

Packard, Cassie, "Your Concise New York Art Guide for February 2022." *Hyperallergic*, 1 February 2022.

## HYPERALLERGIC

Contrary to the art world's discursive habits, art isn't a code you crack; it's more like a place you go, ideally in good company. This February, go there. Lend an ear to a sonic fusion of orchestral music and noise from a concrete plant, watch furniture spring to life in protest or pleasure, and dance in a glittery reimagining of San Francisco's first Black-owned gay bar.



Beverly Semmes, *Eye Tooth*, 2021. Ink, acrylic over photograph printed on canvas. 54 7/8 x 40 in. (courtesy of Susan Inglett Gallery, NYC; photo by Chris Kendall)

### [Beverly Semmes: POT PEEK](#)

When: February 3–March 12

Where: Susan Inglett Gallery (522 West 24th Street, Chelsea, Manhattan)

Initiated in the early 2000s, Beverly Semmes' ongoing "Feminist Responsibility Project" intervenes with vintage porn magazines; using paint or ink to obliterate the bulk of women's bodies in graphic images, Semmes transforms the subjects into awkward abstractions. Continuing this complex gesture, recent works on view in *POT PEEK* explore the resemblances between the effaced women and vessels, literally and conceptually.

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Installation view, *Cosmic Geometries*, EFA Project Space, 2022. From left to right: Marilyn Lerner, *Queen Bee*, Oil on panel, 36×48 inches, 2020. Rico Gatson, *Untitled (Double Sun/Sonhouse)*, Acrylic on panel, 36×48 inches, 2021, Courtesy of Miles McEnery Gallery, NYC. Natessa Amin, variable small works, materials and dimensions variable, 2018-2021. Stephen Mueller, *Passeggiata*, acrylic on canvas, 72×66 inches, 2005, Courtesy of DC Moore Gallery, NYC. Anoka Faruqee and David Driscoll, *2017P-07*, Acrylic and linen on panel, 33.75×33.75 inches, 2017. Dorothea Rockburne, *Lamenting Angels #2*, Aquacryl and gouache on paper, framed, 22.5×30 inches, 2021, Courtesy of David Nolan Gallery.

### Cosmic Geometries

When: through February 26

Where: EFA Project Space (323 West 39th Street, Midtown West, Manhattan)

Hilma's Ghost, a feminist artist collective cofounded by Brooklyn-based artists Sharmistha Ray and Dannielle Tegeder in 2020, used ritual divination — and an invocation of the spirit of the organization's departed namesake, the Swedish Theosophist artist Hilma af Klint — to curate *Cosmic Geometries*. Work by a diverse group of 25 creators, including Carrie Moyer, Yevgeniya Baras, and Laleh Khorramian, unites around a shared affinity for the spiritual, the mystical, and the occult in abstraction.



Still from Theo Triantafyllidis, *Ork Haus*, 2022, video (courtesy of the artist and Meredith Rosen Gallery, New York)

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### Theo Triantafyllidis: The Metaverse and How We'll Build It Together

When: through February 26

Where: Meredith Rosen Gallery (11 East 80th Street, Upper East Side, Manhattan)

"The feeling of presence: this is the defining quality of the metaverse," a voice flatly tells us, borrowing some of Mark Zuckerberg's vacant techno-utopic utterances. Among the highlights of Athens-born, Los Angeles-based artist Theo Triantafyllidis's solo show are two video installations that connect contemporary feelings of alienation with the radicalization pipeline: one simulation depicts bored Orks on their electronic devices amid storms and kitchen fires, while the other features a violent clash of figures, some of whom carry white nationalist flags.



La Monte Young, *Trio for Strings*, 2021. © La Monte Young. Cover design by Jung Hee Choi with calligraphy by Marian Zazeela (courtesy of Dia Art Foundation)

### Listening Space

When: through February 26

Where: Dia Chelsea (537 West 22nd Street, Chelsea, Manhattan)

Dia Art Foundation, which counts Max Neuhaus's sound installation in Times Square as one of the eleven sites it manages, has been a staunch supporter of sound art for some time — and now has three releases to celebrate. In *Listening Space*, gallery-goers can enjoy a jukebox preloaded with the nonprofit's sound publications, from On Kawara's "One Million Years (Future)" (1993), in which a man and a woman methodically count, to new records by La Monte Young, Deantoni Parks and Lucy Raven, and Carl Craig.

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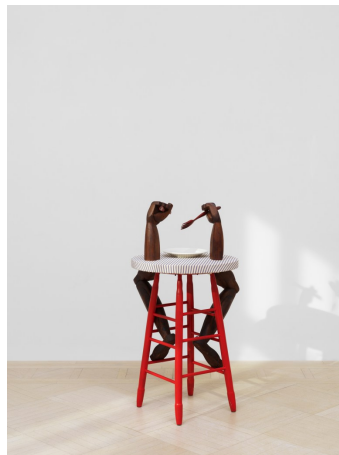
Installation view, Looking Back / The 12th White Columns Annual – Selected by Mary Manning, White Columns, 2022  
(photograph: Marc Tatti; courtesy of White Columns)

### Looking Back / The 12th White Columns Annual – Selected by Mary Manning

When: through March 5

Where: White Columns (91 Horatio Street, Meatpacking, Manhattan)

After a pandemic pause on the tradition, New York's oldest alternative art space has opened the 12th iteration of its Annual, thoughtfully guest-curated by New York City-based photographer Mary Manning as a reflection on and response to their past year of art experiences. The exhibition features work by 25 intergenerational artists, including Patrick Angus, Aria Dean, Stewart Uoo, and Gordon Parks, and will be accompanied by a screening of Barbara Hammer's films at the Lesbian, Gay, Bisexual & Transgender Community Center.



