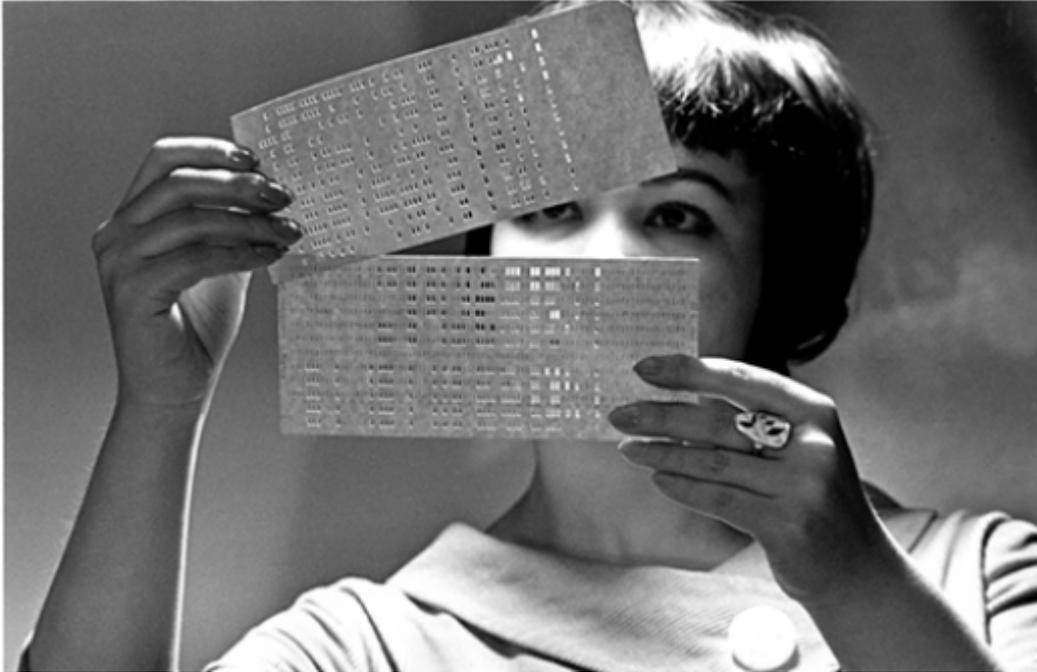


Highlights 2013 - Ana Teixeira Pinto

DECEMBER 16, 2013 *by Ana Teixeira Pinto*



Yakov Khalip, *Mayan Language Unraveled. Punch Cards* (1962), included in the Bergen Assembly 2013

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After being asked to write this list it slowly started to dawn on me none of the films I enjoyed this year were released in 2013 and the two books I most wanted to recommend – **Oxana Timofeeva's *History of Animals: An Essay on Negativity, Immanence and Freedom*** (Jan van Eyck Academie) and **Hito Steyerl's *The Wretched of the Screen*** (Sternberg Press) – both turned out to have been published in 2012. So there, I just smuggled them in anyway, but promise I will stick to the rules from now on ...

I have been following the programme of the **Haus der Kulturen der Welt** in Berlin with great interest, especially the projects '**Former West**' (2008–14) and '**After Year Zero**' (2013). But if I have to single out one exhibition however I would pick '**The Whole Earth**', curated by **Diedrich Diederichsen and Anselm Franke** in the Summer – an amazing treasure trove of historical idiosyncrasies.

Another important show was '**TEXTILES: OPEN LETTER**' curated by **Rike Frank and Grant Watson for the Museum Abteiberg** – a very well thought-out exhibition, which explores the often unacknowledged role textiles played in the development of visual abstraction and serial composition – from modernism to contemporary art.

In the absence of a new season of *Game of Thrones*, and after I lost my local video rental store to Prenzlauerberg gentrification, I've taken to following [Vdrome](#), an online platform **curated by Edoardo Bonaspetti, Jens Hoffmann, Andrea Lissoni and Filipa Ramos**. Every film is introduced with a short q&a and stays online for a brief period only –an exhibition format that meets the distribution potential of digital video without compromising the artists' income. Yes I know what you are probably thinking, but I am not a hi-res fetishist, and the project allowed me to discover the work of **Mathieu Kleyebe Abonnenc** and **Marcus Coates**, which I probably wouldn't have come across otherwise.



