

# New Arrivals in the Library

## 2015 – 2

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**Edward Said - two films : Out of place & The last interview.** Sato Makoto, Mike Dibb. D.D. Guttenplan : Icarus films, 2004

DVD-671

*Borrowing its title from the author's 2000 memoir, OUT OF PLACE traces the life and work of Edward Said (1935-2003), the Palestinian-born intellectual who wrote widely on history, literature, music, philosophy and politics. Filmed in Palestine, Israel, Lebanon, Egypt, and the U.S., this feature-length documentary traces Said's childhood influences and celebrates his intellectual legacy, especially the importance of his work in literary criticism and postcolonial studies, his love of music, his role on the Palestinian National Council and his troubled relationship with Yasir Arafat.*

**Zicht : Overwegingen bij de collectie van De Nederlandsche Bank / In sight : Thoughts on the collection of De Nederlandsche Bank.** Amsterdam: De

Nederlandsche Bank, 2014

2015/082 ,069.17,NE.BA"2014

**Nudities.** Giorgio Agamben  
Stanford: Stanford University Press, 2011

2015/81 ,1,AG:A"2011

*If nudity is unconcealment, or the absence of all veils, then Nudities is a series of apertures onto truth. A guiding thread of this collection— weaving together the prophet's work of redemption, the glorious bodies of the resurrected, the celebration of the Sabbath, and the specters that stroll the streets of Venice—is inoperativity, or the cessation of work.*

**The praise of folly and other writings.** Desiderius Erasmus

2015/88 ,1,ER:A""1989

*Besides the celebrated Praise of Folly, Robert M. Adams has included the political "Complaint of Peace," the brutal antipapal satire "Julius Excluded from Heaven," two versions of*

*Erasmus's important preface to the Latin translation of the New Testament, and a selection both serious and comic of his Colloquies and his letters.*

**33 artists in 3 acts.** Sarah Thornton

London: Granta Books, 2014

2015/101 ,7(04),TH:O"2014

*Towards the middle of 33 Artists in 3 Acts, Sarah Thornton recounts Francesco Bonami's classification of artists around four poles: real or fake, good or bad. So for Bonami, Nauman is a good real artist, Jasper Johns a 'real artist but his work is shit', Francis Alys is a good fake artist and Ai Weiwei a bad fake artist. Alys and Ai have their own chapters in Thornton's book, which takes the form of a series of interviews with artists that circle back to the question, 'What is an artist?' Thornton, who trained in part as an anthropologist, divides the book into three 'Acts'; 'Politics', 'Kinship' and 'Craft'; and within these devotes individual 'Scenes' to interviews with 33 artists plus two curators, one critic and two family members of artists.*

**End Note(s) : moderation(s)**

**2012-2014.** Defne Ayas ... [et al.]

Rotterdam: Witte de With, 2014

2015/112 ,7.01,WD:W"2014

*Over the course of two years, from 2012 to 2014, Moderation(s) saw a sprawling ecology of artists, curators, and writers gather around different formats of inhabitation, production, and exhibition making. Essays were viewed as works of fiction, language as image, sculpture as situation. An extension of this approach, End Note(s) focuses on interpretations of and reflections on what has been said and what has been done during Moderation(s).*

**Jim Fletcher & Harry Mathews : week one.**

Los Angeles: Semiotext(e), 2014

2015/64 ,7.01,WH:I"2014

*I've accumulated so many "answers," I think it's better if you keep me in line: I know that a lot of what people say, not just me, is propaganda and not straight talking. You're asked about how you write and what you're*

*doing and you can't help wanting to look good. That's my chief use of theory and concept in fact—something to hide behind. I'm more interested in the equivalent of manual labor.*

