

# DURING THE EXHIBITION THE GALLERY WILL BE CLOSED

CONTEMPORARY ART AND  
THE PARADOXES OF CONCEPTUALISM  
Camiel van Winkel

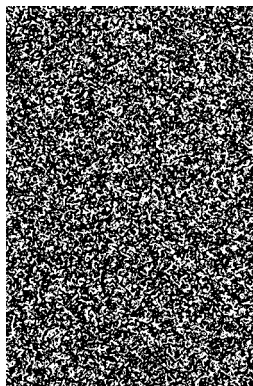
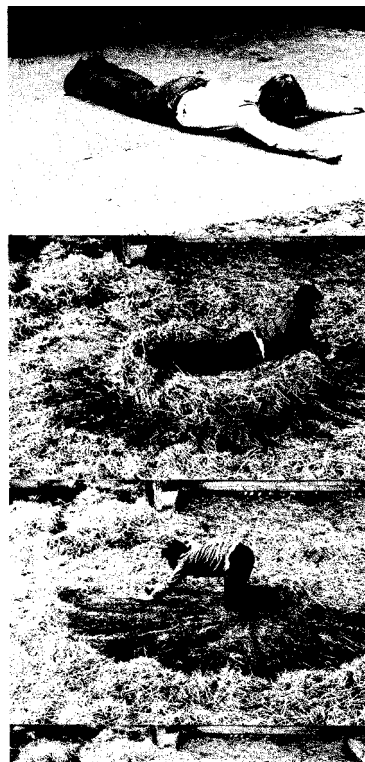
In this compilation of essays Camiel van Winkel uncovers the conceptual roots of contemporary art. He shows that the art of today as a whole is essentially 'post-conceptual'. The production and reception of art are determined by circumstances and factors that conceptual artists in the years 1965–75 were the first to announce: the cultural dominance of information, the professionalisation of artistic practices, and the applicability of the criteria of 'good design'.

This post-conceptual perspective offers a new and revealing insight into the systematics of contemporary art and artishood, in particular with regard to the relation between conceptual and visual aspects, the meaning of theoretical discourse, and the role of institutions and mediators.

On the structural interlocking of contemporary art with the legacy of conceptual art.

Art-theoretical insights are linked with relevant social and cultural developments.

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Part II

Conceptual  
Art in a  
Visual World

— Camiel van Winkel is Professor in Visual Art at the Academy for Art and Design | St. Joost, Den Bosch/Breda (Avans University), and teaches art theory at Sint-Lukas University College of Art and Design, Brussels. He is the author of *Moderne leegte. Over kunst en openbaarheid* (1999), *The Regime of Visibility* (2005) and *De mythe van het kunstenaarschap* (2007).

304 pages, sewn paperback, 23 × 15 cm (h × w),  
ENG, Sept. 2011  
Supported by Prins Bernhard Cultuurfonds;  
Fonds BKVB  
Design: Sam de Groot; ISBN 978-90-78088-56-1;  
NUR 640, 651, € 25,00

## I READ WHERE I AM

EXPLORING NEW INFORMATION CULTURES

Mieke Gerritzen, Geert Lovink, Minke Kampman (eds.)

*I Read Where I Am* contains visionary texts about the future of reading and the status of the word. We read anytime and anywhere. We read of screens, we read out on the streets, we read in the office but less and less we read a book at home on the couch. We are, or are becoming, a different type of reader. The question remains which shape will it take and what experience does one want? To answer all these (and other) questions we have asked people from different backgrounds, subject to the aforementioned changes, to think about these issues. *I Read Where I Am* collects 82 diverse observations, inspirations and critical notes by journalists, designers, researchers, politicians, philosophers and many others.

Contributions by:

