

SUBSTRATE

JANUARY MMXXII





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A magazine of art for art's sake, and for the fuck of it.

This is a place to post what I like, when I like, how I like. No real audience but me.

No social media repercussions. No Nazi-like overlords saying yay or nay.

A place to be self-serving and nepotistic. Social media censorship without

options can fuck the fuck off, though the power of their reach isn't

something that I can easily get around, so the uneasy alliance continues...

#deathtocorporations #artisnotporn #fuckmeta #fuckfacebook #fuckinstagram #fuckminions

Cover: Raja

Year: 2021

Model: Raja Wigger

Size: 8 in x 10 in

Type: Wet Plate Collodion

Substrate: Tintype

Inside Cover: Erasure

Year: 2016

Model: Anonymous

SUBSTRATE is a subsidiary of me:
www.jameswigger.com



James Wigger

James Wigger (°1957, Farmington, United States) makes photos, mixed media artworks and conceptual artworks. By putting the viewer on the wrong track, Wigger creates work through labour-intensive processes which can be seen explicitly as a personal exorcism ritual. They are inspired by a nineteenth-century tradition of works, in which an ideal of 'Fulfilled Absence' was seen as the pinnacle. His photos are often classified as part of the new romantic movement because of the desire for the local in the unfolding globalized world. However, this reference is not intentional, as this kind of art is part of the collective memory. With a conceptual approach, he tries to create works in which the actual event still has to take place or just has ended: moments evocative of atmosphere and suspense that are not part of a narrative thread. The drama unfolds elsewhere while the build-up of tension is frozen to become the memory of an event that will never take place. His works directly respond to the surrounding environment and uses everyday experiences from the artist as a starting point. Often these are framed instances that would go unnoticed in their original context. By referencing romanticism, grand-guignolesque black humour and symbolism, he tries to approach a wide scale of subjects in a multi-layered way, likes to involve the viewer in a way that is sometimes physical and believes in the idea of function following form in a work. His works are given improper functions: significations are inversed and form and content merge. Shapes are dissociated from their original meaning, by which the system in which they normally function is exposed. Initially unambiguous meanings are shattered and disseminate endlessly. James Wigger currently lives and works in NYC



◀ **Corazón de Dolor**

Year: 2011

Model: Real Pig Heart

Size: 4 in x 5 in

Substrate: Fuji FP-100C45

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Burning Bush

Year: 2011

Model: Glass Olive

Size: 4 in x 5 in

Substrate: Fuji expired color film

Note: In-camera, no Photoshop
trickery





Waiting for the Rapture

Year: 2011
Model: Anita
Size: 4 in x 5 in
Substrate: Fuji FP-100C

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The Rose

Year: 2012
Model: Neptunian Haze
Size: 4 in x 5 in
Substrate: Fuji expired color film





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Grace

Year: 2011

Model: Glass Olive

Size: 4 in x 5 in

Substrate: Fujii FP-100C45



Calm

Year: 2011

Model: Glass Olive

Size: 4 in x 5 in

Substrate: Fujii FP-100C45



Meghan Series I

Year: 2011

Model: Meghan Claire

Substrate: Kodak Ektachrome 120 film



Detritus (bright version)

Year: 2011

Model: Aimeé Lisa

Size: 4 in x 5 in

Substrate: Fuji expired color film

Skoh

Year: 2019

Model: Henry Dupuis and Colibrina

Substrate: New Polaroid SX-70



The One-Eyed is King

Year: 2011 **Size:** 4 in x 5 in
Model: Self-portrait **Substrate:** Fuji FP-100C45



