

# Library Acquisitions

2017 – 2

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**New Existentialism.** ed. Robert Hamelijnck & Nienke Terpsma  
: Edition Fink, 2016

2017/92 'FGA'35"2016

*Today existentialist values have become popular values. We all must live an authentic life. In that respect existentialism has penetrated deeply into our culture. At the heart is a simple plea to take responsibility for our lives and it is up to us to create meaning. 'You are free, therefore choose, that is to say, invent!' Sartre says. We are what we make of ourselves and we cannot abdicate this responsibility and leave it to an authority. That's a heavy load, which people are eager to escape.*

**#acceleratie.** Armen Avanesian  
(red.)

: Editie Leesmagazijn, 2014

2017/68 ,1,AV:A"2014

*Het accelerationisme ontvouwt een prikkelende stelling: wie het mondiale kapitalisme wil treffen, moet het niet afremmen, maar zijn ontwrichtende werking juist versnellen. In dit boek laten uiteenlopende hedendaagse denkers zien hoe deze versnelling eruit kan komen te zien en waarom ze zo hard nodig is. Als we ons willen bevrijden van het inerte neoliberalisme en de linkse lethargie moeten we de speculatieve taak op ons nemen om radicaal nieuwe politieke systemen te ontwerpen. Alleen zo kunnen we onze toekomst weer terugwinnen.*

**Present tense : a poetics.** Armen Avanesian and Anke Hennig  
New York: Bloomsbury, 2015  
2017/69 ,1,AV:A"2015

*The invention of the present-tense novel is a literary event whose importance is on par with the discovery of perspective in painting. From the first novels shaped by interior monologues and the use of the present tense in the tradition of modernism, the present tense has, over the course of its century-long evolution, changed the conditions of fictional narration, along with our conceptions of time in a philosophical and linguistic framework. Indeed, to understand the work of an*

*increasing number of contemporary writers – J.M. Coetzee, Tom McCarthy, Thomas Pynchon, to name only a few – it is necessary to both understand the distinct linguistic and literary qualities of the present tense as well as its historical transformation into a genuine tense of contemporary storytelling. - See more at: <http://www.bloomsbury.com/us/present-tense-9781628927641/#sthash.BJsR5RtR.dpuf>*

**Reclaiming conversation : the power of talk in a digital age.**

Sherry Turkle

London: Penguin, 2016

2017/61 ,3,TU:R"2015

*Sherry Turkle investigates how a flight from conversation undermines our relationships, creativity, and productivity—and why reclaiming face-to-face conversation can help us regain lost ground.*

**Returning to Reims.** Didier Eribon  
Cambridge: MIT Press, 2013

2017/67 ,39,ER:I"2013

*After his father dies, Didier Eribon returns to his hometown of Reims and rediscovers the working-class world he had left behind thirty years earlier. For years, Eribon had thought of his father largely in terms of the latter's intolerable homophobia. Yet his father's death provokes new reflection on Eribon's part about how multiple processes of domination intersect in a given life and in a given culture. Eribon sets out to investigate his past, the history of his family, and the trajectory of his own life. His story weaves together a set of remarkable reflections on the class system in France, on the role of the educational system in class identity, on the way both class and sexual identities are formed, and on the recent history of French politics, including the shifting voting patterns of the working classes—reflected by Eribon's own family, which changed its allegiance from the Communist Party to the National Front.*

**The art firm : aesthetic management and metaphysical marketing.**

Pierre Guillet de Monthoux  
: Stanford Business Books, 2004  
2017/88 ,4,MO:N"2004

*The Art Firm explores the seemingly unorthodox alliance of the arts, management, and marketing. Art firms--as avant-garde enterprises and arts corporations--have existed for at least two hundred years, using texts, images, and other types of art to create corporate wealth. This book investigates how to apply the methods artists use in creating value to the methods more traditional managers use in running their businesses. Guillet de Monthoux offers a crash course in aesthetics from Kant to Gadamer, showing how aesthetic management and metaphysical marketing can create value. Using case studies of successful art managers from Richard Wagner to Robert Wilson, the author illustrates the creative role--so central to value-making in contemporary economies--performed by aesthetic play in art firms. Along the way, Guillet de Monthoux points out how responsible aesthetic management and marketing can eradicate the problems of banality and totality, the two capital sins of an art-based economy.*

