

# Tina Girouard | A Place That Has No Name Art Basel, Features Sector, Booth D4 June 19-22, 2025

Anat Ebgi is pleased to present a focused survey of artworks by American artist Tina Girouard (1946-2020). The selection draws from works made during the 1970s including *Sky Above, Earth Below* (1974), major works from *Walls Wallpaper* and *Test Pattern* drawing series, along with a selection of performance documentation, highlighting works the Girouard created in Europe during this period. This presentation marks the artists's first solo exhibition in Europe since 1984 and a return to Basel since Holly Solomon Gallery presented her work there in 1977.

Sky Above, Earth Below comprises four bands of 'Solomon's Lot' fabrics suspended across the ceiling and four cut sheets of patterned linoleum flooring arranged below it on the ground. Engaging minimalist concerns with materiality, volume, and perception, Girouard delineated a cube within the exhibition space. However, her use of domestic materials—airy, floral fabrics and decorative home flooring—also links the installation to experiments in post-minimalism and provisional architecture. The work echoes the wall-bound arrangements in the booth that also address the domicile as a subject.

Girouard grew up on a farm in Louisiana "between De Quincy and Lake Charles [...] a place that has no name." Her work can be situated in a similar nonplace, permeating several art historical movements. Girouard's practice is connected to the post-minimalists and is also deeply associated with the Pattern and Decoration movement in New York. Intertwined with feminist art history, are Girouard's considerations of domestic space and the "women's work" such as washing, cooking, sewing, and sweeping, that has become indicative of her practice. Reworking

art into something increasingly unpredictable and uncategorizable, ever close to life itself, Girouard exploits the porousness of her materials and conceptual classifications.

As an important member of the SoHo art scene, Girouard was a founding participant of 112 Greene Street Gallery, The Anarchitecture Group, Clocktower Gallery (now MoMA PS1), the artist-run FOOD restaurant with collaborators Gordon Matta-Clark and Carol Goodden, Holly Solomon Gallery, Creative Time, and The Fabric Workshop in Philadelphia. In addition to her own projects, Girouard was involved in films, videos, and performances by her artist peers including Keith Sonnier, Richard Serra, Lawrence Weiner, Nancy Holt, Laurie Anderson, and the Natural History of the American Dancer, among others.

Girouard's participation in and influence on the SoHo art scene of the 1970s represents an elusive social energy of the period—marked by the spirit of collaboration, and a willingness and commitment to dispense with limitations: aesthetic, conceptual, and political. She countered the austere minimalist art being made at the time with exuberant color, eclectic compositions, and unorthodox materials. Eschewing any kind of media specificity in her performances, videos, paintings, and installation pieces, Girouard's work incorporates anything from silk fabrics, tapestries, wallpapers, to rolls of linoleum and pressed tin tiles. Her work is as varied as her imagination. Her ideas about the potential of art and life making are charming and accessible, ordinary and profound, revealing the genius and magic of her mind.

Girouard's first comprehensive retrospective *SIGN-IN* is currently on view at the Museo Rufino Tamayo in Mexico City through September 14, 2025. The retrospective debuted at the Ogden Museum of Southern Art, New Orleans in 2024, and subsequently travelled to the Center for Art, Research, and Alliances (CARA) in New York last fall. The travelling exhibition is curated by Manuela Moscoso, Executive and Artistic Director of CARA, together with Andrea Andersson, Rivers Founding Director and Chief Curator, and with Jordan Amirkhani, Rivers Curator. A forthcoming catalogue of the exhibition will be released in October 2024.

Girouard mounted performances and installations across Europe including international art events such as Documenta V and VI, Kassel, DE; 10th Paris Biennale, Paris, FR; International Performance Festival, Landhaushof, Graz, AT; and the Venice Biennale in 1980. Between 1976 - 1982 she performed at Centre d'Art Contemporain, Geneva, CH; Musée d'Art Moderne, Paris, FR; The Orangerie, Kassel, DE; Palais des Beaux Arts, Brussels, BE; Zagreb, Croatia (former Yugoslavia); and De Vleeshal, Middleberg, NL.

Girouard had a 1983 mid-career survey mounted at the Museo Rufino Tamayo in Mexico City and has exhibited widely at museums and institutions including Stedelijk Museum, Gent, BE; Mumok, Vienna, AT; MOCA, Los Angeles, CA; Hessel Museum of Art at Bard College, NY; ICA Miami, FL; ICA Philadelphia, PA; Ludwig Forum for International Art, Aachen, DE; Palais des Beaux-Arts Brussels, BE; Walker Art Center, Minneapolis, MN; New Orleans Museum of Art, New Orleans, LA; Museum of Contemporary Art Chicago, IL; and the Kitchen, NY; among others.

Girouard's work is in the permanent collections of the Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY; Dallas Museum of Art, Dallas, TX;



Tina Girouard standing in a sugarcane field, c. 1970s © Courtesy of the Estate of Tina Girouard.

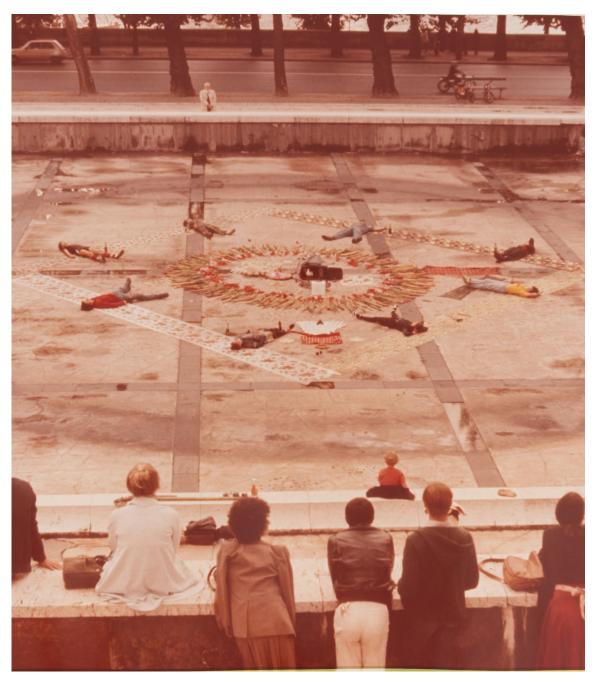
Contemporary Art, University of Pennsylvania, Philadelphia, PA; Ludwig Forum fur International Kunst Aachen, DE; Rufino Tamayo Museum, Mexico City, Mexico; and Stedelijk Museum Actuele Kunst, Gent, Belgium.

Since 2019, the artist Estate of Tina Girouard has been represented by Anat Ebgi, Los Angeles / New York. The gallery presented an historic restaging of one of her important performances *Pinwheel (1977)* in curatorial partnership with Lumi Tan and The Kitchen, NYC for the inaugural Meridians sector at Art Basel Miami Beach in 2019. The following February in 2020 the gallery presented the first solo exhibition of Girouard's work in Los Angeles, the last presentation of her work prior to her passing. In fall 2024, Anat Ebgi presented *I want you to have a good time*, a solo exhibition centered around the re-performance of Girouard's *Sound Loop* from her *Time and Distance* series (1970), an examination of the artist's use of layering, seriality, language, and performance as an approach to world building.

