

Artforum

April 2018

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Sara Magenheimer, *Open Mic Solo*, 2017, acrylic, archival pigment print, organza, canvas, 54 x 38".

“Frame Structures”

MAGENTA PLAINS

94 Allen St

April 1 - May 6

This four-person exhibition takes its name from [Susan Howe](#)'s 1996 collection of poems written between 1974 and 1979—early pieces that use notions of place and identity as a method for deconstructing the fixity of history. With sculpture, painting, video, and photography, the artists here take up Howe's approach to dismantling the idea of narrative through objects and images.

Three digital photographs by [Steel Stillman](#), scanned and enlarged from old snapshots, are documents of fleeting moments. Time-stamps from when the pictures were originally taken

appear in the works, confusing the viewer's temporal relationship to the image. [Percolator](#), 2017, a closeup of a tea-kettle backlit by diffused sunlight, enters the present from January, 1990. [Autumn](#), 2016, which captures a swath of brilliantly red leaves, gives us a sense of what October, 2009 must've felt like.

[Sara Magenheimer](#)'s *Open Mic Solo*, 2017, embeds images of spotlit stages into ethereal fields of acrylic paint—the work becomes a disjointed map of performative emptiness. [Linnea Kniaz](#)'s shaped painting, *The One Special mark is Given a Platform and a Glow but is Still Small*, 2013, looks like a small island: anonymous, lonely, and utterly unmoored from specificity. “If you were a continent which one would you be?,” asks a character from [Keren Cytter](#)'s video, *Object*, 2016. The work features a group of people that listlessly play out a series of aggressions against one another in and around Cytter's apartment. Men toy with guns, knives, their genitals; a woman is bound outdoors in duct tape. Violence could erupt at any moment, but it's constantly deferred—a story that refuses a climax, or any easy resolution.

— [Tabitha Piseno](#)

Artspace

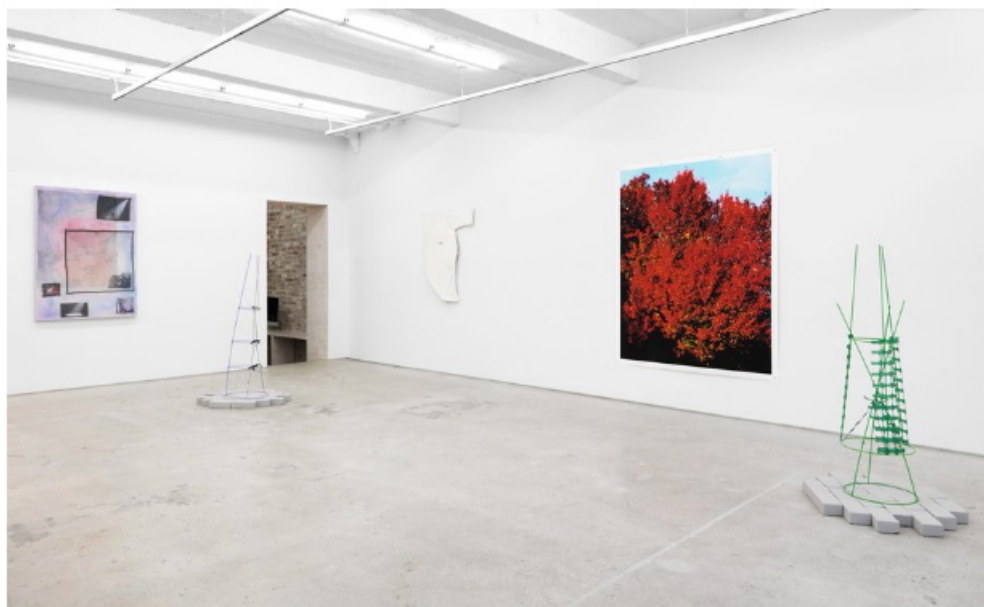
April 20, 2018

Artspace

The More the Merrier: 7 Group Shows to See in NYC Right Now

By Artspace Editorial

APRIL 20, 2018



Installation view, "Frame Structures" at Magenta Plains. Image courtesy of the gallery.

