

# ARTNEWS

## The Most Important Art Exhibitions of the 2010s

By Maximiliano Durón, Alex Greenberger

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— best of —  
**THE DECADE**  
2010 ————— 2019

Exhibitions come and go, but their resonance lingers. The list below surveys 25 essential shows from the past decade that have had lasting impact. They have shifted how art history is conceived, and shown what can happen when diverse voices are afforded new prominence and deep consideration.

[For more best-of-the-decade coverage, see the ARTnews editors' list of the [most important artworks](#) as well as rundowns of the [best art books](#) and [enduring controversies](#) from the past 10 years.]



Installation view of 'A Journal of the Plague Year. Fear, Ghosts, Rebels. SARS, Leslie, and the Hong Kong Story,' 2013, at Para Site, Hong Kong. COURTESY PARA SITE

## 25. "A Journal of the Plague Year. Fear, Ghosts, Rebels. SARS, Leslie, and the Hong Kong Story"

**Venues: Para Site and Sheung Wan Civic Centre Exhibition Hall (both Hong Kong, 2013); TheCube Project Space, Taipei City, Taiwan (2014)**

Staged a decade after the SARS epidemic and the death of pop star Leslie Cheung rocked Hong Kong, this quirky, idiosyncratic group show, curated by Cosmin Costinas and Inti Guerrero, set out with the ambitious goal of disentangling harmful stereotypes about the territory and its relationship to mainland China. With new and recent works by Samson Young, Ai Weiwei, Lee Kit, Ming Wong, and Apichatpong Weerasethakul, as well as a restaged work from the 1960s by Lygia Pape, "A Journal of the Plague Year" historicized a lineage of art dealing with spirituality, death, and violence in contemporary Hong Kong that is still being seen at international biennials.



Edson Chagas, third from left, receiving the Golden Lion at the [Venice Biennale](#) in 2013. ANDREA MEROLA/EPA/SHUTTERSTOCK

## 24. Venice Biennale—2013

### Venues: Various, Venice, Italy (2013)

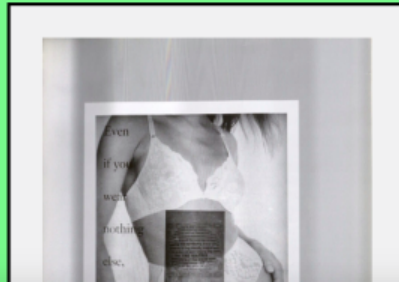
For this edition of the world's oldest and most closely watched biennial, curator Massimiliano Gioni chose as his theme "The Encyclopedic Palace," and he brought together some 158 artists in the biennale's two main venues. Gioni's exhibition was notable for the way it placed works by self-taught artists on equal footing with major players in the mainline art world. Hilma af Klint, Jack Whitten, Ed Atkins, Camille Henrot, Geta Bratescu, Ragnar Kjartansson, Maria Lassnig, Steve McQueen, Marisa Merz, Carol Rama, Hito Steyerl, and Lynette Yiadom-Boakye were among those included; many rose to fame in the years afterward. But the exhibition wasn't important only because it was prescient—it also marked the first time the Golden Lion for National Pavilion, the biennale's top prize, went to an African nation, the award going to the Angolan Pavilion for its presentation of Edson Chagas's lush photographs comprising the series "Luanda, Encyclopedic City."

## NET ART ANTHOLOGY

The Australian collective VNS Matrix wrote *A Cyberfeminist Manifesto for the 21st Century* in a stream-of-consciousness writing session that channeled critical, feminist, and pornographic texts.

Read [FEMINIST WORLDBUILDING IN THE AUSTRALIAN CYBERSWAMP](#) by Claire L. Evans on Rhizome

"We are the future cunt," the manifesto proclaimed, bringing slime and sex and an anarchic sense of humor to the sterile, supposedly male-dominated world of the computer.



The text circulated on wheatpasted posters in Australian cities and was sent by fax and mail. It was posted on email lists and shared on LambdaMOO, the text-based virtual world popular on the early internet. It went viral, and was translated into multiple languages and reprinted in numerous magazines, inspiring many artists and fueling the early 1990s conversation about cyberfeminism.