**Art & culture : critical essays.**

Bruce Hainley

Los Angeles: Semiotext(e), 2014

2015/63 ,7.01,WH: I"2014

*AIDS everywhere. Facebook it.*

**A significant loss of human life.**

Gary Indiana

Los Angeles: Semiotext(e), 2014

2015/80 ,7.01,WH: I"2014

*I'm not sure exactly when it became the automatic habit of dominant media to translate life itself into dollar figures as the first response to impending catastrophe, but as things stand, a significant loss of human life is invariably measured according to the resulting disruption of the capitalist economic order. The news that "investors must pay attention" is our way of affirming that money is the same thing as oxygen, "not yet" the standard exercise in magical thinking that lets us pretend we are not already living beyond the fatal tipping point, in the depths of the fait accompli.*

**Marcel Duchamp and the refusal of work.** Maurizio Lazzarato ; Los

Angeles: Semiotext(e), 2014

2015/79 ,7.01,WH: I"2014

*Duchamp was among the first to understand that in Control Societies, whose structures began to appear in art well before they did elsewhere, art as an institution, art "in the social sense of the word," as Duchamp defined it, offers no promise of emancipation, but instead represents a new technique for governing subjectivity.*

**Les miserables.** Sylvere Lotringer ;

Los Angeles: Semiotext(e), 2014

2015/78 ,7.01,WH: I"2014

*What societies of control are achieving in the West through invasive technologies and the soft violence of financial capitalism—the production of work slaves and human zombies—is being enforced in the rest of the world by the most brutal, extreme, inhuman means. Narco-Capitalism, the extreme violence now raging in Mexico, is only the latest in an enterprise of systematic dehumanization that is affecting the entire planet.*

**The undiscoverable reading.** Tony

Duvert; with drawings by Eli Langer

Los Angeles: Semiotext(e), 2014

2015/58 ,7.01,WH: I"2014

*..the subversive novel is art consumed by the class that benefits materially, socially and sexually from the order of the realm it attacks. It is a hyper culture that is often above the intellectual resources of the bourgeoisie, and that is shared particularly by a professional elite dedicated to the "cultural" and to rebellion. Liberated speech, whether or not it can actually initiate liberty, is feed for a henhouse with solid wire fencing.*

**Extreme violence as spectacle : I**

**within.** Sergio Gonzalez Rodriguez

Los Angeles: Semiotext(e), 2014

2015/60 ,7.01,WH: I"2014

*The rupture of a person's everyday order by a violent incident produces the anamorphosis of the victim where life is disturbed and attains a perverse perspective: the fall into abjection which transcends the legal order.*

**Street retreat.** Eileen Myles

Los Angeles: Semiotext(e), 2014

2014/59 ,7.01,WH: I"2014

*In the week or so before the retreat I found myself looking more closely at the lines of people around Tompkins Sq. Park waiting to get their plate of food from a truck. It was always religious it seemed. Faith based initiative, a phrase from the Bush years instantly lodged inside my head. I will be standing there next week I thought. The Bowery Mission was a few doors down from the New Museum. I entered the retreat the same way I enter everything. Selflessly and full of self.*

**Arabs are no longer afraid : texts on a revolution underwaty.**

Abdellah Taia Los Angeles:

Semiotext(e), 2014

2015/62 ,7.01,WH: I"2014

*The Arab imaginary will never be the same. Arab men and women will never be the same. Each step, each movement is now swelling with this necessary, and life-saving revolt which has taken possession of us. And which changes us. Reinvents us. Reconnects us with ourselves. With History. With a freedom that existed at one time in our countries, in the Arab civilization. A freedom to interpret and to go against. Against the system. Against a*

single, imposed way of thinking. Against one's own camp

**But our life depends on what's real.** William E. Jones

Los Angeles: Semiotext(e), 2014  
2015/61 ,7.01,WH: I"2014

*While the famous names of that journalistic common- place called the New German Cinema drew much from his films [...] Schroeter himself was left to one side, consigned to the role of visionary outcast realizing works often described as "high camp" in a tone that barely concealed a disdain for the queer non-conformist. He is a filmmaker with no place.*

