



## ART

### Whitney Biennial: Political yet Playful

The 2017 Whitney Biennial leaves behind any apathy and cynicism in favour of art that's both serious and witty

The Whitney Biennial is the first major art event to occur in the wake of a tumultuous last few months. As such, it was no surprise that the themes explored would encompass the formation of self and the individual's place in a turbulent society. Upon the press opening, the New York institution's director hinted that irony was off the cards but that didn't give away the wide breadth of critical, joyous and eclectic art on offer.

Curators Christopher Y. Lew and Mia Locks selected 63 artists to fill two floors of the museum with art that states they're neither apathetic nor indifferent – and definitely not cynical. Some of the most potent works included Henry Taylor's painting of the moment when Philando Castile was shot by the police live on Facebook. The harrowing image, however, gives a cry for hope with the title "THE TIMES THAY AINT A CHANGING, FAST ENOUGH!" exhibiting a sense of urgency that is hard to ignore. Elsewhere, the variety in mediums and approaches is impressive, with artworks in the form of interventions like Cameron Rowland's "Public Money" (2017), whereby the artist had the Whitney buy shares of a project that will lead to a reduction in the rate of adult incarcerations. Elsewhere, artists such as Tala Madani keep it serious yet witty with a series of paintings featuring light-emanating bottoms, and non-US artists such as Anicka Yi provide an international narrative at a biennial that deconstructs post-colonialism.

**Scroll through the image gallery below for a selection of works from the 2017 Whitney Biennial:**



– Still from "The Lesser Key of Solomon" (2015) by Tommy Hartung. Ultra-high-definition video, color, sound; 8:05 min. Courtesy the artist and On Stellar Rays, New York  
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-- Will Furtado

<http://www.sleek-mag.com/2017/03/15/whitney-biennial-2017/>