

# New Arrivals in the Library

2015 – 3

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**Biennale di Venezia: 56th. international art exhibition : all the worlds futures.** director: Okwui Enwezor  
Venezia: Marsilio, 2015  
2015/172 ,01,VENETIE"2015

**Art, research and politics : essays in curatorial criticism (1999-2014).** Dieter Lesage  
2015/195 ,069,SI:C"2014  
*The book spans fifteen years of Lesage's critical interventions in the field of art, politics, and culture, analyzing and unraveling curatorial rhetorics and strategies which during that period marked the art world.*

**On balance.** Adam Phillips  
London: Penguin, 2010  
2015/178 ,1,AD:A"2010  
*Every day, we are told that balance is a good thing. We are supposed to make balanced judgments, balance our budget, and preserve a balance of power in our government. Disturbed people are described as unbalanced. In this insightful, charming book, the philosopher and psychoanalyst Adam Phillips looks afresh at balance (and its shadow, excess) and asks if achieving the former is such an admirable goal.*

**The coming community.** Giorgio Agamben ; translated by Michael Hardt  
Minneapolis: University of Minnesota Press, 2013  
2015/189 ,1,AG:A"2013  
*In this extraordinary and original philosophical achievement, Agamben develops the concept community and the social implications of his philosophical thought.*

**How to live together : novelistic simulations of some everyday spaces.** Roland Barthes  
New York: Columbia University Press, 2013  
2015/129 ,1,BA:R"2013

*In The Preparation of the Novel, a collection of lectures delivered at a defining moment in Roland Barthes's career (and completed just weeks before his death), the critic spoke of his struggle to discover a different way of writing and a new approach to life. The Neutral preceded this work, containing Barthes's challenge to the classic oppositions of Western thought and his effort to establish new pathways of meaning.*

**Can Non-Europeans think?.** Hamid Dabashi; with a foreword by Walter Mignolo  
London: Zed Books, 2015  
2015/176 ,1,DA:B"2015  
*What happens to thinkers who operate outside the European philosophical pedigree? In this powerfully honed polemic, Hamid Dabashi argues that they are invariably marginalised, patronised and misrepresented.*

**The inoperative community.** Jean-Luc Nancy ; edited by Peter Connor  
Minneapolis: University of Minnesota Press, 2012  
2015/151 ,1,NA:N"2012  
*Jean-Luc Nancy examines community as an idea that has dominated modern thought and traces its relation to concepts of experience, discourse, and the individual. Contrary to popular Western notions of community, Nancy shows that it is neither a project of fusion nor production. Rather, he argues, community can be defined through the political nature of its resistance against immanent power.*

**Artist novels : the Book Lovers publication.** edited by David Maroto and Joanna Zielinska

Berlin: Sternberg, 2014

2015/153 ,7(04),AR:NO"2014

*Can the novel be considered a medium in its own right within the visual arts? There are many artists who have written novels, but the artist novel is something else. It is a contemporary phenomenon in which visual artists employ their novels in their projects, as they would employ installation, performance, or video. For artists, the creation of a novel doesn't differ from any other artwork; Both processes, writing and art-making, feed each other as they evolve within the same body of works.*

**Hunting hearts : the life of Marcel Duchamp & Co..** Patrick Aich

Stockholm: Errata, 2009

2015/133 ,7(09),DUCHAMP,2

**Time.** edited by Amelia Groom

London: Whitechapel Art Gallery, 2013

2015/143 ,7.01,DO:CU"2013

*What does 'contemporary' actually mean? This is among the fundamental questions about the nature and politics of time that philosophers, artists and more recently curators have investigated over the past two decades. If clock time -- a linear measurement that can be unified, followed and owned -- is largely the invention of capitalist modernity and binds us to its strictures, how can we extricate ourselves and discover alternative possibilities of experiencing time?*

**Exhibition.** edited by Lucy Steeds

London: Whitechapel Art Gallery, 2014

2015/154 ,7.01,DO:CU"2014

*This anthology provides a multivocal critique of the exhibition of contemporary art, bringing together the writings of artists, curators, and theorists. The texts encompass exhibition design and form; exhibitions that are object-based, live, or discursive; projects that no longer rely on a physical space to be visited in person; artists' responses to being curated and their reflections on the potential of acting curatorially. Set against the rise of the curator as an influential force in the contemporary art world, this volume underlines the crucial role of artists in questioning and shaping the phenomenon of the exhibition.*

