

# Library Acquisitions

2018 - 5

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## **Lahore biennale 01 : guide.**

Ayesha Jatoi

Lahore: Lahore Biennale Foundation, 2018

2018/295 ,01,LAHORE,"2018

*In order to address the dynamics of "public engagement" in the arts, LB01 will test the parameters of "art" and "public," and contextualize this relation within the specificities of Lahore and in a global context. For this purpose, the LB01 will develop diverse projects in public spaces and create public programs, along with opportunities for critical thinking and practice in its Academic Forum.*

## **Sharjah Biennial 8 : still life, art, ecology & the politics of change,.**

Editor: Serene Huleileh

Sharjah: Sharjah Biennial, 2007

2018/343 ,01,SHARJAH"2007

*The 8th Sharjah Biennial is the third edition directed by Hoor Al Qasimi. In 2002 she was able to assert essential changes in the concept of the Biennial, which exists since 1993. This year's theme is by far not a novel one, but en vogue again. The organizers propose to view "art as a way of creating a better understanding about our relationship with nature and the environment, whilst considering its social, political and cultural dimensions in an interdisciplinary way*

## **The preparation of the novel : Lecture courses and seminars at the Collège de France (1978-1979 and 1979-1980).**

Roland Barthes; Translated by Kate Briggs;

Text established, annotated, and introduced by Nathalie Léger

New York: Columbia University Press, 2011

2018/311 ,1,BA:R"2011

*"Completed just weeks before his death, the lectures in this volume mark a critical juncture in the career of Roland Barthes, in which he declared the intention, deeply felt, to write a novel. Unfolding over the course of two years, Barthes engaged in a unique pedagogical*

*experiment: he combined teaching and writing to "simulate" the trial of novel-writing, exploring every step of the creative process along the way. Barthes's lectures move from the desire to write to the actual decision making, planning, and material act of producing a novel. He meets the difficulty of transitioning from short, concise notations (exemplified by his favorite literary form, haiku) to longer, uninterrupted flows of narrative, and he encounters a number of setbacks.*

## **Chuang Tzu : basic writings.**

Chuang Tzu; Translated by: Burton Watson

New York: Columbia University Press, 1996

2018/334 ,1,CH:U"1996

*The basic writings of Chuang Tzu have been savored by Chinese readers for over two thousand years. Chuang Tzu (369?-286? B.C.) was a leading philosopher representing the Taoist strain in Chinese thought. Using parable and anecdote, allegory and paradox, he set forth, in the book that bears his name, the early ideas of what was to become the Taoist school. Central to these is the belief that only by understanding Tao (the Way of Nature) and dwelling in its unity can man achieve true happiness and freedom, in both life and death.*

## **Berlin childhood around 1900.**

Walter Benjamin

Cambridge: Belknap Press of Harvard University Press, 2006

2018/366 ,1,BE:N"2006

*Not an autobiography in the customary sense, Benjamin's recollection of his childhood in an upper-middle-class Jewish home in Berlin's West End at the turn of the century becomes an occasion for unified "expeditions into the depths of memory." In this diagram of his life, Benjamin focuses not on persons or events but on places and things, all seen from the perspective of a child—a collector, flâneur, and allegorist in one.*

**Love and will.** Rollo May  
New York: W.W. Norton & Company,  
2007

2018/310 ,159,MA:Y"2007

*The striking thing about love and will in our day is that, whereas in the past they were always held up to us as the answer to life's predicaments, they have now themselves become the problem. It is always true that love and will become more difficult in a transitional age; and ours is an era of radical transition.*

**Martin Margiela : collections  
femme 1989-2009.** Texts:

Alexandre Samson, Martin Margiela,  
Olivier Saillard...[et al.]  
Paris: Les musées de la Ville de Paris,  
2018

2018/288 ,391,MARGIELA,2

*Published on the occasion of the exhibition "Margiela / Galliera, 1989-2009" presented at the Palais Galliera. Under the artistic direction of Martin Margiela, this book lists and develops each of the designer's fashion shows during his twenty years of activity.*

*Attracted by what fashion has always hidden, erects liners and manufacturing steps to the rank of clothing. A marked taste for the passage of time and the differences in scale at the origin of reference collections: identical reproductions of antique pieces, enlarged dolls' closets on a human scale and XXXL models.*

**Theory of type design.** Gerard  
Unger; Editing: Christopher Burke  
Rotterdam: nai010 publishers, 2018  
2018/339 ,655,UN:G"2018

*Theory of Type Design by typographer Gerard Unger is the first complete and accessible theory of typography. This volume consists of 24 concise chapters, each clearly describing a different aspect of type design, from the history of typography, beginning with cuneiform script and ending with Crouwel's New Alphabet and today's digital developments, to how our eyes and brain process the various letter shapes in order to understand text.*

**Voebe de Gruyter : from action of  
matchmaking photons to Zen  
buddhists' bad breath.** ed. Roel

Arkesteijn; Texts Maria Barnas  
Arnhem: ROMA, 2012

2018/355 ,7(04),GRUYTER,3

*Voebe de Gruyter is an artist who makes propositions about unexpected scientific phenomena and other patterns which reveal themselves in everyday situations. Her work abounds with elementary particles: "points of concentration, information particles, small units which contain multitudes," the artist once explained. For this publication De Gruyter went through her complete inventory and studio archives. With texts by Maria Barnas and Roel Arkesteijn, plus explanatory notes by the artist herself for almost all the works.*

**Athens dialogues.** interviews by  
Hans Ulrich Obrist; photographs by  
Ari Marcopoulos

Athens: Deste foundation for  
Contemporary Art, 2018

2018/361 ,7.01,OB:R"2018

*Hans Ulrich Obrist often quotes the great art historian Erwin Panofsky, who once famously said that "the future is built from fragments of the past." How these fragments accumulate is often a matter of historical inquiry as well as shared personal experiences. Here, 12 artists and an architect engage in conversation with Obrist, challenging history's defining notions and offering diverse accounts of how the present is imagined in relation to the past. One of the conversations takes the form of a photographic essay by Ari Marcopoulos examining Athens, the ancient city and its contemporary life. The Athens Dialogues reveals how antiquity is a toolbox for shaping not only artistic and research practices, but present-day realities and the futures to come.*

