

New Arrivals in the Library

2016 – 2

Revolution : a reader. selected and annotated by Lisa Robertson and Matthew Stadler

Paris: Paraguy Press, 2015

2016/031 ,1,RO:B"2015

This reader collects texts from across many cultures and times and organizes them roughly along a chronology of living, from "beginning," to "childhood," "education," "adulthood," and "death." The book brings the embodied fact of revolution into the lived present by engaging readers with language that takes us there, no matter where we are to begin with. We are all in revolution, now. Reading can make this fact primary and conscious and shared. Heavily annotated throughout, the book is, quite literally, a conversation.

Spinoza's ethics : an Edinburgh philosophical guide. Beth Lord
Edinburgh: Edinburgh University Press, 2010

2016/057 ,1,SP:I"2010

The Ethics presents a complete metaphysical, epistemological and ethical world-view that is immensely inspiring. However, it is also an extremely difficult text to read. This book takes readers through the text, stopping at the most perplexing passages to explain key terms, unfold arguments, offer concrete examples and raise questions for further thought. It is designed to be read alongside the Ethics, enabling students to think critically about Spinoza's views and build an understanding of his complex system.

Technics and time, 1 : the fault of Epimetheus. Bernard Stiegler
Stanford: Stanford University Press, 1998

2016/024 ,1,ST:I"1998

Aristotle contrasted beings formed by nature with man-made objects, which did not have the source of production within themselves. This book, the first of three volumes, develops an innovative assessment whereby the technical object can be seen as having an

essential, distinct temporality and dynamics of its own.

Technics and time, 2 : disorientation. Bernard Stiegler
Stanford: Stanford University Press, 2009

2016/025 ,1,ST:I"2009

Bernard Stiegler engages in a close dialogue with Husserl, Derrida, and other philosophers who have devoted their energies to technics, such as Heidegger and Simondon. The author's broad intent is to respond to Western philosophy's historical exclusion of technics and techniques from its metaphysical questionings, and in so doing to rescue critical and philosophical thinking.

Technics and time, 3 : cinematic time and the question of malaise. Bernard Stiegler
Stanford: Stanford University Press, 2011

2016/026 ,1,ST:I"2011

In volume three, Stiegler turns his attention to the problematic relationship to technics. Stiegler relates this problem to the "cinematic nature" of time, which precedes cinema itself but reaches an apotheosis in its exteriorization process of schema, through tertiary retentions of their mechanisms. He focuses on the relationship between these themes and the "culture industry" as defined by Adorno and Horkheimer.

The archetypes and the collective unconscious. C.G. Jung
London: Routledge, 1991

2016/066 ,159.9,JU:N"1991

The concept of 'Archetypes' and the hypothesis of 'A Collective Unconscious' are two of Jung's better known and most exciting ideas. In this volume - taken from the Collected Works and appearing in paperback for the first time - Jung describes and elaborates the two concepts.

Stationary 1. Herman Chong, Christina Li, Janine Armin, Mimi Brown

Hong Kong: Spring Workshop, 2015
2016/034 ,7(04),ST:A"2015

Stationary is a collection of stories published annually and disseminated by word of mouth. Loosely forged as a recess from one's productive practice, we invite artists, curators, and writers to take stock of and elaborate on their obsessions, fascinations, and influences in the suspended moment offered by this publication. It began as a conversation with Spring founder Mimi Brown in 2013, and the first issue edited by Heman Chong and Christina Li was launched in February 2015. Over the course of five years, Stationary will form a dense collection of short stories, functioning as a literary companion for readers.

Speculative drawing : 2011 - 2014. Armen Avanessian, Andreas Topfer

Berlin: Sternberg Press, 2014
2016/072 ,7.01,AV:A"2014

Speculative Drawing presents fifteen books—from monographs and translations to collections of essays—that emerged from the research platform Speculative Poetics, conceived by Armen Avanessian in 2011. This book gives a somewhat different introduction to contemporary speculative philosophy, raising questions on how thinking works and how thinking occurs in drawings or illustrations. How does a poetic thinking work that's not about but with art?

