



BEST *of* SHOW

As the contemporary art world continues to globalize and innovate, Kate Sutton breaks down the most important events of 2015.

Okwui Enwezor, the jet-set curator of the Venice Biennale, winked at the art world's increasingly hyperbolic ambitions by titling this year's exhibition "All the World's Futures." But even with its astoundingly diverse roster—136 artists from points as far-flung as Damascus, Maputo, Ho Chi Minh City, and Poughkeepsie—the biennial still can't keep up with all the art world has to offer. Here are some of the events of 2015 that have had a significant impact and may even change the way we look at the world.

12TH HAVANA BIENNIAL

The 12th Havana Biennial coincided with the reestablishment of diplomatic relations between the US and Cuba—an added enticement for the flocks of visitors who came to see works by artists such as Adrián Villar Rojas, Héctor Zamora, and Tino Sehgal. Notably absent was Tania Bruguera, who had been detained on the morning of her performance, which encouraged free speech—still restricted in Cuba—through a public open mic. Institutions including the Tate Modern, the Hammer Museum, and Creative Time orchestrated restagings of her previous performance *Tatlin's Whisper #6* in solidarity.

CUBA

SECOND KOCHI-MUZIRIS BIENNALE, KERALA

The second edition of India's only biennial revisited Kerala's rich history as a seat of learning—a leader in the fields of astronomy and mathematics long before it was known as a Portuguese trading port. Artist/curator Jitish Kallat invited colleagues, including NS Harsha, Bharti Kher, Dinh Q. Lê, and Anish Kapoor, to reflect on this dual legacy for an exhibition poetically titled "Whorled Expectations." Technically it opened in December 2014, but the biennale continued through this past March, making it the perfect add-on to an itinerary of art-world hot spots like Sharjah, Dubai, Singapore, and Hong Kong.

INDIA

A NEW ADDRESS FOR THE WHITNEY MUSEUM OF AMERICAN ART

The Whitney swapped Madison Avenue for Manhattan's Meatpacking District this past spring, relocating to a Renzo Piano–designed building at the foot of the High Line. Its inaugural exhibition, "America Is Hard to See," was a breathless survey of the museum's collection, featuring over 600 works by more than 400 artists, from Marsden Hartley and Florine Stettheimer to Liz Magic Laser and Jacoby Satterwhite. In an age that prioritizes the global, the Whitney makes a case for rediscovering America.

NEW YORK

THE GARAGE MUSEUM OF CONTEMPORARY ART TAKES GORKY PARK

The Whitney wasn't the only institution getting new digs. Moscow's Garage Museum of Contemporary Art, founded in 2008 by collector Dasha Zhukova, finally got a permanent facility of its own: a Soviet-era restaurant in Gorky Park, renovated by Rem Koolhaas and OMA. The inaugural program combined an exhibition of underground Russian art with installations from international showstoppers Yayoi Kusama, Katharina Grosse, Taryn Simon, and Rirkrit Tiravanija, providing a taste of what's to come.

MOSCOW

14TH ISTANBUL BIENNIAL

For her first major outing since Documenta 13, Carolyn Christov-Bakargiev tackled the terrain up and down both sides of the Bosphorus for "Saltwater: A Theory of Thought Forms." The sprawling show—with more than 1,500 individual artworks across 30 venues—explored the crystallization of "thought forms" through the work of artists like Ash Çavuşoğlu, Theaster Gates, William Kentridge, Cildo Meireles, and

TURKEY

NEW
YORK

Pierre Huyghe, who installed his piece on the bottom of the Marmara Sea.

THE NEW MUSEUM TRIENNIAL, NEW YORK

"I'll Triennial Once," boasted the irreverent ad campaign dreamed up by the collective K-HOLE for the New Museum's third triennial, "Surround Audience." In keeping with the exhibition's emphasis on all things emerging, curator Lauren Cornell recruited artist Ryan Trecartin to help her corral an international roster of colleagues, led by Josh Kline, Njideka Akunyili Crosby, Oliver Laric, and Frank Benson, whose *Juliana*—a 3-D-printed sculpture of fellow triennial participant Juliana Huxtable—stole the show (or at least its Instagram feed).

