

New Arrivals in the Library

2015 – 1

Moments musicaux. Theodor W. Adorno ; traduction de Martin Kaltenecker
Geneve: Contrechamps, 2003
2015/36 ,1,AD:O"2003

Les différents essais regroupés par Adorno lui-même sous le titre schubertien de « Moments musicaux » appartiennent à des époques très différentes : certains sont des écrits de jeunesse datant de la fin des années vingt et des années trente ; d'autres ont été écrits après la guerre, jusqu'au plus récent publié au début des années soixante. Ils témoignent de l'évolution d'Adorno dans son effort pour articuler la réflexion philosophique et une approche sociologique de la musique à la logique interne des œuvres.

Da Costa Encyclopedique - Die Da Costa Enzyklopadie.

Berlin: Merve Verlag, 2008
2015/50 ,1,BA:T"2008

Nach dem Zweiten Weltkrieg trafen in Paris verschiedene Künstlergruppen und Generationen aufeinander. Einige befürchteten ein Abgleiten in Mystik und Esoterik. Andere kritisierten das blinde Vertrauen auf den Kommunismus. In diesem Umfeld erschien in vorsätzlich fragmentarischer und anonymer Form »Le DA COSTA Encyclopédique« und »Le Memento Universel – DA COSTA Fascicule I und II«. In Form von Wörterbucheinträgen wurden in satirischer und oft grob polemischer Form verschiedene Aspekte der künstlerischen, literarischen und philosophischen Produktion kritisiert. Mit Beiträgen von Bataille, Breton, Duchamp, Jarry, Roussel und anderen. „EXAGÉRATION [Übertriebung]. Es gibt nichts Übertriebenes.“

Understanding Brecht. Walter Benjamin ; introd. by Stanley Mitchell

London: Suhrkamp, 1973
2015/49 ,1,BE:N"1973

A collection of Benjamin's writing on the dramatic and poetic work of his friend and

tutor, Bertolt Brecht. It includes his analyses of Brecht's epic theatre, an essay called The Author as Producer and diary extracts that recount their conversations on aesthetics and politics.

Collapse : philosophical research and development Volume VIII : casino royal. edited by Reza

Negarestani and Robin Mackay
Falmouth: Urbanomic, 2014
2014/336 ,1,CO:LL"2014

Collapse VIII examines a pervasive image of thought drawn from games of chance. In order to survey those practices in which intellectual resources are most acutely concentrated on the production and exploitation of risk, and to uncover the conceptual underpinnings of methods developed to extract value from contingency - in the casino, in the markets, in life - the volume brings together contributors who extend the philosophical thinking of contingency beyond the 'casino' model, gamblers whose experience gives them the authority to considerably refine our understanding of what it means to master chance, researchers who analyse the operation and experience of risk in diverse arenas, and artists whose work addresses both the desire to confront chance and the desire to tame it by bringing it to order. Alea iacta est!

Form and object : A treatise on things. Tristan Garcia

Edinburgh: Edinburgh University Press, 2014
2015/043 ,1,GA:R"2014

What is a thing? What is an object? Tristan Garcia decisively overturns 100 years of Heideggerian orthodoxy about the supposedly derivative nature of objects to put forward a new theory of ontology that gives us deep insights into the world and our place in it.

Garcia's original and systematic formal ontology of things strips them of any determination, intensity or depth. From this radical ontological poverty, he develops encyclopaedic regional ontologies of objects. By covering topics as diverse as the universe, events, time, the living, animals, human beings, representation, arts and rules, culture, history, political economy, values, classes, genders, ages of life and death, he shows that speculative metaphysics and ontology are alive and well.

From decision to heresy : experiments in on-standard thought. Francois Laruelle; edited by Robin MacKay

Falmouth: Urbanomic, 2012

2015/34 ,1,LA:R"2012

The question 'what is non-philosophy?' must be replaced by the question about what it can and cannot do. To ask what it can do is already to acknowledge that its capacities are not unlimited. This question is partly Spinozist: no-one knows what a body can do. It is partly Kantian: circumscribe philosophy's illusory power, the power of reason or the faculties, and do not extend its sufficiency in the shape of by way of another philosophy. It is also partly Marxist: how much of philosophy can be transformed through practice, how much of it can be withdrawn from its 'ideological' use? And finally, it is also partly Wittgensteinian: how can one limit philosophical language through its proper use?

