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# 9 Things to Do in New York's Art World Before June 17

By [Ryan Steadman](#) • 06/13/16 4:41pm



WEDNESDAY, JUNE 15

## TRENDING NOW



Melissa Brown, *Puddle*, 2015. Photo: Courtesy of the artist

### Opening: “Melissa Brown: Past, Present and Future,” “Record Lines This Summer” and “Aaron Aujla: Library Dest at the Punjab University” at Magenta Plains

This newly gallery appears to be doing something right, offering three quality openings at both their Allen and Orchard Street locales in the same week. Aujla’s single-artwork exploration of the aesthetics of post-revolutionary India is a reconstruction of a modernist desk from the era, surrounded by swatches of Indian carpets made today. Meanwhile, Brown will display double-sided paintings on aluminum that relate to the three meditations of Tarot readings which also relate to the artist’s ongoing interest in decisions based on chance. And finally, a group show curated by downtown doyenne Ellie Rines will feature a fine collection of talented young New York-based artists, including Zach Bruder, Dan Herschlein, Denise Kupferschmidt and more.

Magenta Plains, 94 Allen Street and 95 Orchard Street, New York, 6-8 p.m.

# 5 Can't Miss Gallery Shows in New York

BY SCOTT INDRISEK | JUNE 24, 2016



"Record Lines This Summer" at Magenta Plains (installation view)  
(Courtesy of Magenta Plains)

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## "Record Lines This Summer" at [Magenta Plains](#), through July 27 (94 Allen Street)

Starting with a flexible conceit — “the comicality and burden of air travel” — curator Ellie Rines brings together paintings, sculptures, and one absurdist text. Three canvases by Zach Bruder are stand-outs: a loping, dopey dog; some revelers at the shore; a man holding his shoe aloft (perhaps having successfully negotiated the gauntlet of airport security?). The show also serves up readymade sculptures, composed of colored crowbars (Marlous Borm) or plaster and junk mail (Dylan Bailey). My favorite, however, is Michael Feinstein’s Xeroxed epistolary piece: a running correspondence between Feinstein (posing as David D. Newsom, trolling from “averyrealemailaddress@gmail.com”) and an online scammer going by the name of Michael Moore. The result is an offbeat short story that — spoiler alert — ends with our hero standing in the Benin airport, desperate to make contact.

