

LIZ DESCHENES

EMANUELA CAMPOLI

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PUBLIC COLLECTIONS

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Milwaukee Art Museum, Milwaukee
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Liz Deschenes (1966) lives and works in New York. Her solo exhibition *Frames Per Second (Silent)* is currently on view at George Eastman Museum, Rochester, NY. Her work was recently included in *Nineteenth-Century Photography Now* at The Getty, Los Angeles, opening April 2024. Institutional solo exhibitions of her work have been held at ICA Boston (2016); MASS MoCA, North Adams, MA (2015); Walker Art Center, Minneapolis (2014); and Secession, Vienna (2012). Major group exhibitions include *Put It This Way: (Re)visions of the Hirshhorn Collection*, Washington, DC (2023); *Geneva Biennale: Sculpture Garden*, Switzerland (2022); *Une seconde d'éternité*, Pinault Collection, Bourse de Commerce, Paris (2022); *Shifting the Silence*, San Francisco Museum of Modern Art (2022); *True Pictures?* Contemporary Photography from Canada and the USU, Sprengel Museum, Hanover (2021); *The Inconstant World*, ICA Los Angeles (2021); *Material Meanings: Selection from the Constance R. Caplan Collection*, Art Institute of Chicago, (2020); and *Luogo e Segni*, Pinault Collection – Punta della Dogana, Venice (2019), among others. Previously, her work has been exhibited at the Whitney Museum of American Art, New York; Musée d'Art Moderne de la Ville de Paris; Centre Pompidou, Paris; Extra City Kunsthall, Antwerp, Belgium; Museum of Modern Art, New York; International Center for Photography, New York; Fotomuseum Winterthur, Switzerland; CCS Bard Hessel Museum, Annandale-on-Hudson, New York; Aspen Art Museum; Tate Liverpool; and the Metropolitan Museum of Art, New York.



Since the early 1990's, Liz Deschenes has produced a body of work that emancipates photography from its conventional definition as a document and explores the material condition of the medium and its processes. Deschenes uses durational photogramatic exposure to create shifting surfaces that function as sculptural or architectural rather than photographic objects. Making use of the medium's most elemental aspects, namely paper, light, and chemicals, Deschenes stages the technical components of photography while reflecting, compressing, and assessing the architecture that surrounds them, through her mirrors' simultaneous occupation and retreat from these spaces. Deschenes' carefully calibrated installations probe disparate histories of image production, abstraction and exhibition making while collapsing the attributed roles of the viewer and the artwork.

Warp/Weft. Works by Robert Rauschenberg and Liz Deschenes

24 April - 28 May, 2025

Emanuela Campoli, Paris

in collaboration with Mirta d'Argenzio

Emanuela Campoli is pleased to announce *Warp / Weft: Works by Robert Rauschenberg and Liz Deschenes*.

Vancouver (1980) by Robert Rauschenberg is a point of departure for the exhibition: a black and white photograph of apparently simple elements - parts of the alphabet, poles, armatures and lights scattered on the floor. Specifically chosen by Liz Deschenes for the exhibition, it is a reminder of the myriad ways in which the photographic was embedded in Rauschenberg's work, but also a stand in for the potential of an artistic practice itself.

If *Vancouver* conveys indexicality and photomechanical processes, Liz Deschenes' *Gorilla Glass* series breaks down the elements that usually define that same process. Made of ultra-thin glass engineered for screen displays and phones, one side frustrates its designed optical transparency with the printing itself while the other is left glossy. Her Rubylith works reference one of the most widespread masking techniques utilized in all photomechanical practices - including silkscreen printing, frequently employed by Rauschenberg. *Rubylith* is a functional red designed for utility—its hue blocks light.

Her black monochrome *Gorilla Glass* works reflect on the textile materiality of *Pimiento IV* (1976), featured on the first floor. Warp and Weft, the fundamental system of weaving that interlaces lengthwise and crosswise threads, can affect the way light modulates through thin and translucent surfaces. Their banded horizontal striations are produced by printer feed deliberate misregistrations, much like stitches' rhythmic on-off pattern. The works continue Deschenes' study on aberrations and unwanted effects as a subject matter itself, present in her seminal series of *Moirées* (2007-12) where there is no constituted image.

