

# New Arrivals in the Library

2015 – 5

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**Tuzlu Su : dusunce bicimleri  
uzerine bir teori = Saltwater : a  
theory of thought forms : 14th  
Istanbul Biennial.** drafted by  
Carolyn Christov-Bakargiev  
Istanbul: Istanbul Foundation for  
Culture and Arts, 2015  
2015/259 ,01,ISTANBUL"2015

**15 th Jakarta biennale 2013 :  
SIASAT.** Pengantar, Sebuah  
Jakarta: Dewan Kesenian, 2013  
2015/292 ,01,JAKARTA,2013  
*"SIASAT" is taken as a theme of Jakarta  
Biennale 2013. In Indonesian, the term  
"siasat" has distinctive meaning.  
Etymologically it originated from Arabic words  
"siyasah," "siyasatan." Jakarta Biennale 2013  
functions this particular term to perceive the  
connection between social engagement and  
aesthetic possibility.*

**Biennale di Venezia: 56th.  
international art exhibition : all  
the worlds futures.** director: Okwui  
Enwezor  
Venezia: Marsilio, 2015  
2015/269 ,01,VENETIE"2015

**Re: Society -40 years of ING  
engaging with the arts.** Sanne ten  
Brink et al.  
Amsterdam: Frame, 2014  
2015/276 ,069,017,IN:G"2014  
*The ING Collection is highly international and  
is represented by the history, traditions and  
growth of ING in different countries.*

**Tourner les mots : au bord d'un  
film.** Jacques Derrida, Safaa Fathy  
Paris: Editions Galilee, 2000  
2015/253 ,1,DE:R"2000

**Welcome to the desert of post-  
socialism : radical politics after  
Yugoslavia.** Edited by Srecko  
Horvat and Igor Stiks  
London: Verso, 2015  
2015/235 ,1,HO:R"015  
*"Finally a book we have been waiting for. A  
cold analytic look free of all versions of  
Balkanism, free of nostalgia for Yugoslav self-  
management Socialism, but also free of all  
illusions about liberal-democratic Brave New  
World."*  
– Slavoj Žižek

**Thinking fast and slow.** Daniel  
Kahneman  
London: Penguin, 2011  
2015/268 ,1,KA:H"2011  
*Kahneman takes us on a groundbreaking tour  
of the mind and explains the two systems that  
drive the way we think. System 1 is fast,  
intuitive, and emotional; System 2 is slower,  
more deliberative, and more logical. The  
impact of overconfidence on corporate  
strategies, the difficulties of predicting what  
will make us happy in the future, the profound  
effect of cognitive biases on everything from  
playing the stock market to planning our next  
vacation—each of these can be understood  
only by knowing how the two systems shape  
our judgments and decisions.*

**On art.** Anatoly Lunacharsky;  
translated and edited by Daria  
Kirsanova  
Teheran: bon gah, 2014  
2015/281 ,1,LU:N"2014

**The four-dimensional human :  
ways of being in the digital  
world.** Laurence Scott  
London: Heinemann, 2015  
2015/271 ,1,SC:O"2015  
*This is a curious book; a text that in its  
physical production – its writing, its  
publication and possibly even its reception –  
says much more than its actual words*

disclose. Which is not to say those words are badly written or otherwise lacking. Laurence Scott has set himself the formidable task of registering the impact of the new digital technologies on our cognition, our perception and our emotions; in short, our phenomenology in its broadest sense. The four-dimensional humans of the book's title are our wired selves, compelled increasingly to inhabit an environment in which the old certainties of space and time are being disrupted by a global network that abolishes distance and privileges instantaneousness.

**Past forward : Contemporary art from the Emirates.** Yousef Al

Otaiba, Stuart Holliday

Washington: Meridian International Center, 2014

2015/284 ,53,PA:S'2014

*Past Forward: Contemporary Art from the Emirates is the first major touring exhibition of Emirati art and features over fifty paintings, sculptures, photographs, and works in other media. The exhibition employs the works of twenty-five notable Emirati artists to tell the story of the rich history, culture, and rapid development of the United Arab Emirates.*

**Bruce Nauman : the true artist.**

Peter Plagens

London: Phaidon, 2014

2015/252 ,7(09),NAUMAN,1

**Dutch art in detail : kunst uit zeven eeuwen.** ontwerp Joost

Grootens

: Lecturis, 2014

2015/238 ,7(492),DU:T"2014

*100 Nederlandse meesterwerken door de eeuwen heen worden in detail getoond. Ze zijn alle te bewonderen in Nederlandse collecties. Ieder kunstwerk beslaat acht pagina's. Na een beschrijvende tekst van een directeur, conservator of andere collectiebeheerder, die ook de keuze heeft gemaakt voor het betreffende werk, wordt het kunstwerk afgebeeld en getoond aan de hand van met zorg gekozen details en andere relevante afbeeldingen. Zo ontstaat een uniek kijkboek over de beeldende kunst die in zes eeuwen op het grondgebied van het huidige Nederland is ontstaan.*

