

THOMAS DANE GALLERY

Adrian Searle, "Top 10 art shows of 2013", *The Guardian*, December 18, 2013

Adrian Searle's top 10 art shows of 2013

From Philippe Parreno's snowdrift to Sarah Lucas's biscuit balls and Steve McQueen's film of an eye, there was much to love ...



A real eye-opener ... Steve McQueen's show at Schaulager, Basel. Photograph: Tom Bisig

Every year there are instant enthusiasms that fade, and things that grow bigger in the memory. It is the critic's lot to often have too little time to reflect before setting down an opinion, and too much time to regret later. The best shows open a door. Some make you rethink what you thought you knew about an artist, a moment or a movement. Others just lodge in the mind and make you look at the world differently. These are the shows that have meant the most to me in 2013.

1. Steve McQueen, Schaulager, Basel

Beautifully installed on a scale no British institution could match, this mid-career survey was filled with ideas and very different ways of presenting images, narratives and filmed situations. McQueen's career has been a lesson in trusting your instincts and following where they lead. For him, commercial film is just one more opportunity, a different register. While hoping *12 Years a Slave* garners the Oscars, this [spectacular, intimate and visceral exhibition is my show of the year](#).

THOMAS DANE GALLERY

2. *Philippe Parreno: Anywhere, Anywhere Out of the World, Palais de Tokyo, Paris*

This enormous ensemble of video, robots, ghosts and apparitions is orchestrated by Igor Stravinsky's *Petrushka*, replayed on four Disklavier pianos, and includes the artist's collaborations with Douglas Gordon and Tino Sehgal. Filled with surprises (the snowdrift! The secret show behind the bookcase!) and continuing to 6 January, Parreno's show has a strange and cumulative pathos.

3. *Sarah Lucas: Situation, Whitechapel Gallery, London*



Photograph: David Levene

Lucas goes from bad girl to terrific sculptor in this rumbustious, raunchy and inventive tour of old works and new. Her show went from the bawdy and abject to the delicate and the monumental. Vulnerability, sensitivity, humour – she's got the lot.

4. *The Bride and the Bachelors*, Barbican Centre, London



With [Marcel Duchamp](#) as presiding genius and Philippe Parreno – again – as orchestrator, this lively look at the friendships, love affairs and artistic alliances between Merce Cunningham, John Cage, Robert Rauschenberg and Jasper Johns was a delight. It also showed how, far from closing things down, Duchamp remains such a generative influence.

5. *Rosemarie Trockel: A Cosmos*, Serpentine Gallery, London

Trockel went her own way in this strange exhibition that also included the work of other artists and craftspeople both past and present. Proceeding by way of interruptions and asides, via the woven works that made the German artist's name during the 1980s, this uncategorisable show was both cabinet of curiosities and an exercise in self-examination.

