

My Top Art Exhibits Of 2022

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I'm a culture maven and arts enthusiast.

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This year, despite the ongoing pandemic, I felt most comfortable going to galleries and art exhibitions. I saw a lot of great art this year and there were many shows that I enjoyed at museums and galleries and many artists I got to speak with or listen to, and many new artists whose work I saw. During the course of 2022, among the shows that blew me away were Lorna Simpson's show at Hauser and Wirth and the Robert Longo Show at PACE LA (both of which I wrote about at length), and I also enjoyed hanging out with artists Julian Schnabel who walked me through his PACE LA show, and artists Shantell Martin and Lisa Edelstein who showed me their studios. Those were some of the highlights.

However, in these my favorite shows of 2022 I found art that taught me new things, and that were themselves well thought out, well curated, well edited, yet still surprising. These shows nourished me as only great Art does. Here is my 2022 favorite Art Exhibitions.



Picasso's Studio: The Frenc Collection Part 1, #& by Faith Ringgold. 1991 WORCERSTER ART MUSEUM, WORCESTER MASSACHUSETTS. E. W. BUFFINGTON FUND. IMAGE COURTESY OF THE NEW MUSEUM

Faith Ringold at the New Museum in New York. I knew Faith Ringold as a children's book illustrator, most notably of "Tar Beach," her paean to summers in Brooklyn. Ringold, who is in her nineties, was revealed in this exhibition as an artist often ahead of her time, making narrative art on quilts that placed her (or her alter ego) as part of Art history. Her work to create a Black Art and make Black Lives integral to the artistic experience and integral to Art History, as well as her artworks in various mediums were so well curated. A great show, so well assembled, and for an artist whose work so matters.



Studio Table, 2021 by Hilary Pecis PHOTO BY ED MUMFORD. IMAGE COURTESY OF THE ARTIST AND RACHEL UFFNER GALLERY

Hilary Pecis: Warmly: at Rachel Uffner in New York. Upon first impression, Pecis' work can seem merely decorative or like an illustration rather than a work of Art. But it is a mistake to think that just because a work is cheery, brightly colored or contains a domestic scene or landscape that it is simple. Pecis' work is clever, sophisticated, technically difficult, and filled with references to other artists, artworks, and even authors, while being very much her own. I'm a fan. Or should I say a Stan?

Picasso Paper Cuts at the Hammer LA – This was one of the most amazing shows I saw this year. The Hammer gave great attention to their Joan Didion exhibition, which it deserved. But the Picasso exhibit is the star, a celebration of an artist for whom anything, even a sheet of paper, was fodder for his remarkable creativity. The inventiveness, the seeming simplicity, the pure Genius that was Picasso is very much on show here.

Francisco Clemente at Vito Schnabel Santa Monica. Sometimes a show slips away from me – and this is one I wanted to write about but never got around to doing so. Clemente was all the rage in the 1980s in New York, and has kept working prolifically, creatively, since then. This exhibition, *Twenty*

Years of Painting 2001-2021, Vito Schnabel's first show in the old Santa Monica Post Office, makes the case for Clemente's continued relevance, working in a variety of mediums and a succession of motifs and subject material. I found his meditations on Greek Helmets powerful. At the same time, mortality and the passage of time are very much on his mind. Clemente's time in India and his engagement with Indian philosophy also color the work. I was fortunate enough to spend an hour or so walking through this exhibition with Clemente and Schnabel, which was an incomparable experience whose amplitude I never could get on paper. Apologies, and alas!



INHA by Tobi Kahn, 2020 Phillips Collection. Acquired through the generosity of Ben Z. Post, 2021
PHOTO: COURTESY OF THE ARTIST.

Tobi Kahn at the Phillips Collection in Washington DC. What I loved about this exhibition was that in just seven well-chosen paintings you saw the breadth and the depth of Kahn's work as it has evolved over his career; and how as a mid-career artist in his prime, Kahn has created a recognizable language for his works to continue to evolve and gain even greater depth.

Picasso's Blue Period at The Phillips Collection in D.C.– This is the second Phillips exhibition and the second Picasso exhibit in this short list, which says good things about The Phillips and reminds one of why Picasso's work is so valued and so important. In this amazing exhibition, exploring Picasso's early work, his "Blue Period," you have the rare experience of seeing Picasso become Picasso. Of seeing how the young Spaniard Pablo Picasso-Ruiz went from a graphic artist and Toulouse Lautrec imitator to a painter who, although initially immature and, like many a 20-year-old suffused with an air of tragedy, identifies with the outcast, the immigrant, the poor, and those living at the margins. However, as he finds love, his talent and creativity explodes, leaving the Blue Period behind, emerging as the artist we know today by one name, Picasso.

Regeneration: Black Cinema, 1898-1971 at the Academy Museum, Los Angeles. With this show, the Academy Museum showed it was more than a collection of movie memorabilia. Scholarly, deeply researched, didactic, and revelatory about the history of black participation in American film history, gathering material from segregated race films to works made during the civil rights movements, telling the story that was always there but that until this exhibition, was not recognized, celebrated and seen.

David Hockney: 20 Flowers and Some Bigger Pictures, LA Louver, Venice, CA. David Hockney is 85 and his remarkable productivity continues unabated by age, the pandemic, or semi-seclusion in Normandy, France. There is something so joyous in Hockney's iPad drawings and the complexities of his photo prints and laser printed editions – like much of the other exhibitions on this list, Hockney's continued creativity is something to celebrate.

Shepard Fairey: Backward Forward at Dallas Contemporary, Dallas, Texas. – I'm interested in the porous line between art and commercial illustration, between the abstract and the decorative, between those images that please us and move us, and those that we recognize as art. You see this conversation in the work of the artists on this list, Faith Ringgold, Tobi Kahn, Hilary Pecis and David Hockney. In some ways, Fairey's work has traveled the greatest distance and had the greatest success as a commercial artist. This show at the Dallas Contemporary is evidence of Fairey spending more time on his art, deepening

the textures and layers of his work, a harbinger of where his work is headed – which I look forward to seeing in 2023 and beyond!

<https://www.forbes.com/sites/tomteicholz/2022/12/30/best-of-2022-art-exhibits/?sh=515b4e2d7f67>