**The art of creating a state : with the National Liberation Movement of Azawad (MNL). ed.**

Jonas Staal in dialogue with Moussa Ag Assarid

Utrecht: BAK, basis voor actuele kunst, 2014

2015/283 ,7.01,BA:K"2014

**Future Publics (the rest can and should be done by the people) : a critical reader in contemporary art.**

edited by Maria Hlavajova and Ranjit Hoskote

Utrecht: BAK, 2015

2015/275 ,7.01,BA:K"2015

*This reader brings together contributions by artists, theorists, and activists to reflect on radically new publics—forward-looking yet pre-figurative, situated yet nomadic—as they emerge from the experiences of social crisis and political uncertainty that characterize our present. In the field of art, they demonstrate a renewed, insurgent, and self-critical capacity for engagement, rejecting the passive observation of the "viewer," the commodifying gaze of the "consumer," and the stylized participation of the "spectator." Through these accounts, the contributors assemble a vocabulary relevant to artistic practices and civic conclave mobilized outside the ossified institutions: among propositions such as rebel citizenry, orgnets, cultural users, stateless states, and devolutionary platforms, they articulate and address ways of being and doing beyond those that have been established within the neoliberal paradigm of "the contemporary."*

**The shape of evidence : contemporary art and the document.** Sophie Berrebi

Amsterdam: Valiz, 2014

2015/261 ,7.01,BE:R"2014

*The book examines the role of visual documents in contemporary art, looking at artworks which value these not only as sources of information, but also as distinctive visual and critical forms. As such, they offer a way to develop critical reflection around issues of representation, knowledge production, art and its history: the role of the museum and archive, the role of documents and our trust in them, the circulation of such images and the historical genealogies that can be drawn in relation to images. Based on a close reading of a selection of artworks, Sophie Berrebi considers greater issues concerning visual documents through an interdisciplinary approach.*

**Art as a thinking process : visual forms of knowledge production.**

Edited by Mara Ambrozic & Angela Vettese

Berlin: Sternberg, 2013

2015/264 ,7.014,RE:S"2013

*The work of art has often been a battleground—its decorative and formal aspects positioned against its nature as an embodiment of cognitive acts. Leonardo da Vinci's claim that art be a "cosa mentale" is winning at last: recent debates around art schools and their methods, of which this book is a vast survey, demonstrate that, now more than ever, art is considered the result of a thinking process.*

**On boycott, censorship and educational practices.** Renata

Cervetto

Amsterdam: De Appel arts centre, 2015

2015/313 ,7.015,2,CE:R"2015

*On Boycotts, Censorship and Educational Strategies. This publication contains part of the research conducted by the first curatorial fellow, Renata Cervetto, during 2014-15. With contributions by international artists, curators and art educators, this compilation includes interviews, original essays and revised transcriptions of the round table Before and After Censorship (de Balie, 2015) and the symposium Surrounding Education. Towards new integrations with the curatorial and artistic fields (TAAK, 2015).*

**Edward Said : continuing the conversation.** edited by Homi

Bhabha and W.J.T. Mitchell

Chicago: University of Chicago Press, 2005

2015/308 ,7.015,SA:C"2005

*In Edward Said: Continuing the Conversation, Edward Said's long-time friends and collaborators continue their dialogue with Said where they had left off following his death in the fall of 2003.*

**Art in the periphery of the center.**

edited by Christoph Behnke ... [et al.]

Berlin: Sternberg Press, 2015

2015/256 ,7.015.2,PE:R"2015

*Peripheries are profoundly ambiguous regions. While trying to build a relationship with the center, the periphery often finds itself*

*excluded both on a structural and actor-related level, no matter if the center-periphery model is defined in terms of space or along relations of power. However, beyond static perspectives of such struggles, in a dynamic and globalized artistic field increasingly transformed by the digital revolution, temporary mobility attractors deserve our attention.*

**U.A.E. Unlimited Arab**

**Exploration: a public privacy.**

Simon Coates, Cristiana de Marchi, Venetia Porter

Dubai: empty10, 2015

2015/243 ,7.036(536),UA:E"2015

**Users's manual : contemporary art in Turkey / kullanma kilavuzu: turkiye'de guncel sanat 1975 - 20115.** edited by Halil

Altinere & Sureyya Evren

Berlin: Revolver, 2015

2015/260 ,7.036(560),US:E"2015

*This book which comprises the adventure of contemporary art in Turkey in the last 20 years is divided into two sections. The first section includes texts where various aspects of the period are scrutinized, followed by the second section allocated to 78 artists from four generations.*

