

# New Arrivals in the Library

2016 – 3

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**Yes yes yes alternative press : '66 - '77 from Provo to Punk.** edited by Emanuele De Dono, Amedeo Martegani  
Milano: a+mbookstore, 2015  
2016/151 ,002,YE:S"2015

*The ultimate compendium of counterculture press in the United States and the Netherlands during the heady decades of the 1960s and 70s, this volume is the definition of sex, drugs, and rock n roll. From underground pornography, free love, anti-establishment anarchism, and Provo, to anti-war protests, spiritual empowerment, the Black Panthers, and womens liberation, its all here. Page after page of magazine covers, articles, advertisements, and clippings encapsulate the era when academia revolted, gays marched in the streets, and hippies wondered if Jesus got high, too*

**Van wiegendruk tot world wide web : bijzondere collecties en de vele geschiedenissen van het gedrukte boek.**  
Marieke van Delft

Zutphen: Walburg Pers, 2015  
2016/146 ,002,DE:L"2015

*Het gedrukte boek staat op een keerpunt. Achter ons liggen ruim vijf eeuwen waarin drukkers, uitgevers en boekverkopers activiteiten ontplooiden om te voldoen aan de steeds groeiende vraag aan boeken in alle soorten en maten. Voor ons ligt een ongewisse toekomst waarin zal moeten blijken of het boek zich zal handhaven naast internet en andere media. Marieke van Delft behandelt beide tijdvakken vanuit haar werk als conservator bij de Koninklijke Bibliotheek in Den Haag.*

**Christine de Pizan in Bruges : le livre de la cité de dames as het bouc de stede de vrouwen.** Orlanda S.H. Lie, Martine Meuwese, Mark Aussems et al.  
Hilversum: Verloren BV, 2015  
2016/153 ,002,PI:Z"2015

*Christine de Pizan composed her book on defense of women, Le Livre de la Cité des Dames, as a response to the misogynistic writings of the time. She used the allegorical form to present the life and deeds of virtuous women as the metaphorical building blocks for the City of Ladies. In 1475, forty-five years after Christine's death came a translation. Het Bouc van de Stede der Vrouwen is the only Middle Dutch translation and it has survived in only one manuscript.*

**South as a state of mind #7 [documenta 14 #1].** Eds. Quinn Latimer, Adam Szymczyk  
Kassel: Documenta, 2016  
2016/189 ,01,KASSEL"2017

*For the first time in its history, Documenta, traditionally held in Kassel, Germany, will be bilocated as it expands to Athens, Greece. South as a State of Mind, a biannual journal founded in Athens in 2012, will publish four Documenta 14 editions semiannually, edited by American poet and critic Quinn Latimer and Director of Documenta 14, Adam Szymczyk, until the exhibition's opening in 2017. Compiling research, critique and literature, South as a State of Mind parallels the work on the exhibition and helps frame its concerns. a site of essays, projects, interviews and features, heralds that process. With writing by artists, poets, scholars, architects and filmmakers.*

**The needle walks into a haystack.** Mai Ebu Eldahab, Anthony Huberman, Camille Pageard

London: Koenig Books, 2014  
2016/122 ,01,LIVERPOOL"2014

*This book is published on the occasion of Liverpool Biennial 2014. The exhibition A Needle Walks into a Haystack brings together historic and contemporary material while continuing the Biennial's tradition of commissioning new artworks.*

**The reader : Momentum 8, Tunnel vision, 8th Nordic Biennial of Contemporary Art.**  
Texts: Brody Condon ... [et al.]

Milan: Mousse Publishing, 2015  
2016/093 ,01,MOSS"2015

*The 8th Momentum Nordic Biennial of Contemporary Art explores tunnel vision as a cultural and artistic condition. Today's networked culture not only generates hyper connectivity, but also various disconnects. People and communities can thrive in bubbles of their own. Momentum 8 focuses on artists and cultural producers who inhabit worlds of their own logic and follow their thoughts all the way through.*

**Dispossession : the performative in the political : conversations with Athena Athanasiou.** Judith Butler and Athena Athanasiou

Malden: Polity Press, 2013  
2016/113 ,1,BU:T"2013

*Dispossession describes the condition of those who have lost land, citizenship, property, and a broader belonging to the world. This thought-provoking book seeks to elaborate our understanding of dispossession outside of the conventional logic of possession, a hallmark of capitalism, liberalism, and humanism. Can dispossession simultaneously characterize political responses and opposition to the disenfranchisement associated with unjust dispossession of land, economic and political power, and basic conditions for living?*

**Notes towards a performative theory of assembly.** Judith Butler

Cambridge: Harvard university press, 2015  
2016/201 ,1,BU:T"2015

*Judith Butler elucidates the dynamics of public assembly under prevailing economic and political conditions, analyzing what they signify and how. Understanding assemblies as plural forms of performative action, Butler extends her theory of performativity to argue that precarity—the destruction of the conditions of livability—has been a galvanizing force and theme in today's highly visible protests.*

**Spinoza: practical philosophy.** Gilles Deleuze

San Fransisco: City Lights Books, 1988  
2016/177 ,1,DE:L"1988

*Deleuze examines Baruch Spinoza's philosophy, discussing Ethics (1677) and other works such as the Tractatus Theologico-Politicus (1670), providing a lengthy chapter defining Spinoza's main concepts in dictionary form. Deleuze relates Spinoza's ethical philosophy to the writings of Friedrich Nietzsche and Willem van Blijenbergh, a grain broker who corresponded with Spinoza in the first half of 1665 and questioned the ethics of his concept of evil.*

**Waarom de wereld niet betaalt.** Markus Gabriel

Amsterdam: Boom, 2014  
2016/133 ,1,GA:B"2014

*n Waarom de wereld niet bestaat behandelt Markus Gabriel de grote vragen van het leven, de vragen die kinderen ook vaak stellen: Waar komen wij vandaan? Waar bevinden wij ons? Waar dient het allemaal toe? De even prikkelende als eenvoudige stelling die Gabriel in dit voor een breed publiek geschreven boek verdedigt, luidt dat eigenlijk alles bestaat (inclusief eenhoorns op de maan), maar de wereld niet.*

**Gurdjieff : an approach to his ideas.**

Michel Waldberg

: Penguin, 1989

2016/095 ,1,GU:R"1989

*Clears up misconceptions about the Russian mystic's teachings and discusses his use of myths to illustrate philosophical observations about people*

**Bubbles : Macrospherology.** Peter Sloterdijk; translated by Wieland Hoban

South Pasadena: Semiotext(e), 2011  
2016/112 ,1,SL:O"2011

*"An epic project in both size and purview, Peter Sloterdijk's three-volume, 2,500-page Spheres is the late-twentieth-century bookend to Heidegger's Being and Time. Rejecting the century's predominant philosophical focus on temporality, Sloterdijk, a self-described "student of the air," reinterprets the history of Western metaphysics as an inherently spatial and immunological project, from the discovery of self (bubble) to the exploration of world (globe) to the poetics of plurality (foam). Exploring macro- and micro-space from the Greek agora to the*

