



LIZA LACROIX

Liza Lacroix's (b. 1988 Montreal, CA) 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 Institute for Contemporary Art, Miami, Florida; Astrup Fearnley Museum Of Modern Art in Oslo, Norway; Elgiz Museum in Istanbul, Turkey; and Aishti Foundation in Lebanon. Lacroix lives and works in New York, NY.

December 12, 2024

The New York Times

What to See in N.Y.C. Galleries in December

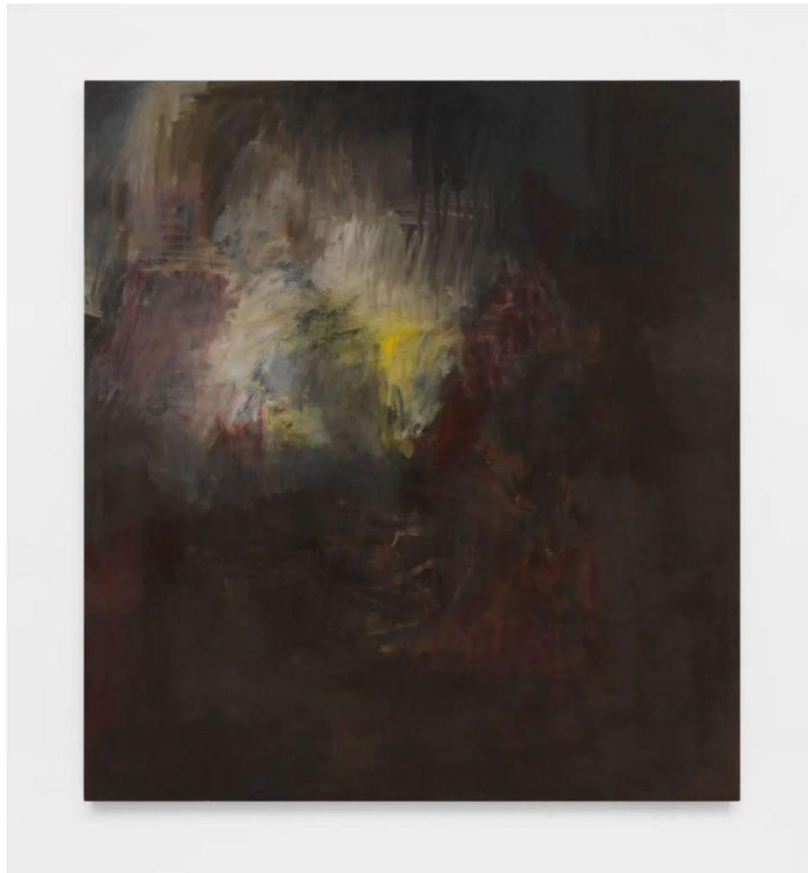
By **Max Lakin** and **Travis Diehl**

Published Dec. 5, 2024 Updated Dec. 12, 2024, 3:58 p.m. ET

CHINATOWN

Liza Lacroix

Through Dec 21. Magenta Plains, 149 Canal Street, Manhattan; 917-388-2464,
magentaplains.com.



Liza Lacroix, "She enjoyed 2 deaths," 2024, oil on canvas. via
Liza Lacroix and Magenta Plains

Heavy weather settles over Liza Lacroix's new paintings, nine atmospheric oil abstracts on canvas in a moody palette of oxidized rust and charred browns. They suggest less meteorological event, though, than psychic landscapes, smokily diffuse and liable to shift without warning. Sulfuric blooms of vermilion emerge and are overwhelmed. Drips, bumps, and brush hair interrupt the plane. Smooth, dry-brushed passages knock into shiny wet.

They're not jubilant, but there is an ecstasy to be found in catharsis. A bright break encroaching from an upper corner in "She enjoyed 2 deaths" (2024) counts as sunny — what Emily Dickinson called the "certain Slant of light" of winter afternoons "that oppresses." The paintings recall J.M.W. Turner's disaster scenes, though wiped of their foregrounds. Lacroix shares Turner's knack for molding sturm und drang into something both beautiful and unnerving, like an aura reading or an oil spill.

Lacroix has a lot of ideas that paint alone cannot satisfy, and her attention shifts between image and installation. An original soundtrack created with the sound artist Reece Cox, alternating between ambient plonking and muffled conversation, haunts the gallery's three levels, amplifying the paintings' split consciousness.

On the top floor, Lacroix punctures the gloss of the gallery's daily operations, throwing open all of the cabinets in its staff kitchen, revealing the employees' drinkware and snack preferences. The intervention lands somewhere between the subtle alterations of Michael Asher and the bodily vulnerability of Robert Gober. In the spirit of mutually assured destruction, or exposure therapy, one of Lacroix's Celine pumps sits forlorn in the top rack of the kitchen's dishwasher.

December 18, 2024

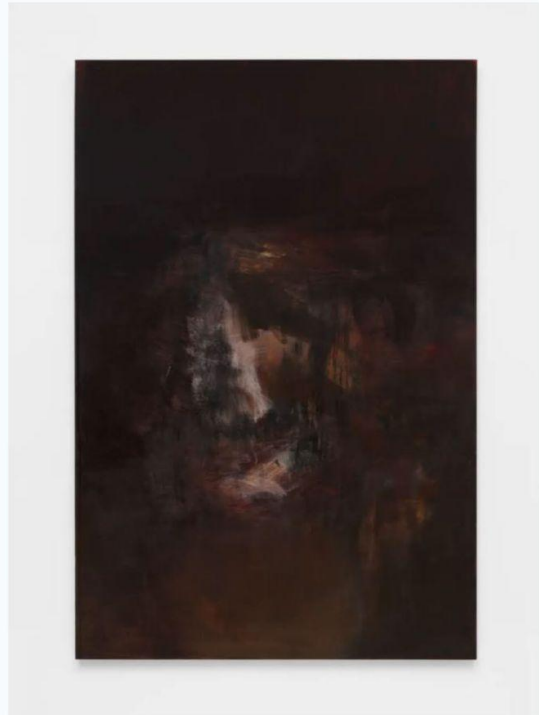
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CRITICAL PERSPECTIVES ON ARTS, POLITICS, AND CULTURE · INDEPENDENT AND FREE

ARTSEEN | DEC/JAN 2024–25

Liza Lacroix: *our arrangement our arrangement our arrangement*

By Ekin Erkan



With her newest exhibition of field paintings at Magenta Plains, Liza Lacroix focuses on a limited palette—the blacks, reds, browns, and grays of a cavernous eclipse—and achieves, with the most effective paintings on view, a palpable sense of depth. Lacroix’s forms mostly remain affixed to the brush-stroke, and thus the arm, in its rise-and-fall. But nested in onyx and charcoal-black foregrounds, garnet-mulberry red dashes and cider-clay virgule gatherings allow for more depth than the artist had previously achieved, even considering the fact that her earlier works, such as those shown in the same venue in 2022, made use of a much wider color palette. Lacroix’s newest works are more constrained, which licenses her to deepen the ambit of her formalist project, taking aim at the play of light and chiaroscuro as such.