**Ethics.** edited by Walead Beshty  
London: Whitechapel Art Gallery, 2015

2015/162 ,7.01,DO:CU"2015

*The boundary of a contemporary art object or project is no longer something that exists only in physical space; it also exists in social, political, and ethical space. Art has opened up to transnational networks of producers and audiences, migrating into the sphere of social and distributive systems, whether in the form of "relational aesthetics" or other critical reinventions of practice.*

*In this volume, artist and writer Walead Beshty evaluates the relation of ethics to aesthetics, and demonstrates how this encounter has become central to the contested space of much recent art.*

**Systems.** edited by Edward A. Shanken

London: Whitechapel, 2015

2015/167 ,7.01,DO:CU"2015

*Systems traces this radical shift in aesthetics from its roots in mid twentieth-century general systems theory, cybernetics, and artificial intelligence to the cutting-edge science of the present. The collected texts examine the connections between advanced technological systems, our bodies and minds; the relation of musical to spatial and architectural structures; and the ways in which systems-based art projects can create self-generating entities and networks, alter our experience of time, change the configurations of social relations, cross cultural borders, and interact with threatened ecosystems.*

**The severed head : capital visions.** Julia Kristeva

New York: Columbia University Press, 2012

2015/127 .7.01,KR:I"2013

*Informed by a provocative exhibition at the Louvre curated by the author, The Severed Head unpacks artistic representations of severed heads from the Paleolithic period to the present. Surveying paintings, sculptures, and drawings, Julia Kristeva turns her famed critical eye to a study of the head as symbol and metaphor, as religious object and physical fact, further developing a critical theme in her work-- the power of horror--and the potential for the face to provide an experience of the sacred.*

**History in motion : time in the age of the moving image.** Sven Lütticken

Berlin: Sternberg Press, 2013  
2015/155 ,7.01,LU:T"2013

*The moving image has irrevocably redefined our experience and construction of history. In the contemporary economy of time, history has become an image in motion, a series of events animated and performed through various media. Analyzing a variety of films, video pieces, and performances, Sven Lütticken evaluates the impact that our changing experience of time has had on the actualization of history in the present.*

**Performing objects & theatrical things.** edited by Marlis Schweitzer and Joanne Zerdy

New York: Palgrave Macmillan, 2014  
2015/188 ,7.01,PE:R"2014

*Performing Objects and Theatrical Things* rethinks historical and contemporary theatre, performance, and cultural events from the perspective of the objects and things that activate stages, venues, environments, and archives. Embracing methodologies from across the humanities and social sciences, we understand physical materials as actants, with particular frequencies, energies, and potentials to affect human and nonhuman worlds.

**Black sphinx : on the comedic in modern art.** edited by John C. Welchman

Zurich: JRP/Ringier, 2010  
2015/173 ,7.01,WE:L"2010

*Philosopher Simon Critchley and art historian Janet Whitmore discuss the modern origins of comedic genres and some of the key theoretical articulations of laughter and wit—by Freud, Bergson and others—and the special zone of outlandish humor demarcated by the cabarets, café concerts and ephemeral publications of Montmartre in the 1880s and 1890s. John C. Welchman focuses on John Baldessari, one of the fountainheads for the new permissibility of humor in art in the 1960s as the hegemonies of modernist seriousness withered away, while performer, playwright and former V-Girl, Jessica Chalmers, and writer and curator, Jo Anna Isaak, discuss the relation between comedy and gender.*

**Aesthetics of the flesh.** Felix Ensslin, Charolotte Klink  
Berlin: Sternberg Press, 2014  
2015/185 ,7.013,FL:E"2014

*Word becomes flesh, God becomes pigment, beauty becomes empirical form, power negotiates itself in matter—and vice versa: these are some of the connotations carried by the aesthetics of the flesh.*

*Flesh has been negotiated with the incarnate, the skin-like surface of paint transcends its material condition toward the embodiment of spirit. But flesh is also, for example, behind the postcolonial metaphor of anthropophago (i.e., incorporating multiple cultural traditions that are at war with each other).*

**In the holocene.** edited by Joao Ribas

Berlin: Sternberg, 2014  
2015/148 ,7.014,HO:L"2014

*In the Holocene is based on a 2012 group exhibition of the same name at the MIT List Visual Arts Center that explored art as a speculative science, investigating principles more commonly associated with scientific or mathematical thought. Through the work of an intergenerational group of artists, the exhibition and book propose that art acts as an investigative and experimental form of inquiry, addressing or amending what is explained through traditional scientific or mathematical means: entropy, matter, time (cosmic, geological), energy, topology, mimicry, perception, consciousness, et cetera.*