**WdW review : arts, culture, and  
journalism in revolt, vol.1 (2013-  
2016).** Editors: Defne Ayas, Adam  
Kleinman

Rotterdam: Witte de With, 2017

2018/330 ,7.01,WD:W"2017

*Building on its long history of framing and instigating debate, Witte de With Center for Contemporary Art presents WdW Review, an online platform aimed at informing our ever-expanding spheres of action in an age of constant reformations be they aesthetic, geographic, economic, communal, ecological, and even spiritual. This project seeks to foster a new collegium of knowledge partners in a purpose-built infrastructure so as to address how the world is shaped today as a consequence, or in spite of national, international, and other group ideologies.*

**New dark age : technology and the end of the future.** James Bridle

London: Verso, 2018

2018/323 ,7.014,BR:I"2018

*As the world around us increases in technological complexity, our understanding of it diminishes. Underlying this trend is a single idea: the belief that our existence is understandable through computation, and more data is enough to help us build a better world.*

*In reality, we are lost in a sea of information, increasingly divided by fundamentalism, simplistic narratives, conspiracy theories, and post-factual politics. Meanwhile, those in power use our lack of understanding to further their own interests. Despite the apparent accessibility of information, we're living in a new Dark Age.*

**Negotiations in the contact zone / Negociações na zona de contacto.**

Editor: Renée Green;

Texts: Diedrich Diederichsen, Judith Barry, Sowon Kwon...[et al.]

Lisboa: Assirio & Alvim, 2003

2018/291 ,7.015,GR:E"2003

*Contact zone: a space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations.*

*Negotiations in the Contact Zone brings together essays by cultural critics, writers, filmmakers, art historians, journalists and visual artists which were delivered in a symposium organized by Renée Green in 1994. The essays now appear as unusual documents of that moment and provide fresh perspectives on encounters in the cultural field in ways which are still rarely explored.*

**From work to text : dialogues on practise and criticism in contemporary art / Da obra ao texto : Diálogos sobre a prática e a crítica na arte contemporânea.**

Editor: Jürgen Bock

Lissabon: Fundação Centro Cultural de Belém, 2002

2018/297 ,7.015.2,BO:C"2002

*The Exhibition Centre at the Centro Cultural de Belem, includes in its programme a series of exhibitions based on the permanent historical collections. It was in this context of dialogue with the exhibition space and with the temporary collections and presentations that Jurgen Bock designed a 'project room', a*

*series of exhibitions provoking both reflection and closer contact with current artistic contexts and practices. Six exhibitions are described in this book*

**Wanneer we spreken over kolonisatie = quand on parle de la colonisation.**

Donatien Dibwe dia Mwembu... [et al.]; geïnitieerd door Vesna Faassen & Lukas Verdijk : Publiekeacties, 2017

2018/318 ,7.015.2,WA:N"2017

*Een meerstemmig verhaal ontwikkelen over (de/post-)kolonisatie, dat is de bedoeling van het boekproject Wanneer we spreken over kolonisatie (2017) van Vesna Faassen en Lukas Verdijk. Eerder kregen enkel witte Nederlandstalige historici een stem in het Vlaamse debat aangaande het koloniale verleden. In hun project beoogt het duo deze zeggenschap te veranderen. Enerzijds door Congolezen zelf aan het woord te laten; anderzijds door de Nederlandse taal ook onderdeel te maken van het debat. Het boek vormt zo een startpunt voor een veelzijdigere dialoog. De boekenclub – welke Faassen & Verdijk samen met kunstenaar Laura Nsengiyumva ontwikkelden – activeert deze dialoog.*

**Site-seeing : places in culture, time and space.**

Editor: Kitty Zijlmans; Essays: Karel R. van Kooij, Oliver Moore, Pieter ter Keurs...[et al.]

Leiden: CNWS Publications, 2006

2018/332 ,7.015.2,ZI:J"2006

*This volume is about meaningful places, both from an interdisciplinary and a cross-cultural point of view. The articles brought together all deal with places and the meanings people ascribe to places under various conditions, in both Western and so-called Non-western cultures. It is not just the physical entity of a place but the way people respond to them.*

**Hold ... On, Buddha enlightened art & world peace : a site specific art project, Bodh Gaya, Bihar, India, 2017.**

Edith Rijnja, Dianne Hagen, Sanjeev Sinha

Amsterdam: , 2018

2018/335 ,7.015.6,BU:D"2018

*In the Netherlands, hardly any books on modern Indian art are published, let alone about an Indian artists' initiative that also realized permanent sculptures in the Indian*

public domain. In the Maya Sarovar Park in Bodh Gaya, Bihar, India, ten monumental and permanent sculptures and one temporary installation were realised. The artists: Atousa Bandeh, Rob Birza, Meschac Gaba, Vibha Galhotra, Sigurdur Gudmundsson, Dianne Hagen, Mona Hatoum, Harald Schole, Sharmila Samant, Sanjeev Sinha, Shikha Sinha. Curator Edith Rijnja

**Huzursuz anitlar / Restless monuments.** Authors: Bettina Klein, Naz Cuguoğlu

Istanbul: Zilberman Gallery, 2018  
2018/331 ,7.015.6,RE:S"2018

*"Restless Monuments" is a response to the rapid transformation of the city as a result of political ideologies. Blunt, authoritarian, decision-making processes that exclude collective input lead to the disappearance of places, objects, habitudes, and eventually to a strong feeling of loss by those who are often most directly affected by them. It explores the idea that diverse objects and situations, outside of any sanctioning by authorities or agencies of the state can, over time, begin to serve as "monuments" for individuals, small groups and communities.*

**Contemporary art from Poland.**

Foreword: Mario Draghi, Benoit Coeuré; Introduction Marek Belka : European Central Bank, 2016  
2018/303 ,7.036(438),CO:N"2016

