

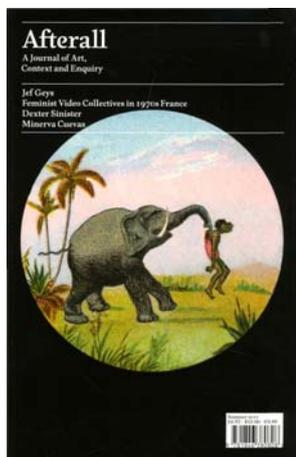


BOLETÍN DE SUMARIOS

06/2011

CENTRO ANDALUZ DE ARTE CONTEMPORANEO

DEPARTAMENTO DE DOCUMENTACION



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Visit www.artforum.com to view videos and other web-exclusive content related to this issue.

Cover: Josh Smith, *Untitled* (detail), 2011, mixed media on panel, eight parts, overall 10' x 15' 8". (See page 366.)

From top: Wynn Chamberlain, *Brand X*, 1969, still from a color film in 16 mm, 86 minutes. Willem de Kooning, *Painting I* (detail), 1948, enamel, oil on canvas, 42 1/2 x 56 1/4". © The Willem de Kooning Foundation/Artists Rights Society (ARS), New York. Rodney Graham, *Inverted Drip Painting #47* (detail), 2009, acrylic on linen, 73 x 57 1/2". Richard Hawkins, *Untitled (Slash/Twombly)* (detail), 1992, altered book, 12 x 17" (open).



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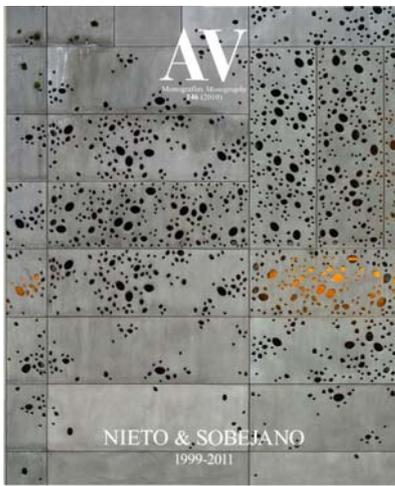
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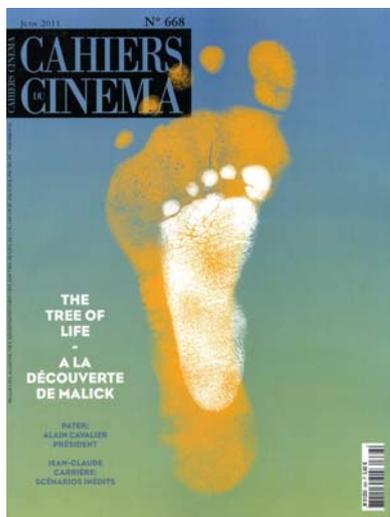
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de Terrence Malick
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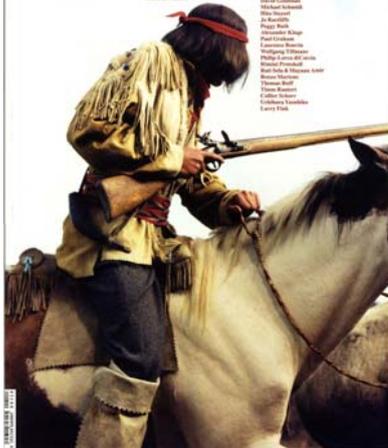
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4. CURRENT SHOWS: Temporary Stedelijk 2 at
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Anthea Hamilton
Man Arch (Pasta)
- proposal for a ?
2010-11
Image from a
storyboard for a
forthcoming film
p.146 'Body Image'



frieze 20

To celebrate 20 years of frieze magazine,
throughout 2011 the editors of *frieze* are inviting
a range of writers, artists and curators from
around world to pick their favourite ten articles
from the magazine archive as well as their
favourite frieze cover. Read the responses from
Jens Hoffman, Sally O'Reilly, Sean O'Toole
and Polly Staple, among others at: www.frieze.com/20

ERRATUM
In 'Music' by Eric Morse in issue 139 of *frieze*
the cover art work for *Venice* and *Black Sea* was
mistakenly credited to Tina Frank. They should
have been credited to Jon Wozencroft.

