

# New Arrivals in the Library

2016 – 1

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## **South as a state of mind #6**

**[documenta 14 #1]**. Eds. Quinn

Latimer, Adam Szymczyk

Kassel: Documenta, 2015

2015/396 ,01,KASSEL"2017

*For the first time in its history, Documenta, traditionally held in Kassel, Germany, will be bilocated as it expands to Athens, Greece. South as a State of Mind, a biannual journal founded in Athens in 2012, will publish four Documenta 14 editions semiannually, edited by American poet and critic Quinn Latimer and Director of Documenta 14, Adam Szymczyk, until the exhibition's opening in 2017.*

*Compiling research, critique and literature, South as a State of Mind parallels the work on the exhibition and helps frame its concerns. Writing and publishing are an integral part of Documenta 14, and this journal, a site of essays, projects, interviews and features, heralds that process. With writing by artists, poets, scholars, architects and filmmakers, the first volume examines forms of displacement and dispossession, and the modes of resistance found within them.*

## **The incident at antioch : a tragedy in three acts / L'incident d'Antioche : tragedie en trois actes.** Alain Badiou

New York: Columbia University

Press, 2013

2015/369 ,1,BA:D"2013

*The Incident at Antioch is a key play marking Alain Badiou's transition from classical Marxism to a "politics of subtraction" far removed from party and state. Written with striking eloquence and extraordinary poetic richness, and shifting from highly serious emotional and intellectual drama to surreal comic interlude, the work features statesmen, workers, and revolutionaries struggling to reconcile the nature and practice of politics.*

## **Variations on the body.** Michel Serres

Minneapolis: Univocal, 2011

2015/389 ,1,SE:R"2011

*While animals lack such a variety of gestures, postures and movements, the fluidity of the human body, imitates the leisure of living beings and things; what's more, it creates signs. Already here, within its movements and metamorphoses, the mind is born. The five senses are not the only source of knowledge: it emerges, in large part, from the imitations the plasticity of the body allows. In it, with it, by it knowledge begins. Passing from sports to knowledge, from form to the sign, to take flight in this glorious body. What is this incarnation? It is a transfiguration.*

## **The matrixial borderspace.** Bracha L. Ettinger, foreword by Judith Butler Minneapolis: University of Minnesota Press, 2006

2016/5 1,ET:T"2016

*Artist, psychoanalyst, and feminist theorist Bracha Ettinger presents an original theoretical exploration of shared affect and emergent expression, across the thresholds of identity and memory. Ettinger works through Lacan's late works, the anti-Oedipal perspectives of Deleuze and Guattari, as well as object-relations theory to critique the phallogentrism of mainstream Lacanian theory and to rethink the masculine-feminine opposition.*

## **Ghostly matters : haunting and the sociological imagination.**

Avery F. Gordon

Minneapolis: University of Minnesota Press, 2008

2016/17 ,39,GO:R"2008

*Ghostly Matters demonstrates that past or haunting social forces control present life in different and more complicated ways than most social analysts presume. Avery Gordon's influential work has advanced the way we look at the complex intersections of race, gender, and class as they traverse our lives in sharp relief and shadowy manifestations.*

**Materiality.** edited by Petra Lange-Berndt

London: Whitechapel Art Gallery, 2015

2015/372 ,7.01,DO:CU"2015

*Materiality has reappeared as a highly contested topic in recent art. Modernist criticism tended to privilege form over matter—considering material as the essentialized basis of medium specificity—and technically based approaches in art history reinforced connoisseurship through the science of artistic materials. But in order to engage critically with the meaning, for example, of hair in David Hammons's installations, milk in the work of Dieter Roth, or latex in the sculptures of Eva Hesse, we need a very different set of methodological tools.*

**Moving image.** edited by Omar Kholeif

London: Whitechapel, 2015

2015/405 ,7.01,DO:CU"2015

*This anthology examines the expanded field of the moving image in recent art, tracing the genealogies of contemporary moving image work in performance, body art, experimental film, installation, and site-specific art from the 1960s to the present day. Contextualizing new developments made possible by advances in digital and networked technology, it locates contemporary practice within a global framework.*

**Uncreative writing.** Kenneth Goldsmith

New York: Columbia, 2011

2015/391 ,7.01,GO:L"2011

*Can techniques traditionally thought to be outside the scope of literature, including word processing, databasing, identity ciphery, and intensive programming, inspire the reinvention of writing? The Internet and the digital environment present writers with new challenges and opportunities to reconceive creativity, authorship, and their relationship to language. Confronted with an unprecedented amount of texts and language, writers have the opportunity to move beyond the creation of new texts and manage, parse, appropriate, and reconstruct those that already exist.*

**Boredom and art : passions of the will to boredom.** Julian Jason Haladyn

: Zero books, 2015

2015/370 ,7.01,HA:L"2015

*Boredom and Art examines the use of boredom as a strategy in modern and contemporary art to resist or frustrate the effects of consumerism and capitalism.*

**Vibrant matter : a political ecology of things.** Jane Bennett

Durham: Duke University Press, 2010

2015/412 ,7.01,NE:MA"2010

*Bennett argues that political theory needs to do a better job of recognizing the active participation of nonhuman forces in events. Toward that end, she theorizes a "vital materiality" that runs through and across bodies, both human and nonhuman. Bennett explores how political analyses of public events might change were we to acknowledge that agency always emerges as the effect of ad hoc configurations of human and nonhuman forces.*

**Carnal Knowledge : towards a 'New Materialism' through the arts.** edited by Estelle Barrett and Barbara Bolt

New York: I.B. Tauris, 2013

2015/404 ,7.01,NE:MA"2013

*Carnal Knowledge is an outcome of the renewed energy and interest in moving beyond the discursive construction of reality to understand the relationship between what is conceived of as reality and materiality, described as the material turn. It draws together established and emerging writers, whose research spans dance, music, film, fashion, design, photography, literature, painting and stereo-immersive VR, to demonstrate how art allows us to map the complex relations between nature and culture, between the body, language and knowledge.*

**Realism materialism art.** eds. C.

Cox, J. Jaskey, S. Malik

Berlin: Sternberg, 2015

2015/394 ,7.01,NE:MA"2015

*Realism Materialism Art (RMA) introduces a diverse selection of new realist and materialist philosophies and examines their ramifications on the arts. Encompassing neo-materialist theories, object-oriented ontologies, and neo-rationalist philosophies, RMA serves as a primer on "speculative realism," considering its conceptual innovations as spurs to artistic thinking and practice and beyond. Despite their differences, these philosophical positions propose that thought can and does think*

outside itself, and that reality can be known without its being shaped by and for human comprehension. Today's realisms and materialisms explicitly challenge many of the dominant assumptions of cultural practice and theoretical inquiry, opening up new domains of research and artistic inquiry.

