

## INDEPENDENT NEW YORK 2022

Jennifer Bolande

May 5–8, 2022  
Spring Studios  
50 Varick Street  
New York, NY 10013

For the 2022 edition of the Independent NY art fair, Magenta Plains presents a solo exhibition of historical works by gallery artist Jennifer Bolande. On view is a selection of photographs, photo-objects, and sculptures from the 1980s through the 2000s, marking key inflection points in Bolande's seminal career.

The various bodies of work in this presentation hover between states of semiotic clarity, with differing significances interposed between easy readings of each. Bolande, a key contributor to conversations occurring in the heyday of 1980s New York conceptualism, uses the specific language of photography to liberate objects from the pressures of concrete meaning. The transformation of objects into images and the construction of new objects from those images became a focal point, yielding a rapidly expanding web of potentialities for the subjects of her camera.

In her *Smoke Screens* (2007-2010) series, images of roiling smoke clouds taken from the New York Times are merged and married with swirling patterns of plywood wood grain, carefully configured to isolate the materiality of the subject away from the final image. In this way the photographs become part of the larger photo-objects, drawing attention to repeated forms across media and nature. This is not unlike her *Hand Held Photos* (1994), in which the recursive nature of each image introduces multiple levels of mediation between subject and image, raising questions about where the aforementioned "photos" begin.

Meanwhile in *The Porn Series* (1982-83), background furniture from mid-century pornographic films are cropped and become the center of attention, drawing the eye to the mundane in a situation where it would otherwise be ignored. The presentation is completed with *Image Tomb (with skeletons)* (2014-15), a sculptural object which literalizes the passage of time and emphasizes the temporary nature of images. Newspaper images once again form the architecture of this work, marking the layers of time which bury the titular skeletons.



Independent Art Fair Online Viewing Room

### Artist Biography

Jennifer Bolande  
Born in 1957 in Cleveland, OH  
Lives and works in Los Angeles and Joshua Tree, CA

Jennifer Bolande emerged as an artist in the late 1970s working initially in dance, choreography and drawing. In the early 1980s, influenced by Pop, Conceptualism, Arte Povera, and the 'Pictures' artists, she began working with found material from the urban and media landscape which she remixed and invested with idiosyncratic narratives. Exhibiting in New York at Nature Morte Gallery, Metro Pictures, Artists Space and The Kitchen, Bolande was noted early on for her works exploring the materiality of photographs.

For more than thirty years, Bolande has built a lexicon of recurring elements which she recombines to generate new meanings as they pass from one context or material to another. She uses various media including photography, film, sculpture and installation to explore affinities and relationships and to convey embodied experience. Commonplace objects assume an unexpected stature and significance: stacked speaker cabinets become frames for pictures and stanzas in a concrete poem; layers of old newspapers solidify into monolithic columns; and stills from 1940s pornographic films are cropped, turning the background into the main event. Her work examines what is changing, vestigial or disappearing—calling into question distinctions between event and object, real and imagined, or received and potential meanings. In *Tower of Movie Marquees*, 2010, Bolande famously stacked theater signage on the floor of the gallery like giant building blocks. Globes, vinyl records, washing machines, and tornadoes spin and abound alongside other references to motion. Resisting a fast read, Bolande draws attention to the invisible forces that condition human consciousness such as narratives, models, cultural codes, preconceptions, and projections.

In 2010, a thirty-year retrospective of Bolande's work was presented by INOVA in Milwaukee, WI which also travelled to the Institute of Contemporary Art, Philadelphia, PA and the Luckman Gallery at California State University, Los Angeles, CA. Her site-specific project, *Visible Distance/Second Sight*, was featured in the inaugural Desert X 2017 in Coachella Valley, CA. Solo exhibitions of her work have appeared at institutions and galleries around the world including Magenta Plains, New York, NY; Kunstraum, Munich, DE; MoMA PS1, New York, NY; Kunsthalle Palazzo, Liestal, CH; Margo Leavin, Los Angeles, CA; Galerie Sophia Ungers, Cologne, DE; Urbi & Orbi, Paris, FR; and Nordanstad-Skarstedt, Stockholm, SE, among others.

Bolande was recently included in museum exhibitions such as *Golden Hour: California Photography from LACMA*, LACMA, Los Angeles, CA; *After the Plaster Foundation*, Queens Museum, New York, NY; *Celebration of Our Enemies*, Hammer Museum, Los Angeles, CA; *Readymades Are For Everyone*, Swiss Institute, New York, NY; *Brand New. Art and Commodity in the 1980s*, Hirshhorn Museum, Washington, DC; *Mixed Use Manhattan*, Museo Nacional Centro de Arte Reina Sofia, Madrid, ES; *Don't Look Back; The 1990s at MOCA*, Geffen Contemporary at MOCA, Los Angeles, CA; *Living Inside the Grid*, New Museum of Contemporary Art, New York, NY; *The Photogenic*, Institute of Contemporary Art, Philadelphia, PA and *This Will Have Been, Art Love and Politics in the 1980s*, Museum of Contemporary Art, Chicago, IL, which travelled to Walker Art Center, Minneapolis, MN, and Institute of Contemporary Art, Boston, MA. Bolande has been awarded fellowships from John Simon Guggenheim Foundation, New York Foundation for the Arts, Tesuque Foundation, Elizabeth Firestone Graham Foundation, and Andy Warhol Foundation. Bolande was formerly a Professor of New Genres in the Department of Art at UCLA. In 2022 Jennifer will be included in the exhibition *Drawing Down the Moon* at the Hammer Museum in Los Angeles.