

**Rebecca HORNE**  
***Buried Intentions***

**EXHIBITION FROM THE 4th SEPTEMBER TO THE 27th DÉCEMBER 2020**



©rebeccahornephotography, *Wine for 2010*

**OPENING the 4th september 2020 et 6h30 pm.**

**MEETING WITH THE ARTIST the 5th september from 3h to 5h pm.**



©rebeccahornephotography, *Untitled*, 2016

Cutting, tracing, floating or leaking, balancing, shading, passing, uncovering, swimming, sliding, spreading, disappearing, inserting, revealing. How to record daily life? How far to move the gaze in the liminal hours? These questions articulate the approach of Rebecca Horne whose photographs attempt to delve into the surfaces and moments of daily life, like an archaeology of buried intentions.

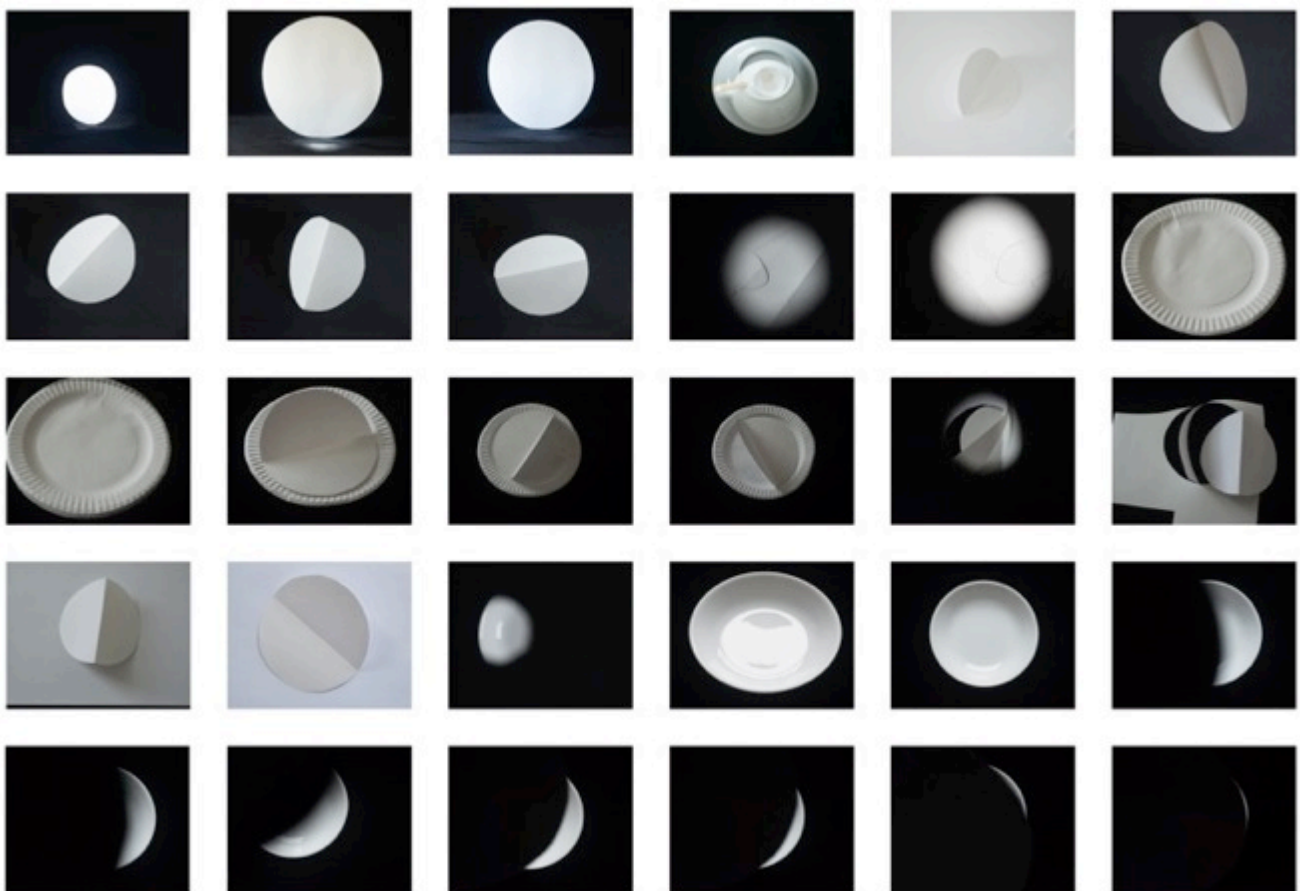
Rebecca Horne is able to look at a sheet of paper as a place of never-ending potential. Her improvised staging of objects and materials uses in-camera, time-based techniques to create images halfway between dreaming and everyday life.

Rebecca Horne looks at photography as a surgical tool for detecting what Marcel Duchamp called the « *inframince* » (infrathinness). In the *Manifeste Jaune*, Victor Vasarely gently reminds us that the line in a painting is pure fiction resulting above all from the meeting of two colored masses. In Rebecca Horne's photographs, fiction takes its ease and circulates freely on the surface of the images. Thus a sheet of paper will be a carafe, a slit, a moon. Nothing stops the story and the hands, naked or gloved with blue latex, manipulating all these possibilities, transform themselves into the loyal clown of a wonderful circus. There is something wonderful about shaking up the banal.

