

HUDSON VALLEY // CULTURE

Fall art exhibitions and openings in the Hudson Valley



MATT MOMENT Sep. 23, 2023

For those of us with a voracious appetite for the visual, leaf peeping can only provide so much satisfaction. In the Hudson Valley, this summer's arts season is a tough act to follow, with the bacchanalia of Upstate Art Weekend, NADA Foreland and a slew of smaller shows, many of which remain on view for several weeks more. And yet, local galleries and arts institutions rise to the occasion.

Put plainly, the exhibitions on this list are alike in that they are markedly not boring. Most have an access point aside from fine art for fine art's sake, as with Brenda Ann Kenneally's "Upstate Girls" project, documentarian Chris Heim's photographs from inside Louisiana State Penitentiary and a display of drug-centric art at SUNY New Paltz's on-campus museum (talk about knowing your audience).

So, without further ado — between cider donuts, extra pumps of pumpkin spice, apple picking, and all the stereotypical activities associated with autumn in the Hudson Valley — here are the art exhibitions you'll want to catch this fall.

Columbia and Greene counties indignity, Turley Gallery



Head straight to the Drawing Room where "indignity" awaits. This solo show comprises ink-and-pencil drawings by up-and-comer Jan Simonds that remind me of Warhol's massive "Camouflage Last Supper" mural; similarly, the works stage a confrontation between Simonds' Catholic upbringing and his identity as a queer person. In each drawing, one looks through an aperture of interwoven crosses to intimate (and oft impious) scenes, from porn actors kissing to a still life of cemetery litter.

98 Green St. Suite 2, Hudson, N.Y. 12534
Oct. 7-29, Friday-Sunday, 12-5 p.m.

Reunion, Nonchalant Studio & Gallery



Nonchalant is right. This artist-run gallery is helmed by young people, a refreshing change of pace in a generally gerontocratic regional art scene.

Naturally, Nonchalant spotlights the works of emerging artists, but it takes its titular directive a step further in shirking the old-world notion of the gallery (the staff frequently makes important announcements by posting memes to Instagram, for example).

With the exception of openings, the gallery operates by appointment only. On Oct. 14, there will be a reception for “Reunion,” a solo show of paintings by Theodore Adams. The artist considers this suite of paintings his “attempt to give the departed students of the former Copake schoolhouse the opportunity to gather together one more time.”

503 Main St., Cairo, N.Y.

Oct. 14, 5-8 p.m.; Oct. 15-Nov. 5 by appointment only

Text, Joyce Goldstein Gallery

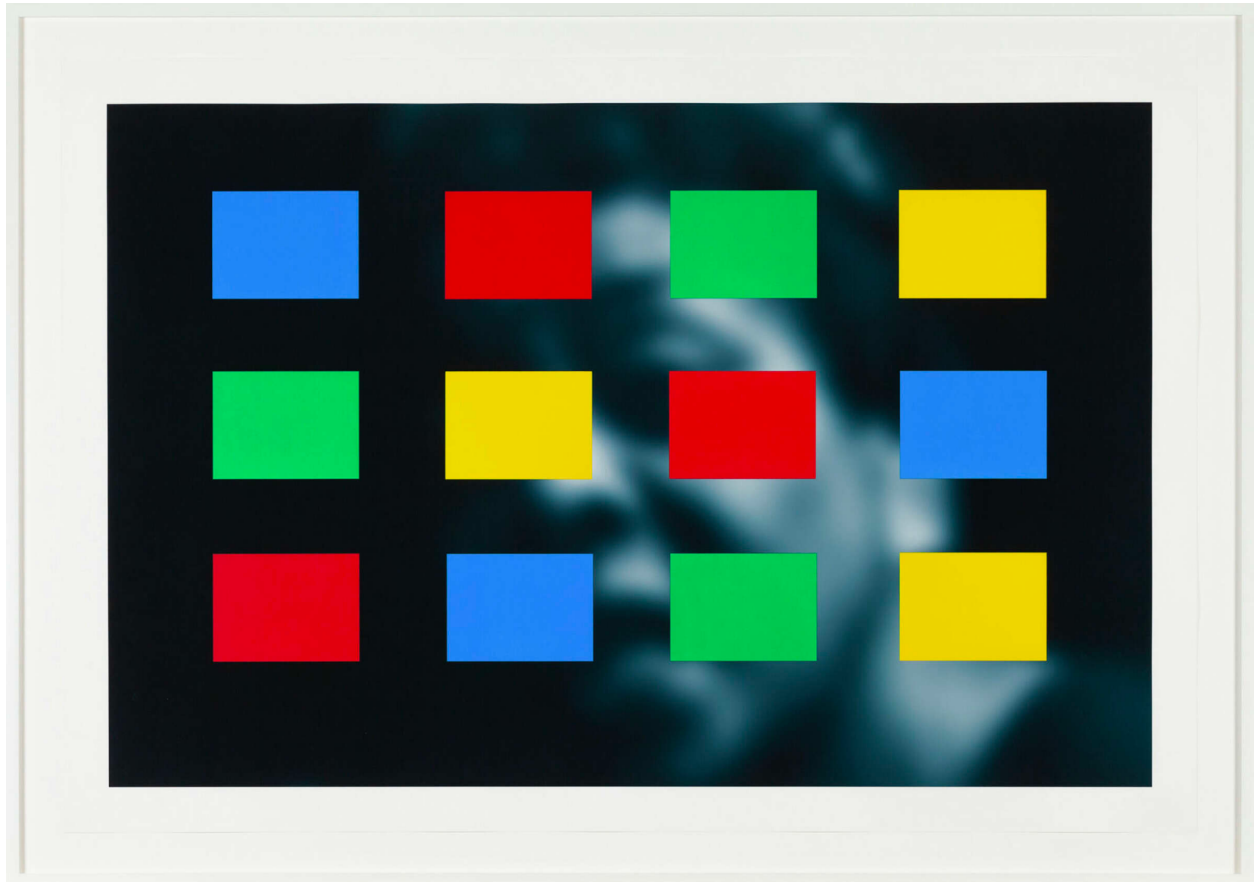
In his second curatorial endeavor at Joyce Goldstein Gallery, the Hudson Valley-based artist and designer Eric Wolf assembles the works of 38 artists alike in their celebration of the written word. Through “Text,” Wolf asserts that language is not only a vehicle for phonetic information but also a visual entity that can — and should, emphatically — occupy space.

