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

Caomhín 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

January - February 2006 | frieze | 111
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 Biennal, 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 Eleye
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 Malmo 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 Paradiso. He stands alongside Beatriz Milhazes as the contemporary chapter of Brazilian colour lineage formed by Eliu Visconti, Tarsilo 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 Rendón (Gesto Gráfico, Belo Horizonte).

Matthew Higgs
Is Mike Kelley's 'Day is Done' the best show ever? Developed from a 30-odd found high-school yearbook photographs of students participating in 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' 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

Caolínin 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 sadiasm and melancholy. His new video Long Swees (2005), seen at the Hamburger Bahnhof, added to an already impressive filmography that includes the earlier Obstockmen (2001), which I finally caught up with in Eva Meyer-Hermann and Charles Esch'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 fitfully 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'.