

**Art Basel Miami Beach 2024 | Jennifer Bolande, Ken Lum, Liza Lacroix, Matt Keegan, Tina Girouard | Booth E15**

**Presentation Statement**

Magenta Plains is pleased to present a group exhibition of new and historical works by Jennifer Bolande, Ken Lum, Liza Lacroix, Matt Keegan, and Tina Girouard for the Galleries section of Art Basel Miami Beach. Exploring themes of iconography, language, and the range of semiotic variances in art-making, this group presentation encapsulates a dynamic dialogue among a variety of artists from the gallery's program. The works exhibited in this presentation all speak toward the moment of precognition, the pause between perception and understanding of a relationship between image and text, form and meaning.

Jennifer Bolande's *Stunt Artists IV* (1985-2010) comes from a body of work based on Bolande's encounter with the film *Lifeforce* (1985). In the credits for the film, a long list of names of stunt artists are listed in bright blue type, so much so that it filled up the screen. Upon encountering this list of names in the theater, Bolande felt that this list was oddly moving, and so she recreated them in this work. A dot punctuates the space between each name, like Maya Lin's *Vietnam Veterans Memorial* (1981), and the drum mallet affixed to the surface of the work emphasizes the rhythmic recitation of names this work evokes. *Stunt Artists IV* is formatted similarly to a few other works in Bolande's oeuvre, namely *Side Show II* (1991-2010) and *Exit Triangle* (2010). All three of these works utilize a portrait orientation, and theatrically lit images of ordinary objects as their subjects. In all three cases, these works form a distinct re-contextualization, whereby attention is drawn to typically ignored objects (the credits of a film, a stake supporting a circus tent, an exit sign and the crack of an open door), and they are transformed into visually complex abstractions.

Ken Lum's iconic *Language Paintings* are an ongoing series begun in the 1980s which illustrate the alienation of failing to understand a semiotic system. With a cheeky, pop art color palette and block letters, the paintings are made up of bits and pieces of misunderstood or made-up words and colorful punctuation points, visible as jumbled fragments of sentences. Though the mind automatically tries to make sense of the apparent script, it will inevitably fail, and the evocative lettering continues its messaging beyond the possibility of comprehension. The series demonstrates the wide range of possibilities within language but also its inherent limitations as a mode of structuring our lived experience, and the moment of non-comprehension which proceeds linguistic processing. Originally inspired by billboards Lum spotted in Cologne, Germany which were written in a language unknown to him, the artist evokes the experience of foreignness while experimenting with the globalized visual codes of our consumer society. Therefore, Lum transforms the feeling of alienation into a humorous and astute commentary on a universal immigrant experience. Originally trained as a sign-painter, Lum used enamel paint on plywood to achieve his first *Language Paintings*, sometimes in collaboration with commercial sign-painters. For Art Basel Miami Beach, Lum has hand-painted new *Language Paintings* for the first time using acrylic and gloss varnish on Baltic Birch plywood. He utilizes bright, eye-catching solid colors similar to advertising signage and graphic design one might encounter in daily life.

Liza Lacroix's explicitly non-representational painting practice features experiments in scale and palette, which maintains Lacroix's confrontational brand of abstraction while expanding the range of her compositional strategies. In her painting, Lacroix draws a link between the unique experiential quality of art and the unique position of the artist, which teeters between ultimately powerful and exploited in the extreme. Her paintings construct a set upon which this drama plays out, and while non-narrative, are set within an abstracted "theater" which stands outside of our reality. Her work engages with familiar painterly legacies recognizable to the informed viewer without referencing identifiable signposts of modernism. As such, instead of attempting to avoid or join the art historical canon, Lacroix employs her paintings to detect the extent of the canon's validity and usefulness amidst the contemporary. Formal references embedded with historical weight help Lacroix make the canon work for her, instead of acting as a constraint.

Matt Keegan's interdisciplinary work explores the relationship between image, language, cognition and identity. Addressing the subjective nature of language, Keegan's work examines the ways in which words and phrases are bound to specific cultural and historical circumstances but are always shifting along with our changing ideas and positions. He utilizes existing printed material in his practice as a way of accessing this link between visual and spoken language; photographing, reproducing, or translating images from one media to another. Keegan's steel panel works come from a long process of experimentation which has spanned over a decade of his practice. Keegan began working on these panels as part of a body of work which began with a library of 400 double-sided flash cards for teaching ESL, owned by the artist's mother. Some of the imagery in *Cat with Various Circles* (2023) comes from this collection of images. This imagery inspired Keegan's original steel panel works, as well as related video and installation work. In their original iteration, Keegan used magnets to affix these photographs to the surface of these steel panels, whereas now, he utilizes a UV printing process to apply these images to the surface of the raw steel. Furthermore, he has expanded his image library to include a mass produced ESL flash card set from 2016, which was first exhibited at MoMA as part of his series *Have You Seen My Language?*. All of the works exhibited at Art Basel Miami Beach this year (with the exception of *Cat with Various Circles*) include images from this 2016 set. This body of work focuses on the evocation of language and syntax without directly referencing language itself.