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June·July·August 2011

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The sculptures and installations of **Anthea Hamilton** stage the complexities of interpretation and desire by *Martin Herbert*

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On the 150th anniversary of Italy's unification, curators and critics respond to the country's political crisis and its effect on cultural institutions led by *Barbara Casavecchia*, with *Gabriella Belli*, *Cecilia Canziani*, *Massimiliano Gioni*, *Francesco Manacorda* and *Alessandro Rabottini*

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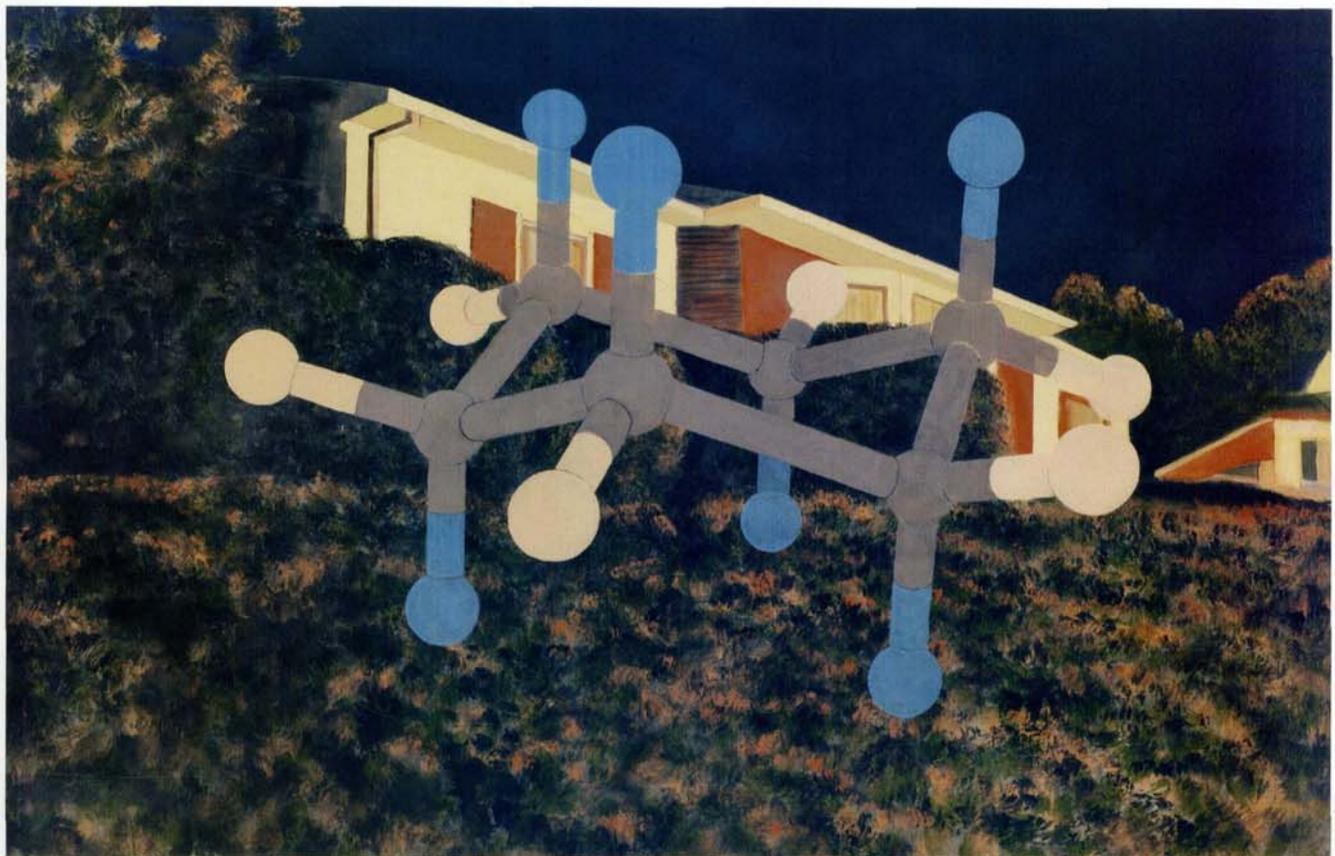
Working between documentaries and blockbusters, Brazilian director **José Padilha** is reviving the legacy of neo-realism by *Bert Rebhandl*

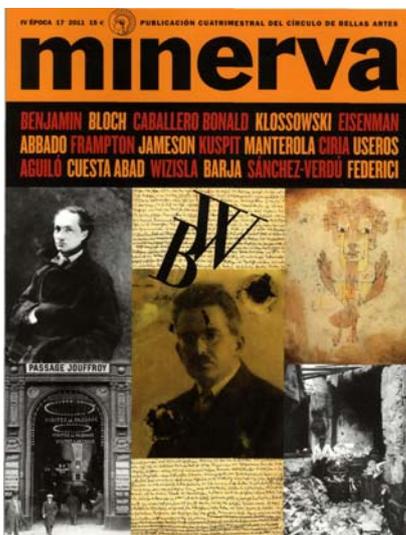
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Lee Ufan talks to *Melissa Chiu* about his five decades as an artist, writer and philosopher

William Leavitt
Solvent Molecule
2009
Acrylic on linen
1.1x1.8 m
p.160 'California Dreaming'





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Seit 1990 ist es den Verantwortlichen des Parks Sanssouci wieder möglich, Carraramarmor zu kaufen, um die zum Teil hochwertigen Gartenskulpturen durch ebenso hochwertige Kopien zu ersetzen. Sie werden handwerklich material- und werkgerecht im Punktierverfahren nach dem Original neu geschaffen. Im April wurde mit dem Französischen Rondell das aufwendigste Vorhaben wiedereröffnet. | S. 11f.