UberReader : selected works of Avital Ronell. edited by Diane Davis
Urbana: University of Illinois, 2008

2015/41 ,1,RO:N"2008

"Avital Ronell has put together what must be one of the most remarkable critical oeuvres of our era. . . . Zeugmatically yoking the slang of pop culture with philosophical analysis, forcing the confrontation of high literature and technology or drug culture, Avital Ronell produces sentences that startle, irritate, illuminate. At once hilarious and refractory, her books are like no others."--Jonathan Culler, Diacritics

Ethics. Benedict de Spinoza
London: Penguin books, 1996

2015/28 ,1,SP:I"1996

Vehicles : experiments in synthetic psychology. Valentino Braitenberg

Cambridge, Massachusetts: MIT Press, 1986

2015/004 ,159,BR:A"1986

These imaginative thought experiments are the inventions of one of the world's eminent brain researchers. They are "vehicles," a series of hypothetical, self-operating machines that exhibit increasingly intricate if not always successful or civilized "behavior." Each of the vehicles in the series incorporates the essential features of all the earlier models and along the way they come to embody aggression, love, logic, manifestations of foresight, concept formation, creative thinking, personality, and free will. In a section of extensive biological notes, Braitenberg locates many elements of his fantasy in current brain research.

Dark continent : psychoanalysis and colonialism. Ranjana Khanna
Durham: Duke University Press, 2003

2015/42 ,159,KH:A"2003

Sigmund Freud famously referred to women's sexuality as a "dark continent" for psychoanalysis, drawing on colonial explorer Henry Morton Stanley's use of the same phrase to refer to Africa. While the problematic universalism of psychoanalysis led theorists to reject its relevance for postcolonial critique, Ranjana Khanna boldly shows how bringing psychoanalysis, colonialism, and women together can become the starting point of a postcolonial feminist theory. Psychoanalysis brings to light, Khanna argues, how nation-statehood for the former colonies of Europe institutes the violence of European imperialist history. Far from rejecting psychoanalysis, Dark Continents reveals its importance as a reading practice that makes visible the psychical strife of colonial and postcolonial modernity. Assessing the merits of various models of nationalism, psychoanalysis, and colonialism, it refashions colonial melancholy as a transnational feminist ethics.

Gerhard Richter : Books. Hans Ulrich Obrist, Dieters Schwarz
New York: Gregory R. Miller, 2014

2015/52 ,7(04),RICHTER,1

Beyond his artistic works, and particularly in recent years, Richter has published extensively on his vision of art and artistic

values: in letters, interviews, public statements, excerpts and articles, Richter has established himself as a brilliant advocate of contemporary painting. Richter has also increasingly explored the possibilities of the book as medium in a series of extraordinary artist's books. *Gerhard Richter: Books* takes an in-depth look at his work in this medium. It features a book-length interview with the artist by internationally renowned art critic and historian Hans Ulrich Obrist, who walks us through the Richter archive and discusses the work with the artist himself, affording the reader an entirely new perspective on his works.

Yours Truly. Jacob Fabricius;
introduction by Jim Sponto
Copenhagen: Pork Salad Press, 2000
2015/16 ,7(04),YO:U"2000

The book contains introduction by Jim Sponto, and stories and texts by:

Vito Acconci, Amy Adler, Michel Auder, Anita Augustin, Dave Bailey, Maura Biava, Jeremy Blake, Brett Bloom, Jakob S. Boeskov, Kaspar Bonnén, Yvette Brackman, Matthew Buckingham/Joachim Koester, Diego Castro, Miles Coolidge, Michael Elmgreen & Ingar Dragset, Mari Eastman, Mary Beth Edelson, Michelle Eistrup, Peter Fend, Nicolas Floc'h, Douglas Gordon, Matthew Greene, Joseph Grigely, Kristinn G. Hardarson, Isabell Heimerdinger, Noritoshi Hirakawa, Karl Holmqvist, Christian Jankowski, Casey Kaplan, Maria Karlson, Elke Krystufek, Peter Land, Les Levine, Helen Mirra, Jonathan Monk, Karina Mosegård, Yoshitomo Nara, Laurie Palmer, Mary Patten, rasmus knud, David Robbins, Gary Rough, Julia Scher, Andreas Schlaegel, Andrea Clavadetscher & Eric Schumacher, Christian Schmidt-Rasmussen, Tilo Schulz, Marika Seidler, David Shrigley, Michael Smith, Sean Snyder, Chris Hanson & Hendrika Sonnenberg, Glenn Sorensen, Simon Starling, Lisa Strömbeck, Vibeke Tandberg, Kathy Temin, Gitte Villesen, Kara Walker, Magnus Wallin, Nicolai Wallner, Lawrence Weiner and Cecilia Wendt.

