

Library Acquisitions

2018 -3

Dhaka art summit 2018 : exhibition guide.

Editors: Diana Campbell
Betancourt, Emma Sumner, Neha Choksi;
Essays by: Cosmin Costinas, Devika Singh,
Katya Garcia Anton... [et al.]
Dhaka: Sun Press, 2018
2018/200 ,01,DHAKA"2018

The Dhaka Art Summit (DAS) is an international, non-commercial research and exhibition platform for art and architecture related to South Asia. With a core focus on Bangladesh, DAS re-examines how we think about these forms of art in both a regional and an international context.

SeMA biennale mediacity Seoul 2014 : ghosts, spies and grandmothers.

Kim Hong-hee, Park Chan-kyong
Seoul: Seoul Museum of Art, 2014
2018/194 ,01,SEOUL"2014

BOOK 1 SeMA Biennale Mediacity Seoul 2014 publishes two catalogues. Book 1 contains the basic information of the exhibition, including the participating artists and their works.

Homo Sacer : sovereign power and bare life.

Giorgio Agamben ; transl. by Daniel Heller-Roazen
Stanford: Stanford University Press, 1998
2018/122 ,1,AG:A"1998

In Homo Sacer, Agamben aims to connect the problem of pure possibility, potentiality, and power with the problem of political and social ethics in a context where the latter has lost its previous religious, metaphysical, and cultural grounding. Taking his cue from Foucault's fragmentary analysis of biopolitics, Agamben probes with great breadth, intensity, and acuteness the covert or implicit presence of an idea of biopolitics in the history of traditional political theory. He argues that from the earliest treatises of political theory, notably in Aristotle's notion of man as a political animal, and throughout the history of Western thinking about sovereignty (whether of the king or the state), a notion of sovereignty as power over "life" is implicit.

Imagined communities : reflections on the origin and spread of nationalism.

Benedict Anderson
London: Verso, 2016
2018/233 ,1,AN:D"2016

First published in 1983. What are the imagined communities that compel men to kill or to die for an idea of a nation? This notion of nationhood had its origins in the founding of the Americas, but was then adopted and transformed by populist movements in nineteenth-century Europe. It became the rallying cry for anti-Imperialism as well as the abiding explanation for colonialism. In this scintillating, groundbreaking work of intellectual history Anderson explores how ideas are formed and reformulated at every level, from high politics to popular culture, and the way that they can make people do extraordinary things. In the twenty-first century, these debates on the nature of the nation state are even more urgent. As new nations rise, vying for influence, and old empires decline, we must understand who we are as a community in the face of history, and change.

New York studio conversations : twenty-one women talk about art.

edited by
Stephanie buhmann
Berlin: The Greenbox, 2018
2018/225 ,7(04),BU:H"2018

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.

Lucebert : biografie.

Wim Hazeu
Amsterdam: De Bezige Bij, 2018
2018/226 ,7(09),LUCBERT,1

Lucebert is het levensverhaal van een gepassioneerde dichter en beeldend kunstenaar. Het is het verhaal van het naoorlogse artistieke leven, waarin Lucebert verzet aantekent tegen autoriteiten die politiek en kunst bij het oude willen laten. Lucebert is het verhaal over de dichters en kunstenaars die hem omringden.

Art without death: conversations on Russian Cosmism.

Bart De Baere ... [et al.]
Berlin: Sternberg Press, 2017
2018/162 ,7.01,CO:S"2017

"Rejuvenation and immortality are going to comprise the defining technological imaginary of our time. This will also constitute the ultimate political question: Will biotechnology lead to perpetual youth and longevity for the rich elite, or to an immortality for all? Everything is pointing to this."

—Simeon Sorkin

Fiction as method. edited by Jon K. Shaw and Theo Reeves-Evison; texts by Justin Barton ... [et al.]

Berlin: Sternberg, 2017

2018/170 ,7.01,FI:C"2017

"Fiction—it's not just for storytelling anymore. This book takes readers on a whirlwind tour through a range of perspectives from the arts and the humanities in order to reveal fiction's prevalence and functionality in the objects and processes that we are convinced are completely real. More significantly, however, it describes the myriad ways in which the elements that comprise this greater universe of fiction have been discovered, produced, harnessed, and/or used for purposes that stretch from the malevolent to the compassionate. This volume is a thought-provoking and enjoyable read—even at its most disconcerting moments."

Mapping spaces : networks of knowledge in 17th century landscape painting.

edited by Ulrike Gehring and Peter Weibel
Karlsruhe: ZKM Center for Art and Media, 2014

2018/112 ,7.014,MA:P"2014

Seventeenth-century Europe saw a fruitful creative exchange between the arts and contemporaneous scientific thought. Mapping Spaces traces the multifaceted dimensions of this exchange with contributions from more than forty leading scholars who, together, reflect on the influence of science and technology on the arts through the specific study of the process of mapping in Dutch landscape paintings of the mid-seventeenth century.

Cluster : dialectionary. Binna Choi, Maria Lind, Emily Pethick, Nataša Petrešin-Bachelez (Eds.)

Berlin: Sternberg Press, 2014

2018/169 ,7.015.2,CL:U"2014

Cluster is a network of eight contemporary visual arts organizations that are each located in residential areas situated on the peripheries of European cities, extending to the Middle East with one member in Holon, Israel. Each organization is focused on commissioning, producing, and presenting contemporary art, and the nature of the work is often experimental, process-driven, involves research, is based on working with international and local artists, and often engages with diverse publics on a local level.

