

Dozier, Ayanna. "Tau Lewis's Monumental Sculptures Invite Audiences to Experience the Divine." *Artsy* (December 22, 2022) [ill.] [online]

ARTSY

Tau Lewis's Monumental Sculptures Invite Audiences to Experience the Divine

Ayanna Dozier

Dec 22, 2022 11:00AM



Tau Lewis, installation view of "Vox Populi, Vox Dei" at 52 Walker, 2022. Courtesy of 52 Walker, New York.

Tau Lewis's soft sculptures function as mediators between the spiritual unknown and the materially present. Monumental in size and ranging from 6 to 13 feet in height, her works are made from salvaged fabrics and inspired by the anthropomorphic masks present in Yoruban dramas. Both the masks from these stories and the ones of Lewis's creation are spiritually activated in the presence of a physical audience, or one in another time or dimension. In this way, Lewis's work is about destiny, existing in the never-ending drama of life and death.

The 29-year-old artist began 2022 with an impressive start: Her sculptural presentation *Divine Giants Tribunal* (2022) was featured in the main exhibition of the 59th Venice Biennale. Lewis, who is represented by Stephen Friedman Gallery and Night Gallery, closed out the year with a solo show at David Zwirner's conceptual exhibition space 52 Walker, entitled "Vox Populi, Vox Dei."



Tau Lewis, installation view of "Vox Populi, Vox Dei" at 52 Walker, 2022. Courtesy of 52 Walker, New York.

On view through January 7, 2023, the exhibition is curated by 52 Walker director Ebony Haynes, who organized Lewis's first New York solo shows back in 2018. Next year will bring a new level of institutional recognition for the Toronto-born, New York-based artist with a string of solo exhibitions at the Fondation Louis Vuitton in Paris, Hayward Gallery in London, and the Institute of Contemporary Art, Miami.

Her final presentation in 2022, at 52 Walker, is named after an old Latin proverb that translates to the "voice of the people is the voice of God." During the press preview this past November, Lewis described the sculptures as avatars that allow for communication with angels, ancestors, or any other figure lost in time. Not unlike religious statues, Lewis's sculptures seek to unite audiences with the immaterial, including the divine.



Tau Lewis, installation view of "Vox Populi, Vox Dei" at 52 Walker, 2022. Courtesy of 52 Walker, New York.

Lewis's practice can be encompassed by Octavia Butler's writings on ritual, time, and futurism. Like Butler's protagonists in *Parable of the Sower* (1993) and *Kindred* (1979), Lewis works emphatically to relate and converse with figures beyond our time periods. In this way, her masks spiritually time-travel audiences, connecting us with those who have passed and those who have yet to come. ■

“Art Industry News: A Sweeping Documentary Series About the NFT Phenomenon Is Coming to Amazon Prime + Other Stories.” *Artnet News* (December 22, 2022) [ill.] [online]

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Art Industry News: A Sweeping Documentary Series About the NFT Phenomenon Is Coming to Amazon Prime + Other Stories

Plus, the International African American Museum delays its opening, and a documentary on Nan Goldin gets shortlisted for the Oscars.


Artnet News, December 22, 2022



Billboards display NFT art in Times Square during the 4th annual NFT.NYC conference on June 20, 2022 in New York City. (Photo by Noam Galai/Getty Images)

FOR ART’S SAKE

Tao Lewis at 52 Walker Is a Must-See – The 29-year-old sculptor’s exhibition “Vox Populi, Vox Dei” at 52 Walker sees her recreating Yoruba-style theatrical masks built up from found scrap materials and fabrics. If you are in New York, catch it before it closes on January 7. ([The Cut](#))

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Works by [#TauLewis](#) on at [@52WalkerStreet](#). Lewis continues to create anthropomorphic forms inspired by those in Yoruban mask dramas—ones which are spiritually activated by the wearer and the audience, and, by extension, their community. In creating the masks, Lewis develops their identities and narratives in an intermediary world that implicates our ancestral pasts, spiritual and cultural similitudes, and multiplanar existences.

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Bansinath, Bindu. “‘Spirits Just Want to Be Seen’ Tau Lewis’s ‘Vox Populi, Vox Dei’ exhibition at 52 Walker presents a portal to the supernatural.” *The Cut* (December 19, 2022) [ill.] [online]

THE CUT



ART AND SOUL | 8:00 A.M.

