

New Arrivals in the Library

2016 – 4

Het boek in de kunst : een provocatie van de tijd. Roos van der Lint

Amsterdam: Mondriaan Fund, 2016
2016/216 ,002,LI:N"2016

Het essay Het boek in de kunst – Een provocatie van de tijd gaat over kunst- en kunstenaarsboeken in het digitale tijdperk. Van der Lint ziet het boek in de kunst als een watervlug medium dat zich in de hoeken en kieren van het oeuvre van een kunstenaar kan ophouden, maar ook kan dienen als het enige platform van het werk. Het onttrekt zich aan de geoliede machine die de kunstwereld is geworden, staat los van regelgeving en looptijden, van financiële prognoses en bezoekersaantallen en de wensen van galeriehouders. Er is niet één kanaal waardoor het zich verplaatst; de bestemming kan zowel de papiermand als de collectie van een kunstmuseum zijn.

Publishing as artistic practice. ed. Annette Gilbert

Berlin: Sternberg Press, 2016
2016/233 ,002,PU:G"2016

What does it mean to publish today? In the face of a changing media landscape, institutional upheavals, and discursive shifts in the legal, artistic, and political fields, concepts of ownership, authorship, work, accessibility, and publicity are being renegotiated. The field of publishing not only stands at the intersection of these developments but is also introducing new ruptures. How the traditional publishing framework has been cast adrift, and which opportunities are surfacing in its stead, is discussed here by artists, publishers, and scholars through the examination of recent publishing concepts emerging from the experimental literature and art scene, where publishing is often part of an encompassing artistic practice. The number and diversity of projects among the artists, writers, and publishers concerned with these matters show that it is time to move the question of publishing from the margin to the center of aesthetic and academic discourse.

Emerging other : special exhibition for Arts Council Korea & Rijksakademie Residency

Amsterdam, The Netherlands.

curated by Seungjoo Cha
Seoul: Arts Council Korea, 2016
2016/202 ,01,RABK"2016

The exhibition April 1- June 19 2016 at Arko Art Center was organized to commemorate Arts Council Korea (ARKO)'s exchange with the Rijksakademie residency in the Netherlands which has taken place since 2005 with the launch of ARKO's support program for participants of overseas artist-in-residence programs. So far a total of 1 Korean artists took part in the residency.

Theater of exhibitions. Jens Hoffmann

Berlin: Sternberg, 2015
2016/217 ,069,HO:F"2015

Theater of Exhibitions analyzes "art after the end of art," questioning whether inherited frameworks of making, theorizing, and exhibiting art still apply to contemporary practice. The book also considers the current commodification of the art industry and the distribution of images in the digital age. Drawing from his formation in theater and his own curatorial work, Jens Hoffmann reflects on the spaces of contemporary art—the gallery, the institution, the biennial—and ultimately positions the discipline of curating in the context of a larger cultural sphere shaped by the political, social, and economic conditions of its time, while demanding new attitudes and new thinking. Hoffmann's theater posits the exhibition as an anthropological endeavor, and the curator as its agent.

I have a friend who knows someone who bought a video, once : on collection video art.

Erick Beltran ... [et al.]
Milano: Mousse Publishing, 2016
2016/246 ,069,VI:D"2016

It brings together contributions by international curators, art critics, collectors, artists, and a lawyer to further the mission for a complete recognition of the medium. In an art market that demands materiality, video and film evade the traditional definition of "unique objects." Generally perceived as ephemeral and even regarded with suspicion by many collectors and galleries, they are

dismissed as too difficult to monetize. Drawing a historical trajectory that encompasses the introduction of the moving image into public museums first, and private collections later, this publication addresses a wide range of issues related to the production, distribution, display, and conservation of time-based art.

Gegenlicht : German art from the George Economou Collection.

Athens: George Economou
Collection, 2013
2016/206 ,069.17,GE:E"2013

The parasite. Michel Serres
Minneapolis: University of Minnesota
Press, 2007

2016/210 ,1,SE:R"2007
Michel Serres's foundational work uses fable to explore how human relations are identical to that of the parasite to the host body. Among Serres's arguments is that by being pests, minor groups can become major players in public dialogue—creating diversity and complexity vital to human life and thought.