**Ingo Niermann with Erik Niedling : the future of art.**

with guidance by Thomas Bayrle ... [et al.]  
Berlin: Sternberg, 2011  
2017/63 ,7(04),NI:E"2011

*In 1831 Honoré de Balzac wrote a short story, "The Unknown Masterpiece," in which he invented the abstract painting. Almost 200 years later, writer Ingo Niermann tries to follow in his footsteps to imagine a new epoch-making artwork. Together with the artist Erik Niedling he starts searching for the future of art and, seeking advice, meets key figures of the art world. Including the DVD The Future of Art by Erik Niedling and Ingo Niermann (HD, 157 min.).*

**What computers still can't do : a critique of artificial reason.**

Hubert L. Dreyfus  
Cambridge: MIT Press, 1992  
2017/89 ,7.011,DR:E"1992

*When it was first published in 1972, Hubert Dreyfus's manifesto on the inherent inability of disembodied machines to mimic higher mental functions caused an uproar in the artificial intelligence community. The world has*

*changed since then. Today it is clear that "good old-fashioned AI," based on the idea of using symbolic representations to produce general intelligence, is in decline (although several believers still pursue its pot of gold), and the focus of the AI community has shifted to more complex models of the mind. It has also become more common for AI researchers to seek out and study philosophy. For this edition of his now classic book, Dreyfus has added a lengthy new introduction outlining these changes and assessing the paradigms of connectionism and neural networks that have transformed the field. At a time when researchers were proposing grand plans for general problem solvers and automatic translation machines, Dreyfus predicted that they would fail because their conception of mental functioning was naive, and he suggested that they would do well to acquaint themselves with modern philosophical approaches to human beings.*

**For machine use only : contemplations on algorithmic epistemology.**

edited by Mohammad Salemy  
: &&&, 2016  
2017/91 ,7.011,MA:C"2016

*The publication expands on the idea of machinic vision, featuring short texts by a range of thinkers, philosophers and scholars who were asked to contemplate about the possibilities and limitation of a world understood and interpreted by algorithmically-driven forms of artificial intelligence. Our increasing reliance on computation requires us to come up with new ways of thinking about automation and its relationship to the politics of knowledge and our knowledge of politics.*

**Aesthetics and contemporary art.**

texts by Eric Alliez, Armen Avanessian, Luke Skrebowski ... [et al.]

Berlin: Sternberg, 2011  
2017/70 ,7.013,AV:A"2011

*Torn between a revival of aesthetics and the persistence of conceptualism, critical writing about contemporary art has once again come to focus on differing views of its aesthetic dimension. The context and character of these debates has, however, shifted markedly since the 1960s, with changes in art practices, institutions, political contexts, and theoretical paradigms—and in particular, with the global extension of the Western art world since 1989. This inter- and transdisciplinary collection of essays by philosophers, artists, critics, and art*

historians, reconsiders the place of the aesthetic in contemporary art, with reference to four main themes: aesthetics as "sensible thinking"; the dissolution of artistic limits; post-autonomous practices; and exhibition-values in a global artworld.

**Facing value : radical perspectives from the arts.**

Maaïke Lauwaert & Francien van Westrenen (ed.)

Amsterdam: Valiz, 2017

2017/72 ,7.015,FA:C"2017

*Value as a non-economic notion is one of the hardest concepts to tackle. Being immaterial, value is one of those core concepts that shapes society, influencing hearts and minds, but defies an easy definition. This book presents nine alternatives to regain personal power, find inspiration, shape a better environment, share energy and creativity, and build on a vital and just society. With an anthology of texts by a variety of contributors, the authors propose to place values such as hesitation, care, and giving at centre stage, in order to reclaim value from the logic of capital. Three artists' contributions inspire a rethinking of the scope and language of the current value system.*

