

## MIGUEL ABREU GALLERY

### LIZ DESCHENES

“Liz Deschenes is a photographer who, in the best modernist tradition, pushes against the basic terms by which photography is conventionally defined: instantaneity, veracity, fixity, or reproducibility,” writes curator and critic Matthew Witkovsky. Indeed, Deschenes uses durational photogramatic exposure to create unique, shifting surfaces that frequently function as sculptural or architectural rather than photographic objects. Deschenes stages the technical components of photography, both contemporary and anachronistic, while reflecting, compressing, and assessing the architectural settings that surround them, through her mirrors’ simultaneous repopulation and evacuation of these spaces.

In her earlier work, Deschenes utilized landscape images as an entry point to address self-reflexive concepts of the medium. Her *Elevations* series utilized the rich and dense dye transfer color printing reminiscent of the golden age of Technicolor films, a process discontinued by Kodak in 1993. The project staged the seven standard colors developed by cartographers to represent ranges of the earth’s elevation to produce a gradation of corresponding monochrome photographs. Deschenes’ *Blue* and *Green Screens* foregrounded the invisible screens typically used as the invisible basis for special effects and absent background imagery. In her *Moiré* series, Deschenes photographed a sheet of perforated paper filtering the light coming through a window, and superimposed the ensuing negative with a duplicate on an enlarger to create an abstract, moiré pattern image. The result is an optically oscillating, dazzling body of work grounded in the manipulation of a single negative.

In her recent work, Deschenes exposes photographic paper to the night sky, develops it, and fixes the photogram with silver toner, creating misty silver surfaces brindled with slight changes in hue – affected either by exposure to ambient light, or the hand-application of the toner itself. After the photogramatic process creates these unique and varied surfaces, the works are mounted on aluminum or Dibond. Some of these photograms remain unframed and tend to oxidize over time, further problematizing the role of the photograph as fixed image on surface. Instead, purged of representational content, the photograph functions as an object that records how it has been, and continues to be, acted upon. The series originated with *Tilt/Swing*, an installation of six such “silver mirror” panels arranged in a 360-degree floor-to-ceiling configuration at Miguel Abreu Gallery, based on a diagram that 20<sup>th</sup> Century architect, designer, and artist Herbert Bayer drew to accompany his essay *The Fundamentals of Exhibition Design*. In her second iteration of the *Tilt/Swing* installation, the photographic panels were fully exposed to daylight, and brought to black in the development stage. Deschenes’s subsequent individual silver and black mirror works stage the same time-based photographic processes in an energetic rather than taxidermic language, allowing variations in framing and size to act in myriad ways upon the surrounding conditions of display.

*Rates (Frames per Second)*, Deschenes’ 2018 exhibition at Miguel Abreu Gallery, furthered her inquiry into the history of image production techniques and the conditions of viewing developed in previous series. The seminal installation took the proto-cinematic experiments of 19<sup>th</sup>-century scientist and chronophotographer Étienne-Jules Marey as its point of departure, and was comprised of four equally wide, monumental multi-part works that span the length of entire gallery walls. The viewer was immediately engaged in a rhythmic progression through space, as he or she passed by a succession of thin strips of silver-toned photograms positioned at a constant interval from one another. The phenomenological experience produced by this rigorous sequencing of space is akin to a physical impression of time passing, of the body’s movement being captured in formation. The installation’s second half was comprised of slightly concave photograms that refer to Marey’s diagrams, which recorded human steps with the use of photosensitive paper. In line with Marey’s approach, Deschenes’ works are not stand-ins for experience like pictorial photography, but instead point to the material conditions of their production and display.

*Liz Deschenes (b. 1966, Boston) graduated from the Rhode Island School of Design in 1988. Her work is held in the permanent collections of the Centre Pompidou, the San Francisco Museum of Modern Art, the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, the Museum of Modern Art, The Metropolitan Museum of Art, the Walker Art Center, The Art Institute of Chicago, ICA/Boston, the Pinault Collection, the Aishti Foundation, the Israel Museum, the CCS Bard Hessel Museum of Art, the*

*Milwaukee Art Museum, the V-A-C Foundation, the Princeton University Art Museum, the Corcoran Museum of Art, and the Hirshhorn Museum and Sculpture Garden. In 2021, she participated in True Pictures? Contemporary Photography from Canada and the USA curated by Stefan Gronert at the Sprengel Museum (Hanover), Off the Wall at SFMoMA (San Francisco) and This Inconstant World at the ICA Los Angeles. In 2020, Deschenes' was included in Material Meanings—Selections from the Constance R. Caplan Collection at the Art Institute of Chicago, and in 2019, she participated in Luogo e Segni, curated by Mouna Mekouar and Martin Bethenod at the Pinault Collection –Punta della Dogana (Venice). In a series of two-person exhibitions with Sol LeWitt, Deschenes' work was mounted at Fraenkel Gallery, San Francisco (2017), Miguel Abreu Gallery and Paula Cooper Gallery, New York (both 2016). Her work was the subject of a 2016 survey exhibition at the ICA/Boston. In 2015, Deschenes presented solo exhibitions at MASS MoCA and the Walker Art Center, and was included in group exhibitions at the Whitney Museum of American Art, Musée d'Art Moderne, the Centre Pompidou, and Extra City Kunsthall in Antwerp. In 2014, her work was featured in Sites of Reason: A Selection of Recent Acquisitions at the Museum of Modern Art and in What Is a Photograph? (International Center for Photography, New York). In 2013, she exhibited new work in tandem solo exhibitions at Campoli Presti (Paris and London), and group exhibitions at the Museum of Modern Art and the Fotomuseum Winterthur, among others. In 2012, she was included in the Whitney Biennial and had a one-person exhibition at the Secession in Vienna and a two-person exhibition at The Art Institute of Chicago that she co-curated with Florian Pumhösl and Matthew Witkovsky. Previously, her work has also been exhibited at the CCS Bard Hessel Museum, the Aspen Art Museum, Klosterfelde (Berlin), the Walker Art Center, the Langen Foundation (Düsseldorf), the Tate Liverpool, and the Metropolitan Museum of Art.*