our arrangement our arrangement our arrangement
Magenta Plains
November 2–December 21,
2024
New York

All of the works in the exhibition were executed in 2024. Nine of them are oil on canvas, one is charcoal and graphite on laminated wood, and three are charcoal on Arches paper. All of Lacroix's works optically hone in on a collection of marks that identify the location where light is consolidated in the composition—although, in the case of the charcoal works, negative space takes the place of the paintings' umbrous shadows. Of the three works on paper, all *Untitled*, two collect graphite and charcoal markings along the center of the field. A related work, *Looking forward to our next meeting* is, in fact, Lacroix's kitchen table, its reflective surface recording the marks left behind from her drawing practice. It is distinguished by a lower-right nexus of scattered pencil impressions and does not betray as proportionate and symmetric a uniformity as the other graphite and charcoal works. This allows it to exhibit a kind of "uniformity amidst variety" that sweeps our gaze towards the edges, a tightening-effect that provides a pleasurable counterbalance to the centrality of the other compositions.



Liza Lacroix, *Looking forward to our next meeting*, 2024. Charcoal and graphite on laminated wood, 36 x 72 inches. Courtesy the artist and Magenta Plains.

The best works in the exhibition are those with the most surface depth, where the base expanse of Lacroix's ground veers towards the infinite pitch of midnight darkness. With *Enjoy the rest of your day* and *Untitled*, Lacroix pools light along rounded strokes directed away from the center of the canvas. Using linseed oil, she thins out these ruptures of light, bringing them out from the surrounding scarlet- and ochre-bedaubed planes. In *She enjoyed 2 deaths*, the breadth of light is dramatized by a smoothed-over haze of yellow brushstrokes. In each work from this suite, the artist synthesizes an oblique light source with surrounding darkness. She is clearly depicting light sources as they would materialize in nature, despite the fact that no trees, mountains, or plains—indeed no recognizable objects at all—appear in the paintings. This lends her work to a kind of naturalism, albeit one that does not remain affixed to the natural semblance.

Lacroix's interest in the quality of light takes its cue from developments in chiaroscuro that emerged during the end of the Quattrocento. In works like Leonardo da Vinci's *The Lady with an Ermine* (ca. 1489–1491), the interplay of light and shadow is structured according to a unified "atmospheric" system, rather than keyed to the form of individual objects. While, in Lacroix's work, illumination is detached from identifiable objects, its touch is, just as in Leonardo's painting, common and consistent. Like Leonardo, Michelangelo, Signorelli, and other Florentine artists, Lacroix—particularly in works like *I am talking about both AND the viewers*—makes use of the naturalistic, blanketing action of light. This effect is absent, however, in the metallic amaranthine-haze of *Untitled* and *When I read the titles, I thought Oh God.*, where Lacroix's light source remains occluded, barring the brushstroke forms from coalescing into a unified pictorial field. This depreciates the possibility of the aforementioned optical "tightening-effect." Elsewhere, however, Lacroix's rendering of lighting sources projects naturalism to the foreground—one anchored in the suggestion of dimensionality and the possibility of landscapes—that renders her umbrous paintings particularly effective.



Liza Lacroix, *When I read the titles, I thought Oh God.*, 2024. Oil on canvas, 48 x 60 x 1 1/2 inches. Courtesy the artist and Magenta Plains.

This aspect of Lacroix's work recalls Immanuel Kant's notorious observation in the *Critique of the Power of Judgment*, that "Nature was beautiful, if at the same time it looked like art; and art can only be called beautiful if we are aware that it is art and yet it looks to us like nature." According to Kant, although artworks should express aesthetic ideas and not empirical concepts, they ought not remain altogether separated from the "look" of nature. Kant's immediate antecedents like Charles Batteux developed the precedents for this idea, arguing that there must be a quality in the beautiful artwork that is natural, or mimetic, rather than contrived. In treating abstract strokes as a precipice for the play of light, Lacroix's use of naturalistic illumination demonstrates a clever way of retaining naturalism without relying on nature as empirically observed. Of course, this is certainly not what a writer like Batteux had in mind—in his *The Fine Arts Reduced to a Single Principle* (1746), Batteux argues that "painting imitates *belle nature* by means of colours" and that naturalistic "imitation is always the source of pleasure." However, in the wake of modernism's jettisoning verisimilitude, the artist who is attendant to naturalism must pursue strategies that do not simply look backwards, towards academicism or landscape painting. Indeed, Lacroix's illuminated, cavernous works show that one can express *belle nature*, or art that "looks to us like nature," without the presence of apparently empirical objects.

Ekin Erkan is a writer, curator, and researcher whose writing has appeared in *The Journal of Value Inquiry*, the *International Journal of Philosophical Studies*, and *Hyperallergic*, among others.

Hyperallergic

May 19, 2023

HYPERALLERGIC

A Quiet Crescendo at the Hunter MFA Show

Art

Rhea Navyar

Worms, A Good Business Model, the second part of Hunter's thesis show, feels like a living, breathing exhibition.

When I first turned up at 205 Hudson Gallery in Tribeca for part two of the Hunter College MFA thesis exhibition, I thought I was in way over my head and simply didn't read enough art theory to decipher what was before me. That anxiety crept up when I passed through the gallery's vestibule as a circular speaker pumped symphonic melodies between two glass doors, and mounted when I stepped into the quiet gallery and felt like I was in a backrooms simulation of a skeletal Bed Bath & Beyond liquidation sale. The exhibition, titled *Worms, A Good Business Model*, felt exceptionally liminal with its sparse attendance at 3pm on a Wednesday coupled with the featured works' stripped-back aesthetics compared to the [first part of the show](#) a few weeks ago.

But that breathing room and its accompanying silence conveyed the mutual respect shared between this cohort of five artists whose featured works grappled with the meaning of containment. Through the handy exhibition text and checklist, I learned that the instrumental accost in the vestibule was artist Liza Lacroix's compilation of music collected from famous visual artist biopics, and suddenly everything wasn't so serious anymore. And it really wasn't, as Lacroix told me that the sound installation was inspired by the Getty Center Tram in Los Angeles as well as the waiting line to enter Universal Studios.



