This sober, exacting exhibition asserts that formal sophistication and political engagement are not mutually exclusive. White steel panels, installed on the floor and bent at the corners like giant dog-eared sheets of paper, commingle with cloudy lithographs based on images of the civil-rights movement. If the connection between the two bodies of work is obscure, Hewitt’s video projections (made in collaboration with the cinematographer Bradford Young) make a strong case for the political valence of tranquility. Scenes of vacant buildings in Memphis and Chicago are intercut with gorgeous shots of a man in a trilby and a woman gazing at a wheat field, invoking the legacy of the Great Migration through respectful, even mournful stasis.  

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