

# Library Acquisitions

Rijksakademie van beeldende kunsten  
2014 – 2

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## **Artistotle on the common sense.**

Pavel Gregoric

New York: Oxford University Press, 2011  
2014/100 ,1,AR:I"2011

*Apart from using our eyes to see and our ears to hear, we regularly and effortlessly perform a number of complex perceptual operations that cannot be explained in terms of the five senses taken individually. Such operations include, for example, perceiving that the same object is white and sweet, noticing the difference between white and sweet, or knowing that one's senses are active. Observing that lower animals must be able to perform such operations, and being unprepared to ascribe any share in rationality to them, Aristotle explained such operations with reference to a higher-order perceptual capacity which unites and monitors the five senses. This capacity is known as the 'common sense' or *sensus communis*.*

## **Homo Ludens : a study of the play element in culture.**

Johan Huizinga

Boston: Beacon Press, 1950

2014/175 ,1,HU:I"1955

*In Homo Ludens, the classic evaluation of play that has become a "must-read" for those in game design, Dutch philosopher Johan Huizinga defines play as the central activity in flourishing societies. Like civilization, play requires structure and participants willing to create within limits. Starting with Plato, Huizinga traces the contribution of Homo Ludens, or "Man the player" through Medieval Times, the Renaissance, and into our modern civilization. Huizinga defines play against a rich theoretical background, using cross-cultural examples from the humanities, business, and politics. Homo Ludens defines play for generations to come.*

## **The inability to mourn : principles of collective behaviour.**

Alexander and

Margarete Mitscherlich; preface by

Robert Jay Lifton

New York: Grove press, 1975

2014/099 ,159,MI:T"1975

## **Common skin.**

Daphne Pappers,

Myriam Mihindou, Liesbeth Levy

Amsterdam: Valiz, 2014

2014/177 ,7.015.3,CO:N"2014

*In Common Skin, the first volume in the series Context Without Walls, philosopher Liesbeth Levy and Daphne Pappers disclose the work of the artist Myriam Mihindou (Gabon/France, 1964) and the power of dialogue. Levy bases her essay on the work of the 20th century philosopher Emmanuel Levinas concerning the confrontation with the other. Daphne Pappers analyses Mihindou's artistic practice: the objects, photo series and films show a coming to terms with collective pasts, imagined in ritual. The heart of the publication comprises an artists' part in which Myriam Mihindou for the first time reveals the relationship between sketches, notes and key works.*

## **An anthropology of images : picture, medium, body.**

Hans Belting; transl. by

Thomas Dunlap

Princeton: Princeton University Press,

2011

2014/144 ,7.01,BE:L"2011

*Hans Belting proposes a new anthropological theory for interpreting human picture making. Rather than focus exclusively on pictures as they are embodied in various media such as painting, sculpture, or photography, he links pictures to our mental images and therefore our bodies. The body is understood as a "living medium" that produces, perceives, or remembers images that are different from the images we encounter through handmade or technical pictures. Refusing to reduce images to their material embodiment yet acknowledging the importance of the historical media in which images are manifested,*

## **The object.**

edited by Antony Hudek

Cambridge: MIT Press, 2014

2014/141 ,7.01,DO:CU"2014

*The object is this thing that refuses to go away. Virtual reality, conceptual art and numerous philosophical and psychological traditions have*

sought to de-thingify the world, but the object, in its many forms, persists. This anthology surveys reappraisals of what constitutes the 'objectness' of production, with art as its focus. Among the topics it examines are the relation of the object to subjectivity; distinctions between objects and 'things'; the significance of the object's transition from inert mass to tool or artefact; and the meanings of the everyday in the found object, repetition in the replicated or multiple object, loss in the absent object, and abjection in the formless or degraded object. It also explores artistic positions that are anti-object; theories of the experimental, liminal or mental object; and the role of objects in performance. The object becomes a prism through which to re-read contemporary art and better understand its recent past.

