

LIZA LACROIX

Liza Lacroix (b. 1988, Montreal, QC) has exhibited at Magenta Plains, New York, NY (2022, 2021); Albertusstrasse, Galerie Gisela Capitain, Cologne, DE (2022); Zweigstelle, Galerie Gisela Capitain, Rome, IT (2022); Midnight Projects, New Jersey, NJ (2021); Peana, Monterrey, MX (2018); M23, New York, NY (2018); AC Repair, Toronto, CA (2016); and Popps Packing, Hamtramck, MI (2015). Lacroix lives and works in New York, NY.

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 Laeroix - "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.



The Kitchen: “The counter and backsplash was installed by Cain Cain Studio. Bodmer-Turner says, “We added shelving and an original traditional butcher block that I replaced with this curvy Cherry countertop when the butcher block started to split.”



“In the alcove there is a vessel that Bodmer-Turner describes as “an original hand-built Single Stem from when I was making them all by hand that I kept. There are other found objects from flea markets and hikes.” The canvas semi circular seat around the dining table is by Lukas Gschwandtner from Maniera Brussels.



Artillery

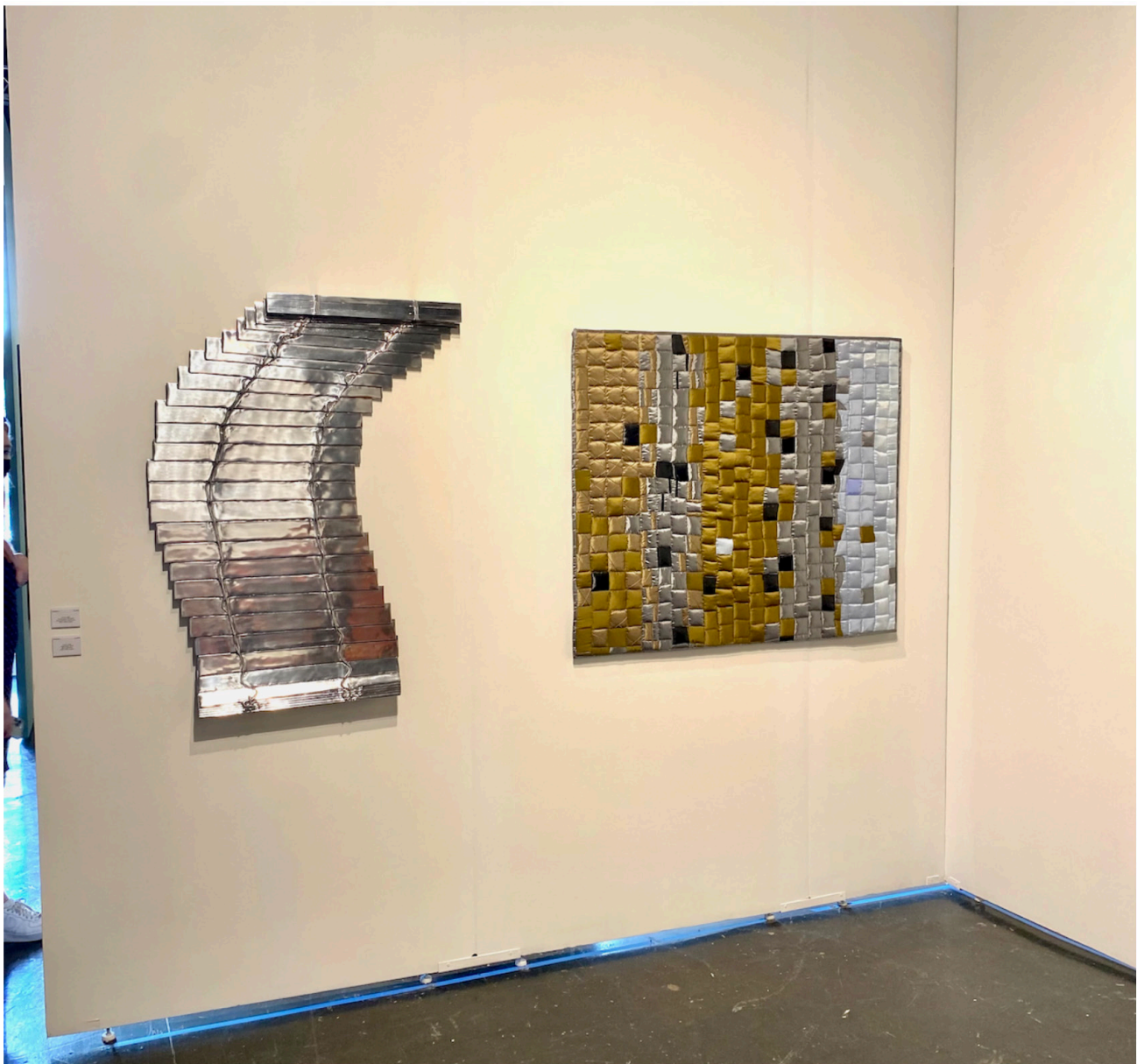
December 2021

artillery

Miami Art Week Artillery Report: Day 4

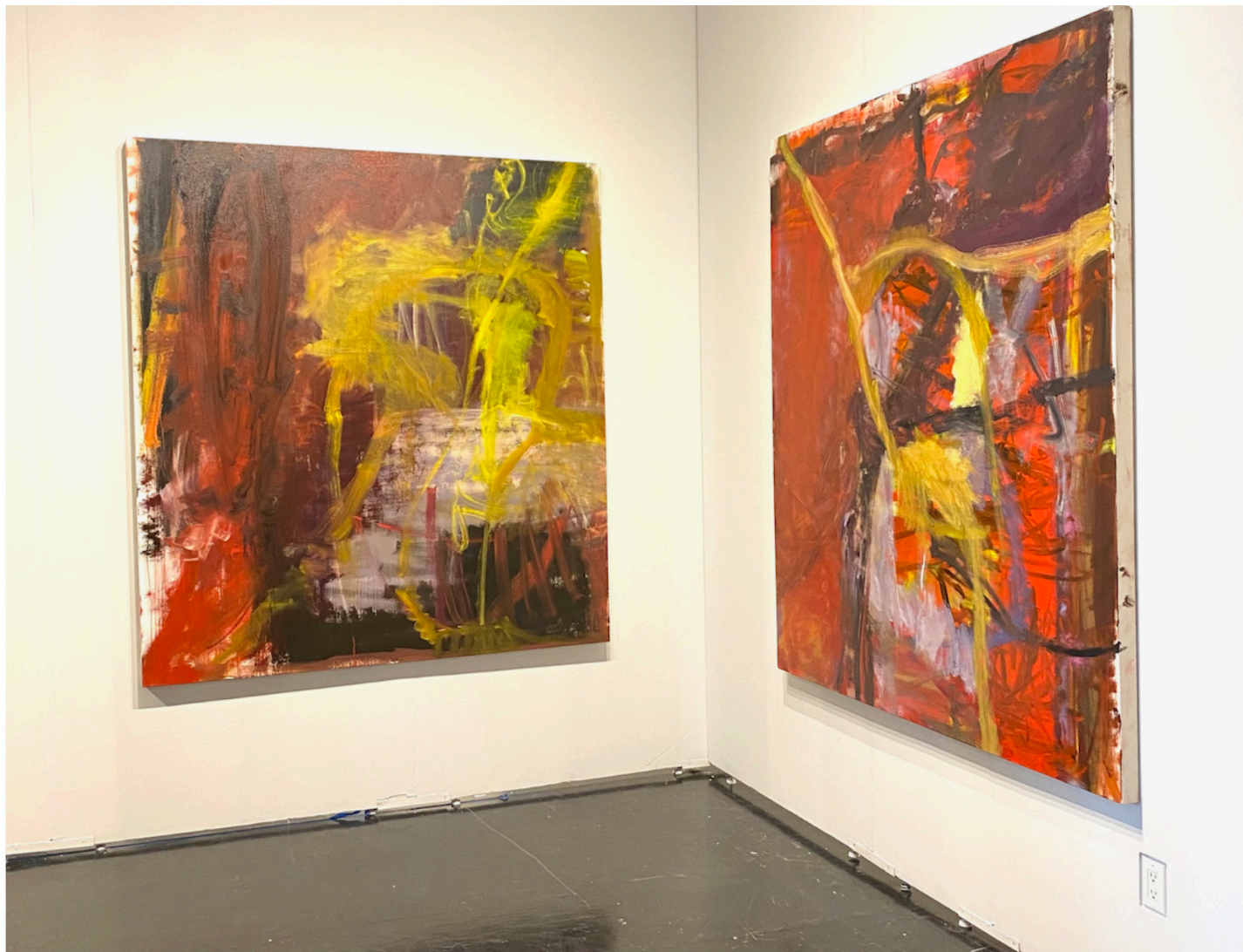
NADA Art Fair and Jeffrey Deitch's Shattered Glass Show

