: bliss, loss and fusion. There, another touch to the heart, will open a further world. Once each path is completed, you are transported back to the revolving hub for a new selection.”

(Strenger, 1992)

The work is very cartoon like as most early VR works are computer generated and not mapped with Lidar lasers. She has since then continued to create virtual reality films, which while being passive experiences that are likened to animations when seen in 2D, borrow from the pixelated aesthetic, employ poetry and random association as well as quirky music. Other VR projects map actual spaces such as Jakob Kudsk Steensen's "Primal Tourism". After mapping the island of Borbora in French Polynesia as a full scale replica with his own twist, he notes that many of the plants in tourist locations such as Florida and other tourist resort environments are all grown in one factory, exported to the tourist location (hotel or resort) in order to feed our phantasy of what an exotic location looks like. The work is interesting as a first conceptual piece that is conscious of such choices, yet it misses many opportunities to actually show the real local endemic plants. It is simply perpetuating the image of exotic places that is already perpetuated everywhere, of palm trees. Visitors to his space that are charted on video for example are cloaked visually in imagery of his other art works. While it is interesting that each visitor is quasi cloaked in a former work of the artist, one must wonder how this is also a missed opportunity for meaning making. One interesting twist is that we encounter a gigantic drawing of an insect that the artist made which ironically reminds us of the idea of the copy in a place where mosquitos do not exist not even in real life. This work has an interesting starting point, a former colony of France that now survives only through tourism. What will happen to it

when climate change alters its landscape if the Sars - covid 19 pandemic has not already done so? The artwork fails to interrogate this complex history of the imported plant life and its precarious future. It seems the visitors to the island in VR are so enamored by the technology that the conceptual backbone of the work is not as important to them, or perhaps once used to being in VR they will think more deeply about this place that now exists as a simulacra. There are many other VR projects to explore, an archive of which can be found at the many digital art archives such as rhizome's art base archive (https://artbase.rhizome.org/wiki/Main_Page), the digital art archive (<https://www.digitalartarchive.at/>) and many more that are housed by the various new media conferences²⁸. Some of the most immersive 3-D virtual environments are those created by the artist collective Marshmallow Laser Feast. Although they sit slightly on the edge of entertainment, their work is exhibited and experienced in Museums and Galleries all over the world. True expertise in sound and imaging techniques that are at the cutting edge and a research training make these works well thought out and purposeful. In "The Eyes of the Animal" (Marshmallow Laser Feast, 2017²⁹) one is immersed into the world of insects. Actual Lidar scanners enable the artist researchers to scan the forests of England and build environments in 3-D stereo. This technology enables the participant to escape and imagine seeing flowers as bees might using different visual spectrums. The experience is designed to be had in the woods, with a shift from the human visual spectrum to that of a dragon fly or other insect. While it is passive (the person wearing the headset cannot explore alone

or move around) the quality of the sound and imagery far exceeds most VR works and reminds us of the magnitude and importance of empathy and nature. It is particularly fascinating to watch children try out the headsets which have been made into sculptures that fit on one's head in the shape of black orbs with flat moss on the front. These headsets appear to resemble giant insect heads in and of themselves turning the user into an insect for others to see as they journey through the VE. Themes of the animal and natural world emerge and it appears that many projects including entertainment ones transplant us to natural environments, a place of peace focus and escape. Nicole Strenger is credited with one of the first immersive VR works created at MIT and developed at the Hitlab in Seattle. It was completed in December 1991 and recorded on video in January 1992. This revolutionary movie was programmed for the 3 senses: visual, audio and touch, thus opening a brand new track in the History of cinema. The immersive equipment included a 360 degree Head Mounted Display, a 3D audio system (Crystal River), and the VPL Dataglove. It takes us through a carousel and various themes colorful and pixelated objects that one can touch with the dataglove (it has a haptic feedback system that creates pressure on the glove with one interacts with objects in the video). Unfortunately it is not possible to experience it in person but this may change.

Tony Ousler's work *The Influence Machine* (2016), an experimental film/video work, is described as a holographic model of human desire and dread. *The Influence Machine* captures the haunting atmosphere of magic lanterns, Victorian light shows, camera

obscura and parlor tricks. Images of people speaking and turning are projected onto smoke that is illuminated at night in a park in Stockholm and Edinburgh. What makes this work unique is that the images will never look the same again, because the smoke makes them unique as does the atmosphere the wind and the moment at which they are projected – therefore challenging the idea of original art work and it's aura anew, creating a unique copy each time in the smoke.

Judith Sönniken's work *Migraine Mountains* pokes fun at anaglyphic red cyan imagery by showing a moving variation of it printed on the wall (fig. 81). *Migraine Mountains* consists of a mountain landscape which was originally painted in slow-drying oil to emulate the geological non-human time in which mountains form. The painting was digitally transformed into a red/green 3D version and printed onto two superimposed acrylic glass plates. The green layer is motorized and moves in slow circular motion. The piece references the stereoscopic method used to generate spatial depth by assigning a color to each of the brain's hemispheres. Through its motion, it is impossible for the brain to assemble a coherent image, and any attempt to do so induces the head pressure one feels when exposed to high altitudes. The green plate is slowly rotating to change the depth of the piece. It's reference to classical art works, the idea of the simulacra and VR, resulting in a self-referential pun that is engaging to look at as one layer perpetually moves in a small circular motion reminding us of the illusion machine that is VR. Both this work by Sönniken and that of the Swam Collective are included in the exhibition

“Reset III and Virtual Reality” organized by Peer to Space curated by Tina Sauerländer, an art collective based in Berlin. The exhibition took place at Priska Pasquer Gallery in Cologne in 2017 and also included Gazira Babeli, Friedemann Banz & Giulia Bowninkel, Dominik Halmer, Carla Mercedes Hihn, Claudia Larcher, Patrick Lichty, Judith Sönnicken, The Swan Collective, Tamiko Thiel, Fiona Valentine Thomann & Alfredo Salazar-Caro’s and William Robertson’s Digital Museum of Digital Art with the exhibition Morphé Presence curated by Helena Acosta and Eileen Isagon Skyers (PH/US), Brenna Murphy, Theo Triantafyllidis, Miyö Van Stenis. Many of these artist are also featured on radiance VR (radiancevr.co) which is a new VR research platform and artists archive of over 100 artists. Another artist worth mentioning here is Mert Akbal. His research focuses on the cognitive processes that play a role in the development of art. He presents two theses, on “oneiric dreams” and on “the curiosity”. In his first thesis he argues that the oneiric dreams are poetic simulations that form an evolutionary precursor in the emergence of a hypothetical visual organ of expression. I assume he means the eye. It is comparable to the function of a monitor that is absent in the body of the mammals, in contrast to, for example in the body of squids. Curiosity remains according to him as a universal motivation for breaking away from habits and inertia. His animations are whimsical and remind us of the optical test stereoscopes formerly used by ophthalmologists and early film reels. An archive of many VR works, some stereo and most 180 or 360 can also be found at radiancevr.co.

Patrick Meagher’s work Unibead 2.0 presents us with the opposite of a natural environment however. One is transported into the imaginary inside of a styrofoam bead which Meagher describes as the quintessential material of the 20th century. The bead is 1 km in diameter, divided into quadrants that correspond with corporation specs downloaded from the websites of Hewlett Packard, Intel, Toshiba and the like. Projected onto a projection screen viewers are made to feel a weightlessness when navigating the terrain. The center core has an embedded video of the frothing process of making styrofoam beads, which reminds us of the code embedded inside the VE of Chas’ work Osmose. There are also audio frequencies embedded in the core stacks as a stimulus to ground the body. The hilarity of even thinking about a Styrofoam bead after envisioning the world as a bee, or exploring natural spaces is enough to inspire intellectual curiosity and the idea of an imaginary space that one can never visit due to size is even better. In a surrealist gesture, we encounter here the ultimate simulacra – there is no original of a styrofoam bead and now we have encountered the symbolic metaphor for VR and VE spaces. Networked together like a rhizomic vegetable, which is the metaphor so often used (like the sunflower chokes that are all connected underground in the roots in a variety of ways as noted by Gilles Deleuze and Feliz Guattari), picture one VR space as one styrofoam bead, one person of millions all connected. Like the other works this work is also projected and viewable with a headset. The projection helps

other visitors to an art space see some of the environment from the outside. Other prominent VR artists worth noting are Rosa Menkman who takes us on the journey through computer glitches ; in her work 'DCT:SYPHONING. The 1000000th (64th) interval' a fictional journey through the historical progression of image complexities, told as a modern translation of the 1884 Edwin Abbott Abbott novel "Flatland", Menkman leads us through a universe of abstract, simulated environments, made from materials evolving from early raster graphics. At each turn her virtual world interferes with the formal properties of VR to create never before seen and disorienting environments, throwing into question our preconceived notions of virtual reality. In doing so, 'Behind White Shadows' casts light on some of the problematic issues surrounding the emergence of 3-D technologies, asking questions such as: what do the hegemonic conventions of sight obscure? And: who gets to move beyond the frame and decide the perspective? These are question that many more artists need to contend with and which will be the subject of my own further research. It is my hope that these and other VR works can be revived and uploaded and connected to networked spaces, forming a virtual archive of VR art. But what we must make sure of is this - as James Bohman notes about the high hopes everyone had for the democratizing effects of the internet:

The internet [web 1.0] was thought to herald new possibilities[...], if not direct democracy, even in large and complex societies, as an 'electronic democracy' might replace the mass media democracy of sound bite television. The high hopes for electronic democracy seem to have faded[...] (Bohman, J. p. 131)

It is up to the organizations in civil society that have become concerned about excessive publicity and corporatization of institutions to make sure that public space in virtual reality and egalitarian access and agency are preserved, that it – web 3.0 might fulfil the high hopes we once had for the internet as a direct democracy, a space – to not fall victim to corporate interests. And so we look to artists to claim space in VR and create VE's that are connected and critically engaged with what matters in VR – who owns and controls the space and who is watching who? For artists to remove themselves from the dazzling technology and think about it more deeply to critique, report watch and hold mirrors up to the deeper mechanisms, just as they do in other areas of life. Steve Mann puts it this way –

"we can no longer distinguish between audience and players" in the theatre that is virtual reality. Virtual Reality is also an inverse Brechtian Theatre, where the audience is distanced from the actors (whether they know it or not) and the DECONTamination facility staff (the decon officers off in some distant darkened room, staring at surveillance monitors). "

(Wardrip-Fruin, Montfort, N., , 2003, p.245)

He quips that perhaps satire is no longer possible because of this blurring of distinctions, which links to the cartesian space disruption in VR. If we are in charge of the journey inside a VE then anyone can drive the narrative and become an actor in this space. However I am certain that artists will find a new twist, a new clever and smart angle beyond pure escape to make us think more deeply and act more responsibly within these burgeoning networked spaces. Without touching on identity and public space

within VR, it is clear that much artwork will come as long as the technology is available to all. For if artists do not provide the criticality needed in the metaverse, who will except perhaps philosophers.

