

GALERIE GISELA CAPITAIN

LIZA LACROIX

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Liza Lacroix has exhibited at Midnight Projects, New Jersey, NJ, Magenta Plains, New York, NY (both 2021), Peana, Monterrey, M23, New York, NY (both 2018), AC Repair, Toronto, CA (2016), and Popps Packing, Hamtramck, MI (2015). Lacroix will mount a forthcoming exhibition at Magenta Plains in 2022 and at Galerie Gisela Capitain in 2023.

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*The echo of alien speech that pours into me
day and night and night an day*

Albertusstrasse 9-11

02.09 - 01.10.2022



9-11









A wooden table with a white drawer, displaying two large, abstract, purple-toned artworks. The table is positioned in a minimalist gallery space with white walls and a dark tiled floor.

A doorway leading to a bright outdoor area with greenery, visible through the glass panes of the door.







night. And and. night
2022
Oil on canvas
122 x 152,5 cm



day in day out out day day day
2022
Oil on canvas
122 x 152,5 cm



you wait
2022
Oil on canvas
122 x 122 cm



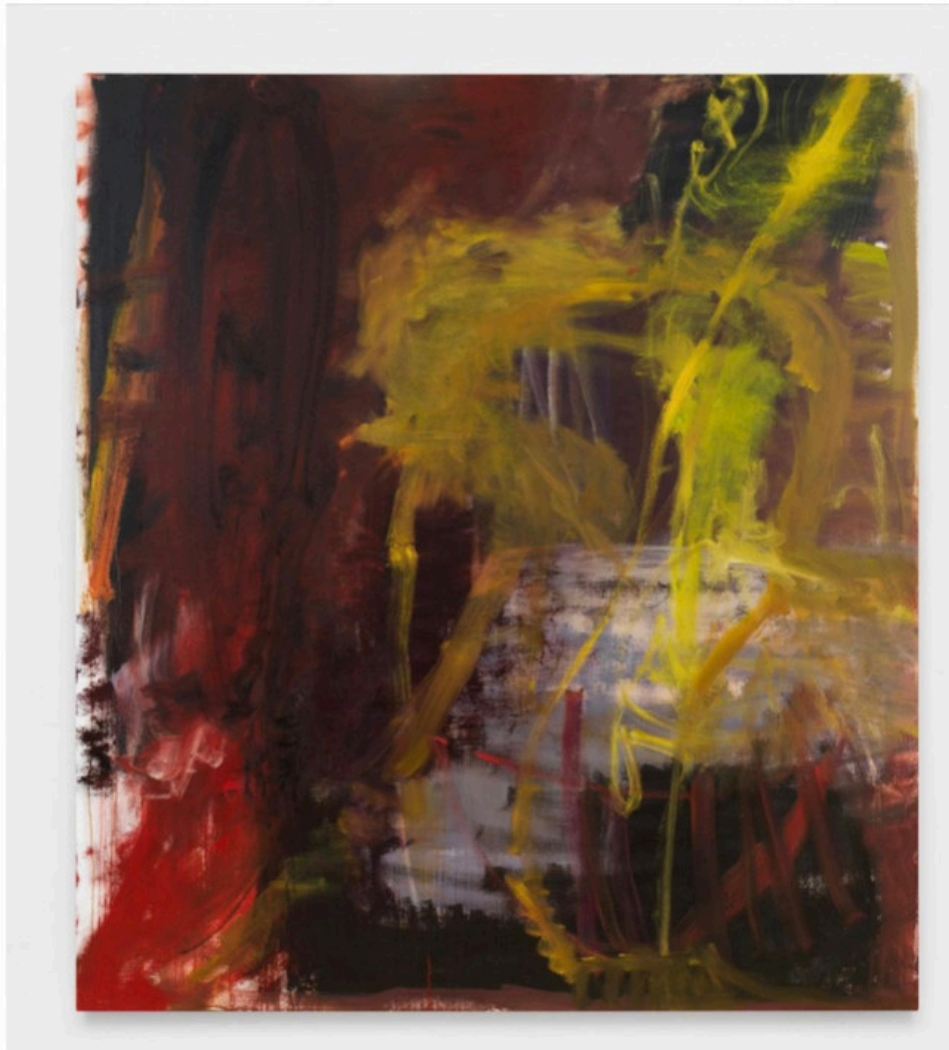
*The echo of alien speech that pours into me day and
night and night and day (ft. Lode)*
2022
Archival pigment print on Hahnemühle Photorag
Ultrasmooth 305g, acrylic glass
120 x 62 x 30 cm



Selected Press

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.