**Final vocabulary : on searching for new languages.** essays by Federica Buetti, Mai Abu Eidahab ... [et al.]

Berlin: Sternberg, 2015

2015/409 ,7.01,VO:CA"2015

*Five essays that take an intimate look at what language's role is in moments of dramatic change, and how to find meaning for artistic practices in these transformative conditions. Taking its cue from the aftermath of the events of the Egyptian Revolution in 2011, Final Vocabulary doesn't provide answers as much as it captures the spirit of the moment of searching in which the writers find themselves. The book was developed out of a live conversation at an event called The Informal Meeting that took place in Leuven in January 2015, where participants were asked: Our histories and references are often in a different language (abstract or actual) than we use ourselves, what tools do you think are or might be useful to help you trust your own memories and narratives? What, if anything, do you think we might borrow from art to experiment with language in different situations?*

**E.A.T. : Experiments in Art and Technology.** edited by Sabine Breitwieser

Salzburg: Museum der Moderne, 2015

2015/395 ,7.014,EA:T"2015

*Based in New York, Experiments in Art and Technology (E.A.T.) was a unique association of engineers and artists that included Robert Rauschenberg, Robert Whitman, Billy Klüver and Fred Waldhauer. The initiative was launched to realize works of art in unprecedented collaborative ventures, employ cutting-edge technology and to create artworks that would not have been possible without the expertise of scientists. Among these works were Jean Tinguely's Homage to New York (1960) and David Tudor's Rainforest (1973), as well as the legendary 9 Evenings (1966) and ARTCASH (1971). This comprehensive overview offers a chronology of E.A.T.'s projects from 1960 to 1973, examining each project with a range of*

*installation shots, archival photographs and ephemera, and essays by Simone Forti, Catherine Morris and others.*

**The internet does not exist.** edited by Julieta Aranda, Brian Kuan Wood, Anton Vidokle

Berlin: Sternberg Press, 2015

2015/371 ,7.014,EF:L"2015

*Contributions by Julian Assange, Franco "Bifo" Berardi, Hito Steyerl ... [et al.]*

*The internet does not exist. Maybe it did exist only a short time ago, but now it only remains as a blur, a cloud, a friend, a deadline, a redirect, or a 404. If it ever existed, we couldn't see it. Because it has no shape. It has no face, just this name that describes everything and nothing at the same time. Yet we are still trying to climb onboard, to get inside, to be part of the network, to get in on the language game, to show up on searches, to appear to exist. But we will never get inside of something that isn't there. All this time we've been bemoaning the death of any critical outside position, we should have taken a good look at information networks. Just try to get in. You can't. Networks are all edges, as Bruno Latour points out. We thought there were windows but actually they're mirrors. And in the meantime we are being faced with more and more—not just information, but the world itself.*

**Colliding worlds : how cutting-edge science is redefining contemporary art.** Arthur I. Miller

New York: Norton, 2014

2015/406 ,7.014,MI:L"2014

*A look at the artists working on the frontiers of science.*

*In recent decades, an exciting new art movement has emerged in which artists utilize and illuminate the latest advances in science. Some of their provocative creations—a live rabbit implanted with the fluorescent gene of a jellyfish, a gigantic glass-and-chrome sculpture of the Big Bang (pictured on the cover)—can be seen in traditional art museums and magazines, while others are being made by leading designers at Pixar, Google's Creative Lab, and the MIT Media Lab. Miller traces the movement from its seeds a century ago—when Einstein's theory of relativity helped shape the thinking of the Cubists—to its flowering today. Through interviews with innovative thinkers and artists across disciplines, Miller shows with verve and clarity how discoveries in biotechnology, cosmology, quantum physics, and beyond are*

*animating the work of designers like Neri Oxman, musicians like David Toop, and the artists-in-residence at CERN's Large Hadron Collider.*

**Art & physics : parallel visions in space, time, and light.** Leonard Shlain  
New York: Harper, 2007  
2015/390 ,7.014,SH:L"2011

**Black transparency : the right to know in the age of mass surveillance.** Metahaven  
Berlin: Sternberg, 2015  
2015/414 ,7.015,ME:TA"2015  
*Black transparency is an involuntary disclosure of secrets against a backdrop of systematic online surveillance, as large parts of contemporary life move into the digital realm. Black transparency, as a radical form of information democracy, has brought forward a new sense of unpredictability to international relations, and raises questions about the conscience of the whistleblower, whose personal politics are now instantly geopolitical. Empowered by networks of planetary-scale computation, disclosures today take on an unprecedented scale and immediacy. Difficult to contain and even harder to prevent, black transparency does not merely create openness, order, and clarity; rather, it triggers chaos, stirring the currents of a darker and more mercurial world.*

**Foam of the daze.** Boris Vian;  
translated and with an introduction  
by Brian Harper  
: TamTam books, 2003  
2015/319 ,7.015,VI:A"2013

**A journal of the plague year.**  
Berlin: Sternberg, 2015  
2015/413 ,7.015,PL"A"2015  
*A Journal of the Plague Year critically analyzes historical and contemporary imaginations and politics of fear in the face of disease and the specter of contamination in society and culture. Scholars, artists, novelists, and journalists depart from Hong Kong's history of epidemic—the most recent being the SARS outbreak of 2003, shortly followed by the tragic death of pan-Asian pop icon Leslie Cheung, and tackle the galvanizing power and the varied perceptions of contagion in the context of lingering histories, myths, anxieties, and memories across geographies.*

**Grand domestic revolution goes on.** Peter Bakker, Binna Choi, John Curl et al.  
Utrecht: Casco, 2010  
2015/329 ,7.015.41,GD:R"2010  
*'The Grand Domestic Revolution (GDR)' is an ongoing 'living research' project initiated by Casco – Office for Art, Design and Theory, Utrecht as a multi-faceted exploration of the domestic sphere to imagine new forms of living and working in common. GDR continues today – GOES ON! – evolving in different scales and extensions, taken up and transformed in different cities, sites and neighbourhoods by those who desire to carry on the GDR from their own home base or by those already engaged with it in their local languages and practices. This way, GDR suggests a different form of "travelling project" and mode of international collaboration.*

**Spheres of action : art and politics.** edited by Eric Alliez and Peter Osborne  
Cambridge: MIT Press, 2013  
2015/392 ,7.015.41,OS:B"2013  
*Contemporary art is increasingly part of a wider network of cultural practices, related through a common set of references in cultural theory. Within Europe, relations between national theoretical traditions have become more fluid and dynamic, creating an increasingly transnational -- or postnational -- space for European cultural and art theory. This book offers a snapshot of recent influential work in contemporary art and political theory in France, Italy, and Germany, in the form of original writings by major representatives of each of the three overlapping national traditions. In France, debates center on the status and possibilities of the image. Éric Alliez, Georges Didi-Huberman, Elisabeth Lebovici, and Jacques Rancière each adopt a distinctive approach to the making, undoing, and remaking of aesthetic images in contemporary art and their political significance. From Italy, Antonio Negri, Maurizio Lazzarato, Judith Revel, and Franco Berardi each address the "immaterial" situation of contemporary art. From Germany, Peter Sloterdijk, Peter Weibel, and Boris Groys reassess the contemporary legacy of postwar art, demonstrating appropriations of vitalism, structuralism, and deconstruction, respectively.*

