

Library Acquisitions

2017 - 3

Anti-Museum. an anthology by Mathieu Copeland & Balthazar Lovay
London: Koenig Books, 2017
2017/113 ,069,AN:T"2017

The museum is a constant target for criticism, whether from artists, thinkers, curators or the public. From the 20th-century avant-gardes to the present, the museum's suspect position has generated iconoclastic actions, attacks, utopias and alternative exhibition spaces. This anthology is devoted to the "anti-museum," through anti-art, the anti-artist and anti-exhibition, as well as anti-architecture, anti-philosophy, anti-religion, anti-cinema and anti-music. From Dada to noise music, from "Everything is Art" to NO!art, the Japanese avant-gardes to Lettrist cinema, and not forgetting such major protest figures as Gustav Metzger, Henry Flynt, Graciela Carnevale and Lydia Lunch, The Anti-Museum sketches a polyphonic panorama where negation is accompanied by a powerful breath of life.

Het geemancipeerde museum. Steven ten Thije
Amsterdam: Mondriaan Fund, 2016
2017/97 ,069,TH:IJ"2016

Ten Thije gaat op zoek naar een nieuwe toekomst waarin kunstmusea onderdeel kunnen worden van een nieuwe emancipatiebeweging. Een toekomst waarin musea een open omgeving bieden waar de kwaliteit van het museumbezoek voorop staat en bezoekers worden uitgedaagd om zelf keuzes te maken.

Overwrite : ethics of knowledge - poetics of existence. Armen Avanesian
Berlin: Sternberg, 2017
2017/122 ,1,AV:A"2017

Since the early 1800s, the institution of the university has promoted creativity, critical thinking, and independent research. The more it has yielded to the pressures of the economy, however, the more it has betrayed its ideals. This, in short, is the common critique of the plight of the academy. But the inverse might be true: the depression, feelings of insufficiency, and permanent pressure to innovate experienced by academics might be symptoms of these original ideals, which, along with artistic production and the regime of aesthetics, has shaped the spirit of neoliberal capitalism.

Miamification. Armen Avanesian
: Merve Verlag, 2017
2017/132 ,1,AV:A"2017

Die zukünftige Philosophie wird immer schon aus der Zukunft der Philosophie gekommen sein. »Miamification« verschreibt sich an diesem Diktum. Im Modus eines

Schreibstreams of Unconsciousness, der sich durch siebzehn submarine Nächte und Tage scrollt. Und dabei Miami abbrowst, unser Atlantis Futur Zwei.Null. Ich bin ja nicht dort.

Thirdspace : journeys to Los Angeles and other real-and-imagined places. Edward W. Soja
London: Blackwell, 2017
2017/102 ,1,SO:JA"1996

The book's central argument is that spatial thinking, or what has been called the geographical or spatial imagination, has tended to be bicameral, or confined to two approaches. Spatiality is either seen as concrete material forms to be mapped, analyzed, and explained; or as mental constructs, ideas about and representations of space and its social significance. Edward Soja critically re-evaluates this dualism to create an alternative approach, one that comprehends both the material and mental dimensions of spatiality but also extends beyond them to new and different modes of spatial thinking.

Spacescapes ; dance and drawing since 1962. Sarah Burkhalter & Laurence Schmidlin (eds.)
Zurich: JRP/Ringier, 2017
2017/137 ,7.01,SP:AC"2017

Dance and drawing are intimately linked to the gesture that performs them. The dancing body creates a figure in space and leaves an impact on site, while the action of the artist sets a point into motion and captures an ephemeral event, which is reproduced in graphic or visual form. Throughout the 20th century, the performing and visual arts thus converged on many occasions. While visual artists investigated the embodied and energetic value of form, dancers and choreographers experimented with the interfaces between sign and action, between notation and improvisation, between a spatial sense of self and an architectural configuration of movement.

