



NIKHOLIS PLANCK

MAGENTA PLAINS

Nikholis Planck was born in 1987 in Arlington, VA. He lives and works in New York. Many of Planck's projects have paired mixed media paintings with low platforms or stage constructions and included performance schedules. Performers have included Keith LaFuente, Mario Maron, Paul Buonaguro, Karmeknife X, Elspeth Walker, Carolyn Schoerner, Winslow Laroche, Dan Herschlein, Chloe Maratta, Flannery Silva, and Max Guy. Planck has worked with numerous independent publishers to produce printed material, and regularly self-publishes his work in book, print and zine form. Planck's books and publications organize his drawing and collage as well as writing, "bootlegs" and documentation of his projects. He has recently held solo, two-person, and group exhibitions at 14a, Hamburg, Germany (2018); May 68, New York, NY (2018); Signal, Brooklyn, NY (2017); Rachel Uffner, New York (2016); Neochrome Gallery, Turin, IT (2016); Simone Subal, New York, NY (2015); KARMA, New York (2014); sophiajacob, Baltimore, MD (2013); and the Contemporary Museum, Baltimore, MD (2012).

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GALLERY PEEPING: THE BEST OF NEW YORK FALL 2018

CULTURED MAGAZINE



PLANCK'S *DRUM KIT (A)*, 2018.

Nikholis Planck's "Tempo House" at Magenta Plains

Every visit to "Tempo House" yields a new experience. Conceived by its creator Nikholis Planck as a kind of clubhouse meets nightclub, Magenta Plains will host a series of different performances and events as part of the artist's communal vision. Like Planck's shaped canvases that line the wall for the duration of the exhibition, the artist's rotating program reflects upon the conversation of contemporary art without trying to stifle its cacophony of voices.

The New York Times
April 27, 2017

The New York Times

SPRING GALLERY GUIDE

10 Galleries to Visit Now in Brooklyn

By Martha Schwendener

April 27, 2017



Does opening a gallery in a borough or a neighborhood not previously associated with the art market immediately lead to gentrification?

In the past, artists have been accused of being at the vanguard of unchecked real estate development in low-income areas. But it's hardly the artists' fault alone.

American cities have not acted to stave off what geographers and urban planners call "uneven development," and the story, even in recent years of warp-speed real estate shifts, is much more complex. While artists look for affordable space to live and work in the city, they continue to mount exhibitions showcasing their own work and the work of their friends and associates.

In this roundup of Brooklyn galleries — pushing to the edges of Queens — I've highlighted art spaces that confront traditional gentrification and displacement or show how artists and others have responded to the changing geography of art in New York City.



From left, "I've seen the future and the future is us" (2017), by Elizabeth Karp-Evans; "New Stage" (2017) and "Strand" (2017), both by Nikholis Planck; and "Planck 1" (2017), by Ms. Karp-Evans, at Signal in Bushwick, Brooklyn. Byron Smith for The New York Times

SIGNAL One of the sexiest postindustrial spaces in Bushwick — near [Luhring Augustine](#), [Clearing](#) and [Present Company](#) — is occupied by Signal, which has hosted everything from performances to the Bushwick Art Book and Zine Fair. Current shows include Nikholis Planck and Elizabeth Karp-Evans's sculptures and installation in the rear of the gallery, which comment on the gendered nature of the art world, among other things, and "Watchlist," a program of films and videos from around the world whose title plays on the concept of government watch lists. Videos by Kate Cooper, Agnieszka Polska and Sable Elyse Smith are very much in line with Signal's program, which features mostly young artists thinking in post-internet, technology-driven and posthuman terms, possibly within an intergalactic framework.

