

Andrew Russeth, "The Year in, and Beyond, New York's Galleries—Plus a Top 10 From All Over,"
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ARTNEWS

2018: THE YEAR IN REVIEW

The Year in, and Beyond, New York's Galleries—Plus a Top 10 From All Over

BY *Andrew Russeth* POSTED 12/27/18 10:27 AM



Installation view of "The Mark Inside" at Signal in Bushwick, with works by Jordan Kasey and Kristin Walsh pictured.

Let's start with the bad news about 2018 in art in New York: the city lost some of its best galleries, with **Real Fine Arts**, **Signal**, and **Cleopatra's** among those closing shop. The mood is uncertain and unsettled, with many dealers decamping for new neighborhoods and rumors of more closures circulating. The stock market is tanking, a recession looms, and the city is becoming increasingly expensive, with

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income disparity continuing to widen. The high cost of doing business means that certain ideas are most definitely being squeezed out.

And yet, many enterprising artists and dealers and curators have been finding ways to persist, and they made the past 360-odd days exhilarating for anyone who follows culture in New York. I say some variation of this every time I write my year-end recap, but this town, even on its worst days, is a luxurious smorgasbord, a feast without parallel, for people who love art. We're lucky to live here, at this moment.

Where does one begin when cataloguing our good fortune this year? A few items to get things started: the **Milton Resnick and Pat Passlof Foundation** and the **Swiss Institute** opened handsome new venues; **Performance Space New York** reopened with renewed vigor after a renovation; **Camille Henrot** gave the New York premiere of her invigorating 3D film *Saturday* (2017) at the Museum of Modern Art; the Wallach Art Gallery at Columbia University presented the illuminating "**Posing Modernity: The Black Model from Manet and Matisse to Today**"; **B. Wurtz** made his public-art debut with charming totems built from colanders and fake fruit in City Hall Park; and the Studio Museum began work on an ambitious expansion while presenting unmissable shows by **Firelei Báez** and **Maren Hassinger** around Harlem.



Installation view of "Firelei Báez: Joy Out of Fire," at the Schomburg Center for Research in Black Culture, presented with the Studio Museum in Harlem.

PHOTOS: ANDREW RUSSETH/ARTNEWS, EXCEPT WHERE NOTED

This was also the year of grand museum retrospectives—**Andy Warhol** and **Grant Wood** at the Whitney, **Adrian Piper** and **Bruce Nauman** at the Museum of

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Modern Art and MoMA PS1, **Sarah Lucas** at the New Museum, **Danh Vo** and **Hilma af Klint** at the Guggenheim, and **Eugène Delacroix** at the Metropolitan Museum of Art, to name just eight. One can quibble with the execution of those shows (the Lucas layout being a touch formulaic, say), but only the most churlish would complain about a lineup like that.

On the gallery front, there was also no shortage of thrilling affairs, and doing a comprehensive recap would require more words than can be fit here. (Back in September, I tried to do that for a full season.) But a few things that have stuck with me include **Paul McMahon**'s oblique survey at 9 Herkimer Place, the irresistible little drawings **Jeanette Mundt** showed at Bridget Donahue, **Cici Wu**'s beautiful out-of-left-field installation at 47 Canal, **Hayley Silverman**'s spectral wonders at Bodega, **Klara Lidén**'s captivating city walk at Reena Spaulings, **Pati Hill**'s melancholic photocopies at Essex Street, **Alex Da Corte**'s neon-infused blockbuster at Karma (plus his jaw-dropping contribution to the Carnegie International), the gut-punching group show "**Putting Out**" at Gavin Brown's Enterprise, **Robert Gober**'s doubleheader at Matthew Marks, and **Arthur Jafa**'s masterful display, also at GBE (his new video at the Berkeley Art Museum and Pacific Film Archive, *The White Album*, is also looking like a defining document of the present moment.) Also still lingering are **Jamian Juliano-Villani**'s exquisite new paintings at JTT, **Joe Overstreet**'s explosive canvases at Firestone Loft, **Robert Bittbender**'s latest unruly assemblages at Lomex, and three masterwork-heavy blowouts: **Ed Clark** at Mnuchin, **Cy Twombly** at Gagosian, and **Domenico Gnoli** at Luxembourg & Dayan.



Installation view of "Hayley Silverman: Entering Heaven Alive" at Bodega.

COURTESY BODEGA

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The weirdest shows of the year? I’d suggest two for that high praise. One is **Seth Price**’s bizarre, alluring stand at Petzel (on view for a few more days!), which seems to be vaguely about texture and appearances, and how people are tracked and defined—but really I have no idea why it feels like such an exacting depiction of life in New York right now. The other was at Metro Pictures, where the German artist **Andreas Slominski**’s portable-toilet sculptures finally made their way Stateside, in all of their mirthful libidinal glory.



Installation view of “Seth Price: Hell Has Everything” at Petzel.
COURTESY PETZEL

Finally, this was a year of stellar performances: **Rainer Ganahl** channeling Trump and *Ubu Roi* at an uptown funeral home, **Georgia Sagri** turning a dinner party into an unhinged zone of psychological purging at the Emily Harvey Foundation, **Richard Maxwell** scripted a fractured portrait of the United States at Greene Naftali, **Abraham Cruzvillegas** and **Bárbara Foulkes** presenting a piece about balance and perseverance at the Kitchen (reprised at Miami Basel), **Madeline Hollander**’s gallant team of dancers building up heat at the Artist’s Institute, and—last but not least—**Alexandra Bachzetsis** putting in a star turn on the High Line as she changed outfits, exercised, and sang while holding nothing; on the evening I saw her, she filled a dark, rainy night with heat and light.

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