‘Spirits Just Want to Be Seen’ Tau Lewis’s
“Vox Populi, Vox Dei” exhibition at 52 Walker
presents a portal to the supernatural.

By Bindu Bansinath, a writer for the Cut who covers news and culture

Photo: Hannah
Price/Courtesy the artist
and 52 Walker, New York

At 52 Walker, artist Tau Lewis transmutes the lifeblood of scrap objects into something sanctified. Within the high walls of the gallery, the 29-year-old sculptor's latest exhibition, "Vox Populi, Vox Dei," which runs through January 7, presents six larger-than-life Yoruba-style masks that pull inspiration from Greek epics, eschatology, theater, and science fiction and are assembled from found materials such as abandoned furs, fabrics bound for landfills, acrylics, and shells. As a handful of visitors who come in one cold and windy Sunday smooth down their hair and hush, I'm reminded that an art gallery can also be a temple.

"The voice of the people is the voice of God in all our belief systems. It has no other way to reach us — it has to reach through us. It reaches through us in theater, in church," Lewis says of the exhibition's title. On a Zoom call from the stairwell of her Brooklyn studio, she speaks quietly, wary of disturbing the other artists working behind the closed doors. Her vision for the gallery is a place for people to commune with spirits and for spirits to commune with each other: "Within Christianity, it's like without God, there are no people. It's the opposite in the Yoruba religion: If people were not there, God would not be. But who generates the idea of God? Who does God speak through?" Lewis is as measured when considering these questions as she is when I ask her to explain the ink visible above her blue fingernails: a reggae-inspired "strictly rockers" tattoo on the inside of her finger ("Don't come here and fuck up the function, no narcs," she explains) and a "stupid friend tattoo" of a missing tooth.

Lewis tells me she was drawn to masks because they “activate the wearer,” turning them “supernatural and superior” in the brief moments when they’re put on. Her large masks begin as detailed sketches with sew-by-numbers fabric swatches; the metal armatures are outsourced to vendors and draped and sewn in studio. Each anthropomorphic mask is a character with a narrative, many of whom recur throughout Lewis’s oeuvre, and while the myths that inspire their stories aren’t new, her iterations feel like reinventions. *Ivory Gate*, sewn with suede, shearling, conch shells, and more, reimagines the gate of horn and ivory in the *Odyssey*, through which false dreams pass and through which a wishful Penelope imagines Odysseus returning home. *Trident*, almost exclusively black and feathery with leather, contains snakeskin and shearling and draws inspiration from Poseidon and the Yoruba deity Obatala. The Moses-like *Saint Mozelle* is draped in strings of leather flowers. *Homonoia* and her vibrant colors resemble a pulsing heart.



Photo: Courtesy 52 Walker, New York

Sometimes Lewis kisses her masks good night in her studio. They are portals into a spirit world, and spirits commune with her often, occasionally toppling over her boxes and seeking acknowledgment. “Everything I do has been dedicated to the ubiquitous, I guess, angel, ancestor, ghost, all of whom are synonymous in my world,” she says. She’s never encountered a hostile spirit and finds notions that spirits are dangerous and sinister to be anti-Black and anti-Indigenous, a dismantlement of communities and their methods of worship. “Spirits just want to be seen, to know you appreciate them.”

Her art is a way of doing just that. “It felt like nothing I’d ever seen before. It didn’t remind me of anything,” says gallery director and curator Ebony Haynes as she tours me around 52 Walker. “Sure, there are references, but it actually feels like Tau Lewis.”

Up close, the sculptures smell of leather and the lives they once carried, notably *Mater Dei*, which pays homage to matrilineal deities and is sewn from animal skins Lewis found at a Long Island furrier. “There must have been a thousand coats in that basement,” she remembers. Many were left behind by their deceased wearers. Alone in the furrier’s basement, “it was visceral being amongst all these different people — or their essence, at least.” Whenever she found an owner’s name embroidered into the coat, she kept it in the piece.

Born in Canada in 1993, Lewis is a self-taught artist who pursued journalism twice and dropped out of college. As a child, she had difficulties verbalizing and was told she had a learning disability. But she could always express herself with materials. “I was always making things,” she recalls. “That’s where I’m comfortable and where I live.” Her parents were also self-taught in their respective professions. Her mother was a landscaper who created her own library of native Canadian plants and used it to launch a business. When I visited 52 Walker, Lewis was not present; she was grieving her mother, who recently died in a medically assisted suicide in Canada.

