

Library Acquisitions

2017 – 7

The library at night. Alberto Manguel
New Haven: Yale University Press, 2006
2017/305 ,02,MA:N"2006

Inspired by the process of creating a library Alberto Manguel, has taken up the subject of libraries. "Libraries," he says, "have always seemed to me pleasantly mad places, and for as long as I can remember I've been seduced by their labyrinthine logic." In this personal, deliberately unsystematic, and wide-ranging book, he offers a captivating meditation on the meaning of libraries. Manguel conducts a unique library tour that extends from his childhood bookshelves to the "complete" libraries of the Internet, from Ancient Egypt and Greece to the Arab world, from China and Rome to Google. He ponders the doomed library of Alexandria as well as the personal libraries of Charles Dickens, Jorge Luis Borges, and others. He recounts stories of people who have struggled against tyranny to preserve freedom of thought.

Tot op de draad : de vele levens van oude kleren. Ileen Montijn; beeldredactie: Annemiek Overbeek
Amsterdam: Atlas Contact, 2017
2017/302 ,391,MO:N"2017

Oude kleren zijn honderd keer leuker en interessanter dan nieuwe. Ze zijn al eens uitgekozen, daarna gedragen, gekoesterd, gerepareerd, weggegeven... kortom, ze hebben een geschiedenis. Ileen Montijn vertelt over de zorg, de fantasie, de geduldige toewijding en het vakmanschap waarmee kleding keer op keer werd vermaakt in tijden waarin 'iets nieuws' nog een zeldzame luxe was. Maar ook over de jaren zestig, toen de overvloed begon en hippies als eersten de charme ontdekten van tweedehands.

The contemporary condition : introductory thoughts on contemporaneity & contemporary art.
Geoff Cox, Jacob Lund
Berlin: Sternberg Press, 2016
2017/318 ,7.01,CO:N"2016

What do we mean when we say that something is contemporary? And what should the designator "contemporary art" refer to? An immediate response would be that contemporary art is an art of the present, that it somehow addresses and expresses the present. But what is this present? What constitutes the present present or the contemporary contemporary? This first book in the Contemporary Condition series introduces some of the key issues concerning contemporaneity as a defining condition of our historical present. It thus acts as an extended preface to the series as a whole, calling for a rethinking of the deep structures of temporalization that render our present the way it is.

Hotel theory reader. edited by Sohrab Mohebbi in collaboration with Ruth Estevez

: Fillip Editions, 2016
2017/321 ,7.01,MO:H"2016

Hotel Theory Reader explores the possibilities of theory as an art form. The book assembles a collection of texts by David Antin, Art & Language, Ruth Estévez, Bruce Hainley, Wayne Koestenbaum, Chris Kraus, Snežanka Mihaylova, Sohrab Mohebbi, Cally Spooner, V-Girls, Danna Vajda and Tirdad Zolghadr. Taking its title from Wayne Koestenbaum's 2007 book Hotel Theory (a philosophic enquiry into the hotel state of being), this is the fourth title in Fillip's ongoing Folio Series presenting writing by critics, artists and curators that engages specific and recurring questions on international contemporary art.

The seminar. Editor: Henk Slager; Final editor: Annette W. Balkema
Utrecht: Metropolis M Books, 2017
2017/320 ,7.01,SL:A"2017

Roland Barthes' essay "To the Seminar" (1974) argues that a seminar is characterized by a series of indirect triangular relationships as flexible links between institution, transference, and text. These three components ceaselessly complement one another and therefore keep the dynamics and the plurality as "unpredictable rhythms" going.

The flood of rights. edited by Thomas Keenan, Suhail Malik, Tirdad Zolghadr
Berlin: Sternberg Press, 2017
2017/322 ,7.015,2,FL:O"2017

It is difficult to imagine making claims for human rights without using images. For better or worse, images of protest, evidence, and assertion are the lingua franca of struggles for justice today. And they seem to come in a flood, more and more, day and night. But through which channels does the torrent pass? The Flood of Rights examines the pathways through which these images and ideas circulate—routes that do not merely enable, but actually shape human-rights claims and their conceptual background. What are the technologies and languages that structure the global distribution of humanism and universalism, and how do they leave their mark on these ideas themselves? Which narratives and imageries have proven easier to export and import, and whose interests are at stake in the configurations in question?