**Capitalist realism : is there no alternative?.** Mark Fisher

London: Zero books, 2009

2017/56 ,7.015,FI:S"2009

*It is easier to imagine the end of the world than the end of capitalism. After 1989, capitalism has successfully presented itself as the only realistic political-economic system - a situation that the bank crisis of 2008, far from ending, actually compounded. The book analyses the development and principal features of this capitalist realism as a lived ideological framework. Using examples from politics, film (Children Of Men, Jason Bourne, Supernanny), fiction (Le Guin and Kafka), work and education, it argues that capitalist realism colours all areas of contemporary experience, is anything but realistic and asks how capitalism and its inconsistencies can be challenged. It is a sharp analysis of the post-ideological malaise that suggests that the economics and politics of free market neo-liberalism are givens rather than constructions.*

**Rare earth.** Boris Ondreicka, Nadim Samman (eds.)

Berlin: Sternberg Press, 2016

2017/83 ,7.015,RA:R"2016

*Rare Earth is an attempt to define the spirit of an age. Exploring how today's myths, identities, and cosmologies relate to current advances in technology—through reference to the material basis to our most developed weapons and tools; a class of seventeen rare earth elements from the periodic table—Rare Earth challenges the rhetoric of immateriality associated with our hypermodern condition.*

**The time complex : post-contemporary.** Armen Avanesian and Suhail Malik (eds.)

Miami: [NAME], 2016

2017/71 ,7.015.2,AV:A"2016

*Time is changing. Human agency and experience lose their primacy in the complexity and scale of social organization today. The leading actors are instead complex systems, infrastructures and networks in which the future replaces the present as the structuring condition of time. As the political Left and Right struggle to deal with this new situation, we are increasingly wholly pre-empted and post-everything. The contributions in The Time Complex. Post-Contemporary re-localize the present as part of a changed, speculative time complex and draw a precise diagnosis of the situation in order to negotiate speculative predictions of a future presence.*

**Future imperfect : contemporary art practices and cultural institutions in the Middle East.**

edited by Anthony Downey

Berlin: Sternberg Press, 2016

2017/85 ,7.015.3,FU:T"2016

*Future Imperfect critically examines the role played by cultural institutions in producing present-day and future contexts for the production, dissemination, and reception of contemporary art in the Middle East and North Africa. It offers historical contexts for discussions that have become increasingly urgent in recent years—the role of culture in a time of conflict and globalization—and an in-depth critique of the state of cultural institutions in an age of political upheaval, social unrest, exuberant cultural activity, ascendant neoliberal forms of privatization, social activism, and regional uncertainty. Based on collective input from numerous contributors and interlocutors, this volume brings together internationally renowned academics, critics, activists, filmmakers, artists, and other independent cultural practitioners to consider how new*

*infrastructures and institutions can effectively emerge within such fraught and dynamic contexts. What is needed in terms of infrastructure for cultural production today, and how, crucially, can we speculatively propose new infrastructures and institutions in the context of present realities?*

**The archive as a productive space of conflict.** ed. by Markus Miessen and Yann Chateigne  
Berlin: Sternberg, 2016  
2017/62 ,7.039,AR:CH"2016

*What are the processes that enable archives to become productive? Conventional archives tend to be defined through the content-specific accumulation of material, which conforms to an existing order or narrative. They rarely transform their structure. In contrast to this model of archival practice and preservation, the conflictual archive has an open framework in which it actively transforms itself, allowing for the creation of new and surprising relationships. Illustrating how spaces of knowledge can be devised, developed, and designed, this archive reveals itself as a space in which documents and testimonies open up a stage for productive dispute and struggle.*

**Hoe de dingen ons bewegen.**  
Bernke Klein Zandvoort en Caroline Ruijgrok

Amsterdam: Trebelsee, 2016  
2017/84 ,7.039,HO:E"2016  
*In deze veelstemmige bundeling essays onderzoeken 24 schrijvers, kunstenaars en wetenschappers hoe alledaagse objecten óns beïnvloeden.*