Orgelman : Felix Nussbaum. Een schildersleven. Mark Schaevers
Amsterdam: De Bezige Bij, 2014
2015/008 ,7(09),NUSSBAUM,1
Felix Nussbaum wordt tot de belangrijkste Joodse schilders van de 20e eeuw gerekend. Mark Schaevers (Humo) tekende zijn levensverhaal op in Orgelman.

Het is een wonderlijk verhaal dat zich voor een groot deel in de Lage Landen afspeelt, en toch

wachtte het nog op een verteller. Mark Schaevers volgde Nussbaum op diens zwerftocht tijdens de oorlogsjaren; van Rome naar de Italiaanse Riviera, van Parijs naar Oostende en Brussel. En onderweg bekijkt hij de vele schilderijen waarop Nussbaum als geen ander vastlegde hoe het is kunstenaar in ballingschap te zijn, een orgelman zonder echo. Nussbaum eindigt in Auschwitz.

Art and the senses. edited by
Francesca Bacci & David Melcher
Oxford: Oxford University Press,
2011

2015/035 ,7.01,BA:C"2013

This book provides an introduction to the study of the senses and the arts. It contains over thirty chapters written by artists/practitioners, including, musicians, visual artists, a "sculptor for the blind", a celebrity chef, a choreographer, designers, and architects. It also includes chapters by leading neuroscientists and psychologists who study the senses, as well as chapters from scholars from the humanities, including, art history, anthropology, and cultural studies.

Collage culture : Examining the 21st century's identity crisis.

Aaron Rose en Mandy Kahn
Zurich: JRP/Ringier, 2011

2012/282 ,7.01,CU:L"2011

*Collage Culture is itself something of a collage—a team effort by multidisciplinary writers Mandy Kahn, a rising star of West Coast poetry; Aaron Rose, director of the film *Beautiful Losers* and co-curator of *lacma's* incredibly popular *Art in the Streets*; and designer Brian Roettlinger, whose included collages were computer generated according to a set of rules programmed by Chandler McWilliams. The book extends into aural collage as well, in collaboration with musicians No Age, who wrote the score for a companion vinyl LP, which features another dozen writers reading selections from the book's two essays.*

Going public. Boris Groys
Berlin: Sternberg Press, 2010
2015/002 ,7.01,GR:O"2010

*If all things in the world can be considered as sources of aesthetic experience, then art no longer holds a privileged position. Rather, art comes between the subject and the world, and any aesthetic discourse used to legitimize art must also necessarily serve to undermine it. Following his recent books *Art Power* and *The Communist Postscript*, in *Going Public* Boris Groys looks to escape entrenched aesthetic*

and sociological understandings of art—which always assume the position of the spectator, of the consumer. Let us instead consider art from the position of the producer, who does not ask what it looks like or where it comes from, but why it exists in the first place.

Fraternite avant tout : Asger Jorn's writings on art and architecture. edited by Ruth Baumeister, transl. by Paul Larkin
Rotterdam: 010 publishers, 2011
2015/37 ,7.01,JO:R"2011

The senses of touch : haptics, affects and technologies. Mark Paterson

London: Bloomsbury, 2013
2015/18 ,7.014,TA:C"2013
Touch is the first sense to develop in the womb, yet often it is overlooked. The Senses of Touch examines the role of touching and feeling as part of the fabric of everyday, embodied experience.
Taking a broadly phenomenological framework that traces tactility from Aristotle through the Enlightenment to the present day, the book examines the role of touch across a range of experiences including aesthetics, digital design, visual impairment and touch therapies. The Senses of Touch thereby demonstrates the varieties of sensory experience, and explores the diverse range of our 'senses' of touch. -

Touching and imagining : an introduction to tactile art. Jan Svankmajer

London: I.B. Tauris, 2014
2015/17 ,7.014,TA:C"2014
Erudite and totally unique, Touching and Imagining chronicles Švankmajer's intensive experimentation with tactile phenomena and how despite total political isolation artists are capable of finding a voice.
As Švankmajer explains from his new introduction for the book:
'...so much for the idea that totalitarian systems and censorship act as a brake on original creativity. In a sense they act in exactly the opposite way. To overcome difficulties and to get around prohibitions whips up defiance and subversion, which is inherent in all creativity worth that name; it achieves fine nuances.'

