



New York Now: Fall Exhibitions Feature Amy Sherald, Roy DeCarava, Wangechi Mutu, Melvin Edwards, Alvin Baltrop, and Ed Clark, Plus Betye Saar and Pope.L at the New MoMA

by VICTORIA L. VALENTINE on Oct 25, 2019 • 9:58 am

FALL IN NEW YORK CITY is always a time of renewal and fresh new perspectives when it comes what's next and relevant in art. This season there are an exceptional number of opportunities to experience the work of African American artists in museums, galleries, and public spaces. The season began with showings of [Fred Wilson's Chandeliers](#) at Pace Gallery, a [survey of Alma Thomas](#) at Mnuchin Gallery Major, and works by up-and-coming artist [Janiva Ellis at 47 Canal](#).

A range of important presentations continue throughout the season. Galleries are showcasing the latest from the studios of Amy Sherald and Henry Taylor and revisiting important historic artist Roy DeCarava, considering his work in a modern context. Other exhibitions feature emerging artists Chloë Bass, Chase Hall, and Cameron Welch, among them. Also debuting this fall, outdoor sculptures by Wangechi Mutu and Kehinde Wiley are inserting representations of blackness into the public narrative.

The Museum of Modern Art reopened Oct. 21 with expansive new exhibition spaces. "Betye Saar The Legends of Black Girl's Window" and "member: Pope.L, 1978–2001" are central to MoMA's new programming, which also includes "Projects 110: Michael Armitage," a collaboration between MoMA and the Studio Museum in Harlem. Herewith, a look at highlights of the fall exhibition season in New York City:



Installation view of "Melvin Edwards: Painted Sculpture," Alexander Gray Associates, New York, NY, 2019. Shown, "Felton," 1974 (center) and "Mozambique," circa 1974 (center). via Alexander Gray Associates

"Melvin Edwards: Painted Sculpture" @ Alexander Gray Associates, Chelsea | Oct. 24-Dec. 14, 2019

Centering themes of the African diaspora, the practice of Melvin Edwards explores the history of race, history, and labor. Best known for his ongoing series of Lynch Fragments, raw metal assembled sculptures, the artist began making painted works in 1968. Demonstrating his commitment to formal innovation and the possibilities of color, shape, and graphic curvilinear forms, a selection of historical painted sculpture and works on paper is on view. Exemplifying these qualities, the exhibition includes works such as "Felton" (1974), honoring Edwards's grandfather James Felton, and "Mozambique" (circa 1974), which pays tribute to the East African nation.

"It is so hard to explain the meaning of the color/form relationship. Once my intuitive sense is in gear I tend to see the possibilities of some color relationships and their implications." — Melvin Edwards