

BLOUIN ARTINFO

Must Visit Art Shows in New York this Week: Roy Newell to John Akomfrah

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Colin Brown (b. 1965). Chrysler Brown, 2016. Carbonized nickel on board, 22 x 29 in.
(Courtesy: Hirschl & Adler)

The New York arts scene is full of events and exhibitions during June 22 to 28, with a survey of works by [Roy Newell](#) opening at Simon Lee and by [John Akomfrah](#) on view at the New Museum. There's also an exhibition of works by ICP School's graduating students at its Rita K. Hillman Gallery as well as the Detroit-based artist [MARGO WOLOWIEC](#)'s works at Marlborough Contemporary. Here is Blouin Artinfo's list of these must-visit art shows:

Opening Soon:

“This Is Not a Prop” at David Zwirner

June 27 through August 3

To be held at David Zwirner gallery’s 525 and 533 West 19th Street locations, the exhibition brings together works by a multigenerational group of artists whose work explores the liminal space between body and object. Featuring works by artists such as Alex Da Corte, Jonathas de Andrade, Felix Gonzalez-Torres, Jonah Groeneboer, Gordon Hall, Hannah Levy, Donald Moffett, Paulo Nazareth, Elle Perez, Oren Pinhassi, Christina Quarles, Paul MpagiSepuya and Franz West, the exhibition “redefines art as a social experience and asks how objects can function both as physical extensions of the body and as representations of the human experience,” says the gallery.

"Painting: Now and Forever, Part III" at Matthew Marks and Greene Naftali Gallery

June 28 through August 17

Installed across the Chelsea spaces of Matthew Marks and Greene Naftali Gallery, the third installment of “Painting: Now and Forever” will feature works by over 40 international artists such as Magnus Andersen, Monika Baer, Robert Bechtle, Nayland Blake and many others. Working across a wide range of styles, the featured works by these artists collectively prove the vitality of contemporary painting.

Roy Newell at Simon Lee Gallery

June 27 through August 17

A comprehensive survey of the American abstract painter Roy Newell’s (1914-2006) works will be opening on June 27, featuring paintings created over five decades. Although most of the abstract expressionists worked with large-scale gestural painting during the wake of the movement, Newell’s paintings remained smaller and more hermetic, informed by his passion toward color and texture. He also followed a lengthy process of art-making, as some of his paintings took around five decades to complete. “Characterized by their multilayered surfaces, irregular geometrical patterns, obsessive reworking and luminous tonality, the works on display reveal an expressive power that aligns Newell with the Abstract Expressionist movement, of which he was an original member,” the gallery says. Some of the featured paintings are drawn directly from the artist’s estate and are on view for the first time in New York.

“Signal Crossings” at ICP School

June 23 through August 5

The exhibition will showcase works by the graduating students of the International Center of Photography’s One-Year Certificate programs in Documentary Practice and Visual Journalism, General Studies in Photography and New Media Narratives. The featured works

underscore the impact of photography in educating, informing, probing and revealing stories and situations beyond geographical barriers. “With billions of images made and shared globally every day, the work in “Signal Crossings” asks us to slow down and actually look, listen, and read, and consider your friends, the person you just walked past, or the paper you hold in your hand,” says ICP.

“Aloalo: Mahafaly sculptures of the Efiaimbelos” at Perrotin

June 28 through August 17

Organized collaboration with the African art expert Andre Magnin, the exhibition focuses on funerary poles, or aloalo, created by the Madagascan sculptor Efiaimbelo and his disciples. The aloalo is a 2-meter tall funerary pole sculpture crafted out of Mendorave, “a very dense, rare and sacred wood exclusively cut and handled by sculptors,” the gallery says.

