

ARTFORUM

TOP TEN

Lynne Cooke's highlights of 2021

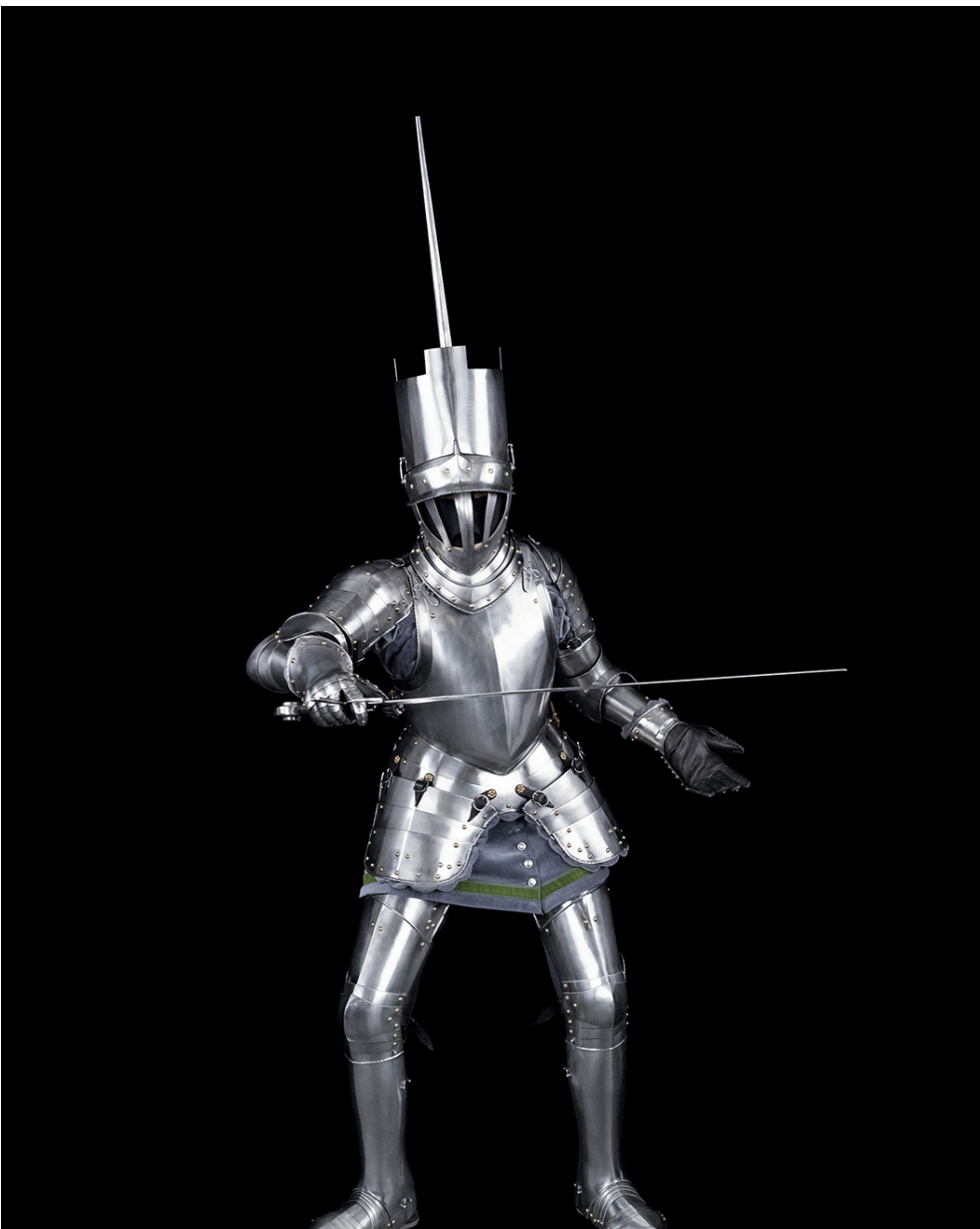
Lynne Cooke is senior curator for special projects at the National Gallery of Art, Washington, DC. She is currently at work on "Braided Histories," a planned 2023 exhibition that will explore affiliations and interchanges between abstract artists and textile designers and producers.



View of "Not I: Throwing Voices (1500 BCE–2020 CE)," 2021, Los Angeles County Museum of Art. Wall: Laurie Simmons, *Girl Vent Press Shots*, 1989. Pedestals, from left: Copper bowl, Afghanistan, late 15th century; Robert Morris, *Box with the Sound of Its Own Making*, 1961. Photo: Museum Associates/LACMA.

LORRAINE O'GRADY (BROOKLYN MUSEUM; CURATED BY CATHERINE MORRIS AND ARUNA D'SOUZA)

This much-anticipated retrospective, with its invaluable catalogue, highlighted the signal contribution O'Grady has made to the discourse of identity politics over five decades. Turning to visual art in her mid-forties after stints as an intelligence analyst for the US government, a translator, and a rock-music critic for the Village Voice and Rolling Stone, O'Grady was keenly aware of the pressure of time and, consequently, the need to make every project count. The thirteen projects featured in "Both/And" variously straddled Conceptual art, performance, video, and photo- and text-based works. Identifying as a diasporic subject, O'Grady not only challenged second-wave feminism for its marginalization of Black women, she focused on racial exclusion in the art world more generally in fiercely intelligent, subversive work laced with wit and humor.



Lorraine O'Grady, Announcement Card 2 (Spike with Sword, Fighting), 2020, digital C-print, 50 × 33 3/8".
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