

LYDIA HORNE

PORTFOLIO

2022



RESUME

PROFESSIONAL EXPERIENCE

Freelance | Copywriter, reporter - Los Angeles, CA
May 2022 - Present

Alta Journal | Fact-checker - Los Angeles, CA
May 2022 - Present

WIRED Magazine | Contributing writer, fact-checker, business manager - San Francisco, CA
October 2016 - February 2021

RECENT WRITING

2022 New-fangled Balls, Please | Racquet Magazine
The Sitcom Actor (Who Really, Really Cares) | Hobart Pulp (photography)
On *Duets* by Simons Finnerty | CalArts School of Art (exhibition text)
Floating Worlds Apart: Interview with Doireann O' Malley | Art Papers

2021 Bleeding Out: On the Role of Blood in Contemporary Art | Art Papers
How Both Paris Hilton and Martha Rosler Satirize Domesticity | Hyperallergic
The Game of the Real: Art and the Knowledge Project | CalArts School of Critical Studies

ART PRACTICE

2022 Problem Children: Youth Art Residency | San Francisco, CA (mentor)
Recording in Progress | Valencia, CA (solo show)
A-Z West Work/Trade | Joshua Tree, CA (residency)

2021 Problem Children: Youth Art Residency | San Francisco, CA (mentor)
Crossed Wires | Valencia, CA (group show)
Pick It Up and Eat It | Valencia, CA (solo show)
P2P: ForeGround | Valencia, CA (group show)

EDUCATION

California Institute of the Arts | MFA Photography + Media - Valencia, CA
September 2020 - May 2022
Lillian Disney Scholarship (2020-2022)
Bartman Award (2021)

University of Vermont Honors College | B.A. English Literature - Burlington, VT
August 2012 - May 2016
Honors Thesis Award: "A Peculiar Approach to Death: The Work of Edward Gorey"

Università di Bologna | B.A. History of Art - Bologna, IT
September 2014 - December 2014

ARTIST STATEMENT

My work emerges from a chain of links that forms over time. This is not to say my work is random or accidental; rather, the work makes itself known to me before I consciously make it. In practice, this often results in mosaic-style constructions—i.e. a bigger image made from smaller images I have collected over time. Usually these smaller images are mundane, captured on low-quality home security cameras.

I have been interested in surveillance for many years. This began in 2015 when I purchased a large box of Super 8 home videos from a family in Iowa off. I enjoyed watching their lives unfold and, later, splicing the film to make prints. This voyeuristic practice allowed me to imagine fictional narratives and thus change the context and appearance of the imagery.

As my work has progressed, I have turned the camera on myself. Although the person being recorded is no longer a stranger, the figure on the screen feels unfamiliar. By turning my body into an object, I can access and subsequently apply the broader themes that my work addresses. Admittedly, this practice is self-exploitation; I watch myself in order to see myself. But my concerns are transformed and born anew when they're presented in a different medium. The conversation broadens and I am beholding an image with a viewer who, hopefully, becomes aware of their participation as surveyor and object of surveillance.

WRITING

Doireann O' Malley: Floating Worlds Apart
Art Papers (print), Winter 2022

How Both Paris Hilton and Martha Rosler Satirize Domesticity
Hyperallergic, September 2021

Bleeding Out: On the Use of Blood in Contemporary Art
Art Papers (print), Fall 2021

Artists Reimagine How Covid-19 Will Shape the Art World
WIRED.com, February 2021

A Family Nuclear Legacy, Etched in Silver
WIRED.com, January 2019

When the Baby in Family Photos Is Actually Made of Silicone
WIRED.com, November 2018

Giant Family Portraits With Vladimir Putin
WIRED.com, September 2018

This Photo Was Made With Radiation From Vintage Dishes
WIRED.com, May 2018

PHOTOGRAPHY



Ghosting (2022)

120mm

16" x 20"

Ghosting is a black and white long exposure series shot on a medium format Hasselblad. Captured at night in the desert on the property of artist Andrea Zittel, this series explores the concept of “belonging to a place.” I made this work when I was struggling with my self-perception as an artist. Did I belong in the art world? Was I beholden to a designated place?

PHOTOGRAPHY



Ghosting (2022)

120mm

16" x 20"

PHOTOGRAPHY



Ghosting (2022)

120mm

16" x 20"

VIDEO WORK



I Watch You Eat, 2021

ring video doorbell

(click [here](#) and move cursor around screen)

