

THE NEW YORKER

June 2nd, 2008

SCULPTURECENTER

44-19 Purves St., Long Island City (718-361-1750)—Land art, the monumental sculpture genre that flourished three decades ago, wasn't just an exercise in machismo. That's one premise of "**De-coys, Complexes, and Triggers: Feminism and Land Art in the 1970s**," a smartly curated survey of works by ten women artists made in the heyday of Michael Heizer and Robert Smithson. Much of the work—Nancy Holt's peepholes through sand dunes, Agnes Denes's wheat field in lower Manhattan—could not, obviously, be transported to Queens. Instead, it's represented by photographs, videos, and other documentation. The show does have its share of material objects, including Michelle Stuart's graceful "Sayerville Strata Quartet" (1976), a series of large panels colored with earth in increasingly saturated hues, and Jackie Winsor's solid "Cement Sphere" (1972), whose weight equals the artist's at the time of its making. Alice Aycock's "Staircase (These Stairs Can Be Climbed)" (1974) leads visitors up—not to a glass ceiling, but to opaque plaster and a bird's-eye view of the show. Through July 28. ♦ "**Michael Portnoy: Casino Ilinx.**" Through July 28. (Open Thursdays through Mondays, 11 to 6.)

- *Silia Gotz*