

ART SY

40 Artists Share Their Favorite Shows of 2017

By Scott Indrisek
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Dashiell Manley

“Calder | Miró Constellations” at Acquavella Galleries in New York (in collaboration with Pace Gallery)

“I didn't see many shows this year, but this one stuck with me. It was beautiful without having to be glamorous. The Miró works in particular vibrated in an otherworldly way and seemed to transcend a historical moment. There were ten thousand different ways to look at each one, or at all of them: from the sides, or with your eyes closed, trying to remember. It's everything I love about painting. When I was younger I'd see an exhibition that would challenge my idea of what art could be, and I would immediately retreat to the studio and work. I would also see shows that were just so good that their afterimage would paralyze my own production. This did both.”

Margo Wolowiec

“Post-Truth,” a symposium presented by Culture Lab Detroit

“During two panel discussions, artists, writers, and architects discussed the antagonisms of our current political climate and possibilities for the future, especially in the arts,” says Wolowiec, known for her hand woven, dyed textile works. “I love the challenge of critically dissecting a topic that is so new there aren't yet cohesive dialogues to talk through it, requiring on the spot thinking and honest self-assessments. During the ‘Alternative Facts’ panel, moderator Juanita Moore asked, ‘Does the artist have a moral imperative to be politically engaged?’ Artist Martine Syms poignantly answered that not only is it a privilege to not be political, but institutions that exhibit presumably radical projects don't always align their own politics along those same ambitions. Artist and educator Edgar Arceneaux simply answered ‘No.’ I loved both of these answers because it's absolutely a privilege to not be political, and if your work is politicized by others in ways you don't agree with, you have the right to direct that conversation elsewhere—or say ‘No,’ and leave it at that.”