**Out of time out of place : public art (now).** edited by Claire Doherty

London: Art/Books, 2015  
2015/407 ,7.015.6,DO:H"2015

*The face of public art is changing. In recent years, a new generation of artists has rejected the monumental scale and mass appeal of conventional public sculpture, instead favoring unconventional forms that disrupt rather than embellish a particular location. Public Art (Now) is the first survey of the most influential forms of the past decade that are redefining the practice of public art today. Some 40 key projects from around the world are highlighted, with detailed descriptions and installation and process shots. Interviews and quotes from practitioners, commissioners and commentators reveal the context for each project, while an introduction sets out the conceptual, practical and ethical issues raised by the work. This dynamic combination of projects, places and people is both a must-have reference book for art-world specialists and an accessible introduction to the subject. Among the featured artists are Mike Kelley, Francis Alÿs, Superflex, Paul Chan, Susan Philipsz and Theaster Gates.*

**Wonder Holland.** Marianna Vecellio, Angelique Westerhof

Amsterdam: Artimo/Gijs Stork, 2004  
2015/328 ,7.036(492),WO:N"2004

**Resistance Performed : an anthology on aesthetic strategies uner repressive regimes in Latin America.** edited by Heike Munder

Zurich: Migros museum für gegenwartskunst, 2015  
2016/2 ,7.038.7,RE:S"2015

*The publication addresses performative artistic strategies as a lived practice of resistance in Latin American countries such as Argentina, Brazil, and Chile. At the core of this reflection are historical positions that have borne witness to the way people have resisted repressive and dictatorial political systems in Latin America since the 1960s, often jeopardizing their own lives (e.g. 3Nós3, Elías Adasme, Lenora de Barros, Paulo Bruscky, Antonio Dias, León Ferrari, Gastão de Magalhães, Anna Maria Maiolino, Cildo Meireles, Luis Pazos, Horacio Zabala, Yeguas del Apocalipsis).*

**Today we should be thinkin about:** Jo Baer, Thomas Baylre,

**Jimmie Durham, Robert Filliou, Haim Steinbach, and Rosemarie Trockel.**

Narrated by Anthony Huberman  
New York: The Artist's Institute at Hunter College, 2015

2015/321 ,7.039,HU:B"2015  
*The Artist's Institute in New York dedicates each six-month season to a single artist, whose work becomes the occasion for a series of exhibitions, public programs and graduate seminars with contemporary thinkers in art, music, film, literature, science, art history, philosophy and other creative pursuits. The first six seasons, which took place between 2010 and 2013, were dedicated to artists Robert Filliou, Jo Baer, Jimmie Durham, Rosemarie Trockel, Haim Steinbach and Thomas Bayrle. In each context, the Institute convened private and public forums to reflect on each artist by reading relevant texts, displaying artworks and programming related events. Today We Should Be Thinking About Jo Baer, Thomas Baylre, Jimmie Durham, Robert Filliou, Haim Steinbach, and Rosemarie Trockel compiles these reflections and documents the legacies and contemporary conversations that surround these artists today.*

**Temporary autonomous research : Falke Pisano, Jeremiah Day, Nicoline van Harskamp.** curator:

Henk Slager  
Utrecht: Metropolis M Books, 2012  
2015/335 ,7.039,ME:T"2012

**Hybridize or disappear.** edited by Joao Laia

Milan: Mousse Publishing, 2015  
2015/422 ,7.039,XA:AA"2015  
*This exhibitioncatalogue looks at how contemporary visual culture has been progressively mutating towards models where seemingly opposite dimensions come together to create hybrid forms: material and virtual, textual and objectual, organic and artificial, consumerism and spirituality have been merging and blurring previously defined boundaries. "Hybridize or Disappear" analyses artistic practices where the visual is handled as matter and brought into a dialogue with sculptural forms. Objects become images and images become objects in a process that surpasses pure visuality towards a more expanded engagement with the visual where the body holds a central position, becoming a*

depicted object as well as an instrument of interaction. - See more at:  
<http://moussemagazine.it/hybridize-or-disappear-porto/#sthash.CkCHap7.dpuf>

**Un saber realmente útil.** What, How & for Whom, Marina Garcés, Raqs Media Collective et al. Madrid: Museo Nacional Centro de Arte Reina Sofía, 2014  
2015/415 ,7.07,SA:B"2014

*La noción de un "saber realmente útil" surge a principios del siglo XIX junto con la conciencia obrera acerca de una necesidad de auto-educación. En las décadas de 1820 y 1830, las organizaciones obreras del Reino Unido introdujeron esta frase para describir un cuerpo de saberes que abarcaba varias disciplinas "no prácticas" tales como la política, la economía y la filosofía, en oposición a los "saberes útiles" pregonados por los patronos, quienes tiempo antes empezaron a aumentar la inversión en el avance de sus empresas a través de la financiación de la educación de los obreros en habilidades y disciplinas "pertinentes" como la ingeniería, la física, la química o las matemáticas.*

### **2013 Prince Claus Awards.**

Editors: Fariba Derakhshani, Barbara Murray  
Amsterdam: Prince Claus Fund, 2013  
2015/402 ,7.073,PR:C"2013

### **Functional Architecture : The International Style / Funktionale Architektur / Le Style**

**International 1925-1940.** Gabriele Leuthäuser, Peter Gössel  
Köln: Benedikt Taschen Verlag, 1990  
2015/388 ,72.036,AR:CH'1990

*In the nineteen-thirties, various attempts were made to sum up the thinking behind the modern movement in architecture as it manifested itself in many different places, and to put a name to the common ground evidently shared by the new styles of architecture. During their preparation of an exhibition of modern architecture which opened in the Museum of Modern Art in New York in 1932, Henry Russel Hitchcock and Philip Johnson found an expression: "The International Style".*

*The concept of "The International Style" differed fundamentally from that of Functionalism, without however necessarily*

*denotating anything different in individual buildings.*

### **Bouwsculptuur van de utrechtse dom : Een andere kijk op de bouw-geschiedenis.** Elizabeth den Hartog

Zwolle: WBooks, 2015  
2015/416 ,726(492),UT:R"2015  
*De enige middeleeuwse kathedraal van Nederland, hoofdzetel van het Bisdom van Utrecht en de vroegste en meest stijlzuivere uiting van de gotiek benoorden de grote rivieren – dat maakt de Dom van Utrecht één van de belangrijkste kerken van ons land.*

### **Sander Breure & Witte van Hulzen : Een Familieportret - Script.**

Amsterdam: , 2014  
2016/4 ,73,BREURE,1  
*Publicatie ter gelegenheid van de uitvoeringen op 1 en 3 mei 2014, Stedelijk Museum Amsterdam.*

### **On being an artist.** Michael Craig-Martin

London: Art/Books, 2015  
2015/393 ,73,CRAIG-MARTIN,2  
*Part memoir and part instructional guide, On Being an Artist mixes reminiscence, personal philosophy, self-examination and advice for the budding artist. In a series of short episodes, Craig-Martin reflects with both wit and candor on the many ideas, events and people that have inspired and shaped him throughout his life, from his childhood in postwar America through his time as an art student at Yale in the 1960s and subsequent work as a teacher, to his international success in later years.*

### **Theaster Gates.** Carol Becker, Lisa Yun Lee, Achim Borchardt-Hume

London: Phaidon, 2015  
2015/420 ,73,GATES,1  
*Theaster Gates has developed an expanded artistic practice that includes space development, object making, performance and critical engagement with many publics. Gates transforms spaces, institutions, traditions, and perceptions.*

### **Bernard Leach.** Edmund de Waal

London: Tate Publishing, 2014  
2015/368 ,73,LEACH,1

Bernard Leach was a pre-eminent artist-potter of the twentieth century. In the early part of his career he spent twelve formative years in Japan, during a period of febrile excitement in the arts. In 1920 he returned to England to set up a studio in St Ives. Leach's influence on the growth of the studio pottery movement, both in Japan and in the West, has been profound. His making of ceramics and his teaching of some of the foremost artist-potters of the period gives him a central place in the international history of the decorative arts.