Liza Lacroix, "Funeral Song 1-6" (2023), packing tape, MP3 players, headphones, holographic sticker

For this exhibition, Lacroix traded in her paintbrushes and canvases for emotion and intimacy as her mediums through sound work. Across the gallery floors, Lacroix placed several black and red headphones plugged into MP3 players with the same sound composition, "Funeral song 1-6," a lo-fi recording of her singing along to "Let It Loose" by the Rolling Stones — a song connected to a very personal memory — several times in a row. Even with the audio's voicemail-like crunchiness, the privacy of the headphones let me hear every hitch in Lacroix's breath, every wet sniffle, and every crack in her voice over the playback of the song on repeat. I sat on a transparent, holographic square adhered to the gallery floor and listened in full, either stunned by this vulnerability or blissfully unaware of my free will to move from that one spot where I found the MP3 player lying.

What's fascinating about *Worms, A Good Business Model* is that it's a living, breathing exhibition. Things move around, displays shift at the whims of the artists, and sounds reverberate off the viewer and through the gallery. That initial apprehension I felt dissolved when I considered how the featured work behaved much like organs that make up a body — each serving its own function in support of the success of a whole.

Artsy

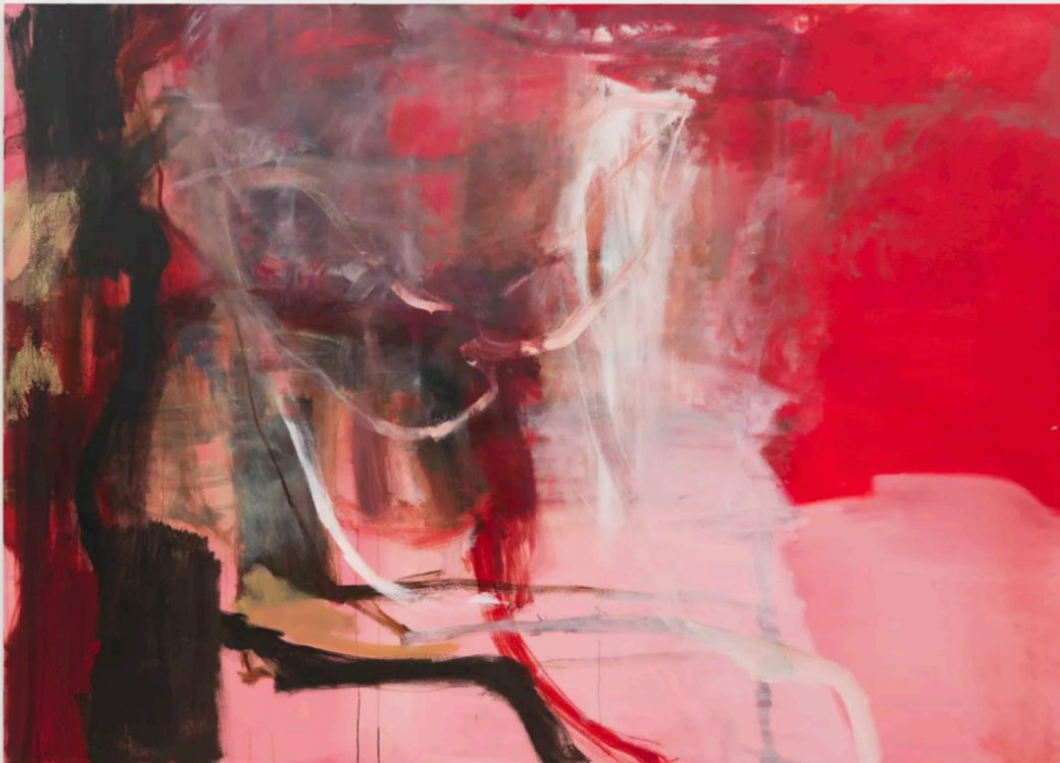
February 16, 2023



Art Market

Inside Felix Art Fair's Bustling Fifth Edition

Casey Lesser



Liza Lacroix, *sits up in bed and opens mouth.*, 2022. Courtesy of the artist and Magenta Plains.

Canadian artist Liza Lacroix's sold-out solo booth with first-time exhibitor Magenta Plains includes three large abstract paintings (priced between \$30,000 and \$40,000 each) and two sound pieces. Lacroix's works, showing in L.A. for the first time, were created specifically for Felix and reference the artist's own experiences at the Roosevelt Hotel, as well as its history as the site of the Academy Awards.

One sound piece by Lacroix features excerpts from the acceptance speeches of Best Actress winners at Oscars ceremonies from 1927 to the present, focusing on the moments when the women thank their husbands. "It speaks to the power dynamics that [Lacroix] usually is concerned with, between men and women; ideas of love, ideas of violence," said Magenta Plains director Olivia Smith.

Love and violence are more than visible in Lacroix's hulking figurative paintings, which writhe with bold swathes of red and quite literally consume the small hotel room where they are hung. The gallery and artist are donating 10% of their profits to SWOP USA, a charity chosen by Lacroix that works to support and destigmatize sex workers. A whirlwind of interest has surrounded Lacroix's work over the past year and a half, and Smith noted that she now has a very long waiting list. Clearly, Magenta Plains's first Felix outing was a success, to say the least.

Cultured

February 16, 2023

CULTURED

ART

A Mad Dash Around This Year's Felix LA Reveals Domestic Ecstasy

If the annual art fair that runs parallel to Frieze LA is to be trusted as a bellwether, interiors are trending at the 2023 edition, according to *CULTURED* editor-at-large Kat Herriman.

At 10:50 a.m. yesterday, the foyer of the Roosevelt Hotel is stuffed near full in anticipation of Felix's VIP opening. Like the exhibitors concealed behind its doors, attendees in queue are a mélange of first-timers and regulars, that latter of whom are wise enough to know to start the fair from its top floors and work their way down. It's a formula that allows me to woosh around all the various crevices of the beloved, hotel-bound fair before it becomes impossible to do so. As I make my way through the maze of halls and installations, I wonder if we were indeed moving into a more abstract era as everyone keeps promising. Are we ready to give Identity Politics Figuration a rest? And how about sculpture? Do people miss having things on their floor yet?

The answer for sculpture, as I find, is a resounding no, although there are little gems scattered throughout. Ceramics are especially prevalent in this category. My favorites are the big-eyed angels and figurines by Los Angeles-based Aura Herrera at Tierra del Sol, a non-profit and gallery. No cynicism present here, just an accomplished relationship to the way clay holds even the slightest press of a finger.

As far as trending hunting for painting and drawing, I have my work cut out for me. Felix LA is expectedly loaded with frames and stretchers that occupy every available inch in every available dimension. I was recommended by nearly everybody to check out the fair's bathrooms, but I won't tell that to you, although I do appreciate when galleries put their naughty stuff in there. So, on second thought, look in bathrooms if the rest of the booths makes you wonder. Lock yourself in with the art. Sit with it.

Back in the fair, it takes a while to uncover this year's overt themes, until, finally, my naivety catches up to my eye. Felix LA 2023 is the fair for the interior, not only because booths are embracing their physical truths as hotel rooms, but also because the art itself has turned inward. What I find is not quite Abstract Expression nor is it didactically clear. Instead, it floats somewhere in between with a heavy emphasis on spaces and still lifes as a genre that implies but also obscures the body.

