

What to see during Upstate Art Weekend

This year's event comprises 158 exhibition sites, but there's more to see that isn't part of the official program

By **Matt Moment** | Updated July 17, 2025



Photograph by Nicole Cherubini/Courtesy of September Gallery

September Gallery

Nicole Cherubini, “The Motherlode”

September Gallery, 4 Hudson St., Floor 3, Kinderhook

During a recent artist talk at September Gallery, Cherubini precisely defined the title of her current solo show. A mother lode is not merely a bountiful supply of something, she explained; it is the “principal vein” from which a resource is drawn.

This exhibition posits collaboration as Cherubini's mother lode, bringing together ceramic sculptures, photographs and written documents made with or in response to other women over the past two decades. Photographs sourced from her recently rediscovered archive, dated to the early aughts, are foundational to the show, foretelling qualities that have become integral to her work: a maximalist bent, a sense of humor and sensitive tactility. The playfully off-kilter images — such as self-portraits with her sister, interior shots of her grandmother's densely adorned living room and still lifes of decadent cakes — were originally printed in color, so Cherubini went through the painstaking process of creating digital negatives and printing black-and-white iterations in the darkroom.

Another array of pictures documents her collaboration with choreographer Julia Gleich on a dance piece inspired by Virginia Woolf's "A Room of One's Own." Stills of the performance are interspersed with pages from Woolf's text and a short writing by Cherubini, "Il Napolitana," a character study of a fictional feminist thinker whose contributions to cultural history include ghostwriting the Surrealist Manifesto and helping Woolf to conceive and edit her manuscript.

Meanwhile, at the center of each room are works of ceramic sculpture, the medium for which Cherubini is primarily recognized, that demonstrate her fascination with the tension between the utilitarian and the decorative. Visitors are invited to interact with the seats, humbling what are technically art objects with corporeal usefulness (at the talk, the artist beamed when

she noticed one audience member resting her broken leg on "Bench"),
whereas the several large, scrappily extravagant ceramic pots paradoxically
reject their historical mandate as functional wares.

*Through Aug. 3, Friday and Saturday, 11 a.m.-5 p.m., Sunday, 11 a.m.-4
p.m.*