Girouard's installation works materialize in iterations and variations, often in response to specific sites for her exhibitions. The 'Solomon's Lot' fabrics—lengths of uncut Japanese silk from the 1940s-were featured in numerous of Girouard's performances and exhibitions from 1969 to 1977. The fabrics came to Girouard as a dowry from the attic of her mother-in-law, who had purchased them from a travelling drygoods salesman named Solomon Matlock peddling his lot through Louisiana. Girouard describes feeling the responsibility to "continue the history" of the silks, resolving never to cut them, but to use them for special occasions.

Girouard's relationship to the 'Solomon's Lot' fabrics became that of custodian and collaborator. The fabrics have their own storied exhibition history appearing in performances and installations at art spaces throughout the United States and Europe including her performance Swiss Self (1976) at Centre d'Art Contemporain, Geneva, CH; Grand Passe Partout (1977) at Musée d'Art Modern, Paris, FR; and North East South West (1977) at Documenta VI, Kassel, DE.

Girouard invited other artists and dancers to use these itinerant installations as part of their work. The reappearances of the 'Solomon's Lot' fabrics culminated in their grand finale in Pinwheel, which took place at the New Orleans Museum of Art in 1977 as part of an exhibition *Five From Louisiana*, featuring Robert Rauschenberg, Lynda Benglis, Keith Sonnier, Richard Landry, and Tina Girouard.



Tina Girouard's Grand Passe Partout at the 1977 Paris Biennale, featuring her 'Solomon's Lot' fabrics.



Sky Above, Earth Below (1974) comprises four bands of fabrics from 'Solomon's Lot' suspended across four cut sheets of patterned linoleum flooring, titled Red Lot (1971), arranged in a square below it. Through each new installation or performance initiated with these materials Girouard exposed the way the rigid armature of 'Solomon's Lot' allows for interpretation, ceremony, and the spiritual through performative action. Mutable, portable, interchangeable, Girouard used the fabrics as active participants, continually finding new ways to unlock their potential. Here she delineated a cube within the exhibition space, experimenting with provisional architecture and building on minimalist preoccupations with volume. Their floral and botanical patterns echo the wall-bound arrangements of wallpaper addressing the domicile as a subject.

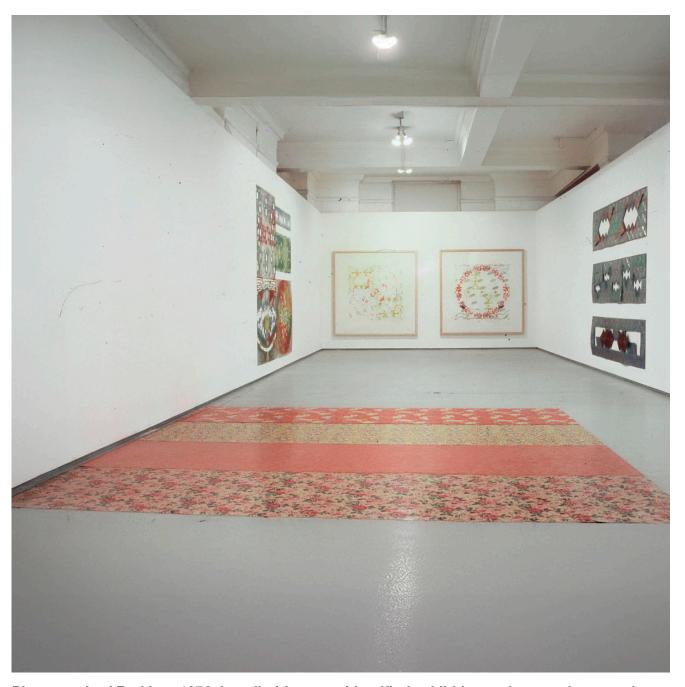


Tina Girouard *Sky Above, Earth Below,* 1974. Installation at MoMA Clocktower, Curated by Alanna Heiss, © Courtesy of the Estate of Tina Girouard.



Tina Girouard's artistic oeuvre includes installation projects made from materials such as wallpaper, fabric, linoleum, and metal. In Red Lot (1971) four cuts of patterned vinyl flooring are arranged in a square on the ground. These elements reframe the exhibition space as a domestic site. a recurring motif in Girouard's work. The gesture stands in contrast to the austere formalism and dry self-serious conceptualism associated with artists whose work dominates art historical discourse of 1970s New York, such as Carl Andre or Richard Serra-the latter which Girouard collaborated with on an early video piece Tina Turning (1969) and is in the Whitney Museum's collection.

Vinyl flooring was first introduced at the 1933 "Century of Progress" Exposition in Chicago, though its popularity and widespread adoption occurred during a post-World War II housing boom in America. The floral motifs Girouard employs—still available in the 1960s and 70s—carried personal resonance, evoking familial memory, cultural continuity, and the affective dimensions of home. Red Lot was previously exhibited in 1983 as part of Girouard's mid-career survey *Vámonos* a Mexico at the Rufino Tamayo Museum in Mexico City.



Photograph of Red Lot, 1976, installed for an unidentified exhibition, unknown photographer, © Courtesy of the Estate of Tina Girouard.



Tina Girouard

Air Space Stage, 1972

'Solomon's Lot' fabrics

144" x 144" (365.76 x 365.76 cm)

#TG1069





# Tina Girouard Wall's Wallpaper II, 1974

Mixed media, framed Frame 37" x 30" (94 x 76 cm) Wallpaper 72  $\frac{1}{2}$ " x 70" (184 x 178 cm) #TG1106



Walls Wallpaper II comprises two elements: industrially manufactured wallpapers mounted on cheese cloth, featuring motifs of arranged florals and sprays of greenery, alongside a handwritten diagram of instructions on gridded paper that outlines "conditions," "installations," and "illustration." The framed paper describes the wallpapers' formal structures and offers instructions that indicate the work was intended for permanent display. As a pair they offer considerations about potentiality and possibility.

Art critic Christopher Knight describes Girouard's Walls Wallpaper works as "a marvelous sendup of classic geometric wall drawings, complete with their own complex set of instructions... loaded with sentiment, unruly memory and wit." Walls Wallpaper II is part of a suite of four works with an accompanying diagram, Walls Wallpaper I is in the permanent collection of Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York, acquired in 1992.

Girouard made other works from combinations of four wallpapers such as the horizontally composed Wallpaper (1973) or with variations of fabrics such as Ohne Titel (1979) in the permanent collection of mumok - Museum moderner Kusnt Stiftung Ludwig Wien, Vienna, AT, acquired in 2019. Girouard's approach to these materials reveals how she, as with many of her Pattern and Decoration peers, desired to allow the works to play directly with their setting and to open up ideas about boundaries and spatial framing.