Dispute plan to prevent future luxury constitution. Benjamin H. Bratton; foreword by Keller

Easterling
Berlin: Sternberg, 2015
2016/032 ,7.01,BR:A"2015

Equal parts Borges, Burroughs, Baudrillard, and Black Ops, Dispute Plan to Prevent Future Luxury Constitution charts a treacherous landscape filled with paranoid master plans, failed schemes, and dubious histories. Benjamin H. Bratton's kaleidoscopic theory-fiction links the utopian fantasies of political violence with the equally utopian programs of security and control. Both rely on all manner of doubles, models, gimmicks, ruses, prototypes, and shock-and-awe campaigns to realize their propagandas of the deed, threat, and image. Blurring reality and delusion, they collaborate on a literally psychotic politics of architecture.

Making : anthropology, archaeology, art and architecture. Tim Ingold

: Routledge, 2013
2016/018 ,7.01,IN:G"2013

Making creates knowledge, builds environments and transforms lives. Anthropology, archaeology, art and architecture are all ways of making, and all are dedicated to exploring the conditions and potentials of human life. In this exciting book, Tim Ingold ties the four disciplines together in a way that has never been attempted before. In a radical departure from conventional studies that treat art and architecture as compendia of objects for analysis, Ingold proposes an anthropology and archaeology not of but with art and architecture. He advocates a way of thinking through making in which sentient practitioners and active materials continually answer to, or 'correspond', with one another in the generation of form.

Mass effect : art and the internet in the twenty-first century. edited by Lauren Cornell and Ed Halter

Cambridge: MIT Press, 2015
2016/054 ,7.014,MA:S"2015

Since the turn of the millennium, the Internet has evolved from what was merely a new medium to a true mass medium—with a deeper and wider cultural reach, greater opportunities for distribution and collaboration, and more complex corporate and political realities. Mapping a loosely chronological series of formative arguments, developments, and happenings, Mass Effect provides an essential guide to understanding the dynamic and ongoing relationship between art and new technologies.

Hacking habitat : art of control : art technology and social change. Ine Gevers

Rotterdam: nai010 uitgevers, 2016
2016/062 ,7.015,CO:N"2016

With work of over 80 international artists working at the intersection of art, technology and social change, including Susan Hiller, William Kentridge, Aram Bartholl, Joseph Beuys, Melanie Bonajo, Metahaven, Johan Grimmonprez, Laura Kurgan and Roy Villevoeye. In a collection of exploratory and persuasive essays, Hacking Habitat makes us aware of the high-tech systems that have control over our society, and provides tools to use to escape the regulation and control.

Dread : the dizziness of freedom. Juha van 't Zelfde, Timo Arnall, James Bridle et al.

Amsterdam: Valiz, 2013
2015/509 ,7.015,DR:E"2013

Door voortdurend veranderende technologie en groeiende communicatienetwerken groeien de menselijke keuzes en mogelijkheden. Die immanente, moeilijk te duiden dreiging roept een gevoel op van 'dread'. 'Dread' is een essentieel en in potentie productief aspect van ons bewustzijn, een bepalend kenmerk van de huidige condition humaine. Nauw verwant aan begrippen als angst en vrees, wordt 'dread' ook geassocieerd met de 'duizeling van de vrijheid' zoals geformuleerd door Søren Kierkegaard in 1844.

No culture, no Europe : on the foundation of politics. ed. Pascal Gielen

Amsterdam: Valiz, 2015
2016/056 ,7.015,EU:R"2015

Over the past decade, the European Union has fallen into a drawn-out crisis, politically as well as economically. In this book, the authors argue that analyses of this crisis miss an important element: culture. Faith in politics is first and foremost a cultural issue. Democracy is a matter of political culture. Culture is a shared frame of reference and as something that lends meaning to people's lives, is not the superstructure but the very foundation of substructure of any society. The essays analyse and describe both theoretical models and concrete and provocative examples that clarify this central thesis: culture is an essential, binding fabric of investigating and assessing our identity.

