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I am an artist focused on the matter of memory. I use hand-processed film, found objects, nineteenth-century and contemporary digital photographic processes in a transformative act akin to a process of memory. I take bits and pieces—found and original objects and images of popular and consumer culture—and I abstract them. I transform them, like memories, into new objects, with new realities apart from their original materials.

I am fascinated and horrified by the proliferation of these images and objects of American culture. My work is a contemplation of this inordinate clutter which surrounds us, and is consumed by us. My work is an attempt to organize and make sense of this clutter, an attempt to find beauty and worth in discarded objects and bits of pop culture.

My wet-plate collodion photograms of toys, bones, and glass, translate the mundane into something engaging, memories more beautiful than their realities. My installations further embody this impulse to (re)collect and organize. My interest in nineteenth- and twentieth-century media relates to my interest in memory. How do the recording technologies and how we use them impact how and what we remember. I use the nineteenth-century wet-plate collodion photo process to make images on glass and metal because of their beauty, versatility, and physicality. As one of the earliest photographic methods, its longer exposure times and sensitivity to blue light renders the world in a very different way than how we perceive it. I use twenty-first-century photographic technologies to reinterpret objects as well. Some of my artist books employ digital techniques— I scan or photograph an object and rearrange it's structure to give it new meaning. I reframe the vernacular to highlight the importance of the fragments for the collective memory. Out of mimicry I create new memory objects. Memories, words, images, and objects are overlapping fragments that create, preserve, transform, and destroy one another. I want this artistic version of bric-a-brac, these fragments of life, to ultimately induce the viewer to see beauty in the detritus.