

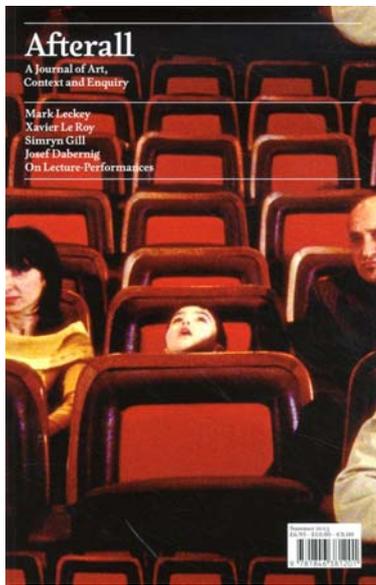


BOLETÍN DE SUMARIOS

6 / 2013

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 Summer 2013
 A Journal of Art,
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THE JOURNAL OF MEDIA ARTS AND CULTURAL CRITICISM

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Ray of Light (2010) by Christian Patterson; courtesy the artist and MACK



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Apr. '13, p. 121: A review of Mario Ybarra Jr.'s exhibition at Honor Fraser, Los Angeles, incorrectly identified the artist's year of birth. He was born in 1973.

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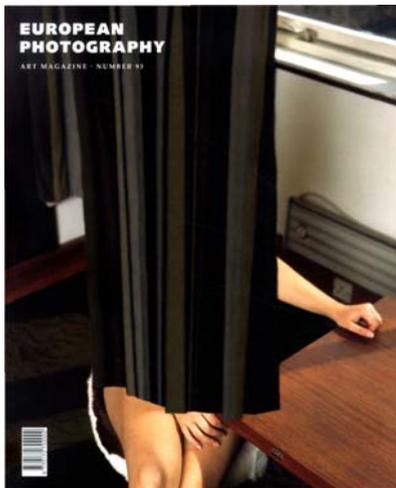
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Eva Stenram, Drape (Colouf I), 2011

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The full text of European Photography is also available in the electronic versions of the Art Index.

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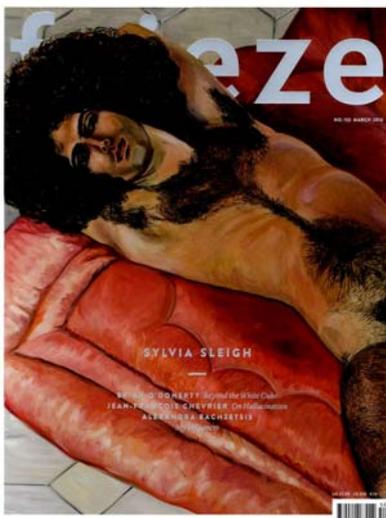
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Reclining (detail), 1973, oil on linen, 1.4 x 2 m. Courtesy: Freymond-Guth Fine Arts, Zurich. See: 'A Step out of Time' p. 100

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Untitled Fire Painting (F 27 D), 1961, burnt cardboard, 2.5 x 1.3 m



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Sylvia Sleigh, *Paul Rosano
Reclining* (detail), 1973, oil
on linen, 1.4 x 2 m. Courtesy:
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Pablo Larrain, No, 2012,
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Christopher Darling, *In a slow fabric of thought*, 2013, a specially commissioned cover design for *frieze*. See 'Double City Manifesto', p. 200

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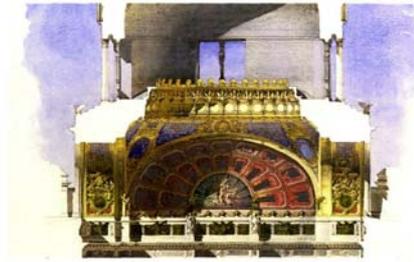
Dziga Vertov, Man with a Movie Camera, 1929, film poster

ERRATUM

In *frieze* issue 154, Milena Hoegsberg's 'Oslo City Report' stated that the performance at Kunsthall Oslo was a work by the artists' group Parallellaksjonen (Parallel Action). In fact, the 'mutiny' event described was planned and staged in collaboration with summer school students and workshop leaders Stephan Dilleuth, Sara Fargam and Terje Nicolaisen under the umbrella of Parallellaksjonen. Further, the participants in the event were not exclusively male. *frieze* would like to apologize for any mistaken impression given.