Conclusion

It is hoped that this book has filled a small part of the gap in research that exists in the field of 3-D art and experimental virtual reality practices, that I argue form a spatial turn, away from the Cartesian structure of vision towards a post-photographic practice in art. The enormous potential for public space in VR and for critical and interventionist art in the metaverse in the form of connected virtual environments is there. Will artists have agency and access to it? Will we claim it and also not let go of the history that is always there in the background, the training that sets art apart as a critique and as entertainment? There are many more artists to explore and more ideas to be realized. The accompanying media links and media sites (listed in the back of the book) are designed

to support and provide a deeper 3-D experience of the works in this book. It is my hope that Ray Zone would be proud of *3-D Experimental and VR Art Practices - Untangling Another Dimension* yet I regret that not more artists could be included. Some indeed never wrote back to enquiries. Hopefully this book will serve as inspiration for future generations of artists, more books and exhibitions some perhaps taking place in the metaverse. It seems artists use 3-D to question and draw attention to human perception, to the nature of our media and our art – what is original and what is a copy is being turned inside out. That we pay a different kind of attention to anything presented to us in 3-D has become clear. Seeing in 3-D is a disembodied experience that allows us to escape into another world yet be blinded to our present surroundings. Observers tend to notice 3-D more when it is artificially created using a stereoscopic viewing device and it has become a compelling and viable tool.

Many of these artists are well known for other kinds of work and it is hoped that bringing everyone into one volume will cement these methods as a serious endeavor in contemporary art practice, one that will continue into virtual reality or the fourth dimension as Marcel Duchamp professed at the beginning of this book. It is important that these other worlds are not coopted by corporate interests. It is equally important that public space in VR and in separate VE's remains public and egalitarian.

\

Endnot

- 1 Shambroom, D., Duchamp's Last Day, p.8, David Zwirner Books, 2018
- 2 Of course the stereoscope like other media at the time of the 19th century was also used to spread prejudice and stereotypes about certain geographic regions and cultural traditions. See Fusco, C., Wallis, B., Only Skin Deep, Abrams, 2003
- 3 For example "Stereo Views: An illustrated Guide", Waltsmith, John, Krause, 2002 and "3-D Double Vision", Salvesen, Britt, LACMA
- 4 For more information, please visit these links: <https://vimeo.com/213658777> and <https://www.facebook.com/watch/?v=760588317640584>
- 5 Salveston, B., 3-D Double Vision, Prestel, 2017
- 6 Adler, D., Marchessault, J. Obradovic, S., e.d. , 3-D Cinema and Beyond, Public, vol. 35, intellect, 2013
- 7 Stereo 3-D drawing was discovered much earlier by Jacobo Chimenti da Empoli, as evidenced by a drawing made in 16th century Italy.
- 8 This theory has now been built upon by various theorists to include the gay gaze, white gaze, female gaze, for ex. Lyle Harris and William Stern
- 9 Ibid.
- 10 Dali and Schillings are noted here because their work pre dates the symposium at Dia – not because their work does not seem like it might be inspired by these debates.
- 11 This term has emerged in the last year and refers to VR. <https://en.wikipedia.org/wiki/Web3>
- 12 These spaces are continually evolving and changing every month. They are: <https://spatial.io/>, <https://decentraland.org/>, <https://www.cryptovoxels.com/>, <https://www.sandbox.game/>,

13 We now know that these photographers who claimed to photograph spirits were simply trying to scam customer. For more information on spirit photography, consult the book *The Perfect Medium, Photography and the Occult* that accompanies the Metropolitan Museum exhibition, Yale University Press, and other similar publications.

14 see the concept of the other in philosophy an critical theory: Derrida, Lacan, Husserl, Hegel

15 See DeLeskie, Robert “The Underwood stereograph travel system: an historical and cultural analysis: <https://spectrum.library.concordia.ca/1264/> (thesis, 2000)

16 See the art work of Ken Gonzales Day who took postcards of lynchings, reproduced them and erased the dead black subjects to focus the viewer’s attention on the white apparently proud murderers standing next to the trees where the innocent were hung.

17 One can watch a video of him wearing different Seeing Machines here: https://www.youtube.com/watch?v=jLZHgWti-Os&feature=youtu.be&fbclid=IwAR0f7SvVpqvfYLuHwUHHf_HEtuaDc1oD4PBRBxNuIytj8w-05MTckUsPur2E

18 Some of his stereo works entitled “Trummelplatz” are published as an artist book by Ivory Press. Others are viewable in “Being Led by the Nose” by Jane Taylor, University of Chicago Press. 2013

19 For example he uses the title Stereoscope for one of his films, uses an anamorphic mirror in several of his projections works and the gravures in this book as well as the paintings employ analog 19th century style stereoscopes.

20 An image of these glasses can be seen in this link: <https://exhibitions.salvador-dali.org/en/daliestereoscopies/>

15 The phenomena attracted academic attention in the early 19th century and

many experiments like this one were carried out such as this one by Joseph Jastrow.

21 This work can be seen in this link: <https://vimeo.com/353486861> using the anaglyphic glasses provided.

22

23 At the time of writing we are only just collectively experienced a kind of networked virtual Environment, that of the Oculus Quest 2 by Meta.

24 For example: <https://arxiv.org/abs/1801.02884> and <https://www.evl.uic.edu/events/1093>

25 It must be noted here that with any new technology many are named as “the father of” said new technology. Notably it is hardly ever “the mother of”. However it is important to note here that Myron Kruger is also named as the originator of response environments and virtual reality. (Wardrip-Fruin, Noah Montfort, Nick, 2003,p. 377)

26 One must acknowledge here that according to the United Nations report (UN, 2021), much of the world still has no access to the internet (2.9 billion people have never used the internet at all)

27 Osmose can be see here, accessed 4.19.22: <https://www.youtube.com/watch?v=54O4VP3tCoY>

28 Phaidon, Thames and Hudson regularly update their new media volumes with VR artworks and intellect’s Journal formerly names metaverses, now names Virtual Creativity feature scholarly articles on its progression as do other web media outlets.

29 Many of the Marshmallow Laser Feast videos can be seen here: <https://vimeo.com/170753919>

<?> Wheatstone, C., On some remarkable and hitherto unobserved phenomena

of binocular vision, accessed on May10,2020: <https://royalsocietypublishing>

Biographies

Mert Akbal

Born in 1980 in Istanbul, Mert Askbal is a researcher at Hochschule der Bildenden Künste Saar in Germany. He holds a PhD from the Akademie of Finer Arts Saar in Saarbrücken, Germany. His artistic research focuses on dreams. He assumes the dream experience in sleep as an artistic activity. The reconstruction of dream reality in waking reality and the transfer of dream elements into waking reality is the main body of his research. His work was included in the Beijing Biennale 2010.

mertakbal.com.

Zoe Beloff

Born in 1958 in the United Kingdom and lives in New York City. She holds an MFA from Columbia University in Filmmaking and was a fellow in the Whitney Independent Study Program, 1986. She is Professor at Queens College CUNY. Her work was included in the Whitney Biennale and has been exhibited and published internationally.

zoebeloff.com

Geoffrey Berliner

Born in 1961 in New York City, NY, Geoffrey Berliner is a photographer and Executive Director of Penumbra Foundation, New York, NY. Penumbra is a non-profit organization that brings together the Art and Science of Photography through education, research, outreach, public and residency programs. It centers around alternative processes in photography and offers a residency with stipend. Geoffrey is also a collector of antique cameras. www.penumbrafoundation.org

Lygia Clark

Born in 1920 (+1988) in Belo Horizonte, Brazil. In 1947, she moved to Rio de Janeiro to study with Brazilian landscape architect Roberto Burle Marx and became an artist. Between 1950 and 1952, she studied with Isaac Dobrinsky, Fernand Léger and Arpad Szenes in Paris. In 1953, she became one of the founding members of Rio's Frente group of artists. In 1957, Clark participated in Rio de Janeiro's first National Concrete Art Exhibition. Clark explored the role of sensory perception and psychic interaction that participants would have with her artwork. Her work was in the Venice Biennale in 1960 and 1962. It was exhibited internationally and at MOCA and the Barbican London, England.

Dan Graham

Born in February 1942 (+2022) Dan Graham was an American visual artist, writer, and curator in the writer-artist tradition. Graham began his art career in 1964, at the age of 22, when he founded the

John Daniels Gallery in New York City. His later work focused on cultural phenomena by incorporating photography, video, performance art, glass and mirror installation art structures, and closed-circuit television. Graham's work was always firmly based within conceptual art or post-conceptual art practice. Early examples were photographs and numerological sequences, often printed in magazines, such as *Figurative* (1965) and *Schema* (1966). He lived and worked in New York City.

Salvador Dali

Born in 1904 (+1989) was a Spanish surrealist artist renowned for his technical skill, precise draftsmanship and the striking and bizarre images in his paintings. To bring up images from his subconscious mind, Dalí began to induce hallucinatory states in himself by a process he described as "paranoiac critical." He depicted a dreamworld in which commonplace objects are juxtaposed, deformed, or otherwise metamorphosed in a bizarre and irrational fashion. He was influenced by Freud's psychoanalytic theory of the unconscious and was friends with Picasso, Man Ray, Miro. He also collaborated on Luis Buñuel films. He is also well known for posing in the book of portraits of himself in Phillippe Halsman's *Sali Atomicus* and Dali's *Moustache*. His 3-D paintings are on permanent display at Gala-Salvador Dalí Foundation in Catalonia, Spain.