### **Conversations about the end of time.**

Umberto Eco, Stephen Jay Gould, Jean-Claude Carrière, Jean Delumeau

London: Penguin books, 1999

2014/133 ,7.01,EC:O"1999

*Four of the world's boldest and most celebrated thinkers offer a vast range of insights into how we make sense of time: paleontologist Stephen Jay Gould on dating the Creation, evolutionary "deep time," and the need for ecological ethics on a human scale; Umberto Eco, novelist, medievalist, and Web fanatic, on the brave new world of cyberspace and its likely impact on memory, cultural continuity, and access to knowledge; screenwriter Jean-Claude Carrière on "the art of slowness" and attitudes toward time in non-Western cultures; and Catholic historian Jean Delumeau on how the Western imagination has always been haunted by ideas of the Apocalypse.*

### **Onvoorstelbaar = Inconceivable : lectorale rede maandag 1 oktober**

**2012 = Inagural lecture Moday**

**October 1, 2012.** Redactie Jaap van

Triest, Rene Holslag

's - Hertogenbosch: AKV/St. Joost, 2012

2014/171 ,7.01,FU:C"2012

### **The object reader.** Fiona Candlin and Raiford Guins

London: Routledge, 2009

2014/103 ,7.01,OB:J"2009

*This book frames the classic debates on objects and aims to generate new ones by reshaping the ways in which the object can be taught and studied, from a wide variety of disciplines and fields.*

*The Object Reader elucidates objects in many of their diverse roles, dynamics and capacities. Precisely because the dedicated study of objects*

*does not reside neatly within a single discipline, this collection is comprised of numerous academic fields. The selected writings are drawn from from anthropology, art history, classical studies, critical theory, cultural studies, digital media, design history, disability studies, feminism, film and television studies, history, philosophy, psychoanalysis, social studies of science and technology, religious studies and visual culture.*

### **Toward a lexicon of usership.**

Stephen Wright, Brian Holmes

Eindhoven: Van Abbemuseum, 2013

2014/114 ,7.01,WR:I"2013

*Toward a Lexicon of Usership serves as a toolkit for naming a new form of both artistic and political subjectivity - that of usership. Divided into words that Wright feels 'should be retired' such as expert culture, ownership and the disinterested spectator alongside 'emergent concepts' like 1:1 scale, loopholes and museum 3.0, Wright introduces 'modes of usership' that are becoming ever more prevalent and pertinent today: hacking, gaming and the final term of the lexicon - usership, to name just three.*

### **Memes in digital culture.** Limor

Shifman

Cambridge: MIT Press, 2014

2014/143 ,7.011,SH:I"2014

*Internet meme: a piece of digital content that spreads quickly around the web in various iterations and becomes a shared cultural experience. In this book, Limor Shifman investigates Internet memes and what they tell us about digital culture.*

### **AR - artistic research.** edited by Ute

Meta Bauer & Thomas D. Trummer

London: Koenig Books, 2013

2014/101 ,7.014,AR:B"2013

*This publication brings together historical and current approaches to artistic research. The compendium bridges science and art—often times seen as diverging spheres of knowledge and interpretation—through texts and visual contributions, discussions, methods, manifestos, and metaphors.*

### **Molecular Aesthetics.** edited by Peter Weibel and Ljiljana Fruk

Cambridge: MIT Press, 2013

2014/102 ,7.014,MO:L"2013

*Thanks to advances in molecular science and microscopy, we can visualize matter on a nanoscale, and structures not visible to the naked eye can be visualized and characterized. The fact*

*that technology allows us to transcend the limits of natural perception and see what was previously unseeable creates a new dimension of aesthetic experience and practice: molecular aesthetics. Just as artists in the Bauhaus movement began to use such industrial materials as metal, Plexiglas, and alloys as raw materials, artists today have access to new realms of the molecular and nano.*

