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Galleries

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MEDIA CONTACT

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Lu Heintz

Knot Note Net: A Syllabary

August 31, 2026 – February 27, 2027

Hunt-Cavanagh Gallery, Hunt-Cavanagh Hall

Related Event:

Tuesday, September 22, 5 pm – 7pm
Artist-led Tour & Reception



Lu Heintz, "Pattern 8 (for tomorrow)," 2025. Canvas, steel, birch, fir. 24 x 34 x 62 inches. Courtesy of the artist.

GENERAL INFORMATION

Providence College Galleries
–Hunt-Cavanagh Gallery at
Hunt-Cavanagh Hall

Hours: Mon-Fri, 11am-5pm;
Sat 11am-3pm; when school is
in session and by appointment.

For more information:
pcgalleries.providence.edu
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Free and open to the public.

[Providence, Rhode Island] Providence College Galleries is pleased to present *Lu Heintz / Knot Note Net: A Syllabary*, on view at Hunt-Cavanagh Gallery through February 27, 2027. Join us for an opening reception on Tuesday, September 22, starting with an artist-led tour at 5 pm. Reception and refreshments to follow.

This solo exhibition features recent works and interconnected projects emerging from Lu Heintz's ongoing investigations into linguistics, textiles, labor, and material knowledge systems. Spanning sculpture, prints, drawings, installation, and video, the artist's inquiries take shape through shifting media, processes, and patterns. Consider how the title sets this exploration in play: change one letter and *knot* becomes *note* becomes *net*.

Heintz brings gender, technology, and care into dialogue through a feminist lens. They stitch, fold, type, stamp, and pin objects, using repetition, accumulation, and variation as transformational strategies. The artist draws from traditional net-making, domestic needlework, and industrial-scale weaving, connecting these textile histories with computational systems and digital technologies. These bodies of work set relationships with materiality and temporality into motion. What shifts between hand and machine, pattern and language, individual gesture and shared system?

In Heintz's *Pattern Language* series, each simple template shape generates a range of works through multiple folding pathways. Following different sequences produces markedly distinct results. For example, some of the soft sculptures in *Pattern 3, Folds 1-II (girl folding a handkerchief)* (2026) retain the familiarity of a garment, like a bodice or cape, while others fragment into abstraction. Presented together on a long table, the proliferation of folded forms creates a field of possibilities, each retains traces of a shared origin while taking on its own character.

Questions of legibility and translation emerge through *Everything is Fiber: A New Lexicon*, an ongoing research project. In *Fiber Lexicon: keyboard assignments* (2025), Heintz applies knitting-pattern glyphs to the QWERTY keyboard, transforming a tool designed for written language into an instrument for drawing and video-making, such as *Fiber Lexicon: sampler* (2026). What happens when a typist taps the keys according to the letter placement of a language she already knows, producing an unfamiliar visual result: is it “illegible” or coded? Conversely, what changes when that familiar language is abandoned, and Heintz’s notation system is approached through the recombinant relationships among its glyphs? Conceived as a digital typeface, this project also shifts the process of physical weaving into a mutable form, allowing patterns to be readily revised and reconfigured.

The iterative processes present throughout Heintz’s work extend into the life of the exhibition. Throughout the fall semester, *Knot Note Net: A Syllabary* will welcome interdisciplinary engagement through participatory activities and class-based encounters. In this evolving context, Hunt-Cavanagh Gallery becomes a site of active inquiry, inviting exploration of the dynamic, complex systems at play in Heintz’s work.

To plan your visit or schedule a tour: pcgalleries.providence.edu.

Lu Heintz/Knot Note Net: A Syllabary is organized by Carol Stakenas, Director & Chief Curator, in collaboration with Lu Heintz. Funding for the exhibition is generously provided by Providence College’s Division of Academic Affairs, with additional in-kind support by the Department of Art & Art History.

ABOUT THE ARTIST

Lu Heintz is an artist, educator, and feminist collaborator based in Providence, RI. Through textiles, metalsmithing, video, sound, installation, performance, paper works, and writing, their transdisciplinary practice engages feminist ethics of care, labor, and technology while examining personal experience on sociocultural scales. The artist’s work has been exhibited and screened nationally and internationally at venues including the RISD Museum; Metal Museum, Memphis, TN; R.K. Projects, New York; Louise Hopkins Underwood Center for the Arts, Lubbock, TX; Wedding Cake House, Providence; Strano Film Fest, Capistrano, Italy; and Brood Film Fest, Exeter, UK. They have received awards from the National Endowment for the Arts, New York State Council on the Arts, Rhode Island State Council on the Arts, the Sustainable Arts Foundation, the International Sculpture Center, and the Mellon Foundation. Residencies include MASS MoCA, Vermont Studio Center, and Arts Letters & Numbers, NY. Heintz is Assistant Professor of Open Media in the Department of Fine Arts at Brandeis University. Their writing has appeared in *Book Marks* (Pressing Concern Books, 2020), *Repair: Sustainable Design Futures* (Routledge, 2023), *Event Scores by Artist-Parents* (Rooftop Press, 2023), and *Document* (Are.na, 2025). www.luheintz.com

ABOUT PROVIDENCE COLLEGE GALLERIES

Providence College Galleries is committed to museum-quality presentations featuring the art and artists of our times. Operating in two galleries, online, and in public spaces across the college’s campus and throughout Providence, we champion visual arts projects and initiatives that foster public engagement, lifelong learning in the arts, as well as cultural exchange at local, national, and international levels. pcgalleries.providence.edu