The economy is spinning. edited by Kris Dittel
Eindhoven: Onomatopée, 2017
2017/142 ,7.015,EC:O"2017

This book brings together contributions from visual artists, writers and theorists to rethink the way that the language of economics and finance influences our thought and modes of expression. Through artistic contributions, image essays and texts this book aims to manifest, across both art and theory, a poetic counter-language. With contributions by Mercedes Azpillicueta, Zachary Formwalt, Monique Hendriksen, Jan Hoeft, Hanne Lippard, Toril Johannessen, Robertas Narkus, Antonis Pittas and Nick Thurston

Industry and intelligence : contemporary art since 1820. Liam Gillick

New York: Columbia University Press, 2016

2017/103 ,7.015,GI:L"2016

Taking a broad view of artistic creation from 1820 to today, Gillick follows the response of artists to incremental developments in science, politics, and technology. The great innovations and dislocations of the nineteenth and twentieth centuries have their place in this timeline, but their traces are alternately amplified and diminished as Gillick moves through artistic reactions to liberalism, mass manufacturing, psychology, nuclear physics, automobiles, and a host of other advances. He intimately ties the origins of contemporary art to the social and technological adjustments of modern life, which artists struggled to incorporate truthfully into their works.

Specialism. David Blamey (ed.)

London: Open editions, 2016

2017/93 ,7.015,OC:C"2016

It is widely assumed that everyone is 'interdisciplinary' nowadays, that we all work at the intersections of conventional disciplines. But if being flexible, multi-skilled and polymathic are the prerequisites of survival in today's world, why do educators and art marketeers still find it imperative to maintain conditions of production that advocate specialist outcomes? The aim of this new anthology in the Occasional Table series is to critically reflect upon the role of specialism in art and society and to understand better how the claim of those who seek to transcend the parameters of specialisation contrasts to that of others who maintain that deep levels of achievement can only be attained within highly focused methods and forms.

Fields : an itinerant inquiry across the kingdom of Cambodia. edited by

Charlotte Huddleston and Roger Nelson

Auckland: St PAUL St Gallery, 2015

2017/121 ,7.036(596),FI:E"2015

This book is an anthology of texts and images contributed by the participants in 'FIELDS: An Itinerant Inquiry Across the Kingdom of Cambodia', a roving residency in Cambodia in December 2013, curated by Vera Mey and Erin Gleeson. Participants of the three-week FIELDS journey included artists, curators, educators, and researchers.

Essaying essays : alternative forms of exposition. Richard Kostelanetz (ed.)

New York: AC Books, 2012

2017/101 ,7.038.41,KO:S"2012

Compiled and edited by American artist, author and critic Richard Kostelanetz, this dense volume of texts and imagery presents a radical insight into the revolutionary aesthetic of the late 1960s and early '70s. From conceptual art and modern composers to concrete writing, Constructivism and the Fluxus movement, this pivotal reprint remains just as vivacious and fresh today. Reformatted from the original 1975 newsprint version, the contents feature an array of over 100 notable contributors, among them, John Cage, Sol Lewit, El Lissitzky, Bruce Nauman, Claes Oldenburg, Ad Reinhardt,

Richard Serra, Robert Smithson, R. Buckminster Fuller and Marcel Duchamp.

Resolution 827. ed. Jelle Bouwhuis, Zoran Eric

Amsterdam: Stedelijk Museum, 2016

2017/111 ,7.039,RE:S"2016

Resolution 827 is the outcome of collaboration between Stedelijk Museum Bureau Amsterdam and the Museum of Contemporary Art, Belgrade. The title of the exhibition, Resolution 827, refers to the UN resolution that was adopted in 1993 and established the International Criminal Tribunal for the former Yugoslavia (ICTY). The point of departure for the exhibition was to find a common denominator in the analysis of the societies of Serbia and other republics of the former Yugoslavia as well as the Netherlands, and to open up the debate on shared sore points, like the genocide in Srebrenica that was subject to ICTY investigation.

Mapping the body : the body in contemporary life. Julia Brennacher ... [et al.]

Wien: Verlag für Moderne Kunst, 2016

2017/112 ,7.041,MA:P"2016

The international group exhibition Mapping the Body is devoted to artistic examination of the conditions of corporeality at a time when we are seeing a steady rise in the body's economic and media appropriation, when technological progress suggests a victory over physical limitations, and there are increasing confrontations between different political, religious and cultural ideas of sexuality and gender.