Tina Girouard's former husband and collaborator Richard "Dickie" Landry plays saxophone in front of Walls Wallpaper II at the opening of SIGN-IN, Ogden Museum of Southern Art, New Orleans, LA

### CONDITIONS

INSTALLATIONS

THE PIECE EXISTS MOUNTED TO CLOTH TIT POSSIBLE WALL INSTALL ATTOMS INSTACLATION IS PERMANENT OR DESTROYED FINAL INSTALLATION IS PERMANENT THE ORDER OF FOUR LENGTHS IS GIVEN BELOW PROFESSIONAL PARER HANGERS DO THE INSTALLING THE WALL PAPER IS BACKED BY FINE CHEESECOTA THE CHEESECLOTH EXTENDS BEYOND THE PAPER -BY 2INCHES ON ALL FOUR SIDES FACH CENGTH IS FIVE FEET FOUR INChES WITH NO WASTE THE INNER EDGES ARE TRIMMED AND MATCHED PATTERN TOPATTERN THE OUTER EDGE IS NOT TRIMMED

ILLUSTRATION



Tina Girouard

Wall's Wallpaper II, 1974 (Detail)



Tina Girouard
Wallpaper, 1973
Wallpaper, framed
14" x 74" (35.56 x 187.96 cm)
#TG1058

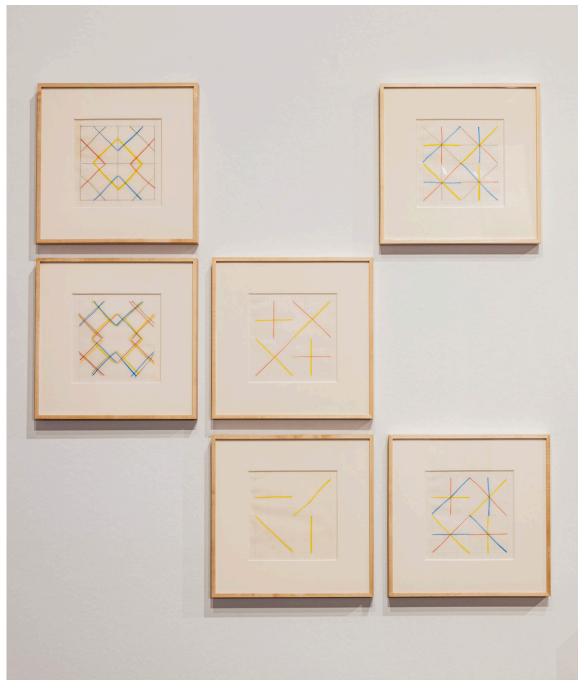




Tina Girouard Foliage, 1973 Wallpaper, framed  $71 \frac{5}{8}$ " x  $71 \frac{5}{8}$ " (182 x 182 cm) #TG1058

Though Girouard is best known for her use of found patterns from mass-produced materials, she was also interested in drawing patterns of her own. These drawings, divided into quadrants, were called her 'test patterns.' Abutted at the edges and corners, the works test the relationships of different colors, shapes, and lines as they meet. Small, like quotations or excerpts, they point to the artist's desire to use symbolic gestures to make statements about people, places, and energy.

There exists throughout Girouard's work a prevalent structure of symmetry and geometry, in both the two dimensional plane as with the 'test patterns' and in the three dimensional plane, as with her performances. Many performances echo this interest in the quadrant, or the composite of four parts. Her performance for Documenta VI (1977) North-East-South-West invoked the four compass directions, or with Pinwheel (1977) four performers are given a personae of Animal, Vegetable, Mineral, and Other, each enacting ritual and stage direction in four separate quadrants, delineated by 'Solomon's Lot' fabrics. In each case, Girouard's individual elements and patterns make distinct statements, yet are brought together as layers in a form that Girouard called "conflicting evidence." The conflicting evidence of divergent processes meant to be read as a complex overlaying of elements considered together.



Tina Girouard SIGN-IN, 2024, CARA, New York, NY (Installation view).





Tina Girouard Pattern B, 1974 Mixed media on vellum, framed 13  $\frac{1}{2}$ " x 13  $\frac{1}{2}$ " (34.29 x 34.29 cm) #TG1053

\$15,000 USD

Tina Girouard

Pattern C, 1974

Mixed media on vellum, framed
14 3/8" x 14 3/8" 36.53 x 36.53 cm)

#TG1054





Tina Girouard Pattern C, 1974

Mixed media on vellum, framed  $14 \frac{3}{8}$ " x  $14 \frac{3}{8}$ " (36.53 x 36.53 cm) #TG1055

\$15,000 USD

Tina Girouard Pattern A, 1974

Mixed media on vellum, framed 13  $\frac{1}{2}$ " x 13  $\frac{1}{2}$ " (34.29 x 34.29 cm) #TG1056

