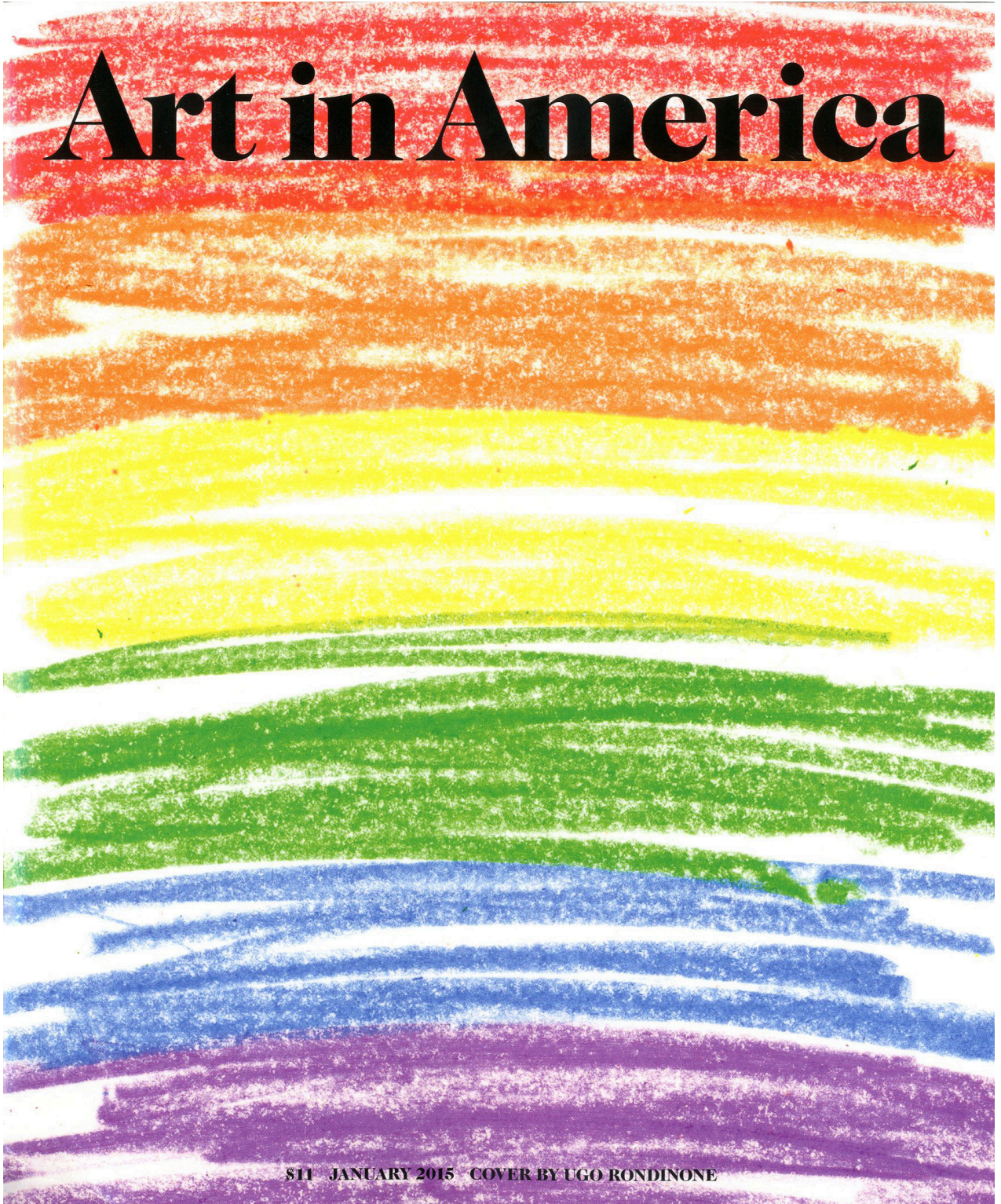


GLADSTONE GALLERY

Art in America



\$11 JANUARY 2015 COVER BY UGO RONDINONE

Art in America

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LAZY SUSAN'S LONG HANGOVER

by Faye Hirsch

A Cosima von Bonin retrospective showcases the Cologne-based artist's conceptual acumen, irreverent humor and penchant for highbrow debauchery.

