

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 20th 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 19th-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. (forthcoming)

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 Dêsanges, 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

PUBLICATIONS & CATALOGUES

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.)

Cattelan, Maurizio, Bettina Funcke, Massimiliano Gioni and Ali Subotnick. *Charley, 01*. Dijon: Les Presses Du Réel, 2002.

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.)

Cotton, Charlotte. *The Photograph as Contemporary Art*. London: Thames & Hudson, 2009.

Crosby, Eric, ed. *Ordinary Pictures*. Minneapolis: Walker Art Center, 2016. pp. 86 - 87. (exh. cat.)

Deschenes, Liz. *Registration*. Paris: Three Star Books, 2022.

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.

Lavigne, Emma, ed. *Une seconde d'éternité*. Paris: Pinault Collection; Paris: Éditions Dilecta, 2022. Pp. 184-188.

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

Holyoak, Vanessa. "The Inconstant World at ICA LA," *Contemporary Art Review Los Angeles*, April 15

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

"10 Art Events to Attend in New York City This Week," *ARTnews*, April 30

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

"Liz Deschenes / Sol LeWitt," Goings On About Town: Art, *The New Yorker*, September 26

"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

Johnson, Ken. "Words That Do More Than Signify," *Art in Review*, *The New York Times*, July 3

"Liz Deschenes," Goings on About Town, *The New Yorker*, June 9-16

Schwendener, Martha. "Liz Deschenes: Stereographs #1-4 (Rise/Fall)," *Art in Review*, *The New York Times*, May 16
"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
Císâr, 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/PSI 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
Roesenberg, 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