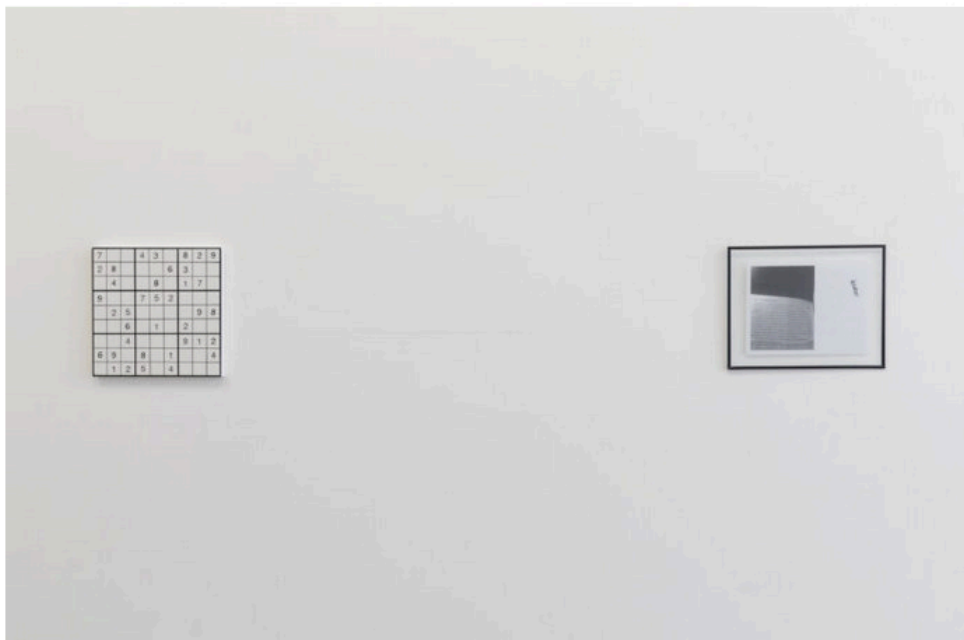
Artists create new worlds, often forcing us to confront the world we live in. Through the sheer number of works it presents, Miami Art Week, opens a window into what is yet to come.

Miami Art Week ends on Sunday December 5th, 2021.

Contemporary

Liza Lacroix and Reece Cox Puzzle Over Transmediality at Midnight Projects

Anna Mikaela Ekstrand
May 11, 2021

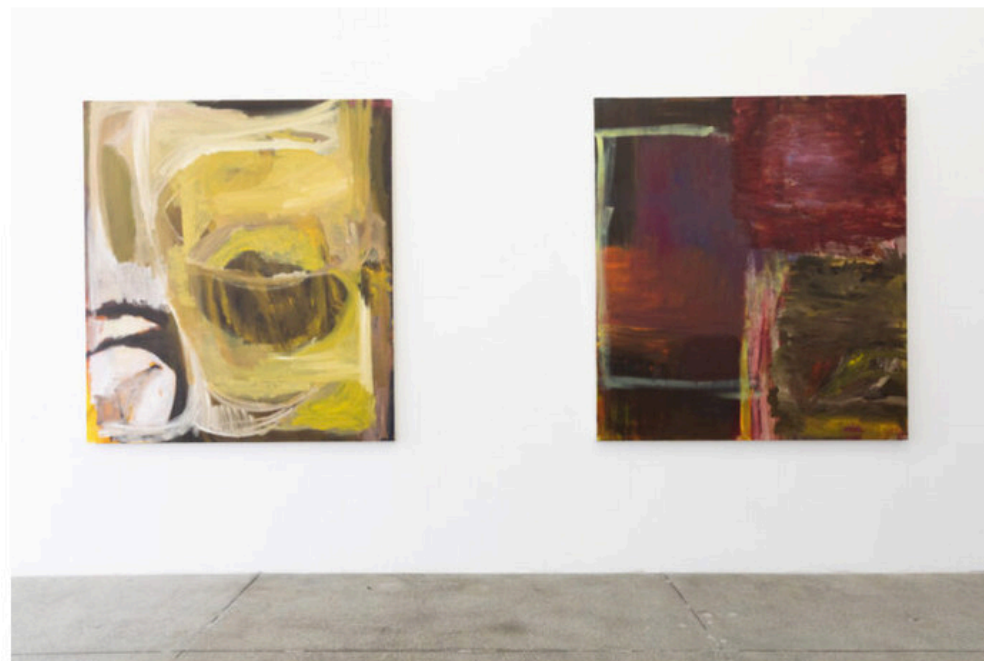


Reece Cox (L) and Liza Lacroix (R) feat. Lode, "a laughing stock or a shocking study of sexual obsession (The medium and the light, Marshall McLuhan)," work on paper, 2021. Photograph courtesy Midnight Projects.

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.