Robert Rauschenberg's *Jammer Pimiento IV* (1976) represents a temporary removal from his image-based work towards a material exploration of fabric and color. The series title, Jammers, is a nod to «windjammer» sailing vessels, reflecting the nautical and free-flowing nature of these pieces. Inspired by laundry lines and hanging fabrics that he had previously seen and photographed, the series is deeply rooted in his experience in India. The bamboo or rattan poles physically support the textiles, allowing them to hang, drape, or billow, while giving the work a sculptural presence. Deschenes' *Retaining* (2025), a transparent solid cast glass pole leans on the wall beside it, not only referencing Rauschenberg's as a structural support, but as a way of holding and reframing the architecture of the space.

The convex-shaped *Claude Glass* (2023), installed opposite *Retaining* (2025) references the small, convex mirror—typically made from highly polished black obsidian—used by landscape painters from the 17th Century onward to view and simplify complex natural scenes. By reflecting the landscape in a curved, darkened surface, the device reduced visual information, compressing depth and reducing tonal range. This helped artists distill the overwhelming richness of a scene into a more manageable composition. The device is named after Claude Lorrain, the 17th-century French painter known for his idealized classical landscapes, which also used color filters to create them. This palette has informed many of Deschenes' *Gorilla Glass* works, or at least the approximate range available before color standardization.

Liz Deschenes (b. 1966, Boston) lives and works in New York. Her solo exhibition *Frames per second (silent)* is currently on view at Eastman Museum in NY. Institutional solo exhibitions of her work have been held at the ICA Boston (2016); MASS MoCA, North Adams, MA (2015); Walker Art Center, Minneapolis (2014); and Secession, Vienna (2012). Recent major group exhibitions include *Nineteenth-Century Photography Now*, The Getty, Los Angeles; *Put It This Way: (Re)visions of the Hirshhorn Collection*, Washington, DC (2023); Geneva Biennale: Sculpture Garden, Switzerland (2022); *Une seconde d'éternité*, Pinault Collection, Bourse de Commerce, Paris (2022); *Shifting the Silence*, San Francisco Museum of Modern Art (2022); *True Pictures? Contemporary Photography from Canada and the USA*, Sprengel Museum, Hanover (2021); *The Inconstant World*, ICA Los Angeles (2021); and *Luogo e Segni*, Pinault Collection – Punta della Dogana, Venice (2019). Her work was included in the 2012 Whitney Biennial, and is held in the permanent collections of Centre Pompidou, Paris; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum; Whitney Museum of American Art; Museum of Modern Art; Metropolitan Museum of Art; Walker Art Center; Art Institute of Chicago; Israel Museum, Jerusalem; CCS Bard Hessel Museum of Art; Corcoran Museum of Art; Hirschhorn Museum and Sculpture Garden; and Pinault Collection, among others.

Warp/Weft. Works by Robert Rauschenberg and Liz Deschenes

Text by Mirta D'Argenzio

"Bob makes new work. End of story. It's a matter of appetite and respect. He does not want to bore himself and his audience. "Why do you like dance so much Bob? I can't... I can't... I can help myself." (...) He does not like a painting's propensity just to hang there or a sculpture just to sit. (...) Formula is anathema; improvisation is not. (...) The man and the medium are co-joined" Trisha Brown

The exhibition *Warp / Weft* brings together a selection of works by Liz Deschenes (b. 1966) and Robert Rauschenberg (1925-2008) shown together for the first time. An oblique meditation on the artistic lineage of both American artists, it touches on various elements including the use of light on different monochrome surfaces, here juxtaposed in sequence. The exhibition is not constructed chronologically, but rather through concepts that cross linear time, intersecting with the use of different techniques and revealing the creative complexity and relationship between the two artists in terms of both configurative consequences and subject matter.

Rauschenberg's influence on Deschenes and Deschenes' empathy for Rauschenberg is grounded in three elements: firstly, an affinity concerning the artists' political, artistic and social conception; secondly, the objective iconography and an investigation into the monochrome which is found in photography and extended to the fabric and the weave; and finally, the specific question of the construction of a painting, to its duration and activation in space, and around the human body.

