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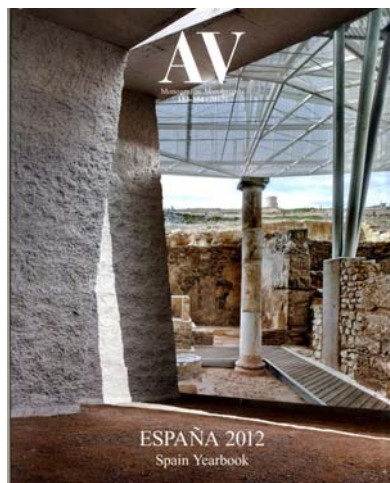
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Cubierta de parque arqueológico (© David Frutos)

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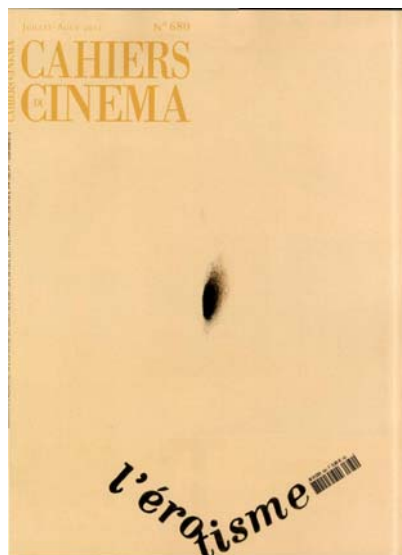
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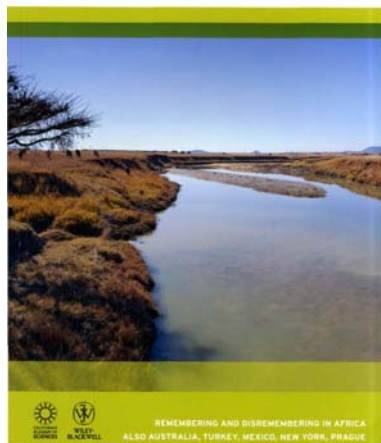
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Cover: The Ncome River—Blood River—in South Africa. Here, 13,000 Zulus fought a bitter defining battle with 500 white settlers known as Voortrekkers on December 16, 1838. *Photo by Tom Hennes.*





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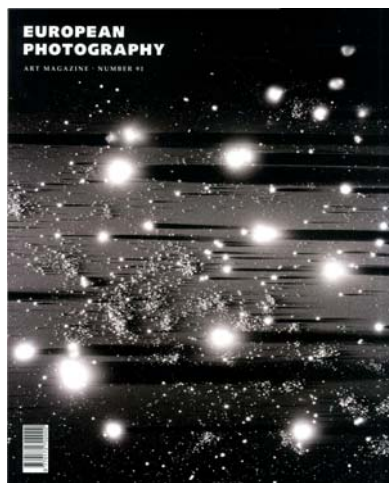
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Matthias Rick: the architect
of the convivial city

Caroline Corbetta
Oscar Tuazon
Being Scott Burton
a cura di • edited by Loredana Mascheroni

Rassegna
Cucine
Kitchens
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Torre Galfa
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MATTHEW DAY JACKSON

Flash Art



CADY NOLAND

MATTHEW DAY JACKSON, Special Project for Flash Art International.

CADY NOLAND, Gibbet (alt. view), 1993-94, American flag over aluminum, over wood, 152 x 142 x 20 cm (stool: 53 x 53 x 28 cm). Courtesy the artist. Photo: James Dee.

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HENRIK OLESEN, From the series "Some illustrations to the life of Alan Turing (5)", (detail), 2008. 16 computer printouts on newsprint, 33 x 48 cm (each). Courtesy Bucholz, Berlin/Cologne.

HELEN MARTEN, Ludic Organs, 2011, airbrushed and lacquered steel, socket bolts, hardwood support, 36 x 29 x 0.4 cm. Courtesy Johann König, Berlin.





