

METRO PICTURES

Greenberger, Alex. "The Year in Screens—With 3D Teddy Bears, Absconded Identities, Violent Comedy, and More," *ARTnews.com* (December 26, 2018).

ARTNEWS



This year marked the 50th anniversary of the release of Stanley Kubrick's *2001: A Space Odyssey*, which proposed countless new possibilities for filmmaking. In her 1969 essay "Bodies in Space: Film as 'Carnal Knowledge,'" Annette Michelson, who died this year at 95, singled out one of the movie's many innovations as paramount: the famous cut between a shot of a bone flung up in the air by a prehistoric primate and the image of a spaceship gliding through space eons later. Michelson called it "the most spectacular ellipsis in cinematic history" and declared that, in a single edit, Kubrick managed to bring together everything that had ever happened to humankind.

Many artists this year linked the past, the present, and the future. Arthur Jafa connected slavery to depictions of blackness in recent blockbuster movies in his video essay *APEX* (2013), which was shown at Gavin Brown's Enterprise in New York. Trisha Baga, in a video installation at Greene Naftali, brought new technological innovations into conversation with prehistoric environmental happenings.

Many more connections between the past and the present—and the future still to come—follow below in my ranked list of favorite screen-based works I saw this year in galleries, museums, theaters, computers, and wherever else.

"Evidence" at Metro Pictures

Josh Kline curated this sharp group show, which touched on capitalism's deadening effects on many Americans' day-to-day experience and the disillusionment many have faced since the economic recession in 2008. With works by Kline, Paul Pfeiffer, Gloria Maximo, and more, "Evidence" was a downcast but gripping affair.