Seth Siegelau : beyond conceptual art. Leontine Coelewijn, Sara Martinetti

Amsterdam: Stedelijk Museum, 2016
2016/039 ,7.038,SI:E"2016

Curator, writer and dealer Seth Siegelau (1941-2013) is legendary for his promotion of Conceptual art in New York in the 1960s and '70s. Acknowledging the unusual scope and essentially unclassifiable nature of his manifold interests and activities, this volume shows how Siegelau's projects and collections are underpinned by a deeper concern with printed matter and lists as ways of disseminating ideas. The book's chapters explore the various facets of and connections in Siegelau's work, from his groundbreaking projects with Conceptual artists and his research and publications on mass media and communications theories to his interest in handwoven textiles and non-Western fabrics. It also highlights his collecting activity, which culminates in a unique ensemble of books on the social history of textiles and a textile collection comprising over 750 items from around the world. The survey also reflects on

current practices through contributions by contemporary artists, such as Mario Garcia Torres and writer Alan Page, who co-created a new work inspired by Siegelau's bibliographic project on time and causality. With essays by art historians and curators, a previously unpublished conversation between Siegelau and artist Robert Horvit and an annotated chronology, this comprehensive survey pays homage to one of the most distinctive characters in 20th-century exhibition-making.

Against expression : an anthology of conceptual writing.

edited by Craig Dworkin and Kenneth Goldsmith

Evanston: Northwestern University Press, 2011

2016/020 ,7.038.41,CO:N"2011
In much the same way that photography forced painting to move in new directions, the advent of the World Wide Web, with its proliferation of easily transferable and manipulated text, forces us to think about writing, creativity, and the materiality of language in new ways. In Against Expression, editors Craig Dworkin and Kenneth Goldsmith present the most innovative works responding to the challenges posed by these developments. Charles Bernstein has described conceptual poetry as poetry pregnant with thought. Against Expression, the premier anthology of conceptual writing, presents work that is by turns thoughtful, funny, provocative, and disturbing.

Art now vol 4 : a cutting-edge selection of today's most exiting artists. Edited by Hans Werner Holzwarth

Köln: Taschen, 2013
2016/044 ,7.039,AA:B"2013

Casting Couch : Klaas Kloosterboer, Joseph Montgomery, Marius Lut, Richard Aldrich, Florian & Michael Quistrebart, Iede Reckman, Robbin Heyker. design by Julian Sirre

Den Haag: Billytown, 2015
2016/046 ,7.039,BI:L"2015

The new concrete : visual poetry in the 21st Century. edited by Victoria Bean and Chris McCabe

London: Hayward Publishing, 2015
2016/019 ,7.039,PO:E"2015

The book represents visual poetry published from 2000 to the present day and suggests ways in which the original concrete movement of the 1950s and '60s has been built upon, developed and redefined by subsequent generations of poets and artists.

Bulletins of the serving library

#9. Editors Stuart Bailey, David

Reinfurt, Angie Keefer

Berlin: Sternberg, 2015

2016/033 ,7.039,SE:R"2015

The serving library is a cooperatively-built archive that assembles itself by publishing. This issue loops around NUMBERS and was produced in the ambient glow of a reprogrammed electronic scoreboard clock which first appeared in Venice one year ago. Bulletins this time arrive from Angie Keefer, John Dewey and James McClellan, James Langdon, Rosie Cooper, Mathew Kneebone, Phillip Ording, David Foster Wallace, David Reinfurt, Cory Arcangel, Justin Warsh, Perrine Bailleux, Byron Cook and Tauba Auerbach, Dan Fox, Katherine Pickard, and Vincenzo Latronico.

Sonorités de l'utopie - sounds of utopia. Matthieu Saladin

Dijon: Haute école des arts du Rhin, 2015

2016/027 ,7.039.21,SO:N"2015

Utopia belongs to those concepts that haunt both the history of ideas and the history of artistic practice. In this fourth issue, TACET sets off to listen to the sounds of utopia emerging from sound art and experimental music, but also from sound design and our everyday use of sound technology. Mixing science-fiction short stories, theoretical analysis and artists' writings, this issue addresses utopian and dystopian futures of our sound cultures, the experience of other places at work in the schizophrenic listening of recording, social and aesthetic implications of the formal principle of closure that characterizes utopia, the critical positions of some experimental musicians in their relationships to the soundscape and musical cultures, and furthermore the role of technology in the imagination of sounds of utopia.

