



# LINNEA KNIAZ

# MAGENTA PLAINS

Born 1988, Chicago, IL.

Lives and works in New York

Linnea Kniaz's 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.

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**BROOKLYN RAIL**  
CRITICAL PERSPECTIVES ON ARTS, POLITICS, AND CULTURE

ARTSEEN

## Linnea Kniaz: *Running Bond*

by Melinda Lang

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Installation view: *Linnea Kniaz: Running Bond*, Magenta Plains, New York, 2019. Courtesy Magenta Plains.

Through a restrained yet expressive vocabulary, the young New York artist Linnea Kniaz draws on carefully measured elements to create quiet variations and subtleties in her abstract paintings and sculptures. Small gestures—a lone painterly mark or tidy rows of metal rods—are intertwined in a series of internal patterns derived from empirical methods of testing and observing—a process that the artist indexes in the works themselves. Her exhibition, *Running Bond*, in the downstairs space of Magenta Plains, takes its title from the common bricklaying motif in which units are arranged within a sturdy, overlapping structure. This basic masonry term feels surprisingly apt for the works in Kniaz's show: nine deceptively casual paintings, a looped wire sculpture, and three utilitarian floor installations. Working both systematically and intuitively, the artist emphasizes the eccentricities that naturally emerge from her tactile, labor-oriented practice.

ON VIEW  
Magenta Plains  
February 22 - March 31, 2019  
New York

Although not readily apparent in the work itself, Kniaz credits the Modernist architect and designer Alvar Aalto, known for his rationalist and romantic aesthetic, as a point of departure for her latest works. In some ways, Aalto is a model for Kniaz. His pragmatic yet humanized architecture resonates with her muted and sensuous forms. However, her sculptures are more closely connected to the bland colors and iconography of popular home design, an industry that has become infused with cheap imitations of Modernism. In *Surface Sequence 12* (2019), one of her floor assemblages, an orderly set of cut and partially painted gutter downspouts—standard domestic construction materials—house a collection of steel rods, linear forms that are echoed in the downspout's ridged aluminum exterior. Swaths of beige, gray, and rose tinged whites appear on its surfaces, unceremoniously painted alongside bare sections of the manufacturer's ostensibly neutral palette, highlighting a surprisingly rich tonal range. In her other sculptures, Kniaz integrates small stacks of commercially-available bricks, painted in lavender. With their playful embellishments, these floor assemblages riff on Carl Andre's deadpan, symmetrical brick installations of the 1960s. The titles of these works, *Bone Linen Sequence* (2019) and *Light Maple Sequence* (2019), which bring to mind Ryman's use of propriety names from his mass-produced palette of whites, are at once strikingly evocative and ultimately hollow in meaning.

Kniaz's modestly-scaled paintings articulate an expansive range of eccentric compositional choices, starting with her oddly shaped canvases. She makes these works by cutting irregular scraps of canvas which she arduously pulls over a semi-soft frame constructed after the fact, making visible the ripples, seams, and staples along the way. Alluding to bodily forms—shadowy fragments of arms, legs, or clothing—these amorphous compositions are slightly saturated with areas of pale color, a tone reminiscent of blushed skin. In *Yellow, Fitting Into* (2019), Kniaz introduces discrete painterly forms, a progression of lemon yellows and earthier, muted tones, in response to areas of tinted, collaged canvas. These overlaid hues—both soft and vibrant—amplify the work's elusive, eye-straining color relationships. Anne Truitt's minimal yet emotive palette and Ree Morton's sentimental, hand-crafted objects are both points of reference for her.



Linnea Kniaz, *Yellow, Fitting Into*, 2019. Acrylic on canvas stretched onto vinyl tubing, 22 1/2 x 29

Another painting, *Orange, Growing Out and From* (2019), features a tiny constellation of yellow and orange lines, loosely mapping out the painting's inner structure. Thin painted lines also cut horizontally across the canvas in a subtle perversion of the work's lanky biomorphic structure. These marks mirror the seams of the jig-sawed canvas, suggesting a coding system or key to the work's making. Subtle tensions within these compositions—internal rhythms and repetitions—are distilled linguistically through their titles. Kniaz is perhaps most interested in the moments when her paintings further reveal their sheer tactility in structural mishaps and loose, wobbly mark-making—elements that also inflect the work with a kind of vulnerability. These formal dynamics often suggest anthropomorphic allusions. In *Red, Shifting Over and Up* (2019), a tall, frontal form, with pendant fields of brushy auburn and orange at either end, vaguely suggests a two-legged creature or figure advancing uneasily toward the viewer. Kniaz's paintings elicit a delicate yet awkward sense of movement—an off-beat choreography that is referenced in and across her strange, poetic abstractions.