Among Deschenes' most recent works, the latest series of *Gorilla Glasses* (2024), was conceived specifically to interact with and respond to the work *Pimiento IV* (1976) from Rauschenberg's *Jammers* series. Juxtaposed in an ideal dialogue, the mobile translucent composition of a red and white silk triptych is suspended next to the coloured glass screens. Reflecting on the distinctive, transparent, superimposed and coloured texture of the *Jammer*, Deschenes created a new series of works which take into account the lens aberrations and distortions-effects comparable to the weaves and folds of textiles that interact unevenly with light. The opaque texture of the monochrome surfaces of the *Gorilla Glasses*, which are suspended coloured industrial glass sheets which reflect various intensities of light, does not allow any defined image to emerge from the screens. The shimmering surface of the fabric of *Pimiento IV* (Jammer) stimulates the viewer's tactile and visual senses, almost inviting them to enter the work, to wrap themselves in it.

There is an omnipresent and implied somatic dimension inherent in Jammers which is enhanced by the opposition of the soft fabric layers to the rigid bamboo stick. Verticality and horizontality, translucence (of the fabric) and opacity (of the wood), evoke entities revealed and at the same time concealed from the nomadic gaze or touch. Rauschenberg's combinations of the diaphanous and solid, the corporeal and the immaterial, implies a metaphysics of fabric in the broadest sense and has been expressed since his earliest experiments, then in the Hoarfrosts and finally in the Jammers. In the use of fabric there is also the precise reminiscence of *Bed* (1955), one of the earliest and most radical *Combine* Paintings - Steinberg coined the term "flatbed picture plane" to define it. While *Bed* was a receptacle of impressions, the *Jammers* have a more subtle sensuality. Their choreographic, tactile and visual dimension of drapery - propped, stretched, folded - makes them part of a vernacular dance. Deschenes intervenes in this performative aspect of the works.

Rauschenberg stated: "I want my paintings to become actualities and retain the value of reality"- adding "A painting is an enigma as is the world. It lives only as long as the spirit lives. Afterword is only an object which can be discarded". With her *Gorilla Glasses*, Deschenes invites the viewer to reflect precisely on the opacity of today's screens, on the false information we receive through video that reveals to us the opacity of the world, with the illusion of apparent transparency".

"You probably know this," stated Deschenes recently, "monochromes have been present in my work since the beginning and everybody thinks monochromes in photography are really easy to make, and you know what? They're not" Deschenes, like Rauschenberg, has dedicated herself since her debut to the same question of the activation of the painting in space and its perception by the viewer and focuses on the physical as well as the visual aspect of the work, which must enter into a dialogue with the latter. "So I'm also hoping that these objects are going to be unfamiliar to people". Here, the environment created by Deschenes' installation is also the set where a completely heterogeneous audience of spectators will be able to interact with the works at various levels, freely making the public physically enter in and out of work, as was already the case in *Tilt/ Swing* (360° field of vision) (2009) a crucial work for Deschenes, conceived with this intention.

The viewer is invited to walk, cross and activate the surrounding space, entering an architecture created by the reflected light of the different suspended monochrome works, and participating in an unexpected performance. Each time is different. It is no coincidence that Rauschenberg took up the *Jammers'* idea of movement and transparency for large-scale theatre when designing the costumes and sets for Merce Cunningham Dance Company's *Travelogue* (1977) in New York. At the time, the artist emphasized that the spectator's response should be sensual and "happen before the intellectual. It shouldn't be an idea first, before you'd like to reach out and hug it". Here, the performative aspect between light and colour in the *Jammers*, as well as the traces left by the bodies of the dancers passing through them is more evident. "Instead of considering the canvas as an empty space, waiting for the artist to make his beautiful mark, I prefer to think of sharing an experience with my materials and that no material is passive or has to be a support for life. All materials are living. I must respond to their call as they do to mine". Set up by the *Early Egyptians* series, *Venetians* (1973) *Hoarfrost* (1974) the *Jammers* weave this hybrid thread of chance and design into their actual fabric. Monochrome compositions of textiles without structure, associated with objects 'beautifully hang loose.' But the term jamming also has the meaning of jazz improvisation, and each of these works represents a musical variation in an open field to others. Each of them participates in an improvised session together with other works, as is the case with *Pimiento IV* (Jammer) in the encounter with *Gorilla Glass*, in a process beyond the artist's control. An aspect, the latter, that is well present in Deschenes' research ever since her ever-changing silver photograms, which at first glance may appear to be uniform mirrored surfaces, yet they oxidize over time. They reflect the surrounding space in different ways, each time creating a new connection with the viewer. In his famous letter to Betty Parson about his 1951 *White Paintings*, Rauschenberg wrote: 'It is completely irrelevant that I am making them. Today is their creator'. An effective statement to address the reading of both artists and their dialogue.