Arie Altena, Henk Blanken, Andrew Blauvelt, Erwin Blom, James Bridle, Max Bruinsma, Anne Burdick, Vito Campanelli, Catalogtree, Florian Cramer, Sean Dockray, Paulien Dresscher, Dunne & Raby, Sven Ehmann, Martin Ferro-Thomsen, Jeff Gomez, Denise Gonzales Crisp, Alexander Griekspoor, Hendrik-Jan Grievink, Ger Groot, Gary Hall, John Haltiwanger, N. Katherine Hayles, Toon Horsten, Minke Kampman, Lynn Kaplanian-Buller, Kevin Kelly, Joost Kircz, Matthew Kirschenbaum, Tanja Koning, Steffen Konrath, Erin La Cour, Rudi Laermans, Warren Lee, Jannah Loontjens, Alessandro Ludovico, Peter Lunenfeld, Ellen Lupton, Anne Mangel, Lev Manovich, Luna Maurer, Geert Mul, Arjen Mulder, Caroline Nevejan, David B. Nieborg, Kali Nikitas, Henk Oosterling, David Ottina, Peter Pontiac, Ine Poppe, Emilie Randoe, Bernhard Rieder, Paul Rutten, Johan Sanctorum, Louise Sandhaus, Niels Schrader, Ray Siemens, Karin Spaink, Erik Spiekermann, Matthew Stadler, F. Starik, Bob Stein, Michael Stephens & Jan Klerk, Carolyn Strauss, Dick Tuinder, Lian van de Wiel, Bregtje van der Haak, Els van der Plas, Rick van der Ploeg, Daniel van der Velden, Adriaan van der Weel, Erwin van der Zande, René van Engelenburg, Francisco van Jole, Peter van Lindonk, Koert van Mensvoort, Tjebbe van Tijen, Dirk van Weelden, Jack van Wijk, Astrid Vorstermans, McKenzie Wark, Simon Worthington

264 blz, otabind, 20 x 11 cm (st) (h x w), ENG  
With Graphic Design Museum, Institute of Network Cultures  
Design: Lust; ISBN 978-90-78088-55-4; NUR 615, 983, 757, € 17,50



How will our information machines generate new reading cultures?

How will we grapple with compressed narratives and the fluid bombardment of text?

## NILS NORMAN, EDIBLE PARK



Photo Johan van Gemert (courtesy Stroom Den Haag)

A work of art that grows and blossoms and produces delicious fruit and vegetables: that is what the British artist Nils Norman (1966, lives and works in London) has devised for various locations in The Hague. He cooperated with volunteers to create a special vegetable garden, *Edible Park*, on the basis of permaculture. Permaculture is a form of ecological (vegetable) gardening in which different plants are combined in such a way that they reinforce one another. It is also a design philosophy that follows the guidelines set by nature in designing not only gardens but also buildings, products and society. Norman's interest in permaculture

— Nils Norman is a British artist who explores the dynamics and use of the city, dealing with urban planning and urban regeneration. His work consists of an inventive mixture of (community) art, activism and ecology. Publications: *An Architecture of Play: A Survey of London's Adventure Playgrounds*, and others. Exhibitions/projects: *Beyond Green* (Michigan, 2009), *Global Cities* (Tate Modern, 2007), *Bridge* (with Ib Asger Olsen, Trekrone, 2005), *Utopia Station* (Munich, 2004), and many others.

springs from his fascination with the old idea of a Utopia as a hopeful, paradisiacal place.

In the book *Edible Park* Norman explains how he sets to work, what his sources of inspiration are, and in which artistic and social-critical context his work can be placed. The other authors deal with the background and range of application of permaculture and the significance of art projects of this kind in the public domain. The book contains a wealth of visual material and a DIY section explaining how you can apply all kinds of permaculture on your own balcony or in your own garden.

*Edible Park* is an activity and publication of *Foodprint – Food for the City*, an initiative of art and architecture center Stroom Den Haag

Authors:  
Nils Norman, Peter de Rooden and many others  
160 pages, paperback, 24 x 17 cm (h x w), ENG/DU, Jan. 2012

With Stroom Den Haag & Deneuve Cultural Projects  
ISBN 978-90-78088-61-5; NUR 646, 410 € 19.50

## SERIE ANTENNAE

Valiz has launched the new series Antennae in the fall of 2009. By now six volumes have been released and many new subjects are being researched and prepared.

Antennae are feelers for the reception or transmission of signals. This series is intended to pinpoint certain phenomena or new lines of thought in the arts and to explore them by means of essays. Antennae brings together these thematic lines and hopes to offer points of reference for further discussion or follow-up research.

Ontwerp Antennae-serie: Metahaven

valiz  
antennae  
series

## TEACHING ART IN THE NEOLIBERAL REALM

## IDEALISM VERSUS CYNICISM

Pascal Gielen, Paul De Bruyne (eds.)

In most countries art education is not immune from a large-scale reorganization. Educational institutions are increasingly required to operate as enterprises that compete for the best or the largest number of students and to express their objective and results in financial and management terms. In short, the field of education has become a *market*. Whether there is still room for art in it remains an important question.