Screenshot of the Net Art Anthology. COURTESY RHIZOME

## 23. Net Art Anthology

### Venue: Rhizome (2017–19)

Only rarely has net art been given serious consideration in mainstream institutions, but now museums are beginning to recognize pioneering digital work from the 1990s and 2000s for the ways it predicted how new technologies would bring change to our lives. The Net Art Anthology—an exhibition presented on the website of the art-and-technology organization [Rhizome](#) and at the New Museum in New York, and overseen by Michael Connor and Aria Dean—re-created works that had been lost or no longer existed in their original forms because of obsolescence, making available all kinds of work that might otherwise have been gone for good. Among its notable works were VNS Matrix's *A Cyberfeminist Manifesto for the 21st Century* (1991), Olia Lialina's *My Boyfriend Came Back from the War* (1996), Mendi + Keith Obadike's "Black Net.Art Actions" (2001–03), Petra Cortright's *IVEBCAM* (2007), and Eduardo Kac's *Reabracadabra* (1985).



A visitor looking at work by Joao Mode at a Sharjah Biennial piece in Istanbul.ERDEM SAHIN/EPA/SHUTTERSTOCK

## 22. Sharjah Biennial

### Venues: Various, Sharjah, United Arab Emirates (2017)

This 13th edition of the Sharjah Biennial was the most ambitious to date. The foundation that runs the biennial, led by Sheikha Hoor Al Qasimi, tapped Beirut-based Christine Tohmé to lead the curatorial team, and she expanded the show's purview beyond the United Arab Emirates, with a series of conversations over the course of a year in four cities, each with its own theme. Splitting up the programming was intended as a way to build solidarity between the artistic communities in disparate locales—with a focus on water in Dakar, Senegal; earth in Ramallah, Palestine; crops in Istanbul; and culinary culture in Beirut—as a way to combat an increasingly global world. Among the artists who mounted notable projects for the exhibition were Uriel Orlow, Jonathas de Andrade, Lawrence Abu Hamdan, Hind Mezaina, Vikram Divecha, and Khalil Rabah.



Installation view of "Theater of Operations: The Gulf Wars 1991–2011," 2019–20, at MoMA PS1, New York. MATTEW SEPTIMUS

## 21. "Theater of Operations: The Gulf Wars 1991–2011"

**Venue: MoMA PS1, New York (2019–20)**

The expansive Gulf War–inspired exhibition "Theater of Operations" is a recent addition to the calendar, but the show—curated by Peter Eleey and Ruba Katrib with Jocelyn Miller, Josephine Graf, and Oliver Shultz—has cemented itself as an important and radical revision of a particularly dark moment in American history. On view until March 2020, the show explores how U.S. intervention in Iraq shaped art-making there and beyond, juxtaposing works made by Middle Eastern artists such as Dia al-Azzawi and Afifa Aleiby with others by Westerners like Louise Lawler, Thomas Hirschhorn, and Richard Serra.



Installation view of "The Forever Now: Contemporary Painting in an Atemporal World," 2014–15, at Museum of Modern Art, New York. JOHN WRONN/©2014 THE MUSEUM OF MODERN ART

## **20. "The Forever Now: Contemporary Painting in an Atemporal World"**

**Venue: Museum of Modern Art, New York (2014–15)**

Before "The Forever Now," the Museum of Modern Art hadn't staged a contemporary painting survey in three decades. That in itself would have made it significant, but curator Laura Hoptman's commitment to a provocative thesis—that painting wasn't dead and could in fact deal with strange new technologies and odd political dynamics—established the exhibition as truly important. Though some critics blasted the show, calling it out of touch with recent trends, works by Julie Mehretu, Kerstin Brätsch, and others in "The Forever Now" have had staying power.



