

Library acquisitions

Rijksakademie van beeldende kunsten

2013 – 2

Courtesy of artists who do books

2. Aurore Chasse

Toulouse: A.C. publications, 2012

2013/65 ,002,AB:A"2012

De Robert Filliou à Peter Downsbrough, ce nouvel ouvrage de la collection "Cheap books" offre un florilège du fonds de livres d'artiste de la médiathèque des Abattoirs de Toulouse.

Physics and philosophy : the revolution in modern science.

Werner Heisenberg

London: Penguin books, 2000

2013/90 ,1,HE:I"2000

The seminal work by one of the most important thinkers of the twentieth century, Physics and Philosophy is Werner Heisenberg's concise and accessible narrative of the revolution in modern physics, in which he played a towering role. The outgrowth of a celebrated lecture series, this book remains as relevant, provocative, and fascinating as when it was first published in 1958. A brilliant scientist whose ideas altered our perception of the universe, Heisenberg is considered the father of quantum physics; he is most famous for the Uncertainty Principle, which states that quantum particles do not occupy a fixed, measurable position.

Jurgen Klauke, Cindy Sherman:

Sammlung Goetz. Jan Avgikos,

Hans Dickel, Ingvild Goetz

Munchen: Sammlung Goetz, 1994

2013/58 ,7(04),GO:E"1994

Noboyushi Araki, Diane Arbus, Nan Goldin: Sammlung Goetz.

Ingvild Goetz, Elizabeth Bronfen, Nan Goldin, Johannes Meinhardt

Munchen: Sammlung Goetz, 1997

2013/57 ,7(04),GO:E"1997

Essays/Interviews by Elisabeth Bronfen, Ingvild Goetz, Nan Goldin, Johannes Meinhardt on the occasion of the exhibition

Free as air and water. Editors:

Saskia Bos and Steven Lam

New York: The School of Art at the Cooper Union, 2009

2013/76 ,7,039,FR:E"2009

Concept store : art, consumerism and the experience economy. Nav

Haq, Tom Trevor

Bristol: Arnolfini, 2008

2013/73 ,7.01,CO:N"2008

Documentary. Ed. Julian Stallabrass

Cambridge: The MIT Press, 2013

2013/40 ,7.01,DO:CU"2013

This anthology provides a much-needed contextual grounding for documentary art. It explores the roots of documentary in modernism and its critique under postmodernism; surveys current theoretical thinking about documentary; and examines a wide range of work by artists within, around, or against documentary through their own writings and interviews.

Art and agency : an

anthropological theory. Alfred Gell

Oxford: Clarendon Press, 2010

2013/68 ,7.01,GE:L"2010

Alfred Gell puts forward a new anthropological theory of visual art, seen as a form of

instrumental action: the making of things as a means of influencing the thoughts and actions of others. He argues that existing anthropological and aesthetic theories take an overwhelmingly passive point of view, and questions the criteria that accord art status only to a certain class of objects and not to others.

Structural information theory : the simplicity of visual form. Emanuel Leeuwenberg, Peter A. van der Helm
Cambridge: Cambridge University Press, 2013

2013/36 ,7.01,LE: E"2013

Structural information theory is a coherent theory about the way the human visual system organises a raw visual stimulus into objects and object parts. To humans, a visual stimulus usually has one clear interpretation even though, in theory, any stimulus can be interpreted in numerous ways. To explain this, the theory focuses on the nature of perceptual interpretations rather than on underlying process mechanisms and adopts the simplicity principle which promotes efficiency of internal resources rather than the likelihood principle which promotes veridicality in the external world.

Dark matter: Art and politics in the age of enterprise culture.

Gregory Scholette

London: Pluto Press, 2011

2013/72 ,7.01,SC: H"2011

Art is big business, with some artists able to command huge sums of money for their works, while the vast majority are ignored or dismissed by critics. This book shows that these marginalised artists, the 'dark matter' of the art world, are essential to the survival of the mainstream and that they frequently organize in opposition to it.