Lewis's father immigrated from Jamaica to Canada in the '80s and took a job at an auto-body shop, and while he had no prior experience with cars, he told his daughter stories about how he used to "buff things out" with his hands. "It's impactful, coming from a lineage of folks who have approached things in a nontraditional way, which is what I do," she says. But the self-taught label, which appears in nearly all of her artist bios, is also one Lewis has grown ambivalent about. "I'm skeptical why people want to put that at the forefront of what I am and what I do because it's often used to delegitimize artists, especially Black artists, especially women. Every artist is self-taught to a degree, you know?"



Photo: Courtesy 52 Walker, New York

It's difficult for Lewis to pinpoint when she got into the tradition of upcycled materials and "outsider art." Like spirituality, it's always been part of her path. Her parents scrimped and saved and shopped at Value Village and Goodwill, attracting Lewis to the "mystery and wonder" of used clothes over new ones. As she grew up and learned more about contemporary art, she felt galvanized by the use of upcycled materials among Black artists in the Deep South and also by her mother, who collected — and sometimes made — her own art out of "junky stuff" like used tile and scrap metal. "She built a structure of value that was completely determined by her," Lewis says. She still keeps her mother's art in her archives and never throws anything out.

In sourcing materials for "Vox Populi, Vox Dei," Lewis determined her own value system, too, seeking out objects with tangible histories. She speaks reverently about what she finds in jacket pockets and the residual fragrances of tobacco and perfume. She finds joy in discovering "the perfect eyeball" and sees being part of a material's life as a privilege. She especially loves shells and bone fragments; her favorites come from a beach in Negril, Jamaica, that smell faintly of salt and fish. The artist embeds her work with personal effects to give them a "material DNA," something she tells me is a more "secretive" part of her practice. There's a leather jacket her mother owned as a teen, the first coat her father wore in Canada, and the beads her granny used to braid her hair, which Lewis uses sparingly: "It's very precious and such a finite amount."



Photo: Courtesy 52 Walker, New York

Some “Vox Populi, Vox Dei” masks have teeth sewn into them. The animal furs of *Mater Dei* retain their small claws. These tiny, brutal details reflect the more caustic parts of creating the work. In her research for the exhibit, Lewis was struck by a passage about cicadas and mortality — “They come into adulthood in the dirt, and they emerge and they are very vivacious, but they live for a very short period of time after having spent so much time in this dark place,” she explains — and, one day later, a green cicada flew into her while she was speaking to her mother on the phone. She also kept seeing angel numbers, which usually come to her as reassurance and validation but, in hindsight, feel like they were preparation. “I think they were actually trying to hold me and secure me and prepare me for what was happening with my mother,” she reflects. “I’m in disbelief about how things happen, how things unfolded.” But the numbers continue to come, and Lewis, a believer in signs and spirits, finds herself wondering what they mean. “Maybe it doesn’t mean anything. Maybe things are random. I know nothing’s fair.”

“NEW YORK – TAU LEWIS: “VOX POPULI, VOX DEI” AT 52 WALKER THROUGH JANUARY 7TH, 2022.” *Art Observed* (December 19, 2022) [ill.] [online]

ART OBSERVED

NEW YORK – TAU LEWIS: “VOX POPULI, VOX DEI” AT 52 WALKER THROUGH JANUARY 7TH, 2023

December 19th, 2022



Tau Lewis, *Vox Populi, Vox Dei* (Installation View), via Art Observed

This month in New York, artist art [Tau Lewis](#) presents a body of new works at [52 Walker](#) in Manhattan, compiling a range of works by the artist that underscores her interrogation and examination of mythology, material and form through a range of large-scale pieces. Lewis, whose work often uses densely layered material in pursuit of mythical and surreal figures, here renders a series of large-scale busts that feel immediate and otherworldly, examining real-world rituals and reconstructed emotional landscapes.



Tau Lewis, *Vox Populi, Vox Dei* (Installation View), via Art Observed

Employing various sculptural techniques, Lewis creates colorful, totemic forms that suggest mythical territories beyond our own. Here, the artist presents a group of six new sculptures created from salvaged textiles and other found materials in a polygonal installation that serves as a stage for an inaudible conversation. The monumental forms—which range from seven to over thirteen feet tall—will uphold a corporeal arena for those who move between temporal and heavenly realms.



