

Library Acquisitions

2017 - 4

A history of reading. Alberto Manguel

London: Flamingo, 1997

2017/164 ,002,MA:N"1997

At one magical instant in your early childhood, the page of a book—that string of confused, alien ciphers—shivered into meaning, and at that moment, whole universes opened. You became, irrevocably, a reader. Noted essayist and editor Alberto Manguel moves from this essential moment to explore the six-thousand-year-old conversation between words and that hero without whom the book would be a lifeless object: the reader. Manguel brilliantly covers reading as seduction, as rebellion, and as obsession and goes on to trace the quirky and fascinating history of the reader's progress from clay tablet to scroll, codex to CD-ROM.

Documenta 14:Reader. Quin Latimer,

Adam Szymczyk

Munich: Prestel, 2017

2017/159 ,01,KASSEL"2017

Athene 08.04-16.07.2017, Kassel 10.06-17.09.2017
This main catalogue of documenta 14 has the form of a reader, evoking the various meanings associated with the term. The documenta 14 reader will both reflect the reading subject and the subject who reads or recites to an audience—emphasizing the importance of literature, orality, performance, pedagogy, and radical reception for the documenta 14 project overall—as well as comprise a critical anthology that features international theoretical, historical, and literary writing that explores and expands on the attendant exhibitions in Athens and Kassel.

Documenta 14: Daybook. Quin Latimer,

Adam Szymczyk

Munich: Prestel, 2017

2017/157 ,01,KASSEL"2017

Athene 08.04-16.07.2017, Kassel 10.06-17.09.2017
Presented in the form of an artist's daybook, this journal offers readers a panoramic view of the event through wide-ranging perspectives. Each "daily" spread is created by one of the exhibition's artists. It features artwork created by the artist specifically for the book and specially commissioned texts by an impressive array of critics, curators, historians, poets, and novelists.

Sharjah Biennial 13 : guide book. ed. by

Ghalya Saadawi...[et al.]

Sharjah: Sharjah Biennial, 2017

2017/178 ,01,SHARJAH"2017

Biennale di Venezia: 57th. international art exhibition : viva arte viva. director:

Christine Macel

Venezia: Marsilio, 2017

2017/171 ,01,VENETIE"2017

Skulptur Projekte Münster 2017. Kasper König, Britta Peters, Marianne Wagner
Münster: Westfälisches Landesmuseum für Kunst und Kulturgeschichte, 2017

2017/187 ,73.036,AA:BD"2017

The Skulptur Projekte have taken place in Münster every ten years since 1977. The exhibition invites artists from all over the world to develop site-specific works for the public space—sculptures, but also temporary installations and performances.

The 35 projects created for the 2017 exhibition inscribe themselves in the city's structural, historical and social environment and point far beyond its boundaries. At the same time, they manifest reflections on the concept of sculpture, the relationship between public and private space in times of increasing digitalization and a range of issues posed by the globalized present.

Curating research. Paul O'Neill & Mick Wilson (eds.)

London: Open editions, 2015

2017/160 ,069,OC:A"2015

This anthology of newly commissioned texts presents a series of detailed examples of the different kinds of knowledge production that have recently emerged within the field of curatorial practice. The first volume of its kind to provide an overview of the theme of research within contemporary curating, Curating Research marks a new phase in developments of the profession globally. Consisting of case studies and contextual analyses by curators, artists, critics and academics, this publication will be an indispensable resource for all those interested in the current state of art, with particular regard to curating.

Meeting the universe halfway : quantum physics and the entanglement of matter and meaning. Karen Barad

Durham: Duke University Press, 2007

2017/170 ,1,BA:R"2007

Karen Barad, theoretical physicist and feminist theorist, elaborates her theory of agential realism. Offering an account of the world as a whole rather than as composed of separate natural and social realms, agential realism is at once a new epistemology, ontology, and ethics. The starting point for Barad's analysis is the philosophical framework of quantum physicist Niels Bohr. In the

process, she significantly reworks understandings of space, time, matter, causality, agency, subjectivity, and objectivity.

Against method. Paul Feyerabend

London: Verso, 2010

2017/144 ,1,FE:Y"2010

Against Method: Outline of an Anarchist Theory of Knowledge is a 1975 book about the philosophy of science by Paul Feyerabend, in which he argues that science is an anarchic enterprise, not a nomic (customary) one.

Feyerabend argues that scientific advances can only be understood in a historical context. He looks at the way the philosophy of science has consistently overemphasized practice over method, and considers the possibility that anarchism could replace rationalism in the theory of knowledge.

