

Perrotin

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Critics' Guides /

The Must-See Exhibitions in New York This Autumn

BY EVAN MOFFITT | 13 SEP 2019

As galleries return from summer break with a full slate of programming, here are the best shows in town

[...]



Leslie Hewitt, *Untitled (Cornucopia)*, 2019, digital chromogenic print in custom elm frame, 133 × 158 × 18 cm.
Courtesy: the artist and Perrotin; photograph: Guillaume Ziccarelli

Leslie Hewitt, 'Reading Room'

Perrotin

11 September – 26 October

Meaning is often elusive in Leslie Hewitt's highly conceptual photographic and sculptural practice. It's wryly appropriate that the spines of the paperback books she's photographed for 'Reading Room', her first solo show at Perrotin, have been turned away from us to face the wall. Photographed on the floor of her studio, the books prop up square elmwood panels that, against the pale plaster, read as a study in whiteness. The photographs are printed on aluminium and rest in elmwood boxes that lean against the gallery walls – a formal doubling that also creates an uncanny *trompe l'oeil*. Several of Hewitt's signature steel sculptures are scattered across the gallery floor like sheets of paper, reinforcing the sense of minimalist constraint. Then, Hewitt offers us a clue: two titles peeking out from a book stack, Jean-Paul Sartre's *Black Orpheus* (1952) and Henry Dumas's *The Ark of Bones* (1974). This is an archive of Black brilliance that demands to be read on its own terms.

[...]

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