Images of framing. Wapke Feenstra, Antje Schiffrers

Amsterdam: Jap Sam Books, 2011

2017/124 ,7.041.8,MY:V"2011

There are few topics that evoke so many different notions and images as do farmers and agriculture. The publication Images of Farming explores the production of these images in the fields of culture and myth formation, publicity and the sciences, the cultural heritage, and the fine arts.

The photographic portrait of a landscape : new dimensions in landscape philosophy.

Wapke Feenstra, Pietsie Feenstra

Amsterdam: Jap Sam Books, 2012

2017/125 ,7.041.8,MY:V"2012

the term 'landscape' lends itself to countless associations and expectations: there is no single, clear-cut definition of landscape. That's what makes landscape such a good starting point for philosophical questions about the dynamics of cultural centres, the views of institutions and the evolution of culture in a natural environment. Who actually owned the land? Who created the landscape? Who determined the cultural rhythm? Who laid claim to the soil? This book unravels these questions and more.

The forces behind the forms : geology, matter, process in contemporary art = Die Kräfte hinter den Formen : Erdgeschichte, Materie, Prozess in der zeitgenössischen Kunst. ed. Magdalena Holzhey

Koln: Snoeck, 2016

2017/141 ,7.047,FO:R"2016

The power of imagination inherent in the visualization of natural processes has, particularly in recent times, become quite topical. The broadly led discussion whether we live only in an exclusively man-made environment has raised general awareness of nature and the forces behind natural phenomena, as well as for the impact of our actions on the environment. The exhibition »The Forces behind the Forms« – a title derived from artist and geo-logist Per Kirkeby – is devoted to the examination of matter and formative processes in contemporary art.

Politics of study. Sidsel Meineche Hansen & Tom Vandeputte (eds.)

London: Open editions, 2015

2017/94 ,7.07,OC:C"2015

There's not a single contemporary art college or university today that isn't a battleground. These wars are wars about value, meaning, pedagogy, criticality, and above all, unfortunately, the market. Whether we rise above them, move sideways, go underground, embrace or escape these fights, we did not choose them and their terms generate increasing losses for all those who still desire a relationship to something irreducible to money. This collection of interviews contains passionate visions and analyses that lay bare the stakes of our contemporary political, emotional and educational predicament.

Halil Altindere. texts by Charles Esche, Vasif Kortun and Nura Enguita

Madrid: CA2M, 2013

2017/135 ,73,ALTINDERE,1

By means of videos, photo works, and sculptures, Halil Altindere analyses the reality of his country, Turkey, by underlying the tensions that generate binomials as tradition/modernity, nation/identity and society/government. Simultaneously, Altindere draws attention to the notions of community and control, delving the nature of power.

The encyclopedia of Kurt Caviezel.

Bolzano: Rorhof, 2015

2017/136 ,73,CAVIEZEL,1

For the past 15 years, from his studio in Zurich, Kurt Caviezel has been monitoring 15,000 publicly accessible webcams located all over the world. By taking screenshots of any situation he found interesting he compiled an archive of more than 3 million images, categorizing them for recurring patterns and subjects. The dust jacket of the book contains all 15,000 web-links used by Kurt Caviezel to create this body of work.

Willehad Eilers : Alter Senator.

: , 2016

2017/138 ,73,EILERS,2

The book compliments the "Alter Senator" video series, following the Senator on a reflective journey into, and around, the illusory concept of contemporary success. 'Be yourself!', 'Nothing is impossible!' and other similar inspirational (+ empty) mantras echo in a world of widening inequality, dysfunctional political systems, social alienation and 100 proof cocktails of crisis.

Willehad Eilers : Everyday another day.

: , 2016

2017/139 ,73,EILERS,3

Artist book made during "the sweet boys" at Kapitaal Utrecht.

Willehad Eilers / Waynehorse : Freizeitgeist.

