

WEATHER PROOF

Rachel Jackson

Techno Primitivism

1/9/25 - 2/16/25

Weatherproof is excited to present *Techno Primitivism*, an exhibition of work from Rachel Jackson.

Look here. Look here, this thing that cracks, that cracks and references, skins, mirrors, screens. Like history. Meaning plunges, lost in the bottomless depths of language, until it stops dividing the flow of language from revelation. Our calendar is the smallest calendar, our brains the largest. The light switch goes both ways.

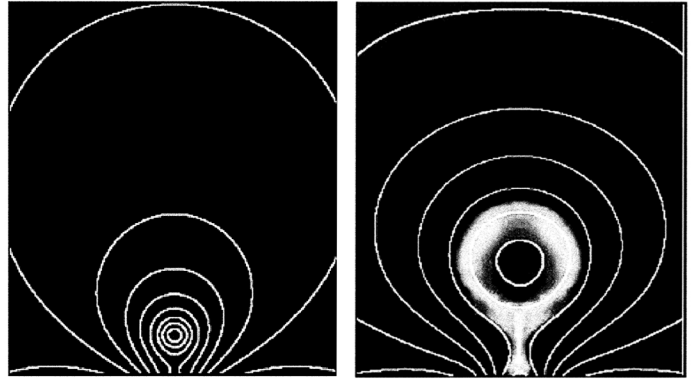
using
The process of making
strange relationship with
contrived
appearance
imaging
Mutations

The sun has a larger calendar - our reframing of its animosity cuts out 11 year boom and bust cycles, relating to the number of sun spots on its surface. We are currently in number 25. This extrapolates backwards to encompass 275 years of recorded solar activity - the first was designated by Rudolph Wolf to have started in February 1755, but using carbon-14 and beryllium-10 isotope ratios sunspot numbers have been reconstructed dating back more than [redacted] This is a deduced history.

[redacted] partially
not all

Visit us at:
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Saturdays 1-4
@weather_proof on IG

www.weatherproof.zone
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(312) 937-1627



Evil,
enough
e

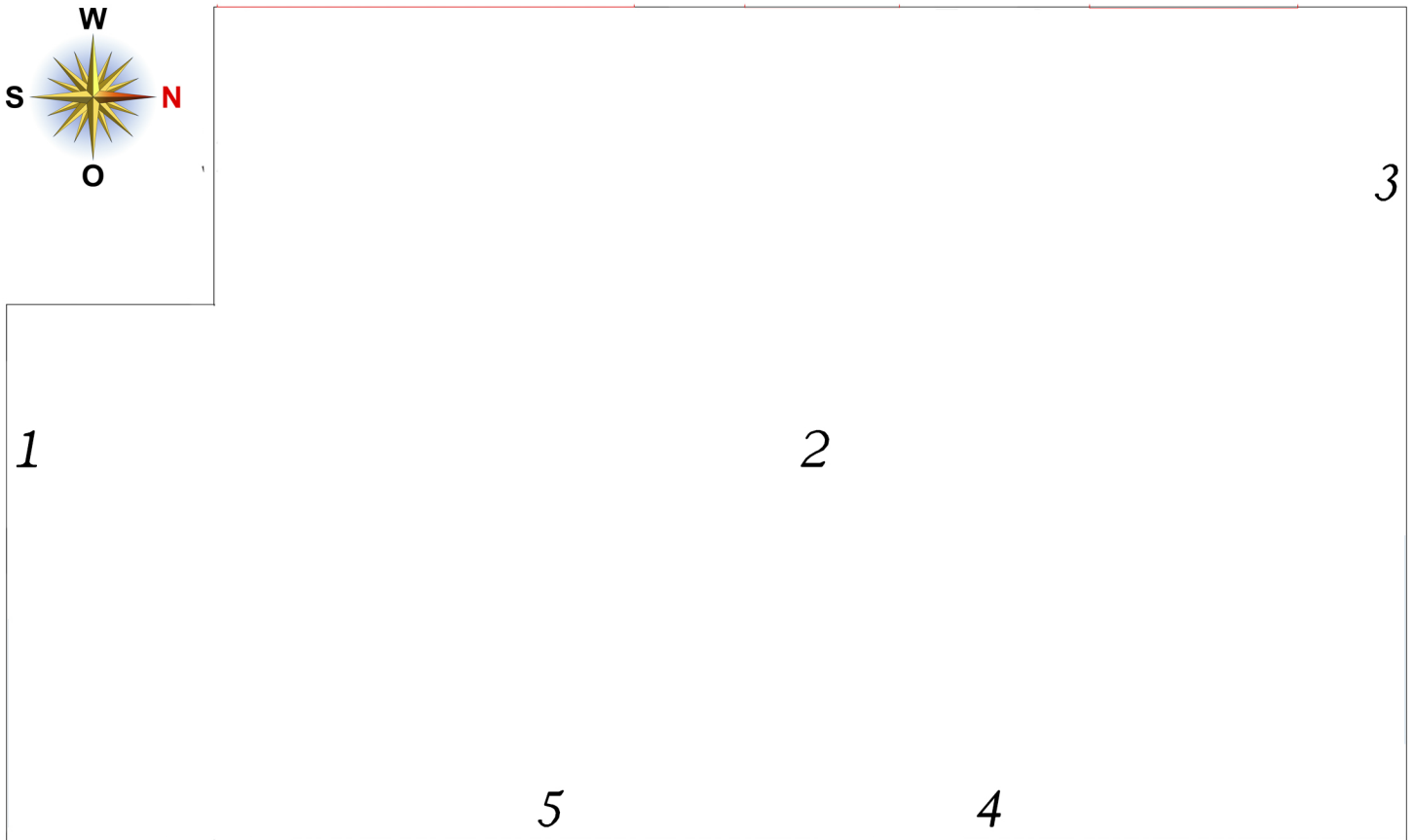
Forecasting the minutiae of these cycles is of deep interest to those working with HF radio waves, where changes affect their highest possible usable frequency. Unusually, geomagnetic storms have also been observed to serve as alternate power sources for 19th century telegraph lines. *Would you believe me?*