**Adventures of the black square : abstract art and society 1915-2015.** Edited by Iwona Blazwick

London: Whitechapel Art Gallery, 2015

2015/239 ,7.038,AD:V"2015

*The 'Everyday' embeds routines and objects in the aesthetics of progress as observed in a textile by Sophie Taeuber-Arp or the abstract motifs painted on Peruvian lorries captured by Armando Andrade Tudela. Middle Eastern artists such as Nazgol Ansarinia link Modernism with Arabic and Persian decorative arts; while Western artists such as Lewis Baltz, Peter Halley or Jenny Holzer critique economic and political abstraction. Adventures of the Black Square explores how abstract art has travelled worldwide, permeating our life and times.*

**Applying performance : live art, socially engaged theatre and affective practice.** NIcola

Shaughnessy

New York: Palgrave Macmillan, 2015  
2015/236 ,7.038.7,SH:A"2015

*Applying Performance offers new ways of thinking about contemporary performance, live art and applied theatre. The book features a range of examples of socially engaged and participatory practices, considering key questions and debates about how we value this kind of work, who it is for, what purposes it serves and its status as art. Challenging divisions between subject and object, process and performance, artist and spectator, theory and practice, mind and body, the book participates in the various theoretical turns to affect, ethics and cognition to consider how and why we are moved as partakers in performance, the importance of empathy and embodiment to critical and creative engagement and the role of play and pleasure in affective practice.*

**Hedendaagse kunst in  
Nederlandse kerken 1990 - 2015  
: Van Jan Dibbets tot Tinkebell.**

Joost de Wal  
: Lecturis, 2015  
2015/297 ,7.039(492),WA:L"2015

**Animismus : Moderne hinter den  
Spiegeln - Animism : Modernity  
though the looking glass.** ed. by

Anselm Frank, Sabine Folie  
Wien: Generali Foundation, 2011  
2015/310 ,7.039,AN:I"2011  
*The exhibition Animism. Modernity through the Looking Glass takes up the current broad-based reassessment of modernity, examining the ethnological conception of animism as it was framed in the context of colonialism as well as the concept of animism in psychoanalysis. In Vienna, the city of Sigmund Freud, one focus of the exhibition is on aesthetic approaches that subject the distinction between the psychological "inside" world and the material "outside" world to critical scrutiny.*

**Gimme Shelter : forten en ficties  
in laagland.** teksten: Lucette ter  
Borg, Sacha bronwasser  
: , 2015

2015/242 ,7.039,GI:M"2015  
*Internationale kunstmanifestatie van 30 mei t/m 20 september 2015 bij KunstFort Asperen, Fort Nieuwersluis en Kunstfort bij Vijfhuizen. Drie forten van de Nieuwe Hollandse Waterlinie en de Stelling van Amsterdam vormen voor het eerst in het tweehonderdjarig*

*bestaan van de linies het decor van drie thematisch verwante tentoonstellingen.*

**When I give, I give myself :  
Kunstenaars en schrijvers  
reageren op brieven van Van  
Gogh.** Hans den Hartog Jager  
9789079310449: Van Gogh Museum,  
2015

2015/302 ,7.039,GO:G"2015  
*The works of 23 Dutch and international artists and writers provide a contemporary trail through the permanent collection, placing Vincent van Gogh in a different light. Eylem Aladogan, Maria Barnas, Michaël Borremans, Hafid Bouazza, Constant Dullaart, Jan Fabre, Alicia Framis, Ryan Gander, Arnon Grunberg, Christian Jankowski, Anish Kapoor, Job Koelewijn, Nicole Krauss, Yayoi Kusama, Gabriel Lester, Navid Nuur, Rory Pilgrim, Cheng Ran, Viviane Sassen, Pilvi Takala & Siri Baggerman, Simon van Til, Diego Tonus, Wouter Venema.*

**Sesle Avlanan - Percussive  
Hunter : International curator  
competition 2014.** curator:

Niekolaas Johannes Lekkerkerk  
Istanbul: Sanat, 2014  
2015/265 ,7.039,IC:C"2014

**Minor Heroisms - minor  
kahramanliklar.** Nat Muller, Hala  
Auji

Istanbul: Galeri Zilberman, 2015  
2015/279 ,7.039,MI:N"2015

**History of paradise : the garden  
of Eden in Myth & tradition.** Jean  
Delumeau

Chicago: University of illinois press,  
2000  
2015/254 ,7.046.3,PA:R"2000  
*Jean Delumeau explores the medieval conviction that paradise existed in a precise although unreachable earthly location. Delving into the writings of dozens of medieval and Renaissance thinkers, from Augustine to Dante, Delumeau presents a luminous study of the meaning of Original Sin and the human yearning for paradise. The finest minds of the Middle Ages wrote about where paradise was to be found, what it was like, and who dwelt in it. Explorers sailed into the unknown in search of paradisaal gardens of wealth and delight that were thought to be near the original Garden.*

