

Library Acquisitions

2017 – 1

The book on books on artists books. Arnaud Desjardin

London: Everyday Press, 2013
2017/17 ,002,DE:S"2013

A bibliography of books, pamphlets and catalogues on artists' books. It takes stock of a wide variety of publications on artists' books since the early 1970s to draw attention to the kind of documentary trace of distribution, circulation and reception they represent.

Books and ideas after Seth

Siegelaub. edited by Michalis Pichler

Berlin: Sternberg, 2016
2017/48 ,002,SI:E"2016

Books and Ideas after Seth Siegelaub spans an arc of tension between the works of Seth Siegelaub and contemporary cultural production. It features an interview with Seth Siegelaub, two essays by Regine Ehleiter and Michalis Pichler, and an extensively illustrated catalogue with bibliographic details.

Sonsbeek '16 : transACTION.

Ruangrupa, Marijke van der Linde ;
tekening Jan Rothuizen
Arnhem: Sonsbeek, 2016
2016/268 ,01,ARSO"2016

Art Basel Year 46.

Zurich: JRP/Ringier, 2016
2016/277 ,01,BASEL"2016

South as a state of mind #8

[documenta 14 #3]. Eds. Quinn

Latimer, Adam Szymczyk
Kassel: Documenta, 2016
2016/288 ,01,KASSEL"2017

For the first time in its history, Documenta will be bilocated as it expands to Athens, Greece. Compiling research, critique and literature, South as a State of Mind parallels the work on the exhibition and helps frame its concerns. Writing and publishing are an integral part of Documenta 14, and this journal, a site of essays, projects, interviews and features, heralds that process. With writing by artists, poets, scholars, architects and filmmakers

Dictionary of untranslatables : a philosophical lexicon. ed. Barbara

Cassin
Princeton: Princeton University Press,
2014

2016/280 ,1,AA:U"2014

This is an encyclopedic dictionary of close to 400 important philosophical, literary, and political terms and concepts that defy easy--or any--translation from one language and culture to another.

Why the world does not exist.

Markus Gabriel

Cambridge: Polity Press, 2015
2016/267 ,1,GA:B"2015

How can the universe be smaller than the world? Because the universe, as Gabriel defines it, is only one ontological province among others; a field of sense in which one can speak of distant nebulae and subatomic particles, but not unicorns. But there are other fields of sense too, in which we can speak of unicorns – imaginary objects have their own object domains.

The universe as understood by Gabriel, then, is not only a thing out there but also a kind of perspective, the perspective of science.

Sense and non-sense. Maurice
Merleau-Ponty

: Northwestern University Press,
1992

2016/269 ,1,ME:R"1992

Written between 1945 and 1947, the essays in Sense and Non-Sense provide an excellent introduction to Merleau-Ponty's thought. They summarize his previous insights and exhibit their widest range of application-in aesthetics, ethics, politics, and the sciences of man. Each essay opens new perspectives to man's search for reason.

The exform. Nicolas Bourriaud

London: Verso, 2016

2016/272 ,7.01,BO:U"2016

Leading theorist and art curator Nicolas Bourriaud tackles the excluded, the disposable

and the nature of waste by looking to the future of art—the exform.

Mnemosyne : a history of the arts of memory, from antiquity to contemporary multimedia

creation. Francois Boutonnet

Paris: Dis Voir, 2016

2016/275 ,7.01,BO:U2016

The Ancient Greeks invented the art of memory (personified as Mnemosyne) 2,700 years ago. More than merely a mnemonic device useful to orators, they developed a technique for visually representing the world, which has since nurtured figurative arts and human knowledge.

Focusing on the theme of Mnemosyne, this essay thus reflects on the history of visual thought as revealed by the art of memory, from antiquity through Giordano Bruno, Leibniz and Walter Benjamin to Aby Warburg and digital landscapes. Today, digital culture and its interactive practices provide new possibilities for reinventing Bruno's expanding universe. This enables us to access a wide range of information and knowledge and their interactions help us to develop collective intelligence. This work also shows how humans and their computer memories are producing new forms of knowledge using digital media combined with this ancient art; we see how a new type of visual thinking is emerging that creates new forms of knowledge and representations of the real.

