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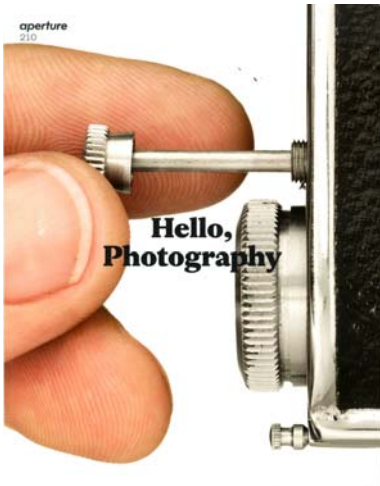
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Untitled photograph from the series *Atomic Love* (2002) by Piotr Wyrzykowski (alias Peter Style) and Illia Chickkan



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Cover: Urs Fischer, *Problem Painting*, 2011, milled aluminum panel, acrylic primer, gesso, acrylic ink, spray enamel, acrylic silkscreen medium and acrylic paint, 142 by 106 by 1 inches. Private collection. Courtesy The Brant Foundation, Greenwich, Conn., and Gagosian Gallery. Photo Mats Nordman.

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by Raphael Rubinstein

The debate over Neo-Expressionism that raged in *A.i.A.*'s pages 30 years ago holds unexpected lessons for today.

IN THE STUDIO:

JOANNA MALINOWSKA

with Elisabeth Sussman

The Polish-born artist champions procrastination as a working method and reveals the conceptual *mélange* behind her standout work at the 2012 Whitney Biennial.



Cover: Joyce Pensato, *Hey You* (detail), 2012, collage with enamel paint, approx. 8½ by 22 inches overall. Courtesy Friedrich Petzel Gallery, New York. Photo Jason Mandella.

ABOUT THE COVER:

Appropriating some of America's most beloved cartoon characters, Joyce Pensato creates gestural paintings and drawings that oscillate between menacing abstraction and comedic representation: Batman appears deranged, Donald Duck is transformed into a cross-dresser, and Felix the Cat is often just a severed head. Pensato wields enamel paint with intimidating ferocity; her expressive and psychologically charged works suggest a disintegration of America's social fabric. Here, a new paint-splattered collage debuts as the cover of one of *A.i.A.*'s centenary issues. Juxtaposing an official portrait of Abraham Lincoln with a promotional still of Gena Rowlands from the 1980 film *Gloria*, the composite veers America's political past into its cultural present.

—Jeffrey Uslip, curator-at-large, Santa Monica Museum of Art.

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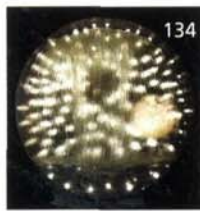
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* Estos textos fueron traducidos del inglés por Leonor Tavera.

** Estos textos fueron traducidos del portugués por María Elvira Iriarte.



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Cover: Tsuruko Yamazaki, *Work*, 2009, dye, lacquer, and vinyl transfer on tin, 18 1/2 x 18 1/2".

From top: Pablo Larrain, *No*, 2012, 1/2-inch video transferred to 35 mm, black-and-white and color, sound, 110 minutes. Production still. René Saavedra (Gael García Bernal). Photo: Tomás Dittrich. Ei Arakawa, *International Class (A Figure Flying C)*, 2012, fabric, shoes, synthetic filling, ceiling fan. Installation view. Overbun and Kite, Los Angeles. Photo: Brian Forrest. Art Club 2000, Untitled (Times Square Gap Grange 2) (detail), 1992-93, C-print, 6 x 10". Kerry James Marshall, *Buy Black* (detail), 2012, acrylic and neon on PVC, 72 1/2 x 61".

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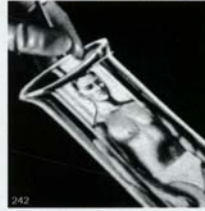
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From top: Rodney Ascher, *Room 237*, 2013, digital video, color and black-and-white, sound, 102 minutes. Clip from Stanley Kubrick's *The Shining*, 1980. **Luigi Klähr**, *Deep Fatbank Tea*, 1985, Super 8 mm, color, sound, 4 minutes 24 seconds. From the series "Picture Books for Adults," 1983-85. **Heleen Marten**, *Peanuts* (detail), 2012, mixed media. Installation view, Kunstmuseum Zürich, 2012. Photo: Anika Witter. View of "Richard Artschwager": 2012-13, Whitney Museum of American Art, New York. Background: Richard Artschwager, *Table (Somewhat)*, 2007. Foreground: Richard Artschwager, *Exclamation Point (Charreuses)*, 2008. Photo: Bill Orcutt.