*contemporary urban apartment, Sloterdijk is able to synthesize, with immense erudition, the spatial theories of Aristotle, René Descartes, Gaston Bachelard, Walter Benjamin, and Georges Bataille into a morphology of shared, or multipolar, dwelling—identifying the question of being as one bound up with the aerial technology of architectonics and anthropogenesis."*

**Globes : Macrospherology.** Peter Sloterdijk; translated by Wieland Hoban

South Pasadena: Semiotext(e), 2014  
2016/111 ,1,SL:O"2014

**What is a people?.** Alain Badiou, Pierre Bourdieu, Judith Butler, Georges Didi-Huberman, Sadri Khiari and Jacques Ranciere

New York: Columbia University Press, 2016

2016/199 ,1,WH:A"2016

*What Is a People? seeks to reclaim "people" as an effective political concept by revisiting its uses and abuses over time.*

**Mind as motion : explorations in the dynamics of cognition.** edted by Robert F.

Port and Timothy van Gelder

Cambridge: MIT Press, 1998

2016/178 ,159,MI:N"1998

*Mind as Motion is the first comprehensive presentation of the dynamical approach to cognition. It contains a representative sampling of original, current research on topics such as perception, motor control, speech and language, decision making, and development. Included are chapters by pioneers of the approach, as well as others applying the tools of dynamics to a wide range of new problems. Throughout, particular attention is paid to the philosophical foundations of this radical new research program.*

**The gift : form and functions of exchange in archaic societies.** Marcel Mauss

Mansfield: Martino Publishing, 2011

2016/187 ,39,MA:U"2011

*This is perhaps the first systematic study of the custom, widespread in primitive societies from ancient Rome to present-day Melanesia, of exchanging gifts. The gift is conceived as a transaction forming part of all human, personal relationships between individuals and groups. These gift exchanges are at the same time moral, economic, juridical, aesthetic, religious, mythological and social phenomena. A classic work.*

**Greek mythology.** Katerina Servi

Athens: Ekdotike Athenon, 1997

2016/101 ,398.2,GR:E"1997

**New York studio conversations :  
seventeen women talk about art.** edited  
by Stephanie buhmann

Berlin: The Greenbox, 2016

2016/179 ,7(04),BU:H"2016

*Looking for an approach beyond the mainstream media coverage of the art market, Buhmann visited the artists in their studios and gained insights in this intimate space of artistic practices. All based in New York, the artists represent a wide range of different styles and media. This book uncovers their artistic practices and creative approaches as well as philosophy, sources of inspiration, and personal stories.*

**The magazine.** edited by Gwen Allen

London: Whitechapel, 2016

2016/190 ,7.01,DO:CU"2016

*The multiple platforms of the digital era have not diminished the role of the magazine for artists as an alternative medium and experimental space. Whether printed on paper or electronically generated, the artist's magazine continues to be a place where new ideas and forms can be imagined as well as a significant site of artistic production. Intrinsically collaborative, including readers' active engagement, the magazine is an inherently open form that generates constantly evolving relationships. It was integral to the emergence of art criticism in the Enlightenment period and to the development of artistic dialogues around notions of culture, politics, and the public from the modern era avant-gardes to the present.*

**De navel van Daphne : over kunst en  
engagement.** Maarten Doorman

Amsterdam: Prometheus, 2016

2016/078 ,7.01,DO:O"2016

**The total art of Stalinism : avant-grade,  
aesthetic dictatorship, and beyond.** Boris  
Groys

London: Verso, 2011

2016/175 ,7.01,GR:O"2011

*From the ruins of communism, Boris Groys emerges to provoke our interest in the aesthetic goals pursued with such catastrophic consequences by its founders. Interpreting totalitarian art and literature in the context of cultural history, this brilliant essay likens totalitarian aims to the modernists' goal of producing world-transformative art. In this new edition, Groys revisits the debate that the book has stimulated since its first publication.*

**In the flow.** Boris Groys

London: Verso, 2016

2016/139 ,7.01,GR:O"2016

*In the early twentieth century, art and its institutions came under critique from a new democratic and egalitarian spirit. The notion of works of art as sacred objects was decried and subsequently they would be understood merely as things. This meant an attack on realism, as well as on the traditional preservative mission of the museum. Acclaimed art theorist Boris Groys argues this led to the development of "direct realism": an art that would not produce objects, but practices (from*

*performance art to relational aesthetics) that would not survive. But for more than a century now, every advance in this direction has been quickly followed by new means of preserving art's distinction.*

**Le decoratif.** Jacques Soullou

Paris: Klincksieck, 2014

2016/197 ,7.01,SO:U"2014

*Peu de notions esthétiques auront fait l'objet de prises de position aussi négatives que celles suscitées par le décoratif. S'adossant aux ruines des notions de bienséance et de convenance héritées de l'âge classique, ce concept acquiert son identité à la faveur de la formation des utopies modernistes antidecoratives d'inspiration architecturale. Ni ornement ni décor, le décoratif est un concept parasite dont la reconnaissance spécifie moins une configuration des choses qu'il ne signale l'émergence d'un fantasme lié aux trois périphéries du social (acteurs illégitimes de la culture), du sexe (femme), de l'exotique (le sauvage).*

**What's the use? : constellations of art,  
history, and knowledge, a critical reader.**

eds. Nick Aikens, Thomas Lange, Jorine  
Seijdel, Steven ten Thije

Amsterdam: Valiz, 2016

2016/191 ,7.01,WH:A"2016

*Is art only art insofar as it refuses to be useful? Or can art practices serve a wider purpose in the world? This reader starts from the premise that art is an integral part of the social, economic, and political process. Art is best understood through its dialogue with the social sphere, rather than as a 'thing in itself'. By mapping a diverse terrain of examples and ideas, this book explores the complex interplay between art, use, history, and knowledge. The contributing writers and artists demonstrate how in past and contemporary practice these relationships are set up and played out.*

**The image-matter : emerging materials &  
imaginary metamorphosis.** Dominique

Peysson

Parijs: Dis Voir, 2016

2016/131 ,7.014,PE:Y"2016

*It is now possible for scientists to control the structure of matter at a scale so minute that previously unimaginable properties emerge. Organic matter may even be hybridized with nonorganic matter, as the border between the inert and the living increasingly blurs. Consequently, we need to rethink our relation to, and apprehension of, the world. With the advance of materials science, the artist need not sculpt the external form but the internal sub-structures of matter, not the object but its properties. In The Image-Matter, scientist and artist Dominique Peysson offers tools to help us comprehend the new vision of the world proposed by materials science, and encourages us to perform the necessary transformation of our imaginations.*

**Arist at work : proximity of art and  
capitalism.** Bojana Kunst

Winchester: Zero books, 2015

2016/196 ,7.015,KU:M"2015

*The main affirmation of artistic practice must today happen through thinking about the conditions and the status of the artist's work. Only then can it be revealed that what is a part of the speculations of capital is not art itself, but mostly artistic life. Artist at Work examines the recent changes in the labour of an artist and addresses them from the perspective of performance.*

