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**The Woodstock Artists Association & Museum Announces**
***Z Behl: The Mule's Vision***
**October 23–November 29, 2026**
**Opening Reception: Saturday, October 24, 4-6pm**

(Woodstock, NY) – The Woodstock Artists Association & Museum is pleased to announce *Z Behl: Mule's Vision*, on view from October 23–November 29, 2026 in the Solo Gallery. The exhibition brings together new paintings, drawings, prints, and sculptural works inspired by Behl's 30-day canoe journey up the Erie Canal over the past summer with collaborator Kim Moloney. WAAM will host a public reception to celebrate the opening of the exhibition on Saturday, October 24 from 4–6pm.

Traveling by canoe from Albany to Buffalo, Behl and Maloney camped along the Erie Canal, navigated 36 locks, and distributed a faux vintage newspaper, *Mule's Passage*, as a way of engaging the large community of canal enthusiasts whose connections to the waterway span generations. At the center of the exhibition is the body of a mule, epitomizing invisible labor as an animal bred to work and die. A sculptural mule anchors the gallery, surrounded by paintings, drawings, and prints depicting moments from the journey, themes drawn from Erie Canal history, and scenes of magical realism. For example, herons carry cell phones in their clutches; fishermen catch historical concrete barges; and a mule with a woman's body washes herself from a jug as young boys pull at her bridle. An installation of flowing fabric evokes water descending from above and rising from below, extending the canal's presence into the gallery. Drawing on Cannaller folklore and a year of research supported by a grant from the Canal Corporation and Erie Canal Museum, the works become Behl's way of processing an extraordinary journey through the canal's history, mythology, labor, and landscape. A second exhibition about the voyage, centered on an endurance art performance, will be presented at the Everson Museum in Syracuse, NY in April 2027.

**ABOUT THE ARTIST**
**Z Behl**, b. 1985, is an interdisciplinary artist from New York working across sculptural installation, painting, and film. Culling myths to narrativize trickster archetypes and exploring liminal space, gender, and power, Behl is concerned with chaos, attachment, and the role of the artist as a world breaker. Her fascination with decayed

material and acts of overwrought endeavor traces the destructive nature of human attachment. Her work moves between the psychologically intimate and the blatantly theatrical, balancing lyricism, absurdity, and decay to unsettle familiar structures of value and authority.

Behl's work has been exhibited widely, including at Pamela Salisbury Gallery, Wassaic Project, Mana Contemporary, CAC New Orleans, Kai Matsumiya Gallery, and SHIFT:22 in Riyadh, Saudi Arabia. Her film *Geppetto* was selected for the Venice Biennale Cinema College. She has been a MacDowell Fellow, received awards from NYFA, and been an artist in residence at PIONEER WORKS and MOCA Tucson. She has also curated exhibitions addressing collective trauma with the 9/11 survivors community and Hurricane Sandy, featuring artworks damaged or transformed by the storm. Her work has been reviewed by *Artnews*, *The New York Times*, *The Brooklyn Rail*, *Interview Magazine*, *Hyperallergic*, and *The Wall Street Journal*. She currently has public sculpture on view at Harlem Sculpture Garden and the Brooklyn Army Terminal.

While Behl has exhibited sculpture extensively, *Mule's Vision* marks her first solo presentation devoted to painting. She received her B.A. from Wesleyan University and is the co-founder, with artist and ironworker Kim Moloney, of Baloney Steel, a collaborative practice engaging monumental sculpture and performance.

**ABOUT THE JUROR**

**Taliesin Thomas**, Ph.D. is an artist-philosopher, lecturer, writer, and arts professional based in Troy, NY. Since 2007, Thomas is the founding director of AW Asia and Art Issue Editions, Inc., two private art collections that serve as the basis for collaborations and curatorial projects with museums, institutions, and artists worldwide. She is a visiting critic for The Arts Center of the Capital Region and other regional institutions, including Rensselaer Polytechnic Institute, SUNY New Paltz, and SUNY Plattsburgh. Thomas has lectured widely on contemporary art and has published with Yale University Press, *The Brooklyn Rail, Hyperallergic, Chronogram, Dirt, ARTPULSE, Journal of Daoist Studies, Yishu: Journal of Contemporary Chinese Art*, and *ArtAsiaPacific*. Thomas studied studio art, aesthetic theory, and philosophy at Bennington College, Columbia University, and The Institute for Doctoral Studies in the Visual Arts.

**PUBLIC PROGRAMS**

**Opening Reception**
**Saturday, October 24 | 4-6pm**
WAAM will hold an opening reception, open to the public, to celebrate a new round of exhibitions on view throughout its galleries.

**Artist Talk**
**Saturday, October 24 | 3-4pm**
Z Behl will give a talk, open to the public, to discuss the work on view in this presentation.

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**Woodstock Artists Association & Museum**

Founded in 1919, the Woodstock Artists Association & Museum (WAAM) is a not-for-profit membership organization featuring an historic Permanent Collection of regional art exhibited in the Towbin Wing, three contemporary art galleries, a dynamic Education Program and an Archives of materials associated with artists of the Woodstock region.

**General Information**

The Woodstock Artists Association & Museum (WAAM) is located at 28 Tinker Street, Woodstock, NY. Gallery hours are Thursday thru Sunday from noon-5pm. WAAM is closed during major holidays. For general information please call: 845.679.2940 or visit our website at: woodstockart.org.

**Images** (**left to right**): *Petra Reading*, acrylic on canvas, 8 x 16”; *Untitled*, acrylic on canvas, 12 x 24”; *Harpy*, metal and concrete, 72 x 56 x 50.