Tina Girouard's work finds itself in a unique non-place permeating several movements. Her works are connected to the post-minimalists, but also deeply associated with the Pattern and Decoration movement in New York. Her work is strongly intertwined with feminist art history, with a consideration of domestic space and "women's work" that has become indicative of her practice. As seen in these three monumental works from her *DNA-Icons* series, made in collaboration with the Fabric Workshop and Museum in Philadelphia, PA, she was deeply engaged in the generation of an original symbological system connecting her disparate interests in voodoo iconography and traditional pattern-making practices. These works present a direct intersection of "patterns," with "symbols," combining two distinct but related kinds of iconography into a new mode of visual syntax. Each of the silkscreened symbols centrally placed on fabric squares are drawn from a personal lexicon Girouard developed from sources such as cave paintings, ancient petroglyphs, pictograms, hieroglyphs, contemporary cartoons, and international signage. Some of the symbols are figurative, while others are slightly more abstract but still relatable; geometric lines and shapes, abstract assemblies that evoke limbs, water, or wind. Functioning as singular characters on found fabric, words are isolated or built into phrases depending on the permutation desired by Girouard, referencing the elements, the self, mortality, and activities, such as: 'Air,' 'Earth,' 'Water,' 'Fire,' 'Land,' 'Swamp,' 'House,' 'Death,' 'Child,' 'Tina,' and 'Gonna Go.' This personal "pictionary" of over 400 distinct symbols she developed are represented across the works in this exhibition, with distinct narratives being formed by each individual piece.

## Artist Biographies

**Jennifer Bolande** (b. 1957, Cleveland, OH) 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. She uses various media including photography, film, sculpture and installation to explore affinities and relationships and to convey embodied experience.

Solo exhibitions of her work have appeared at institutions and galleries around the world including 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. In 2010, a thirty-year retrospective of Bolande's work was presented by INOVA in Milwaukee, WI which also traveled 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. Bolande was recently included in museum exhibitions such as *Pictures and After*, MAMCO, Geneva, CH; *Drawing Down the Moon*, 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; and *This Will Have Been, Art Love and Politics in the 1980's*, Museum of Contemporary Art, Chicago, IL, which traveled to Walker Art Center, Minneapolis, MN, and ICA, Boston, MA. Additionally her work was included in *Living Inside the Grid*, New Museum of Contemporary Art, New York, NY and *The Photogenic*, Institute of Contemporary Art, Philadelphia, PA. Bolande has been awarded fellowships from the John Simon Guggenheim Foundation, New York Foundation for the Arts, Tesuque Foundation, Elizabeth Firestone Graham Foundation, and the Andy Warhol Foundation.

Bolande's work is included in the permanent collection of the Centre Georges Pompidou, Paris, FR; FRAC Corsica, Haute-Corse, FR; Hammer Museum, Los Angeles, CA; Los Angeles County Museum of Art, Los Angeles, CA; MAMCO, Geneva, CH; Pérez Art Museum, Miami, FL; Milwaukee Art Museum, Milwaukee, WI; Moderna Museet, Stockholm, SE; MOCA, Los Angeles, CA; Museum of Fine Arts, Boston, MA; Museum of Modern Art, New York, NY; Palm Springs Art Museum, Palm Springs, CA; and the San Francisco Museum of Modern Art, San Francisco, CA. She is professor emerita of New Genres in the Department of Art at UCLA, and lives and works in Joshua Tree, CA.

**Ken Lum** (b. 1956, Vancouver, CA) is an artist best known for his post-conceptual art employing various media—primarily photography, sculpture, film and site-specific installations. Lum's art is concerned with how meanings are assigned to images, texts, and objects throughout everyday life. Lum's playfully politically-oriented practice takes an acerbic but humorous tone as an entry to a myriad of issues including identity, immigration, language, and spatial politics.

Lum has an extensive art exhibition record that includes Documenta 11, the Venice Biennale, Sao Paulo Biennial, Shanghai Biennale, Carnegie Triennial, Sydney Biennale, Liverpool Biennial, Gwangju Biennale and the Whitney Biennial. Solo exhibitions include *Scotiabank Photography Award: Ken Lum* at The Image Centre in Toronto, CA; *Ken Lum* at Magenta Plains, New York, NY; *Death and Furniture* at the Remai Modern, Saskatoon, CA and the Art Gallery of Ontario in Toronto, CA, among many others. In 2023, Lum was the recipient of the 13th annual Scotiabank Photography Award and the subject of a published book distributed worldwide by Steidl.