*Recent monographs dedicated to Deschenes's work include Registration (Paris: Three Star Books, 2022), Liz Deschenes (Boston: The Institute of Contemporary Art, 2016) and Liz Deschenes, Secession (Vienna: Secession, Berlin: Revolver, 2012). A survey exhibition dedicated to her work, Works: 1997-2022, is on view at Fraenkel Gallery, San Francisco, through August 2022. Additionally, her work is currently included in the 2022 edition of the Geneva Biennale: Sculpture Garden, Shifting the Silence at San Francisco Museum of Modern Art (SFMOMA), and Une seconde d'éternité, at the Pinault Collection, Paris. Deschenes' work will be included in Put It This Way: (Re)Visions of the Hirshhorn Collection, at the Hirshhorn Museum and Sculpture Garden, Washington D.C.*

## MIGUEL ABREU GALLERY

### LIZ DESCHENES

Born in Boston, MA, 1966  
Lives and works in New York

### EDUCATION

**1988**

Rhode Island School of Design B.F.A. Photography, Providence, RI

### SOLO & TWO-PERSON EXHIBITIONS

**2022**

*Works 1997-2022*, Fraenkel Gallery, San Francisco, CA

**2021**

*Hôtel Le Lièvre #4: Liz Deschenes & Louise Lawler*, Campoli Presti, Paris, France

**2020**

*a changing ratio / rosemarie castoro and liz deschenes*, max goelitz, Munich, Germany

**2019**

*Keystone*, Campoli Presti, London, UK

*Liz Deschenes & Sara VanDerBeek*, Villa di Geggiano, Siena

**2018**

*Rates (Frames Per Second)*, Miguel Abreu Gallery, New York

**2017**

*Sol Lewitt & Liz Deschenes*, Fraenkel Gallery, San Francisco, CA

**2016**

Campoli Presti, Paris, France

*Liz Deschenes / Sol LeWitt*, organized with Olivier Renaud-Clement, Miguel Abreu Gallery, New York

*Sol LeWitt / Liz Deschenes*, organized with Olivier Renaud-Clement, Paula Cooper Gallery, New York

Institute of Contemporary Art, Boston, MA

**2015**

*Gallery 4.1.1*, MASS MoCA, North Adams, MA

**2014**

*Gallery 7*, Walker Art Center, Minneapolis, MN

*Liz Deschenes / Florian Pumhösl*, Galerie Buchholz, Cologne, Germany

*Stereographs #1-4 (Rise / Fall)*, Miguel Abreu Gallery, New York

**2013**

*Bracket (Paris)*, Campoli Presti, Paris, France

*Bracket (London)*, Campoli Presti, London, UK

**2012**

Secession, Vienna, Austria

*Liz Deschenes, Charlotte Posenenske, Andreas Melas & Helena Papadopoulos*, Athens, Greece

*Parcours*, with Florian Pumhösl, curated by Matthew S. Witkovsky, Art Institute of Chicago, IL

**2011**

*Sutton Lane visits Klosterfelde: Liz Deschenes and Scott Lyall*, Klosterfelde, Berlin, Germany

**2010**

*Shift/Rise*, Sutton Lane, Brussels, Belgium

**2009**

*Right/Left*, Sutton Lane, Paris, France

*Chromatic Aberration* (Red Screen, Green Screen, Blue Screen - a series of photographs from 2001 - 2008), Sutton Lane, London, UK

*Tilt/Swing*, Miguel Abreu Gallery, New York

**2007**

*Photographs*, Sutton Lane, London, UK

*Registration*, Miguel Abreu Gallery, New York

**2004**

*Liz Deschenes/Siobhan Liddell*, Gesellschaft für Aktuelle Kunst, Bremen, Germany

**2001**

*Blue Screen Process*, Andrew Kreps Gallery, New York

**1999**

*Below Sea Level*, Andrew Kreps Gallery, New York

**1997**

*Beppu*, Bronwyn Keenan Gallery, New York

**SELECTED GROUP EXHIBITIONS****2022**

*Put It This Way: (Re)Visions of the Hirshhorn Collection*, Hirshhorn Museum and Sculpture Garden, Washington D.C.

