



BOLETÍN DE SUMARIOS

11/2011 – [I]

CENTRO ANDALUZ DE ARTE CONTEMPORANEO

DEPARTAMENTO DE DOCUMENTACION



Afterall Autumn/Winter 2011 **A Journal of Art, Context and Enquiry**

28

2	Foreword – Nuria Enguita Mayo	Artists Ricardo Basbaum
5	Events, Works, Exhibitions TROPICAMP: PRE- and POST-TROPICÁLIA at Once: Some Contextual Notes on Hélio Oiticica's 1971 Text – Max Jorge Hinderer Cruz	81 Ricardo Basbaum, Or That Elusive Object of Emancipation – Pablo Lafuente
17	MARIO MONTEZ, TROPICAMP – Hélio Oiticica	91 Post-Participatory Participation – Ricardo Basbaum
	Artists Jean-Luc Moulène	Contexts 103 'Dig the Diversity in Unity': AfriCOBRA's Black Family – Rebecca Zorach
25	Jean-Luc Moulène: A 'Plasticien' – Caroline Hancock	Artists Lia Perjovschi
35	Jean-Luc Moulène: Photography as Training Manual – Sophie Berrebi	115 Lia Perjovschi: Economy and Collection of Care in Transition – Ovidiu Țichindeleanu
43	Contexts Unrepresentable Enemies: On the Legacy of Guy Debord and the Situationist International – Tom McDonough	Contexts 125 Semiotic Ghosts: Science Fiction and Historicism – Peio Aguirre
	Artists Emily Wardill	135 Contributors
59	Circuits and Subterfuge: Emily Wardill and the Body Imaginary – Melissa Gronlund	
69	The Allegorical Impulse, Revisited: Emily Wardill, in Fragments – Dieter Roelstraete	



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REPORTS

2 GLOBAL SPECTACLE
Caroline Bagenal

4 FRESH FACE, FRESH CONCEPT
Bill Kouwenhoven

FEATURES

6 OLD THEMES, NEW VARIATIONS:
THE WORK OF KATE GILMORE
Harry J. Weil

9 IS THIS HOW IT ENDS OR WHAT?:
VERNON FISHER, IMAGE/TEXT,
AND THE POSTMODERN NARRATIVE
UNDER ERASURE
Diane D. McGurran

13 PATRICK CARIOU VERSUS
RICHARD PRINCE: PROBLEMS
WITH APPROPRIATION
Jill Conner

EXHIBITION REVIEWS

18 UNDER THE SURFACE
Harriet Riches

19 PLAYER VS. PLAYED
Jody Zellen

22 MUTATING MEMES
Colette Copeland

24 ZEITGEIST OF THE TWENTY-FIRST
CENTURY
Lucy Bowditch

25 LIGHT TO SEE THE BEGINNING
Luke Strosnider

27 LOST 40 LIMITED
Suzanne Szucs

28 HIDDEN POWERS
Media Farzin

30 BEYOND THE BOMBING RANGE
S.A. Bachman

33 FREEZE FRAME
Scott Turri

BOOK REVIEWS

34 SPECULARY TACTICS
Colin Edgington

35 IT WORKS
Adair Rounthwaite

DVD REVIEW

36 CRASHING THE BOYS' CLUB
Patrick Friel

ETC.

37 MEDIA NOTED AND RECEIVED

PORTFOLIO

REARRANGING CANON BALLS
Margot Long
(INSIDE COVER SPREAD)

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Afterimage is published bimonthly (July/Aug., Sept./Oct., Nov./Dec., Jan./Feb., March/April, May/June) by the Visual Studies Workshop, a nonprofit organization founded in 1969 to promote and support the media arts, at 31 Prince Street, Rochester, NY 14607. Director, Visual Studies Workshop: Tate Shaw, Assistant Director: Kristen Merola. Board of Trustees: Virginia Bachelet, Eric M. Fairchild, David Cay Johnston, Staffan Lundback, Joan Lyons, Nathan Lyons, Doug Manchec, Lois Niland, Lindsay Olson, Marni Shindelman, James Silverman, Robert Wiley.

Afterimage [ISSN #03007472] November/December 2011, Volume 39, no. 3.

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MI 48106-1346. Phone: (734) 761-4700. The Visual Studies Workshop is supported in part by public funds from the New York State Council on the Arts, the National Endowment for the Arts, the County of Monroe, and by private contributions from individuals and foundations.

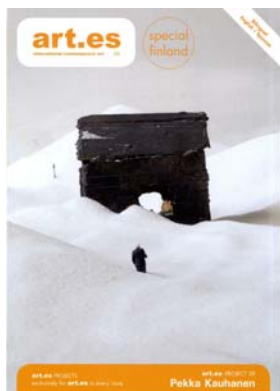
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Periodicals postage paid at Rochester, NY. POSTMASTER: Send address changes to *Afterimage*, 31 Prince Street, Rochester, NY 14607.



Cover

Video still from the installation "The End" (2008) by Ragnar Kjartansson; courtesy the artist; Luhring Augustine, New York; and Galleri i8, Reykjavik



índice ~ index

Secciones / sections

Autor / author pg.