*Teaching Art in the Neoliberal Realm* investigates the effects of this

With contributions by: Deeptha Achar (IN), Jeroen Boomgaard (NL), Paul De Bruyne (NL/B), Miguel Escobar Varela (SG), Pascal Gielen (NL/B), Stefan Hertmans (B), Barend van Heusden (NL), Gordon Knox (US), Anders Kreuger (S), Rudi Laermans (B), Dieter Lesage (B/D), Jan Masschelein (B), Daniel Muzyczuk (P), Tessa Overbeek (NL), Marco Scotini (I), Richard Sennett (US), Maarten Simons (B), Peter Sloterdijk (D), Anita Taylor (UK/AUS), Karel Vanhaesebrouck (NL/B)

setup on the content and practice of artistic education and the position of art and the artist. The perspective is not confined to Europe, but also ranges over art education in Asia, Australia, Latin America, the United States, and Russia.

The book consists of four thematic chapters as well as interviews and essays that adopt a practical investigative or theoretical approach.

– Pascal Gielen is a sociologist of the arts, Rijksuniversiteit Groningen, and has the chair 'Arts in Society', Fontys College for the Arts, Tilburg (NL).

– Paul De Bruyne teaches theatre directing at the Academy for Drama, Fontys School for the Arts and is a lecturer of cultural studies at the Universiteit Maastricht (NL). He is a playwright, director and dramaturge of theatre.

288 pages, sewn paperback 21 × 13,5 cm (h × w), Eng, Dec. 2011  
Arts *in* Society, with. Fontys College for the Arts, Tilburg, ENG.  
ISBN 978-90-78088-57-8; NUR 651, 153, 757, € 19,90

## SEE IT AGAIN, SAY IT AGAIN

## THE ARTIST AS RESEARCHER

Janneke Wesseling (ed.)

*See it Again, Say it Again* sheds light on the phenomenon of research in the visual arts. In 'artistic research', practical acts (the making) and theoretical reflection (the thinking) go hand in hand, in a manner similar to creating and thinking being inextricably linked with artistic practice.

This volume has been written from the perspective of art as practice. The majority of the authors are artists,

With contributions by: Jeroen Boomgaard, Lonnie van Brummelen & Siebren de Haan, Jeremiah Day, Stephan Dillemuth, Irene Fortuyn, Gijs Frieling, Henri Jacobs, WJM Kok, Aglaia Konrad, Frank Mandersloot, Aernout Mik, Ruchama Noorda, Vanessa Ohlraun, Graeme Sullivan, Moniek Toebosch, Hilde Van Gelder, Philippe Van Snick, Barbara Visser, Janneke Wesseling, Kitty Zijlmans, Italo Zuffi

while several artists provided visual contributions that elucidate the phenomenon of research in art. There are also contributions from theoreticians, who analyse how artistic research works (and how it is productive). What do artists actually do when they carry out research? What does artistic research yield for art? Does it propagate better art or a new type of art, or perhaps even a new type of artist?

– Janneke Wesseling is Professor of Art Theory at the University of the Arts, The Hague and co-director of PhDArts at the Academy for Creative and Performing Arts, Leiden University. She is an art critic for *NRC Handelsblad* (Dutch daily newspaper).

With Lectoraat KABK, The Hague, supported by the Mondriaan Foundation  
304 pages, sewn paperback, 21 × 13,5 cm (h × w), ENG, Sept. 2011  
ISBN 978-90-78088-53-0; NUR 651, 153, € 19,50

## TRIPLE BOUND

## ESSAYS ON ART, ARCHITECTURE AND THE MUSEUM

Wouter Davidts

In *Triple Bound* Wouter Davidts investigates the connection between architecture, the museum as an institution, the museum programme and art. The museum architecture is deployed in a variety of different ways: as an autonomous icon, as a flexible 'shed', as a PR instrument, as a memory machine, as a stimulus to urban renewal, as a landscape theme, as a political trump card, as a storage depot for artefacts, etc. Underlying questions are: What is the assignment when a museum is built, how do you connect archi-

tecture and art when they are both in principle autonomous, what historical knowledge is relevant, which visions are discussed in the development of a museum, and which processes do principals (mainly museum directors and government bodies) and architects go through to make those visions come true?

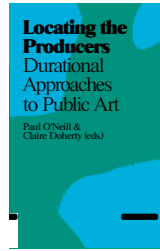
With many case studies: Stedelijk Museum Amsterdam, Museum Boijmans Van Beuningen, Centre Pompidou, Tate Modern, etc.

