



Three exhibitions to see in New York this weekend

From Laura Aguilar's first retrospective at the Leslie-Lohman Museum to sculptural salt licks evoking impermanence by Malia Jensen at Cristin Tierney

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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:

Laura Aguilar: Show and Tell

Until 9 May at the Leslie-Lohman Museum of Art, 26 Wooster Street, Manhattan

The first retrospective devoted to the late US artist Laura Aguilar, who is best-known for her empowered nude self-portraits taken in the desert, spans three decades of her practice, with more than 70 photographs, collages and videos. The show aims to underscore Aguilar's activism in LGBTQ+ and Latinx movements in Los Angeles and the ways her work sought to challenge ideas of femininity and beauty. Early works like *Xerox Collage #2* (1983), placing steamy cut-outs of actresses like Susan Sarandon against polaroids of Aguilar and her friends in Los Angeles, and later works like *Grounded #111* (2006), in which the artist poetically likens her figure with the natural landscape, demonstrate how Aguilar approached her art and life with a raw but lyrical lens. The show has been organised with the Vincent Prince Art Museum, where it was previously on view, in collaboration with the Chicano Studies Research Center at the University of California, Los Angeles.



Laura Aguilar, Grounded #111 (2006)

© Laura Aguilar / Gift of the Laura Aguilar Trust of 2016, jointly acquired by the Vincent Price Art Museum Foundation and the Los Angeles County Museum of Art



Malia Jensen, Hand (with Plum) (2020) Cristin Tierney

Malia Jensen: Nearer Nature

Until 3 April at Cristin Tierney, 219 Bowery Floor #2, Manhattan

This show represents the culmination of a multi-year project for the artist, whose work often probes into the gray area between the human world and the natural one, pointing to the poetic symmetry between the two. The work began in early 2019, when Jensen carved sculptures from livestock salt licks and installed them in the wilderness throughout Oregon state. The salt licks were carved into a number of forms, some, such as a plate of donuts, recall the domestic and mundane, while others shaped as a hand or a breast invoke tender, life-nurturing figures. When placed in this context, one salt lick carved in the shape of Brancusi's *Sleeping Muse* evokes the relationship between humanity's aspirations of beauty and nature's innate mastery of it. Using over a dozen motion-triggered cameras, she monitored these sculptures as they sat in the wilderness for a year, watching not only as elk, deer, bobcats and other wild animals tasted and interacted with them, but also as the seasons changed and the objects ran through their natural course of deterioration. The footage was whittled down to a six hour video, which is on view in the gallery, and the five hand-carved salt licks were brought in from the forests and cast in glass, creating new sculptures that serve as small monuments to nature's transformative power.



Piergiorgio Casotti and Emanuele Brutti, STL People no. 17 (2017) © Piergiorgio Casotti and Emanuele Brutti

But Still, it Turns: Recent Photography from the World

Until 9 May at the International Center of Photography Museum, 79 Essex Street, Manhattan

The museum is commemorating its first anniversary in the Lower East Side with an exhibition organised by the New York-based British photographer Paul Graham, comprising eight bodies of work that capture unembellished facets of American life in the past decade, from scenes of abandoned storefronts and cities ravaged by gentrification to idyllic moments of everyday life. Photographs in the series *Index G* (2014-2017) by the Italian photographers Piergiorgio Casotti and Emanuele Brutti reflect on racial segregation and the displacement of predominantly Black communities in the city of St Louis, Missouri, through images that show both subtle and glaring inequalities in the urban landscape. The photographs, which are devoid of human figures, are installed on opposing walls to create a flow that symbolises the movement of some communities to northern parts of the city, ending in a residential area known for radioactive contamination; at the centre of the gallery there are portraits of residents installed on plinths. And while all the works were made before the nationwide racial justice protests of the past year and the coronavirus pandemic, the show remains deeply resonant.