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To take stock of the past year, Artforum asked an international group of artists to select a single exhibition or event that most memorably captured their eye in 2018.



Zoe Leonard, *Strange Fruit*, 1992–97, orange, banana, grapefruit, lemon, and avocado peels; thread, zippers, buttons, sinew, needles, plastic, wire, stickers, fabric, trim wax, dimensions variable. Photo: Graydon Wood.

A.K. Burns

Zoe Leonard, *Strange Fruit*, 1992–97 (Whitney Museum of American Art, New York) I simultaneously squealed with excitement and nearly burst into tears when I entered the central chamber of Leonard's survey at the Whitney Museum of American Art, where *Strange Fruit*, 1992–97, lay like a gathering of recuperating strangers. The now-withered fruits exposed both the fragile temporality of being and the labor involved in surviving. Previously I had only witnessed the installation in pictures and believed it was thread that was used to reassemble those skins into hallowed bodies. But it's the details that you see in person, the urgent deployment of buttons, hooks, and zippers—by any means—that prompted my rare emotive explosion.