Hamatli & Patriae. Editor: Nicolò

Degiorgis; Texts: Gianluca Bocchi, Nicolò

Degiorgis, Agnes Heller, Letizia Ragaglia

Milano: Humboldt Books, 2017

2018/135 ,7.015.2,HA:M"2017

The concepts of Heimat, the sense of belonging to a place, and homeland, interpreted in the light of current events in Europe, are the focus of the project curated by Nicolò Degiorgis (Bolzano, 1985), Museion's guest curator for 2017.

Hämatli & Patriæ tackles the theme using the symbolism in the Flemish painting of 1570 by Simon de Myle entitled "Noah's Ark on Mount Ararat", which depicts the landing rather than the departure of the ark, as is usually

represented in artworks. Taking its cue from this curious scene, the book interpreted it in a contemporary key. Issues such as migration, nationalism, populism and identity are tackled in the form of dialogues inspired by the human figures, animals, objects and situations in the painting, giving readers food for thought regarding some of the events of recent years.

Border thinking : disassembling histories of racialized violence. Marina Grzinic (ed.)

Berlin: Sternberg Press, 2018

2018/189 ,7.015.4,GR:Z"2018

Border Thinking aims to question and provide answers to current border issues in Europe. Central to this investigation is a refugee crisis that is primarily a crisis of global Western capitalism and its components: modernization, nationalism, structural racism, dispossession, and social, political, and economic violence. In this volume, these notions and conditions are connected with the concept of borders, which seems to have disappeared as a function of the global neoliberal economy but is palpably reappearing again and again through deportations, segregations, and war. How can we think about these relations in an open way, beyond borders? Is it possible to develop border thinking for a radical transformation, as a means to revolutionize the state of things? To do this, we must reconsider what is possible for the social and the political as well as for art and culture.

Antipasti. Luisa Protti

Milano: Casa degli artisti, 1981

2018/157 ,7.036(450),PR:O"1981

Peggy Nelly : Peggy Guggenheim & Nelly van Doesburg, Advocates of De Stijl.

Doris Wintgens

Rotterdam: nai010 uitgevers, 2017

2018/229 ,7.036.7,WI:N"2017

Together, Peggy Guggenheim (1898- 1979) and Nelly van Doesburg (1899- 1975) made a crucial contribution to art movement De Stijl. This illustrated publication tells the story of two strong and liberated art ambassadors in a world dominated by men. It portrays their colourful private lives and focuses on their activities to promote modern art in general and De Stijl in particular. The story of their efforts sheds a new light on De Stijl and on the work of many artists and collectors and creates a comprehensive portrait of an era. In addition to work by Theo van Doesburg this volume includes work by Georges Vantongerloo, El Lissitzky, Constantin Brancusi, Antoine Pevsner, Fernand Léger and Piet Mondrian.

Collection cahiers d'artistes 2017 : Gina Folly, Gilles Furtwängler, Mathis Gasser, Charlotte Herzig, Karin Hueber, Florence Jung, Yves Scherer, Hagar Schmidhalter.

essays: Nikola Dietrich, Laura Herman, Barbara Sirieix, Yann Chateigné, Chus Martínez, Adam Kleinman, Attilia Fattori Franchini, Lorenzo Benedetti; editor: Flurina Paravicini

Luzern: Edizione Periferia, 2017
2018/175 ,7.039,CO:L"2017

8 delen in 1 cassette With its Collection Cahiers d'Artistes, Pro Helvetia enables aspiring Swiss artists the publication of an initial monograph to their name. Once every two years, based on the recommendation of a specialist jury, the Swiss Arts Council selects eight artists out of those who have followed a call for applications.

Thinging. Sander Breure & Witte van Hulzen, Vincent van Velsen
Amsterdam: P/////AKT, 2018
2018/124 ,7.039,PA:K"2018

Publicatie bestaat uit twee delen: exhibitions & essays. Bijeen gehouden door een elastiëk. In 2017, after a year of Pense-Bête and its various objects, P/////AKT is venturing out into the wider scope of Thinging: thinking with things, about things and through things as a method for rethinking the model of a solo exhibition as an activated environment.*

Findings on light. edited by PARS, Hester Aardse and Astrid Alben
Baden: Lars Müller, 2016
2018/171 ,7.039,PA:RS"2016

Light is one of the most essential elements for the existence of life on earth. Plants, animals and humans depend on it. It's the strongest and fastest form of energy. But what is it when we see light? How do we use it and what can it do? Findings on Light is an exploration of light featuring the work of more than fifty artists and scientists who shape the way we look at the world.

Like life : sculpture, color and the body.
Luke Syson, Sheena Wagstaff, Emerson Bowyer and Brinda Kumar
New York: MOMA, 2018
2018/232 ,7.041.3,LI:K"2018

Seven hundred years of sculptural practice—from fourteenth-century Europe to the global present—are examined anew in this groundbreaking exhibition. Like Life: Sculpture, Color, and the Body (1300–Now) explores narratives of sculpture in which artists have sought to replicate the literal, living presence of the human body.

Creating ourselves : the self in art. Emily Butler & Candy Stobbs (eds.)
London: Whitechapel, 2017
2018/234 ,7.041.5,CR:E"2017

Taking the display of the Collection at the Whitechapel Gallery as its springboard, this book looks generally at the question of the self in modern and contemporary art, and the ways in which artists are thinking about being and identity as an individual, in relation to others, to society and the wider world. Featuring over 100 works by a world-class roster of artists including Francis Alys, Fiona Banner, Phyllida Barlow, Lynda Benglis, Louise Bourgeois, Tracey Emin, Alex Katz, Sarah Lucas, Mike Nelson, Cindy Sherman, John Stezaker and Wolfgang Tillmans, the catalog also includes quotes by influential writers and theorists chosen by the artists, revealing how they have approached the question, "who or what exactly are we?"