Inhalt



Reisen bildet. Ein Staatswesen, das etwas auf sich hält, schickt seine Künstler in die Welt, um den Anschluss an die Künste in anderen Ländern nicht zu verpassen. So auch in Preußen, wo die Akademie der Künste zur Schaffung größerer Transparenz bei der Vergabe der Reisestipendien im Jahr 1825 Rom- oder Staatspreis-Konkurrenzen einführte. Erfolg und Misserfolg dieser Maßnahme beschreibt Rolf H. Johannsen in seinem Beitrag. | S. 8f.

Im 250. Jahr ihres Bestehens kehren für den begrenzten Zeitraum der diesjährigen Ausstellung die im Jahr 1830 an das Königliche Museum am Berliner Lustgarten abgegebenen antiken Skulpturen in die Bildergalerie im Park Sanssouci zurück. Durch ihre Anwesenheit gehen Bauwerk und bildhauerische Dekoration, Gemälde und Skulpturen eine einzigartige ideale Symbiose zu einem Kompendium der Künste und Wissenschaften ein. | S. 52f.

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»Painting Forever!« Unter diesem Titel tragen die Berliner Kunstinstitutionen Berlinische Galerie, Deutsche Bank KunstHalle, KW Institute for Contemporary Art und Nationalgalerie SMB zum aktuellen Diskurs über das Medium Malerei und seine Rolle im zeitgenössischen Kunstbetrieb bei. Die Ausstellungen sind ein Höhepunkt der Berlin Art Week 2013 und bilden den Auftakt einer regelmäßigen Zusammenarbeit. | S. 54 ff.

Bislang galt Wassily Kandinsky als der früheste Maler abstrakter Bilder, doch nun scheint ihm eine Frau diesen Rang streitig zu machen, die man zu ihrer Zeit nur als Malerin naturalistischer Genrebilder, Landschaften, Porträts und Stillleben kannte: Hilma af Klint. Ihre mehr als tausend abstrakten Werke blieben lange ein Geheimnis, das sie wohl zu wahren wusste. Gelüftet wird es vom Hamburger Bahnhof – Museum für Gegenwart. | S. 64 ff.

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Abstraction
A Special Issue

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Abstraction, 1910–1925

Timothy O. Benson and Aleksandra Shatskikh
Kenneth R. Allan

Malevich and Richter: An Indeterminate Encounter
Barnett Newman's The Wild: Painting as Spatial Intervention

Yve-Alain Bois
Benjamin H. D. Buchloh

The Wild and Company
Painting as Diagram: Five Notes on Frank Stella's Early Paintings, 1958–59

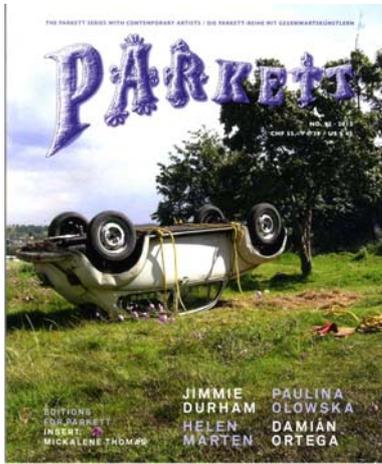
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Cover: DAMIÁN ORTEGA, ESCARABAJO/BEEETLE, 2005, 16 mm film / KÄFER, 16-mm-Film.

Back Cover: HELEN MARTEN, NIGHT LITES (PITTED ORANGE), 2011, custom fabricated neon, hi-density polystyrene, laser cut powder coated steel, cut vinyl, two parts, dimensions variable / NACHTLICHT (ENTKERNTE ORANGE), massgefertigte Neonlampe, hochdichtes Polystyren, lasergeschnittener pulverbeschichteter Stahl, Vinyl, zwei Teile, Masse variabel.

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Inside cover flaps: JIMMIE DURHAM, WRITTEN IN STONE / IN STEIN GESCHRIEBEN, 2012.

Page 1: HELEN MARTEN, EVIAN DISEASE, 2012, animation video, sound, 28 min. 45 sec. / EVIAN KRANKHEIT, Videoanimation, Klang.

(All images slightly cropped / Alle Bilder leicht beschnitten.)



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Segundo Gutiérrez

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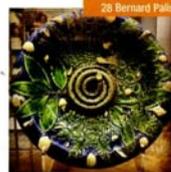
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