Mediating Netherlandish Art and Material Culture in Asia. Thomas

DaCosta Kaufmann and Michael
North (eds.)
Amsterdam: Amsterdam University
Press, 2014

2016/255 ,7(5),ME:D"2014
Scholars have extensively documented the historical and socioeconomic impact of the Dutch East India Company. They have paid much less attention to the company's significant influence on Asian art and visual culture.
Mediating Netherlandish Art and Material Culture in Asia addresses this imbalance with a wide range of contributions covering such topics as Dutch and Chinese art in colonial and indigenous households; the rise of Hollandmania in Japan; and the Dutch painters who worked at the court of the Persian shahs. Together, the contributors shed new light on seventeenth-century Dutch visual culture—and the company that spread it across Asia.

**Intersubjectivity Vol. I :
language and misunderstanding.**

edited by Abraham Adams and Lou
Cantor
Berlin: Sternberg, 2016
2016/245 ,7.01,IN:T"2016

Intersubjectivity is concerned with a new account of our ideas of what subjects are, and what it means for them to meet. The project explores these concepts in the context of the interaction of non-sentient beings, attempting to move beyond anthropomorphic theories of objectivity and materiality, as well as subjects whose boundaries resist definition.

Intersubjectivity takes up the complementary problems of nondiscursive language and nonlinguistic discourse, in an attempt to locate the distinctions and respective abilities of philosophy as a particular kind of art and art as a particular kind of philosophy.

**Reborn : early diaries, 1947-
1963.** Susan Sontag

London: Penguin, 2009
2016/238 ,7.01,SO:N"2009

**As consciousness is aernessed to
flesh : diaries, 1964-1980.** Susan
Sontag

London: Penguin, 2012
2016/239 ,7.01,SO:N"2012

Optical media. Friedrich Kittler

Cambridge: Polity Press, 2010
2016/231 ,7.011,KI:T"2010
This book provides a concise history of optical media from Renaissance linear perspective to late twentieth-century computer graphics. Kittler begins by looking at European painting since the Renaissance in order to discern the principles according to which modern optical perception was organized. He also discusses the development of various mechanical devices, such as the camera obscura and the laterna magica, which were closely connected to the printing press and which played a pivotal role in the media war between the Reformation and the Counter-Reformation.

Allegory of the cave painting.

edited by Mihnea Mircan and Vincent
W.J. van Gerven Oei

Antwerpen: Extra City, 2015
2016/242 ,7.015,AL:L"2015
A 2010 archeological study found that the prehistoric Gwion Gwion paintings in Australia, whose chromatic vividness contrasts with their age and their exposure to sun and rain, are inhabited by "living pigments." A symbiotic biofilm sustains a process of permanent self-painting, while also etching the pictures deeper into the quartz wall.

The various texts presented here evaluate the Gwion Gwion as an allegorical metabolism developing collaborative relations between antonyms, altered schemas of "origin" and "identity", contamination and purity, prehistory and modernity, bacterial and human colonies, lost knowledge and scientific advancement.

Decolonizing nature : contemporary art and the politics of ecology. T.J. Demos

Berlin: Sternberg, 2016

2016/218 ,7.015,DE:M"2016

While ecology has received little systematic attention within art history, its visibility and significance has grown in relation to the threats of climate change and environmental destruction. By engaging artists' widespread aesthetic and political engagement with environmental conditions and processes around the globe—and looking at cutting-edge theoretical, political, and cultural developments in the Global South and North—Decolonizing Nature offers a significant, original contribution to the intersecting fields of art history, ecology, visual culture, geography, and environmental politics. Art historian T. J. Demos considers the creative proposals of artists and activists for ways of life that bring together ecological sustainability, climate justice, and radical democracy, at a time when such creative proposals are urgently needed.