Marcel Duchamp

Marcel Duchamp was born 1887, Blainville, France, (+1968) was a French artist who is credited with creating the first conceptual art work. Duchamp has had an immense impact on twentieth-century and twenty first-century art, and he had a seminal influence on the development of conceptual art. By the time of World War I he had rejected the work of many of his fellow artists (such as Henri Matisse) as “retinal” art, intended only to please the eye. Instead, Duchamp wanted to use art to serve the mind. After the sensation caused by *Nude Descending a Staircase, No. 2* (1912), he painted few other pictures. His irreverence for conventional aesthetic standards led him to devise his famous ready-mades and heralded an artistic revolution. Duchamp’s work is housed at the Philadelphia Museum who famously do not loan it out. There you will find the 50cc of *Paris Air* (1919) and the famous *Etant Donnés* (1946-1966), that was installed there after his death as a full size diorama. He became a U.S. citizen in 1955 and lived most of his life in New York.

Scott S. Fisher

Born in 1951 in Bryn Mawr, USA, lives in Los Angeles, CA, USA. Fisher is a graduate of MIT’s Architecture Machine Group (now Media Lab). He is currently Professor of Media Arts + Practice at the University of Southern California School of Cinematic Arts, Los Angeles and has taught at MIT, UCLA, UCSD, and Keio University in Japan. Fisher is a media artist and interaction designer whose work focuses primarily on immersive environments and technologies of presence. Well known for his pioneering work in

the field of Virtual Reality at NASA, he has also been an Artist in Residence at MIT’s Center for Advanced Visual Studies and his stereoscopic imagery and artwork has been exhibited in the US, Japan and Europe. He lives and works in Los Angeles, CA.

Rebecca Hackemann, PhD

Born in 1972, Karlsruhe, Germany, Hackemann divides her time between London and Kansas City, KS. Rebecca Hackemann was a studio fellow in the Whitney Museum Independent Study Program, 2000 and earned a PhD from Chelsea College of Art, University of the Arts London in 2019; she earned an MFA in Studio Art (Photography) from Stanford University (1996), CA, USA and a BFA in Film Video and Photographic Arts from University of Westminster, London, UK (1994). She is a visual artist and scholar and has exhibited her work throughout the US and Europe. She has received grants from Lower Manhattan Cultural Council (New York) and was an artist in residence at Yaddo, Light Work and Headlands Center for the Arts. Her writing has been published by MIT Press and Intellect Journals, she has presented papers at numerous conferences, including CAA, SPE, SECAC, UAAC and psi20. She is Associate Professor of Photography at Kansas State University, KS. For more information, please visit: rebeccahackemann.com and utteraton.com.

Perry Hoberman

Born in 1954 is an installation artist who has worked extensively with machines and media. His career has included working with Laurie Anderson and the USC Interactive Media Division. He was a Whitney Independent Study Program Fellow in 1978 and is a Guggenheim Fellow. He has taught at the Cooper Union School of Art, the San Francisco Art Institute, and the graduate Computer Art Department in the school of Visual Arts in New York. He is currently an Associate Research Professor in the Interactive Media Division at the University of Southern California School of Cinema-Television, as well as a visiting artist at the California Institute of the Arts. His work is included in collection of the Museum of Modern Art, New York.

Daniel Iglesia, PhD

Born 1981 in New Jersey, USA. He lives in the San Francisco Bay Area, CA, USA. He has a doctorate in music composition from Columbia University and has taught at the Columbia Computer Music Center. Affiliated ensembles include Spirograph Agnew, Datalore, Sideband, and the Princeton Laptop Orchestra. He's the author of MobMuPlat, a platform for networked audio on mobile devices. www.danieliglesia.com and currently works for google in northern California, USA.

Ken Jacobs

Born in 1933 in Williamsburg, Brooklyn, NY, USA. His work was discovered by NY MoMA in 1950 by Hans Hofmann in 1956. He is Distinguished Professor Emeritus of Cinema at State University

of New York at Binghamton. His work *Star Spangled To Death* and *Tom, Tom, The Piper's Son* are among the many films and videos, many in 3-D, that he has created. He also created the 3-D shadowplay theater (*The Apparition Theater Of New York*) and live projection performances with *The Nervous System* and *The Nervous Magic Lantern*. He lives and works in the Lower East side of Manhattan, NY.

William Kentridge

Born in 1955 in South Africa, Kentridge is a filmmaker, draftsman and sculptor, and the son of Sydney Kentridge, one of South Africa's foremost anti-apartheid lawyers. After studying politics and African history at the University of Witwatersrand in Johannesburg from 1973 until 1976, Kentridge studied Fine Art at the Johannesburg Art Foundation (1976–1978) and the École Jacques Lecoq in Paris. His interest in theater—specifically in acting and design—influenced his artistic style and inspired a desire to connect film and drawing. Kentridge's drawings, usually rendered using pastels and charcoal, were often created as studies for animated films. His works have been exhibited in solo exhibitions at many museums, including the Museum of Modern Art in New York, the Albertina Museum in Vienna, the San Francisco Museum of Modern Art, and the Philadelphia Museum of Art. Since the 1980s, Kentridge has been awarded various prizes, such as the Kaiserring Prize, the Carnegie Prize, the Standard Bank Young Artist Award, and the Red Ribbon Award for Short Fiction. He

currently lives and works in Johannesburg, South Africa.

www.kentridge.studio.com

Susan MacWilliam

Born 1969 in Belfast, Northern Ireland, lives and works in Belfast and Dublin. Susan MacWilliam received her BFA from Medlock School of Fine Art, Manchester Polytechnic in 1991. She is a Lecturer in Fine Art at the National College of Art and Design, Dublin. Working with video, photography and installation she investigates obscure and overlooked histories, and cases of perceptual and paranormal phenomena. In 2009 Susan represented Northern Ireland at the 53rd Venice Biennale with her solo show Remote Viewing. www.susanmacwilliam.com

Patrick Meagher

Born in 1973 in Manhattan, NY Patrick is a post-conceptual artist who lives and works in downtown Manhattan and the Catskills region in upstate New York. His work explores how mankind is adapting spiritually and emotionally to the Digital Age. Meagher co-founded artist-run projects such as the art clubhouse Silvershed, CollectiveShow, Crosby Street Press, and the non-profit Lexarc.org. Patrick's social practice and open source projects are part of his interest in social justice, activism and sociology, as both subject matter and practical mediums for social engagement, Meagher studied at Kunstakademie Dusseldorf, Carnegie Mellon, M.I.T., and holds an MLA from Harvard University.

www.patrickmeagher.com

Rosa Menkman

Born in 1983 in Arnhem, The Netherlands, Menkman is a Dutch art theorist, curator, and visual artist specialising in glitch art and resolution theory. She received an MFA from University of Amsterdam in New Media Art. She investigates video compression, feedback, and glitches, using her exploration to generate art works. Menkman's *The Collapse of PAL* (2011), in which she acknowledges the end of PAL (Phase Alternating Line)—an analogue video programming structure—is the digital version of a live audio visual performance first performed on national Danish television and afterward realized at Transmediale (Germany) and Nova festival (Brasil). https://en.wikipedia.org/wiki/Rosa_Menkman - cite_note-2 Menkman has curated several international exhibitions of other artists' work. In 2019 Menkman won the Collide International Barcelona Award from CERN.

www.rosa-menkman.blogspot.com

Jim Naughten

Born in 1969 in Horsham, UK, Jim studied at Bournemouth College of Art and is based in London. Jim Naughten is an artist exploring historical subject matter using stereoscopy, photography and painting. He was awarded a painting scholarship to Lancing College and later studied photography at the Arts Institute of Bournemouth. Naughten's work has been widely featured in exhibitions across Europe and the US and includes solo a show at the Imperial War Museum and group shows at the Royal Academy of Art and National Portrait Galleries in London. His first

series, 'Re-enactors', was published as a monograph in 2009 (Hotshoe Books), his second, 'Costume and Conflict', was published by Merrell in March 2013, 'Animal Kingdom' was published by Prestel in April 2016, 'Human Anatomy, by Prestel in 2017 and his most recent, 'Mountains of Kong' published by Hoop Editions in 2019.

www.jimnaughten.com

Tony Ousler

Born in 1957, he graduated from the California Institute of the Arts, Valencia, CA, USA and collaborated on early works with artists such as Mike Kelley. Tony Oursler lives and works in New York, NY, USA. In addition to participating in prestigious group exhibitions such as documenta VIII and IX, Kassel, Germany (1987 and 1992), Oursler's work is included in many public collections worldwide, including the Hirshhorn Museum and Sculpture Garden, Washington, DC, USA; Centre Georges Pompidou, Paris, France; Museum of Modern Art, New York, NY, USA; National Museum of Osaka, Japan; Tate Collection, London, UK; Van Abbemuseum, Eindhoven, The Netherlands and ZMK/Center for Art & Media, Karlsruhe, Germany.

www.tonyousler.com

Alfons Schilling

Alfons Schilling was born 1934 (+2013) in Basel, Switzerland. He studied at the University of Applied Arts in Vienna and later moved to Paris and to New York where he lived and worked until 1986. Alfons Schilling died in Vienna in 2013. He was teaching at

the Cooper Union for the Advancement of Science and Art and at the Hunter College in New York City and received a John Simon Guggenheim-Fellowship in 1985. He was also Professor at the University of Applied Arts in Vienna 1986- 1990. He was awarded the Cross of Honor for Science and Art of the Republic of Austria in 2012.

His art was mainly about spatial perception and stereoscopic vision. The media is painting, photography and apparatus for visual experience.