– Wouter Davidts is Professor of Modern and Contemporary Art at the VU University in Amsterdam. He has published extensively on the museum, contemporary art and architecture, and has curated many shows on contemporary and modern art, e.g. *Abstract USA 1958–1968. In the Galleries* (2010, Enschede, NL).

272 pages, sewn paperback, 21 × 13,5 cm (h × w), ENG, Dec 2011.  
ISBN 978-90-78088-49-3; NUR 657, 648, 640, € 19,50

## LOCATING THE PRODUCERS

DURATIONAL APPROACHES TO PUBLIC ART  
Paul O'Neill & Claire Doherty (eds.)



*Locating the Producers* explores how 'durational' processes to public art curating and commissioning have emerged as an alternative to nomadic, itinerant and short-termist approaches in recent years. It provides an in-depth analysis of five durational projects as its starting point: *The Blue House*, and *Beyond* (NL), *Trekroner Art Plan* (DK), and *Creative Egremont*, and the *Edgware Road Project* (UK).

This book provides a dynamic assessment of different curatorial methodologies alongside critical

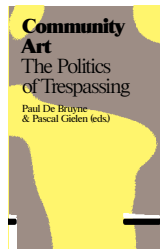
reflections on durational projects as counter-spectacles. The authors explore how and why artists and curator-producers are adopting durational approaches to commissioning contemporary art for specific places and how each process conceives of time as part of a cumulative curatorial practice.

Authors:  
Paul O'Neill, Dave Beech, Ned Rossiter, Mick Wilson and others.  
– Paul O'Neill is a curator, artist, writer of many publications, e.g. *Curating and the Educational Turn*, and on other subjects in contemporary art.  
– Claire Doherty is director of Situations in Bristol, [www.situations.org.uk](http://www.situations.org.uk).

422 pages, contains CD with *Beyond* archive, sewn paperback, 21 x 13,5 (h x w), ENG  
With Situations, SKOR, University of the West of England.  
ISBN 978-90-78088-51-6; NUR 651, € 19,90

## COMMUNITY ART

THE POLITICS OF TRESPASSING  
Paul De Bruyne & Pascal Gielen (eds.)



'Every kind of change belongs to a form of community art', states the Italian philosopher Antonio Negri. This is the inverse of the premise that community art can be integral component of desired social changes. Negri confronts community art, its supporters and critics with a challenging responsibility, and extends this to include everyone who wants to bring about change in social, political, economic, technological or ecological arenas. Communal and artistic go hand in hand.

In *Community Art*, artists and theorists employ diverse modes of thinking and writing to explore the practices and concepts of the phenomenon of community art in western and non-western societies. The book does not offer a cut-and-dried theoretical model, but presents a new critical reformulation of community art in society.

With contributions by:  
Tilde Björfors, Bertus Borgers, Paul De Bruyne, Luigi Coppola, An De bisschop, Miguel Escobar Varela, Jan Fabre, Alison M. Friedman, Pascal Gielen, Sonja Lavaert, Carol Martin, Antonio Negri, Alida Neslo, Tessa Overbeek, Lionel Popkin, Richard Schechner, Hein Schoer, Ricky Seabra, Jonas Staal, Klaas Tindemans, Luk Van den Dries, Quirijn Lennert van den Hoogen, Hans van Maanen, Bart van Nuffelen, Karel Vanhaesebrouck, Zhang Changcheng.

374 pages, sewn paperback, 21 x 13,5 (h x w), ENG.  
Arts in Society, with Fontys College for the Arts, Tilburg.  
ISBN 978-90-78088-50-9; NUR 651, 757, € 19,90

## MOVING TOGETHER

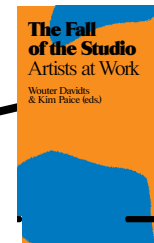
MAKING AND THEORIZING CONTEMPORARY DANCE  
Rudi Laermans

*Moving Together* by Rudi Laermans examines contemporary dance from both a practical and a theoretical perspective, with interactions between the two. The author analyses three important tendencies in contemporary dance: pure dance, dance theatre, and (self-)reflexive dance. He proposes a (theoretical) conceptual framework and through extensive dialogues with choreographers he investigates how artistic cooperation results in dance.

– Rudi Laermans is Professor of Social Theory at the KULeuven (B) and writes regularly about dance and visual art.

