

# ARTFORUM

## BEST OF 2005

DECEMBER 2005

I N T E R N A T I O N A L



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From left: **Candice Breitz**, *King (A Portrait of Michael Jackson)*, 2005, sixteen-channel video installation, 42 minutes 20 seconds. **Charlotte Becket**, *The Wishing Well*, 2004, mixed-media. Installation view, Taxter & Spengemann, New York, 2005. **Sarah Sze**, *Proportioned to the Groove*, 2005, mixed-media. Installation view, Marianne Boesky, New York, 2005.

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#### JULIE MEHRETU

Richard Tuttle (San Francisco Museum of Modern Art) Whenever you think you have a handle on Tuttle's work, he flips it over, and it's even more revealing. Each room in this show was configured like one of his pieces. One of the most beautifully articulated retrospectives I've ever seen.

#### DAMIAN LOEB

Julian Opie, "Animals, Buildings, Cars, and People" (Public Art Fund, New York) In the many times I have passed City Hall on my way to J&R for ever more electronic "goodies," I have been continually impressed with different aspects of Opie's work. At times it seems like cute randomness; at others I believe I see intelligent and relevant connections. Either way it's always entertaining and worth a pause (especially the two LED sculptures of walking figures atop the Tweed Courthouse steps).

#### JIM ISERMANN

Amir Zaki, "Spring Through Winter" (MAK Center for Art and Architecture, Los Angeles) Zaki's digitally altered photographs of ubiquitous dystopic icons resonated unforgettably within Rudolph Schindler's utopian masterwork.

#### PAOLA PIVI

Gelitin, *Rabbit* (Artesina, Italy) A huge, huggable, 279-foot-long stuffed pink rabbit atop a peak in the Alps—and it's made of knitted wool!

#### HOPE ATHERTON

"Hayao Miyazaki and Isao Takahata: Masters of Animation" (Museum of Modern Art, New York) This retrospective featured thirteen animated films, from 1968 to 2004, including Miyazaki's two best-known films, *Princess Mononoke* (1997) and *Spirited Away* (2001). Mysterious, dark legends saturated with fantastic, surreal nature. Malevolent thunderclaps, rains of paper birds that shred the skin, an empty train moving across mirror-still water.

#### TAKASHI MURAKAMI

"The Art of Star Wars" (Expo 2005 Aichi, Japan) I was really influenced by the *Star Wars* exhibition that toured in Japan about ten years ago. This time was also terrific!

#### TARA DONOVAN

Sarah Sze (Marianne Boesky, New York) Sze continues to challenge with her precise engineering of materials. The complexity and structural integrity of her work never cease to drag me into a delirium of giddy inspection.

#### DAN COLEN

Rudolph Stingel (Paula Cooper Gallery, New York) I thought of how I would have liked to be a generation or two older just to have had a chance of rolling around with a young Paula Cooper. Rudolph Stingel always surprises and excites me as few others do.

#### CHRISTIAN JANKOWSKI

"La Belgique Visionnaire" ("Visionary Belgian," Palais des Beaux-Arts, Brussels) This group show celebrating Belgium's 175th birthday was the last exhibition curated by Harald Szeemann, mix-and-match curator extraordinaire. Walking into this exhibition, I was struck by the finality of the occasion and wanted to both cry and fucking jump for joy for all the beauty he introduced me to.

#### JONATHAN MEESE

Jörg Immendorff (Nationalgalerie and Contemporary Fine Arts, Berlin) These two simultaneous exhibitions were powerful, risky, and passionate, as one might expect from an artist with such a big heart. Immendorff is an artist who isn't afraid to show his hand.

#### WILLEM DE ROOIJ

Keren Cytter (Kunsthalles Zürich) Cytter's videos reference numerous disciplines and styles, from ancient Greek melodrama to contemporary reality TV. Her intricate narrations, often starring friends and relatives, impress with their formal, conceptual, and dramatic nonconformism. In Zürich, Cytter designed a monumental architectural constellation (imagine Cheops meeting Bilbao) to mirror as well as shelter her tragic and humorous epics.

#### LUIS GISPERT

Candice Breitz (Sonnabend, New York) At a moment when the indolent DJ sampling cut-and-paste trope has permeated every aspect of imagemaking in culture, it's refreshing to see video work that beats the bastard child of appropriation to a bloody pulp. Breitz's new video installation cuts through the muck of cultural theory with diamond precision, leaving a genuinely democratic visceral experience.

#### DANA SCHUTZ

Charlotte Becket (Taxter & Spengemann, New York) Heaps of garbage breathed ever so slightly, while a waterfall of debris had a hand in its own making. Walking into this show of kinetic sculpture—part Rube Goldberg, part absurdist comedy—was like walking into an event in progress. *The Wishing Well*, 2004, hurled projectile flotsam at the audience. It was the first time I have been physically hit by a sculpture.

#### SARAH MORRIS

"Herzog & De Meuron: An Exhibition" (Tate Modern, London) The exhibition here becomes form; viewing debris from the process of making architecture while standing in their building; nothing is finished, simply byproducts of thought. Highlights included the duo's plans for the National Stadium for the 2008 Olympic Games in Beijing.