# 15 New York Group Shows You Need to See This July

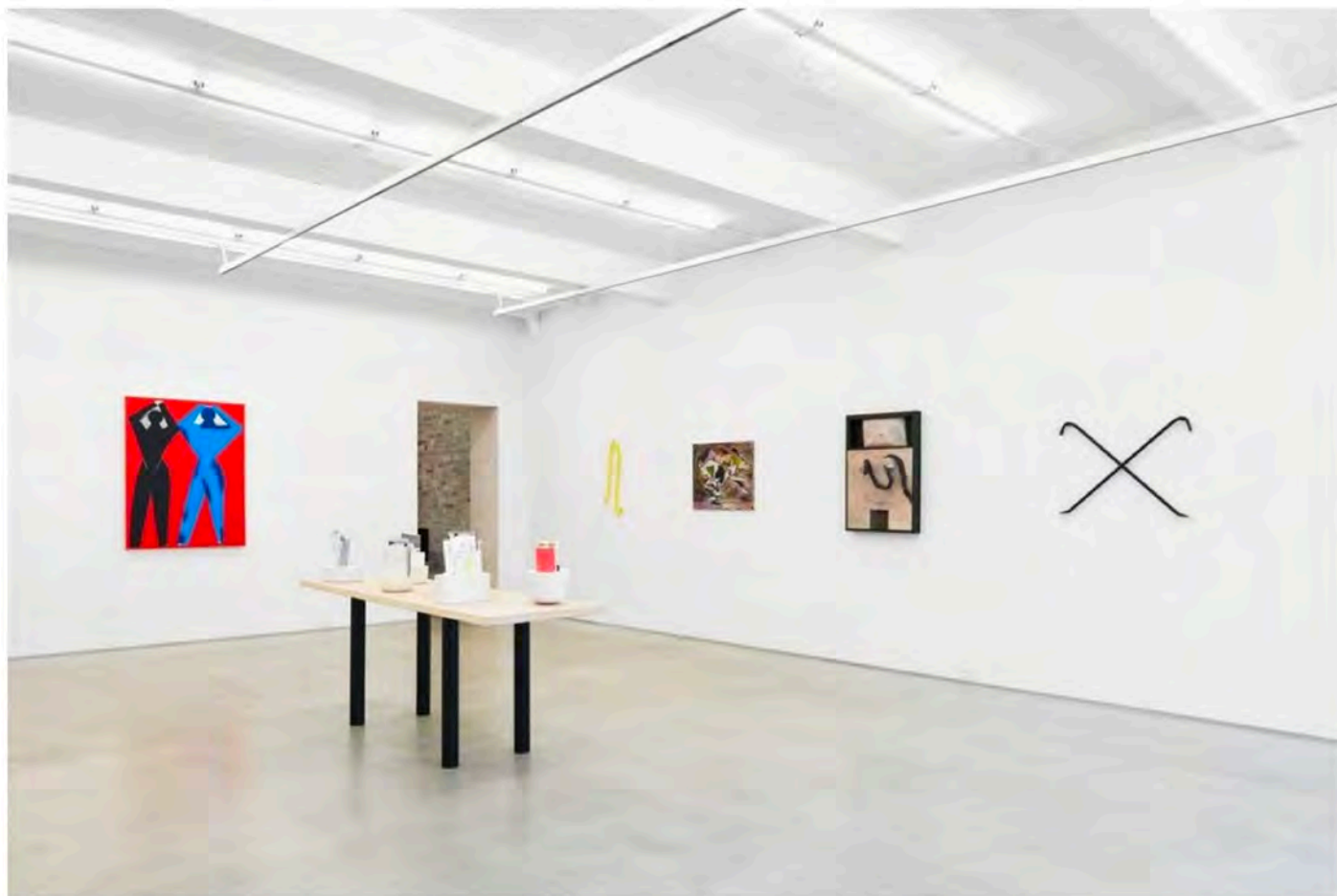
ARTSY EDITORIAL  
BY CASEY LESSER  
JUN 28TH, 2016 12:58 AM

While the summer months may signal a slowdown for much of the New York art world, it's the prime time to find thoughtfully curated group exhibitions in galleries across the city. This summer is no exception, with a strong, varied sampling—from exhibitions for finding fresh, lesser-known names, to an ambitious all-female show, to one blue-chip gallery's ode to its artist-employees. Find our 15 picks below.

## “Record Lines This Summer” at Magenta Plains

JUN. 15–JUL. 27, 94 ALLEN STREET

[Dylan Bailey](#), [Marlous Borm](#), [Zach Bruder](#), [Dan Herschlein](#), [Denise Kupferschmidt](#), [Oren Pinhassi](#)