At the Black Mountain College (1948-51), Rauschenberg studied photography with Hazel-Frida Larsen, and met the photographers Harry Callahan and Aaron Siskind, becoming so passionate about the subject that he conceived the project of photographing the United States foot by foot. The photos he took at Black Mountain and in the following years (1948- 1953) have several points in common with the paintings and collages of those years. Although Rauschenberg later opted for painting, he always used photography. Deschenes, initially interested in painting, attended the Rhode Island School of Design in the mid-1980s, a student in the department founded by Callahan and Siskind, also coming from the Bauhaus tradition. Deschenes has explored in recent decades, perhaps more than any other American artist of her generation, the process and need for total involvement with the medium already nurtured by Rauschenberg in his early days, pursuing her own personal poetic and political discourse of research and use of abstract and conceptual photography, which takes up the questioning of the act of photographing itself. "During the heated culture wars of the 1990's, she explored ideas about the power of representation in relation to identity gender, and the body, while also stressing the limits in photography".

Deschenes is inspired by Rauschenberg's use of the medium of photography, a medium with a central role since the 1950s, which enabled the latter to arrive at a new meditation on monochrome and abstract painting, on Albers' lesson on colour, particularly in these works from the early 1970s. Deschenes stated that she was interested in a similar hybridisation mode in his practice from the very beginning: "I learned in my first solo exhibition that I could not address all the issues I wanted to investigate in one body of work- there had to be a focused sequence of displays over time that would incrementally take on issues of self-reflectivity and the conditions of display. The work, in distinct series, has taken on the guise of sculptures, architectural sculptures and the monochrome, that is almost exclusively associated with painting's domain" This process is analogous to the research path of Rauschenberg, who from the very beginning used serial photography, in the cyanotypes of their own bodies in the collaboration Susan Weil (1949) and in subsequent experiments.

A black and white photography by Rauschenberg was especially chosen by Deschenes for the exhibition. It is a shot entitled *Vancouver* (1980) where several alphabetical letters appear scattered on the floor. In the early 1980s, the artist, after several lawsuits for the use of other people's photographic images - albeit transformed transferred and pasted into *Hoarfrost* and editions - decided to take up photography again. They are black and white images, often details, which he will use for the set of Trisha Brown's play *Glacial Decoy* (1979). Photography helps him to concentrate and he resumes photographing the cities his travels take him to. He once declared: "I don't crop. Photography is like diamond cutting. If you miss you miss." In *Random Order* (1963), considered Rauschenberg's manifesto on photography, Krauss notes that for the artist, the photographic shot is not just an imprint and that "the photograph is neither considered the transparent access to reality (...) nor conceived of as the indexically opaque mark of the cast shadow. Rather it is understood - on the model of the Renaissance picture, which stands- as layered as its allegory: a depth and a surface forced into some kind of contact. (...) Rather this relationship or contact between surface and depth is made - hence "the integrity of the picture plane"- and then broken the allegorical condition."The rite of passage between the travelling of the 1970s, characterized by the more abstract series, and these new American travel photographs of the early 1980s - heralding the *ROCI* adventure - takes up the discourse of *Random Order* and the complex conceptual questions about photography that Deschenes continues to ponder and refer to in this context.

The decision to place the *Gorilla Glass Works* (2024), created over the last two years, alongside the *Pimiento IV* (Jammer) (1976), stems from the idea of bringing out what these works and series at a distance of decades now activate in a mirror-like manner. That is, the fact that they are surfaces triggered by movement in space by the viewer and that they investigate the very act of visual perception in dialogue with each other, on questions that are still open. Painting and monochrome. In a letter to Walter Hopps on the occasion of the 1976 retrospective, Rauschenberg stated that both *Hoarfrost* and *Jammers* should not be referred to as 'wall hangings' but as paintings and nothing else.

“The *Jammers* are constructions which set up delicate tensions between pinned fabric and leaning poles. They are frontal but tenuous, factual but pale. Soft creases and natural edges combine with a persistent rectangularity, but one that flutters at the displacement of air when somebody passes”. In the same way, the screens of *Gorilla Glass* are paintings that possess the same quality of reality and, inevitably oscillating at the glance, reveal an opaque present. The power exerted on our body by the screen, which holds it hostage and makes us prisoners, and the invitation to react and break out of this slavery is the real invitation of the works created in different contexts and times presented here, which express the need to escape from technological domination and passivity. In 1970, Rauschenberg soon realized that the season of utopia and collaboration between Art and Technology was over. By conceptually examining the fabric and the recto-verso, Deschenes brings back to center stage the urgency of analyzing the technological dependence on the screen and the need to get rid of it.