THOMAS DANE GALLERY

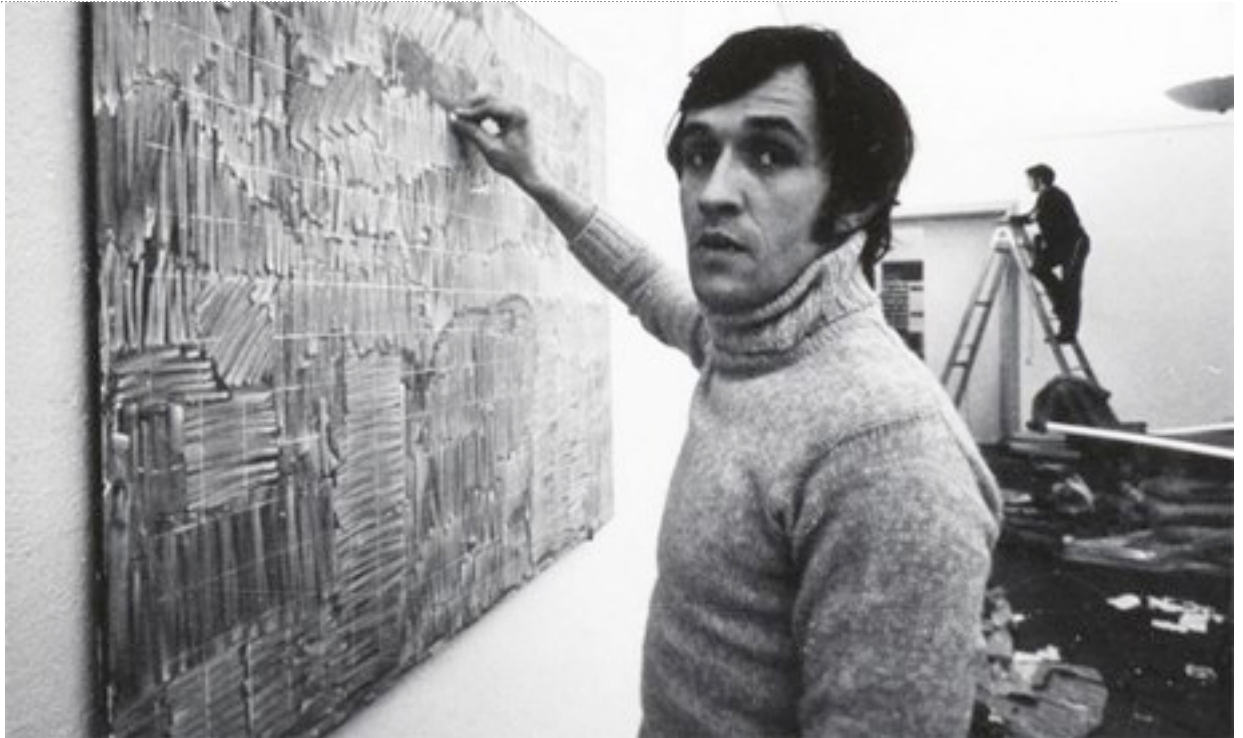
6. Juergen Teller: Wool!, ICA, London



Photograph: Juergen Teller

A riot of fashion shoots and landscape shots, public parade and private moments. Teller treated his back catalogue as material in this cascade of portraits and situations, a collision of people and worlds. The images keep on coming.

7. When Attitudes Become Form, Fondazione Prada, Venice



This reconstruction of the seminal 1969 Bern Kunsthalle exhibition of arte povera and conceptualism, relocated inside a Venetian palace, played games with time and space. I was swept away by the art itself – from Mario Merz to Bruce Nauman – and by Thomas Demand and Rem Koolhaas's restaging of the original show.

8. Alexandra Pirici and Manuel Pelmuş: An Immaterial Retrospective of the Venice Biennale, Romanian Pavilion, Venice Biennale

[A game of charades in which live participants performed 100 key works from the biennale's history](#), all day, every day. Paintings by Munch, Pollock and Picasso, a performance by Marina Abramović, a sculpture by Henry Moore and photographs by Cindy Sherman were all in the mix.

9. Manchester International festival

The flawed magnificence of Adam Curtis vs Massive Attack's paranoia-inducing concert-come-video-installation; the exhibition Do It, that gathers together artists' instructions and a live vulture; Shakespeare's sonnets directed by Peter Sellars, works by Tino Sehgal and the smallest gig in the world by the XX were some of the highlights of the best crossover arts festival in Europe, or just about anywhere.

THOMAS DANE GALLERY

10. Heather Phillipson: Yes, Surprising is Existence in the Post-Vegetal Cosmorama, Baltic, Gateshead

Among a number of artists working with installation, video and wordplay (Bedwyr Williams's *The Starry Messenger* in the Welsh Pavilion at Venice was a great example), Heather Phillipson's installations in which we were rebirthed, got confused between French kissing and cuisine, and given a guided tour of Gateshead and Newcastle, was a standout. Using wry humour, her work is much more than a slippery language game. Poet as well as artist, Phillipson got into my head and just won't leave.