Carbon democracy : political power in the age of oil. Timothy Mitchell

London: Verso, 2013
2015/33 ,7.015.3,MI:T"2013

Grand domestic revolution handbook. edited by Binna Choi and Maiko Tanaka

Amsterdam: Valiz, 2014
2015/51 ,7.015.41,GD:R"2014
Grand Domestic Revolution Handbook compiles investigations and living research into the concept of the home and the "domestic" by more than 25 artists, designers, theorists and activists. Through case studies, project documentation, ephemera, analyses and theory, the status of the home is revealed beyond the narrow lens of private concerns, but with full consideration of a "privateness" that revitalizes the individual and allows for other forms of sociality. In both form and content, this volume attempts to uncover the potentialities of the house and the private sphere through a rethinking of social practices in conjunction with practical design approaches.

Women's work is never done : an anthology. Catherine de Zegher
Gent: AsaMer, 2014

2015/044 ,7.015.42,SE:G"2014
*As perhaps the preeminent international feminist director and curator of her generation, Catherine de Zegher has made some of the most significant exhibitions of women artists of the past 25 years, most famously the groundbreaking and seminal exhibition *Inside the Visible* (1996). She has worked with and written about many of the greatest artists of the period, in particular helping to establish the reputations of many who have defined contemporary art in a new and wider interpretation. This publication gathers together some of the key essays de Zegher has written on women artists over the past 20 years: Hilma af Klint, Bracha L. Ettinger, Ellen Gallagher, Gego, Monika Grzymala, Mona Hatoum, Eva Hesse, Cristina Iglesias, Ann Veronica Janssens, Emma Kunz, Anna Maria Maiolino, Agnes Martin, Julie Mehretu, Avis Newman, Martha Rosler, Ranji Shettar, Nancy Spero, Joëlle Tuerlinckx, Ria Verhaeghe and Cecilia Vicuña. These essays trace a significant turning point in the perception of women artists of the past 100 years, and together form a crucial text for understanding ways in which art made by*

women has shaped the wide field of art and culture today. Serious and engaging, many of the essays have helped establish the long-overdue recognition of several of their subjects.

Father, can't you see i'm burning.

Mirene Arsanios ...[et al.]

Amsterdam: De Appel arts centre,

2014

2015/14 ,7.039,AP:P"2014

*Father, Can't You See I'm Burning? allows us – as artists, audience and curators – to infiltrate the building of de Appel arts centre, testing different tools and inhabiting existing infrastructure. In doing so, we twist conventions into losing sight of their assigned functions and force them to mutate in a strikingly subtle way. For example, marketing platforms become exhibition spaces, presentation spaces become studios, storage rooms become stages, stairwells become sofas, and collaboration becomes corruption. Conjured from the ashes of a radical inheritance, this project loosely reconsiders an important non-event, an exhibition that never happened... namely, that of the Situationist International's** proposal to Willem Sandberg to build a labyrinth in the Stedelijk Museum, in 1959.*

Amsterdamse schuttersstukken :

1529 - 1656. Norbert Middelkoop,

Marten Jan Bok et al.

Amsterdam: Bas Lubberhuizen, 2013

2015/024 ,7.041.5,AM:S"2013

De schutters, die zorgden voor de veiligheid van Amsterdam, lieten zich regelmatig portretteren, en niet door de minste schilders. Rembrandt van Rijn, Govert Flinck en Bartholomeus van der Helst waren vermaard om hun schuttersstukken. Dankzij hun werk kent iedereen kapitein Frans Banninck Cocq en zijn luitenant Willem van Ruytenburgh: ze staan prominent afgebeeld op de Nachtwacht van Rembrandt, met een deel van hun compagnie.

Bauhaus : Weimar Dessau Berlin

Chicago. Hans M. Wingler

Cambridge, Mass.: The MIT Press,

1976

2015/019 ,7.07,BA;U"1976

Geschiedenis van de Koninklijke Academie van Beeldende Kunst

in Den Haag : De laatste vijftig jaar.

Michael van Hoogenhuyze

Den Haag: KABK, 2007

2015/001 ,7.07,KA: BK"2007

Enfoldment and infinity : an islamic genealogy of new media art.