*Poland has a rich history of contemporary art. In the 1950's, artists struggled with modern art forms within the confines of socialist realism. The political thaw after 1956 sparked a fascination with western art. For over a quarter of a century now, Polish contemporary art has undergone a substantial change in artistic terms and above all, on an institutional dimension. In particular, following Poland's accession to the European Union in 2004, Polish art has cemented its position on the international stage.*

**Climatization : field notes from the short 10 years (2000-2010) of art and making things public in Korea.**

Editors: Binna Choi, Helen Ku; Texts: Charles Esche,...[et al.]  
Seoul: Korea Arts Management Service, 2016

2018/328 ,7.036(519),CL:I"2016

*This book is the second edition of a series focusing on modern and contemporary art in South Korea. It follows the first edition which*

*focused on Korean Dansaekhwa, and draws a tangent line across the trajectory of Dansaekhwa as a genre. Without putting it in opposition to Dansaekhwa, this book looks at art or rather the field of art in a period or time when its "counter part", so-called Minjung Art, came to be re-assessed by the following generations of artists, curators, critics and others at a time when it underwent extensive institutionalization-and internationalization-in the name of making*

**Primary documents : modern art in the Arab world.**

Edited by Anneka Lenssen, Nada Shabout  
New York: The Museum of Modern Art, 2018

2018/313 ,7.036(53),PR:I"2018

*Modern Art in the Arab World: Primary Documents, offers an unprecedented resource for the study of modernism: a compendium of critical art writings by twentieth-century Arab intellectuals and artists. The selection of texts—many of which appear for the first time in English—includes manifestos, essays, transcripts of roundtable discussions, diary entries, letters, and the guest-book comments including those featured here. Traversing empires and nation-states, diasporas and speculative cultural and political federations, the book's documents bring light to the formation of a global modernism, through debates on originality, public space, spiritualism and art, postcolonial exhibition politics, and Arab nationalism, among many other topics.*

**Soul of a nation : art in the age of black power.**

edited by Mark Godfrey and Zoe Whitley  
London: D.A.P., 2017

2018/375 ,7.036(73),SO:U"2017

*In the period of radical change that was 1963–83, young black artists at the beginning of their careers confronted difficult questions about art, politics and racial identity. How to make art that would stand as innovative, original, formally and materially complex, while also making work that reflected their concerns and experience as black Americans? Soul of a Nation surveys this crucial period in American art history, bringing to light previously neglected histories of 20th-century black artists, including Sam Gilliam, Melvin Edwards, Jack Whitten, William T. Williams, Howardina Pindell, Romare Bearden, David Hammons, Barkley L. Hendricks, Senga Nengudi, Noah Purifoy, Faith Ringgold, Betye Saar, Charles White and Frank Bowling.*

**Whose work is this? : Art and labor from the Haaretz collection.**

Gilad Reich, Efrat Livny

Tel Aviv: Minus 1, 2018

2018/305 ,7.036(569),WH:O"2018

*The point of departure of the exhibition Whose work is this? is simple, almost self-evident: Every artwork is the result of art work. That is, every work of art is the product of a certain process in which something is produced.*

*Nonindustrial labor entered art work upon the appearance of the readymade. With the advent of conceptual art the adoption of practices drawn from the world of labor assumed serious momentum.*

*What unites all the artists of this exhibition is a reexamination of artistic subjectivity in the face of contemporary non-art processes and techniques.*

**Art turns. World turns. : exploring the collection of the museum of modern and contemporary art in Nusantara, 4 November 2017 - 18 March 2018.**

Curators: Charles Esche, Agung Hujatnika; Foreword: Fenessa Adikoesoemo; Introduction: Aaron Seeto

Jakarta: Museum MACAN, 2017

2018/290 ,7.036(594),JA:K"2017

*Curated by Charles Esche and Agung Hujatnika, the exhibition features 90 artworks from the Museum's collection, showcasing artworks by Indonesian and international artists. Art Turns. World Turns. presents a narrative that explores the resonances between Indonesia and the world and offers a reading of Indonesian art history in dialogue with global art history.*

**Art et liberté : umbruch, krieg und surrealismus in Ägypten (1938-1948).**

Edited by Sam Bardaouil, Till Fellrath

Parijs: Skira, 2016

2018/315 ,7.036(62),AR:T"2016

*The catalogue of the exhibition gives a comprehensive presentation of Art et Liberté (jama'at al-fann wal hurriyyah). Founded on December 22, 1938, upon the publication of their manifesto "Long Live Degenerate Art", the group provided a restless generation of artists, intellectuals and political activists with a heterogeneous platform for cultural and political reform. At the dawn of the Second World War and during Egypt's colonial rule by*

*the British Empire, Art et Liberté was globally engaged in resistance against fascism, nationalism and colonialism.*

*Art et Liberté played an active role within an international network of surrealist writers and artists. With their own definition of surrealism, they achieved a contemporary literary and pictorial language that was as globally engaged as it was rooted in local artistic and political concerns.*

**Eternal light : something old something new.** Gemma Tully, Valérie Didier-Hess, Mehri Khalil...[et al.]

Cairo: Art D'Egypte, 2017

2018/302 ,7.036(62),ET:E"2017

*In a bold curatorial first, Art D'Égypte, a privately owned, multidisciplinary art consultancy, allowed guests the unique opportunity to observe contemporary Egyptian art in a profound dialogue with artifacts from Ancient Egypt. For one mesmerizing evening, attendees of Eternal Light: Something Old, Something New were able to contemplate the flow of light and energy connecting the ancient past with the artistic vernacular of the present. They saw how the backdrop of ancient Egyptian artifacts imbues the contemporary works with deeper resonance and enhances their ability to build the next layer of the Egyptian story. Simultaneously, the presence of contemporary Egyptian artwork in this setting stimulated the audience to question long-held interpretations of ancient Egyptian culture.*

**Performance now : live art for the 21st century.** RoseLee

Goldberg

London: Thames and Hudson, 2018

2018/314 ,7.038.7,GO:L"2018

*This major survey charts the development of live art across six continents since the turn of the twenty-first century, revealing how it has become an increasingly essential vehicle for communicating ideas across the globe in the new millennium.*