Tau Lewis, *Vox Populi, Vox Dei* (Installation View), via Art Observed

Following her presentation *Divine Giants Tribunal* at the 2022 Venice Biennale, Lewis continues to create anthropomorphic forms inspired by those in Yoruban mask dramas—ones which are spiritually activated by the wearer and the audience, and, by extension, their community. In creating the masks, Lewis develops their identities and narratives in an intermediary world that implicates our ancestral pasts, spiritual and cultural similitudes, and multiplanar existences. Deriving concepts from eschatology, *Vox Populi, Vox Dei* puts forth a declaration of being: taking the form of a stage on which to enact and actuate this ethereal sphere, the installation employs the apocalypse not as a vehicle for destruction but rather as a platform for transformation.



Tau Lewis, *Vox Populi, Vox Dei* (Installation View), via Art Observed

Dialogue seems to pervade the work on view, as if the viewer found themselves in the midst of an unfamiliar ritual, or a moment of convergence of various gods and mystic figures. The sheer scale and volume of these works emphasizes that notion, their size and presentation giving the sensation of being out of one's element, in the presence of visages well beyond their comprehension. Placed in the midst of such dynamic forms and powerful representations, the show gives one pause to consider their own role in this relationship.

The show closes January 7th.

Greenberger, Alex. "Tau Lewis's Beguiling Sculptures Allow Her to Commune with Spirits." *ARTnews* (December 9, 2022) [ill.] [online]

ARTnews

Tau Lewis's Beguiling Sculptures Allow Her to Commune with Spirits



BY ALEX GREENBERGER

December 9, 2022 10:43am



Tau Lewis.

PHOTO HANNAH PRICE/COURTESY THE ARTIST AND 52 WALKER, NEW YORK

Tau Lewis spent years amassing her personal collection of seashells, which she harvested over the course of a series of trips to Jamaica, the island nation where her father was born. She was attracted to the shells that were most weathered—the ones that had rolled around over and over in the tide, and washed ashore in a new, sanded-down form. When she found them, many of these shells still had a briny odor, a pungent reminder of the depths from which they came.

Lewis has always been fascinated by oceans. In a recent Zoom interview, she recounted a story her father once told her about diving in Jamaica. One of his friends had plunged down to reach a freshwater pit at the bottom of the sea and never came back up. After two days, his friend's body was located and hauled to shore, filled with snails and stones in its orifices. She called the ocean in Jamaica "extremely haunted."

Because the shells have wound their way into her pieces in the past, it's no surprise that her artworks composed of found materials have taken on a similar quality. She described her sculptures using the same terms a medium would to recount a vision.

"I consider them to be portals," she said of her most recent works. "They're vehicles for communication, you know. I'm not afraid of ghosts. I'm not interested in the idea of ghosts or spirits as malicious or scary things. I think that that's actually a point of view that's very dangerous and rooted in anti-Blackness.

"I welcome conversations with spirits," she continued. "They're kind of the whole reason that I do this, in order to show appreciation, and also to acknowledge that spirits are there. These are vessels that traditionally would hold or carry spirits, and help them to communicate with humans."

These portals— six gigantic faces composed of stitched-together strips of leather and fabric hung on the walls—are now on view through January 7 at **52 Walker** in New York. Their mask-like forms loom over viewers' heads, staring out in a way that is either confrontational or inviting, depending on the work. Some spill forth with sewn flowers; others are composed of twists of fabric that coalesce to form skin or hair. As Lewis herself put it, laughing a little as she did so, it's "the most Tau Lewis work" she's made to date.



Installation view of "Tau Lewis: Vox Populi, Vox Dei," 2022, at 52 Walker, New York.

COURTESY 52 WALKER

Lewis has been mounting memorable shows like this one for the past few years, and curators have begun taking note. As her work has expanded in scale, her star has also risen. She recently exhibited similar mask-like sculptures at the Venice Biennale, where they presided over the Arsenale, and she also has sculptures in an ongoing show about the Black Atlantic in Brooklyn Bridge Park. In the coming years, she will have solo shows at the Haus der Kunst in Munich, the Institute of Contemporary Art Boston, the Fondation Louis Vuitton in Paris, and the Hayward Gallery in London—not a small feat for an artist who has not yet turned 30.

