

Mark Kremer: Publications, Lectures, Speeches

(update 1.7.'06)

2006

Abstrakte kunst is verbonden met strijd, text for exhibition Jaroslaw Flicinski / Andre Kruysen, Gallery De Expeditie Amsterdam.

Atelierpraktijken, de keuken van de kunstenaar, *Museumtijdschrift* #4, 28-32.

de kleine biënnale 2 (Utrecht: STORM, 2006)

De videokunst van Yael Bartana, lecture Koninklijke Academie Den Haag, 9.6.2006.

Dark Matters, Plug In 1 - 8 Van Abbe, *Art in Culture* #7 Seoul, 118-121.

The Little Biennial, text for art magazine Tahiti

2005

When objects and their shadows are of equal length, *When objects and their shadows are of equal length*, cat. Ann Pettersson, Rotterdam.

Et al., or the shadow broker, cat. *et al., the fundamental practice* (Wellington, Creative New Zealand, 2005), 67-79.

A Guest + a Host = a Ghost, cat. (Wijlre: Hedge House, 2005).

Duchamp voor Ann, lecture at Duchamp night/birthday party, W139, 27 July 2005.

'Oh, Dracula!' Performance, Nu — De recepties van een kunstvorm, lecture Kunsthuis Syb Beetsterzwaag, 7 August 2005.

Opening speech group exhibition Innerbeat, Het Veem.

Poldergeist, or How To Confront Dutch Resignation, *Framework, the Finnish art review* #4, 98-100.

Nieuw leven voor een beeld van Krop, text for book on public art in Amsterdam

2004

Get rid of the knots (on Joan Jonas), *Afterall* #9, London 2004, 10-19.

Now What? Artists Write! (Utrecht/Frankfurt am Main: Basis Actuele Kunst/Revolver).

De as en de vinger, (on Jennifer Tee), *Metropolis M* #4, 114-122.

de kleine biënnale (Utrecht: STORM, 2004).

Art in "European Space". Hans van Houwelingen's project for the sculpture quadrennial, cat. *European Space*, Riga, 2004, 89-92.

Nar zonder Heer of Meester (on Pawel Althamer), *Kunstbeeld #9* 2004, 8-11.

Het reikhalzen van de kunstenaar, cat. *Proeftuin* (Dordrecht: CBK, 2004), 94-99.

Op hoogte gedacht. Publication on 9 artists' projects/designs for old churchyards (Groningen: Stichting Oude Groninger Kerken, 2004).

See Seoul, Then Die. The Flyingcity Experience, cat. *Hermès Korea Missulsang* (Seoul: Hermès Korea / Artsonje Center, 2004) 86-92.

'What's a correct wall painting?' Conversation with Jaroslaw Flicinski, cat. *Jaroslaw Flicinski* (Warsaw: Ujazdowski Castle, 2004), 6-14.

Rirkrit Tiravanija. Generositeit als kunst, *Kunstbeeld #12/1*, 6-11.

2003

The Wanderer Project. Mike Tyler and et al. (Christchurch: SoFA Gallery, 2002).

A home for a collection. The new Van Abbemuseum, *Archis # 2*, 100-106.

The will to purity, in cat. *Jan van Duijnhoven. Celestial brood* (Zaltbommel: Kempen Publishers, '03).

Facing Korea. Korean Contemporary Art 2003 (Amsterdam/Seoul: Yellow Sea Publications, 2003). Exhibition section: *The Postman is a Genius. Experience and Imagination in Seoul*.

Klaas Kloosterboer. Shivering Emotions + Feverish Feelings, cat. of soloshow; the publication contains my text *Poldergeist*. (Karlsruhe: Badischer Kunstverein, 2003).

2002

Nordic Zombie, *FRAME news*, #1, Helsinki 2002, 4-5.

Getting Lost is of the Essence: Anri Sala's Cinematic Parables, *Afterall #5*, 78-82.

A War-Experience-Machine Switched Off for a Moment. *Memorial signs for the present Ypres and Art*, cat. *Lost Past 2002-1914*.

