

# Tama Hochbaum

silver screen

*foreword by*  
George Lawson

**Tama Hochbaum**

silver screen

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on the occasion of the exhibition:

**Tama Hochbaum**

*Silver Screen*

George Lawson Gallery

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Adele Hochbaum  
September 29, 1920—February 22, 2012

## TAMA HOCHBAUM'S SILVER SCREEN

George Lawson

Tama Hochbaum came to photography via painting and traditional printmaking (she studied with Stanley Hayter at the famous Atelier 17 in Paris in the '70s). She has enjoyed an active exhibition schedule over the years, with numerous solos in the gallery. I've had the chance to follow the trajectory of her approach to photography from pinhole to digital, and inevitably, I find she manages a coalescence most of us only dream of achieving. She reaches back and pulls all the chapters of her personal narrative into one integrated story. Hochbaum is an artist who seems to be continually coming home in her work, the loop of her earliest memories melding with her most recent sensory experiences.

At times she practices in a quasi-cubist mode, stitching together frames of her subject, each taken from a different POV. Rather than fracturing the image, as would be expected from slight shifts in light, angle and scale, the multiplicity of views in these photographs contributes to a heightened sense of coalescence and clarity. In the body of work she has dubbed *Silver Screen*, Hochbaum grabs screenshots of the television running the old classic movies favored by her mother, who died in February of 2012. Here she forgoes spatial faceting in favor of multiple layers in time. She turns her lens inward, constructing something of a dream journal of her vigilance in caring for her mother through her battle with Alzheimer's, and in the process addresses the struggle to hold on to memory as well as a willingness to let memory fade. In recent work, train journeys record a receding past; self-portraits reflect an overlay of ancestors; and now an evening in front of the television provides an umbilical link to a familial past.

Memory itself is the subject of Hochbaum's photography; hers is an exploration of attachment and loss. Shooting with an iPhone, she records her mother's legacy using stacked technologies, celluloid transmitted via broadcast and rendered digitally: the silver screen of her mother's youth, the TV screen of her own coming-of-age, and the ubiquitous flat panel of her daughter's generation. By shooting the television at an oblique angle, she achieves a distortion that mimics the torque that cultural legacy undergoes when inserted into an ever-changing context. By photographing the ghost on the screen as an object in her environment, Hochbaum manages to pull the nostalgia of the original content into the present. The resulting photographs are simple, iconic and strangely current.

*Lillian 2*, 2013  
sublimation print on aluminum from digital file  
16 x 16 in. (40.6 x 40.6 cm)  
ed. 1/5; cat. no. TAH59



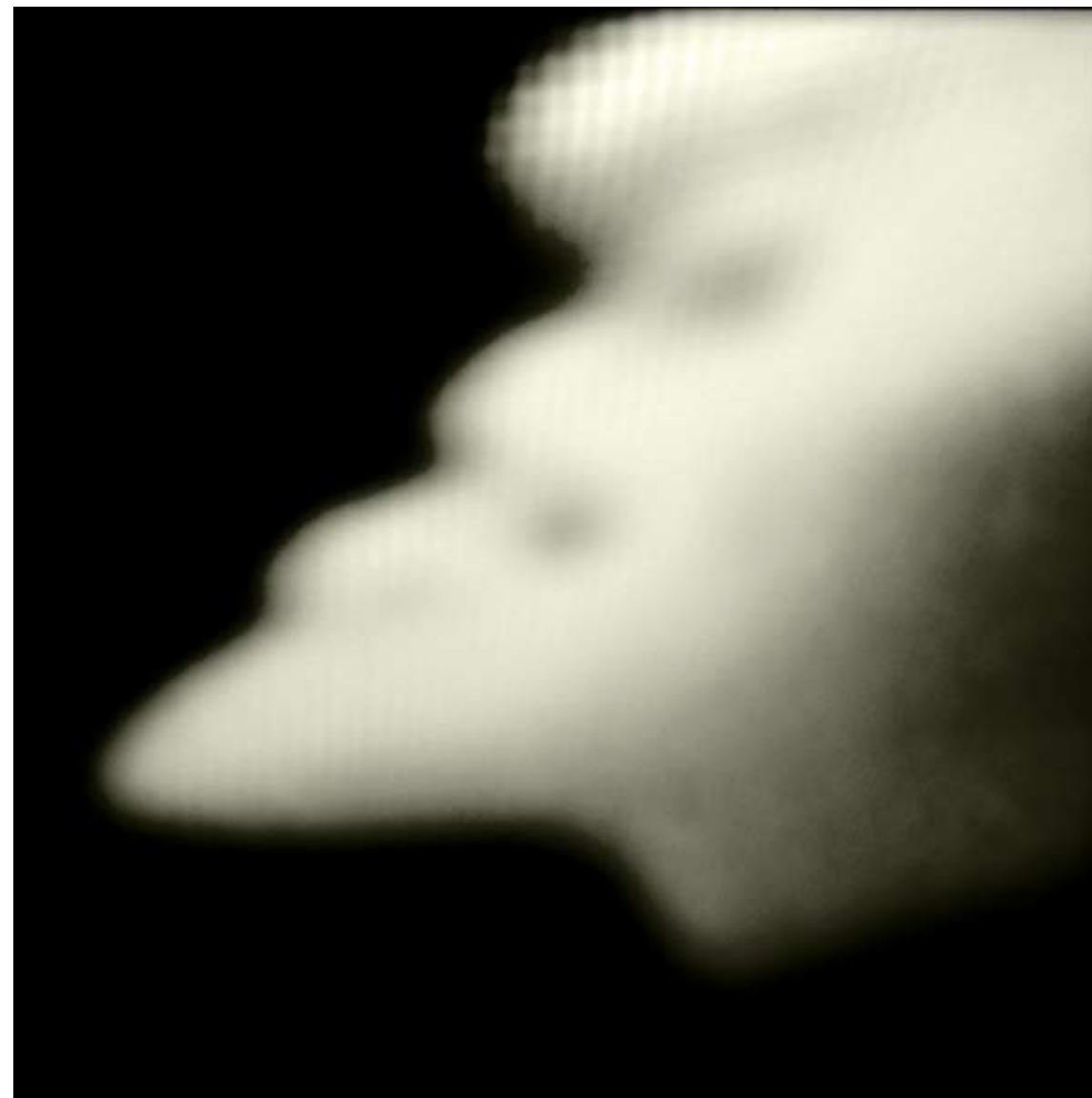
*Lauren 1*, 2013  
sublimation print on aluminum from digital file  
16 x 16 in. (40.6 x 40.6 cm)  
ed. 1/5; cat. no. TAH60



