

Library acquisitions

Rijksakademie van beeldende kunsten

2012 – 3

Berlin Biennale 7 : forget fear.

edited by Artur Zmijewski and
Joanna Warsza
Berlin: Verlag der Buchhandlung
Walter König, 2012
2012/89 ,01,BERLIN"2012

Manifesta 8 : photo archive.

Esther Regueira, Hedwig Fijen;
photographs Ilya Rabinovich
Amsterdam: Manifesta, 2011
2012/121 ,01,MANIFESTA 8"2010

Whitney Biennial 2012. cur.

Elisabeth Sussman, Jay Sanders
New York: Whitney Museum of
American Art, 2012
2012/87 ,01,NY,WHITNEY"2012

The red book : liber novus. C.G.

Jung ; edited and introd. by Sonu
Shamdasani
New York: Norton, 2009
2012/83 ,159,JU:N"2009
*The most influential unpublished work in the
history of psychology. When Carl Jung
embarked on an extended self-exploration he
called his "confrontation with the
unconscious," the heart of it was The Red
Book, a large, illuminated volume he created
between 1914 and 1930. Here he developed
his principle theories—of the archetypes, the
collective unconscious, and the process of
individuation—that transformed psychotherapy
from a practice concerned with treatment of
the sick into a means for higher development
of the personality.*

**Henriette & Richard Roland Holst
: het boek van de Buissche heide.**

Elsbeth Etty ... [et al.]
Zundert: Vincent van GoghHuis,
2012
2012/85 ,7(04),ROLAND HOLST,1

The transdisciplinary studio. Alex
Coles

Berlin: Sternberg Press, 2012
2012/108 ,7.01,CO:L"2012
*We have entered a post-post-studio age, and
find ourselves with a new studio model: the
transdisciplinary. Artists and designers are
now defined not by their discipline but by the
fluidity with which their practices move
between the fields of architecture, art, and
design. This volume delves into four
pioneering transdisciplinary studios—Jorge
Pardo Sculpture, Konstantin Grcic Industrial
Design, Studio Olafur Eliasson, and Åbåke—by
observing and interviewing the practitioners
and their assistants. A further series of
interviews with curators, critics,
anthropologists, designers, and artists serves
to contextualize the transdisciplinary model
now at the fore of creative practice.*

Nature. edited by Jeffrey Kastner

Cambridge: MIT Press, 2012
2012/124 ,7.01,DO:C"2012
*Nature, as both subject and object, has been
repeatedly rejected and reclaimed by artists
over the last half century. With the dislocation
of disciplinary boundaries in visual culture, art
that is engaged with nature has also forged
connections with a new range of scientific,
historical, and philosophical ideas. Developing
technologies make our interventions into
natural systems both increasingly refined and
profound. Advances in biological and
telecommunication technology continually
modify the way we present ourselves. So too
are artistic representations of nature (human
and otherwise) being transformed. This
anthology addresses these issues by
considering how the rise of transdisciplinary
practices in the postwar era allowed for new
kinds of artistic engagement with nature.*

Going Public. Boris Groys

Berlin: Sternberg Press, 2010
2012/84 ,7.01,GR:O"2010
*If all things in the world can be considered as
sources of aesthetic experience, then art no*

longer holds a privileged position. Rather, art comes between the subject and the world, and any aesthetic discourse used to legitimize art must also necessarily serve to undermine it. Following his recent books *Art Power* and *The Communist Postscript*, in *Going Public* Boris Groys looks to escape entrenched aesthetic and sociological understandings of art—which always assume the position of the spectator, of the consumer. Let us instead consider art from the position of the producer, who does not ask what it looks like or where it comes from, but why it exists in the first place.

No order : art in a post-fordist society. ed. Marco Scotini

Berlin: Archive Books, 2011
2012/91 ,7.015,NO:O"2011

This editorial research and investigation project focuses on the relationships between contemporary art systems and capitalism's production processes. By means of an investigation into current creative industries—and their social, economic and semiotic assemblages—the magazine contributions (essays, articles, interviews and dialogues as well as artists' projects) aim to deconstruct, analyse and intervene within the ambit of the procedures and forms of cognitive capitalism. It will concentrate, in particular, on the phenomena of the 'biennialisation', 'financialisation' and 'spectacularisation' of the political, beginning with the control and distribution of forms of artistic education, production and display on a global scale.

Diaspora and visual culture : Representing Africans and Jews.

Edited by Nicholas Mirzoeff
London: Routledge, Taylor&Francis Group, 2000
2012/129 ,7.015.2,MI:R"2000

L.A. Object & David Hammons body prints. ed. Connie Rogers

Tilton and Lindsay Charlwood; essays Steve Cannon... [et al.]