Reset Modernity!. edited by Bruno

Latour, with Christophe leclercq

Cambridge: MIT Press, 2016

2016/213 ,7.015,LA:T"2016

Modernity has had so many meanings and combines so many contradictory sets of attitudes and values that it has become impossible to use it to define the future. It crashes like an overloaded computer. Hence the idea is that modernity might need a sort of reset. Not a clean break, not a "tabula rasa," not another iconoclastic gesture, but rather a restart of the complicated programs that have accumulated in what is often called the "modernist project." This reset has become all the more urgent now that the ecological mutation is forcing us to reorient ourselves toward an experience of the material world for which we don't seem to have good recording devices.

This book is first organized around six procedures that might induce readers to reset some of those instruments. Then, once this

reset has been completed, readers might be better prepared for a series of new encounters with other cultures. After having been thrown into the modernist maelstrom, those cultures have difficulties as grave as ours in situating themselves within the notion of modernity. It is not impossible that the course of these encounters might be altered after modernizers have reset their own way of recording their experience of the world.

Silent University : towards a transversal pedagogy. edited by

Folorian Malzacher, Ahment Ogut, Pelin Tan

Berlin: Sternberg, 2016

2016/244 ,7.015.3,SI:L"2016

The Silent University, initiated by artist Ahmet Ögüt in 2012, is an autonomous platform for academics who cannot share their knowledge due to their status of residence, because their degrees are not recognized or regaining access to academia is blocked for other reasons. It is a solidary school by refugees, asylum seekers and migrants who contribute to the program as lecturers, consultants and researchers.

The Silent University proposes a new institution outside of the restrictions of existing universities, migration laws and the other bureaucratic or juridical obstacles many migrants face. At the same time it mimics the idea of exiting universities, using their representational logics by developing alternative structures of pedagogy beyond border politics, race/ethnicity and normative education.

Emerging other. Foreword Park Myungjin, Els van Odijk; Seungjoo Cha

Seoul: Arko Art Center, 2016

2016/211 'RABK"2016

The exhibition April 1- June 19 2016 at Arko Art Center was organized to commemorate Arts Council Korea (ARKO)'s exchange with the Rijksakademie residency in the Netherlands which has taken place since 2005 with the launch of ARKO's support program for participants of overseas artist-in-residence programs. So far a total of 1 Korean artists took part in the residency.

Travelling time : Sonic acts XIV.

edited by Arie Altena & Sonic Acts

Amsterdam: Sonic Acts Press, 2012

2016/234 ,7.039.21,SO:N"2012

Travelling Time is an accompaniment to Sonic Acts XIV. The book discusses the festival theme from several perspectives and features extensive interviews with Pauline Oliveros (by Nick Cain), Catherine Christer Hennix (by Bill Dietz), Mark Fell, Robin Hayward, Keith Fullerton Whitman, Hilary Jeffery, and Joel Ryan. It also contains essays by Hillel Schwartz on noise and time, Siegfried Zielinski on music automata, Omar Muñoz-Cremers on Science Fiction and time travel, David Edgerton on the history of technology, Enda Duffy on the adrenaline aesthetics of Joyce's Ulysses, Thomas W. Patteson on Roland Kayn's cybernetic music, and furthermore texts by George Dyson and Timothy Druckrey.

The dark universe : Sonic acts XV. edited by Arie Altena,
Amsterdam: Sonic Acts Press, 2013
2016/236 ,7.039.21,SO:N"2013

The geologic imagination : Sonic acts XVI. edited by Arie Altena, Mirna Belina, Lucas van der Velden
Amsterdam: Sonic Acts Press, 2015
2016/235 ,7.039.21,SO:N"2015
This new publication by Sonic Acts is inspired by geosciences and zooms in on planet Earth. Fundamental to The Geologic Imagination is the idea that we live in a new geological epoch, the Anthropocene. Human activity has irreversibly changed the composition of the atmosphere, the oceans, and even the Earth's crust. Humanity has become a geological force. Consequently, the perspective has shifted from humans at the centre of the world to the forces that act on timescales beyond the conceivable. These ideas challenge us to rethink our attachments to the world, and our concepts of nature, culture and ecology.