Arts of living on a damaged planet : ghosts and monsters of the anthropocene. Editors: Anna Tsing, Heather Swanson, Elaine Gan...[et al.] Minneapolis: University of Minnesota Press, 2017

2017/314 ,7.015,EC:O"2017

As human-induced environmental change threatens multispecies livability, Arts of Living on a Damaged Planet puts forward a bold proposal: entangled histories, situated narratives, and thick descriptions offer urgent "arts of living." Included are essays by scholars in anthropology, ecology, science studies, art, literature, and bioinformatics who posit critical and creative tools for collaborative survival in a more-than-human Anthropocene.

No medium. Craig Dworkin Cambridge, Massachusetts: The MIT Press, 2013

2017/297 ,7.015.2,DW:O"2013

In No Medium, Craig Dworkin looks at works that are blank, erased, clear, or silent, writing critically and substantively about works for which there would seem to be not only nothing to see but nothing to say. Examined closely, these ostensibly contentless works of art, literature, and music point to a new understanding of media and the limits of the artistic object.

Delirium and resistance : activist art and the crisis of capitalism. Gregory Sholette; Edited by Kim Charnley; Foreword by Lucy R. Lippard

London: Pluto Press, 2017

2017/309 ,7.015.2,SH:O"2017

Capitalist crisis does not begin within art, but, as Gregory Sholette argues in Delirium and Resistance, art can reflect and amplify their ideas. Delirium and Resistance draws on over thirty years of critical debates and practices both in and beyond the art world to historicize and advocate for the art activist tradition that radically and, at times, deliriously entangles the visual arts with political struggles.

1001 Vrouwen uit de Nederlandse geschiedenis. samengesteld door Els Kloek; met medewerking van Anna de Haas; ontwerp Irma Boom Nijmegen: Vantilt, 2013

2017/290 ,7.015.42,KL:O"2013

Spraakmakende vrouwen die een opmerkelijke rol hebben gespeeld in het verleden van Nederland. Els Kloek ontrukte hun levensverhalen aan de vergetelheid. Tien jaar werkte ze met meer dan driehonderd deskundigen aan de biografieën van 1001 beroemde, beruchte, opmerkelijke, geliefde, slechte en invloedrijke vrouwen. Het resultaat is een monumentaal naslagwerk, dat leest als een spannende dwarsdoorsnede van 1000 jaar Nederlandse geschiedenis.

These are the tools of the present. Beirut Cairo. Mai Abu ElDahab, November Paynter, Marnie Slater (eds.) Berlin: Sternberg Press, 2017

2017/307 ,7.036(569),TH:E"2017

This publication comprises a series of interviews with contemporary artists, musicians, and writers who are in dialogue with Beirut and Cairo. While not purporting to be an overview of the art scenes in these cities, this book begins to draw a picture of how artists think about what it means to be active in the contexts of these cities. It offers insight into the circumstances that structured these artists' stories, and the often accidental influences that have shaped how their practices have developed.

Cobra : the history of a European avant-garde movement 1948-1951. Willemijn Stokvis

Rotterdam: nai010 publishers, 2017

2017/293 ,7.037.1,ST:O"2017

Cobra was active from its founding in November 1948 to its official disbanding in 1951, and included artists such as Asger Jorn, Pierre Alechinsky, Karel Appel, Constant and Corneille. Creative freedom, experimentation and social engagement were the driving forces of the movement, which married a primitivist eye for the raw creativity in the art of children and the mentally ill with a Marxist interpretation of the world to come. Rejecting both naturalism and pure abstraction at the end of the Second World War, Cobra valued unbridled experimentation and creative freedom, manifested in brilliant, colorful expressionist paintings of distorted figures that provided a more emotional and ideological European counterpoint to the roughly contemporary "action painting" of the Abstract Expressionists in the United States. After the group's dissolution, some of Cobra's members were inherited by the Situationist International.

Parole #3: the handwriting / Handschrift.

edited by Annette le Fort

Koln: Salon-verlag, 2017

2017/323 ,7.038.41,PA:R:2017

The third issue in a series of publications revolving around the materiality of language: a collection of 18 works and texts by international artists and scholars who examine the physical act of writing.

This volume focuses on the physical act of writing, the movement of writing, writing with the hand, the paw, the pen, the feather, the leaf. It deals with the visualization of thoughts through writing, the relationship of writing and remembering, writing as a trace, as a touch, as a scratch or as an injury, to write with ink, with water, with blood, and also the overwriting and unreadability of writing.

Parole #3 is a collection of 18 works and texts by international artists and scholars who examine different facets of this subject.

Bulletins of the serving library #12.

Editors Stuart Bailey, David Reinfurt, Angie Keefer

Berlin: Sternberg, 2016

2017/313 ,7.039,SE:R"2016

The serving library is a cooperatively-built archive that assembles itself by publishing.