by Annabel Keenan | Dec 4, 2021



Anne Libby in Magenta Plain's booth at NADA; Photo by Annabel Keenan

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

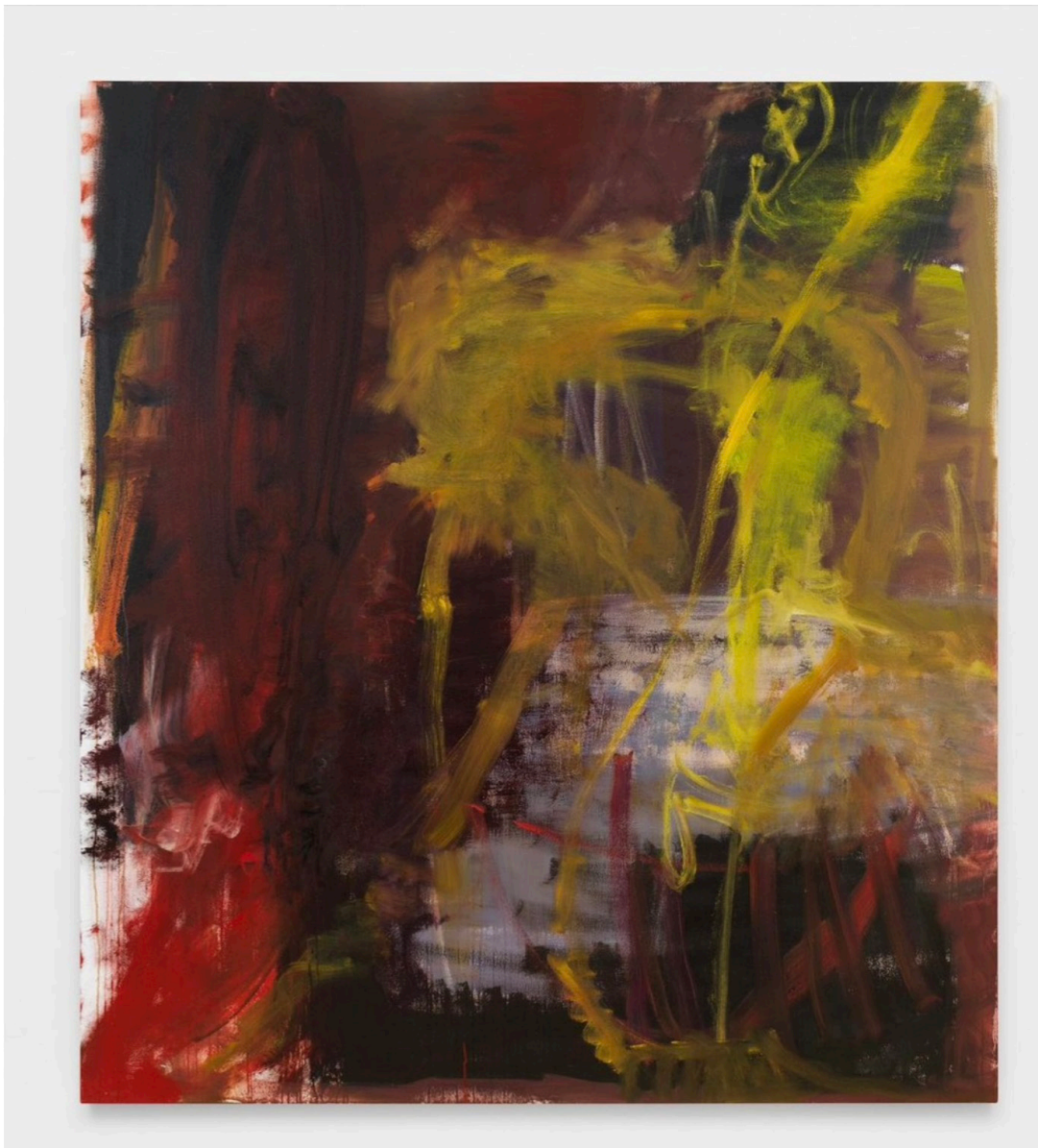
December 2021

