

# Library acquisitions

## Rijksakademie van beeldende kunsten

### 2013 – 3

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#### DVD's

##### **Art:21 : art in the twenty-first century, 6**

PBS, 2012  
DVD-648

*"Art in the Twenty-First Century" Season Six includes 13 profiles of artists from five continents gathered into four, one-hour thematic episodes: Change, Balance, History and Boundaries. Spanning the globe from Nigeria to New York City, from Beijing to Brazil, the programs reveal the artists at work and speaking in their own words as they demonstrate the power of art to alter perception, challenge convention, and change how we see the world around us.*

##### **Hunters.** Theo Angelopoulos

: Artificial eye, 1977  
DVDS-338

##### **Travelling players.** Theo

Angelopoulos  
: Artificial eye, 1975  
DVDS-339

##### **The reconstruction.** Theo

Angelopoulos  
: Artificial eye, 1970  
DVDS-341

##### **Pigsty (Porcile).** Pier Paolo Pasolini

UK: Eureka: The masters of cinema,  
2012  
DVDS-337

##### **Days of '36.** Theo Angelopoulos

: Artificial eye, 1972  
DVDS-340

##### **Ai WeiWei : never sorry.** Alison Klayman

: Artificial eye, 2012  
DVD-646

#### Digital documents

##### **Fieldnotes : archive as method.**

Edited by Chantal Wong, Janet Chan  
Hong Kong: Asia Art Archive, 2013  
*One of AAA's core concerns – practices of archiving – is addressed in the second issue of Asia Art Archive's e-journal Field Notes. "We propose the archive as a method to illustrate the way in which initiatives like ours are taking the archive to counter, complicate, and reimagine systems in which narratives of modern and contemporary art are being produced, circulated, and understood."*

##### **Goupil's schildermethode : volledige praktische handleiding voor het decoratieschilderen en receptenboek voor den schilder.**

bewerkt door H. de Jong  
Arnhem: Cohen, [1930]  
USB-1

#### Collection catalogues

##### **Stedelijk in the pocket.** Rixt

Hulshoff Pol, Marie Baarspul  
Amsterdam, 2012  
2013/134 ,069(492), AM: ST"2012  
*In de pocket lichten (inter)nationale kunstenaars en ontwerpers, kunstkeners en bekende Nederlanders hun persoonlijke keuze toe uit de wereldberoemde collectie moderne en hedendaagse kunst en vormgeving.*

**Stedelijk collectie reflecties:  
reflecties op de collectie van het  
Stedelijk Museum Amsterdam.**

Red.: Jan van Adrichem, Adi Martis  
Rotterdam: nai010 uitgevers, 2012  
2013/132 ,069(492),AM:ST"2012  
*Stedelijk Collectie Reflecties*  
*In Stedelijk Collectie Reflecties geven  
gerenommeerde internationale experts,  
waaronder kunsthistorici, essayisten en  
tentoonstellingsmakers hun visie op 150 jaar  
beeldende kunst en design.*

**Stedelijk collectie: Highlights.**

Teksten: Hanneke de Man.. [et al]  
Rotterdam: nai010 uitgevers, 2012  
2013/133 ,069(492),AM:ST"2012  
*Voor Stedelijk Collectie Highlights selecteerden  
de curatoren van het Stedelijk de belangrijkste  
werken van 150 toonaangevende kunstenaars  
en vormgevers.*

**Orhan Pamuk : the innocence of  
objects : The Museum of  
Innocence, Istanbul.** Orhan Pamuk

; translated from Turkish by Ekin  
Oklap New York: Abrams, 2012  
2013/158 ,069,PA:M"2012  
*The culmination of decades of omnivorous  
collecting, Orhan Pamuk's Museum of  
Innocence in Istanbul uses his novel of lost  
love, The Museum of Innocence, as a  
departure point to explore the city of his  
youth. In The Innocence of Objects, Pamuk's  
catalog of this remarkable museum, he writes  
about things that matter deeply to him: the  
psychology of the collector, the proper role of  
the museum, the photography of old Istanbul  
(illustrated with Pamuk's superb collection of  
haunting photographs and movie stills), and of  
course the customs and traditions of his  
beloved city. Combining compelling art and  
writing, The Innocence of Objects is an  
original work of art and literature.*