The One-Eyed is Queen

Year: 2011 **Size:** 4 in x 5 in
Model: Te Jean **Substrate:** Fuji FP-100C45



Modra
Year: 2019
Model: Domiis
Substrate: New Polaroid SX-70



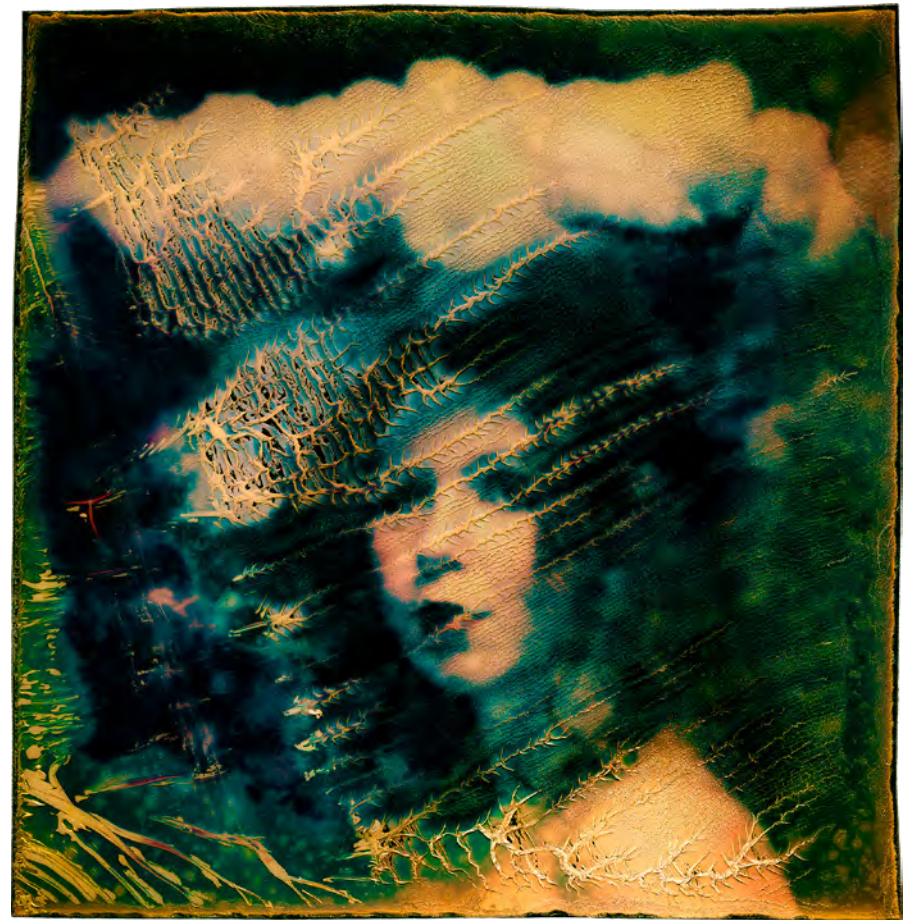
Madonna in Blue

Year: 2019
Model: Elena Bathory
Substrate: New Polaroid SX-70



Transition

Year: 2019
Model: Anoush Anou
Substrate: New Polaroid Spectra



Fallen

Year: 2018

Model: Evyenia Karapolous

Size: 8 in x 10 in

Type: Wet Plate Collodion

Substrate: Plexitype clear

Clearing

Year: 2019

Model: Icelandic Selkie

Substrate: New Polaroid SX-70



Portrait in Chaos

Year: 2021

Model: Gazelle Powers

Size: 2 in x 2 in

Type: Wet Plate Collodion

Substrate: Plexitype clear

Power

Year: 2021

Model: Gazelle Powers

Size: 2 in x 3.5 in

Type: Wet Plate Collodion

Substrate: Plexitype clear





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Tangled in Thoughts

Year: 2021

Model: Self-portrait

Size: 2 in x 3.5 in

Type: Wet Plate Collodion

Substrate: Plexitype clear