Sound of music. Camille Beulque

Pas de Calais: Frac Nord Pas de Calais, 2008

2015/505 ,7.039.21,SO:U"2008

The lost meaning of classical architecture. George Hersey

Cambridge: MIT Press, 1988

2016/071 ,7.048,HE:R"1988

Why do architects still use the classical orders? Why use forms derived from ancient Greek temples when ancient Greek religion has been dead for centuries and when the way of life they expressed is extinct? And why decorate a contemporary courthouse with the bones, eggs, darts, claws, and garlands that an ancient Greek would recognize as the trappings of animal sacrifice? With these provocative questions George Hersey begins his recovery of the meaning of classical architecture. For the last four centuries, he shows, philology and formalism have drained architecture of its poetry. By analyzing this poetry—the tropes founded on the Greek terms for ornamental detail—he reconstructs a classical theory about the origin and meaning of the orders, one that links them to ancient sacrificial ritual and myth.

Afstoot etcetera. D. Desjardijn

Amsterdam: Stachelswine, 2005

2015/520 ,7.07,DE:S"2012

Commentaar van het Instituut voor postume kunstvernietiging op o.a. het plan van musea om kunst af te stoten, de vernietiging van BKR-werken, de opheffing van de kontraprestatie, op de slordige manier waarin de overheid met beeldende kunst en kunstenaars omspringt.

Portraits : John Berger on artists.

by John Berger; edited by Tom Overton

London: Verso, 2015

2016/053 ,7.072,BE:R"2015

In penetrating and singular prose, Berger presents entirely new ways of thinking about artists both canonized and obscure, from Rembrandt to Henry Moore, Jackson Pollock to Picasso. Throughout, Berger maintains the essential connection between politics, art and the wider study of culture. The result is an illuminating walk through many centuries of visual culture.

Vicenzo Scamozzi, architect te Venetië : de grondgedachten van de universele bouwkunst, villa's en landgoederen. Vincenzo

Scamozzi, K. Ottenheim, Henk

Scheepmaker, M.J. Obbink

Amsterdam: Architectura & Natura

Pers, 2003

2016/068 ,72,SCAMOZZI,3

Scamozzi's tractaat L'idea della Architectura Universale, dat in 1615 in Venetië was gepubliceerd, liet diepe sporen in de ontwikkeling van de architectuur in Noord-Europa na, als eerste in Engeland, door

toedoen van de hofarchitect Inigo Jones, die in 1613-14 samen met Scamozzi een rondreis door de Veneto had gemaakt. Vanaf 1630 word het werk ook meer en meer in de Norderlijke Nederlanden geraardpleegd, vooral in de provincie Holland, en enkele decennia na het verschijnen in Venetië van het tractaat van Scamozzi min of meer het handboek voor het classicisme in de Hollandse bouwkunst.

De grote afwezige : essays over fotografie. Nickel van Duijvenboden
Amsterdam: , 2003
2016/059 ,73,DUIJVENBODEN,1

Geen spiegel kan je behoeden = No mirror can guard you. Nickel van Duijvenboden
Arnhem: Roma Publications, 2011
2016/058 ,73,DUIJVENBODEN,2
Selection of texts by Nickel van Duijvenboden. "When I was twenty, I decided to keep a record of the occurrences I believed would leave a mark on me. I wrote them down in as few words as possible and preferably on the same day, in an attempt to preserve them from the distortions of memory. This accumulated naturally into a compact archive of incidents in which self-consciousness repeatedly wedges itself into everyday reality."

Zachary Formwalt : three exchanges. texts: Jelle Bouwhuis ...[et al.]
Arnhem: Roma Publications, 2015
2016/064 ,73,FORMWALT,1
In three recent video installations, Zachary Formwalt focuses on the architecture of OMA's new Shenzhen Stock Exchange and the Amsterdam stock and commodities exchange by H.P. Berlage. Although our economy is dictated by financial transactions, the activity of trading itself has become increasingly remote, without actual human encounter. The architecture of the two buildings serves as a starting point for a investigation into the limitations of photography to represent global capital and into the interrelationships between financial capitalism and image-making.

