

## Surface

July 24 2018

## SURFACE



ART

## Weekend Cheat Sheet: July 23 - 29, 2018

Peter Marino shows off his personal art collection in Southampton, up-and-coming artists to watch on the Lower East Side, and more cultural intel to help you make the most of your weekend plans.

BY PAUL LEOW AND MIN CHEN

July 24, 2018

*A short list of the can't-miss new exhibition openings (and closings) this week, by city. See [last week's list](#) for other recent openings, and for a more comprehensive guide, see our [Itinerary](#).*

### NEW YORK

#### "Counterpoint: Selections from the Peter Marino Collection"

Southampton Arts Center

25 Jobs Lane

Southampton, NY

OPENS: July 28

Southampton Arts Center dedicates its gallery spaces to the personal collection of New York-based architect [Peter Marino](#) this summer. Organized into four thematic "chambers" that Marino designed on site of the Center, the exhibition showcases Pop Art from Andy Warhol, Damien Hirst, Richard Prince, and Tom Sachs; modern works from German artists Anselm Kiefer and Georg Baselitz; photographs by Mapplethorpe and Marino's own sculptural bronze boxes; as well as a variety of examples of Marino's architectural engagements with Southampton. A public opening reception will kick off the exhibition on the evening of July 27.

#### Jonathan Trayte "Fruiting Habits"

Friedman Benda

515 W 26th Street

CLOSES: July 25

The London-based artist's first solo exhibition in the United States reimagines domestic spaces and objects into an array of playful and alien forms. Trayte's culinary and catering backgrounds are brought to the

fore in this series of functional objects that blend the synthetic colors and materials of food packaging with vegetal motifs from the natural world. [Read more about Trayte's "Fruiting Habits" creations.](#)

**Ron Arad "Fishes and Crows, '85-'94"**

**Friedman Benda  
515 W 26th Street**

**CLOSES: July 27**

Highlighting a significant period in the Israeli designer and architect's career, this survey tracks his experimentation with industrial methods and materials in pieces such as "Tinker Chair," the development of his subversive forms, and his then-emerging geometric clarity in furniture series including "Cone" and "Big Easy."

(Opening image: Ron Arad, "Italian Fish," 1988. Photo: Dan Kukla.  
Courtesy Friedman Benda and Ron Arad)

**"Snarl of Twine"**

**Magenta Plains  
94 Allen Street**

**CLOSES: July 27**

This exhibition at Magenta Plains in the Lower East Side explores the form and function of painting within the world of contemporary art. This collection of recent works from a variety of American artists (including Lucien Smith, Annabeth Marks, Israel Lund, Shirley Irons) both obfuscates and elaborates upon the distinctions between representational and abstract painting in art today.

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## Art World

## Beat the Heat With These 19 Summer Group Shows on View Now in New York

From Chelsea to Brooklyn, here are 19 gallery shows in the city that you don't want to miss this summer.

Caroline Goldstein, July 4, 2018

SHARE



As the thermometer creeps up into the triple-digits, we've chosen a slew of the group shows now on display throughout New York City, where you can enter an air-conditioned haven and get a dose of culture at the same time. There are many, many shows around Chelsea, SoHo, Brooklyn, and beyond, but here is a taste of the best group shows on view right now.

### 1. **"Snarl of Twine" at Magenta Plains Through Friday, July 27**



Installation view of "Snarl of Twine" at Magenta Plains Gallery.

Magenta Plains's "Snarl of Twine" is the perfect antidote to the oppressive summer heat. The show of Los Angeles and New York-based contemporary artists includes the spiky protrusions of Donald Moffett's organism-like wall sculptures, Roger White's delightfully banal painting of raw chicken on a cutting board, and a freestanding dual-paneled collage of textiles and paint by Dona Nelson.

*Magenta Plains, 94 Allen Street  
Tuesday–Friday 11 a.m.–6 p.m.*

Widewalls

June 22, 2018

## WIDEWALLS

### An Intergenerational Approach to Contemporary Painting at Magenta Plains

Art Exhibitions



June 22, 2018

Angie Kordic

Studied Photography at IED in Milan, Italy. Passionate about art, frequent visitor of exhibitions, Widewalls photography specialist and Editor-in-Chief.

What is the position of painting in the contemporary moment? Is it predominantly abstract or representational?