Reflexión / Reflections

- ~ Datos sobre el arte de Finlandia Marek Claassen 33
Facts about Finnish art
- ~ Adel Abidin, el artista radicante Celeste Bena de Rette & Javier Panera 37
Adel Abidin, the radicant artist
- ~ La Escuela de Fotografía de Helsinki Timothy Persons 42
The Helsinki School of Photography

Proyecto art.es / art.es Project

- ~ Pekka Kauhanen: interpreta esto / Pekka Kauhanen: interpret this Pessi Raufio 47
- ~ Paisaje susurrante / Whispering landscape (2011) Pekka Kauhanen 53

Media Art

- ~ MUU: el otro arte de Finlandia / MUU: Finland's other art Pau Waelder 66

Cine / Film

- ~ De regreso al paraíso verde / Back to the Green Paradise Jorge D. González 69

Entrevista / Interview

- ~ Entrevista con Markku Valkonen: Director del EMMA / Interview with Markku Valkonen: Director of EMMA Fernando Galán 72
- ~ Entrevista con Eija-Liisa Ahtila / Interview with Eija-Liisa Ahtila Fernando Galán 76
- ~ Entrevista con Janne Sirén (Director del Museo de Arte de Helsinki y representante de la ciudad para el Estudio Guggenheim Helsinki) Pilar Ribal 80
Interview with Janne Sirén (Director of The Helsinki Art Museum and City Representative in the Guggenheim Helsinki Study)

Obra y Palabra / Work and Word

- ~ Anna Tuori 84
- ~ Charles Sandison 86
- ~ Tea Mäkipää 88
- ~ Niko Luoma 90

Exposiciones / Exhibitions

- ~ Momentos colectivos únicos / Collective unique moments... (Liisa Lounila) Roger Gustafsson 92
- ~ La relatividad de la percepción / Relativism of perception (Ola Kolehmainen) Fernando Galán 93
- ~ La Nación como una Estructura Inestable / The Nation as Unstable Structure (Vesa-Pekka Rannikko) Paco Barragán 94

Diseño / Design

- ~ Luz es Vida (...especialmente en Finlandia) Tiina Alvesalo 95
Light is Life (...especially in Finland)

Turku

- ~ Turku, Capital Europea de la Cultura 2011 (Conversación con Suvi Innilä, Directora) Elina Teerijoki 100
Turku, European Capital of Culture 2011 (Conversation with Suvi Innilä, Director)

¿Qué pasa en...? / What's going on in...?

- ~ ¿Qué pasa en... Finlandia? Roger Gustafsson 105
What's going on in...Finland?

Libros / Books

- ~ Arctic Hysteria / Arctic Hysteria Juan Albarrán 113



ARTnews

September 2011

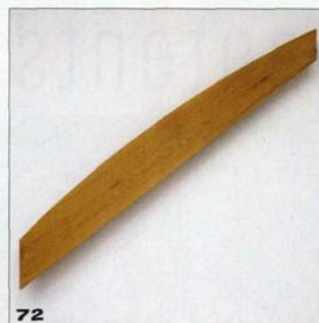
Departments



31



48



72

31 Art Talk

Michael Petry, Matthew Barney, Kara Walker, Mona Hatoum, Subodh Gupta, Pae White, Kiki Smith, Maurizio Cattelan, Jorge Pardo, Richard Rand, Wim Pijbes, Jenny Reynaerts, Orly Genger, Jaclyn Mayer, Xu Bing, John Ravenal, Moby, Damian Loeb, Inka Essenhigh, Duke Riley, Luis Gispert, Constance Margulies, Matt Jones, FriendsWithYou, Rita Ackermann, Bonnie Clearwater, Martin Z. Margulies

48 News

NEW YORK A terrible beauty? Museums grapple with 9/11 **SPOTLIGHT** Designing mind: Bill Moggridge **WARSAW** Hidden no more: The Polish contemporary-art scene shakes off its past **STUTTGART, GERMANY** Giacometti mystery continues **LONDON** Green Gallery expands **IN MEMORIAM** Lucian Freud; Cy Twombly

72 Looking at Art

Ahead of the Curve: Ellsworth Kelly's sculpture, subject of a show at Boston's Museum of Fine Arts, makes the complex simple and the simple complex

Lilly Wei

128 Critic's Pick

Diana Rattray: Remembrance of Things Pastel

David Galloway

COVER Samuel Wilkinson, *Vessel and Plumen 001 (detail)*, 2010, mouth-blown tinted-glass lamp produced by Decode and low-energy lightbulb produced by Hulger, 16½" x 9" and 7½" x 4" x 3¼". Courtesy Decode, London. See story, page 90

106 Reviews

NEW YORK



Dorothea Rockburne
Sol LeWitt
Damian Loeb
Koo Jeong A
Boris Mikhailov
Mark Grotjahn
Elizabeth Catlett

William T. Wiley
Ali Banisadr
Alan Shields
Kate Shepherd
John Evans
Fernando Bryce
Julia Mandle and
Gayle Wells
Mandle
Barry Frydlander
John Mack
Iké Udé
Paul G. Oxborough

NATIONAL

Chicago
Fujinuma Noboru
Houston
Heinrich Kühn

Philadelphia
Sheila Hicks
Kent, Connecticut
"Group Exhibition 6"
Portland, Maine
2011 Portland
Museum of Art
Biennial
Sewickley, Pennsylvania



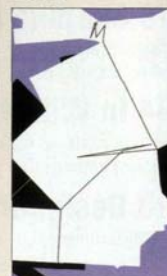
Michel Hersen and
Rafaelo Kazakov

Miami
Sebastian Spreng
Washington, D.C.
"Image/Fame/
Memory"
Fullerton, California
Manuel Pardo

INTERNATIONAL

London
Tracey Emin
Marie Amar and Pino
Pascali
Basel
Constantin Brancusi
and Richard Serra
Paris
Michal Rovner