**Art as research : opportunities and challenges.** edited by Shaun McNiff

Bristol: Intellect, 2013

2014/147 ,7.014,RE:S"2013

*The new practice of art-based research uses art making as a primary mode of enquiry rather than continuing to borrow research methodologies from other disciplines to study artistic processes. Drawing on contributions from arts therapies, education, history, organizational studies, and philosophy, the essays critically examine unique challenges that include the personal and sometimes intimate nature of artistic enquiry and the complexities of the partnership with social science which has dominated applied arts research; how artistic discoveries are apt to emerge spontaneously, even contrary to plans and what we think we know; how truth can be examined through both fact and fiction as well as the interplay of objective and subjective experience; and ways of generating artistic evidence and communicating outcomes.*

**Art & Agenda : political art and activism.** Texts by Pedro Alonzo Berlin: Gestalten, 2011

2014/091 ,7.015.41,AR:T"2011

*This book explores the current interrelationship between art, activism, and politics. It presents new visual concepts and commentaries that are being used to represent and communicate emotionally charged topics, thereby bringing them onto local political and social agendas in a way far more powerful than words alone. It looks at how art is not only reflecting and setting agendas, but also how it is influencing political reaction. Consequently, Art & Agenda is not only a perceptive documentation of current urban interventions, installations, performances, sculptures, and paintings by more than 100 young and established artists, but also points to future forms of political discourse.*

**Your everyday artworld.** Lane Relyea  
Cambridge: MIT Press, 2013

2014/146 ,7.015.RE:L"2013

*Over the past twenty years, the network has come to dominate the art world, affecting not just interaction among art professionals but the very makeup of the art object itself. The hierarchical*

*and restrictive structure of the museum has been replaced by temporary projects scattered across the globe, staffed by free agents hired on short-term contracts, viewed by spectators defined by their predisposition to participate and make connections. In this book, Lane Relyea tries to make sense of these changes, describing a general organizational shift in the art world that affects not only material infrastructures but also conceptual categories and the construction of meaning.*

**Ary Scheffer, Sir Lawrence Alma-Tadema, Charles Rochussen : of Vergankelijkheid van de Roem.** P. Hoenderdos

Rotterdam: Rotterdamse Kunststichting, 1974

2014/164 ,7.035,HO,E` 1974

**Perform a lecture : a project in six parts at different sites in Berlin.**

edited by Ellen Blumenstein and Fiona Geuss

Berlin: argobooks, 2011

2014/145 ,7.038.7,PE:R"2011

*Perform a Lecture! is a project in six parts that seeks to explore the genre of 'lecture performance' both practically and discursively. Developed in the 1960s as a subgenre of performance, lecture performances have been present in contemporary art for years. Perform a Lecture! brings together performances by internationally renowned and emerging artists, and approaches the genre, its history and recent developments in a series of conversations between art historians, curators, philosophers, artists and the audience*

**First among equals.** Alex Klein, Kate Kraczon

Philadelphia: ICA, 2013

2014/092 ,7.039,IC:A"2013

*In a moment of unprecedented social connection, how do artists work together outside of their individual practices? Focusing on Los Angeles and Philadelphia, First Among Equals considers the various modes that contemporary artists have developed to work with their peers and reach across generations. Cooperative, if at times contentious, contributions to the show include performance, publications, curatorial projects, and artworks that incorporate the work of other artists. Who comes first in these relationships? By highlighting the dynamics of negotiation, dialogue, influence, contingency, and competition at work in contemporary artistic practice, First Among Equals resists the notion that collaboration equals consensus.*

### **Bulletins of the serving library #5.**

Editors Stuart Bailey, David Reinfurt,  
Angie Keefer

Berlin: Sternberg, 2013

2014/163 ,7.039,SE:R"2013

*The serving library is a cooperatively-built archive that assembles itself by publishing. Conceived while in residency at the library of the Goethe-Institut New York, this issue of Bulletins of The Serving Library used the context of the hosting institution as a thematic starting point. Contemplating this theme as both foreigners and German citizens, many of the contributors present theses that reach deep into the realm of the personal.*