Tell them I said no. Martin Herbert

Berlin: Sternberg, 2016

2017/38 ,7.01,HE:R"2017

Martin Herbert considers various artists who have withdrawn from the art world or adopted an antagonistic position toward its mechanisms.

Function follows vision, vision follows reality. Frederick Kiesler

Berlin: Sternberg, 2016

2017/27 ,7.01,KI:E"2016

This collection of unpublished or rare texts by Frederick Kiesler written between 1927 and 1957 is published on the occasion of the exhibition "Function Follows Vision, Vision Follows Reality" at Kunsthalle Wien (May 27–August 23, 2015), focuses on Kiesler's ideas on display, and juxtaposes works of contemporary artists with a number of original drawings by Kiesler.

The life and death of works of art = La vie et la mort des oeuvres

d'art. Chrisitophe Lemaitre

: Tombolo Presses, 2016

2016/25 ,7.01,LE:M"2016

This book, starting with a collection of items that used to be works of art but no longer are, focuses on various material and perceptible continuities crossed by the definition of a work of art. More generally it raises a number of issues on the ontology of the work of art: how does a work of art inscribe itself in the material continuity of the object that contains it and surpasses it?

Presence : a conversation at

Cabaret Voltaire, Zurich. With

contributions by Elisabeth Bronfen,

Hans Ulrich Gumbrecht, Michael

Hampe, Mark Jarzombek, Amelia

Jones, Tom Levin, Dieter Mersch,

Rebecca Schneider, Peter Zumthor

Berlin: Sternberg, 2016

2017/9 ,7.01,PR:E"2016

Recently, the idea of "presence" has returned to the arts, humanities, and social sciences. In February 2013, in Zurich's historical Cabaret Voltaire, which was central to the Dada movement almost a hundred years ago, an experimental international symposium took place that put presence under the microscope.

Traction : an applied and

polemical attempt to locate

contemporary art. Tirdad Zolghadr

Berlin: Sternberg Press, 2016

2016/287 ,7.01,ZO:L"2016

Traction argues that contemporary art is defined by a moral economy of indeterminacy that allows curators and artists to imagine themselves on the other side of power. This self-positioning, in turn, leaves us politically bankrupt, intellectually stagnant, and aesthetically predictable. In his memoir-polemic, curator and writer Tirdad Zolghadr candidly reflects on his own experiences and the work of others. He also drafts possibilities for a logic and a support structure that can offer some purchase of their own, beyond the gravitational pull of business as usual. Ultimately, Traction calls for a renewed sense of profession, somewhere within the corridors of power where, for better or worse, contemporary art has long arrived.

An age of our own making : a reader reflecting on three topical issues of our time: coloniality and ecology; immunity and migration, as well as globalization and citizenship.

edited by Solvej Helweg Ovesen and Bonaventure Soh Bejeng Ndikung
Berlin: The Greenbox, 2016
2017/40 ,7.015,AN:T"2016

It takes up the challenge to investigate some of the characteristics that make up an age defined by humanity and will be subdivided into three main reflection trajectories: the redefinition of materials in an ecological and postcolonial context; the concept of over-protection (in contradistinction to migration) inherent to the sovereignty of the nation state; and finally the entrepreneurial enactment of citizenship.

World of matter. essays by Gavin Bridge, T.J. Demos, Timothy Morton
Berlin: Sternberg, 2015

2016/294 ,7.015,EC:O"2015

World of Matter is an international project investigating raw materials and the complex ecologies of which they are a part. By drawing connections between works that derive from artistic practice, journalism, philosophy, activism, and other realms of research, World of Matter provides a place of commonality for eco-logical imaginaries.