The craftsman. Richard Sennett

London: Penguin books, 2008

2013/33 ,7.01,SE: N"2008

Pure competition, Sennett shows, will never produce good work. Instead, the values of the craftsman, whether in a Stradivari violin workshop or a modern laboratory, can enrich our lives and change the way we anchor ourselves in the world around us. The past lives of crafts and craftsmen show us ways of working - using tools, acquiring skills, thinking about materials - which provide rewarding alternative ways for people to utilise their talents. We need to recognize this if

motivations are to be understood and lives made as fulfilling as possible.

The fractal geometry of nature.

Benoit B. Mandelbrot

New York: W.H. Freeman, 1983

2013/42 ,7.014,MA: N"1083

Clouds are not spheres, mountains are not cones, and lightning does not travel in a straight line. The complexity of nature's shapes differs in kind, not merely degree, from that of the shapes of ordinary geometry. To describe such shapes, this author conceived and developed a new geometry, the geometry of fractal shapes.

Searching for utopia : the history of an idea. Gregory Claeys

London: Thames and Hudson, 2011

2013/53 ,7.015,UT: O"2011

Aspirations for a better – even a perfect – society have existed throughout history, often imagined in intricate detail by philosophers, poets, social reformers, architects and artists. Gregory Claeys surveys the influence of the idea of Utopia on history. Central to his exploration of ideal worlds are creation myths; archetypes of heaven and the afterlife; new worlds and voyages of discovery; ages of revolution and technological progress; model communities and kibbutzim; political and ecological dystopias; space travel and science fiction. The most significant utopias throughout history – whether envisaged or attempted – are covered, including visions of the ideal society in the West as well as American, Asian, African and the Arab worlds.

The right to look : a counterhistory of visuality.

Nicholas Mirzoeff

New York: Duke University Press, 2011

2013/54 ,7.015.2,MI: R"2011

In The Right to Look, Nicholas Mirzoeff develops a comparative decolonial framework for visual culture studies, the field that he helped to create and shape. Casting modernity as an ongoing contest between visibility and counter-visibility, or "the right to look," he explains how visibility sutures authority to power and renders the association natural. An early-nineteenth-century concept, meaning the visualization of history, visibility has been central to the legitimization of Western hegemony.

The migrant's time : rethinking art history and diaspora. edited by Saloni Mathur

New Haven: Yale University Press, 2011

2013/92 ,7.015.3,MI:G"2011

The conditions of alienation and exclusion are inextricably linked to the experience of the migrant. This volume explores both the increasing emergence of the theme of migration as a dominant subject matter in art as well as the ways in which the varied mobilities of a globalized world have radically reshaped art's conditions of production, reception, and display.

Avant-Garde Journal of Art, architecture, Design and Film 1923-1926. Edited by Detlef Mertins and Michael W. Jennings

London: Tate Publishing, 2010

2013/44 ,7.036,AV:A"2010

First published in 1923, the journal G: Material zur Elementaren Gestaltung (G: Materials for Elemental Form-Creation) helped shape a new phase in the history of the European avant-garde. Founded by Hans Richter, a pioneer of abstract animated film, G featured works by some of the important names in the advanced cultures of Europe: Hans Arp, Walter Benjamin, Theo van Doesburg, Viking Eggeling, Naum Gabo, Werner Graeff, George Grosz, Hugo Häring, Raoul Hausmann, Ludwig Hilberseimer, Frederick Kiesler, El Lissitzky, Ludwig Mies van der Rohe, Antoine Pevsner, Man Ray, and Tristan Tzara.

Fast forward: Modern Moments 1913 >> 2013. Jodi Hauptman

New York: The Museum of Modern Art, 2012

2013/89 ,7.036,MO:MA"2012

Exhibition catalogue features artwork produced in six key years. Concentrating on groundbreaking moments when major modern movements and radical new strategies emerged

Onmetelijk optimisme : kunstenaars en hun bemiddelaars in de jaren 1945-1970. red. Aat van Yperen, Frank Eerhart, Truus Gubbels

Zwolle: Waanders, 2006

2013/67 ,7.037,ON:M"2006

art:21 : art in the twenty-first century. Susan Sollins, Marybeth Sollins

New York: art21, 2012

2013/48 ,7.039,AR:T"2013

Season 6 of the Peabody Award-winning series "Art in the Twenty-First Century includes featured artists Marina Abramovic, Ai Weiwei, David Altmejd, El Anatsui, assume vivid astro focus, Lynda Benglis, Rackstraw Downes, Glenn Ligon, Robert Mangold, Catherine Opie, Mary Reid Kelley, Sarah Sze, and Tabaimo.