**Testo junkie : sex, drugs, and biopolitics in the pharmacopornographic era.** Paul B. Preciado

New York: Feminist Press, 2016  
2016/158 ,7.015,PR:E"2016

*What constitutes a "real" man or woman in the twenty-first century? Since birth control pills, erectile dysfunction remedies, and factory-made testosterone and estrogen were developed, biology is definitely no longer destiny.*

**On productive shame, reconciliation and agency.** Suzana Milevska (ed.)

Berlin: Sternberg, 2016  
2016/100 ,7.015,SH:A"2016

*On Productive Shame, Reconciliation, and Agency prompts a unique crossdisciplinary inquiry into the productive potential of the affect of shame. This book contests the ontological understanding of shame and the psychoanalytical interpretation of it based on personal traumatic experiences linked to lack, loss, memory repression, and absence.*

**The darker side of western modernity : global futures, decolonial options.** Walter D. Mignolo

Durham: Duke University Press, 2011  
2016/176 ,7.015.2,MI:G"2011

*During the Renaissance and the Enlightenment, coloniality emerged as a new structure of power as Europeans colonized the Americas and built on the ideas of Western civilization and modernity as the endpoints of historical time and Europe as the center of the world. Walter D. Mignolo argues that coloniality is the darker side of Western modernity, a complex matrix of power that has been created and controlled by Western men and institutions from the Renaissance, when it was driven by Christian theology, through the late twentieth century and the dictates of neoliberalism.*

**Agonistics : thinking the world politically.** Chantal Mouffe

London: Verso, 2013  
2016/075 ,7.015.3,MO:U"2013

*Political conflict in our society is inevitable, and the results are often far from negative. How then should we deal with the intractable differences arising from complex modern culture? Developing her groundbreaking political philosophy of agonistics—the search for a radical and plural democracy—Chantal Mouffe examines international relations, strategies for radical politics, the future of Europe and the politics of artistic practices. She shows that in many circumstances where no alternatives seem possible, agonistics offers a new road map for change. Engaging with cosmopolitanism, post-operatism, and theories of multiple modernities she argues in favor of*

*a multipolar world with a real cultural and political pluralism.*

**Queer zines 2.** edited by: AA Bronson, Philip Aarons

New York: Printed Matter, Inc., 2014  
2016/137 ,7.015.4,QU:E"2014

*Queer Zines offer a visually arresting, intellectually provocative, and unashamedly sexy survey of contemporary and vintage gay zines. With hundreds of in-depth bibliographic overviews and synopses, editors AA Bronson and Philip Aarons have created an essential compendium to self-published, serial publications that share both a queer spirit and a visible mark of the artist/maker.*

**Den Haag in beelden.** Michiel van der Mast, Chris Nigten, Lex van Tilborg

Den Haag: Geschiedkundige Vereniging Die Haghe, 2015  
2016/154 ,7.015.6,HA:A"2015

*In Den Haag staan op pleinen en in straten en parken, verspreid over de stad, meer dan vijfhonderd beelden. Een deel daarvan is opgericht ter herinnering aan belangrijke gebeurtenissen en aan bekende personen.*

**The Great Workshop : pathways of art in Europe (5th-18th centuries).** Roland Racht, Peter Burke, Roger Chartier et al.

Brussels: Europalia, 2007  
2016/127 ,7.02,GR:E"201

*Europe itself figures throughout the centuries as a large artistic workshop, or rather like a suite of workshops, each housing artists with specific practices and particular styles, and each creating opportunities for collaboration. Long before its emergence as a political entity, Europe was distinguished by its intense traffic in goods and people.*

**Adjusted margin : xerography, art, and activism in the late twentieth century.**

Kate Eichhorn  
Cambridge: MIT Press, 2016  
2016/188 ,7.026,EI:C"2016

*This is the story of how the xerographic copier, or "Xerox machine," became a creative medium for artists and activists during the last few decades of the twentieth century. Paper jams, mangled pages, and even fires made early versions of this clunky office machine a source of fear, rage, dread, and disappointment. But eventually, xerography democratized print culture by making it convenient and affordable for renegade publishers, zinesters, artists, punks, anarchists, queers, feminists, street activists, and others to publish their work and to get their messages out on the street.*

**Baroque & Rococo : architecture & decoration.** Anthony Blunt

Cambridge: Harper & Row, 1982  
2016/198 ,7.034.7,AA:I"1982

**Ketab e Karnameh: visual culture of Iranian children, 1950-1980.** concept Ali Bakhtiari

Teheran: Pejman Foundation, 2016  
2016/160 ,7.036(55),KA:R"2016

*The Karnameh Exhibition of Visual Culture of Iranian Children is a journey through the early illustrations of school books, documentaries and works produced by pioneers of illustrations in Iran specifically from 1950 to 1980," curator Ali Bakhtiari says. "The huge collection of intersecting archive materials including copies of books, images of illustrations and posters along with a selection of short films and animations will survey the influence of the West, and the East on Iranian productions over those years,"*

**Into Africa : learning, sharing, acting = Ku Afryce : poznawac, dzialac, dzielicsie.** eds.

Julia Jankowska ...[ et al.]; Fundacja Razem Pamoja  
Warsaw: RazemPamoja Foundation, 2014  
2016/152 ,7.036(6),KU:A"2014

*This book modestly seeks a positive understanding of Africa, positive not in the sense of valorizing it but in the sense of producing a cognitive and communicational surplus. This enterprise entails a comprehension of the fact that we so eagerly produce a distorted knowledge and false communication with regard to Africa. The book records various communications between young students from the slums in Nairobi and their peers from a small town in southern Poland.*

**A labour of love.** ed. Yvette Mutumba, Gabi Ngcobo

Bielefeld: Kerber, 2016  
2016/109 ,7.036(68),LA:B"2016

*600 artworks by black artists from South Africa, acquired by a missionary for a German museum in 1986. This is the story re-examined by A labour of love. The publication reflects on new readings of this specific collection through the various notions of love, from the simplest kind to the uneasy.... The works were all produced by black artists, including internationally renowned figures such as Peter Clarke, Lionel Davis, David Koloane and Sam Nhlengethwa.*

**The archive as a productive space of conflict.** edited by Marks Miessen, Yann Chateigne

Berlin: Sternberg, 2016  
2016/200 ,7.039,AR:C"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.*

**Staging the archive : art and photography in the age of new media.** Ernst van Alpen

London: Reaktion Books, 2014

2016/080 ,7.039,AR:CH"2014

*Staging the Archive shows how artists read the concept of the archive against the grain, questioning not only what the archive is and can be but what materials, images, or ideas can be archived. Ernst van Alpen examines these archival artists and artworks in detail, setting them within their social, political, and aesthetic contexts. Exploring the works of Marcel Duchamp, Marcel Broodthaers, Christian Boltanski, Annette Messager, Fiona Tan, and Sophie Calle, among others, he reveals how modern and contemporary artists have used and contested the notion of the archive to establish new relationships to history, information, and data.*