Wineke Gartz : Morgana Plains, from silver to gold. Janet T.
Langsam
: , 2009
2015/516 ,73,GARTZ,3
Wineke Gartz's multi-media works always reflect upon the peoples and cultures of these various societies through video and music installations.

Deniz Gül : B.I.M.A.B.K.R..
Istanbul: Galeri Maná, 2013
2015/511 ,73,GUL,1
Gul often investigates language as texts and signs, but also as objects and environments, curious to dig meaning and unconscious. Collaborating with traditional artisans, musicians and writers she often interrogates how public and private domains are constructed through objects. She is seeking to redefine invisible boundaries, and interested in infusing spaces and objects into new patterns of experience.

Fictionville : Rokni Haerizadeh.
edited by Negar Azimi; contributions by Sohrab Mohebbi, Media Farzin, Tina Kukielski
London: Koenig Books, 2014
2016/022 ,73,HAERIZADEH,1
"Fictionville" is Rokni Haerizadeh's first monograph and brings together four years of work. It is built around two sets of works: "Fictionville" (2009-) and a new series of drawings and animations made on the occasion of the 2013 Carnegie International. For Haerizadeh, life is rendered as a series of elaborate rituals, alternately richly comic, absurd, tragic, farcical, and finally, devastatingly familiar. The 34-year-old Dubai-based artist is perhaps best known for painterly tableaux whose subject matter draws from weddings, galas, murders, parades, funerals, riots, and revolutions. His human formsoften very large and wildly expressionist-function as a crooked lens onto the madness of contemporary society.

Michael Heizer. Germano Celant
Milan: Fondazione Prada, 1997
2016/030 ,73,HEIZER,2

Hans van Houwelingen : undonde. Julia Bryan-Wilson...[et al.]
Den Haag: Jap Sam Books, 2011
2015/503 ,73,HOUWELINGEN,2
Allerlei vooronderstellingen en strategieën die bepalend zijn in het denken en conceptualiseren van monumenten worden in de werken en teksten van Hans van Houwelingen onder de loep genomen. Hij ontrafelt de hypocrisie, de drogredenen en de politieke sturing van de hedendaagse herdenkingspraktijk - de inflatie en verborgen agenda's van in de openbare ruimte opgerichte gedenktekens.

Mierle Laderman Ukeles : seven work ballets. Kari Conte (ed.)
Amsterdam: Kunstverein Publishing, 2015
2016/042 ,73,LADERMAN UKELES,1
Through archival research, this monographic publication focuses on Ukeles's work ballets—a series of seven grand-scale collaborative performances involving workers, trucks, barges, and hundreds of tons of recyclables and steel—which took place between 1983 and 2012 in New York, Pittsburgh, Givors, Rotterdam, and Tokamachi. Over the past four decades, Ukeles has pioneered how we perceive and ultimately engage in maintenance activities. The work ballets derive from her engagement in civic operations in order to reveal how they work through monumental coordination and cooperation. Mierle Laderman Ukeles: Seven Work Ballets is the first monograph on Ukeles's seminal practice, and is as much an artist's book as an art-historical publication.

Alexandra Leykauf. texts: Maria Barnas, Robert Barry, Alexandra Leykauf, Dominikus Müller, Jonathan Pouthier, Caroine Soyez-Petithomme
Amsterdam: Roma Publications, 2016
2016/040 ,73,LEYKAUF,5
In her work, she appropriates the gender-oriented or feminine cultural gaze via the medium of photography, playing with varying degrees of appropriation in order to reveal the superficiality of images. Leykauf often deconstructs various features of photography and cinema, thereby revealing the complexity inherent to the construction of images. This substantial artist's book presents numerous of these appropriations and deconstructions, along with critical texts by Dominikus Müller, Jonathan Pouthier, Robert Barry, and Maria Barnas. A conversation with Leykauf completes this in-depth analysis.

Marius Lut : Nylon Taffeta wind breaker. text Philip Peters
Den Haag: Billytown, 2013
2016/045 ,73,LUT,1

Sara Masuger. Raphael Gyga
Zürich: Pro Helvetia - Arts Council of Switzerland, 2013
2016/063 ,73,MASUGER,3

Melvin Moti : MU. editor Moosje M. Goosen

Leeds: Pavilion, 2014
2016/035 ,73,MOTI,3
MU is the second part of Moti's new work Hyperspace commissioned by Pavilion in partnership with Kunstverein Harburger Bahnhof and CAC Vilnius. MU explores ideas around the fourth dimension, theosophy, Buddhism and Zen.