The Kan

Year: 1982

Model: Joshua Wigger

Substrate: Polaroid 600



BROOKLYN

Year: 2013

Model: Cheyenna Wainscott

Substrate: Kodak Aerial

Duplicating film



Aidan

Year: 2006

Model: Aidan Wigger

Substrate: Polaroid Spectra



Visiting Angel

Year: 2021

Model: Raja Wigger

Size: 8 in x 10 in

Type: Wet Plate Collodion

Substrate: Plexitype clear

Sage

Year: 2021

Model: Joshua Wigger

Substrate: New Polaroid SX-70



Fragments of Me

Year: 2010

Model: Self portrait

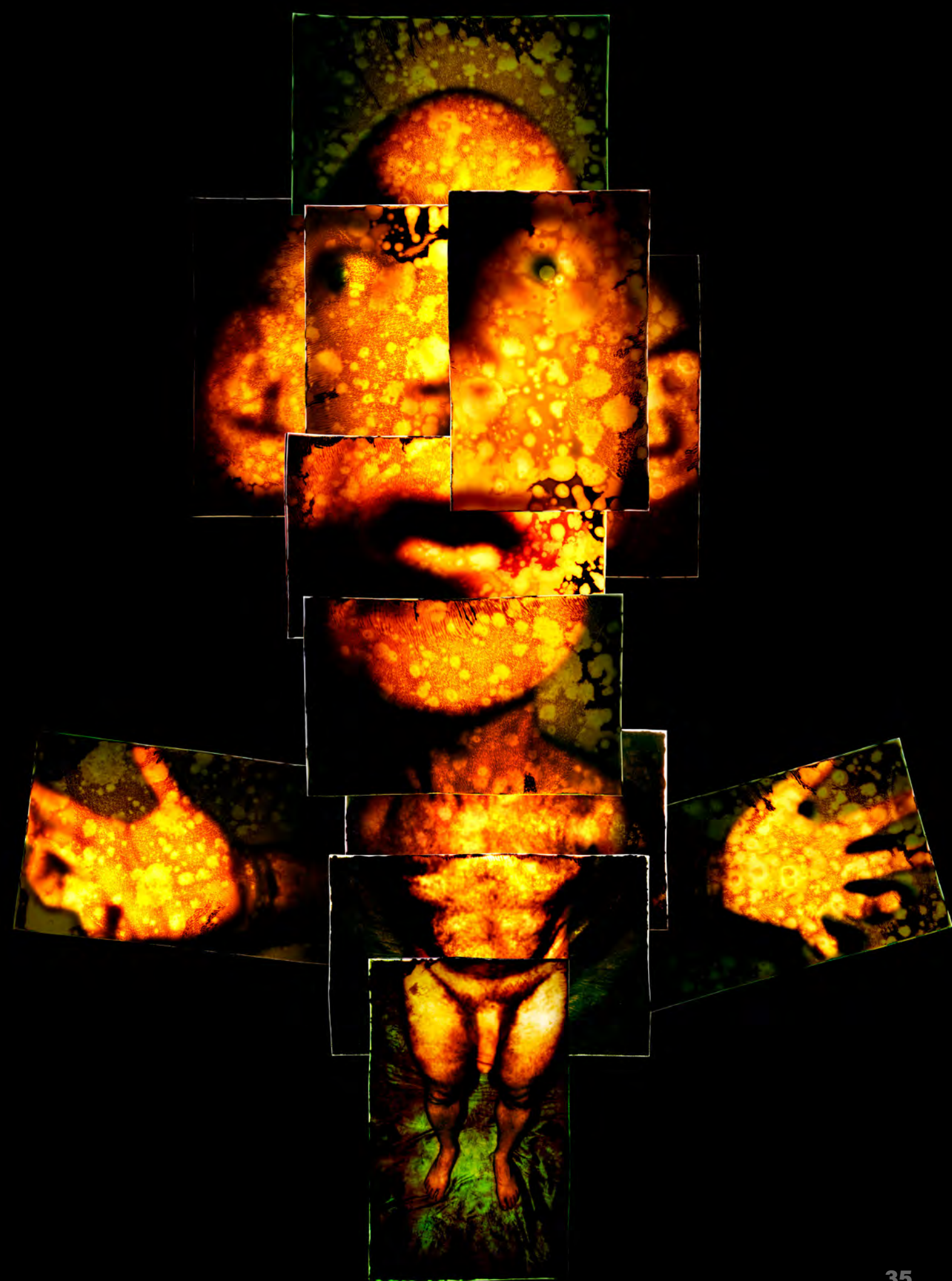
Substrate: (4) Instax shots

Pieces of Me

Year: 2010

Model: Self portrait

Substrate: (11) Instax shots





Máma v klidu

Year: 2011

Model: Pauline L Wigger

Size: 4 in x 5 in

Substrate: Fujifilm FP-100C45

Maminka

Year: 2011

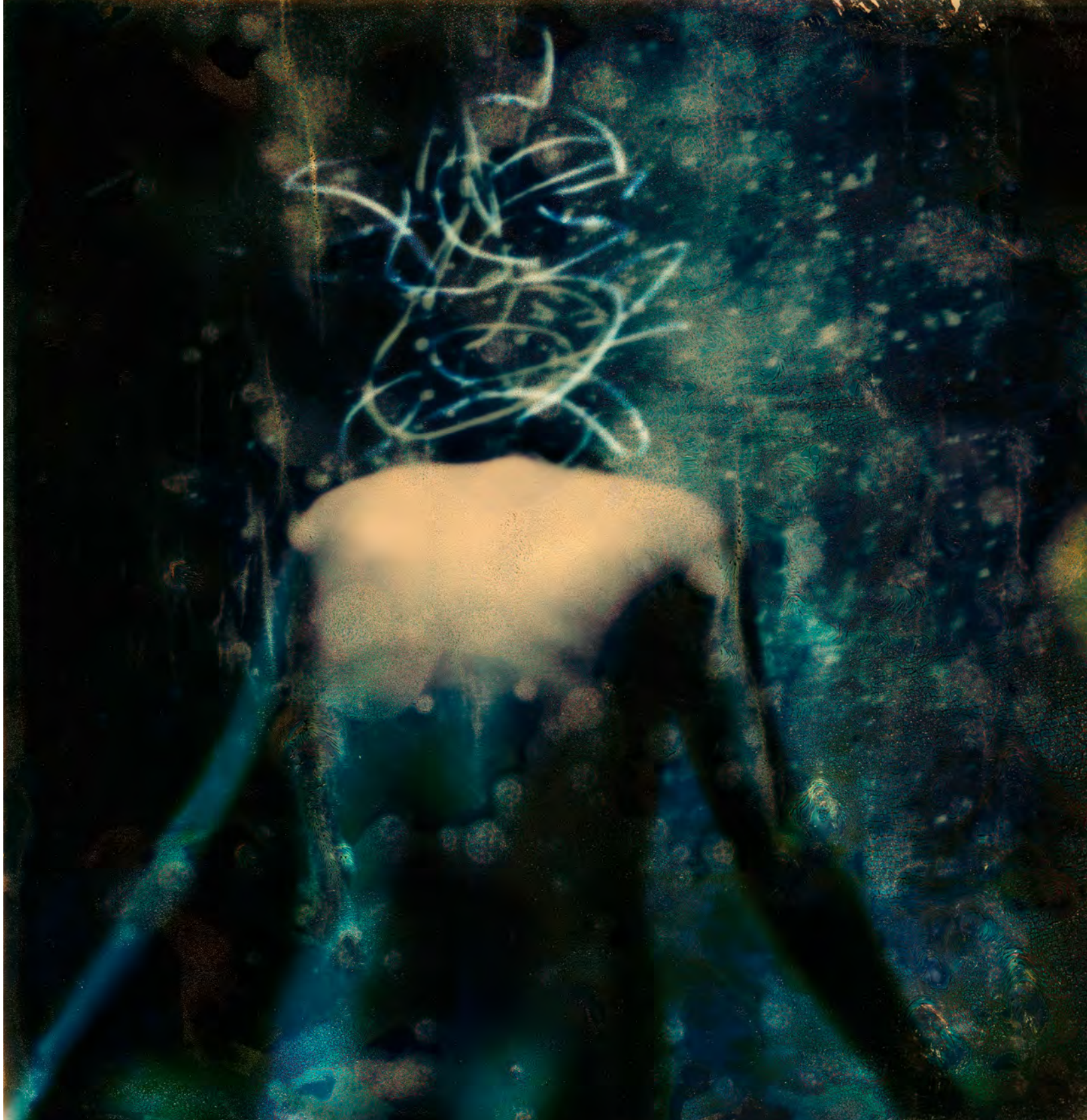
Model: Pauline L Wigger

Size: 4 in x 5 in

Substrate: Fujifilm FP-100C45