: , 2013

2017/140 ,73,EILERS,4

Freizeitgeist, the spirit of sparettime. In the century of self the place where we spoil ourselves becomes our shrine. 16 A4 blind drawings of paradise homes. Acrylic on colored paper. 2013

Urs Fischer. essays by Jessica Morgan & Ulrich Lehmann

: Kiito-San, 2013

2017/116 ,73,FISCHER,2

Overview of the Swiss artist's heterogeneous oeuvre and features many of his best-known works. Designed and conceived by Fischer, the book is arranged thematically rather than chronologically, with clusters of works that allow the reader to observe how Fischer has explored disparate formal strategies to engage with his multifarious interests--which include gravity, architecture, shadows, representation, destruction, entropy and time--and revisit favorite motifs, such as furniture, fruit, animals, skeletons and other surrogates for his cardinal subject, the human body, over the past decade and a half.

Mario Garcia Torres : an arrival tale.

Contributions by Armen Avanesian, Daniel Garza-Usabiaga, Carl Michael von Hausswolff, Anke Hennig, Chus Martínez, Eva Wilson, Daniela Zyman

Berlin: Sternberg, 2017

2017/133 ,73,GARCIA TORRES,1

Appropriation, storytelling, reenactment, and reportage are some of the strategies that Mario García Torres deploys to highlight the limitations of factual evidence and the agency of historical records and objects. An Arrival Tale detaches the Mexican artist's works in the TBA21 collection from their original contexts and offers them as a collection of narratives and artistic experiments open for reinscription in order to address the conditions and urgencies of our contemporary societies. It examines the space of arrival as a complicated and disjointed nexus between departure, displacement, and return.

Kristof Kintera : Postnaturalia. Texts by:
Douglas Kahn, Miloš Vojtěchovský;
interview with Marina Dacci
Milano: Silvana, 2017
2017/131 ,73,KINTERA,3

An artist's book by Kristof Kintera, full of references and suggestions stretching from natural nature to artificial nature engendered by new technologies. Herbarium introduces us to transmutations of living species by comparing ancient herbaria with new electronic blooms created by the artist. Cuprum Factum collects a rich repertory of images from his works interspersed with reflections, dream-like thoughts and visionary stories written by Kintera, Douglas Kahn and Miloš Vojtěchovský.

Die phantastischen Kopfe des Franz Xaver Messerschmidt = the fantastic heads of Franz Xaver Messerschmidt.

edited by Maraike Buckling
Muchen: Hirmer, 2016
2017/119 ,73,MESSERSCHMIDT,1

To this day, Franz Xaver Messerschmidt (1736-1783) is one of the most fascinating sculptors of the eighteenth-century Enlightenment.

On account of his outstanding talent, Franz Xaver Messerschmidt already enjoyed exceptional fame as a young sculptor. He worked with great success for Empress Maria Theresia, one of the most prominent rulers in European history, and was highly sought after as a portraitist for well-known scholars. Messerschmidt was interested in discussions on the theory of art as well as in scientific subjects, and is considered one of the most progressive artists of his time.

Straight up : 5 editions for your eyes, your brain and your ears by Sarah Burger, Ceel Mogami de Haas, Lauren Huret, Luare Marville, Natasia Meyrat and Yoan Mudry.

Geneva: Active Rat, 2015
2017/95 ,73,MOGAMI DE HAAS,1

Every edition contains a booklet (147 x 210 mm) and a micro-SD card (with SD adapter) and one or several sound files on it.

Ceel Mogami de Haas : Bibliography.
editor: Manuella Denogent
: Atelier Berlin Editions, 2016
2017/96 ,73,MOGAMI DE HAAS,2

In absent places we dwell. an exhibition
curated by Ceel Mogami de Haas, Marie-Eve Knoerle and Vianney Fivel
Bern: Active Rat, 2012
2017/98 ,73,MOGAMI DE HAAS,3

Publication on the occasion of an exhibition at Piano Nobile, Geneva 2012. With contributions by: Liudvikas Buklys, Sarah Burger, Daniel Gustav Cramer, Romain Hamard, Petra Elena Köhle & Nicolas Vermot Petit-