**Mapping paradise : a history of heaven on earth.** Alessandro Scafi

London: British Library, 2006

2015/255 ,7.046.3,PA:R"20116

*Throughout history, humans have searched for paradise. When early Christians adopted the Hebrew Bible, and with it the story of Genesis, the Garden of Eden became an idyllic habitat for all mankind. Medieval Christians believed this paradise was a place on earth, different from this world and yet part of it, situated in real geography and indicated on maps. From the Renaissance through the Enlightenment, the mapping of paradise validated the authority of holy scripture and supported Christian faith. But from the early nineteenth century onwards, the question of the exact location of paradise was left not to theologians but to the layman.*

**[zonder titel].** Arash Hanaei  
Mahmoud Bakhshi in coll. with  
Hedieh Ahmadi

Tehran: bon gah, 2015

2015/312 ,7.07,RA:B"2015

**Vijfde Seizoen.** red. Robbert Roos

Den Dolder: Stichting

Kunstenaarsverblijf Het Vijfde  
Seizoen, 2011

2015/245 ,7.07,RE:VI"2011

**2014 Prince Claus Awards.**

Editors: Fariba de Bruin-

Derakhshani, Barbara Murray

Amsterdam: Prince Claus Fund, 2014

2015/244 ,7.073,PR:C"2015

**Katsura : imperial villa.**

London: Phaidon, 2015

2015/303 ,72(52),AA:D"2015

*A detailed history of Katsura, the seventeenth-century Imperial Palace in Kyoto, Japan, a pivotal work of Japanese architecture, often described as the 'quintessence of Japanese taste'. First revealed to the modern architectural world by Bruno Taut, the great German architect, in the early twentieth-century, Katsura stunned and then excited the architectural community of the West. Le Corbusier and Walter Gropius, pillars of the Modernist establishment, were fascinated by Katsura's 'modernity'. This book documents the palace in detail, combining newly commissioned photographs, detailed drawings, archival material, and historical analysis.*

**Inside Le Corbusier's Philips Pavilion : A multimedial space at the 1958 Brussels World's Fair.**

Peter Wever

Rotterdam: nai010 uitgevers, 2015

2015/296 ,72,CORBUSIER,12

*The book 'Inside Le Corbusier's Philips Pavilion. A Multimedial Space at the 1958 Brussels World's Fair' is the complete overview of the Philips Pavilion. It also reproduces the total experience produced by Le poème électronique. One visitor to the performance eloquently described the experience as 'like an ant in a hurricane'.*

**Jan Frederik Staal 1879 - 1940 : De wil van het gebouw en de wil van het tijd.** Hans Willem Bakx

Rotterdam: Stichting Bonas, 2015

2015/300 ,72,STAAL,1

*Jan Frederik Staal (1879-1940) was een van de vooraanstaande Nederlandse architecten uit de periode tussen de beide wereldoorlogen. Anders dan collega's als H.P. Berlage met de Amsterdamse Beurs en W.M. Dudok met het Raadhuis in Hilversum, wordt zijn naam niet geassocieerd met één enkel gebouw. Waarschijnlijk is hij nog het bekendst om de torenflat aan het Amsterdamse Victorieplein (1926-1932) die al spoedig 'De Wolkenkrabber' ging heten, destijds het hoogste woongebouw van Nederland. Zoals Staals laatste ontwerp, De Beurs in Rotterdam (1926-1940), het bedrijfsgebouw werd met toentertijd de grootste vloeroppervlakte van ons land. Toch was Staal geen man van het grote gebaar.*

**Ahalouch & Hofman.**

Den Dolder: Stichting het Vijfde

Seizoen, 2010

2015/246 ,73,AHALOUCH EL

KERIASTI,1

**Nikita Alexeev : landscapes in three languages.** Alistair Hicks,

Nikita Alexeev

Teheran: bon gah, 2015

2015/282 ,73,ALEXEEV,1

**Pawel Althamer Anatoly Osmolovsky : Parallel**

**convergences.** Cullinan, Nicholas

Venezia: Marsilio, 2014

2015/290 ,73,ALTHAMER,3

*The project brings together for the first time the work of these artists—one Polish and the other Russian—both of whom are from the generation shaped by the decisive shift from communism to post-communism, experienced in Russia and the Eastern Bloc in the early 1990s, and whose work shares many interesting parallels.*