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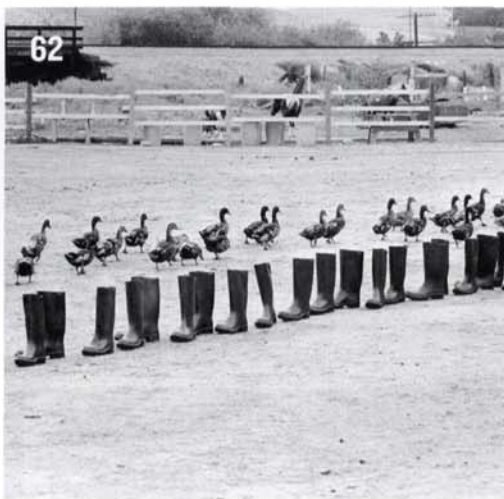
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Covers of *Flash Art International*,
May/June, 2012

TAKASHI MURAKAMI, Special Project for *Flash Art International*,
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JACOB KASSEY, Untitled, 2012.
Courtesy Eleven Rivington, NY; Art : Concept, Paris and Xavier
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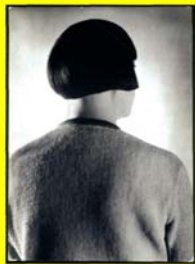
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100 Jahre Studio Babelsberg

Gerhard Richter: Panorama | Wiedereröffnung des Neuen Pavillons | Unter Blumen

Inhalt



Zwei Berliner Institutionen, die Berlinische Galerie und die Stiftung Stadtmuseum, setzen unsere Reihe zur Provenienzforschung fort: Für die BG berichtet Wolfgang Schöddert über die Tiefenerschließung des Ferdinand-Möller-Archivs. Im Stadtmuseum Berlin sind vor allem die Bestände des Märkischen Museums und des Berlin Museums relevant, wie Martina Weinland schreibt. | S. 16 f. und 18 f.



Im Garten des Schlosses Charlottenburg ist nach langer Sanierung ein Meisterwerk klassizistischer Baukunst wieder zugänglich: Der 1824/25 nach Entwürfen Schinkels für König Friedrich Wilhelm III. errichtete Neue Pavillon. Alexandra Nina Bauer skizziert die ereignisreiche Geschichte dieses Rückzugsortes des Monarchen und beschreibt die konzeptionelle Neuausrichtung der Dauerausstellung. | S. 36 f.

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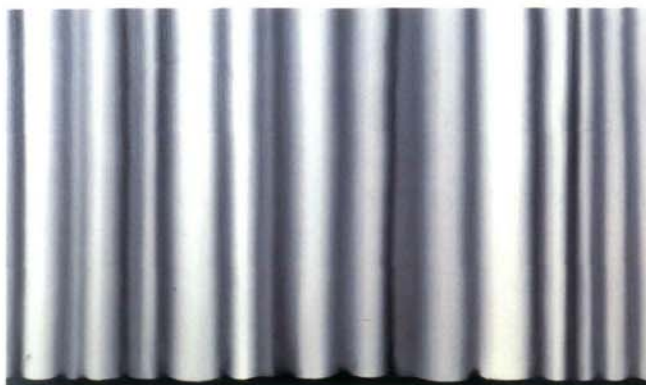
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Ein König, aber zwei Thronessel
Heinrich Lange



»Gerhard Richter: Panorama« präsentiert 140 Gemälde und fünf Skulpturen, die zusammen mit dem Künstler für die Schau im Obergeschoss der Neuen Nationalgalerie ausgewählt wurden. Sie erlauben Einblicke in das vielschichtige Werk Richters. Die Ausstellungsdraturgie ist chronologisch angelegt, sie beginnt mit »Tisch« (1962), dem ersten Gemälde, und endet mit neuen, erstmals gezeigten Arbeiten. | S. 56 ff.