Melvin Moti : Cosmism.
: , 2015
2016/036 ,73,MOTI,4
Onderdeel van het project 'Cosmism', dat bestaat uit een kunstenaarsboek met reproducties van aquarellen van Alexander Chizhevsky en een korte film. Uitgangspunt van het project is het Kosmisme, een beweging van Russische denkers aan het eind van de negentiende en vroege twintigste eeuw die onderwerpen uit de occulte en esoterische literatuur synthetiseerden met ruimtewetenschap.

Pavilionesque : arts & theater magazine. Paulina Ołowska (art director)
Krakow: Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka, 2015
2016/041 ,73,OLOWSKA,2
*Puppets are not what they seem at first glance!
A puppet theater tends to be miniature by definition.
The magazine Pavilionesque would like to take you, Dear Reader, on an incredible journey through the world of the theater and art. In creating our magazine we also intend to discuss small theaters that draw remarkable people to them such places exist in almost every little town, scattered like some distant, small islands of an obscure archipelago.
Introduction by Joanna Zielińska and Paulina Ołowska*

Lily Reynaud Dewar : my epidemic (texts about my work and the work of other artists).
ed. by Thomas Boutoux
: Paraguay Press, 2015
2016/021 ,73,REYNAUD DEWAR,2
first anthology of writings by the French artist Lili Reynaud Dewar. The provocative variety of subjects and ideas addressed by Reynaud Dewar in My Epidemic stresses the anti-generalizing approach she is now famous for in her sculpture or installation work — her obsession with how much difference differences make. This book also retraces how her writing style has built up during these twelve years, gaining in visibility and

distinctiveness. It demonstrates the centrality of the role writing has come to play in her artistic practice. My epidemic in this sense reads almost like a biography.

Stefanos Tsivopoulos : Archive fever, shaking up the shelves of history. ed. Hilde de Bruijn

Heijningen: Jap Sam Books, 2015
2016/043 ,73,TSIVOPOULOS,2

Archive Crisis is a visual essay based on a series of previously unpublished images from Greek (media) archives collected by Stefanos Tsivopoulos. The book explores the mechanisms of visual culture in a mediated democracy, and their effect on the production of collective memory.

Wouter Venema : mouth of the sky.

Amsterdam: , 2015
2016/050 ,73,VENEMA,1

Marjolein de Wit : pots ar not people.

[Amsterdam]: Marjolijn de Wit, 2015
2016/047 ,73,WIT,3

"Photo-based imagery in combination with raw, glazed, or photo-printed ceramic pieces to explore ideas of future archaeology, the interpretation of history, and our relationship with nature and the built environment. De Wit's ceramics evade specific clarification and instead hover between authentic remnants and evocative constructed objects. The artist inserts her counterfeit pieces onto encyclopedic images of vast landscapes, suggesting the subversion of history through archaeological analysis. The title of this book refers to Carol Kramer's 1977 article 'Pots and Peoples'. Kramer posits that 'ethnicity is a complex social identity that does not generally leave clear markers in the archaeological record', a statement which acts as a catalyst for de Wit's oeuvre. The artist's fabricated remnants play homage to Kramer's sentiment that archaeological discoveries signify diverse and complex notions of economy and locale, as opposed to assuming a more static idea of culture."--Johan Deumens Gallery website, viewed February 1, 2016.

Miek Zwamborn + Ton Zwerver : tussen de lijnen / between the lines.

: , 2015
2016/048 ,73,ZWERVER,3

In the beginning of 2013, visual artist Ton Zwerver and writer Miek Zwamborn started a research to see how they could create a publication together combining encyclopedic

material, fragments of nature, the spacial work of Ton and the writings of Miek. The working period lasted several months, and the process of creation became a reciprocal gesture: sculptures lead to texts that in their turn evoked new objects – and back again. The wish to make a book evolved into a performance/ filmscript.