**Lost properties ; some arguments for and against the dematerialization of art.** Chris Kraus

Los Angeles: Semiotext(e), 2014  
2015/77 ,7.01,WH: I"2014

*Everyone wants to be an artist. The number of under- graduate students completing fine arts degrees at US colleges doubled in the years between 1985–2010, according to the Digest of Education Statistics. But being an artist doesn't necessarily mean making drawings or paintings or sculpture or even installations or videos. The desire to pursue a life in "fine art" simply means a desire to respond creatively to the present, just as the disciplines of "poetry" or "rock & roll" were ciphers for countercultural lifestyles in other eras.*

**Note on the abolition of all political parties.** Simone Will

Los Angeles: Semiotext(e), 2014  
2015/68 ,7.01,WH: I"2014

*Almost everywhere - and often for purely technical problems - the operation of taking sides, of taking position for or against, has replaced the obligation to think. This leprosy of the mind began in political circles then spread throughout the country to almost all thinking. It is doubtful that we can cure this disease, which is killing us, if we do not start by abolishing political parties.*

**Independence.** Pierre Guyotat ; translated by Noura Wedell

Los Angeles: Semiotext(e), 2014  
2015/72 ,7.01,WH: I"2014

*Independence evokes a foundational moment in Pierre Guyotat's life, while he was serving as a soldier during the Algerian war: his arrest*

*and imprisonment by French military security for political rebellion.*

**Fainnie Azul.** Mark von Schlegell; with drawings by Frances Scholz

Los Angeles: Semiotext(e), 2014  
2015/67 ,7.01,WH: I"2014

*With the traveling papers and money granted her, Fainnie moved due North against the dirty river's motion. Her blackness had made her by now near invisible to whites. Those slaves who could read the signs never failed to help her. There were other invisibles in transit, she now saw, there always were. Those who were forced to stay would die to help along those who were not.*

**The beating of our hearts.** Dodie Bellamy

Los Angeles: Semiotext(e), 2014  
2015/69 ,7.01,WH: I"2014

*The action is so decelerated the police fade in and out of readability. Beautiful abstract smears—yellow, magenta, lime green, Francis Bacon pink—morph poetically and then there's a spotlight of tense faces in riot gear, the crisp edge of a baton. Our vision is both blurred and forensic as shards of bodies leap into focus*

**The origin of the world.** Ariana Reines

Los Angeles: Semiotext(e), 2014  
2015/70 ,7.01,WH: I"2014

*"Immediately her word became accomplished fact."*

**Men and apparitions (tales from the picture people).** Lynne Tillman

Los Angeles: Semiotext(e), 2014  
2015/71 ,7.01,WH: I"2014

*People say, "I got it, I caught that;" but more it is we who are caught by and in life. An image intimates that, not immortality. The advent of photography brought the illusion of the eternal preservation. The Non-Secular hereafter for The Picture People is an image of an image. Ad astra.*

**Drowning devourers of the deep plane.** John Kelsey

Los Angeles: Semiotext(e), 2014  
2015/74 ,7.01,WH: I"2014

*This bottomless blackness and soul-chopping otherness has become integral to all communication, in these days of melting ice*

*caps and pharmaceutical overdose. Cast among the bright ruins of a constantly refreshed now, the selfie, for example, would be our finest and final hallucination, the ultimate transitional object.*

**Neuro-totalitarianism in technomaya goog-colonization of experience and neuro-plastic alternative.** Fanco 'Bifo' Berardi  
Los Angeles: Semiotext(e), 2014  
2015/75 ,7.01,WH: I"2014

*Semiocapitalism is infiltrating the nervous cells of conscious organisms, inoculating them with a thanato- political rationale, a morbid sentiment which permeates the collective unconscious, culture and sensibility— an obvious effect of sleep deprivation and a patent consequence of the stress placed upon attention. The digital capture of attention and experience has, notably, been the crucial goal of the Google corporation, whose mission is to create the most flexible and dynamic relationship as possible between the Net and the netter, between the machine and the cognitive worker.*