*Reciprocity*, curated by David Pagliarulo, Marinaro Gallery, New York

*Une seconde d'éternité*, Pinault Collection, Bourse de Commerce, Paris, France

2022 *Geneva Biennale: Sculpture Garden*, Parce des Eaux-Vives, Geneva, Switzerland

*Ninth Street and Beyond: 70 Years of Women in Abstraction*, Hunter Dunbar Projects, New York

*Shifting the Silence*, San Francisco Museum of Modern Art (SFMOMA), San Francisco, CA

*Under the Sun*, Max Goelitz, Munich, Germany

**2021**

*True Pictures? Contemporary Photography from Canada and the USA*, curated by Stefan Gronert, Sprengel Museum, Hanover, Germany

*Jahresgaben*, Bonner Kunstverein, Bonn, Germany

*Many Minute Attentions*, organized by John Stezaker and Alison Turnbull, Large Glass Gallery, London, UK

*Backgrounds: Impressions Photographiques IV*, organized with Olivier Renaud-Clément, Peter Freeman, Inc., New York

*The Inconstant World*, Institute of Contemporary Art, Los Angeles, CA

*Off the Wall*, SFMoMA, San Francisco, CA

**2020**

*When We First Arrived...*, The Corner at Whitman-Walker, Washington D.C.

*Material Meanings: Selection from the Constance R. Caplan Collection*, Art Institute of Chicago, IL

**2019**

*Furniture of Desire*, Lie Lay Lain, New York

*After Virginia*, CHART, New York  
*Long Story Short*, Fraenkel Gallery, San Francisco, CA  
*Social Photography VII*, carriage trade, New York  
*Luogo e Segni*, curated by Mouna Mekouar and Martin Bethenod, Punta della Dogana, Venice, Italy

## 2018

*Liz Deschenes, Jean Prouvé and Cheyney Thompson: Carte Blanche to Campoli Presti*, Galerie Patrick Seguin, London, UK  
*Anna Atkins Refracted: Contemporary Works*, New York Public Library, New York  
*ICA Collection: Entangled In The Everyday*, Institute of Contemporary Art, Boston, MA  
*A Page from My Intimate Journal (Part I)*, Gordon Robichaux, New York, NY

## 2017

*PhotoPlay: Lucid Objects*, Paris Photo, Grand Palais, Paris, France  
*The Coffins of Paa Joe and the Pursuit of Happiness*, The School | Jack Shainman Gallery, Kinderhook, NY  
*The Objectness of Paper*, curated by Richard Tinkler, Albert Merola Gallery, Provincetown, MA  
*Serialities*, organized by Olivier Renaud-Clement, Hauser & Wirth, New York  
*Plages*, Campoli Presti, London  
*Looking Back / The 11th White Columns Annual - Selected by Anne Doran*, White Columns, New York

## 2016

*Visibility*, curated by John Miller, Campoli Presti, London  
*Dream States: Contemporary Photographs and Video*, The Metropolitan Museum of Art, New York  
*Emanations: The Art of the Cameraless Photograph*, curated by Geoff Batchen, Govett-Brewster Art Gallery, New Zealand  
*Poesie Balistique*, curated by Guillaume Dèsangés, La Verrière, Fondation d'entreprise Hermès, Brussels, Belgium  
*Pandora's Box*, curated by Jan Dibbets, Musée d'Art Moderne, Paris  
*Ordinary Pictures*, curated by Eric Crosby Walker Art Center, Minneapolis, MN  
*From Minimalism into Algorithm*, The Kitchen, New York

## 2015

*Collected by Thea Westreich Wagner and Ethan Wagner*, Whitney Museum of American Art, New York  
*New Skin*, curated by Massimiliano Gioni, Aishti Foundation, Beirut, Lebanon  
*A kind of graphic unconscious*, Susan Hobbs, Toronto, Canada  
*The Camera's Blind Spot II*, Extra City Kunsthal, Antwerp, Belgium  
*New Acquisitions*, Whitworth Art Gallery, Manchester, UK  
*Bricolage: La souris et le perroquet*, Villa Arson, Nice, France

## 2014

*Carl Andre, Liz Deschenes, Richard Prince, R. H. Quaytman*, Galerie Buchholz, Cologne, Germany  
*Back Grounds: Impressions Photographiques (2)*, organized with Olivier Renaud-Clement, Andrea Rosen Gallery, New York, NY  
*Sites of Reason: A Selection of Recent Acquisitions*, organized by David Platzker and Erica Papernik, Museum of Modern Art, New York, NY  
*Abandon the Parents*, curated by Henrik Olesen, Daniel Buchholz and Christopher Müller, National Gallery of Denmark, Copenhagen, Denmark  
*Formal Abstracts*, Paul McCabe Fine Art, Stockholm, Sweden  
*occupy painting*, Autocenter, Berlin, Germany  
*What Is a Photograph?*, organized by Carol Squiers, International Center of Photography, New York

## 2013

*Cross Over. Photography of Science + Science of Photography*, Fotomuseum Winterthur, Switzerland  
*Alchemical*, Steven Kasher Gallery, New York  
*Lens Drawings*, curated by Jens Hoffmann, Marian Goodman Gallery, Paris, France  
*ambient*, curated by Tim Griffin, Tanya Bonakdar Gallery, New York

*XL: 19 New Acquisitions in Photography*, Museum of Modern Art, New York  
*The Black Mirror*, curated by James Welling and Diane Rosenstein, Diane Rosenstein Fine Art, Los Angeles, CA  
*The Unphotographable*, Fraenkel Gallery, San Francisco, CA