(Ypres: Anno '02, Ludion), 20-35.

Bachelor Pranks. On Honoré d'O, *Newsletter Gallery Jan Mot*, # 6-8, Brussels 2002, 2-3.

2001

Scenario Atelier HSL. Contouren voor een kunst- en cultuurprogramma rond de hogesnelheidslijn (Amsterdam: Atelier HSL, 2001).
Art and Suburbia. A small test for the planners, *Archis* #5 2001, 1-8.
Warp and Weft (Dithyrambic). Experiences of place in the works of FK (cat. *Fransje Killaars* (Karsruhe: Badischer Kunstverein, 2001).
Höhere Wesen befehlen: 2001 Inventur der Malerei machen!, *Lesebuch Badischer Kunstverein 1999-2001* (Karlsruhe: 2001), 44-52.
De toekomst van het 2e fase kunstvakonderwijs, De Verenigde Sandbergen, 2001.
Höhere Wesen befehlen: anders malen!, cat. group exhibition (Amsterdam: Smart Project Space, 2001).

2000

The well-proportioned cabinet, cat. *Aernout Mik. primal gestures, minor roles* (Eindhoven: Van Abbemuseum, 2000), 55-59.
Amateur/Eldsjäl. variable research initiatives 1900 & 2000, cat. (Göteborg: Göteborg Art Museum, 2000).
Burning one's hand on reality, cat. *Ronald Ophuis. One to one* (Amsterdam: De Praktijk, 2000), n.p..
Painting is a young medium, cat. *Far away, Jaroslaw Flicinski* (Karlsruhe: Badischer Kunstverein, 2000), 40-44.
Eulalia Valldosera, *De Witte Raaf* #88, 2000, 27-28.

1999

Pictures for the Blue Room, cat. group exhibition (Helsinki: Nifca/the Nordic Institute for Contemporary Art, 1999).
De veranderende rol van onafhankelijke tentoonstellings-makers, *Montevideo Nieuwsbrief* (Amsterdam, 1999), 2-3.
Entretien avec Alicia Framis, *Documents sur l'Art*, 1999. Published again as: Interview with Alicia Framis. In: *Wax & Jardins. Alicia Framis, Loneliness in the City* (Amsterdam: Artimo, 1999), 67-68.

1998

Liever de spannende oom van vroeger dan Rudi Fuchs, *Het Parool*, PS 16-17, 10 januari 1998.
Monuments of De Baarsjes, Amsterdam, cat. *Hägringar/Mirages* (Stockholm: Helena Schmitz and Jan Hietala, 1998), 8-11.

Urban Angst. The experience of the city. Presentation of workshop results, *Yearbook Malmö Art Academy 1997-98* (Malmö, 1998) n.p..
Public art in Holland since 1990, *Supplement to Yearbook Malmö Art Academy 1997-98* (Malmö, 1998) n.p..
Suchan Kinoshita's "KINO", in exh. cat. *Dust* (Ghent: Museum van Hedendaagse Kunst, 1998), n.p..
Stephen Prina's "Aristotle-Plato-Socrates", Into ja Himo (Turku: Titanik, 1998).
Becoming a Gook. cat. *Tiong Ang. Not dark yet* (Artimo: Breda, 1998), 7-26.
Day and Night, exh. cat. *Fanni Niemi-Junkola* (Stockholm: Moderna Museet), 14-15.
A dug down gallery, *Powerless Structures, Michael Elmgreen & Ingar Dragset* (Copenhagen: Michael Elmgreen & Ingar Dragset, 1998).