The philosophy of walking. Frederic Gros

London: Verso, 2015

2017/155 ,1,GR:O"2015

'By walking we escape the idea itself of identity, the desire to be someone, to have a name and a history... The freedom experienced when walking is about not being anyone because the body that walks has no history; it just has an eternal current of life.' In 'A Philosophy of Walking' Frederic Gros charts the many different ways we get from A to B - the pilgrimage, the promenade, the protest march, the nature ramble - and shows what it tells us about ourselves. He draws attention to other thinkers who also saw walking as a central part of their practice, and ponders over things like why Henry David Thoreau entered Walden Woods in pursuit of the wilderness, the reason Rimbaud walked in a fury while Nerval rambled to cure his melancholy. We learn how Rousseau had to walk to think, Nietzsche in order to write, while Kant walked to distract himself from contemplation.

Hyper objects : philosophy and ecology after the end of the world. Timothy Morton

Minneapolis: University of Minnesota

Press, 2013

2017/186 ,1,MO:R"2013

Global warming is perhaps the most dramatic example of what Timothy Morton calls "hyperobjects"—entities of such vast temporal and spatial dimensions that they defeat traditional ideas about what a thing is in the first place. Morton explains what hyperobjects are and their impact on how we think, how we coexist, and how we experience our politics, ethics, and art.

The complete works : essays, travel journal, letters. Michel de Montaigne;

translated by Donald M. Frame

New York: Everyman's Library, 2003

2017/152 ,1,MO:N"2003

Humanist, skeptic, acute observer of himself and others, Michel de Montaigne (1533—92) was the first to use the term "essay" to refer to the form he pioneered, and he has remained one of its most famous practitioners. He reflected on the great themes of existence in his wise and engaging writings, his subjects ranging from proper

conversation and good reading, to the raising of children and the endurance of pain, from solitude, destiny, time, and custom, to truth, consciousness, and death. Having stood the test of time, his essays continue to influence writers nearly five hundred years later.

Reinventing horizons. Nick Srnicek, Mohammad Salemy, Armen Avanesian ... [et al.]

Prague: Display, 2016

2017/163 ,1,RE:I"2016

The current state of accelerationist philosophy increasingly appears to serve as a point of coalescence for various attempts at redefining diverse potentialities, estranged objectivities and inhumanisms which circulate the contemporary discourse. We attempt to add to these discourses by asking the following questions. What can we do within the confines of present conditions, while facing these challenges, agencies and vast spaces beyond? How can we unbind the shackles of the present? What are the possibilities and conditions of speculative and accelerationist discourses, and what are the investments and aspirations for such an endeavour? That is what we mean by Reinventing Horizons.

Het verschil van mening : geschiedenis van een verkeerd begrepen idee. Egbert Dommering

Amsterdam: Bert Bakker, 2016

2017/145 ,4,DO:M"2016

Vrijheid is een oud begrip dat staat voor het zich losmaken van groepen en individuen uit de macht van een ander. Die vrijheid werd gesymboliseerd door de zogenoemde vrijheidshoed, want in het Romeinse Rijk mocht een vrijgemaakte slaaf een hoofddeksel gaan dragen. In Europa krijgt vrijheid als eerste gestalte in de godsdienstvrijheid en het eigendomsrecht. Het geloof wordt losgemaakt van het gezag van de kerkelijke autoriteit. De eigendom is niet langer een privilege toegekend door een vorst, maar iets wat je verwerft door inbezitting of door eigen inspanning. De vrijheid van denken en spreken bepaalt hoe wij over de samenleving en de natuur denken. Het publieke debat en het democratische besluit vervangen het door God gegeven politieke gezag. Het onderzoek naar de natuur komt in de plaats van een godsdienstig wereldbeeld. Deze vrijheden hebben de Europese democratie gemaakt tot wat zij nu is.

The perfect spectator : the experience of the art work and reception aesthetics.

Janneke Wesseling

Amsterdam: Valiz, 2017

2017/176 ,7.01,WE:S"2017

What happens between a spectator and an art work? How do we experience 'meaning' in a work of art? How can the process of interpretation be understood and articulated? To address these questions, the author explores the field of reception aesthetics, with its central premise that the contemplation of art is a matter of interaction between the art work and the observer.