Berlin

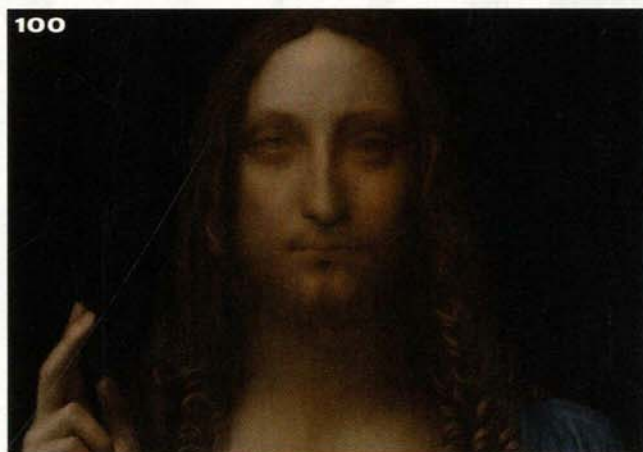


Manfred Mohr
Edinburgh
Jean-Marc
Bustamante
Amsterdam
Terry Rodgers

September 2011

Contents

www.artnews.com



Features

78 Shaping de Kooning's Legacy

Behind the scenes of the artist's long-awaited retrospective at MoMA are not only curators but also dealers, lawyers, collectors, and heirs

Kelly Devine Thomas

84 In With the Old

With portraits of men of color in trendy ghetto gear posed in attitudes copied from the Old Masters, Kehinde Wiley aims to "make paintings that matter in the 21st century"

Ann Landi

90 Designers to Watch

90 Sculpting the Lightbulb: Samuel Wilkinson

92 Garage to Grotto: Rich Brilliant Willing

94 On the Superfront Lines: Mitch McEwen

96 Rocks, Shoots, Leaves: Bijoy Jain

98 From Z-A to Y: Guy Zucker

Trent Morse

Stephanie Murg

Rachel Wolff

Madhu Jain

Rachel Wolff

100 Rediscovering a Leonardo

How experts around the world concluded that "Salvator Mundi" was a lost work by the master

Milton Esterow

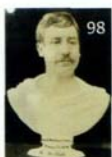


Contenido

Septiembre – Noviembre 2011



84



98



92



104



114



110



126



124

- 78 **Mateo López**
Reflexiones en torno al dibujo
Ivonne Pini
- 84 **Bienal de Venecia 2011**
Una bienal de campo expandido
Carlos Jiménez
- 92 **Larissa Marangoni**
Saborear el postminimalismo
Amalina Bomnin
- Fotografía**
- 98 **PHotoEspaña**
El rostro y la identificación, el retrato
y la fantasía
Carlos Jiménez
- 104 **Humberto Vélez**
El artista ciudadano
Luis Camnitzer
- Fotografía**
- 110 **Fotográfica Bogotá 2011**
IV Encuentro Internacional de Fotografía
Ricardo Arcos Palma



118

- Exposición**
- 114 **Juan Fernando Herrán**
Espina dorsal. NC-Arte
Ricardo Arcos Palma
- 118 **Una ciudad, un puente, una silla.**
Tras el rastro de
César Jannello
Carolina Muzi
- Primer plano**
- 124 **Francis Alÿs ***
Una Historia de Engaños
Richard Leslie
- Primer plano**
- 126 **José Bedia**
y la metamorfosis
Carlos Jiménez
- 128 **Crónicas**
- 154 **Exposiciones colectivas**
- 163 **Guía de galerías y museos**
- 185 **Reseñas de libros**
- 186 **Libros y catálogos**
- 188 **Libros para la venta**

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ArtNexus (ISSN 0121-5639) is published quarterly, in January, April, August and October by Arte En Colombia, Inc., 12500 N.E. 8th Avenue, 2nd Floor, North Miami, FL 33161. Annual subscriptions are \$32.00 in the USA, Colombia and Puerto Rico; \$56 in Canada, Venezuela and Panamá; \$56 else where in Latin America and \$60 in all other countries. Periodicals Postage is paid at Miami, FL. **POSTMASTER:** Send address changes to ArtNexus 12500 N.E. 8th Avenue, 2nd Floor, North Miami, FL 33161.

Crónicas



- 128 **Marco Ospina**, *Fundación Gilberto Alzate Avendaño*
 128 **Matías Duville**, *Nueveochenta*
 129 **Mónica Meira**, *Galería Club El Nogal*
 130 **Germán Arrubla**, *Espacio ArtNexus*
 131 **Pablo Tamayo**, *Galería La Cometa*
 132 **Grete Stern**, *Malba-Fundación Costantini*
 132 **Eduardo Médici**, *Galería Rubbers*
 133 **Román Vitali**, *Galería Ruth Benzacar*
 134 **Magdalena Fernández**,
Periférico Caracas/Arte Contemporáneo
 134 **Antonio Briceño**, *Centro Cultural B.O.D. – Corp Banca*
 135 **Julio Pacheco Rivas**, *Galería La Cuadra*
 136 **Melanie Smith**, *Museo de Arte de Lima*
 138 **Mariella Agois**, *Galería Lucía de la Puente*
 138 **Elías Heim**, *Museo de Arte Moderno*
 139 **Graciela Iturbide**, *Museo de Arte Moderno*
 140 **Pablo Cano**, *MoCA*
 141 **Graciela Sacco**, *Diana Lowenstein*
Fine Arts Gallery

- 142 **Santiago Rodríguez Olazábal**,
Pan American Art Projects
 143 **Pedro Reyes**, *Guggenheim Museum*
 144 **Consuelo Castañeda**, *Americas Society*
 145 **Regina Silveira**, *Alexander Gray Associates*
 146 **Valdir Cruz**, *Throckmorton Fine Art*
 147 **Roberto Fabelo**, *Museo de Arte Contemporáneo*
 148 **Arlés del Río**, *Legacy Fine Art*
 149 **Demián Flores**, *Galerie Talmart*
 149 **Saúl Kaminer**, *Galerie Thessa Herold*
 150 **Milton Becerra**, *Galerie 13 JM*
 151 **Jesús "Bubu" Negrón**, *Chemi's Room*
 152 **Laura Belém**, *Galería Luisa Strina*
 153 **Alex Cerveny**, *Casa Triángulo*