**Glenn Ligon : encounters and collisions.** edited by Glenn Ligon, with Alex Farquharson and Francesco Manacorda

London: Tate Publishing, 2015

2015/419 ,73,LIGON,3

*Much of his work relates to abstract expressionism and minimalist painting, remixing formal characteristics to highlight the cultural and social histories of the time, such as the civil rights movement. This new book brings together artworks and other material Ligon references or work with which he shares certain affinities. The book illustrates works by Ligon and other artists—including Chris Ofili, Willem de Kooning, Jackson Pollock, Lorna Simpson, Felix Gonzalez-Torres, and Jasper Johns—accompanied by texts by Ligon, Francesco Manacorda, Alex Farquharson, and Gregg Bordowitz, and an anthology of some 20 texts selected/excerpted by Ligon.*

**Imponderable : the archives of Tony Oursler.** ed. Anne Wehr

Zurich: JRP/Ringier, 2015

2016/1 ,73,OURSLE,4

*Since the late 1990s, artist Tony Oursler (born 1957) has amassed a vast personal archive of objects and ephemera relating to magic, the paranormal, film, television, phantasmagoria, pseudoscience and technology. For Oursler, the archive functions as an open visual resource, historical inquiry and--most intriguingly--a family history. One of the collection's many digressions records the friendship between the artist's grandfather Charles Fulton Oursler--a famous early 20th-century author and publisher--and magician and escapologist Harry Houdini, and a historic interaction with Arthur Conan Doyle, who, beyond his Sherlock Holmes series, was an important advocate for spiritualism and the paranormal.*

*This publication features up to 1,500 objects from Oursler's collection, including photographs, prints, historic manuscripts, rare*

*books, letters and objects. Additional topics include stage magic, thought photography, demonology, cryptozoology, optics, mesmerism, automatic writing, hypnotism, fairies, cults, the occult, color theory and UFOs.*

**Jewyo Rhii : Night Studio.**

Sunjung Kim, Charles Esche, Irene Veenstra et al.

Seoul: Samuso, 2013

2015/424 ,73,RHII,5

*Night Studio is a project by Jewyo Rhii in which the artist, in the form of a series of open houses, opened to the public the row house apartment in the Itaewon district of Seoul. She lived and worked in the place for approximately three years, beginning in 2008.*

**Jewyo Rhii.** Sunjung Kim, Jewyo Rhii

Seoul: Samuso, 2006

2015/428 ,73,RHII,6

**Auguste Rodin.** Rainer Maria Rilke  
Nijmegen: SUN, 1990

2015/361 ,73,RODIN,31

*Rilke's observations are wonderfully astute. For readers interested in either [sculpture or poetry], this volume is a treat." — The Christian Science Monitor*

*During the early 1900s, the great German poet lived and worked in Paris with Auguste Rodin. In a work as revealing of its author as it is of his famous subject, Rainer Maria Rilke examines Rodin's life and work, and explains the often elusive connection between the creative forces that drive timeless literature and great art.*

**Twenty short pieces for piano ( sports et divertissements).** Erik Satie

London: Dover, 1982

2016/14 ,73,SATIE,2

**The mammal's notebook : the writings of Erik Satie.** edited by Ornella Volta

London: Atlas Press, 2014

2016/13 ,73,SATIE,3

**Jennifer Tee : the soul in limbo.**

tekst Zoe Gray, Maxine Kopsa, Monika Szewczyk

Arnhem: ROMA, 2015

2015/373 ,73,TEE,3

*The Soul in Limbo* comprizes a variety of works set within an exhibition architecture developed by Tee. The exhibition highlights various thematic aspects of her work over the past decade including the most recent developments. The exhibition's title derives from André Breton's novel *Nadja*(1928) and refers to a recurrent subject in Tee's works: the state of being in-between, on the border between the here and the possible. During the exhibition, several performances will take place.

**Dick Verdult : En op zondag vieren we vrijdag / And on Sundays we celebrate Friday / Y los domingos festejamos los viernes.** Verdult, Dick

Eindhoven: Van Abbemuseum, 2012  
2015/323 ,73,VERDULT,1

*En op zondag vieren we Vrijdag and on Sundays we celebrate Friday y los domingos festejamos a Viernes* Dick Verdult with contributions by Carlos Amorales Charles Esche Chucky Garcia Bruno Galindo Andreas Broeckmann Wim Langenhoff Harry van Boxtel and Dick Verdult

**Richard T. Walker : in defiance of being here.** Richard T. Walker and Carroll/Fletcher Gallery  
London: Carroll/Fletcher,  
2015/331 ,73,WALKER,1

**Unlimited sculpture 2 : materiality in times of immateriality.** Eva Grubinger, Jorg Heiser (eds.)

2015/411 ,73.036,SC:UN"2015  
*This volume poses the following question: If we assume that computers and algorithms increasingly control our lives, that they not only regulate social and communicative traffic but also produce new materials and things, does this increase or decrease the space for artistic imagination and innovation? Where is the place of art and sculpture, provided we don't want art to resort to merely maintaining aesthetic traditions?*

*With sculpture as a leading reference, the contributions address theory, aesthetics, and technology: Do current philosophical movements such as new materialism and object-oriented ontology affect our notion of the art object? Does so-called post-Internet*

*art have a future? And how does the Internet of Things relate to objects and things in art?*

**Heringa/Van Kalsbeek & Corso Zundert.** Ron Dirven, Edo Dijksterhuis  
Zundert: Vincent van GoghHuis,  
2013  
2015/425 ,738,HERINGA/VAN KALSBEEK.2

**Brede rivieren langs hoge heillingen. Het stuwwallandschap van midden-Nederland op zeventiende-eeuwse tekeningen.** Christiaan Pieter van Eeghen en Pieter van der Kuil

Utrecht: Stichting Matrijs, 2015  
2015/317 ,74(492),LA:N"2015  
*Brede rivieren langs hoge heillingen toont in bijna 140 tekeningen het stuwwallandschap tussen Kleef en Rhenen van de zeventiende eeuw. De fraaie Nederlandse tekeningen wekken een als on-Nederlands beschreven landschap tot leven, dat zelfs als een 'Klein Italië' geroemd is.*

