Far better videos were just up the road from PS1 at SculptureCenter – recently renovated and doing better than ever under curator Ruba Katrib. She mounted the best show of the season: a retrospective of Thai artist Araya Rasdjarmrearnsook, whose mortality-obsessed but even-tempered work earns the overused compliment “haunting.”

Rasdjarmrearnsook transformed SculptureCenter into a thanatorium: she lectures corpses, records wailing mental patients, bottles her dogs’ hair. And, yet, death is not the end – her corpse students speak back to her – nor does its omnipresence preclude piercing, almost-indecent humour. In a video from her series Village and Elsewhere (2011), she sits with children in rural Thailand while a saffron-clad monk tries to explain two artistic reproductions: a photograph of Jeff Koons with two women in bikinis on the left, and, on the right, an image of Artemisia Gentileschi’s Judith Slaying Holofernes (c. 1612). If you were expecting Heinrich Wölfflin-style compare and contrast, that is not how art history is taught in rural Thailand: the monk links the images into a morality play, as his charges gleefully imagine an adulterous Koons having his head lopped off.