The Estate of Alfons Schilling can be found here: www.alfonsschilling.net

Joel Schlemowitz

Born in 1967, Madison, Wisconsin, USA is an experimental filmmaker based in Brooklyn, NY who works with 16mm film, shadowplay, magic lanterns, and stereographic media. Schlemowitz has a BS in Filmmaking from Ithaca College, NY (1989). His work is represented by Microscope Gallery, Brooklyn, NY. He is a part time teaching Professor of Filmmaking at The New School in New York. He has received grants from the Jerome Foundation and New York State Council on the Arts. His work has also been shown at the Whitney Museum of American Art, MoMA, Anthology Film Archives, the New York Film Festival and the Tribeca Film Festival. www.joelschlemowitz.com

Christopher Schneberger

Born in 1970, Miami, Florida, United States, lives in Chicago, Illinois, United States. Christopher received a Master in Fine Arts in Photography from Indiana University. He is currently a Lecturer in Photography at the School of the Art Institute of Chicago, and Adjunct Faculty at Columbia College and the College of DuPage. Exhibitions have included: Dorsky Projects, New York City; Anenberg Space for Photography, Los Angeles; GeoCarto International, Hong Kong; and Printworks Gallery, Chicago. For more information please visit: www.christopherschneberger.com/

Judith Sönniken

Born in 1981 in Wickede/Ruhr in Germany, is a visual artist, dimensional athlete and ancient cosmologist. She holds an MA in Fine Arts from the University of the Arts Berlin and certifications in UX, Usui Reiki and Feng Shui. Her practice implies objects, virtual reality, eco-performances, geomancy, biofield tuning, and guided meditation. In 2017, she co-founded Befriending Hyperobjects, a performative interaction with non-human entities in digital and analog geographies.

www.radiancevr.co/artists/judith-soennicken/

Ethan Turpin

Born in 1973 in Solvang, California. Turpin studied sculpture at Victoria College of Art in Melbourne, Australia and received his BFA from Kansas City Art Institute in 1997. His show “Stereo-collision” exhibited at the California Museum of Photography in

2012. Turpin lives in Santa Barbara, California where he founded The Burn Cycle Project for multimedia collaborations about wildfire, water, and climate change with researchers and public agencies. For more information, please visit: www.ethanturpin.com

Aga Ousseinov

Born 1962 in Baku, Azerbaijan, lives and works in New York (US) since 1991. He received his MFA in Sculpture from “Surikov” Fine Arts Institute in Moscow. Aga Ousseinov studied photography and video at International Center of Photography after moving to New York City. Pushing forward established traditions of sculpture, his works are sculptural installations combined with videos, photographs, drawings and collages. Ousseinov has exhibited extensively both nationally and internationally including the Venice Biennale, Venice, Italy in 2011.

www.agaousseinov.com

Colleen Woolpert

Colleen Woolpert was born in 1971 and is currently based in Kalamazoo, Michigan. She received an MFA in Art Photography from Syracuse University and a BA in Art from Western Michigan University and holds a patent for her TwinScope Viewer, which is both an art object and functional exhibition stereoscope. Colleen has taught photography at many institutions including Western Michigan University and Hamilton College. <https://colleen-woolpert.com/>

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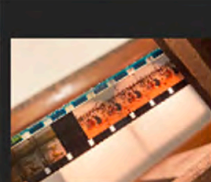


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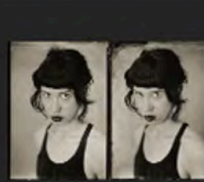


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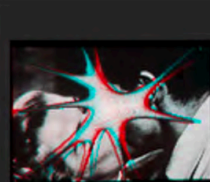


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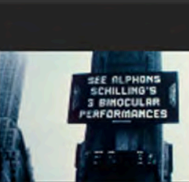


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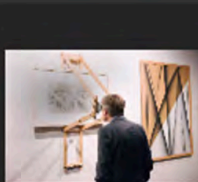


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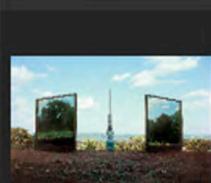


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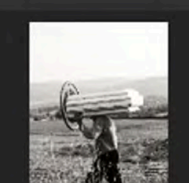


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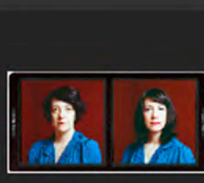


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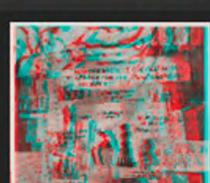


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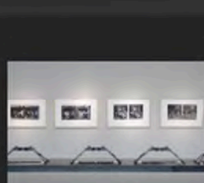


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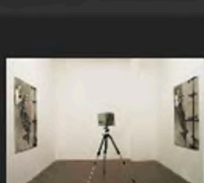


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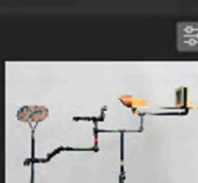


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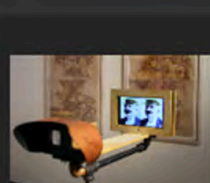


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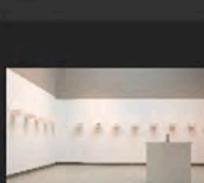
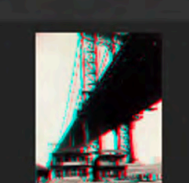
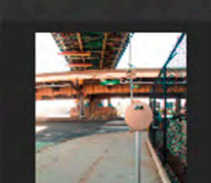




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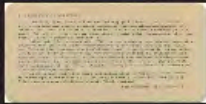


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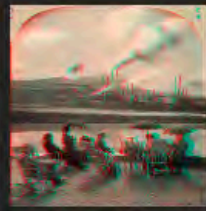


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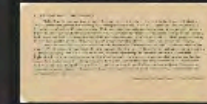


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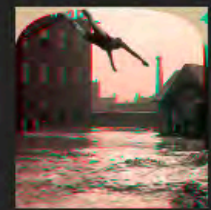


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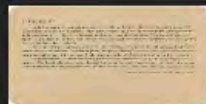


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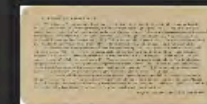


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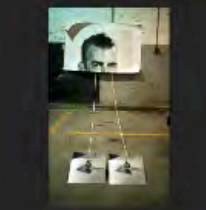


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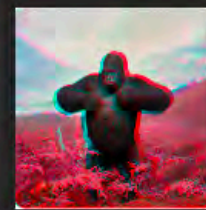


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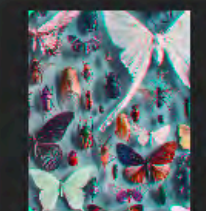


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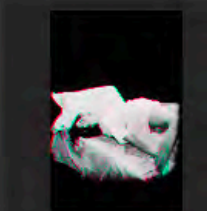


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CURRICULUM VITAE

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- 1994 – BA (Honors) Film, Video and Photographic Arts, University of Westminster, London, England
- 00/01 – Whitney Museum of American Art Independent Study Program Studio Fellow, New York, NY

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- 2017 – pr. Associate Professor of Photography / Art, Kansas State University, R1 Land Grant University, Manhattan, KS
- 2012 – 17 Assistant Professor of Photography, Kansas State University, Manhattan, KS
- 2012 – 13 Visiting Assistant Professor of Photography, Minnesota State University, Moorhead, MN
- 2008 – 10 Assistant Professor of Photography, Wartburg College, Waverly, IA
- 1995 – 96 Instructor in Photography, Stanford University, Stanford, CA
- 1994 – 96 Teaching Assistant in Photography, Laura Volkerding, Joel Leivick, Gabor Szilazi, Enrique Chagoya, Stanford University, CA

SOLO / MAJOR EXHIBITIONS

- 2022 – Kunstraum Elsa, Rebecca Hackemann: Haptic Habits: the darkroom exposed, Bielefeld, Germany
<https://elsa-art.de/2022/02/14/rebecca-hackemann-hapitc-habits-the-darkroom-exposed/>
Klompching Gallery, exhibition with Jeanette May, Curious Devices and Other Objects, Brooklyn, NY
- 2021 – Springfield Art Museum, major acquisition of sculpture for permanent collection. First outdoor sculpture acquisition by woman artist, on permanent display on the grounds, Springfield, MO
Museum für Photographie Braunschweig, TRUE PICTURES? Vom Dokument zum Konzept – position zeitgenössiger Fotografie aus der USA, curated by Barbara Hoffmann-Johnson, Director; Artists: Erica Baum, Ingeborg Gerdes, Owen Gump, Rebecca Hackemann, Braunschweig, Germany (forthcoming 11.Sept – 5.Dec)
Hartman Gallery, Springfield Art Museum, Four x Four Biennale, curated by Sarah Buhr, printed catalogue, work exhibited in separate gallery as part of a 4 person exhibition (26 works one public work), catalog, Springfield, MO
- 2018 – fotofocus Cincinnati Biennale, Wavepool Gallery, social practice photography project, "The Archive of Unmade Photographs, catalog with ISBN, Cincinnati, OH
- 2015 – Stereoscopic Public Art Project in 3 German cities, "Die Fernglaeser der Zukunft und der Vergangenheit", as part of "Thingstätte: Projecting the Propaganda", curated by Prof. Katharina Bosse, catalogue Leipzig, Herrchen an der Sieg, Berlin, Germany
Socially engaged public art work installed for one month in two locations on sidewalks in Brooklyn and Queens, NY, "The Public Utteraton Machines", fiscally sponsored by New York Foundation for the Arts, NY, curated by NYC Parks and Recreation, NYC, NY (utteraton.com)
- 2014 – Chapman Gallery, (2 person exhibition with Shreepad Joglekar), Kansas State University, Manhattan, KS

CURRICULUM VITAE

- 2013 Farnham Gallery, Simpson College, Des Moines, IA
- 2013 Webster Leiden Art Gallery, Webster University, Leiden, Netherlands
- 2011 LMCC, The Urban Field Glass Project, site specific interactive public art project, Chinatown New York, NY
DOT Artpartners Grant, The Urban Field Glass Project, site specific interactive public art project, Brooklyn and New York, NY
NB: Both projects above are fiscally sponsored by the New York Foundation for the Arts Fiscal Sponsorship Program
- 09 - 11 AAI Philadelphia, Visionary Sightseeing Binoculars, permanent site specific public art project, Philadelphia, PA
- 2009 Waldemar A. Schmidt Gallery, "Adventures in Perception", Wartburg College, Waverly, IA
- 2004 Fish Tank Gallery, "Sight Unseen", Dioramas and Stereoscopes 2 person exhibition with Jihyun Park, Brooklyn, NY
- 2003 The Inc., "In Stereo", Hamilton, ON, Canada
- 2007 Article Projects, public art project in window, curated by David Gibson, Greenpoint, Brooklyn, NY
- 1999 Sightings Gallery/ Collaboration, San Francisco, CA
- 1996 Sightings Gallery/Collaboration, San Francisco, CA