This issue comprises various outlooks on "perspective." This might be taken to mean something as specific as a particular opinion or as general as an axonometric projection; in short, different ways and means of looking at the world. And so we find Vincenzo Latronico attempting to get in touch with E.T., a collection of Lucy McKenzie's illusory quodlibets, a conversation between Jumana Manna and Robert Wyatt on art and ethics, a timely analysis of "Lifestyles of the Rich and Famous" by Sarah Demeuse, along with other points of view from Mark de Silva, Jocelyn Penny Small, Abigail Reynolds, James Langdon & Mathew Kneebone, Johan Hjerpe, and the inimitable 9mother9horse9eyes9.

Vorratskammer / pantry. eds. Kathrin Böhm, Wapke Feenstra, Antje Schiffers...[et al.]

Heijningen: Jap Sam Books, 2012
2017/329 ,7.041.8,MY:V"2012

The concept of the Vorratskammer / Pantry goes far beyond the simple act of eating: it has to do with how food is collected, its origins, the way it is traded and exchanged and its history. All of these elements are part of this project. Producing and eating food is considered a cultural and social activity that is closely intermingled with farming and processing traditions as well as land use, but also with living in modern cities and topics as sustainability, environment, food processing and (over-)consumption. This publication gives an overview of this interesting art project by myvillages.org.

International village show. Kathrin Böhm, Wapke Feenstra, Antje Schiffers
Berlin: jovis Verlag, 2016
2017/328 ,7.041.8,MY:V"2016

The International Village Show is a comprehensive works exhibition and a monograph of the international group of female artists Myvillages, which was founded by Wapke Feenstra (Rotterdam), Kathrin Böhm (London), and Antje Schiffers (Berlin). The focus of their attention is rural space as a contemporary cultural space, as well as historical and current urban-rural relations. The artists, who grew up in the countryside themselves, have been working in rural areas within and outside of Europe since 2003, at exhibitions, workshops, and cooperations, in which local production and culture still have a different significance than they do for example in cities. The projects are often long-term, become part of existing processes, and attract attention, as well as different ways of thinking and acting.

Animals in art : collectie de Heus-Zomer.
Margot Welle; Asje van Dijk;
samenstelling: Victoria en Henk de Heus
Barneveld: Museum Nairac, 2015
2017/298 ,7.042,AN:I"2015

Dieren zijn altijd al een onderliggend thema in de kunst geweest. Ook hedendaagse kunstenaars hebben het dier als onderwerp omarmd. Dit komt duidelijk naar voren in deze catalogus bij de tentoonstelling 'Animals in Art', die een ruime selectie toont uit de collectie De Heus – Zomer. Vanaf 1989 verzamelt het echtpaar Victoria en Henk De Heus-Zomer hedendaagse kunst. De collectie is in de loop der jaren uitgegroeid tot een van de meest

vooraanstaande particuliere collecties van hedendaagse kunst in Nederland.

Rembrandts olifant : in het spoor van Hansken. Michiel Roscam Abbing
Amstelveen: Leporello Uitgevers, 2016
2017/295 ,7.042,RO:S"2016

De zeventiende eeuw door de ogen van een olifant, zo kunnen we 'het verhaal van 'Hansken' het beste omschrijven. De olifant (Hansken) werd met een schip van de Verenigde Oostindische Compagnie van Ceylon naar Amsterdam gebracht. Het intelligente dier wekte de belangstelling van Rembrandt, ook hebben andere nationale en internationale kunstenaars Hansken in hun werk vastgelegd. Hansken trok met haar eigenaar Cornelis van Groeneveldt door Europa waar ze, tegen betaling, kon worden aanschouwd.

De groene Middeleeuwen : duizend jaar gebruik van planten (600-1600). redactie:
Linda Ijpelaar, Claudine A. Chavannes-Mazel

Eindhoven: Lecturis, 2016
2017/294 ,7.043,IJP:E"2016

De plantaardige kant van de Middeleeuwen wordt blootgelegd aan de hand van middeleeuwse boeken, herbaria en handschriften die dankzij toegewijde verzamelaars zijn beland in Nederlandse collecties. De Groene Middeleeuwen is breed van opzet en beschrijft botanische, 'medische', mythische, symbolische en kunsthistorische aspecten. In de Middeleeuwen stond groen - de plantenwereld - voor zowel het gevaar van gifstoffen als voor potentieel genezende krachten. De Vlaamse dichter Jacob van Maerlant (ca. 1235 - ca. 1300) bracht in prachtige verzen de toepassing van kruiden onder de aandacht in Der naturen bloeme.

Tod : Zweiundzwanzig Kunstwerke.