## Philosophy

**Barthes reader.** edited and  
introduced by Susan Sontag  
London: Jonathan Cape, 1982  
2013/131 ,1,BA:R"1982

**Barthes: Mourning diary.** Roland  
Barthes

New York: Hill and Wang, 2009  
2013/129 ,1,BA:R"2012  
*The day after his mother's death Roland  
barthes began a diary of mourning. For nearly  
two years, the legendary French theorist wrote  
about a solitude new to him, about the ebb  
and flow of sadness, about the slow pace of  
mourning, and life reclaimed through writing.*

**Encyclopaedia Acephalica.**

Georges Bataille  
Londen: Atlas Press, 1997  
2013/130 ,1,BA:T"1997  
*Encyclopedia Acephalica charts the territory  
around Bataille and others through first-hand  
documents produced by the Acephale group  
and writers associated with the Surrealists.*

## Art theory

**De oudheid in de achttiende  
eeuw.** Alexander J.P. Raat

Utrecht: Werkgroep 18e eeuw, 2012  
2013/166 ,7(492),DE:O"2012  
*Over de rol van de Griekse en Romeinse  
oudheid in de Nederlandse achttiende eeuw op  
het politieke debat, het toneel, de filosofie, de  
beeldende kunst, de verzamelpraktijk en de  
architectuur.*

**Abstraction.** edited by Maria Lind

London: Whitechapel Art Gallery,  
2013  
2013/109 ,7.01,DO:CU"2013  
*This anthology reconsiders crucial aspects of  
abstraction's resurgence in contemporary art,  
exploring three equally significant strategies  
explored in current practice: formal  
abstraction, economic abstraction, and social  
abstraction.*

**Levende beelden : kunst werken  
en kijken.** red.: Caroline van Eck

Leiden: Leiden University Press,  
2011  
2013/156 ,7.01,LE:V"2011  
*De kernvraag van de bundel is niet zozeer wat  
het beeld is, maar wat het beeld doet. De  
bundel is multidisciplinair van opzet en gaat  
vooral over de psychologische en  
antropologische benadering van het kijken  
naar kunst .*

**Semblance and event : activist philosophy and the occurrent arts.** Brian Massumi

Cambridge: MIT Press, 2011  
2013/137 ,7.01,MA:S"2011

*Events are always passing; to experience an event is to experience the passing. But how do we perceive an experience that encompasses the just-was and the is-about-to-be as much as what is actually present? In *Semblance and Event*, Brian Massumi, drawing on the work of William James, Alfred North Whitehead, Gilles Deleuze, and others, develops the concept of "semblance" as a way to approach this question.*

**Anywhere or not at all : philosophy of contemporary art.**

Peter Osborne

New York: Verso, 2013  
2013/108 ,7.01,OS:B"2013

*Contemporary art is the object of inflated and widely divergent claims. What kind of discourse can help us give it a critical sense? *Anywhere or Not At All* is a major philosophical intervention in art theory that challenges the terms of established positions through a new approach at once philosophical, historical, social and art-critical. Setting out the claim that 'contemporary art is postconceptual art', the book elaborates a series of conceptual constructions and interpretations of works by Navjot Altaf, the Atlas Group, Amar Kanwar, Sol LeWitt, Gordon Matta-Clark, Gerhard Richter and Robert Smithson, among others.*