Intensive travelling was an essential factor in Rauschenberg’s creative process. In 1970, when Rauschenberg left New York and moved to the quiet of Captiva, a remote Florida island, the move was decisive. From the beginning of the decade, mostly while travelling or returning to the island, the artist produced a number of important series of works that he felt had not been given due attention. Of these series, the *Jammers* (1976) made in front of the sea, often on the beach; created after his stay in India, represent his last and most abstract meditation on light and color. “They were a hangover from my being in India” – he recalled. “I never allowed myself the luxury of those brilliant, beautiful colors until I went to India and saw people walking around in them or dragging them in the mud. I realized they were not so artificial. So I too dived into the mud. It was quite an experience!”. But it is the jarring contrast between the opposing extremes of the subcontinent: the juxtaposition of poverty reduced to the bone and the magnificence of fabrics that strikes him. “The ashram”, he said, “showed me something new about the fabrics there because you have this really cruel combination of disease and starvation and poverty and mud and sand and yet it was all punctuated with maybe just that one piece of beautiful silk that someone had that gave me permission to give up my prejudices about luxurious materials and sumptuous colors.”.

What is particularly significant about the *Jammers* series is Rauschenberg’s temporary abandonment of the integration of the figurative and the imaginary in the media. However, the artist, commenting on the transition from the complexity of the *Hoarfrost* (1974-1976) to the abstraction of the *Jammers* confesses that it was ‘much harder’ for him to work without images and therefore ‘that is one of the handicaps that I allowed myself.’ Rauschenberg provides a further clue to the historical process of the *Jammers* in relation to color in his hermetic commentary on Matisse: “I think that Matisse was just beginning to investigate beautiful colors in the early Nice paintings. He probably had the same problem that I did- that is the color was too clear and too immediate with its brilliance, well it could not be taken too seriously because has not been chewed by the brain. Then he went to the Oriental influence with Odalisque. Once he understood excess he could get really simple”

Deschenes has long investigated the theme of the visual apparatus, landscape and especially color and has chosen to intervene in the exhibition by also including *Untitled (Claude Glass 1)*, 2023, each consisting of a black convex mirror, the black mirror, originally made of obsidian, attributed to the landscape painter Claude Lorrain. Used since the 17th century by en plein air painters in the construction of the painting, it allowed superfluous colours to be eliminated from the composition, which the artist mentions in connection with Matisse. “If you read what Matisse wrote about it, he was working in the forest of Fontainebleau and it was a way for painters to sort of describe what they saw without being overwhelmed. Arnauld Maillet quotes Matisse in his book, the *Claude Glass* as saying “ One of the properties of this black mirror is that it suppresses all sensations of color, like a vermilion red, when one looks at it with the mirror always seems to come from somewhere beyond the surface of the image; it’s a trumpet blast in the landscape. It did not suit me.” And I’ve heard from glass artist – Liz Deschenes adds- “that they were out of fashion because they were sort of associated with the occult.”

Another series created by Deschenes exhibited in connection with Rauschenberg is black-striped banded *Gorilla Glass* works (2024). These works of the same dimensions as the previous ones printed in UV-cured inkjet have a visible weave in black, with stripes and bands that are inspired by textiles, and which gave the title to the exhibition. The artist also created a new work in black glass, larger than the previous ones (title), which she had had in mind for some time on the theme of the perception of reality (the use of colour and coloured filters) by painters. She states “now I’m really looking at the beginning of the way we think about imaging right now. I look at people’s social media accounts and they’re like “unfiltered.” And I’m like, no everything is filtered whether you realize or not.” The function of the black mirror for Deschenes is always present whether it takes physical form in the exhibition or not. According to the artist, it is conceptually about the fact that “so many of the ideas are about protecting what’s desired versus what’s actually there”.