*Hoe hebben de voorwerpen om ons heen invloed op wie we zijn, hoe we kijken naar en denken over de wereld? We staan stil bij hoe de dingen óns bewegen – waarbij beweging fysiek of mentaal kan zijn, of naar emotionele beroering kan verwijzen.*

**Aquatopia : the imaginary of the ocean deep.** Clark and Farquearson  
London: Tate Publishing, 2013  
2017/79 ,7.047,AQ:U"2013

*Aquatopia is a transhistorical, transcultural voyage through the oceanic imaginary via contemporary and historical art works and objects which cross continents, centuries, schools and movements. Aquatic literary classics like *The Odyssey*, *The Tempest*, *The Rhyme of the Ancient Mariner*, *Moby Dick* and *20,000 Leagues Under the Sea* recur in this*

*exploration, sometimes filtered through their modern and contemporary prodigy, e.g. Jean Rhys' *Wide Sargasso Sea* and Derek Walcott's *Omeros*. Other, non-fictional texts by writers such as Philip Hoare and Marina Warner also guide the way. The publication will be a cross-disciplinary exploration of the aquatic imaginary, encompassing literature, maritime and cultural history, psychoanalysis, post-colonial and feminist theory, and including work by artists as diverse as J.M.W. Turner, Carol Bove, Marcel Broodthaers, Spartacus Chetwynd, Peter Doig, Rene Magritte, Eric Ravillious and Juergen Teller.*

**The history of pictures : from the cave to the computer screen.**

Davied Hockney & Martin Gayford  
London: Thames and Hudson, 2016  
2017/55 ,7.072,HO:C"2016

*Informed and energized by a lifetime of painting, drawing and making images with cameras, Hockney, in collaboration with the art critic Martin Gayford, explores how and why pictures have been made. What makes marks on a flat surface interesting? How do you show movement in a still picture, and how do films and television connect with old masters? What are the ways in which time and space can be condensed into a static image? What do pictures show – truth or lies? Do photographs present the world as we experience it?*

**Some Canterbury tales.** by Geoffrey Chaucer; illustrated by Marvin Gaye Chetwynd  
London: Four Corners Books, 2014  
2017/76 ,73,CHETWYND,1

*In her inventive rendition of Chaucer's *The Canterbury Tales* for Four Corners' *Familiars* series, artist Marvin Gaye Chetwynd (born 1973) selects her favorite of the tales--the Prologue, *The Miller's Tale*, *The Reeve's Tale*, *The Friar's Tale*, *The Merchant's Tale*, *The Wife of Bath's Tale*, *The Summoner's Tale* and *The Pardoner's Tale*--and sets them against hundreds of collages. These eclectic illustrations reflect the artist's participatory, communal energies: many of the photographs used were sent to her by friends and acquaintances or are found images. Chetwynd creates a marvelous milieu of interlocking allusions--medieval church imagery, Baroque ornamentation, Renaissance etching, natural-history photography and absurdist, surreal imagery combines. With their intertwined, complex threads and narrative qualities, the collages reflect Chaucer's own eclecticism and*

*produce similar moments of crude eroticism and ribaldry*

**Marvin Gaye Chetwynd : Bat Opera.**

: Sadie Coles HQ, 2014

2017/77 ,73,CHETWYND,2

*Marvin Gaye Chetwynd's BAT OPERA documents her long-running series of paintings Bat Opera. Produced in the form of a flipbook, it chronicles the majority of the paintings in the series, which Chetwynd began over a decade ago. The paintings – identical size and landscape format – depict bats of diverse shapes and varieties, often within brooding landscapes dotted by architectural follies. They brim with allusions to art history, vintage cinema and theatrical scenery, channelling the eclectic spirit of the artist's live performances, which are celebrated their similarly motley array of high- and low-brow references.*

**Gaëlle Choïsne : Grangou - Edith Brunette : ce qui est séparé.**

Montreal: , 2016

2017/86 ,73,CHOISNE,1

*Cette co-publication présente les projets de recherche réalisés en 2014 par Gaëlle Choïsne à Montréal et Edith Brunette à Valence dans le cadre du programme croisé de résidences de recherche initié par les deux structures partenaires, OPTICA et art3.*