Stephan Huber
München: DG Deutsche Gesellschaft für christliche Kunst, 2012
2017/312 ,7.045.5,TO:D"2012

Art forms from the ocean : the radiolarian atlas of 1862. Ernst Haeckel;
Introduction by Olaf Breidbach
München: Prestel Verlag, 2016
2017/316 ,7.048,HA:E"2016

At the nexus of art and science, this dazzling new edition of Ernst Haeckel's first work reintroduces the genius of an enigmatic scientist and passionate observer of the natural world. While the variety and detail of Haeckel's drawings display an impressive understanding of biological structure, the skill with which Haeckel drew these tiny aquatic protozoa renders them genuine works of art. This volume features commentary and descriptions of each of the radiolarians from Haeckel's work.

Roof & restitutie : de uittocht en gedeeltelijke terugkeer van Nederlands kunstbezit tijdens en na de tweede wereldoorlog. Rudi Ekkart, Eelke Muller
Deventer: Ter Borch Stichting, 2017
2017/288 ,7.06,EK:K"2017"

Voor, tijdens en na WO II zijn kunstwerken van handelaren en particulieren in Duitse handen terecht gekomen. Dit gebeurde door al dan niet gedwongen verkoop, maar vaak ook door georganiseerde roof. Het boek begeleidt een tentoonstelling met werk uit de rijkscollectie en uit Nederlandse musea. Ook enkele families geven hun met succes geclaimde werk in bruikleen.

Former West: art and the contemporary after 1989. edited by Maria Hlavajova and Simon Sheikh
Cambridge: MIT Press, 2017

2017/334 ,7.072,FO:R"2017

What has become of the so-called West after the Cold War? Why hasn't the West simply become "former," as has its supposed counterpart, the "former East"? In this book, artists, thinkers, and activists explore the repercussions of the political, cultural, and economic events of 1989 on both art and the contemporary. The culmination of an eight-year curatorial research experiment, Former West imagines a world beyond our immediate condition.

Observable persuaders : a longitudinal study on the effects of quality signals in the contemporary visual art market.

Monika Kackovic

Amsterdam: , 2016

2017/296 ,7.074,KA:C"2016

In the empirical setting of the primary market for contemporary visual art, the career trajectories of 1,590 visual artists from two prestigious art institutions (RABK and Rietveld Academy) in the Netherlands are studied. A multi-dimensional approach is taken in analyzing quantitative characteristics of signals and qualitative attributes of sources conveying those signals, and examining these effects on not only different categories of buyers and intermediaries but also in the context of the particular career phase of the producers. The empirical results show strong self-reinforcing processes governing competitive dynamics, offering a fine-grained understanding of a source of inequality in the distribution of success in this market where quality differentials among competing producers are imperfectly observable, information about their underlying quality is imperfect and/or incomplete and objective measures for evaluation are lacking.

The site residency. Livia Paldi (ed.); Maria Barnas

Berlin: Sternberg Press, 2017

2017/308 ,7:06,SI:T"2017

Imagined as a residency that would result in no material production, the Site Residency (TSR) was conceptually grounded in theories and practices of withdrawal and in the critical questioning of creation, materiality, and

objectified artistic output, paying tribute to the artistic strategies from the 1960s and '70s—an escape from rigid institutional structures and gallery/studio-based production. Introduced by Livia Paldi and with a contribution by the residency's conceptualizer, Sebastian Cichocki, this publication presents various visual and textual materials of the residency's three participating artists, Annika Eriksson, Susanne Kriemann, and Agnieszka Polska, including the "results" of their invited ghostwriters who translated the experience of the artists and curators into literary fiction. TSR was an opportunity for various artistic and curatorial processes, fantasies, and trajectories to intersect in unique and significant ways.

Cody Choi : culture cuts. Editor: John C. Welchman; Authors: Gregor Jansen, Marie de Brugerolle, Sumi Kang...[et al.]

Keulen: Verlag der Buchhandlung Walther König, 2015

2017/254 ,73,CHOI,1

Cody Choi (born 1961 in Seoul, where he still lives). Choi is engaged with painting, sculpturing, installations, ink drawings and computer graphics. Since the 1980s, he has been working in Los Angeles and New York. In his works he addresses the media and culture-related conflicts between the Eastern and the Western world and the westernization of Asia. Being considered "Asian" in the US and "American" back home since 2002, his works focus on various areas of conflict related to cultural socialization and assimilation. In relation to Auguste Rodin, Mike Kelley or Gerhard Richter, philosophical as well as esthetic subjects and clichés are worked up in the sense of appropriation art.