Installation view of "Women of Abstract Expressionism," 2016, at Denver Art Museum. COURTESY DENVER ART MUSEUM

## 19. "Women of Abstract Expressionism"

**Venues: Denver Art Museum, Colorado (2016); Mint Museum, Charlotte, Virginia (2016–17); Palm Springs Art Museum, California (2017)**

Abstract Expressionism has long been defined as the art movement of the American male—full of macho energy and rage. But at the time it was flourishing, women were essential participants. "Women of Abstract Expressionism," curated by Gwen Chanzit, reevaluated the careers of 12 female artists, many of whom had been relegated to relative obscurity—including Mary Abbott, Jay DeFeo, Perle Fine, Helen Frankenthaler, Sonia Gechtoff, Judith Godwin, Grace Hartigan, Elaine de Kooning, Lee Krasner, Joan Mitchell, Deborah Remington, and Ethel Schwabacher. The show contributed to a larger enthusiasm that reached a fever pitch with the release of Mary Gabriel's 2018 book *Ninth Street Women*, which counts among [one of the best books](#) published this decade.





Installation view of Berlin Biennale, 2018. TIMO OHLER

## 18. Berlin Biennale

### Venues: Various, Berlin (2018)

There have been many, many shows about political resistance of late, but perhaps none as lauded as the 2018 Berlin Biennale, which was curated by a team led by Gabi Ngcobo that also included Moses Serubiri, Nomaduma Rosa Masilela, Thiago de Paula Souza, and Yvette Mutumba. It broached knotty issues related to decolonization, in the process introducing artists of African and Latin American descent who were at the time not very well known, such as Mimi Cherono Ng'ok, Dineo Seshee Bopape, Cinthia Marcelle, and Firelei Báez. Its centerpiece—a video by Mario Pfeifer about a brutal attack on an Iraqi refugee in Germany—is still traveling the world today.



Installation view of "Art Post-Internet," 2014, at UCCA Contemporary Art Center, Beijing. COURTESY UCCA CONTEMPORARY ART CENTER

## 17. "Art Post-Internet"

### Venue: UCCA Center for Contemporary Art Beijing (2014)

In the later part of the decade, a number of institutions staged surveys of art after the internet—and few of them would have been possible without this show. Curated by Karen Archey and Robin Peckham, "Art Post-Internet" convened a group of younger artists, many of them not yet 40, who deal with issues like networks, image circulation, and the cross-pollination of ideas online. With works included by then-emerging artists like Bunny Rogers, Katja Novitskova, Jon Rafman, Artie Vierkant, and Jordan Wolfson, the show pinpointed a style that is still being debated today.



Works by Maria Martins at [Documenta 13](#). UWE ZUCCHI/EPA/SHUTTERSTOCK

## 16. Documenta 13

**Venues: Various, Kassel, Germany; Kabul, Afghanistan; Banff, Canada; Alexandria, Egypt (2012)**

Curator Carolyn Christov-Bakargiev embraced the notion of an exhibition as a sprawling, intercontinental adventure, spreading work by 200 artists across venues in Kassel with an additional exhibition in Kabul and events in Banff and Alexandria. To view it all was nearly impossible, and the exhibition's manifold points of inquiry—quantum physics, speculative realism, conflict in the Middle East—reflected truly chaotic times. The curatorial conceit would have been enough to cement this Documenta's place in art history, but the breadth of its work—which included objects that had been damaged during the Lebanese Civil War alongside works by Adriana Lara, Zanele Muholi, Anna Boghiguan, and many others now considered important—was also formidable.



Work by rafa esparza in the 2016 edition of Made in L.A. at the Hammer Museum in Los Angeles. BRIAN FORREST

## 15. "Made in L.A.: a, the, though, only"

### Venue: Hammer Museum, Los Angeles (2016)

Though this wasn't the first iteration of the Hammer Museum's Made in L.A. biennial, it was the one that proved to the art world what many Angelenos have known for years—that Los Angeles is a city with an arts community that cannot be ignored. Curated by Aram Moshayedi and Hamza Walker, the 2016 show included many of the city's most interesting artists—some of whom, just three years later, have become among the most closely watched anywhere in the world. After appearing here, Arthur Jafa won the Golden Lion at the Venice Biennale. Gala Porras-Kim, Martine Syms, Todd Gray, and rafa esparza showed in Whitney Biennials. And Huguette Caland, [who died earlier this year](#), had a major survey exhibition at Tate St. Ives in England. The exhibition's most memorable work came from esparza, who installed a series of adobe bricks he had made with his father on the Hammer's terrace as a harbinger of the great art he would produce in the years to come.