**Bulletins of the serving library #10 : Test.**

Editors Stuart Bailey, David Reinfurt, Angie Keefer

Berlin: Sternberg, 2016  
2016/167 ,7.039,SE:R"2016

*The serving library is a cooperatively-built archive that assembles itself by publishing. Issue #10 is a TEST, containing one choice bulletin from each of the previous nine issues. It is a compendium of sorts, a best-of double-album printed at 50% scale, a sample for what's next. This issue also includes 140-character summaries of every bulletin we have published previously in the printed journal and online and so serves as a retroactive portrait of the library we are busy assembling.*

**Slip of the tongue.** curated by Danh Vo, Caroline Bourgeois

Venezia: Marsilio, 2015  
2016/083 ,7.039,VO,S"2015

*Danh Vo has been invited to collaborate with Palazzo Grassi – Punta della Dogana – Pinault Collection not only as an artist but also as a curator, working with the collection in conjunction with a number of invited artists. Indeed. The vicissitudes of conservation, circulation, trade, dismemberment, dispersal, tinkering, restoration, collecting and exhibiting are not specific to the care for the "well-being" of works of art. They are intrinsically part of their stories, composing a history in transition that is sometimes broken by ruptures and shaped by destruction.*

**Past realization : essays on contemporary European art XX-XXI, Vol. I.** John C. Welchman

Berlin: Sternberg, 2016  
2016/077 ,7.039,WE:L"2016

*This volume is a collection of dynamic and engaged writings by art historian John C. Welchman on a range of contemporary European artists: Vasco Araújo, Cosima von Bonin, Jan De Cock, Orshi Drozdik, Susan Hiller, Andy Hope 1930, Michael Kunze, Nathaniel Mellors, Miguel Palma, José Álvaro Perdiges, Sascha Pohle, Thomas Raat, Nicola Stäglich, and Xavier Veilhan. Anchored in concerns that*

*emerged in the late 1960s and 1970s, Welchman poses thoughtful and provocative questions about how these artists receive and negotiate the social and aesthetic histories through which they live and work.*

**Art in the age of ....** ed. Defne Ayas, Natasha Hoare, Adam Kleinman  
Rotterdam: Witte de With, 2015  
2016/084 ,7.039,WI:W"2015

*Art In The Age Of... was staged to investigate future vectors of art production in the 21st century, highlighting the circulation of art and its underlying economies rather than its territorial location, its spread and infectious expanse rather than its arrest within narrowly defined genealogies and media.*

**WDWXXV : in light of 25 years.** Defne Ayas, Samuel Saelemakers  
Rotterdam: Witte de With, 2016  
2016/082 ,7.039,WI:W"2016

*On the occasion of its 25th anniversary, Witte de With examines its history, dedicating its ground-floor gallery to a series of commissioned presentations by a select group of contemporary artists. Each participant has created an image-based work that analyzes certain sediments of contemporary art history. Presented on a large-scale double-sided light box these anniversary commissions are visible to the city day and night.*

**Kabbalah : tradition of hidden knowledge.** Z'ev ben Shimon Halevi  
New York: Thames and Hudson, 2005  
2016/148 ,7.046.3,KA:B"2005

*Traces the evolution of various forms of kabbalah, outlining the early period of biblical and talmudic cosmology and using ideas developed during the medieval era to set forth a kabbalistic view of the origins and structure of existence.*

**Mariscal.** Guy Jullier, Leeds  
Köln: Benedikt Taschen Verlag, 1992  
2016/115 ,7.049.2,MARISCAL,1

*Javier Mariscal is a Spanish artist and designer whose work has spanned a wide range of mediums, ranging from painting and sculpture to interior design and landscaping. He was born in Spain into a family of eleven brothers and sisters. Since 1970, he has been living and working in Barcelona. In that city is where he began drawing and selling comics.*

**Ateliers : offspring 2015.** Xander Karskens  
Amsterdam: Stichting Ateliers 63, 2015  
2016/104 ,7.07,AT:E"2015

**Trippenhuis te Amsterdam.** Red. R. Meischke, H. E. Reeser  
Amsterdam: Koninklijke Nederlandse Akademie van Wetenschappen, 1983  
2016/087 ,7.07,TR:I"1983

**Maak het met kunstenaars : een kunstboek voor iedereen.** Rixt Hulshoff Pol, Hanna Piksen  
Amsterdam: BIS, 2015  
2016/147 ,7.071,HU:L"2015

*Workshops van 23 kunstenaars om zelf aan de slag te gaan met kunst, met aandacht voor ontdekken en experimenteren met nieuwe vormen.*

**Tourists like us : critical tourism and contemporary art practices.** Federica Martini, Vytautas Michelkevicius  
Vilnius: Sierre and Vilnius Academy of Arts Press, 2013  
2016/106 ,7.072,TO:U"2013

*This book opens up a new field of discussion at the crossroads between contemporary art and critical tourism. As common ground for theoretical inquiry and artistic research, the notion of critical tourism asks us to question again our understanding of authenticity, the tourist gaze, the museification of landscape, the visual construction of place, post-romanticism, contemporary exoticism, site-specificity and global connectedness. The book specifically explores the role of the artist, and of the art institution, in the age of destination culture. How are individual and institutional practices changing in an era of hosting, hospitality, displacing and cultural nomadism?*

**Hedendaagse architectuur.** Francisco Asensio Cerver  
Köln: Könemann, 2000  
2016/119 ,72.039,AR:C"2000

*De bedoeling van de samenstellers is om het grote publiek een ruim en actueel overzicht te bieden van de huidige architectuur wereldwijd.*

**Catherine Biocca : ///Motion/Lines///.**  
Amsterdam: , 2015  
2016/091 ,73,BIOCCA,1

**Thierry Boissel : Glas, Licht, Architektur = Glass, light, architecture = Verre, lumière, architecture.** Florian Hufnagl, Carlo Baumschlager  
Stuttgart: Arnoldsche, 2012  
2016/192 ,73,BOISSEL,1

**Thierry Boissel : Poesie aus Licht, Glas und Farbe.** hrsg. Myriam Wierschowski  
Linnich: Deutsches Glasmalerei Museum, 2015  
2016/193 ,73,BOISSEL,2

**Alejandro Cesarco.** hrsg. von Matthias Mlchalka  
Ostfildern: Hatje Cantz, 2012  
2016/166 ,73,CESARCO,1

Uruguayan artist Alejandro Cesarco (born 1975) invokes the legacy of language- and literature-based conceptual art by the likes of Marcel Broodthaers or Lawrence Weiner. His text works, photographs, collages, films, artist's books and installations explore emotional dynamics in the language of interpersonal relationships and gender roles.