Self-organised. ed. Stine Hebert & Anne Szefer Karlsen

London: Open editions, 2013

2016/289 ,7.015,SE:L"2013

This new anthology of accounts from the frontline includes contributions by artist practitioners as well as their institutional counterparts that provide a fascinating account of the art world as a matrix of positions where the balance of power and productivity constantly shifts. Artists, curators and critics discuss empirical and theoretical approaches from Europe, Africa and South and North America on how self-organisation today oscillates between the self and the group, self-imposed bureaucratisation and flexibility, aestheticisation and activism.

Imaginative Bodies : dialogues in performance practices. Guy Cools;

Lisa Marie Bowler

Amsterdam: Valiz, 2016

2017/8 ,7.038,CO:O"2016

This is a series of conversations with choreographers, composers, visual artists, hip hop artists, dramaturges, and more. Its overall theme is defined by the body, both in relation to the place it takes in the artist's practice, and to wider debates in the arts, philosophy, science, medicine, and anthropology. Each dialogue centres on a specific theme, ranging from poetics to politics, mythology to ecology, and intercultural studies to conflict management. The associative chains of thought give insight into the creative process.

Bookspace : collected essays on libraries. Edited by Maria Inês Cruz & Lozana Rossenova

London: Inland Editions, 2015

2017/15 ,02,BO:O"2015

focuses on the current development of library spaces as public institutions through the perspective of architects, writers, librarians, and readers.

Recognising how patterns of information distribution and consumption are changing driven by both technical and social developments, we aim to suggest how they might evolve in the future.

The dynamic library : organizing knowledge at the Sitterwerk - precedents and possibilities. Felix Lehner ...[et al.]

Chicago: SoberSCOPE Press, 2015

2017/16 ,02,DY:N"2015

The Dynamic Library presents essays in translation from an interdisciplinary symposium on the classification and organization of knowledge held at Sitterwerk, St.Gallen in Switzerland. The Dynamic Library contextualize the Sitterwerk's associative classification system amid artistic and historical systems of order while pointing to future methods for incorporating subjectivity and serendipity into the organization of knowledge.

Rien ne va plus? Faites vos Jeux!.

Laura Amann, Kateryna Filyuk and Alessandra Troncione

Amsterdam: De Appel, 2016

2017/50 ,7.039,AP:P"2016

published on the occasion of the exhibition held at de Appel arts centre in Amsterdam, as part of Untitled (two takes on crisis), the final project of the Curatorial Programme 2015-16 (22 April – 12 June 2016). This publication is conceived not only as a documentation of the exhibition and the public programme, but also

as a further space to analyse the theoretical structure of the entire project.

Bulletins of the serving library

#11. Editors Stuart Bailey, David Reinfurt, Angie Keefer

Berlin: Sternberg, 2016

2016/295 ,7.039,SE:R"2016

The serving library is a cooperatively-built archive that assembles itself by publishing.

Fantasies of the library. edited by

Anna-Sophie Springer & Etienne

Turpin

Cambridge: MIT Press, 2016

2016/276 ,7.049,LI:B" 2016

Fantasies of the Library lets readers experience the library anew. The book imagines, and enacts, the library as both keeper of books and curator of ideas--as a platform of the future.

Artist-Run Europe :

practice/projects/spaces. AA

Bronson ... [et al.] ed. Gavin

Murphy, Mark Cullen

Eindhoven: Onomatopee, 2016

2017/39 ,7:06,AR:T"2016

Part how-to manual, part history, and part socio-political critique, Artist-Run Europe looks at the conditions, organisational models, and role of artist-led practice within contemporary art and society. The aim is to show how artist-run practice manifests itself, how artist-run spaces are a distinctive and central part of visual art culture, and how they present a complex, heterogeneous, and necessary set of alternatives to the art institution, museum and commercial gallery.

Defining beauty : the body in ancient Greek art. Ian Jenkins

London: British Museum, 2015

2016/273 ,73(38),JE:N"2015

Lawrence Abu Hamdan

[inaudible] : a politics of

listening in 4 acts. edited by

Fabian Schoneich

Berlin: Sternberg, 2016

2017/26 ,73,ABU-HAMDAN,1

A "politics of listening" is an intervention into and a reorganization of forms that listening takes rather than a call for free speech or for a platform for voices to be heard. Listening is a political act, a pedagogical process, and an

activity that can lead to the development of an organized protocol for engagement.