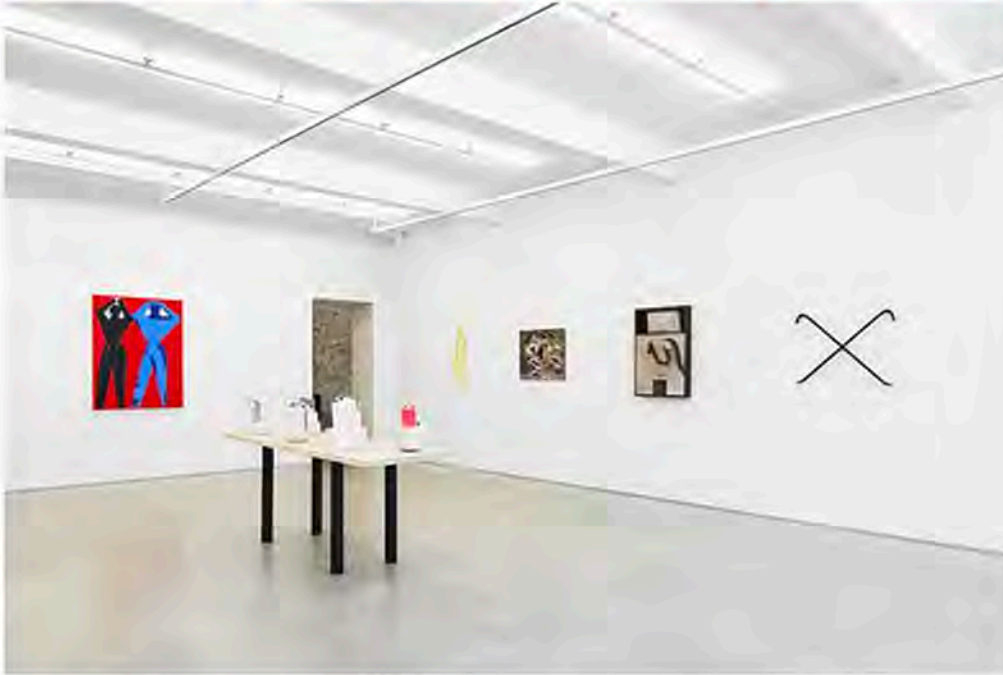


Installation view of “Record Lines This Summer” at Magenta Plains. Courtesy of Magenta Plains.

Artists in this show respond to the woes of air travel—namely, the vulnerable, potentially humiliating experience of passing through airport security. Curated by Ellie Rines, the works on view range from Herschlein’s wall sculpture featuring hands clutching a belt to Denise Kupferschmidt’s paintings of two people in familiar, full-body scan poses.

## Air Travel Anxieties Get a Group Show

Andrew Nunes — Jun 27 2016



*Record Lines This Summer Exhibition View. All images courtesy of the artists and Magenta Plains.*

Whether artist, curator, or gallerist, working in the art world often demands nonstop travel. Between three Art Basels, two Frieze fairs, and a plethora of biennials and other events, it often feels like a neverending cycle of excursions. Everyone is constantly in-between trips, Airbnbs, and delayed flights.

Recently opened New York gallery Magenta Plains' ongoing exhibition, *Record Lines This Summer*, responds to the art world's obsessive relationship with travel. For the show, seven young artists have been brought together in an effort to tackle, "the physical experience of air travel"—specifically, "our feelings of confinement, vulnerability, and over-exposure" felt at airports, curator Ellie Rines tells The Creators Project. She adds that, "even though most of the art world is thought to be in Europe right now, I liked the idea of implying lines around the block to come in to Magenta Plains and see the show."



*Untitled, Oren Pinhassi*

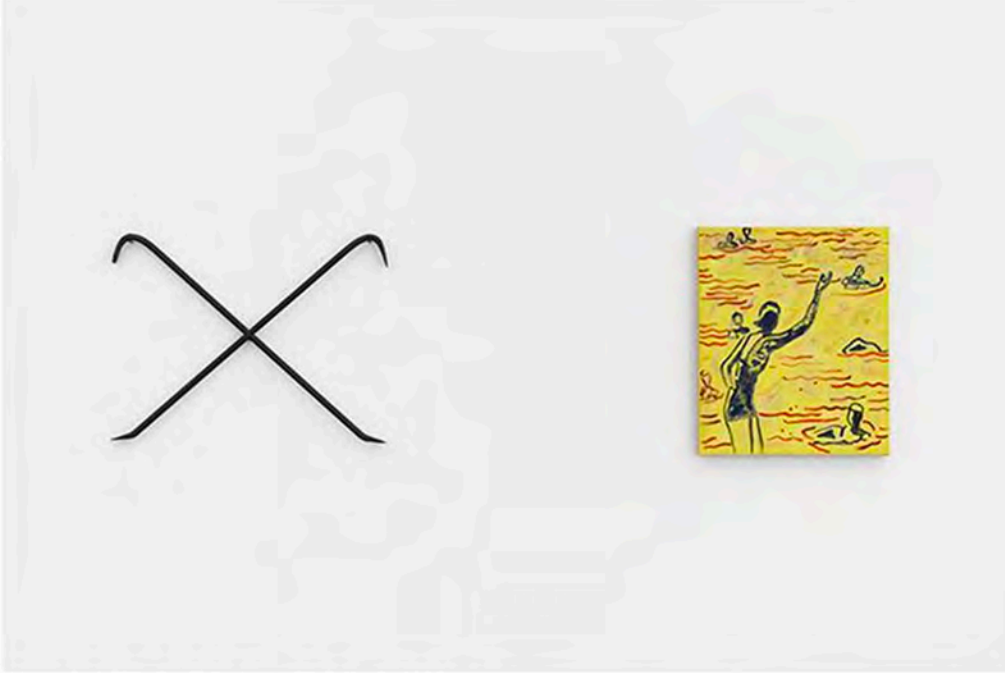
In and of themselves, the works in *Record Lines This Summer* do not necessarily scream “air travel,” as there is little direct imagery or overt, undeniable correlations to the theme. With an awareness of the exhibition’s unifying thread, however, the allusions to travel unravel themselves. Denise Kupferschmidt’s *X-Ray* presents two painted, featureless figures with their hands raised to their heads as if undergoing full-body scans. *A Belt Near Dark* by Dan Herschlein is an abstracted relief of a person removing their own belt: an all-too-familiar circumstance experienced in the TSA line.