Totalitarian art : in the Soviet Union, the Third Reich, Fascist Italy and the People's Republic of China. Igo Golomstock
: Duckworth, 2011

2018/161 ,7.049,GO:L"2011

In the Soviet Union, and later in Maoist China, theories of mass artistic appeal were used to promote the Revolution both at home and abroad. In Nazi Germany and Fascist Italy they asserted the putative grandeur of the epoch. All too often, art that served the Revolution or the new millennial society became total realism, and always it became a slave to the state and the cult of personality, and ultimately one more weapon in the arsenal of oppression. Igor Golomstock gives a detailed appraisal of the forms that define totalitarian art and illustrates his text with more than two hundred examples of its paintings, posters, sculpture and architecture, and includes a powerful comparative visual essay which demonstrates the eerie similarity of the official art of these very different regimes.

Breakfast, Lunch, Dinner / Desayuno, Comida, Cena. editor: Orianna Calderón
: El Despacho, 2010

2018/152 ,7:06,EL:D"2010

A six-months itinerant documentary film workshop between students and professionals of the visual arts and the humanities in Morocco, Mexico and The Netherlands, through which six documentaries around the subjects of the three daily meals were made.

Karbon Arnhem File. Redactie: Sanne Oorthuizen, Sanne de Vries; Auteurs: Anneke Ingwersen, Agung Kurniawan, Hypatia Vourloumis
Arnhem: Ruru huis, 2016

2018/203 ,7:06,KA:R"2016

Van de koloniale geschiedenis tot ecologie. Van publieke ruimte tot buiten de lijntjes kleuren. Elke Karbon Arnhem File-publicatie belicht een specifieke kwestie. Kunstenaars, schrijvers, onderzoekers, activisten, collectieven, ontwerpers en vele anderen werken hiervoor nauw met het Editorial-team samen. Een kakofonie aan stemmen die kritische vragen stelt over onze dagelijkse realiteit. De Karbon Arnhem Files zijn geïnspireerd op ruangrupa's eigen Karbon-tijdschrift en brengt experimentele kunst- en ontwerppraktijken samen.

Open Circle : melting pot. Abhijeet Tamhane, Amrita Gupta, Anand Patwardhan...[et al.]

Mumbai: Open Circle, 2005

2018/153 ,7:06,OP:E"2005

Melting Pot was a project by Open Circle for the Yokohama 2005, International Triennale for Contemporary Art - Art Circus. The project was designed as an interactive space that was a cross between a library and a cafeteria. It aimed at opening up a dialogue towards understanding and communication between the people of the two cities: Yokohama and Bombay.

'ruru huis'. Reinaart Vanhoe
Eindhoven: Onomatopee, 2018
2018/113 ,7:06,RU:A"2018

The ruru huis book is an archive of 1,5year activities in Arnhem for SONSBEK'16 which has been curated by ruangrupa. The ruru huis was not a curatorial concept but 'an institutional critique in action', a communal place where meetings were facilitated and trans ACTION came into being.

The book is a residue of activities in and around the ruru huis and the city of Arnhem in 2015 and 2016. Not only is this book an account of all the people who were in one way or the other involved with the ruru huis, it also serves as an important witness of true meetings and lasting connections.

Social medium: artists writing, 2000-2015. edited by Jennifer Liese
New York: Paper Monument, 2016
2018/187 ,7:06,SO:C"2016

Since the turn of the millennium, artists have been writing, and circulating their writing, like never before. The works gathered here—essays, criticism, manifestos, fiction, diaries, scripts, blog posts, even tweets—chart a complex era in the art world and the world at large, weighing in on the exigencies of our times in unexpected and inventive ways. Editor Jennifer Liese (director of the Writing Center at Rhode Island School of Design, former managing editor of Artforum) provides an introduction and a clear structure for understanding the contributions of key figures such as Jimmie Durham, Hito Steyerl, Mike Kelley, Adam Pendleton, Ai Weiwei, Raqs Media Collective, Frances Stark, and Tania Bruguera.

Cosman Citroen (1881-1935) : architect in 'booming' Soerabaja. Joko Triwinarto Santoso; Redactie: Jean-Paul Baeten, Tjeerd Boersma, Johanna Klassens...[et al.]
Hilversum: Uitgeverij Verloren BV, 2018
2018/228 ,72,CITROEN,1

This study presents an in-depth analysis of the works of the Dutch architect Cosman Citroen (1881-1935) in Surabaya. His clients were Dutch, British, Chinese or indigenous. Citroen's early ideas on architecture were strongly influenced by pre-modern Dutch and European architecture. However, he almost immediately incorporated tropical vernacular features in his buildings.

Giorgio Andreotta Galò: scolpire il tempo / in time with tear flow. Texts: Marco Pasi, Mara Ambrožič
Rotterdam: Wilfried Lentz, 2010
2018/141 ,73,ANDREOTTA,1

Galò produced a series of bronze sculptures made from deteriorated mooring poles found in the Laguna of Venice. Through time, the salt water and the tide has transformed these poles into rough and fantastic looking conical shapes. These shapes are used for his new series of sculptures.