This brings us back to the question of the perception of color and vision, as already expressed by Rauschenberg and Deschenes quoting Matisse. Although the *Jammers* are to be counted among Rauschenberg’s most minimalist experiments, their rarity is deceptive, as they draw on the richest sap of his perpetual repertoire. They reveal the distant effect of another decisive phase in his training: his meeting with Albers, his teacher at Black Mountains College in 1948-49. With their vast overlapping planes of pure colour, the *Jammers* are a tribute to the German master’s *Homage to the Square* series (1949-76), contrasting the rigor and rigid geometry with the gravitational force of their iridescent juxtaposition. The surface is likewise for Deschenes a deepening of her meditation on color and the monochrome that goes back a long way. From the initial pure photographic experimentation on the conditions of reflectivity and performativity of her photograms, which the artist calls ‘a mercurial viewing experience’, she goes so far as to question the realm of sculpture, architecture and the dimension of time.

In 1973 Rauschenberg stated that he had always been interested in making living paintings and light. “The canvases that I consider to be the beginning of my work - the black and white monochromes - already had that character. I always imagined that with a little attention one could read the time on a white painting. They were like energy receptors, image catchers, they reflected everything around them” He claimed to have created his monochromes in reaction to Albers’ teaching. ‘Albers had a lot of theories about colour. Day after day we would put one colour next to another and if this colour was red we had to look for another one that would make it look green. He used to tell us: art is an imposture. But I did not like to use red to make green greener. I wanted green to be green and red to be red. At the end of my studies with Albers, it seemed to me that every colour was the same as another. I saw no reason to make choices. ‘ Despite the confrontational relationship, Rauschenberg continued to elaborate on Albers’ lesson in his fascination with materials, surfaces and color inventions. Jammers and especially the four variations of *Pimiento* are considered as “hommage to the Stern’s professor *Interaction of Color* (1963), a book in which the coloristic effects at play in these works (tonal gradation, coloristic effects, etc) are discussed at lengths.”

The *Jammers* refer not only to the initial studies on colour and monochrome, but also to the early small-format assemblages *Scatole e Feticci Personali* created in the early 1950s and the black-and-white photographs taken in Rome and Morocco. In particular, they take us back to that first trip with Twombly to Europe and North Africa (1952-53). Before his departure, Rauschenberg decided to take his Rolleiflex camera as his only working tool on the trip. The importance of the instrument of photography in the 1952-53 trip is crucial in many ways and expresses a deep fusion in artistic collaboration on common themes and inspirations developed and deepened during the eight months in which the two often worked together. They use Rauschenberg’s Rolleiflex as a working tool, a means of study, experimentation and travelogue. They realised the layouts of the works created for the 1953 exhibition, photographed on the floor of the Pensione Allegrì in Rome. Twombly’s tapestries made in Morocco immediately recall the composition of the *Jammers*. Suspended on the walls next to boxes and personal fetishes, they look like elements of a ritual performance. Immediate and elusive, as if born from the union of memory and matter. Rauschenberg photographed in black and white his mobile creations en plein air on the hermes of Villa Borghese, Rome. The works are exhibited together in the exhibition *Scatole e Feticci Personali* in Rome at the Galleria dell’Obelisco in March 1953; they will later be thrown into the Arno river in Florence by Rauschenberg and dispersed. Twombly writes: ‘I’ve made 6-8 large tapestries out of bright material which the natives use for clothing (...) I can’t begin to say how Africa has affected my work (for the better I hope). These photographs are the only precious evidence of the works that allow us to link Twombly’s tapestries, which inspired the artist from North African fabrics, to the Jammers and the lesson of Anni Albers, admired by both. They represent a ‘reflection as well as an internal necessity of the work itself not an external contingency’ present for both of them since Black Mountain and significantly resumed in the Jammers, especially with *Pimiento IV*. Reflection highlighted here by Deschenes who, in tune with Rauschenberg, has chosen to dedicate this latest abstract meditation to fabric and to the weaves.

¹Trisha Brown, “Collaboration : Life and Death in the Aesthetic Zone” in “Robert Rauschenberg. A Retrospective” (New York, Solomon R. Guggenheim Museum, 1997-98) p.269.

²David Anfam, “Hang loose” in Robert Rauschenberg Jammers (London, Gagosian Gallery, 2013) p.87

³André Parrinaud, “An Interview with Rauschenberg” transcription of the interview originally published in Le Arti N.1-2 (January February) pp. 25-26 for Lawrence Alloway in the RR Foundation Archives NY (Lawrence Alloway Robert Rauschenberg Essay correspondence).