According to **Ebony L. Haynes**, the dealer behind 52 Walker, Lewis's work has gained a following because she has already engineered such a distinct style. "She's really created a language that's all her own," Haynes said in an interview.

Almost all of Lewis's sculptures have involved the use of found materials, whose multisensorial qualities delight her. The fabrics she hoards come from thrift shops, donations, and chance encounters, and she keeps them in bins in her studio. She does her best to preserve the fabrics in the state in which she found them, so that they look and smell as they did before they arrived at her studio.

“I have this emotional attachment to all of the material, especially leather,” she said. “It’s so romantic because its skin is oily—you touch it, and you leave marks on there that will never come off. It holds on to your scent.” For this reason, she encourages anyone who enters her studio to scrub their hands thoroughly, so as not to bring in the smells of cigarettes and food enjoyed outside. (The finished works themselves often have a pleasant odor, and in the first days of her current New York show, a leathery aroma wafted through 52 Walker. “When we first unwrapped the works, it smelled like a leather factory,” Haynes said.)

Sculpture with an outwardly handmade quality is becoming increasingly rare these days, and that’s one reason Lewis’s work stands out. She sews her work without the use of industrial machines —“I’m very analog that way,” she said—and this much is obvious based on the uneven stitching. By laboring over the process on her own, Lewis develops a stronger connection to her materials.

The fabric always “has these little characteristics that you can’t control, which is my favorite thing about it,” she said. “And it’s just full of secrets. It starts to reveal itself to you.”



Lewis's sculptures are often composed of found fabrics. She attempts to keep those materials in their original state so that they retain evidence of the people who handled them previously.
COURTESY THE ARTIST AND 52 WALKER, NEW YORK

Likewise, Lewis seems to have no problem revealing aspects of herself to those around her. When we spoke, her mother was days away from being given a medically assisted death. (In Canada, where her mother lived, euthanasia is legal.) Lewis did not shy away from this—she is not afraid of talking about death. “I have a pretty good temperament with this kind of stuff,” Lewis said. “I’m not reactive. I’m not highly emotional.”

Twenty minutes later, she was calmly recounting her experience as an artist. Lewis was born in 1993 in Toronto, and twice she went to school for journalism. Both times she dropped out, and she does not have the M.F.A. degree an artist her age may be expected to hold.

Many have pointed out that Lewis is “self-taught,” a fraught term that has been applied disproportionately to Black artists. But as critic Tiana Reid has written, although Lewis did not attend art school, she received her education in a less conventional way, through the close study of her creative inspirations. She even at one point met up with the Atlanta-based artist Lonnie Holley, whose assemblages have frequently been compared to Lewis’s sculptures. Yet Lewis has resisted attempts to construct a tidy creative lineage for her work, once telling *Momus*, “There will always be things about blackness and experience that are simply not knowable, or to be captured or bought.”

Something similar could be said of Lewis’s sculptures at 52 Walker, which are beguiling and not easily legible. You can admire them for Lewis’s craft, but the longer you stare, the less they seem to reveal about themselves.

While working on this show, titled “Vox Populi, Vox Dei,” Lewis had been reading the work of Nigerian playwright Wole Soyinka, whose productions often involved the use of Yoruba masks intended to represent deities bearing messages for a given community. Then her research took a sharp turn when she became engrossed in studies of angels.

She read philologist Nora Kershaw Chadwick’s 1952 book on the subject, *Poetry and Prophecy*, and studied texts such as Islam’s holy book, the Quran. And she grew obsessed with angel numbers, or sequences with repetition that are believed to offer spiritual guidance. Given that these numbers began appearing to Lewis during the decline of her mother’s health and amid a surgery of Lewis’s own, she wasn’t sure at first whether they signaled something good or bad to come.

Lewis pressed on anyway, considering the unusual layout of 52 Walker’s space, which she ultimately decided she would transform into a venue for contemplation. Utilizing false walls arranged in an octagonal form, she aimed to evoke a spiritual space. “I wanted to make a temple,” she said.