THE EXPANSION OF ALSERKAL AVENUE

After nearly 10 years of planning, the hotly anticipated (and hotly contested) outposts Louvre Abu Dhabi and Guggenheim Abu Dhabi have yet to open their doors on Saadiyat Island. But in neighboring Dubai, there's little that can slow down the art scene. Buoyed by the success of Art Dubai and its annual Global Art Forum, this year the cultural district known as Alserkal Avenue doubled in size, adding 15 new galleries, including the global powerhouses Leila Heller and The Third Line.

DUBAI

THE SCHOOL OF KYIV, UKRAINE

After the conflict with Russia forced organizers to pull the plug on this year's Kyiv Biennale, curators Georg Schöllhammer and Hedwig Saxenhuber resolved to press on, recruiting artists like Hito Steyerl, Sanja Ivekovic, and John Miller to help develop a series of six "schools." With titles such as "The School of Abducted Europe" and "The School of the Lonesome," the schools used art as a stimulus for public discussion and a catalyst for change.

UKRAINE

INTERNATIONAL ART ENCOUNTER OF MEDELLÍN 2015

With Bogotá's ARTBO fair polishing off its first decade and a fledgling biennial in Cartagena, Colombia has secured its spot on the international art map. Now Medellín—home to popular painter Fernando Botero—is ready for its close-up. In September, the Medellín

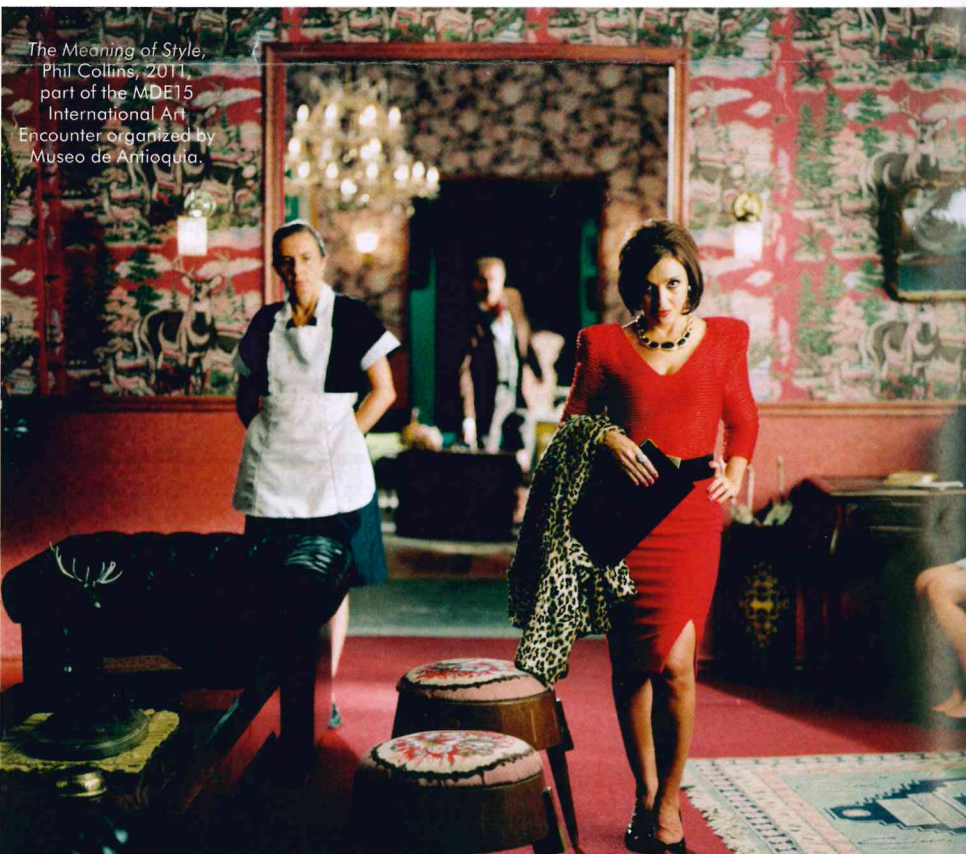
Alserkal Avenue's Urban Market during the winter of 2014.



Not all Germans Believe in God, but they all believe in the Bundesbank, Christopher Kondek, 2013.



The Meaning of Style, Phil Collins, 2011, part of the MDE15 International Art Encounter organized by Museo de Antioquia.



COLOMBIA