*Six chapters cover different themes of performance art, such as beauty, global citizenship, and activism, as well as its intersection with other media including film and technology, dance, theater and architecture—interspersed with illustrated profiles of some of the world's best-known performance artists, including Marina Abramovic, Matthew Barney, and Laurie Simmons. Extended captions assess the importance of specific works in context.*

**Arte de accion, 1960-1990.**

Curator: Rodrigo Alonso; Preface:  
Laura Buccellato

Buenos Aires: Museo de Arte  
Moderno, 1999

2018/364 ,7.038.7,AR:T"1999

*This book gives an impression of performance art and happenings in Argentina during the years 1960-1990. Including a chronological list with a selection of works which took place in Argentina.*

**The exhibition tower.** Brenda

Tempelaar; ontw. Christophe Clarijs  
Eindhoven: [eigen uitgave], 2018

2018/374 ,7.039,TE:M"2018

*The Exhibition Tower is a publication that features a series of four exhibitions staged inside a scale model of a tower designed by OMA for Lafayette Anticipations in Paris. The exhibition catalogue focuses on the concept of an 18-metre-high void and architectural/curatorial flexibility. The central question throughout the publication is what OMA's design offers its prospective exhibitioners. Is it just mobile, or does it actually mobilise something? The editorial essay Animating the Ghost Sonata draws a parallel between the tower's design and a 1907 screenplay by August Strindberg that is about expectations, dreams and house rules. All exhibitions took place behind the closed door of a studio at the Van Eyck academy in Maastricht. The catalogue therefore is not a keepsake but the only form in which the work ever existed.*

**Ixiptla : feathered changes, serpent disappearances.** Mariana

Castillo Deball, John Cage, R.H.  
Barlow, Ursula K. Le Guin

Berlin: Bom Dia Books, 2018

2018/322 ,7.039,IX:I"2018

*Can we read an archaeological site through chance operations? Probably a different idea of time would evolve from this methodology. Feathered Changes, Serpent Disappearances explores the tension between indeterminacy and narrative in archaeology and art. On one hand, there is an attempt to record traces from the past in order to build up a coherent picture. On the other, we have a more schizophrenic way of dealing with memory, acknowledging ghosts, double visions, and multiple versions of history.*

**SPP 03 : small press project 03.**

Artists: David Dobson, Michael Duffy,  
Rhona Eve Clews...[et al.]

Londen: Slade Press, 2018

2018/298 ,7.039,SP:P"2018

*In an era of widely disseminated digital images, online publishing platforms, the Small Press Project responds to a material turn for publishing.*

*The Small Press Publications Event will host discussions about a broad range of publications, particularly in relation to the theme of Sound. There will be an opportunity to see examples of the most recent of artists' publications within the context of the history of the medium.*

**Museum II.** Authors: Jenke van den

Akkerveken, Xavier Garcia Bardon,  
Dirk de Meyer...[et al.]

Gent: Museumcultuur Strombeek,  
2017

2018/296 ,7.039,ST:R"2017

*Ook in 2015-2016 passeerde een indrukwekkende lijst van internationale kunstenaars de revue in Cc Strombeek. Tentoonstellingen omtrent ecologie en tekenkunst gingen solo's van Daniel Buren en Kimsooja vooraf, gevolgd door de historisch rekbare tentoonstelling Made in Japan. Dit zijn de vijf projecten die in deze catalogus werden gebundeld.*

**Grounds for possible music : on gender, voice, language, and identity.** Editor: Julia Eckhardt

Berlin: Errant Bodies Press, 2018

2018/326 ,7.039.21,EC"K"2018

*How do we get to imagine the music we make? Where and how is it grounded? What is the relationship between the art and its maker, and what and who does music represent?*

*Gender, voice, language, and identity are four important notions for musical creation, for the shaping of a canon, and for the interactions in the field. All four notions are strongly contextual and carry an inherent sense of paradigm and otherness. Other and self are defined via orientation and history, expressed via voice, and confirmed in language.*

*In this publication, these four core notions serve as a set of lenses permitting different perspectives on one another. However much the field of the sounding arts might pretend to be tangential to such affections, they provide important grounds for musical creation.*

Some twenty artists have created a variety of outputs - as different in form, strategies, approach, and language, as they are rooted in a variety of sub-fields within the sounding arts.

**Plant : exploring the botanical world.** Editors: Victoria Clarke, Rosie Pickles

London: Phaidon, 2017

2018/324 ,7.043,PL:A"2017

*This survey celebrates the extraordinary beauty and diversity of plants. It combines photographs and cutting-edge micrograph scans with watercolours, drawings, and prints to bring this universally popular and captivating subject vividly to life. It celebrates the beauty and diversity of plants from around the world across all media - from murals in ancient Greece to a Napoleonic-era rose print and cutting-edge scans.*

**Reading art : art for book lovers.**

David Trigg

London: Phaidon, 2018

2018/321 ,7.049,LI:B"2018

*As every book tells a story, every book in art is part of an intriguing, engaging, and relatable image. Books are depicted as indicators of intellect in portraits, as symbols of piety in religious paintings, as subjects in still lifes, and as the raw material for contemporary installations.*

**Concreto e cristal : o acervo do MASP nos cavaletes de Lina Bo Bardi / concrete and crystal : MASP's collection on Lina Bo Bardi's easels.** Editors: Adriano

Pedrosa, Luiza Proença

Rio de Janeiro: Editora de livros

Cobogo, 2015

2018/344 ,7.075,CO:N"2015

*Concrete and crystal: the MASP collection on the trestles of Lina Bo Bardi, which marks the revival of the iconic crystal easels, also called glass trestles, that were the expography designed by Lina Bo Bardi for the current headquarters of the MASP (Art Museum of São Paulo Assis Chateaubriand), inaugurated in 1968. wall, and place them on transparent glass supports supported by a concrete base, and spread them freely through the monumental space of the institution, the architect wanted to question the museum's vision as a privileged cultural space, giving the visitor autonomy to decide the the acquis. Removed in 1996 on the pretext that they*

*damaged the works, the trestles were renovated and reincorporated into the assembly of the collection in December 2015,*