**Architecture: truth or radicalism?.** Jean Baudrillard  
Los Angeles: Semiotext(e), 2014  
2015/76 ,7.01,WH: I"2014

*What might just happen is the proliferation of architectural clones around the globe, of transparent, interactive, mobile, fun buildings modeled on networks and virtual realities—by which a whole society basically gives itself the comedy of culture, the comedy of communication, the comedy of the virtual (just as it gives itself the comedy of politics, for that matter).*

**I, little asylum.** Emmanuelle Guattari,  
translated by E.C. Belli  
Los Angeles: Semiotext(e), 2014  
2015/73 ,7.01,WH: I"2014

*Founded in 1951 and renowned in the world of psychiatry, the nonstandard clinic of La Borde sought to break with the traditional internment of the mentally ill, and to have them participate in the material organization of collective life. The clinic owed much to psychoanalyst and philosopher Félix Guattari who was co-director until 1992.*

*When you live at La Borde as a child whose parents work in the clinic, the place feels mostly like an incredible space of freedom: a castle, an immense park, forests and ponds. Through a series of vignettes painted in*

*impressionistic strokes, Emmanuelle Guattari tenderly evokes the whimsical days of a childhood spent in that extraordinary place.*

**Fantomas versus the multinational vampires.** an attainable utopia narrated by Julio Cortazar

Los Angeles: Semiotext(e), 2014  
2015/66 ,7.01,WH: I"2014

*"They have a thousand, ten thousand, a hundred thousand names," said the narrator, "but above all they're called ITT, they're called Nixon and Ford, Henry Kissinger or CIA or DIA, they're called Pinochet or Banzer or López Rega, they're called General or Colonel or Technocrat or Fleury or Stroessner, they have those special names where every name means thousands of names, the way the word ant means a multitude of ants even though the dictionary defines it in the singular."*

**Against innocence.** Jackie Wang  
Los Angeles: Semiotext(e), 2014  
2015/65 ,7.01,WH: I"2014

*The political response to the murder of Troy Davis does not challenge the assumption that communities need to clean up their streets by rounding up criminals, for it relies on the claim that davis is not one of those feared criminals, but an innocent Black man. Innocence, however, is just code for nonthreatening to white civil society. Troy Davis is differentiated from other Black men—the bad ones—and the legal system is diagnosed as being infected with racism, masking the fact that the legal system is constituent mechanism through which racial violence is carried out.*

**The missing pieces.** Henri Lefebvre;  
translated by David L. Sweet  
Los Angeles: Semiotext(e), 2014  
2015/57 ,7.01:WH: I"2014

*In brief, laconic evocations, Henri Lefebvre lists a series of works that are either unfinished, lost, forgotten, destroyed, or that were never even made. This inventory of lacks becomes an incantation: if only for an instant, it transmits a presence to these "units" that had previously been lost to the history of human creativity and thought.*

**Ghosts of my life : writings on depression, hauntology and lost futures.** Mark Fisher  
London: Zero books, 2014  
2015/117 ,7.015,FI: S"2014

*This collection of writings by Mark Fisher, author of the acclaimed Capitalist Realism, argues that we are haunted by futures that failed to happen. Fisher searches for the traces of these lost futures in the work of David Peace, John Le Carré, Christopher Nolan, Joy Division, Burial and many others.*

**The darker side of the renaissance : literacy, territoriality & colonization.**

Walter D. Mignaolo

Ann Arbor: University of Michigan Press, 2003

2015/119 ,7.015.2,MI:G"2003

*The Darker Side of the Renaissance draws from literature, semiotics, history, historiography, cartography, and cultural theory as it examines the role of language in the colonization of the New World. Charting the connections between writing, social organization, and political control, this broad and ambitious book argues that European forms of literacy were at the heart of New World colonization and examines both the process and the implications of conquest and destruction through language.*

**Art and politics now.** Anthony Downey

London: Thames and Hudson, 2014

2015/83 ,7.015.4,1,DO:W"2014

*From photographers and filmmakers to the creators of immersive installations, today's artists are engaging with some of the most pressing issues of our time – opening up new areas of discussion and debate and expanding our understanding of contemporary art as well as the role of those who create it. Themed chapters explore how, since the turn of the twenty-first century, artists have addressed real-world issues such as*