For the painters within the *Snarl Of Twine* exhibition which just opened at Magenta Plains in New York, artworks they make either hinge on, or blatantly represent – both. Coming from different generations and two US coasts, the artists are showing paintings created in the past five years, each carrying a connection to figuration and abstraction alike.

Within them, the viewers can find a piece of "twine" that comes together in this larger "snarl", at the same time blurring and symbolizing the line between the two artistic genres.

Following the opening of *Snarl Of Twine*, we talk to the three founders/directors of [Magenta Plains](#), Oliva Smith, Chris Dorland and David Deutch, about the importance of this show at this very moment. It will stay on view through July 27th 2018 at their space on 94 Allen St. in New York.

The full list of participating artists includes Lucien Smith, Nikholis Planck, Annabeth Marks, Kathryn Kerr, Becky Kolsrud, Israel Lund, Roger



Donald Moffett – Lot 040117 (45° hole, pewter), 2017. Oil on linen, wood panel, steel, 12.25 x 7.50 x 6.25 in. Courtesy of the artist and Marianne Boesky Gallery, New York and Aspen. © Donald Moffett. Photo credit: Christopher Burke Studio

## Snarl Of Twine at Magenta Plains

*Widewalls: What brings this particular group of artists together?*

Oliva Smith, Chris Dorland, David Deutch: The exhibition came together through thinking about the possibilities of representation and abstraction in contemporary painting.

In *Snarl Of Twine*, many of the artists are working with both abstract and representational gestures – often simultaneously. Figuration and the human body, portraiture, and still life come into play as well as ways of building a picture – compositionally through fragmentation and isolation of object, conceptually through obfuscation of subject matter, and technically through many various methods of applying paint – whether it's dyed muslin in Dona Nelson's box painting, Israel Lund's silkscreen process, or Donald Moffett's meticulous extruded paintings.

The show is in many ways about how painting can sustain and articulate a variety of diverse, even seemingly contradictory "subject

positions". As is our usual approach, there is an intergenerational mix of artists ranging from emerging to very established.

The artists originally hail from all over the country, though they now mostly live and work in New York City or Los Angeles.

*Widewalls: Why do you believe there is such a tension or conflict between abstract and representational art methods? Why do you think artists practice them?*

OS, CD, DD: We don't actually think there is a conflict between the two. If anything, the hope for this exhibition is to make people question that perceived conflict.

Artists are not so didactic in their perception of the world and therefore [the] expression of it. We don't think rigid categorization comes naturally to the artist's mind. Rather, artists naturally think with flexibility and question perceived structures such as "abstraction" and "representation".

Hopefully this exhibition will be a case in point and will allow visitors to see things a little differently.



Dona Nelson – *By The Yard*, 2016. Collage, dyed cheesecloth, muslin, and acrylic mediums on linen panel mounted on plywood base, Panel: 81.5 x 36 in, Base: 38 x 32 in. Courtesy the artist and Thomas Erben Gallery, New York

## A Spotlight on Christine Wang

*Widewalls: In addition to the main show, there is also a presentation in the gallery window at 95 Orchard St., dedicated to Christine Wang. What can the visitors expect from it?*

OS, CD, DD: Christine Wang's work is funny, irreverent and technically impressive. We are presenting a painting from Wang's *White People* series, which features portraits of young Hollywood starlets, two men

accused of sexual violence towards women, and a young Prince celebrated for his interracial marriage with text overlay such as "I just want to be a white girl" and "I wish I were a white man".

This series is especially timely in light of what we are seeing in the U.S. with the current administration's racist policies. The *White People* series dares to overtly address systemic racism and how that affects one's subject position, aspirations and self-worth.

It's exciting to display a fairly charged painting in our window gallery at 95 Orchard which is visible 24/7 from a busy street.

*Widewalls: In your opinion, what is the current state of painting?*

OS, CD, DD: Diverse, alive and well!



Israel Lund – Untitled (SEVERED HEAD DESTROY YOURSELVES), 2018. Acrylic on raw canvas, 88 x 68 in

Featured image: Donald Moffett – Lot 092517 (faccia, titanium white), 2017. Oil on linen, wood panel, steel, 12.50 x 7.50 x 6.50 in. Courtesy of the artist and Marianne Boesky Gallery, New York and Aspen. © Donald Moffett. Photo credit: Christopher Burke Studio; Oliva Smith, Chris Dorland, David Deutch. All images courtesy Magenta Plains.