

## LIGHT & CONCRETE



SAM MOYER, *PARRISH FERN 3*, 2024. PHOTOGRAPHY COURTESY OF THE ARTIST AND SEAN KELLY

## “FERNS TEETH” BY SAM MOYER

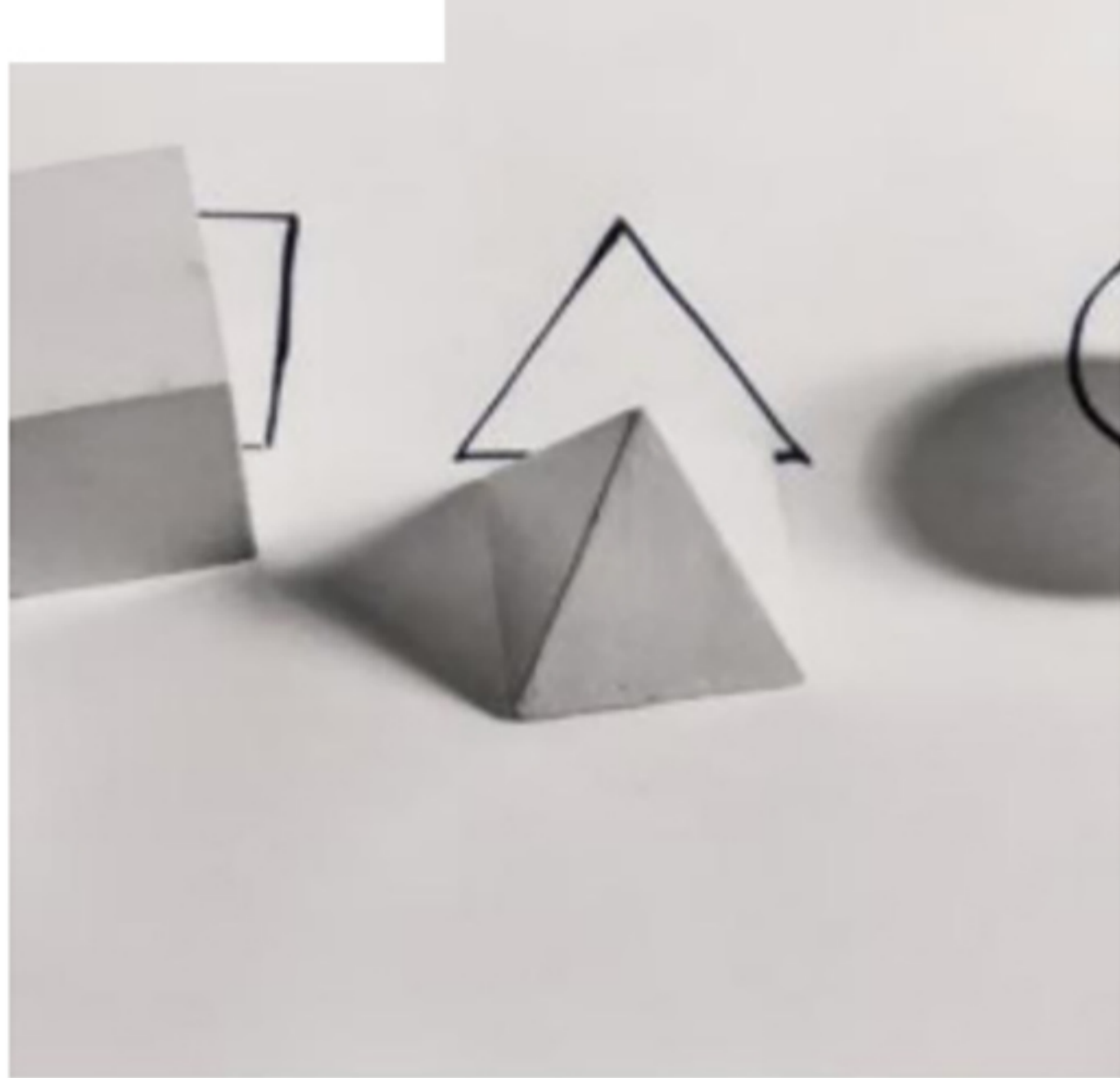
**Where:** Parrish Art Museum

**When:** June 30–September 29, 2024

**Why It’s Worth a Look:** Moyer, who has created an inquisitive body of work over her 16-year career, mounts an exhibition on light and materiality. With pieces on view across three of the Parrish’s galleries, Moyer dedicates each room to a different relationship in her practice: Whether evoking the landscape of eastern Long Island or the beauty of concrete, Moyer keeps viewers on their toes, blurring the line between painting, sculpture, and everything in-between.

**Know Before You Go:** An invitation to play is built into the exhibition: Moyer specifically made marble benches to have visitors take a seat, while handmade backgammon boards are ready for a game in the lobby.