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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.

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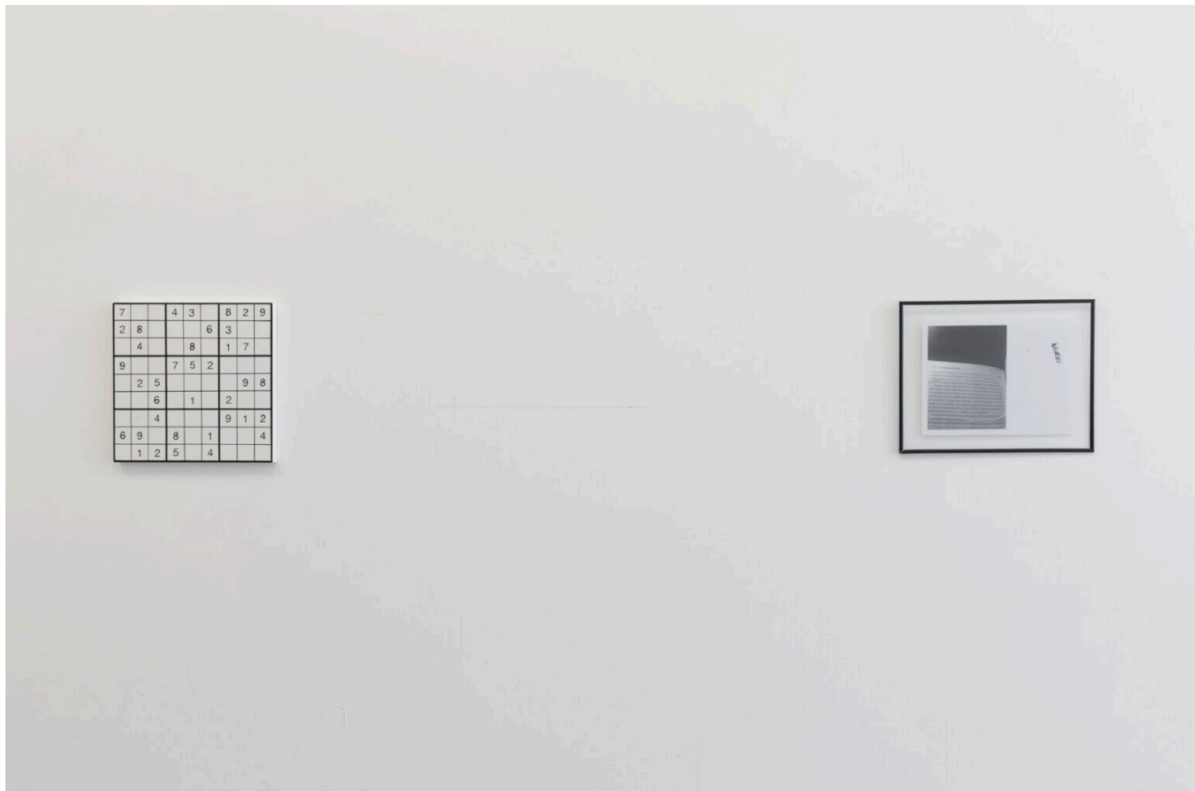
May 2021