Kate Millett, Dinner for One, 1967. Mixed media, 48 x 24 x 24 in. (courtesy of the artist and Salon 94 Design, New York. © Kate Millett)

### Kate Millett: Fantasy Furniture, 1967

When: through March 5

Where: Salon 94 (3 East 89th Street, Upper East Side, Manhattan)

In 1967, The Judson Gallery debuted a suite of fantasy furniture by downtown New York artist and radical feminist writer Kate Millett, who is best known today for her 1970 text *Sexual Politics*. The

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furnishings, currently on view at Salon 94, are whimsical, anthropomorphic, and wonderfully weird fusions of found objects and hand-carved wood that form a cabinet that opens its chest cavity, a bed with protruding feet, a stool that feeds itself, and even a table on roller skates (whose depiction on New York City's streets in a 1967 edition of *Life* was weaponized as "proof" that Millett, a doctoral candidate at Columbia, was not a serious scholar).

Sadie Barnette's The New Eagle Creek Saloon



Installation view of Sadie Barnette: *The New Eagle Creek Saloon*, The Kitchen, New York, January 18, 2022–March 5, 2022 (courtesy of The Kitchen; photo by Adam Reich)

When: through March 6

Where: The Kitchen (512 West 19th St, Chelsea, Manhattan)

Organized in conjunction with The Studio Museum in Harlem, *The New Eagle Creek Saloon* presents Oakland-based artist Sadie Barnette's fluorescent recreation of the San Francisco gay bar that her father, founder of the Compton chapter of the Black Panther Party, operated in the early 1990s. On select Saturdays, the architectural installation is activated by DJs invited by queer scholar and artist madison moore as part of The Kitchen's new nightlife and club culture residency; visitors are invited to dance, an homage to queer Black spaces past and present.



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Liz Larner, *vi (calefaction)*, 2015. Ceramic, glaze, stones, and minerals, 36.6 x 21 x 7.5 inches (courtesy of the artist and Regen Projects, Los Angeles)

### Liz Larner: Don't put it back how it was

When: through March 28

Where: SculptureCenter (44-19 Purves St, Long Island City, Queens)

Don't put it back how it was, co-organized with the Walker Art Center in Minneapolis, surveys the work of Liz Larner, an astonishingly versatile sculptor and installation artist who came out of CalArts in the 1980s. The works on view run the gamut from Larner's early experiments with bacterial cultures, to a kinetic wall-bashing machine, to the ceramic slabs that have occupied the artist for the past two decades. Though materially and aesthetically diverse, these sculptures are rooted in a common interest in the ways that bodies move and exist in social and architectural space.



Hugh Hayden's *Brier Patch* at Madison Square Park, 2022 (courtesy of the artist and Madison Square Park Conservancy; photo by Yasunori Matsui)

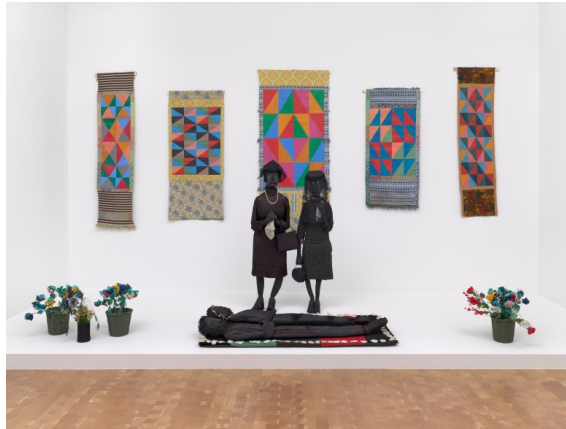
### Hugh Hayden: Brier Patch

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When: through April 24

Where: Madison Square Park (11 Madison Avenue, Nomad, Manhattan)

Overtaking four lawns of Madison Square Park, Hugh Hayden's ambitious sculptural installation features 100 wooden elementary school task chairs rendered unusable by the bare tree branches that aggressively sprout from them. Contemplating inequity in the American education system, Hayden's Surrealist twist on vernacular classroom furniture depicts institutionalized learning as a thicket that is structurally uninviting, exclusionary, and absurd.



Faith Ringgold, *The Wake and Resurrection of the Bicentennial Negro*, 1975-89. Mixed media, dimensions variable. (courtesy of the artist and ACA Galleries, New York, 2021 © Faith Ringgold / ARS, NY and DACS, London; photo by Ron Amstutz, courtesy Glenstone Museum, Potomac, Maryland)

### Faith Ringgold: American People

When: February 17–June 5

Where: New Museum (235 Bowery, Lower East Side, Manhattan)

Celebrating six decades of art by Harlem-born nonagenarian Faith Ringgold, this long overdue retrospective features a collection of figurative paintings, narrative textiles, and soft sculptures shaped by a belief in the power of women's labor and Black visual traditions. A highlight is the entirety of the "The French Collection" (1991–1994), Ringgold's 12-part series of experimental story quilts exploring the life of a Black American artist and model working in the modernist circles of 1920s Paris.