## PLAYTIME



LILIANA PORTER, *GEOMETRIC SHAPES WITH DRAWINGS*, 1973/2012. PHOTOGRAPHY COURTESY OF THE ARTIST AND DIA BRIDGEHAMPTON

## “THE TASK” BY LILIANA PORTER

**Where:** Dia Bridgehampton

**When:** June 21, 2024–May 26, 2025

**Why It’s Worth a Look:** For the Argentinian artist, time has always operated differently: Porter’s perception connotes

a lack of linearity and a sense of dislocation, sensibilities which are on display at her latest exhibition at Dia’s Bridgehampton outpost. Her wide-ranging practice, including works on canvas, prints, installations, photographs, and even plays, revolve around her unique sense of time and the unexpected instances it creates therein, further enhanced by her playful sense of humor.

**Know Before You Go:** If you can’t catch Porter’s work out East, three of her video works—*Matinee*, 2009; *Actualidades / Breaking News*, 2016; and *Cuentos inconclusos – Unfinished Tales*, 2022—are on view at Dia Chelsea from June 21 to July 22, 2024.

## TAG YOU’RE IT



KENNY SCHARF, *BTS 1*, 2023. PHOTOGRAPHY COURTESY OF THE ARTIST AND SOUTHAMPTON ARTS CENTER

## “BEYOND THE STREETS: POST GRAFFITI” CURATED BY ROGER GASTMAN

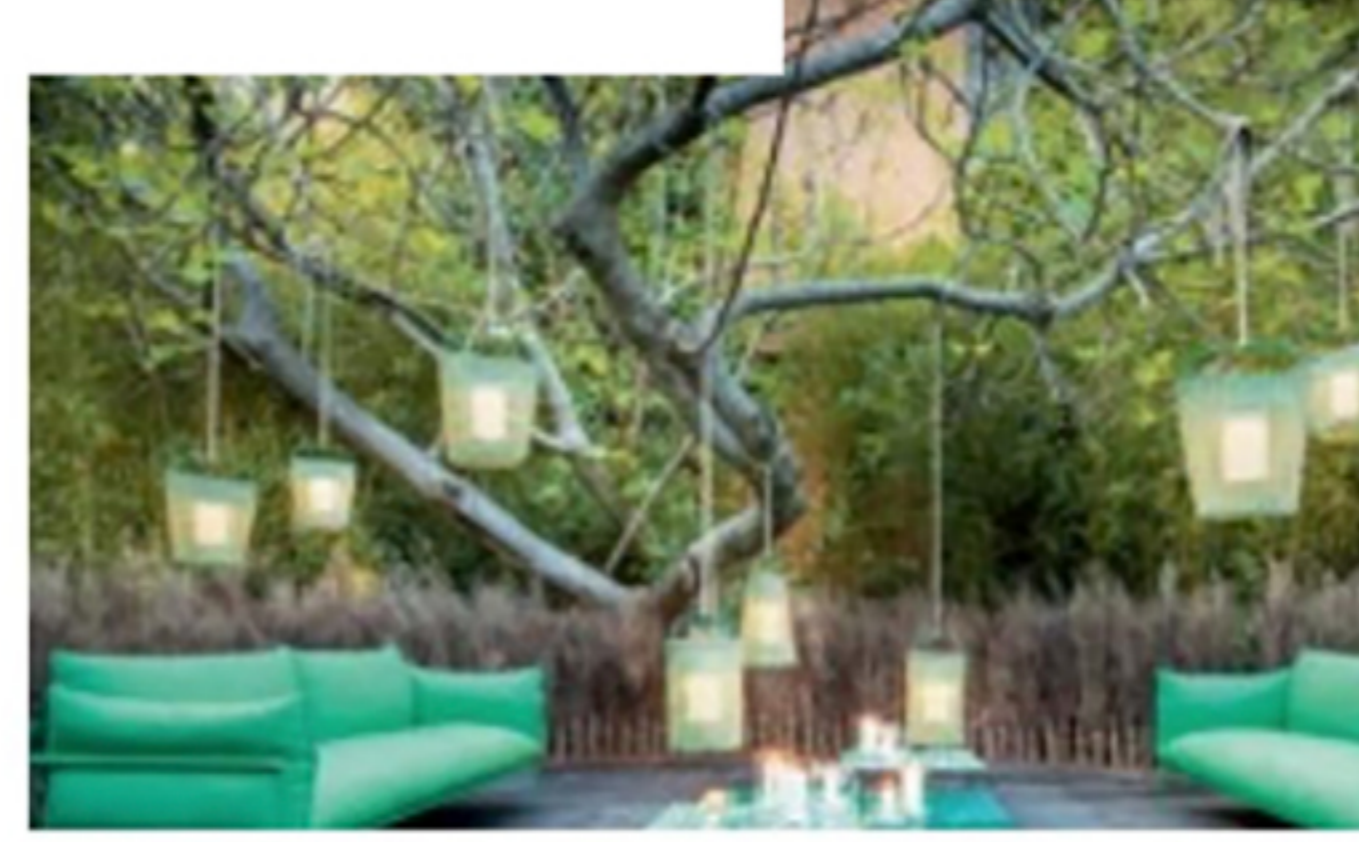
**Where:** Southampton Arts Center

**When:** May 11–July 20, 2024

**Why It’s Worth a Look:** Graffiti remains a driving force, not only in the art world, but also in a wider cultural context. Permeating the upper echelons of music, fashion, political engagement, and contemporary art, the work is more socially accepted than ever, yet still retains an unbridled, raw edge. “Post Graffiti” brings together some of the biggest names in the space, with featured work from Alexis Ross, CHITO, CRASH, Eric Haze, the Guerrilla Girls, and many more.

**Know Before You Go:** Beyond the Streets is a global art movement that promotes the work of so-called “agitators and instigators,” exploring the idea of art beyond traditional boundaries.

## GARDEN PARTY



KABÀ COLLECTION BY PAOLA LENTI. PHOTOGRAPHY BY SERGIO CHIMENTI AND COURTESY OF PAOLA LENTI

## “PAOLA LENTI”

**Where:** LongHouse Reserve

**When:** June 15–August 18, 2024

**Why It’s Worth a Look:** Escaping into the beauty of nature just got a touch of glamour: With more than 100 pieces of furniture installed, Paola Lenti’s designs now dot the 16-acre gardens of LongHouse, creating peaceful experiences across the sprawling estate. Celebrating 30 years, the Italian furniture brand crafted pieces out of natural woods and eco-friendly fibers for the presentation, the palette mirroring the natural setting.

**Know Before You Go:** Paola Lenti’s focus on sustainability is incredibly mindful: The use of fibers such as flax and hemp in their yarns is meant to revitalize cultivation methods at risk of disappearing.

## FOR A LAUGH



KATHERINE BERNHARDT, *SHARK ATTACK*, 2022. PHOTOGRAPHY BY JOE DENARDO AND COURTESY OF THE ARTIST AND CANADA

