

Art

8 New York and Online Shows to See in August

Make sure not to miss shows featuring Jenny Holzer, LaToya Ruby Frazier, Huong Dodinh, and others, plus a lot of dogs.



Natalie Haddad, Valentina Di Liscia, Hrag Vartanian, Hakim Bishara, Rhea Nayyar and Zoë Hopkins
August 1, 2024



Screen capture of Rory Scott, "Impermanence | Lost Shelters" (2019), VR/360 film, alongside a selection of scanned photographs, from *Wake Windows: The Witching Hour*, online at MacKenzie.Art, 2024 (image courtesy the artist and the MacKenzie Art Gallery)

Those last days of summer can be an opportunity to explore artists we might otherwise overlook in the summer group shows, and to revisit a few of our favorite exhibitions — and maybe go a little out of the way for art. To start August we suggest a few exceptional group shows, including a dog-themed one (a staff favorite), as well as solo shows featuring powerhouse women Jenny Holzer, LaToya Ruby Frazier, and Huong Dodinh. If you can make the trek to Long Island, don't miss the searing political art of George Grosz. We're also excited about *Wake Windows*, an interactive online show that you can enjoy no matter where you are. —*Natalie Haddad*

Cantando Bajito: Incantations

Ford Foundation Gallery, 320 East 43rd Street, East Midtown, Manhattan

Through August 10



Installation view of *Cantando Bajito: Incantations* at Ford Foundation Gallery with Mônica Ventura, “O Sorriso de Acotirene (Acotirene’s Smile)” (2018) (photo Valentina Di Liscia/Hyperallergic)

A diverse medley of vegetable gourds drape from a conical raffia-covered structure in a towering sculpture at the exhibition’s entrance, reminiscent of a fantastic tree lush with ripe fruit. Mônica Ventura’s “O Sorriso de Acotirene (Acotirene’s Smile)” (2018), titled after the founding matriarch of the Palmares *quilombo*, a community of Black people who fled slavery in colonial Brazil, joins works by seven other artists exploring forms of resistance against the pervasive attacks on women’s bodies around the world. This moving, urgent show draws its name from the Spanish for “singing softly,” a fitting image for the tight-knit networks of care, ancestral traditions, and subversive strategies whose lives women and feminized people continue to depend on. Check the Ford Foundation Gallery’s [Instagram](#) for the most updated opening hours. —*Valentina Di Liscia*

Wake Windows: The Witching Hour

[MacKenzie Art Gallery](#), Online

Through August 11



Still from Lauren Lee McCarthy, "Surrogate" (2021) (image courtesy Gabriel Noguez)

Way back in 2020, online art shows were all the rage. It was a renaissance for art lovers who couldn't, or didn't want to, leave the house. While online shows have dwindled, the format is rife with potential to change the way we experience art, especially as AI becomes more common. Curator (and *Hyperallergic* contributor) Rea McNamara taps into that potential with an interactive digital show that takes a choose-your-own-adventure format. Based on the idea of "wake windows," the periods between an infant's naps, the show casts the viewer as a friend going through art files to help out a curator/new mother while the baby is awake. From there we encounter an AI chatbot named Edgar who longs for emotional engagement before entering the virtual space of the art; the show includes digital works, many interactive, by artists who are also parents, caregivers, or educators, such as Lauren Lee McCarthy, Skawennati, and Rodell Warner. You can spend as much or as little time as you'd like with the chatbot and art, but chances are you'll get sucked into this digital world, with its array of choices, conversations, and perspectives. —*NH*

Huong Dodinh: *Transcendence*

[Pace Gallery](#), 540 West 25th Street, Chelsea, Manhattan

Through August 16



Huong Dodinh, "Sans titre" (1990), organic binders and natural pigments on paper mounted on wood, 77.64 x 38.2 x 1.38 inches (197.2 x 97 x 3.5 cm (photo Natalie Haddad/*Hyperallergic*)