Artnews
April 3, 2017

ARTNEWS

EVENT HORIZON: ART HAPPENINGS AROUND NEW YORK

9 Art Events to Attend in New York City This Week

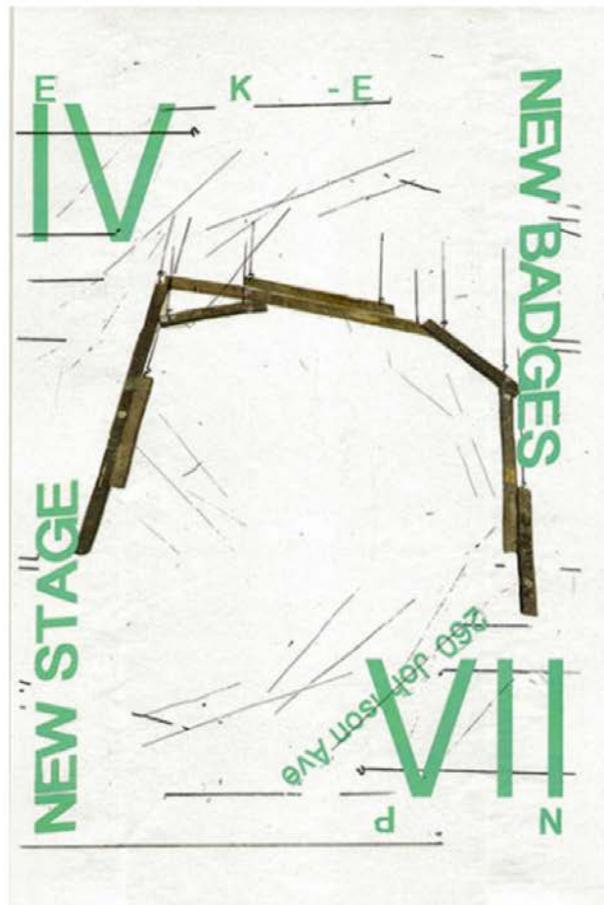
BY *The Editors of ARTnews* POSTED 04/03/17 10:37 AM

SATURDAY, APRIL 8

Opening: Elizabeth Karp-Evans and Nikholis Planck at Signal

When the white-cube gallery model gets boring, try Nikholis Planck's approach—and turn the gallery into a social space where interesting events may or may not occur. For this show, Planck is partnering with the writer Elizabeth Karp-Evans to make Signal gallery into something akin to a dysfunctional theater. Titled “New Stage New Badges,” the exhibition will include a new suspended wood stage, courtesy of Planck, and 1,000 badges by Karp-Evans. (There will also be a few paintings by Planck.) But the stage is unreachable, and so too is the work—the viewer and the art are separated. The artists are planning a performance series that will take place on Saturdays at 6 p.m.

Signal, 260 Johnson Avenue, Brooklyn, 6–8 p.m.



Artforum
March 2015

ARTFORUM

CRITICS' PICKS



Xylor Jane, *Untitled*, 2015, oil on panel, 47 x 53".

NEW YORK

"The Painter of Modern Life"

ANTON KERN GALLERY

16 East 55th Street

March 5 - April 11

A forceful, magnetic tension fuels the infectious energy of this show, conjured by curator [Bob Nickas](#). The diverse works by twenty-one artists gravitate toward opposing poles, the obsessive and the spontaneous. You can feel them attract and repel one another from across the room.

Intricate, labor-intensive pieces by [Xylor Jane](#), [Richard Tinkler](#), and [Chip Hughes](#) buzz with complex grids and patterns. Thousands of small dashes densely scratched into wet purple paint form Hughes's labyrinthine *I tried to hide the heart from the head*, 2014. Currents of [James Siena](#), his Op art forebears and trippy twangs of 1960s psychedelia course through these compulsive works, the best of which operate as mandalas, their visual complexity sucking the viewer into unexpected meditations. Balancing the neurotically detailed efforts are more subdued abstractions. One can linger quietly with [Lisa Beck](#)'s *You Are Here*, 2014, comprising a small painted mirror and block of wood, subtly stained by wiped-away enamel.

The misses are few. [Eric Lindman](#)'s large red canvas punctuated by navy jags doesn't teach us anything that Clyfford Still didn't reveal with more rigor. Staunchly rooted at the slacker end of the spectrum are [Nikholis Planck](#)'s untitled drawings featuring violet scribbles. They recall the evidence of people testing pens in stationery stores. Taken all together, though, these works provide an exhilarating tour of formal concerns. They eschew social and political questions ([David Ratcliff](#)'s paintings of stars trailing smoke, which evoke American warfare, are an exception). Instead, they offer us a vicarious joy. They enable us to enter the artists' minds and join them in reveling in media, color, line, and in the variety of roads—from deer trails to superhighways—by which one can arrive at a compelling image.

— [Zoë Lescaze](#)

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Artcritical
February 13, 2016