**Joe Bradley : drawings.**  
: Gavin Brown, 2014  
2015/410 ,74,BRADLEY,1

**Drawing now 2015.** edited by Klaus Albrecht Schroder and Elsy Lahner  
Munich: Hirmer, 2015  
2015/408 ,74.036,DR:N"2015  
*"Drawing Now" presents approximately 40 international works of art that represent drawing today and take it in new directions. The works of art are no longer limited to pencil, ink and paper. A multitude of subjects and forms invite the reader to discover new aspects of this genre. Drawing takes many forms in contemporary art, from the abstract to the representational, from small to monumental formats, from rapidly created sketches to large-scale projects planned in minute detail. In today's drawings, the line extends from the drawing to the wall, expands into space or becomes a video animation. The spectrum of its subjects ranges from personal experiences that are expressed in spontaneous diary entries to political events.*



**Kasper Andreasen : Writing over.**  
: Roma Publications, 2013  
2015/330 ,741,ANDREASEN,1

**De stof bij de naam noemen :  
Waterdicht.** Marjan Blomjous,  
Nettie Cassee, Ebeltje Hartkamp-  
Jonxis et al., Annette Kipp, Trudy  
Langeveld-van Lith, Jaap Mosk,  
Vicent Steebe  
Hilversum: Verloren, 2015  
2016/010 ,745.52,TE:X"2015  
*Studies in Textiel, een gezamenlijke uitgave  
van de Textielcommissie.nl en de Stichting  
Textielgeschiedenis, richt zich op een brede  
groep lezers die in textiel is geïnteresseerd.  
Textielthema's worden vanuit diverse  
 invalshoeken belicht, zoals conservering en  
 restauratie, (kunst)geschiedenis, techniek,  
 industrie en vormgeving. In dit nummer  
 aandacht voor verschillende methoden om  
 textiel waterdicht te maken en voor  
 (historische) stofbenamingen.*

**Peter Keizer : Make my day,  
selection of works 2010-2014.**  
Nicholas Hills  
: , 2014  
2015/426 ,75,KEIZER,5

**Kruseman : Kunstbroeders uit de  
Romantiek.** Marjan van Heteren,  
Merel van den Nieuwenhof  
Zwolle: Waanders, 2014  
2015/417 ,75,KRUSEMAN,1

**Hugo Claus en Roger Raveel : Een  
andere keer.** Hugo Claus  
Amsterdam: Printshop, 1988  
2015/333 ,75,RAVEEL,7  
*Dit boek is het nummer 10 van 100  
exemplaren (10/100) en was door Claus en  
Raveel ondergetekend. De eerste 15  
exemplaren werden handigekleurd zelfs door  
Roger Raveel. De houtsneden werden gedrukt  
op de persen van Piet Clement te Amsterdam  
door Eric Levert. De tekst waren door Geuze  
te Dordrecht gezet en gedrukt.*

**Jewyo Rhii : Walls to talk to.**  
Eindhoven: Van Abbemuseum,  
2016/11 ,75,RHII,5  
*Rhii's sprawling, makeshift sculptures and  
installations have a homemade feel that*

*recalls elements of arte povera, US women  
artists of the 1960s such as Eva Hesse as well  
as appropriation art from the 1990s with their  
reuse of domestic or familiar elements.*

**2000 words: Josh Smith.** Anne  
Pontegnie  
Athene: Deste foundation for  
Contemporary Art, 2013  
2015/403 ,75,SMITH,2  
*Through painting, collage, artist books,  
sculpture and ceramics, Josh Smith's work is  
dominated by spontaneous, gestural  
brushstrokes and vibrant colors, and  
characterized by systematic processes,  
replication, and serial repetition. Often using  
his signature to structure the space of the  
picture, Smith investigates notions of  
authorship, authenticity, and originality. Part  
of the 2000 Words series, conceived by  
Massimiliano Gioni and published by the  
DESTE Foundation, 2000 Words: Josh Smith  
presents the entirety of the American artist's  
works in the Dakis Joannou Collection and  
includes an essay by Anne Pontegnie that  
examines how the artist explicitly seeks to  
open up a different pictorial space. - See more  
at: [http://deste.gr/publication/2000-words-  
josh-smith/#sthash.dRvXqYLQ.dpuf](http://deste.gr/publication/2000-words-josh-smith/#sthash.dRvXqYLQ.dpuf)*

**Verf : 500.000 jaar verf en  
schilderkunst.** Monica Rotgangs  
Warnsveld: Terra, 2015  
2016/3 ,75.02,RO:T"2005  
*In dit boek wordt verf vanaf de prehistorie tot  
de dag van vandaag besproken. De diverse  
kleurstoffen, het mengen, het kleurgeheugen,  
de schilder en zijn palet, (eeuwenoude)  
schilder- en verfrecepten en de opkomst van  
de verffabrikant passeren de revue. Over alle  
aspecten van het gebruik van verf door de  
mens, geschreven vanuit het perspectief van  
de kunstenaar.  
Met tal van illustraties en analyses van  
beroemde schilderijen, van de prehistorie tot  
Van Eyck, van Rembrandt tot Van Gogh, van  
Rubens tot Rothko.*

**Abe Kuipers : Rood groen blauw  
geel**  
Groningen: , 1971  
2015/334 ,76,KUIPERS,1  
*Kunstenaarsboek: verslag letteret-et-projekt  
van Abe Kuipers mei 1971 (Druk-store  
Groningen 1971 met foto's van John Stoel).  
Kuipers in de inleiding: 'Letters... je kunt er  
mee zien wat je zegt, ze spreken de taal die je  
zelf spreekt. Letters staan voor klanken.*

Meestal krijgen ze pas zin in een zin. We zeggen letterteken, dat wil zeggen klankteken'. En verder: 'Nu het klankschrift: een koe werd een paar duizend jaar geleden door de Foeniciërs aleph genoemd. Tekenen de koeiekop en spreek af, als je die ziet zeg dan a ... en vergeet dat het voor alle klanken die je nodig hebt... en kijk daar is het alpha-beth, zie maar'.

**Willem Sandberg : portrait of an artist.** Ank Leeuw Marcak; design

Rutger de Vries

Amsterdam: Valiz, 2013

2016/15 ,76,SANDBERG,2

*Portrait of an Artist brings the work and philosophy of Willem Sandberg (1897–1962), the legendary director of Amsterdam's Stedelijk Museum, to a broad readership. In the wake of World War II, Sandberg transformed the Stedelijk into a dynamic center for modern art and culture. Collaborating closely with artists and architects, Sandberg had strong views about heading up a museum for modern and contemporary art, about the importance of art, dealing with artists and his work as typographic designer. Based on interviews with Sandberg, Portrait of an Artist offers firsthand insight into museum culture, providing a vivid picture of the period with fascinating stories about artists such as Piet Mondrian, Pablo Picasso and Alexander Calder, and architects such as Gerrit Rietveld, Le Corbusier and Mies van der Rohe.*

