

# LOOKING BACK

*frieze* asked the following critics and curators from around the world to choose what they felt to be the most significant shows and artists of 2005:

**Will Bradley**

*is Visiting Curator at the Wattis Institute for Contemporary Art, San Francisco*

**Raphael Chikukwa**

*is a freelance curator based in Zimbabwe. He recently curated 'Visions of Zimbabwe' at Manchester Art Gallery*

**Suzanne Cotter**

*is Senior Curator at Modern Art Oxford*

**Peter Eleey**

*is Curator and Producer at Creative Time, New York*

**Paulo Herkenhoff**

*is Director of the Museum of Fine Arts, Rio de Janeiro*

**Matthew Higgs**

*is Director and Chief Curator at White Columns, New York*

**Maxine Kopsa**

*is associate editor of Metropolis M and a freelance curator based in Amsterdam*

**Caoimhín Mac Giolla Léith**

*is an art critic and Lecturer at University College, Dublin*

**Chus Martinez**

*is Director of the Frankfurter Kunstverein*

**Tom Morton**

*is a contributing editor of *frieze* and lives in London*

**Daniel Palmer**

*is a Lecturer in the Theory Department of the Faculty of Art and Design, Monash University, Melbourne*

**Emily Pethick**

*is Director of Casco, Office for Art, Design and Theory, Utrecht*

**Nancy Spector**

*is Curator of Contemporary Art at the Solomon R. Guggenheim Museum, New York*

**Polly Staple**

*is editor at large of *frieze*, Curator of Frieze Projects and Talks, and lives in London*

**Jan Verwoert**

*is a contributing editor of *frieze* and lives in Hamburg*

**Tirdad Zolghadr**

*is a freelance curator based in Zurich and an editor of Bidoun*

# SOLO SHOWS

## Will Bradley

'Ours is the time of ready-made artists who occupy their place in an incompetent way and only reaffirm their blatant lack of qualities - who have no influence over the cultural apparatus, even less over its political function', writes **Claire Fontaine**, who is herself a ready-made artist, a rogue android who masquerades as human only because humans themselves behave like robots. 'Foreigners Everywhere', the title of her show at Reena Spaulings in New York, was also, in Arabic translation, the text of a neon sign in the gallery window. This show was a direct reminder of the power of image, text and idea.

## Suzanne Cotter

**Tomma Abts** exquisitely constructed paintings at the Kunsthalle Basel, and **Artur Zmijewski's** concurrent survey show, also at the Kunsthalle, were impressive. The presentation of Zmijewski's film works dating from the late 1990s to the present and the powerful installation of the set for his film *Repetition* (2005), shown in the Polish Pavilion at the Venice Biennial, were a moving exposition of the artist's use of film as an extension of sculptural space to plumb the depths of human behaviour. **Angela Bulloch's** exhibition 'To the Power of Four' at the Secession, Vienna, was a revelation of the potential of her work and has given me a new art hero.

## Peter Eleey

**Mike Kelley's** show 'Day is Done', at Gagosian in New York, finally marks the market's acceptance of this artist's importance. **Olafur Eliasson's** installation of shifting daylight at Malmö Konsthall, Sweden, was more elegant and less spectacular than he can be, and better for it. **Catherine Murphy's** drawings in her show at Lennon Weinberg in New York were so strange they passed beyond her normal pictorial dialectics. In a decrepit warehouse on the coast in Margate, England **Mike Nelson's** characteristically labyrinthine project tied together drug hallucinations with those provoked by the nostalgia of a seaside town.

## Paulo Herkenhoff

**Delson Uchoa** lives in Maceió in north-eastern Brazil. Apart from this show at the Museu de Arte Moderna, Recife, he has rarely shown anywhere, except for a panel in the local airport. He has developed an intimate relationship to painting that recalls Armando Reverón and Bispo do Rosário. A reader of Dante (and father of his own Dante), he constantly searches for a torrid Paradise. He stands alongside Beatriz Milhazes as the contemporary chapter of Brazilian colour lineage formed by Eliseu Visconti, Tarsila do Amaral, Alberto Guignard, Alfredo Volpi, Hélio Oiticica and Cildo Meireles. Other good solo shows this year include **Eliane Prolik** (Pinacoteca do Estado de São Paulo), **Nelson Felix** and **Marcia X** (Paço Imperial, Rio de Janeiro), and **Christiano Rennó** (Gesto Gráfico, Belo Horizonte).

## Matthew Higgs

Is **Mike Kelley's** 'Day is Done' the best show ever? Developed from 30-odd found high-school yearbook photographs of students participating in such extracurricular 'folk entertainments' as plays, religious spectacles, fancy dress days and hazing rituals, it was labyrinthine in both its formal and its emotional complexity. Arranged like a dystopian trade fair, the term *Gesamtkunstwerk* doesn't quite do justice to the vast territory the show both explores and explodes. If I was a young artist encountering Kelley's work for the first time here I would start making things immediately or simply give up.

## Maxine Kopsa

**Francis Alÿs's** 'Seven Walks', organized by Artangel in London, was one of the most thoughtful exhibitions of 2005. This probably had a lot to do with the fact that it was held not in an institution but in an old house with its original fixtures, without any ensuing gimmicky, sentimental pretension.

**'Is Mike Kelley's 'Day is Done' the best show ever? The term *Gesamtkunstwerk* doesn't do justice to the vast territory it explores and explodes'**

Matthew Higgs

## Caoimhín Mac Giolla Léith

At Milton Keynes Gallery **Phil Collins' *el mundo no escuchará*** (The World Won't Listen, 2005) was a heart-aching karaoke compendium of The Smiths' greatest hits, filmed in Bogotá and performed by a motley crew of local fans. **Anri Sala** walks a comparable tightrope between sadism and melancholy. His new video *Long Sorrow* (2005), seen at the Hamburger Bahnhof, added to an already impressive filmography that includes the earlier *Ghostgames* (2001), which I finally caught up with in Eva Meyer-Hermann and Charles Esche's exercise in cultural cross-pollination 'Istanbul-Eindhoven' at the Van Abbemuseum.

## Chus Martinez

**Patty Chang's** video installation *Shangri-La* (2005) at the Hammer Museum, Los Angeles describes the search for the land of eternal youth in the Himalayas. Chang's slapstick anthropology results in a fittingly inscrutable sculpture, which we see being produced in the video: a mirrored chipboard mountain placed on a rotating platform, which according to the artist is 'a kind of a giant sacred mountain prayer wheel crossed with a disco ball'.

4: Romantic Landscapes... Arnold & Partners, Berlin and the artist. © Netko-Solakov. © Kunstlerhaus Tübingen, New York and the artist. Photograph: Party Chang and David Kelley. 7: Zachea National Gallery of Art, Warsaw and the artist. Photograph: Serge Haneböhler. © Kunsthalle Basel 2005



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