

Paddy Johnson, *The Best Art of 2006*.  
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artfagcity.blogspot.com

## The Best Art of 2006

Thwarting any expectation that our year end list making activities may have been completed, over the last two weeks we've been compiling a list of what we think are the best and worst exhibitions and talks of the year. The list obviously can only include those exhibitions we've seen, so if you are wondering why, for example, the Goya show at the Frick, Amy Sillman at Sikemma Jenkins or "Frederic Church, Winslow Homer, and Thomas Moran, Tourism and the American Landscape", Cooper-Hewitt, National Design Museum have been slighted, please bear in mind the inherent fallibility of a list put together by one person. You can only see so many shows, and sometimes you have to miss exhibitions you know you shouldn't.

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**Paul Slocum**, *Deep House for Symphonic Band and Choir*, (Installation View), 2006

### 7. Paul Slocum, *Vertexlist* (October 14 - November 2006)

I believe I have a half written post that never got published about Paul Slocum's performance and exhibition at *Vertexlist*, which is a real shame because the work easily makes our top 10 list. I particularly enjoyed his performance which, involved a score he wrote and programmed into a game cartridge, so that if Slocum died in the course of playing the game, the piece would end early. It's the sort of piece that only succeeds if a) the music is good, and b) it builds in some way, since without which, viewer investment in the outcome of the game amounts to nothing. Needless to say I REALLY cared about Slocum winning the match. Also on display was *Century Caller*, (which appears to be turned off right now) and my personal favorite *Deep House for Symphonic Band and Choir*, 2006, a piece Slocum himself describes as a "dance club hit written for symphonic band and choir." Explaining the work further on his blog, he writes, "The music plays on the speakers in a loop (about 4 mins long) and the entire score for all the instruments is pinned to the wall between two Sylvania Gro-Lux fluorescents." Tom Moody likens the wall piece to a Sol LeWitt drawing, which was the first reference that came to my mind as well. You can read Moody's full review [here](#), and listen to the piece [here](#).