## 2012

*For the Martian Chronicles*, L&M Arts, Venice, CA  
*Photography is Magic!*, curated by Charlotte Cotton, Daegu Photo Biennale, Korea  
*Whitney Biennial 2012*, curated by Elizabeth Sussman & Jay Sanders, Whitney Museum of American Art, New York  
*Notations: The Cage Effect Today*, Hunter College / Times Square Gallery, New York  
*Carl Strüwe in the context of Contemporary Photography*, Bielefelder Kunstverein, Bielefeld, Germany  
*accrochage*, Miguel Abreu Gallery, New York

## 2011

*The Anxiety of Photography*, Aspen Art Museum, Aspen, CO; Arthouse at the Jones Center, Austin, TX  
*If You Lived Here, You'd Be Home By Now*, curated by Josiah McElheny, Tom Eccles, and Lynne Cooke, CCS Bard Hessel Museum of Art, Annandale-on-Hudson, NY  
*What's Next? - Four visions on exhibiting photography*, Foam, Amsterdam, The Netherlands  
*After Images*, Musée Juif de Belgique, Brussels, Belgium  
*Chopped & Screwed*, MKG127, Toronto, Canada  
*Chaos as Usual*, curated by Hanne Mugaas, Bergen Kunsthall, Norway  
*Picture No Picture*, Carriage Trade, New York  
*Systems Analysis*, Langen Foundation, Neuss, Germany  
*New York to London and Back: The Medium of Contingency*, Thomas Dane Gallery, London, UK  
*How Soon Is Now*, Garage Contemporary Arts Center, Moscow, Russia

## 2010

*Free*, curated by Lauren Cornell, New Museum, New York  
*Systems Analysis*, West London Projects, London, UK  
*A Shot in the Dark*, Walker Art Center, Minneapolis, MN  
*Item*, Mitchell-Innes & Nash, New York  
*Les Rencontres d'Arles Photographie*, Arles, France  
*Picture Industry (Goodbye To All That)*, curated by Walead Beshty, Regen Projects, Los Angeles, CA  
*De Rigueur*, Richard Telles Fine Art, Los Angeles, CA  
*Photogenic*, Blanket Contemporary Art, Vancouver, British Columbia  
*Blind Mirror*, Galleria Raucci/Santamaria, Naples, Italy

## 2009

*Infinitesimal Eternity*, Yale University School of Art, New Haven, CT  
*Der Schnitt durch die Oberfläche legt neue Oberflächen frei (The Cut Through the Surfaces Reveals New Surfaces)*, curated by Max Mayer and Hans-Jürgen Hafner, Temporary Gallery, Köln, Germany  
*FAX*, The Drawing Center, New York  
*Collatéral*, organized by Yann Chevallier, Le Confort Moderne, Poitiers, France  
*Modern Wing Inaugural Installation of Contemporary Photograph*, curated by Matthew Witkovski, The Art Institute of Chicago, IL  
*La Vie mode d'emploi: Carl Andre, Martin Barré, Daniel Buren, Liz Deschenes, Sherrie Levine, Cheyney Thompson, Franz West*, Sutton Lane, Paris, France  
*Practice vs. Object*, curated by Margaret Liu Clinton, Miguel Abreu Gallery, New York  
*To Be Determined*, Andrew Kreps Gallery, New York  
*Twilight*, Harris Lieberman, New York  
*Photography in the Abstract*, curated by Maureen Mahony, Lora Reynolds Gallery, Austin, TX  
*Constructivismes!*, curated by Olivier Renaud-Clément, Galerie Almine Rech, Brussels, Belgium

## 2008

*Standard Sizes*, curated by João Ribas, Andrew Kreps Gallery, New York

*The Man Whose Shoes Squeaked*, Richard Telles Gallery, Los Angeles, CA  
*Photography on Photography: Reflections on the Medium since 1960*, The Metropolitan Museum of Art, New York  
*Color Chart. Reinventing Color, 1950 to Today*, curated by Ann Temkin, Museum of Modern Art, New York; Tate Liverpool, UK, 2009  
*Le Retour*, Nice & Fit Gallery, Berlin, Germany

#### **2007**

*Regroup Show*, Miguel Abreu Gallery, New York  
*Group*, Sutton Lane c/o Ghislaine Hussenot, Paris, France  
*Strange Magic*, Luhring Augustine, New York  
*STUFF – International Contemporary Art from the Collection of Burt Aaron*, Museum of Contemporary Art, Detroit, MI  
*Form As Memory*, Miguel Abreu Gallery, New York  
*For the People of Paris*, Sutton Lane at Ghislaine Hussenot, Paris, France

#### **2006**

*Bunch Alliance and Dissolve*, The Contemporary Arts Center, Cincinnati, OH  
*Vija Celmins, Liz Deschenes, Zoe Leonard*, Tracy Williams, Ltd. New York

#### **2005**

*The Photograph in Question*, Von Lintel Gallery, New York

#### **2003**

*Rethinking Photography V*, curated by Ruth Horak, The Forum Stadtpark, Graz, Austria  
*In Full View*, Andrea Rosen Gallery, New York  
*Afternoon Delight*, curated by Max Henry, Caren Golden Fine Art, New York  
*Back Grounds*, curated by Olivier Renaud-Clément, Andrew Kreps Gallery, New York