**Istanbul'un artigi - Surplus of Istanbul.** edited by Alper Sen, Ozge Celikasan, Pelin Tan; Artikisler Collective

: Artikisler Collective, 2014  
2015/278 ,73,ARTIKISLER COLLECTIVE,1

*The book is primarily about a video methodology process based research ongoing with waste collectors in Istanbul. The book consists of experiences and observations by members of Artikisler Collective on the main themes of waste, garbage, urbanism, labor and video activism. Moreover, the book as well includes texts by diverse writers who discuss and relate the theme in context of ethnic conflict, video image, identity of the researcher, urban surplus and urban transformation.*

**Kader Attia : continuum of repair: the light of Jacob's Ladder.** eds.

Emily Butler, Magnus af Petersens  
London: Whitechapel Art Gallery, 2014

2015/234 ,73,ATTIA,1

*French-Algerian artist Kader Attia's immersive installations reflect on identity and historical development: 'the biggest illusion of the human mind is probably the one on which Man has built himself: the idea that he invents something, when all he does is repair'. Acting as an extension of Attia's intriguing library and cabinet of artefacts and books, this publication presents an overview of the artist's extraordinary vision and reflections on society's endless quest for enlightenment in the age of globalization.*

**Marcel Broodthaers : Dichter und Kunstler.**

Eindhoven: Van Abbemuseum, 2015  
2015/263 ,73,BROODTHAERS,13

*Publicatie biedt een overzicht van de verzameling van het Duits-Nederlands echtpaar Schmidt. De collectie bevat werken op papier en kunstenaarsboeken van Marcel Broodthaers.*

**Olga Chernysheva :**

**Compossibilities.** Silke Opitz

Erfurt: Hatje Cantz Verlag, 2013

2015/289 ,73,CHERNYSHEVA,6

*Olga Chernysheva does not deal with concepts of "society" and "system" as abstract constructions. Instead, she starts with the individual in order to demonstrate how the smallest entity sustains and determines the sociopolitical structure—and is likewise sustained and determined by it. Foreign workers waiting, traveling salesmen, bustling market women, ladies wrapped in fur—the artist's gift of observation, reinforced by empathy, is also reflected in the broad spectrum of her forms of expression: from film and photography to painting, watercolors, and drawing, each medium serves the nuanced depiction of her complex subjects while at the same time highlighting how worthy the "little people" are of being photographed against the backdrop of great upheavals.*

**Isabelle Cornaro : this morbid round trip from subject to object (a facsimile).** text Matthew Schum

Los Angeles: Laxart, 2014

2015/240 ,73,CORNARO,2

*Through film, sculpture, drawing and painting, French artist Isabelle Cornaro re-evaluates objects by exploring the tensions between their aesthetic and cultural value and by questioning meaning through formal and conceptual modes of display.*

**Bit Rot.** Douglas Coupland; Defne Ayas, Samuel Saelemakers

Rotterdam: Witte de With, 2015

2015/272 ,73,COUPLAND,1

*"When the pioneers crossed North America from east to west, the first thing to be thrown off the family Conestoga wagon was the piano, somewhere around Ohio. Then, somewhere near the Mississippi River, went the bookcase, and by Nebraska off went the books ... and by Wyoming went everything else. The pioneers arrived in the Promised Land owning only the clothing on their backs. They may have missed their pianos, but the joy of being in the New World far outweighed the sense of loss.*

**John Cleese on creativity.** Alex Farrar

Amsterdam: , 2015

2015/274 ,73,FARRAR,3

*John Cleese On Creativity is published following Alex Farrar's completion of the Kippenberger Challenge (7.45 Books) for*

which an outline for the book was conceived to fulfil the requirements of the 0.45th publication.

**Framis in progress.** Montse Badía, Ole Bouman, Lilet Breddels et al. Amsterdam: Idea Books, 2015/277 ,73,FRAMIS,4

**Marco Fusinato : from the horde to the bee.**

Milan: Primo Moroni Archive, 2015 2015/273 ,73,FUSINATO,1

*'From the Horde to the Bee' is a project/event by Marco Fusinato to redistribute funds from the 56th International Art Exhibition, la Biennale di Venezia to the Primo Moroni Archive. Located in a historical anarchist squat in Milan, the Primo Moroni Archive is a collection and resource for militant and critical publishing.*

**Hitchcock : dialogue between Truffaut and Hitchcock.**

New York: Simon & Schuster, 1984 2015/315 ,78,HITCHCOCK,1

Chapter 1

*FRANÇOIS TRUFFAUT. Mr. Hitchcock, you were born in London on August 13, 1899. The only thing I know about your childhood is the incident at the police station. Is that a true story?*

*ALFRED HITCHCOCK. Yes, it is. I must have been about four or five years old. My father sent me to the police station with a note. The chief of police read it and locked me in a cell for five or ten minutes, saying, "This is what we do to naughty boys. -*