Exposiciones Colectivas



- 154 **Crisisss**.
América Latina, arte y confrontación, 1919-2010
Centro Atlántico de Arte Moderno, CAAM
Las Palmas, Gran Canaria
 156 **The (S) Files 2011**
El Museo del Barrio
Nueva York, NY

- 158 **Transurbaniac**
Museo Universitario de Arte Contemporáneo
MUAC
México D.F.
 160 **Ya sé leer: imagen y texto en el**
arte latinoamericano
Centro de Arte Contemporáneo Wifredo Lam
Galería Villena
La Habana, Cuba



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ART PAPERS

Editor's Desk 9

"Excuse me" (a touch surprised): Jim Nutt 18

In a rare interview with Jim Nutt, John McKinnon discusses the concept of the grotesque and the varied influences that converge in his work.

Noteworthy: the editor's picks of notable shows

38 Portland, OR +

40 Liverpool, UK

42 London

The People's Biennial

Touched: Liverpool Biennial 2010

Polytechnic

Katherine Bovee

Regine Basha

Pil + Galia Kollektiv

on the cover

Fernando García Dory, *Reclaimed Sculpture 2*, 2009, from the *2nd Chance Series*, pencil on disposable paper cup, paper ticket, 17 x 14 x 21 cm (courtesy of the artist)

ART PAPERS is about contemporary art. That's all we've been about for thirty years—stubbornly, unpredictably, and reliably. We understand contemporary art as a constellation of practices variably wielding ideas, images, space, sound, materials, encounters, discourse, and text. We also define it as a permeable realm subjected to the multiple, changing, and incessant pressures of contemporary life. That explains our fierce and unruly curiosity.

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**Beneath the Bureaucracy,
the Beach:
Fernando García Dory 24**

Chris Fite-Wassilak probes the pastoral utopianism at play in García Dory's work, which spans the spectrum of legislative consultation, social intervention, and aesthetic action.

**From Readymade to
Readybought: JODI and the Ongoing
History of Computer Art 30**

Niels Van Tomme catches up with JODI to explore the import of conceptual art, mass media, and contradiction in their work.

Future Anterior: an index to contemporary art's imminent history

- | | | | | | | | |
|-----------|-----------------|--------------------------------|--------------------------------|-----------|-----------------|-----------------------------------|----------------------------|
| 42 | Atlanta | Free People of Colour | <i>Felicia Feaster</i> | 50 | Miami | Daniel Arsham + | |
| | Atlanta | Brian Dettmer | <i>Felicia Feaster</i> | | | Jonah Bokaer | <i>Annie Hollingsworth</i> |
| | Cambridge, MA | Frances Stark | <i>Evan J. Garza</i> | | Minneapolis | Eiko + Koma | <i>Grant Johnson</i> |
| 44 | Chattanooga, TN | Rose Freymuth-Frazier + | | 52 | New Orleans | Lesley Dill | <i>D. Eric Bookhardt</i> |
| | | Michael Vasquez | <i>Denise Stewart-Sanabria</i> | | New York | Knight's Move | <i>Johan Lundh</i> |
| | Chicago | Mark Booth | <i>Wendy Koenig</i> | | Paris | Dynasty | <i>Todd Meyers</i> |
| | Chicago | Derek Chan | <i>Karsten Lund</i> | 54 | Philadelphia | Anne Chu + Matthew Monahan | <i>Edward Epstein</i> |
| 46 | Chicago | X-Treme Studio | <i>Melissa Potter</i> | | Pittsburgh | Whatever it Takes | <i>Curt Riegelneegg</i> |
| | Columbus, GA | Avantika Bawa | <i>Shannon Fitzgerald</i> | | Pittsburgh | Forum 65: Reanimation | <i>Grant Johnson</i> |
| | Helsinki | Tuomo Kangasmaa | <i>John Gayer</i> | 56 | San Antonio, TX | On the Road | <i>Noah Simblist</i> |
| 48 | London | Hussein Chalayan | <i>Sophie Arquette</i> | | Troy, AL | Judy Major-Girardin + | |
| | London | Nina Beier | <i>Chris Fite-Wassilak</i> | 58 | Wilmington, DE | Scott Stephens | <i>Dorothy M. Joiner</i> |
| | Miami | Profane Expressions | <i>Gean Moreno</i> | | | David Mabb | <i>Edward Epstein</i> |

donate **8**
subscribe **16**
rewind **16**
advertise **64**
live **64**



Dossier: ¿Cómo utilizar la crisis? / How to use the Crisis?

- 6 **Qué hacer en tiempos furtivos. (Arte, cultura, crisis)**
What To Do in Furtive Times. (Art, Culture, Crisis)
ALICIA MURRIÁ

10 **Opiniones / Opinions**

Francesca Llopis

Presidenta de la Unión de Asociaciones de Artistas Visuales
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del documento Estrategia para las Artes Visuales
*Coordinator of the Working Group for the drafting
of a Strategy for the Visual Arts.*

- 40 **Postcrisis en la Argentina después de 2001**
Post-Crisis in Argentina After 2001
ANDREA GIUNTA

- 50 **Conversación con Antonio Negri y Michael Hardt**
Conversation with Antonio Negri and Michael Hardt
PEDRO MEDINA

Páginas Centrales / Central Pages

- 54 **Intervención de / Intervention by**
Enrique Larroy
62 **Laura Torrado**
Leche negra del alba / Black Milk of Daybreak
MARIANO NAVARRO

Cine / Cinema

- 74 **Le quattro volte**
IRENE BONILLA

Música / Music

- 76 **Keith Rowe**
JOSÉ MANUEL COSTA

Libros / Books

- 78 **Gustavo Marrone**
No apagar la luz / Don't Turn Out the Light
LUIS FRANCISCO PÉREZ