Some of the spaces are breath stoppingly real, like the delicate and diaper detailed paintings and drawings of Quentin James McCaffrey at Nicelle Beauchene, while others like Annabelle Häfner's work at Downs and Ross are much more dream-like, retaining the legible basics: a ceiling, a wall, a bed. I bemoan the scale of Häfner; her paintings are so minimalist and paradoxically juicy like Allen Jones that I want one big enough to step inside.

Matthew Brown, who has quickly become an LA staple, reinforces my on the fly hypothesis with a large Nick Goss painting entitled *Golden House*, and small devotional windows by Sula Bermúdez-Silverman. More windows are to be had at 56 Henry, where a set of shades by Kevin Reinhardt do little to block out the noontime sun that shines through.

Across from the Reinhardts, a Cynthia Talmadge pointillism piece teases me. It says *Remember this is Los Angeles, kid!* There has been precedence mounting for this domestic shift for years, especially in a city of angels where Laura Owens's shadow runs long and Jonas Wood cut his fortune out of a kitchen sink.



Liza Lacroix, *sits up in bed and opens mouth.*, 2022. Image courtesy of the artist and Magenta Plains.

Neither of those influences fed the paintings that stayed with me as I exit the fray. Rent free will stay the suite of works by [Liza Lacroix](#) for Magenta Plains. Lacroix's imposing abstractions, under the slightest suggestion, begin to morph into torrid flashes of the familiar. Living somewhere between [Charline von Heyl](#)'s sallies and [Cecily Brown](#)'s illegible bedrooms, Lacroix's work builds out an imaginative space large enough to get lost in.

Artnet

February 13, 2023

artnet news

Art Fairs

Here's Your Go-To Guide to All the Fairs Taking Place Over Frieze Week in Los Angeles

From Frieze Los Angeles to Felix, here's what to know before you go.

Artnet News, February 13, 2023

Felix Art Fair February 15–19, 2023

What: The insider's art fair, Felix was co-founded by Dean Valentine, Al Morán, and Mills Morán, and is curated to invite active viewing and conversations. Staged at the iconic Hollywood Roosevelt Hotel, complete with a David Hockney-designed swimming pool, the SoCal setting lends a more intimate and relaxed vibe to the fair.

This year, 60 exhibitors will descend on the landmark building, including 46 returning galleries and 14 newcomers. We've got our eyes on New York-based artist Jeremy Lawson's Abstract Expressionist works at Harper's; a group show put on by Adams and Ollman to celebrate the gallery's 10th anniversary; and Liza Lacroix's site-specific audio sculptures and new paintings on view at Magenta Plains.

Where: Hollywood Roosevelt Hotel

When: VIP Preview | Wednesday, February 15, 11 a.m.–8 p.m.; Public Show Days | Thursday, February 16–Saturday, February 18, 11 a.m.–7 p.m.; Sunday, February 19, 11 a.m.–5 p.m.

Curbed

May 2022

CURBED

Mort & Me in Bed-Stuy The artist Simone Bodmer-Turner lives in this apartment of her own devising with her rescue dog, Mort.

By Wendy Goodman

The Living Room: The daybed is Pierre Chapo from Magan H. The headrest is by Minjae Kim. "I saw that painting" - at right, by her friend Liza Lacroix - "in a dilapidated ornate mansion in Mexico City." The couch is custom in collaboration with Olivia Stutz Design. Photo: Annie Schlechter

It's the first time that I've lived by myself, and it was fun to be actually making all the choices of what was in the space," says the sculptor and ceramicist Simone Bodmer-Turner of her garden-level Bedford-Stuyvesant rental. She had originally moved in here with an ex. After they broke up, she took her time reimagining the apartment with her own things. "I wanted to slowly bring in pieces as I could afford them." Now, the furniture and art are mostly from artist and designer friends.

There's a Pierre Chapo daybed — "my first investment" — which she loves because "the smart design allows it to expand into a full bed for friends and family to stay while in town." The dining table belonged to her parents — "It was our kitchen table growing up" — and originally came from a long-gone mid-century shop in Cambridge, Massachusetts. She's especially proud of the kitchen. "When I moved in, there were all these Ikea cabinets and countertops," she says. Inspired by a Charlotte Perriand kitchen she'd seen in a book, she installed a "curvy cherry countertop and a floating table with a little cubby for sitting," she says, with a matching cherry backsplash.

Bodmer-Turner grew up in Berkeley, California, before her family moved east to Massachusetts. In school, she studied literature with a focus on travel writing and art. But it took a while for her to get back to the art part. That came after a taste of farming and cooking — "my other big love," she says. In 2013, she started working for the farm-to-table sustainable-food-delivery start-up Good Eggs. During her time at the start-up, Bodmer-Turner began taking classes in ceramics and worked at Choplet, Gasworks, and Sculpture Space before getting her own studio near the Navy Yard in 2018. Which turned into another career. This year, in her first solo show at Matter Projects, which ran from February through April, she exhibited 25 pieces, many of them quite large, that included furniture and lighting. "I built my studio around a design line I called the Permanent Collection" — which she describes as a "seasonless line of ceramic vases that draw on ancient ceremonial vessels and modern shapes" of architecture and design — "that is my bread-and-butter group of vessels."

That line fostered wholesale accounts that blossomed during the pandemic with people focused on their homes. The show at Matter was larger than what she had been making, and "the scale of the work was not something that made sense for such a small studio," so she discontinued wholesale and is now delivering pieces directly to her collectors. She is also focusing on her personal work of making sculpture and furniture pieces in the minimal space of her studio, keeping her home base filled with the things that inspire her.

Bodmer-Turner With Mort:

Mort is a mix of cattle dog, pit bull, and Labrador. "I adopted him ten months ago," she says. "He was found in a brickyard in Texas and shuttled up to a shelter in Pennsylvania." The table belonged to her parents.