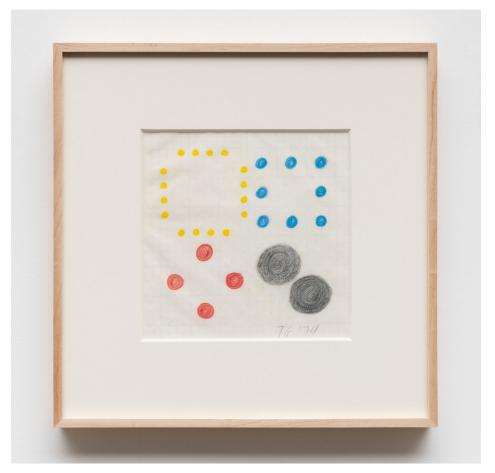




**Tina Girouard Test Pattern Sequence**, **1974**Artstick on vellum, framed
13" x 13" (33.02 x 33.02 cm)
#TG1096

\$15,000 USD

**Tina Girouard Test Pattern Sequence**, **1974**Artstick on vellum, framed
13" x 13" (33.02 x 33.02 cm)
#TG1075





**Tina Girouard Test Pattern Sequence**, **1974**Artstick on vellum, framed
13" x 13" (33.02 x 33.02 cm)

\$15,000 USD

#TG1095

Tina Girouard

Test Pattern Sequence, 1974

Artetick on vollum, framed

Artstick on vellum, framed 13" x 13" (33.02 x 33.02 cm) #TG1093



**Tina Girouard Test Pattern Sequence**, **1974**Artstick on vellum, framed
13" x 13" (33.02 x 33.02 cm)
#TG1094



Tina Girouard Swiss Self, 1972

Black and white HD video with sound Duration: 3 minutes, 20 second #TG1108

Price on request

### TINA GIROUARD

1946 Born in De Quincey, LA
Lived and worked in Louisiana, New York, and Haiti
2020 Died in Cecilia, LA

#### **EDUCATION**

1968 BFA, University of Southwestern Louisiana, Lafayette, LA

#### **SOLO EXHIBITIONS**

OOLO L	AMBINONO
2025	Rufino Tamayo Museum, CDMX, Mexico
2024	I Want You to Have a Good Time, Anat Ebgi, New York, NY
	Tina Giroaurd: SIGN IN, The Center for Art, Research and Alliances (CARA), New York, NY
	Tina Girouard: Conflicting Evidence, Magenta Plains, New York, NY
	Tina Girouard: SIGN IN, Ogden Museum of Southern Art, New Orleans, LA
2020	Tina Girouard - A Place That Has No Name: Early Works, Anat Ebgi, Los Angeles, CA
2019	Tina Girouard: Pinwheel, Art Basel Miami Beach, with Anat Ebgi, Miami, FL
	Bondye: Between and Beyond, New Orleans Museum of Art (NOMA), New Orleans, LA
2018	Tina Girouard: Parts Known and Unknown, Acadiana Center for the Arts, Lafayette, LA
	Tina Girouard - American Responses: Home, Salomon Contemporary, New York, NY
2004	Tina Girouard, CUE Art Foundation, New York City, NY
1983	Arthur Rogers Gallery, New Orleans, LA
1982	Remoat/Remote Installation, De Vleeshal, Middleburg, Netherlands
1983	Vamonos a México con Tina Girouard, Muséo Rufino Tamayo Arte Contemporaneo
	Internacional, México, D.F.
1982	Conflicting Evidence, Zeeuws Kunstenaarscentrum, Middleburg, Netherlands
	Tina Girouard: Paintings, Prints and Drawings, Elmhurst Park Gallery, Lafayette, LA
1980	Holly Solomon Gallery, New York, NY
	Works on Fabric and Paper, Holly Solomon Editions, New York, NY
	Street Sights, Institute of Contemporary Art, University of Pennseylvania, Philadelphia, PA
1979	Even-Odd, window installation, Forum Stadpark, Graz, Austria
	Gallery Alexandra Monett, Brussels, Belgium
1978	Revival, The Clocktower (Institute for Art and Urban Resources), New York, NY
	Metal, Holly Solomon Gallery, New York, NY
	War Play Work Rest, Holly Solomon Gallery, New York, NY
1976	Video Installation, Anthology Film Archives, New York, NY
	Stencil Sets, Holly Solomon Gallery, New York, NY
1975	Drawings for Video (with Richard Landry), 112 Greene Street, NY
	Drawings, Scores, Histories, Vehicle Art Inc., Montreal, Canada
	Color Photos and Video, Media Gallery, Alfred, NY
	Memphis Breeze, Memphis Academy of Arts, Memphis, TN
	Flags, 112 Greene Street, New York, NY
1974	Sky Above Earth Below, Saint Cloud State Gollege, Saint Cloud, MN
1973	Lay on Lie-No, University Gallery, Lafayette, LA

Patterns, 112 Greene Street, New York, NY			
Air Space State, Floor Space Stage, Sound Space Stage	. 112 Greene Street.	New York.	NY

1971 Hung House Installation, 112 Greene Street, New York, NY

1968 University of Southwestern Louisiana, Lafayette, LA

#### SELECTED GROUP EXHIBITIONS

1972

2025 Looking Back: White Columns Annual, White Columns, NY, group exhibition curated by Elisabeth Kley (forthcoming)

2024 Mama's in the Kitchen, group exhibition at Anat Ebgi, New York, NY

The First Taste, Anat Ebgi, New York, NY

A Walk on the Wild Side: '70s New York in the Norman E. Fisher Collection, MOCA Jacksonville, Jacksonville, FL

2022 Fire, Figure, Fantasy, Institute of Contemporary Art Miami, Miami, FL

2020 Good Company: Pt. 1, Anat Ebgi, Los Angeles, CA

Garden of Time: Textiles as Nature Poem, Mendes Wood DM, São Paulo, BR

Videotapes. Early Video Art (1965-76), National Gallery of Art, Warsaw, Poland

2019-2020 Pattern & Decoration: Ornament as Promise, travelling exhibition: Ludwig Museum, Budapest, Hungary; museum moderner kunst stiftung ludwig wien, Vienna, Austria; Ludwig Forum Aachen, Germany

2019 With Pleasure: Pattern and Decoration in American Art 1972–1985, MoCA, Los Angeles, CA Pattern, Crime & Decoration, travelling exhibition: Le Consortium, Dijon, France; Musée d'Art Moderne et Contemporain, Geneva, Switzerland

2017 Artist Run New York: The Seventies, Jean-Paul Najar Foundation, Dubai, UAE

2014 Horray for Hollywood, Mixed Greens Gallery, New York City, NY

2013 FOOD 1971/2013 - A tribute to Food Restaurant with Carol Goodden & Tina Girouard, Frieze Art Fair, New York, NY

Gordon Matta-Clark: Gordon Matta-Clark, Suzanne Harris, Tina Girouard: The 112 Greene Street Years, Rhona Hoffman Gallery, Chicago, IL

2011 Patterns and Prototypes: Tina Girouard & Robert Gordy, curated by Dan Cameron, Contemporary Arts Center, New Orleans, LA

112 Greene Street, The Early Years: 1970-1974, David Zwirner, New York, NY

1983 Drive-In Disco (installation in collaboration with Richard Landry), New Orleans Contemporary Art Center, New Orleans, LA

1981 Alternatives in Retrospect, New Museum of Contemporary Art, New York City, NY Tangeman Fine Arts Gallery, University of Cincinnati, Cincinnati, OH

Inner/Urban, First Street Forum, St. Louis, MO

The Decoration Image, McIntosh/Drysdale Gallery, Washington, D.C.

1980 Drawings: The Pluralist Decade, Institute of Contemporary Art University of Pennsylvania, Philadelphia, PA

Fabric into Art, Amelie A. Wallace Gallery, S.U.N.Y. College at Old Westbury, New York, NY Decoration, San Francisco Art Institute, San Francisco, CA

A Decade of Women's Performance Art, Contemporary Arts Center, New Orleans, LA

Dekor, Manheimer, Kunstverein, Mannheim, Germany; Amerika Haus, Berlin, Germany; Museum of Modern Art, Oxford, England

Les Nouveaux Fauves—Die Neuen Wilden, Neue Galerie/Sammlung Ludwig, Aachen, Germany Greenberg Gallery, St. Louis, MO

1979 Pattern Painting/Decoration Art, Galerie Krinzinger, Innsbruck, Austria; Galerie Modern Art, Vienna, Austria

Clothing Constructions, Los Angeles Institute of Contemporary Art, Los Angeles, CA Patterns +, Dayton Art Institute, Dayton, OH

Patterning and Decoration on Paper, The Mayor Gallery, London; Galerie Habermann, Cologne, Germany

Patterning, Palais des Beaux Arts, Brussels, Belgium

Patterning, Palais des Beaux Arts, Brussels

1978 Painting and Sculpture Today 1978, Indianapolis Museum of Art, Indianapolis, IN Preview (Part of Gallery Opening Installation), Wade Gallery, Washington, D.C. Surrogates/Self-Portraits, Holly Solomon Gallery, New York, NY

1977 Five From Louisiana, New Orleans Museum of Art, New Orleans, LA Pattern Painting, Institute for Art and Urban Resources at P.S.1, Long Island City, New York, NY Art Works on Paper, Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC Artist's Sets and Costumes, Philadelphia College of Art, Philadelphia, PA Projects of the Seventies, P.S.1, New York, NY