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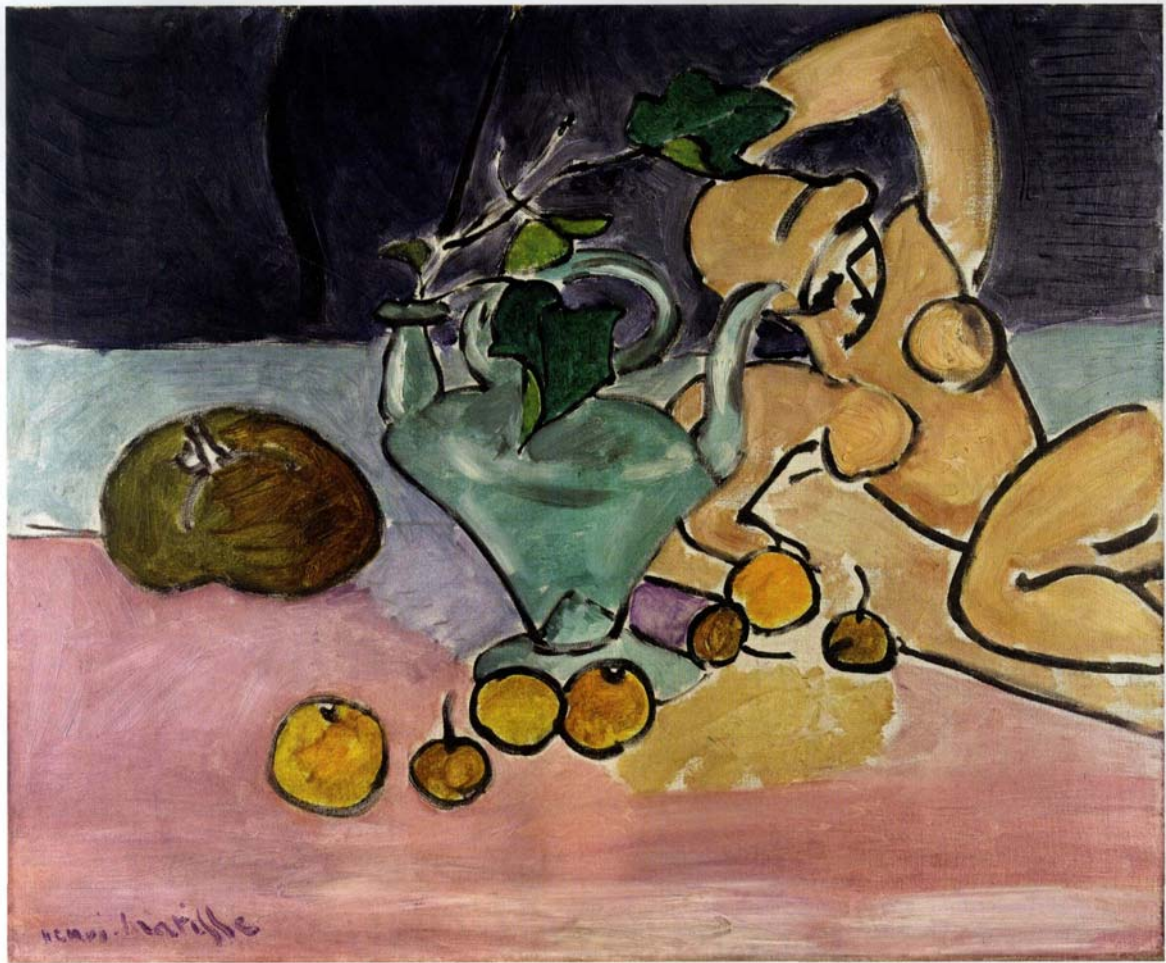
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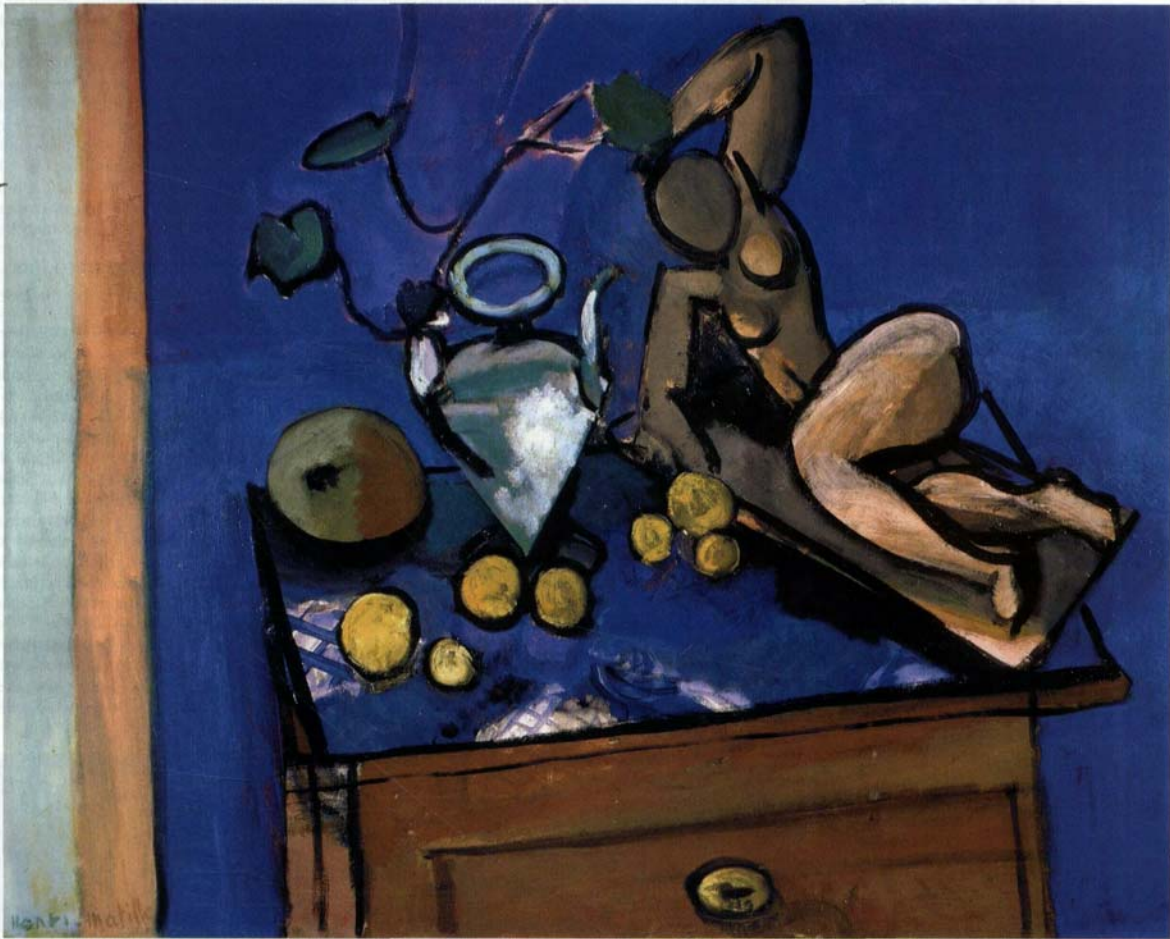
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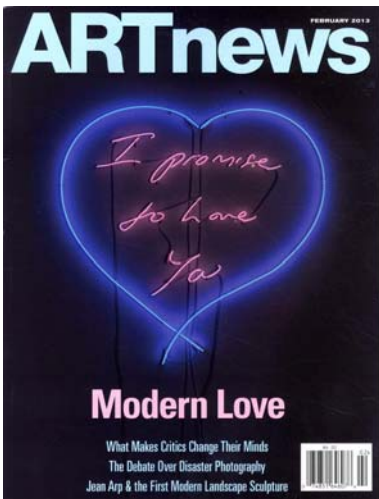
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COVER Tracey Emin, *I promise to love you*, 2010, aqua marine and coral pink neon, 57 1/2" x 56 1/4", edition of 3. ©2013 Tracey Emin. All rights reserved. DACS, London/Artists Rights Society (ARS), New York/Courtesy the artist and Lehmann Maupin Gallery, New York and Hong Kong. See story, page 60