Pep Agut : als actors secundaris.

Pep Agut, José Lebrero Stals, Luis Brea, et al.

Barcelona: MACBA, 2000

2017/31 ,73,AGUT,2

Amb el projecte Als actors secundaris, resultat del diàleg mantingut entre l'artista i el MACBA durant un any, es reflexionava i s'aprofundia en les transformacions de les últimes dècades, en què diversos artistes pretenien invertir la relació vertical que s'estableix entre els museus, l'art i els seus autors. Les «construccions» d'Agut posen en escena el protagonisme de l'artista, amb els seus límits i amb la intenció de revertir el caràcter secundari dels espectadors.

Hans Arp : chance form language.

Berlin: DISTANZ, 2014

2017/2 ,73,ARP,10

'Chance – Form – Language' comprises twenty sculptures from Arp's later period, cast in the artist's preferred materials of bronze, marble and aluminium.

Ed Atkins : a primer for cadavers.

London: Fitzcarraldo Editions, 2016

2016/274 ,73,ATKINS,2

a startlingly original first collection, brings together a selection of his texts from 2010 to 2016. 'Part prose-poetry, part theatrical direction, part script-work, part dream-work,' writes Joe Luna in his afterword, 'Atkins' texts present something as fantastic and commonplace as the record of a creation, the diary of a writer glued to the screen of their own production, an elegiac, erotic Frankenstein for the twenty-first century.'

#alshetzwartishebjenog5minute

n : Jabu Arnell, Tim Breukers,

Em'kal Eyongakpa, Quint

Hartmann, Tabe Hemmes, Bert

Jacobs, Gareth Nyandoro, Farida

Sedoc, Marcel van den Berg.

concept: Marcel van den Berg; tekst:

Vincent van Velzen

Amsterdam: W139, 2016

2016/278 ,73,BERG,1

Katinka Bock : Pazifik. Marie-Cécile Burnichon, Thomas Clerc, Luis Croquer, Sylvia Wolf
Rome: Henry Art Gallery, 2014
2017/20 ,73,BOCK,1

Published to accompany thirteen sculptures and installations by Katinka Bock at the Henry Art Gallery in Seattle, six of which were specially commissioned. This book presents the pieces formally, but also explores the context of their creation.

Ecke Bonk: Monte Carlo method : a typosophic manual : typosophes sans frontières. Hans Belting, Richard Hamilton, Sarat Maharaj et al.

München: Schirmer/Mosel, 2007
2017/23 ,73,BONK,1

Works by Ecke Bonk move in a kind of interspace between different disciplines. They refer to multifaceted interactions between art and science. Ecke Bonk introduced his so-called "typosophy" which abolished the boundaries between the different disciplines in favour of a poetic viewpoint. „No art without science / no science without art“ is one of the slogans of his "company" typosophes sans frontières.

Sander Breure & Witte van Hulzen : how can we know the dancer from the dance?.

Utrecht: Public Works, 2016
2016/279 ,73,BREURE / HULZEN,1

*Uitgave /poster n.a.v. performance.
"Het meest interessante aan Utrecht Centraal zijn de mensen. Op het eerste gezicht trekken de mensen als een monotone massa aan je voorbij en lijkt iedereen zich op dezelfde manier te bewegen. Maar als je beter kijkt, zie je dat niemand er hetzelfde uitziet en iedereen zich anders beweegt. Iemand die je goed kent, herken je al aan de manier van lopen voordat je een gezicht hebt gezien. Wat zegt iemands lichaamstaal over wat er zich in die persoon afspeelt?*

Wang Du :. Wang Du
Paris: Éditions Cercle d'Art, 2004
2017/32 ,73,DU,1

In Wang Du's view, contemporary society has become increasingly beholden to material goods, confusing basic values between people, between objects, and between people, society, and education. This materialism has come to infect its very nerves, sending the vehicle for the evolution of human qualities into the pit of

instant gratification and material consumption.