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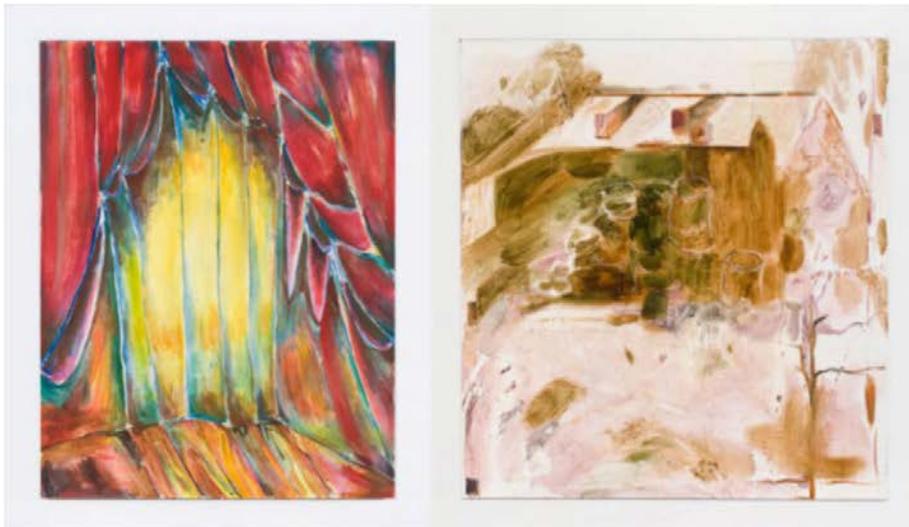
the online magazine of art and ideas

FEATURES ▶ A FEATURED ITEM FROM THE LIST

Saturday, February 13th, 2016

Nikholis Planck and David Armacost at Rachel Uffner

by Noah Dillon



Left: David Armacost, untitled, 2015. Acrylic and charcoal on linen, 40 x 32 inches. Right: Nikholis Planck, TBT (Ancestral Swamp) or (Dry Brush A.W.), 2015. Silicone, collage, wood pencil, and water-soluble oil on wax on canvas, 49 x 47 inches

Studio neighbors here make neighboring shows, one (Planck) in Rachel Uffner's ground-floor space, the other (Armacost) in the upstairs gallery. Both are called "Open Time," and despite their placement in separate rooms, and solo treatment on the gallery's website, it's unclear whether it's a two-man show, or two one-man shows, which is an interesting trick. The hanging for each is weird and coy, placing a few artworks high overhead. Planck shows both his floor-based, mixed media sculptures and his silicone-slathered oil paintings, which are bizarrely fleshy. Unlike earlier work, these focus more on space and less on text, with his illegible, handwritten notations almost invisible. Armacost presents paintings in oil and charcoal, along with hanging sculptures. Both artists draw the imagery of their two- and three-dimensional images across the expected dividing line of picture plane/object feeding the one on the other. The press release notes that "Open Time is synonymous with a window of opportunity or potential," and they fulfill this, opening each show, each means of working and medium, each artist to the other.

Rachel Uffner: 170 Suffolk Street, 212 274 0064, on view through February 21 (see The List for gallery details)

Blouin Artinfo
January 19, 2016

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BY BLOUIN ARTINFO | JANUARY 19, 2016



David Armacost and Nikholis Planck at [Rachel Uffner Gallery](#), through February 20 (170 Suffolk Street)

Technically two solo exhibitions, though, as press materials note, the artists are “often working within arm’s reach of each other.” Planck’s contributions downstairs are enigmatic floor sculptures incorporating books, among other things, as well as mixed-media paintings (with wax, silicone, and other materials) that favor provisional compositions and sensual, synthetic surfaces. Armacost, in the upstairs gallery, presents 10 or so riffs on the same theme: an eerie view of an unpopulated theater stage flanked by billowy, fleshy curtains. Occasionally the curtains are strung with what appear to be cartoonish eyeballs, as if there’s an additional audience waiting to see what action unfolds. That stage remains empty, but there’s an unsettling drama, nonetheless.

W Magazine
October 30, 2014

W

EYE CANDY

The Mother of Them All

The late Abstract-Expressionist master Robert Motherwell often liked to downplay his elegant work as “artful scribbling”—just his unconscious hand wandering over a surface with a brush or pen. His hand may never have been freer than in his works on paper, which are being shown at New York’s [Paul Kasmin Gallery](#) in an exhibition opening tonight. And, in the spirit of Motherwell’s legacy as a great teacher and networker, the curator Alex Bacon asked a new generation of artists—including rising stars like Aaron Bobrow, Dean Levin, and Will Boone—to create Motherwell-inspired work of their own, which will be shown at Middlemarch in Brussels. Known as an eloquent man, Motherwell would surely think of these homages as not an echo of his oeuvre, but a conversation that spans centuries. *“Robert Motherwell: Works on Paper, 1951–1991” is on view through January 3, 2015 at New York’s Paul Kasmin Gallery, 515 West 27th Street. “173 East 94th Street / Chaussée de Waterloo 550” is on view through December 6 at Brussels’ Middlemarch, Chaussée de Waterloo 550.*

by Fan Zhong

October 30, 2014 4:23 pm



6/8 Nikholis Planck's Untitled, 2014. Courtesy of the artist.