

FRÆNKEL

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LIZ DESCHENES Works 1997 – 2022

Throughout her career, Liz Deschenes has developed a highly original body of work that examines the relationship between photography's materials, display, and perception. This eleven-piece survey includes cameraless photograms reflecting their conditions of production, monochromatic images exposing typically invisible technologies, and installations altering viewers' techniques of observation.

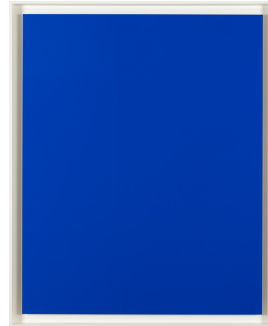
1. *Indicator #9*

2022

dye sublimation print on aluminum

edition of 2 + 1 AP

54 x 44 inches (framed)



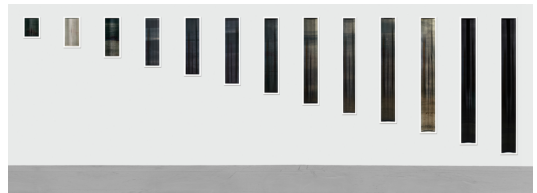
These works allude to cards used in the conservation of artworks to monitor the relative humidity in a gallery or archive. Much like a photogram, humidity indicator cards provide a visual record of otherwise invisible atmospheric conditions, responding to changes in the air with slight variations in color.

2. *Timelines*

2016-2017

thirteen gelatin silver photograms

installation dimensions variable



Deschenes' practice reaches back through histories of photography and film. *Timelines* alludes to the zoetrope, an early viewing device consisting of a rotating cylinder lined with pictures and vertical cuts. While viewers typically peered through the zoetrope's cuts to achieve the illusion of movement, they now move within the installation themselves.

3. *Indicator #1*

2022

dye sublimation print on aluminum

edition of 2 + 1 AP

54 x 44 inches (framed)



4. *Left / Right (Reversal)*

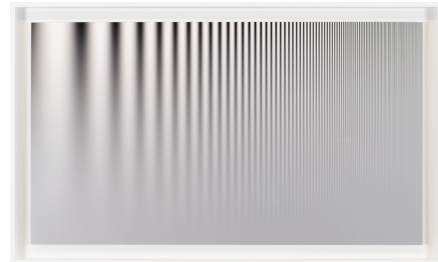
2019

UV laminated chromogenic print

mounted on aluminum

edition of 4 + 2 APs

22-1/4 x 38-1/2 inches (framed)



5. *FPS (120)*

2021

120 unique photograms mounted on

Dibond

60 x 1-1/4 inches (each)



To achieve the illusion of movement within any given film or video, multiple images flash before the human eye each second. Referred to as the “frame rate,” the frequency of images varies from 24 to 60 to 120 frames per second. Deschenes’ installation visualizes the fastest of these frequencies. These 120 photograms spread out at regular intervals not only record and exhibit movement but also convey the weight of a single second.

6. *Green Screen #1 and #3*

2001

two Fujiflex prints mounted on plexiglass

edition of 5 + 2 APs

26 x 40 inches (framed, overall)



While the green screen typically serves as a surface for visual-effects and post-production, Deschenes draws our attention to the color on which much of our media depends. By using one photographic process to picture another, she spotlights the technological shifts that have defined the medium despite their invisibility.

7. *Stereograph #33*

2019

two silver toned photograms mounted on

Dibond

84 x 7 x 4-7/8 inches (overall)



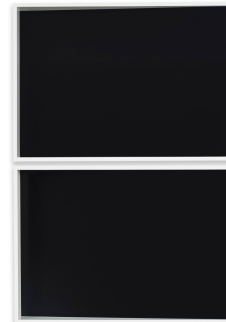
8. *Untitled*

2012

two silver toned photograms mounted on

Dibond

74 x 51 inches (framed, overall)



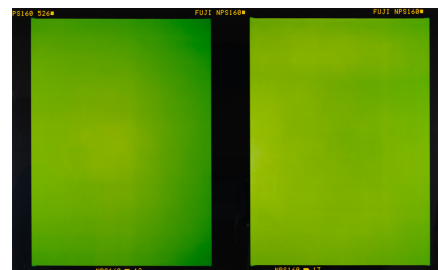
9. *Green Screen #6*

2001

UV laminated Fujiflex print mounted on
plexiglass

edition of 5 + 2 APs

22 x 36 inches (framed)



10. *Untitled (RHQ / Stored Work)*

2008-2017

gelatin silver photogram

62 x 22-1/8 inches (framed)



A long-running process within Deschenes' practice, the artist forgoes the mediation of the camera in the photogram's direct exposure to moonlight or daylight, temperature, and humidity. Residual pools of darkroom chemicals leave traces on the surface, making the photogram reflexive of its development. Additionally, the mirror-like, metallic sheen of its surface reflects its viewers and their architectural surround.