**Not now! now! : chronopolitics, art & research.** Renate Lorenz (ed.)

Berlin: Sternberg Press, 2014  
2015/156 ,7.014,TI:M"2014

*Not Now! Now! engages with the politics of time in art: historical narratives and memory, the unforeseen rhythms of time, and the challenge of visualizing time. The book connects the postcolonial and queer debate around chronopolitics with artistic strategies that introduce breaks, stutter time, use citations and anachronisms, and introduce deferrals and collapses between time and meaning.*

**Stream 03 : Inhabiting the anthropocene.** publication director Philippe Chiambaretta

Paris: Stream/PCA, 2014  
2015/174 ,7.015,AN:T"2014

*Stream is a book-magazine that addresses contemporary questions through a multiplicity of contributions (essays, interviews and portfolios) from a variety of disciplines (philosophy, economy, geography or sociology...) and creative practices (contemporary art, design, experimental*

architecture...) to understand and shape the architecture and urbanism of tomorrow. The term Anthropocene describes a new geological age, where human activity become the predominant geophysics force. The implications of this concept exceed the context of scientific debates.

**Project 1975 : Contemporary art and the postcolonial**

**unconscious.** Jelle Bouwhuis & Kerstin Winking

London: Black Dog, 2014

2015/165 ,7.015.3,PR:O"2014

*Project 1975 started as a two-year program of Stedelijk Museum Bureau Amsterdam. The project was set on exploring the relationship between contemporary art and postcoloniality, which gains more and more relevance to artists and thinkers in a context of a globalizing art world. Project 1975 is structured around two art-theoretical positions offered by Sven Lütticken and Ashley Dawson respectively.*

**Is the rectum a grave : and other essays.** Leo Bersani

Chicago: University of Chicago Press, 2010

2015/175 ,7.015.4,BE:R"2010

*Over the course of these essays, Bersani grapples with thinkers ranging from Plato to Descartes to Georg Simmel. Foucault and Freud recur as key figures, and although Foucault rejected psychoanalysis, Bersani contends that by considering his ideas alongside Freud's, one gains a clearer understanding of human identity and how we relate to one another. For Bersani, art represents a crucial guide for conceiving new ways of connecting to the world, and so, in many of these essays, he stresses the importance of aesthetics, analyzing works by Genet, Caravaggio, Proust, Almodóvar, and Godard.*

**Art is a problem : selected criticism, essays, interviews, and curatorial projects (1986-2012).**

Joshua Decker

Zurich: JRP/Ringier, 2013

2015/144 ,7.015.4,DE:C"2013

*In this volume of selected essays, interviews, curatorial texts and reviews, spanning 1986-2012, Joshua Decker examines contemporary art in relation to its various ideological, public, discursive, and social contexts. The book encompasses seven chapters: "Institutional*

*Critique® and its Discontents"; "Aporia (art as politics, the politics of art)"; "Everything is Social"; "Convoluting Cities"; "The (Un)Definition of Art"; "What Do We Want from Exhibitions?"; and "On the Curatorial Road."*

**On Palestine.** Noam Chomsky, Ilan Pappé

Chicago: Haymarket Books, 2015

2015/177 ,7.015.41,CH:O"2015

**Heartbeat Iran.** text: Karim Benammar ... [et al.]

Amsterdam: Gerrit Rietveld

Akademie, 2009

2015/201 ,7.036(5),HE:A"2009

**YAES : Young artists**

**experimental season 2012.** Sunny Sun

Chengdu: A4 Contemporary Art Center, 2012

2015/135 ,7.036(51),YA:E"2012

**Crazy for painting : ゲストキュレーター : 保坂健二郎 (東京国立近代美術館主任研究員)** Hosaka Kenjiro

Tokyo: Musashino Art University, 2014

2015/166 ,7.036(52),CR:A"2014

**ZERO.** red. Dirk Porschmann, Margriet Schavemaker ... [et al.]  
Keulen: Verlag der Buchhandlung Walter König, 2015

2015/203 ,7.038.2,ZE:R"2015

*Catalogus ter gelegenheid van de tentoonstelling ZERO: die internationale Kunstbewegung der 50er und 60er Jahre. "Sometimes the real revolutions in art remain invisible until they are long past, yet the subterranean shock waves can persist for generations." Daniel Birnbaum, ZERO aus heutiger Sicht, 2014 The 45 artists selected, including 11 from Germany, reflect the ideas of the ZERO founders, both in a formal and a conceptual sense. For the first time major works of the international movement from 1958 to 1966 are being shown together on a grand scale.*