**The white road : a pilgrimage of sorts.** Edmund de Waal

London: Vintage, 2015 2015/316 ,73,WAAL,2

*Edmund de Waal sets out on a quest - a journey that begins in the dusty city of Jingdezhen in China and travels on to Venice, Versailles, Dublin, Dresden, the Appalachian Mountains of South Carolina and the hills of Cornwall to tell the history of porcelain. Along the way, he meets the witnesses to its creation; those who were inspired, made rich or heartsick by it, and the many whose livelihoods, minds and bodies were broken by this obsession. It spans a thousand years and reaches into some of the most tragic moments of recent times.*

**Third place : Carlos Irijalba.**

Federica Bueti, Dawna Schuld Navarra: Museo Universidad de Navarra, 2011

2015/285 ,73,IRIJALBA,3

*Esta muestra presenta por primera vez juntos dos proyectos del artista navarro Carlos Irijalba: Twilight (2009) e Inertia (2012). En el primero de ellos, en un video proyectado en un doble monitor, Irijalba traslada el sistema de iluminación de un estadio de fútbol hasta Irati (Navarra), una de las últimas selvas que perduran en Europa. Al llevar a un contexto natural un potente sistema de iluminación artificial destinado al espectáculo, esta obra plantea cómo operan las tecnologías de conocimiento desarrolladas por Occidente: en este caso, la luz artificial como generadora de un "medio abstracto" donde se hace posible un determinado tipo de conocimiento.*

**Folkert de Jong : hominid land.**

Michael Amy, Florence Calame-Levert, Annabelle Teneze Paris: Galerie Dukan, 2015

2015/258 ,73,JONG,6

**Tarly Diwar : Hamid el Kanbouhi.**

Den Dolder: Stichting het Vijfde Seizoen, 2013

2015/249 ,73,KANBOUHI,1

**Frank Koolen : paviljoen.**

Den Dolder: Stichting het Vijfde Seizoen, 2012

2015/247 ,73,KOOLEN,3

**Frank Koolen : play hard.** red.

Birgitte Krikhoff Eriksen; tekst Tijs Goldschmidt ... [et al.]

Rosilde: Museet for Samtidskunst, 2015

2015/295 ,73,KOOLEN,4

*Through various media; installation, performance, collage and video, the exhibition PLAY HARD studies the communities and possibilities that arise through the combination of play and art. The catalogue is a lavishly illustrated and interdisciplinary catalogue with different researchers' approaches to play, artist contributions, tiny games (e.g. "The Singing Review"), and other playful ideas.*

**All We Can Do Is What We Are Actually Doing Already.** Frank

Koolen, Marianna Maruyama  
Amsterdam: P/////AKT, 2015  
2015/288 ,73,KOOLEN,4

*The title refers to a series of three solo exhibitions by Scott Joseph, duo Miks Mitrevics & Kristine Kursiša and Chaim van Luit. Its aim was to focus on the actual starting point of the artistic process; the instant or moment when something catches one's attention while walking, travelling or scavenging, not looking for anything specific.*

**Een zomer in het vijfde seizoen : een werk dat zo eerlijk is dat het niet meer uitmaakt waar het over gaat.** een project van Marc van

Kempen en Antoinette Nausikaa  
Den Dolder: Stichting het Vijfde Seizoen, 2008  
2015/248 ,73,NAUSIKAA,5

**Herbert Nouwens : Trilogie / Trilogy.** Ritsaert ten Cate, Theo

Besemer  
Slochteren: De Melkfabriek, 2009  
2015/293 ,73,NOUWENS,1

*Herbert Nouwens (Oegstgeest, 1954) is een Nederlandse beeldhouwer die voornamelijk in staal werkt. Hij maakt beelden in opdracht en vrij werk.*

**Ola Vasiljeva : Algia Naturalis.**

Den Dolder: Stichting het Vijfde Seizoen, 2014  
2015/251 ,73,VASILJEVA,3

*Algia Naturalis is gebaseerd op de mentale staat van planten die groeien in de bosrijke omgeving van de instelling. Ervan uitgaande dat planten gevoel kennen, trok Vasiljeva parallellen met de psyche van mensen en verwerkte haar bevindingen in de surrealistische installatie.*

*Als onderdeel van Algia Naturalis maakte Vasiljeva in samenwerking met de Franse componist Christelle Gualdi een compositie waarin zij geluidsopnamen van de Willem Arntsz Hoeve en teksten van bewoners van de instelling verwerkte.*