Laura U. Marks

Cambridge: MIT Press, 2010

2015/29 ,7.072,MA:R"2010

In both classical Islamic art and contemporary new media art, one point can unfold to reveal an entire universe. A fourteenth-century dome decorated with geometric complexity and a new media work that shapes a dome from programmed beams of light: both can inspire feelings of immersion and transcendence. In Enfoldment and Infinity, Laura Marks traces the strong similarities, visual and philosophical, between these two kinds of art. Her argument is more than metaphorical; she shows that the "Islamic" quality of modern and new media art is a latent, deeply enfolded, historical inheritance from Islamic art and thought.

Knut Åsdam : Festspillutstillingen

2010. Bergen Kunsthall, Philippe

Pirotte, Simon Sheikh

Bergen: Bergen Kunsthall, 2010

2015/037 ,73,ASDAM,3

Robert Barry : Real.....personal.

Luca Cerizza

Lugano: JRP/Ringier, 2005

2015/034 ,73,BARRY,1

Tim Breukers : Marvellous World of Minerals.

Amsterdam: [eigen uitgave], 2015

2015/30 ,73,BREUKERS,1

Ricardo Brey : Qué le importa al tigre una raya más / The futility of good intentions.

Ricardo Brey

: , 2014

2015/046 ,73,BREY,2

This book can be seen as the core – or at least a main synthesis - of the overall aspiration of Ricardo Brey for his upcoming project in Cuba. It has therefore been developed as a separate undertaking. While it is not an artist book in the traditional sense, it is definitively a project

by an artist. It will offer an integral view of his oeuvre, in which the historical is integrated but the focus is on present validity.

Isabelle Cornaro. ed. Clement Dirie
Zurich: JRP/Ringier, 2011
2015/40 ,73,CORNARO,1

Isabelle Cornaro (b. 1974, France) investigates the relationship between objects—especially decorative objects—value, and art, through the issues of representation, perceptual experience, and reproduction. She is also exploring how to translate forms and languages, for example an old master painting into a 3D installation, a film into a graphic score, or the vocabulary of Minimalism into a more emotional language. She mines ambiguity by setting up a tension between the analytical, symbolic, lyrical, and anecdotal, addressing how our way of looking constructs the world and its uses. She works with various media such as installation, painting, sculpture, video, and drawing.

**BE-side(s) work : Em'kal
Eyongakpa, friends & traces
2014-2009.** edited by Giulia Brivio
Amsterdam: [eigen uitgave], 2014
2015/31 ,73,EYONGAKPA,1

**Edward Kienholz : 11 + 11
tableaux.** Pontus Hulten
Stockholm: Moderna Museet, 1970
2015/54 ,73,KIENHOLZ,

Mark Leckey : on pleasure bent.
edited by Partizia Dander and Elena Filipovic
Koln: Verlag der Buchhandlung
Walter König, 2014
2015/15 ,73,LECKEY,1
Tracing in reverse chronology the connections between his recent production - including videos, sculptures, installations, and lecture performances - and his earliest works from the mid and the late 1990s, this publication reveals the persistent centrality of popular culture, music and technology to Leckey's influential oeuvre. All the artist's scripts to date appear together for the first time in this volume, which features newly commissioned essays by John Cussans, Patrizia Dander, Elena Filipovic, and Alex Kitnick, as well as an interview between the artist and Dan fox.

**Allen Ruppertsberg sourcebook :
reanimating the 20th century.**

edited by Allen Ruppertsberg
New York: Independent Curators
International, 2014
2015/56 ,73,RUPPERSBERG,5
The Allen Ruppertsberg Sourcebook: Reanimating the 20th century is a unique collection of original source material edited by Ruppertsberg from his extensive archives of texts, images, films, records and ephemera influential to his practice over the past four decades. Focusing on nine projects by the artist from 1978 to 2012, the Sourcebook offers an exclusive insight into Ruppertsberg's thinking, and a practice sparked by his interest in 20th century popular culture and pre-digital materials.

**Bertha thoe Schwartzenberg
(1891-1993) : Beeldhouwer in
het Gooi.** Mieke van der Wal
Assen: Bertha thoe Schwartzenberg,
2014
2015/009 ,73,SCHWARTZENBERG,1
Bertha thoe Schwartzenberg (1891-1993) speelde een actieve rol in de kunstwereld van het Gooi (Nederland).