Artillery

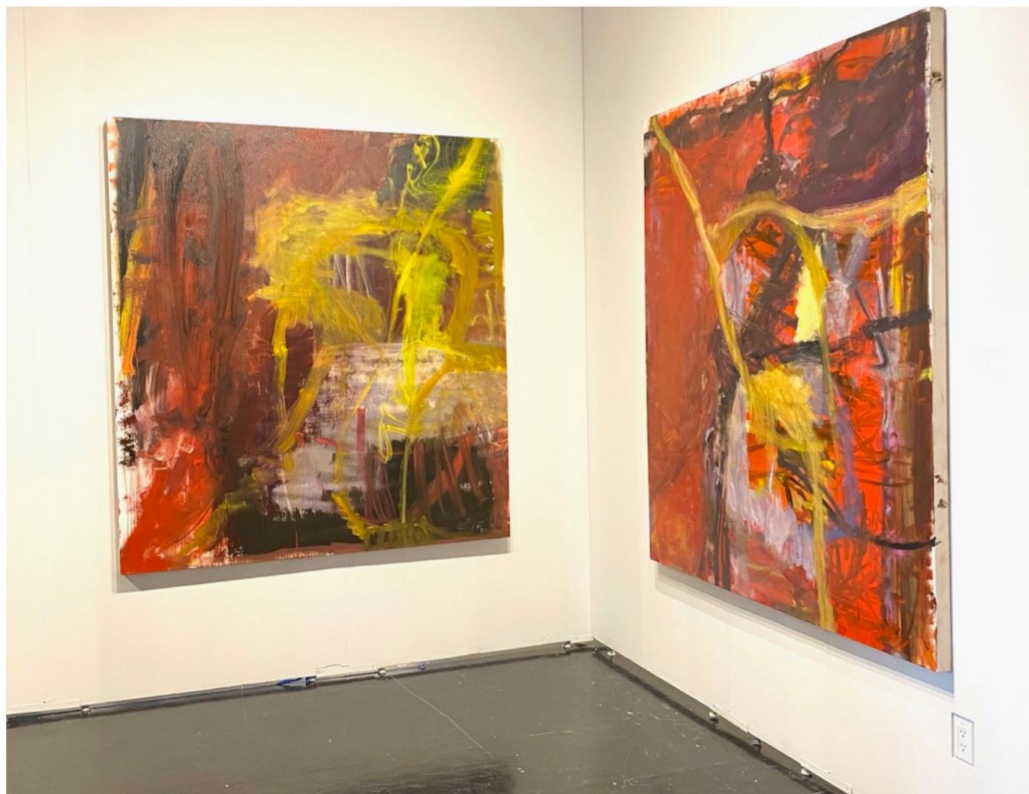
December 2021

artillery

Miami Art Week Artillery Report: Day 4

NADA Art Fair and Jeffrey Deitch's Shattered Glass Show

Nearby, New York's Magenta Plains put together another standout selection of works by Anne Libby, Don Dudley and Liza Lacroix. Reinventing and abstracting everyday objects and symbols of urban infrastructure, Libby's works included an homage to the utilitarian with a polished cast aluminum wall sculpture of window blinds. Her inventive interpretation of abstraction paired well with Dudley's more formal investigations of space and form.



Liza Lacroix in Magenta Plain's booth at NADA; Photo by Annabel Keenan

Libby and Dudley's approaches to abstraction appear clean and crisp in comparison to Lacroix's arresting oil paintings. Toeing the line between order and chaos, her paintings with layers of frenetic brushstrokes seem to both push the viewer away and pull them in at the same time. Her paintings are bold and weighty. The colors are dark, at times even muddy, and there is a confidence to the works that confronts the viewer as if they have disturbed the painting's space.

Cultbytes

December 3, 2021

Cultbytes

Pattern, Decoration, and the New Avant-Garde at Art Basel Miami

Anna Mikaela Ekstrand
December 3, 2021



Liza Lacroix at Magenta Plains, NADA 2021.

At NADA, KDR305 is showing works by Miami-based Nicaraguan painter and ceramicist Joel Gaitan. His hand-built terracotta clay pots are expressive – akin to Joakim Ojanen who is showing some works at The Hole, but distinctly referencing and celebrating Mesoamerican art history and Nicaraguan culture. 56 Henry has an ambitious booth which she rotates daily, when I visited three paintings by Jo Messer were on view. Scenes taking place within every day interiors, Messer melds abstraction and figuration, erotic and mundane. There are some traces of her former teacher Cecily Brown in her broad brush strokes, but Messer's work is uniquely her own. Liza Lacroix's two large abstract oil paintings with humorous titles in Magenta Plains group presentation squarely stand out among the fair's many figurative paintings. *I will watch anything and everything. He is forever*, 2021 plays with both depth and surface through its unusual color pairing and erratic mark making that smears, floats, and whirls. At SCOPE, a new guard of artists are showing, one of them is collage artist Kelly Dabbah, a trained fashion designer that works across the intersections of art, fashion, and design. Through her popular Instagram account she has become a desirable candidate for brand partnerships including work with Moleskin, Anna Sui, and neon company Yellow Pop. Dabbah is showing a series of mirrors and a vintage chair printed with her digital collage that investigates body image, cannabis culture, and consumerism. Within P&D, Miriam Schapiro's *femmage*, feminist collage, carved out a space for female artists and crafts traditionally gendered female, Dabbah continues this trajectory creating work to empower its viewers.

Artists create new worlds, often forcing us to confront the world we live in. Through the sheer number of works it presents, Miami Art Week, opens a window into what is yet to come.