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BLACKNESS IN ABSTRACTION

by Adrienne Edwards

Adam Pendleton's paintings and videos reflect his nuanced engagement with African-American history and the legacy of avant-garde art.

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A CHINESE METAMORPHOSIS

by Richard Vine

Wang Jianwei, one of China's pioneering experimental artists, moves from social engagement to a more cerebral aesthetic in his current Guggenheim Museum show.

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IN THE STUDIO: PAMELA ROSENKRANZ

with Aoife Rosenmeyer

As she prepares to represent Switzerland at the Venice Biennale this spring, the artist speculates on the science of cat pheromones, evolutionary theory and mineral-water marketing strategies.



Cover: Design by Ugo Rondinone for *Art in America*, 2014, crayon on paper, 5¾ by 4¾ inches. Above, view of Rondinone's exhibition "Breathe Walk Die," 2014-15, at the Rockbund Art Museum, Shanghai. See Contributors page.

Contributors

UGO RONDINONE

This month's cover artist, Ugo Rondinone, has been the subject of major solo exhibitions at the Whitechapel Gallery, London; Kunsthalle Wien, Vienna; Centre Pompidou, Paris; and SculptureCenter, New York. In 2007, the Swiss-born, New York-based artist represented Switzerland in the Venice Biennale. Rondinone's most recent solo show, "Breathe, Walk, Die," is on view at the Rockbund Art Museum, Shanghai, through Jan. 4.

BARBARA KASTEN

Barbara Kasten, artist and professor emerita at Columbia College, Chicago, contributes this issue's Muse, which details her introduction to avant-garde architecture during a sojourn in Europe in the 1960s. Kasten received funding from the National Endowment of the Arts in 1977 and 1981 as well as a Guggenheim Fellowship in 1982. A solo exhibition, "Stages," opens Feb. 4 at the Institute of Contemporary Art, Philadelphia.

CHRISTA NOEL ROBBINS

Art historian Christa Noel Robbins received her PhD from the University of Chicago in 2010 and is an instructor in art history at the California Institute of Technology, Pasadena. She has served on the editorial board of the *Chicago Art Journal* and is currently an advisory editor for the *Routledge Encyclopedia of Modernism* (forthcoming in 2015). For this issue, Robbins reviews John Paul Ricco's book *The Decision Between Us: Art and Ethics in the Time of Scenes*, discussing art after the "participatory turn."

JOHN WATERS

The Baltimore writer, artist, filmmaker and icon of bad taste cinema John Waters provides this issue's Backstory. He is the author of several books, including *Role Models* (2011) and *Carsick: John Waters Hitchhikes Across America* (2014). Waters directed *Hairspray* (1988) and *Cry-Baby* (1990), among many other films. In 2014, the Film Society of Lincoln Center hosted a retrospective of his career, "Fifty Years of John Waters: How Much Can You Take?" A solo exhibition of his artwork, "Beverly Hills John," is at Marianne Boesky Gallery, New York (Jan. 10-Feb. 14).

ADRIENNE EDWARDS

Adrienne Edwards is curator for the New York-based nonprofit organization Performa and a PhD candidate in performance studies at New York University. Additionally, she is performance reviews editor for *Women & Performance*, a journal of feminist theory. Edwards has co-organized performance projects with numerous artists, including Rashid Johnson, Senga Nengudi, Clifford Owens, Benjamin Patterson and William Pope.L. This month, she writes on American artist Adam Pendleton.

FAYE HIRSCH

A contributing editor at *A.i.A.*, Faye Hirsch is the MFA program coordinator in the School of Art+Design at SUNY Purchase. In this issue, Hirsch considers Cosima von Bonin's eclectic career on the occasion of the artist's retrospective at the Museum Moderner Kunst Stiftung Ludwig, Vienna.