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HYPERALLERGIC

10 Art Shows to See in New York Right Now

Artists including Leon Golub, Charles Yuen, Naudline Pierre, and Manny Vega are kicking off the fall art season with must-see shows.

By Hrag Vartanian [and Natalie Haddad]

September 10, 2024

It's officially the fall art season and the New York art world was abuzz last weekend with fairs and openings. With so much to choose from it's hard to single anything out, but below are 10 of our favorite shows right now, featuring artists ranging from museum heavyweights (Leon Golub) to Asian-American pioneers (Charles Yuen of the Godzilla art collective), and from technology virtuosos (Rafael Lozano-Hemmer) to brilliant mosaicists (Manny Vega). This will be our only guide to New York City exhibitions in September, but next month we'll be back to our biweekly schedule. And a few great summer shows remain open through this weekend, so before you rush to see the new ones, check out Richard Serra's film and video works at Dia Chelsea, *Frank Walter: To Capture a Soul* at the Drawing Center in Soho, and the Art Students League of New York's *2024 Juried Selection Exhibition* at the Lower East Side's Gallery Onetwentyeight. —Natalie Haddad, Reviews Editor

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Sara Siestreem (Hanis Coos): milk and honey

Cristin Tierney Gallery, 219 Bowery, Floor 2, Lower East Side, Manhattan

Through October 19



Various sculptural objects on display at Sara Siestreem's *milk and honey* exhibition at Cristin Tierney Gallery (photo Hrag Vartanian/*Hyperallergic*)

This is Sara Siestreem's (Hanis Coos) first New York City exhibition, and it demonstrates her ease with various artistic registers that include, but are not limited to, petroglyph-style mark making, beading, weaving, abstract painting, and various printmaking techniques. Her process-based art makes you conscious of time, whether as a cumulative effect

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— as in her weaving, where you can see how things are made and sometimes cast or 3D printed — or in her paintings, where we see layers of line, image, and shape come together to reinvent notions of ceremony, ritual, and ancestral inheritance.

In “skyline” (2024), seven glazed slip cast ceramic baskets are placed in front of the windows, making us aware of the pattern of urban structures across the street from the gallery, which denote another type of rhythm in stacked forms. The three large paintings here are more austere than previous panel works, using graphite, acrylic, Xerox transfer, and other techniques that reclaim cultural forms that went into “hibernation,” a term she’s used before, during the 1850s, when her own tribe was dispossessed and persecuted by the US government almost to the point of complete genocide. Each of these art pieces, particularly the baskets and dance caps, renew the promise that art has an alchemical power that can be born from humble yet proud origins, and with the right care it can be woven into gold. —*HV*