It's hard to know what to make of Huong Dodinh's art. The Vietnam-born, Paris-based artist creates muted paintings that evoke the natural world without explicitly rendering it. But these calm, reserved artworks are not as self-evident as they may initially appear, each one seemingly hinting at something just beyond perception. A group of beige-toned works from the late 1980s and early '90s depict forms that suggest rocks or mountains, yet their sinuous lines and organic shapes seem to breathe with life. Later monochrome works in gradations of white whisper their presence, quietly inviting us into their expansive light. The exhibition's overall effect is that of an enigma that need not be solved, but instead offers a space to ponder as long as we wish. —*NH*

Dog Days of Summer

Timothy Taylor Gallery, 74 Leonard Street, Tribeca, Manhattan

Through August 23



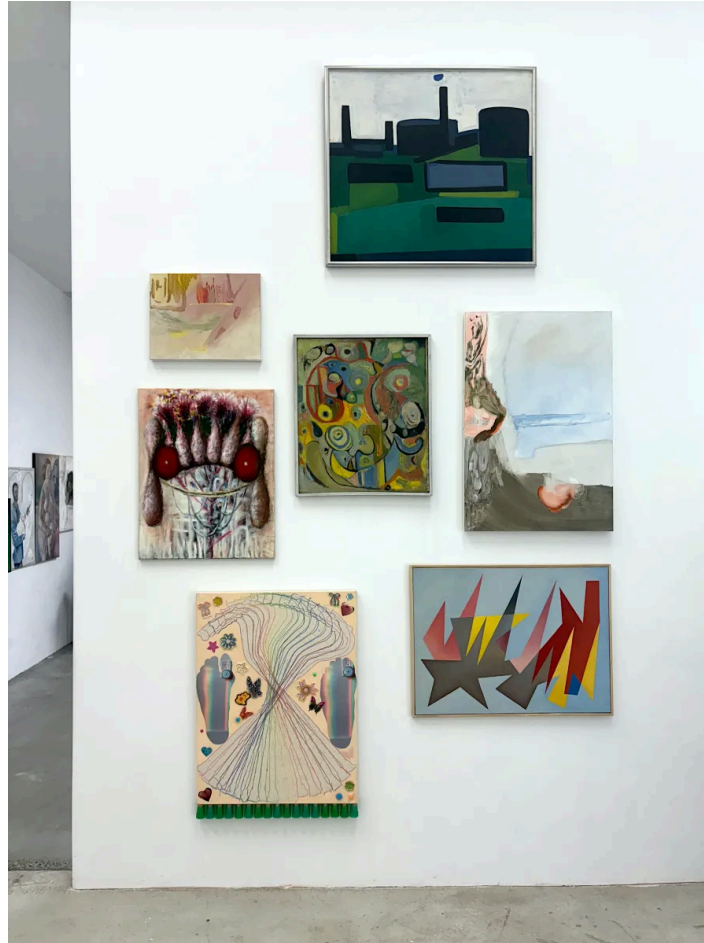
Justin Liam O'Brien, "Hungry Borzoi" (2024), oil on linen, 24 x 20 inches (photo Rhea Nayyar/*Hyperallergic*)

Anyone who loves dogs should not w-a-l-k, but *run* to this group show devoted to our canine companions. In fact, bring your dog with you because the gallery has treats, a water bowl, and some refreshing air conditioning. With more than 60 works in the exhibition, *Dog Days of Summer's* offerings range from David Surman's enormous odes to giant fluffy pups and Justin Liam O'Brien's painting of a hungry Borzoi to prints and original works from the likes of Jonas Wood, Kiki Smith, Paula Rego, and Robert Mapplethorpe. The exhibition's adoration for dogs is all-encompassing and will leave even the most jaded visitor with a warm and fuzzy feeling — just the one you have when a puppy falls asleep on your lap. —*Rhea Nayyar*