1997

Joy in Repetition, in brochure *You put me high (upon a pedestal)* (Sackville: Struts Gallery & Owens Art Gallery, '97), 9-23.
Just what is it that makes these bodies so lucid, so prolific?, *Yearbook Malmö Art Academy 1996-97* (Malmö, 1997), n.p..
Wat af is, is niet gemaakt. brochure (Utrecht: Huis a/d Werf, 1997).
Op een steenworp afstand, cat. *Bouwwak* (Uden, 1997), 8-21.
Geef me een lichaam met vleugels van papier, *Metropolis M #6*, dec. 1997-jan. 1998, 22-33.
Het lam van Hans v Houwelingen, *Metropolis M #2*, 1997, 46-52.
Marjoleine Boonstra, *R'dam - Wien*, cat. Fotogalerie Wien en Galerie Fotomania, Rotterdam, 1997, 8-9.
Landjepik in de grote boze stad. Bij Vito Acconci's 'Park in het Water', *De Witte Raaf #70*, 1997, 8-9.
The lost suitcase of experience, cat. *Bjarne Melgaard* (Amsterdam: Stedelijk Museum, 1997), 39-43.
De verdwaalde vreemdeling. 'OPENSTELLING' in het Begijnhof, *De Witte Raaf #69*, 1997, 10-11.
En nu zelf aan het werk, *De sandwich-man. Noch einmal documenta X*, jg 1 nr 1, 1997, 13-16.

1996

Heeft de HKA de individuele artistieke verantwoordelijkheid vogelvrij verklaard?, *De Kunsten. Tijdschrift Hogeschool Kunsten Arnhem*, # 3. Chiaroscuro. Emergence and disappearance of the human figure in the oeuvre of Pieter Laurens Mol, cat. *Pieter Laurens Mol. Grand Promptness* (Breda: Artimo, 1996), 62-78.

Ein heiterer Nihilist trinkt Orangensaft und ißt dazu ein Brownie. Über Aernout Mik, *Artist Kunstmagazin* #2, 1996, 26-29. Published again as: A cheerful nihilist drinks orange juice and eats a brownie. On Aernout Mik, in cat. *ID - An international survey of identity in contemporary art* (Eindhoven: Van Abbemuseum, 1996), 63-65.

Apropos of 'More (than) Chocolate' by Stephen j. Shanabrook and Olga Chernisheva, cat. *More than Chocolate* (Moscow/Amsterdam: Arts Link, 1996).

Het houvast van de koorddanser. Over Richard Hefti, cat. *Richard Hefti. Equilibrium* (Amsterdam: Stichting Richard Hefti, 1996), 17-20.

Jens Haaning at De Vleeshal, *Siksi. The Nordic Art Magazine*, #3, 1996, 72-73.

Reactie op einde 'Kunst & Museumjournaal', *Metropolis M*, #5, 16.

1995

Hard Acts and Soft Gestures, cat. *Onder Anderen/Amongst Others. Biennale di Venezia 1995* (Ghent: Museum voor Hedendaagse Kunst, 1995), 68-75. Published again in: *Kunst & Museumjournaal*, Vol. 6, #3/4, 1995, 70-76.

Un elefante si sbalgia enormemente. De 46ste Biënnale van Venetië, *De Witte Raaf* #57, 1995, 7-9.

All Work and No Play Makes Jack a Dull Boy, *Strategies for Survival - Now! / A Global Perspective on Ethnicity, Body and Breakdown of Artistic Systems* (Lund: Swedish Art Critics Association Press), 44-53.

All For One, *The Intellectual Conscience of Art, Lier & Boog*, (A'dam/ Atlanta: Editions Rotopi, 1995), 81-83.

Wonde plekken. Enkele werken van Jeff Wall, *De Witte Raaf* #53, 1995, 18-19.

Lightness as a Weapon. On the work of Alighiero e Boetti, *Archis*, #2, 68-80.

A Sweet Iconoclasm. The Work of Joëlle Tuerlinckx, *De Cahiers 3* (Rotterdam: Witte de With, 1995), 154-161.

There is Rules. Cady Noland in Museum Boymans-van Beuningen, *De Witte Raaf* #55, 1995, 4-5. Published again as: There is Rules. Cady Noland's America, in: *Paletten* #2-3, 1996, 37-47.

1994

Watt of Van Munchhausen, take your pick, *De Witte Raaf* #48, 6-7.

Self Respect, *Kunst & Museumjournaal*, Vol. 5 #4, 1994, 45-49.

De destructieve impuls, *De Witte Raaf* #49, 1994, 26-27.

