

# HYPERALLERGIC

## Best of 2018: Our Top 20 NYC Art Shows

Here are our favorite NYC shows of 2018 (excluding Brooklyn), compiled by the writers and editors of Hyperallergic.

By the Editors

December 18, 2018

It has been a tumultuous year politically in the United States, which feels like it has already slid into oligarchy with an executive administration that looks to cement the nation there. The art exhibitions in New York City which caught and held our attention are those that have in subtle and oblique ways moved towards precisely those values that stand in opposition. They are shows that take seriously pressing issues such as state power, the weight of history, the primacy of the human body, the failure of liberal institutions, the need to end the violence of empire — but without falling into cliché. And unexpectedly, there were some shows that celebrated our capacities for being generous in all the wide and varied ways we in the arts can be.

### Adrian Piper: A Synthesis of Intuitions 1965–2016 at the Museum of Modern Art

March 31–July 22



Installation view of Adrian Piper: A Synthesis of Intuitions, 1965–2016 at the Museum of Modern Art (photo by the author for Hyperallergic)

I originally misread *A Synthesis of Intuitions* as *A Synthesis of Institutions*, but like the revealing mistake of seeing this incredible exhibition backwards, it's an error I'd like to stick with. Adrian Piper's Museum of Modern Art retrospective, organized by Christophe Cherix, Connie Butler, David Platzker, with Tessa Ferreyros, was a stunning display of creative and critical interplay between the micro/personal (intuition) and the macro/shared (institution). It was a celebration that an artist can be brainy, challenging, and a woman of color — and never need to change. —*Chloë Bass*

## Chloë Bass: The Book of Everyday Instruction at the Knockdown Center

April 21–June 17



A view of Chapter Four of Chloë Bass's *The Book of Everyday Instruction* (via [chloebass.com](http://chloebass.com))

My review of this exhibition earlier this year captured some of the emotional nuance that artist Chloë Bass does so well. Complex and invigorating, expansive yet personal, it's many things for many people and that inclusiveness is what lingers with you as you engage with the work. Bass doesn't tell you what to think; don't expect the preachiness of other artists engaged with social practice. But she gives you the prompts to examine your own relationships — for better or worse. I left this exhibition drained, like I had a major workout, but the memory of that emotional exercise has remained with me ever since. The exhibition was organized by Alexis Wilkinson. —*Hrag Vartanian*