**Frits van Hall (1899-1945) : beeldhouwer van de gereserveerde gratie.**

Frits Scholten; met bijdragen van Jet Peters , Didi en Frits van Suchtelen  
Zwolle: Waanders, 2016

2017/80 ,73,HALL,2

*Deze monografie schetst op indringende wijze het leven en de artistieke ontwikkeling van Frits van Hall.*

**Arvo Leo : this is the cow.** Giles Bailey, Tanja Baudoin, Jesse Birch, Jan Verwoert, Frank J. Korom  
Vancouver: Western Front, 2012

2017/58 ,73,LEO,1

*From December 17th, 2009 to January 20th, 2010 I traveled to India to create two distinct yet entwined bodies of work based around the Holy Cows. Taking the cow as a central subject, I produced a 45 minute film experiment that merges unexpected*

*combinations of common everyday objects i.e. cows, plants, piles of dirt, water etc to produce a veering narrative that is sustained by the cow as the reoccurring character. The film is at once a study of an animal's role in daily life but also a challenge in how one can make a portrait of a place without making humans the main characters. The film expanded from a Dérive-like process that prioritized unscripted occurrences within varying environments and sought to produce a slow-paced work that would allow room for the viewer's own ruminations upon a ruminating animal.*

*In addition to the film I collaborated and worked with numerous sign painters, strangers, and fellow travelers in an attempt to produce ninety-nine painting and collage experiments. The subject of these works developed from a hand-painted sign hung around the neck of a cow in the book One Hundred Years of Solitude: THIS IS THE COW, SHE MUST BE MILKED EVERY MORNING SO THAT SHE WILL PRODUCE MILK AND THE MILK MUST BE BOILED IN ORDER TO BE MIXED WITH COFFEE TO MAKE COFFEE AND MILK.*

**Femmy Otten : slow down love.**

John C. Welchman, Laurie Cluitmans  
Rotterdam: nai010 uitgevers, 2016  
2017/78 ,73,OTTEN,1

*Otten refuses to comply with the scope of canvas or paper. She mainly distinguishes herself by her complex wall compositions, bringing together two- and three-dimensional elements. Images of women and of mythological creatures, made of plaster or wood, rise out of a bright white wall. Drawings in serene lines, watery-coloured monsters, mythological creatures and pastel-painted motifs and frescoes complete the mythical world in which Otten creates her poetic logic. The publication offers readers an intimate glimpse into the artisanal and laborious working process of this extraordinary artist.*

**Fernando Sanchez Castillo : mas alla / monuments and other coincidences.** Ferran Barenblit ...  
[et al.]

Madrid: CA2M, 2015

2017/82 ,73,SANCHEZ CASTILLO,4  
*Fernando Sánchez Castillo investigates the relationships between history and politics, art and power, public space and collective memory, and their manifestations in the form of monuments. He is among the foremost*

Spanish contemporary artists and one of the rare ones to attempt to come to terms with Spain's recent history. On occasion of the two exhibitions "Monuments and Other Coincidences", celebrated in 2014 at the OK Center for Contemporary Art in Linz (Austria) and "Más allá" (Beyond), held at the CA2M Centro de Arte Dos de Mayo in Móstoles (Spain) in 2015/2016, two different, yet transversal, aspects of this artist's body of work are highlighted.

**En toen aten we zeehond.** Nicoline Timmer

Amsterdam: Ambo | Anthos, 2017  
2017/64 ,73,TIMMER,3

Nicoline Timmer maakt in *En toen aten we zeehond* een reis door de wereld, op zoek naar verwondering en bezieling. Met in haar bagage de lessen van Ludwig Wittgenstein, de uitroeptekens van een vriend en de metaforen die meneer B. haar aanreikt, gaat de vertelster op reis. Op expeditie in de werkelijkheid. Naar Groenland en Parijs, Wenen, Cambridge en Egypte, IJsland en Zuid-Afrika, om een nieuw perspectief te verwerven dat ruimte laat voor verwondering en bezieling.