Cultbytes

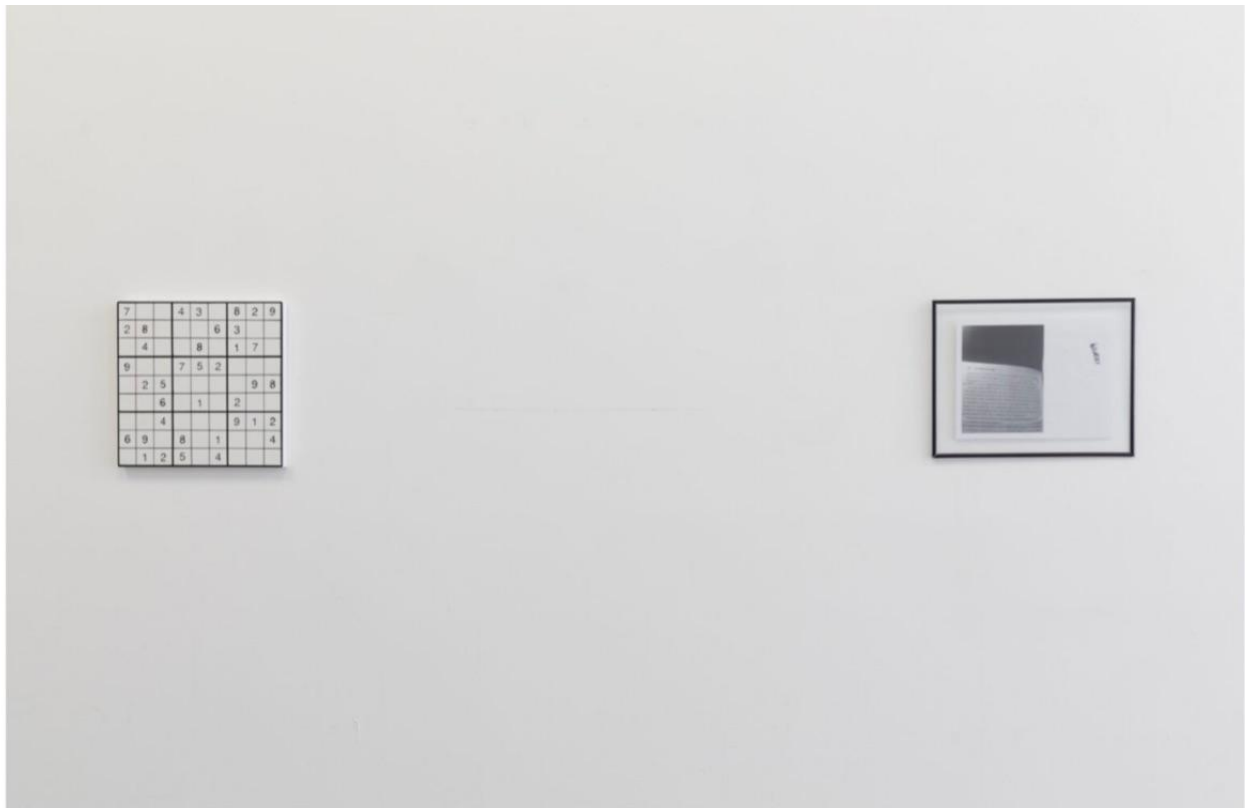
May 11, 2021

Cultbytes

Liza Lacroix and Reece Cox Puzzle Over Transmediality at Midnight Projects

Anna Mikaela Ekstrand

May 11, 2021

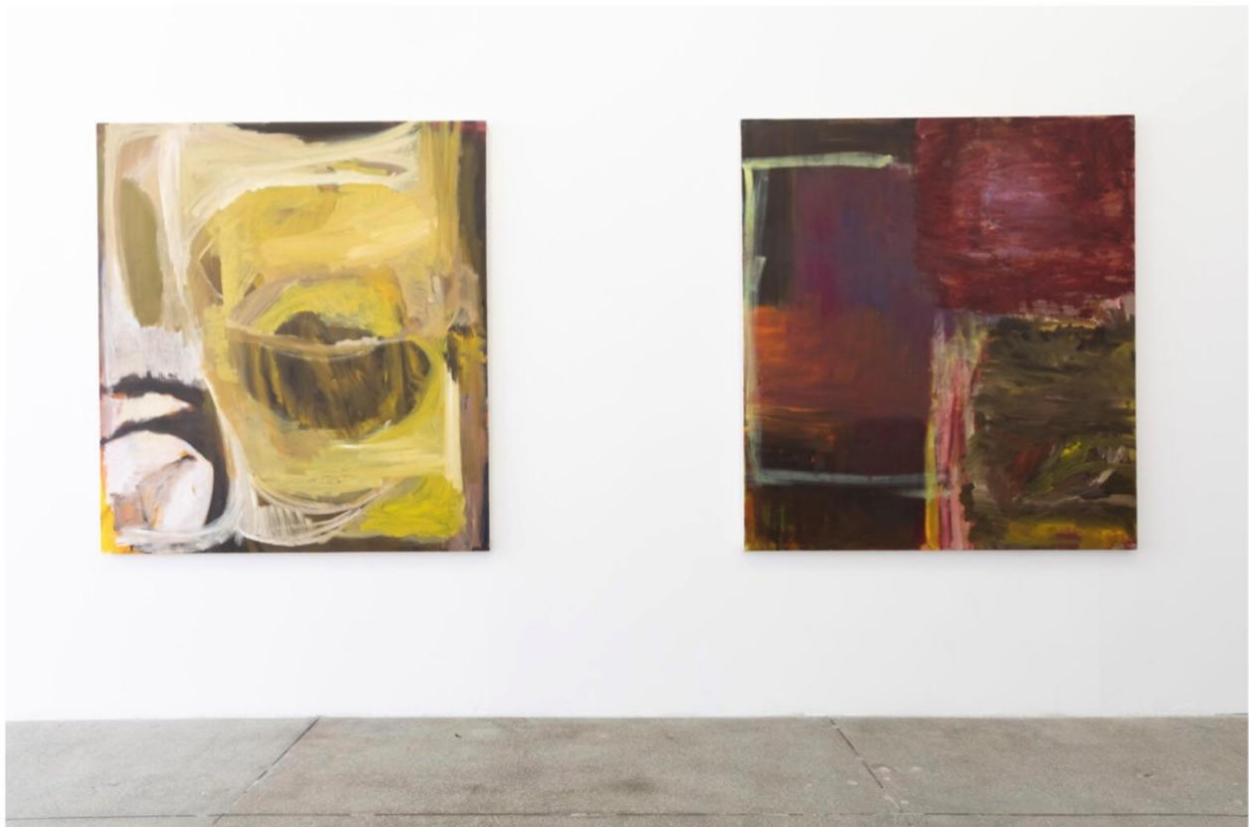


Reece Cox (L) and Liza Lacroix (R) feat. Lode, “a laughing stock or a shocking study of sexual obsession (The medium and the light, Marshall McLuhan),” work on paper, 2021. Photograph courtesy Midnight Projects.

For over a decade, the painter Liza Lacroix and sound artist Reece Cox have been friends, mostly they discuss their studio practice – finding common ground across mediums, but they also share and exchange life events. The itinerant space Midnight Projects second show, “Has This Solved Your Problem of What To Do Next?” presents paintings by both artists, a work from Lacroix’s new series based on reworked photocopies of academic text excerpts, and a sound work by Cox. Marked by the pandemic and a balancing act between penetrating legacy and carrying out artistic revolution, the exhibition grapples with *techné*. Igniting discussion of how sensations and experiences can be communicated across mediums it is a timely deconstruction of some of the fragments that fit into the passages of time.

During the pandemic, we have experienced a slow-down in time and, on a global scale, mental health has taken a toll. Daily the New York Times posts a set of three different – easy, medium, and hard – Sudoku puzzles. In the exhibition Cox presents three paintings of the popular Japanese puzzles published in the NYT March 11th, 2020 issue. The date marks the day that the World Health Organization announced COVID-19 a global pandemic. As the virus continues to ravage civilizations, we have all, in our own ways, tried to make sense of the senseless; processing large amounts of conflicting information from the news cycle. Cox piece speaks to the ease in which many of us categorize our days: easy, medium, and hard. Increasingly, for some, becoming harder and harder. The paintings evoke that daunting feeling that we all have; that life is a puzzle too difficult to solve – a feeling that might dissipate as you solve the Sudokus in the gallery space.