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© NAGISA OSHIMA

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En couverture : *Spring Breakers* d'Harmony Korine. © Mars Distribution.

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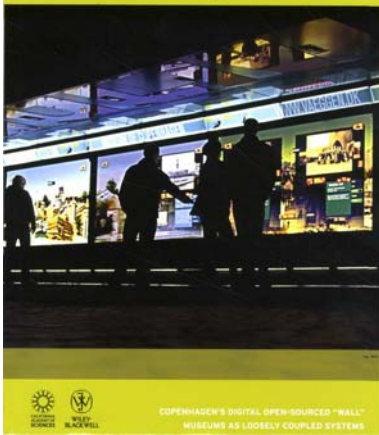
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Cover: The WALL, a 2-by-10-meter (6-foot-by-32-foot) digital, interactive, multi-user, multi-touch electronic screen in front of the Museum of Copenhagen, Denmark. See "Exhibitions." Photo by Caspar Miskin.

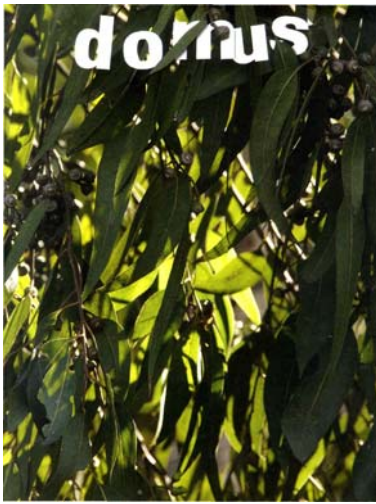


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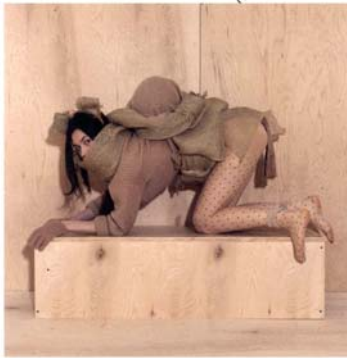


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20 dicembre 2012: Abdullah Anshasi, membro del Gaza Parkour Team, si allena nei pressi del campo profughi Khan Younis, nella zona sud della Striscia di Gaza. Fotografia di Antonio Ottomanelli
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OLAF BREUNING

From Olaf Breuning's *Camelopardalis* (Erasmo Lleras / Antonio López / Olaf Breuning Collection) / *Camelopardalis* (Erasmo Lleras / Antonio López / Olaf Breuning Collection) / *Camelopardalis* (Erasmo Lleras / Antonio López / Olaf Breuning Collection)

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Olaf Breuning



Alex Katz

Covers Flash Art International
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Olaf Breuning
Camelopardalis, 2013, (detail)
c- print, 100 x 130 cm
Courtesy the artist and Carbon 12

Alex Katz, Summer Seven, 1993
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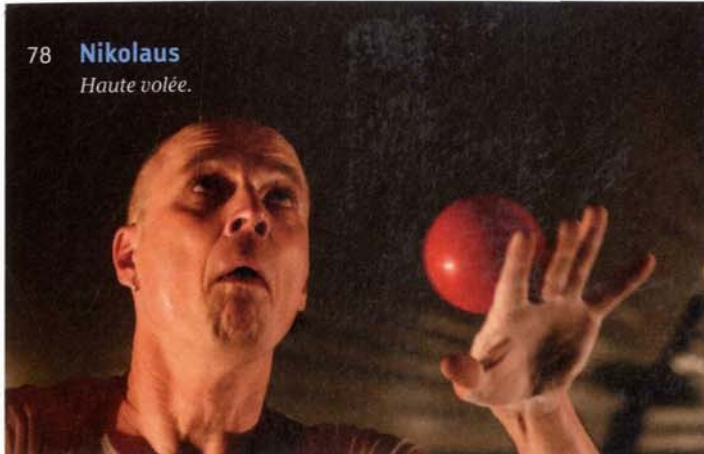
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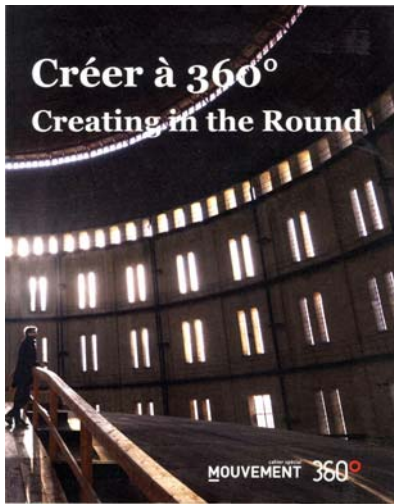
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A découvrir, glissé à l'intérieur, le numéro 03 de à, *journal clandestin*. Envoyé à nos abonnés, le supplément coédité avec le réseau 360°. Prochain numéro en kiosque le 26 avril.