**Draw it with your eyes closed : the art of the art assignment.**

edited by Dushko Petrovich, Roger White

New York: Paper Monument, 2012  
2013/172 ,7.01,PA"P'2012

*An anthology featuring essays, drawings, and assignments from over 100 contributors including: John Baldessari, William Pope.L, Mira Schor, Rochelle Feinstein, Bob Nickas, Chris Kraus, Liam Gillick, Amy Sillman, James Benning, and Michelle Grabner. *Art school is at a point of unprecedented popularity both as an enterprise and as an object of critical inquiry. This book examines the complex and often unruly state of art education by focusing on its signature pedagogical form, the assignment.**

**I like your work: art and etiquette.** edited by Paper Monument

New York: Paper Monument, 2009  
2013/171 ,7.01,PA:P"2009

*The art world is now both socially professional and professionally social. Curators visit artists' studios; collectors, dealers, and journalists assemble for a reception and reconvene later for dinner; everyone goes to parties. We exchange introductions and small talk; art is bought and sold; careers (and friendships) brighten or fade. In each situation, certain behaviors are expected while others are silently discouraged. Sometimes, what's appropriate in the real world would be catastrophic in the art world, and vice versa. Making these distinctions on the spot can be nerve-wracking and disastrous. So we asked ourselves: What is the place of etiquette in art? How do social mores establish our communities, mediate our critical discussions, and frame our experience of art? If we were to transcribe these unspoken laws, what would they look like? What happens when the rules are broken?*

**Literature and cinematography.**

Viktor Shklovsky

London: Dalkey Archive Press, 2008  
2013/112 ,7.01,SH:K"2008

*In this short, brilliant book, Viktor Shklovsky enunciates the function of the arts: what they are and, just as importantly, what they are not. In the course of defining what art is, by implication he also quietly lays to waste the theories and people who view art as a means of representing "the real world" and a method of communication. His views of the other arts then lead him into his speculations about the art of cinema photography, new at the time that Shklovsky composed his polemic in 1923*

**Sinister resonance : the mediumship of the listener.** David Toop

New York: Continuum, 2011  
2013/138 ,7.01,TO:B"2011

*The history of listening must be constructed from narratives of myth and fiction, silent arts such as painting, the resonance of architecture, auditory artefacts and nature. In such contexts, sound often functions as a metaphor for mystical revelation, instability, forbidden desires, disorder, formlessness, the unknown, unconscious and extra-human, a representation of immaterial worlds. Threaded through the book is Marcel Duchamp's curious*

observation "One can look at seeing but one can't hear hearing" and his concept of the *infra-thin*, those human experiences so fugitive that they exist only in the imaginative absences of perception.

### **Nieuwe symbolen voor**

**Nederland.** Rutger Wolfson

Amsterdam: Valiz, 2005

2013/123 ,7.015.2,WO:L"2005

*Uitgave bij de tentoonstelling ' Nieuwe symbolen voor Nederland' in de Vleeshal in 2005.*

*Vraagt deze tijd om het overwinnen van onze weerzin tegen symbolen? Kan de beeldende kunst symbolen ontwikkelen die uitdrukking geven aan gedeelde waarden? En welke waarden zijn dat dan?*

### **The migrant image : the art and politics of documentary during global crisis.**

T.J. Demos

London: Duke University Press, 2013

2013/114 ,7.015.3,MI:G"2013

*In The Migrant Image T. J. Demos examines the ways contemporary artists have reinvented documentary practices in their representations of mobile lives: refugees, migrants, the stateless, and the politically dispossessed. He presents a sophisticated analysis of how artists from the United States, Europe, North Africa, and the Middle East depict the often ignored effects of globalization and the ways their works connect viewers to the lived experiences of political and economic crisis.*

## **Modern & contemporary art / exhibition catalogues**

### **At home, wherever / Her yerde, evinde.**

Rene Block

Istanbul: Yapi Kredi Publications, 2011

2013/107 ,7.036 (560), AT:H"2011

*The Contemporary Art in Turkey series, published by Yapi Kredi Kültür Publications, consists of twelve volumes, eleven of them monographs on individual artists. This twelfth volume presents several artists.*