Eric Giraudet de boudemange : illusions of the Frisian landschape / illusies van het Friese landschap / ylluzjes fan it Fryske landskyp. teskt Rieke Vos

Amsterdam: Festival of Sports, 2017

2017/273 ,73,GIRAUDET DE

BOUDEMANGE,2

This novella is a true account of the ventures of Eric Giraudet de Boudemange during his residency at Kunsthuis SYB in 2015. Where he criss-crosses his way through Friesland in search of the Frisian region character. He delves into the local sports, culture and ecology, such as fierljeppen and endangered grassland birds. Through a series of weird and wonderful encounters he becomes increasingly enmeshed in the culture and get to grips with the mysterious place of mankind within the universe. The book is illustrated with research documentation, collages and photographs by the artist.

Sharon Houkema : is there life after lifestyle?. inleiding: Winnie Teschmacher;

tekst: Sharon Houkema, Lucette ter Borg Schiedam: De Ketelfactory, 2016

2017/266 ,73,HOUKEMA,1

This book is published in connection with the exhibition Is there life after lifestyle with works from Sharon Houkema on consumerism, the global ecological crisis and active hope.

Saskia Janssen : welcome stranger.
Concept: Saskia Janssen, George Korsmit;
Curator: Emilie Nilsson
: [eigen uitgave], 2016
2017/256 ,73,JANSSEN,4

During a residency in New York, Janssen and Korsmit worked in close collaboration with the residents of Peekskill, a small town to the north of New York City. Based on the African-American history of Peekskill and against the backdrop of the current political climate in the USA: the Black Lives Matter movement and the rise of Donald Trump, they created a work in the public space and five wall paintings in the apartments of Bohlmann Towers in close collaboration with the tenants. This publication documents the time they spent working in Peekskill and the works they created with the residents.

Edward Krasiński. essays by Jean-François Chevrier, Kasia Redzisz, Karol Sienkiewicz, Stephanie Straine
Liverpool: Tate Liverpool, 2016
2017/300 ,73,KRASINSKI,2

Published to coincide with the first UK retrospective of work by Edward Krasiński (1925-2004), one of the most important Polish artists of the twentieth century. This publication investigates the development of Krasiński's unique formal language, showcasing works of the artist for over 50 years. Introduced by Tate curator Kasia Redzisz, a series of texts by leading scholars present fresh research on Krasiński's practice, placing it within a wider global context. Featuring rarely reproduced artworks and documentary photographs, as well as previously unpublished archival materials and a fully illustrated chronology, this is a retrospective on one of the most important Polish artists of the twentieth century.

Arvo Leo : emperors of ice cream.
: Blank Cheque Press, 2017
2017/324 ,73,LEO,1

Taking its title from the enigmatic Wallace Stevens poem of the same name, the book collects together over 100 full-colour drawings by the artist--sometimes comic, other times uncanny or grotesque--to explore themes of mortality and persistence in the creative process.

Irinia Popova : the incomplete princess book.
Amsterdam: Dostoevsky Publishing, 2016
2017/272 ,73,POPOVA,10

Irina Popova discovered that there are more than 8000 people with the same name registered on social networks. She decided to create a project about them, collecting and using the photos they upload into the public domain. Popova was interested in the typical and the unique and used this as a selection principle. She was searching for something typically Russian in the background, or in the small elements; in the colours and the patterns; and a rather peculiar idea of beauty and proper life. At the same time she was focusing on finding unique representations of one's personality, or in some places weird pictures for which she failed to find explanation.

Nora Turato : Pool 1. design Sabo Day
Amsterdam: , 2017
2017/325 ,73,TURATO,1

Ton Zwerver: Blackbird.
Amsterdam: [eigen uitgave], 2017
2017/269 ,73,ZWERVER,4

In het boek komen diverse methodes, plat en ruimtelijk, geënceneerd en bewerkt bij elkaar. De zo ontstane beelden ontmoeten elkaar en gaan een dialoog aan over tijd, ruimte, inhoud en materie, een fluidum van afbeeldingen die onderweg zijn naar hun bestemming.

Het zilverlexicon : voor Nederland en België. Janjaap Luijt; tekeningen Maja Houtman

Zwolle: Waanders,
2017/291 ,739,LU:"2006

Handboek voor de terminologie van antiek zilver. In alfabetische volgorde behandelt Het Zilverlexicon benamingen van voorwerpen, stijlen, technieken en topstukken, zoals liefhebbers en professionals die gebruiken. Daarnaast komen ook de belangrijkste edelsmeden, zilvermerken en productiecentra aan bod.