**Yael Davids : dying is a solo.** ed.

Eva Wilson; Mevis & van Deursen

Arnhem: ROMA, 2018

2018/357 ,73,DAVIDS,2

*This publication compiles material of performances and installations produced during a five year period, featuring scripts, and documentation of the works Yael Davids positions the reception of her performances and installations as a constitute force in her practice. Each performance repeats what has preceded, yet also expands, modifies, and nuances the previous version. Through this practice of perpetually attuning the central components of the work - voice, body and object - a series of augmented repetitions turns into a single composition, a single artwork.*

**The words of others : León Ferrari and rhetoric in times of war / Palabras ajenas : León Ferrari y la retórica en tiempos de guerra.** Ruth Estévez, Agustín

Diez Fischer, Miguel A. López

Los Angeles: REDCAT, 2017

2018/325 ,73,FERRARI,1

*The acclaimed Argentinian artist León Ferrari (1920–2013), the voice of a generation, is best known for his politically charged work that challenged authoritarianism of all types, from the Argentinian dictatorship and the Catholic Church to the US war in Vietnam. This publication provides a wide-ranging survey of his literary collages—produced from 1965 to 2013—which use appropriated texts, representing a kind of experimental writing at the intersection of visual arts, performance, theater, literature, and activism. The starting point of this extensive body of work is Ferrari's landmark 1966 work "Palabras Ajenas" (The Words of Others). Staged only twice, in 1968 and 1972, this literary collage is an imaginary dialogue among 160 historic figures, composed of fragments from contemporary news-wires and historical texts.*

**Hadassa Goldvicht : the house of life / la casa della vita.** Amitai

Mendelsohn, Shaul Bassi

Jerusalem: The Israel Museum, 2017

2018/300 ,73,GOLDVICHT,1

*The House of Life, a poetic and expansive installation by Hadassa Goldvicht, explores*

themes of historical memory; the threshold between life, death, myth, and art; and the rapidly changing nature of Venice, via a multi-channel video work installed at the Querini Stampalia in conjunction with the Venice Biennale.

**Juliacks : architecture of an atom.**

: 2dcloud, 2017

2018/289 ,73,JULIACKS,1

*With Architecture of an Atom Juliacks brings her trans-media project to the print realm. Characterized by critics as a member of the immersive school of cartooning, she has sought to trouble the boundaries between fine art and comics.*

**Sojung Jun : kiss me quick.**

Sohyun Ahn

Seoul: SongEun Art, 2017

2018/301 ,73,JUN,1

*Jun's solo exhibition entitled Kiss me Quick showcases 3 new works that she has been developing over the past 2 years. By dealing with historical texts (including Denis Diderot's book Letter on the Blind for the Edification of Seeing 1749) and personal interviews with many individuals (including 3 Korean adoptees Jun met during her residency in France), she formed humanistic narratives and turned them into sensual experiences through multi-media installations involving collaborative works with choreographers, scenographers, mathematicians, cooks and composers, among others. While disassembling her findings and reassembling them in new ways, Jun extracts new meanings that have been hidden within stories and expresses in a way in which we can easily connect.*

**Susanne Kriemann : duskdust.**

Editors: Susanne Kriemann, Lívia Páldi; Texts: Jussi Parikka, Kirsty Bell, Maria Barnas...[et al.]

Berlin: Sternberg Press, 2016

2018/345 ,73,KRIEMANN,10

*Takes as its starting point the former industrial site of limestone mining at Furilden peninsula on the northeastern coast of Gotland, Sweden's biggest island. It is informed by the artist's ongoing preoccupation with photography, labor, and archaeology and includes photographs taken during her residencies and site visits, archival material as well as text contributions by invited authors. Writer Kirsty Bell traveled to Gotland to follow the artist's research trails while media theorist Jussi Parikka situates Kriemann's artistic*

*approach within current discourse on geology and media. Maria Barnas wrote a poem based on Kriemann's walk through a tunnel at the industrial site.*

**Arvo Leo : the orchids / had the look of flowers that are looked**

**at.** Jesse Birch, Emma Sise, Ana

Maria Gomez Lopez

Nanaimo: Nanaimo Art Gallery, 2018

2018/293 ,73,LEO,3

*Each species of orchid has cunningly evolved its appearance, and its fragrance, to attract a specific pollinator to aid in sexual reproduction. Yet somehow, they also attract us, and our encounters with them have shaped both botanical and human cultures. Plants and films both need light and time to exist, and through stop-motion animation, cyanotype photography, and sculptural installation, orchids spring to life, meddling with the environment they're constrained to; frolicking, creating, and destroying with self-determination and amusement.*

*The history of the orchid involves layers of colonialism, economic activity, and cultural beliefs that intersect centuries and continents. Arvo Leo has not only been engaged with these histories, but also with the everyday relationships between orchids and people, tending daily to the orchids in his studio, and actively participating as a member of the Nederlandse Orchideeën Vereniging (Dutch Orchid Society).*

**Liz Magor. Dan Adler ... [et al.]**

Zurich: JRP/Ringier, 2017

2018/336 ,73,MAGOR,1

*Liz Magor (born 1948) is one of the most important Canadian artists of her generation and certainly Canada's most influential sculptor of the past three decades. This publication offers an in-depth exploration of Magor's sculpture and installation work, produced over the course of 40 years, emphasizing the thematic and emotional range of Magor's practice.*

*From the mental and physical contexts of retail consumerism to the spaces of the museum, to the private, interior worlds of addiction and desire, Magor's oeuvre has consistently combined a high level of conceptual and procedural rigor with an intense investigation of materials, ranging from twigs and textiles to rubber and polymerized gypsum.*