### **Spectral Imprints: Abraaj Capital art prize 2012.**

Nat Muller

Rotterdam: Abraaj Capital, 2012

2013/106 ,7.036(5),SP:E"2012

*The Abraaj Capital Art Prize is for artists from the Middle East, North Africa and South Asia. Uniquely, it rewards proposals rather than completed artworks. Each year, five selected artists work with one international curator, culminating in an exhibition at Art Dubai and a new publication.*

### **IRAN:RPM A selection of Iranian vinyl soundtrack covers Vol. 1.**

Ali Bakhtiari

London: Magic of Persia, 2012

2013/103 ,7.036(55),IR:A '2012

*In October 2012, Magic of Persia launched Iran:RPM, a selection of vinyl covers from soundtracks of Iranian films 1965-1974, compiled by Ali Bakhtiari. The launch was accompanied by a video installation, Window Café, by the artist Farideh Lashai.*

### **Cobra - 1000 Days of Free Art.**

Nazan Olcer

Istanbul: Sakip Sabanci Museum, 2012

2013/126 ,7.037.1,CO:IS"2012

*Catalogue published in conjunction with the exhibition Cobra \_ 1000 Days of Free Art in the Sabaci Museum in Istanbul*

### **Pop Art in Europa.**

Frank van de Schoor

Zwolle: WBooks, 2012

2013/165 ,7.038,1,PO:IN"2012

*Tentoonstellingscatalogus en dvd "It's in the air : seven artists in the age of European Pop Art"Publication and DVD on the occasion of the exhibition in the Museum Het Valkhof in 2012*

### **Paradigm shifts: the Walter and mcbbean galleries and public programs at sfai since 2006.**

Hou Hanru

San Francisco: San Francisco Art Institute, 2011

2013/124 ,7.039,HA:N"2011

*Paradigm Shifts collects images, texts, and ephemera from SFAI's exhibitions and public programs over the past six years. The book features texts by Hou Hanru and Assistant Curator Mary Ellyn Johnson, as well as images and information from over 25 exhibitions, including solo exhibitions with artists Sarkis, Allora & Calzadilla, Jens Haaning, Adel Abdessemed, Yan Pei-Ming, Dan Perjovschi, On Kawara, and Shahzia Sikander.*

**Paper Monument : a journal of contemporary art.** ed. Dushko Petrovich  
New York: N+1, 2007  
2013/168 ,7.039,PA:P2007

**Bulletins of the serving library #4.** Stuart Bailey, David Reinfurt, Angie Keefer  
Berlin: Sternberg, 2012  
2013/173 ,7.039,SE:R"2012  
*Issue produced under the auspices of the research program Dexter Bang Sinister at Kunsthal Charlottenborg, Copenhagen. The program, devised by Angie Keefer, David Reinfurt and Stuart Bailey together with writer-critic-curator Lars Bang Larsen, was based on Lars's just-completed PhD dissertation " A History of Irritated Material: Psychedelic Concepts in Neo-Avantgarde Art. In practice, a large part of the so-called research played out in the form of an exhibition set up to explore the notion of \*black & white psychedelia\*— halfway closing the doors of perception in order to get a better view.*

**Colorless green ideas sleep furiously: Julien Peveux.** Liliana Albertazzi  
Den Haag: West, 2010  
2013/140 ,7.039,WE:ST"2010  
*Publication on the occasion of the exhibition*

**Carry-on: David Horvitz.** Helga Just Christoffersen  
Den Haag: West, 2010  
2013/147 ,7.039,WE:ST"2010  
*Published on the occasion of the exhibition*

**I wanna dance with somebody: Lars Laumann introducing Vela Arbutina, Benjamin Alexander Huseby and Rein Vollenga.** Lars Laumann  
Den Haag: West, 2011  
2013/145 ,7.039,WE:ST"2011