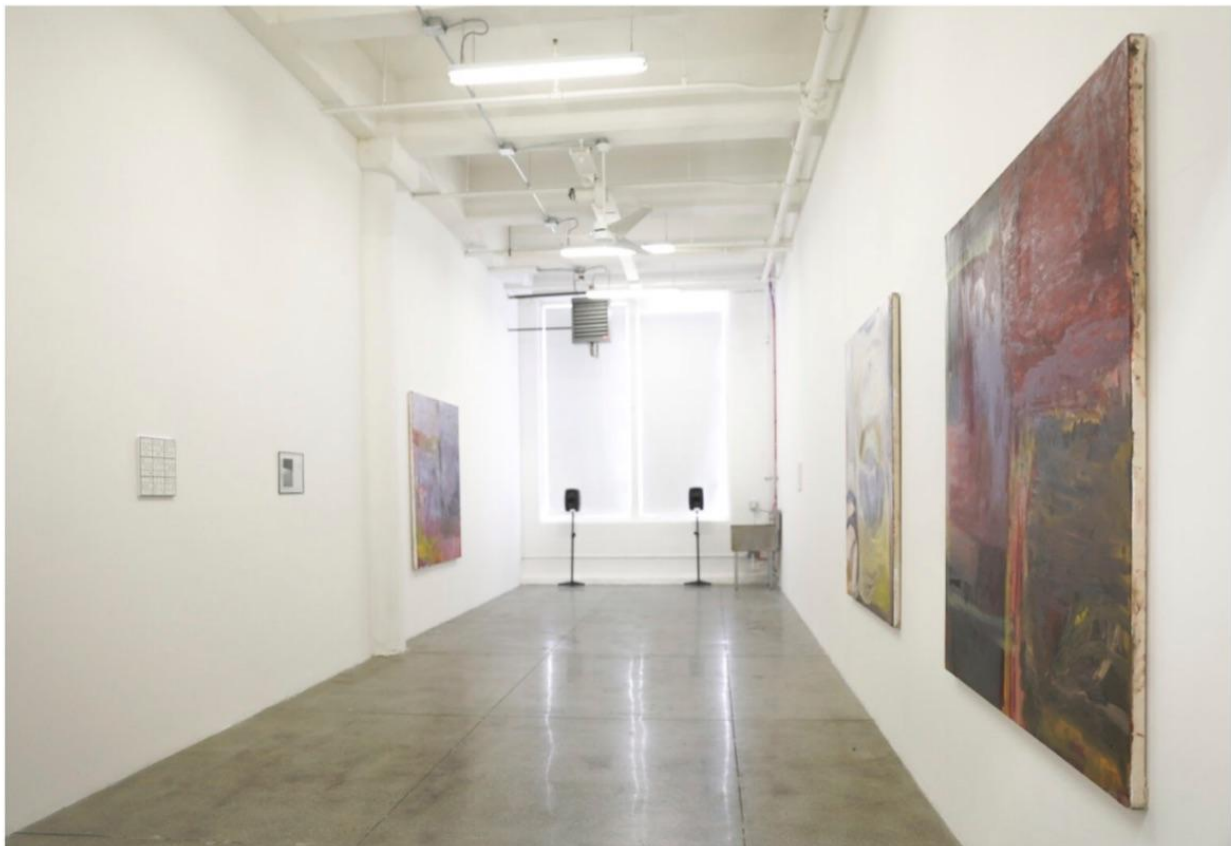
The two artists have been impacted by the pandemic differently, Cox a performing sound artist whose practice is tethered to live performances fueled by tightly packed dancing bodies has changed drastically. Although he has continued to play music live on radio shows and share recordings online he has not been able to play at his regular venues. We have heard our cities change, some sounds disappearing – cars and the late-night dissonance of party-goers, while others, like birdsong, or for those living closer to hospitals, sirens, have become more prominent. In his sound piece “365 Days” Cox examines the sounds he would have played for others if the world were open, snippets of electronic music and sound ebb and flow to the RPM of a heartbeat. Crisp and methodological Cox’s two works represent neatly compartmentalized the experience of collective loss that, albeit at times narrowly, fit within the linearity of time.



Liza Lacroix, "Man One, Man Two." (Left), and "Soak," (Right). Oil on canvas. 2021. Photograph courtesy of Midnight Projects.

Lacroix's work is more energetic, erratic, and humorous, counterbalancing Cox attempts toward structuring, her works instead break boundaries, confuse, and skillfully places the viewer in moments where feelings might conflict. Lacroix works with transferring parts of her emotional life, and fragments of art history onto canvas. The large-scale oil on canvas pictures are both awkward and magnetizing with their odd color pairings and bold use of the picture plane. Art with wit is refreshing in these challenging times. Like jumbled and disorderly musical notes, she uses signifiers – colors, shapes – to create abstract works in which some parts or moments on the canvas bear resemblance to something recognizable, but are hard to pinpoint. The artist cites Cy Twombly, George Baselitz, and Lutz Bacher as a source of inspiration for this series. Lacroix's works were born based on a deep-seated knowledge of the history of painting and conflicting acts of reliance, disregard, and revolt to it.

Through small gestures Lacroix experiments by veering off track from what is traditionally expected from the medium of painting; evoking the human body and its fluids, movement, and sensations of pleasure and pain. An annotated quote by the Canadian philosopher and avant-gardist media theorist Marshall McLuhan further drives home the exhibitions multi- and transmedial angle; “a laughing stock or a shocking study of sexual obsession (The medium and the light, Marshall McLuhan)” is based on a picture sent over text message to Lacroix from Canadian artist Alli Melanson. Together the artists have an attribution system: Lode. As a feminist act of referencing they add ‘Lode’ to a works’ title when it incorporates an idea or element shared or originated by the other. Nodding to Jean-Michel Basquiat and Jennifer Stein's first Xerox series, that unmasks certain colonizing aspects of art historical discourse, Lacroix side-steps or alludes to exploitation by muscularly inserting herself into the McLuhan's writing by reworking the printed page: photographing, photocopying, enlarging, and annotating – a quote has been circled and the word “whore” is scribbled.



Installation view. Photograph courtesy of Midnight Projects.

McLuhan coined the term “the medium is the message” in 1964. “It is only too typical that the ‘content’ of any medium blinds us to the character of the medium,” he wrote in “Understanding Media: The Extensions of Man” which investigated how communications media shaped social change. Overall, the cacophony of mediums that with careful intention are presented in the exhibition and multiple references, mainly in Lacroix’s titles, to the body speak to the ‘sensory turn’ in art history, shepherding the audience to not only pay attention to the visual but also beyond it, to the auditory and sensory experience of the exhibition.

“Liza Lacroix and Reece Cox: Has This Solved Your Problem of What to Do Next?,” April 6-May 6, 2021, Midnight Projects, Mana Contemporary New Jersey. Listen to a conversation between Liza Lacroix and Reece Cox from 2018 on INFO Unltd [here](#).