Summer Exhibition

Shin Gallery, 322 Grand Street, Lower East Side, Manhattan

Through August 31



Installation view of *Summer Exhibition* at Shin Gallery with works by Pol Morton, Mie Yim, Carla Prina, Allie Taylor, Egon Mathiesen, and Ejler Bille (photo Valentina Di Liscia/*Hyperallergic*)

Another summer group show, you say — and mostly paintings, of all things! My art world-weary friend, I ask you to set aside your preconceptions for a moment and step into this gem of an exhibition, installed salon-style but with a flair. Stacked and arranged in unexpected configurations are artworks made over the course of 100 years, from Clara Klinghoffer’s pastel-colored “Portrait of a nude woman” (1921) to Pol Morton’s joyous recent collage of glitter, sequined butterflies, cat hair, and other bits and pieces. It’s the kind of show you’ll want to meander through without an agenda, letting yourself be seduced and surprised without pressure. Isn’t that what summer’s all about? —*VD*

George Grosz: *The Stick Men*

The Heckscher Museum of Art, 2 Prime Avenue, Huntington, New York

Through September 1



Chief curator Karli Wurzelbacher and Executive Director & CEO Heather Arnet in *George Grosz: The Stick Men* exhibition in front of paintings by Grosz, including the large “Eclipse of the Sun” (1926) on the right (photo Hrag Vartanian/*Hyperallergic*)

Organized by the Das Kleine Grosz Museum in Berlin and expanded with additional works from the Heckscher Museum collection, *George Grosz: The Stick Men* is a lovely small exhibition that explores an oft overlooked period in the German Expressionist’s life, when he lived on Long Island during and after the Second World War. The *Stick Men* drawings are at the core of this show, which brings up Grosz’s complicated history with modernism — he disliked Jackson Pollock’s apolitical work — and his responses: he used these images of hollow men to portray the contradictions of life in the West.

The exhibition is also a great chance for you to see the museum’s own collection of half a dozen artworks by Grosz, including the spectacular “Eclipse of the Sun” (1926) and his lesser known collage works.

Given our current moment, it's really worth taking a look at these works by one of the greatest political artists of the 20th century and reflecting on how many of us don't want to confront the realities before our very eyes. —*Hrag Vartanian*