**Temporary wall of voodoo: Christoph Draeger.** Sebastian Cichocki  
Den Haag: West, 2011  
2013/151 ,7.039,WE:ST"2011

**I feel like I'm disappearing, getting smaller every day/ but when I look in the mirror, I'm bigger in every way.** Tore Lykkeberg  
Den Haag: West, 2011  
2013/148 ,7.039,WE:ST"2011

**Six pieces: Reynold Reynolds.** Jurriaan Benschop  
Den Haag: West, 2011  
2013/143 ,7.039,WE:ST"2011  
*Publication on the occasion of the exhibition*

**Wijn en dromen der kunst.** Serge Aljosja Stommels  
Eindhoven: Van Abbemuseum, 2012  
2013/161 ,7.039,WI:J"2012  
*Voor de tentoonstelling Wijn en Dromen der Kunst , te zien in de bibliotheek van het Van Abbemuseum, vervaardigden 12 kunstenaars uit Nederland en 12 uit Rusland een boek dat is gebaseerd op twee oude begrippen uit de beeldende kunst: het Apollinische en het Dionysische.*

## Specific subjects

**Enge dingen : het aangetaste lichaam.** Adriaan van Dis, Mienieke te Hennepe  
Nederland: WBooks, 2011  
2013/118 ,7.041,DI:S"2011  
*De fascinatie voor het aangetaste menselijk lichaam is eeuwenoud. Aan de hand van afbeeldingen uit (oude) medische boeken, preparaten op sterk water, medische wasmodellen en gruwelijke kunstobjecten worden de gevolgen van curieuze misgeboorten, ziektes, parasieten, ongelukken en geweld getoond.*

**Mort ou est ton visage?.** Maurice Bessy  
Monaco: Editions du Rocher, 1981  
2013/125 ,7.045.5,MA: S"1981  
*Collection of pictures of deathmasks from artists, statesmen, scientists etc.*

**Why hell stinks of sulfur : mythology and geology of the underworld.** Salomon Kroonenberg  
London: Reaktion Books, 2013  
2013/163 ,7.046.1,KR: O"2013

*Today scarcely anywhere on land or sea remains unexplored, but we are still largely in the dark about what lies beneath the surface of the earth. For thousands of years, writers and artists have imagined hell to be located somewhere in this underground realm, associating it with fire and shadows, blackness and death.*

*Why Hell Stinks of Sulfur takes the mythology of this subterranean world as its point of departure and leads the reader on an expedition into the depths of the earth, treading in the footsteps of Orpheus and Odysseus, taking us through the circles of Dante's Inferno and pausing at the side of a lake near Naples in search of hell's gate as it was described by Virgil in the Aeneid.*

*Turning a scientific spotlight on the legends of the underworld, this book probes the many layers of the earth's interior one by one, allowing mythology and geology to shed light on each other.*

**Noord-Nederlandse kunsthandel in de eerste helft van de zeventiende eeuw.** Marion Boers  
Hilversum: Uitgeverij Verloren BV, 2012  
2013/164 ,7.075,BO: E"2012

**Plaster casts: making, collecting and displaying from classical antiquity to the present.** Rune Frederiksen, Eckart Marchand  
Berlijn: De Gruyter, 2010  
2013/167 ,73.02,PL: A"2010

*This volume originates from an international conference (Oxford University, 2007). Texts address plaster casts and related themes from antiquity to the present day, and from Egypt to America, Mexico and New Zealand. They are of interest to classical archaeologists, art historians, the history of collecting, curators, conservators, collectors and artists. Articles explore the functions, status and reception of plaster casts in artists' workshops and in private and public collections, as well as hands-on issues, such as the making, trading, display and conservation of plaster casts.*

**The house of Six.** Vince Busch, Robert lacey  
Amsterdam: Six Art, 2001  
2013/119 ,747,SI: X "2001  
*Impression of the House of the Six family*