### **At work : studio and production as a theme of art today.** eds. Roman

Kurzmeyer, Eva Schmidt

Siegen: Museum für Gegenwartskunst,  
2014

2014/115 ,7.039,ST:U"2014

*In the history of art, the studio was always the place where the artwork was produced. After its creation it is then »released into the world«: into galleries, museums and private collections. This »order« of places and their function at the same time corresponded with the unity of author and artwork, which in turn en-sured stylistic as well as genre--specific identities. Today these fixed orders and allocations no longer exist – conceptual art does not have a uniform style, nor is production understood as an -autonomous piece of workmanship – but despite this, both playful and associative strategies give rise to diverse frames of re-f-erence. Interestingly, it is precisely at this point, where this situation is -variously also interpreted as a »crisis«, that the art-historic genre of the studio image is entering artists' field of vision, becoming an allegorical »motif«.*

### **His master's voice : von Stimme und Sprache - on voice and language.** ed.

Inke Arns ; tekst Katarina Zdjelar ... [et al.]

Bonen: Kettler, 2013

2014/132 ,7.039.21,HI:S"2013

*We are acting through language – but how does language act through us? The book accompanying the exhibition HIS MASTER'S VOICE: On Voice and Language addresses the uncanny, irritating or comical moments produced by the human voice and language. This selection of performances, videos and web projects lets spectators experience the emotional, social and political potential of the voice. How is the voice connected to the body and identity of the individual? What happens when the*

*spoken word detaches itself from the speaker, the text from its meaning, the sound from the image? What if the voice no longer belongs to the body from which it emanates?*

### **Comics art.** Paul Gravett

London: Tate Publishing, 2013

2014/148 ,7.049.2,GR:A"2013

### **Lens-based sculpture : die Veränderung der Skulptur durch die Fotografie / the transformation of sculpture through photography.** ed.

by Bogomir Ecker ... [et al.]

Köln: Verlag der Buchhandlung Walter König, 2014

2014/116 ,73.036,LE:N"2014

*Lens-Based Sculpture shows the relation between sculpture and photography for the first time from the perspective of the history of sculpture. The overview with 200 works, spanning the twentieth century and beyond, from more than 70 international artists shows how modern sculpture detached itself from the millennial principle of statuary sculpture and evolved into a new artistic praxis where the whole of reality with its diverse tactile, spatial, and media phenomena is sculptural material. The photo camera serves as sculpture's primary tool, as a sketchbook and facilitator for spatial and structural representation in mass and form.*

*Featuring the work of Hermann Pitz, Umberto Boccioni, Marcel Duchamp, Tony Cragg, Valie Export, Rebecca Horn, Ron Mueck, Bruce Nauman, Giuseppe Penone, and Kiki Smith, among many others.*

### **De muntreeks van koning Willem-Alexander onder de loep.** Sandra

Korthoff, Frank van den Nieuwenhuijzen

Den Haag: Ministerie van Financiën,

2014

2014/165 ,737,MU:N"2014

### **Vitamine D2 : new perspectives in drawing.** Christian Rattemeyer ... [et al.]

London: Phaidon, 2013

2014/104 ,74.036,VI:T"2013

*An up-to-the-minute survey of contemporary drawing featuring 115 artists from around the world Illustrated with over 500 images, Vitamin D2 features practices ranging from highly accomplished figurative drawing to abstract explorations of the medium, in materials including pencil, charcoal, crayon, pastel, ink, watercolour*

and digital drawing. Traditional techniques are matched by new approaches, often pushing the boundaries of drawing into collage, towards painting, sculpture, architecture, illustration, animation, performance and beyond. A broad range of genres, styles and subjects is evident in diverse forms, from drawings that fit in the palm of the hand to works that cover an entire courtyard. *Vitamin D2* reflects the vitality and energy of current drawing, demonstrating that artists continue to consider drawing an essential vehicle for addressing and interacting with the world today.

