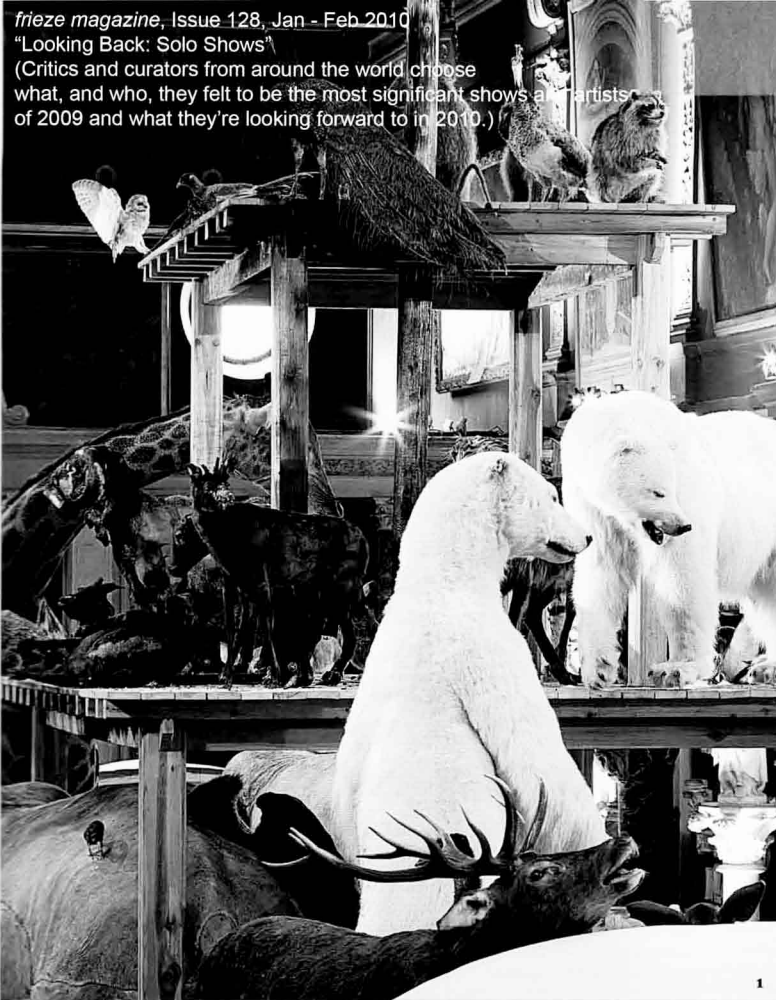


"Looking Back: Solo Shows"

(Critics and curators from around the world choose what, and who, they felt to be the most significant shows of 2009 and what they're looking forward to in 2010.)



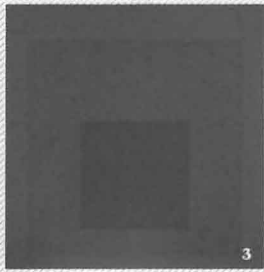
Elizabeth Ann Macgregor
 In Australia, 2009 began with the much-anticipated Andreas Gursky show at the National Gallery of Victoria, Melbourne. At the Australian Centre for Contemporary Art, David Noonan's strange, unearthly, cut-out figures stepped off the canvases and onto the stage of the gallery to great effect. The exhibition was a welcome return home for an artist now living in the UK. Other notable shows were the 20-year survey of the work of Kathy Temin at Heide Art Museum, Melbourne, and Rosemary Laing at University of Queensland Art Museum, Brisbane.

Bob Nickas

Huang Yong Ping's incredible menagerie, *Arche* (2009) – some of which had been burned in a fire at the famous Parisian taxidermist, Deyrolle – was shown to great effect in the Chapelle des Beaux-Arts of the Ecole des Beaux-Arts in Paris. Surrounded by the architecture, the paintings and, most suggestively, the marble statues of animals, this Noah's Ark of an installation was an eerie still life. In New York, the conceptual dandy Guy de Cointet lived on at Greene Naftali. **The level of craftsmanship and strangeness in the work of Barry X Ball (at Salon 94, New York), is always high, but the recent stone sculptures based on two Baroque masterpieces, Antonio Corradini's *La Purità* (Purity, or the Veiled Girl, 1720–5) and Orazio Marinali's *La Invidia* (Envy, c.1700), are unlike anything being done today. Next up is his transformation of the Roman-era Hermaphrodite sculpture in the collection of the Louvre.** William Eggleston at Fondation Cartier, Paris: he takes a picture in Paris and it might as well be Memphis. Many of the French visitors were not amused. Huma Bhabha and Jason Fox at Andrea Rosen, New York: the poetic/politics of the macabre. Dan Graham at MoCA, Los Angeles. Lutz Bacher, 'My Secret Life' at P.S.1, New York. Josh Smith: masterful, improvisatory wall paintings at the Centre d'art contemporain in Geneva. Basil Wolverton's insane drawings, mostly from the 1950s and '60s, many of which were for *Mad* magazine, at Gladstone Gallery, New York, organized by Cameron Jamie; a small side room of drawings filled with apocalyptic visions was superb. 'Emory Douglas: Black Panther' at New York's New Museum, organized by Sam Durant. Verne Dawson, one of our finest time-travelling storytellers, at Gavin Brown's enterprise, New York. Unica Zürn at The Drawing Center, New York, organized by João Ribas. Gustav Metzger, the pioneer of auto-destructive art, at the Serpentine Gallery, London, if only for the installation *Kill The Cars* (1996),

friend and colleague, John Baldessari, debuted at Tate Modern, London, is heading in the opposite direction (it opens 20 June at Los Angeles County Museum of Art, and 17 October at the Metropolitan Museum of Art, New York). I used to think of Baldessari as the West Coast fox to Weiner's East Coast hedgehog. This was silly. It grossly underestimated the wily multifariousness so evident in Weiner's cornucopian retrospective, whereas Baldessari's show bore witness to a remarkable consistency of attitude over the

past half-century. The Tate exhibition, like its accompanying catalogue, was classically organized, plainspoken and, above all, delightful. At the end of a weekend trip to an art-packed Munich boasting major institutional shows by Monica Bonvicini, Tom Burr, Zoe Leonard, Thomas Schütte and Thomas Zipp. I walked into Lutz Bacher's solo show, 'Do You Love Me?', at the Kunstverein. It was so brimful of semi-demented energy that it trumped everything I'd seen over the previous two days.



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