**Riss/Lucke/Scharnier A =  
Rift/Gap/Hinga A.** Edited by

Heinrich Dunst and Walter  
Pamminger

Zurich: Scheidegger & Spiess, 2010  
2015/150 ,7.039,DU:N"2010

*What are the consequences for art when the exhibition walls become the pages of a book? This catalogue documents an internationally recognized exhibition that appeared in 2006 and 2007 at the Galerie nächst St. Stephan Rosemarie Schwarzwälder in Vienna, one of Europe's most eminent venues for contemporary art. Curated by the Austrian artist Heinrich Dunst, Rift / Gap / Hinge A collected works that explore the difference between the visible and the expressible and trace the illuminating relation between visual art, film, and literature.*

**The sensory war 1914 -2014.**

edited by Ana Carden-Coyne, David  
Morris and Tim Wilcox; with contrib.  
by Dorothea C Price, Suzannah Biernoff  
Manchester: Manchester Art Gallery,  
2014

2015/191 ,7.039,SE:N"2014

*Published to coincide with The Sensory War 1914-2014, a major group exhibition marking the Centenary of the First World War that explores how artists have communicated the impact of military conflict on the body, mind, environment and human senses between 1914 and 2014.*

**Bulletins of the serving library**

**#7.** Editors Stuart Bailey, David  
Reinfurt, Angie Keefer

Berlin: Sternberg, 2014

2015/193 ,7.039,SE:R"2014

*The serving library is a cooperatively-built archive that assembles itself by publishing. This issue loops around NUMBERS and was produced in the ambient glow of a reprogrammed electronic scoreboard clock which first appeared in Venice one year ago.*

**Sexuality.** edited by Amelia Jones

London: Whitechapel, 2014

2015/170 ,7.041.3,DO:CU"2014

*It has been argued, most notably in psychoanalytic and modernist art discourse, that the production of works of art is fundamentally driven by sexual desire. This anthology traces how and why this identification of art with sexual expression or repression arose and how the terms have*

*shifted in tandem with artistic and theoretical debates, from the era of the rights movements to the present. Among the subjects it discusses are abjection and the "informe," or formless; pornography and the obscene; the performativity of gender and sexuality; and the role of sexuality in forging radical art or curatorial practices in response to such issues as state-sponsored repression and anti-feminism in the broader social realm.*

**Alchemy : the secret art.** Stanislas  
Klossowski de Rola

London: Thames and Hudson, 2013

2015/128 ,7.045,AL:C"2013

*Much more than the art of turning base metals into gold, alchemy is a system of cosmic symbolism, a grand allegory for spiritual fulfilment and a mystic guide to achieving oneness with the world. Here is an introduction to the complex imagery and cyclic processes of both the alchemist's art and alchemical artwork, in which gold is an emblem of its crowning glory, the elixir of life a stepping-stone to greater wonders.*

**How to construct a time machine.**

edited by Marquard Smith

Milton Keynes: MK Gallery, 2015

2015/152 ,7.049,TI:M"2015

*Taking the idea of the time machine, time travel, and perhaps even time itself as an instance of 'the science of imaginary solutions', the exhibition is divided thematically across the galleries and includes works by John Cage, Martin John Callanan, Jim Campbell, Edgar Cleijne and Ellen Gallagher, Mat Collishaw, Ruth Ewan, Tehching Hsieh, On Kawara, the Lumière Brothers, Chris Marker, Kris Martin, Georges Méliès, Manfred Mohr, Melvin Moti, Nam June Paik, Katie Paterson, Elizabeth Price, Sun Ra, Raqs Media Collective, Meekyoung Shin, Maja Smrekar, The Otolith Group, Thomson & Craighead, Mark Wallinger and Catherine Yass.*

**Fail to learn, over the invloed van  
het falen op het proces van het  
kunstenaarschap en de artistieke  
ontwikkeling.** Josje Hattink