**Kubilay Mert Ural : dreaming shit : fragments of the unconscious, screenshots from the short film "dreaming shit".**

: [eigen uitgave], 2012  
2018/368 ,73,MERT URAL,2

**Kubilay Mert Ural : prints and installations, 2009 - 2012.**

: [eigen uitgave],  
2018/367 ,73,MERT URAL,1  
*Capturing otherworldly images, his videos, installations and paintings function like passages, inviting the viewer to traverse his/our primordial thoughts. The global reality as we know it today is one of confusion and chaos, indistinguishable from a bad dream. Dicey world leaders, post-colonial tensions, the endless abuse of power: these impressions are mixed with moments of absurdity — bondage of a world leader, a defecating ghost, inter-species copulation. In these visual narratives time and space collapse, past and future unfold on a single plane. Looming in the background is often the presence of an unidentified flying object, a hovering question about the eternal desire for mystery, belief systems, and possible answers for humanity.*

**Otobong Nkanga : to dig a hole that collapses again.** Curated by

Omar Kholeif; editor Susan Chun  
New York: Prestel, 2018  
2018/354 ,73,NKANGA,2

*Nkanga is fascinated with what she has referred to as "glimmer" and "shine," the surface qualities of natural resources such as mica, a mineral that is used in makeup and turned into an object of seduction. This interest has led the artist far and wide, studying the intense mining of the world's natural resources since the rise of late capitalism. In Nkanga's works on paper and her tapestries, the body becomes a border implicated within the field of mining. Nkanga acts as a cultural anthropologist—tracing the violent means by which contested minerals and objects are exhumed from their natural environments, such as Nigeria and Namibia—and considers how they are transported to the West. Through her work, the artist re-imagines our relationship to our everyday environment. Otobong Nkanga's first ever US survey exhibition, To Dig a Hole That Collapses Again, takes its name from the "Green Hill" in Namibia. The name is a direct translation of the town that houses it, Tsumeb, one of Namibia's "rare gems."*

**Bert Scholten : een bewerking van J. Huizinga's homo ludens voor Groninger studenten corps Vindicat atque polit.** Bewerkt door

Bert Scholten  
: [eigen uitgave], 2018  
2018/362 ,73,SCHOLTEN,1

*Bert Scholten's artists book about the connection between Johan Huizinga and student association Vindicat atque Polit he was in, suggesting to use Homo Ludens as a guidebook for the current cultural change within the club. A project during the Marker Art Manifestation Groningen.*

**James Turrell : where does the light in our dreams come from?.**

Edited by: Yuko Hasegawa, Yuko Kimura

Saitama: Museum of Modern Art,  
1997

2018/365 ,73,TURRELL,7

*James Turrell is a major figure in contemporary American art. Since the mid sixties he has enjoyed a reputation for his consistent interest in light and the scale of his concepts. He continued to experiment with arranging encounters between viewers and light. Turrell uses light to reveal things that are in the human mind, as is evident from the words in the title.*

**Kaari Upson : 2000 words.** Karen

Marta (ed.); Ali Subotnick  
Athens: Deste foundation for  
Contemporary Art, 2017

2018/337 ,73,UPSON,1

*For Kaari Upson (born 1972), possessions are the gateway into the human psyche. Contained within them are all the hopes, dreams, fears, and desires of their owners. Like a shaman, Upson creates her own gateways, using unorthodox techniques to imbue everyday objects with an arcane magic. The result is auratic works that act as powerful, haunting symbols of absence, failed aspirations, and loneliness.*

**Marina Xenofontos : we are not alone - we are a fly in the milk of infinity.** Text by Andreas Panagidis

Nicosia: Neoterismo Toumazou,  
2016

2018/360 ,73,XENOFONTOS,1

*"Who are you to tell me not to draw?" What does the Cyprus Democratic Party, the Space*

*Shuttle Challenger and a traffic fine regarding a helmet have in common? Did president Ronald Reagan ever receive his present? Why are buildings shaped like numbers? Can the Osprey Aircraft take flight? Why is the subterranean house encapsulated in water? What exactly happened at the Hilton?*

*A political thriller, a sci-fi adventure and a scandalous film noir ... in the world of Christopher Kyriakides all lies lead to the truth! was born in Nicosia, Cyprus in 1949. He was an architecture draughtsman and considered himself an inventor. In 1988 he self-published "Six Continents Stars Compass", 'an entertaining and educational' board game. He considered the game inventive, recreative and formative for all ages and intended its global distribution. The game received no recognition from the public and now only a few copies exist. In the board game, Kyriakides draws a journey with impossible objects, invented maps, landscapes and anagrammatic poetry with mathematical diagrams. One comes across an abstracted reflection of 80s locality, world politics, obsession with the American dream, an isolated emotional darkness but also a universal landscape.*

*A chance encounter of Marina Xenofontos with this game catalysed a strong fascination that led to the uncovering of his archive.*

**Made in Holland : het wereldsucces van Nederlandse keramiek / the global success of Dutch ceramics.** Edited by: Karin Gaillard; Research and texts: Jaap Jongstra, Wim Dijkman, Yvonne Brentjens...[et al.]

Zwolle: Waanders, 2018  
2018/341 ,738,MA:D"2018

*The catalogue of the exhibition Made in Holland: 400 years a global brand, is about four Dutch success stories: Delft Blue, Maastricht pottery, Art Nouveau ceramics and Dutch Design. By means of impressive flower pyramids, colourful Boerenbont, popular Gouda pottery and idiosyncratic works by designers like Maarten Baas visitors will discover how the Netherlands became a global player in the field of ceramics.*

**Eriç Seymen : Homo fragilis.**  
Cüneyt Çakırlar, Nicole O'Rourke  
Istanbul: Zilberman Gallery, 2017  
2018/304 ,74,SEYMEN,1

*Eriç Seymen's work looks at power relationships, and use metaphors and anthropomorphic forms which coalesce to create a narrative that directly critiques and curtails modern and traditional hetero-normative realities—especially apparent in his newest series.*

**Türkis und azur : Quarzkeramik im Orient und Okzident.** Editors: Ralf Busz, Peter Gercke  
Wolfratshausen: Edition Minerva, 1999

2018/369 ,738,TU:R"1999  
*Türkis und azur : quarzkeramik im Orient und Okzident, is the book of the exhibition with the same title. It's detailed information on ceramics and glaze starts with Egyptian faience in ancient Egypt till European objects of the 19th and 20th century.*

**Warm glass : a complete guide to kiln-forming techniques : fusing, slumping, casting.** Philippa Beveridge, Ignasi Doménech, Eva Pascual