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**CONTRIBUTOR****Melinda Lang**

Melinda Lang is a curatorial assistant at the Whitney Museum of American Art. She has previously held curatorial positions at the Museum of Modern Art and the Solomon R. Guggenheim Museum.



Artforum

April 2018

## ARTFORUM

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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 handfull 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.

*Blouin Artinfo*

January 18, 2018

## BLOUINARTINFO

### Paradoxes in Jackie Winsor and Linnea Kniaz at Paula Cooper Gallery, New York

BY NICOLETTE LOIZOU | JANUARY 18, 2018



Linnea Kniaz, Wall Slit 2, 2017, Plexiglas, plaster, acrylic, 1/2 x 26 x 1/2 in. (1.27 x 66 x 1.27 cm), 67 in.(170.2 cm) from the floor  
(Courtesy: Artist and Paula Cooper Gallery)

Paula Cooper Gallery is exhibiting works by [Jackie Winsor](#) and Linnea Kniaz at its New York venue.

Jackie Winsor and Linnea Kniaz' exhibition is the second in a series of two-person presentations at Paula Cooper Gallery's space and is curated by Laura Hunt, the gallery's archivist. Winsor created "Solid Lattice" by nailing narrow wooden slats together in a vertically oriented compact spiral, working outward from a dense core that will be on view. The piece is compressed physically and energetically, occupying its encircled space with both force and restraint. Linnea Kniaz' works is somehow both effusive and reserved. And it is this paradox that is reflected in her work. There is a generous output is often buttressed by analytical observations of that output, such that the bulk of her work's content locates itself in those observations on making.



*Cultured*

December 2018

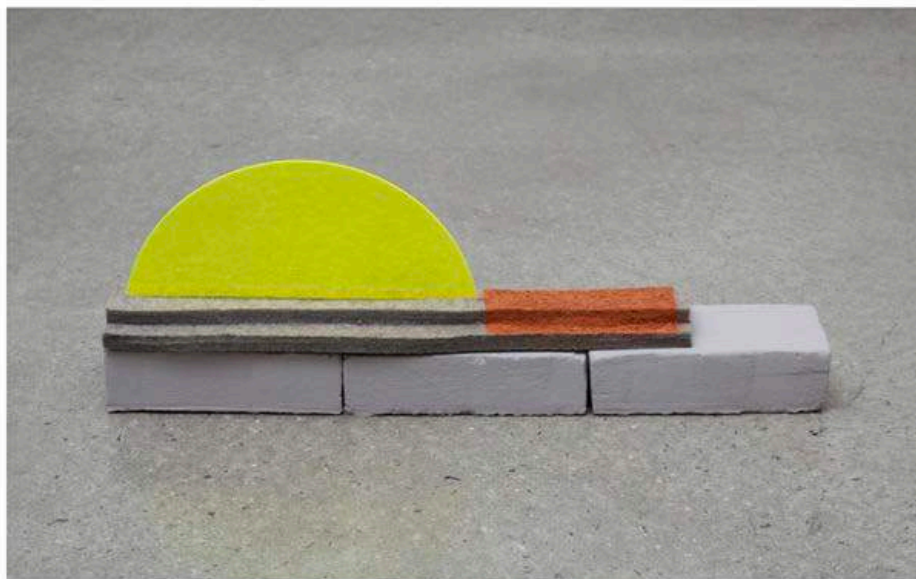
CULTURED

ART

# 11 ARTWORKS YOU CAN ACQUIRE FOR UNDER \$7,000 AT NADA

NICOLE MARTINEZ

While the blue-chip fairs tend to get all the buzz during Miami Art Week, the works on offer at NADA are the perfect jumping-off point for both the novice and experienced art collector. Featuring an array of some of the most dynamic emerging international galleries, the vast majority of artists on this list are recently coming into their due. If you're looking for an investment-worthy piece, these 11 covetable works are at the top of our wish list.



LINNEA KNIAZ'S *SURFACE SEQUENCE*  
9, 2018.

