

# Three exhibitions to see in New York this weekend

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13th November 2020 07:00 GMT

Our editors and writers scour the city each week for the most thoughtful, relevant and exciting new exhibitions and artworks on view at galleries, museums and public venues across all five boroughs of New York. This week we recommend:



Installation view of *Body to Land* Courtesy of Turn Gallery

## Body to Land

Until 12 December at Turn Gallery, 32 East 68th Street, 2nd Floor, Manhattan

The show *Body to Land*, a dual presentation of works by the intergenerational abstractionists Elizabeth Hazan and Nicola Stephanie at **Turn Gallery** will leave you feeling a little loopy—but in a good way. A lifelong New Yorker, 55 year-old Hazan has spent the last couple of years exploring in her practice how digital earth-mapping devices have changed if not distorted our perception of nature. Her vibrant, semi-abstract aerial landscapes are shaped by looping, undulating lines that bend the viewer's sense of scale. Meanwhile, Stephanie, an emerging London-born artist who recently received her MFA from Hunter College, creates cut-and-stitched canvases that playfully fold and loop over themselves. These large, gestural and sometimes even geometric forms render in three dimensions the traditional paradigms of abstract painting. The show inaugurates Turn's stunning new space on the Upper East Side, following the closure of their East Village location in June. —*Margaret Carrigan*

## Tschabalala Self: Cotton Mouth

Until 29 December at Galerie Eva Presenhuber, 39 Great Jones Street, Manhattan

Tschabalala Self is debuting a new body of work in *Cotton Mouth*, a solo-exhibition at Galerie Eva Presenhuber outpost in the artist's native New York. The show features more than a dozen paintings and drawings, three plaster sculptures and an audio piece, all completed in 2020. The figures in the paintings are uniquely Self's: the subjects are Black men and women, rendered in various combinations of sewn fabrics and paint, and often depicted in a moment of everyday life, imbuing it all with a sense of wonder of dignity. *Sprewell*, 2020, shows a couple embracing in a New York apartment, an NBA game playing on the TV, and Self's unique touch filling the tableau with an air of magic. The man, his back to us, wears the jersey of Latrell Sprewell, the basketball player whose talent was overshadowed by a violent 1997 incident in which he choked his coach at a practice. Seeing the jersey mixed up in a lovers' embrace gives us a poignant moment—the interrelationship of rage and agency, the commodification of both, and the universal desire for love and acceptance that runs under it all. —*Wallace Ludel*

## Martin Puryear

Until 19 December at Matthew Marks, 522 West 22nd Street, Manhattan

The US artist Martin Puryear, known for his remarkably poetic and meditative approach to sculpture, presents a series of monumental works made from wood, bronze and other materials that conceptually reference themes ranging from politics to nature in his exhibition at **Matthew Marks**. Of the six works on view, five made were shown at the 58th Venice Biennale last year, where Puryear was chosen to represent the US Pavilion. Among the pieces making their New York debut is the evocative work *A Column for Sally Hemings*, a cast iron and painted tulip poplar work that pays homage to the enslaved woman who bore five of Thomas Jefferson's children, with a base modelled after Jefferson's home in Virginia. "I value the referential qualities of art, the fact that a work can allude to things or states of being without in any way representing them," Puryear wrote in 2007. "The most interesting art for me retains a flickering quality, where opposed ideas can be held in tense coexistence." —*Gabriella Angeleti*