SELECTED GROUP EXHIBITIONS

- 2022 National Quilt Museum, 'Never Forget – Quilts from the 911 Memorial Museum collection', Peducah, KY
- 2021 Klompching Gallery, Fresh 2021 Finalist, online, chosen by international jurors, Klompching Gallery, catalog cover, Brooklyn, NY
Shanghai International Photography Festival, Reviewer favorite, feature on SIPF website: <https://sipf.sg/the-archive-of-unmade-photographs/>, Shanghai, China
- 2020 Spring Break Art Show Art Fair, Curated by Chris Bors, New York, NY
Kronos Art Festival, category: Video art, other artists included Joel-Peter Witkin, Sant Monica, Spain
Gallery MC, Still Utopia: Islands, curated by Aga Ousseinov and Simonetta Moro, New York, NY
Society for Photographic Education New Media Video Festival, single channel video, SPE 2020, Houston, TX
- 2019 Museum Für Photographie Braunschweig, Reiselust und Müßiggang, curated by Barbara Hofmann-Johnson, Director, Braunschweig, Germany
Circolo Ricreativo culturale 3 agosto, Still Utopia, curated by Simonetta Moro and Aga Ousseinov, Venice, Italy
Art Intersection, Light Sensitive, Images from the Darkroom, curated by Christopher James, Gilbert, AZ
Amos Eno Gallery, The Social Policing of Gender and the Criminalization of Queerness, curated by Lorenzo Triburgo, Brooklyn, NY
Elsa Art Space, Der Analoge Moment, curated by Katharina Bosse, Bielefeld, Germany
Light Year, 7 Attempts to Exhaust [the poetics of] a Place, curated by Simonetta Moro, Anchorage Place, Manhattan Bridge
Projections, 17 works, Brooklyn, NY
San Francisco Camerawork, curated exhibition, auction and hardcover catalogue book, San Francisco, CA
- 2018 Center Santa Fe, Conjured Futures, group exhibition projected in public space June 7th and 8th, curated by Center Santa Fe, part of Currents New Media Festival and Photo Summer, Santa Fe, NM
Auburn University, Biggin Gallery, "Dis-appearance" curated by Almut Haboeck, Auburn, AL
Marianna Kistler Beach Museum of Art, Here and Now Faculty Exhibition, curated by Chad Alligood (catalogue), Manhattan, KS
Foley Gallery, "Analog versus Digital". by anonymous peer review, New York, NY
- 2017 Perspective Gallery, Depth Cue, curated by Christopher Schneberger, Chicago, IL
Lawndale Art Center, Houston, TX, group exhibition curated by Toby Kamps (catalogue), curator of contemporary art at The Menil Collection.
Smack Mellon, group exhibition and auction (Kentucky Derby!), Brooklyn, NY
Center for Photographic Art, group exhibition, Carmel, CA
Rayko Gallery, Plastic Camera Exhibition, San Francisco, CA

CURRICULUM VITAE

- LACDA, Electron Salon, curated by Rex Bruce, Los Angeles, CA
- The Center for Fine Art Photography, Black and White, curated by Ann M. Jastraab, Fort Collins, CO
- 2016 Eleanor D. Wilson Museum, group exhibition, curated by Jenine Culligan, Director, Roanoke, VA
- McNamee Gallery, St. Louis University, group exhibition, curated anonymously by Society for Photographic Education Multi cultural caucus, St Louis, MO
- Printed Matter, photographic artist book holding (curated by submission), anonymous peer review, New York, NY
- Los Angeles Center for Digital Art, group exhibition, curated by Nancy Meyer, curator at Walker Art Center, Los Angeles, CA
- Midwest Center for Photography, 2016 Hot New Pix Group Exhibition, anonymous peer review, Wichita, KS
- 2015 Houston Center for Photography, group exhibition curated by Russel Lord, curator of New Orleans Museum of Art, Houston, TX
- Low Gallery, "Size Matters", part of Medium Festival for Photography, San Diego, CA
- Saatchi Gallery, Projection of photographs, London, UK
- Bemis Center for Contemporary Art, curated benefit auction and exhibition, anonymous peer review, Omaha, NE
- 2014 CCNY, Baxter Street Gallery, curated by Charlotte Cotton, New York, NY
- LMCC / William Holman Gallery, charity auction and exhibition, New York, NY
- Chelsea Salon, CONS project, Chelsea College of Art, London
- San Francisco Camera Work and Illuminate the Arts, projection of work on the East wall of 1019 Market Street, San Francisco, CA
- Los Angeles Center for Digital Art, " Electron Salon", curated by Rex Bruce, Los Angeles, CA
- SPE National Headquarters Exhibition Space, "Off the Web, On the Wall", Cleveland, OH
- Chapman Gallery, Kansas State University, 2 person exhibition with Shreepad Joglekar, Manhattan, KS
- Society for Photographic Education, "The Archive of Unmade Photographs", socially engaged photography project in collaboration in collaboration with artist Mark Strandquist, , Baltimore, ML
- 2013 Site 95 at Hillyer Art Space, "Urban Interactions", curated by Meghan Kent, Washington, DC
- Brooklyn Utopias / Old Stone House, curated by Katherine Gressel, Brooklyn, NY
- Gathering Place, NLE Curatorial Lab Production, curated by Jessica Wallen, New York, NY
- Los Angeles Center for Digital Art, Snap to the Grid", Los Angeles, CA
- Gallery of Moments, "Now and Here = Everywhere", participatory video collage, research project, Central St. Martin's College of Art and Design, London, UK
- LACDA, "Electron Salon", curated by Rex Bruce, Los Angeles, CA
- 2012 Brooklyn Historical Society, Old Stone House, Brooklyn Utopias, curated by Katherine Gressel, Brooklyn, NY
- Rutgers, The State University of New Jersey, Paul Robeson Galleries; "Lift Off: Earthlings and the Great Beyond", Newark, NJ (100 page catalogue)
- 2011 Triangle Space, "Multiple Authors & Previous Owners", curated by Chloé Hipeau, Wei Guo and Amanda de Pablo, CCW (catalogue, essay by Neil Cummings), London, UK
- Agency of Unrealized Projects (AUP) archive, an e-flux project in collaboration with the Serpentine Gallery, devised by Julieta Aranda, Hans Ulrich Obrist, Julia Peyton-Jones and Anton Vidokle, Basel, Switzerland
- 2010 Hunter College Times Square Gallery, "Smoke + Mirrors / Shadow + Fog", curated by Tracy L. Adler and Mara Hoberman, (catalogue), New York, NY
- UNI Museum, Object as Subject: Artists Explore the Museum Collection, curated by Scott Hudson, Cedar Falls, IA
- Left Forum Conference 10, exhibition of political art projections, New York, NY
- 2009 Thomas Jaeckel Gallery (532 Gallery), "Strength in Numbers", curated by David Gibson, New York, NY (date TBD)
- Visionary Sightseeing Binoculars, permanent site specific public art project funded by AAI as part of the Chinatown IN/Flux series, Philadelphia, PA (3 months)
- Left Forum, Conference, 09, New York, NY
- Tunnel Space, F.I.T., "The Ghosts of Coleridge", curated by F.I.T. MA graduate students in curatorial practice, catalogue, essay by Cameron Shaw, New York, NY
- 2008 301 Gallery, Montserrat College of Art, PEEK site specific window project, Beverly, MA
- Site Specific Public Art Pieces, "Visionary Sightseeing Binoculars" (3 months initial exhibition)
- 2007 Marcia Wood Gallery, "click/shift/enter", group exhibition, catalogue, Atlanta, GA

CURRICULUM VITAE

- Apex Art, "The Most Curatorial Biennial of the Universe", New York, NY
- Novosibirsk State Art Museum, 'Face to Face: Political Portraiture in American Art', curated by Yulia Tikhonova, 5th Novosibirsk International Biennial, Novosibirsk, Siberia (Russia)
- Christies, Sweetarts auction, Christies, New York, NY
- Copy Gallery, "Here and Now", Philadelphia, PA
- Seed Project, artist collective environmental project, Winkleman Gallery, New York, NY
- 2 0 0 6 Gigantic Artspace, "The Golden Hour", curated by Erin Donnelly and Susanna Cole, New York, NY
- Felicity R. Bonoliel Gallery, CFEVA, "From the Studio III, curated by Lia Gangitano, Participant Inc. Gallery, New York, Philadelphia, PA
- Rider Project, mobile art shown in collaboration, "cell2cell2CELL", various locations in New York and Brooklyn, NY
- PS 122, "InterState", group exhibition, New York, NY
- Artist Space, "Night of 1000 Drawings", open exhibition, New York, NY
- The Foundry, draw_ing_2, curated by Giacomo Picca, London Biennale 2006, London, UK
- Casoria International Museum of Contemporary Art, "self portrait – a show for Bethlehem", curated by Wilfried Agricola de Cologne, Naples, Italy
- Synthetic Zero Space, curated by Mitsu Hadeishi, sponsored by Bronx Council on the Arts, Bronx and New York, NY
- 2 0 0 5 Makor/Steinhardt Center, Real Art Today, exhibition in conjunction with artists' talks, curated by David Gibson, New York, NY
- AAF Art Fair, blasthaus (of SF, CA) booth, New York, NY
- "Explosivo Art Show", Stay Gold Gallery, curated by Tracy Candido, Brooklyn, NY
- Photo sf art fair, blasthaus, booth 34, San Francisco, CA
- Headlands Center for the Arts, open studios as part of 3 month residency, 4/24/05, CA
- Aratoi Museum in Masterton, postcard exhibition organized by Nicolas Dumit Estevez, Masterton, New Zealand
- Spike Gallery, curated one day exhibition for benefit, New York, NY
- Nurture Art Gallery, "Paper, Papel, Papier", Williamsburg, Brooklyn, NY
- 2 0 0 4 "Arrival: intimate Spectacles", curated by Heng-Gil Han, Flushing Town Hall, a Smithsonian Institution, Queens, NY
- Timeless/Timeliness, curated by Dominique Nahas, catalogue available, Aljira Emerge 2003, Newark, NJ
- London Biennale 2004, Draw_drawing, Gallery 32, curated by Giacomo Picca, London, UK
- Los Angeles Center for Digital Art, "Snap to Grid", Los Angeles, CA
- Group Exhibition, Picture House Center of Photography, Leicester, UK
- 2 0 0 3 Lower Manhattan Cultural Council Offices (LMCC), group exhibition, New York, NY
- Nurture Art, group exhibition "2 FRESH", Williamsburgh/ Brooklyn, NY
- 16 Beaver Group, "Operation Now, Wow and How", curated by Marc Lepson, private space, New York, NY
- Anti - War Poster Show, Drinkink Collective, Macy Gallery, Columbia University, New York, NY
- 2 0 0 2 Art*O*Mat -- 'don't go round artless' vending machines, various locations including the Whitney Museum of American Art
- and New Museum Bookshop, New York, NY
- Printed Matter, "The Ideal Sight Restorer" and "The Autopsy of an Historian", New York, NY
- Sotheby's New Collectors, "Moments of Clarity: A Midsummer Night's Interlude", Sotheby's, NYC, NY
- Light Work residency, one month, Syracuse, NY
- Autoritatto, artists portray themselves, curated by Stefano Parquini, Bologna, Italy
- The European Biennial of Contemporary Art, 'Free Manifesta', Frankfurt, Germany
- Exit Art, "Reactions", reactions to 9/11, New York, NY
- Nurture Art, 'Fresh' box, benefit, New York, NY
- Hallwalls, group exhibition, Buffalo, NY
- 2 0 0 1 Whitney Museum of American Art ISP exhibition, New York, NY
- New Arts Program, Kutztown, PA
- Open Space Gallery, "Fractured Family", Allentown, PA
- 2 0 0 0 Photo Metro Magazine, Honorable mention, editor: Bill Hunt/Halsted Hunt Gallery, New York, NY

