

# FRAME

# STRUCTURES

**1 APRIL –**

**6 MAY, 2018**

Magenta Plains is pleased to present *Frame Structures*, a group exhibition featuring works by Keren Cytter, Linnea Kniaz, Sara Magenheimer and Steel Stillman. The exhibition takes its title from the acclaimed book of visual poetry by Susan Howe, whose deconstructionist attitude toward language and fragmented process shatters narrative while forming manifold meanings anew.

KEREN CYTTER

LINNEA KNIAZ

SARA MAGENHEIMER

STEEL STILLMAN

**OPENING RECEPTION:**

**SUNDAY, 1 APRIL 6-8PM**



Similar to Howe's collagist and layered approach, the four artists in this exhibition use structures such as the camera frame, cropping, overlays, montage, repetition, voiceover, subtitling, rephrasing, inversions, assemblage and isolation of image to contain, expound on, exploit, and defamiliarize text and image—creating endless linkages and meditations on the poetry and fragility of the everyday, of existence, and of memory.

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(b. 1977, Tel Aviv, Israel) is a New York-based filmmaker and writer. Her films, video installations, performance and drawings represent social realities through experimental modes of storytelling. Characterised by a non-linear, cyclical logic, Cytter's films consist of multiple layers of images; conversation, monologue, and narration systematically composed to undermine linguistic conventions and traditional interpretation schemata. Recalling amateur home movies and video diaries, these montages of impressions, memories, and imaginings are poetic and self-referential in composition. The artist creates intensified scenes drawn from everyday life in which the overwhelmingly artificial nature of the situations portrayed is echoed by the very means of their production.

Cytter studied at The Avni Institute in Tel Aviv and at de Ateliers in Amsterdam before moving to Berlin and then New York, where she currently lives. Cytter's work has been the subject of numerous one-person exhibitions at venues including Tate Modern Turbine Hall, London; Museum of Contemporary Art, Chicago; Stedelijk Museum Amsterdam; Hammer Museum, Los Angeles; X Initiative, New York; Witte de With Center for Contemporary Art, Rotterdam; Museum Moderner Kunst Stiftung Ludwig, Vienna; KW Institute for Contemporary Art, Berlin; and Kunsthalle Zürich, Zürich. Her work has been included in thematic exhibitions including Faro Mondri / Making Worlds at the 53rd International Art Exhibition, La Biennale de Venezia, Venice; Television Delivers People, Whitney Museum of American Art, New York; Manifesta 7, Trentino; and Talking Pictures, and K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

## LINNEA KNIJAZ

(b. 1988, Chicago, IL) Her shaped paintings, painting-based installations and freestanding sculptures transgress inherent boundaries of objects, architecture, and form—drawing inspiration from multi-faceted artists like Anne Truitt and Ree Morton. As a result, hierarchy is blurred, creating an open ecology that demands the attention of viewers and allows gradual discovery of what surrounds them. In this exhibition, new works from Kniaz's "Framework" series are made of rounded wire cage-like forms, construction mesh, and paint. Reading more like line drawings than traditional sculpture, the skeletal and serial structures illuminate playful inversions, repetitions, and rephrasings. The forms of Kniaz's shaped paintings emanate from color, material, texture, and measurements that are observed and experienced during the process of making itself.

Kniaz earned an MFA from California Institute of the Arts in 2016 and a BA with honors in visual art and art history from Skidmore College in 2010. Kniaz has recently exhibited at Paula Cooper Gallery, New York, NY; Vacancy LA, Los Angeles, CA; Human Resources, Los Angeles, CA; Torrance Shipman Gallery, Brooklyn, NY; Mint Gallery, CalArts, Valencia, CA; Syracuse University, Syracuse, NY; Bakersfield College, Bakersfield, CA; and at The Jewish Museum, New York as part of In Response: The Arcades. She has also been included in shows at numerous project spaces in Brooklyn including Greene & Nostrand, Helper Projects, Weekend Projects, and ZAX. Linnea Kniaz lives and works in New York.

## SARA MAGENHEIMER

(b. 1981, Philadelphia, PA) disrupts, manipulates, and defamiliarizes language with bold combinations of image and text across a range of media including video, sound, performance, sculpture, collage, and installation. In syncopated progressions of pictures and words, Magenheimer pushes against the bounds of narrative, charting circuitous storylines through vernacular associations that invite individual interpretations. Through surprising juxtapositions of language, graphic compositions, and idiosyncratic imagery, she reveals how visual and verbal signs mutate and guide many pathways to understanding. For the exhibition Magenheimer presents a new series of paintings on organza and canvas, which, like her videos, incorporate photographic imagery and linguistic abstraction.

Magenheimer's recent solo exhibitions include New Museum of Contemporary Art, New York, NY; Portland Institute for Contemporary Art, Portland, OR; the Kitchen, New York; Chapter NY, NY; Art in General in partnership with kim?, Riga, Latvia; the Center for Ongoing Research & Projects (COR&P), Columbus, OH; JOAN, Los Angeles; and Recess, New York. Her works have also been included in the group exhibitions "Body Language," the High Line, New York; "I am a Scientist," V1 Gallery, Copenhagen; and "Sequences," Kling & Bang Gallery, Reykjavik, Iceland. Her videos have been screened at the Brooklyn Academy of Music (2017); the New York Film Festival (2017, 2015, 2014); Images Festival, Toronto (2016, 2017, 2018); Anthology Film Archives, New York (2016); EMPAC, Troy, NY (2016); and the Museum of Contemporary Art Chicago (2015). Sara Magenheimer lives and works in New York.

## STEEL STILLMAN

(b. 1955, New York, NY) is a New York-based artist and writer who since the late 1970s has recorded scenes of often intimate, everyday life with small pocket cameras. The resulting images, typically printed as snapshots at one-hour photo labs, have been the starting point for nearly a dozen bodies of work. In this exhibition, Stillman presents photographs from a series called *Enlargements*; a body of work recently published in a new book called *Black Point* (Hassia, 2018). *Black Point* is a meditation on time and memory. Its seventy-four color images are derived from snapshots that the artist took between 1979 and 2014 that have been scanned and enlarged as digital prints.

In 2017, Stillman's work was featured in group exhibitions at Carriage Trade and Magenta Plains, both New York, at David Petersen Gallery, Minneapolis, and at Kunstverein Langenhagen, Langenhagen, Germany. Recent solo exhibitions were held at Four A.M., NYC; Galerie van Gelder, Amsterdam; and Show Room, Brooklyn. Stillman has also participated in group exhibitions at Kai Matsumiya Gallery, NYC; Pfizer Factory, Brooklyn; Carriage Trade, NYC; and The Artist's Institute, NYC, among others. Stillman's work has been represented in *The Photography of Invention*: American Pictures of the 1980s at National Museum of American Art, Washington, D.C.