**Gypsa : Atti delle giornate di
studio, Urbino 22-23 marzo
2012.** Maria Elisa Micheli, Anna
Santucci
Pisa: Edizioni ETS, 2014
2015/022 ,73.026,GY:P"2014

**De show van Gijs + Emmy : Mode
en sieraadontwerpen 1967 -
1972 / The Gijs + Emmy
spectacle : Mode - en
sieraadontwerpen 1967 - 1972.**
Marjan Boot, Lex Reitsma
Rotterdam: nai010 uitgevers, 2014
2015/021 ,739,BAKKER,1
Gijs Bakker (1942) en Emmy van Leersum (1930-1984) zorgden eind jaren '60 voor een ware revolutie met hun avant-gardistische sieraden en kledingontwerpen. Aan de hand van multidisciplinaire installaties wordt hun vooruitstrevende visie op sieraden, kleding en de moderne vrouw (en man) getoond.

Louis Raemaekers 'Armed with pen and pencil' : How a Dutch cartoonist became world famous during the First World War. Ariane de Ranitz

Roermond: ,

2015/014 ,74,RAEMAEKERS,1

Arguably the most important man during the First World War gave no speeches, fired no bullets and yet changed the course of the most brutal conflict the world had ever seen armed only with a pen and pencil. LOUIS RAEMAEKERS (1869-1956) was a Dutch-born editorial cartoonist, hailed by The Times as 'the one private individual who exercised a real and great influence on the course of the 1914-18 War'. In a time before television and mass media, Raemaekers' cartoons in magazines and newspapers vividly brought the horrors of war to the attention of the public throughout the world.

Anatomie voor de kunstenaar.

Jenö Barcsay

Alphen aan den Rijn: Atrium, 1992

2015/027 ,743,AN:A"1992

Tekeningen van de voornaamste beenderen en spieren van het menselijk lichaam met een verklarende tekst.

**Methoden der forensischen
Gesichtsweichteilrekonstruktion :
Methods of forensic facial
reconstruction.** Henrike

Stratomeier

Maastricht: ABKM, 2004

2014/007 ,743,ST: R"2004

**Marlene Dumas : The image as
burden.** Leontine Coelewijn, Helene
Sainsbury, Theodora Vischer
Amsterdam: Stedelijk Museum
Amsterdam, 2014

2015/047 ,75,DUMAS,14

With almost two hundred drawings and paintings Marlene Dumas – The Image as Burden is the first major solo exhibition of Dumas in the Netherlands in 20 years. A unique survey of the remarkable oeuvre of Marlene Dumas. This retrospective exhibition brings together over one hundred of her most important works, from the late 1970s to the present day.

**Karel van Mander III (1609 -
1670) hofschilder van Christiaan
IV en Frederik III : Kunst,
netwerken, verzameling.** Juliette
Roding

Hilversum: Verloren BV, 2014

2015/010 ,75,MANDER III,1

Karel van Mander III (1609-1670) was de kleinzoon van de beroemde Karel van Mander van het Schilder-Boeck (1604) en de zoon van de bekende tapijttontwerper Karel van Mander II, die een belangrijke tapijtenserie aan de Deense koning leverde. Na zijn dood vestigde zijn weduwe zich met haar gezin in Kopenhagen. Karel van Mander III was gedurende bijna veertig jaar de belangrijkste hofschilder van Denemarken. Hij was literair actief en bevriend met Joost van den Vondel en Jan Vos. Bovendien bezat hij een interessante Kunst- und Wunderkammer.

Chris Ofili : Night and day.

Massimiliano Gioni, Gary Carrion-
Murayari, Margot Norton

New York: Skira Rizzoli Publications,
2014

2015/045 ,75,OFILI,2

"Chris Ofili: Night and Day" spans the artist's influential career, encompassing his paintings, drawings, and sculptures. Over the past two decades, Ofili's practice has become identified with vibrant and meticulously executed artworks that meld figuration, abstraction, and decoration. The artist's diverse oeuvre has taken imagery and inspiration from such disparate, history-spanning sources as the Bible, hip-hop music, Zimbabwean cave paintings, Blaxploitation films, and the works of William Blake.

**The alchemy of paint : art,
science and secrets from the
Middle Ages.** Spike Bucklow

London: Marion Boyars, 2012

2015/38 ,75.02,BU:C"2012

The Alchemy of Paint is a critique of the modern world, which Spike Bucklow sees as the product of seventeenth-century ideas about science. In modern times, we have divorced color from its origins, using it for commercial advantage. Spike Bucklow shows us how in medieval times, color had mystical significance far beyond the enjoyment of shade and hue.