### Linnea Knaz at Magenta Plains

Based in New York, Linnea Kniaz's practice incorporates drawing, painting and performance, but it's her sculptural works that truly shine. Kniaz's whimsical, abstract sculptures incorporate upcycled, industrial materials to energize the physical space surrounding them. *Surface Sequence 9* (2018) incorporates plexiglass, brick, and acrylic, in a work that's as soothing as it is aesthetically pleasing.

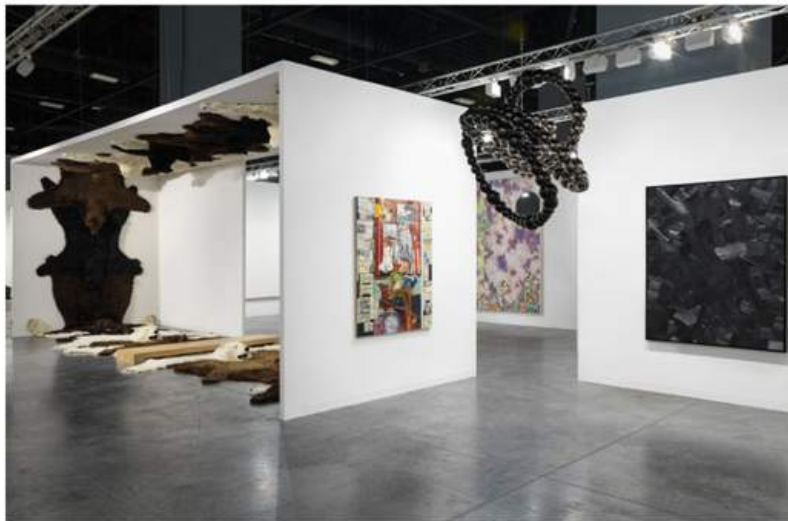
Artsy

December 7, 2018

Art

## The Artists Everyone Talked about during Art Basel in Miami Beach

• Alina Cohen Dec 7, 2018 5:57 pm [f](#) [t](#) [✉](#)



Installation view of Paola Pivi, *What goes round - art comes round*, 2010, at Art Basel, Miami, 2018. Courtesy of Perrotin.

### Related Stories



Why Contemporary Women Artists Are Obsessed with the Grotesque



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13 Artists Who Highlight the Power of Words

Art Basel week always boasts a heady mix of frivolity and seriousness—intense schedules, hefty price tags, free drinks, and spectacle. This year's edition was no different. Miami's art museums, galleries, and fairs mounted their Basel best, introducing an international audience to emerging artists and offering significant exhibition space to established figures.

Italian artist Paola Pivi's bright, playful aesthetic is a natural fit for the week. The Bass is hosting an exhibition of her work, curated by Creative Time director Justine Ludwig. It begins with Pivi's trademark: Day-Glo-hued, feather-coated, stuffed bears. The next gallery features a giant, interactive sculpture, *Mattresses Installation* (2018). Visitors can climb onto a platform composed of 40 mattresses. Above them, another 40 mattresses hang overhead. During Tuesday morning's preview, Ludwig sat on the piece, along with Pivi and her children, beckoning more tentative viewers to join them.

It's no surprise, then, to also see so much Pivi work mounted on the walls (and floor, and ceiling) at Art Basel. Massimo De Carlo presents 20 of Pivi's monochromatic "paintings," made with strings of pearls. The glossy gems

turn the works into luxe, glitzy artworks. But Perrotin wins for the most eye-catching Pivi presentation: The gallery has erected a giant sculpture comprised of over a dozen fake bear fur pelts (white, brown, and black) that circle the walls, ceiling, and floor of the booth's entrance. Pivi titled the work, unsubtly, *What goes round – art comes round* (2010). The entire installation is priced at €220,000 (\$250,000). The gallery erected a small wooden bridge that allows viewers to walk over the pelts. "It's nice because you have a different perspective," said gallery director Donald Ryan. "You can get inside the work."