**Modern Monsters / Death and Life of Fiction : Tapei Biennial 2012.** Anselm Frank, Yen-Ing Chen  
Taipei: Taipei Fine Arts Museum, 2012  
2014/173 ,01,TAIPEI"2012

**Artzuid Internationale  
Sculptuurroute Amsterdam 2013 :  
International Sculpture Route  
Amsterdam 2013.** Edited by Cintha van Heeswijk-Veeger  
Amsterdam: United Art Consult, 2013  
2014/169 ,73,AR:T"2013

**Works of James Beckett with  
constant interactions by Frank Key.**  
Frank Key, James Beckett, Will Bradley,  
Moosje Goosen, Will Holder  
New York: Westreich Wagner  
Publications, 2013  
2014/150 ,73,BECKETT,2  
*Reproductions of Beckett's photography,  
installation and painting are punctuated by  
associative interjections from British broadcaster  
Frank Key's radio show Hooting Yard.*

**Gwenneth Boelens : in two minds.**  
text: Nickel van Duijvenbode ; design  
Roger Willems ; afterword Lorenzo  
Benedetti  
Amsterdam: Roma Publications, 2014  
2014/134 ,73,BOELEN,1  
*In Two Minds documents Gwenneth Boelens'  
practice of the past ten years, comprising  
photography and sculpture, as well as performative  
and filmic works. An extensive chapter of notes,  
written by her partner and editor Nickel van  
Duijvenbode, illuminates Boelens' work and  
evolving attitudes from an intimate and studios  
perspective. Conversations and reflections are  
punctuated by a rich vein of illustrations and*

*process images, as well as citations from  
twentieth-century literature and philosophy, such  
as by Bergson, Valéry, Merleau-Ponty and Woolf. A  
sense of searching pervades the publication,  
visually as well as intellectually, resulting in a  
meditation on experience, thought, memory and  
process.*

**TYT [Take Your Time] Vol.5 : the  
kitchen.** Forew. by Olafur Eliasson;  
introd. by Asako Iwama & Lauren  
Maurer.

Berlin: Studio Olafur Eliasson, 2013  
2014/117 ,73,ELIASSON,7  
*An in-house production, TYT [Take Your Time]  
presents current research and projects by artist  
Olafur Eliasson and his studio in the format of an  
intermittently recurring magazine, with an  
emphasis on the process of developing and testing  
ideas and artworks. The latest volume, "TYT [Take  
Your Time], Vol. 5: The Kitchen", takes the form of  
an extended artist's book / cookbook of 368 pages  
and focuses on the studio's kitchen - its work,  
research, and experiments.*

**Elín Hansdóttir : Path.** Edited by Leah  
Whitman-Salkin  
Reykjavík: Crymogea, 2012  
2014/168 ,73,HANSDOTTIR,1

*Elín Hansdóttir's installation "Path" consists of a  
narrow tunnel that zigzags through a gallery or a  
museum. Light enters through vertical and  
horizontal slits that resemble cracks in the  
structure; sound effects further add to the  
disorientation. This volume examines her work,  
and contains a text "Journey to the Center" by  
Rebecca Solnit. Solnit is the acclaimed author of  
Wanderlust and A Field Guide to Getting Lost.*

**Critical laboratory : the writings of  
Thomas Hirschhorn.** edited by Lisa Lee  
and Hal Foster

Cambridge: MIT Press, 2013  
2014/142 ,7(09),HIRSCHHORN,1  
*For the artist Thomas Hirschhorn, writing is a  
crucial tool at every stage of his artistic practice.  
From the first sketch of an idea to appeals to  
potential collaborators, from detailed  
documentation of projects to post-disassembly  
analysis, Hirschhorn's writings mark the  
trajectories of his work. This volume collects  
Hirschhorn's widely scattered texts, presenting  
many in English for the first time.*

