

A photograph of a dilapidated room. In the foreground, a wooden table with a dark, possibly stained or painted top is leaning against a wall. The floor is covered in debris, including broken glass and leaves. In the background, there are three windows with dark frames, some of which appear to be broken or boarded up. A vine with green leaves is growing from the windowsill on the right. The walls are light-colored and show signs of wear and peeling paint.

THE BODIES

a zine by Kala Rehberger

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All incidents portrayed in this production are fictitious. No identification with actual persons (living or deceased), places, buildings, and products is intended or should be inferred.

Design by Alexia Kane.

CONTENT WARNING

Please be advised that "The Bodies" contains graphic content that may be disturbing or triggering to some readers.

This zine depicts violent scenes, including but not limited to: physical harm, injuries, or acts of aggression. Sensitive imagery includes imagery involving blood, bruises, and bare skin.

It is important to prioritize your mental and emotional well-being. If you find any of the aforementioned content distressing or triggering, you are strongly advised against continuing with this zine.

Take care of yourself and seek support from trusted individuals or professionals if needed.

THE BODIES

In my zine, "The Bodies" I aim to shed light on the normalization of true crime as a form of entertainment in our society. Through a collection of digitally edited photographs featuring 16 women who have been involved in fictional violent crimes, I invite viewers to question the voyeuristic tendencies that often accompany our fascination with these narratives.

True crime has become an increasingly popular genre, captivating audiences through documentaries, podcasts, and books. However, this fascination often overlooks the humans behind the crimes, reducing individuals to mere characters in a gripping plot. What is it about true crime that desensitizes us to the suffering of others? Why do we feel it is necessary to consume victims' pain as a form of entertainment? Through these photos, I aim to leave the viewer questioning the extent of their own morbid curiosity when it comes to violent crime, as there is no story without somebody.

What truly attracts people to the true crime genre? The story or the human?

In "The Bodies," I intentionally strip away the accompanying narratives, leaving only the bloodied and bruised bodies to confront the viewer. By presenting these women without their stories, I hope to provoke a sense of discomfort and reflection, challenging viewers to question their own complicity in perpetuating this normalization and the voyeuristic nature of true crime consumption.

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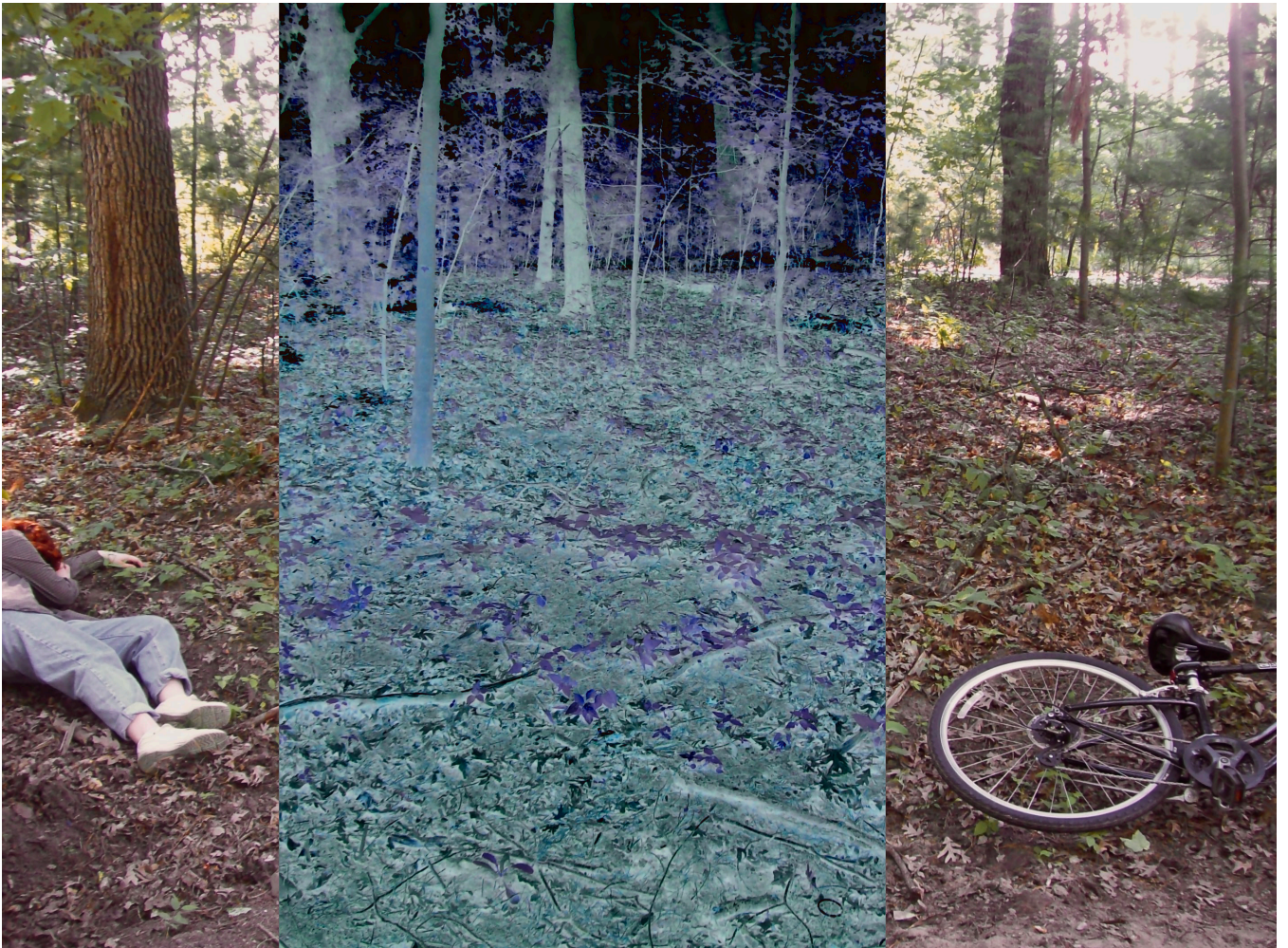
THE BODIES





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SPECIAL THANKS TO MODELS

I am immensely grateful for your dedication, patience, and the genuine connections we formed throughout this creative journey. Your willingness to share your vulnerabilities has not only enriched the art but has also inspired me to explore the depths of my own emotions and perspectives.

Thank you for being the driving force behind my art project and for reminding me of the transformative power of vulnerability. Your contribution will forever be cherished and celebrated within the pages of our zine.

With deepest appreciation,

Kala

