

BEST OF 2010

Every December, *Artforum* invites a wide range of artists, critics, and curators to take a look back at the year in art. In the pages that follow, fourteen contributors choose their top ten highlights of 2010, while three others pick single standout exhibitions. And to round out our reflections, philosopher **Bruno Latour**, critic **John Kelsey**, and artist **Michael Smith** give three very different takes on the year that was.

Thomas Crow
Daniel Birnbaum
Christine Macel
Richard Hawkins
Okwui Enwezor
Lynne Cooke
Jack Bankowsky
Anne M. Wagner
Matthew Higgs
Michael Ned Holte
Pauline J. Yao
Jeffrey Kastner
Victoria Noorthoorn
Sandhini Poddar
Chris Dercon
Helen Molesworth
Hal Foster

Helen Molesworth



Helen Molesworth is the chief curator at the Institute of Contemporary Art, Boston. She is currently working on "Dance/Draw," an exhibition that traces the persistence of line in post-medium art. Additionally, she is organizing a show about the art of the 1980s, which will open in winter 2012.

Roni Horn (Tate Modern, London; curated by Mark Godfrey, Carter E. Foster, and Donna De Salvo) I recently heard an anecdote in which David Antin, on being asked how he was doing, replied: “I’m waiting for Minimalism to die.” And who isn’t just a touch fatigued by the way all sculpture must establish Minimalism as both its ground and its lodestar? Horn appears to be simultaneously fed up and indebted—hence *Pink Tons*, 2008, her massive five-ton cube of pink glass, was shot through with imperfections: cracks that refracted sunlight through the undulating waves of its vertiginous interior. The shade of pink was shocking—the color of the most sensitive of flesh. The sculpture sat obdurate and silent but expectant, waiting for the day it would, due to the forces of minute molecular movement, break open, shattering in ecstasy.

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