Thuis in haar atelier wordt deze werkelijkheid weer poëzie, verrijkt met gebeurtenissen en ontmoetingen die gelukkig onverzinbaar zijn. De tweedimensionale draken in Parijs, het dansende paard in Luxor, de man die alles weet – ze maken deel uit van een kwetsbaar, krachtig universum waar ze als kunstenaar met een koppige overgave een vorm voor tracht te vinden.

**The apparently marginal activities of Marcel Duchamp.**

Elena Filipovic  
Cambridge: MIT Press, 2016  
2017/65 ,75,DUCHAMP,24

This book tells a new story of the twentieth century's most influential artist, recounted not so much through his artwork as through his "non-art" work. Marcel Duchamp is largely understood in critical and popular discourse in terms of the objects he produced, whether readymade or meticulously fabricated. Elena Filipovic asks us instead to understand Duchamp's art through activities not normally seen as artistic—from exhibition making and art dealing to administrating and publicizing. These were no occasional pursuits; Filipovic argues that for Duchamp, these fugitive tasks were a veritable lifework.

**Llyn Foulkes : between a rock and a hard place.**

Los Angeles: Fellows of Contemporary Art, 1995  
2017/81 ,75,FOULKES,1

*Who says there's no dark side to Los Angeles? This major retrospective of the work of Southern California painter Llyn Foulkes proves otherwise, with mordant fantasies and satiric wit in edgy, beautifully executed paintings and assemblages. Only Foulkes would paint a child comforting her angst-ridden father, who wears a Superman costume under his shirt, or the Lone Ranger dying of laughter at the feet of Mickey Mouse in Western schoolmarm drag.*

**Jerusalem, Jerusalem : herinneren en vergeten in het werk van Anselm Kiefer en Gerhard Richter.** Wouter Weijers

Nijmegen: Vantilt, 2016  
2017/59 ,75,KIEFER,9

De Duitse kunstenaars Anselm Kiefer (1945) en Gerhard Richter (1932) maakten ieder een schilderij met de titel *Jerusalem – Kiefer* in 1986, Richter in 1995. Een Duitse kunstenaar die in de tweede helft van de twintigste eeuw een kunstwerk maakt en dat *Jerusalem* noemt, kan niet anders dan zich bewust zijn van de last van de recente Duitse geschiedenis die achter de titel schuilgaat. Hij is doordrongen van de vernietiging van de Europese joden. Hoezeer hun schilderijen ook in vorm, intentie en achtergrond verschillen, Kiefer en Richter nemen in hun kunst steeds weer stelling tegenover dat onvoorstelbare feit, niet alleen in hun beider *Jerusalem* maar ook in andere werken.

**Lucy McKenzie : Chene de weekend.** with an afterword by Kasper König and Texts by Lucy McKenzie & Barbara Engelbach  
Koln: Verlag der Buchhandlung Walter König, 2009

2017/73 ,75,MCKENZIE,1  
*Born into the semiotic seductions of the 1980s, Scottish painter Lucy McKenzie reworks the iconography of that decade to foster associations between the most unlikely sources--East European propaganda murals, German abstract painting, Cold War imagery, industrial typefaces and 1980s synth-pop. To embellish this wide-ranging lexicon, she often collaborates with fashion designers, musicians and interior designers on works that have*

been exhibited as theatrical sets at museums in Edinburgh, San Francisco, New York and Cologne, winning her an international following. *Ch'ne De Weekend* introduces new paintings that reference nineteenth-century trompe l'oeil paintings used for interior design, part of McKenzie's participation in *Atelier*, an interior design collective. Alongside reproductions of works, it includes a fictional account of her study of trompe l'oeil and an homage to the fashion designer Beca Lipscombe, one of her collaborators in *Atelier*.

