

ARTSY
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9 MUST-SEE SHOWS IN NEW YORK THIS MARCH

by Artsy Editors



Thaddeus Mosley, installation view at Karma, 2020.

Walking into Karma, visitors encounter a dense forest of Thaddeus Mosley's sculptures made from cherry, bass, hickory, and walnut wood. The self-taught artist, now in his mid-nineties, salvages his material from sawmills, discarded building supplies, and the Forestry Division in his home city of Pittsburgh; his presentation is essentially an ode to a bygone landscape. Like a Lorax who expresses himself through mallet and chisel, Mosley speaks for the trees.

The works recall modernist greats and their tribal African antecedents. They forgo a sense of the contemporary for an appreciation of the past; slits and rings in the wood imply decades of natural history. The sculptures' shapes range from short, squat stools to totemic vertical forms. In *Totem for Nabta Playa* (2016), Mosley carved circles and lines that evoke a secret language. *Region in Suspension* (1996), which features a thin plank propped between two thick, dark legs, conjures a human body. With their curving, delicately balanced limbs, many of the pieces suggest dance itself. When the lights go out and the gallery closes for the evening, I wouldn't be surprised if all these sculptures started grooving together.

—A.C.