19 Central Square, Chatham, N.Y. 12060

Through Oct. 14, Thursday-Saturday, 1-5 p.m., Sunday, 1-3 p.m.

Dutchess and Ulster counties

**Silver Linings, Kara Walker's Testimony and the Gee's Bend Quilting Collective,
The Frances Lehman Loeb Art Center**



A historically Black liberal arts institution for women, Spelman College opened its museum in 1996 with a focus on art created by and about women of the African diaspora. To commemorate its 25th anniversary, the Spelman College Museum of Fine Art devised “Silver Linings,” an exhibition of 20th- and 21st-century art from its robust permanent collection. For a brief stint this fall, 40 works from the Spelman collection will reside at the Loeb, including sculptures by Selma Burke and Elizabeth Catlett, paintings by Betty Blayton and Henry Ossawa Tanner, and photographs by Carrie Mae Weems and Lorna Simpson.

124 Raymond Ave., Poughkeepsie, N.Y. 12604
Sept. 29-Jan. 28, Tuesday-Sunday, 10 a.m.-5 p.m.

Stills from Kara Walker's silent film, “Testimony,” will line the walls of the Loeb, allowing gallerygoers to experience the piece one frame at a time. Famous for her use of black paper-cut silhouettes, Walker's work chronicles the lengthy history of violence against Black people in America, from the Atlantic slave trade to the lingering poltergeist of institutional racism.

Sept. 30-Dec. 22

Also on view are prints by members of the Gee's Bend Quilting Collective of Boykin (also known as Gee's Bend), Ala. As "direct descendants of enslaved people who worked on the plantation owned by Joseph Gee," the exhibition text notes, the Quilting Collective preserves sophisticated techniques that have been passed down from one generation to the next. On top of their historical significance, the prints are visually marvelous, and offer a tonal respite from Walker's (brilliant, but often harrowing) photogravure prints.

Through Jan. 28

Mary Heilmann's *Starry Night* and Andy Warhol's *Shadows*, Dia Beacon



As the days grow shorter and shorter, Dia Beacon focuses two of its upcoming exhibitions on shadows, light and night. (Those 4 p.m. sunsets are sneaking up on us.)

The first bonafide display of Mary Heilmann's "Starry Night" series, painted between 1967 and 1971, opens at the museum on Sept. 30. Despite the familiar title, Heilmann's night sky is nothing like that of van Gogh — the unsentimental darkness of her canvases is interrupted only by small, smoky murmurs of light.

3 Beekman St., Beacon, N.Y. 12508
Opens Sept. 30, Friday-Monday, 10 a.m.-5 p.m.



Later, at a to-be-determined date in December, Andy Warhol's "Shadows" will return to Dia Beacon. Originally commissioned by the Dia Art Foundation in the late 1970s, the piece actualizes the dualities of Warhol's aesthetic — the moving image meets the still, abstraction tangoes with representation, and reproduction falls face-first into singularity.

