

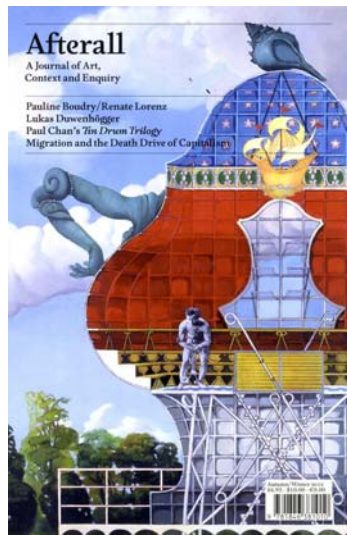


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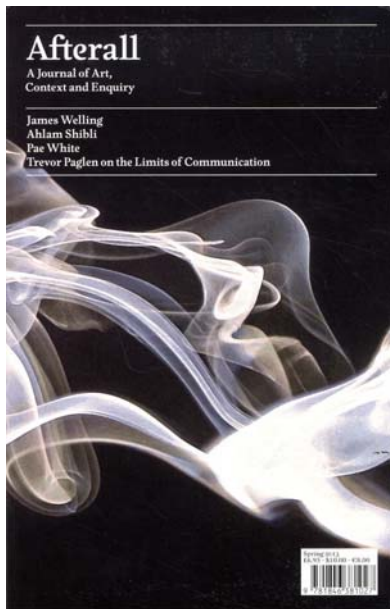
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Still from Community Action Center (2010) by A.K. Burns and A.L. Steiner; photo by A.L. Steiner



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Raqs Media Collective, *Whenever the Heart Skips a Beat*, 2012, animated horological video, words, 4:30 minutes, video HD (courtesy of the artists)

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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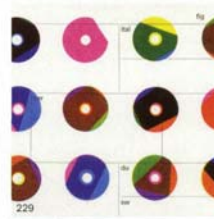
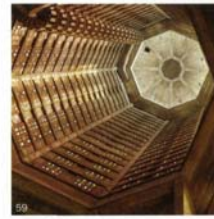


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Cover: See page 300 for captions.

This page, from top: Heinz Emigholz, *Perret in France and Algeria*, 2012, digital video, color, sound, 110 minutes; Jürgen Schadeberg, *The 29 ANC Women's League women are being arrested by the police for demonstrating against the permit laws, which prohibited them from entering townships without a permit, 26th August 1952* (detail), gelatin silver print, 15 1/4 x 11 1/4"; from "Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life," 2012, Karel Martens, untitled (detail), 2012, letterpress monograph on archival card with printer marks, 3 1/4 x 8 1/2"; Anne Teresa De Keersmaeker, *Fase: Four Movements to the Music of Steve Reich*, 1982. Performance view, The Tanks, Tate Modern, London, July 19, 2012. Anne Teresa De Keersmaeker (left) and Tala Ghadir performing movement 2, *Come Out*. Photo: Hugo Gredinzing.

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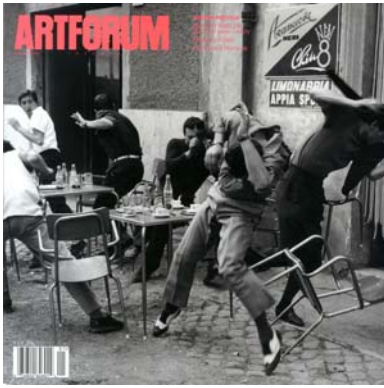
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Cover: Pier Paolo Pasolini, *Accattone* (detail), 1962, 35 mm, black and white, sound, 117 minutes.

This page, from top: Elad Lassry, *Woman 055* (detail), 2012, gelatin silver print in walnut frame, 14 1/2 x 11 1/2"; Lynn Foukes, *Happy Rock* (detail), 1969, oil and acrylic on canvas, 98 1/2 x 94 1/2"; Chris Marker, *Sans Soleil*, 1963, 16 mm transferred to 35 mm, color and black-and-white, sound, 103 minutes; Pier Paolo Pasolini, *Il Fanciullo mulo in una notte* (*Arabian Nights*), 1974, 35 mm, color, sound, 129 minutes.

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Pablo Picasso, *The Maids of Honor (Las Meninas, after Velázquez)*, 1957, oil on canvas, 76 1/2 x 102 1/2".





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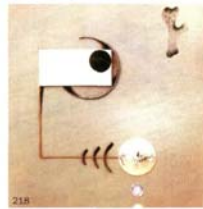
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Cover: Luigi Ghirri, *Albergo di Ravenna* (detail), 1986, C-print, 12 1/2 x 18 1/2". From the series "Paesaggi Italiani" (Italian Landscapes), 1980-92. (See page 196.)

