

# FLASH ART



Judy Chicago, *Immolation* from *Women and Smoke*, 1972. Fireworks performance.

Photography courtesy of Through the Flower Archives. Performed in the California Desert, 1972.

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7 PABLO ACCINELLI  
Nubes de paso

MALBA, Buenos Aires  
By Claudio Iglesias

Card games and booze seem like rather odd concerns for an architect. And while Argentinean artist Pablo Accinelli isn't an architect himself, his concerns have long focused on methods and instruments of planning and construction. Rulers, squares, and protractors have featured in many of his exhibitions, as have strong ties to the Atlantic Latin American traditions of Concrete art. But for Accinelli, contrary to the legends dear to Freemasons, these common tools of geometry hold no hidden or spiritual meaning. In fact, Accinelli's starting point is that the object doesn't have any inherent meaning aside from its ability to project formal relations.

"Nubes de paso" [Passing Clouds],  
Accinelli's latest exhibition at MALBA,

curated by Florencia Chernajovsky, preserves the morphological interplay of found objects while at the same time substituting planning for procrastination as a main theme. The exhibition's focus is the transformation of the artist's language; the two aforementioned tools, gambling and spirits, recreate the rare moments in public construction works where workers actually don't work, but rest. *Duración interna* (Inner Duration, 2018), an installation of concrete bags, forms a square of beds with air cushions on their extremes, echoing the exhibition's title: a user of such improvised beds would find themselves looking at clouds in the sky, visible through the museum's glass ceiling. To the right, a cluster of works (each of them also titled *Duración interna*, 2018) includes boxes of a well-known brand of bourbon featuring the figure of a horse; a white shelf with forty diminutive compartments – as in the kind used in old hotels to hold room keys – each hiding a card; a labyrinth also made of playing cards entangled with plastic wine glasses; and other small, unpretentious inventions whose crafting doesn't require significant design or complex budget. The artist, after constructing his persona as a fan of construction and planning, now deconstructs it as the lazy worker who takes a sip, then a nap, and just dreams.

8 33RD BIENAL DE SÃO PAULO  
Affective Affinities

São Paulo  
By Tobi Maier

Not much info was made public in advance of the 33rd São Paulo Bienal's opening. Gabriel Pérez-Barreiro was named chief curator, and his concept was to invite seven artists to each curate an exhibition alongside him. Add to that references to Johann Wolfgang von Goethe's 1809 novel *Elective Affinities* and Mário Pedrosa's 1949 text "On the Affective Nature of Form in the Work of Art" and the result was the exhibition title "Affective Affinities." In fact there has been a nonchalant attitude surrounding this year's edition of South America's largest exhibition – nonchalant in a time of political tension during the run up to the October presidential elections in Brazil and the deep crisis in neighboring Argentina. This decidedly apolitical and blasé attitude seemed to change only for a moment during the press conference, when officials mourned the loss of the National Museum in Rio de Janeiro, which had just gone up in flames thirty-six hours before. They left unmentioned that the museum had an infinitely smaller budget than the Bienal and received even less than what is spent on meals aboard the presidential plane (USD 240K) or the parade to celebrate Brazilian Independence Day in Brasilia (USD 200K). The Bienal's general opening was then marked by a *Lulaço* intervention, for which visitors were wearing masks in support of the imprisoned Workers' Party candidate Lula.