**Christo & Jeanne-Claude.** Jacob Baal-Teshuva

Köln: Benedikt Taschen Verlag, 1995  
2016/116 ,73,CHRISTO&JEANNE-  
CLAUDE.1

*Christo Vladimirov Javacheff and Jeanne-Claude Denat de Guillebon created environmental works of art. Christo and Jeanne-Claude were born on the same day, June 13, 1935; Christo in Gabrovo, Bulgaria, and Jeanne-Claude in Morocco. They first met in Paris in October 1958. They then fell in love by creating art work together.*

**Erik Colpaert : not for everybody.** Erik Colpaert

London: Goldsmiths' Gallery, 1989  
2016/183 ,73,COLPAERT,3

**Alberto de Michele : does he know how to swim.** red. D.F. Frank, 2015  
2016/171 ,73,DE MICHELE,2

**Titia Ex : bloem uit het universum / Flower from the universe.** Arjen Mulder, Irene Beers

2016/099 ,73,EX,2

*A huge light flower, seeming to float above the surface, with a heart modelled on a nerve cell, encircled by a garland of graceful stems. A circle of seven pods lies under the heart, in here is hidden the seed of movement.*

**Serial nature : collapse and emergence within systems.** Kai Franz; introd. Phoebe Stubbs. Stuttgart: Akademie Schloss Solitude, 2014

2016/125 ,73,FRANZ,1

*Examining the practice of Kai Franz, Serial Nature bridges the tangible world of matter and the abstractions found in the workings and logics of computation.*

**Eric Giraudet de Boudemange : the dance of the horned, and other hunting scenes from the forest of Fontainebleau.** text Julia Geerlings

Milan: Spazioborgogno, 2015  
2016/172 ,73,GIRAUDET DE  
BOUDEMANGE,2

*Eric Giraudet de Boudemange showed interests in traditional games and folk culture that he uses as tools to trigger the mechanisms of playful exhibition displays.*

*His sculptures, drawings, films and photographs become the pieces of a narrative puzzle at the crossroad of ethnographic reports and fables from Jean de la Fontaine.*

**Maja van Hall.** Renate Dorrestein, Karin van der Kooy, Maja van Hall ... [et al.]

Zwolle: Waanders, 2012  
2016/184 ,73,HALL,12

**Roni Horn : weather reports you.**

Gottingen: Steidl, 2007  
2016/169 ,73,HORN,16

*"Everyone has a story about the weather. This may be the single thing each of us holds in common. And though the weather varies greatly from here to there, it is, ultimately, one weather that we share. Small talk everywhere has occasioned the popular distribution of the weather. Some say talking about the weather is talking about oneself. And with each passing day, the weather increasingly becomes ours, if not us. Weather Reports You is one beginning of a collective self-portrait." -Roni Horn*

**Roni Horn : Vatnasafn / Library of water, Stykkishólmur, Iceland.** introd. Briony

Fer, Adrian Searle. Gottingen: Steidl, 2007  
2016/170 ,73,HORN,17

*Sited in a converted library building on a promontory overlooking the ocean in the town of Stykkishólmur on the west coast of Iceland, VATNASAFN / LIBRARY OF WATER incorporates many of Roni Horn's abiding artistic concerns with water and weather, reflection and illumination, and the fluid nature of identity.*

**Roni Horn aka Roni Horn.** introd. Briony Fer. Gottingen: Steidl, 2009

2016/271 ,73,HORN,18

*For more than thirty years, Roni Horn has developed a body of work of concentrated visual power and intellectual rigor. Innovative in diverse mediums, her practice defies easy categorization. Although almost classical in their restraint and beauty, and virtuosic in their use and sensitivity to material, Horn's pieces incite mental and conceptual engagement. Her subtle explorations of the complex relationship between object and subject have expanded the vocabulary of every medium in which she works. Creating situations in which the mechanisms of perception reveal themselves is one of her great achievements. This catalogue has been produced to accompany the most comprehensive overview of Horn's work to date.*

**Derek Jarman's garden.** with photographs by Howard Sooley

London: Thames and Hudson, 2012  
2016/134 ,73,JARMAN,1

*Derek Jarman created his own garden in the flat, bleak expanse of shingle that faces the nuclear power station in Dungeness, Kent. A passionate gardener from childhood, he combined his painter's eye, his horticultural expertise and his ecological convictions to produce a landscape which mixed the flint, shells and driftwood of Dungeness; sculptures made from stones; the area's indigenous*

plants; and shrubs and flowers introduced by Jarman himself. This book, the last he ever wrote, is his own record of how this garden evolved, from its beginnings in 1985 to the day of his death in 1994.

**Phillip King.** introd. Franck Gautherot;  
Samuel Gross

Paris: Les presses du réel, 2015

2016/124 ,73,KING, 3

*Major monograph on Phillip King, whose work has been essential in the revival of British sculpture in the early 1960s through experiments with abstraction, construction and color. This book gathers various texts and an interview, exhibition views, and a complete illustrated chronology over 300 pages*

**A man, a village, a museum : Li Mu:  
Qiuzhuang Project.** Jesse Birch ... [et al.]

Eindhoven: Onomatopee, 2015

2016/129 ,73,LI MU, 1

*After a residency of a few weeks in the Van Abbemuseum in Eindhoven (NL), Chinese artist Li Mu developed a unique art project. In his home town, Qiuzhuang - a small village 800 kilometres south of Beijing - he copied classical modernist artworks by well-known Western artists like Sol LeWitt, Dan Flavin, Richard Long, Andy Warhol, Daniel Buren, Carl Andre, John Körmeling, as well as Ulay and Marina Abramovic from the collection of the Van Abbemuseum, displaying them in the houses and streets of Qiuzhuang. For more than a year, Li Mu collaborated with the villagers, trying to create the experience of what art brought to him and what it could bring to them.*

**Katja Mater : multiple densities.** Editing

Katja Mater, Veronica Ditting

Rome: Roma Publication 212, 2013

2016/163 ,73,MATER,2013

*Visual artist and photographer Katja Mater constructs an image by layering multiple moments in time. When making a drawing or object, different exposures are made on the same negative at various points in the process, physically building up an image in a cross-exchange of visual information between the subject, whether painted on paper or constructed object, and the film.*

**Jan Meefout.** Anne Berk,... [et al.]

Zwolle: Waanders, 2010

2016/195 ,73,MEEFOUT,2

*Jan Meefout (1915-1993) en het vrouwelijk schoon zijn onlosmakelijk met elkaar verbonden. De Amsterdamse beeldhouwer heeft in de vrouw in al haar gedaanten (moeder, verleidster, godin) afgebeeld en heeft dit thema slechts bij uitzondering verlaten. Gevormd als meubelmaker, kwam Meefout in de leer bij Jaap Kaas en Frits van Hall en de tijdens de Tweede Wereldoorlog bij professor Jan Bronner op de Rijksacademie in Amsterdam.*

**Tony Oursler : I/O underflow.** Jacqueline

Grandjean, Petra Heck

Amsterdam: Oude Kerk, 2015

2016/194 ,73,OURSLE,5

*The Oude Kerk commissioned Tony Oursler to create new art work for the oldest building of the city. Specifically designed for the Oude Kerk, this new site-specific installation queries the subtle yet dramatic impact of computer technology on our daily lives.*