De destructieve impuls II, *De Witte Raaf* #50, 1994, 14-15.

Amnesia, *Kunst & Museumjournaal*, Vol. 5 #5, 1994, 41-44.

Godard drops his glasses, *Kunst & Museumjournaal*, # 6, 33-38.

The Life of a Repo Man is always intense, cat. *Exhibition* (Vienna: Museum Moderner Kunst Stiftung Ludwig Wien, 1994), 102-107.

Published again in: *Archis* #6, 1995, 70-81.

Ik droom van een schilderkunst die trilt van toekomst-reflexen, cat. Koninklijke Subsidie (Amsterdam: Koninklijk Paleis, 1994), 20-30.

With a touch of my forefinger I knock that picture to SMITHEREENS, cat. *Berend Strik* (Amsterdam: Stedelijk Museum, 1994), 19-34.

The life work of a young rebel. Absalon in De Appel, *Archis* #5, 13-14.

"The word 'art', you know, is not my primary interest". Interview with Aernout Mik, *Archis* #1, 1994, 67-74 (co-author: C. van Winkel).

"Metal is a major thing, and a major thing to waste". Interview with Cady Noland, *Archis* #1, 1994, 75-80 (co-author: C. van Winkel).

"The possibility for fixed monodimensional readings needs to be challenged, frustrated and messed up". Interview with Renée Green, *Archis* #2, 1994, 64-72 (co-author: C. van Winkel).

"Schizofrenia mea culpa". Interview with Paul Perry'. *Archis* #2, 1994, pp. 73-80 (co-author: C. van Winkel).

And this is my review... Over 'This is the show...' in het Museum voor Hedendaagse Kunst Gent, *De Witte Raaf* #52, 1994, 19.

1993

Girls or Winning the World by Looking at it, *Kunst & Museumjournaal*, Vol.4 #4, 1993, 49-52.

Spakenburg or longing for a marvelous Morale, *Kunst & M.journaal*, Vol.4 #5, 1993, 57-61.

Barbarella or a Plea for permanent Instability, *Kunst & M.journaal*, Vol.4 #6, 1993, 57-61.

Venetian Pearls, *Kunst & Museumjournaal*, Vol.5 #1, 1993, 61-66.
De schrale oogst van culturele gastarbeid. 'Vertrekken vanuit een normale situatie...' in het MUHKA, *De Witte Raaf* #46, 1993, 12-13.
No Sacrifice, No Good. On Realists and Romantics, *Kunst & Museumjournaal*, Vol.5 #2, 1993, 26-33.
The Rebirth of Drama, *Kunst & Museumjournaal* #2, 1993, 49-52.
In Search of a Gentle Resistance, *Kunst & M.journ*, Vol.5 #3, 49-52.
A Moral Universe. On the emblematic works of Pieter Laurens Mol, *cat. Pieter Laurens Mol* (Eindhoven: Van Abbemuseum, 1993), 4-13.
There's a little black spot on the sun today. On Niek Kemps, *cat. Biennale di Venezia*. (Rijswijk: Ministerie WVC, 1993), 21-26.
"Change is possible". Interview with Valerie Smith, *Kunst & Museumjournaal*, Vol.4 #6, 1993, 8-11.
"A Fucked-Up Mirror of Dominant Image Making". Interview with Mike Kelley, *Art Press* #183, 1993, pp. E5-E8.
"Artists should seek out a different territory as a strategy". Interview with Jan van Grunsven, *Archis* #11, 1993,66-73 (co-author: C. V. W.).
"I've been described as an impure conceptual artist. And I celebrate and embrace that." Interview with Stephen Prina, *Archis* #11, 1993, 74-80 (co-author: C. van Winkel).
"Details are the pointer to a bigger issue". Interview with Alan Murray, *Archis* #12, 1993, 67-73 (co-author: C. van Winkel).
"You cannot change history until you understand it". Interview with Peter Fend, *Archis* #12, 1993, 74-80. (co-author: C. van Winkel).
Positie kiezen. 'Der zerbrochene Spiegel' als discussie-stuk, *Metropolis M* #4, 1993, 25.
Schraalhans keukenmeester? Over Sonsbeek 93, *Metropolis M* #4, 1993, 33.