**Aat Veldhoen : De roes van het scheppen.** Ed de Heer en Natasja Rietdijk

Eindhoven: Lecturis, 2015  
2015/304 ,73,VELDHOEN,2

**The hare with amber eyes : a hidden inheritance.** Edmund de Waal

London: Vintage, 2011  
2015/287 ,73,WAAL,1

*264 wood and ivory carvings, none of them bigger than a matchbox: Edmund de Waal was entranced when he first encountered the collection in his great uncle Iggie's Tokyo apartment. When he later inherited the 'netsuke', they unlocked a story far larger and more dramatic than he could ever have imagined.*

*From a burgeoning empire in Odessa to fin de siècle Paris, from occupied Vienna to Tokyo, Edmund de Waal traces the netsuke's journey through generations of his remarkable family against the backdrop of a tumultuous century.*

**Aimee Zito Lema, Nahuel Blaton : things I know from silence, things I know by heart.**

Den Dolder: Stichting het Vijfde Seizoen, 2011  
2015/250 ,73,ZITO LEMA,1

**Night fishing.** curated by Sydney Picasso; texts Chris Fite-Wassilak ... [et al.]

Helvoirt: Tefaf, 2015  
2015/241 ,73.036,NI:G"2015

*The title Night Fishing evokes a very ancient process, which is still in practice in many parts of the world, where fishermen use a lamp to catch fish at night.*

*The exhibition evolves around the idea of sculpture which is the subject of a current and on-going redefinition.*

**Expeditie land art : Landschapkunst in Amerika, Groot-Brittannië en Nederland.**

Sandra Smalenburg  
Amsterdam: De Bezige Bij, 2015  
2015/301 ,73.036,SM:A"2015

*'Land art heeft voor altijd een nieuw besef van schaal in de kunst achtergelaten. Dit zorgvuldige boek is een mooie, nieuwsgierige roadmovie langs de plekken waar die kunstwerken ook werkelijk bestaan.'* - Rudi Fuchs



**Architecture of the mind :**  
**Penningen van Elly Baltus.** Elly  
Baltus  
Amsterdam: Patina Publishing, 2009  
2015/280 ,737,BALTUS,1

**More than you wanted to know  
about John Baldessari: Vol. 1.**  
edited by Meg Cranston and Hans  
Ulrich Obrist  
Zurich: JRP/Ringier, 2013  
2015/237 ,75,BALDESSARI,6  
*The texts in this two-volume set trace the  
development of John Baldessari's  
understanding of art from the early 1960s  
through to the present. His writings in this  
volume (1975–2011) address a broad range of  
topics, from the system he uses to classify  
material in the studio, his tributes to other  
artists, through money in the art world.*

**Joos van Cleve: A sixteenth-  
century Antwerp artist and his  
workshop.** Micha Leeftang  
Turnhout: Brepols, 2015  
2015/299 ,75,CLEVE,1  
*The painter Joos van Cleve (c. 1485/90-  
1540/41) founded an important and influential  
workshop in Antwerp at the beginning of the  
sixteenth century. His business instinct and  
managerial character ensured that the shop  
ran smoothly and that there were both local  
and international clients for his output.  
The international nature of Antwerp's  
economy, and of its art trade in particular,  
made Joos van Cleve and his paintings known  
far beyond the confines of the Low Countries.  
Although the information about his life and the  
composition of his oeuvre was unclear for a  
long time, Joos van Cleve can now once again  
be numbered among the great successful  
painters of the early sixteenth century.*

**Mathilde ter Heijne : performing  
change.** contrib. by Kristine  
Agergaard ...[et al.]  
Berlin: Sternberg Press, 2015  
2015/257 ,75,HEIJNE,7  
*A collection of interviews by artist Mathilde ter  
Heijne, explores the idea of open-ended,  
collaborative art processes and their  
transformative potential beyond the confines  
of art. Designed as an artist's book and  
published in conjunction with her exhibition at  
the Museum für Freie Kunst in Freiburg  
(November 8, 2014–February 22, 2015), the  
book shows handwritten revisions,*

*annotations, and drawings from contributors  
including voodoo priest Togbé Hounon-  
Hounougbo Bahounsou and priestess Mamissi  
DaPovi, women from the Kartal Kadın Ürünleri  
Pazarı (Women's Products Market) in Istanbul,  
ayahuasca shaman and biologist Ulrich  
Meyerratken, ceremonial magic anthropologist  
Susan Greenwood and artists, curators and  
critics Sabeth Buchmann, Anselm Franke, Elke  
Bippus, Amy Patton, Mark Kremer, Janne  
Schäfer, and Kristine Agergaard.*

**Mikhail Karasik : colour is optics.**  
compiled and edited by Serge-Aljosja  
Stommels and Albert Lemmens  
Eindhoven: Van Abbemuseum, 2015  
2015/262 ,75,KARASIK,1  
*"In visual perception a color is almost never  
seen as it really is – as it physically is. This  
fact makes color the most relative medium in  
art. In order to use color effectively it is  
necessary to recognize that color deceives  
continually." Josef Albers, Interaction of  
Color.*

