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 ex-
ercise in machismo. That’s one premise of “De-
coys, Complexes, and Triggers: Feminism and
Land Art in the 1970s,” a smartly curated sur-
ev 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 documen-
tation. The show does have its share of material
objects, including Michelle Stuart’s graceful “Say-
erville Strata Quartet” (1976), a series of large
panels colored with earth in increasingly satu-
rated hues, and Jackie Winsor’s solid “Cement
Sphere” (1972), whose weight equals the artist’s
at the time of its making. Alice Aycock’s “Stair-
case (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
Through July 28. (Open Thursdays through Mon-
days, 11 to 6.)

- Silia Gotz