Crude and the Rare. Editors:

Saskia Bos and Steven Lam

New York: The School of Art at the Cooper Union, 2011

2013/75 ,7,039,CR:U"2011

For the exhibition The Crude and the Rare, the School of Art invited 19 artists and collaboratives to contribute projects that consider the raw materiality of precious substances and the consequences associated with their extraction, as well as the physical and symbolic aspects of matter. With a diverse group of artists that span multiple generations and geographic areas, The Crude and the Rare investigates the political economy of several precious substances that are natural and synthetic ranging from gold, diamonds, oil, plastic, tar, quartz, and other natural resources.

Electric nights : arte y pirotecnia / art & pyrotechnics. curators

Philippe-Alain Michaud, Laurent Le Bon, Benjamin Weil

: LABoral, 2011

2013/63 ,7.039,EL:E"2011

Electric Nights takes its name from Les nuits électriques, a short film directed by Eugene Deslaw in 1928, in which he focused on city lights at night-time, sequencing street lamps, neon signs and shop windows of Paris, Berlin and Prague almost as if it were a fireworks show. Similarly to fireworks, film is an intermittent ephemeral projection of light in the darkness. Through a selection of works from the collection of the Centre Georges Pompidou, the exhibition, borrowing the visual recourses of pyrotechnics, wishes to demonstrate the continuity between spectacles of fire and the art of the moving image: flowers, stars, rain, fire, storms, fountains, volcanoes...

Weltraum : die Kunst und ein Traum / Space : about a dream.

Gerald A. Matt, Catherine Hug
Neurenberg: Verlag für moderne Kunst Nürnberg, 2011
2013/71 ,7.039,SP:A"2011
Catologue for the exhibitbition 'Space, about a dream' at the Kunsthalle Wien. Taking the 50th anniversary of the Yuri Gagarin's flight into space as the occasion, the exhibition looks at how space has inspired us – in art, dream and science.

Beyond imagination : voorstel tot gemeentelijke kunstaankopen.

Ann Goldstein ...[et al.]
Amstetrdam: Stedelijk Museum, 2012
2013/94 ,7.07, AM:P"2012

Gutai : splendid playground. Ming

Tiampo, Alexandra Munroe
New York: Guggenheim Museum, 2013
2013/45 ,7:06,GU:T"2013
Gutai: Splendid Playground presents the creative spectrum of Japan's most influential avant-garde collective of the postwar era. Founded by the visionary artist Yoshihara Jiro in 1954, the Gutai group was legendary in its own time. Its young members explored new art forms combining performance, painting, and interactive environments, and realized an "international common ground" of experimental art through the worldwide reach of their exhibition and publication activities.

On democracy by Saddam

Hussein. Paul Chan
New York: Badlands Unlimited, 2012
2013/39 ,7015,CH:A"2012
"In 2003, after returning from a month-long stay in Baghdad, American artist Paul Chan was given a gift from a colleague in the human rights group Voices of the Wilderness: a copy of three speeches on democracy written by Saddam Hussein in the 1970s, before he became president of Iraq.

Le corbusier and the power of photography. Nathalie

Herschdorfer, Lada Umstatter
London: Thames and Hudson, 2013
2013/49 ,72,CORBUSIER,11

Long before many in his field, Le Corbusier harnessed the power of the photographic image to define and disseminate his persona, his ideas and his buildings around the world.

Land and environmental art.

Jeffrey Kastner
New York: Phaidon Press, 2011
2013/88 ,73,036,LA:KA"2011
This book fully documents the 1960s Land Art movement and surveys examples of Environmental Art to the present day. Earthworks, environments, performances and actions by artists ranging from Ana Mendieta in the 1970s and 80s to Peter Fend in the 1990s

Magdalena Abakanowicz. Anna

Kowalczyk
Krakau: National museum krakow, 2010
2013/51 ,73,ABAKANOWICZ,2

Cornford & Cross. essays by John

Roberts, Rachel Withers
London: Black Dog, 2009
2013/80 ,73,CORNFORD&CROSS,1
A profile of the practice of Cornford and Cross, the collaboration of two UK artists Matthew Cornford and David Cross, who have carried out a number of significant context-specific projects across the UK and internationally.