New games : postmodernism after contemporary art. Pamela M. Lee

London: Routledge, 2013
2017/185 ,7.01,LE:E"2012

*What can the theories and practices associated with postmodernism tell us about the obsession with the contemporary in both the academy and the art world? In looking at work by Dara Birnbaum, Öyvind Fahlström and Richard Serra, among others, Lee returns to Jean-Francois Lyotard's canonical text *The Postmodern Condition* as a means to understand more recent art-critical interests in interactivity, collectivism and neo-liberalism. She reads Lyotard's well-known treatment of language games relative to the game theory associated with the Cold War and the rise of the information society. *New Games* asks readers to think critically about our recent past and the embattled state of our contemporary preoccupations.*

What algorithms want : imagination in the age of computing. Ed Finn

Cambridge: MIT Press, 2017
2017/156 ,7.011,FI:N"2017

*We depend on - we believe in - algorithms to help us get a ride, choose which book to buy, execute a mathematical proof. It's as if we think of code as a magic spell, an incantation to reveal what we need to know and even what we want. Humans have always believed that certain invocations - the marriage vow, the shaman's curse - do not merely describe the world but make it. Computation casts a cultural shadow that is shaped by this long tradition of magical thinking. In *What Algorithms Want*, Ed Finn considers how the algorithm - in practical terms, "a method for solving a problem" - has its roots not only in mathematical logic but also in cybernetics, philosophy, and magical thinking.*

You are here : art after the internet.

edited by Omar Kholeif
Manchester: HOME, 2017
2017/174 ,7.014,IN:T"2017

You Are Here: Art After the Internet is the first major publication to critically explore both the effects and affects that the Internet has had on contemporary artistic practices. Responding to an era that has increasingly chosen to dub itself as 'post-internet', this collective text traces a potted narrative exploring the relationship of the Internet to art practices from the early millennium to the present day. The book positions itself as a provocation on the current state of cultural production, relying on first-person accounts from artists, writers and curators as the primary source material. The book raises urgent questions about how we negotiate the formal, aesthetic and conceptual relationship of art and its effects after the ubiquitous rise of the Internet.

Eye of the beholder : Johannes Vermeer, Antoni van Leeuwenhoek, and the reinventino of seeing. Laura J. Snyder

New York: Norton, 2015
2017/151 ,7.014,SN:Y"2015

The remarkable story of how an artist and a scientist in seventeenth-century Holland transformed the way we see the world.

Snyder transports us to the streets, inns, and guildhalls of seventeenth-century Holland, where artists and scientists gathered, and to their studios and laboratories, where they mixed paints and prepared canvases, ground and polished lenses, examined and dissected insects and other animals, and invented the modern notion of seeing.

Solution 264-274 : Drill Nation. Ingo Niermann

Berlin: Sternberg Press, 2015
2017/162 ,7.015.3,SO:L"2015

Having furnished solutions for Germany and Dubai, Ingo Niermann takes a new look at what nationhood can mean and accomplish today, finding inspiration, of all places, in North Korea. Now that the promise of global prosperity and abundance can technically be fulfilled, the time has come for a minimalist rethink of society. By relying on drills and a principle of reduction, the individual can be granted a freedom for experiences and ideas that are not possible otherwise. The more we simplify, the lighter the ballast we'll have to carry.

The twelfth volume in the Solution series includes an account of Niermann's travels through North and South Korea, accompanied by the author's photographs. The eleven solutions in Solution 264–274: Drill Nation build from insights culled while on the trip.

Il mondo magico : padiglione Italia Biennele Arte 2017. a cura di Cecilia Alemani

Venezia: Marsilio, 2017
2017/149 ,7.036(45),MO:N"2017

*The exhibition *Il mondo magico* (The magical world) is accompanied by a book exploring the ideas at the heart of the 2017 Italian Pavilion. The volume is divided into two main sections. The first section introduces the theme of the exhibition from various angles. It includes an essay by Cecilia Alemani on the "magical world" as a system for interpreting reality that the invited artists, Giorgio Andreotta Calò, Roberto Cuoghi, and Adelita Husni-Bey, employ in very different ways; an essay by Fabio Dei, Professor of Cultural Anthropology at the University of Pisa, about the research methods used by Ernesto de Martino—author of the book that inspired the exhibition's theme and title—and the context out of which they developed. The second section is divided in two three parts, each featuring two texts on one of the three invited artists.*

Unoriginal genius : poetry by other means in the new century. Marjorie Perloff

Chicago: University of Chicago Press, 2010
2017/161 ,7.038.41,PE:R"2010

What is the place of individual genius in a global world of hyper-information— a world in which, as Walter Benjamin predicted more than seventy years ago, everyone is potentially an author? For poets in such a climate, "originality" begins to take a back seat to what can be done with other people's words—framing, citing,

recycling, and otherwise mediating available words and sentences, and sometimes entire texts. Marjorie Perloff here explores this intriguing development in contemporary poetry: the embrace of "unoriginal" writing. Paradoxically, she argues, such citational and often constraint-based poetry is more accessible and, in a sense, "personal" than was the hermetic poetry of the 1980s and 90s.