1976 Purchase Show, Art Museum of South Texas, Corpus Christi, TX Self-Portraits, Fine Arts Building, New York, NY

Non-Collectible Art from the Collection of Holly and Horace Solomon, Sarah Lawrence College Art Gallery, Bronxville, New York, NY; St. Lawrence University, Canton, New York, NY; Williams College, Williamstown, MA

Performances/Objects, Holly Solomon Gallery, New York, NY

New Work/New York, California State University, Los Angeles, CA

Rooms, P.S.1, New York, NY

Style and Process, Fine Arts Building, New York, NY

1974 Group Show, Holly Solomon Gallery, New York, NY Anarchitecture, 112 Greene Street, New York, NY Works Words, The Clocktower, New York, NY Video Works, Leo Castelli Gallery, New York, NY

1973 Lie-No, 112 Greene Street, New York, NY Dissolve, New York Cultural Center, New York, NY

1972 Oleo, 112 Greene Street, New York, NY

1970 Swept House, Brooklyn Bridge Event, New York, NY

1969 Special Effects, Loveladies, New Jersey

#### SPECIAL PROJECTS AND PERFORMANCES

2018 'Mardi Gras Suites and Quartets' 1974/2018, Acadiana Center for the Arts, LaFayette, LA
 1981 Other Realities—Installations for Performance (Performance 2C3TS), Contemporary Arts Museum, Houston, TX
 1980 A Few, Dilworth Plaza, City Hall, Philadelphia, PA

1979 YAYA, Zagreb, Yugoslavia

W.A.W.A. (Worker Aristocrat Witness Ancient), Palais des Beaux-Arts, Brussels, Belgium

1978 Beached (with Creative Time Inc.), Battery City Landfill, New York, NY Mass Transit Strosz-Zeit, Graz, Austria

Wedding is Black and White, Internationales Performance Festival, Vienna, Austria Spread, Museum of Contemporary Art, Chicago, IL

1977 Petite Passe Partout, Grand Passe Partout, Paris Biennale '77, Paris, France

Pinwheel, New Orleans Museum of Art, New Orleans, LA

North-East-South-West, Documenta 6, Kassel, Germany

Visions (Sponsored by Creative Time for 'Custom and Culture'), United States Customs House, New York, NY

1976 Race, Fordham University, New York, NY

Swiss Self, Salle Simon I Patino Centre d'Art Contemporain, Geneva, Switzerland Bowl and Belly, Sarah Lawrence College Art Gallery, Bronxville, NY

1975 Mississippi Memphis Moon, Overton Park Amphitheatre, Memphis, TN Persona Projections for a Proscenium, Fosdick-Nelson Gallery, Alfred, NY

1974 Video Tapes, The Kitchen, New York, NY

Stage (a functioning sculpture for the Mabou Mines' production of B Beaver) Walker Art Center, Minneapolis, MN; Theater for the New City, New York, NY

Juxtaposed Contained Revealed, The Kitchen, New York, NY

Saint Cloud Air Space Stage, Saint Cloud State College, Saint Cloud, MN

1973 The Bridge (collaboration with Barbara Dilley), Cross, Invocation, Lafayette, LA Allegory: Cloth River Road, Dance Gallery, New York, NY

1972 Proszenium II, Documenta V, Kassel, Germany

Proszenium I, Stadt Köln Kammerspiele, Köln, Germany

Autumnal Equinox, 112 Greene Street, New York, NY

Air Space Stage, Wall Space Stage, Sound Space Stage, Floor Space Stage, 112 Greene Street, New York, NY

Body Beat Loop, 20 Quadrophonic Pipe, Bleeker Street Project, New York, NY

1971-72 Tape-Video-Live, Leo Castelli Gallery, New York, NY

Food, 127 Prince Street, New York, NY

1971 Live House, 112 Greene Street, New York, NY

1970-71 Hung House, a maintained environmental structure, New York, NY

1970 Collaborative Performances with Richard Landry and Keith Sonnier, University of California at La Jolla, La Jolla, CA

1969-70 Video Loop, Sound Loop, Body Beat Loop (Time and Distance) Studio Performances, New York, NY

#### SELECTED PRESS

2024 Siddhartha Mitter, "Tina Girouard: SIGN-IN at CARA," The New York Times, October 2024 Maxwell Rabb, Pioneering Textile Artist Tina Girouard is Finally Getting Her Due," Artsy, October 2024

Isa Luzarraga, "Review | Tina Girouard: I Want You to Have a Good Time," Flaunt, September 2024

Harriet Engelke, "Mama's in The Kitchen at Anat Ebgi," Whitewall, July 2024

Lauren Stroh, "Review of Tina Girouard: SIGN-IN," Artforum, June 2024

Cat Kron, "Tina Girouard: SIGN-IN," E-Flux Criticism, April 2024

Chadd Scott, "Visit 1970's New York City-Via Jacksonville," Forbes, February 2024

2021 Lynn Cooke, "Pattern Recognition," Artforum, October 2021

Anna Katz, "Highlights from 'With Pleasure: Pattern and Decoration in American Art 1972-1985'," Interior Design Magazine, August 2021

2020 Tessa Moldan," Tina Girouard's Elevated Patterns, Ocula, July 2020

Tausif Noor, "Tina Girouard: A Place That Has No Name," Artforum, July 2020

Jonathan Griffin, "We Called Her General Girouard," Active Cultures, July 2020

Olivia Gauthier, "With Pleasure: Pattern and Decoration in American Art, 1972-1985," Brooklyn Rail. June 2020

Noor, Tausif. "Review: Tina Girouard." Artforum. July/August [Print]

Randy Kennedy, "Tina Girouard, Experimental Artist in 1970's Soho, Dies at 73," The New York Times, April 2020

Moldan, Tessa. "Tina Girouard's Elevated Patterns." Ocula. July 31, 2020.

"Tina Girouard (1946-2020)," Artforum, April 2020

Alex Greenberger "Tina Girouard, Freewheeling Artist of 1970's New York Scene," ArtNews, April 2020

Daniel Fuller, "Tina Girouard: 1946-2020," Burnaway, April 2020

2019 Knight, Christopher. "More is more. Why the 'Pattern and Decoration' show at MOCA is pure pleasure." Los Angeles Times (November 4, 2019)

Is Bigger Better? Art Basel Miami Beach Tests the Waters with Meridians." Cultured Magazine (December 2019)

Cascone, Sarah. "Art Basel Miami Beach's New 'Meridians' Section, Where the Fair's Biggest (and Best) Artworks Shine" artnet (December 4, 2019)

2011 Richard, Frances. "'112 Greene Street: The Early Years (1970-1974)' at David Zwirner." Artforum (March 2011): 262-263 [ill.]

Plagens, Peter. "True Grit." Art in America (March 2011): 41-42 [ill.]