## “ARE YOU JOKING? WOMEN & HUMOR”

**Where:** The Church

**When:** June 23–September 2, 2024

**Why It’s Worth a Look:** Saying that women aren’t funny is old hat and couldn’t be further from the truth. “Are You Joking?” makes this plain in a monumental group exhibition dedicated to humorous women—and the ways they turn this tired trope on its head. Featuring work from the likes of Lynda Benglis, Katherine Bernhardt, Nicole Eisenman, Pippa Garner, Wendy Red Star, Heji Shin, and many more, it’s a feast for the eyes and rife with laughs.

**Know Before You Go:** Don’t look up Shin’s *Reclining Nude*, 2023, if you want to preserve the surprise!

## PREPARE TO BE TRANSPORTED



DONNA DENNIS, *DEEP STATION*, 1981–85. PHOTOGRAPHY BY PETER MAUSS AND COURTESY OF THE ARTIST

## “DEEP STATION” BY DONNA DENNIS

**Where:** The Ranch

**When:** June 8–July 8, 2024

**Why It’s Worth a Look:** After all the garden parties and poolside hangouts, go underground with Dennis’s seminal work, which she describes as a subway station at the “bottom of the world.” Originally created in the ’80s—the last in the artist’s series of subway sculptures—*Deep Station* is at once familiar and uncanny. Inspired by New York’s MTA stations, Dennis likens these underground structures to “tectonic plates” in their subterranean power. The work eerily recalls how the world has changed so much, and yet, not at all.

**Know Before You Go:** Dennis also took inspiration from the Roman Forum for this sculpture: “I think of the track area as a kind of subterranean river and the platform as a kind of ancient city on the banks of that river.”

## HIDDEN GEM



JORGE PARDO, *UNTITLED*, 2024. PHOTOGRAPHY BY RANDEE DADDONA AND COURTESY OF LANDCRAFT GARDEN FOUNDATION

## “JORGE PARDO”

**Where:** Landcraft Garden Foundation

**When:** June 8–October 26, 2024

**Why It’s Worth a Look:** The Cuban-American artist has always approached outdoor spaces like his own canvas. His latest role as Landcraft’s “Sculpture in the Garden” artist is no exception. Bringing his eye for transformation and a vibrant color palette to the landscape creates a delightful contrast between his industrial sensibilities and the natural environment.

**Know Before You Go:** Pardo is also known to be a proponent of “living” with one’s work, often blurring the line between fine art and everyday objects.