Living earth : field notes from the dark ecology project 2014-2016.
edited by Mirna Belina
Amsterdam: Sonic Acts Press, 2016
2016/237 ,7.039.21,SO:N"2016
Living Earth is filled with ideas, conversations, lectures, and documentation relating to commissioned installations, soundwalks, concerts and performances made for and during the Dark Ecology project. This three-year project, a collaboration between Sonic Acts and the Norwegian curator Hilde Methi, was held from 2014 to 2016 in different places in Norway and Russia and included three curated 'Journeys'. Living Earth is a recreation of these research trips to the Barents Region,

from Kirkenes and Svanvik in Norway to Nikel, Zapolyarny and Murmansk in Russia.

An artist's life by Eleanora

Antinova. Eleanor Antin

Munich: Hirmer, 2016

2016/232 ,73,ANTIN,1

History is fiction and personal identity nothing more than historical illusion: Eleanora Antinova is the renowned US contemporary artist Eleanor Antin – Eleanor Antin is Eleanora Antinova, a black American ballerina. Shifting the boundaries between art and life this book publishes the exciting memoirs of Antinova found by Eleanor Antin.

Eleanor Antin. Howard N. Fox; with an essay by Lisa E. Bloom

Los Angeles: Los Angeles County

Museum of Art, 1999

2016/240 ,73,ANTIN,2

Bernadette Corporation - BC Timeline.

Amsterdam: Stedelijk Museum, 2016

2016/222 ,73,BERNADETTE CORP, 1

The New York-based artists' collective Bernadette Corporation has been stirring up the world of fashion, film and art since 1993. The publication BC Timeline portrays BC's enigmatic oeuvre, characterized by myth-making and seduction. By adopting the form and tactics of a corporate persona, BC is able to operate in changing formations and under different guises.

Walter van Broekhuizen : call of the wild.

Arie Altena, Aafke Weller, Arjen de Leeuw

: FischGotta SwimPress, 2016

2016/254 ,73,BROEKHUIZEN,1

Kate Cooper : LOOK BOOK. Texts by Hannah Black, Ellen Blumenstein, Christina Weiss, Catherine Wood

Berlin: Sternberg, 2016

2016/252 ,73,COOPER,1

Through her videos, exhibitions, and photographic works, Kate Cooper explores the role of gender and what agency images might possess in and of themselves. Producing images becomes akin to building infrastructure; her computer-generated bodies are imbued with power and put to work. This publication accompanies the first institutional

solo show by Cooper, winner of the 2014 Schering Stiftung Art Award. Cooper returns to the CGI female models used in her exhibition at KW Institute for Contemporary Art, Berlin, to create a new series of works situated within the fictional space of the lookbook.

Jason Gomez : parallel pictures.

Kate Levant, Astrid Korporaal, Guido Santandrea

Turin: Friends Make Books, 2016

2016/253 ,73,GOMEZ,1

Parallel pictures is a publication emerging from the residency and exhibition by Jason Gomez at Almanac Inn, Turin in the autumn of 2014. Finished printing summer 2016 during a residency at Friends Make Books studio.

Hans Haacke. edited by Rachel Churner; with interviews by Rosalind Krauss ... [et al.]

Cambridge: MIT Press, 2015

2016/219 ,73,HAACKE,7

Critical texts that span almost fifty years, mapping Haacke's progression from engagement with biological systems to interrogation of the social and economic underpinnings of art.

Rashid Johnson : magic numbers.

curated by Katherine Brinson and Skarlet Smatana

Athens: Canal Station, 2014

2016/205 ,73,JOHNSON,1

Catalogue published on the occasion of the exhibition organized by the George Economou Collection, Athens.

Kienholz : televisions.

Venice: L.A. Louver, 2016

2016/208 ,73,KIENHOLZ,6

Kienholz Televisions explores the way the Television draws us in, how it manifests our hopes and fears, how embedded and entrenched it has become – and how, at times, what it produces, is akin to defecation. In Kienholz's work, we see the corrosive effect of TV, until in its last phases the TV itself is a multiple, constant yet ever slightly different – much like the sameness of network news anchors who intermediate for us with images of war and violence.

Marius Lut : form no form / the black series.

Den Haag: Billytown, 2016

2016/220 ,73,LUT,2

Antoinette Nausikaä : First moments of things I saw : A personal journey along the five sacred mountains in China.