Alex Farrar : the 'suits' archived with an inventory for ten year of performativity. Alex Farrar

: 7.45 Books, 2016
2017/54 ,73,FARRAR,4

This slim volume signals the conclusion of a project that began in 2007 when, without any prior experience or technical advice, Alex Farrar made a suit from scratch to wear whenever representing himself as an artist. Another, improved suit was produced in 2009, suggesting a course for the rest of the project: the work would conclude once a suit was made that was indistinguishable from a professionally crafted example. Following a series of replacements, such an exemplar was finally produced in 2016. This book is structured around reports and documentation produced by the conservators of the suits.

Michaele Frühwirth : Latent image. Tekst Manuela Ammer, Raviv Ganchrow, Maaïke Lauwaert

Amsterdam: ROMA, 2016
2017/6 ,73,FRUHWIRTH,1

Manuela Ammer writes in her essay in this book that the drawing practice of Michaela Frühwirth "responds to sites where the balance of matter and energy is negotiated, where physical force has acted on or is acting on its surroundings." It can be thought of as a negotiation of matter and energy, through works in which tons of rock detritus is transformed into a delicate web of abstract lines, or where the structure of a hydroelectric dam is detailed in countless graphite strokes.

Mad marginal : cahier 1 : from Basaglia to Brazil. a book by Dora García

Milano: Mousse Publishing, 2010
2017/51 ,73,GARCIA,8

A book curated by conceptual Spanish artist Dora García, the achievement of a broader project inspired by the writings of Franco Basaglia, an Italian psychiatrist who promoted the groundbreaking Law 180, making Italy one of the first countries to close down mental hospitals, and a pioneer in alternative mental health care. This tradition of anti-psychiatry were carefully researched by García, and the investigation becomes an opportunity to look at forms of artistic expression that consciously decided to stay at the periphery of the mainstream.

Margaret Haines : Love with stranger X coco.

Los Angeles: New Byzantium, 2012
2017/53 ,73,HAINES,1

Olaf Holzapfel : die Technik des Landes / the technology of the land. Jennifer Allen

Berlin: Sternberg Press, 2015
2017/4 ,73,HOLZAPFEL,1

Anne Marie Jugnet + Alain Claret : décrire le reste. Anne Marie

Jugnet + Alain Claret, Enrico Lunghi, Philippe-Alain Michaud et al.
Paris: Casino Luxembourg, 2008
2017/22 ,73,JUGNET,1

Glenn Ligon : some changes.

Huey Copeland, Mark Nash, Wayne Koestenbaum et al.

Toronto: The Power Plant, 2005
2017/34 ,73,LIGON,4

Ligon is at the forefront of a generation of artists who came to prominence in the late 1980s on the strength of conceptually based paintings and photo-text works that investigate the social, linguistic and political construction of race, gender and sexuality. Incorporating sources as diverse as James Baldwin's texts, photographic scrapbooks and Richard Pryor's stand-up comic routines, Ligon's art is a sustained meditation on issues of quotation, the presence of the past in the present, and the representation of the self in relationship to culture and history.

Jill Magid : the proposal.

Berlin: Sternberg, 2016
2017/52 ,73,MAGID,2

a multiyear project that examines the legacy of Pritzker Prize-winning architect Luis Barragán (1902–1988), and questions forms of power, public access, and copyright that construct artistic legacy. The archive of Barragán was split in two after his death—the personal archive is kept in his home in Mexico, which is now a museum and UNESCO World Heritage Site; while his professional archive was purchased in 1995 by Rolf Fehlbaum, chairman of the Swiss furniture company Vitra.

With The Proposal Magid attempts to bring together Barragán's professional and personal archives by probing the architect's official and private selves, and the interests of various individuals and governmental and corporate

entities who have become the archives' guardians.

Mark Manders : cose in corso.