**Art or sound.** curated by Germano Celant

Milan: Fondazione Prada, 2014

2015/124 ,7.039.21,CE:L"2014

*At the Fondazione Prada in Venice, Germano Celant looks into question of combining art and sound with a series of encyclopedic pieces placed in a state of contiguity and decontextualisation. The convergence of art and sound and reference to total sensoriality, going against the present mutism of museums, instead characterised by the absolute supremacy of the visual element.*

*globalization, terrorism, conflict, the environment and knowledge, often using radical approaches and techniques to communicate their ideas.*

**The art of not making : the new artist / artisan relationship.**

Michael Perry

London: Thames and Hudson, 2012

2015/102 ,7.02,PE:T"2012

*Can an artist claim that an object is a work of art if it has been made for him or her by someone else? If so, who is the 'author' of such a work? And just what is the difference between a work of art and a work of craft? The Art of Not Making tackles these questions head on, exploring the concepts of authorship, artistic originality, skill, craftsmanship and the creative act, and highlighting the vital role that skills from craft and industrial production play in the creation of some of today's most innovative and sought-after works of art.*

**Crude and the rare.** curated by Saskia Bos

New York: The School of Art at the Cooper Union, 2011

2015/111 7.039,CR:U"2011

*For the exhibition The Crude and the Rare, the School of Art invited 19 artists and collaboratives to contribute projects that consider the raw materiality of precious substances and the consequences associated with their extraction, as well as the physical and symbolic aspects of matter. With a diverse group of artists that span multiple generations and geographic areas, The Crude and the Rare investigates the political economy of several precious substances that are natural and synthetic ranging from gold, diamonds, oil, plastic, tar, quartz and more.*

**Earth sound, earth signal : energies and earth magnitude in the arts.** Douglas Kahn

Berkley: University of California Press, 2013

2015/100 ,7.039.21,KA:H"2013

*Earth Sound Earth Signal is a study of energies in aesthetics and the arts, from the birth of modern communications in the nineteenth century to the global transmissions of the present day. Douglas Kahn begins by evoking the Aeolian sphere music that Henry David Thoreau heard blowing along telegraph lines and the Aelectrosonic sounds of natural radio that Thomas Watson heard through the*

first telephone; he then traces the histories of science, media, music, and the arts to the 1960s and beyond. *Earth Sound Earth Signal* rethinks energy at a global scale, from brainwaves to outer space, through detailed discussions of musicians, artists and scientists such as Alvin Lucier, Edmond Dewan, Pauline Oliveros, John Cage, James Turrell, Robert Barry, Joyce Hinterding, and many others.

**Vatican to Vegas : a history of special effects.** Norman M. Klein  
New York: The New Press, 2004  
2015/126 ,7.049,KL: E"2004

*A guided tour through the magical world of illusions, The Vatican to Vegas takes the reader from lavish Baroque fantasies of the seventeenth century to the Electronic Baroque of today. The "scripted spaces" described by Norman Klein are punctuated with devices widely used in special effects: shocks, surprise twists, grand fakes, and copies. These elaborate deceptions allow the viewer to assume the role of a central character. But, as Klein points out, real power in this world of fakery rests with whoever controls the illusion—be it the pope, the president, the imagineer, the designer, or the studio executive.*

**Images de la folie.** Claude Quétel  
Paris: Gallimard, 2010  
2015/106 ,7.049.1,QU: E"2010

**Akademie X : lessons in art + life.**  
London: Phaidon, 2015  
2015/120 ,7.07, AK:A"2015

*The book gathers a series of lessons from 36 artists working today, aiming to provoke, inspire and stimulate conversations on art. Among these "artist-tutors"—a list which includes celebrated artists Marina Abramovic, Walead Beshty, Miranda July, Chris Kraus and Richard Wentworth- "Each artist has been given freedom to present their ideas and advice in their own style, which leads to an enjoyably rich collection of voices, some personal and chatty, others serious and academic,"*