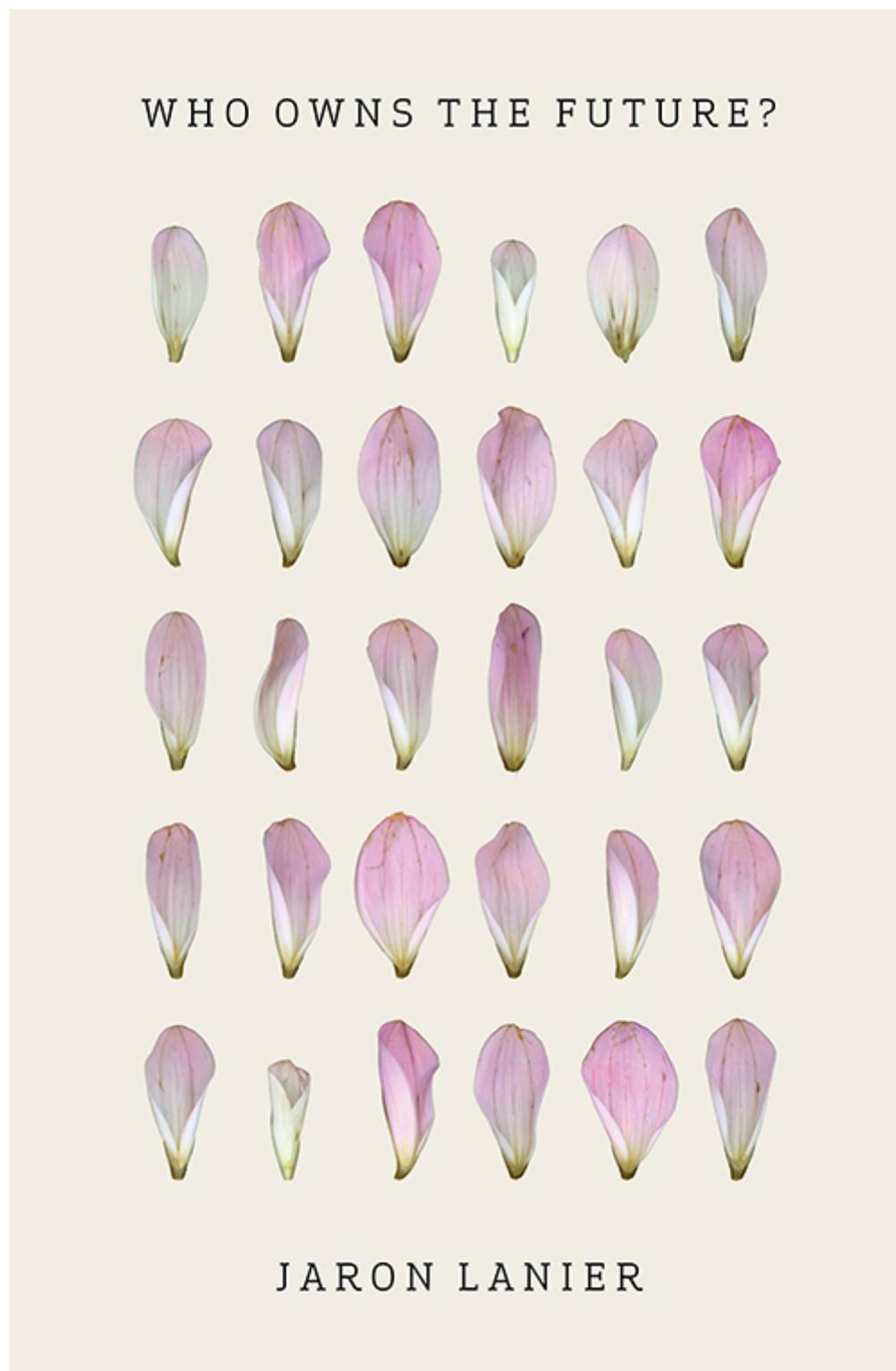
Leonor Antunes *a linha é tão fina que o olho, apesar de armado com uma lupa, imagina-a ao invés de vê-la* (2013) installation view Kunsthalle Lissabon

From the viewpoint of the visitor, biennials might always prove a somewhat frustrating experience. Yet, as the **Bergen Assembly 2013 – ‘Monday Begins on Saturday’** **curated by Ekaterina Degot and David Riff** – made manifest, biennials also allow for alternative discourse networks to emerge, else all you have left is market consensus.

It might seem odd to recommend **Leonor Antunes’ ‘a linha é tão fina que o olho, apesar de armado com uma lupa, imagina-a ao invés de vê-la’** at the **Kunsthalle Lissabon** when the artist had a much more substantial exhibition at the **Kunsthalle Basel** this autumn, but I simply didn't see the latter –and the Kunsthalle Lissabon is in my hometown.

Painting might endure forever but **Jutta Koether’s cycle of shows at Praxes** is the only painting exhibition I want to see now. I was also fond of **Aleksandra Domanovic’s ‘The Future Was at Her Fingertips’** at **Tanya Leighton** – her take on how history slipped between her fingers; and **Karl Holmqvist’s double exhibition ‘EQ UI LI BR IU M’** at **Galerie Neu and MD72** for his doctrine of word egalitarianism; **Anna Boghiguan’s ‘Unstructured Diary for an Autobiography’** at the **Daad Galerie**; and **Angela Melitopoulos and Maurizio Lazzarato’s ‘The Life Of Particles’,** at the **Berlinale’s Forum Expanded** about the unfathomable relation between psychology and

geography.



Jaron Lanier *Who Owns the Future*, 2013

In terms of books, **Jaron Lanier's *Who Owns the Future*** (Simon & Schuster) was the first sensible account I read about what the internet really means to the world's economy. Similarly, I am indebted to **Martha Rosler's *Culture Class*** (Sternberg Press) for pointing out how the history of abstract expressionism is intertwined with the history of transnational capital flows. Last but not least, I just began reading **T. J. Demos' *The Migrant Image: The Art and Politics of Documentary during Global Crisis***, published by Duke University Press.