In part : writings by Julie Ault. with an introduction by Lucy R. Lippard
New York: Dancing Foxes Press, 2017
2018/120 ,73,AULT,1

Beginning in the 1980s with texts written with her collaborators in Group Material, In Part highlights Ault's shift from exhibition making in the mid-1990s to include publishing and writing. Ault's dialogic practice extends to the present day through her sustained engagements and relationships with such artists as Corita Kent, Felix Gonzalez-Torres, Nancy Spero, Martin Beck, David Wojnarowicz, Liberace and Martin Wong. Lucy R. Lippard contributes an introduction.

Thomas Bayrle : All-in-One. Devrim Bayar, Carolyn Christov-Bakargiev
Koln: Verlag der Buchhandlung Walther König, 2013
2018/172 ,73,BAYRLE,1

All-in-One offers an overview of the multifaceted oeuvre of Thomas Bayrle (born 1937), from his early kinetic machines to the recent engine installations, the serigraphies, sculptures, videos, his early work as a graphic designer and publisher (with an illustrated bibliography of Bayrle's artists' books) and samples from his own texts.

Biscotti-Braun. curators: Joachim Blüher, Ludovico Pratesi
Rome: Accademia Tedesca Roma Villa Massimo, 2011
2018/116 ,73,BISCOTTI,4

Artist book published during the occasion of the exhibition Biscotti-Braun in 2011.

Rossella Biscotti : the prison of Santo Stefano. Text: Nicola Valentino
: Eigen beheer, 2011
2018/118 ,73,BISCOTTI,5

In The Prison of Santo Stefano (2011-2013), her work exhibited in the 13th Istanbul Biennial, Biscotti reflects on the general condition experienced by detainees and the psychological effects of isolation, which destroy physical and intellectual abilities and annul the convicts' identities.

Fabro vademecum. tekst en vormgeving: Luciano Fabro; vertaling: Ank van der Meer
Rotterdam: Museum Boymans van Beuningen, 1981
2018/115 ,73,FABRO,5

Luciano Fabro was involved in the Arte Povera group, which was interested in experimenting with industrial and natural materials, focusing on process, language and the body. Fabro's best known works were sculptural reliefs of Italy made out of glass, steel, bronze, gold and even soft leather. The signature unorthodox, 'poor' materials in his works include steel tubes, cloth, newspapers, and wax; the artist, however, often used also traditional and expensive art materials such as gold, marble, and bronze.

De sites van Astrid : een selectie van Jef Geys. Astrid Wittebolle
Brussel: deBuren, 2009
2018/198 ,73,GEYS,3

Is een compilatie van artikelen verschenen in de krant De Morgen tussen 2002 en 2006. Jef Geys vond deze informatie aansluiten bij zijn werk. Astrid Wittebolle en deBuren hebben deze sites herschikt en laten vertalen. Astrid Wittebolle en Jef Geys kenden elkaar alleen van naam toen ze elkaar, enkele jaren geleden, toevallig ontmoetten. Astrid wist dat Jef een kunstenaar was. Jef kende Astrid uit de krant. Sinds 1994 schreef ze in De Morgen over internet.

Florence Jung : to you who told me you don't need to be good with your hands as long as you know how to write a contract. curated by Mirjam Varadinis; bookdesign by Nicolas Leuba
Zurich: Edition Periferia, 2018
2018/223 ,73,JUNG,2

"Jung is laureate of the Dr. Georg and Josi Guggenheim Prize, which includes the purchase of a work, a cash prize, a catalogue and an exhibition.... The concept of JUNG60 created within this context is to hire art students from the F+F to take on their own role as fine art students and perform in the school gallery"

"An artwork is always a contract. And a contract is always subject to negotiation. So everything which had to be discussed was discussed. Every eventuality was carefully cross-checked. But inwardly, each of us knew that there can never be a single contract in the universe that doesn't hold in itself the possibility of being broken at any moment."

Christine Moldrickx : A-C-F-G-H-I-J-M-R-S-T-U-V-W-Z. Sara Giannini, Hans-Jürgen Hafner, Christine Moldrickx, John Welchman
Dortmund: Kettler, 2018
2018/174 ,73,MOLDRICKX,2

Das Buch erscheint als Teil des GWK-Förderpreises sowie anlässlich der Preisträgerausstellung im Skulpturenmuseum Glaskasten Marl. Die von der Künstlerin selbst konzipierte Publikation versammelt Werke aus achtzehn Jahren künstlerischen Arbeitens, die sich in einer Mischung aus Andeutungen, Fragmenten und Wiederholungen zu einem außergewöhnlichen Künstlerbuch vereinigen.

Oscar Murillo. edited by Anna Schneider & Okwui Enwezor
München: Haus der Kunst, 2017
2018/123 ,73,MURILLO,1

This volume presents the artist's multifaceted practice from every angle. Murillo became widely recognized in his early twenties for his large-scale paintings that drew on both personal and art-historical references. Since then, Murillo has been consistently interested in approaches to art making that are not rooted in the dominant Western value system, while remaining guided by his own aesthetic.

Els Opsomer : zendamateurs / Dr. Markus Käch : Institut für mediale krankheiten. Colm O'Mahony; Hartmut Landwehr

Brussel: Moving Art Studio, 1996
2018/146 ,73,OPSOMER,1

Jimmy Robert : painful singularities.