**Anachronic renaissance.**  
Alexander Nagel, Christopher S. Wood  
New York: Zone Books, 2010  
2015/84 ,7.07,NA: G"2010

*Reconsideration of the problem of time in the Renaissance. Alexander Nagel and Christopher Wood examine the meanings, uses, and*

*effects of chronologies, models of temporality, and notions of originality and repetition in Renaissance images and artifacts. Anachronic Renaissance reveals a web of paths traveled by works and artists—a landscape obscured by art history's disciplinary compulsion to anchor its data securely in time. The buildings, paintings, drawings, prints, sculptures, and medals discussed were shaped by concerns about authenticity, about reference to prestigious origins and precedents, and about the implications of transposition from one medium to another. Byzantine icons taken to be Early Christian antiquities, the acheiropoieton (or "image made without hands"), the activities of spoliation and citation, differing approaches to art restoration, legends about movable buildings, and forgeries and pastiches: all of these emerge as basic conceptual structures of Renaissance art.*

**Pedro Costa / Rui Chafes : Fora out !.** Cláudia Gonçalves  
Lisboa: Fundação de Serralves, 2007  
2015/104 ,73,COSTA,1

*Pedro Costa and Rui Chafes are two artists from Portugal who have won international acclaim in two different areas of expression: cinema and sculpture.*

**Geoffrey Farmer : Let's make the water turn black.**  
Zurich: JRP/Ringier, 2013  
2015/110 ,73,FARMER,2

*The artistic practice of Geoffrey Farmer integrates forms of collecting and scholarship employed by cultural historians, and draws on a diverse repertoire. After extensive research, the artist builds collections that unite aspects of visual art, literature, music, politics, history, and sociology, and crystallize in sprawling theatrical installations.*

*This publication, offers a detailed insight in Geoffrey Farmer's complex installation "Let's make the water turn black,"—which echoes a 1968 composition by Frank Zappa, from which it also borrows the title— and contextualizes it with his other script-based sculptural and kinetic works since the early 1990s.*

**Alex Farrar : The 'Suit'.** designed by Linda Beumer and Barbara Iwanicka ; edited by Alex Farrar  
Amsterdam: 7.45 Books, 2014  
2015/118 ,73,FARRAR,2

*The 'Suit' book discusses an ongoing performance work begun in 2007, and was the third book to made as part of the attempt to*

complete *The Kippenberger Challenge and equal* Martin Kippenberger's annual average printed output of 7.45 books.

**Julio le Parc : Kinetic works.**

Zürich: Hatje Cantz, 2013

2015/097 ,73,LEPARC,2

*Argentine artist Julio Le Parc (born 1928) makes use of mechanical light devices and reflective mobiles to create a vivid interplay of light and motion. Featuring objects from the Daros Latin America Collection, this publication offers a comprehensive overview of these kinetic works.*

**Notes sur les mouvements.**

Romana Schmalisch

Aubervillieres: Les Laboratoires

d'Auvervilliers, 2014

E-book (pdf)

*During her residency at Les Laboratoires, Romana Schmalisch is editing a free publication, Notes sur les mouvements, that follows the development of the research process and production in different stages, and will present the initial thoughts, collected materials and discussions with various people during a period of one year.*

**Funktion/dysfunktion**

**Kunstzentrum Glasgow:**

**Function/dysfunction**

**Contemporary Art from Glasgow.**

Claire Barclay, Martin Boyce, Nick

Evans ...[et al.]

Nürnberg: Neues Museum in

Nürnberg, 2013

2015/092 ,73,FU:N"2013

*Since the 1990s, Glasgow has developed a thriving art culture. This publication presents six site-specific installations by Glasgow-based artists Martin Boyce, Claire Barclay, Mary Redmond, Nick Evans, Ciara Phillips and Nicolas Party, who collectively represent the generational span and gender equality characteristic of Glasgow's art scene.*

**Irene Kopelman : The Molyneux Problem.**

: Roma Publications 189, 2012

2015/091 ,73,KOPELMAN,7

*The Molyneux Problem focuses on the role of drawing as a tool and method for artistic thinking and research and conceives itself as an invitation to consider the ideas of*