Den Haag: Koninklijke Academie van  
Beeldende Kunsten, 2012

2015/149 ,7.07,KO:N"2012

**Kunst-kritiek als exact vak? : de kunsthistoricus als criticus 1960**

- 2005. Rogier Schumacher  
Rotterdam: nai010 uitgevers, 2015  
2015/199 ,7.072(492),KU:N"2015  
*Tegen vooroordelen in, als zouden wetenschap en kritiek onverenigbaar zijn, eisten academici als Carel Blotkamp en Rudi Fuchs vanaf halverwege de jaren zestig van de twintigste eeuw met rake observaties en goed beargumenteerde teksten over de baanbrekende avant-gardekunst van die dagen zelfbewust een plek op in het genre. Jongere kunsthistorisch gevormde critici zoals Bert Jansen en Paul Groot, en later Sven Lütticken en Camiel van Winkel, werkten zeer uiteenlopende richtingen uit, van puntige recensies in dag- en opiniebladen tot academische essayistiek in vaktijdschriften.*

**Verstrengeling van traditie en vernieuwing : kunstcritiek in Nederland tijdens het fin de siècle 1885-1905.**

Lieske Tibbe  
Rotterdam: nai010 uitgevers, 2014  
2015/200 ,7.072(492),VE:R"2014  
*Het beroep van kunstcriticus staat nog niet vast: journalisten naast kunstenaars en literaire schrijvers oordelen over de schoonheid op een idealistische of meer sociale manier; vanuit de gevoelssymboliek van de kunstenaar of met een eigen visie van de auteur.*

**Toren versus traditie : de worsteling van classicistische architecten met een middeleeuws fenomeen.**

Thomas H. von der Dunk  
Leiden: Rijksdienst voor het Cultureel Erfgoed, 2015  
2015/183 ,726(492),TO:R"2015  
*Torens behoren vanouds tot de belangrijkste bakens in het Nederlandse landschap.*

**Nederlandse beeldhouwkunst : een apologie / Dutch sculpture : an apologia.**

Jan Teeuwisse  
Zwolle  
: Waanders Uitgevers, 2014  
2015/164 ,73(492),NE: D"2014  
*Jan Teeuwisse took up the professorship of History, Theory and Practice of modern Sculpture at the Arts faculty of Leiden, the Netherlands. During his inaugural lecture he revealed his plans for the next five years.*

**Mehraneh Atashi : Entropy Pump.**

: [eigen uitgave], 2013  
2015/157 ,73,ATASHI,1  
*Entropy pump is a sound sculpture, where an input of energy is converted into information by forcing energy into a dead root and some dried leaves. Physics and alchemy come into play in the work and animate the objects through natural processes such as movement, sound frequencies, light, and heat. The sound of these movements is captured transformed into electricity. Then the electricity is converted back into sound using a salt-water ionized flame – as the sound comes through the fire and the flame appears as a loudspeaker. This data transformation creates a situation, where a potentiality can be studied by using the dual mechanisms of cause and effect. Entropy Pump is a contemplation on failure and disorder in socio-political environments.*

**World explained : a microhistorical encyclopaedia.**

Erick Beltrán  
Amsterdam: Roma Publications, 2012  
2015/137 ,73,BELTRAN,5  
*Divided over three exhibition projects taken place in Sao Paulo, Barcelona, and Amsterdam, Beltrán interviewed a large number of people and collected a variety of personal theories on all kind of subjects. He drew his inspiration from microhistory, a genre in cultural history that focuses on personal stories and apparently minor events, sketching a picture of a culture or mentality of a particular period. 'Our view of the world is determined not just by what we have learned about the world or even what we have actually experienced,' Beltrán explains. 'It consists to a large extent of suspicions, makeshift connections and personal interpretations.'*

**Jeroen Doorenweerd : flow and drift and perform and sit (random but in order).**

Freek Lomme, Nancy Hoffmann, Lorenzo Benedetti et al.  
Eindhoven: Onomatopee, 2012  
2015/131 ,73,DOORENWEERD,1  
*...motionless, the giraffe in the open country overseeing the panorama ... or is it a meerkat, cheeky and sneaky, spying on something that is emerging from the grass... book brings together recent works by spatial narrator Jeroen Doorenweerd*

**Diango Hernández : Losing you tonight.** Yimaz Dzewior, Nino Faria, Diango Hernández, et al.

Berlin: Sternberg Press, 2009  
2015/139 ,73,HERNANDEZ,2

*Diango Hernández's creative work is triggered by personal experiences and memories. Born in 1970, the artist grew up in Cuba. The memory of a sad event in his life provides the background to his artist's book Losing You Tonight: one night shortly before his school graduation, a knife fight between two pupils—which led to one boy's death from his injuries—took place in the dormitory of their boarding school. Some weeks later, Diango Hernández found a written text between that pupil's mattress and bed frame; it was about his first encounter with art, in a very special place—a museum. Hernández links this memory to his general recollections of a school system that left little room to develop one's individuality. He takes these threads and weaves a story using the means of fine art, a story in which everyday objects—functional, technical, and decorative fittings—play a part.*