**Kinderprenten volksprenten
centsprenten schoolprenten :
Populaire grafiek in de
Nederlanden 1650 - 1950.** Nico
Boerma, Aernout Borms, Alfons Thijs
et al.

Nijmegen: Vantilt, 2014
2015/011 ,76(492),KI:N"2014
Eeuwenlang waren kinder- en volksprenten met voorstellingen van Luilekkerland, Tijl Uilenspiegel, abc's en Sint-Nicolaas niet weg te denken uit de Nederlandse samenleving. Kinderen kregen de prenten als beloning voor goede schoolprestaties. Voor volwassenen waren er katholieke heiligenprenten, levenstrappen en allerlei spotprenten. De prenten werden met simpele middelen gedrukt en eventueel handmatig ingekleurd. Ze waren goedkoop en meestal geen lang leven beschoren.

**Video vortex reader II : moving
images beyond Youtube.** Geert
Lovink, Rachel Somers Miles
Amsterdam: Institute of Network
Cultures, 2011

2015/023 ,78,VI:D"2011
Video Vortex Reader II is the Institute of Network Cultures' second collection of texts that critically explore the rapidly changing landscape of online video and its use. With the success of YouTube ('2 billion views per day') and the rise of other online video sharing platforms, the moving image has become expansively more popular on the Web, significantly contributing to the culture and ecology of the internet and our everyday lives. In response, the Video Vortex project continues to examine critical issues that are emerging around the production and distribution of online video content.

Empire of the senseless. Kathy
Acker

New York: Grove press, 1988
2015/32 ,82,ACKER,1
Set in the near future, in a Paris devastated by revolution and disease, Empire of the Senseless is narrated by two terrorists and occasional lovers, Thivai, a pirate, and Abhor, part robot, part human. Together and apart, the two undertake an odyssey of carnage, a holocaust of the erotic. "An elegy for the world of our fathers," as Kathy Acker calls it, where the terrorists and the wretched of the earth are in command, marching down a road charted by Genet to a Marseillaise composed by Sade.

**Brecht on performance :
Messingkauf and Modelbooks.**
Bertolt Brecht; edited by Tom Kuhn,
Steve Giles and Marc Silberman
London: Bloomsbury, 2014

2015/55 ,82,BRECHT,2
Brecht on Performance: Messingkauf and Modelbooks presents a selection of Brecht's principal writings for directors and theatre practitioners, and is suitable for acting schools, directors, actors, students and teachers of Theatre Studies. Through these texts Brecht provides a general practical approach to acting and to realising texts for the stage that crystallises and makes concrete many of the more theoretical aspects of his other writing.

Seeing studies. ed. by Natascha
Sadr Haghghian, Ashkan Sepahvand
; Texts by Mehraneh Atashi ...[et al.]
Ostfildern: Hatje Cantz, 2011

2015/53 .7.015,SE:E"2011
Seeing Studies investigates the ways we learn "to see." Based on a schoolbook published by the Iranian Ministry of Education to teach art in the first year of Iranian public middle school, this bilingual publication (English/Farsi) embarks on a collaborative journey, visiting different "schools of seeing." The institute for incongruous translation invited contributors and interlocutors to propose solutions to the problems posed by dissonant visual languages. These proposals take shape as words, pictures, numbers, objects, practices, and concepts—in sum, "things" coexisting in multiple configurations. Tenuous relations are drawn up between things as they take up positions in relation to a problem. Throughout this voyage, seeing is understood as a radical and expanded process of translation. How to look, read, and depict come together to form systems of "agreements" within which their "meanings" are constantly extended, transformed, and reassigned.

Renze Hettema : beelden.
Amsterdam: [eigen uitgave], 2010
2014/327 ,73,HETTEMA,1

Update_3 | body sound. Alain
Liedts
Gent: zebrastraat, 2010
2014/329 ,7.039.21,UP:D"2010
The exhibition, design and collection by Centre Pompidou Service New Media, Scenography by

Bureau des Mésarchitectures is produced by Zebrastraat on the Initiative of the Liedts-Meesen Foundation.

Experimental aesthetics. Henk Slager ... [et al.]

Utrecht: Metropolis M Books, 2014
2014/332 ,7.014,EX:P"2014

For over a decade now, the debate on art has been dominated by the rhetoric of artistic research. However, does the concept of artistic research still express its originally radical and experimental power today?

