

# Galerie Lelong & Co.

Paris – New York

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*The New Yorker*

ART GALLERIES—UPTOWN

## “Perilous Bodies”

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Just outside this scattershot, if deeply felt, nineteen-person show is a ten-foot-long wooden boat by the Cameroonian sculptor Barthélémy Toguo, encircled by wine bottles. A nod to Homer’s wine-dark sea? The boat’s cargo—bright bundles fashioned from African fabric—steers the conversation from classics to politics. Homer was writing about the Aegean, which surrounds the island of Lesbos, the site of the notorious Moria refugee camp. By locating the piece, “Road to Exile,” at a remove from the rest of the show, the co-curators, Jaishri Abichandani and Natasha Becker, cannily establish a sense of displacement—and of optical pleasure serving socially conscious agendas. Works by artists from more than a dozen countries, many now working in Europe and the U.S., crowd the ensuing two rooms with paintings, photographs, videos, sculptures, and installations. Especially memorable are the photographer Nona Faustine’s paean to homeless mothers, “Demeter’s Morning,” staged at an entrance to Prospect Park, and an irresistible four-minute video by the indigenous Australian artist Hannah Brontë, reimagining Mother Earth as a rap star railing against climate change.

— *Andrea K. Scott*

Through May 11.

📍 Ford Foundation for Social Justice  
320 E. 43rd St.  
Midtown

212-573-5000

[Website](#)

