

13 Ways of Looking at an Artwork This Season

By Meredith Mendelsohn, September 25, 2017

We've spotlighted a baker's dozen of exhibitions in Dallas, Houston, Los Angeles, London, New York and San Francisco that'll get you into gallery-going mode this fall.

[...]

Nathalie Boutté at Yossi Milo Gallery



The African Choir (Final), 2016, by Nathalie Boutté, on view at Yossi Milo Gallery. © Nathalie Boutté, Courtesy Yossi Milo Gallery, New York

Using a laborious and distinctive process, French artist Nathalie Boutté re-creates historical photographs by assembling thousands of tiny pieces of cut Japanese paper into tidy rows. The fluffy, chenille-like collages produced in this way occupy a ground between mosaic and textile.

In their softer, lusher new state, the images, which often depict colonialist subjects, fade but are no less recognizable, suggesting newsprint or pixilation. It's not surprising to learn that, although considered self-taught, Boutté worked as a pre-digital graphic designer.

Her 22 works in "[Crossing-over](#)" — on view at New York's Yossi Milo Gallery through October 21 — include several that reproduce iconic pictures, like Malian photographer Seydou Keïta's 1958 *Elegant Young Man Holding a Flower*, or depicting famous subjects, like Australian boxing champion Peter Jackson, one of the most photographed black celebrities of the 19th century.

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