Críticas de exposiciones / Reviews of Exhibitions

- 80 **8ª Bienal de Mercosur: Ensayos de Geopoética**
8th Biennial of Mercosur. Essays on Geopoetics
Varias sedes / Various Spaces, Porto Alegre
MIGUEL A. PÉREZ
- 84 **Dublin Contemporary Art 2011**
Earlsfort Terrace y otras sedes / and others spaces
MARIANO NAVARRO
- 88 **12ª Bienal de Estambul**
12th Istanbul Biennial
Varias sedes / Various Spaces
MIGUEL A. LÓPEZ
- 92 **Sofía Jack**
Todo lo sólido se desvanece en el aire
Everything Solid Vanishes into Thin Air
Galería Fúcares, Madrid
SUSET SÁNCHEZ
- 96 **Laylah Ali + Abigail Lazcoz**
Relatos extraordinarios / Extraordinary Tales
Sala Parpalló, Valencia
JAVIER MARROQUÍ
- 100 **Juan Hidalgo**
Desde Ayatoca (1997 -2009)
From Ayatoca (1997 - 2009)
CAAM, Las Palmas de Gran Canaria
CARLOS JIMÉNEZ
- 104 **Lluís Hortalà**
CDAN, Huesca
LUIS FRANCISCO PÉREZ
- 108 **José Manuel Ballester**
Sala Alcalá 31, Madrid
MÓNICA NÚÑEZ LUIS
- 112 **Alberto Giacometti**
Museo Picasso, Málaga
MARIANO NAVARRO
- 116 **Séptimo ciclo de exposiciones de La Conservera**
Seventh Cycle of Exhibitions at La Conservera
La Conservera y Sala Verónicas, Ceuti y Murcia
SEMA D'ACOSTA
- 120 **Francesc Torres**
Memoria fragmentada 11-S NY. Artefactos en el hangar 17
Remains: 9/11. Artifacts at Hangar 17
Varias sedes, Barcelona, Madrid, Nueva York y Londres
ALFONSO LÓPEZ ROJO
- 124 **Mitsuo Miura**
Memorias imaginadas / Imagined Memories
Galería Evelyn Botella, Madrid
ARMANDO MONTESINOS
- 128 **Gonzalo Puch**
Una jornada sin nubes / A Day Without Clouds
CAB, Burgos
SEMA D'ACOSTA
- 132 **Jorge Perianes**
Categorías / Categories
Matadero, Madrid
SARA GARCÍA
- 136 **Cambio de paradigma**
Colección Serralves años 60 - 70
Paradigm Shift.
Serralves Collection 60's - 70's
MUSAC, León
CARLOS JIMÉNEZ
- 140 **Atsuko Tanaka**
El arte de conectar / The Art of Connecting
EACC, Castellón
JAVIER MARROQUÍ
- 144 **Alighiero Boetti**
Estrategia de juego / Game Strategy
MNCARS, Madrid
SANTIAGO OLMO



ARTFORUM

NOVEMBER 2011

COLUMNS

PASSAGES

P. Adams Sitney on Owen Land 63

FILM

James Quandt on Aki Kaurismäki's *Le Havre* 75

Melissa Anderson on Robert Kramer's *Milestones* 87

PERFORMANCE

Steven Watson on *Four Saints in Three Acts* 97

ON SITE

Ken Okiishi on the Leopard at des Artistes 107

MUSIC

Rob Young on "Home of Metal" 115

Derek Bermel on the Omar Souleyman Group 121

SLANT

Glenn O'Brien on right-wing masculinity 127

ARCHITECTURE

Julian Rose on "Foreclosed: Rehousing the American Dream" 133

TOP TEN

Amalia Pica 141

FEATURES

208 MARKS OF DISTINCTION:

CY TWOMBLY REMEMBERED

Rosalind E. Krauss

Arthur C. Danto

Jeffrey Weiss

Robert Morris

Dorothea Rockburne

220 TOUCHING FROM A DISTANCE:
THE ART OF ALINA SZAPOCZNIKOW
Adam Szymczyk

230 THE PARALLAX VIEW:
THE ART OF ADAM PENDLETON
Tom McDonough

238 1000 WORDS: HARIS EPAMINONDA
Kathy Noble

240 ECCE HOMO: ART AND SUBJECTHOOD
Isabelle Graw

248 WERT
A project by Duncan Campbell

258 OPENINGS: MICHELE ABELES
David Velasco

262 OPENINGS: IDA EKBLAD
Ruba Katrib

REVIEWS

266 Doryun Chong on the Yokohama Triennale 2011

267 Nuit Banai on François Morellet

268 From New York, Boston, Chicago, Houston, Aspen, Los Angeles, London, Berlin, Munich, Zurich, Aarau, Locarno, Verona, Utrecht, Porto, Madrid, Istanbul, Prague, Tel Aviv, Mumbai, Seoul, Osaka, and Auckland



63



208



230



267

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Cover: Cast polyester resin forms produced by Alina Szapocznikow, ca. 1966. Photo: Fabrice Gousset, 2011. (See page 220.)

This page, from top: Owen Land (George Landow), *New Improved Institutional Quality: In the Environment of Liquids and Nasals a Parasitic Vowel Sometimes Develops*, 1976, still from a color film in 16 mm, 10 minutes. Cy Twombly, *Untitled* (Jupiter Island), 1992, wood and plaster, 18 1/2 x 17 1/2 x 13 1/2".

Pages from *LAB MAG 1*, 2006. Magazine edited by Adam Pendleton and Bartholomew Ryan, designed by David Reinfurt and Sarah Gephart. Photo: Chris Kendall. François Morellet, *Sphère-frames*, 1962, aluminum. Installation view, La Triennale Biennale de Paris, 1963.



