

**Press release**  
**Munich, 2 March 2022**

***under the sun***

**Liz Deschenes, Rindon Johnson and Troika**  
**2 March – 14 April 2022**

max goelitz presents the group exhibition *under the sun* with the artists Liz Deschenes, Rindon Johnson and the collective Troika. The title leads us both metaphorically and literally through the exhibition: The English idiom (German: around the world) testifies to factual reality, while at the same time referring to the decentralized location of planet earth, which is currently facing numerous fundamental changes. These works reflect the artists' interest in socio-economic structures and their effects on nature. Furthermore, the sun generates light and energy, which the artists use as instruments and design elements. These positions combine conceptual and formal questions about physical processes and the changes that affect the reality around us through exposure, heat, solar radiation or material resources.

As US artist Liz Deschenes (2020 with Rosemarie Castoro) and the London collective Troika (2021 with Brigitte Kowanz) have already been shown in the gallery, the exhibition *under the sun* will be debuting Rindon Johnson for the first time. In the last year, his works have been shown at the Sculpture Center New York and the Chisenhale Gallery London.

Rindon Johnson's multimedia works move between the fields of sculpture, video, poetry and virtual reality from a socially critical perspective. For his physical, object-based works, he makes use of cowhides, which he exposes to various weather conditions for up to a year, whereby the surroundings and the climate are imprinted on the surfaces. Leather is, on the one hand, a protective skin, while at the same time referring to the permeability and vulnerability of the body itself. Furthermore, it stands for the questioning of identity and self, which permeate Johnson's oeuvre. In addition to these seemingly archaic sculptures, his artistic practice is also characterized by digital technologies, such as video works rendered in real time. The virtual reality film *May the moon meet us apart, may the sun meet us together* (2021) features amorphous underwater creatures filtering microplastics within the artist's fictive narration, while the core of the subtle plot focuses on their coexistence, empathy and intimacy within of the tides.

Liz Deschenes' photograms are created with camera-free long-term outdoor exposures of light-sensitive paper, which she often transforms into sculptural or architectural objects. The photograms absorb the indexical traces of space and time and, in contrast to classic photography, depict less a snapshot and more a tangible experience. Deschenes' five-part photogram *FPS 30* (2018) refers to the abbreviation „frame per second“: the frame rate in film production. At the same time, the work reveals the physical conditions of its creation, with the duration of exposure and chemical processes inscribed onto the highly sensitive material.

With *Evolutionary Composite* (2021), Troika investigate the civilization-building power of salt crystals, while the animated film *Terminal Beach* (2020) draws a futuristic end-of-times scenario, addressing both technological progress and the concurrent destruction of the planet. In their working method, scientific research always interacts with artistic questions. This is how Troika's *Light Drawings*, including *Fahrenheit 251* (2014), are created by electrical discharges burned into paper, leaving behind uncontrolled organic forms that are ultimately reminiscent of river courses, blood vessels or plant roots.

**max goelitz**

The exhibition takes place in cooperation with François Ghebaly, Los Angeles and Miguel Abreu Gallery, New York and with the support of Galería OMR, Mexico City.

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