MY WORK EXPLORES THE RELATIONSHIP BETWEEN CRITICAL THEORY AND MIDLIFE SUBCULTURES, WITH INFLUENCES AS DIVERSE AS MACHIAVELLI AND JONI MITCHELL. NEW TENSIONS ARE SYNTHESIZED FROM BOTH SIMPLE AND COMPLEX LAYERS. ■ I'VE NEVER SINCE I WAS A STUDENT I HAVE BEEN FASCINATED BY THE ENDLESS OSCILLATION OF THE MOMENT, WHAT STARTS OUT AS TRIUMPH SOON BECOMES CORRODED INTO A TRAGEDY OF GREED, LEAVING ONLY A SENSE OF DECADENCE AND THE CHANCE OF A NEW ORDER. ■ AS SPATIAL DERIVATIVES BECOME FROZEN THROUGH BOUNDARIED AND PERSONAL PRACTICE, THE VIEWER IS LEFT WITH A TESTAMENT TO THE INACCURACIES OF OUR WORLD. ■ MY WORK EXPLORES THE RELATIONSHIP BETWEEN EMERGING SEXUALITIES AND ROMANCE TOURISM, WITH INFLUENCES AS DIVERSE AS WITTGENSTEIN AND JOHN LENNON, NEW COMBINATIONS ARE CRAFTED FROM BOTH ORDERLY AND RANDOM TEXTURES. ■ I'VE NEVER SINCE I WAS A TEENAGER I HAVE BEEN FASCINATED BY THE TRADITIONAL UNDERSTANDING OF RELATIONSHIPS, WHAT STARTS OUT AS YEARNING SOON BECOMES CORRODED INTO A HEGEMONY OF FUTILITY, LEAVING ONLY A SENSE OF DREAD AND THE CHANCE OF A NEW REALITY. ■ AS INTERMITTENT DERIVATIVES BECOME CLARIFIED THROUGH