AV

Monografías Monographs
150 (2011)

MADE IN CHINA

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Arquitectura Viva SL
Calle Aniceto Marinas, 32
E-28008 Madrid, España
Tel: (+34) 915 487 317
Fax: (+34) 915 488 191
AV@ArquitecturaViva.com
www.ArquitecturaViva.com

AV Monografías es miembro de ARCE

Precio en España 25 euros
© Arquitectura Viva
Julio-agosto 2011



Esta revista ha recibido una ayuda de la Dirección General del Libro, Archivos y Bibliotecas del Ministerio de Cultura para su difusión en bibliotecas, centros culturales y universidades de España para la totalidad de los números del año.

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Depósito legal Legal registration: M-43761-2011
ISSN: 0213-487X

Impresión Printing: Artes Gráficas Palermo, S.L.
Cubierta Cover
Archi Union Architects, remodelación de un almacén, Shanghai *Archi Union Architects, Refurbishment of an old warehouse, Shanghai* (© Sheng Zhonghai)
Traducciones Translations
Xiaokang Wu, David G. Montes, Laura Mulas

3 Luis Fernández-Galiano
El panda y el dragón *The Panda and the Dragon*

Un país en tres miradas
A Country in Three Glances

6 Li Xiangning
Claves de la arquitectura china actual
Key Concepts of Chinese Architecture Today

16 Wang Lu
La presencia de arquitectos extranjeros
The Presence of Foreign Architects

24 Tang Keyang
El espacio público, tradición y transformación
Tradition and Transformation in Public Space

Doce obras en una ruta
Twelve Works in an Itinerary

32 Casa Qingshui, Pekín
Qingshui House, Beijing
Dong Yugan

40 Residencia de artistas Songzhuang, Pekín
Songzhuang Artist's Residence, Beijing
Tiantian Xu / DnA

46 Casa Cóncava, Benxi (Liaoning)
Concave House, Benxi (Liaoning)
Lei Tao Architect Studio

54 Museo de Ordos, Ordos (Mongolia Interior)
Ordos Museum, Ordos (Inner Mongolia)
MAD Architects

62 Museo de la Ruta de la Seda, Xian (Shaanxi)
Silk Road Museum, Xian (Shaanxi)
Liu Kecheng

70 Centro de visitantes del río Niyang, Daze (Tibet)
Niyang River Visitor Center, Daze (Tibet)
StandardArchitecture & Zhao Yang Studio

76 Museo de artesanía del papel, Xinzhuang (Yunnan)
Museum of Handcraft Paper, Xinzhuang (Yunnan)
Hua Li / Tao

84 Tulou urbano, Guangzhou (Guangdong)
Urban-Tulou Dwellings, Guangzhou (Guangdong)
Urbanus

92 Campus de Xiangshan, Hangzhou (Zhejiang)
Xiangshan Campus, Hangzhou (Zhejiang)
Amateur Architecture Studio

100 Centro comunitario, Yangzhou (Jiangsu)
Community Center, Yangzhou (Jiangsu)
Zhang Lei / AZL Architects

108 Jardín de infancia en Jiading, Shanghai
Kindergarten in Jiading, Shanghai
Atelier Deshaus

116 Hotel The Waterhouse at South Bund, Shanghai
The Waterhouse at South Bund Hotel, Shanghai
Neri & Hu



MAX LINDER PANORAMA



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Les Aventures de Tintin : le Secret de la Licorne de Steven Spielberg (page 44).



Donoma de Djinn Carrénard (page 48).

PHOTO: LAETITIA LUTZ/DONOMA PRO



BACH FILMS

The Intruder de Roger Corman (page 92).

CAHIERS DU CINEMA

NOVEMBRE 2011 N° 672

6 Événement: Adieu 35

La révolution numérique est terminée

par Jean-Philippe Tessé 6

Entretien avec Laura Koeppel et Stéphane Gadroy, projectionnistes 9

Entretien avec Josée Deshaies, chef opératrice 12

Un grain de pixel par Cyril Béghin 14

La griffe du passé par Joachim Lepastier 18

Entretien avec Christophe Bousquet

et Gilles Granier, étalonneurs 20

Entretien avec Jean-Pierre Beauviala 24

Entretien avec Walter Murch 26

Cinémathèques: qui veut la peau du Celluloïd?