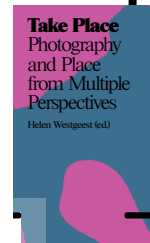
416 pages, sewn paperback, Eng, Dec 2011/Jan 2012  
Arts in Society, with Fontys College for the Arts, Tilburg.  
ISBN 978-90-78088-52-3; NUR 675, 640, € 19,90

### ANTENNAE – EARLIER RELEASES



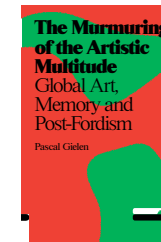
Wouter Davidts e.a.,  
THE FALL  
OF THE STUDIO

On the role and significance of the artist's studio in the context of the production of art since the 1960s.  
ISBN 978-90-78088-29-5,  
€ 18,50



Helen Westgeest e.a.,  
TAKE PLACE

Investigates the notion and complexity of place in photography and art installations.  
ISBN 978-90-78088-35-6,  
€ 18,50



Pascal Gielen,  
THE MURMURING  
OF THE ARTISTIC  
MULTITUDE

Defends the hypothesis that the globalised art scene is an ideal production entity for economic exploitation, and provides alternatives.  
ISBN 978-90-78088-34-9,  
€ 19,90

## ORBAN SPACE: THE WORK AND PRACTICE OF LUC DELEU – T.O.P. OFFICE

presents the long-awaited and in-depth research on the practice and work of the architect, artist and 'urbanist' (global urbanist) Luc Deleu (°1944, Duffel, B). Deleu has been working on 'urbanism' since the 1970s. This approach to urbanism is critical, sociological and ecological and is highly relevant to such contemporary themes as environmental pollution, overpopulation, food production, and individual versus community.

Compilation: Wouter Davidts, Guy Châtel, Stefaan Vervoort, many authors; design: Metahaven; with Stroom The Hague (exhibition March 2012). ISBN 978-90-78088-60-8; ENG, NUR 648, 640, € 29,50

## CONDITIONAL DESIGN: WORKBOOK

Conditional Design is a design method formulated by the graphic designers Luna Maurer, Jonathan Puckey, Roel Wouters and the artist Edo Paulus, in which conditions and rules of play are drawn up that invite cooperation within a 'regulated' process towards an unpredictable design or result. The book *Conditional Design* sets out to provide insight into the method in an exciting way and to invite others to apply the method themselves.

www.conditionaldesign.org, Design: Julia Born, ISBN 978-90-78088-58-5; ENG, NUR 656, 757, € 19,90

## WALTER NIKKELS

A large-scale, copiously illustrated monograph on the work of the Dutch typographer Walter Nikkels (1940) is in preparation. The book offers insight into the oeuvre of Nikkels, with an emphasis on his method, mentality, sources of inspiration, specific role and position, and the interaction with international artists and art institutes.

Authors: Hugues Boekraad, Wouter Davidts, Suzanna Héman, Walter Nikkels; design: Wigger Bierma, Ingo Offermanns; Supported by Fonds BKVB, Harten Fonds. ISBN 978-90-78088-54-7; ENG/DU/GE, NUR 640, 615, € 39,50

## POSTER N° 524

presents the visual research on the medium of the poster by the graphic designers René Put and Rianne Petter. Taking 523 posters that they 'found' in the street, Petter and Put have carefully studied and deconstructed them, investigated certain elements, isolated them and put them back together again. *Poster N° 524* reveals how a creative research process works and has been organised to bring to light all kinds of more general meanings of posters and visual culture in public space.

Design: Rianne Petter & René Put; authors: Jeroen Boomgaard, Jouke Kleerebezem, Karel van der Waarde; Supported by Fonds BKVB; with Researchgroup Art and Public Space/Gerrit Rietveld Academie. ISBN 978-90-78088-59-2; ENG, NUR 656 € 25,00

## ATLAS AUP GEBIEDEN AMSTERDAM

provides insight into the cultural historical, architectural and urbanist appreciation of the postwar suburbs of Amsterdam (elaboration of the General Extension Plan AUP, 1935–1970). Thematic articles, an inventory with full information on each address, and a set of topographic maps of the areas concerned chart for the first time the close interconnection between urban plan, green, infrastructure and building.

Compilation: Jouke van der Werf & Marina Roosebeek with many authors; design: Frank Beekers; photography Bart Sorgedrager; with Office of Monuments and Archaeology, Amsterdam. ISBN 978-90-78088-42-4; DU with ENG summary, NUR 648, € 39,90