#### **2002**

*Back Grounds*, curated by Olivier Renaud-Clément, Galerie Nelson, Paris, France  
*Modern Photographs from the Collection*, Metropolitan Museum of Art, New York  
*State of the Gallery*, Andrew Kreps Gallery, New York

#### **2001**

*Salon Style*, Plus Ultra, Brooklyn, NY  
[Some] *Photography [Abstract]*, Larry Becker Gallery, Philadelphia, PA  
*Overnight to Many Cities*, curated by Collier Schorr, 303 Gallery, New York; Photographer's Gallery, London, UK,

#### **2002**

*In the landscape*, Silverstein Gallery, New York  
*Rocks and Trees*, curated by David Armstrong, Photographic Resource Center, Boston, MA  
*Serial Number*, Gale Gates, curated by Lauren Ross, Brooklyn, NY  
*Hydro*, Marcel Sitcoske Gallery, curated by Erin Parrish, San Francisco, CA  
*The Cathedral Project: Liz Deschenes, Kevin Larman, Donald Moffett*, curated by Katherine Gass, The Cathedral Church of St. John the Divine, New York

#### **1998**

*Sea Change: The Seascape in Contemporary Photography*, curated by Trudy Wilner Stack, Center for Creative Photography Museum, University of Arizona, Tucson, AZ; International Center of Photography, New York, 1999; Museum of Photographic Arts, San Diego, CA, 2001  
*Tenri Bienale 1998*, Doyusha Gallery, Tokyo; Osaka Municipal Museum of Art, Osaka; Hokutopia, Tokyo; Niigata Prefectural Civic Centre, Niigata; Fukuoka Prefectural Museum of Art, Fukuoka; and Aichi Prefectural Museum of Art, Aichi, Japan

#### **1996**

*Water*, James Graham & Sons, New York

Liz Deschenes, Drew Dominick, Susan Silas, Jose Freire Gallery, New York

**1991**

*Outrageous Desire*, Rutgers University, Mason Gross School of the Arts, DAB Galleries, New Brunswick, NJ

## CURATION

**2016**

*Sarah Charlesworth: Selected by Liz Deschenes*, Campoli Presti, Paris, France

**2015**

*Artist's Choice: An Expanded Field of Photography*, MASS MoCA, North Adams, MA

**2000**

*Photography About Photography*, Andrew Kreps Gallery, New York

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*Alchemical*. New York: Steven Kasher Gallery, 2013. p. 14. (exh. cat.)

Barliant, Claire, and Michelle Yun, eds. *Notations: The Cage Effect Today*. New York: Hunter College/Times Square Gallery, 2012. pp. 34-35. (exh. cat.)

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*Collatéral*. Poitiers: Le Confort Moderne; London: Sutton Lane; Leipzig: Lubok, 2010. pp. 12, 21. (exh. cat.)

Cotton, Charlotte. *Photography is Magic!*. Daegu: Daegu Photo Biennale, 2012. pp. 68-69. (exh. cat.)

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Fraenkel, Jeffrey, and Frish Brandt, eds. *The Unphotographable*. New York: Fraenkel Gallery, 2012. p. 31. (exh. cat.)

*Great 41*, London: The Photographer's Gallery, 2002. (exh. cat.)

Griffin, Tim, ed. *How Soon Is Now?*. Zurich: Luma Foundation, 2012. pp. 33-44. (exh. cat.)

Horak, E. Ruth, ed. *Rethinking Photography 1+11: Narration and New Reduction in Photography*. Salzburg: Fotohof Editions, 2003. pp. 306-315. (exh. cat.)

Hostetler, Sue, et al. *Oceans*. New York: Rizzoli, 2002.

Jaeger, Gottfried, Rolf H. Krauss, and Beate Reese. *Concrete Photography*. Bielefeld: Kerber, 2005. pp. 224-225.

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Mackay, Robin, ed. *The Medium of Contingency*. London: Urbanomic; London: Ridinghouse, 2011. (exh. cat.)

Meade, Fionn, et al. *After Images*. Brussels: Musée Juif de Belgique, 2011. pp. 52-55. (exh. cat.)

Michaels, Walter Benn. *The Beauty of a Social Problem*. Chicago: The University of Chicago Press, 2015.

Müller, Christin, ed. *Cross Over. Photography of Science + Science of Photography*. Witherthur: Fotomuseum Winterthur; Leipzig: Spector, 2013. pp. 88-89. (exh. cat.)

Respini, Eva, ed. *Liz Deschenes*. Munich: Prestel Publishing; Boston: The Institute of Contemporary Art, 2016.

Salo, Marcia, and Jonathan Weinberg. *Outrageous Desire: The Politics and Aesthetics of Representation in Recent Works by Lesbian and Gay Artists*. New Brunswick: Rutgers University Press, 1991. (exh. cat.)

Schneider, Christiane Maria, ed. *Systemanalyse*. Neuss: Langen Foundation; Wuppertal: Prometheus, 2011. pp. 16-17, 56-57. (exh. cat.)



