

Art World

## What's the Best Work of Art You Saw This Summer? 18 Well-Traveled Experts Weigh In

In the first of a two-part series, Alfredo Jaar, Melissa Chiu, and others tell us about the most memorable art they saw all season.

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Some people spend the summer swimming at the beach or reading at a lakeside cabin. Workaholic members of the art world, however, seem to spend their summers doing what they always do: looking at art. This year's calendar was particularly jam-packed, with documenta 14, the Venice Biennale, and the Skulptur Projekte Münster coinciding for the first time in a decade.

We asked curators, museum directors, auction house executives, artists, and others to pick the best work of art they saw this summer—and tell us why they can't get it out of their heads. The answers will take you from a remote hilltop installation in Athens to New York's bustling High Line.



Dan Flavin's *untitled (in honor of Harold Joachim) 3* (1977) and *untitled (to Katharina and Christoph)* (1971), at the Dan Flavin Art Institute. Photo by Andrea Glimcher.

### **Andrea Glimcher**, founder and director of *Hyphen Art Advisory*

The best work of art I saw this summer is actually a perennial favorite venue: **The Dan Flavin Art Institute**, a Dia Art Foundation space, located off Main Street in Bridgehampton, New York. It is modest in scale—offering the perfect blend of art, architecture, and local history—but the presentation is impactful and impressive. Originally, in the early 1900s, the building was the town's firehouse. Later, it housed a Baptist church, and then Dia acquired it in 1979 for exhibitions and a

permanent mini-retrospective of works by Dan Flavin, who lived and worked nearby. This summer, paintings and ceramics by Mary Heilmann are beautifully presented on the ground floor, and nine Flavin fluorescent light sculptures from 1963–81 and one large pencil and chalk drawing on paper are perfectly installed on the second floor. In a tiny space behind the Flavin gallery is a small doorway where there's a pedestal displaying a stone (cornerstone?) from the church. Once you move inside that room, there's an installation of related objects: a reference to the building's past and likely a nod to the power of transformative experiences. Everything about this focused, intimate institute is intelligent and substantial. Here art, architecture, and history form a kind of trinity.