

Art

Five Art Shows to See in New York Before July Ends

From a Christmas-themed show to a window exhibition at Chinatown's oldest running shop, this hot month is full of surprises.



Natalie Haddad, Hakim Bishara and Louis Bury July 16, 2024



Katherine Bradford "Siberian Shamanism" (2024), acrylic on canvas, 30 x 40 inches (photo Hakim Bishara/*Hyperallergic*).

For anyone who loves color and dynamism in art, some of the best shows right now are in galleries. Mary Heilmann's early drawings and paintings show why she's such a force in contemporary painting, while Malcolm Morley stakes out high-drama territory with his vibrant, fantastical paintings of ships, planes, and other symbols of modern life. Meanwhile, enjoy a treasure chest of artworks in the 60-artist exhibition *Christmas in July*. If you need some introspection and social commentary after all that visual stimulation, be sure to check out Imani

Jacqueline Brown's critique of the Gulf Oil company and lovely, somber explorations of migration and memory by Vivian Chu and Jing Huang. —*Natalie Haddad, Reviews Editor*

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Installation view of Mary Heilmann: *Daydream Nation* at Hauser & Wirth (photo Natalie Haddad/Hyperallergic)

Mary Heilmann: *Daydream Nation*

A longtime art world favorite, Mary Heilmann has had such an influence on subsequent generations of painters that it's possible to forget how engaging and original her own works are. This exhibition, curated by artist Gary Simmons, is both a reminder and an absolute pleasure to see. In one room, a sprinkling of early works on paper surround a painted wall, which itself displays two paintings (one a miniature of the wall painting). In another, two geometric chairs in natural wood and lime green sit before two abstract paintings, almost like spectators. Heilmann's exuberant color and geometric compositions animate forms, resulting in a joyous dialogue in a private language. Though we can only guess at the snappy exchanges between, say, a triangle and rectangle or a turquoise and black grid, the works imbue the space with a dynamic life force. With so many world events draining us on a daily basis, *Daydream Nation* feels like a rejuvenating elixir. —*NH*



Vivian Chiu's wooden vases in *Cycles of Return* at Wing On Wo & Co in Manhattan's Chinatown (photo Hakim Bishara/Hyperallergic)

Cycles of Return

Wing On Wo & Co, the oldest store in Manhattan's Chinatown, is a beloved local landmark. Run by fifth-generation owner Mei Lum, the ceramics gift shop also operates as a storefront gallery and, through the **W.O.W. Project**, a cultural space for activism against the neighborhood's gentrification. Currently, the store's window gallery features the work of **Vivian Chiu** and **Jing Huang** in *Cycles of Return*, a show that contemplates migration and memory. Chiu, who has roots in Hong Kong, presents towering wooden vases crafted from the store's shipment crates, while Huang's nature-inspired clay sculptures recall the landscapes of Guilin, her mountainous hometown in southern China. Flanking the shop's entrance, the works embody deeply personal thoughts on the pain, loneliness, longing, discovery, and excitement that constitute the diasporic experience. And don't forget to go inside and check out this charming store. —*Hakim Bishara*

Wing On Wo & Co. (wingonwoand.co)

26 Mott Street, Chinatown, Manhattan

Through July 31. Curated by Nathaniel Brown, Mei Lum, and Vivian Sangsukwirasathien.



Bathroom selfie with Wells Chandler's "He's Making a List, He's Checking it Twice" (2024), hand-crocheted assorted fibers (58 Stockings), variable dimensions (photo Hakim Bishara/*Hyperallergic*)

Christmas in July

Amid the debilitating heat of July in New York City, it's full-on Christmas time at this wild and uplifting show. Curated by New York artist Wells Chandler, whose work has long explored Christmas tropes, and organized by Chicago's Andrew Rafacz gallery, the show features some 60 artists, among them Katherine Bradford with her "First Female Santa Claus" (2024), Angela Dufresne with her rowdy "Gold Old Chompers ... Big Blue Outer Space with Santa" (2021), Chris Martin, Rick Briggs, Hannah Barrett, Elizabeth Bonaventura, Manal Abu-Shaheen, Glenn Goldberg, Mala Iqbal, Laurel Sparks, and Gaby Collins-Fernande. The show also explores Indigenous traditions related to the holiday, including Siberian and Sámi shamanism involving mushroom sacraments. Behind this playful display of dozens of outstanding artworks, there's a profound message: We insist on our right to be jolly, no matter what hits us. —*HB*

NADA East Broadway (newartdealers.org)

311 East Broadway, 2nd Floor, Lower East Side, Manhattan

Through August 1



Malcolm Morley, "Montgolfier with Flying Cloud" (1995), oil on linen with paper balloon (photo Natalie Haddad/Hyperallergic)

Malcolm Morley: *Painting as Model*

More than a hint of the bizarre and fantastic permeate Malcolm Morley's visual world. Though the British-American artist populates his paintings and installations with familiar subject matter — beaches, boats, helicopters, football players — the bright, saturated colors and off-kilter perspectives push his scenes slightly beyond the bounds of reality. Or, in some cases, way beyond, as in the spectacular installation "The Oracle" (1992), a gigantic deep-purple seascape with a battered ship practically crashing out of the canvas and two model airplanes literally outside of it, the latter 3D elements attached to the surface. These rollicking images seem to stop just short of inducing whiplash, but for paintings they come pretty close to a roller coaster ride.

—NH

Petzel Gallery (petzel.com)

520 West 25th Street, Chelsea, Manhattan

Through August 2



Installation view of Imani Jacqueline Brown's "Fractal catastrophes generate new solidarities" (2024) in *Gulf* at Storefront for Art and Architecture (photo Louis Bury/Hyperallergic)

Imani Jacqueline Brown: *Gulf*

It can be hard to separate part from whole inside Imani Jacqueline Brown's exhibition, *Gulf* (read as "Strike Gulf"), which is part of its point. The compact gallery has been filled with diagrammatic maps of oil sites, shadowy videos of core samples, and the ambient noise of ocean drilling. The installation environment suggests the slipperiness of scale when it comes to perceiving the former Gulf Oil Corporation's extractivism. This dizzying interconnectedness gets dramatized in "Fractal catastrophes generate new solidarities" (2024), a sprawling, spiral-shaped collage of newspaper clippings — recalling an evidence wall in a police procedural show — about Gulf Oil's midcentury colonialist depredations. The archival articles center on environmental racism in the artist's birthplace of Louisiana, then ripple out to encompass related concerns in the wider world. —*Louis Bury*

Storefront for Art and Architecture ([storefront news.org](http://storefrontnews.org))

97 Kenmare Street, Lower East Side, Manhattan

Through August 31