Installation view of "Greater New York," 2015, at MoMA PS1, New York. ANDREW RUSSETH/ARTNEWS

## 14. "Greater New York"

### Venue: MoMA PS1, New York (2015)

The 2015 edition of Greater New York, a once-every-five-years survey of city-based artists at MoMA PS1 in Queens, was a font of discoveries. Curated by Peter Eleey, Thomas J. Lax, Mia Locks, and Douglas Crimp (the pioneering art historian [who died earlier this year](#)), this exhibition was where the now-celebrated abstract painter Howardena Pindell became the subject of renewed attention, and it was where many found out about Alvin Baltrop, the photographer of '70s-era queer culture around New York's West Side piers. It also turned many on to some of today's most important emerging artists, including Cameron Rowland, Eric N. Mack, Ajay Kurian, Raúl de Nieves, and Park McArthur (who all went on to appear in an edition of the Whitney Biennial after).



Installation view of "Art and China after 1989: Theater of the World," 2017–18, at Guggenheim Museum, New York. DAVID HEALD

### 13. "Art and China after 1989: Theater of the World"

**Venues: Guggenheim Museum, New York (2017–18); Guggenheim Bilbao, Spain (2018); San Francisco Museum of Modern Art (2018–19)**

The history of contemporary Chinese art was rewritten by this survey, which included the usual suspects—Ai Weiwei, Xu Bing, Huang Yong Ping, and others—alongside some who are rarely shown in American institutions but have altered their country's scene no less, like Zhang Peili, Lin Tianmao, and the Tactile Sensation Group. (An all-star curatorial team including Alexandra Munroe, Hou Hanru, and Philip Tinari was behind the exhibition.) From its start, it was [plagued by controversy](#)—works by Huang, Xu, and the duo Sun Yuan and Peng Yu were removed or altered after an outcry by animal rights activists. But the show's incisive exploration of the incursion of Western capitalism into mainland China and the ways artists rebelled against it have affirmed the show's place in art history.



Ayşe Erkmen's *On Water* (2017) in Skulptur Projekte Münster, Germany. ANDREW RUSSETH/ARTNEWS

## 12. The Grand Tour

**Venues: Venice Biennale, Italy; Documenta 14 in Kassel, Germany, and Athens, Greece; Skulptur Projekte Münster in Münster, Germany, all 2017**

A once-in-a-decade convergence of three of the world's top art events in 2017 trotted out pioneering artworks of all kinds from noted artists across the globe. Under what might have seemed like a tepid theme of "Viva Arte Viva," Venice Biennale curator Christine Macel assembled an all-star line-up that included Franz Erhard Walther, Nancy Shaver, Judith Scott, Sheila Hicks, Zilia Sánchez, and Huguette Caland. Documenta 14 took as its title "Learning from Athens," in an attempt to create a bridge between its traditional home in Germany and a satellite site in Athens, and brought together key works by Beau Dick, Maria Eichhorn, Olu Oguibe, Lorenza Böttner, Pope.L, and Roe Rosen. And the once-a-decade show Skulptur Projekte Münster, which took over that German city with massive art, resulted in some of the [most important works of the decade](#), including sculptures and installations by Pierre Huyghe and Nicole Eisenman.