Installation view of "Tau Lewis: Vox Populi, Vox Dei," 2022, at 52 Walker, New York.
COURTESY 52 WALKER

Standing inside the show, it is not hard to understand why Lewis conceived it in this way—you can step right up to her sculptures and commune directly with them. “They become like presences in the space, the more you live with them,” Haynes, the 52 Walker dealer said. “The one that you think is your favorite soon is no longer your favorite, and you’re drawn to another character. It’s almost like I can hear them speaking in the gallery. They have very different personalities.”

The last sculpture produced for the show was *Mater Dei* (2022). Positioned near the reception desk, it is the only sculpture here that seems to have hands and feet, and perhaps for that reason, it feels as though it’s the most fully formed being on display. Its lips are pressed together into a slight smile—it knows something you don’t—and its title, which translates to Mother of God, hints at its epic quality.

“Every couple of years, I’ll make a show, and there’ll be something in that show I ended up feeling was the whole reason for me doing the body of work, as though I was supposed to encounter this thing,” she said. “For me, that was *Mater Dei*. It was just kind of shocking to see the gathering of angels around that one specific piece, and how much was crashing down at the same time that she was coming to be. It was so hard to leave the studio that day.”

Speaking of all the works, Lewis said, “I still feel like they are trying to carry me through.”

Ebert, Grace. "Tau Lewis's Monumental Textile Masks Envision a Mythical Post-Apocalyptic Transformation." *Colossal* (November 10, 2022) [ill.] [online]

COLLUSAL

Tau Lewis's Monumental Textile Masks Envision a Mythical Post-Apocalyptic Transformation

NOVEMBER 10, 2022

GRACE EBERT



"Saint Mozelle" (2022). All images © Tau Lewis, courtesy of the artist and 52 Walker, New York, shared with permission

Translating to “the voice of the people is the voice of god,” *Vox Populi, Vox Dei* is artist [Tau Lewis](#)’s reimagining of historic systems and principles. The Latin phrase is often associated with the [British Whig party](#) and the establishment of secular democracies throughout Europe, although Lewis hones in on the saying’s lingering religious reference as she envisions enormous characters who’ve emerged from an apocalypse.

Six sculptural masks populate the gallery at [52 Walker](#) for the artist’s ongoing solo show, which explores what she describes as “the incapacity of humankind to create structures of law, principles of morality, or hierarchies of government without a reliance on the imaginary.” The monumental works, the largest of which stands upwards of 13 feet, meld classical myths, contemporary science fiction, and the dramatic performances associated with Yoruban masking traditions. Focused on the idea of transformation following destruction, the collection engenders a joyful, hopeful outlook.

Born in Toronto and now based in New York, Lewis’s world-building is unique and particularly expansive as it connects myriad bodies of work: each character within *Vox Populi, Vox Dei* contains fragments of the artist’s [earlier projects](#), engendering what she terms a “material DNA” that courses throughout her oeuvre. In a similar vein, the sculptures pay homage to the legacies of the fabrics themselves. The artist stitches salvaged textile scraps, donated leather, and remnants from a Long Island furrier into patchwork eyes and lips, tousled hair-like fringe, and vibrant floral tendrils that dangle and pool on the floor. Otherworldly and imposing, the works are totems for an imagined future.