*observation, representation, visualization, perception, discovery, and re-discovery.*

**Laura Lima.** Heinke Munder, Victoria Noorthoorn, Jochen Volz et al.

: Migros museum für

gegenwartskunst, 2013

2015/094 ,73,LIMA,1

*Laura Lima, born in Minas Gerais and lives in Rio de Janeiro. Since the early 1990s Lima has involved live beings in durational work that runs continuously throughout gallery opening hours, under the equation Man=flesh/Woman=flesh. The artist has constructed a personal glossary to discuss the nature of her works, thus avoiding terms such as "performance" or "performer." She never appears herself, instructing others to present pieces she has developed.*

**The last rose of summer.** by

Sophia Al-Maria; cover art by Tala

Madani

: Bidoun, 2015

2015/115 ,73,MADANI,1 I

**The toughest man in Cairo vs. the Zionist vegetable.** by Anand

Balakrishnan; cover art by Tala

Madani

: Bidoun, 2015

2015/114 ,73,MADANI,1 II

**A portrait of the jihadist as a white negro.** by Gary Dauphin;

cover art by Tala Madani

: Bidoun, 2015

2015/113 ,73,MADANI,1 III

**Adrian Melis : the value of**

**absence.** Miguel Angel Sanchez,

Tamara Diaz Bringas, Bea Espejo

Barcelona: adngaleria, 2013

2015/121 ,73,MELIS,1

**Mike Nelson : amnesiac hide.**

texts by Dick Hebidge, Jaki Irvine,

Julia Poali and Jenifer Pappararo

London: Black Dog, 2015

2015/122 ,73,NELSON,14

*Nelson is best known for his architectural installations, which unfold as narrative structures, where the viewer moves through*

seemingly abandoned rooms devoid of figures. This publication will draw out Nelson's frequent return to the figure, namely the archetypal lone wanderer, who underlays much of his work whether as an implied trace or as sculptural assemblages. While drawing from a wide range of Nelson's work, the book will spotlight *The Amnesiacs*, a serial work begun by the artist in 1996 and revisited for these exhibitions through two new commissions.

**Mike Nelson : again, more things (a table ruin).** texts Iwona

Blazwick ...[et al.  
London: Whitechapel, 2014  
2015/123 ,73,NELSON,15

**Joseph Semah : Ich bin, der ich bin / EHYeH ASheR EHYeH.** Arie

Hartog; Joseph Semah; Veronika Wiegartz  
Bremen: Gerhard-Marcks-Stift, 2009  
2015/107 ,73,SEMAH,5

**Tomoaki Suzuki.** Christy Lange,  
: CAPC, Centre d'Arts Plastiques Contemporaines de Bordeaux, 2014  
2015/108 ,73,SUZUKI,1

**Tekens : Dagboek in 1001 krabbels van Kees Stoop.** Kees

Stoop Foundation  
Enschede: Kees Stoop Foundation, 2012  
2015/086 ,74,STOOP,1

**Lie Jie : Tales of palms.** Hans Bolly

: Sichuan University Art Museum, 2009  
2015/105 ,75,JIE,1

**Hans Steffelaar : Schilder.** Lucy

Engelen, Rob Smolders  
: Hans Steffelaar, 2014  
2015/085 ,75,STEFFELAAR,1

**CS.** Fanni Fetzer, Terry R. Myers, Michele Robecchi

Ostfildern: Hatje Cantz, 2013  
2015/096 ,75,STREULI,2

*Christine Streuli (\*1975 in Bern) is one of an international, up-and-coming generation of artists devoted to the medium of painting and directing the discourse on this traditional genre into new channels.*

**Gabriele Basilico : Urbanscapes.**

Giovanna Calvenzi, Marco Meier  
Luzern: Skira, 2014

2015/093 ,77,BASILICO,3

*Gabriele Basilico (1944-2013) was one of the most important representatives of architectural photography. After studying architecture, in the 1970s he began photographing the transformation of the urban landscape. He was particularly interested in cityscapes, and his pictures show the modern age and its architecture in the most beautiful light.*