CURRICULUM VITAE

- New Jersey Center for Visual Arts, curator: Dan Cameron/New Museum of Contemporary Art, NYC, Summit, NJ
- 2001 Whitney Museum of American Art ISP exhibition, New York, NY
New Arts Program, Kutztown, PA
Open Space Gallery, "Fractured Family", Allentown, PA
- 2000 Photo Metro Magazine, Honorable mention, editor: Bill Hunt/Halsted Hunt Gallery, New York, NY
New Jersey Center for Visual Arts, curator: Dan Cameron/New Museum of Contemporary Art, NYC, Summit, NJ
- 1999 Clement Gallery, "Dinner with Dali", Toledo, OH
Fraser Gallery, "Homage to Dali", Washington, DC
Open Space Gallery, "Awkwardology", Allentown, PA
- 1998 Hallwalls, "Books and Boxes" Buffalo, NY
Highland Cultural Center, curated by Paul Kasmin Gallery, Highland, NY
Works Gallery, "Evoking the Unexpected", San José, CA
Sightings Gallery, "Small Works - Big Ideas", San Francisco, CA
- 1996 Four Walls Gallery, San Francisco, CA
Photo Metro Gallery, group exhibition for magazine, San Francisco, CA
Stanford University Museum of Art, MFA Exhibition, Stanford, CA
Central Arts Collective, "Merged Realities", Tucson, AZ
Printed Matter, "Scaled Down - a Handbook for Fishes about Humans", New York, NY
- 1995 Photo Metro Gallery, group exhibition, San Francisco, CA
City of Brae Gallery, "Carte Blanche", Los Angeles, CA
Woman Made Gallery, "Women and Surrealism", Chicago, IL
- 1994 University of Westminster, BFA Exhibition, London, England

SCHOLARLY PRESENTATIONS / VISITING ARTIST LECTURES

- 2022 University of Applied Arts, International Week, invited speaker, lecture, workshop, Bielefeld, Germany
NSA, National Stereoscopic Association, Lecture: "Virtual Public Space Contested - Will the plaza survive in VR?", Tacoma, WA
SECAC Conference held at MICA, paper: Recent Artistic and Research based Interventions into Overgrown NS Ruins — The Thingstätte, Baltimore, MD
- 2021 Museum für Photographie, Lecture on the photogram and cameraless photography, (online), Bruunschweig, Germany
- 2020 Society for Photographic Education International Conference, Lecture: Ditching the Lens: Cameraless Photography, 1 hr Lecture category, Houston, TX
National Stereoscopic Association, 3-D Contemporary Art Practices, peer reviewed by Dr. Melody Davis, Virtual
- 2018 Association of Canada/l'association d'art des universités du Canada Conference; UAAC is the Canadian Art association (equivalent to CAA in the US), presentation of paper: The Double Lensed Camera Eye - Stereoscopic Space as Conceptual tool? for the session: Artifice and Mimesis: Optical Illusions and the History of Vision, University of Waterloo, (10/2018), Toronto, Canada
- 2017 The Arts in Society Paris Conference, The Arts in Society Research Network, paper: "Public Engagement on Pavements: The Public Utteraton Machines in New York", Sorbonne University, Paris, France
- 2016 Corcoran School of Art, New Media Caucus, presentation of short paper and artwork, event was part of the College Art Association Conference, Washington, DC
SECAC Conference, Virginia Tech University Scholl of Art and Design, Co-Chair of session entitled: Vision Machines and Pre-Cinematic Optical Devices: Panoramas, Stereoscopes and Places of Otherness Since the 18th century, with Dr Simonetta Moro, Roanoke, VA
- 2015 Universities Art Association of Canada, presentation at the session entitled: Collaborations and Co-creations as Cultural Practice of a paper entitled: The Public Utteraton Machines in Brooklyn and Queens, New York - Reimagining the Socially Engaged Agora

CURRICULUM VITAE

- Through International Collaboration and an Unfinished Solar Powered Art Work, Chaired by Robert Bean and Barbara Louder, at Nova Scotia College of Art and Design, Halifax, Canada
- Leonardo Laser Talks, Kansas State University Dept. art, DX Media Lab, by invitation, Manhattan, KS
- 2014 Psi 20 - Performance Studies International Conference, Presentation of Academic Paper, "Photography as Agency and Commodity in Socially Engaged and Performative Practices, from Gordon Matta-Clark to Peng Yu and Sun Yuan", (<http://www.psi-web.org/>), Shanghai, China
- Society for Photographic Education, Presentation of Art Work and Paper, "No More Gimmicks: The Double Lensed Camera Eye - stereoscopic space and fictionality as conceptual tool ? ", Baltimore, ML
- University of Delaware, Visiting Artist Lecture, Department of Art Lecture Series, DL
- 2013 L'Association d'Art des Universités du Canada, presentation of academic paper, "Hyperbole, Antimetabola, Hendiadys? Rhetorical Forms as a Way of Analyzing Image Text Relations in Photography, Art and Advertising Alike", Banff Center, Banff, Canada
- Society for Literature, Science and the Arts, Conference 2013 "Postnatural", "Photomontage / Assemblage and Text: The Signification of 'Fictionality' and Fragmentation in Photography ", University of Notre Dame, Notre Dame, USA
- University of the Arts London, Research Network UAL (RNUAL), presentation of 3 year progress in research, London, UK
- 2012 College Art Association, International Annual Conference, presentation of paper, "Arts Based Research as a Glass Box: Has it been Practiced all Along?" as part of the CAA double session "PhD's for Artists - Sense or Non-Sense?", chaired by Bruce Barber, PhD and John Powers PhD, Los Angeles Convention Center, Los Angeles, CA
- Parsons, The New School, visiting artist, presentation on new work as part of PhD program at CCW, New York, NY
- 2011 University of the Arts London, Practice Exchange Research Network, presentation of research and practice, London, UK
- Symposium for "Multiple Authors & Previous Owners", Triangle Space, UAL, London, UK
- 2009 Montserrat College of Art, Artist Lecture in conjunction with exhibition at 301 Space, Beverly, MA
- Iowa Arts Council Public Art Conference, short presentation of Visionary Sightseeing Binoculars, Des Moines, IA
- Wartburg Philosophical Society, Waverly, IA
- 2007 Museum of Natural History, Kaufmann auditorium, Left Brain/Right Brain, stereo projections, NY Stereoscopic Society, New York, NY
- 2005 Makor/Steinhardt Center, "Real Art Today" series, organized by David Gibson, New York, NY
- Headlands Center for the Arts, invitational presentation, Sausalito, CA
- 2004 Pratt Institute, digital photography, visiting artist lecture, Brooklyn, NY
- Flushing Town Hall, in conjunction with "Arrival – Intimate Spectacles" exhibition, panel discussion with Heng-Gil Han, Queens
- 2003 Light Work public lecture, Syracuse University, Syracuse, NY
- The Inc, Hamilton, ON
- 2002 Parsons School of Art and Design, Art Department, senior class, guest artist speaker, New York, NY
- Parsons School of Art and Design, Art Department, senior class, guest artist speaker, New York, NY
- 2001 Whitney Museum of American Art ISP Downtown, artist talk, New York, NY
- 1996 Stanford University, multiple slide presentations to undergraduate and graduate students and the public, Stanford, CA
- Stanford University, artist talk for donors to the Art Department, Stanford, CA

OTHER EMPLOYMENT / EXPERIENCE

- 2022- Reviewer, Choice Inc., Academic clearing house for library reviews of scholarly books
- 2015-pr. **Founding Member, Treasurer of PHDVA**, Treasurer, Association for the PhD in the Visual Arts, phdart.net
- 2016 – pr. **Manager and CEO** of Photography Business, clients include Google Earth, Starbucks, Realtors and Photographic Corporations like OBEO, Homejab, Tourfactory and Evolve.
- 2015 – 2016 **Area Coordinator in Photography**, responsible for budget, hiring techs, training techs, timesheets, teaching assistants, chemical orders and complying with safety regulations in the darkroom, digital lab printers and software on some computers. Area has photography majors and MFA students.
- 2020-pr. **FAA Licensed Professional Drone Pilot**, Videography and Photography
www.rebeccahackemann.com me@rebeccahackemann.com
917-864-2155