Cultbytes

Liza Lacroix and Reece Cox Puzzle Over Transmediality at Midnight Projects

Anna Mikaela Ekstrand

May 11, 2021

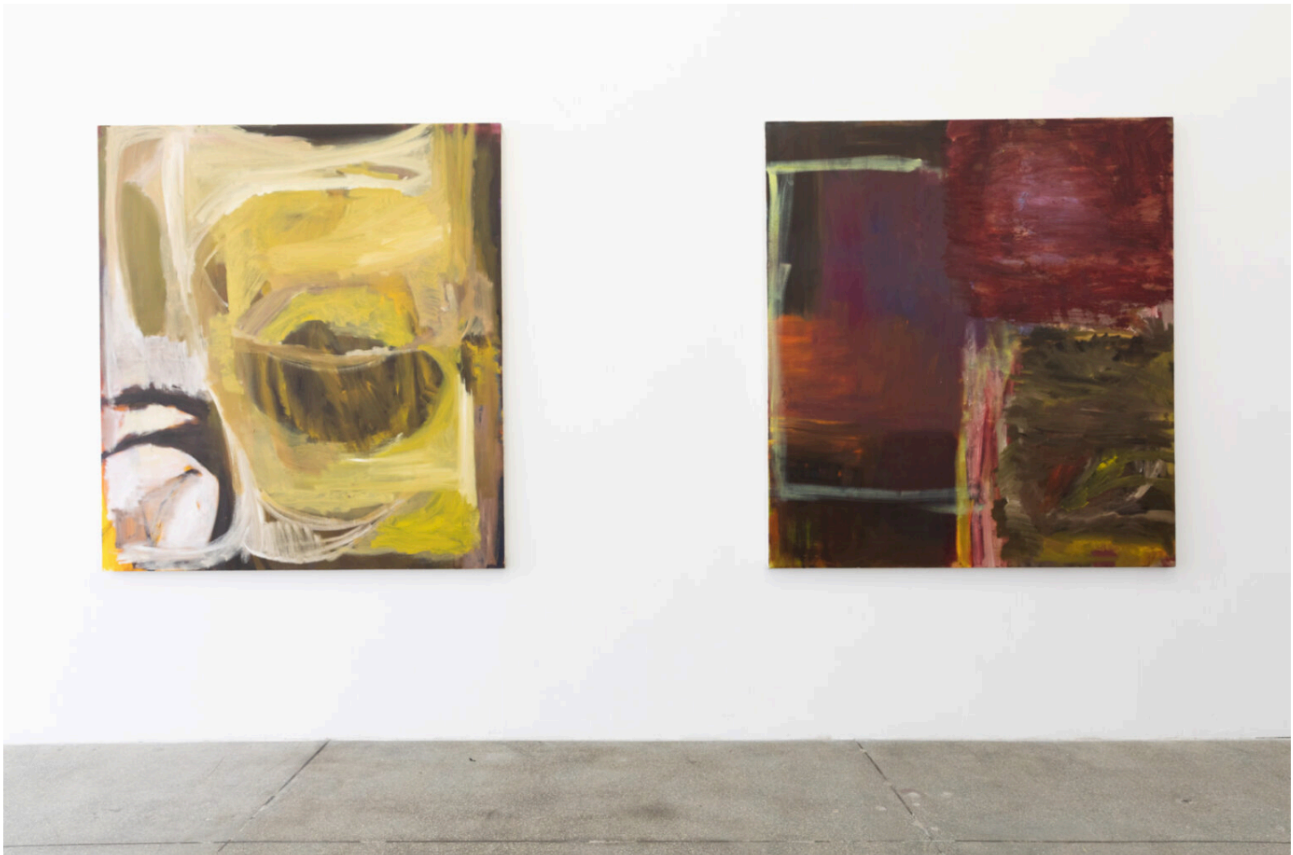


Reece Cox (L) and Liza Lacroix (R) feat. Lode, “a laughing stock or a shocking study of sexual obsession (The medium and the light, Marshall McLuhan),” work on paper, 2021. Photograph courtesy Midnight Projects.