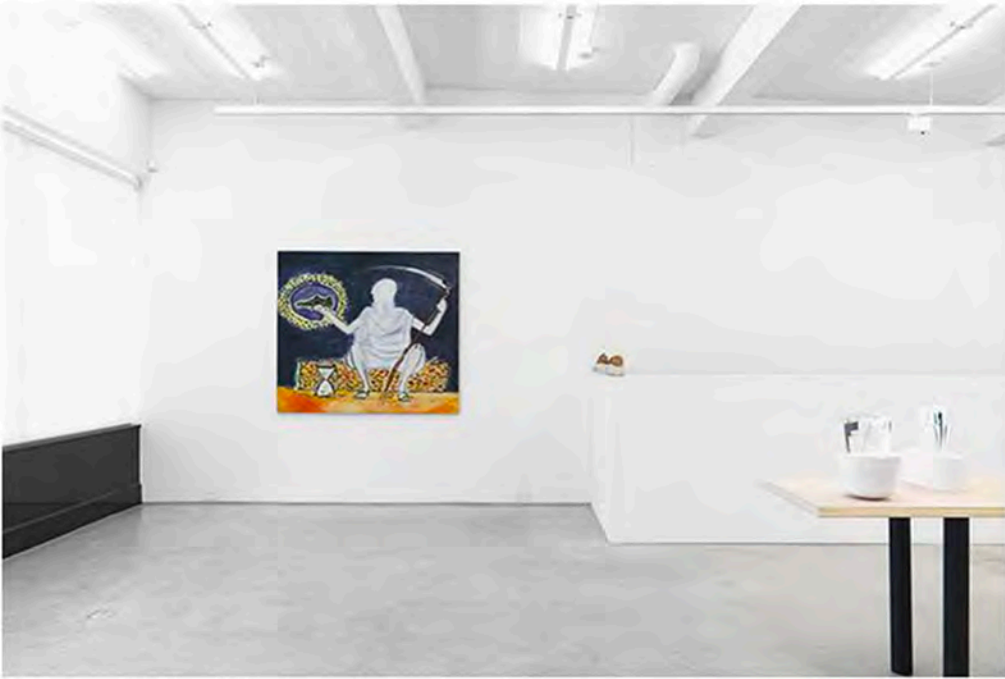
*X-Ray, Denise Kupferschmidt*

Other works connect to air travel in even more subtle and metaphorical ways. Dylan Bailey's sculptures of unopened mail encased in plaster are like tributes to the tight grip on reality that we attempt to escape through vacations. *Monument Around*, a painting by Zach Bruder, depicts a masked character holding a grim reaper-esque scythe and a radiant shoe while an hourglass trickles down—perhaps an allusion to the time we lose in airport rituals. Marlous Borm's series of modified crowbars are imposing, intimidating, and rigid, bringing to mind the dreaded, overbearing nature of the TSA yet again.