- Schorr, Collier, ed. *Overnight to Many Cities: Tourism and Travel at Home and Away*. London: The Photographer's Gallery, 2002. (exh. cat.)
- Spoerr, Bettina, and Tina Lipsky, eds. *Liz Deschenes – Secession*. Vienna: Secession; Berlin: Revolver, 2012.
- Squiers, Carol, ed. *What Is a Photograph?*. New York: International Center of Photography; Munich: Delmonico/Prestel, 2013. pp. 96-103. (exh. cat.)
- Stack, Trudy Wilner, et al. *Sea Change: The Seascape in Contemporary Photography*. Tucson, AZ: CCP, University of Arizona, 1998. (exh. cat.)
- Sussman, Elisabeth, and Jay Sanders, eds. *Whitney Biennial 2012*. New York: Whitney Museum of American Art, 2012. pp. 92-93. (exh. cat.)
- Temkin, Ann, and Briony Fer. *Color Chart: Reinventing Color, 1950 to Today*. New York: The Museum of Modern Art, 2008, p. 212-15. (exh. cat.)
- Thompson, Matthew. *The Anxiety of Photography*. Aspen: Aspen Art Museum, 2011. pp. 132-142. (exh. cat.)

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### 2021

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### 2020

Liz Deschenes and Alan Ruiz, "FPS\_\_WS," *F Magazine*, Issue 10: Real Estate, April

### 2019

Schaernack, Christian. "Fotografie? Ist das tatsächlich ein Fenster zur Wirklichkeit?" *Neue Zürcher Zeitung*, January 19

### 2018

Jen, Alex. "Liz Deschenes: (Rates) Frames Per Second at Miguel Abreu Gallery," *Photograph*, September/October

Christie-Dervaux, Millie. "Liz Deschenes: Rates (Frames per Second)," *The Brooklyn Rail*, June

"Editors' Picks: 15 Things to See in New York This Week," *Artnet News*, May 14

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Greenberger, Alex. "'We Need to Teach Women in Photography': At AIPAD, Female Photographers Meditate on Their Roles in the Art World," *ARTnews*, April 9

### 2016

Respini, Eva. "On Defiance: Experimentation as Resistance," *Aperture* #225, Winter

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"500 Words: Liz Deschenes," *Artforum.com*, July 25

Baumgardner, Julie. "Photo finish: Liz Deschenes' conceptual images take over the ICA in Boston," *Wallpaper*, July

Fore, Devin. "Summer Preview: Liz Deschenes," *Artforum*, Vol. 54, No. 9, May

### 2015

Williams, Jonathan Bruce. "Liz Deschenes," *The Third Rail*, Issue 5

Hatt, Étienne. "Paradoxical Abstraction," *Art Press*, March

"Liz Deschenes at the Walker Art Center," *Aperture*, January 21

### 2014

Ballard, Thea. "How to Light a Show: Liz Deschenes Turns the Gallery Into a Camera," *Modern Painters*, December

Dash, N. "N. Dash on Liz Deschenes," *Art in America*, August

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"Liz Deschenes, 'Stereographs #1-4'," *Time Out New York*, May 15-21  
Karapetian, Farrah. "Theatrical Photographs," *Nonsite.org*, May 2  
Marcoci, Roxana. "Radical Looking: In the Presence of the Image, In the Absence of the Spectacle," *Mousse*, No. 43  
Pollack, Maika. "'What is a Photograph?' at the International Center of Photography," *GalleristNY.com*, February 12  
Ollman, Leah. "In a digital world, New York show wonders 'What Is a Photograph'," *Los Angeles Times*, February 22  
Rexer, Lyle. "A New Exhibition Asks, What Is a Photograph, Anyway?," *LightBox.Time.com*, January 30  
Applin, Jo. "Liz Deschenes," *Artforum*, January  
Charlesworth, "Liz Deschenes Bracket (London)," *ArtReview*, January-February

### 2013

Allison, Genevieve. "Critics' Picks: 'Ambient,' Tanya Bonakdar Gallery," *Artforum.com*, July  
Císár, Karel. "Introduction: Photography After Recession," *Fotograf*, No. 21  
Beshty, Walead. Ed., *Blind Spot*, No. 46  
O'Neill-Butler, Laura. "Seceding: A Conversation with Liz Deschenes," *The Paris Review*, January 22

### 2012

Kasten, Barbara. "Best of 2012, The Artists' Artist: Parcours," *Artforum*, December  
Bailey, Stephanie. "Critics' Picks: Charlotte Posenenske and Liz Deschenes," *Artforum*, November  
Gallun, Lucy. "Surface and Light: Liz Deschenes," *Inside/Out: a MoMA/PS1 Blog*, July 12  
Tutter, Adele. "Finding Art in Empty Space: Responses to John Cage," *artcritical*, April 19  
Battista, Kathy. "Whitney Biennial," *Art Monthly*, April  
Baker, Kenneth. "The Whitney: 2012 Biennial," *San Francisco Chronicle*, April 1  
Peterson, Kathleen. "Liz Deschenes," *BOMB*, No. 119, Spring  
Sholis, Brian. "In the Studio: Liz Deschenes," *Art in America*, March  
Viveros-Faune, Christian, "The Whitney Biennial 2012 – Caution: Dead End," *The Village Voice*, March 7  
"Goings on About Town: Art," *The New Yorker*, March 5 - 11  
McGarry, Kevin. "Out There, Live From the Whitney Biennial," *T Magazine Blog*, March 2  
Esplund, Lance. "Killer, Security Guard Enliven Whitney Biennial: Lance Esplund," *Bloomberg*, March 1  
Pollack, Maika. "Be Here Now: Eccentric Historicism Emerges at the 2012 Whitney Biennial," *Gallerist NY*, Feb. 28

