

LIZ
DESCHENES

FRAMES PER SECOND
(SILENT)

Working with photographic media and their histories, Liz Deschenes reconfigures the various relationships among image, viewer, apparatus, and architecture, often inverting their respective positions. On the occasion of the George Eastman Museum's 75th anniversary, Deschenes presents new works that draw connections among the museum's collections of photography, film, and technology, testing the potential of these media to reproduce (and produce) perceptions of time and color. With this exhibition, the artist explains, "Moving images become still objects, and still objects become moving images."

At the heart of the exhibition is a new installation of large-scale photograms that contends with the variability of frame rates in the silent film era. The number of image frames per second utilized in cinema was not standardized until the late 1920s. In its early decades, the temporality of film depended on the hands of camera operators and projectionists. Passing by the installation, the visitor's movement across the photograms' sequencing of space offers a poetic experience of these different articulations of time.

The other works bookending the installation turn to often overlooked features of photographic production and display—filters, screens, color separation channels, standard sizes, shelves, brackets, walls—that determine the landscape of what is visible or imperceptible, seen or occluded.

Through her practice, Deschenes deconstructs conventional photographic and cinematic systems with a mixture of devotion and irreverence. None of the works on view were made with a camera. The presentation proposes a novel encounter between visitors' embodied experiences and image-making processes, offering alternative ways of looking and thinking.

Curated by Phil Taylor, Department of Photography.

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