From top: Mădălina Dan, *Autonivela*, 2009. Performance view, National Center of Dance Bucharest, February 6, 2009. Mădălina Dan, Photo: Irina Steluta. David Kakabadse, *Object with Laces and Mirror* (detail), 1924, wood, glass, metal, tempera, 20 1/2 x 23 1/2". Terrence Malick, *The Tree of Life*, 2011, 35 mm, 65 min, and HD video, color, sound, 139 minutes. Nam June Paik, *TV Crown* (detail), 1965/1995, manipulated television set, 54 x 26 x 22".

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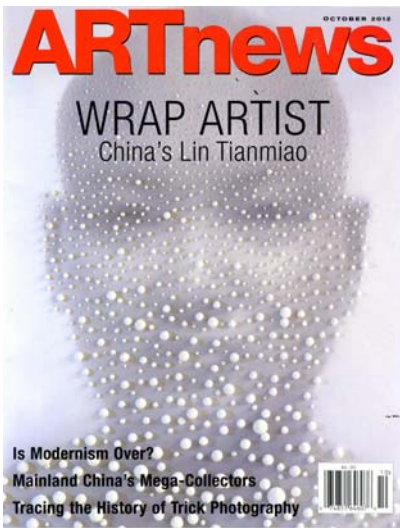
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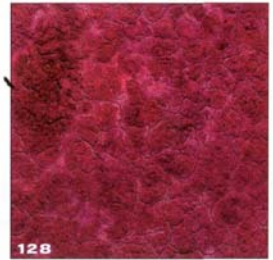


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October 2012

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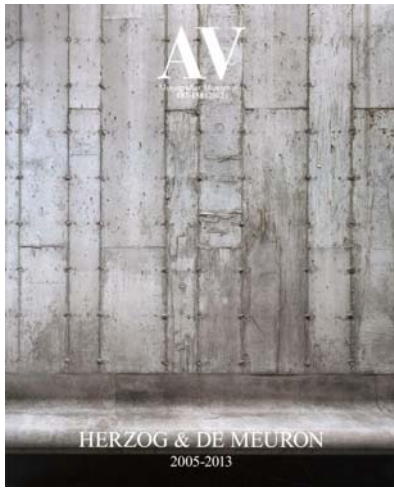
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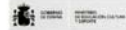
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Detalle de muro exterior, Parrish Museum, Water

