

The New York Times

6 Art Gallery Shows to See Right Now

Gerald Jackson's collages; Precious Okoyomon's reimagined ecosystem; Damien Davis's sculptures; Beverly Buchanan's "shacks"; and more.



Estate of Beverly Buchanan and Andrew Edlin Gallery

Beverly Buchanan (1940-2015) has received a lot of attention for her larger concrete sculptures and her "Marsh Ruins" a 1981 earthwork in a site in coastal Georgia where 75 Igbo people collectively drowned themselves to escape enslavement in 1803. The works in her new show, "Beverly Buchanan: Shacks and Legends, 1985-2011," at Andrew Edlin are smaller and craftlike, celebrating vernacular architecture among rural folk in the

American South. Many of the tabletop-size sculptures, made with wood, glue, tin and foamcore, resemble actual houses. Enlarged photographs taken by the artist underscore this connection. "Esther's Shack" (1988) is a simple brown structure that echoes a photographed house like "Madison, Georgia" (1991). Handwritten "legends," shown in display cases or mounted on the wall, describe the story of individual shacks. Some of the other shacks easily draw comparisons with modern sculpture. (In her New York days, Buchanan was mentored by two modern-art heavyweights: Norman Lewis and Romare Bearden.) The flaming red-orange cardboard "House" from around 1985 and the austere "Turned Over House" (2010) are like minimalist studies, while the thrilling "Orangeburg County Family House" (1993), festooned with buttons, bottle caps and a license plate, is an expressionist confection. Throughout the show, however, the message is clear: Art does not belong merely to urban dwellers or the wealthy. Shacks designed with ingenuity, warmth and soul offer proof of this.

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