Outhenin, Aglaia Konrad, Susanne Kriemann, Gary Leddington, Jeanne Macheret, Florent Meng, Nicolas Momein, Odilon Pain, Pascal Schwaighofer, Camille Vanoye, Marie Velardi, Erik van der Weijde. Curators of the exposition: Vianney Fivel, Ceel Mogami de Haas, Marie-Eve Knoerle

Jean-Luc Moulène au Centre Pompidou.
Sophie Duplaix (ed.)
Paris: Editions Dilecta, 2016
2017/118 ,73,MOULENE,2

Jean-Luc Moulène seeks to « objectivise » the world through a variety of practices, forms, and subjects. His thinking is rooted in mathematics, particularly set theory, which can function as a metaphor for social space. By using 3D-design techniques, he thus explores operations such as intersection, laterality, and cutting, in the tension between body and object. His works question the shared space, the form of this space, and its intersection with individual space.

Jean-Luc Moulène : Opus + One. edited
by Yasmil Raymond
New York: Dia Art Foundation, 2012
2017/120 ,73,MOULENE,3

This book, the first critical study of Moulène's work, brings together leading scholars to examine the artist's diverse aesthetic strategies and interests in the relationships between social and political arenas and systems and orders, including geometry, mathematics, social sciences, and human behavior. Featured essays also examine Moulène's theoretical and playful inquiries into the plasticity of materials and the ways we see and understand both still and moving images.

Magali Reus ; spring for a ground, particle of inch, halted paves, quarters.
ed. Ilaria Bombelli
Milano: Mousse Publishing, 2016
2017/114 ,73,REUS,2

Khvay Samnang : the land beneath my feet. with an essay by Brianne Cohen and
interview by Hendrik Folkerts
Berlin: Künstlerhaus Bethanien, 2015
2017/127 ,73,SAMNANG,1

This catalogue is published on the occasion of the exhibition of Khvay Samnang within the International Studio Programme at Künstlerhaus Bethanien, Berlin.

Nasan Tur : failed. edited by Karin
Pernegger
Berlin: Revolver, 2015
2017/134 ,73,TUR,1
With a conversation between Hou Hanru and Nasan discussing the role of the artist in society and art between activism and politics.

Abstraction Création: Art non-figuratif (1932-1936). a project by Riet Wijnen
Amsterdam: Kunstverein, 2016
2017/105 ,73,WIJNEN,1

Between 1932 and 1936, five editions of the cahier Abstraction Création: Art non-figuratif were published in Paris by the eponymous association, uniting all art movements who worked in and advocated abstraction. The magazine not only formalized a new tendency for language in visual art, but also became a form of explicit self-promotion and opposition against the growing force of figurative Surrealism. Two minimal yet clearly articulated criteria needed to be fulfilled in order to become a member of the association: one had to be an artist and one had to work non-figuratively. This resulted in a list of members that included long-forgotten artists as well as names such as Kandinsky, Mondrian, Calder, Delaunay, Van Doesburg, and Brancusi.

Riet Wijnen : Marlow Moss. ed. Maxine Kopsa
Amsterdam: Kunstverein, 2013
2017/106 ,73,WIJNEN,2

The publication tells the story of the British Constructivist artist Marlow Moss (1898–1958) and her work through a series of lists with 'facts'. These lists are compiled from writings about and by Moss, containing contradictions and gaps that result from the different sources and forms of writing, as well as the decision of Moss to introduce a level of opacity in her own biography. Born Marjorie, Moss changed her name to the more androgynous sounding Marlow and gave herself a masculine appearance.

Conversation One : a preface. Riet Wijnen
Amsterdam: Riet Wijnen, 2015
2017/107 ,73,WIJNEN,3

Part of a cycle of works entitled "sixteen conversations on abstraction". Sixteen fictional conversations, sixteen subsequent works, and one sculpture (which functions as a diagram, mapping the connections amongst the different conversations) comprise the main organizing principle of the cycle. The three principle elements form an abstract space for, among other things, characters, places, and topics in which the term abstraction is examined, formulated, and constructed and deconstructed at the same time, on various levels, and from different perspectives.