**Jeannette Span - Spelen / Play.**

Rutger de Vries

[eigen uitgave], 2014

2016/16 ,76,VRIS,1

*'Spelen' ('Play') is a publication initiated by graphic designer Rutger de Vries, about the artwork of his mother, Jeannette Span. She worked as an artist in Utrecht in the late seventies and early eighties, where she mostly realized projects on and around buildings. When cleaning out his parents' attic, Rutger rediscovered a lot of Jeannette's old work, which impressed him. This resulted in a publication investigating the relationship between Rutger's work and Jeannette's work. This publication consists of several posters and an interview. The posters show both documentation of Jeannette Span's original work, printed in offset, combined with a contemporary interpretation by Rutger de Vries, screen printed at Kapitaal.*

**Sanfte Theorie über Arsch, Asche und Vegetation.** A. R. Penck

Groningen: Groninger Museum, 1979

2015/332 ,765,PENCK,8

*Text in German. Limited to five hundred copies only, this is an artist's book published in conjunction with a 1979 Groninger Museum exhibition by A.R. Penck. It appears to be facsimile reproductions of a selection of drawings and texts from the German artist's notebooks and sketchbooks.*

**Frimangron : Suriname reportage uit een Zuidamerikaanse republiek.** Willem Diepraam, Gerard

van Westerloo

Amsterdam: Arbeiderspers, 1975

2015/400 ,77,DIEPRAAM,6

**JR : can art change the world?.**

London: Phaidon, 2015

2015/421 ,77,JR,1

*Monograph on JR, the enigmatic and anonymous Parisian photographer/street artist/activist behind some of the world's most provocative large-scale public photography projects.*

**Couples.** Erik Kessels

Amsterdam: KesselsKramer, 2008

2015/325 ,77,KESSELS,4

*In Couples, we see a seemingly widespread but fascinating habit: married couples photographing each other in exactly the same location, and sometimes even in exactly the same pose. In each spread, we see two images.*

**Phillipe Terrier-Hermann : 93 hollandse pracht / Beautés hollandaises.** Paul Gerretsen,

Phillippe Terrier-Hermann

Rotterdam: Veenman Publishers, 2007

2015/427 ,77,TERRIER-HERMANN,3

**The exhibitions of a film.** a book by Mathieu Copeland

Geneva: Geneval School of Art and Design, 2015

2015/367 ,78,CO:P"2015

*Taking its construct both within the reality of a film and its medium, the exhibition of a film envisages through a polyphony of sound and*

images the possible textures offered by cinema. The time of a film proposes the spatial ad-equation of projected images and sonic environments, in other words, a cinematic experience. This exhibition for a context, namely a film screened in a cinema, brings together 46 major artists who each affirm a specific link to cinema, may they be choreographers, performers, musicians, writers or visual artists. Working the constraints intrinsic to cinema, this exhibition of a film is as much an exhibited film, the film of an exhibition or again a filmed exhibition.

**Harun Farocki : Weichen  
Montagen / soft montages.** hrsg.

Yilmaz Dziewior

Koln: Buchhandlung Walther König,  
2011

2015/320 ,78,FAROCKI,3

*This publication brings together knowledgeable essays on the work of Harun Farocki by internationally renowned authors. While Jan Verwoert affords a fundamental introduction to Farocki's work, the discussion between Yilmaz Dziewior and Harun Farocki focuses on the current installation in Kunsthau Bregenz. Extracts from Farocki's diary, many of which are thus far unpublished, round off the publication.*

**Nicolas Provost : Vlaams  
Cultuurhuis de Brakke Grond.**

Jeroen Laureyns

: Leen Laconte,

2016/012 ,78,PROVOST,1

*Nicolas Provost is een filmmaker en beeldend kunstenaar die woont en werkt in Brussel. Zijn werk is een reflectie op de grammatica van het fenomeen cinema en op de verhouding tussen beeldende kunst en de cinema ervaring. Zijn films worden wereldwijd zowel op beeldende kunsten platforms als op prestigieuze filmfestivals vertoond en bekroond. Naast een reeks internationale hoofdprijzen was Plot Point ook genomineerd voor de European Film Academy Awards 2007.*

**Muslihat Ok video : 6th Jakarta  
international video festival 2013.**

Leonhard Bartolomeus

Jakarta: Ruangrupa, 2013

2015/324 ,78,RU:A"2013

*The biennial international video festival, OK. Video, is back for the sixth time. MUSLIHAT OK. Video – 6th Jakarta International Video Festival was held from 5 – 15*

*September 2013 at Galeri Nasional Indonesia. Three Indonesian curators, Irma Chantily, Julia Sarisetiati, and Rizky Lazuardi are selected to be the festival curators this year.*

**Een tint van het Indische Oosten  
: Reizen in Insulinde 1800 -**

**1950.** Rick Honings, Peter van  
Zonneveld

Hilversum: Verloren, 2015

2015/318 ,91(594),IN:D"2015

*Een tint van het Indische Oosten gaat over reizen in Insulinde. Zo'n boek was er nog niet. In de negentiende eeuw kreeg men meer belangstelling voor de binnenlanden van de kolonie. Onder invloed van de Verlichting wilde men vooral kennis vergaren over landen en volken. Door de Romantiek idealiseerde men de 'edele wilde', onaangetast door de westerse beschaving. Dat leidde tot ontdekkingsreizen, die een volkenkundig, botanisch, zoologisch of geologisch karakter hadden. Door de toegenomen Europeanisering kwamen daar toeristische reizen bij, vooral in de twintigste eeuw. In deze bundel worden drieëntwintig reizigers uit de periode 1800-1950 besproken. Wat vonden zij van natuur en landschap, van de inheemse bevolking? In hoeverre keken ze met westerse ogen? Wat zagen ze dan? Binnen het koloniale discours waarin zij opereerden, traden allerlei nuances op, die een rijk geschakeerd beeld opleveren. Dat is de belangrijkste conclusie van deze verrassende bundel.*

**Invisible beauty : The Irak  
Pavillion at the 56th  
International Art Exhibition, La  
Biennale di Venezia.** Ali Bader,

Atyaf Rashid, Faris Harram et al.

Milano: Mousse Publishing, 2015

2015/429 ,7.036(576)"2015

*Invisible Beauty refers both to the unusual or unexpected subjects in the works that will be on display and to the invisibility of Iraqi artists on the international stage. The relationship of art to survival, record-keeping, therapy and beauty are among the themes raised by the exhibition. It reveals art generated by a country that has been subjected to war, genocide, violations of human rights and, in the last year, the rise of Isis. The systematic demolition of the cultural heritage of Iraq by Isis, has made it more important than ever to focus on artists continuing to work in Iraq.*

**New Materialism: Interviews & Cartographies.** Rick Dolphijn, Iris van der Tuin. : Open Humanities Press, 2012

e-publication

*This book is the first monograph on the theme of "new materialism," an emerging trend in 21st century thought that has already left its mark in such fields as philosophy, cultural theory, feminism, science studies, and the arts. The first part of the book contains elaborate interviews with some of the most prominent new materialist scholars of today: Rosi Braidotti, Manuel DeLanda, Karen Barad, and Quentin Meillassoux. The second part situates the new materialist tradition in contemporary thought by singling out its transversal methodology, its position on sexual differing, and by developing the ethical and political consequences of new materialism.*

**Art in the anthropocene: encounters among aesthetics, politics, environments and epistemologies.** editeyd by Heather Davis and Etienne Turpin

: Open Humanities Press, 2015

e-publication

*Taking as its premise that the proposed epoch of the Anthropocene is necessarily an aesthetic event, this collection explores the relationship between contemporary art and knowledge production in an era of ecological crisis. Art in the Anthropocene brings together a multitude of disciplinary conversations, drawing together artists, curators, scientists, theorists and activists to address the geological reformation of the human species.*

## Titles from the library of Arnaud Beerends

November 2015 the library received an invitation by Hagar Beerends to make a selection from the private library of her father Arnaud Beerends (1932-2008) who was a student and teacher at the Rijksakademie in the past.

