

# FORT GANSEVOORT

## HYPERALLERGIC

### 2020: A Year in New York Exhibitions and More

From exhibitions to online projects, here's a rundown of work that has sparked joy, challenged, moved, or otherwise stuck with me through this hell of a year.

Dessane Lopez Cassell - December 30, 2020



Michelangelo Lovelace, "Untitled" (1993), marker on paper, 18 x 23.75 inches (all images courtesy Fort Gansevoort)

Also before the pandemic hit (or at least began to be taken seriously in the US), a visit to Hock E Aye Vi Edgar Heap of Birds's *Standing Rock Awakens the World* at Fort Gansevoort offered a scintillating opportunity to trace the interconnectedness of body, language, and land (ownership and dispossession) via the artist's meditations on Indigenous sovereignty.

As stay-at-home orders tightened, Fort Gansevoort quickly pivoted, presenting a steady stream of smartly curated online exhibitions that have highlighted the work of numerous under-recognized artists working in two-dimensional media. A highlight was Michelangelo Lovelace's *Nightshift*, organized by fellow artist John Ahearn, which presented a poetic selection of drawings focused on the residents and common rooms of nursing homes in Cleveland. (Lovelace has worked as a nurse's aide for over 30 years, while sustaining his art practice.) Amid the devastation of the pandemic, which has continued to hit the staff and residents of such facilities particularly hard, the tender drawings were a poignant reminder of the human toll of these months of government mismanagement.