Installation view of "We Wanted a Revolution: Black Radical Women, 1965–1985," 2018, at Albright-Knox Art Gallery, Buffalo, New York. COURTESY ALBRIGHT-KNOX ART GALLERY

## **11. "We Wanted a Revolution: Black Radical Women, 1965–1985"**

**Venues: Brooklyn Museum, New York (2017); Albright-Knox Art Gallery, Buffalo, New York (2018); Institute of Contemporary Art Boston (2018)**

Several pioneering shows have surveyed the art of the Black Power and Women's Liberation movements of the 1960s and '70s, but this show stood alone as a platform to look at the confluence between the two in ways made possible by what is now known as intersectional feminism. "We Wanted a Revolution," which was curated by Catherine Morris and Rujeko Hockley, highlighted how women's activism influenced their artistic production and vice-versa, with outré avant-garde strategies combining with radical politics in work by artists like Howardena Pindell, Faith Ringgold, Betye Saar, Maren Hassinger, Senga Nengudi, Lorraine O'Grady, Ming Smith, Linda Goode Bryant, Beverly Buchanan, Emma Amos, and Carrie Mae Weems.

And now, the top 10...





Installation view of “Art After Stonewall, 1969–1989,” 2019, at Grey Art Gallery, New York. NICK PAPANANIAS

## 10. “Art After Stonewall, 1969–1989”

**Venues: Grey Art Gallery and Leslie-Lohman Museum of Art, New York (2019); Patricia & Phillip Frost Art Museum, Miami, Florida (2019–20); Columbus Museum of Art, Ohio (2020)**

To mark the [50th anniversary of the Stonewall Uprising](#), which is often considered the inciting event that spurred the gay liberation movement, this exhibition presented a sweeping historical survey of queer art made in the first 20 years after the fact. The show—curated by Jonathan Weinberg, Tyler Cann, and Drew Sawyer for the Columbus Museum of Art but shown first in New York—is incisive and informative, and it highlights how Stonewall’s impact has been felt by queer artists and straight-identified ones as well. The works ranged from riotously funny (The Cockettes’ re-enactment of first daughter Tricia Nixon’s wedding) and the heart-wrenching (David Wojnarowicz’s *Untitled [One Day This Kid...]*) to the boundary-pushing (Lyle Ashton Harris’s “Constructs”) and the medium-defying (Harmony Hammond’s painted soft sculptures that lean against a wall).



Installation view of "Outliers and American Vanguard Art," 2018, at National Gallery of Art, Washington, D.C. COURTESY NATIONAL GALLERY OF ART

## 9. "Outliers and American Vanguard Art"

**Venues: National Gallery of Art, Washington, D.C. (2018); High Museum of Art, Atlanta (2018); Los Angeles County Museum of Art (2018–19)**

Curator Lynne Cooke spent five years researching this groundbreaking show, a major event in the larger push this decade to undo and rethink the condescending and inadequate label "outsider art." Instead, Cooke opted for the term "outlier," in reference to how many of the 80 artists in the show had been shut out of art history because they don't comply with certain conventions of their day. Cooke's bold presentation situated artists such as Martín Ramírez, Bill Traylor, and Sister Gertrude Morgan alongside well-known figures like Cindy Sherman and Kara Walker, destabilizing traditional notions about what it means to be a professional artist in the process.



Installation view of "Sakahàn: International Indigenous Art," 2013, at National Gallery of Canada, Ottawa. COURTESY NATIONAL GALLERY OF CANADA

## 8. "Sakahàn: International Indigenous Art"

### Venue: National Gallery of Canada, Ottawa (2013)

Historically, many leaders of white mainstream institutions have envisioned Indigenous peoples as vanished, disappeared, and frozen in time. This show instead flipped that logic and focused instead on the practices of contemporary Indigenous artists while providing an expansive look at what constitutes indigeneity. The exhibition's title means "to light [a fire]" in the language of the Algonquin people, whose traditional lands include parts of Quebec and Ontario in Canada. (When the exhibition opened, the [museum's then-director acknowledged](#) that the museum sits on the un-ceded Algonquin lands.) For the show, curators Greg A. Hill, Christine Lalonde, and Candice Hopkins brought together the work of some 80 artists from 16 countries around the world, including Japan, India, and Finland as well as Canada, Australia, the U.S., and Mexico. Among the artists included were Brian Jungen, Maria Thereza Alves, Rebecca Belmore, Annie Pootoogook, and Teresa Margolles.