**Everything is beautiful far away.**

Jean Bernard Koeman, Els Silvrants, Carol Lu

: Timezone 8 Limited, 2008

2015/103 ,77,KOEMAN,1

*Sculptor and installation artist Jean Bernard Koeman has been making stunning landscape photographs for 20 years while traveling the world for his art. This volume includes 80 photographs, a road map and an essay by Carol Lu.*

**Dias & Riedweg.** Fanni Fetzer,

Chantal Pontbriand, Dieter Roelstraete et al.

Zurich: JRP/Ringier, 2014

2015/109 ,78,DIAS & RIEDWEG,4

*"Our artistic practice and our daily lives, which we've shared for nearly twenty years, unfurls in that territory between one and the other, an unknown terrain of desire and fear, of a world to explore, that's out there to be discovered."*

**Michel Lorand : 3 short stories.**

Philippe-Alain Michaud

Brussels: Argos, 2007

2015/90 ,78,LORAND,1

*Born in 1961, Michel Lorand started his artistic trajectory during the 1980s in experimental theatre. Since the end of the 1990s he has been focusing on the creation of installations and video films. This book is the result of a succession of installations and films (2004 and 2005): Medea, Cut, Camera obscura and Epilogue.*

**Nathaniel Mellors : Ourhouse.**  
Salenstein: The View Contemporary  
Art Space, 2014  
2015/125 ,78,MELLORS,3  
*The publication for the exhibition 'Nathaniel Mellors - Ourhouse Episodes 1 & 2' at The View Contemporary Art Space in Switzerland.*

**Mika Taanila : Aikakineita/Time machine.** Pirkko Siitari, Olaf Möller, Kelly Shindler et al.  
Tallinn: Kiasma,  
2015/095 ,78,TAANILA,2  
*CAM presented the first solo U.S. museum exhibition of Finnish contemporary artist and renowned documentary filmmaker Mika Taanila.*

**Cent mille milliards de poemes.**  
Raymond Queneau; postface de Francois Le Lionnais  
Paris: Gallimard, 2014  
2015/98 ,82,QUENEAU,2  
*As all ten sonnets have not just the same rhyme scheme but the same rhyme sounds, any lines from a sonnet can be combined with any from the nine others, so that there are 1014 (= 100,000,000,000,000) different poems. It would take some 200,000,000 years to read them all, even reading twenty-four hours a day. When Queneau ran into trouble while writing the poem(s), he solicited the help of mathematician Francois Le Lionnais, and in the process they initiated Oulipo.*

**Exercises in style.** Raymond Queneau ; foreword by umberto Eco; with an essay by Italo Calvino  
Richmond: Alma, 2013  
2015/99 ,82,QUENEAU,3  
*On a crowded bus at midday, the narrator observes one man accusing another of jostling him deliberately. When a seat is vacated, the first man takes it. Later, in another part of town, the man is spotted again, while being advised by a friend to have another button sewn onto his overcoat. Exercises in Style retells this apparently unremarkable tale ninety-nine times, employing a variety of styles, ranging from sonnet to cockney to mathematical formula. Too funny to be merely a pedantic thesis, this virtuoso set of themes and variations is a linguistic rust-remover, a guide to literary forms and a demonstration of imagery and inventiveness.*

**Polyamorous love song.** a novel by Jacob Wren  
Toronto: Bookthug, 2014  
2015/82 ,82,WREN,1  
*From interdisciplinary writer and performer Jacob Wren comes Polyamorous Love Song, a novel of intertwined narratives concerning the relationship between artists and the world. Shot through with unexpected moments of sex and violence, readers will become acquainted with a world that is at once the same and opposite from the one in which they live. With a diverse palette of vivid characters – from people who wear furry mascot costumes at all times, to a group of 'New Filmmakers' that devises increasingly unexpected sexual scenarios with complete strangers, to a secret society that concocts a virus that only infects those on the political right*