Wälder und Bäume besitzen hohe Symbolkraft, sie waren und sind Gegenstand von Dichtung, Kunst und Musik, können Ideale wie Ideologien verkörpern. Wenn der Wald gefährdet erscheint, ganze Waldgebiete oder auch nur einzelne Bäume weichen sollen, gehen die Deutschen auf die Barrikaden. Davon erzählt die Ausstellung »Unter Bäumen« im Deutschen Historischen Museum. | S. 77 ff.

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Kunst – König – Aufklärung

Pacific Standard Time | Die Metamorphose Japans nach dem Krieg | Emil Nolde

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Das Jagdschloss Grunewald ist wieder in Gänze für Besucher zugänglich: Am 1. April 2012 öffnet die neue Herrschergalerie im zweiten Obergeschoss des Schlosses. Die Porträtreihe der kurfürstlichen Familie von Andreas Riehl d. J. (1551–1613) sticht besonders hervor, zeigt sie doch in kompositorischer Strenge und verhaltenem Farbklang die neue Ausrichtung der brandenburgischen Hofkunst unter Kurfürst Johann Georg in Zeiten des konfessionellen Umbruchs. | S. 44 f.



Die Fotografie übernahm nach dem Ende des Pazifikkrieges im August 1945 und der Ankunft US-amerikanischer Besatzungstruppen eine wichtige Rolle bei der Wiederentdeckung einer nationalen Identität. Anhand der Werke von elf der bekanntesten japanischen Nachkriegsfotografen zeichnet die Ausstellung »Die Metamorphose Japans nach dem Krieg. Fotografie 1945–1964« diese Entwicklung bis zu den Olympischen Spielen 1964 in Tokyo nach. | S. 68 f.

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Die Liebermann-Villa am Wannsee stellt mit »Max Liebermann und Emil Nolde – Gartenbilder« die beiden opponierenden Künstlerpersönlichkeiten und ihre Liebe zum jeweiligen Garten und seiner üppigen Blumenpracht vor. In ihrer Berliner Dependence zeigt die Nolde Stiftung die Lebens- und Wohnsituation des Malers vom Fischerhaus an der Ostsee über den heutigen Standort in Sebüll bis zur von Mies van der Rohe geplanten, modernen Berliner Villa. | S. 72 f. und 74 f.

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\$14.00 / Winter 2012

Post-Critical

Neo-Modern

Hegel's Werkmeister: Architecture,

Architectonics, the Theory of History

The Political Project of Wölfflin's Early

Formalism

Barbarian Invasions and the

Racialization of Art History

Between the Academy and the Avant-Garde

Moscow-Rome-Havana:

A Film-Theory Road Map

Chris Marker, the Medvedkin Group,

and the Potential of Militant Film

Stan Douglas's Archaeology of Cinematic

Darkness

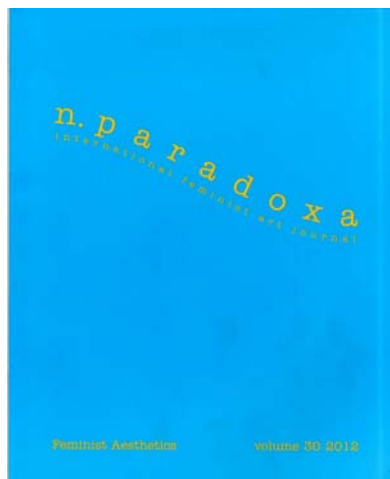
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Count Orlok (Max Schreck) in *Nosferatu*
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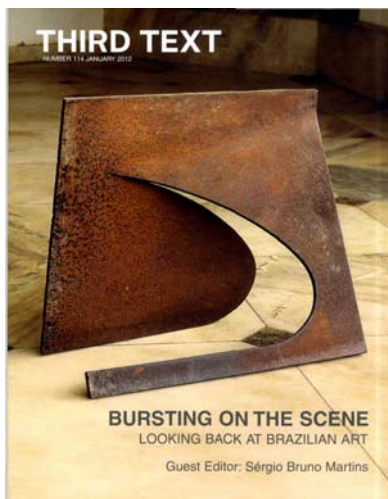
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THIRD TEXT

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