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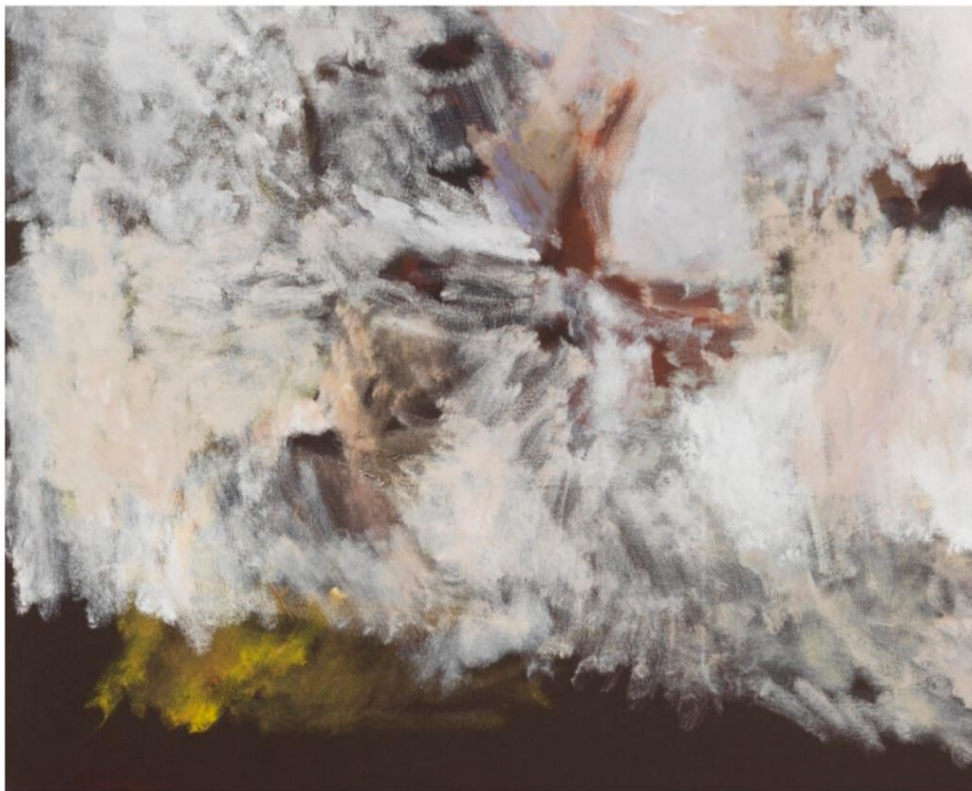
March 20, 2021

Cultbytes

Editor's Picks, NYC – March 20-26th, 2021

Cultbytes
March 20, 2021

Revel in abstraction



Earthly Coil: Brook Hsu, Liza Lacroix, Heidi Lau, Nikholis Planck, Nazim Ünal Yilmaz

Enigmatic artistic visions abound in the group show "Earthly Coil." The exhibition title is a cross between Hieronymus Bosch's famously indecipherable painting, "The Garden of Earthly Delights," and the existential soliloquy given by Prince Hamlet in William Shakespeare's play Hamlet, Act 3, Scene 1 ("When we have shuffled off this mortal coil..."). Especially moving is the exhibition's centerpiece by abstract painter Liza Lacroix. The textured oil painting reveals moments of recognition hidden beneath cloudy paint strokes. The illusive work presents an opportunity to ponder both art and humanity; it is abstract painting at its best.

Magenta Plains

Exhibition runs through April 10, 2021

94 Allen Street, New York, NY 10002.

Artforum

November 2018

ARTFORUM

Vladislav Markov, *xC*, 2017, tar and gasoline on vintage toilet paper, dimensions variable.

Brian Dario, Liza Lacroix, and Vladislav Markov

M 2 3

The palette of this three-person show was dominated by brown hues: in the crude-oil-like sheen of paintings by Liza Lacroix, the grimy residues of sweaty hands and raw materials in sculptures by Brian Dario, and the delicate gradations of burnt umber to dark tan in an installation by Vladislav Markov. Materially, each work was in some way stained. The protective panels of suede in Dario's *Foam*, 2018—a foot-and-a-half-high stack of eighteen single, used work gloves—looked rough, teased into a texture resembling sandpaper. Markov's long sheets of old toilet paper, *xC*, 2017, which had been soaked in tar and gasoline, hung like a row of worn coats along one wall of the gallery. Though durable enough to withstand the artist's process, the tissue was torn and puckered. Within this context, Lacroix's works—*Untitled*, 2017, and *Untitled*, 2018—also seemed to be less “paintings” in the traditional sense than modifications of canvas as a textile. On the larger piece from 2017, thin brushstrokes and fingerprints feathered a border around the central block of a uniform, leathery color, which could have been some other viscous material.

The press release for the show declined to describe or analyze the art on view. In terms of their forms and properties, the works seemed to function as meditations on time—time as labor, or aggregation as a marker of time. Even Dario’s gloves, with the thicker fingers aligned so that the overall form created an upward-reaching gesture, felt like a stop-motion animation of a hand being slowly raised. The palpability of time could be considered a result of most of the works looking used—as though they had already lived a life outside the studio and gallery—thereby emphasizing both the *taking* and the *doing* in Jasper Johns’s famous instructions to “Take an object / Do something to it / Do something else to it. [Repeat.]” Here one returns to the concept of labor, thinking now of whose labor is framed and what that labor entails. If Dario’s *Foam* brings to mind blue-collar workers welding and perspiring in the warehouse, or even fabricators making art, his *Untitled*, 2018, shifts the focus to more minimal gestures. This small sculpture is merely a white handle grip, dingy from human contact, taken from the artist’s bike. It was pulled off the handlebar in such a way that it folded in on itself, and thus appears vaguely sexual. Markov’s *xC* similarly complicates such questions of labor. As vintage material, the toilet paper—mass-produced, originating in a factory—had already been marked by age, but not by use. Its beige tone may have resulted from a long wait in a supply closet, or from Markov’s procedure. Within this formal dialogue, it is tempting to again break down Lacroix’s paintings, to discuss them as if they are sculptures, the canvas another readymade sullied by fingertips, scuffs, dust, and paint until it was finally relieved of its banality and hung in the gallery.

But to focus on processes and histories is to neglect something important about the way these objects sat with each other in space. *xC* fluttered and breathed, sighing at its more solid, painterly cousin, Lacroix’s 2017 canvas, across the room. *Foam* reached out, offering an invitation to touch, hinting at the tactility of its neighbors. Dario’s bike grip sculpture was more hesitant to reveal itself, fitted carefully over a metal rod protruding from the far wall of the gallery. While searching for the work or coming upon it by chance, one was made more aware of the rawness of the exhibition space: its beams and rafters and plastic-covered pipes could also be works. The *Untitled* paintings looked on stoically, absorbing and refracting light in intermittent whispers.

—Mira Dayal