



BEST OF 2020 | DEC. 11, 2020

## The 10 Best Art Shows of 2020 Jordan Casteel, Noah Davis, and anything you could see in person.

By Jerry Saltz

Photo-Illustration: Vulture and Clockwise from the top left: Courtesy of The Estate of Noah Davis and David Zwirner, Photo by: Kerry McFate; Leidy Churchman, Courtesy Matthew Marks Gallery; Courtesy the artist and Casey Kaplan, New York; Will Lord Prehistoric Survival/YouTube; Courtesy of the artist and Company Gallery, New York

### Best of 2020

The best entertainment of 2020, as chosen by Vulture's critics. [Click here](#) to see selections for every subject and more.

Pleasure is an important form of knowledge, and in art, pleasure comes from the bodily confirmation of seeing things in the flesh. That form of knowledge slipped away early this year. In our diminished physical spaces of quarantine, we could no longer take part in that ancient discourse of pleasure, and a pensive somnambulance set in. Then, in late May, the pressure of the pandemic was forcibly mixed with things that have lingered in the American night since our founding — and they exploded. The George Floyd protests initiated the next stage: Everyone went out again, all at the same time. We rediscovered one another. And something else too: the bodily confirmation of the town square, where activism could become a form of creativity.

This year reconfigured everything. Experiencing art in galleries and museums, being together, has taken on a new urgency, with added density and intensity. Nothing is neutral here. We're now hyperaware that art lives in mutinous, contested space.

Our simplified daily lives, spent alone or in small groups, have mushroomed into a supercharged collective consciousness — one that will make our eventual return to communal space different. And, I think, better.

### 5. “Jonathan Berger: An Introduction to Nameless Love” (Participant Inc.)



Installation view of Jonathan Berger's *An Introduction to Nameless Love*. Photo: Mark Waldhauser

Berger's mystical installation swept me off my feet: a series of large nickel-wire scaffolds covered in thousands of one-inch-tall handcrafted letters spelling out visionary texts appropriated from artists, religious figures, designers, activists, and others. The effect was a temple of rhapsodic wisdom and pulsing prose. Sculptural poetry from a maker who deserves a MacArthur.