Mario Diacono, Mark Manders
Amsterdam: Roma Publications,
2014
2017/21 ,73,MANDERS,10

Taxidermy for language-animals : a book on stuffed words by Tine Melzer. Tine Melzer; graphic design

by Urs Lehni
Zurich: Rollo Press, 2016
2016/270 ,73,MELZER,8

A parrot can be trained to repeat the sounds we make when we speak. But what does a parrot say? 'Taxidermy for Language-Animals' examines language fragments from different practices – philosophy, literature, visual art – by exploiting some of our linguistic habits and tools. This book includes examples of ordinary language trapped in images. Games we play with language and games language plays with us are introduced. Like language itself, language-games are based on perception, habit and memory and are played in collaboration with others.

Olaf Metzel : dermaßen regiert zu werden. Leonie Felle

Nürnberg: Neues Museum, 2015
2017/3 ,73,METZEL,2

Katja Novitskova : dawn mission.

Texts by Lucy Chinen ... [et al.]
Milan: Mousse Publishing, 2016
2017/11 ,73,NOVITSKOVA,1

An artist's book / catalogue exploring the new role of the image in a world modeled by visual artifacts.

For her works, Katja Novitskova adapts images from online sources, referring to realities that lie beyond the capacities of the human eye but have long entered our lives as visual artifacts. Today, almost all aspects of human (and increasingly nonhuman) lives are registered or modeled by software on an environmental scale. Data collection and processing have transcended the limits of our planet and become the primary tools for navigating Earth and beyond.

Serge Onnen : the lost cent. texts
Olav Velthuis, Serge Onnen, Charles
Baudelaire

Eindhoven: Onomatopee, 2013
2017/28 ,73,ONNEN,5

*The cent is the least popular coin in any
monetary world, a valueless being that
circulates with difficulty. Its economic
worthlessness liberates it from responsibility.*

Mai-Thu Perret : land of crystal.

Christoph Keller, Mai-Thu Perret
Zürich: JRP/Ringier, 2008

2017/30 ,73,PERRET,2

*Investigating our relationships to common
objects found in contemporary art, design
spaces, and shops, the artist engages with the
consequences and changing realities of
utopian thinking as it becomes incorporated
into capitalism's mainstream.*

Laure Prouvost : hit, flash, back.

Anna Goetz ... [et al.]

Milano: Mousse Publishing, 2016
2016/292 ,73,PROUVOST,1

*Whether in videos, installations or
performances, the narratives of French artist
Laure Prouvost (born 1978) never fail to
fascinate. Are her stories for real? Was her
grandfather really a conceptual artist who dug
a tunnel from Europe to Africa and literally got
lost in the process?*

**Monica Ross : Ethical actions, a
critical fine art practice.** compiles

and edited by Susan Iller and
Suzanne Treister

Berlin: Sternberg Press, 2016
2017/7 ,73,ROSS,1

*British artist Monica Ross (1950–2013) left
behind forty years of socially engaged,
feminist, and performative artwork, which has
had a deep effect on contemporary art and
society. This fully illustrated publication
documents Ross's works from 1970 to 2013,
including early feminist collaborative works,
drawings made at the Greenham Common
Women's Peace Camp in the 1980s, poster
designs for the antinuclear movement, works
relating to the writings of Walter Benjamin,
and documentation from the sixty
performances of Anniversary—an act of
memory (2008–13), solo, collective, and
multilingual recitations from memory of the
Universal Declaration of Human Rights, which
concluded with a final collaborative
performance at the UN in Geneva on the day
of Ross's death.*

**Joseph Semah : a journey into
parades.** Stephanie Benzaquen, Paul
Groot, Arie Hartog, Hans Locher
Venlo: Museum van Bommel van
Dam, 2006

2017/19 ,73,SEMAH,1

*Semah being presented as an Israeli artist
who explores both European and Jewish
thought and the interplay between these two,
most spectators may feel as if they miss
something. But what is missing might be the
point. You cannot expect a spectator to know
both the European and Jewish tradition.*

Alexandre Singh : Causeries. ed.