par Charlotte Garson 30

L'économie du numérique par Hélène Zylberait 34

Permanent Experiment

par Christoph Hochhäusler 38

44 Cahier critique

Les Aventures de Tintin de Steven Spielberg 44

+ entretien avec Benoît Peeters 46

Donoma de Djinn Carrénard 48

+ entretien avec Djinn Carrénard 50

Curling de Denis Côté 53

The Ballad of Genesis and Lady Jaye

de Marie Losier 54

Les Neiges du Kilimandjaro de Robert Guédiguian 55

L'Art d'aimer d'Emmanuel Mouret 56

Notes sur d'autres films 58

67 Journal

Enquête: comment le cinéma français est-il perçu aux États-Unis? 67

Lettre de Thaïlande 74

Portrait: Céline Sallette 76

Reprise: *Octobre à Paris* de Jacques Panijel 78

Notes DVD, livres 80

88 Répliques

Excéder le cinéma, un nouvel enjeu

pour l'histoire du cinéma par Mathias Lavin 88

92 Entretien

Rencontre avec Roger Corman

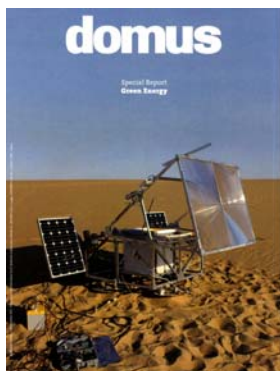
par Thierry Méranger 92



Sommario

Contents

Lisa Licitra Ponti Editoriale Editorial	I	Carlo Mollino Maniera Moderna Wilfried Kuehn, Armin Linke Manierismo concettuale Conceptual mannerism a cura di • edited by Laura Bossi	82
Op-ed Pedro Gadanho L'architettura della performance Performance architecture	III	Carlo Mollino Maniera Moderna Chris Banje Il bolide asimmetrico The asymmetric racer a cura di • edited by Rita Capezzuto	90
Mixtapes Moa Pillar, Evgenia Nedosekina Moscow a cura di • edited by Daniel Perlin	V	Carlo Mollino Maniera Moderna Luciano Bolzoni Itinerario Mollino Mollino: an itinerary a cura di • edited by Elena Sommariva	96
Journal a cura di • edited by Elena Sommariva	1	Network Carlo Ratti / Gula Moura Guedes MoMA: Talk to Me EXD'11. Useless	102 103
Photoessay	13	Gianni Biondillo, Ramak Fazl Luoghi di produzione Factory backstage B&B Italia a cura di • edited by Francesca Picchi	104
Olafur Eliasson, Henning Larsen Architects, Joseph Grima Il caleidoscopio di Eliasson Eliasson's kaleidoscope a cura di • edited by Francesca Picchi	25	States of Design 05 Paola Antonelli Organic Design a cura di • edited by Francesca Picchi	112
Tobias Rehberger, Nikolaus Hirsch Il ponte elicoidale di Rehberger Rehberger's Slinky footbridge a cura di • edited by Loredana Mascheroni	34	Massimiliano Gioni Musei ideali Ideal museums a cura di • edited by Loredana Mascheroni	120
Todd Saunders, Joseph Grima Arcipelago di architetture Architectural archipelago a cura di • edited by Laura Bossi	42	Unpacking my library Gianluigi Ricuperati, Yoo Jean Han Okwui Enwezor a cura di • edited by Rita Capezzuto	130
Maria Giuseppina Grasso Cannizzo, Roberto Zancan Volumi mobili Mobile volumes a cura di • edited by Roberto Zancan	52	Rassegna Bagno Bathroom a cura di • edited by Francesca Picchi	137
Modus Architects, Alessandro Rocca Paesaggio d'asfalto Asphalt infrastructurescape a cura di • edited by Laura Bossi	60	Panorama a cura di • edited by Guido Musante	153
Network Beatrice Galilee / Andrea Basile Serpentine Pavilion Domus: the making of	68 69	Horoscope Dan Graham, Jessica Russell Leo a cura di • edited by Elena Sommariva	156
Carlo Mollino Maniera Moderna Kurt W. Forster, Daniel Sherer / Patti Smith Sete di bellezza A thirst for beauty a cura di • edited by Loredana Mascheroni	70		



Sommario

Contents

Lucia Tozzi Editoriale Editorial	2
Lucy Bullivant Reinier De Graaf Interview	4
Annacaterina Piras, Lucia Tozzi Energy Fields Forever	10
Willea Ferris, Maitu Ward La casa come territorio The house is a territory	24
Tatiana Bilbao, Niki Nakazawa Terra, simbolo di stabilità Earth as a symbol of stability	30
Cappai-Segantini, Fulvio Irace La forma della tecnologia The shape of technology	36
pool Architekten, Gion Caminada, Miller&Maranta, Alberto Alessi Hi-tech naturale Natural Hi-tech	40
Przemysław Łukasik, Dorota Kozłara Post Carbon Loft	48
Ignazio Lutri Conseguenze dal paesaggio Landscape consequences	52
Lucia Tozzi Il cemento che risolve i problemi Problem solving concrete	60
Lucia Tozzi Strategie a emissioni zero: il caso Rimadesio Zero-emission strategies: the Rimadesio file	68
Silvia Cortese Democrazia in cucina Democracy in the kitchen	74
Marius Kayser, Roberto Marone Il deserto produttivo Desert Manufacturing	78



Sommario Contents

La battaglia di Ronchamp Battleground Ronchamp

I

Op-ed Owen Hatherley 'Voluptuous Palaces of Riot City'

III

Mixtapes Noah Sheldon Las Vegas

a cura di • edited by Daniel Perlín

V

Journal

a cura di • edited by Elena Sommariva

1

Photoessay

13

Preston Scott Cohen, Beatrice Galilee, Mario Carpo, Antoine Picon Vortice mediterraneo Mediterranean vortex

a cura di • edited by Laura Bossi

25

Urban-Think Tank, Andres Lepik Rampa sociale Social spiral

a cura di • edited by Laura Bossi

38

Cino Zucchi, Park Associati, Luka Skansi Arxampicata sugli specchi A rock in a hard place

a cura di • edited by Rita Capezzuto

46

Stefano Testa, Andrea Basile Prese artificiali Artificial holds

a cura di • edited by Loredana Mascheroni

54

Atelier Bow-Wow, Joseph Grima Laboratorio urbano Urban laboratory

a cura di • edited by Rita Capezzuto

58

Dick van Gameren, Christian Ernsten Nascondino suburbano Hide and seek in suburbia