Breitner in Amsterdam. J. F. Heijbroek, Erik Schmitz

Bussum: Toth, 2014
2014/333 ,75,BREITNER,22

Ahmet Ögüt : Tips and tricks.

Ahmet Ögüt, Misal Adnan Yidiz
Stuttgart: Künstlerhaus, 2014
2014/334 ,73,OGUT,5

Titled "Ahmet Ögüt: Tips and Tricks," the book is a valuable guide that follows the story of the artist from his early works up until the present day. The book provides all the essential details of Ögüt's work, ranging from video art to installations, while also allowing the reader to see the developments in the contemporary art world in Turkey.

Sung Hwan Kim : Talk or sing.

Sung Hwan Kim, Lisa Lightbody
Seul: Samuso, 2014
2014/335 ,73,KIM,3

This exhibition catalogue introduces Kim's art as a systematic integration of video, drawing, installation, architecture, and performance into a single exhibition space. The title of the exhibition, Life of Always a Mirror, is a play on words in Korean on a Korean elementary school textbook's title, Joyful Life. This method of education merges music, art, and physical education into a single subject as a didactic gesture in public education that teaches the youth not only knowledge but also the way they should lead a joyful life.

Cheng Ran : Hit or Miss Ist.

Amsterdam: Cheng Ran Studio, 2013
2015/39 .73,CHENG RAN,2

This Vinyl LP is a work from Cheng Ran's 2013 solo exhibition, The Last generation, at Galerie Urs Meile. The exhibition utilized words, sounds and images as its core creative media. This LP was produced using ambient

recordings made by Cheng Ran during his travels: on the island of Reunion in the Indian Ocean, in Amsterdam and Paris,. Further editing and compositions were done in collaboration with Shanghai artist VALLEY.

How far - how near : the world in the Stedelijk / De wereld in het Stedelijk. Jelle Bouwhuis

Amsterdam: Stedelijk Museum
Amsterdam, 2014
2015/048

The exhibition argues for a greater emphasis on art from regions outside Europe and North America, with the collection of the Stedelijk as its starting point.

Prompted by a number of recent acquisitions of work by African artists, including Dorothy Amenuke, Meschac Gaba, Abdoulaye Konaté, and Billie Zangewa, the exhibition centers around the key question of how museum collections and exhibition policies historically and today are limited and challenged in relation to geographical emphasis.

Prix de Rome 2013 : beeldende kunst / visual arts. Mirjam

Beerman, D'laine Camp et al.
Rotterdam: nai010 uitgevers, 2013
2015/025 ,01,RAPR"2013

A publication by NAI010 publishers and the Mondriaan Fund on the four shortlisted artists. With texts by Hans den Hartog Jager, Stefan Kuiper and Roos van der Lint, among others. Design: Lesley Moore.

Prix de Rome 2014 : architectuur / architecture. Mirjam Beerman,

Barbera van Kooij, Marjin Veenhuijzen
Rotterdam: nai010 uitgevers, 2014
2015/026 ,01,RAPR"2014

The Assignment Prix de Rome architecture 2014 : The eight nominated architects received a fictional assignment for the area where Hoogstraat and Binnenrotte intersect in Rotterdam. Architect Donna van Milligen Bielke (NL, 1983) was presented with the Prix de Rome Architecture 2014. Van Milligen Bielke won the prize for Cabinet of Curiosities, her project for the Hoogstraat in Rotterdam. The international jury awarded the prize to Donna van Milligen Bielke for her radical and poetical proposal. She responds to the situation of decline and renewal in Rotterdam by enclosing the cacophony of solitary architectural icons in the Laurenskwartier. Various iconic structures

are placed in individual containers, resulting in exciting new public interspaces. By putting each history in a different container, banality and serenity coalesce in this radical plan while the vast emptiness of the Binnenrotte is quietly ritualized.

Bad thoughts : Collectie Martijn en Jeannette Sanders /

Collection Martijn and Jeanette Sanders. Martijn van

Nieuwenhuyzen

Amsterdam: Stedelijk Museum

Amsterdam, 2014

2015/020 ,069.017,SA:N"2014

A unique, largescale survey of the works assembled by Amsterdam collectors Martijn en Jeannette Sanders. With work by a.o. David Claerbout, Gilbert & George, Anton Henning, Anselm Kiefer, Cindy Sherman, Tjebbe Beekman, Gregory Crewdson, Günther Förg, Johan Grimmonprez, Markus Lüpertz, Aernout Mik, Ronald Ophuis en Marijke van Warmerdam.