⁴Jean Dykstra, “Art in Conversation. Liz Deschenes with Jean Dykstra” in The Brooklyn Rail, November 2023.

⁵Ibid.

⁶Ibid.

⁷Robert Rauschenberg in Sandy Ballatore, “The Mid-Seventies Rauschenberg: for the Joy of It,” Artweek , vol./ no.30, September 11, 1976, pp. 1 -16.

⁸Irmeline Lebeer, op. cit, p. 128

⁹Robert Rauschenberg to Betty Parsons in a letter from Black Mountain College, postmarked October 18, 1952.

¹⁰Deschenes quoted by Eva Respini, “Mirror with a Memory “in Liz Deschenes” (Boston, The Institute of Contemporary Art, 2016) p.

¹¹Deschenes interviewed by Roxana Marcoci “Radical Looking: In the Presence of the Image, in the Absence of Spectacle” in “Liz Deschenes” (Boston The Institute of Contemporary Art, 2016) p.53.

¹²Robert Rauschenberg, Vancouver, 1980, Gelatin silver print, 33H x 48.3W x 0.1D cm

¹³ Rosalind Krauss “ Perpetual Inventory” in “Robert Rauschenberg. A Retrospective” (New York, Solomon R. Guggenheim Museum, 1997-98) p.215

¹⁴Mirta d'Argenzio “Introduction”, in “Robert Rauschenberg. Travelling '70- '76 (Porto, Fundacao de Serralves, Museum of Contemporary Art, 2007; Monaco di Baviera, Haus der Kunst, 2008; Napoli, MADRE, Museo d'Arte Contemporanea Donnaregina, 2008-09) p.

¹⁵Lawrence Alloway “Rauschenberg's Developments” in Robert Rauschenberg (Washington D. C., National Collection of Fine Arts, Smithsonian Institution, 1977) p.20.

¹⁶Rauschenberg asked me to curate an exhibition of his series from the early 1970s, inspired by the travels of that decade. The exhibition Robert Rauschenberg: Travelling '70-'76 drew attention to a series of works that had hitherto been largely ignored. Cardboards (1971-1972), Venetians (1972-73), Early Egyptians (1973-749), Made In Israel (1974), Hoarfrost (1974-75) and Jammers (1976) included in the retrospective (Porto, Fundacao de Serralves, Museum of Contemporary Art, 2007; Munich, Haus der Kunst, 2008; Naples, MADRE, Museo d'Arte Contemporanea Donnaregina, 2008-09).

¹⁷Mirta d'Argenzio and Mario Codognato “Interview with Robert Rauschenberg” in Rauschenberg (Ferrara, Palazzo dei Diamanti, 2004) p.98

¹⁸Joan Lowndes, “Rauschenberg” The Vancouver Sun, September 3, 1976, p.35A.

¹⁹Rauschenberg in...

²⁰Yve-Alain Bois :“ Robert Rauschenberg” (London, Tate publishing, New York, Museum of Modern Art), p.310.

²¹Op. Cit., Jean Dykstra

²²Ibid.

²³Ibid.

²⁴Eva Respini “Mirror with a Memory”, p. 15

²⁵Early Egyptians Series (Paris, Sonnabend Gallery, 1973)

²⁶Irmeline Lebeer Entretien avec Robert Rauschenberg, in “Chroniques de l'Art Vivant”, octobre 1973, n.43, pp. 15-18.

²⁷Leah Dickerman Achim Borchardt- Hume “ Robert Rauschenberg” (London, Tate publishing, New York, Museum of Modern Art) p.310

²⁸Nicholas Cullinan, Robert Rauschenberg: Photographs 1949-1962

²⁹Nicholas Cullinan, Robert Rauschenberg: Photographs 1949-1962

³⁰Kirk Varnedoe “Inscriptions in Arcadia” in Cy Twombly (New York, Museum of Modern Art, 1994) p.57
Una combinazione delle Scatole Contemplative fotografata da Rauschenberg sul pavimento della Pensione Allegri a Roma fotografa gli arazzi di Twombly , opere geometriche accanto ai suoi feticci personali, per i due artisti un richiamo alla meditazione sul monocromo. K. Varnedoe nota la somiglianza fra gli arazzi di Twombly e l'uso del tessuto in Yoicks (1954)

³¹Varnedoe, op. cit. p. 17.