Jean-Baptiste Ganne : Windhandel : Amsterdam 1637 - Athens 2008.
Tartegnin: Les éditions du petit O, 2016
2017/258 ,74,GANNE,3

For study and delight : drawings and prints from Leiden University. Edited by: Jef Schaeps, Elmer Kolfin, Edward Grasman...[et.al]
Leiden: Leiden University Press, 2016
2017/301 ,74,ST:U"2016

Experts in the graphic arts discuss sixteenth-century drawings, experimental etching techniques, portraits from five centuries and contemporary drawings and prints. Special attention is devoted to David Humbert de Superville, the first director of the Print Room and a brilliant draughtsman.

The illustrations from the works of Andreas Vesalius of Brussels : with annotations and translations, a discussion of the plates and their background, authorship and influence, and a biographical sketch of Vesalius.
Edited by J.B. deC. M. Saunders and Charles D.O'Malley
New York: Dover publications, 1973
2017/317 ,743,IL:L"1973

*The works of Andreas Vesalius (1514–1564) have long been regarded among the great treasures of the Renaissance. Published as medical books while he was teaching anatomy and dissection at the University of Padua, they include the *Tabulae Sex* (1538), intended as an aid to students; the magnificently illustrated *De**

Humani Corporis Fabrica (1543), and the companion volume, the Epitome (1543). Individually, these books are milestones in the history of medicine. They also offer one of the most magnificent collections of anatomical drawings ever published. The plates were executed with such vitality and originality that they have been attributed to the most talented illustrators of the sixteenth century, not to mention Vesalius himself. Many of the drawings, in fact, were products of Titian's famous atelier.

Playing with fire : paintings by Carlos

Almaraz. Howard N. Fox

New York: Prestel, 2017

2017/261 ,75,ALMARAZ,1

Arguably the first of the many Chicano artists whose artistic, cultural, and political motivations catalyzed the Chicano art movement in the 1970s, Almaraz began his career with political works for the farm workers' causa and co-founded the important artist collective Los Four. Although he saw himself as a cultural activist, Almaraz straddled multiple—and often contradictory—identities that drew from divergent cultures and mores, and his art became less political in focus and more personal, psychological, dreamlike, even mythic and mystical as he evolved artistically.

Dora Esser-Wellensiek : leven en werk van een aquarelliste 1917-1995.

Piet Esser, Feico Hoekstra, Paul Hugo ten Hoopen

Zutphen: Stedelijke Musea Zutphen, 2001

2017/330 ,75,ESSER-WELLENSIEK,1

Dora Esser-Wellensiek geldt als een van de meest vooraanstaande aquarellisten van de twintigste eeuw in Nederland. Haar werk kenmerkt zich door de nadruk op de formele aspecten van de compositie. De belangrijkste thema's van haar schilderkunst zijn het vrouwelijk naakt en het Hollandse en Franse landschap.

Dimitar Genchev : paintings.

Anne Berk

, 2017

2017/311 ,75,GENCHEV,1

The project is a detailed investigation of old Bulgarian factories built during the Communist regime of last century. Photography and painting are the two mediums that I am using. Some of the plants are still functioning whereas others are abandoned or partially demolished. They carry the destructive mark of decades of time. The strange collaboration between human activities, time and nature has shaped unique and beautiful places infused with mystic atmosphere. Every room in each factory emits a special aroma from a past epoch.

A.G. Gerritsen, een gedreven kunstenaar.

Roel H. Smit-Muller

Zwolle: Waanders, 2017

2017/304 ,75,GERRITSEN,1

Dit boek bevat niet alleen een verslag van het leven van de Deventer kunstenaar 'Ben' Gerritsen, maar toont ook zijn omvangrijke oeuvre. Vanaf de jaren twintig tot de jaren tachtig, ruim zestig jaar heeft Gerritsen geschilderd en getekend.

Herman Gordijn. Yvette van der Zande, Rob Smolders, Gijsbert van der Wal...[et al.]

Zwolle: Waanders, 2017

2017/286 ,75,GORDIJN,2

Gordijn had grote bewondering voor mensen die gewoon – of liever: ongewoon – zichzelf zijn, die hun onvolkomenheden accepteren en hun eigenaardigheden koesteren. Zo schilderde hij monumentale prostituees, feestelijk versierde vrouwen en mannen met buiken en billen als ballen. Daarnaast genoot hij een grote reputatie als portretschilder van onder andere koningin Beatrix. Behalve zijn schilderijen belicht dit boek ook de tekeningen en grafiek van Gordijn. De vele afbeeldingen en teksten vormen een document van een oeuvre dat met het werk van geen enkele andere kunstenaar verward kan worden.

Thomas Scheibitz : negative day.