### **Chapelle du Rosaire : Des dominicaines de Vence.** Henri

Matisse

Vence: , 1951

2015/364

*Vence Chapel, is a small chapel built for Dominican sisters in the town of Vence on the French Riviera. [1] It was built and decorated between 1949 and 1951 under a plan devised by Henri Matisse. It houses a number of Matisse originals and was regarded by Matisse himself as his "masterpiece". While the simple white exterior has drawn mixed reviews from casual observers, many regard it as one of the great religious structures of the 20th century.*

### **Antieke Libië : Verloren steden.**

Antonino Di Vita, Ginette Di Vita-Evrard, Liciano Bacchielli

Keulen: Könemann, 1999

2015/377

### **Bouwen in het Derde Rijk.** Gerdy

Troost

Amsterdam: Westland, 1943

2015/366

*De monumentale en andere bouwwerken in een prachtig geïllustreerd overzicht. Adolf Hitler-plein in Weimar. Rijkskanselarij-Berlijn. Kazerne der SS-Standarte Deutschland.*

### **Walter Benjamin : Het kunstwerk in het tijdperk van zijn technische reproduceerbaarheid.**

Walter Benjamin

Nijmegen: SUN, 1970

2015/360

*In het baanbrekende essay waar dit boek zijn titel aan ontleent laat Walter Benjamin, vooraanstaand lid van de Frankfurter Schule, de lezer zien hoe de moderne mogelijkheid om kunstwerken technisch te reproduceren ingrijpende gevolgen heeft voor de aard van het kunstwerk.*

*'Zelfs aan de meest volmaakte reproductie ontbreekt één ding: het hier en nu van het*

*kunstwerk – zijn unieke bestaan op de plaats waar het zich bevindt.'*

### **Art in the Third Reich.** Berthold Hinz

New York: Pantheon books, 1979

2015/341 ,7(43),AR:T"1979

*An illustrated study of Nazi art shows it to have been provincial, nondescript, pompous, and banal and locates its significance in its potential to justify degrading and authoritarian social relationships*

### **Courts of the Italian**

**Renaissance.** Sergio Bertelli, Franco Cardini, Elvira Garbero Zorzi

Oxford: Facts On File Publications, 1985

2015/342 ,7.034(450),CO:U"1985

*Between the Late Middle Ages and early modern times, the seignorial court emerged as a new entity on the Italian scene.*

### **Von der Malerei zum Design : Russische konstruktivistische Kunst der Zwanziger Jahre / From painting to design : Russian Constructivist art of the twenties.**

Warwara Alexandrowna

Rodtschenko, Alexander

Nikolaewitsch Lawrentjew

Köln: Galerie Gmurzynska, 1981

2015/397 ,7.036(47),CO:N"1981

*In Soviet art of the 1920s Constructivism and Suprematism exerted a deep influence on researches into physical and artistic creativity. The constructive and inventive approach to the problems of the creation of form played a decisive role in the conception of Constructivism. This conception was connected with the Moscow school of Constructivist artists centered around Inkhuk, Vkhutemas and Lef. The conception of Suprematist creation of form was in polemic opposition to Constructivism. If the champions of Constructivism considered the organization of structure to be the basis of the stylistic*

*process, the Suprematists oriented themselves toward the formulation of an artistic system.*

### **Kunst der Oktober- Revolution.**

Michail German

Leningrad: Aurora-Kunstverlag, 1985

2015/376 ,7.036(47),OK:T"1985

*Noch vor der eigentlichen Revolution, zeitgleich zu massiver sozialer Verelendung und politischen Unruhen, entstand in Russland eine nach vorn blickende Avantgarde, die durch ihre Kunst aktiv an der Umgestaltung der Welt hin zum Besseren teilhaben wollte. Dem Ausprobieren westlicher Stilrichtungen (Kubismus, Futurismus, etc.) folgten alsbald eigene Stile. Am bekanntesten vielleicht der Suprematismus, vertreten durch das berühmte Bild „Schwarzes Quadrat auf weißem Grund“ von Kasimir Malewitsch. 1913 entstanden, wurde es zum Symbol für eine staatsunabhängige freie Kunst, die sich der alten künstlerischen Ideale völlig entledigte.*

### **Neue Formen des Bildes.** Udo

Kultermann

Tübingen: Ernst Wasmuth, 1969

2015/378 ,7.036,FO:R"1969

### **Art Povera : Conceptual actual or impossible art?.** Germano Celant

London: Studio Vista London, 1969

2015/401 ,7.038.4,PO:V"1969

*"1600 cubic feet of pure dirt in a gallery; ...a heap of coal; can these be works of art?.... In 1967 the Italian critic Germano Celant defined this new artistic situation as arte povera (art povera, poor art)...."*

### **Kunstonderwijs op losse**

**schroeven.** Jan Juffermans

's-Gravenhage: Staatsuitgeverij,

1971

2015/362 ,7.07,JU:F"1971 [2]

### **Stadskaarten van Europa : Een selectie van 16de eeuwse stadsplattegronden en afbeeldingen.** John Goss

Lisse: Rebo, 1991

2015/380 ,711,ST:A"1991

*Kaarten uit Aachen, Amsterdam, Antwerpen, Augsburg, Avignon, Barcelona en Ecija, Basel, Bergen, Bologna, Bremen, Bristol, Brussel, Budapest, Calais, Cambridge, Córdoba, Dordrecht, Edinburgh, Escorial*

*(Madrid), Frankfurt am Mein, Gdansk, Genova, Firenze, Granada, Hamburg, Kaliningrad, Riga, Kopenhagen, Köln, Leiden, Leipzig, Lisboa, London, Lyon, Marseille, Milano, Moskou, Munchen, Napoli, Bonn, Nürnberg, Odense, Orléans, Oxford, Winsor, Padua, Praag, Roma, Rostock, Rotterdam, Rouen, Nimes, Bordeaux, Sevilla, 's- Gravenhage, Stockholm, Strasbourg, Toledo, Venetië, Vilnus, Visby, Warschau, Wenen, Zurich, Brugge, Groningen, Luik, Maastricht, Nijmegen, Oostende, Utrecht.*

### **Current architecture.** Charles

Jencks, William Chaitkin

London: Academy Editions, 1982

2015/379 ,72,AR:CH"1982

*"Since 1960, Modern Architecture, or International Style and its related models, has changed dramatically."- Jencks.*