Mounir Fatmi: Suspect language.

Lillian Davies
Milaan: Skira Editore S.p.A., 2012
2013/70 ,73,FATMI,6
By tracing the course of the artist's path, especially his youth in Morocco, artistic studies in Italy and decision to settle in Paris, Lillian Davies, the author of this monograph, manages to shed light on the development of his aesthetic and conceptual interests. This study offers an in-depth examination of Mounir Fatmi's major works as well as an analysis of the political and cultural contexts that he has chosen to explore through photography, video, sculpture and installations.

Gill & Moti: Totally devoted to

you. Elisabeth Delin Hansen
Duitsland: Hatje Cantz Verlag, 2011
2013/60 ,73,GIL&MOTI,1

Ragnar Kjartansson: To music.

Heike Munder

Zurich: JRP/Ringier, 2013

2013/87 ,73,KJARTANSSON,1

In his performances, Icelandic artist Ragnar Kjartansson (born 1976) explores his own physical and psychological limits—for example, singing Schumann's Dichterliebe over and over for two weeks. This book unites for the first time all of Kjartansson's music-related works from 2001 to 2012

Irene Kopelman : 50 Metres

Distance or More : Notes on

Representation : Volume 4.

: Roma Publications, 2011

2013/78 ,73,KOPELMAN,6

Notes on Representation Volume 4. A collection of drawings and texts by Irene Kopelman, gathered during a journey to the Antarctic from January 6-26th 2010, aboard the expedition sailboat Spirit of Sydney.

Sol LeWitt. editor: Beatrice Gross;

texts: Lucy R. Lippard ...[et al].

Zurich: JRP/Ringier, 2012

2013/37 ,73,LEWITT, 6

One of the most complete books available on to the work and practice of this key artist of the second half of the 20th century. Besides gathering together remarkable visual documentation of his wall drawings, the publication also includes his complete writings, some of his interviews, and reference texts by authors and artists such as Lucy Lippard, Rosalind Krauss, Mel Bochner, Dan Graham, and Robert Smithson.

Kirsten Pieroth. Matthias Hermann,

Jan Verwoert

Wenen: Secession, 2005

2013/85 ,73,PIEROTH,2

Dick Raaijmakers : monografie.

Arjen Mulder en Joke Brouwer

Rotterdam: V2, 2007

2013/47 ,73,RAAIJMAKERS,1

Dit boek geeft inzicht in de werkmethode, denkwijze en motivatie van Raaijmakers en fungeert daarnaast als naslagwerk. Het overzicht wordt begeleid door een aantal essays van experts uit de muziek- en theaterwereld als Elmer Schönberger, Frans Evers, Kees Tazelaar, Michael van Hoogenhuyze en Paul Slangen.

Klays Scherubel Vol. 13. Klaus

Scherubel

Montreal: Fonderie Darling, 2011

2013/86 ,73, SCHERUBEL.1

VOL. 13 documents and analyses some of Scherubel's best known projects of the last twenty years, including the series Untitled (The Artist at Work) as well as his book projects dedicated to the literary and conceptual enterprises of French poet Stéphane Mallarmé and fictional writer Jack Torrance, known from Stanley Kubrick's modern horror drama The Shining. It includes essays by Jean-François Chevrier and Patrice Loubier as well as a conversation between Helmut Draxler and the artist.

Jesus Soto : in conversation

with/en vonversacion con Ariel

Jimenez. Ariel Jimenez

New York: Fundacion Cisneros, 2011

2013/46 ,73,SOTO,1

Venezuela's primary exponent of Kinetic and Op art, Jesús Soto (1923–2005) is one of the most important Latin American artists of the twentieth century. Here, in conversations with Ariel Jiménez, Soto recounts his childhood in Ciudad Bolívar, Venezuela; his first encounters with painting; his unending search for "thinking" time and space as dimensions beyond pictorial representation; and the development of his ideas that finally lead him to the creation of his famous Penetrables, large kinetic sculptures through which the viewer walks.