**Life is strange.** Rob Moorees  
Rotterdam: nai010 uitgevers, 2015  
2015/298 ,77,MO:O"2015  
*Tentoonstellingsmaker Rob Moores stelde uit  
12 miljoen foto's een tentoonstelling samen  
onder de titel "Life is Strange". Van 12 juni tot  
en met 6 september 2015 te zien in Huis  
Marseille, Amsterdam.*

**Imagine reality - Photography  
Triennial Ray 2015.** Clemens  
Meyer  
Heidelberg: Kehrer, 2015  
2015/286 ,77,RA:Y"2015  
*28 contemporary artists have taken fragments  
of reality as sources to create imaginary and  
visionary worlds. In doing this, they move  
between documentary, applied and artistic  
photography. The featured works as well as  
the new productions commissioned for RAY  
2015 will focus on the transitions between  
documentary, photo-journalistic, applied and  
art photography.*

**Theory of the film (character and  
growth of a new art).** Bela Balazs  
London: Dennis Dobson, 1931  
2015/266 ,78,BA:L"1931

**Harun Farocki : diagrams : images from ten films.** edited by Benedikt Reichenach  
Koln: Buchhandlung Walther König, 2014

2015/314 ,78,FAROCKI,2

*This publication attempts to map a visual approach to one of the world's foremost documentary and essay filmmakers, Harun Farocki. Unlike the many other, more theoretical publications about his work, this book operates with still images beyond an illustrative or documentary purpose. By means of repetition, interruption and displacement, the configurations pursue specific movements within each film, taking into account mechanisms of order and open-endedness that are characteristic for Farocki's work in general. Diagrams traces the dynamics in ten of Farocki's films and presents them along with each film's complete commentaries, dialogues and intertitles, celebrating their major critical gesture: the exposition of mediality.*

**Anatoly Osmolovsky : Selected writings.** Anatoly Osmolovsky

Venezia: Marsilio, 2014

2015/291 ,82,OSMOLOVSKY,1

*Russian artist, writer and theorist Anatoly Osmolovsky examines the history of Russian Actionism and its value system. Osmolovsky began his career as a writer in the (then) Soviet Union and has been engaged in radical publishing and collective art-making throughout his career.*

**Oscar Wilde : Prozagedichten / Poems in prose.** Oscar Wilde

Rotterdam: Nadorst, 2014

2015/294 ,82,WILDE,1

**What does Europe want? : the union and its discontents.** Slavoj Žižek, Srećko Horvat ; with a preface by Alexis Tsipras

London: Istrosbooks, 2013

2015/267 1,HO:R"2013

*Slavoj Žižek and Srećko Horvat combine their critical clout to emphasize the dangers of ignoring Europe's growing wealth gap and the parallel rise in right-wing nationalism, which is directly tied to the fallout from the ongoing financial crisis and its prescription of imposed austerity. To general observers, the European Union's economic woes appear to be its greatest problem, but the real peril is an*

*ongoing ideological-political crisis that threatens an era of instability and reactionary brutality.*

**I stand alone.** Gaspar Noe

: , 2001

DVDS-364

*The original French title is *Seul contre tous*, which means "Alone against all". Plagued by racist, misogynist thoughts and a hair-trigger temper, a middle aged, ex-con, former butcher tries to find a job, borrow money and retrieve his daughter from an institution. If you saw this man walking towards you, you'd cross the street. Director Gaspar Noe decides, instead, to take a walk inside his brain.*

**Gilles Deleuze from A to Z.** with Claire Parnet; directed by Pierre-Andre Boutang

: Semiotext(e), 2012

DVD-674

*Although Gilles Deleuze never wanted a film to be made about him, he agreed to Claire Parnet's proposal to film a series of conversations in which each letter of the alphabet would evoke a word: From A (as in Animal) to Z (as in Zigzag). These DVDs, elegantly translated and subtitled in English, make these conversations available for English-speaking audiences for the first time. In "A as in Animal," for example, Deleuze vents his hatred of pets: "A bark," he declares, "really seems to me the stupidest cry." Instead, he praises the tick: ". . . in a nature teeming with life, [the tick] extracts three things": light, smell, and touch. This, he claims, in a sense is philosophy. "And that is your life's dream?" Parnet wryly asks. "That's what constitutes a world," he replies.*

**The dark in the light : a response in music, word and image to the arctic light of Spitsbergen by visual artist Lucia King.**

: , 1999

V-726

*A 15 minute DVcam video artwork shot in the Arctic  
Commissioned by a Dutch Shipping company, Oceanwide*