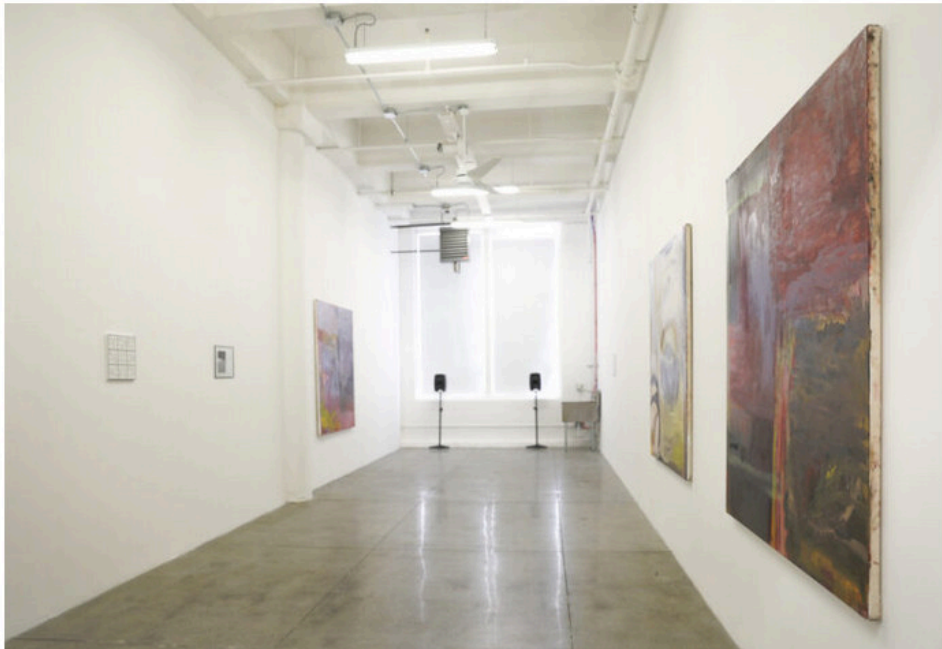
The two artists have been impacted by the pandemic differently, Cox a performing sound artist whose practice is tethered to live performances fueled by tightly packed dancing bodies has changed drastically. Although he has continued to play music live on radio shows and share recordings online he has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

ARTFORUM



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

Brian Dario, Liza Lacroix, and Vladislav Markov

M 23

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

LIZA LACROIX

Born 1988 in Montreal, QC
Lives and works in New York

Education

2020 MFA Hunter College, New York
2011 BFA OCADU University Drawing and Painting Major, Toronto, ON
2007 DEC Dawson Cegep Fine Arts Major, Montreal, QC

Solo Exhibitions

2022
Galerie Gisela Capitain, Cologne (forthcoming)

2021
Magenta Plains, New York (forthcoming)
Midnight Projects, New York, NY

2018
We tried it and it's true, Peana, Monterrey, MX
Drawings and Other Information, The Front Room Gallery, Waterloo, ON

2017
Tell Them I Said No, MAW, New York

2016
Genii Loci, AC Repair co., Toronto, ON

2015
Detroit June 2015, Popps Packing, Hamtramck, MI

2014
Single Minded, Huntclub, Toronto, ON

2013
Works, Soho Gallery 89, New York, NY

2012
Abatement, Creatures Creating Gallery, Toronto, ON

Selected Group Exhibitions

2020
Transatlantico, Mana Contemporary, Jersey City, NJ

2019
Pazzo Palazzo, Palazzo Monti, Brescia IT

2018
FISH, Family, Montreal, QC
Brian Dario, Liza Lacroix, Vladislav Markov, M23, Brooklyn, NY
The Sun shuts out a dying Light, which we eat to stay alive, curated by Adrian S. Bara, Mexico City, MX

2016
On Tap, Max Fish, New York
Not One: But The Other, Art Bermondsey Project Space, London
Nothing Is As Stark As The Body Next To You, AC Repair co., Toronto

2015
Hidebound, MAW gallery, New York
Modern Living, Warren G. Flowers, Montreal

2014
Experiencing Perspectives (juried), Mercedes-Benz Financial, Toronto
Single Minded, Huntclub, Toronto
SUPER HUMAN, Plus Gallery, Denver
To store and organize materials, Gag bit gallery, Brooklyn, NY

2013
Ethereal Beings, Creatures Creating Gallery, Toronto
MAMA BIRDING, Communications Gallery, Toronto
MAMA BIRDING, Loom Gallery, Brooklyn, NY

Residencies

2018
Palazzo Monti, Brescia,
Pocoapoco, Oaxaca
Duncan (invitational), Albuquerque

2015
Popps Packing, Hamtramck, MI

2014
Animamus Art Salon (invitational), Apiary Studios, London, UK

2009
OCADU Satellite Program, Florence, IT