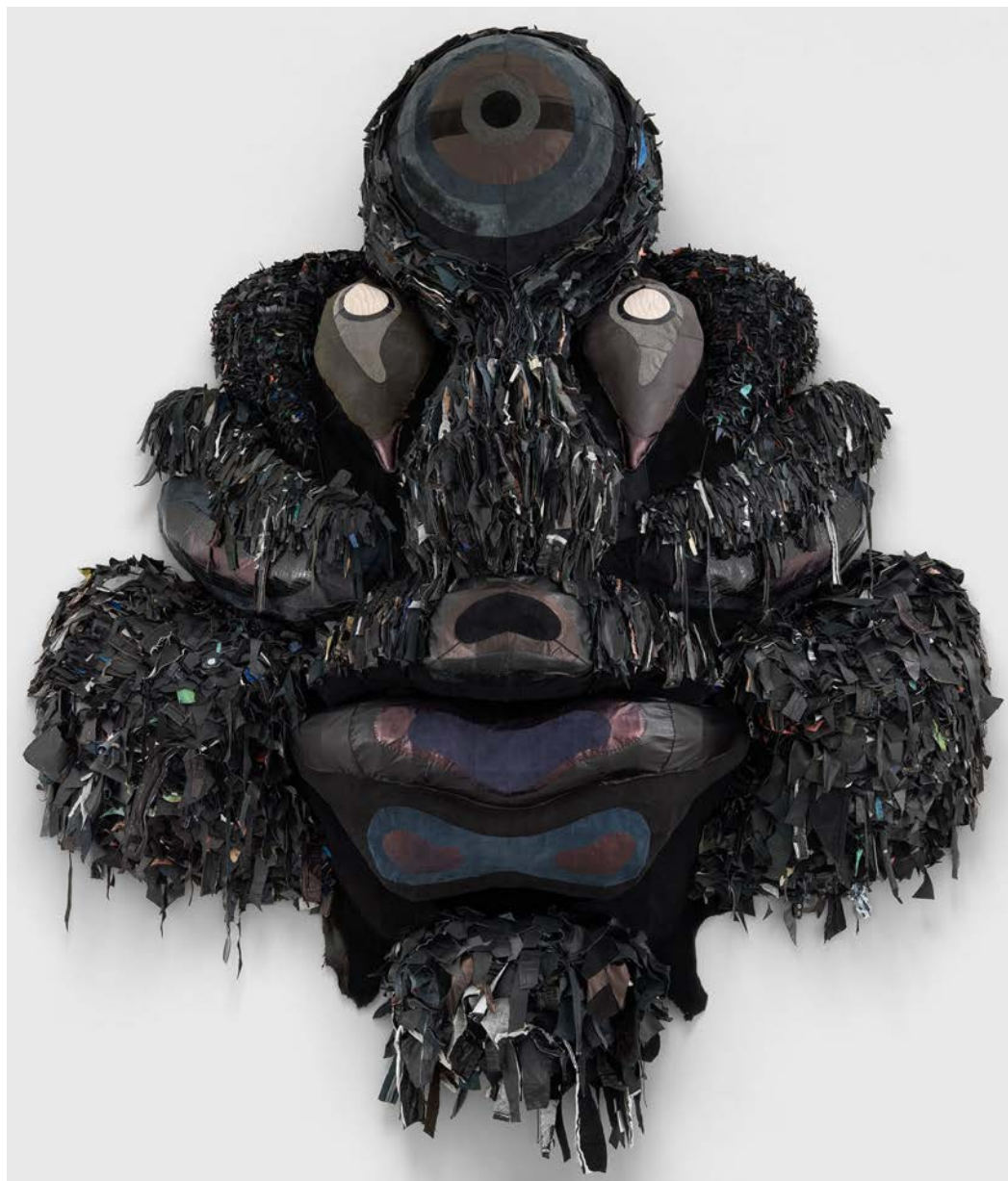
If you’re in New York, you can see *Vox Populi, Vox Dei* through January 7, 2023, and Lewis’s work is also included in [Black Atlantic](#), which is up at Brooklyn Bridge Park through November 22. Explore more of her genealogical archive on [her site](#) and [Instagram](#).



“Ivory Gate” (2022)



Detail of "Saint Mozelle" (2022)



"Trident" (2022)



Detail of "Ivory Gate" (2022)



"Mater Dei" (2022)



Installation view



"Homonía" (2022)



Installation view



"Resurrector" (2022)

Marius, Marley. "16 Art Exhibitions to See This Month." *Vogue* (November 7, 2022) [ill.] [online]

VOGUE

ARTS

16 Art Exhibitions to See This Month

BY MARLEY MARIUS
November 7, 2022



Joan Brown, *The Night Before the Alcatraz Swim*, 1975; GUC Collection, Highland Park, Illinois. © Estate of Joan Brown; photo: Michael Tropea

In New York and beyond, this month and next yield many wonderful things for the art enthusiasts among us to see. Beginning with the beyond—a new show opening on the West Coast offers a worthy reevaluation of the midcentury art scene—while some blockbuster East Coast events (Alex Katz, Edward Hopper) are already bringing in crowds.



Installation view, *Tau Lewis: Vox Populi, Vox Dei*, October 28, 2022–January 7, 2023, 52 Walker, New York. Photo: Courtesy 52 Walker, New York

Tau Lewis: Vox Populi, Vox Dei

The New York-based artist presents six totemic new sculptures—ranging from seven to over 13 feet tall—created from found materials including repurposed textiles. Through January 7, 2023 at 52 Walker.