

MIGUEL ABREU GALLERY

FOR IMMEDIATE RELEASE

Exhibition: *Liz Deschenes / Sol LeWitt*
Organized with Olivier Renaud-Clément

Dates: September 11 – October 23, 2016

Reception: Sunday, September 11, 6 – 8PM

Miguel Abreu Gallery is pleased to announce *Liz Deschenes / Sol LeWitt* opening on Sunday, September 11th, at our 36 Orchard Street location.

The exhibition comprises a selection of LeWitt's serialized photographic work *On the Walls of the Lower East Side* (1979) and *Black over Map of Manhattan* (1992), along with a constellation of new photograms by Liz Deschenes conceived in response to LeWitt's work.

Of LeWitt's "On the Walls of the Lower East Side," George Stolz wrote:

It is a non-sequential survey—666 photos in all—of the grungy, polyglot walls of LeWitt's neighborhood in lower Manhattan (including a photograph of the door to his loft at 117 Hester Street). In On the Walls of the Lower East Side, the graffiti or 'writing on the wall' is as much a part of the focus as the wall itself (much like LeWitt's word-heavy 'location' wall drawings of the mid-70s). The abundant graffiti presages the graffiti art that was soon to enter the artistic mainstream in New York City. The strident political content of the graffiti gives voice to the radical politics for which the neighborhood has long been known – "Castrate Rapists", "Avenge Attica", "Stop Nuclear Power" – and lends the work an added value as social document. Wild combinations of scrawled words, falling walls, torn posters and spattered paint provide a treasure-trove of random, spontaneous form, a street-wise "narrative of shapes." Thus On the Walls of the Lower East Side belongs with photo-series such as Clouds, Windows, Photogrids, Sunrise and Sunset at Praiano, Crown Point and Stone Walls (and to some degree Autobiography). All are studies structured around techniques of permutation and multiplicity; all address and combine LeWitt's ongoing formal concerns; and all tend to spring from subject matter closely related to LeWitt's own life.

Liz Deschenes's triangular works further the camera-less technique for which she is best known. The photograms she makes are a direct record of atmospheric conditions during the process of their production: light, humidity, and the outside temperature, among other factors, determine the surface of the final works. In this new series, Deschenes applied photographic bleach on the photograms to echo LeWitt's basic gesture of erasure in the *Cutout Maps* series from 1976-79, currently on view at Paula Cooper Gallery. Her use of bleaching is analogous to LeWitt's eradication of the image; however, while his point of departure is an image of a bird's view cityscape, Deschenes's photograms are devoid of any representation to begin with. In a sense, they manifest something akin to a double abstraction.

Concurrent with this exhibition, Paula Cooper Gallery will present *Sol LeWitt / Liz Deschenes* at 521 West 21st Street. *Untitled (Sol LeWitt)* by Deschenes is the continuation of her *Blue Wool* series, which addresses color fading and conservation concerns associated with the display of art works and their exposure to light. The tones of *Untitled (Sol LeWitt)* are shades of magenta, the only layer of hue in LeWitt's *On the Walls of the Lower East Side* that hasn't faded.

Liz Deschenes (b. 1966, Boston) graduated from the Rhode Island School of Design in 1988. She teaches at Bennington College and is a visiting artist at Columbia University's School of Visual Arts and Yale University. 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 CCS Bard Hessel Museum of Art, the Milwaukee Art Museum, the Corcoran Museum of Art, and the Hirschhorn Museum and Sculpture Garden. She was the recipient of the 2014 Rappaport Prize. Her survey exhibition is currently on view at the ICA/Boston. In the last year, Deschenes was the subject of 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.

The recent monographs dedicated to Deschenes's work are Liz Deschenes, Boston: The Institute of Contemporary Art, 2016, and Liz Deschenes, Secession, Vienna: Secession, Berlin: Revolver, 2012.

For more information or for visuals, please contact the gallery.

Miguel Abreu Gallery

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Hours: Wednesday – Sunday, 10:30AM to 6:30PM and by appointment

Subway: F to East Broadway; B, D to Grand Street; J, M, Z to Delancey / Essex Street