**Wasboekje F.H. Smalt.** Sipke Huismans

Dokkum: Kalamiteit, 1982  
R2015/1 ,73,HUISMANS,2

*Brief aan Lucebert in facsimile handschrift voorafgegaan door een 25-tal tek.*

**Saskia Janssen : diamonds in the sky.**

Den Dolder: Stichting het Vijfde Seizoen, 2013

2015/160 ,73,JANSSEN,3

*Publication made during a residency period in psychiatric hospital De Willem Arntsz Hoeve, during April – June 2013.*

**Michael Krebber : Les escargots ridiculisés / The ridiculized snails.** Michael Krebber, Alexis Vaillant

Bordeaux: CAPC musée d'art contemporain de Bordeaux, 2012  
2015/138 ,73,KREBBER,2

**Chittrovanu Mazumdar / Undated : Nightskin.** Gayatri Chakravorty Spivak

Dubai: Malini Gulrajani, 2009  
2015/169 ,73,MAZUMDAR,1

*Chittrovanu Mazumdar's body of work draws from a wide range of visual, musical or lyrical resources, references and influences.*

**Henrik Olsen : Mr. knife and mrs. fork / Gesellschaft für moderne Kunst am Museum Ludwig.**

Köln: Der Buchhandlung Walter Koenig, 2012

2015/141 ,73,OLESEN,2

*"Studio Voltaire Presents Mr. Knife and Mrs. Fork," ascribes the work to the nonprofit space hosting the show, a choice consistent with Henrik Olesen's usual evasion of identity and authorship, and the more pointed in this case because the work is explicitly personal. Previously, Olesen (b. 1967 in Esbjerg, Denmark; lives and works in Berlin) has catalogued artworks depicting varying degrees of homo-sociability, or dug up forgotten tales of punished homophilia, in order to upend prevailing heterosexual historical narratives.*

**Anna Oppermann : Ensembles**

**1968 - 1992.** Ute Vorkoeper  
Ostfildern: Hatje Cantz, 2007

2015/130 ,73,OPPERMANN,1

*In the late sixties German artist Anna Oppermann (1940–1993) began creating installations, which she called Ensembles, containing references to Pop Art, Arte Povera, and Conceptual Art. Assembled using found objects, photographs, sketches, personal texts, quotations, and colored photographic screens, these installations were often misinterpreted by contemporaries as purely biographical statements. The artist's intention, however, was to use these highly complex works to trigger the viewer's thought process, and to show that they could always be understood in new and different ways.*

**Lisa Reitmeier : sweet water.**

Berthold Reiss

Köln: StrzeleckiBooks, 2013

2015/190 ,73,REITMEIER,1

*Aus sensiblen Arrangements von Zeichnungen, Kleinobjekten und Skulpturen lässt Lisa Reitmeier raumgreifende Installationen entstehen, die feine Gratwanderungen ausloten, Ereignisse und Geschehnisse erahnen lassen und Einblicke in die Höhen und Tiefen der menschlichen Psyche gewähren: eine Mischung aus Asservatenkammer, Tatort, Forschungslabor, Psychoanalysen und Intimitäten.*

**Paul Sietsema : at the hour of tea.**

San Francisco: Rite Editions, 2014  
2015/196 ,73,SIETSEMA,3

*Paul Sietsema's work in film and painting addresses the objects and systems of cultural production, tracing the circuits of proliferation and consumption that allow these objects to be taken up into history. At the hour of tea is a collection of stills from his most recent 16 mm film of the same title.*

**Chen Xiaoyun : Hysteria-  
metaphorical and metonymical  
life-world.** Bao Dong, Du Qingchun,  
Jiang Zhi et al.  
Chengdu: A4 Contemporary Arts  
Center, 2014  
2015/136 ,73,XIAOYUN,1

**Ed Atkins : recent ouija.**

Vormgeving Mevis en Van Deursen  
Amsterdam: Stedelijk Museum, 2015  
2015/161 ,73ATKINS,1