LaToya Ruby Frazier: *Monuments of Solidarity*

Museum of Modern Art, 11 West 53rd Street, Midtown, Manhattan

Through September 7



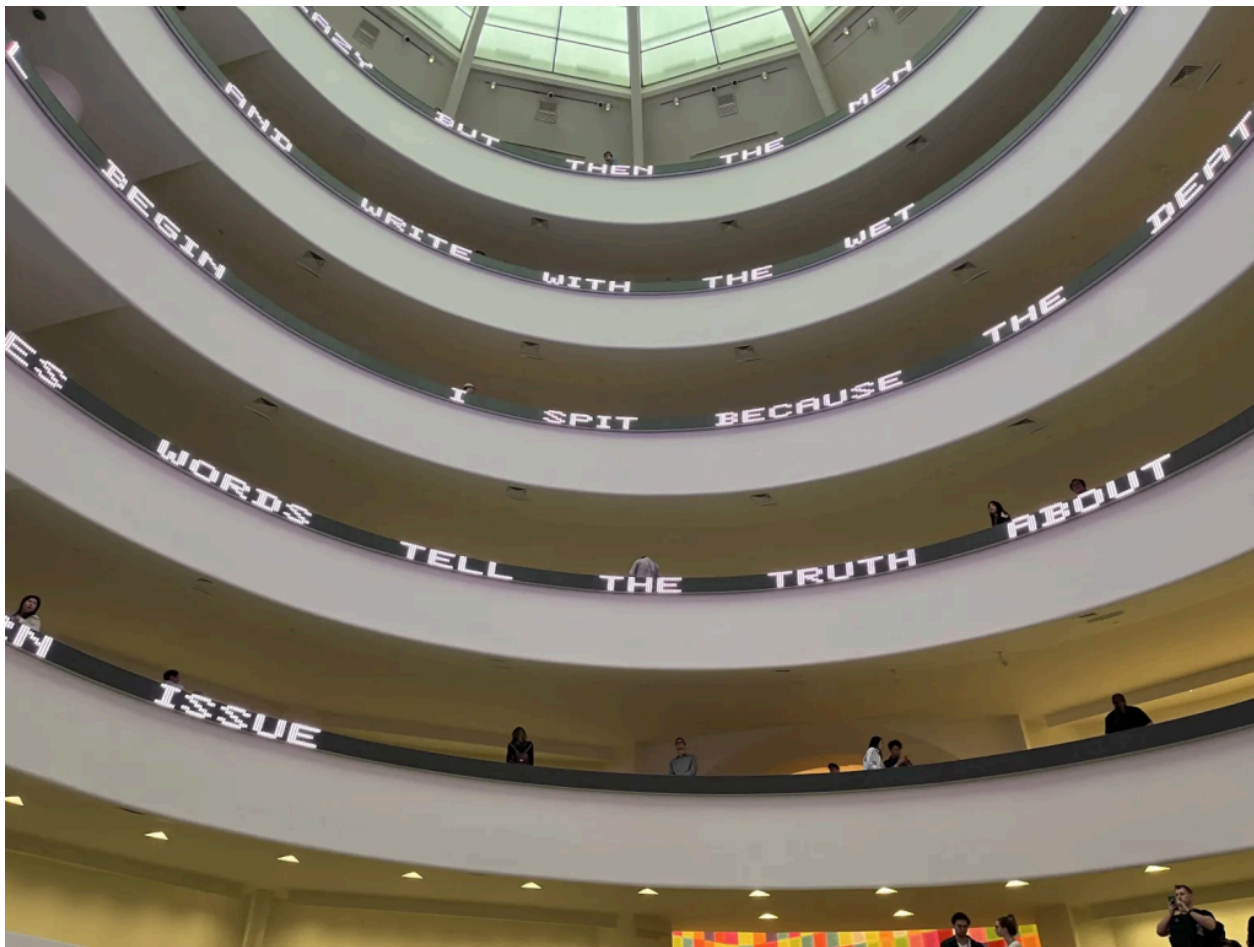
In *Monuments of Solidarity*, LaToya Ruby Frazier's photographs reveal an eye that is at once tender and probing. The images stare unflinchingly at the collusion between post-industrial capitalism, environmental racism, and class disenfranchisement, while illuminating the strategies of refusal and resistance that working-class communities (most of them Black and Brown) have developed in response. Frazier is no outsider looking into these communities; rather, she starts with what she knows most intimately and works outward from there: The exhibition begins with images of her immediate family and community in Braddock, Pennsylvania, a former steel-mining capital, and expands to other communities across the United States that have contended with similar political struggles. Images from later projects like *Flint Is Family Act III* (2016) and

The Last Cruze (2019) are mounted on architectural structures, evoking monuments and their claims to power. —*Zoë Hopkins* (Read the review [here](#))

Jenny Holzer: *Light Line*

[Guggenheim Museum](#), 1071 Fifth Avenue, Upper East Side, Manhattan

Through September 29



Installation view of Jenny Holzer's *Light Line* at the Guggenheim Museum in New York (photo Hakim Bishara/*Hyperallergic*)

I didn't expect to be so moved by a Jenny Holzer survey. But I was, deeply. This show is an antiwar poem, wherein the killed, maimed, and irrevocably traumatized children of wars take center stage. It's never too explicit, at times even strangely apolitical, but if you look beyond the spectacle of flashing LED screens on the museum's spiral rotunda and submit yourself to the imagery described in Holzer's texts, a sudden chill might climb up your spine, followed by long, morose silence. —*Hakim Bishara* (Read the full review [here](#))