Larry Bell *Untitled, 1967*  
Hauser & Wirth

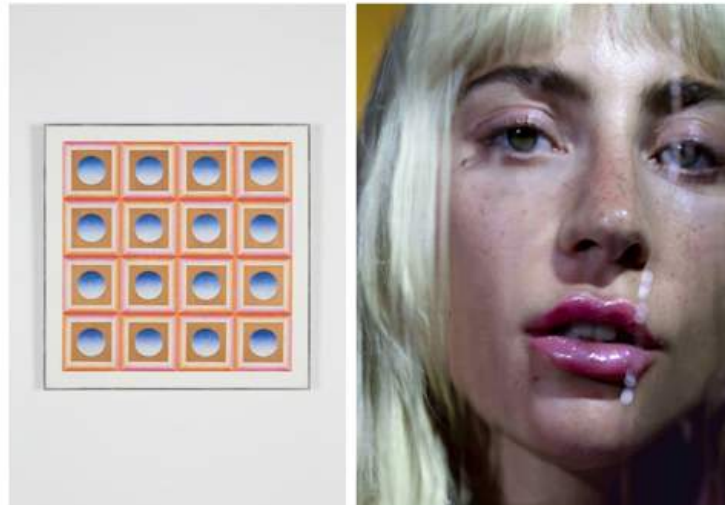


Larry Bell *Untitled, 1960*  
Hauser & Wirth

While Art Basel certainly boasts the best-known artists exhibiting in Miami fairs this week, the convention center is also bolstering the careers of a few select emerging artists. Issy Wood is showing large-scale, oil-on-velvet paintings of car interiors with the majorly influential London gallery Carlos Ishikawa. The recipient of a 2018 Studio Museum in Harlem residency, Tschabalala Self also mounted one of Art Basel's most impressive presentations, turning Thierry Goldberg Gallery's booth into a faux-bodega with printed wallpaper depicting shelves, a checkerboard floor, and a rearview mirror. Her work sold out within an hour.

On the other side of the spectrum are the minimalist sculptures of California Light and Space artist Larry Bell. The ICA Miami is hosting a survey of his artwork, filled with lightly adorned glass cubes mounted on plinths. Again, Art Basel galleries bet on Bell—and won. On the first day of the fair, Hauser & Wirth sold four works by the artist, for prices ranging from \$100,000 to \$2 million. Pace Gallery devoted its entire booth to Light and Space artists, selling a Bell sculpture for \$250,000.

Another artist with a survey at the ICA, Judy Chicago, cropped up everywhere this week. The gallery Nina Johnson in Little Haiti is exhibiting photographs and video from Chicago's "Atmospheres" series from the late 1960s and early '70s (restaged beginning in 2012). Using fireworks and dry ice, Chicago created plumes of colored, smoky vapor in the deserts and forests of the American West. Nude, painted women often appear in the pictures, which exude a sense of New Age spirituality.



Judy Chicago *Childhood's End #2, 1972*  
Salon 94

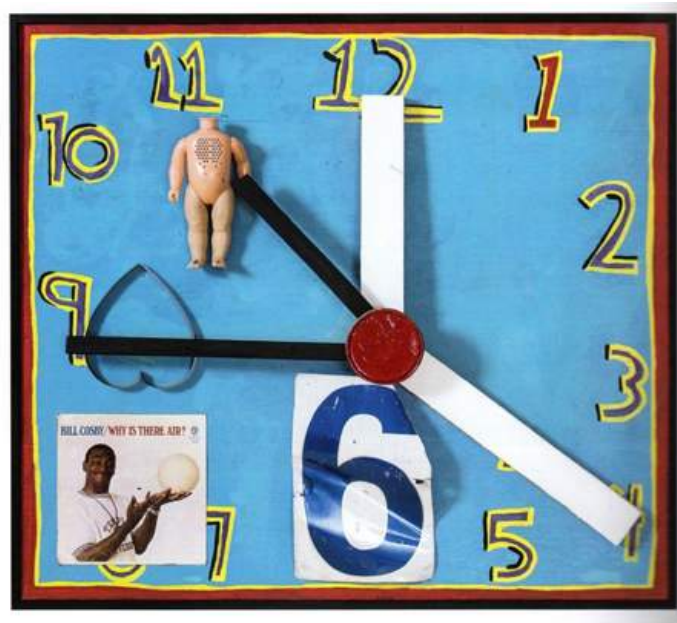
Marilyn Minter *Gaga Oh La La, 2018*  
Salon 94

Salon 94's Art Basel booth sold *Evening Fan* (1971), one of Chicago's major geometric abstract paintings, for \$650,000. The gallery, in fact, elected to show work by mostly female artists—painter [Marina Adams](#), photographer [Marilyn Minter](#), and ceramicists [Ruby Neri](#) and [Betty Woodman](#). “We’ve sold all of our artists,” gallery director Alissa Friedman told *Artsy*. “It’s been very active and encouraging.”

