Echo Image
Solo exhibition by Rebecca Krasnik
Danske Grafikeres Hus
Sølvgade 14, 1307 Copenhagen K
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Anne Kølbæk Iversen

The phone slipped out of my hand. Again. The screen carries several cracks already from its repeated falls to the ground. Even if it keeps functioning, I now cannot see what time it is anymore.

to tell time
to give notice
to share an image
to store
to connect

It is a banal fact that I carry this networked minicomputer with me everywhere. Even if I will never hold them in my hand as pictures, I have the whole library of photos ready to hand on my mobile device. My children are transformed into information shared with family and friends; the family album is distributed among servers and devices, also on some SD-cards and external hard discs.

The possibilities of capturing, visualizing, and animating images has drastically expanded with digital technologies. (Again, a banal fact). But they also have a history, and in comparing new techniques to historical ones, we may gain a better understanding of where we position ourselves in relation to what is representable, reproducible, and imaginable.

In Rebecca Krasnik's exhibition *Echo Image* in Danske Grafikeres Hus this is directly addressed by combining digital with analog and mechanic techniques. 3D animated objects are reproduced in halftone on silkscreen prints.

The prints all show objects that was invented around the same time as the halftone technique – 1880's (electronic dishwasher, the zipper, electrical fans, the lightbulb, escalators, standardized time (represented by the clock))
But does it make sense to talk about originals and copies when the concept of multitudes is inherent in the technique/medium. Even more so with the computer-generated images - they have no real original. No real physical limitation. No physical form. No place or origin.

The halftone technique was invented to represent and reproduce photographs on print, for instance in books or in newspapers. Before this invention, photographic prints would be inserted on the page, as it was not possible to integrate the printing of text with the printing of images. Most methods of mechanical printing can only print ink or leave blank areas on a printed substrate. The halftone process translates the different tones of a photograph into dots of various sizes. The term halftone actually describes two processes. The first translates continuous tonalities of photographic prints or negatives into a series of dots, the halftone dot

formation, the second uses different methods of mechanical printing to produce a print that simulates the continuous tonality of reproduced photographs.[1] So maybe you could say that a halftone dot formation is a photograph photographed through a halftone screen. A reproduction of a reproduction. An Echo Image.

I feel a funny nostalgia connected to the medium of analog photography. Perhaps it is since, throughout the process of capture, retention, and development, there is a sense of tangibility. I feel safe knowing that in an analog photograph what I see on the final image posed there in front of the camera. Whatever represented in the photograph either exists or existed in some tangible, physical form on a scale visible to me. This is not the same with digital images. The quality of copies (positives, prints) made from a negative will be reduced relative to the number of copies you make. With digital copies, quality stays the same no matter the number of printed copies you make from an image file. Reproducing the file's information in print does not wear it out, even if the copying of the file itself may lead to reduced information and quality.

Where are we? Hands reaching towards objects in the images. Will they ever touch them?

On Instagram I see an old video of Björk dismantling her television to see what hides in there. This child-like curiosity implies an expectation to find a relation between looking behind or inside the machine and the images conveyed on screen. Holding the cathode-ray tubes or electronic circuit boards in your hand, however, does not necessarily provide a sense of getting a grip on the fantastic world you watched just before.

Tricks of light. Ghosts in the machines.
Spectral dots on paper.

[1] https://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/atlas_halftone.pdf