**Two days after forever : a reader on the  
choreography of time.** Christodoulos  
Panayiotou

Berlin: Sternberg Press, 2015

2016/132 ,73,PANAYIOTOU,1

*Published on the occasion of the Cyprus Pavilion at the 56th Venice Biennale this book acts as a kind of theater for considering the questions: How does one choreograph a history that is constantly being re-imagined? And, how do we speak of an anthropology of movement? With critical writing, poetry, open-ended letters, sketches, and provocations through both new and existing texts, this publication explores materiality as performance and how quiet gestures can function as subversive counterpoints to homogenous nationalistic narratives.*

**Christodoulos Panayiotou : letters from  
Japan.**

Milano: Mousse Publishing, 2013

2016/135 ,73,PANAYIOTOU,2

**and writing.** by Allen Ruppertsberg

New York: Christine Burgin, 2014

2016/079 ,73,RUPPERSBERG,6

*Allen Ruppertsberg: and Writing presents a wide array of the artist's text-based works from the late 1960s through to his most recent projects.*

**Willem van Tetrode : sculptor (c. 1525 -  
1580) / Guglielmo Fiammingo : scultore.**

Frits Scholten, Emile van Binnebeke, Bieke van der Mark et al.

Amsterdam: Waanders, 2003

2016/088 ,73,TETRODE,1

*The Reformation ushered in a barren period for Dutch sculpture -an effect accentuated by the absence of the extent of patronage of sculpture that pertained elsewhere in Europe; nonetheless, the Netherlands did spawn a few sculptors of international importance and among them is Willem van Tetrode. Tetrode is better known under his Italian name of Guglielmo Fiammingo and this is due to his long sejour in Italy.*

**Leo de Vries.** Jeroen Damen, Feico

Hoekstra, Francien Valk ...[et al.]

Zwolle: Waanders, 2012

2016/186 ,73,VRIS,21

*De tekenaar, schilder en beeldhouwer Cor Hund (Amsterdam 1915) behoorde met Wessel Couzijn en Piet Esser tot het selecte groepje wonderkinderen van professor Jan Bronner in de beeldhouwklas van de Amsterdamse Rijksacademie.*

**Annette Weisser : make yourself available.**

Berlin: The Greenbox, 2015  
2016/168 ,73,WEISSER,1

*The artist book is published on occasion of the solo exhibition of the same title at Kunstverein Heidelberg (2013) and the solo exhibition 'He had a killer body and he was an awesome dad but she was like I can't do this' at Kunstverein Langenhagen (2015). Each exhibition took a sculptural-installative approach to the space, in which the works – chiefly large-scale woodcuts – were presented as though in a stage set. Both exhibitions were based on the artist's self-inquiry regarding her political socialization in the 1980s in the rural south of Germany, as well as the enduring influence of National Socialism on German society.*

**Qiu Zhijie: unicorns in a blueprint. Defne Ayas ... [et al.]**

Rotterdam: Witte de With, 2016  
2016/181 ,73,ZHIJIE,1

*To produce his large-scale ink-based maps and diagrams, Qiu Zhijie drew from major political and historical narratives. From Confucianism to Enlightenment, the artist charts new paths, centers, nodes and relationships, scrutinizing the mutable boundaries that outline histories of world thought.*

**Little people of the earth : ceramic figures from ancient America. Marlene Chambers**

Denver: Denver Art Museum, 1990  
2016/121 ,73.031,CH:A"1990

*The Denver Art Museum has built an extraordinary collection of pre-Columbian art, and among their collection are the ceramic figures representing people. The ceramic technology was reinvented in a number of cultures the world over, among them in the New World (the continent of America) producing astonishing pieces.*

**Rijswijk textiel biënnale : textiele biennial 2015. Frank van der Ploeg**

Rijswijk: Museum Rijswijk, 2015  
2016/161 ,745.52.TE;X'2015

*De Textiel Biënnale 2015 staat in het teken van het thema 'textiel kijkt voorbij het eigen materiaal'. Museum Rijswijk (NL) toont daarbij textielwerken van negentien internationale kunstenaars.*

**Inventario 11: tutto e progetto /everything is progress. Beppe Finessi**

Milano: Corraini, 2015  
2016/108 ,745/749,IN:V"2015

*Il nuovo volume di INVENTARIO continua il proprio viaggio nella cultura del progetto, muovendosi liberamente fra architettura, arte e design, discipline accomunate dalla condivisione della logica della creazione.*

**The forever now : contemporay painting in an atemporal world. Laura Hoptman**

**New York: The Museum of Modern Art, 2014**

2016/126 ,75,039,HO:P'2014

*The Forever Now presents paintings by seventeen artists whose singular approaches are characteristic of our cultural moment in refusing to allow us to define, or even meter our time by them. This tendency was first identified by the science-fiction writer William Gibson, who used the term "atemporality" to describe a cultural product that doesn't represent—through its style, its content, or its medium—the time from which it comes. Atemporality, or timelessness, manifests itself in painting as both a profligate mixing of past styles and genres and also a radical paring down of visual language to the most archetypal forms.*

**Hieronymus Bosch : visions of genius. Matthijs IJssink, Jos Koldeweij**

's Hertogenbosch: Het Noordbrabants Museum, 2016  
2016/145 ,75,BOSCH,17

*Hieronymus Bosch (c. 1450–1516) lived and worked in 's-Hertogenbosch, the Netherlands, where he created enigmatic paintings and drawings full of bizarre creatures, phantasmagoric monsters, and terrifying nightmares. He also depicted detailed landscapes and found inspiration in fundamental moral concepts: seduction, sin, and judgment. The book, divided into six sections, covers the entirety of the artist's career. It discusses in detail Bosch's Pilgrimage of Life, Bosch and the Life of Christ, his role as a draughtsman, his depictions of saints, and his visualization of Judgment Day and the hereafter, among other topics, and is handsomely illustrated by new photography undertaken by the Bosch Research and Conservation Project Team.*

**Franck Bragigand : the last painting theory. Katia Baudin ... [et al.]**

Heijningen: Jap Sam Books, 2016  
2016/081 ,75,BRAGIGAND,4

*For more than ten years, Franck Bragigand has been developing a body of works consisting of 'painting subjects', which have resulted in a collection of works. He has been involved in many fields like art, design, industry, men craft, 'social-area', architecture, museums, public spaces and institutions, private galleries.*

**Suzan Drummen. Frank Lisser, Roel R.A. Visser**

Zwolle: d'junge Hond Publishers, 2010  
2016/089 ,75,DRUMMEN,3

**Benedikt Hipp : Luxstätt. Claudia Emmert; Patrizia Dander; Benedikt Hipp;**

Berlin: DISTANZ, 2013  
2016/149 ,75,HIPP,1

**Annotated catalogue raisonne of the books by Martin Kippenberger 1977 - 1997 = Kommentiertes Werkverzeichnis der Bucher von Martin Kippenberger**

