

HÔTEL LE LIÈVRE #4

LIZ DESCHENES / LOUISE LAWLER

22 MAY - 5 JUNE 2021

PRESS RELEASE

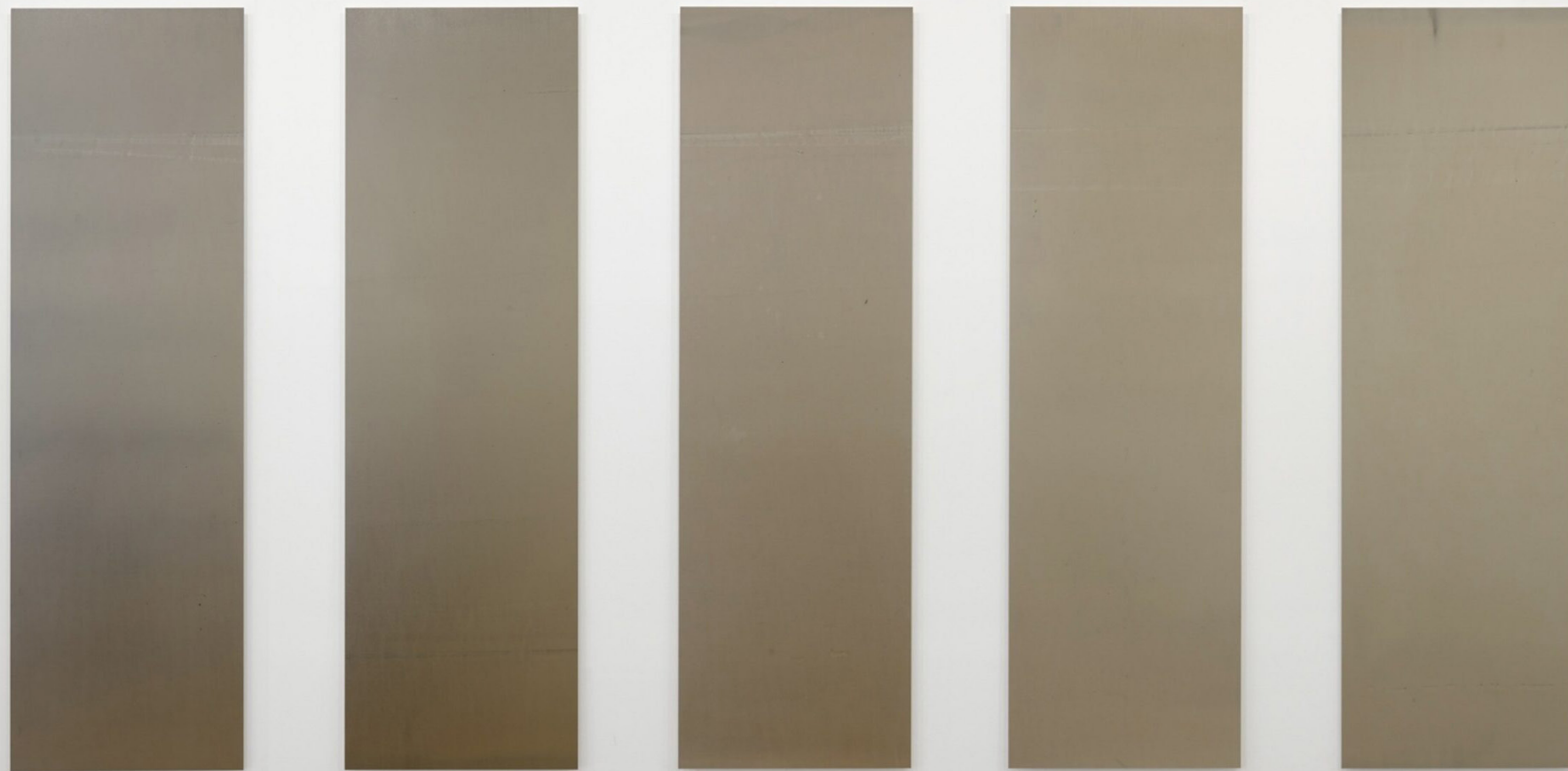
Campoli Presti is pleased to announce the fourth iteration of Hôtel Le Lièvre, a series of two-person fortnightly presentations, in which an artist from the gallery invites another artist to each present a single work. The exhibition centres around the Paris gallery building, Hôtel Le Lièvre La Grange, site of an intense cultural and fashion trade now disrupted. The rhythmical reconfigurations of the space perform as an attempt to counter our current sense of detachment.

The fourth instalment of the series will be dedicated to the work of Louise Lawler and Liz Deschenes, two artists who call into question long-held assumptions about the function of photography and the context of photographic display. Lawler's photographs of venerated artworks in museums or collector's houses investigate the boundaries between public and private to make them circulate beyond the walls of the institutional complex, intervening in the mediation of the object's value. Lawler has photographed the "Judd" exhibition at the Museum of Modern Art in New York, after hours with the gallery lights turned off. "Untitled (MoMA)" emphasizes the dim passage of light in the absence of viewers, outside the conventional halogen pristine display.

Deschenes will present a series of itinerating works which resonate with different aspects of Donald Judd's practice, affirming photography as an object which engages directly with the specific context of the exhibition. Deschenes' dye transfer color print presents one of the seven standard colors developed by cartographers to represent the earth elevation, pointing out Judd's notion of shape as a carrier of color. Judd's reflections, transparencies and light interactions are addressed in Deschenes' large photogram recording the exposure of photosensitive paper to outdoor light. The sculptor's repetition of elements in stacks, channels or progressions is present in Deschenes' sequential group of photograms. Evoking proto-cinematic explorations on movement, they result in a subtle, continuous change of light across the space and onto different surfaces, activated by the viewer's movements.



Louise Lawler
Untitled (MoMA), 2021
gelatin silver print
48.1 x 40.5 cm / 18 15/16 x 15 15/16 inches



Liz Deschenes
Untitled 2 (8.5) - numbers 6 - 10, 2018
Silver-toned gelatin silver photograms mounted on aluminium
165.1 x 50.8 cm / 65 x 20 inches (each panel)

HÔTEL LE LIÈVRE
CAMPOLI PRESTI

"All these pictures are empty. They are not lonely, but they lack atmosphere. The city looks cleared out, like a lodging that has not yet found a new tenant". Eugene Atget's Paris photographs are to Walter Benjamin the first attempt to liberate photography from its portrait tradition, paving the way for a modern disenchanted gaze. The wholesome estrangement he created between man and his environment would become an inspiration for the surrealist avant-garde.

Today our daily environment appears as vacant as in Eugene Atget's "Art dans le Vieux Paris" series, which includes a number of views of the Hotel Le Lièvre, where the Paris gallery is established. Site of an intense cultural and fashion trade, today the building's walls witness a disruption of their usual purpose. As an attempt to counter this sense of detachment, *Hotel Le Lièvre* presents a series of two-person fortnight presentations, in which an artist from the gallery invites another artist looking to form a meeting ground between different positions. The rhythmical reconfiguration of the space every two weeks makes the gallery's walls alive at a time in which the tangible world seems unattainable.

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Vue des Archives Nationales et de l'hôtel de La Grange
(construit par Thomas Le Lièvre en 1673)
rue de Braque, 3ème arrondissement, Paris