



Six must-see shows during Frieze New York

From Genesis P-Orridge at Pioneer Works to Louise Bourgeois at the Met, our pick of the best exhibitions in the city this week

Gabriella Angeleti, Benjamin Sutton and Wallace Ludel 16 May 2022



Rebecca Belmore's *Prototype for ishkode (fire)* (2021), on show in the Whitney Biennial Courtesy of the artist. Photo: Henri Robideau

***Whitney Biennial 2022: Quiet as It's Kept*, Whitney Museum of American Art, until 5 September**

More than any biennial in the Whitney's new building (this is the third), *Quiet as It's Kept* has fundamentally remade the museum's interior architecture. The show's co-curators David Breslin and Adrienne Edwards, both from the Whitney, have cited the collapsed sense of time and compounding political, health and humanitarian crises of the past three years—they began work on this biennial, originally due to open last year, in the comparatively calm year of 2019—as influences not only on their selection of 63 artists and collectives, but also on the way their works are installed.

The bulk of the biennial takes place on the museum's fifth and sixth floors, and the two could not be more distinct. The lower level is an expansive, light-filled hall without dividing walls, where bright works by Alex Da Corte, Dyani White Hawk and others shine. The sixth floor, by contrast, is almost entirely dark, consisting of a series of dimly lit and at times claustrophobic alcoves with black walls and carpeting—appropriate for taking in mournful works by the likes of Coco Fusco and Rebecca Belmore. Broadly speaking, this architectural dualism matches the tenor of the works on each floor. Colourful, playful and meditative works are generally found on the fifth floor, while the sixth houses many of the exhibition's grimmest and headiest works.