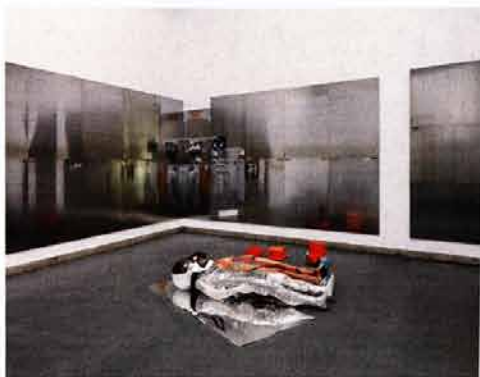


The Artists' Artists

To take stock of the past year, *Artforum* contacted an international group of artists to find out which exhibitions were, in their eyes, the very best of 2007.

Spread, from left: **Isa Genzken, *Oil*, 2007**, mixed media. Installation view, German pavilion, 52nd Venice Biennale. Photo: Jan Bitter. **Daniel Mendel-Black, #69, 2006**, acrylic and oil on polyflax, 30 1/2 x 23 1/2". **Ceal Floyer, *Double Act*, 2006**, photographic gobo, gobo holder, and theater light. Installation view, Swiss Institute, New York, 2007. Photo: Roberto D'Addona. **Richard Hawkins, *Bordello on rue St. Lazare* (detail), 2007**, altered dollhouse and table, 74 x 37 x 37". Photo: Fredrik Nilsen. **Enrico David, *Spring Session Men* (detail), 2003**, mixed media, dimensions variable.



ELIZABETH PEYTON

Isa Genzken, *Oil* (German Pavilion, Venice Biennale) This installation was devastating and poetic, concisely capturing the beauty and tragedy of the world we live in. That Genzken finds a way to make such huge statements in an abstract, nonliteral way while creating magically beautiful objects is monumental.

MIRIAM BÄCKSTRÖM

Isa Genzken, *Oil* (German Pavilion, Venice Biennale) An overwhelming demonstration of what the concept of "deep texture" might mean if it existed. An uncannily precise and rhythmic arrangement of things (carry-on bags, stuffed owls, Venetian masks, astronaut suits) that transformed the objects into particles of thought. And the installation was fun too!

JOSEPHINE MECKSEPER

Isa Genzken (David Zwirner Gallery, New York; German Pavilion, Venice Biennale) I like the controlled anarchy of Genzken's work. Fearlessness and perversity came together in the New York exhibition, which combined wheelchairs, strollers, crutches, and umbrellas. In her Venice *Oil* odyssey (which she originally called *Leonardo Incognito*), manic attention to detail and tender personalization (such as posters of cats) underwrote her reflections on history and the current plight of humanity. These two installations only reinforce Genzken's stature as one of the most commanding artists of our time.