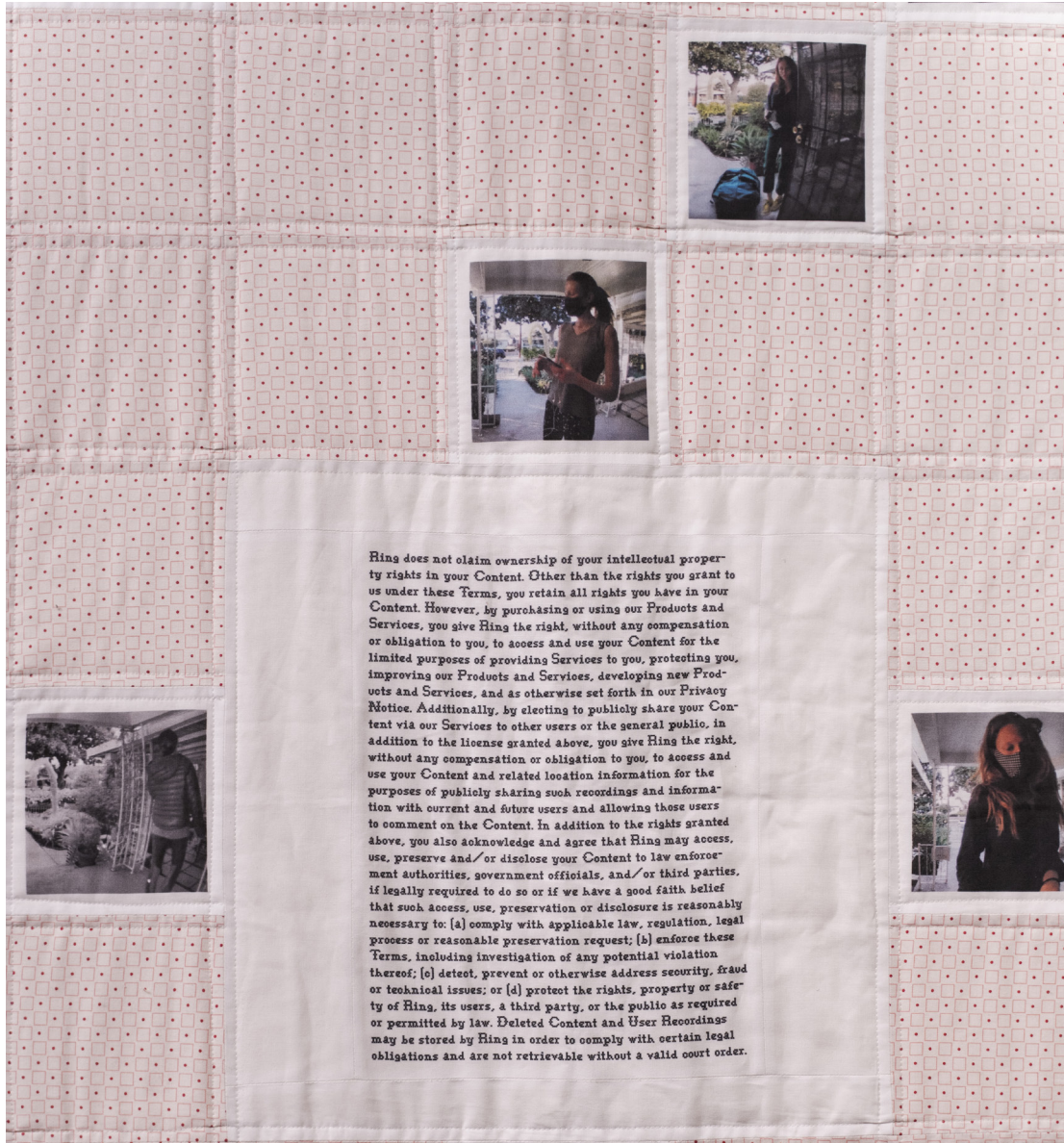
I placed a motion-sensitive Ring Video Doorbell in my refrigerator for a week. The video would record 30-seconds of footage when I opened the fridge and therefore documented the number of times I ate over the week-long period. The final work is a digital mosaic of these clips that plays on a loop. I have exhibited the work twice and displayed the monitor inside a mini refrigerator stocked with rotting food. I Watch You Eat examines the way we (especially women) monitor our bodies and our food.

VIDEO WORK



I Watch You Eat, 2021

FABRIC



Security Blanket II, 2022

cotton, ring video doorbell

81" x 94"

I present images in a medium that most immediately expresses the anxiety I feel when recording myself. During the pandemic, I installed a Ring doorbell security camera to make me feel safer while I quarantined at home. Upon reviewing the footage, I found all of the images the device recorded were of me entering and exiting my home. My Security Blanket quilt encapsulates the false sense of safety I derived from installing a Ring doorbell camera. As I learned in the terms and conditions (printed in the center square on the quilt), the Ring company has the right to distribute my image to third parties—including police. The cotton blanket features images from my isolation period interspersed with squares of colorfully printed fabric.

FABRIC



Security Blanket II, 2022

VIDEO WORK



Dreams I-III, 2021

video baby monitor
(click [here](#) to watch)

In 2021, I rotated the direction of my bed by 45 degrees. My dreams increased in frequency and intensity; I even woke myself up several times because I was hysterically laughing. In an effort to capture this, I would write down my dreams first thing in the morning. I also began recording myself while I slept using a motion-sensitive baby monitor camera to the discrepancy between my colorful inner dreamworld and my unconscious, static body. How could the two simultaneously exist? The irony is not lost on me: I am relinquishing my privacy (a form of power) each time I record myself sleeping—the app I use in tandem with the baby monitor has pathetic security features. But while the camera may possess my image, I have total ownership of my inner world. Self-surveillance has identified this curious boundary between my body and my dreams by introducing the concept of ownership: my image can be hacked, manipulated, or reproduced, but I hold the rights to my dreams.

VIDEO WORK



Dreams I-III, 2021

VIDEO WORK



I Watch You Watch, 2022

furbo dog camera, bubble gum, mirror
([click here](#))

I Watch You Watch uses footage recorded on a Furbo Dog Camera, a device that allows pet owners to check on their animals when they are away. The camera connects to an app that allows owners to watch live footage of their dog as well as toss them a treat using a dispenser that's built into the Furbo. I filled the Furbo camera with bubble gum that I then fed to myself through the app. Each time I tossed myself a treat, the Furbo would automatically start to record for 15 seconds. After chewing the gum in front of a mirror, I would then stretch the gum and try to smear it over my reflected image. Although I am the only body presented in the video, this work displays two selves: the distorted self-image I see when I eat and the reality of my image when viewed objectively.

VIDEO WORK



I Watch You Watch, 2022