

BEST OF 2011

This December, *Artforum* invited preeminent artists, critics, and curators from near and far to cast an expert eye on the year in art. Twelve contributors count down their top ten highlights of 2011, while four others single out luminary exhibitions. Of course, beyond the pervious edges of the art world, other potent images and experiences present themselves. Amid the momentous unrest sweeping the globe, cultural theorist **ARIELLA AZOULAY** and critic **NEGAR AZIMI** seek to address new forms of signification and protest in our time. The number one picks from each of this year's contributors have been reproduced below. For the rest of the bests, take a look at the December issue of *Artforum*.

SUBSCRIBE



Melvin Moti, *No Show*, 2004, color film in 16 mm transferred to video, 24 minutes. Production still. From "Un lugar fuera de la historia" (A Place out of History).

CUAUHTÉMOC MEDINA

"Un Lugar Fuera De La Historia" (A Place Out of History) (Museo Tamayo, Mexico; curated by Magalí Arriola and Magnolia de la Garza) As we all know, art is a shadowy realm where social elites, bohemian *enragés*, and shifty impresarios rub shoulders, gossip, and share beds with the enemy. Small wonder that this club has counted among its members Sir Anthony Blunt, director of the Courtauld Institute of Art and member of the "Cambridge Five" ring of spies; Han van Meegeren, forger of Vermeers; painter Domingo Malagón Alea, who led a clandestine Communist unit under Franco; and Conceptual artist Nedko Solakov, who, in *Top Secret*, 1989–90, documented his collaboration with the Bulgarian secret police. Magalí Arriola's exhibition thrillingly linked those double agents to artists exploring undercover agency such as Melvin Moti, Jill Magid, and Hito Steyerl and to a posthumous novel by critic Olivier Debroise.