Picchi, Francesca. "Gordon Matta-Clark at 112 Greene Street." Domuseb.it (January 27, 2011) [ill.] [online]

Schjeldahl, Peter. "Proto SoHo: Gordon Matta-Clark and 112 Greene Street." The New Yorker (January 17, 2011): 80-81 [ill.]

Walsh, Brienne. "Greener Days: Matta-Clark and Alternative Spaces." artinamericamagazine.com (January 11, 2011) [ill.] [online]

1981 Lippard, Lucy R. "Gardens: Some Metaphors for a Public Art," Art in America, vol. 56, no. 3, (November), pp. 136-150

Silverthorne, Jeanne. "Alternatives in Retrospect: Review," Artforum, vol. 20, no. 1, (October), pp. 78-79

Crossley, Mimi. "Performers Seek Other Realities," The Houston Post, July 26, pp. AA-10, 15

1980 Radice, Barbara. "Superfici, equipotenziali, piacevoli, dipinte," Modo, (September), pp. 60-64

1979 Olejarz, Harold. "Review," Arts Magazine, vol. 53, no. 5, (January), p. 16

Rickey, Carrie. "Decoration, Ornament, Pattern and Utility: Four Tendencies in Search of a Movement," Flash Art, no. 90-91, (June/July), pp. 18-30

Perrecault, John. "The New Decorativeness," Portfolio, vol. 1, no. 2, (June/July), pp. 46-50 Boudaille, Georges. "Pattern Painting," Connaissance des Arts, no. 331, (September), p. 54

1978 Howell, John. "Art Performance: New York," Performing Arts Journal, vol. 1, no. 3, (Winter), p. 28

1977 Rose, Barbara. "The Bayou Bunch," Vogue, vol. 167, no. 1, (January), p. 40

Lippard, Lucy R. "You Can Go Home Again: Five From Louisiana," Art In America, vol. 64, no. 4, (July/August), pp. 22-25

#### AWARDS/RESIDENCIES

1984 Grant, Louisiana Department of the Arts, Lafavette, LA

1983 Grants, National Endownment for the Arts

1976 Grants, National Endownment for the Arts

1973 Creative Artists Public Service Program (CAPS) Grant, New York, NY

#### COLLECTIONS

Dallas Museum of Art, Dallas, TX

Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY Institute of Contemporary Art Miami, Miami, FL

Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA

Ludwig Forum für Internationale Kunst Aachen, Collection of the Peter and Irene Ludwig Foundation, Germany

Museum of Modern Art, New York City, NY Rufino Tamayo Museum, Mexico City, Mexico Stedelijk Museum voor Actuele Kunst, S.M.A.K., Gent, BE



Performance documentation of Tina Girouard *Mass Transit: Stosz Zeit,* 1978, performed at Landhaushof, Graz, Austria for the Internationales Performance Festival



"Potite Passe Partout" Paris '77 in and



# Faith Wilding | *Natural Parables*Art Basel, Unlimited Sector June 19-22, 2025

Completed in 1982, Faith Wilding's *Natural Parables* is a 12-piece work that comprises pairings of large watercolor-drawing hybrids with corresponding oil paintings on shaped masonite panels. Installed above or near their illuminated pair, the six parables fuse two branches of Wilding's practice: exploration of mythological narratives and highly detailed imagery inspired by nature.

The creation of the *Natural Parables* marked the culmination of years of research into female mythologies, paganism, Romantic poetry, illuminated herbals, bestiaries, and alchemical manuscripts. Its layered symbolism and formal complexity reflect Wilding's rich thematic interests, which carried throughout her career, while also exemplifying a moment of careful conceptual planning in her typically intuitive practice.

Each element of this allegorical epic reveals Wilding's distinctively diaristic and searching approach to image making. Layers of meaning emerge through quotations of dreams and visions, musings on alchemy, and recorded memories. Maps, diagrams, and poems are coupled with Wilding's primordial imagery of mystical creatures such as dragons and mandrakes, roots, leaves, limbs, pods, shells, and totems. Her application of color and embellishment through abstracted forms delves richly into emotional ideas of women's transformation and into the metamorphosis of the natural world through human intervention and destruction.

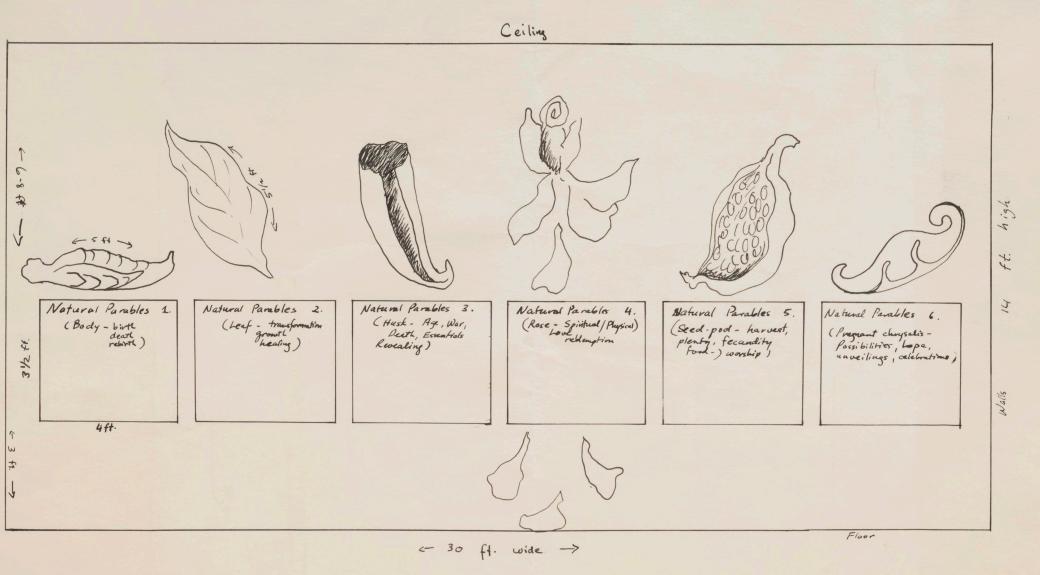
The commingling of handwritten script and visual iconography frequently appears in Wilding's early work, but it takes a greater significance following a research trip to London in 1976. She



Faith Wilding's process.

travelled to study illuminated manuscripts in the British Museum, fascinated by historical and elaborate examples of verbal and visual notations. And it marks a shift in her works as she began incorporating in-laid elements, gold leaf, and intricate gestural moments that become an expository site. Through deepening connections with ancient and historic traditions, Wilding sought to develop alternative metaphors and new imagery—breaking from the male dominated art historical canon that emerged from Judeo-Christian systems.

Throughout the 1960s and 70s hard-edge, minimalist, and color field abstract painters experimented with shaped geometric canvas supports, breaking from the rectangular format of traditional painting. In this lineage, Wilding's *Natural Parables* went a step further; seeking organic forms, the six panels are: a shrouded body, a leaf, a husk, a rose, a seed pod, and a pregnant chrysalis. These shapes emerged from her *Leaf Series* (1976-77) of cut canvas paintings, where Wilding used biomorphic abstraction of plants as symbols to point toward the cyclical nature of life. Challenging painting conventions, she created an apparatus of image-objects using nature as a metaphor for transformation, rebirth, and revitalization.



