

CAMPOLI PRESTI

PRESS RELEASE

Liz Deschenes, Jean Prouvé and Cheyney Thompson
Carte Blanche to Campoli Presti
2 October - 10 November 2018
Galerie Patrick Seguin, London

Opening Tuesday 2nd October, from 6 to 8 pm

Campoli Presti is pleased to present an exhibition of works by Liz Deschenes, Jean Prouvé and Cheyney Thompson at Galerie Patrick Seguin, London, as part of the gallery's series of shows entitled Carte Blanche for which international galleries are invited to intervene in their space.

The exhibition will take three mobile structures (paintings, photographs, and architectural elements) to explore changes in volume suggested by the analytical division of light and shadow. From very different, medium-specific standpoints, the works explore imperceptible transitions of light to reflect on the materiality and the historical function of the work at play.

Liz Deschenes' practice seeks to expand what is usually determined as photographic by producing works that stand between image and sculpture. Her work exposes the most essential photographic elements – paper, light, and chemicals – to detach photography from its status as a document and explore its potential as an object closely related to the architecture that surrounds it. In her photograms, Deschenes exposes dim night light directly onto photographic paper that is later washed in silver toner. The works result in a subtle, continuous light change across the space and into different surfaces, activated by the viewer's movements.

Jean Prouvé progressively used aluminum in accord with his commitment to make of architecture a light, mobile structure that could be mass-produced and easily assembled, following the postulate that there is no structural difference between furniture and a building. His African houses, built for extremely high temperatures, were usually surrounded by aluminum frames that assured ventilation. The exhibition will include a Brise-Soleil (shutter) from a housing and commercial building constructed in Conakry, Guinea, in 1953. Besides regulating temperature, Prouvé's shutters dimmed the light from the outside without obstructing the view and created a specific balance between isolation and exposure.

Cheyney Thompson's Chronochromes track their own time of production through the inscription of Munsell's colour system onto a calendar. The month, hour, and day of the time of production are indicated by colours on the painting. Each day has a complementary hue pair, each hour changes the colours' value, and each month the saturation changes, producing a smooth gradient that could represent a continuous flow of time. Noon being absolute white and midnight absolute black, the works show the transition between light and dark, productivity and withdrawal.

For further information, please contact Cora Muennich cora@campolipresti.com