**Beca Lipscombe & Lucy McKenzie: The Inventors of Tradition II.** text by Nicholas Oddy, Linda Watson

Koln: Koenig Books, 2016  
2017/74 ,75,MCKENZIE,2

*At the intersection of art, design and social history, Beca Lipscombe & Lucy McKenzie: The Inventors of Tradition, now available in a second edition, is a subjective study of the history of the Scottish textiles industry since the 1930s. For decades, textiles were Scotland's primary industry and export, and Scottish wool, cashmere, tweed, leather, lace and tartan have been famed throughout the world for even longer. Formatted like a scrapbook, this volume brings together design swatches, product shots, film stills, interviews and the archival materials of individuals and companies in the Scottish textiles trade. In response to this wealth of material, the artist Lucy McKenzie (born 1977) and designer Beca Lipscombe (born 1973) have produced a series of new works including clothing, furniture and accessories in collaborative partnership with Caerlee Mills, Begg Scotland, Hawick Cashmere, Laura Lees, Jannette Murray, Mackintosh, Muehlbauer and Steven Purvis.*

**Vitamine P 3 : new perspectives in painting.** Barry Schwabsky ... [et al.]

London: Phaidon, 2016  
2017/66 ,75.039,VI:T"2016

*Since the publication of the first Vitamin P in 2002, painting has continued to evolve and excite, with new generations responding to its historic importance and taking it in unexpected directions. A central pillar of artistic practice, painting also has enduring appeal, dominating the art market. Vitamin P3 takes the conversation forward, spotlighting more than 100 outstanding artists who are engaging with - and pushing the boundaries of - the medium of paint.*

**Ed van der Elsken : de verliefde camera.** Sophie Tates, Hripsime Visser (eds.)

Amsterdam: Stedelijk Museum, 2017  
2017/90 ,77,ELSKEN,14

*Ed van der Elsken - Camera in Love. 4 Feb - 21 May 2017*

*The Stedelijk presents the largest overview of the photographic and filmic work of Dutch photographer Ed van der Elsken (1925-1990) in twenty five years. A unique figure, Van der Elsken was renowned as a street photographer, and is recognised as the most important Dutch photographer of the 20th century.*

**CAConrad : ecodeviance : (soma)tics for the future wilderness.**

: Wave Books, 2014  
2017/75 ,82,CACONRAD,1

*This series of 23 new (Soma)tic poetry rituals and resulting poems by CAConrad create what we can refer to as an "extreme present" set to reveal the creative viability of everything around us. Poetry rituals such as riding escalators and showing photographs of himself to strangers asking, "Excuse me, have you seen this person?" In another he pollinates flowers for security cameras, exclaiming, "I'M A POLLINATOR, I'M A POLLINATOR!" One was written with a ghost, another by stargazing to build his own constellations. (Soma)tic rituals are a practice of unorthodox steps aimed at breaking us out of the quotidian and into a more political and physical spiritual consciousness of *The New Wilderness*.*

**The Colombia reader : history, culture, politics.** ed. Ann

Farnsworth-Alvea, Marco Palacios and Ana Maria Gomez Lopez  
Durham: Duke University Press, 2017

2017/57 ,930.85,CO:L"2017  
*Containing over one hundred selections—most of them published in English for the first time—The Colombia Reader presents a rich and multilayered account of this complex nation from the colonial era to the present. The collection includes journalistic reports, songs, artwork, poetry, oral histories, government documents, and scholarship to illustrate the changing ways Colombians from all walks of life have made and understood their own history. Comprehensive in scope, it covers regional differences; religion, art, and*

*culture; the urban/rural divide; patterns of racial, economic, and gender inequalities; the history of violence; and the transnational flows that have shaped the nation. The Colombia Reader expands readers' knowledge of Colombia beyond its reputation for violence, contrasting experiences of conflict with the stability and significance of cultural, intellectual, and economic life in this plural nation.*

**The discarded image : an introduction to medieval and renaissance literature.** C.S. Lewis  
Cambridge: Cambridge University Press, 2012

2017/87 ,930.85,LE:W"2012

*This book paints a lucid picture of the medieval world view, providing the historical and cultural background to the literature of the middle ages and renaissance. It describes the 'image' discarded by later years as 'the medieval synthesis itself, the whole organization of their theology, science and history into a single, complex, harmonious mental model of the universe'.*