Texts: Jimmy Robert
: Passenger Books, 2007
2018/154 ,73,ROBERT,3

Three photo's in black and white found by Robert play a central role in the book. The photos are complemented by a series of poetical notes by the artist

Boy & Erik Stappaerts : polarisation paintings, conflict paintings, noise paintings.

Antwerpen: [eigen uitgave], 2016
2018/201 ,73,STAPPAERTS,1

Het besef dat het als kunstenaar nagenoeg onmogelijk is om te ontsnappen aan de kunstgeschiedenis. Ieder nieuw kunstwerk refereert noodgedwongen aan werk uit het verleden. Om aan die invloeden te ontsnappen ontwierp Stappaerts een virtuele environment: het B & E. S. Institute. Dit instituut bevat onder meer een museum, een archief en een databank. Deze databank, die bestaat uit 'objects and backgrounds', vormt de spil van Stappaerts creatieve proces, een weerspiegeling van een hedendaagse maatschappij en wereldbeeld. Hieruit ontstaan de door de kunstenaar genaamde polarisation, conflict en noise paintings.

Erik Steinbrecher : karawane. Editor and curator: Andreas Baur; Curator: Ludwig Seyfarth

Frankfurt am Main: Revolver, 2004
2018/195 ,73,STEINBRECHER,2

"Hardly anything in the world today exists in greater abundance than photographs," Andreas Baur and Ludwig Seyfarth, the curators of Esslingen's 6th International Photo-Triennale, point out. Bringing together works by sixteen artists (including Erik Steinbrecher), Baur and Seyfarth show a particular interest in a phenomenon that is partly responsible for the photograph's rampant proliferation: the archive. As a whole, the show arrestingly reasserts the double-aged nature of archive, which seeks to control reality through strategies of exclusion and hyperorganization but which at the same time makes visible what might otherwise disappear.

Sarah Verbeek. Commentary by Sarah Verbeek

: [eigen uitgave], 2015
2018/191 ,73,VERBEEK,1

This book has 38 pages, 27 images of works on paper, accompanied, in the back, by comments by the artist. (or long titles)

The book is printed in 2015 in Italy, where the artist has worked during a one year period.

Andy Wauman : the quota copies. Text:

Dieter Roelstraete

Berlin: Bourouina Gallery, 2009

2018/151 ,73,WAUMAN,4

A pack of black letters. They re-form themselves over and over, but the message stays the same: Soul Killers Don't Quit and Hate Delivers Majority. The letters are free when they find a new form. In their existence in the media machinery, those very Soul killers, they have to copy apparent truth. But what is truth anyways? Can a copy possibly be more authentic, than the assumed original? Are we still aware of authentic meanings in a society manaced by distorted messages?

John Korner : Tripoli - Lampedusa.

Interview with Arja Miller

Espoon Kaupunki: EMMA Espoo Museum of Modern Art, 2018

2018/168 ,75,KORNER,3

Korner has transformed EMMA's Areena Gallery into a three-dimensional painting that the viewer can step into. Directly in front of the viewer, a gigantic wave rises carrying two boats, one of which you can board and dance on.

Korner's art draws from contemporary pressing issues, such as global inequality for example. The artist questions what kind of welfare we value and want to further in society. His approach is political, but also poetic, and leaves room for interpretation. In comparison to several other recent works of art discussing the refugee crisis, Korner's work does not depict refugees. Rather, it actually depicts us. The artist is asking if our Nordic welfare society is actually in danger or are we just reluctant to share the accumulated wealth we are enjoying? According to a Danish saying "Festen fortsætter" –The party goes on, but for whom

Michael Raedecker : tour. edited by

Reinhard Spieler

Hannover: Sprengel Museum, 2014

2018/121 ,75,RAEDECKER,5

Michael Raedecker (born 1963) occupies his own unique position with the field of contemporary painting. Essentially dedicated to figuration, he replaces the concrete surroundings of his motifs with fields of colour. His houses, plants and laundry pieces can be understood as critical analyses of painting and pictorial composition and are often characterized by a mystical atmosphere. Typical of Raedecker's works is the combination of paint and thread. The contours of his motifs are developed as three-dimensional drawings with the aid of coloured woollen threads embroidered into the canvas.

Lodewijk Schelfhout : Nederlands eerste

kubist. L.M. Almering-Strik

Zwolle: Waanders Uitgevers, 2018

2018/231 ,75,SCHELFHOUT,2

In dit boek ligt niet slechts de nadruk op het vroege kubisme van Schelfhout en zijn waardevolle rol als verbindingspersoon tussen de nieuwste ontwikkelingen in Parijse kunstcircuits en de ontluikende Nederlandse eigentijdse kunst. Aan bod komen ook zijn latere oeuvre

en de vele activiteiten in de Nederlandse kunstwereld van met name de periode tussen beide Wereldoorlogen. Schelfhouts persoonlijke vriendschappen met kunstenaars zoals Jan Toorop, Peter Alma, Jan Sluijters, Piet Mondriaan en Henri Le Fauconnier en met kunstcriticus-schilder Conrad Kickert komen helder in beeld.