a cura di • edited by Laura Bossi

64

Network Alan Rapp / Francesco Garutti Landscape futures Crossing the river

70

71

Manuel Orazi L'epica Metabolista The Metabolist Epic

a cura di • edited by Rita Capezzuto

72

Organización Barrial Tupac Amaru, Justin McGuirk

Bienvenida al Cantri Welcome to the Country Club

a cura di • edited by Francesca Picchi

80

Sam Jacob

Porte girevoli: l'architettura delle multinazionali della comunicazione

Revolving doors: the architecture
of corporate media

a cura di • edited by Rita Capezzuto

88

Jonathan Olivares

La misura della memoria The size of memory

a cura di • edited by Francesca Picchi

94

Network Maurizio Bortolotti / Roberto Zancan

Rirkrit Tiravanija Camper Workshop

102

103

States of Design 06 Paola Antonelli

In your face

a cura di • edited by Loredana Mascheroni

104

Massimiliano Gioni

Lettera da Londra A letter from London

a cura di • edited by Loredana Mascheroni

112

Unpacking my library Gianluigi Ricuperati

Hans Ulrich Obrist

a cura di • edited by Rita Capezzuto

120

Rassegna

Finiture Finishes

a cura di • edited by Elena Sommariva

127

Panorama

a cura di • edited by Guido Musante

141

Horoscope Dan Graham, Jessica Russell

Libra

a cura di • edited by Elena Sommariva

144



Sumario/61

Octubre - Noviembre 2011

Julien Prévieux.

Forget The Money (detalle), 2011.
Cortesia Jousse Entreprise, Paris



IMAGEN DE PORTADA:
Simon Norfolk.
The Supercomputer at the Wellcome Trust's Sangar Institute, Cambridge, UK (detalle), serie The Supercomputers: "I'm sorry Dave, I'm afraid I can't do that", 2006.
Cortesia del artista y *NB Pictures

6

ENTREVISTA

Jordi Colomer

Arquitecturas en tiempo real

Texto: Martí Peran

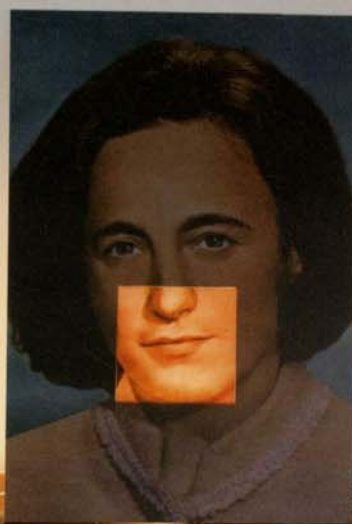
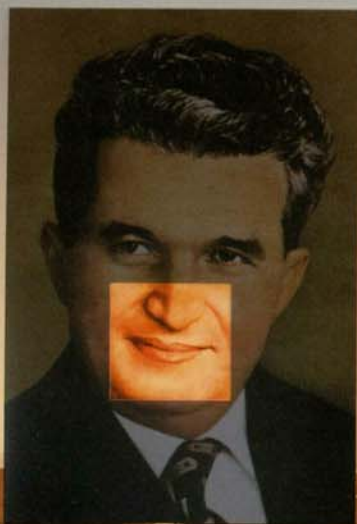
14

TEMA CENTRAL

Cuestión de producción:

Arte y economía

Texto: Alberto Sánchez Balmisa



Sumario/61

Mircea Nicolae.

Lipstick, 2009.
Cortesía del artista

5

EDITORIAL

Una buena noticia.
Rosa Olivares

32

EXPOSICIONES

- 32 *Apertura 2011.*
Marta Mantecón Moreno
34 Bienal de Lyon.
Ha nacido una terrible belleza.
Guillaume Désanges
36 Harun Farocki.
Images of War (at a Distance).
Laura F. Gibellini

38

PERFILES

- 38 Eduardo Nave.
Bellezas relativas.
José Luis Pérez Pont
40 Enrique Radigales.
Choque de tiempos.
Chus Tudelilla
42 José Manuel Ballester.
La sublimación del vacío.
Núria Querol

- 44 María Cañas.
Delirio, vorágine y ritmo.
Iván de la Torre Amerighi
46 Serafín Álvarez.
Poco a poco, sin pausas.
Frederic Montornès
48 Mircea Nicolae.
Íntimo e identitario.
Alexandra MacGilp
50 Rosa Barba.
Leer imágenes.
Neus Miró
52 Roy Villevoeye.
El arte como un todo.
Bianca Visser
54 Michal Pechoucek.
Fragmentando el tiempo.
Elisa Garzón Vecino
56 Marcos Agudelo.
Historia(s) de una región.
Daniel Garza-Usabiaga

58

MERCADO

Lo que hace el mercado.
Celia Díez

62

CONVOCATORIAS

Turner Prize 2011.
Fallos + Convocatorias.
Marta Mantecón Moreno

66

ZONA CERO

Antes de que desaparezcan.
Fredy Massad
Un espacio vital.
Alicia Guerrero Yeste

72

VERSIÓN ORIGINAL

La infancia recuperada.
Antonio Weinrichter

76

GRAFISTMOS

Chas Laborde. Felipe Hernández Cava

79

BOB DELER

80

EL MATADERO

EXIT Express

61 - Octubre - Noviembre 2011
Revista de información
y debate sobre arte actual

Editado por Proyectos Utopicos, S. L.
San Marcelo, 30 - 28017 Madrid - España
Tel.: (+34) 914 049 740
Fax: (+34) 913 260 012
www.exit-express.com

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Dena Ellen Cowan, Ana Olivares,
Babel 2000 y Claudia Puerta.

Publicidad:

Jefe de departamento: Isabel del Busto.
Tel. 617 429 755 - publi@exitmedia.net
Rocío Sánchez. Tel. 661 303 764

Suscripciones:

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Distribución:

José Manuel Seseña
ESPAÑA-LIBRERIAS. CATACLISMO
www.cataclismo.net

pedidos@cataclismo.net

Suscripción anual (6 números)

España: 50 euros - Europa: 70 euros
América y resto del mundo: 90 euros

Imprime:

Brizzolis. Madrid
Depósito legal: S. 54-2004 | ISSN: 1697-5405

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