Salon 94 also exhibited work by self-taught artist [Purvis Young](#), who began painting in the 1970s (he passed away in 2010). His brushy canvases feature squiggly brushstrokes and African-American figures in cityscapes or against ambiguous landscapes. Friedman told me that by Friday morning, the gallery had sold about eight pieces by Young. “I think that there’s a general thirst for authenticity,” she explained. “People are much less doctrinaire about what they consider high art. I see these as genuinely beautiful, expressive strong works.”

Young’s popularity crossed Biscayne Bay, as well. Most importantly, the Rubell Family Collection is mounting a solo presentation of his work, up through June. And over at NADA Miami, viewers swarmed around [James Fuentes](#)’s presentation of Young’s works—over a dozen canvases. Nearby, [Tyree Guyton](#)’s faux clocks and portraits (square-filled smiles, sharp angles) at [Martos](#) proved another crowd pleaser. At the moment, the [Museum of Contemporary Art Detroit](#) is devoting two shows to the artist in his hometown. At a Half Gallery dinner held for [Vaughn Spann](#) on Thursday night at the Miami Beach Edition Hotel, collector and [New Museum](#) trustee John Friedman flipped through images of Guyton’s work on his phone and approvingly compared the artist to [Jean-Michel Basquiat](#). (With pieces up at NADA and the Rubell Collection, Spann himself is one to watch.)





Tyrae Guyton *Bad Timing*, 2015  
MARTOS GALLERY

On Thursday, artist [Nikita Gale](#)'s conceptual sculpture *AN ABUNDANT LOSS* (2018), at [Reyes Projects](#), became the second-annual NADA acquisition gift for the [Pérez Art Museum Miami](#) (PAMM). (The institution gives two curators funds with which to choose and purchase work for the permanent collection.) The piece is a bright juxtaposition of yellow metal armature, gray foam, concrete, and a microphone; Gale has long engaged with ideas about noise and protest. This is the artist's first year in Miami for the winter festivities. "It's like being inside of Instagram," she said over the phone. "It feels like everything's compressed in a bizarre way. Art, commerce, capitalism, celebrity culture, beach culture, party culture. It's pretty surreal." Gale hadn't yet ventured much beyond NADA, where she had purchased a work by artist [Amanda Ross-Ho](#) from the LAND booth and enjoyed seeing [Lonnie Holley](#) sculptures, also at [James Fuentes](#).

In general, Ice Palace Studios (which hosts NADA) offers a more relaxed environment than the convention center that hosts Art Basel. Prices, too, were more accessible. Elizabeth Dee, gallerist and director of the Independent Art Fair, purchased two shaped canvases by young artist [Linnea Kniaz](#) over at the [Magenta Plains](#) booth. (The gallery's director at large, Chris Dorland, told *Artsy* that he was looking forward to seeing [Arthur Jafa](#)'s work at PAMM later that day.) Independent Art Fair director Alix Dana was scoping out [Danielle Orchard](#) paintings—bright, blocky, Cubist-informed portraits of women—at Jack Hanley's booth: "I'm obsessed," she said. Nearby, Manhattan gallery Larrie was participating in the fair for the first time. [Ashley Teamer](#), one of the exhibiting artists, was standing near her paintings, all three of which depicted female basketball stars. "I'm solidifying their position as legends," she told *Artsy*. "I'm talking about black femininity."



Linnea Kniaz *Red, Moving Back*, 2018  
Magenta Plains

Linnea Kniaz *Orange, Staying Down*, 2018  
Magenta Plains

Back on the beach, UNTITLED featured a relatively breezy scene. Denny Dimin Gallery, however, was blissfully busy. The gallery reported selling around 30 works by artist Erin O’Keefe by Friday morning—all close-up photographs of brightly painted objects that resemble paintings at first glance. At the booth, Elizabeth Denny and Robert Dimin attempted to count exactly how many pieces they’d sold: one to the Mead Art Museum at Amherst College, one to the Cleveland Clinic, and two to trustees at the Hirshhorn Museum and Sculpture Garden and the Wadsworth Atheneum. The pair flipped through the sales book, counting and recounting red stickered dots. “When we tell people they’re looking at abstract photography and not painting, they have this kind of *aha* moment,” Dimin said—the optical trick can seal the deal.