The love of painting : genealogy of a success medium. Isabelle Graw

Berlin: Sternberg Press, 2018

2018/185 ,75.01,GR:A"2018

*Painting seems to have lost its dominant position in the field of the arts. However, looking more closely at exhibited photographs, assemblages, installations, or performances, it is evident how the rhetorics of painting still remain omnipresent. Following the tradition of classical theories of painting based on exchanges with artists, Isabelle Graw's *The Love of Painting* considers the art form not as something fixed, but as a visual and discursive material formation with the potential to fascinate owing to its ability to produce the fantasy of liveliness. Thus, painting is not restricted to the limits of its own frame, but possesses a specific potential that is located in its material and physical signs. Its value is grounded in its capacity to both reveal and mystify its conditions of production. Alongside in-depth analyses of the work of artists like Édouard Manet, Jutta Koether, Martin Kippenberger, Jana Euler, and Marcel Broodthaers, the book includes conversations with artists in which Graw's insights are further discussed and put to the test.*

The perfect ground : preparatory layers for oil paintings 1550-1900. Maartje

Stols-Witlox

London: Archetype Publications, 2017

2018/227 ,75.02,ST:O"2017

A Perfect Ground is the first comprehensive study of the materials and techniques described in historical recipes for ground layers, focusing on North West Europe during the period 1550-1900.

Grounds, or preparatory layers, form the basis upon which all artistic paintings are executed. They can have a great impact on the aesthetic qualities and longevity of a painting. Artists in different locations and at different times selected various materials and techniques to prepare their supports for painting. The subject of grounds also occupied the minds of the authors of artists' manuals, recipe books and related historical sources, who wrote about ground colour and the devastating effect a faulty ground could have on the long-term stability of a painting, discussing materials, application methods, texture and a ground's effect on the visual qualities of paintings. A Perfect Ground evaluates these recipes, placing them within a time frame and investigating geographical differences. The role of recipe books in the daily life of painters is examined, as is the influence of commercial ground preparation on painting practice and the relationship between written recipes and actual life in the painter's studio.

Iconostasis. Pavel Florensky

New York: St. Vladimir's Seminary Press, 2000

2018/202 ,755,IK:F"2000

Pavel Florensky was a brilliant philosopher, theologian, scientist, and art historian who, in 1911, became an Orthodox priest. By the time of the 1917 Bolshevik revolution, Fr Pavel had become a leading voice in Russia's great movement in religious philosophy, a movement whose roots lay in the rich ground of nineteenth-century Russian monasticism and whose branches included the work of Bulgakov, Berdiaev, and Solovyev. Iconostasis is Pavel's final theological work. Composed in 1922, it explores in highly original terms the significance of the icon: its philosophic depth, its spiritual history, its empirical technique. In doing so, Fr Pavel also sketched a new history of both Western religious art and the Orthodox icon: a history under the direct operation of the Holy Spirit. The work is original, challenging and profoundly articulate. This translation is the first complete English version.

Kijk Amsterdam 1700-1800 : de mooiste stadsgezichten. Bert Gerlach, Boudewijn Bakker, Maarten Hell...[et al.]

Bussum: Thoth, 2017

2018/230 ,758.1 ,AM:S"2017

De tekeningen uit de achttiende eeuw laten een bijzonder levendige stad zien. Kunstenaars als Jacob Cats, Reinier Vinkeles, H.P. Schouten en Jan de Beijer namen de tijd om hun omgeving tot in detail te vereeuwigen. Het getekende stadsgezicht maakte een ongeëvenaarde bloei door. We zien een stad waar wordt gehandeld en gewandeld, waar koetsen en karren ratelen over de keien en schuiten worden volgeladen. In de Eeuw van de Rede - een relatief welvarende tijd - groeide de behoefte om de stad en haar inwoners zo precies mogelijk te documenteren. Dat heeft geresulteerd in talloze tekeningen, vaak in prachtige kleuren.

Stencile : proeven voor de gebruiker.

Joos Mooi

Amsterdam: Joos Mooi Stencilwerk, 1985

2018/147 ,76.02,ST:E"1980

Joos Mooi beschrijft in deze gebruikersgids diverse soorten stencils.

Prison photography. Nicolò Degiorgis

Bolzano: Rorhof, 2017

2018/133 ,77,DEGIORGIS,10

edition of 350 Prison Photography is a compendium of photographic exercises made by students during the photography class taught by Nicolò Degiorgis at the Penal Institution of Bolzano - Bozen, Italy, from 2013 - 2017. The limits naturally set on photography by an isolated location such as a prison is the key point around which the entire course was based. Divided into various chapters dedicated to different photographic techniques, the book encourages the reader to reflect on two things: the role of photography itself and the attempt to escape from the monotony of prison life.

Nicolò Degiorgis : la laguna di Venezia.

Bolzano: Rorhof, [2014]

2018/125 ,77,DEGIORGIS,2

The city of Venice was founded in the 5th century and spread over 118 small islands. It is worldwide-known for its blend of historical palaces, bridges, squares and local

artisan shops. At the far ends of the city one can chance upon a different world ruled by seawater, strands, animals and plants. All together they constitute a unique and fragile ecosystem which past industrial developments and current increase of tourism are seriously putting at risk. Venice and its Lagoon - one of the biggest and most important in the Mediterranean - was declared world heritage site by UNESCO and still remains off touristic routes. Uninhabited islands, small watercrafts, piers, harbours and fishing infrastructures merge with the natural environment and extreme conditions man has to face in this very special place. With this project Nicolò Degiorgis aims to pay homage to the city of Venice and draw our attention towards its controversies.

Nicolò Degiorgis : Heimatkunde. Christine Frenes

Bolzano: Rorhof, 2017

2018/127 ,77,DEGIORGIS,4

Heimat is a German word that does not translate directly into any other language. It describes a feeling of belonging in a local, social, cultural and geographical context.