Mills, Nueva York. Detail of exterior wall of the

Parrish Museum, Water Mills, New York

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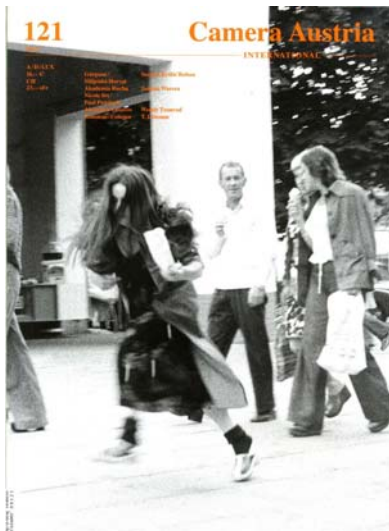
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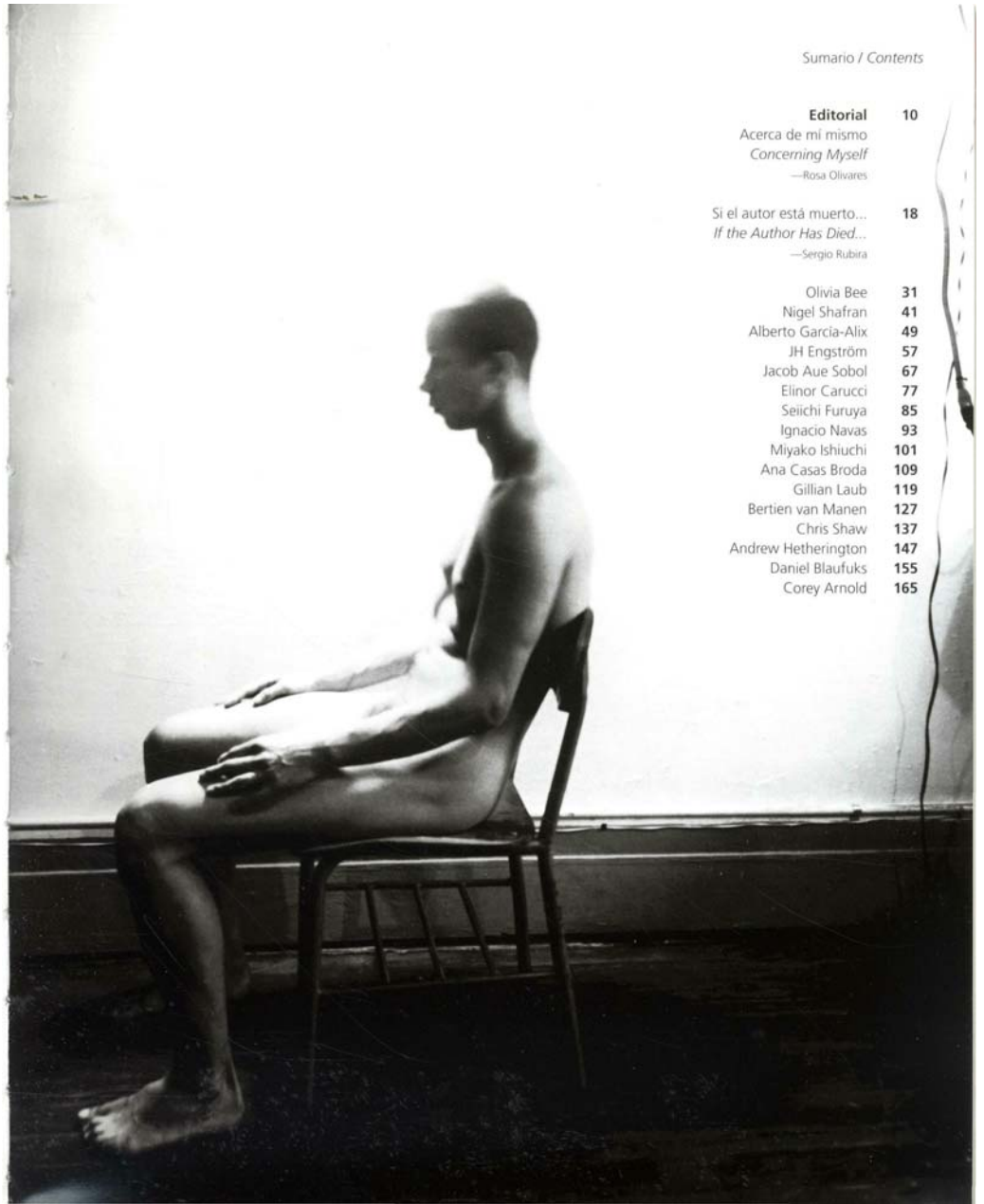
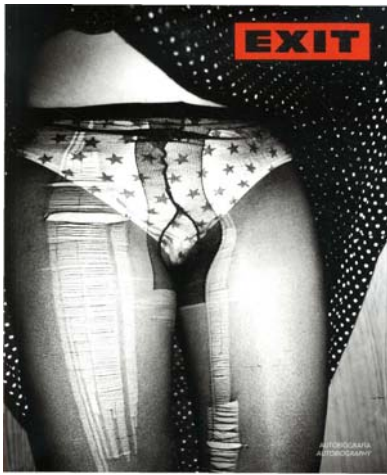
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Marc Camille Chaimowicz, page 290, illustration from *Madame Bovary*, 2013
Courtesy: the artist and Four Corners Books, London
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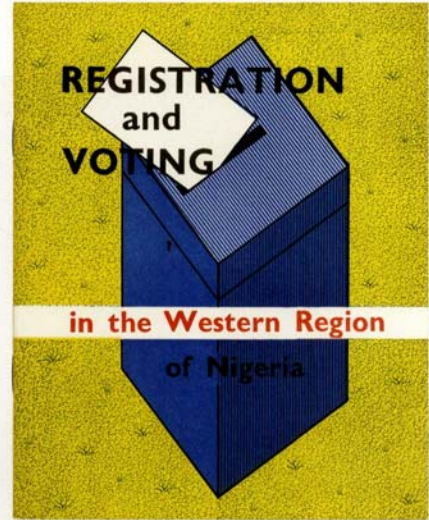
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frieze is now producing specially commissioned films for each issue. Online this month: Jimmie Durham reads a selection of his previously unpublished poetry, and a tribute to the influence and legacy of the late Chris Marker.

