



THE ART NEWSPAPER

Three exhibitions to see in New York this weekend

NANCY KENNEY, MARGARET CARRIGAN and VICTORIA STAPLEY-BROWN

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The Bogota-based artist Johanna Calle is known for her muted, grid-like works on paper and wire-based structures that underscore the quiet, methodical, if not downright bureaucratic ways systemic abuses of power can infiltrate our daily lives. She often grapples with the rapid growth of developing countries like her native Colombia—and the lives that are affected by rapid political and economic shifts. These themes continue in *The Absence* (until 13 April), Calle's first solo exhibition with Josée Bienvenu, in which she presents works spanning the last six years. In that time, the artist has scoured flea markets and antique shops looking for old photographs, newspapers, accounting ledgers, land registry books and other ephemera. Calle then collages, punctures, erases or otherwise subverts these materials, proving how easily histories can be reduced to a headline and people, an expendable line item.