Taught as Heimatkunde in German speaking elementary schools in South tyrol until the beginning of the 90s, the subject explores every child's world starting with the individual, expanding to the family, friends, classroom, social structure and immediate geography up to the environment, animals and plants, and local history. Heimatkund has been realized in collaboration with Degiorgis' school-teacher Christine Frenes, and is composed of the Heimakunde Journal Nicolò Degiorgis made himself between the age of 8 and 10. The book is an invitation to map your own geographical and conceptual elements of the place we live in, creating a personal, multi-layered vision of our local dimension.

Nicolò Degiorgis : blue as gold.

Bolzano: Rorhof, 2017

2018/128 ,77,DEGIORGIS,5

For the book blue as gold, created on occasion of his artist residency at the Italian Institute of Culture in Paris in 2017, Degiorgis has used images taken from the web of boats carrying migrants towards Europe. Using a dialectical approach, the images are shown in their positive version and also converted into negative. This turns the blue of the sea into its opposing colour, creating a golden background.

Chapter 2 : the conflict of images :
Raphael Dallaporta, Giorgio Di Noto,

Monica Haller. curated by Nicolò

Degiorgis and Sabine Gamper

Bolzano: Rorhof, 2015

2018/129 ,77,DEGIORGIS,6

Published one year after Chapter 1 - The Hierarchy of Images, Chapter 2 works as catalogue and essay container for a series of exhibitions, curated by Nicolò Degiorgis and Sabine Gamper at foto-forum (Bolzano/Bozen), which critically engage with the cultural norms of documentary photography.

As the title suggests, the aim of this book is not merely to present different approaches and practices within documentary photography related to war, but also to reflect on the intrinsic conflict that image making involves,

particularly when coupled with the depiction of suffering and pain. Dallaporta, Di Noto and Haller demonstrate us to be acquainted with the image overflow we face day by day, as well as with the disputes concerning ethics and aesthetics within photography. Their works are neither naive nor cynical. They show us how to relate visually with highly sensitive subjects in a profound manner.

Max Pinckers & Daisuke Yokota : floating worlds. curated & designed by Nicolo Degiorgis; texts by Colin Pantall
Bolzano: Rorhof, 2016
2018/131 ,77,DEGIORGIS,8

The exhibition brings together Yokota's Linger and Pinckers' Two Kinds of Memory and Memory Itself, and is translated into a book by showing a selection of installation views. It is printed in two separate, but interwoven parts, held together by pages folded alternately into each other (presented in wrapping paper with a red handprinted linocut title block).

The pigeon photographer. Julius G. Neubronner; edited by Nicolo Degiorgis, Audrey Solomon; essay by Joan Fontcurberta
Bolzano: Rorhof, 2017
2018/132 ,77,DEGIORGIS,9

Boek, boekje en krant in papieren omslag. Julius G. Neubronner, born 1851 in Kronberg im Taunus as the son of a pharmacist, cultivated a curious passion for photography. In 1907 he patented the design of a camera which could be attached to pigeons and would automatically take pictures during their flight in order to track their journey. Despite being used for a wide range of recreational, scientific, press and military purposes, the camera's success only lasted a few years, until technically more advanced methods overtook it, leaving Neubronner and his pigeons buried in history. Nevertheless, his invention contributed to the development of aerial photography and can be considered the predecessor of today's drones. This is a voyage through Neubronner's archive of photographs, remembering the first person who tried to see the world from a bird's eye view.

Jahresring 64 : What is different?. edited by Wolfgang Tillmans; series editor Brigitte Oetker
Berlin: Sternberg Press, 2018
2018/186 ,77,TILLMANS,7

Circling around contemporary issues of newly resurfaced right-wing populism, the phenomenon of fake news, and psychological findings such as the backfire effect, Tillmans, rather than analyzing the status quo, focuses on what has changed in the past ten, twenty, thirty, forty years. Why are societal consensus and institutions now under attack?

Tillmans interviewed scientists, politicians, journalists, and social workers, highlighting the issues at stake from various angles. The publication also contains analytic texts and studies that shed further light on what happens in our brain, ethics, and online behavior when we are confronted with statements that oppose our political beliefs. Tillmans

associated these texts with his own images as well as visual material found in print and online. While designing this year's Jahresring, he has created photocopy works using the four-color scan process on a machine from the 1990s—an early digital collage technique that resonates with the complexity of the situation we find ourselves in today.

Nicolo Degiorgis : Peak.
Bolzano: Rorhof, 2017
2018/126 ,77,DEGIORGIS,3

Third edition. Initially published in 2014 as a fanzine, PEAK documents the Dolomites, originally known as the pale mountains.

The book meditates upon the dualism between apex and nadir and the constant alternation of both. By folding double sided prints, each spread becomes a juxtaposition of two separate peaks, each joining to the next one and forming a cycle, from night to day, from summer to winter, and back.

Wendelien van Oldenborgh : amateur.
Edited by Emily Pethick and Wendelien van Oldenborgh with David Morris
Berlin: Sternberg Press, 2016
2018/188 ,78,OLDENBORGH,2

Amateur is the first comprehensive publication about Wendelien van Oldenborgh's moving image works, and their accompanying installations. Developed over the past ten years of her practice, these works explore communication and interaction between individuals, often against the backdrop of a unique public location, in order to cast attention on repressed, incomplete, and unresolved histories. Through the staging of these encounters on film, van Oldenborgh enables multiple perspectives and voices to coexist, and brings to light political, social, and cultural relationships and how they are manifested through social interactions.