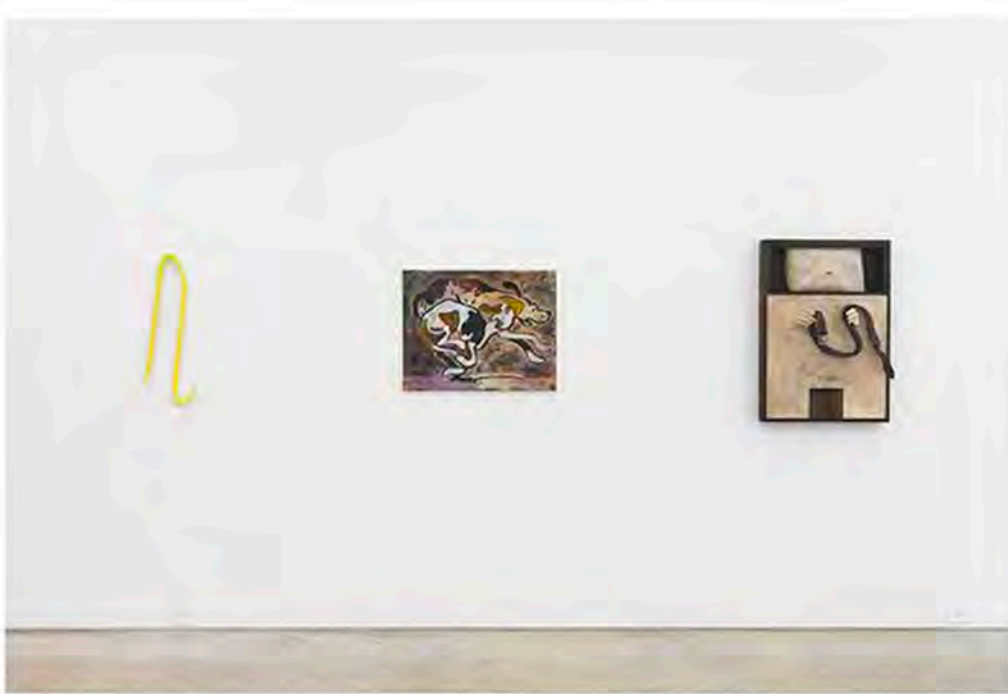
Whether you find the exhibition's link to air travel cohesive or just a background factor, *Record Lines This Summer* is, above all, a strong exposition of rising art world names that have just started partaking in the incessant travel rituals demanded by their careers. To them, we say, *Bon voyage*.



*Untitled, Marlous Borm & Make Emotion, Zach Bruder*



*Record Lines This Summer Exhibition View*



*Record Lines This Summer Exhibition View*

View the exhibition until July 27th at [Magenta Plains](#) in the Lower East Side.

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Andrew Nunes



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● June 16, 2016

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## Oren Pinhassi at Magenta Plains

✎ [Douglas Turner](#)

Oren Pinhassi is included in an Ellie Rines curated, Magenta Plains/David Deutsch group show.



Untitled, cement, burlap, plastic bags, elephant ear's bulbs, water. 2016



Pinhassi's work bucked the TSA theme, but counteracted with organic matter, Dylan Bailey's work of his mail planted in plaster castings. Only moments to play catch up with Oren, there's an upcoming solo show this fall in Harlem at Tempo Rubato's (Tel Aviv) off-site location. The work is new for us, but true to his expressive self he's already moving on to new experiments with materials.



Magenta Plains—94 Allen St

[Recorded Lines This Summer](#)

June 15 - July 27, 2016.

The exhibition highlights the physical responsibilities of transit while presenting the comicality and burden of air travel.

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# 15 Artists in NY Summer Group Shows Who Deserve Solo Shows

ARTSY EDITORIAL  
BY ALEXXA GOTTHARDT  
JUL 26TH, 2016 10:06 AM

## Oren Pinhassi ⊕ Follow

B. 1985, TEL AVIV. LIVES AND WORKS IN NEW YORK.

ON VIEW AT:

"RECORD LINES THIS SUMMER," MAGENTA PLAINS, 94 ALLEN STREET, JUN. 15–JUL.

27



Oren Pinhassi  
*Untitled*, 2016  
Magenta Plains

This summer at Magenta Plains, Pinhassi hints at what's in store for his two biggest solos yet, at Tempo Rubato's Harlem space and Chicago's New Capital Projects this fall. While some of the artist's works resemble future relics excavated from the ashes of war (or a global warming-induced apocalypse), *Untitled* (2016) seems to offer seeds for a new civilization. In it, five plant bulbs—which are watered and grow over the course of the show—emerge from divots in a bumpy accumulation of cement. One indentation, though, is left ominously empty. Is this an omen of decay to come, or a petri dish for new life? Time will tell.