*Voor de kunstenaarsuitgave Recent Ouija gebruikt Atkins naast bestaande teksten en beeldmateriaal ook nieuw werk. De kern van de publicatie wordt gevormd door tekeningen waarin het ontstaansproces van zijn digitale beelden inzichtelijk wordt gemaakt. –*

**Ruta Butkute : selection of  
works.** texts Maria Barnas, Daniel de  
Roo  
Amsterdam: , 2015  
2015/134 ,74,BUTKUTE,1

**Ivan Grubanov : United Dead  
Nations.** edited by Dragan

Jelenkovic  
Belgrado: The Museum of  
Contemporary Art, 2015  
2015/180 ,74,GRUBANOV,5

*The United Dead Nations explores the historical and cultural setting of Venice Biennale as the platform for projection and representation of different visions of modernity. The installation United Dead Nations aims to establish a dialogue on what does the notion of the nation represent in our post-global times by putting in focus the nations that no longer exist as such, but whose ghosts are still conditioning the geospheres they had occupied (Austro-Hungarian Empire, Ottoman Empire, Soviet Union, German Democratic Republic, Yugoslavia, etc).*

**V = Vorm Nederlandse 1940 -  
1945.** Yvonne Brentjens

Rotterdam: nai010 uitgevers, 2015  
2015/187 ,745(492),VO:R"2015

*In V = Vorm. Nederlandse vormgeving 1940–1945 richt kunsthistoricus Yvonne Brentjens voor het eerst de aandacht op de samenhang tussen de nationaal-socialistische cultuurpolitiek en de activiteiten van Nederlandse ontwerpers in de bezettingsjaren.*

**Confronting the Golden Age :  
Imitation and innovation in  
Dutch genre painting 1680-1750.**

Junko Aono  
Amsterdam: Amsterdam University  
Press, 2015

2015/181 ,75(492),CO:N"2015  
*In this stunningly illustrated study, Aono reconsiders the long-dismissed genre painting from 1680-1750. Grounded in close analysis of a range of paintings and primary sources, this study illuminates the main features of genre painting, highlighting the ways in which these elements related to the painters' close connections to, on the one hand, collectors, and on the other, to classicism, one of the dominant artistic styles of that time.*

**Rembrandt's rivals : History of  
painting in Amsterdam 1630 -  
1650.** Eric Jan Sluijter

Amsterdam: John Benjamins  
Publishing Company, 2015  
2015/184 ,75(492),SL:U"2015

*During the period of Rembrandt's career the Amsterdam art market grew with breathtaking speed. Each painter had to secure a place professionally and make a living, which would have been no small matter. In what kind of paintings should he specialize? How could he distinguish his works from those of his colleagues and find buyers for his products? How did he acquire a reputation, and how much were clients willing to pay? The book begins at the moment that a considerable number of young artists - among them Rembrandt - settled in Amsterdam.*

**Emmenegger.** Monica Brunner,  
Patricia Bieder, Fanni Fetzer, et al.  
Köln: Snoeck Verlagsgesellschaft  
GmbH, 2014

2015/140 ,75,EMMENEGGER,1  
*Hans Emmenegger malte Landschaften und Stilleben, vereinzelt Akte, Tier- und Architekturdarstellungen.*

**De oase van Matisse.** Patrice  
Debarpe ... [et al.]

Amsterdam: Stedelijk Museum  
Amsterdam, 2015

2015/202 ,75,MATISSE,27

*At the heart of this publication is one of the most popular works in the Stedelijk's collection: the monumental paper cut-out The Parakeet and the Mermaid (1952-1953). Matisse sought the most perfect possible union between shape and color. He depicted Eastern nudes, colorful fabrics, carpets, potted plants, and idyllic landscapes. The publication reveals that, until his death, Matisse sought to evoke a bright, joyous simplicity with the minimum of means: the oasis of Matisse.*

**Malin Persson : the painter's window.** Jeanine Hofland, Roos  
Stamet-Geurs; designed by Staffan  
Björk

: [eigen uitgave], 2015

2015/186 ,75,PERSSON,1

**Pantea Rahmani : the seismic sanctuary.**

: SPM, 2012

2015/192 ,75,RAHMANI,1

*Tehran, a city that Pantea Rahmani states is 'an indivisible piece of me,' is laid out before the viewer; monumental, monochromatic spectacles of a sprawling urban metropolis that are detailed with painstaking precision. The meticulous attention to detail within these works is juxtaposed with seething, black smoke that curls through the streets of Tehran, suffocating and consuming the city in a monochrome inferno.*