New York: Tilton Gallery, 2011
2012/123 ,7.036,AS:S"2011

L.A. Object offers a historical overview of the Los Angeles assemblage movement of the 1960s and 70s. It focuses on works by primarily African-American artists often omitted from mainstream gallery and museum historical exhibitions who were working during the civil rights movement, the 1965 Watts riots and the era's general social and cultural

upheaval. Central to this book are the unique body prints of David Hammons—ironic, often political commentaries relevant to the African-American experience that are presented for the first time within the context from which they arose. Also included are photographic contributions by Bruce Talamon and Harry Drinkwater.

The studio. edited by Jens Hoffmann

London: Whitechapel, 2012
2012/106 ,7.039,ST:U"2012

With the emergence of conceptual art in the mid-1960s, the traditional notion of the studio became at least partly obsolete. Other sites emerged for the generation of art, leading to the idea of "post-studio practice." But the studio never went away; it was continually reinvented in response to new realities. This collection, expanding on current critical interest in issues of production and situation, looks at the evolution of studio--and "post-studio"--practice over the last half century. In recent decades many artists have turned their studios into offices from which they organize a multiplicity of operations and interactions. Others use the studio as a quasi-exhibition space, or work on a laptop computer--mobile, flexible, and ready to follow the next commission.

Florence & Baghdad : renaissance art and arab science.

Hans Belting
Cambridge: Belknap Press of Harvard University Press, 2011
2012/122 ,7.049.BE:L"2011

The use of perspective in Renaissance painting caused a revolution in the history of seeing, allowing artists to depict the world from a spectator's point of view. But the theory of perspective that changed the course of Western art originated elsewhere—it was formulated in Baghdad by the eleventh-century mathematician Ibn al Haithan, known in the West as Alhazen. Using the metaphor of the mutual gaze, or exchanged glances, Hans Belting—preeminent historian and theorist of medieval, Renaissance, and contemporary art—narrates the historical encounter between science and art, between Arab Baghdad and Renaissance Florence, that has had a lasting effect on the culture of the West.

De hybride kunstenaar : de organisatie van de artistieke praktijk in het postindustriële

tijdperk. Camiel van Winkel, Pascal
Gielen, Koos Zwaan
Breda: AKV/St. Joost, 2012
2012/126 ,7.07,WI:N"2012

In dit rapport beschrijven de onderzoekers de beroepspraktijk van drie generaties afgestudeerden van beeldende kunstopleidingen in Nederland en Vlaanderen. Deze praktijk blijkt in toenemende mate in het teken te staan van een hybride vermenging van autonome en toegepaste artistieke werkzaamheden.

Sweet & salt : water and the Dutch. Tracy Metz & Maartje van den Heuvel
Rotterdam: NAI Publishers, 2012
2012/109 ,711 (492),ME:T"2012

Jean Amado : le doute et la pierre. Georges Duby...[et al.]
Paris: Musée des Arts Décoratifs,
1985
2012/96 ,73,AMADO,4

sens de la mesure : exposition des travaux de trois jeunes artistes Européennes résidant à Melun en automne 1992.
Melun: Conseil Général Seine & Marne, 1992
2012/139 ,73,BEST,1

Judy Chicago : the dinner party : a symbol of our heritage.
: Anchor Books, 1979
2012/90 ,73,CHICAGO,2

Mounir Fatmi : ghosting. Thierry Raspail... [et al.]
Paris: Studio Fatmi Publishing, 2011
2012/111 ,73,FATMI, 4

Mounir Fatmi : fuck the architect.
Paul Ardenne ... [et al.]
Paris: Lowave, 2008
2012/110 ,73,FATMI,3
with texts by Paul Ardenne, Naomi Beckwith, Nicole Brenez, Martina Corgnati, Ariel Kyrou, Marc Mercier, Pierre-Olivier Rollin, Jérôme Sans, Evelyne Toussaint and two interviews by Frédéric Bouglé,

*and by Evelyne Toussaint.
This monography also features an interview with David Hilliard, Black Panthers.*

Mounir Fatmi : megalopolis. text
Ali Akay
Istanbul: Akbank Sanat, 2011
2012/112 ,73,FATMI,5

Carlos Garaicoa : noticias recientes. Okwui Enwezor
Burgos: Caja de Burgos, 2011
2012/142 ,73,GARAICOA,6

Shilpa Gupta. edited by Nancy Adajania; texts: Peter Weibel [et al.]
Munich: Prestel, 2009
2012/105 ,73,GUPTA,3

Damien Hirst. edited by Ann Gallagher; with contrib. by Michael Craig-Martin ...[et al.]
London: Tate Publishing, 2012
2012/118 ,73,HIRST,6

Jan Jonas : works 1968-1994.
Intr. Rudi Fuchs
Amsterdam: Stedelijk Museum, 1994
2012/93 ,73,JONAS,9

Sanja Medic : De Reiziger. Sanja Medic, Gerd Arntz, Dirk van Weelden : , 2012
2012/114 ,73,MEDIC,3
De Reiziger: kunsttoepassing op het station Breukelen 2011