Conversation Three: it looks like nothing on earth. Riet Wijnen; editor Janine Armin
Amsterdam: Riet Wijnen, 2015
2017/108 ,73,WIJNEN,4

Part of the cycle of works entitled "sixteen conversations on abstraction".

Conversation Four: first person moving.
Riet Wijnen; editor Janine Armin; design Marc Hollenstein
Amsterdam: Riet Wijnen, 2016
2017/109 ,73,WIJNEN,5

Part of the cycle of works entitled "sixteen conversations on abstraction".

The drawings of Bruno Schulz. edited and with an introduction by Jerzy Ficowski; with an essay by Ewa Kuryluk
Evanston: Northwestern University Press, 1990
2017/123 ,74,SCHULZ,1

Kai Althoff : and then leave me to the common swifts. ed. by kai Althoff; texts by Rita Kersting ... [et al.]; interview by Laura Hoptman
New York: Museum of Modern Art (MOMA), 2016
2017/100 ,75,ALTHOFF,3

Kai Althoff is one of the most consummate--and unpredictable--artists of his generation. A painter and a draftsman, he has experimented since the mid-1990s with combinations of unconventional mediums and exhibition formats to create all-encompassing environments that might include finely detailed drawings, collage, woven textiles, knitted fabric, soft sculpture, paintings, writing, video, fragrance and song.

Wilfredo Lam : the ey exhibition. edited by Catherine David
London: Tate Publishing, 2016
2017/129 ,75,LAM,2

Wilfredo Lam (1902–82) is an important figure in global modernism. Born in Cuba, he travelled extensively in Europe in the 1930s where he was inspired by (and knew personally) many of the 20th century's greatest artists, most significantly Picasso. He returned to Cuba in 1942, where he nurtured his personal connection to the Afro-Cuban iconography and spirit, combining modernism with the vitality and force of the native culture. His work lies between East and West, between surrealism and tradition, reflecting on the European debt to African art and addressing Europe as 'the other'.

Vitshois Mwilambwe Bondo : strange.
Milan: Primo Marella Gallery, 2017
2017/128 ,75,MWILAMBWE BONDO,1

Images of the tropics : environment and visual culture in colonial Indonesia. Susie Protschky
Leiden: KITLV, 2011
2017/115 ,758.1,PR:O"2011

Images of the Tropics critically examines Dutch colonial culture in the Netherlands Indies through the prism of landscape art.

Charlotte Dumas : work horse.
Los Angeles: The Ice Plant, 2015
2017/130 ,77,DUMAS,5

This book gives a first glimpse of a larger project documenting the eight native horse breeds of Japan. Once necessary for farming and transportation, most of these breeds have lost their practical purpose and have declined

in number. Primarily confined to small islands, the horses have never been able to migrate, and their future existence is now uncertain.

Maurice van Es : now will not be with us forever.

: RVB Books, 2015

2017/104 , 77, ES, 1

In these eight books Maurice deals with photography's intrinsic dimension: seizing a moment that will never return. He focuses on his closest surrounding environment: his family and the familiar, and transcending it ever so subtly... Subjects like his young brother departing to school every morning, his grandfather putting on a pullover, the details of an interior (carpet, blanket), motifs on a garment or repeated views of his father's car as he waits for him at the station, take on a troubling poetic and plastic dimension.

Eskimoland. Niko Tinbergen; met een voorwoord van Tijs Goldschmidt

Amsterdam: Van Oorschot, 2017

2017/126 , 930.85, TI:N"2017

In het 'Internationale Pooljaar' 1932-1933 reist de jonggepromoveerde Nederlandse bioloog Niko Tinbergen met zijn vrouw Lies per schip vanuit Kopenhagen naar Groenland. Ze gaan ruim een jaar doorbrengen in eskimonederzettingen aan de oostkust van dat immense eiland. De later Nobelprijswinnende Tinbergen schreef een bijzonder boek over dit verblijf. Hij beschrijft zijn onderzoek naar vogels en andere dieren, maar ook de leefwijze van eskimo's en intense pracht van het arctische landschap.