**Tauba Auerbach : How to spell the alphabet.** Tauba Auerbach

New York: Deitch Projects, 2007

2015/145 ,765,AUERBACH,1

*Tauba Auerbach's "How to Spell the Alphabet" is an ink and pencil drawing on pale pink paper. It is 30 inches tall and 22 inches wide. Completed in 2005, the drawing is currently on view at the Museum of Modern Art in the Ecstatic Alphabets/Heaps of Language exhibition. In it a cluster of crimson shapes aligned in nine rows, each a different length, occupies the center of the composition. From a distance the drawing gives the appearance of a jagged oval.*

**Alfredo Jaar : Tonight no poetry will serve : Kun runous ei riitä.**

Alfredo Jaar, Patrik Nyberg, Matti  
Wouri et al.

Helsinki: Nykytaiteen museo Kiasma,  
2014

2015/146 ,77,JAAR,4

*Tonight No Poetry Will Serve is the most comprehensive overview of the Jaar's cross-disciplinary, cross-border installations and photographs of Chilean-born, New York-based artist Alfredo Jaar (born 1956..*

**Mark Lewis : above and below.**

texts by Mark Lewis and Chantal  
Pontbriand

Paris: Le Bal, 2015

2015/194 ,77,LEWIS,4

*"This publication presents a series of seven films. Mark Lewis' short, silent sequence-shots, like the early films of the Lumière brothers, operate by extracting a fragment of reality in a unity of time, space and action. Anything which arises as the images unfold is a product of that random moment of life. Lewis favours the chance emergence of an event, over a constructed narrative, the incursion of something unexpected over the reconstitution of a scene.*

**Two minutes of standstill : a collective performance by Yael Bartana.**

edited by Florian Malzacher  
and Stefanie Wenner

Berlin: Sternberg Press, 2013

2015/197 ,78,BARTANA,4

**Men explain things to me.**

Rebecca Solnit

London: Granta Books, 2014

2015/147 ,82,SOLNIT,1

**Pedagogical poem : The archive of the future museum of history.**

Ilya Budraitskis, Arseniy Zhilyaev

Venezia: Marsilio, 2014

2015/204 ,069,BU:D"2014

*A project involving art, history, and literature. Pedagogical Poem is an interdisciplinary research program and exhibition conceived by Arseniy Zhilyaev and Ilya Budraitskis and organized by the V-A-C Foundation. This unique project bridges history, contemporary art, and pedagogy.*

**Een lekenboek in woord en beeld  
: de Spiegel der minischliken**

**zalicheid.** Bernadette Kramer

Hilversum: Verloren, 2013

2015/132 ,002(084),KR:A"2013

*Bernadette Kramer's thesis pertains to the Spiegel der minschliken zalicheid, a medieval manuscript made around 1425 in Bruges. As a whole of word and image the manuscript was especially made for a reception by laypeople within their personal catechism and devotion. Based on an iconographical analysis of all the images, this thesis shows how the Speculum was adjusted in the Spiegell to the needs and desires of the new target group. More specifically, it looks at how the performative reading experience of the concrete, tangible manuscript by its lay-audience is affected by its text, its illustrations, and its relationships between word and image*

*as part of an Exhibition of Chadornama in Bahrain, it is the 'WHY' of my chador series. The performance is approximately 30 minutes long and uses 220 slides from private and public archives.*

**Boekbeeld : De Amsterdamse  
School in omslagen en boeken.**

Ton Heidra, Regien Stolp

Amsterdam: Museum Het Schip,  
2014

2015/182 ,002(492),BO:E"2014

*Alles werd vormgegeven, ook boekbanden en boekomslagen. De kunstenaars en architecten wilden het leesgedrag van de bevolking te stimuleren. Hiervoor moest een boek niet alleen betaalbaar zijn maar er ook goed uitzien. In deze uitgave worden de mooiste boekbanden en boekomslagen van de Amsterdamse School uitgebreid beschreven en getoond.*

**Ik zag ruimte : Herman  
Hertzberger - Searching for  
space : on the architect Herman  
Hertzberger.** a film by Kees Hin

Amsterdam: Interakt, 2010

DVD-672

**Haleh Anvari : power of a cliché.**

a performance lecture by Haleh

Anvari

: , 2006

DVD-673

*Why is it that every time there is news transmitted from/about Iran, the accompanying image is of a woman in a black chador. How did this traditional garment become the shorthand for a nation? Power of a Cliché is a performance lecture exploring the iconic status of the Chador. Originally devised*