New York: Lark Crafts, 2005  
2018/370 ,748,BE:V"2005

*With illustrations, and all the processes of kiln firing explained, the dazzling technique of warm glass comes into clear focus in this book on the subject. From fusing and slumping to casting and pâte de verre, everything is covered, complete with a corresponding graph on the firing cycle and information on the various types of glass and their behaviors during firing.*

**Inventario 13 : tutto è progetto / everything is a project.** Editor:

Beppe Finessi  
Milaan: Corraini, 2017  
2018/320 ,745/749,IN:V"2017

*Everything, every gesture, even the simplest, is a project. Starting from the point that innovation and method can be found in all things, we have imagined a place in which to gather and organize ideas, a container we have named "Inventario" because taking an inventory is the most effective way to understand what lies before us. "Inventario" is not just a magazine; "Inventario" is not just a book. "Inventario" is a new publishing project that talks about all creativity-driven disciplines.*

**Painting in Naples 1606-1705 : from Caravaggi to Giordano.**

edited by Clovis Whitfield and Jane Martineau

London: Royal Academy of Arts, 1982

2018/317 ,75(45),NA:P"1983

**Dansaekhwa 1960s - 2010s : primary documents on Korean abstract painting.** Editors: Koo Jinkyung,..[et al.]

Seoul: Korea Arts Management Service, 2017

2018/327 ,75,DANSAEKHWA,2

*A chronological description of Dansaekhwa, starts between the early 1960s to mid 1970s, which saw the emergence of its performative methodology-namely, "communion between humans and materials"-along with the first critical discussions of the style. The period between the mid-1970s and the mid-1980s, when Dansaekhwa began to flourish. The maturation phase of Dansaekhwa, between the mid-1980s and 1999, when Dansaekhwa artists held a large number of exhibitions, advanced their respective methodologies, and explored diverse media.*

*The 2000s, exploring the heightened interest and favorable reception of Dansaekhwa within both the international and domestic art communities.*

**Seta Manoukian : painting in levitation.** Gregory Buchakjian, Kristine Khouri, Aline Manoukian

Beirut: KAPH, 2018

2018/359 ,75,MANOUKIAN,1

*Born in Lebanon in 1945, Seta Manoukian is a painter. Her early drawings reveal a sense of composition, a strong artistic hand and an original talent noticed by her first teacher Paul Guiragossian. She was teaching at Lebanese University when the Civil War began in 1975. After 10 years of war in Lebanon she had to flee, to LA defeated by war, where she still lives today, as a Buddhist monk.*

**Mitchell Riopelle : nothing in moderation / un couple dans la demesure.** Michel Martin, Kenneth Brummel, Yves Michaud

Milano: Five Continents Editions, 2018

2018/319 ,75,MITCHELL,1

*Canadian painter Jean-Paul Riopelle (1923-2002) and American painter Joan Mitchell (1925-1992) stand alongside Auguste Rodin and Camille Claudel, Diego Rivera and Frida Kahlo, and Jackson Pollock and Lee Krasner in the constellation of romantic and artistic mythologies. It explores how the two artists, who shared each other's life for nearly a quarter century, developed highly distinct bodies of work and studio techniques while engaging in a rich dialogue around abstract art.*

**Color library : research into color reproduction and printing.** edited by Maximage

Zurich: JRP/Ringier, 2018

2018/356 ,75.023,CO:L"2018

*An investigation into color reproduction and printing, "Color Library" is a tool for artists, designers, photographers, and printers. It aims to widen the possibilities of color printing, and reflects on our contemporary perception of color as it is shaped by the recent developments in print production.*

**Grid index.** editor: Carsten Nicolai

Berlin: Gestalten, 2009

2018/350 ,769,NI:C"2009

*Grid Index is the first comprehensive visual lexicon of patterns and grid systems. Based upon years of research, artist and musician Carsten Nicolai has discovered and unlocked the visual code for visual systems into a systematic equation of grids and patterns. The accompanying CD contains all of the grids and patterns featured in the publication from the simplest grids made up entirely of squares to the most complex irregular ones with infinitely unpredictable patterns of growth, as editable vector graphic data files. Use it to map out the underlying grids of any image or form and to create recurring geometrical grids in graphic design*

**Public, private, secret : on photography & the configuration of self.** Charlotte Cotton, Marina Chao, Pauline Vermare

New York: Aperture, 2018

2018/312 ,77,CO:T"2018

*Public, Private, Secret explores the roles that photography and video play in the crafting of identity, and the reconfiguration of social conventions that define our public and private selves. This collection of essays, interviews, and reflections assesses how our image-making and consumption patterns are embedded and implicated in a wider matrix of*

online behavior and social codes, which in turn give images a life of their own. Within this context, our visual creations and online activities blur and remove conventional separations between public and private (and sometimes secret) expression. The writings address the various disruptions, resistances, and subversions that artists propose to the limited versions of race, gender, sexuality, and autonomy that populate mainstream popular culture.

**Tonnis Post Dirk Kome :  
fotografen van de vooruitgang.**

Samenstelling: Dirk Kome, Tessa van der Waals

Eindhoven: Lecturis, 2018  
2018/340 ,77,KOME,2

*Fotograaf-schrijver Dirk Kome onderzoekt het leven en werk van fotograaf Tonnis Post (1877-1930). In een tijd dat een foto een bijzondere luxe was en slechts een enkeling een camera bezat, fotografeerde Post het verlaten van de negentiende eeuw.*

*Tegenwoordig is deze fotograaf vrijwel vergeten, maar vele kennen zijn foto's van bewoners van plaggenhutjes. Voor het boek selecteert Dirk Kome een ruime keuze uit Posts foto's en beschrijft zijn leven en werk. Tegelijkertijd met zijn zoektocht naar het oude, onderzoekt Kome wat er terecht is gekomen van de projecten en mensen die Tonnis Post heeft vastgelegd. Kome fotografeert dezelfde landschappen en portretteert het nageslacht van mensen die door Post zijn vereeuwigd. In het boek komen de foto's van beide fotografen en de verhalen samen.*