### **Le Corbusier : Oeuvre complète**

**1946-1952.** W. Boesiger

Zurich: Girsberger, 1955

2015/339 ,72,CORBUSIER,13

### **Walter Gropius : Il fondatore della Bauhaus che rispecchia più di ogni altro la coscienza dell' architettura moderna.** Alberto

Busignani

Firenza: Sansoni, 1977

2015/350 ,72,GROPIUS,1

### **Joseph Maria Olbrich.** Ian Lantham

London: Academy Editions, 1980

2015/352 ,72,OLBRICH,1

*Joseph Maria Olbrich (22 December 1867 – 8 August 1908) was an Austrian architect and co-founder of the Vienna Secession. In 1897, Gustav Klimt, Olbrich, Josef Hoffmann and Koloman Moser founded the Vienna Secession artistic group.*

### **Carlo Scarpa.** Sergio Los

Köln: Benedikt Taschen Verlag, 1993

2015/338 ,72,SCARPA,1

*Carlo Scarpa (1906 1978) was denied the appropriate appreciation during his lifetime. His work was dismissed as just being art and only after his death people began to understand the high quality contained. This book shows the development of his individual architectural language by linking aspects of the arts with architecture. From his sensitive consideration of the urban context to the*

*composition of stunning details; the author manages to give the reader an insight into the architect's work. Especially the investigation in his exhibition designs illustrate Scarpa's knowledge of material and his solving of complex problems. Places like the Castelvecchio Museum in Verona became a Mecca for everybody seeking the ultimate refinement in exhibition design and restoring old buildings.*

**Constructies : Momenten uit de geschiedenis van het overspannen en ondersteunen.** J. Oosterhoff  
Delft: Delft University Press, 1980  
2015/399 ,725,CO:N"1980

**Charles Rennie Mackintosh : Architectural sketches and flower drawings.** Roger Billcliffe  
London: Academy Editions, 1977  
2015/351 ,74,MACKINTOSH,1  
*Charles Rennie Mackintosh (7 June 1868 – 10 December 1928) was a Scottish architect, designer, water colourist and artist. He was a designer in the Post-Impressionist movement and also the main representative of Art Nouveau in the United Kingdom. He had considerable influence on European design. He was born in Glasgow*

**Albers.** Jürgen Wißmann  
Recklinghausen: Aurel Bongers KG, 1977  
2015/349 ,75,ALBERS,3

**Francesco Clemente : Pastelle 1973 - 1983.** Rainer Crone, Zdenek Felix, Lucius Grisebach et al.  
München: Prestel, 1984  
2015/337 ,75,CLEMENTE,7  
*Italian born artist Francesco Clemente (b. 1952, Naples) is a painter whose work spans four decades. His work is stylistically varied, inclusive, erotic and nomadic. It embraces diverse mediums and diverse cultures, aiming at finding wholeness through fragmentation and witnessing the survival of contemplation and pleasure in our mechanical age.*

**Juan Gris.** Juan Antonio Gaya-Nuño  
Genf: Weber, 1974  
2015/340 ,75,GRIS,3

*Juan Gris was a Spanish painter and sculptor born in Madrid who lived and worked in France most of his life. Closely connected to the innovative artistic genre Cubism, his works are among the movement's most distinctive.*

**Leonardo da Vinci : Schilderijen.**  
Frank Zöllner  
Kerkdriel: Librero, 2006  
2015/345 ,75,LEONARDO,29

**Kazimir Malevich 1878-1935.** Wim Beeren, Joop M. Joosten (cat.) ; Kazimir Malevich (tekst)  
Amsterdam: Stedelijk Museum, 1988  
27/1989 ,75,MALEVICH,5  
*Malevich was one of the greatest innovators in art of the twentieth century.*

**Frans Masereel : Ik houd van zwart en wit.** Frans Buyens  
Amsterdam: Contact, 1969  
2015/354 ,75,MASEREEL,10  
*Frans Masereel (31 July 1889 – 3 January 1972) was a Flemish painter and graphic artist who worked mainly in France. He is known especially for his woodcuts. His greatest work is generally said to be the wordless novel *Passionate Journey*. He completed over 20 other wordless novels in his career. Masereel's woodcuts had an important influence on the work of Lynd Ward and later graphic artists such as Clifford Harper and Eric Drooker. There is a Frans Masereel Centre (Frans Masereel Centrum for Graphix) in the village of Kasterlee in Belgium.*

**Giovanni Battista Piranesi : Zijn visie en zijn werk.** John Wilton-Ely  
Amsterdam: Meulenhoff, 1978  
2015/343 ,75,PIRANESI,13  
*Piranesi is bekend geworden door zijn grootformaat etsen van stadsgezichten van Rome en gesublimeerde studies van de antieke Romeinse architectuur. Zijn Carceri (kerkers) behoren door hun originele en fantasierijke uitwerking tot een novum in de etskunst. Hij wordt mede door zijn polemische geschriften gezien als een belangrijke intellectuele figuur uit het 18de-eeuwse Rome. Piranesi had een niet geringe invloed op het neoclassicisme. Piranesi hield zich ook bezig met archeologie en huldigde daarbij denkbeelden die tegenwoordig niet meer worden aangehangen. Hij was bovendien werkzaam als architect, ontwerper en auteur.*

**Raphaels Fresken in den Stanzen.**

Deoclecio Redig de Campos

Stuttgart: Urachhaus, 1983

2015/347 ,75,RAPHAEL,25

*Raffaello Sanzio da Urbino, known as Raphael, was an Italian painter and architect of the High Renaissance. His work is admired for its clarity of form, ease of composition, and visual achievement of the Neoplatonic ideal of human grandeur.*

**Viallat.** Dominique Bozo, Claude

Viallat, Bernard Ceysson et al.

Paris: Centre Georges Pompidou,

1982

2015/365 ,75,VIALLAT,1

*Né en 1936 à Nîmes, Claude Viallat a, depuis plus de quinze ans, poursuivi un travail exemplaire. Partant d'une déconstruction des différents éléments de peinture, il réalise en 1966 ses premières toiles non tendues sur châssis porteuses de cette forme caractéristique qui va devenir la marque Viallat. Dès lors, il explore toutes les possibilités qui s'offrent à lui. Variant le mode d'application de la couleur, il peint également sur toutes sortes de supports : draps anciens, chemises usagées et plus tard bâches polychromes, parasols, toiles de tente... Il met aussi en cause très tôt le système traditionnel de présentation de la peinture, n'hésite pas à la suspendre dans l'espace ou à la déployer dans la nature où elle subit toutes sortes d'aléas climatiques.*

**Andy Warhol.** John Coplans with

contributions by Jonas Mekas and

Calvin Tomkins

New York: New York Graphic Society,

1970

2015/353 ,75,WARHOL,19

**Family of man : The greatest photographic exhibition of all time.**

Edward Steichen, Carl

Sandburg

New York: Museum of Modern Art,

2015/336 ,77,FA:M"1955

*This 192 page book is filled with 503 black and white photos from 68 countries, showing the life of man from babyhood to adulthood and old age. A fascinating exhibit assembled by the Museum of Modern Art.*