Bruno Ninaber van Eyben : with compliments. Wim Crouwel, Ed van Hinte

Rotterdam: 010 publishers, 2002
2015/514 ,737,NINABERvanEYBEN,1

Het boek 'With Compliments' is een verhalende status-quo van Studio Ninaber. Met prachtige foto's van Gerrit Schreurs en Stefan Blume wordt het oeuvre verbeeld en een sfeerschets van de studio gegeven, met bijzondere aandacht voor de munten die Bruno Ninaber van Eyben ontworpen heeft.

Raquel Maulwurf : New York New York. Benno Tempel, Frederieke Sanders Taylor, Jeroen Dijkstra

Eindhoven: L.S. Editions, 2011
2015/512 ,74,MAULWURF,2

In New York the city that never sleeps, Maulwurf felt a drive to take up new themes - themes in which the nature is gaining prominence.

Michael Kirkham : the neurasthenics preparatory drawings. Michael Kirkham

Staphorst: Hein Elferink, 2003
2016/070 ,741,KIRKHAM,1

Jan van Eyck : the play of realism. Craig Harbison

London: Reaktion Books, 2012
2016/023 ,75,EYCK,37

This revised and expanded edition includes many illustrations and reveals how van Eyck presented his contemporaries with a more subtle and complex view of the value of appearances as a route to understanding the meaning of life.

Victor Florido : pinturas / paintings 1999 - 2015. texts:

Roberto Amigo, Cecilia Guerra Lage
Buenos Aires: KBB, 2015
2016/055 ,75,FLORIDO,2

Marije Gertenbach : the sum of the body.

Amsterdam: , 2015

2016/049 ,75,GERTENBACH,1

Marije Gertenbach believes historical artworks reflect the communal values of another time and place. For RijksakademieOPEN 2015 she was particularly inspired by the interior of the world's first private bathroom, built for a pope in the 16th century. Its frescos are an instruction manual for its use and reveal how society at the time thought about the relationship between body and spirit. Since the work was exhibited for one weekend the work the process is captured. The publication shows the layers underneath the paint and the inspirations for the work.

Gabriel Metsu. Adriaan E. Waiboer, Wayne E. Franits, Linda Stone-Ferrier et al.

New Haven: Yale University Press, 2010

2016/067 ,75,METSU,3

This book has been published for the exhibition, Gabriel Metsu: Rediscovered Master of the Dutch Golden Age which features works from all phases of the artist's career, including a number of recently discovered and restored works. It pays homage to his engaging genre scenes which vary from musical companies and amorous encounters, to revellers, street traders and kitchen maids.

Jim Shaw : the end is here. with contributions by Natalie Bell, Massimiliano Gioni, Tony Oursler, John C. Welchman ... [et al.]

New York: Skira Rizzoli Publications, 2015

2016/029 ,75,SHAW,2

A long-overdue survey of an essential West Coast artist whose humorous works delve into America's underbelly and evolving counterculture. Over the past thirty years, Jim Shaw has become one of America's most visionary artists, moving between painting, sculpture, and drawings, while building connections between his own psyche and the larger political, social, and spiritual history of America. Shaw's imagery is mined from comic books, record covers, conspiracy magazines, obscure religious pamphlets, and other cultural refuse to produce a portrait of the American subconscious out of his personal obsessions.

Schilderen voor het brein. Pieter Adriaans

Zwolle: Mooi media, 2013

2015/508 ,75.01,AD:R"2013

Een verslag van een zoektocht over verbanden tussen schrijven en schilderen, de relatie tussen kunst en wetenschap, over geschiedenis en visuele taal. Beeldtaal, fractalen, kleur, kunst en wetenschap, arceren en lijnen – allerlei technieken komen aan bod, waarbij het schilderen zelf centraal staat.

Simon Koene : een grafisch oeuvre. Eddy de Jongh, Susan

Adam, Bob van den Boogert

Amsterdam: De Weideblik, 2015

2015/510 ,76,KOENE,1

Anna Staritsky 1908-1981 : works on paper. G. Meurant ;

voorw. Albert Lemmens, Serge Stommels

: , 2016

2016/065 ,76,STARITSKY,1

This book about the art of Anna Staritsky, who lived and worked both in Belgium and France in the middle of last century, is published in conjunction with an exhibition in the library of the Vanabbemuseum. Januari 31st to April 22nd, 2016.