Upstate Girls to Grown Upstate: Unraveling Collar City, the Center for Photography at Woodstock



Documentary photographer and Troy native Brenda Ann Kenneally has expanded her iconic “Upstate Girls” project with new photography, video and writing that traces “the roots of intergenerational, community trauma to wealth and class inequity in America.” Since 2004, Kenneally has made photographs in collaboration with a community of women from her hometown, often following her subjects from infancy to early adulthood. This exhibition marks the most comprehensive presentation of her oeuvre to date, including images from a cross-country road trip she and the “Upstate Girls” embarked on in 2021.

474 Broadway, Kingston, N.Y. 12401

Through Oct. 22, Thursday-Sunday, 11 a.m.-5 p.m.

A Living Collection and Purple Haze, The Samuel Dorsky Museum of Art



In contrast to its material stagnance, a work of art can evolve tremendously relative to its viewership over time. That's the foundational principle of "A Living Collection," an exhibition that aims to offer "an alternative to the notion of a static 'permanent' collection." Whether or not you actually exit the gallery with an alternative to the notion, this sampler of the Dorsky's nearly 7,000 art objects is nothing to cough at. (Personally, I'm excited to see my first Ruscha IRL.)

1 Hawk Drive, New Paltz, N.Y. 12561
Ongoing, Wednesday-Sunday, 11 a.m.-5 p.m.

Across the hall in the Morgan Anderson Gallery, get a dose of "Purple Haze: Art and Drugs Across the Americas." Organized by guest curator and scholar Estrellita B. Brodsky, the exhibition probes the public perception of drugs in the media and public imagination via a variety of media from the 1960s to the present.

Orange County

The Dog That Ate the Birthday Cake, Visitor Center



How to compete with the smutty sagacity of Daniel Giordano's sculptures? On second thought, perhaps it's prudent not to compete, but complement. In "The Dog That Ate the Birthday Cake," curator Eva Zanardi astutely pairs Giordano's work with the minimalist paintings and sculptures of his mentor-turned-collaborator, Karlos Cárcamo, which possess breathtaking subtleties of color and form. What's more, both artists are local: Cárcamo is based in Beacon and Giordano keeps his storied three-story studio, dubbed "Vicki Island," in Newburgh.

If you dig Giordano's work, consider making the trek to Massachusetts, where his solo show at Mass MoCA — complete with a deep-fried motorcycle — will be on view through the end of the year.

233 Liberty St., Newburgh, N.Y. 12550

Oct. 14-Dec. 30, Friday 4-6 p.m. and Saturday 1-5 p.m.

The Catskills

The Farm: Inside Angola's Prison Rodeo, Delaware Valley Arts Alliance



For the folks incarcerated at Louisiana State Penitentiary, or “Angola” — the largest maximum-security prison in America — the annual prison rodeo is an extraordinary occasion of simulated liberation. Photographer Chris Heim spent a week documenting the event, where, “inside one of the darkest systems of American oppression, he discovered a deep sense of possibility,” according to the exhibition text. Heim’s portraits recast the men as rodeo clowns, creating a tension between their performance of freedom and their literal lack thereof.

37 Main St., Narrowsburg, N.Y. 12764
Sept. 23-Oct. 29, Thursday-Sunday, 11 a.m.-4 p.m.

Putnam and Westchester counties

Mario Schifano: The Rise of the '60s, Magazzino Italian Art



If you didn't know any better, you might mistake this retrospective for a group show. The 80 works on display, a dozen of which have never been exhibited before, demonstrate the flabbergasting range of Italian artist Mario Schifano. His paintings engage with a salad of midcentury movements — from color field to pop art — reflecting his chameleonic sense of style as well as his dialogue with American art stars like Johns, Rothko and Warhol.

When in Rome, don't forget to check out the herd of Sardinian donkeys on site.

2700 US-9, Cold Spring, N.Y. 10516

Sept. 14-Jan. 8, Thursday-Monday, 11 a.m.-6 p.m.

Thresholds of Abstraction, BAM Art Advisory



Hosted at a historic 1880s home in Larchmont, this indoor-outdoor show will sport a selection of abstract works courtesy of contemporary art advisor Brooke Molinaroli. Of the 19 artists she's showing, I am most excited to view new paintings by (recent Hudson emigrant) Huê Thi

Hoffmaster, whose handling of color and line never fails to remind me of that classic Picasso quote: "It took me four years to paint like Rembrandt, but a lifetime to paint like a child." An artist reception will be held on Sept. 29 from 6:30-10 p.m.

37 Larchmont Ave., Larchmont, N.Y. 10538
Sept. 30-Oct. 5, 12-5 p.m.