### 2011

Whiley, Chris. "Depth of Focus," *Frieze*, November  
Kröner, Magdalena. "Form, Fragment, Formation. Aktuelle Tendenzen der Abstrakten Fotografie," *Kunstforum International*, Jan/Feb

### 2010

Smith, Roberta. "The Varieties of Abstract Experience," *The New York Times*, August 6  
Witkovsky, Matthew. "Another History," *Artforum*, March  
Greenberger Rafferty, Sara. "Chemical Dependence Liz Deschenes," *Fantom*, Winter  
Launay, Aude. "Liz Deschenes, Rebecca Quaytman, Meredyth Sparks," *Zero Deux*, Issue 52, Winter 09/10

### 2009

Bedford, Christopher. "Depth of Field," *Frieze*, September  
Knight, Nicholas. "Liz Deschenes, *Tilt/Swing*," *Epononymous*, May  
Rosenberg, Karen. "Liz Deschenes, *Tilt/Swing*," *The New York Times*, May 29  
Doran, Anne. "Liz Deschenes, *Tilt/Swing*," *Time Out New York*, Issue 712, May 21-27

### 2008

Walleston, Aimee. "Sight Specificity," *Tokion*, September  
Gardner, James. "Message in the Medium," *The New York Sun*, April 17  
Ross, Lauren. "Liz Deschenes at Miguel Abreu," *Art in America*, January

### 2007

"Liz Deschenes, *Moirés*," *Blind Spot*, Issue 36 (photography project)  
"Strange Magic," *The New Yorker*, July 23

Rosenberg, Karen. "An Afternoon in Chelsea," *New York Magazine*, July 23  
Smith, Roberta. "Strange Magic," *The New York Times*, July 13  
Burton, Johanna. "Liz Deschenes," *Artforum*, Summer  
Smith, Roberta. "Liz Deschenes, Registration," *The New York Times*, May 18  
"Liz Deschenes," *The New Yorker*, May 21  
Sholis, Brian. "Liz Deschenes," *Artforum.com*, April/May  
O'Neill-Butler, Lauren. "Liz Deschenes," *Time Out New York*, May 3-9  
McAdams, Shane. "Liz Deschenes," *The Brooklyn Rail*, May  
Orden, Abraham. "The Minute," *Artnet.com*, May

#### **2006**

Johnson, Ken. "Zoe Leonard, Liz Deschenes, and Vija Celmins," *The New York Times*, July 28  
"Vija Celmins, Liz Deschenes, Zoe Leonard," *The New Yorker*, July

#### **2005**

"The Photograph in Question," *The New Yorker*, July

#### **2004**

Robillard-Krivda, Eva. "Back Grounds: Impressions Photographiques," *paris-art.com*, March

#### **2003**

Wilson, Michael. "New York Critics Pick; Back Grounds: Impressions Photographiques," *Artforum*, March  
"Liz Deschenes," *Charley*, 2002, p. 382  
Williams, Gregory. "Flux Interior," *Interior Design*, August  
Smith, Roberta. "Quick as a Shutter, Group Shows Shatter Conventional Wisdom," *The New York Times*, July 6  
Sundell, Margaret. "Liz Deschenes," *Artforum*, May  
Valdez, Sarah. "Serial Number," *Time Out New York*, February 8 - 15  
Aletti, Vince. "Photography About Photography," *The Village Voice*, March 7  
Henry, Max. *Artnet.com*, February

#### **1999**

Myoda, Paul. *Flash Art*, Issue 209, Nov/Dec  
Arning, Bill. *Time Out New York*, Issue 202, August 5-12  
Aletti, Vince, *The Village Voice*, July 20  
Cotter, Holland. *The New York Times*, July 16  
Neal, Alex. *Time Out New York*, Issue 193, June 10-17

#### **1998**

Brennan, Michael. *Artnet.com*, February 13  
*Zing Magazine*, "Bath Houses," Volume 2, Winter (photography project)

#### **1997**

Glueck, Grace. *The New York Times*, November 7

### **TEACHING**

#### **2003 - present**

Adjunct Professor, School of Visual Arts, MFA Photography and Related Media Department, New York

#### **2004 - present**

Visiting Artist / Critic, Columbia University, New York

#### **2006 - 2019**

Faculty, Bennington College, Bennington, VT

**2019-2020**

The Cooper Union, New York (Wolf Chair in Photography 2019)

**2011 - 2014, 2016, 2021**

Visiting Critic, Yale University, MFA Photography, New Haven, CT

**2008 - 2010**

Visiting Critic, Yale University, MFA Painting and Printmaking Department, New Haven, CT