artifact
solar
the beginning of recorded communication to its potential source
resulted from a solar storm in 1989
few
power
effects of
and perhaps
almost
converted
means of
them within
the fictional
body of work

The artist told us they experienced a geomagnetic storm in [redacted] near their home in [redacted] as a child - to the degree that chronobiology is a legitimate field of study, the memory could have been wiped as a result of the solar maximum. This is in line with their inability to recall the event.

I wanted
a linkage
directly
within my own words.

Public Reception: Thurs. January 9th, 6-10pm
Gallery Contact: Milo Christie,
milo@weatherproof.zone



1. **Rachel Jackson** *ResearchGate: Special Reports, No. 208*, 2024. Durotrans inkjet print, lightbox, 18" x 24"

2. **Rachel Jackson** *Solar Cycle 25*, 2024. Single-channel video, color, sound, 2:48 loop

3. **Rachel Jackson** *Knowledge Object*, 2024. Single-channel video, color, sound, 3:46 loop
PLA, hydrographic transfer of Adobe Stock sandstone texture image on polylactic acid 3d print, 16" x 16" x 5"

4. **Rachel Jackson** *Cold North Wind*, 2024. Slide viewer, 35mm color slide, found image, 7.5" x 5.25" x 3.25"

5. **Rachel Jackson** *Dead Apparatus*, 2024. Slide viewer, 35mm color slide, found image, 7.5" x 5.25" x 3.25"

Rachel Jackson (b. Harrisburg, PA) is an artist, designer, and publisher based in Long Beach and Los Angeles, California. Her practice involves the use of digital imaging, time-based media, and additive/subtractive technologies to create works that reflect evolving relationships within networked society. Examining how the simulated image situates itself within natural perception, Jackson often looks to the false artifact as a manifestation of this phenomena, using it as a tool to express the anachronisms and dubious authenticity present within collective memory. She is interested in the speculative power of images and objects, particularly in their potential to alter a canonically held interpretation of history.

In collaboration with Brandon Bandy, she publishes artist books through Special Effects and organizes exhibitions at Timeshare.