

ARTNEWS

2014: THE YEAR IN REVIEW

Eyegays, Ecstatic Painting, and a Glorious Mess: Andrew Russeth on the Year in, and Beyond, the Galleries

By Andrew Russeth
January 30, 2014

It is not an easy time to be making and showing art in New York. Rents—for apartments, for studios, and for galleries, in seemingly every neighborhood—are climbing fast, too many jobs are tenuous, and ultra-blue-chip dealers are expanding their often-deadening influence. And yet, against long odds, there were displays of energy and nerve from artists and galleries, young and old, big and small, all over the place in 2014.

[...]

All of those works have stuck with me, but my five absolute favorites of 2014 are:

5. “Park McArthur: Ramps” at Essex Street:

Heartbreakingly concise, the show featured 20 handicap access ramps—from immaculate to battle worn—that the 30-year-old New York-based artist acquired from arts venues all around town. They are barometers of political commitment, readymades turned toward considered ends. Every time McArthur pops up in a show, she delivers a trenchant new work, and a new reason to be hopeful about the direction of art.



Installation view of McArthur's show at Essex Street.