Xiamen: , 2015

2016/251 ,73,NAUSIKAA,10

" This artist book documents a personal journey along the five great sacred mountains of China - the Wu Yue. I was working an living on and around the mountains for an extended period of time, observing them and using them as my home and studio. (It is part of the ongoing project Stone-time in which I explore the current influence and timelessness of ancient sacred mountain in contrast with the contemporary worldly life around it)." (AN 2016)

Antionette Nausikaä : Sarphatistraat 470 : when entering the gate I noticed the animals.

Amsterdam: , 2009

2016/248 ,73,NAUSIKAA,7

" In the first year of my residency at the Rijksakademie in 2009 I observed the influences of the life and patterns of the animals and objects present on the terrain. [The ANimals seemed to have a parallel world next to the daily life and art practice of the fifty residents and staff. The publication was accompanied by a video installation around the same subject." (AN 2016)

Antionette Nausikaä : Clouds gone, the mountain appears.

Amsterdam: , 2013

2016/250 ,73,NAUSIKAA,9

" In 2010 I returned to Japan, this time to travel around mount Fuji. Mt Fuji is considered a holy mountain in Japan and I wanted to know what the mountain's presence would do with me when I would take the time to make a personal pilgrimage and circle around it in wintertime." (AN 2016)

Florian & Michael Quistrebert : the light of the light. ed. Frederic Grossi

Paris: Les presses du réel, 2016

2016/243 ,73,QUISTREBERT,1

In their works, mingling colours, light, mass and illusions, Florian and Michael Quistrebert play back the main motifs of modern art, while

perverting them, through a particular approach to matter. At the Palais de Tokyo, they are deploying a vast optical theatre in which experience of their paintings and videos is disturbed by the glittering and internal motions of objects. The Quistrebert brothers' ambiguous pieces evoke the impossibility of grasping a painting. Their pictures are never what they show or, rather, never stabilize themselves around their subjects. The artists explore perception by handling it in various ways, which can be intellectual, optical, symbolic or else occult.

ZINGERpresents 747810 : ARCO Madrid, focus Paisos Bajos.

Steven van Grinsven, Suzanne Rietdijk, Remco van Bladel
Amsterdam: ZINGERpresents, 2012
2016/223 ,73,ZINGER,1
ZINGERpresents for its presentation at ARCO Madrid hones in on three monumental years in which the legacy of the country hangs in the balance. The vulnerability of the collective is emphasised by individual achievement in a presentation that seeks to reinstate the belief in the countries' eventual supremacy. 1974, 1978 and 2010 serve as markers within the presentation to allude to the nations' tradition and how stylistic progress reigns over 90 minutes of fame.

Wonen in de Amsterdamse School : ontwerpen voor het interieur 1910-1930. Ingeborg de Roode en Marjan Groot
Amsterdam: Stedelijk Museum, 2016
2016/221 ,745/749,AM:S"2016

In between : Baselitz-McCarthy. curated by Paul Schimmel, Carla Schulz-Hoffmann and Skarlet Smatana
Athens: Canal Station, 2015
2016/204 ,75,BASELITZ,12
Catalogue published on the occasion of the exhibition organized by the George Economou Collection, Athens.

Resonance of Dansaekhwa. ed Sunyoung Kim
Seoul: Korea Arts Management Service, 2016
2016/241 ,75,DANSAEKHWA,1

Dansaekhwa is Korea's first collective and international art movement, having prevailed throughout the development of Korean abstract art from the 190s to this day. Dansaekhwa, characterized by minimal colors, unusual textures and creation processes often associated with Buddhist monk practices, emerged in the mid-1960s but was not well known in the global art scene until a few years ago. Now, major galleries worldwide are holding dansaekhwa exhibitions.

Benedikt Hipp : ich habe meinen Augen nicht getraut, aug meinen Ohren nicht - I couldn't believe my own eyes, nor my ears.

Bielefeld: Kerber, 2015
2016/207 ,75,HIPP,2
Hipp has begun to present the mystical worlds of his paintings in extensive, theatrical, spatial compositions. This publication surveys his work up to now, while also revealing Hipp's influences. In addition, it documents the accessible exhibition at the Wilhelm Hack Museum, which features many new, large-format works of art.