**Narcisse Tordoir : the pink spy.**

Tekst: Bart De Baere, Gaston Meskens,  
Allard Schröder, Lisa van Gerven

Veurne: Hannibal, 2013  
2014/149 ,75,TORDOIR,11

*In the exhibition The Pink Spy, Narcisse Tordoir tells stories in an intuitive and associative way about existential the man in a 'disordered' world, placing the figure of 'the Oriental' at the centre of his reflection.*

**Joelle Tuerlinckx : wor(I)(d)(k) in progress?.** Okwui Enwezor, Dirk

Snauwaert, Tom Trevor  
Koln: Verlag der Buchhandlung Walter König, 2013

2014/174 ,73,TUERLINCKX,3

*The artistic vocabulary of Joëlle Tuerlinckx cites the conventions of how archive material is usually presented - Tuerlinckx combines drawing and found objects, paper, display cases, newspapers, photography collage, and sculptural arrangements. A central question around which these arrangements revolve, is: What is left of the 20th century and what conventions are we using to present our knowledge? This question stretches out and asks for the consistency of time: Isn't time much more elastic than it is linear? Are we able to perceive temporal layers simultaneously, both, past and present? What do we comprehend as the real world or the parallel world? What do we see as original and what as imitation?*

**Servie Janssen.**

Amsterdam: De Appel, 1978  
2014/127 ,73,JANSSEN,6

**Kienholz : Berlin / Hope.**

Venice, California: L. A. Louver, 2014  
2014/152 ,73,KIENHOLZ,5  
*During their initial years of marriage and artistic partnership, which began in 1972, Ed and Nancy Kienholz established studios in Berlin, Germany and Hope, Idaho. Featuring early works produced in both places, Berlin | Hope investigates the nature of their studio activity as influenced by these two very different environments, between which the couple divided their time for over 20 years.*

**Per Kirkeby : The Art of Building.**

Louisiana: Aristo, 1996  
2014/108 ,73,KIRKEBY,4

**Poort van Per : Je komt elke dag beelden tegen.**

Den Haag: PTT Nederland, 1994  
2014/157 ,73,KIRKEBY,5

**Carla Klein : beeldhouwster médailleur, sculptress medal-artist.**

Amsterdam: Beeldrecht, 1993  
2014/110 ,73,KLEIN,1

**David van der Kop : Dagboeknotities 1962-1977.** Haaren, H. van

Den Haag: Nouvelles Images, 1977  
2014/139 ,73,KOP,9

**Panamarenko : 1967 - 1997.**

Otegem: Deweer Art Gallery, 1997  
2014/162 ,73,PANAMARENKO,8

**Per Kirkeby : grafik 1978-1995.**

München: Sabine Kunst - Maximilian Verlag, 1996  
2014/109 ,741,KIRKEBY,1

**Jef Dieren : Frankrijk.**

Den Haag: Nouvelles Images, 1988  
2014/118 ,75,DIEDEREN,12

**Philip Guston : the studio.** Craig

Burnett  
Cambridge: MIT Press, 2014  
2014/151 ,75,GUSTON,6

**Henneman : objecten.**

Zwolle: Waanders, 2003  
2014/087 ,75,HENNEMAN,5  
*Jeroen Henneman - objecten Het object als filosofisch onderwerp in de kunst heeft een rijke traditie. De Dadaïsten maakten al films over dansende bolhoeden; Magritte en Dalí bedienden zich van ontkende pijpen en smeltende horloges.*

**Natasja Kensmil.**

Amstelveen: Philip Morris Holland,  
2014/135 ,75,KENSMIL,1

**Klaas Kloosterboer.**

Amsterdam: Galerie van Gelder, 1990  
2014/128 ,75,KLOOSTERBOER,1

**Pyke Koch.**

Nijmegen: SUN, 1990  
2014/111 ,75,KOCH,7

**Rob van Koningsbruggen.**

Geïnterviewd door Carel en Hoos  
Blotkamp  
Utrecht: Centraal Museum, 1975  
2014/120 ,75,KONINGSBRUGGEN,6