## MONOGRAPHTES

**Justin Bennett : shotgun architecture.** ontwerp Remco van Bladel

Eindhoven: Onomatopee, 2008  
2013/122 ,73,BENNETT,2  
*10 inch vinyl + poster sleeve The sound of a gunshot doesn't usually lead to quietude, while the tragedy associated with the sound seems to demand this. The bang excludes all surrounding factors and attracts all the attention. In a social way the bang is more of an implosion than an explosion.*

**Denk-Kapital: Ideen zur Gestaltung der Gesellschaft.**

Christel Sauer  
Basel: Raussmüller Collection, 2012  
2013/104 ,73,BEUYS,23  
*This book follows upon the publication of a lecture about the story of the closely interconnected creation of " Das Kapital Raum 1970-1977" by Joseph Beuys and the founding of the Hallen für Neue Kunst Schaffhausen. The creation of a work.*

**Days of surrender.** Jaki Irvine  
Ventnor: Copy Press, 2013  
2013/153 ,73,IRVINE,3  
*"In 1916, when Padraic Pearse, Irish republican and leader of the 'Easter Rising', decided to surrender, he asked midwife Elizabeth O'Farrell to make the perilous walk to deliver his message to the British army. Setting off down a Dublin street where some of the dead still held white flags in their hands, Elizabeth O'Farrell was watched from the door by Julia Grenan, referred to in documents as her 'friend and lifelong companion'. This is the story of those days.*

*Jaki Irvine is an artist who lives and works in Dublin and Mexico City. She is concerned with how we come to imagine and understand ourselves from within our privacy and often uses video installation as a way to reflect on moments where this process, awkwardly and unavoidably, comes spilling into the public spaces of our lives."*

**Aart Lamberts : beeldtaal.** Wim Alings, Mira Becker  
Den Bosch: Boxpress, 2013  
2013/113 ,73,LAMBERTS,4

**Glenn Ligon : Yourself in the world : selected writings and interviews.** edited by Scott Rothkopf  
New Haven: Yale Univ. Press, 2011  
2013/152 ,73,LIGON,2

**El Lissitzky - Ilya & Emilia Kabakov : Utopie en werkelijkheid.** Charles Esche, Boris Groys, John Milner, Anton Vidokle  
Eindhoven: Van Abbemuseum, 2012  
2013/160 ,73,LISSITZKY,6

**Eva Lootz: Dis-Cursos de Aqua.** Caja de Burgos, Jose Maria Parreno  
Burgos: Centro de Arte Caja de Burgos, 2012  
2013/128 ,73,LOOTZ,1  
*Published on the occasion of the exhibition in Centro de arte Caja de Burgos 25 may - 16 september 2012*

**Christien Meindertsma : PIG - 5049.** Christien Meindertsma; design Julie Joliat  
: FLOCKS, 2007  
2013/162 ,73,MEINDERTSMA,1  
*Christien Meindertsma has spent three years researching all the products made from a single pig. Amongst some of the more unexpected results were: Ammunition, medicine, photo paper, heart valves, brakes, chewing gum, porcelain, cosmetics, cigarettes, conditioner and even bio diesel.*  
*In an almost surgical way a pig is dissected in the pages of the book - resulting in a startling photo book where all the products are shown at their true scale (1:1).*

**Elsbeth Pluimers : Golden Spike : over het ontstaan van een Beeldtaal.** introd. John de Vos  
Amsterdam: Eigen uitgave, 2013  
2013/174 ,73,PLUIMERS,1  
*In 'Golden Spike' toont Elsbeth Pluimers letterlijk en figuurlijk een beeldtaal van haar fascinatie voor het ontstaan van de aarde.*