For his part, gallerist David DeBuck sold over eight glittering artworks by Devan Shimoyama within UNTITLED’s first hour, from around \$20,000 to \$50,000. Shimoyama currently has an exhibition up at the Warhol Museum in Pittsburgh—bright and graphic, his eye-catching canvases harken back to the prints of the Pop maestro himself.

Theaster Gates offered entertainment both at Art Basel—he showed pieces at Regen Projects and Richard Gray Gallery (which will have a solo exhibition of his work this spring)—and off-site. As each long day came to an end, crowds headed to Prada’s pop-up installation at the Freehand hotel. There, Gates had mounted black-and-white photographs from back issues of *Jet* and *Ebony* magazines. On Thursday—the club’s final evening—the artist gave a jazz performance with his band Black Monks. While he and the musicians offered new interpretations of quintessential American songs (“My Country Tis of Thee” and “The Star-Spangled Banner”), an increasingly rowdy crowd watched—with both genuine interest and an eye toward how the whole thing would look on Instagram. •



Alina Cohen is a Staff Writer at Artsy.

Office Magazine

April 2018

**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*



*Totokaelo Edit*

April 2018

**Totokaelo**

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.

*Artillery*

November 9, 2016

# ARTILLERY



Linnea Kniaz, *Stable Sequences 10* (2016), brick, polyester stuffing, acrylic, dried bean pod; courtesy of the artist and Vacancy.

VACANCY:

**LINNEA KNIAZ**

by Leanna Robinson ·

November 9, 2016 · in

“A Noiseless Patient Spider” at Vacancy is an experimental mix of sculpture, painting, assemblage, and installation. It’s surprising for a show in such a small space to pull off so many varying aspects, yet “Patient Spider” does just that. Linnea Kniaz interacts with viewers through works that seem to be teasing one to touch them, move them around, and see how they work.



Linnea Kniaz, *Stable Sequences 1-10* (2016), installation view, courtesy of the artist and Vacancy.

Kniaz built out the gallery with plaster and wood (*Wall Rail*, 2016). In the front of the gallery lay a cluster of sculptures on the floor (*Stable Sequences 1-10*, 2016) that are composed of cement blocks, polyester stuffing, tree branches, and other equally unusual materials. Themes of surroundings and ecology shine through Kniaz’s use of organic objects.



Linnea Kniaz, *Situated Sequence 1* (2016), plastic tube, wire, foam, brick, acrylic, courtesy of the artist and Vacancy.

The most exciting works in the show are *Situated Sequence 1* (2016) and *Situated Sequence 4* (2016)—two large sculptures that appear like Rube Goldberg machines. *Situated Sequence 4* hangs like a magnet, and appears paradoxically both heavy and light. Both of these works as previously mentioned, encourage viewers to interact with them. Seemingly hidden details, like the colorful effect the tube in *Situated Sequence 1* creates when looking into it, play into the show's dynamic.



The most exciting works in the show are *Situated Sequence 1* (2016) and *Situated Sequence 4* (2016)—two large sculptures that appear like Rube Goldberg machines. *Situated Sequence 4* hangs like a magnet, and appears paradoxically both heavy and light. Both of these works as previously mentioned, encourage viewers to interact with them. Seemingly hidden details, like the colorful effect the tube in *Situated Sequence 1* creates when looking into it, play into the show's dynamic.



Linnea Kniaz, *Situated Sequence 3 (with Paul Pescador)* (2016), foam, plexi mirror, Paul Pescador, acrylic, courtesy of the artist and Vacancy.

*A Noiseless Patient Spider* is part of a six-part collaborative series of solo exhibitions at Vacancy in which one artwork from the previous exhibition is left over for the incoming artist to collaborate with—in this case a framed photo by Paul Pescador that can only be seen through the red reflection of *Situated Sequence 3*.

Also worth noting is the accompanying video portion that is in the basement. Spencer Holden's *Epic 1-6* oscillates between tragedy and farce and is simply hilarious.

Linnea Kniaz, "A Noiseless Patient Spider," October 22 – November 26, 2016 at Vacancy, 2524 ½ James M Wood Blvd, Los Angeles, CA 90006, [www.vacancyla.com](http://www.vacancyla.com).