Lum's work is included in permanent collections of Tate, London, UK; Moderna Museet, Stockholm, SE; RISD Museum, Rhode Island, RI; Museum moderner Kunst stiftung ludwig, Vienna, AT; Helga de Alvear Collection, Madrid, ES; Musée d'art Moderne et Contemporain, Geneva, CH; Lilac Milne, Vancouver, CA; FRAC Nord Pas de Calais, Dunkirk, FR; Centro Galego de Arte Contemporanea, Santiago de Compostela, ES; FRAC Haute Normandie, Rouen, FR; BMO Collection, Toronto, CA; Arco Foundation Collection, Madrid, ES; M+ Museum of Visual Culture, Hong Kong, HK; National Gallery of Canada, Ottawa, CA; Fundación AMMA Amparo y Manuel, Mexico City, MX; Winnipeg Art Gallery, Winnipeg, CA; Joanneumsviertel Neue Galerie, Graz, AT; Vancouver Art Gallery, Vancouver, CA; Städtische Galerie im Lenbachhaus und Kunstbau, Munich, DE; Kunstmuseum Luzern, Lucerne, CH; Walter A Bechtler Foundation, Zurich, CH; Museum Boijmans van-Beuningen, Rotterdam, NL; Witte de With Center for Contemporary Art, Rotterdam, NL; Museum Volkenkunde, Leiden, NL; Musée d'Art Contemporain, Montreal, CA; Centro de Arte Contemporáneo De Huarte, Navarra, ES; Laumeier Sculpture Park, St Louis, US; Long March Space, Beijing, CN; FRAC Ile de France, le Plateau, Paris, FR; Tang Contemporary Art, Beijing, CN; RBC Collection, Toronto, CA.

Lum was a keynote speaker for the 15th Biennale of Sydney in 2006 and the World Museums Conference held at the Shanghai Museum in Shanghai in 2010. He is Co-Founder and Chief Curatorial Advisor for Monument Lab. A longtime professor, he currently is the Chair of Fine Arts at the University of Pennsylvania's Weitzman School of Design in Philadelphia. Lum has published extensively, including a book of his collected writings issued by Concordia University Press (2020) titled *Everything is Relevant: Writings on Art and Life, 1991-2018*. Lum lives and works in Philadelphia, PA.

**Liza Lacroix's** (b. 1988, Montreal, QC) work has been exhibited at institutions such as Neue Galerie Gladbeck, DE (2024); Le Consortium, Dijon, FR (2024); and K11 Art Mall, Shanghai, CN (2023).

She has also exhibited at Magenta Plains, New York, NY (2024, 2022, 2021); Tara Downs, New York, NY (2024); two seven two, Toronto, CA (2024); PEANA, Mexico City, MX and Monterrey, MX (2024, 2018); Galerie Gisela Capitain, Cologne, DE (2023); Zweigstelle, Galerie Gisela Capitain, Rome and Naples, IT (2023; 2022); Albertusstrasse, Galerie Gisela Capitain, Cologne, DE (2022); M23, New York, NY (2018); AC Repair, Toronto, CA (2016); and Popp's Packing, Hamtramck, MI (2015). Lacroix has participated in artist residency programs in Detroit, London, New Mexico, Oaxaca and Italy.

Lacroix has published three books: *Liza Lacroix: The Wrong Man*. (published by Ligature Press, 2022, Edition of 500); *You're Laughing. I love you*. (Published by Galerie Gisela Capitain, 2023, Edition of 500) and most recently, *One. Two. Three. [...] Twenty-Six*. (co-published by Ligature Press and Neue Galerie Gladbeck on the occasion of her solo exhibition, 2024, Edition of 1200).

Her work is permanently held in collections such as the Astrup Fearnley Museum Of Modern Art in Oslo, Norway; the Elgiz Museum in Istanbul, Turkey; and the Aïshti Foundation in Lebanon. Lacroix lives and works in New York, NY.

Over the course of his career, **Matt Keegan** (b. 1976, Manhasset, NY) has worked fluidly across mediums, creating sculptures, photographs, videos, and text-based works that probe the myriad ways in which art and language mediate the personal experience of physical space as well as historical, social, and political events.

Matt Keegan's work has been widely exhibited in venues including a recent collection presentation at MoMA, NY earlier this year; a public sculpture commissioned by Sculpture Center, New York, NY; at the Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA; Contemporary Arts Museum Houston, TX; Grazer Kunstverein, Graz, AT; The Metropolitan Museum of Art, New York, NY; the Solomon R. Guggenheim Museum, New York, NY, Bilbao, ES, and Berlin, DE; The Kitchen, New York, NY; The Art Institute of Chicago, IL; and the New Museum of Contemporary Art, New York, NY. In 2025, Keegan will have a solo exhibition at the Athenaeum at the University of Georgia.

