Exhibitions / Preview

13 art destinations for day trips near New York City this summer

Our picks of the must-see shows within a (relatively) short train, car, bus or ferry ride from New York City this summer, from the Storm King Art Center to the Newark Museum

Beatriz Cortez, *Espanga, He Volcano That Left*, 2021. Installation view *Beatriz Cortez: The Volcano That Left*, Storm King Art Center, Mountainville, New York, 2022
Courtesy the artist and Commonwealth and Council; Photo by Jeffrey Jenkins

Torey Akers, Carlo Porterfield and **Benjamin Sutton**

28 June 2022

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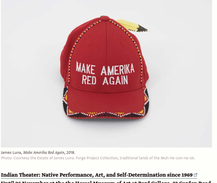
UPSTATE NEW YORK

Beatriz Cortez: The Volcano That Left

Until 31 November at Storm King Art Center, 1 Museum Road, New Windsor, New York

This new outdoor installation features three recent large-scale sculptures by El Salvador-born, Los Angeles-based artist Beatriz Cortez, a multidisciplinary maker best known for her sculptural reflections on the immigrant experience. *The Volcano That Left*, organized by Storm King associate curator Eric Booker and curatorial assistant Adela Goldsmith, takes on the simultaneous terror and freedom of contemporary futurity, grounding big questions about geologic ontology, history and the human condition in the language of improvisational steel construction.

The exhibition's central thread relates to *Espanga, the Volcano that Left* (2021), the artist's "speculative reconstruction" of an ancient volcano that erupted 1,300 years ago in current-day El Salvador. In Cortez's version, known as the Tierra Blanca Joven disaster, is considered one of the largest volcanic events in recorded history. Cortez frames the ash distribution from the eruption as a testament to Mayan spiritual and religious practices. "Lava flows under the volcanic range that unites my two homes," Cortez has said, "Los Angeles and San Salvador. The underworld is not divided by these borders." This non-linear, de-colonised relationship with time courses throughout Cortez's practice; in November, her installation will travel by boat to Troy, New York for a show at the Experimental Media and Performing Arts Center titled *Shifting Center*. **T.A.**



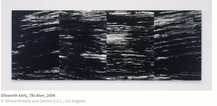
James Luna, *Make Amerika Red Again*, 2018.
Photo: Courtesy the Estate of James Luna. Fergo Project Collection; traditional lands of the Wuh-he-con-ne-ok

Indian Theater: Native Performance, Art, and Self-Determination since 1969

Until 25 November at the Hessel Museum of Art at Bard College, 33 Garden Road, Annandale-on-Hudson, New York

This exhibition, the first large-scale show foregrounding the importance of performance and theatre in Indigenous art, takes 1969 as its origin point. That was the year the New Native Theater movement launched in Santa Fe, New Mexico, and the exhibition features archival materials and documentation related to that movement. It was also the year the group Indians of All Tribes began their 19-month-long occupation of Alcatraz Island in the San Francisco Bay, which brought their solidarity to contemporary Indigenous issues in the Americas.

The exhibition, curated by Candice Hopkins—a member of the Carcross/Tagish First Nation and the executive director of Forge Project—features more than 100 works by artists including Nicholas Galanin (Tlingit/Unangax̂), Jeffrey Gibson (Mississippi Band of Choctaw and Cherokee), Kay Walkingstick (Citizen of the Cherokee Nation of Oklahoma and Anglo), Marie Watt (Seneca and German-Scot), Dyani White Hawk (Sičangu Lakota) and Rachel Ball (Klamath/Modoc), among others. Many of the featured works employ humour as a form of critique, depict Indigenous bodies (and their absences) as a means of undermining stereotypes about Native identity or reinterpret traditional art forms to address contemporary issues. **B.S.**

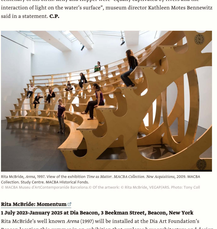


Ellsworth Kelly, *The River*, 2004
© Ellsworth Kelly and Gemini G.E.L., Los Angeles

Ellsworth Kelly: States of The River

29 June–20 October at the Edward Hopper House Museum & Study Center, 82 North Broadway, Nyack, New York

The Edward Hopper House Museum and Study Center in Nyack, New York, has joined forces with the Ellsworth Kelly Studio and other organisations to launch *States of The River*, an exhibition focused on Kelly's lithographs named for major waterways around the world, including the Hudson (which the Hopper House Museum overlooks), the Amazon and the Nile. Held at Hopper's birthplace and childhood home, the exhibit will bring together nine lithographs Kelly created between 2004 and 2005 and coincides with the centenary of his birth. Kelly and Hopper were "equally captivated by rivers and the interaction of light on the water's surface", museum director Kathleen Motes Bennewitz said in a statement. **C.P.**



