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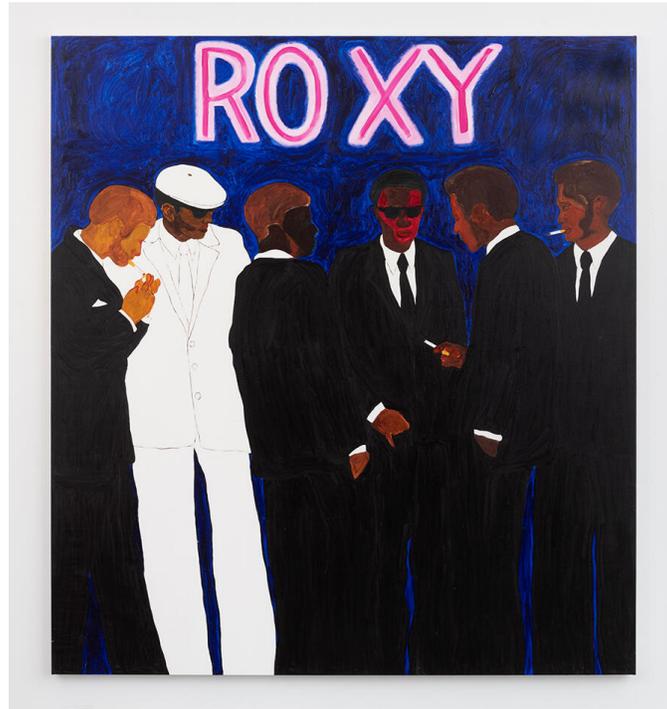
The Top 10 Shows in the US of 2022

From a show of Ukrainian women artists at Fridman Gallery, New York to Kaari Upson's first posthumous exhibition at Sprüth Magers, Los Angeles, here are the best shows of the year

BY LISA YIN ZHANG IN EXHIBITION REVIEWS , US REVIEWS | 16 DEC 22

'What could this much mass despair and revolutionary strength look like,' Margaret Kross wrote in her review of the 58th Carnegie International in Pittsburgh, Pennsylvania, 'except for a magnitude exceeding individual comprehension?' The exhibitions rounded up here are characteristic of important themes in American art today – including efforts to de-centre the US. 'Women at War', a collaboration between New York's Fridman Gallery and the Voloshyn Gallery in Kyiv, Ukraine, showcased work by Ukrainian women, some of which was made after Russia's invasion earlier this year. Carolyn Lazard's solo show at the Walker Art Center considered themes of gender, race and disability through a cleverly discursive installation on dance. Other exhibitions centred tender pictures of friends, families and strangers, whether in Wolfgang Tillman's photographic mode or Gideon Appah's fantastical paintings. Here are – in no particular order – some of the strongest shows of 2022 from across the United States.

Gideon Appah at the Institute for Contemporary Art at VCU, Richmond, USA



Gideon Appah, *Roxy 2*, 2020–21, oil and acrylic on canvas. Courtesy: the artist and ICA VCU; photograph: Adam Reich

Ghanaian artist Gideon Appah made his US institutional debut with 'Forgotten, Nudes, Landscapes' at the Institute of Contemporary Art at Virginia Commonwealth University. His paintings hum with a surreal energy. His figures, Simon Wu writes, come across as 'ghosts of clubbers in some primordial land'; certain paintings draw on myth, and incorporate symbols that evoke tarot or shamanic imagery. The influence of Black portraitists is palpable: men clad in white suits recall figures in the paintings of Barkley L. Hendricks, for example. 'Produced quickly and at high volume,' Wu writes, [the works have a provisional, immediate quality reminiscent of digital engagement.](#) Indeed, Appah has drawn on a rich array of demotic sources for the newly-commissioned works in this exhibition, with characters culled from Ghanaian movies and Appah's friends, set in locations that are sometimes ambiguous – as in the constellation-cum-nightclub of *Remember Our Stars* (2020) – and sometimes specific, as in Ghana's famed Roxy Theatre in *Roxy 2* (2020–21).