Thomas Scheibitz

Berlin: Diamondpaper Publishing, 2006

2017/333 ,75,SCHEIBITZ,6

In »Negative Day« the painter and sculptor Thomas Scheibitz presents his work from a new angle. He provides an insight into the realm, which has been off-limits to the public up to now: His studio. This is a collection of photos Scheibitz took at his secluded work place during the past years: photos of sculpture models, revised book pages, text collages, spatial situations. In Negative Day the artist discloses his sources as well as his own photographic view of his work. And yet: Exhibitionism is not the underlying theme of the artist's latest publication. On the contrary: In his photographs Scheibitz obscures matters rather than creating transparency. The precisely staged details pose as independent works of art. He broaches the issue of the public's craving for gaining access to the creative nerve center of artistic production. The artist's status as genius is subject to deconstruction: Negative Day.

Bob Thompson. Thelma Golden; with an essay by Judith Wilson

New York: Whitney Museum of American Art, 1998

2017/310 ,75,THOMPSON,1

Bob Thompson (1937-1966) was a figurative expressionist painter active in literary, musical, and artistic circles in New York and Europe from the late 1950s until his death in 1966. In the first book devoted solely to Thompson, the life and work of this pivotal figure in modern American art history and African American culture receive the attention they deserve.

Modernism: In print : Dutch graphic design 1917-2017.

Eindhoven: Lecturis, 2017

2017/285 ,765.03,MO:D"2017"

Modernism: In Print. Dutch Graphic Design 1917-2017, verschijnt bij de tentoonstelling bij de Bijzondere Collecties van de Universiteit van Amsterdam. De publicatie behandelt het begrip modernisme in de Nederlandse grafische vormgeving aan de hand van drie beschouwingen over de periodes 1920-1940/45, 1945-1990 en de jaren 90 tot heden. Het modernisme wordt daarin gezien als een complex fenomeen dat betrekking

heeft op vele aspecten van het vak: het is een stijl en een ontwerpmethode, maar het betekent ook vernieuwing, verzet en experiment, en staat voor idealisme en een mentaliteit.

Ai Weiwei : interlacing. Urs Stahel
São Paulo: Museu da Imagem e do Som,
2013
2017/332 ,77, WEIWEI,4

**Amsterdam 1900 : foto's van Olie
Breitner Eilers en tijdgenoten.** Anneke
van Veen, Els Kerremans
Bussum: Thoth, 2016
2017/289 ,77,AM:S"2016"

Rond 1900 werd Amsterdam een dynamische stad. In dezelfde tijd ontwikkelde de fotografie zich tot een modern medium. In Amsterdam 1900 komen beide ontwikkelingen samen. Onderzoek in fotografielcollecties van musea en archieven heeft een schat aan onbekende beelden opgeleverd. Naast foto's van bekende fotografen zoals George Hendrik Breitner, Jacob Olie en Bernard Eilers toont Amsterdam 1900 verrassende beelden van onbekende of inmiddels vergeten fotografen.

Frans Baake : as seen by. Frans Baake
Enschede: [eigen uitgave], 2016
2017/263 ,77,BAAKE,18

Frans Baake is fascinated by islands. During a period of ten years he photographed islands in several countries in Europe and in Greenland. He made this booklet in which photographs are accompanied by texts.

**Reasoned and unreasoned images : the
photography of Bertillon, Galton, and
Marey.** Josh Ellenbogen
Philadelphia: The Pennsylvania State
University Press, 2012
2017/306 ,77,EL:L"2012

Reasoned and Unreasoned Images is a fascinating discussion of photography in the second half of the nineteenth century. Josh Ellenbogen raises interesting questions concerning the nature of evidence that are still being discussed in current work on the philosophy of science and, in particular, the philosophy of experiment.

**FSFTP : for Hanna, future stories from
the past.** Willem Poelstra; Poem & lyrics:
Jonida Beqo, Gypsee Yo
Amsterdam: forHanna Foundation, 2017
2017/287 ,77,POELSTRA,1

*Vijf jaar lang maakte Willem Poelstra onderzoeksreizen naar Kosovo en fotografeerde hij slachtoffers, getroffen families en geliefden. Het verhaal van deze individuele lotgevallen is vastgelegd in dit boek. Het resultaat is een indringend document over oorlog, ontwrichting, verzoening en hoop.
De Tweede Wereldoorlog tekende de levens van de ouders van Willem Poelstra. Willem Poelstra trekt de gevolgen van de oorlog op zijn eigen familie door naar het heden.*

Door kennis over de oorlogsgeschiedenis van zijn familie ging hij overeenkomsten met Kosovo zien waar naasten, families, Serviërs en Albanezen in oorlogstijd lijnrecht tegenover elkaar kwamen te staan. Zo fotografeerde hij een geschiedenis die zich blijft herhalen.