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.

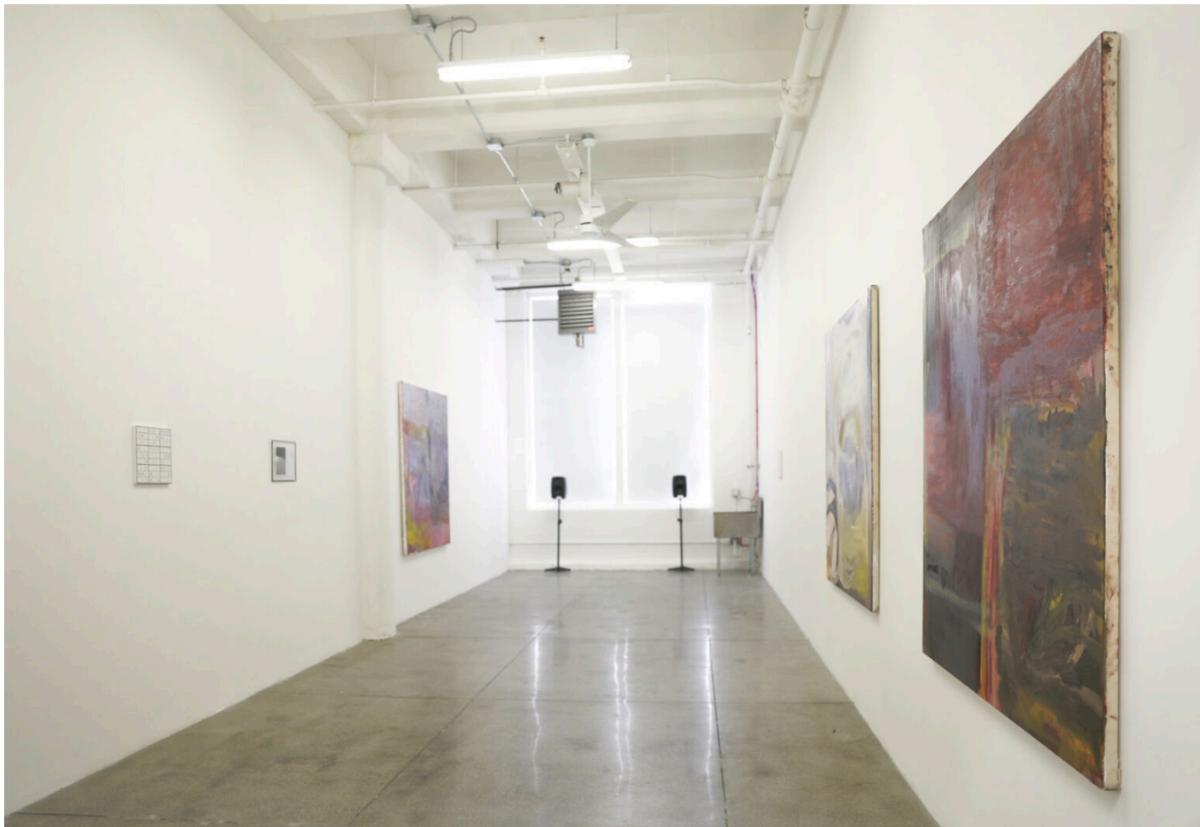
The two artists have been impacted by the pandemic differently, Cox a performing sound artist whose practice is tethered to live performances fueled by tightly packed dancing bodies has changed drastically. Although he has continued to play music live on radio shows and share recordings online he has 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](#).

Cultbytes

March 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