

CAMPOLI PRESTI

Press release

Liz Deschenes and Sara VanDerBeek
29 June - 31 August 2019
Villa di Geggiano, Siena

Villa di Geggiano is pleased to announce the presentation of works by Liz Deschenes and Sara VanDerBeek in collaboration with Campoli Presti. The exhibition features two photographers who deconstruct the conventions of photography, exploring its potential beyond its document form and towards their status as objects.

Liz Deschenes produces unique, site-specific work that reflects on the photographic medium in expansive terms. Liz Deschenes' work has been increasingly concerned in the interaction between the history of a site, its possibilities of display and the viewer's awareness of his or her own perceptual and physical experience in the space. In her photograms, Deschenes exposes dim night light directly onto photographic paper that is later washed in silver toner. Installed at regular intervals inside the Villa's chapel, the works activate themselves and contrast its ornamented interior. The triangular shape of the photograms indirectly reference Marcel Duchamp's *Stéréoscopie à la Main* (1918), in which he drew solid figures inspired by Euclidian geometry over a pair of existing stereoscopic photographs. The geometrical shape and angled frame of Deschene's photograms mark the space in different segments and open up new reading directions, both of the artwork and the space around it. Two complementary works point to Duchamp's experiments with the rotophograph, within his exploration of optical technologies.

Since her 2012 residency in Fondazione Memmo in Rome, Sara VanDerBeek has examined the ways in which museums collect and interpret historical objects, working with the interconnections between classical sculpture and the medium photography since its invention. Her series *Women & Museums* explores female experience and form across time and cultures. In this body of work, the female body is a contested site continually shifting in its state of definition where the figures simultaneously emerge and recede from their environments. Saturated hues of violet, lavender, lapis, sky blue and pink reference the present through the distinctly digital quality of the colours, meditating on the ways in which images change both materially and culturally over time. Combining photography's alleged flatness with its three-dimensional potential, the artist expands photography into different materials supports, such as in her neoprene prints and her rectangular soft sculptures. Providing partial, fragmented views of the original, the works recall photography's impossible comprehension of the real.