*Kate 1*, 2013  
sublimation print on aluminum from digital file  
16 x 16 in. (40.6 x 40.6 cm)  
ed. 1/5; cat. no. TAH61



*Marilyn 5*, 2013  
sublimation print on aluminum from digital file  
16 x 16 in. (40.6 x 40.6 cm)  
ed. 1/5; cat. no. TAH65





*Fred 1*, 2013  
sublimation print on aluminum from digital file  
16 x 16 in. (40.6 x 40.6 cm)  
ed. 1/5; cat. no. TAH66



*Garbo 3*, 2013  
sublimation print on aluminum from digital file  
16 x 16 in. (40.6 x 40.6 cm)  
ed. 1/5; cat. no. TAH65



*Ingrid 1*, 2013  
sublimation print on aluminum from digital file  
16 x 16 in. (40.6 x 40.6 cm)  
ed. 1/5; cat. no. TAH67



*Audrey 3*, 2013  
sublimation print on aluminum from digital file  
16 x 16 in. (40.6 x 40.6 cm)  
ed. 1/5; cat. no. TAH70



*History of Film*, 2013  
sublimation print on aluminum from digital file  
16 x 16 in. (40.6 x 40.6 cm)  
ed. 1/5; cat. no. TAH62





## **TAMA HOCHBAUM**

Lives and works in Chapel Hill, NC

### **EDUCATION**

1975 B.A., Brandeis University

1981 MFA, Queens College

### **SELECTED SOLO EXHIBITIONS**

- 2012 Recent Photographs, George Lawson Gallery, Los Angeles
- 2011 Moving Pictures, George Lawson Gallery, San Francisco
- 2010 Cary Town Hall, Night Rides and Other Moving Pictures  
Gallery Nested, Carrboro, NC, Just for the Ride  
Craven Allen Gallery, Durham, NC  
Golden Belt, Durham, NC, Down The Rabbit Hole  
Memorial Hall, UNC Chapel Hill, Graffito (with Allen Anderson)
- 2009 Tama Hochbaum, room for painting room for paper, San Francisco  
Durham Art Guild, Durham, NC  
Manifest Creative Research Gallery, Cincinnati, OH
- 2008 George Lawson Galley, San Francisco  
Man Bites Dog Theater, Durham, NC
- 2007 Horace Williams House, Chapel Hill, NC
- 2006 The Lodge at Sea Ranch, Gualala, CA  
Red Hat, Raleigh, NC
- 2005 Gallery Kayafas, Boston, MA
- 2004 Hugh Mangum Photography Museum, Durham, NC  
The Chapel Hill Museum, Chapel Hill, NC
- 2003 The Allenton Gallery, Durham Arts Council, Durham, NC
- 2002 Sizl Gallery, Chapel Hill, NC  
Series 1 Gallery, Carrboro, NC

### **COLLECTIONS**

Museum of Fine Arts, Boston

The William Benton Museum of Art, University of Connecticut

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