David Hominal. Stephanie Moisdon, Laurence Schmidlin
Zurich: JRP/Ringier, 2016
2016/229 ,75,HOMINAL,1
Since the mid-2000s, David Hominal has been one of the most original and vigorous voices of the contemporary art scene. Working primarily with painting—principally in series—he also explores sculpture, drawing, film, printmaking, performance, and installation. His multifaceted work is the offspring of an exceptionally intense relationship with the world. It is a place where images drawn from both personal and everyday sources interact; where disciplines such as dance, music, and the visual arts converge.

Infinitas gracias : contemporary Mexican votive painting. Alfredo Vilchis Roque; Pierre Schwartz
San Francisco: Seuil Chronicle, 2004
2016/209 ,75,VILCHIS ROQUE,1
Infinitas Gracias is the first collection of the work of Alfredo Vilchis Roque, one of Mexico's most famous contemporary painters, and his sons. In the tradition of Catholic votives, each painting tells a miraculous tale and gives thanks to the intervening saint. Ablaze with intense color hearkening back to the natural pigment dyes of ancient Mexico, these works portray the kaleidoscope of issues that

constitute modern urban existence. With over 200 paintings, from circus adventures to household accidents to adultery, drugs, and prostitution, *Infinitas Gracias* weaves together a bizarre tapestry of stories, some disturbing, some comical -- all unerringly wrought and profoundly touching.

Tromarama : global collaborations. ed. Kerstin Winking
Amsterdam: Stedelijk Museum
Amsterdam, 2015

2016/203 ,78,TROMARAMA,1
First European solo exhibition of Indonesian artists' collective Tromarama. The collective consists of three artists who experiment with digital imaging technology and are best known for their animations. The exhibition presents a selection of recent animations, as well as a new work the trio created especially for the occasion.

Headless. K.D.; introd. by

Alexander Provan

Berlin: Sternberg, 2014

2016/225 ,82,KD:H"2014

Headless, an exhilarating murder-mystery by the elusive K. D., probes the sordid secrets and sinister deeds of powerful financiers who use Caribbean firms to conceal their fortunes. The novel begins with workaday author John Barlow agreeing to ghostwrite a novel about secretive tax havens. Barlow assumes the job will be a no-brainer. But then his eccentric employers, Swedish conceptualist artist duo Goldin+Senneby, ask him to investigate Headless Ltd., a shadowy company with possible links to the French philosopher Georges Bataille, known for his obsession with human sacrifice. The more he grasps at the threads of reason and common sense, the more madness threatens to engulf him.

Black sun. a film by Gary Tarn

2005, DVD-680

Black Sun by Gary Tarn explores what happens when a visual artist is tragically robbed of his main tool -- his eyesight? Gary Tarn's remarkable, award-winning documentary, BLACK SUN, investigates this through the story of Hugues de Montalembert, a New York-based artist and filmmaker who was blinded by a vicious attack in 1978. Defying expectation, the remarkable artist continued to travel the world alone, learning to navigate life in a new and beautiful way. Through striking imagery and philosophical narration, director and composer Gary Tarn

creates an expressionist, poetic meditation on an extraordinary life without vision, and the idea of perception in general in Black Sun.

Works that work : forgotten ideas worth a second look. edited

by Peter Bilak

Den Haag: , 2015

2016/226 'WDW'6"2015

Works that Work (WTW) is a biannual print and online magazine that focuses its attention on consequential design that is rarely—or never—otherwise reported in design and lifestyle publications.

Works that work : sometimes design is as much about the unseen as the seen. edited by

Peter Bilak

Den Haag: Typotheque, 2016

2016/227 'WTW'7"2016

Parkett 96 : Isabelle Cornaro, Marc Camille Chaimowicz, Pamela Rosenkranz, John

Waters, Zu Zhen. Bice Curiger (ed.)

Zürich: Parkett-Verlag, 2015

2016/214 'PAR'96"2015

Parkett 97 : Andrea Buttner, Abraham Cruzvillega, Camille Henrot, Hito Steyerl, Kilian

Ruthemann. Bice Curiger (ed.)

Zürich: Parkett-Verlag, 2015

2016/215 'PAR'97"2015