1992

Joy & Pain... cat. (Amsterdam: ICA, 1992).
Sherrie Levine. Een spiritueel reservoir, *Metropolis M* #1,1992,18-21.
Stürzende Buchstaben. Helmut Federle, *Metropolis M* #4,1992,39-41.
Silk Cut & Dumb Painting, *Kunst & M.journaal*, Vol.4 #1, 1992, 53-56.
Entertainment or the Fragile Belief in a Medium, *Kunst & M.journaal*, Vol.4 #2, 1992, 49-53.
Pierrot, or the Unbearable Lightness of Seeing, *Kunst & M.journaal*, Vol.4 #3, 1992, 73-76.

Your Body is a Battleground, *Kunst & M.journaal*, Vol.4 #3, 38-43.
Six serious statements of a museum visitor, *Denkraum Museum*.
Rezeption Architektur Kunst (Baden:Verlag Lars Müller, 1992), 73-77.
Vito Acconci. Exhibition Magasin, Grenoble, *Artscribe* #90, 1992, 91.
Pieter Laurens Mol. Expositie Franck & Schulte, *Metropolis M* #2, 47.
Entre Chien et Loup. Expositie Ecole du Magasin, *Metropolis M* #4, 9.

1991

Exposition de l'École du Magasin, cat. group exhibition (Grenoble: Centre National d'Art Contemporain, 1991).
Brigitte Bardot or Transcending the Material. On the work of Daan van Golden, *Kunst & Museumjournaal*, Vol.3 #1, 1991, 29-39.
De interessantste plekken van Europa. Interview met Y. Aupetitalot, *Metropolis M* #4, 1991, 32-35.
Bronstige logica. Over 'Engelen' van Paul Groot, *Beelding* #1, 28.
Nachtregels. Lichtsculpturen in Utrecht, *De architect* #7/8, 16-21.
Landscapes of Loss. 'Inscapes' at De Appel, *Artscribe* #88, 1991, 96.
Blue Spider Widow. Pino Pascali at Kröller-Müller, *Artscribe* #89, 95.
Mozarella in carozza. Tentoonstellingen van Gino de Dominicis, Remo Salvadori en Marco Bagnoli, *Metropolis M* #5, 1991, 27-35.
Marcel Duchamp at Ronny van de Velde, *Forum* #10, 1991, 84-85.

1990

Eight Times Eight. On Duchamp's Feverish Passion for Chess, *Kunst & Museumjournaal*, Vol.1 #4, 1990, 45-52.
Traditio sine qua non. On Helmut Federle, Pieter Laurens Mol, Rémy Zaugg, Niek Kemps and Gerhard Merz, *Artefactum* #34 1990, 15-21 (co-author: M. Küng).
Reinhard Mucha. De opheffing van het kunstenaarschap en andere manoeuvres, *Metropolis M* #4, 1990, 26-33 (co-author: C. v Winkel).
Lili Dujourie. Nothingness presented in Splendour, *Contemporanea*, #23, 40-45.
Interview with Saskia Bos, *Galleries Magazine* #36, 1990, 134-141.
Koffie overbodig. Anna Tilroe's 'Blauwe gitaar', *Beelding* #10, 32-33.

1989

What's in a Game? The Chess Career of Marcel Duchamp, *New in Chess Magazine* #2, Alkmaar, 1989, 34-42.

Allan McCollum. Pathos & Precisie, *Beeld #4*, A'dam, 1989, 60-64.
Open your mouth, and aura disappears. Andy Warhol in Museum
Ludwig, *Beelding #9*, The Hague, 1989, 17-19.

1988

On the Work of Hans van Houwelingen, *4 Dutch Artists/Xing Borders*
(Amsterdam: De Rijksakademie, 1988), 16-20.

1987

Review of Capital Gains, *De Rijksakademie #3*, A'dam, 1987, 21-23.