³²Leah Dickerman Achim Borchardt- Hume “ Robert Rauschenberg” (London, Tate publishing, New York, Museum of Modern Art) p.310.



Warp / Weft. Works by Robert Rauschenberg and Liz Deschenes. Installation View, Emanuela Campoli, Paris



Warp / Weft. Works by Robert Rauschenberg and Liz Deschenes, Installation View, Emanuela Campoli, Paris



*Warp / Weft. Works by Robert Rauschenberg and Liz Deschenes,
Installation View, Emanuela Campoli, Paris*



Warp / Weft. Works by Robert Rauschenberg and Liz Deschenes, Installation View, Emanuela Campoli, Paris



Warp / Weft. Works by Robert Rauschenberg and Liz Deschenes, Installation View, Emanuela Campoli, Paris



Untitled (Gorilla Glass 90), 2024
UV cured inkjet on alkali-aluminosilicate glass, stainless steel, rubylith
74.3 × 73.7 cm / 29 1/4 × 29 in
with cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Warp / Weft. Works by Robert Rauschenberg and Liz Deschenes, Installation View, Emanuela Campoli, Paris



Warp / Weft. Works by Robert Rauschenberg and Liz Deschenes, Installation View, Emanuela Campoli, Paris



*Warp / Weft. Works by Robert Rauschenberg and Liz Deschenes,
Installation View, Emanuela Campoli, Paris*



Untitled (Warp / Weft) #1, 2025
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Untitled (Warp / Weft) #2, 2025
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Warp / Weft. Works by Robert Rauschenberg and Liz Deschenes, Installation View, Emanuela Campoli, Paris



Warp / Weft. Works by Robert Rauschenberg and Liz Deschenes, Installation View, Emanuela Campoli, Paris



Warp / Weft. Works by Robert Rauschenberg and Liz Deschenes, Installation View, Emanuela Campoli, Paris



*Warp / Weft. Works by Robert Rauschenberg and Liz Deschenes,
Installation View, Emanuela Campoli, Paris*



Retaining 2025

Cast glass

4.6 cm diameter 313 cm long / 1.8 in diameter, 123 in long



Detail View
Liz Deschenes
Retaining, 2025

Robert Rauschenberg
Pimiento IV (Jammer), 1976
Sewn fabric and fabric-covered rattan poles
198.1 × 320 cm / 78 × 126 in





Detail View
Robert Rauschenberg
Pimiento IV (Jammer), 1976



Detail View
Robert Rauschenberg
Pimiento IV (Jammer), 1976



Untitled (Claude Glass 1), 2023

Glass with wood artist frame

Framed Dimensions:

31.8 × 93.3 × 2.9 cm / 21 1/2 × 36 3/4 × 1 1/8 in





*Warp / Weft. Works by Robert Rauschenberg and Liz Deschenes,
Installation View, Emanuela Campoli, Paris*



Untitled (Gorilla Glass Orange 80), 2024
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Untitled (Gorilla Glass Blue 80), 2024
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Untitled (Gorilla Glass Red 80), 2024
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Untitled (Gorilla Glass Green 80), 2024
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Untitled (Gorilla Glass Violet 80), 2024
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Untitled (Gorilla Glass Indigo 80), 2024
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Emanuela Campoli Viewing Room, Installation View, Emanuela Campoli, Paris



Emanuela Campoli Viewing Room, Installation View, Emanuela Campoli, Paris



Untitled, 2016
Silver gelatine mounted to aluminum
160 × 101 × 5 cm / 62.99 × 39.76 × 1.97 in



Untitled (Gorilla Glass Yellow 80), 2024
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Untitled (Gorilla Glass 75), 2024
UV cured inkjet on alkali-aluminosilicate glass, stainless steel, rubylith
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Untitled (Gorilla Glass 100), 2024
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Untitled (Warp / Weft) #3, 2025
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Untitled (Warp / Weft) #4, 2025
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Untitled (Warp / Weft) #5, 2025
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)



Untitled (Warp / Weft) #6, 2025
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
74.3 × 73.7 cm / 29 1/4 × 29 in
With cable: 149 × 73.7 cm / 58 1/4 × 29 in
Edition of 2 + 1 artist's proof (#1/2)

EMANUELA CAMPOLI

4 & 6 Rue de Braque 75003 Paris

48 Foro Buonaparte 20121 Milan

T +33 1 42 33 12 92

www.emanuelacampoli.com