Joscha Steffens : Ghost / Warrior. mit einem essay von

Florian Arnold

Koln: Verlag der Kunsthochschule fur Medien Koln, 2014

2016/052 ,77,STEFFENS,1

Die abgelichteten Krieger sind Berufssoldaten oder Berufssoldaten in spe, die sich am Wochenende zu "Softair"-Gefechten versammeln, um mit einem ihnen zunehmend entfremdeten, digitalen Tod auf eine spielerische Weise wieder Ernst zu machen. Die Realität unserer heutigen Kriege ist längst selbst in eine Simulation des Krieges übergegangen, in der sich Computerenthusiasten als die aktuellen Helden behaupten. Indem diese "Nerds" die simulative Realität des Krieges erneut in analogen Kriegsspielen simulieren, bringen sie eine existentielle Misere, einen Mangel und ein Bedürfnis zum Ausdruck: Sie haben das Sterben verlernt – obzwar sie symbolisch schon tot sind, ist ihnen das Reale des Todes abhanden gekommen. Sie bewegen sich zwischen diesen beiden Toden. Sie sind "Ghostwarriors".

Abandoned America : the age of consequences. Matthew Christoher

: Jonglez, 2015

2016/037 ,77,VS:A"2014

Throughout the ages, mankind has been fascinated by the ruins of previous societies. The desire to gain a greater understanding of our past has driven archaeologists, artists, and scholars from across the world to study the vestiges of lifestyles that have vanished in an attempt to capture their mystique and beauty.

Shahryar Nashat : Obituary. texts

by Sarah Lehrer-Graiwer, CGI by

Andrea Faraguna

Berlin: Sternberg, 2016

2016/061 ,78,NASHAT,4

The subject of this book is a deceased prop, an object of a particular color, the green of cinematic trickery and special effects. It edged itself into Shahryar Nashat's work in 2011, first appearing in Factor Green, an installation the artist produced for the Venice Biennale. Taking its final form a year later, the prop became properly known as La Shape and garnered critical acclaim for its sardonic personification of an unscrupulous impresario in Parade and star turn in Nashat's video Hustle in Hand (both 2014). Earlier this year, its mysterious death at the height of its career became the occasion for Nashat and Los Angeles writer Sarah Lehrer-Graiwer to reflect upon the brief but meaningful life of a most singular figure.

The atrocity exhibition. J.G.

Ballard

London: Fourth Estate, 2014

2016/038 ,82,BA:L"2014

The irrational, all-pervading violence of the modern world is the subject of this extraordinary tour de force. The central character's dreams are haunted by images of John F. Kennedy and Marilyn Monroe, dead astronauts and car-crash victims as he traverses the screaming wastes of nervous breakdown. Seeking his sanity, he casts himself in a number of roles: H-bomber pilot, presidential assassin, crash victim, psychopath. Finally, through the black, perverse magic of violence he transcends his psychic turmoil to find the key to a bizarre new sexuality. In this revised edition, Ballard has added extensive annotation that help to unlock many of the mysteries of one of the most prophetic, enigmatic and original works of the late twentieth century.

Hhhh. Laurent Binet

London: Vintage books, 2012

2016/051 ,82,BI:N"2012

It is possible, possible, possible.

It must be possible.. ed. by Phil

Baber

Amsterdam: Cannon, 2012

2015/513 ,82,CA:N"2012

Featuring: an uncertain pronoun, Hugo von Hofmannsthal, Francis Ponge, Rainer Maria Rilke, Peter Handke, Heinrich von Kleist, Robert Walser, Jean-Philippe Toussaint, Peter Král, Emily Dickinson, William Faulkner, Wallace Stevens, Alberto Caeiro, Thomas Bernhard, Friedrich Hölderlin.

Fuck Seth Price : a novel. Seth

Price

New York: Leopard, 2015

2016/060 ,82,PRICE,1

Sarkis : ikiztwin. Asli Seven

Istanbul: Galeri Maná, 2013

2016/069 ,73.SARKIS,4