

FORT GANSEVOORT

The New York Times

The Most Important Moments in Art in 2020

This was a year of protests and pivots. Monuments fell, museums looked inward. On the bright side, galleries persisted despite the pandemic's grip and curators rolled out magisterial retrospectives.

By Holland Cotter | December 04, 2020



“Standing Rock Awakens the World” (2019), the title piece in an exhibition of the works of Edgar Heap of Birds earlier this year at Fort Gansevoort in Manhattan. Hock E Aye Vi Edgar Heap of Birds and Fort Gansevoort

Indigenous Presence

A concentration of Indigenous artists lit up New York galleries and museums this year. They included, along with Sky Hopinka at Bard, Edgar Heap of Birds (Southern Cheyenne and Arapaho) at Fort Gansevoort; Nicholas Galanin (Tlingit and Unangan) at Peter Blum; Jeffrey Gibson (Choctaw and Cherokee) at the Brooklyn Museum; and the Indigenous Canadian painter Kent Monkman (Cree) at the Met. In addition, the Met, which stands on Lenape homelands, hired Patricia Marroquin Norby (Purépecha Indigenous Mexican) as its first full-time Native American curator.