**2006 - 2007**

Visiting Professor of Photography, Bard College, Annandale-on-Hudson, NY

**2006 - 2008**

Milton Avery School of Arts, Bard College, Annandale-on-Hudson, NY

**2000 - 2006**

Instructor, International Center of Photography, New York

**LECTURES & TALKS****2022**

*Ninth Street and Beyond: 70 Years of Women in Abstraction, An evening with Margaret Liu Clinton, Liz Deschenes, & Megan Kincaid*, Hunter Dunbar Projects, New York

*ICA Speaks; Liz Deschenes*, ICA Miami, Miami, FL

**2021**

*Visual Studies/Sachs Lecture in Contemporary Art: Liz Deschenes*, Institute of Contemporary Art – University of Pennsylvania, Philadelphia, PA

*It Needed to Get Done: Liz Deschenes in Conversation with Laura Larson*, Wexner Center for the Arts, Columbus, OH

*Artist Talk: The Inconstant World with Liz Deschenes, David Horvitz, B. Ingrid Olson, Jamillah James*, Institute of Contemporary Art, Los Angeles, CA (online)

**2020**

*Virtual Bodies: Liz Deschenes*, The New School, New York

Featured Speaker, Filter Photo Festival, Chicago, IL

*Studio VU Lecture Series*, Vanderbilt University Department of Art, Nashville, TN

*Seeing Through Photographs and What Is Contemporary Art?*, online course lecture, The Museum of Modern Art, New York

**2019**

*Artist Talk: Liz Deschenes*, Brown University, Providence, RI

**2018**

*After Hours: Picture This*, New York Public Library, New York

*The Exhibition as Medium*, in conversation with Noémie Goudal and Batia Suter, organized by David Company, Paris Photo, Grand Palais, Paris

*Liz Deschenes in Conversation with Steel Stillman*, SVA Theatre, New York

**2016**

Discussion with Liz Deschenes, Eva Respini, and Lynne Tillman for the launch of *Liz Deschenes*, New York Public Library, New York

*From Minimalism into Algorithm*, panel discussion with Andrea Crespo, Liz Deschenes, Hayal Pozanti, and Alex Provan, The Kitchen, New York

*Breakfast with the Director*, conversation with Adam D. Weinberg, Whitney Museum of American Art, New York

**2015**

*Liz Deschenes on "Sarah Charlesworth: Doubleworld"*, New Museum, New York

**2014**

*On a Silver Surface: Historical and Contemporary Practices with Gelatin Silver Prints*, as part of the symposium *Reconsidering the Object: Researching Interwar Photography in the Digital Age*, Museum of Modern Art, New York

Rappaport Prize Lecture, Massachusetts College of Art and Design, Boston, MA

*Photography Is \_\_\_\_\_*, panel discussion on the work of Sarah Charlesworth, with Laurie Simmons, Sara VanDerBeek, Liz Deschenes, and Kate Linker, Art Institute of Chicago, IL

**2012**

Artist talk with Florian Pumhösl, Secession, Vienna, Austria

*Abstraction in Photography*, MoMA's Forum on Contemporary Photography

*Artists in Conversation: Parcours*, Art Institute of Chicago, IL

*Art Talks Series*, The Art Institute of Boston at Lesley University, MA

**2009**

Chicago Humanities Festival: Photography Discussion with Gaylen Gerber and Matthew Witkovsky, Art Institute of Chicago, IL

**2007**

Photography Panel discussion with Stephen Pinson, Andres Zervigon, Douglas Crimp, Natasha Egan, Douglas Nickel, and Scott Rothkopf, College Art Association, New York

UCLA, Master of Fine Arts, Artist Lecture and Critiques, Los Angeles, CA

**2006**

*Photography as Object*, Panel discussion with Matt Keegan, Arthur Ou, Shannon Ebner, James Welling, and Kelly Walker, Andrew Kreps Gallery, New York

Maryland Institute College of Art, Lecture, and Visiting Artist Critiques, Baltimore, MA

Ohio University, Lecture, and Visiting Artist Critiques, Athens, OH

**2002**

International Studio Program, New York

City College, New York

New York University, New York

School of Visual Arts, New York

**2001**

International Center of Photography, New York

**2000**

International Center of Photography, New York

Columbia University, Visiting Artist Lecture, Photography Department, New York

**1998**

*Sea Change*, Panel discussion, Center for Creative Photography, University of Arizona, Tucson, AZ

**GRANTS & AWARDS****2014**

Rappaport Prize, deCordova Sculpture Park and Museum

**2004**

Anonymous was a Woman Award

**2000**

Individual Photographer's Fellowship, Aaron Siskind Foundation

## **PUBLIC COLLECTIONS**

Aïshti Foundation, Beirut  
The Art Institute of Chicago  
CCS Bard Hessel Museum of Art, Annandale-on-Hudson  
Centre Pompidou, Paris  
Solomon R. Guggenheim Museum, New York  
Hirshhorn Museum and Sculpture Garden, Washington D.C.  
Institute of Contemporary Art, Miami  
The Israel Museum, Jerusalem  
The Metropolitan Museum of Art, New York  
Milwaukee Art Museum  
Museum of Modern Art, New York  
Pinault Collection  
Princeton University Art Museum  
San Francisco Museum of Modern Art, San Francisco  
V—A—C Foundation, Moscow  
Walker Art Center, Minneapolis  
Whitney Museum of American Art, New York