*Vanuit haar kennis van de aardwetenschappen en Aziatische tradities maakt Elsbeth Pluimers haar werken in klei, brons en glas. Haar speurtocht begon ooit in het fossielenkabinet van Teylers Museum en kreeg richting door het vinden van een vulkanische bom in de Auvergne. De beelden van Pluimers herscheppen de band met de aarde: laag voor laag wordt de stratigrafie doorboord en doorgrond.*

**Jewyo Rhii : walls to talk to.** Nick Aikens, Charles Esche, Peter Gorschluter, Sunjung Kim  
London: Koenig Books, 2013  
2013/159 ,73,RHII,4  
*Walls to Talk to gives an overview of Jewyo Rhii's practice and is the most comprehensive monograph on the Korean artist to date.*

**Object of a life.** Anne Tallentire  
Ventnor: Copy Press, 2013  
2013/155 ,73,TALLENTIRE,1

*'In Object of a Life Anne Tallentire extends her enquiry past the objects of everyday life to ruminate on the space in between and around the objects' relationship to their sites of activity including the domestic, the studio and the street. Like all good artists' writing, this book calls upon us to think differently...'*

**Ellen Altfest : the bent leg.** Robert Storr  
London: White Cube, 2011  
2013/110 ,75,ALTFEST,1

**Merlin Carpenter : the opening.** Caroline Busta, George Baker  
Berlin: Sternberg Press, 2011  
2013/111 ,75,CARPENTER,1  
*This book presents the work of London-based artist Merlin Carpenter. With essays by critic Caroline Busta and art historian George Baker, the book represents the final part of a series of exhibitions entitled, The Opening. These exhibitions were marked by the fact that all the paintings presented were produced at the galleries during the exhibition openings. Hundreds of photos of these opening events offer a fascinating view of the art world from 2007 to 2009.*

**Armen Eloyan: Bookstore cure.** Emma Dexter

Londen: Timothy Taylor Gallery,  
2008  
2013/102 ,75,ELOYAN,4

**Jaap van den Ende: Lagen, werk  
en theorie.** Jaap van den Ende

: , 2012

2013/105 ,75,ENDE,5

*Overzicht van het werk van de kunstenaar van  
1997 tot 2012*

**Glenn Ligon: America.** Scott

Rothkopf

New Haven: Yale University Press,  
2011

2013/136 ,75,LIGON,1

*American artist Glenn Ligon (b. 1960) is best  
known for his landmark body of text-based  
paintings, made since the late 1980s, which  
draw on the writings and speech of diverse  
figures including Jean Genet, Zora Neale  
Hurston, Jesse Jackson, and Richard Pryor.*

*Glenn Ligon: AMERICA, created in close  
collaboration with the artist, surveys twenty-  
five years of Ligon's art, including paintings,  
sculptural installations, prints, and drawings.  
Essays examine his working methods in depth  
and situate his output within a broad cultural  
context.*

**Catalin Petrisor.** Bogdan Ghiu

Beijing China: C-Space, 2010

2013/121 ,75,PETRISOR,1

**Zhang Shujian.** Sabine Wang

Beijing, China: C-Space, 2010

2013/127 ,75,SHUJIAN,1

*Published on the occasion of the exhibition '  
Self Portrait' at C-Space, Beijing in China from  
25 september - 7 november 2010*

**Jack B. Yeats : The outsider.** Emer

McGarry, Seamus Kealy

Sligo: The Model, 2010

2013/117 ,75,YEATS,3

*Catalogue published on the occasion of: Jack  
B. Yeats ; The outsider 25 July - 3 Oktober  
2010*

**Liu Gang: Better life.** Simon

Rabinovitch

Beijing: C-Space, 2011

2013/115 ,77,GANG,1

**Lidwien van de Ven : Rotterdam**

**Sensitive Times.** Amira Gad,

Nicolaus Schafhausen

Rotterdam: Witte de With, 2012

2013/116 ,77,VEN,6

*Vierde publicatie in een serie van portretten  
over de stad Rotterdam*