This figure of a female maker who transforms an intimate space into a space of plastic experiences has been described and theorized many times. Photography, precisely, has opened up these questions, whether one thinks of the surrealist Meret Oppenheim's installed objects or the superimposed, countertyped or magnified staging by Alix Cléo Roubaud's luminous brush. More than any other plastic practice, photography seems to be mired in reality whereas, like any artistic practice, it does not record, it displaces. It creates these perfectly other spaces, small dazzling *heterotopias*, which patiently question situations of reality.

In the manner of Chantal Akerman's films, everyday objects photographed in this way, in their suspension, become the means of escaping the programmed entanglement of their functionality. In Rebecca Horne's photography, we find *Equilibres* of Fishli and Weiss or the quiet and militant diversions of Elina Brotherus.

Text: Emilie Houssa





©rebeccahornephotography, *Untitled*, 2018



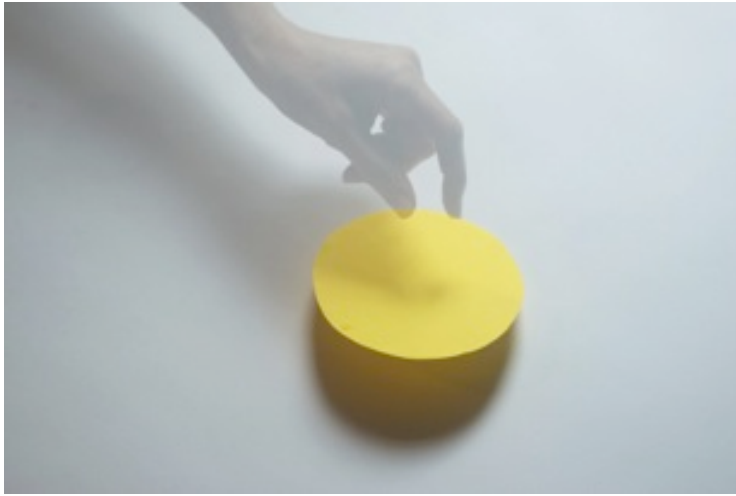
©rebeccahornephotography, *Untitled*, 2017

## Biography

A California-born, Brooklyn based artist, writer and multimedia producer, Rebecca Horne has extensive experience in photography and video. She won awards for her work as photo editor at the Wall Street Journal and Discover magazine, started a video department at an advertising agency, and worked as photography consultant and art director for tech startups.

She has taught fine art photography at the California College of the Arts and Rutgers University and has written on art, photography and science at Wired, CNN, the National Academy of Sciences, Spectrum IEEE, Nautilus Magazine.

Her own photography has appeared in national publications and catalogs including Tèlèrama Magazine and Adbusters. Exhibition history includes solo exhibitions at Roebbling Hall Gallery in New York City, the Tyler School of Art in Philadelphia, and group shows including City Hall in San Francisco with SF Arts Commission, and the Recontres Internationales de la Photographie d'Arles, France. She holds a BFA from the San Francisco Art Institute and a MFA from the Mason Gross School of the Arts at Rutgers University.



©rebeccahornephotography, *Untitled*, 2018

#### BIBLIOGRAPHY (SELECTION)

- Portfolio and essay by Laurent Abadjian for *Télérama* special issue *La Lune*, April 2019
- ICP Catalogue, Fall 2016
- Whitehot Magazine of Contemporary art, solo exhibition review by Marika Josephson, January, 2008
- Adbusters Magazine, The East West issue September/October 2008
- *i* Magazine, San Francisco Art Institute, Spring 2002 issue
- *Recontres Internationales de la Photographie d'Arles*, Fringe Festival, VOIES OFF Festival catalogue, Arles, France. July 1999

#### EXHIBITIONS AND SCREENINGS (SELECTION)

- SF Camerawork exhibition at City Hall, San Francisco, CA, 2013
- Roebling Hall gallery, *Corner of your eye*, solo exhibit curated by Joel Beck, 606 West 26<sup>th</sup> street, New York, NY. January, 2008
- Tyler School of Art, *Rock, Paper, Scissors*, solo exhibit curated by Marlo Pascual, Philadelphia, Pennsylvania. January, 2007
- Center for Photography Woodstock, *Passionate Attitudes*, curated by Elizabeth Line, Woodstock, New York. November, 2006
- 101 Gallery, *Northerner Obscura*, curated by Jon Lewis. Houston, Texas. November-December 2006
- Beutler Künzi Stutz, *Staged Realities*, Bern, Switzerland. November, 2005
- Berliner Kunst Projekt, *BiNo-sCaPeS: A Binocular Experience*, curated by David Adamo, Berlin, Germany. January-February 2003
- Place du Forum outdoor exhibit, Festival Off des Rencontres d' Arles, Photography exhibition, Arles, France. June 2003
- Studio 210TWO, *East of Hollywood- Reaction Shot*, video screening, Los Angeles, CA. October 2002
- *Recontres Internationales de la Photographie d'Arles*, Fringe Festival, Arles, France. June 2001
- Nicoletta West, Geneva, Switzerland. December-January 2001
- Margaret Bodell Gallery, exhibition, New York, NY. November 2000
- *Recontres Internationales de la Photographie d'Arles*, VOIES OFF Fringe Festival, exhibition, finalist for festival prize, Arles, France. July (catalogue) 1999

# PRATICAL INFORMATIOND EXHIBITION FROM THE 4th SEPTEMBER TO THE 27th DÉCEMBER 2020

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from 15h to 19h and by appointment  
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The exhibition is associated as part of the 24th edition of the Quinzaine Photographique Nantaise, from 13rd October to 16th November 2020 in Nantes.