Installation view of "Seductive Subversion: Women Pop Artists, 1958–1968," 2010, at Rosenwald-Wolf Gallery at the University of the Arts, Philadelphia. COURTESY ROSENWALD-WOLF GALLERY AT THE UNIVERSITY OF THE ARTS

## **7. "Seductive Subversion: Women Pop Artists, 1958–1968"**

**Venues: Rosenwald-Wolf Gallery at the University of the Arts, Philadelphia (2010); Brooklyn Museum, New York (2010–11)**

Pop art has long been rendered as a male movement (in no small part thanks to the work of male critics and historians). This show exploded that notion, focusing on the women who also pioneered the style. The exhibition included a number of breakouts, including Rosalyn Drexler, Marisol, and Marjorie Strider, and its revisionist spirit was picked up several years later by the traveling survey "International Pop," which offered insurmountable evidence (in stops at the Walker Art Center, the Dallas Museum of Art, and the Philadelphia Museum of Art) that the movement wasn't just centered on New York. Both shows offered examples for how art historians could dramatically alter the perceptions of well-known movements by presenting more diverse showings.



Installation view of "Trigger: Gender as a Tool and a Weapon," 2017–18, at New Museum, New York.  
COURTESY NEW MUSEUM

## 6. "Trigger: Gender as a Tool and a Weapon"

### Venue: New Museum, New York (2017)

No show this decade better exemplified how the ways that we talk about gender and sexuality are constantly in flux. Curated by Johanna Burton with Sara O’Keeffe and Natalie Bell, "Trigger: Gender as a Tool and a Weapon" looked at different ways that artists have taken up gender in their work, probing it as a binary construct that is often oppressive and then looking for spaces that exist outside its confines. Key to the show was an emphasis on intersectionality and how gender issues must be looked at from a broader perspective that takes into account race, class, sexuality, and ability. The exhibition was complex and confounding—with work by the likes of Nayland Blake, Mickalene Thomas, Paul Mpagi Sepuya, Tuesday Smillie, Sable Elyse Smith, Chris E. Vargas, Candice Lin, and Tourmaline and Sasha Wortzel—and it’s sure to be discussed as a barrier-breaking bit of history that set forth a new path.



Installation view of "Soul of a Nation: Art in the Age of Black Power," 2019, at the Broad, Los Angeles. EUGENE GARCIA/EPA-EFE/SHUTTERSTOCK

## 5. "Soul of a Nation: Art in the Age of Black Power"

**Venues: Tate Modern, London (2017); Crystal Bridges Museum of American Art, Bentonville, Arkansas (2018); Brooklyn Museum, New York (2018–19); the Broad, Los Angeles (2019); de Young Museum, San Francisco (2019–20)**

"Soul of a Nation" opened the eyes of many in the art world to how the Black Power movement of the 1960s and '70s effectively changed art as we know it today. Curated at Tate by Zoé Whitley and Mark Godfrey, the show affirmed the careers of many in it, effectively helping launch figures like Frank Bowling and Barkley L. Hendricks to widespread market success. "Soul of a Nation" also offered its viewers a valuable lesson in how artistic innovations can be synthesized with the politics of the day to achieve new styles.



Installation view of "Posing Modernity: The Black Model from Manet and Matisse to Today," 2018–19, at Wallach Art Gallery, New York. COURTESY WALLACH ART GALLERY

#### 4. "Posing Modernity: The Black Model from Manet and Matisse to Today" / "Black Models: From Géricault to Matisse"

**Venues: Wallach Art Gallery, New York (2018–19) / Musée d'Orsay, Paris (2019)**

The study of Édouard Manet's *Olympia* (1863) long focused on its white subject—a supine, nude courtesan—at its center. But this groundbreaking show spotlighted the black maid in the background: Laure, who posed as a model for Manet and other French painters of the era. Denise Murrell based the show on her dissertation, which traveled to Paris in an expanded form, opening new areas of art-historical study. After the show, [Murrell was hired](#) as an associate curator for the Metropolitan Museum of Art.