Les 14 pages « Et maintenant, on fait quoi ? » ont été conçues en pleine intelligence avec Simon Bernheir & Julien Sirjacq (The Bells Angels), invités à venir ausculter et perturber notre fonctionnement habituel.

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En couverture : Gazomètre de Hjørrhagen. Photo : Mats Bäcker. Courtesy International Stage at Gasverket.
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A guide to venues

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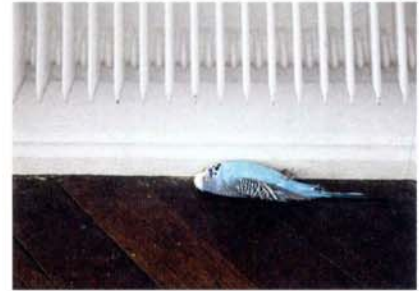
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Zerstörte Vielfalt

Honoré Daumier und die Sammlung Gerstenberg | Martin Kippenberger | Richard Wagner

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Wer glaubt, »seinen« Schinkel zu kennen, den Baumeister des klassischen Berlins, den Schöpfer von Bühnenbildern und Vollender der Potsdamer Schlösserlandschaft, hat nun die Möglichkeit, online den »ganzen« Schinkel in den Blick zu nehmen: vom Zeichner Dutzender italienischer Landschaften bis hin zum Direktor der Oberbaudeputation, der Entwürfe zu Bauten in ganz Preußen zu begutachten hatte. | S. 10f.



Das Jüdische Museum Berlin wurde um eine Akademie erweitert. Untergebracht in Räumen, die Hausarchitekt Daniel Libeskind in die gegenüberliegende frühere Blumengroßmarkthalle eingeschoben hat, will sie einen Beitrag dazu leisten, gesellschaftliche Vielfalt als etwas Positives aufzufassen und »Identität« als Konzept von Zugehörigkeiten zu unterschiedlichen Gruppen und Traditionen zu vermitteln. | S. 42ff.

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Die Sammlung Scharf-Gerstenberg und die Stiftung Brandenburger Tor widmen sich dem Werk Honoré Daumiers. In Charlottenburg wird die historische Kunstsammlung Gerstenberg rekonstruiert und deren Schwerpunkte Goya, Daumier und Toulouse-Lautrec hervorgehoben. In Mitte werden mehr als 100 Ölbilder und Zeichnungen sowie alle Bronzen Daumiers präsentiert und mit dem grafischen Werk konfrontiert. | S. 77 ff.



»Martin Kippenberger: sehr gut | very good« ist die Ausstellung im Hamburger Bahnhof überschrieben und sie verweigert dezidiert den retrospektiven Charakter einer Werkschau. Sie nähert sich der privaten und öffentlichen Person Kippenberger: dem Maler, Schauspieler, Schriftsteller, Musiker, Trinker, Tänzer, Charmeur, Enfant terrible und Selbstinszenierer, der sich selbst als »Exhibitionist« bezeichnete. | S. 52 f.

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Revista de Occidente



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ENTRE EL MUSEO Y EL ARCHIVO

JORGE BLASCO GALLARDO • VÍCTOR DEL RÍO
MELA DAVILA • LUZ MUSGÓZ • FRANCO SPERONI

DEL MAPA AL PAISAJE

BERNAT LLADO

AUTOBIOGRAFÍAS CONTEMPORÁNEAS

JOSÉ ANTONIO LLERA

Vídeo: PETER PULLER

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