Tine Melzer : time base.
Amsterdam: , 2004
2012/138 ,73,MELZER,1

Ron Nagle : sleep study.
Paris: Lefebvre & Fils, 2011
2012/119 ,73,NAGLE,1

Ron Nagle : odd ball. text Brooke Mason
Brussels: Pierre Marie Giraud, 2012
2012/120 ,73,NAGLE,2

Nils Norman : eetbaar park / edible park. met bijdragen van Nina Folkersma ... [et al.]
Amsterdam: Valiz, 2012
2012/88 ,73,NORMAN,1

Presence : the art of portrait sculpture. Alexander Sturgis
Woodbridge: Antique Collectors Club, 2012
2012/125 ,73,PO:R"2012

Iris Le Rütte : beelden en tekeningen. Martin Reints, T. van Deel, Marjoleine de Vos
Amsterdam: , 2003
2012/141 ,73,RÜTTE,2

Pak Sheung-chuen : Odd One In II : Invisible Travel.
Hong Kong: MCCM Creations, 2009
2012/128 ,73,SHEUNG-CHUEN,1

Manuel Neri : a sculptor' s drawings. Jack Cowart, Price Amerson
Washington: The Corcoran Gallery of Art, 1994
2012/101 ,74,NERI,1

Sandro Setola : Ceci n' est pas pour rire" (Broodthaers last words).
2012/136 ,74,SETOLA,2

René Daniëls : the words are not in their proper place. edited by Roland Groenenboom
Rotterdam: NAI Publishers, 2012
2012/95 ,75,DANIELS,12

Florian & Michael Quistrebert : brothers of the shadow. text
Genesis Breyer P-Orridge
Paris: Galerie Crèvecoeur, 2012
2012/104 ,75,QUISTREBERT,1

Arthur Kleinjan.
2012/134 ,77,KLEINJAN,4

Mimoca' s eye vol.1 : Noguchi Rika : a feeling of something happening.
: Marugame Genichiro - Inokuma
Museum of Contemporary Art, 2001
2012/132 ,77,NOGUCHI,2

Museutopia : a photographic research project by Ilya Rabinovich. ed. Huub van Baar and Ingrid Commandeur
: Alauda Publications, 2012
2012/117 ,77,RABINOVICH,2
Rabinovich traveled in 2008 to Chişinău to his hometown to photograph museum exhibits and representations in the national museums. In the process, he encountered an intriguing development taking shape. Moldova was incorporated in 1940 by ex-USSR and remained under Russian Communist rule until 1991. This period is either omitted in the museum exhibitions or distorted in its representation: in their own ways, museums developed their strategy for re-contextualizing the continual existence of the Moldovan state

Anita Di Bianco : ghostwriter.
Maeva Connolly, Katrin Meder, Stephen Zepke
Braunschweig: Kunstverein Braunschweig, 2009
2012/140 ,78,BIANCO,1

Poor man's expression : technology, experimental film, conceptual art. edited by Martin Ebner and Florian Zeyfang
New York: Sternberg, 2011
2012/86 ,78,PO:O"2011
Poor Man's Expression examines the relationship between film, video, technology, and art, with a particular focus on the reciprocal influences between conceptual art and experimental film. The authors and artists respond to the questions that arise as to the semantics of critical and experimental conceptual art, medial representation, and the expansion of a concept of technology towards social functions and psychology; they explore problems of medial control, intellectual property, and a changing concept of the public.

Do you feel it too? : the post-postmodern syndrome in American fiction at the turn of the millennium. Nicoline Timmer

Amsterdam: Rodopi, 2010

2012/92 ,82, TI:M"2010

Do You Feel It Too? explores a new sense of self that is becoming manifest in experimental fiction written by a generation of authors who can be considered the 'heirs' of the postmodern tradition. It offers a precise, in-depth analysis of a new, post-postmodern direction in fiction writing, and highlights which aspects are most acute in the post-postmodern novel. Most notable is the emphatic expression of feelings and sentiments and a drive toward inter-subjective connection and communication. The self that is presented in these post-postmodern works of fiction can best be characterized as relational. To analyze this new sense of self, a new interpretational method is introduced that offers a sophisticated approach to fictional selves combining the insights of post-classical narratology and what is called 'narrative psychology'.

Pacific standard time : Los Angeles Art 1945-1980. edited by Rebecca Peabody, Andrew Perchuk, Glenn Phillips and Rani Singh

London: Tate Publishing, 2011

2012/102 .7.036(73), ST:A"2011

For the first time, Pacific Standard Time : Los Angeles Art, 1945-1980 documents the tremendous diversity of Los Angeles' postwar art history - a history that is fundamentally different when told from a West Coast perspective. Featuring the work of many world-famous names, including Judy Chicago, David Hammons, David Hockney, Ed Kienholz and Ed Ruscha, the book will also introduce several artists less well known to an audience outside the U.S., making it an invaluable resource for years to come