CURRICULUM VITAE

- 2012 – 2013 **Wet Lab and Digital Photo Lab Manager**, as part of my duties as Assistant Prof. of Photography at Minnesota State University, overseeing 4 lab assistants and their schedules, maintaining one basic and one advanced wet darkroom (240 enlargers total) as well as alternative processing equipment and supply levels. 65 photography majors. **Gallery Director**, Schmidt Gallery, Wartburg College, Waverly, IA
- 2008 – 2010
1998 Freelance Photographic Assistant to the photographer/artist Adam Fuss (represented by Cheim and Reid), New York, NY: Responsibilities included processing color prints by hand, drying and archiving prints
- 1997 – 98 **Freelance Assistant, studio manager** to the photographer Andres Serrano, New York, NY
Responsibilities included general management assistance in the studio, coordination and planning of shoots and props., interfacing with Paula Anglim Gallery
- 1997 – 2003 **Studio Manager**, Building Manager and Archivist for photographer Aaron Rose and consultant after 2000 (PT), Responsibilities included: management 5 story New York Soho building and maintenance, elevator inspections, archiving, maintaining and digitizing of photographic archive of over 45,000 photographs, researching obscure photographic equipment, chemicals and paper, often internationally, management of day to day operations, chemical disposal, dealings with the Paul Kasmin Gallery, coordination of the editing process leading up to the publication of a book (by Abrams), coordinating collector and curator visits, New York, NY
- 1998 – 2000 **PT Freelance Personnel Manager** to the Honorable Nathaniel Rothschild (PT), Atticus Capital, New York, NY
- 1997 - 1999 **2nd Assistant and manager of hand printers** (darkroom) to photographer Christian Witkin, New York, NY
Responsibilities included large volume black and white film processing by hand using drum process (Paterson agitation machine) in a high pressure environment (often through the night) for various advertising campaigns (for ex. The Gap), managing one assistant, workflow and archiving of negatives, silver printing, handling medium and large format cameras, film and workflow.
- 1997 – 1998 **Freelance Photographic Assistant** (studio) to Adam Reich, copy photographer of art work, New York, NY
Responsibilities included loading 4-x-5 and 8 x 10 in. film before travelling, handling and preparing large format view cameras and equipment, lighting, black and white printing.
- 1996 / 97 **Archive Copy Photographer**, archiving, University of California at Berkeley, Bancroft Library, California Heritage Project, Dep. of Conservation/Photography; funded by a NEH (National Endowment for the Humanities grant), Berkeley, CA
Responsibilities included: digitizing part of 23,000 vintage photographs from the University of California collection ranging from 1860's stereo cards to Phelan family albums, and government archives of Japanese camps in the 1940's – URL: <http://sunsite.berkeley.edu/amher/>
Example of images: <http://www.oac.cdlib.org/view?docId=tf5j49p0gj;style=oac4;view=dsc#dsccl>
- 1994 – 96 **Darkroom Manager** (PT), Stanford University Dep. of Art, Stanford, CA,
Management and maintenance of large student darkroom facilities,
Hiring, training, supervision of lab techs, scheduling and timesheets of 10 PT student technicians, ordering chemicals, overseeing safety and environmental disposal of chemicals, equipment checkouts and maintenance/repair, etc.
- 1990 – 95 **Freelance Photo Journalist** with projects in London, Germany and Moscow, Russia for various publications **Freelance B & W hand printer** (PT), ASSU, Stanford University, CA
- 1995 **B & W hand printer** (PT), ASSU, Stanford University, CA
- 1994 **Freelance B & W hand printer** (PT), Stanford Daily News Syndication, Stanford, CA
- 1992 – 94 **Freelance Photographer**, B & W hand printer (PT), Syndication and publication, printing front cover on occasion, The Independent Newspaper, national daily newspaper, London, UK
- 1992 – 95 **Freelance Films Stills Photographer** for Asif Kapadia films (later Oscar Winner for "Amy", 2016) University of Westminster (total 4 films), London, UK

CURRICULUM VITAE

AWARDS / ARTIST RESIDENCIES

- 2021 Fondation Valparaiso, Almeria, Spain
- 2018 Banff Center for Creativity, Independent Artist Residency, by anonymous peer review / application, Banff, Canada
USA Artists Fellow Nominee
- 2015 President's Faculty Development Award, Office of Research and Sponsored Programs, Kansas State University, travel to Berlin, Leipzig and Herrchen for public art project
- 2014 President's Faculty Development Award, Office of Research and Sponsored Programs, Kansas State University, travel to Shanghai, China for Psi20 conference presentation
- 2013 Department of Art Research Support, Kansas State University Dept. Art, for public art project in New York
- 2012 President's Faculty Development Award, Office of Research and Sponsored Programs, Kansas State University, travel to Banff, Canada for conference presentation (out of rounds)
- 2011 Lower Manhattan Cultural Council, grant for public art project in New York's Chinatown, New York, NY
New York City Department of Transportation, Artpartners grant (partner: NYFA), New York, NY
- 2010 New York Foundation for the Arts, fiscal sponsorship program for "Visionary Sightseeing Binoculars in New York", Brooklyn, NY
- 2008-09 Asian Arts Initiative, grant to create public art project, Chinatown IN/Flux series, Philadelphia, PA
Various internal grants to above exhibitions, Wartburg College, Waverly, IA
- 2005 Headlands Center for the Arts, three month residency with stipend, Marin Headlands, CA
Fondation Valparaiso, one month residency, Almeria Playa, SPAIN (postponed)
- 2003 Yaddo, one month residency, Saratoga Springs, NY
- 2002 Light Work, one month residency, stipend, publication in "Contact Sheet" June 2003, Syracuse, NY
Aljira Emerge 2003, Newark, NJ
- 2000-01 Whitney Museum of American Art, ISP (Independent Study Program), studio space for one year in Manhattan, NY
- 2000 Photo Metro Magazine, 17th Annual Photo Contest, juror: Bill Hunt/Hasted/Hunt Gallery, Honorable Mention and publication
- 1994-96 Stanford University, 2 years, graduate tuition, stipend, studio space, Stanford, CA
- 1997 Women's Studio Workshop, Artists' Residency, Rochester, NY (postponed)
- 1994 University of Westminster, funding for thesis research on "Diableries" stereo cards from Paris 1860's, London, England

COLLECTIONS / BOOKS

MOMA book collection, New York, NY
Musée Français de la Photographie, Bievres, France
Fondation Suisse pour la Photographie, Zürich, Switzerland
911 Memorial and Museum
Springfield Art Museum
City of Waverly, IA
Staatliche Museen zu Berlin, Kunstbibliothek, Berlin, Germany
Museum für Moderne Kunst, Frankfurt, Germany
Museum für Photographie, Braunschweig, Germany
Special Collections, Green Library, Stanford University, Stanford, CA
HUB Gallery, "We Multiply" artists book collection, curated by David Dellafiora, Greelong, Australia
Sightings Gallery/Richard Schoepke, San Francisco, CA
The Pinhole Resource,
Printed Matter, New York, NY
Light Work, Syracuse, NY
Julian Yates
The Mitchells
The Corporation of Yaddo, Saratoga Springs, NY et. al.

CURRICULUM VITAE

CURATED SLIDE REGISTRIES

The Drawing Center, "Viewing Program – Artist Registry", New York, NY

Philadelphia Percent for Art Website, Philadelphia, PA

ArtStor, academic database, New York, NY

PUBLICATIONS

PEER REVIEWED JOURNALS / SELECTED CATALOGUES / BOOKS / PAPERS

(authored by Hackemann, or featuring Hackemann's work prominently)

- 2022 New edition of Thingstaetten, Soft cover book, English version, Kerber Verlag, 7 pages, edited by Katharina Bosse, DAP, Geymüller Verlag, Germany
- 2021 Catalogue, Klompching Gallery, Fresh 2021 Finalists, Brooklyn, NY
Catalogue, Springfield Art Museum, 12+ pages, cover, ISBN, Springfield, MO
- 2020 Thingstaetten, Hardcover book, 7 pages, edited by Katharina Bosse, Kerber Verlag, Germany, 2020
- 2019 Analog Forever Magazine, Private Document Exhibition, curated by Ann Jastrab, online
- 2018 Catalogue, Foto Focus, Cincinnati, 2 page spread, fotofocus catalog
Catalogue, SF Camerawork Auction, 2018
Catalogue, Blue Wave Gallery, 4 page spread, Cincinnati, OH
- 2017 LMJ, Leonardo Music Journal, paper authored by Hackemann, 4 images and 200 words text, online at "just accepted section of http://www.mitpressjournals.org/doi/abs/10.1162/LMJ_a_01031" in 2017, in print forthcoming, The MIT Press
- 2016 Eleanor D. Wilson Museum, Exhibition Catalogue (cover image, one page with 2 images), group exhibition, VA
- 2015 – pr. Intellect Books: Book contract to author a survey book entitled: "Stereoscopic 3-D Photography in Art", London, UK
- 2015 JAWS, intellect journals, paper authored by Hackamenn, "About not Separating Art and Writing: The Unfinished Public Art Work that Studies Finished Public Art Work in New York", peer reviewed paper (5000 words)
- 2012 e-flux Art&Education Papers*, authored by Hackemann, "Stuck Between Disciplines: Notes on Public Art Discourse in New York, 2012", peer reviewed paper (8000 words), 2012
- 2013 - 14 Public 47*, cover, 15 photographs and 1 page artist statement, Spring 2013 (47 3-D Cinema and Beyond), peer reviewed journal, authored by Hackemann, includes her writing and art works, Canada, worldwide distribution; (<http://www.publicjournal.ca/47-3d-cinema-and-beyond/>)
- 2010 Rutgers University*, Paul Robeson Galleries, exhibition catalogue/book (3 photographs), for the exhibition "Lift Off: Earthlings and the Great Beyond" (ISBN), includes 3 images, Newark, NJ
- 2011 Institute for Urban Design, "By the City/For the City", (ed. Anne Guiney and Brendan Crain), 2011, (ISBN: 978-0-9820861-1-7) Multi-Story Books, includes art work and text, funded by Rockefeller Foundation, New York, NY
- 2010 Hunter College /Times Square Gallery, "Smoke + Mirrors, Shadow +Fog", (ed 1000), includes 4 pages, and essay about the art written by curators Mara Hoberman and Tracy Adler, Hunter College, New York, NY
- 2009 F.I.T., "The Ghosts of Coleridge", catalogue to accompany exhibition, essay by Cameron Shaw, F.I.T., 2009, New York, NY
- 2009 PageOne/Loft Publications Spain, "Unique Window Display Handbook", 2009 (ISBN978-981-245-773-8), 4 double page spreads of "PEEK!", curated by Real Form Projects, Barcelona, Spain
- 2007 Marcia Wood Gallery, catalogue to accompany exhibition click/shift/enter exhibition, Atlanta, GA, 2007
- 2003 Aljira Center for Contemporary Art*, Emerge 2003, catalogue to accompany exhibition, essay by Dominique Nahas, NJ
- 2003 Light Work*, Contact Sheet, catalogue as par of one month residency, 2003, (ISBN: 0-935445-32-3), Syracuse, NY et. al.