Sascha Pohle : attachments. Text
'Facelifts' by Arnisa Zeqo
: [eigen uitgave], 2015
2017/276 ,77,POHLE,2

In Attachments, Sascha Pohle combines his personal collection of clothes hangers photographed in conjunction with a selection of images from the book by André Malraux, Le Musée Imaginaire de la Sculpture Mondiale. First published in 1952, this volume is made up of closely and dramatically shot black and white photographs of sculptures 'through the centuries and geographies'. A compendium to the photographs contains information concerning the whereabouts of the works with a short description by Malraux.

**August Sander : 'in photography there
are no unexplained shadows!'** Gerd
Sander, introduction by Christoph
Schreier

London: National Portrait Gallery, 1996
2017/331 ,77,SANDER,3

The master of camera portraiture, August Sander began photographing people as a boy around the iron-ore mines of his German hometown. Through the course of his life he built up a diverse catalogue of portraits, capturing people of all ages, from every social setting and calling. Broad in its subject matter, Sander's work shows a universal quality: the innate ability of the photographer to present more than an image, to show the characters of his sitters.

**Salted paper printing : a stepby-step
manual highlighting contemporary
artistst.** Christina Z. Anderson
: Routledge, 2017
2017/257 ,77.02,SA:L"2017

Christina Z. Anderson's in-depth discussion begins with a history of salted paper printing, then covers the salted paper process from beginner to intermediate level, with step-by-step instructions and an illustrated troubleshooting guide. Including cameraless imagery, hand-coloring, salt in combination with gum, and printing on fabric, Salted Paper Printing contextualizes the practice within the varied alternative processes. Anderson offers richly-illustrated profiles of contemporary artists making salted paper prints, discussing their creative process and methods.

**Wendelien van Oldenborgh : Cinema
Olanda.** curated by Lucy Cotter
berlin: Hatje Cantz Verlag, 2017
2017/315 ,78,OLDENBORGH,1

Cinema Olanda by artist Wendelien van Oldenborgh and curator Lucy Cotter is the Dutch entry for the 57th Venice Biennale 2017. Featuring three new filmic works, presented in a site-specific installation engaging with Gerrit Rietveld's pavilion architecture, the exhibition

operates in the cracks between the projected image of the Netherlands as a transparent avant-garde country and its reality today as a complex and rapidly transforming social, cultural and political space. Van Oldenborgh uses the cinematic format as a methodology for production, with live film shoots generating the collective co-production of scripts. This publication presents rich visual documentation, together with essays by writers from a wide range of fields. It extends Cinema Olanda's integrated engagement with art, film and architecture in dynamic relation to questions of social imaginary and agency.

Barbaren & wijsgeren : het beeld van China in de Gouden Eeuw. Redactie: Thijs Weststeijn en Menno Jonker; Auteurs: Leonard Blussé, Jan van Campen, Ann Demeester...[et al.]

Nijmegen: Uitgeverij Vantilt, 2017
2017/303 ,930.85,BA:R"2017

Barbaren & Wijsgeren belicht de wederzijdse beeldvorming die het resultaat was van de intensieve contacten tussen Nederlanders en Chinezen tijdens de zeventiende eeuw. Zowel de culturele uitwisseling als de dynamiek van stereotypering, die daarvan het gevolg was, wordt uitgelicht. Zo wordt duidelijk hoe de beeldvorming een eigen weg volgde die nog altijd actueel is. Nog altijd kijken we met een mengeling van verbazing en bewondering naar China. Chinese goederen zijn niet weg te denken uit ons dagelijks leven, maar ons beeld van China en de Chinezen is minder concreet. De Chinese taal en haar schrift, de staatsvorm en de ouderdom van de Chinese beschaving zijn moeilijk in te passen in het westerse wereldbeeld. Eigenlijk net als in de zeventiende eeuw, toen Chinese industriële massaproductie standaard onderdeel van Nederlandse huishoudens werd en prentenboeken over China ongekend populair waren.

De Stijl 100 jaar inspiratie : de nieuwe beelding en de internationale kunst 1917-2017. Anton Anthonissen, Evert van Straaten

Zwolle: Waanders, 2016
2017/292 7.036.7,AN:T"2016

De Stijl als inspiratiebron voor Nederlandse en internationale kunstenaars. In dit boek passeert een breed scala aan ideeën de revue die om een aantal gemeenschappelijke uitgangspunten van de Stijl cirkelen.