**Lettres du voyant : Joseph Beuys**

**X Nam June Paik.** Editors: Chen Che, Yin Tingyan; Texts: Gregor Jansen, Kim Nam Soo, Chen Che  
Taipei: Art & Collection Group, 2018  
2018/306 ,78,PAIK,4

*The exhibition Lettres du Voyant: Joseph Beuys x Nam June Paik, will present the important and representative works by German artist Joseph Beuys (1921 - 1986) and Korean-American artist Nam June Paik (1932 - 2006) throughout their artistic careers, and further discuss the cooperation and close relationship between these two avant-garde artists in the 20th century.*

*Joseph Beuys is the most radical and influential performance artist and political activist during the second half of the 20th century. He is also one of international art's most polarizing figures whose complex*

*imagination on arts, politics and social issues has made a profound impact on the artists of later generations. Nam June Paik is a Korean-American artist widely credited as one of the most representative Asian artists and the founder of video art. His creations cover the fields of arts, music, media, science and technology, as well as popular culture. Paik has a far-reaching influence on the prosperity of new media art in the 21st century.*

**Mathias Poledna : Actualité.**

Contributions by: Pamela M. Lee,  
Diedrich Diederichsen

Frankfurt am Main: Revolver, 2002  
2018/347 ,78,POLEDNA,1

*With Actualité, Mathias Poledna has been working on matters concerning everyday culture and modernity. His work has developed through his critical exploration of ideas rooted in conceptual art and institutional critique, though his reference points have never been exclusively derived from the visual arts. Interest in pop culture phenomena, connections between cultural/aesthetic forms are historicized or transformed through different media, are central aspects of Poledna's oeuvre, which examines both the connections and the fault lines in these areas.*

**James Richards : requests and  
antsongs.** Editors: Mason Leaver-Yap, James Richards; Essays: Chris McCormack, Dan Fox, Ed Atkins...[et al.]

Berlin: Sternberg Press, 2016  
2018/316 ,78,RICHARDS,1

*The book contains a series of visual essays by the artist, documentation of recent exhibitions, as well as essays by Dan Fox, Ed Atkins, Steve Reinke, Chris McCormack, and Fatima Hellberg.*

*This book, the most significant publication on Richards's work to date, is an extension of the shows, transposing the strategies of his exhibition making into the rhythm of printed matter. The artist has developed a new series of collages specially for the book, comprising promiscuous relations and dissonant juxtapositions between photographic documentation of the works in the exhibitions, the artist's personal photographs, and found images.*

**Koki Tanaka : vulnerable histories (an archive).** ed. Heike Munder; texts by Woohi Chung ... [et al.]

Zurich: Migros Museum, 2018  
2018/358 ,78,TANAKA,1

*Realized especially for his exhibition at the Migros Museum für Gegenwartskunst, the project Vulnerable Histories (A Road Movie) (2018) focuses on an example from Tanaka's native country, the mutual incomprehension and mistrust between Zainichi Koreans and ethnic Japanese, to plead for vigilance when it comes to racism and discrimination. The project centers on a series of conversations in various settings between two protagonists who have not met before. Shadowed by the artist and his camera team, they travel to several locations in Tokyo to grapple with questions of (their own cultural) identity and how to take a stand against the simplistic and selective worldviews of racist groups.*

**Corea, without and within : chapters on Corean history, manners and religion with Hendrick Hamel's narrative of captivity and travels in Corea, annotated.** William Elliot Griffis, Hendrick Hamel

: Andesite Press, 2015  
2018/329 ,930.85,GR:I"2015

*This book on the history of Korea is a reproduction of the original by William Elliot Griffis, published in 1885. It has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it.*

**Hamel's world : a Dutch-Korean encounter in the seventeenth century.** Editors: Vibeke Roeper, Boudewijn Walraven with collaboration of Jean-Paul Buys  
Amsterdam: SUN, 2003

2018/309 ,930.85,HA:M"2003  
*In 1653 the VOC ship Sperwer smashed to pieces on the rocks off a remote Korean island. There were thirty-six survivors. The king of Korea decided that the foreigners should spend the rest of their lives in his hermit kingdom. The Dutchmen were provided with food and housing and a certain amount of freedom of movement, but had no choice but to accept their fate. After 13 years eight of them managed to reach Japan in a small, barely seaworthy boat. Hendrik Hamel's report*

*on their adventures soon became available to a wider public.*

**Manual for artists' publications (MAP) : cataloging rules, definitions, and descriptions.**

Anne Thurmann-Jajes, Susanne Vögtle

Bremen: Research Centre for Artists' Publications, 2010

2018/373 ,02,TH:U"2010

*The manual provides instructions on indexing artworks published or appearing in editions, as well as artists' publication archives and estates. The manual is one focus of the project "Living Memory – Artists' Publications in Europe. A Network for Indexing, Presentation and Communication". Countless international museums, archives, libraries, and other cultural institutions are in possession of artists' publications in their inventories. Yet these are often difficult to recognize and record as such due to their interdisciplinary diversity, which can lead to uncertainty on the part of the persons responsible for registering the works as well as to problems in the cataloging process. The system of rules or "manual" set forth here has been conceived to provide support in the understanding and cataloguing of artists' publications.*

**Woody van Amen : Time capsules.** Filmmaker: Pascale

Korteweg; Camera: Jaap van den Beukel; Sound: Jeroen Leemans; Muziek: Tijs Leemans; Montage: Noud Holtman

: , 2018

USB-2

*Korte documentaire over het Kralingse atelier waar Woody van Amen al sinds de jaren 1960 werkt. Zijn werkwijze en ideeën. Woody van Amen (1936) is één van de weinige Nederlandse kunstenaars die tot de Pop Art wordt gerekend. Op zoek naar vrijheid vertrok hij begin jaren zestig naar de Verenigde Staten, waar hij contact legde met kunstenaars die alledaagse producten uit de consumptiemaatschappij gebruikten, zoals Andy Warhol en Robert Rauschenberg. Van Amen raakte door hen geïnspireerd en assembleert met gevonden voorwerpen.*