Mark Wallinger: Ecce Homo.

Matthias Hermann

Wenen: Secession, 2000

2013/84 ,73,WALLINGER,2

Andro Wekua: Pink wave hunter

part 1, 2, 3. Rein Wolfs, Gerald

Matt, Andrea Bellini

Keulen: Verlag der Buchhandlung

Walther König, Köln, 2011

2013/81 ,73,WEKUA,2 I

Sculptural Sphere. Rainald

Schumacher, Ingvild Goetz

München: Sammlung Goetz, 2004

2013/56 ,73.036.SC:U"2004

**Tekenen in Rembrandts tijd -
Drawing in Rembrandt's day.**

Annemarie Stefes, Leonore van Sloten, Leonoor van Oosterzee
Amsterdam: Rembrandthuis, 2012
2012/260 ,74(492),RE:M"2012
Catalogus van de tentoonstelling in het Rembrandthuis bevat zo'n 100 zeldzame tekeningen. Werken van Rembrandt zijn te zien evenals studies van zijn voorgangers Hendrick Goltzius en Pieter Lastman. Ook werk van Rembrandts leerlingen Albert Cuyp en Ferdinand Bol maar ook tijdgenoten als Hendrick Avercamp en Jan Lievens zijn hier tentoongesteld.

Flying carpets. edited by Philippe-Alain Michaud

Rome: Villa Médicis, 2012
2013/62 ,745.522,FL"Y"2012
What is a flying carpet if not a metaphor for writing, music, war, wandering and travelling, nomadism, dreaming—all the journeys that manage to take us far away from the world? It is nonetheless and first of all a metaphor for carpets themselves and for their ability to transform surface into movement and movement into surface. Between past and present, Oriental and Western worlds, ornament and abstraction, carpets travel through times, cultures and trends—they can be found in Renaissance paintings, contemporary installations or even films, until they turn exhibition spaces themselves into travelling and transformation places.

Surrealisme c'est moi! Homage to Salvador Dali. Gerald Matt,

Wolfgang Fetz, Catherine Millet
Neurenberg: Verlag für moderne Kunst Nürnberg, 2012
2013/69 ,75,DALI,12
"Le Surrealisme, c'est moi!" was one of Dalí's most famous self-aggrandizing statements and it serves as an apt title for this catalogue. Here, the ongoing influence of Dalí's art is traced through subsequent generations, from Louise Bourgeois, Philippe Halsman, Andy Warhol, to Jean-Michel Othoniel, Eric Schaal, Glenn Brown, Markus Schinwald and Francesco Vezzoli. Their works are juxtaposed with a selection of some 70 paintings, drawings and sculptures by Dalí

Goshka Macuga: Exhibit, A.
Madeleine Grynsztejn

Chicago: Museum of Contemporary Art Chicago, 2012

2013/41 ,75,MACUGA,1
First monography on work by Polish-born, London-based artist Goshka Macuga. Macuga's work interweaves two strands that have helped define contemporary art in the last decade: artists' increasing tendency toward historical and archival research and their growing interest in strategies of display and the dialogue between artistic and curatorial practice.

Larry Rivers. Sam Hunter
New York: Harry N. Abrams, 1970
2013/50 ,75,RIVERS,4

Frank Stella, Retrospective.

editor: Markus Bruderlin; texts:
Claudia Bodin ...[et al].
Ostfildern: Hatje Cantz Verlag, 2012
2013/38 ,75,STELLA,9

Doug Aitken : Song 1. Richard Koshalek, Kerry Brougher, Barney Hoskyns, Dean Kuipers
Washington: Hirshhorn Museum and Sculpture Garden, 2012

2013/52 ,77, AITKEN,5
For nearly eight weeks in the spring of 2012 Doug Aitken illuminated the entire facade of the Hirschhorn's iconic building, transforming it into "liquid architecture" and an urban soundscape. This "Song 1" entered the Hirshhorn's permanent collection This book shows the images of Song 1

Jochen Gerz: Die Schwierigkeit des Zentaurs beim vom Pferd steigen / The centaur's difficulty when dismounting the horse.