**1977-1997.** Uwe Koch; essays Diedrich diedrichsen, Roberto Ohrt  
Koln: Buchhandlung Walther König, 2002  
2016/150 ,75,KIPPENBERGER,7

*Roberta Smith called him the "madcap bad boy of contemporary German art" and also "one of the three or four best German artists of the postwar period." Martin Kippenberger disrupted the status quo throughout his brief, excessive life, not just by making art of every variety and medium but also by conducting an extended performance in the vicinity of art that involved running galleries, organizing exhibitions, collecting the work of his contemporaries and overseeing assistants. More than just documentation, this publication makes accessible for a wider public the multiple aspects of Kippenberger's books, with all the complexity and consequence of his oeuvre intact.*

**Thomas Raat : archetypes and residues.**

text Maria Barnas  
Eindhoven: Onomatopoe, 2016  
2016/141 ,75,RAAT,2

*Reminiscing the format of a catalogue Archetypes and Residues documents such ordinary objects as chairs, doors, mirrors and table frames repurposed by artist Thomas Raat - some of which retain their original formal states, while others are intentionally recreated. It reflects upon Raat's sculptural practice, in the two-dimensionality of the printed page, and the space within printed matter.*

**Charlotte Salomon : leven? of theater?.**

Charlotte Salomon  
Amsterdam: Cossee BV, 2015  
2016/156 ,75,SALOMON,10

**Dierk Schmidt : the division of the earth : tableaux on the legal synopses of the Berlin Africa conference.** edited by Lotte Arndt ...[et al.]

Cologne: Buchhandlung Walther König, 2010  
2016/142 ,75,SCHMIDT,3

*In 1884 / 85, the European powers and the USA met in Berlin to prepare the division of the entire African continent through an "international" act of law. The series of pictures by Dierk Schmidt that was shown at documenta XII serves as a starting point in exploring the urgent question: Is it possible to respond to the brutality, with which colonial borders were forced upon existing societies, with a representation that makes legal abstractions tangible as a historic product of political and aesthetic modernism in Europe?*

**Jan Toorop : zang der tijden.** Gerard van Wezel

Den Haag: Gemeentemuseum Den Haag, 2016  
2016/155 ,75,TOOROP,20

*Jan Toorop (1858-1928), die met Van Gogh en Mondriaan tot de belangrijkste Nederlandse kunstenaars uit de periode omstreeks 1900 gerekend kan worden.*

**Chroma : a book of colour - June '93.**

Derek Jarman  
London: Vintage, 2000  
2016/136 ,75.023,JA:R"2000

*Derek Jarman explains the use of colour in Medieval painting through the Renaissance to the modernists and draws on the great colour theorists from Pliny to Leonardo. He also talks about the meaning of colours in literature, science, philosophy, psychology, religion and alchemy. The colours on Jarman's palette are mixed with memory and insight to create an evocative and highly personal work.*

**Buning Brongers Prijsen 2014.**

Eindredactie Cees Brouwer  
Amsterdam: Buning Brongers Stichting, 2015  
2016/165 ,75.036,NE;EE"2015

**Painting now.** Suzanne Hudson

London: Thames and Hudson, 2015  
2016/138 ,75.039,HU:D"2015  
*brings together more than 200 artists from around the world whose work is defining the ideas and aesthetics that characterize the painting of our time. These luminaries include Franz Ackermann, Michaël Borremans, Chuck Close, Angela de la Cruz, Subodh Gupta, Julie Mehretu, Vik Muniz, Takashi Murakami, Elizabeth Peyton, Wilhelm Sasnal, Luc Tuymans, Zhang Xiaogang, and many others.*

**Handboek technische camera : praktijk van de grootformaat fotografie.** Jim

Stone  
Leusden: Foto, 1989  
2016/164 ,77, ST:O,1989

*De technische camera mag er dan met zijn zwarte balg ouderwets uitzien, het is zonder twijfel het meest geavanceerde stuk gereedschap voor de fotograaf op zoek naar kwaliteit. Dit boek is een soort gids in het gebruik van de technische camera en grootformaat fotografie.*

**Fiona Amundsen, Rachel Boillot : from**

**shore to sea.** ed. by Heisue Chung-Matheu, Vivian Sming  
Los Angeles: , 2015

2016/123 ,77,CH:U"2015  
*Edited by Heisue Chung and Vivian Sming, from shore to sea focuses on photography's relationship with the very human attempts to understand, explore, discover, and uncover. The photographic works presented in this series use methodologies and approaches particular to the fields of anthropology and social sciences. from shore to sea hopes to generate discussions about photography's role in fieldwork and research, from its historical relationship with the colonialist beginnings of anthropology to the medium's perpetual ability to exist as both artifact and artifice.*

See also [www.fromshoretosea.com](http://www.fromshoretosea.com)

**Tacita Dean.** Hans Ulrich Obrist  
Koln: Verlag der Buchhandlung Walter  
König, 2016

2016/180 ,77,DEAN,5

*British video artist and filmmaker Tacita Dean (born 1965) is internationally admired for her patient and sensitive approach to her subject matter, explored in conversation with Hans Ulrich Obrist in this collection of in-depth interviews. In her Berlin studio, at a conference and on a train journey, they discuss her film portraits of architectural structures and personalities such as Merce Cunningham, Michael Hamburger, Mario Merz and Cy Twombly; her fervent collecting and reworking of analogue material--postcards, four-leaf clovers, albumen prints--and the things that have informed and influenced her artistic output over the past two and a half decades.*

**Ahmet Elhan : buzlu cam / ground glass.**

editor Basak Senova; tekst Maria Lantz

Istanbul: Galeri Zilberman, 2016

2016/128 ,77,ELHAN,1

*In Ground Glass, the artist focuses on photography's own tradition and the notion of mastery. Creating this new exhibition with an artistic sensitivity towards visual exuberance in today's world, he proposes an alternative perspective against the manipulation of the hastily produced and consumed digital photography, and how it conceals the truth photographically.*

**Dominique Gonzalez-Foerster : 1887-**

**2058.** edited by Emma Lavigne, with

Dominique Gonzalez-Foerster

Munich: Prestel, 2016

2016/144 ,77,GONZALEZ-FOERSTER,3

*Dominique Gonzalez-Foerster's solo exhibition presented at the Centre Pompidou, expands the idea of retrospective. Dominique adds an outlook into the future and connects different places and centuries. The result is a labyrinth of space and time consisting of autobiographic and historic reminiscences.*

**The whiteness of the whale - American photographs 198-2011.** Paul Graham

London: MACK, 2015

2016/110 ,77,GRAHAM,5

*... Brings together Paul Graham's three bodies of American photographs: American night, A shimmer of possibility and The present, made from 1998 to 2011. These 3 remarkable photographic series reflect upon the social fabric of contemporary America, whilst trying to find something closer to the experience of being and seeing in the world today."*