Tyler Considine; introd. Defne Ayas
Rotterdam: Witte de With, 2016

2016/284 ,73,SINGH,1

*Its title derived from the French word causer,
meaning to chat or talk informally, Alexandre
Singh: Causeries details a series of encounters
between artist Alexandre Singh (France, 1980)
and various academics, writers, scientists and
philosophers.*

Jean Tinguely. red. Margriet

Schavemaker, Barbara Til, Beat
Wismer

Amsterdam: Stedelijk Museum, 2016
2016/291 ,73,TINGUELY,4

**Marijke van Warmerdam : time is
ticking.** tekst Joao Fernandes,

Domnic van den Boogerd, Nadezda
Sinyutina

St. Petersburg: Petronivs, 2014
2016/293 ,73,WARMERDAM,7

*It is the first project of the State Hermitage
Museum that is entirely dedicated to video art.
In her minimalist and plotless looped films Van
Warmerdam concentrates on simple objects
and situations separating them from their
original context and turning into a kind of a
thing in itself, noumenon, with the help of
endless repetition. The viewer is drawn into a
hypnotic process of observation, experience,
and, ultimately, of co-creation. The artist
works with laconic and seemingly obvious
plots, paying attention to the slow and gradual
transformation of reality transmitting
weightless life pattern in time.*

**Charles Bague drawing course :
with the collaboration of Jean-**

Léon Gérôme. Gerald m. Ackerman
Paris: ACR Edition, 2011

2017/41 ,74,BARGUE,1

This book is a complete reprint of the fabled but rare Drawing Course (Cours de Dessin) of Charles Bargue and Jean-Léon Gérôme, published in Paris in the 1860s and 1870s. For most of the next half-century, this set of nearly 200 masterful lithographs was copied by art students worldwide before they attempted to draw from a live model. The original lithographs are part of the collections of the Rijksakademie.

Ivan Grubanov : UNNATION, a conversation.

Peter Vermeersch

Heidelberg: Kehrer, 2016

2016/290 ,74,GRUBANOV,6

Unnation is a 17th century term that hasn't been in use for over a hundred years.

However, its meaning is crucial for understanding the depth of contemporary social and political turmoil, especially the recent 'migrant crises' in Europe. Ivan Grubanov, a painter and philosopher, with the aid of a political scientist, Peter Vermeersch, embarks on seeking new references for an ancient term that incorporates two of his own troubling experiences: the civil war in his native former Yugoslavia and more recently a few years spent there with illegal migrants on their passage to Europe.

Marijn van Kreijl : reclining nude with a man playing the guitar.

Tekst: Danila Cahen, Nickel van

Duijvenboden, Bettina Fncke

: ABN AMRO Bank, 2016

2017/49 ,74,KREIJ,2

Reflecting on ideas around repetition, autonomy, and abstraction, his work often forms a response to existing works of art, in which form and colour dictate both the process and the unpredictable result. Published in conjunction with an exhibition of a new series of artworks at Hermitage Amsterdam, and designed by Irma Boom, this book reproduces monumental paintings on paper, called the "Picasso grids", in which the artist selects details from Picasso's late paintings to serve as points of departure.

Annie Pootoogook.

Annie Denoon

Toronto: The Power Plant, 2006

2017/33 ,74,POOTOOGOOK,1

Annie Pootoogook (May 11, 1969 – September 19, 2016) was a contemporary Canadian Inuk artist known for ink and crayon drawings of her life and community. She brought a new artistic viewpoint to contemporary Inuit art, in contrast to the more historical treatments. Her work depicts everyday experiences of a

woman and an artist living in the Canadian North.

Glastechnik : Hohlglas / Glass Technology : glass hollowware.

hrsg. Helmut A. Scheffer, Margareta Benz-Zauner

München: Deutsches Museum, 2009
2016/283 ,748,GL:A"2009

Glastechnik : Spezialglas / Glas technology : speciality glass.

hrsg. Helmut A. Scheffer, Margareta Benz-Zauner

München: Deutsches Museum, 2010
2016/281 ,748,GL:A"2010

Glastechnik : Werkstoff Glas / Glass Technology : glass the material.

hrsg. Helmut A. Scheffer, Margareta Benz-Zauner

München: Deutsches Museum, 2012
2016/282 ,748,GL:A"2012

Günther Förg : back and forth.