CURRICULUM VITAE

NEWSPAPER AND MAGAZINE ARTICLES AND REVIEWS

(about Hackemann's work, authored by writers listed)

NB: (there are many more listings, last updated in 2021)

- [New York Times, mention and quote](#): Aaron Rose, Photographer, whose work long went unseen dies at 84, New York, NY
- German Broadcast TV: Westdeutscher Rundfunk – WDR – German TV spot about the project [Thingstaette im Fernglas \(starts at mdiway mark\)](#): https://www.youtube.com/watch?v=G_j-VIVqGMs
- [Musee Magazine](#), paragraph on Hackemann artwork exhibited in Klompching Gallery (press for exhibition)
- Review, PIB, Photography in Berlin, Review of True Pictures US survey exhibition, prominent visuals of one of Hackemann's images, online, 2019/20
- Braunschweiger Spiegl, local newspaper in the city of Braunschweig, listing of US Survey exhibition, online and print, 2020
- Listing and review in photograph magazine, USA, this is one of the most highly regarded photography publications listing exhibitions in New York and beyond, images and Press release, online
- [Dhodo Magazine](#) feature, large image, banner, online magazine (press for exhibition)
- Photography Magazine New York, Featured in newsletter and instagram acct., New York, NY (press for exhibition)
- [Conscientious Photography Magazine](#), mention in long post about Thingstätten Book (press for book)
- Review, PIB, Photography in Berlin, Review of True Pictures US survey exhibition, prominent visuals of one of Hackemann's images, online, 2019/20
- Braunschweiger Spiegl, local newspaper in the city of Braunschweig, listing of US Survey exhibition, online and print, 2020
- Listing and review in photograph magazine, USA, this is one of the most highly regarded photography publications listing exhibitions in New York and beyond, images and Press release, online
- Musée, Vanguard of Photography and Culture, magazine, print and online, listing and review of Klompching Gallery exhibition, 2022
- Review, Photo.com. prominent listing of photography exhibitions in the USA, Klompching Gallery Curious Objects and other Devices exhibition, 2022, online
- Review and listing, Artfixdaily.com, online magazine, review of Fresh 2021 exhibition at Klompching Gallery, 2021
- Article, dodho.com, online magazine, announcing the Curious Objects and other Devices exhibition, Klompching Gallery, online 2022
- Photonews, Primary German photography newspaper/magazine bound broadsheet. listing of exhibition, True Pictures? A survey of contemporary Canadian and US photographers, Sept, Oct, Nov, Dec 2020, edition, Germany
- Fondazione rinascita, listing of Still Utopia Exhibition, Venice, Italy
- Venezia Today, newspaper, listing of Still Utopia exhibition (see documentation)
- Photonews, Review of True Pictures exhibition which took place at three museums as a collective survey (dec 2020 edition)
- Deutsche Gesellschaft für Photographie, listing of Reiselust und Müsiggang exhibition at Museum für Photographie, Braunschweig, July, 2019
- NY Artbeat, online, Review of Criminalize This exhibition, 2019
- City of Lawrence Website, listing of Juror: Rebecca Hackemann on website, 2019
- Singapore Photo Festival, Reviewer Favorite, top 10 Artists, listing on website, 2020, <https://sipf.sg/the-archive-of-unmade-photographs/>
- Review: A-photoeditor Blog by Johnathan Blaustein (JB used to write the NY Times Photo blog before it shut down), Best images from Filter Photo Festival, Oct, 2018
- Newspaper Article: Waverly Newspapers, 5.2.22, Etched in Time: Green Bridge Memorialized through public art, celebrated with ceremony at South River Park. https://www.communitynewspapergroup.com/waverly_newspapers/etched-in-time-green-bridge-memorialized-with-public-art-celebrated-with-ceremony-at-south-riverside/article_c35b7b48-725f-55e0-8ee1-5139c93ecf6b.html
- Newspaper Article: [The Courier](#), New Landmarks Unveiled, old tales shared in memory of Waverly's Green Bridge, May 14, 2022.
- Newspaper article: [The Courier](#): Waverly's Green Bridge to be remembered with bronze plaque, signage and art display, 10.28.21
- Newspaper Article: The de Witt Observer, [Art, signs to be unveiled in remembrance](#) [...], 5.9.22

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- Broadcast television, KWWL, 5.14.22
- Frankfurter Allgemeine Zeitung, article on thingstaette project, curated by Jatharina Bosse, June 2020:
<https://www.faz.net/aktuell/feuilleton/natur-forscher-und-kuenstler-erkunden-historische-thingstaetten-16777550.html>
- Photonews, article about analog photography, by Katharina Bosse, Germany (April 2019)
- Queens Newswire, Broadwayworld, "The Public Utteraton Machine Comes to Public Plazas in Queens, Brooklyn", by BWW newsdesk (2015)
- "From Absorb to Zoom: The Virtual Archive: Rebecca Hackemann" author: Anne Krinsky, by invitation
- Architecturelab.net : "Street Art: The Public Utteraton Machines New York", brief description and video on website, author: unknown.
- Web: <http://architecturelab.net/street-art-the-public-utteraton-machines-new-york/>
- inhabitat New York City: "Curious Solar powered Utteraton Machine pops up in NYC"; by Yuka Yoneda, slide gallery and article,
- University of Westminster Website Feature for Alumni
- DNA Info, local NYC news outlet: "Antique LIC payphone will record your thoughts on public art", author Jeanmarie Evelly.
- The Manhattan Users Guide, 9/29/11, short description of Urban Field Glass Project with photo, New York, NY
- Dumbo Is, 2011, short article, "A Set of Peculiar Binoculars Pops Up", by Alexandria Sica, Brooklyn, NY
- FirstPost, 2011 video on website headline (<http://www.firstpost.com/topic/place/dumbo-brooklyn-the-urban-field-glass-project-video-QLDHYZaj4qA-88506-1.html>), online
- The Tribeca Citizen, 9/29/11, short description of Urban Field Glass Project with photo, "IN the News: Field Glass Art", New York
- The Brownstoner, 9/20/2011, short description of Urban Field Glas project with photo, 'Signs of the Dumbo Art Festival", Brooklyn, NY (<http://www.brownstoner.com/blog/2011/09/signs-of-the-dumbo-arts-festival/>)
- Stanford Magazine, Jan. 2009 issue, feature article on Visionary Binoculars public art project in Philadelphia, PA
- City Paper, April 2009, Feature article on InFlux project, written by Ptah Gabriele, Philadelphia, PA
<http://citypaper.net/articles/2009/04/16/chinatown-influx-future-landscapes>
- Waverly Democrat, 3/17/09, "Adventures in Perception", 2009
- KWAR, Radio Interview, 7pm Knightwire, 3/15/09, 2009
- San Francisco Chronicle, "Artist at work - Creating art outside the box - No limits: Headlands Center for the Arts pushes boundaries", Friday, April 22nd, 2005, by Ulysses Torassa, Chronicle Staff Writer
<http://www.sfgate.com/cgi-bin/article.cgi?file=/c/a/2005/04/22/NBGRSC9B0C1.DTL&type=printable>
- Artworld Digest, Seed Project, 2006/7, New York, NY (www.artworlddigest.com)
- The New York Times, Aljira exhibition, "Young and Provocative, Time is on their side", September 12th, 2004, by Benjamin Genocchio
- Stereo World, "Rebecca Hackemann Reinvents Stereo Photographic Art Form", 4 page article and back cover, Jan/Feb 2006
- Cambridge Eye, Cambridge School of Arts Alumni paper, active alumni portrait, 2006
- 3rd floor Magazine, issue 3, August, 2005, portfolio image
- The Sunday Star Ledger. "Aljira Emerge 2003 presents amazing examples of technique". August 15th 2004, by Dan Bischoff
- "Sight Unseem - at Fishtank Gallery in Brooklyn", March, 2004, by Sara Klar
- Broadband Properties Magazine, "Broadband, HDTV, and Video Art - An artistic window with a view towards next generation broadband services"; June 2005; by Bruce Bahlmann, owner of www.Birds-Eye.Net
http://www.birds-eye.net/article_archive/broadband_hdtv_video_art.htm
- Crain's New York Business, "Arts Group Shows Promise", Sept/Oct, 2003, by Emily deNitto
- WWD, "Art in Brooklyn", November 20th, 2003
- Contact Sheet, Essay on photographs by Rebecca Hackemann, published by Light Work Annual, 2003 by Christopher K. Ho (accompanied by 6 pages of 9 images)
- NY Arts, "Choice and Consultation at The HOTEL DE LA MOLE: an alt-biennial", 2002, by Horace Brockington
- Gusto, Art, "The Art of the Game", Jan 18th, 2002, by Richard Huntington
- Photo Metro Magazine, Photo contest winners, 2 images, juried by Bill Hunt, 2001
- Field Study, "We Multiply! – a field study Publication", catalogue, 2002, Australia
- The Morning Call, "Artists interpret Fractal Families", March 25th, 2001, by Tony Sienzant
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- The Morning Call, "Open Space's 'Awkwardology' humorous and uncomfortable", 1998, by Geoff Gehmann
- Umbrella, "Artists' Books at Printed Matter", review of the book Scaled Down, vol. 20, no 1., January 1997
- Photo Metro, announcement for Photo Metro contest winners, 1999
- The Washington Times, "Notable and New", announcement/review listing, "Salvador Dali: a modern homage to a modern icon", Fraser Gallery 1999
- Art in America, Volume 94 Issue 5-8, listing for Kalbanowski/Sightings Gallery. Fine Art exhibition
- The Mind's Eye, 10 pages of images, vol.4 no. 2, 1996
- The Buffalo News, "At Hallwalls, the world in an untidy set of boxes", Feb 13th, 1997, by Richard Huntington
- The Stanford Daily, announcement and image, review, by Wendy Lee, June, 1996
- The Palo Alto Weekly, announcement, image and article, (writer's name lost as well as date), 1996
- The Arizona Daily Star, "Merged Realities", 1996, by Danielle C. Malka