Earlier this month while we were doing research for our "[7 Artists to Watch in April 2018](#)" article, we noticed that *a ton* of galleries in New York are hosting group shows this month. And a handful of those exhibitions are definitely worth seeing. From blue chip gallery to artist-run spaces, here are seven galleries in the big apple hosting group shows this month that are worth having on your radar.

MAGENTA PLAINS

“Frame Structures”

April 1 — May 6, 2018

Keren Cytter, Linnea Kniaz, Sara Magenheimer, Steel Stillman



Linnea Kniaz, *Framework 8*, 2017. Image courtesy of Magenta Plains.

If you're the type of person who relishes in opportunities for mental expansion, one rewarding puzzle is figuring out how the seemingly disparate works at Magenta Plains's "Frame Structures" come together, regarding the old artistic convention of "the frame." With each artist bringing their own distinct means of exploring the structure, and to equally distinct ends, the show offers eye-opening possibilities for such a modest subject. Multimedia artist Sara Magenheimer's *Open Mic Solo* blends the photographic frame within the structure of a painting, creating a collage-like circuit of images within an image. Meanwhile, Linnea Kniaz's work *The One Special Mark is Given a Platform and a Glow but is Still Small* subverts our preconceptions of the frame entirely, blurring visual hierarchies and demanding the viewer to reassess spatial priorities. The diversity present in "Frame Structures" could be entirely owed to the diversity in the artists participating—all four hail from different cities, from New York to Tel Aviv, Philadelphia, and Chicago. Magenta Plains also prides itself on its intergenerational approach, including artists from all points in their careers, with established and legendary photographer Steel Stillman and artist's artist Keren Cytter shown alongside up-and-comers like Magenheimer and Kniaz.

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office

One-Two Punch

— Art

April 16, 2018

In the famed artist workshops of the Renaissance, acolytes were not only trained in the painterly skills of perspective and figural composition (abandoned for hundreds of years during the Middle Ages), but also could expect to learn how to construct, fit, and carve a frame for their finished pieces— thus the spectacularly elaborate frames that hover around classic academic art, and which are always a special in-person surprise since they are often excluded from catalogue photographs.



Jump to 2018: the only “frame” at Framework Structures at Magenta Plains is the doorframe into the gallery — and even that feels like the potential next victim in their madcap take-down of not only the classical rectangular frame but of the entire concept of its ability to contain the disparate conceptual infinity inherent to art, the mind, and the reality that these exist within. It is best to start with the video series by Keren Cytter in the basement — each week is a different piece that plays on a loop — visual diaristic poems with repeated scenes like a pantoum, a hypnotic repetition that circles around a central idea that is, at its heart, drawn from the banalities of daily life.

Emerging into the gallery from this optical stupefaction becomes a journey proposed by the poetry of the video — Linnea Kniaz's cone-like sculptures feel like haywire signals, urges, or clipart from the video below shot into the basement ceiling and up through the floor, and her shape paintings like the melted aftermath of the same witch's brew stirred by Cytter's lucid cyclical dance; Sara Magenheimer's images on organza feel like mindstamp echoes on stretched out costume department steels; and Steel Stillman's cozy, smarmy snapshots the surveillance after-image of the life you leave behind when entering the unique headspace of an art gallery.



"Coffee." Steel Stillman. 2017. Archival inkjet print.



"Framework 7." Linnea Kniaz. 2017. Powder-coated wire, construction mesh.

Consider Magenta Plains the reigning champion of the gut-punch to the fourth wall — what's in store for round two? Take a gander until May 6th, 2018.

*Text by John Martin Tilley
Images courtesy of Magenta Plains*

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EDIT – APRIL 2018



Frame Structures at Magenta Plains.

What to do, see, and imbibe this April in New York and beyond. This month: a conversation with Christophe Lemaire and Sarah-Linh Tran, Ruffian Wine Bar, James K's exploration of the female scream, Laurie Anderson, and more.
