

The Most Influential Museum Shows of 2015

This year's most talked-about and game-changing institutional shows have revisited overlooked artists, cemented the positions of two of 20th-century art's profoundest painters, and brought overdue attention to one of Latin America's most important artists. They have also catapulted two emerging artists to the mainstream, harnessed the power of technology, and asked: What is American art today?

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"Inhuman" at Fridericianum

"Inhuman" marked the final installation in a trilogy of exhibitions about post-internet art at the Fridericianum curated by Susanne Pfeffer, the institution's intrepid director who also put together the Swiss Pavilion at this year's Venice Biennale. And it got the art world talking. Featuring artists born between 1971 and 1993, including Dora Budor, Stewart Uoo, and Anicka Yi, the exhibition asked what it means to be human in a world increasingly permeated by technology, and gazed into the future to predict how that technology might proliferate.

The vision "Inhuman" presented wasn't an entirely palatable one. Among the works, sculptures fused the biological and technical in grotesque, hybrid forms. Stewart Uoo's hair-raising window grates—imbued with pieces of what looked like bruised human flesh and hair—greeted visitors in the exhibition's first room, and Lu Yang's animated film, *UterusMan* (2013), starred a gender-ambiguous anime hero whose powers, such as emitting "ovum light waves," reference female sex organs. Expertly curated by Pfeffer, the show gave an unsettling snapshot of the uncanny valley.