

Risk Hazekamp

1972, Den Hague (NL), works and lives in Berlin

Sense les dones 2006, photo on aluminium, 92 x 120 cm

iVale! 2006, photo on aluminium, 95 x 120 cm

Macho 2006, photo on aluminium, 90 x 120 cm

Collection Museum voor Moderne Kunst Arnhem



Risk Hazekamp's photographic and video works, in which she is often the protagonist, present an androgynous identity. She reconstructs ideal images of masculinity and femininity and subtly combines them in a single person. The artist draws on the representation of gender in fine art and in advertising, film posters, Hollywood films and *nouvelle vague*. The background and lighting of her stage photographs are often likewise borrowed from existing images. In the late 1990s Hazekamp appropriated the symbolism of the Hollywood cowboy with his stereotype behaviour, clothing, way of moving and gestures. As the idol 'James Dean', she poses in panoramic landscapes, as in the series *Tell the Girls That I'm Back in Town* (2000). *Roy Meets Girls* (1998) shows a luxuriant nude, as in *The Toilet of Venus* by Velázquez, gazing in admiration at an image of a cowboy.

In 2001-2002 Hazekamp made a series of photographic and video works of bullfighters in Spain and Portugal. It is a professional group in which typical masculine aspects are combined with a refined, well-groomed

and 'feminine' appearance. The focus is not on their courageous action but on their vulnerability. Hazekamp records fighters nervously waiting and toreros whose richly embroidered clothing has been soiled. After her move to Berlin in 2005, the drag queen has come to play a central role in Hazekamp's work. The gender-bending has a challenging complexity: young women, sometimes with beards, pose as male transvestites. 'I am a part of this world and try to push against the limits of the system from the inside', the artist has said. In the series of photographs from 2005 and 2006 Hazekamp has transformed herself and a model into a vulnerable-looking person who, against a background of graffiti or a street corner, can stand for a junkie, a backstreet boy or a tramp. The external appearance refers to certain stereotypes of outsiders, which coincide with her androgynous look in Hazekamp's work.

Lit: Ken Pratt, 'I am now a Mirror', *Wound*, nr. 2 (February 2008); p. 178-183

