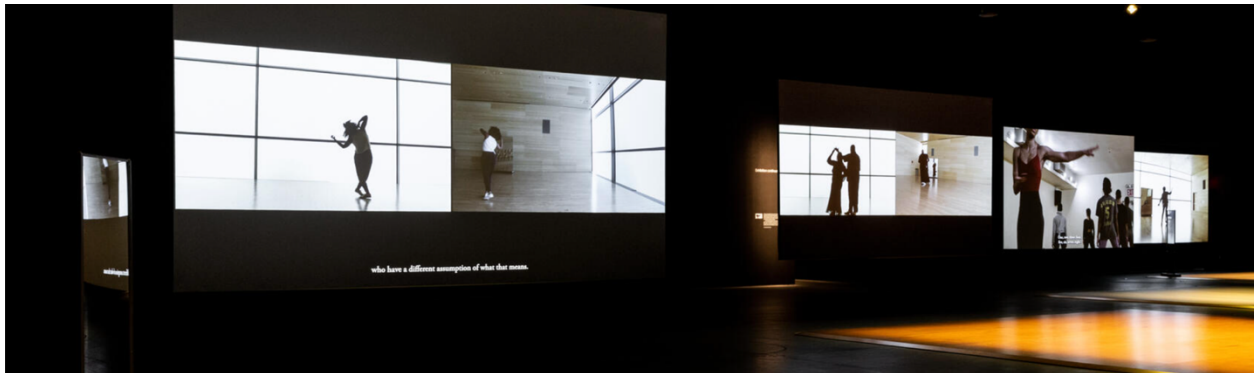


## The Best Shows to See in New York Right Now

From a sweeping Robert Colescott survey at the New Museum to an exhibition of drawings by Luchita Hurtado at Hauser & Wirth Southampton, these are the must-see shows in New York after the Armory Show



BY MARIANA FERNÁNDEZ IN CRITIC'S GUIDES, EXHIBITION REVIEWS, US REVIEWS | 12 SEP 22



'Tiona Nekkia McClodden: The Trace of an Implied Presence', installation view, 2022. Courtesy © Tiona Nekkia McClodden and The Shed; photograph: Maria Baranova

### **'Tiona Nekkia McClodden: The Trace of an Implied Presence'**

The Shed

*3 August – 11 December*

The relationship between the archive and dance, particularly Black dance in America, is a slippery one. In The Shed's second-floor gallery, four dancefloors – one made of black Marley (a thin, roll-out vinyl), another of white Marley and two of hardwood – form individual stages for black and white videos of Black performers rehearsing, improvising and performing. Tiona Nekkia McClodden's exhibition weaves portraits of artists such as Audrey and June Donaldson, two revivalists of Philly Bop, a Black dance form originating in Philadelphia, and Michael J. Love, a tap dancer and scholar, to create a network of contemporary Black dance that runs counter to 'official' narratives codified by predominantly white institutions. The empty dancefloors were activated at the exhibition's opening by a Philly Bop class, led by the Donaldsons, and will host additional performances by Love, Leslie Cuyjet and the Rod Rodgers Dance Company throughout the exhibition's run, underscoring how embodied presence on the dancefloor connects us to the past in a way the archive alone can't.