Rita McBride, *Arena*, 1997. View of the exhibition *Time as Matter*. MoCA Cleveland. New Acquisitions, 2009. MoCA Collection. Study Center. MoCA Cleveland
© Rita McBride / ARS, New York / DACS, London / Image courtesy of the artwork + Rita McBride, VEGAP/DACS. Photo: Tony Cali

Rita McBride: Momentum

1 July 2021–January 2025 at Dia Beacon, 3 Beekman Street, Beacon, New York

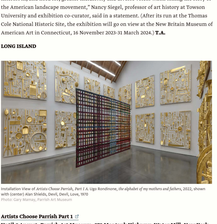
Rita McBride's well known *Arena* (1997) will be installed at the Dia Art Foundation's Beacon location this summer in an exhibition that explores how architecture and design is incorporated in day-to-day life within the public sphere. The artist's modular Tuvaron and wood *Arena* seating area will be activated throughout the presentation with performances by artists, writers, musicians and dancers, according to Dia. A section of McBride's work involving public infrastructure from the previous two decades will be presented alongside *Arena*. **C.P.**

Installation view of *Welcome to New York!* at Magazzino Italian Art, Cold Spring, New York.
Photo: © Marco Anelli/Courtesy Fabrizio Moretti/Magazzino Italian Art

Welcome to New York!

Until June 2024 at Magazzino Italian Art, 2700 Route 9, Cold Spring, New York

To mark Magazzino Italian Art's sixth anniversary, the museum dedicated to post-war and contemporary Italian art is showing new work by artist Michelangelo Pistoletto. A mixed media sculpture, *Welcome to New York!* draws inspiration from the Statue of Liberty and features colourful, cascading rags tied to a metal crown. Seven of Pistoletto's mirrored sculptures will be displayed alongside *Welcome to New York!*. Magazzino will also unveil a permanent installation by Pistoletto, *Terza paradiso*, on the museum's grounds. The project was completed with 46 stones excavated during the construction of a new pavilion. Magazzino will also host the official Upstate Art Weekend ↗ kickoff party on 21 July. **C.P.**



Installation view of Women Reframe American Landscape: Susie Bartotw & Her Circle at the Thomas Cole National Historic Site
© Peter Aaron/OTTO

Women Reframe American Landscape: Susie Bartotw & Her Circle

Until 29 October 29, Thomas Cole National Historic Site, 218 Spring Street, Catskill, New York

The Thomas Cole National Historic Site is restoring a lost name to her proper place in the canon this summer. *Women Reframe American Landscape* is the first retrospective of artist Susie Bartotw (1836-1925), well-respected in her time but forgotten in the century since her death. The exhibition seeks to retroactively "reinsert" Bartotw into the legacy of the Hudson River School, America's landmark artistic "fraternity" founded by the institution's namesake, Thomas Cole. As the Hudson Valley continues to grow in popularity, the legacy of its art historical tradition is being updated for a contemporary audience.

Women Reframe American Landscape also features work by contemporary artists in conversation with Bartotw's, reflecting subsequent approaches to the landscape. This portion of the show features a new work by the Guerrilla Girls, an outdoor sculpture by Jean Shin, an interactive library installation by Mary Mattingly and works on canvas by Jaune Quick-to-See Smith and Kay Walkingstick. "This exhibition represents the growing interest in, and need for, greater inclusivity and diverse voices when telling the story of the American landscape movement," Nancy Siegel, professor of art history at Towson University and exhibition co-curator, said in a statement. (After its run at the Thomas Cole National Historic Site, the exhibition will go on view at the New Britain Museum of American Art in Connecticut, 16 November 2021-31 March 2024.) **T.A.**

LONG ISLAND

Installation View of Artists Choose Parrish, Part 2 (L-tgo Rondinone, *An alphabet of my mothers and fathers*, 2022), shown with: Lorenz Hart Shields, *Dark Shadows*, 1978
Photo: Gary Mamay, Courtesy of the Parrish

Artists Choose Parrish Part 1

Until 8 August, Parrish Art Museum, 279 Montauk Highway, Water Mill, New York

The Parrish Art Museum is celebrating its 125th anniversary with a conceptual retrospective of sorts—it] ensnowed artists with ties to the east end of Long Island have selected work from the museum's collection to show alongside their own. *Artists Choose Parrish*, organised by Corinne Erni, the museum's chief curator, is unfolding in three parts. *Part 1*, split into A and B iteration, pairs the work of contemporary artists who have spent time in and around the Hamptons like Mary Heilmann, Cindy Sherman, Eric Fischl and Ross Bleckner with pieces by art historical figures like William Merritt Chase and Jackson Pollock, juxtaposing cultural, visual and creative narratives across time, movements and genres. The exhibition is also an opportunity to delve into into PAM's 3,600-piece online and in-person collection, affording opportunities to see rarely-exhibited gems and discover new connections between contemporary and historical works. **T.A.**