BOUNDARIED AND PERSONAL PRACTICE, THE VIEWER IS LEFT WITH A TESTAMENT TO THE OUTPOSTS OF OUR ERA. ■ MY WORK EXPLORES THE RELATIONSHIP BETWEEN THE UNIVERSALITY OF MYTH AND COUNTER-TERRORISM, WITH INFLUENCES AS DIVERSE AS NIETZSCHE AND JONI MITCHELL, NEW INSIGHTS ARE CRAFTED FROM BOTH ORDERLY AND RANDOM DIALOGUES. ■ I'VE NEVER SINCE I WAS A STUDENT I HAVE BEEN FASCINATED BY THE THEORETICAL LIMITS OF RELATIONSHIPS, WHAT STARTS OUT AS YEARNING SOON BECOMES CORRUPTED INTO A TRAGEDY OF TEMPTATION, LEAVING ONLY A SENSE OF WHAT COULD HAVE BEEN AND THE UNLIKELIHOOD OF A NEW REALITY. ■ AS TEMPORAL DERIVATIVES BECOME DISTORTED THROUGH FRANTIC AND DIVERSE PRACTICE, THE VIEWER IS LEFT WITH A TRIBUTE TO THE LIMITS OF OUR WORLD. ■ BULLSHIT ARTIST STATEMENTS COURTESY OF ARTYBOLLOCKS.COM. I MAKE ART BECAUSE I FUCKING LIKE IT. SUBSTRATEMAG.COM



Manifest Pain

Year: 2019
Model: Sofie
Substrate: Polaroid SX-70

► **Vato Blanco**

Year: 2010
Model: Aidan Wigger
Size: 4 in x 5 in
Substrate: Fuji FP-100C

START