P.A.R.K. handboek & voetboek. tekst: Nico de Louw, P.J.M. Voeten, Moritz Ebinger...[et al.] ; geproduceerd door Peter Mertens & Dick Tuinder
Amsterdam: Stichting P.A.R.K., 1994
2018/159 ,78,PARK,1 I

PARK4DTV was an Amsterdam artist initiative that dealt with the promotion and implementation of the production of art, especially art on television and the establishment of events, with emphasis on time-based arts.

Braakman en ik. Maria Barnas
Maastricht: Jan van Eyck Academie, 2012
2018/163 ,82,BARNAS,11

In dit essay gaat Maria Barnas op zoek naar het werk en leven van Cees Braakman (1917-1995). Braakman was van 1945 tot 1978 hoofd van het design team van de Nederlandse meubelfabriek UMS Pastoe en gaf vorm aan de naoorlogse behoefte aan vernieuwing. Barnas ziet een persoonlijkheid wringen in de meubels. Aan de hand van Braakmans ontwerpen vraagt ze zich tegelijk af hoe het 'ik' functioneert in haar en zijn werk.

Maria Barnas : Poemes. Maria Barnas;
traduction Jan H. Mysjkin, John Irons
: Le Printemps des Poetes, 2017
2018/164 ,82,BARNAS,12

Le Printemps des Poètes a rejoint en 2015 le projet Versopolis, organisé sous l'égide de l'Union Européenne par le biais du programme Creative Europe. Cinq auteurs étrangers sont invités en France durant la manifestation de mars. Leur poésie est également traduite et publiée à cette occasion par La traductière.

Maria Barnas : Problemwolf. Maria Barnas; mit einem Essay von Jan Wagner; übers. Stefan Wiczorek
Dusseldorf: Edition Virgines, 2018
2018/165 ,82,BARNAS,13
"Dein Herz ist aus Stein, sagen die Manner, aber was wissen die von Steinen"

Maria Barnas : the lost park. Maria Barnas; music by Nathalie Bruys and Peter Lunow
Vinyl, 2011

2018/167 ,82,BARNAS,15

The Lost Park is a project including film, music and poetry by Maria Barnas.

In het voorjaar van 2009 verbleef Maria Barnas op uitnodiging van MIM voor een werkperiode in Recife (Brazilië). In 2011 presenteerde ze de tentoonstelling THE LOST PARK in MAMAM. Bij de opening werd een vinyl-single gepresenteerd met de originele soundtrack van de film van Peter Lunow en verschillende remixen van Nathalie Bruys.

The cancer journals. Audre Lorde
San Francisco: Aunt lute books, 1997
2018/183 ,82,LO:R"1997

Moving between journal entry, memoir, and exposition, Audre Lorde fuses the personal and political as she reflects on her experience coping with breast cancer and a radical mastectomy. Includes photos and tributes to Lorde written after her death in 1992.

Maria Barnas, Arjan van Helmond : Gute Nacht Einsamkeit.

Haarlem: 99 uitgevers / publishers, 2016
2018/166 ,83,BARNAS,14

Gute Nacht Einsamkeit biedt een indruk van Berlijn, opgetekend door kunstenaar Arjan van Helmond en dichter Maria Barnas, die daar beiden enkele jaren hebben gewoond. Welke taal spreekt een stad? Hoe lees je een nieuwe omgeving? Kun je daar een nieuw leven opbouwen? Dit zijn vragen die de schilder en de dichter zich stelden bij het samenstellen van deze bundel. Nieuwe woorden en blinde muren komen samen in de gedeelde

stad van Barnas en Van Helmond, die zowel bedenkingen als nieuwe perspectieven oplevert.

The great leveler : violence and the history of inequality from the stone age to the twenty-first century. Walter Scheidel

Princeton: Princeton University Press, 2017

2018/111 ,93,SC:H"2017

Are mass violence and catastrophes the only forces that can seriously decrease economic inequality? To judge by thousands of years of history, the answer is yes. Tracing the global history of inequality from the Stone Age to today, Walter Scheidel shows that inequality never dies peacefully. Periods of increased equality are usually born of carnage and disaster and are generally short-lived, disappearing with the return of peace and stability. The Great Leveler is the first book to chart the crucial role of violent shocks in reducing inequality over the full sweep of human history around the world. The Great Leveler provides important new insights about why inequality is so persistent--and why it is unlikely to decline anytime soon.

Bart van der Leck : zijn eigen stijl. Regie, research en productie: Leo van Maaren; Productie: Frank Herrebout; Interviews en presentatie: Eva Rovers
Zaandam: Stichting Hai Nun, 2018
DVD-690

Wrong elements. Jonathan Littell
: good!movies, 2016
DVDS-372

Uganda, 1989. A young rebel who claims to be visited by spirits, Joseph Kony, forms a movement against the central power: the LRA, The Lord's Resistance Army. An "army" that grew by kidnapping teenagers - more than 60 000 over 25 years - of which less than half came out of the bush alive. Geoffrey, Nighty and Michael, a group of friends, were among these teenagers, kidnapped at 12 or 13. Today, in their effort to rebuild their lives and go back to normality, they revisit the places that marked their stolen childhood. At the same time victims and murderers, witnesses and perpetrators of horrific acts that they don't fully understand, they are forever the wrong elements which society struggles to accept.

Franky Stupor & the stealth radio orchestra : drop-out of gravity school.
Editor: Prof. Axel Heil
Karlsruhe: State Academy of Fine Arts, 2012/2014
DVD-689