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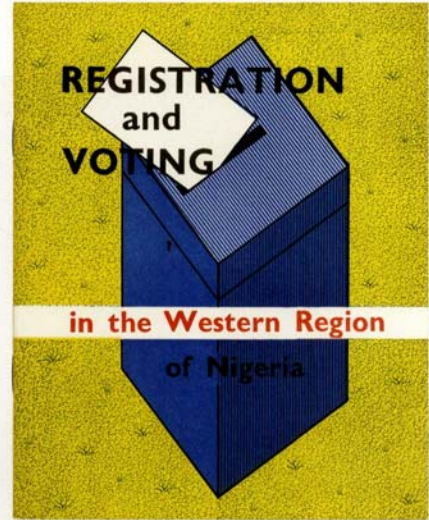
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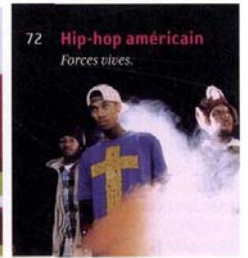
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Capability in Architecture The idea of what can be done with architecture - solving problems, stimulating completely new relations, giving form to settlements - currently goes hand in hand with the idea that the profession of the architect needs to be reinvented. This has become increasingly evident since we discovered that we have at our disposal a potentiality for design superior to the traditional demand for architecture. And this is increasing the investment in the potentialities of design itself, obtaining unexpected results even from situations once regarded as marginal.

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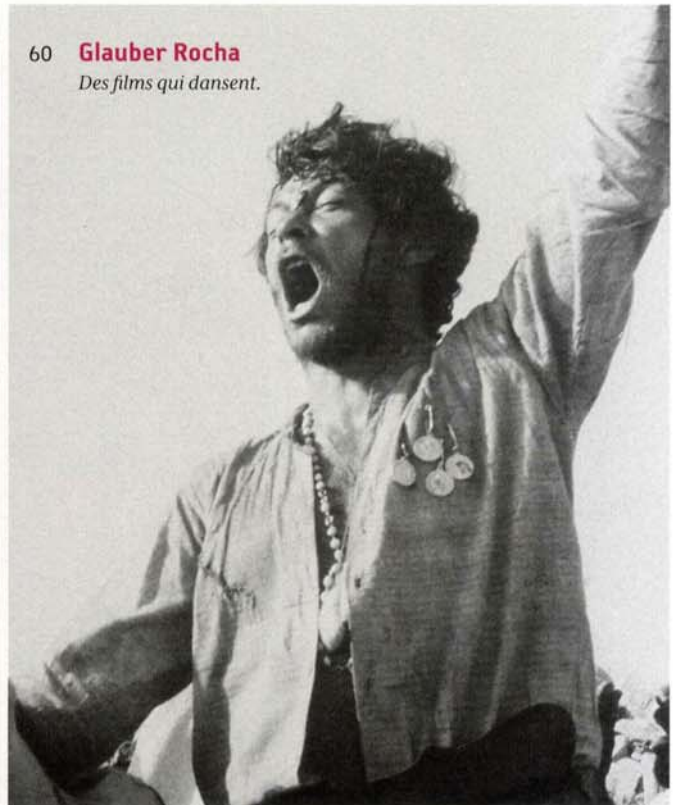
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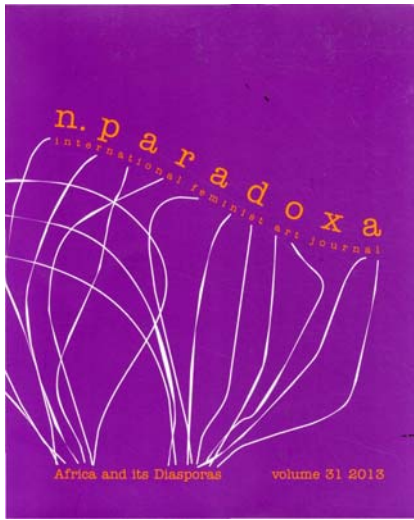
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Revista de Occidente



AUTORÍA, AUTORIDAD Y MALESTAR
ÓSCAR CALAVIA SÁEZ

LA REDENCIÓN DE LAS MASAS
MANUEL ARIAS MALDONADO

EGIPTO: CRÓNICA DE UNA TRANSICIÓN
VÍCTOR MORALES LEZCANO

ENTREVISTA A JAVIER GOMÁ LANZÓN
ALFONSO ARMADA

Vitales: ALIJO CALDERO



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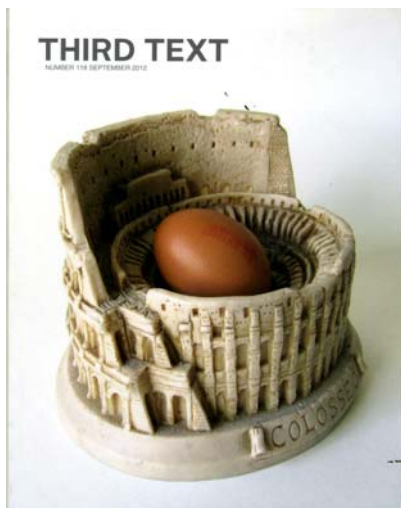
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THIRD TEXT

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