**Willem de Kooning.**

Amsterdam: Stedelijk Museum, 1968  
2014/153 ,75,KOONING,11

**Lawrence Weiner : A selection of works with commentary.**

Eindhoven: Van Abbemuseum, 1976  
2014/089 ,75,WEINER,9  
*Exhibition catalogue published in conjunction with show held in 1976. Texts by Rudi Fuchs and Lawrence Weiner. Design by Walter Nikkels. Includes biography of the artist. Text in English and Dutch.*

**Co Westerik : Painting emotions.**

Brussels: Mineta Contemporary, 2009  
2014/085 ,75,WESTERIK,11

**Thomas Demand.**

Zürich: Kunsthalle Zurich, 1998  
2014/129 ,77,DEMAND,7

**Rineke Dijkstra : Location.**

London: The Photographer's Gallery,  
1997  
2014/123 ,77,DIJKSTRA,3

**Axel Hütte : Theorea.**

Schirmer/Mosel: Fotomuseum  
Winterthur, 1996  
2014/088 ,77,HÜTTE,3  
*The companion to the Hütte's first major retrospective, Theorea is a comprehensive presentation of his unique large-format color landscapes. Along with Andreas Gursky and Thomas Struth, he is one of the most celebrated students of Bernd and Hilla Becher to have graduated from the Dusseldorf school. His images, often presented as diptychs, push the boundaries of straight photography. With disorienting large skies and a strange sense of scale they are nevertheless very straight forward photographs of mountain tops, parking garages, and snowy roads.*

**Sebastiao Salgado : Workers an archeology of the industrial age.**

New York: Aperture, 1993  
2014/107 ,77,SALGADO,2

*Workers is the vision of a man with a moral mission, who celebrates and empathizes with the millions of men, women, and children who continue to labor with their hands and bodies in our increasingly technological society. These images of the world's poor by Sebastião Salgado stand as a compassionate portrayal of the human condition.*

**Borek Sipek : Stijl Vormt Functie.**

Amsterdam: Stedelijk Museum, 2000  
2014/126 ,77,SIPEK,1

**Christopher Williams : 97.5 Mhz\*.**

Editor Beatrix Ruff  
Zürich: Kunsthalle, 2007  
2014/098 ,77,WILLIAMS,4

**Jane & Louise Wilson : Stasi City.**

Hannover: Kunstverein, 1997  
2014/093 ,77,WILSON,3

**Marcel van Eden : Tekeningen.** Philip

Peters  
Den Haag: Galerie Maurits van de Laar,  
1998  
2014/170 ,74,EEDEN,3

**De Hydra : Juul Kraijer.**

Rotterdam: , 1998  
2014/113 ,74,KRAIJER,1

**Ed Ruscha.**

Amsterdam: Stedelijk Museum, 1976  
2014/124 765,RUSCHA,1

**Dans ma chambre - Je sors ce soir - Plus fort que moi.** Gulillaume Dustan

Paris: P.O.L, 2013  
2014/106 ,82,DUSTAN,1

**DVD's**

**Eternity and a day.** Theo Angelopoulos

London: Artificial eye, 1998  
DVDS-354  
*Possessed of a haunting an unique cinematic signature, the extraordinary films of the late Theo Angelopoulos examine contemporary Greek cultural identity through the prism of the country's immense history.*

**No ideas but in things : the  
composer Alvin Lucier.** a film by Viola  
Rusche & Hauke Harder  
Mainz: Wergo, 2013  
DVD-661

*The American Alvin Lucier is one of the most  
significant composers of New Music in the twentieth  
century. Being one of the first representatives of  
live electronic music, he explored in his works the  
nature and the effect of sound phenomena such as  
resonances, echoes and interferences, with the  
boundaries between installation, performance,  
composition and science becoming blurred.*

**Kippenberger : der Film : dieses  
Leben kann nicht die Aufrede für das  
Nachtste sein.** ein film von Jorg Kobel  
: Absolut Medien, 2007  
DVD-659