Herausgeber Hermann Kern
München: Kunstraum München, 1976
2013/77 ,77,GERZ,5

Light from the Middle East : new photography. Marta Weiss

Gottingen: Steidl, 2012
2013/66 ,77,MI:D"2012
Photography is a powerful and persuasive means of expression. Its immediacy and accessibility make it an ideal choice for artists confronting the social challenges and political upheavals of the Middle East today.

Light from the Middle East: New Photography presents work by artists from across the Middle East (spanning North Africa to Central Asia), living in the region and in diaspora.

2move: Video art Migration. Mieke Bal, Miguel a Hernandez-navarro Murcia, Spanje: Cendeac, 2008
2013/55 ,78,BA:L"2008

A published anthology of the video-art exhibition, featuring 22 international artists such as Keren Cytter, William Kentridge and Mona Hatoum at the Zuiderzee Museum.

Bringing together the work of international artists from different generations and origins, this book explores the connections between video, mobility, migratory culture and our contemporary world.

Tacita Dean : film. edited by

Nicholas Cullinan
London: Tate Publishing, 2011
2013/43 ,78,DEAN,5

A book about film and the importance of analogue in the digital age.

Portraits in fiction. A.S. Byatt

London: Vintage, 2001
2013/34 ,82,BYATT,1

Portraits seem the opposite of fiction, fixed in time and space, not running with the curve of a story or a life. Yet since the birth of the novel, writers have been fascinated by portraits as icons, as motifs, as images of character and evocations of past time. A. S. Byatt delves into the complex relations between portraits and characters, and between portraits and novels as whole works of art.

The children's book. A.S. Byatt

London: Vintage, 2010
2013/35 ,82,BYATT,2

Cyclonopedia : complicity with anonymous materials. Reza

Negarestani

Melbourne: re.press, 2008
2013/91 ,82,NEGARESTANI,1

Cyclonopedia is theoretical-fiction novel by Iranian philosopher and writer Reza Negarestani. Hailed by novelists, philosophers and cinematographers, Negarestani's work is the first horror and science fiction book coming from and written on the Middle East.

Isaac Israels in Amsterdam. J.F Heijbroek, Jessica Voeten
Bussum: Uitgeverij THOTH, 2012
,75,ISRAELS,19 2012/259

Boek dat verschenen is ter gelegenheid van de tentoonstelling 'Isaac Israels in Amsterdam' in het Stadsarchief Amsterdam van 15 juni t/m 26 augustus 2012.

Jos Boomkamp.

Enschede: Kunstruimte Villa De Bank, 2012
,75,BOOMKAMP,1 2012/268

In dit boek, dat verscheen bij de tentoonstelling 'Jos Boomkamp 1972–2011 Een overzicht' wordt teruggekeken op een kleurrijk leven vol eigenzinnige schilderkunst, tekeningen, grafiek en meubelobjecten van deze beeldende kunstenaar.

Kerry Tribe: Dead Star Light. Nav Haq, Lucy Bedrocke

Manchester: Cornerhouse, 2010
2013/59 73,TRIBE,1

Publication to accompany the exhibition: Kerry Tribe Dead Star Light

The act of killing. a film by Joshua Oppenheimer

: Final Cut, 2012
DVD-645

When Sukarno was overthrown by Suharto following the tragic 30 September Movement in 1965, Anwar and his friends were promoted from small-time gangsters who sold movie theatre tickets on the black market to death squad leaders. They helped the army kill more than one million alleged communists, ethnic Chinese, and intellectuals in less than a year. Anwar and his friends agree to tell the filmmakers the story of the killings. But their idea of being in a movie is not to provide testimony for a documentary: they want to star in the kind of films they most love from their days scalping tickets at the cinemas. The filmmakers seize this opportunity to expose how a regime that was founded on crimes against humanity, yet has never been held accountable, would project itself into history. Anwar and his friends to develop fictional scenes about their experience of the killings adapted to their favorite film genres – gangster, western, musical. They write the scripts. They play themselves and their victims.