Keegan's artistic practice often parallels contemporaneous publishing projects, and at times a confluence of the two modes of production has compelled the artist to develop new arenas for artistic discourse and collaboration. In 2008 Keegan published *AMERICAMERICA*, an artist book commissioned and published by Printed Matter, NY, which focuses on the year 1986 and its correspondence with 2008. The book opens with documentation of a 2007 road trip, inspired by Hands Across America, in which Keegan cast the hands of mayors located between New York and New Mexico. In 2003 Keegan co-founded the annual publication *North Drive Press* with Lizzy Lee, a childhood friend. Numbering five issues between 2004 and 2010, the unconventional project operated as an alternative space for artist-to-artist interviews and art multiples. *North Drive Press* is included in the collections of the Whitney Museum of American Art, the New York Public Library, The Library at the Hessel Museum and Center for Curatorial Studies at Bard College, and the Beinecke Library at Yale University, among others.

Keegan's work is represented in numerous museum and private collections worldwide, including the Museum of Modern Art, NY; Walker Art Center, Minneapolis, MN; Solomon R. Guggenheim Museum, New York, NY; The Metropolitan Museum of Art, New York, NY; and the Whitney Museum of American Art, New York, NY, among others. He received his MFA from Columbia University in 2004, attended the Skowhegan School of Painting and Sculpture in 2001, and his BFA from Carnegie Mellon University in 1998. Keegan is currently a Senior Critic in the Painting & Printmaking Department at Yale University, and lives and works in Brooklyn, NY.

Born in DeQuincy, Louisiana in 1946, **Tina Girouard** received a B.F.A. in Fine Art from the University of Southwest Louisiana in 1968 and moved to New York City in 1969 with the Louisiana-born saxophonist, composer and collaborator Richard "Dickie" Landry. Upon moving to New York, Girouard and Landry moved into an apartment at 10 Chatham Square in Chinatown with the painter Mary Heilmann. The trio's home soon became a center of avant-garde art, music and performance in New York as well as a meeting ground for other Louisiana-born artists working in the Post-Minimalist scene, such as Lynda Benglis and Keith Sonnier.

While living in New York, Girouard shaped many significant postwar avant-garde groups and art movements including: The Anarchitecture group; The interdisciplinary experiments in the lofts at 112 Greene Street; The artist-run restaurant FOOD in SoHo; and the Pattern & Decoration movement. After a devastating studio fire in 1978, Girouard and Landry moved back to Louisiana and created a studio near Lafayette. From this new home, Girouard began connecting and collaborating with local artists in the region as a way of supporting Louisiana francophone culture. This eventually led to the founding of the Artists' Alliance in Lafayette in 1986 and the establishment of the Festival International de Louisiane—an international festival that brought together music, dance, theater, visual and culinary arts from francophone Europe, Africa, the Americas and the Caribbean. It was during these projects that Girouard became interested and invested in Haitian art.

In 1990, Girouard moved to Port-au-Prince, Haiti and established a studio there, which she kept until 1995. During that time, Girouard studied alongside Haitian artists and learned to make traditional vodou flags, collaborating extensively with Antoine Oleyant and Georges Valris. In doing so she reinvented her artistic vocabulary, created a new body of work in sequins, and authored a book entitled *Sequin Artists of Haiti* (1994) to honor her collaborators and mentors. Girouard died after a stroke in April 2020 at her home in Cecilia, LA.

Girouard has an exhibition history that includes a 1983 mid-career retrospective mounted at the Rufino Tamayo Museum in Mexico City, and international events such as the 1980 Venice Biennale, the 1977 Paris Biennale, 1977 Documenta VI and 1972 Documenta V, Kassel. Girouard's work has been exhibited widely at galleries and museums including: Leo Castelli Gallery, The Kitchen, Walker Art Center, New Orleans Museum of Art, Museum of Contemporary Art Chicago, Palais des BeauxArts Brussels, Holly Solomon Gallery, David Zwirner, the Museum of Contemporary Art Los Angeles, and the New Museum. Her work was recently on view in the exhibition *With Pleasure: Pattern and Decoration in American Art 1972 – 1985* curated by Anna Katz, originating at MOCA Los Angeles, which traveled to the Hessel Museum of Art, Bard College, NY.

Girouard's work is in the permanent collections of the Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY; Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA; Ludwig Forum fur International Kunst Aachen, DE; Rufino Tamayo Museum, Mexico City, Mexico; and Stedelijk Museum Actuele Kunst, Gent, Belgium.