Drei Institutionen, drei Mal Berliner Mauer: Die Gedenkstätte Berliner Mauer eröffnet an der Bernauer Straße den dritten Teil ihrer Außenausstellung. Die Stiftung Haus der Geschichte der Bundesrepublik Deutschland nutzt künftig den »Tränenpalast« am Bhf. Friedrichstraße als Gedenkort. Das AlliiertenMuseum in Zehlendorf widmet sich der Berlin-Krise und dem daraus resultierenden Mauerbau. | S. 44, 46, 84

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»Die große Welle bei Kanagawa« ist wohl der bekannteste Holzschnitt des japanischen Künstlers Hokusai, dessen Werk spätestens ab dem 19. Jahrhundert ganz Europa in seinen Bann zog. Aber auch seine Landschaftsansichten, Romanillustrationen und Bilder schöner Frauen verzaubern noch heute. Für einige Wochen gewährt der Martin-Gropius-Bau Einblick in das Werk des genialen Hokusai. | S. 75 ff.



Seit der Erfindung der Fotografie sind Blumen im Naturzusammenhang, als wissenschaftliche Objekte oder als Liebeserklärung ein häufig gewähltes Sujet. Neuerdings benutzen Fotografinnen und Fotografen Blumen gerne als experimentelles, dekoratives und symbolträchtiges Material. Davon vermittelt eine Ausstellung in der Alfred-Ehrhard-Stiftung einen großartigen Eindruck. | S. 70 ff.

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Andrew V. Uroskie
Robert Slifkin
Rubén Gallo

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Cinema of Disjunction*
Now Man's Bound to Fail, More
*Freud's Mexican Antiquities:
Psychoanalysis and Human Sacrifice*
Recessional Aesthetics: An Exchange

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Back cover: Dara Birnbaum. Kiss the Girls, Make Them Cry. 1979. Courtesy of the artist and Marian Goodman Gallery, New York / Paris.

Revista de Occidente



VIDA Y COSMOS

CUANDO LA BIOLOGÍA SALE AL ESPACIO

DANIEL MARTÍN MAYORGA • JAVIER R. GOICOECHEA
JOSÉ CERNICHARO • CARLOS BRIONES • FELIPE GÓMEZ GÓMEZ

LOS IMPUESTOS EN EL ESTADO DEMOCRÁTICO

LA «FISCALIDAD DICHOSA» DE PETER SLOTERDIJK
MANUEL ARIAS MALDONADO • AXEL HONNETH • ENRIQUE BARÓN

DOS MIRADAS SOBRE BORGES

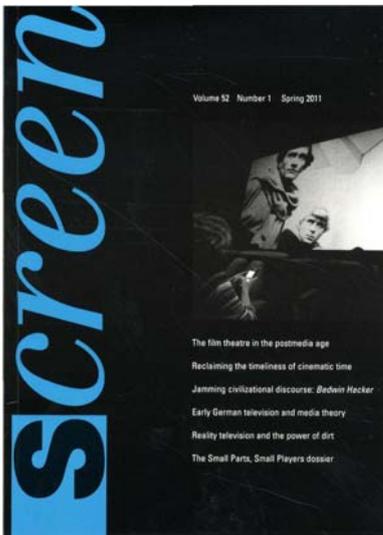
MARIO PAOLETTI • BLAS MATAMORO

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issue editor

John Caughie

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A still from Artaud *Double Bill* by Atom Egoyan, an episode in the omnibus film *Chacun son cinéma ou Ce petit coup au coeur quand la lumière s'éteint et que le film commence* (France, 2007)

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Cornelio Wall Fehr in *Silent Light*
(Carlos Reygadas, *No Dream Cinema*
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Image from Palisades Tartan Video
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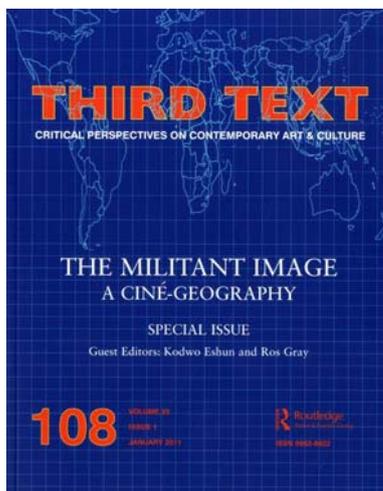
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THIRD TEXT

CRITICAL PERSPECTIVES ON CONTEMPORARY ART & CULTURE

108 VOLUME 25 ISSUE 1 JANUARY 2011

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Guest Editors: Kodwo Eshun and Ros Gray

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