Günther Förg; Daniela Balogh; Silvia Köpf; Eva Köhler

Wien: Essl Museum, 2007

2017/14 ,75,FÖRG,7

With seemingly hurried brushstrokes and fields of broken colour Förg conjures up scintillating effects and moods of lighting that recall the geometric structures of architecture but also the properties of nature and landscapes.

Edvard Munch : close-up of a genius.

Rolf E. Stenersen, Hans-

Martin Frydenberg Flaatten

Oslo: Sem & Stenersen, 2013

2017/1 ,75,MUNCH,23

Thomas Scheibitz : der ungefegte Raum.

Beate Ermacora

Köln: Verlag der Buchhandlung

Walter König, 2010

2017/29 ,75,SCHEIBITZ,3

In de ban van Hercules Segers : Rembrandt en de modernen.

Mireille Cornelis, Eddy de Jongh en

Leonore van Sloten

Zwolle: Waanders, 2016

2016/285 ,75,SEGERS,3

Kehinde Wiley : a new republic.

edited by Eugenie Tsai, essay by
Connie H. Choi

London: Prestel, 2016

2017//51 ,75,WILEY,1

The works presented raise questions about race, gender, and the politics of representation by portraying contemporary African American men and women using the conventions of traditional European portraiture. The exhibition includes an overview of the artist's prolific fourteen-year career and features sixty paintings and sculptures.

Blauw Groen : verf, het gezicht van de kunst. Monica Rotgans

Zwolle: Waanders, 2016

2017//10 ,75.023,RO:T"2016

Boek dat de praktijk van het schilderen met de theoretische kunstgeschiedenis verbindt. De opzet van het geheel is historisch. Hoe kijken wij naar kunst en hoe heeft het kleurgebruik zich ontwikkeld. Maar ook technisch: welke pigmenten had men vroeger en welke nu. Elk pigment wordt in mondiale context apart behandeld. Veel aandacht is er ook voor de diepgewortelde kleursymboliek en functies van de twee kleuren, waarin blauw en groen met elkaar samenvallen maar ook elkaars tegenpolen kunnen zijn. Een apart hoofdstuk is gewijd aan de vaak desastreuze invloed van tijd en licht op de kleuren, en daarmee op onze perceptie van een kunstwerk.

Effectuating tactility and print in the contemporary. Freek Lomme (ed.)

Eindhoven: Onomatopée, 2016

2017//12 ,76,EF:F"2016

Six contemporary artists and eight international academics and authors in the field of graphic design, materiality, theory and art explore how, in the digital age, our daily interaction with physical materials is greatly altered and how this affects us as humans.

Sadik Kwaish Alfraji. Nat Muller, Shiva Balaghi, Sadik Kwaish Alfraji
Amsterdam: Schilt Publishing, 2015

2017//5 ,765,ALFRAJI,1

"Sadik Kwaish Alfraji" is one of the most prominent Iraqi artists working today, specifically in the Iraqi diaspora. This publication covers over thirty years of his practice, from his student work of the early 1980s in a war-torn Iraq, to his many artist books, paintings, drawings, videos, and large-scale installations.

Warren Neidich : earthling.

Warren Neidich, Hans Ulrich Obrist
New York: Pointed Leaf Press, LLC.,

2005

2017//35 ,77,NEIDICH,5

Warren Neidich is a post-conceptual artist, writer and theorist. Conceptual Art today is not about immaterial objects but immaterial labor operating in the knowledge economy but also engaging the process of the brain. His work combines photography, video, painting, Internet downloads, and scotch tape and noise installations operating in social spaces and preempting future realities.

Thomas Ruff : lichten. Robert Fleck, Martin Germann, Gregor Jansen et al.

Amsterdam: Roma Publications,
2014

2017//24 ,77,RUFF,4

The selection of photos being shown under the title 'Lichten' takes as its philosophical and scientific thread the spectrum between natural and virtual light – a fundamental shift that has taken place in the medium of photography over the last thirty years.