Wall-plan for "Natural Parables" by Faith Wilding. See accompanying proposal, description and slides. © 1981, Faith Wilding.

Media: "Emblems": cut out of Masonite and oil-painted Panels: Watercolor, prismacolor and ink on ray poper.

**Faith Wilding** 

Natural Parables Plan, 1981

FaitZwildi

The forms explored in *Natural Parables* stem from a life-long unification of art and the body, of both image and nature as political sites, revealing the inseparability of humanity and the natural world. Wilding often makes simple sketches and small drawings iterating forms in graphite and ink prior to completing more complex works that incorporated temperamental technique-intensive materials such as gold leaf or detailed narrative elements exemplified in her *Scriptorium* series of the 1980s. Wilding planned in advance and executed *Natural Parables* according to a structured drawing, where she outlined the symbols and themes the work would elaborate on including, birth, death, war, redemption, fecundity, worship, hope, and possibilities.

Within Wilding's oeuvre, *Natural Parables* represents a pinnacle moment where she articulates her own system of representation, illustrating interconnection between beliefs, mythologies, dreams, and fantasy worlds. Diagrammatic and discerning, Wilding forms an elegy for the dying world and an ode to the world to come. In the sixth parable she situates herself in this cosmology with a small text that encircles the page:

I am a spear that roars for blood
I am a salmon in a pool
I am a lure from paradise, from paradise
I am a hill where poets walk
I am a boar ruthless and red
I am a breaker threatening doom
I am a tide that drags to death
I am an infant, who but I peeps from the unhewn dolmen arch?
I am the womb of every holt
I am the blaze on every hill
I am the queen of every hive
I am the shield for every head
I am the tomb of every hope



Faith Wilding in her Massachusetts studio.

Wilding's poetic voice is powerful and assertive. She gives utterance to the embodiment of earth, creature, and ideas. In the drawing, this text wraps around a central ovoid form with a central blue sphere, solid and geologic, an all knowing oracle, delicate like a braid, exalted like a crown. In this final parable, Wilding puts forth a triumphant resolution of hope, full of possibilities and the unveiling of truths.



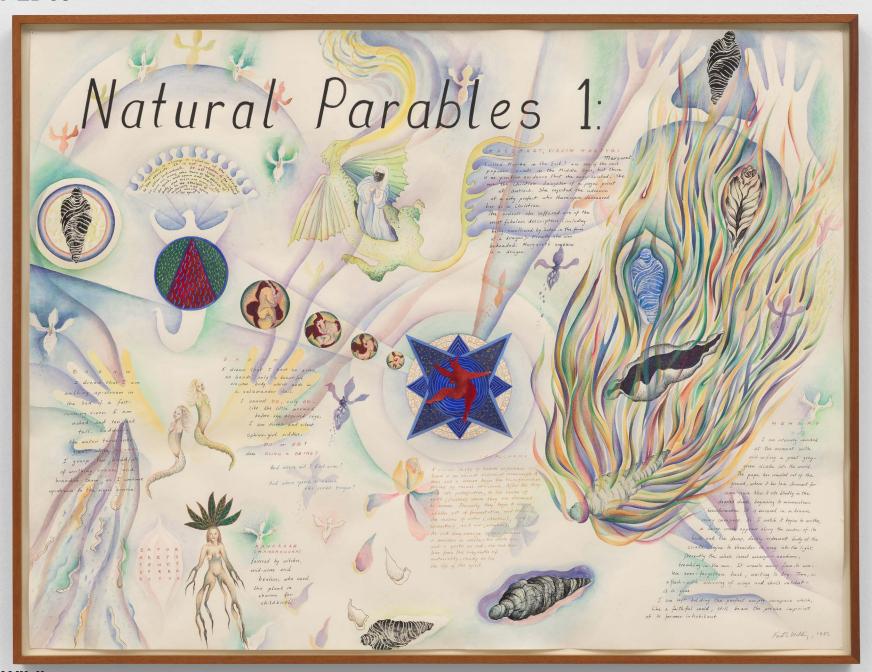
Faith Wilding
Natural Parables, 1982
Watercolor, pencil, and ink on paper, framed / Oil on Masonite
186" x 396" (4.7 x 10 m)
#FW1966

\$750,000.00



## Faith Wilding Natural Parables 1, 1982

Watercolor, pencil, and ink on paper, framed / Oil on Masonite Frame 39  $\frac{3}{4}$ " x 51  $\frac{1}{2}$ " (101 x 131 cm) / Shaped panel 19" x 60" (48 x 152 cm)



Faith Wilding
Natural Parables 1, 1982 (Detail)





## Faith Wilding Natural Parables 2, 1982

Watercolor, pencil, and ink on paper, framed / Oil on Masonite Frame 39  $\frac{3}{4}$ " x 51  $\frac{1}{2}$ " (101 x 131 cm) / Shaped panel 72" x 31" (183 x 79 cm)



Faith Wilding Natural Parables 2, 1982 (Detail)

Faith Wilding Natural Parables 2, 1982 (Detail)



## Faith Wilding Natural Parables 3, 1982

Watercolor, pencil, and ink on paper, framed / Oil on Masonite Frame 39  $\frac{3}{4}$ " x 51  $\frac{1}{2}$ " (101 x 131 cm) / Shaped panel 17" x 54" (43 x 137 cm)



Faith Wilding
Natural Parables 3, 1982 (Detail)





# Faith Wilding Natural Parables 4, 1982

Watercolor, pencil, and ink on paper, framed / Oil on Masonite Frame 39  $\frac{3}{4}$ " x 51  $\frac{1}{2}$ " (101 x 131 cm) / Shaped panel 48" x 39" (122 x 99 cm)



Faith Wilding Natural Parables 4, 1982 (Detail)