The pole, carved and painted with figurines that have sacred significance, is placed on the tombs of important people in Madagascar. Efiaimbelo learned the art from his great grandfather Soroboko, and passed it to his son Jacques-Jean Efiaimbelo and his grandson Jean Colomb Efiaimbelo. Efiaimbelo was one of the first artists who modernized this craft with a combination of figurative scenes and traditional stories, and today, only five members of the clan continue this unique art.

Recently Opened:

“John Akomfrah: Signs of Empire” at the New Museum

Through September 2

The exhibition is the first American survey of works by the London-based artist, film director, and writer John Akomfrah (b. 1957, Accra, Ghana). The artist is one of the co-founders of Black Audio Film Collective, a group of seven artists who came together to produce a host of films composed of archival and found footage, interviews and realist depictions of contemporary England, in response to the 1981 Brixton riots. Akomfrah’s subject matters expanded in the 1990s and 2000s to include the legacy of colonialism and personal and historical memories. The show features Akomfrah’s celebrated three-screen video installation “Vertigo Sea” (2015); alongside his 2012 work “The Unfinished Conversation”; Black Audio Film Collective’s first work “Expeditions One: Signs of Empire” (1983); and a new version of his “Transfigured Night” (2013/2018) — a two-channel work exploring the relationship between the US and postcolonial African history.

“Vis-a-Vis” at Hirschl & Adler

Through August 17

This exhibition features paintings, sculptures and decorative arts from the 19th and 20th centuries brought together with the works by artists from the gallery’s contemporary program. Works by James Aponovich, Frederick Brosen, Colin Brown, Douglas Cooper and many others appear alongside creations by 19th and 20th-century artists such as William Bailey, Herter

Brothers, Louisa Chase, Thomas Fransioli, among others. . “These unexpected connections invite the viewer to reflect upon commonalities and consider the infinite boundaries of artistic influence,” says Hirschl & Adler. Each of the featured contemporary artists provides a commentary on the relationship between their works on view and that of their chosen artists.

MARGO WOLOWIEC’s “Still Water, Circling Palms” at Marlborough Contemporary

June 21 through August 3

The exhibition presents a selection of works by the Detroit-based artist MARGO WOLOWIEC (b. 1985, Detroit). “Though we perceive them as paintings, these works, ranging from modest in scale to immersive panoramas, are in fact loom-woven cloth infused with images via dye-sublimation transfer,” the gallery says. The works feature images, forecast graphics and texts related to the recent storms and their devastating effects, underscoring the realities pertaining to the ongoing climate change. “In particular, Wolowiec connects the real-time subjugation of women in a patriarchal system to continued environmental debasement,” the gallery says, “Furthermore, correlating to their method of collection from online sources, the images illuminate the vulnerabilities of social networks and the media as magnifiers of false information regarding weather events and news in general.”

Last Chance to See:

“Modern Drawings/Ancient Sculptures” at Mitchell-Innes & Nash

Through June 30

The exhibition includes a collection of Pre-Columbian Art alongside a selection of 20th-century works on paper featuring artists such as Willem de Kooning, Robert Mangold, Brice Marden, Andy Warhol, Joel Shapiro and Arshile Gorky. Highlights of the show includes an Olmec Weir Jaguar Mask dating from the Pre-Classic Period, circa 1200 - 500 B.C., a stone Yoke carved with serpent symbols dating back to circa A.D. 500, and a delicately painted Mayan Vase from circa A.D. 600.

Also on View:

Cecilia Vicuña’s “La India Contaminada” at Lehmann Maupin

Through July 6

The exhibition is the first comprehensive survey of the Chilean-born artist Cecilia Vicuña’s work in New York. It features her raw wool installation and sculpture known as “Quipu.” The display also includes mixed-media sculptures referred to as “Lo Precario,” video, and paintings from 1969-2017. Through her body of work, the New York-based artist, who is also a poet and author, has confronted issues of patriarchy, white supremacy, violent totalitarian rule and ecological plundering. Some of her works also relate to the Quantum Poetics movement, which explores a reality that does not conform to standard perceptions.