**Backstories : the physics experiments behind Stanley Greenberg's "Time Machines".** Janet Conrad

Cambridge: Massachusetts Institute of

Technology,

2016/103 ,77,GREENBERG,1

*New York-based photographer Stanley Greenberg has long entranced viewers with his stunning black-and-white*

*photographs that provide unparalleled access to objects and places ordinary people might otherwise never see--from New York's century-old water system to the hidden infrastructure of some of the world's most impressive architectural works. Greenberg turns his lens on the unfailingly strange world of nuclear and particle physics.*

**Pierre's 01 : Pierre Huyghe.** edited by

Jenny Jaskey & Pierre Huyghe

New York: The Artist's Institute, 2016

2016/143 ,77,HUYGHE,6

*"PIERRE'S" is the first in a biannual publication series of The Artist's Institute and a platform for sustained, interdisciplinary conversation with contemporary artists. Devoted to Pierre Huyghe, PIERRE'S takes the artist's recent work and research interests - topics as varied as genetic engineering, object-oriented philosophy, and the science fiction of Philip K. Dick - to draw a complex portrait of his practice through interviews, photographs, fiction and criticism.*

**Herlinde Koelbl : Männer.** Klaus Honnet,

Cora Stephan

München: Bucher, 1884

2016/117 ,77,KOELBL,1

*Vom Modedesign zur Fotografie Die gelernte Modedesignerin stieg Anfang der 1960er Jahre in ihrem Metier schnell in leitende Positionen auf, widmete sich dann aber hauptsächlich ihrer Familie und der Erziehung ihrer vier Kinder. 1976 entdeckte K. die Fotografie als Medium, die gesellschaftliche Situation auf aufsehenerregende Weise zu dokumentieren und zu kommentieren. Dabei zeigte sich bald ihre herausragende Fähigkeit, den Menschen nahe zu kommen.*

**Bill Viola : más allá de la mirada**

**(imágenes no vistas).**

Madrid: Museo Nacional Centro de Arte

Reina Sofía, 1993

2016/118 ,77,VIOLA,8

**Bijdragen aan het verenigd Europa / Contributions to a unified Europa.** Sylvie

Zijlmans, Hewald Jongenelis

: , 1993

2016/157 ,77,ZIJLMANS,2

**Sylvie Zijlmans & Hewald Jongenelis : Ten**

**to one.** Dirk van Weelden

Rotterdam: Museum Boijmans Van

Beuningen, 2009

2016/162 ,77,ZIJLMANS,1

*De tien personen op de foto zijn door de vermenigvuldiging met factor tien getransformeerd tot anonieme figuranten. In het magazine bij 'Ten To One' krijgen de honderd kleermakers van de kunstenaars echter ieder een eigen gezicht.*

**Visibility machines: Harun Farocki and**

**Trevor Paglen.** Niels van Tomme

Baltimore: Center for Art and Visual Culture, 2014

2016/096 ,78,FAROCKI,4

*Investigating forms of surveillance, espionage and weaponry, Farocki and Paglen both examine the ways in which military activities transform and politicize our relationship to images and the realities they appear to represent.*

**Jihoon Kim : eight characters in search of an author.** Sujin Lee, Ben Russel, Barbara Hammer et al.

Seoul: Arko Art Center, 2015

2016/097 ,78,KIM,1

**The real thing.** Henry James

: Dodo Press,

2016/159 ,82,JA:M"2007

*The Real Thing is, on one level, a somewhat ironic tale of an artist and two rather particular models. Yet it also raises questions about the relationship between the notion of reality in our humdrum world, and the means that an artist must use in trying to achieve, or reflect, that reality.*

**Erasmus of Rotterdam.** J. Huizinga

London: Phaidon, 1952

211/1965 ,92,ER:A"1952

**Amsterdam : a brief life of the city.** Geert Mak

Londen: Vintage, 2001

2016/130 ,930.85,AM:S"2001

*A magnet for trade and travellers from all over the world, stylish, cosmopolitan Amsterdam is a city of dreams and nightmares, of grand civic architecture and legendary beauty, but also of civil wars, bloody religious purges, and the tragedy of Anne Frank. In this examination of the city's soul, part history, part travel guide, Geert Mak imaginatively recreates the lives of the early Amsterdammers, and traces Amsterdam's progress from waterlogged settlement to a major financial centre and thriving modern metropolis*

**The waning of the Middle Ages.** Johan Huizinga

Mineola: Dover publications, 1999

2016/114 ,930.85,HU:I"1999

*This text studies life, thought and art in France and the Netherlands in the 14th and 15th centuries. Johan Huizinga challenges the prevailing notion that the Middle Ages were just a prelude to the Renaissance.*

**Rolling snwoball / 7, Djupivogur = Rullandi snjobolti / 7.** Annelie Musters, Ineke Gudmundsson, May Lee, Erla Dora Vogler

: CEAC (Chinese European Art Center),

2016 e-pub

**Jonas qui aura 25 ans en l'an 2000.** un

film de Alain Tanner

: , 1976

DVDS-366

*according to director Alain Tanner, is "a dramatic tragicomedy in political science fiction." This rich concoction of color and black and white, songs, skits, economics, dreams, speeches, and sexual experimentation tells the story of eight individuals in Geneva: a copy editor, a secretary, a rural worker and his factory-worker wife, a teacher, and a supermarket cashier-all trying, in different ways, to maintain the ideals of May 1968 and to find alternatives to capitalism. Stranded between revolution and accommodation, their paths briefly cross in search of a common purpose. Tanner and the English Marxist writer John Berger created that rare species: a polemical comedy whose protagonists are warmly and vividly portrayed.*

**Children of men.** direct by Alfonso Cuaron

: , 2006

DVD

*The year 2027, the last days of the human race, no child has been born for 18 years, he must protect our only hope.*

**Knistern der Zeit : Christoph**

**Schlingensiefel und sein Operndorf in**

**Burkina Faso.** ein film von Sibylle

Dahrendorf. : , [2011]

DVD-679

*Christoph Schlingensiefel, a German film, theatre and opera director had a vision for an opera village in Africa. Despite cancer, he made regular trips to Burkina Faso, such was his devotion and conviction.*

*The film tells the story of an impossible project: To build an opera village in Africa, a space combining art and life. The film takes us up close to the man and his architect Francis Kéré. Then everything changed. Schlingensiefel died in Aug 2010. But his dream lives on.*

**Paul Bowles : the cage door is always**

**open.** directed by Daniel Young

[New York]: First Run Features, 2013

DVD-676

*Based on an interview with Paul Bowles made shortly before his death, Young meets with old acquaintances of Bowles, such as the writers Gore Vidal, John Hopkins and Ruth Fainlight, the composer Richard Horowitz and the director Bernardo Bertolucci. Bowles' whole life seems to converge in Tangier, the "point of no return". "Have you been able to say the things you wanted to?", asks Young at the beginning. "No, but with time, it's no longer important," replies Bowles, visibly having reached that famous point...*