# **ANAT EBGI** Faith Wilding Natural Parables 4, 1982 (Detail)

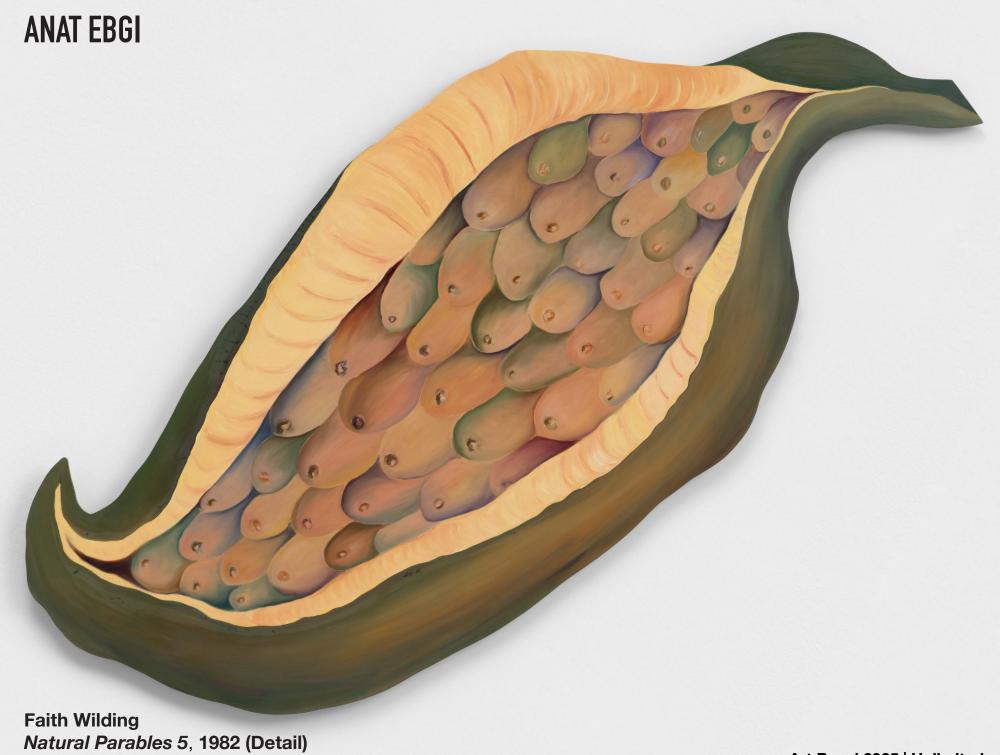


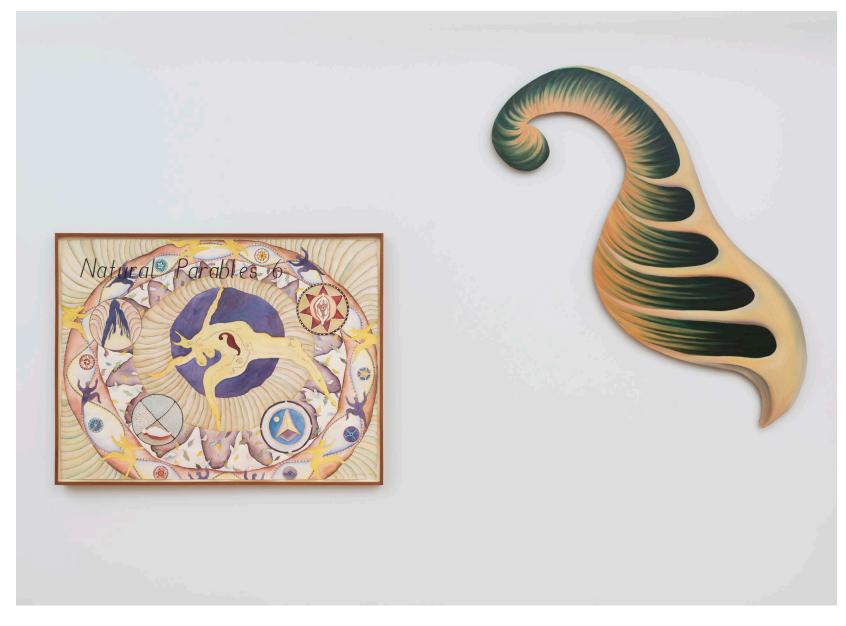
# Faith Wilding *Natural Parables* 5, 1982

Watercolor, pencil, and ink on paper, framed / Oil on Masonite Frame 39  $\frac{3}{4}$ " x 51  $\frac{1}{2}$ " (101 x 131 cm) / Shaped panel 19" x 60" (48 x 152 cm)



Faith Wilding
Natural Parables 5, 1982 (Detail)





# Faith Wilding Natural Parables 6, 1982

Watercolor, pencil, and ink on paper, framed / Oil on Masonite Frame 39  $\frac{3}{4}$ " x 51  $\frac{1}{2}$ " (101 x 131 cm) / Shaped panel 19" x 60" (48 x 152 cm)



Faith Wilding
Natural Parables 6, 1982 (Detail)



Faith Wilding (b. 1943, Paraguay) has nurtured an art and activist practice to address the deterioration of the natural world, spiritual exuberance, and biopolitics. Her experience of growing up in a pacifist commune in Paraguay (as part of the Bruderhof Anabaptists) with little contact with the outside world had a tremendous impact on her. Ecstatic childhood experiences of wild nature, studying the South American jungle forests and waterways planted early seeds that would inform her work upon arriving in the U.S. at age 18. She quickly combined these experiences with her research into connections between women and nature, examining the ecological, in-spirited philosophies of ecofeminism to bring old truths back into new vision.

Avowed ecofeminist, Wilding emerged at the forefront of Feminist Art in Los Angeles during the late 1960s and 1970s. As a student at Fresno State, Wilding and fellow artist-activist Suzanne Lacy organized consciousness raising groups and participated in the formation of the first Feminist Art Program. She subsequently attended CalArts where she was the graduate teaching assistant for the Feminist Art Program and gained recognition through her oft-cited contributions to Womanhouse (1972): both the performance Waiting, a 15-minute scripted monologue condensing a woman's entire life into a monotonous, repetitive cycle of "waiting for life to begin" while serving and maintaining the lives of others, and the installation Crocheted Environment. referred to popularly as "Womb Room," a web-like fiber installation that now resides at the Institute for Contemporary Art / Boston, brought into the collection in 1995 by then Chief Curator, Helen Molesworth and was recently installed at Haus der Kunst, Munich for the exhibition Inside Other Spaces. Environments by Women Artists 1956-1976.

Wilding has exhibited extensively since the late 1960s including museums such as The Whitney Museum of American Art, the Hammer Museum, The Drawing Center, Documenta X, Kassel, the Institute of Contemporary Art/Boston, the Singapore Art Museum, the Reina Sofia Museum, and the Centre for Contemporary Arts, Glasgow. A retrospective, *Fearful Symmetries*, traveled to five venues across the United States. Her work was also included in the seminal survey *WACK! Art and the Feminist Revolution*, organized by Cornelia Butler, which traveled from the Museum of Contemporary Art (Los Angeles) to the National Museum of Women (Washington DC), PS1 Contemporary Art Center (Long Island), and the Vancouver Art Gallery.

Her work is in the collections of the Hammer Museum, The Art Institute of Chicago, Institute of Contemporary Art / Boston, Minneapolis Institute of Art, RISD Museum, University Club of Chicago, Los Angeles County Museum of Art and her papers were acquired by the Getty Research Institute Library.

Wilding is Professor Emerita of Performance Art at the School of the Art Institute of Chicago and taught at Cooper Union, New York University, the Woman's Building in Los Angeles, the San Francisco Art Institute, and Carnegie Mellon University where she was a co-founder of the cyberfeminist collective, subRosa.

Wilding's book *By Our Own Hands*, catalogs this important era of experimentation and collaboration that defined west coast Feminist art during the early 1970s. Wilding was awarded a Guggenheim Fellowship in 2009 and has been the recipient of numerous grants for the past five decades. In 2014, she was awarded the prestigious Women's Caucus for Art Lifetime Achievement Award. Wilding lives and works in Massachusetts.