Installation view of "Histórias Afro-Atlânticas," 2018, at Museu de Arte de São Paulo. COURTESY MASP

### 3. "Histórias Afro-Atlânticas"

#### Venue: Museu de Arte de São Paulo (2018)

When curator Adriano Pedrosa arrived at MASP as artistic director in 2014, he transformed a sleepy institution into what is now "the most progressive and dynamic museum in the world," as art historian Julia Bryan-Wilson recently told *ARTnews*. Among his major changes was bringing his collaborative exhibition series "Histórias" to MASP as a way to look at multiple art histories, many of which have been excluded from a mainstream canon that has historically privileged white heterosexual cisgender men. The most important such exhibition—and the largest, with some 400 works and spanning multiple venues—has been "Histórias Afro-Atlânticas" which looked at the Transatlantic Slave Trade, with Brazil at its center, as a way to engage work by artists from the African diaspora. In a country where more than half of the population identifies as black or mixed-race, it became a moment when many visitors saw themselves accurately represented in a museum space for the first time.





Installation view of "Postwar: Art Between the Pacific and the Atlantic, 1945–1965," 2016–17, at Haus der Kunst, Munich. COURTESY HAUS DER KUNST

## 2. "Postwar: Art Between the Pacific and the Atlantic, 1945–1965"

### Venue: Haus der Kunst, Munich (2016–17)

As curators, historians, and critics think through ways to redefine the canon, "Postwar" stands as both an example and a call for increased art-historical open-mindedness. It may have been just one of [late curator Okwui Enwezor](#)'s many pioneering ways of bringing globalism into Western museums, but "Postwar" thoroughly transformed the way the history of art in the postwar era has been told. The show upended the Eurocentric notion that postwar art was a series of chronological movements—that Abstract Expressionism was succeeded by Pop, then Minimalism, then Conceptualism, and so on—and brought well-known artists into conversation with under-studied figures from the Middle East, Latin America, and Asia. Hervé Télémaque, the masterful Haitian-born painter, figured in the same gallery as Andy Warhol and Robert Rauschenberg; Saloua Raouda Choucair, the late Lebanese painter and sculptor, appeared in the same context as Robert Morris and Hélio Oiticica. The exhibition's dramatic splintering of art history has already been impactful, with the new rethinking of art history at the Museum of Modern Art taking many cues from "Postwar."



Installation view of "Axis Mundo: Queer Networks in Chicano L.A.," 2017, at MOCA Pacific Design Center, Los Angeles. ZAK KELLEY

## 1. Pacific Standard Time

### Venues: Various, Los Angeles (2011, 2017)

Because of its outsize ambitions, [Pacific Standard Time](#)—a wide-ranging initiative focused on spotlighting Southern Californian art—could have been one of the art world's biggest flops. Instead, it has already altered art history many times over. The Getty Foundation—funded initiative began as an archival project and soon blossomed into a multi-million-dollar years-long research project that aims to advocate for historically under-recognized work. The first two editions—about art from 1945 to 1980 in 2011, and about Latin American and Latinx art in 2017—have brought to the fore long-overlooked artists and the stories they have to tell. The first edition featured such exhibitions as "Now Dig This! Art and Black Los Angeles 1960–1980," "Doin' It in Public: Feminism and Art at the Woman's Building," "Asco: Elite of the Obscure, A Retrospective, 1971–1987," and "Under the Big Black Sun: 1974–1981." The second had "Radical Women: Latin American Art, 1960–1985," "Home—So Different, So Appealing," "Axis Mundo: Queer Networks in Chicano L.A.," "Mundos Alternos: Art and Science Fiction in the Americas," and important solo shows for Judith F. Baca, David

Lamelas, Martín Ramírez, Valeska Soares, Anna Maria Maiolino, and the [late Laura Aguilar](#). Between the two of them, new lines for thinking about art from different perspectives were drawn in ways that continue to linger.