Teaching art : academies and schools from Vasari to Albers. Carl Goldstein
Cambridge: Cambridge University Press, 1996

2017/166 ,7.07,GO:L"1996

Teaching Art is the first book to examine the history of art training from the Renaissance to the present. Addressing the question whether art can be taught, Carl Goldstein describes how the secrets of such masters as the Carracci, Rembrandt, and David were passed on from generation to generation. He also analyses the conceptual framework for teaching in the great academies, such as those in Paris and London. This book treats the academic tradition from the point of view of the artist and thus practice, the making of art, is the focus throughout. Also considered in this unique and innovative study is the training of women, who were excluded from traditional academies and treated as inferiors in the modern schools. Goldstein concludes with an overview of current methods for the teaching of art at the university level and their impact on contemporary art.

I have a friend who knows someone who bought a video, once : on collecting video art. Erika Balsom ... [et al.]

Milano: Mousse Publishing, 2016

2017/147 ,7.075,VI:D"2016

This book is the result of LOOP Barcelona's long-standing engagement with pressing debates surrounding moving-image artworks. Following up on last year's edition of the LOOP Talks, "Beyond Objects? A Debate on Engaged Attitudes Towards Collecting," it brings together contributions by international curators, art critics, collectors, artists, and a lawyer to further the mission for a complete recognition of the medium. In an art market that demands materiality, video and film evade the traditional definition of "unique objects." Generally perceived as ephemeral and even regarded with suspicion by many collectors and galleries, they are dismissed as too difficult to monetize. Drawing a historical trajectory that encompasses the introduction of the moving image into public museums first, and private collections later, this publication addresses a wide range of issues related to the production, distribution, display, and conservation of time-based art.

Artists on Hanne Darboven. Gregg Bordowitz, Sam Lewitt, Josephine Meckseper, Matt Mullican
New York: Dia Art Foundation, 2016

2017/173 ,73,DARBOVEN,4

Artists on Hanne Darboven is the first installment in a series culled from Dia Art Foundation's Artists on Artists lectures, focused on German conceptual artist Hanne Darboven. Established in 2001, the lecture series highlights the work of modern and contemporary artists from the perspective of their colleagues and peers.

Aisha Khalid : I am and I am not.
Istanbul: Zilberman Gallery, 2017
2017/167 ,73,KHALID,4

Rabih Mroue : diary of a leap year.
Beirut: KAPH, 2016

2017/165 ,73,MROUE,2

In Diary of a Leap Year, Lebanese artist produces 366 daily collages from political newspapers in Lebanon and the Arab World, as a protest to the violence taking place in this region.

Femmy Otten : one year in ten. Lucette ter Borg

Schiedam: De Ketelfactory, 2017

2017/181 ,73,OTTEN,2

Verchenen bij de tentoonstelling in de Ketelfactory 6 mei - 16 juli 2017

Demystified : the European Ceramic Workcentre as centre of excellence. Nick Renshaw

Heijningen: Jap Sam Books, 2017

2017/146 ,738,EK:W"2017

The European Ceramic Workcentre (EKWC) is an institution of excellence where the boundaries of ceramic practice are constantly being pushed. It is an internationally recognised artist-in-residence and ceramic work centre where innovation in all areas has greatly impacted individuals and institutions across the field. In his study, Demystified: The European Ceramic Workcentre as Centre of Excellence, the author and artist Dr Nick Renshaw successfully unravels and demythologises the reasons behind the success

Stuff that matters : textiles collected by Seth Siegelau for the Centre for Social Research on Old Textiles. curated by Sara Martinette, Alice Motard and Alex sainsbury

London: Raven Row, 2012

2017/175 ,745.52,SI:E"2012

Raven Row presents the first exhibition of the collection of historic textiles assembled by Seth Siegelau over the past thirty years for the Center for Social Research on Old Textiles (CSROT). The exhibition features over 200 items from a collection currently comprising around 650. It includes woven and printed textiles, embroideries and costume, ranging from fifth-century Coptic to Pre-Columbian Peruvian textiles, late medieval Asian and Islamic textiles, and Renaissance to eighteenth-century European silks and velvets. Barkcloth (tapa) and headdresses from the Pacific region (especially Papua New Guinea) and Africa are also on display.

Durer. Giulia Bartrum

London: British Museum, 2007

2017/179 ,75,DURER,40

Paula Modersohn-Becker : the first modern woman artist. Diane Radycki
New Haven: Yale University Press, 2013
2017/143 ,75,MODERSOHN-BECKER,7

Considered one of the most important of the early German modernists, the painter Paula Modersohn-Becker (1876–1907) challenged traditional representations of the female body in art. She was the first modern woman artist to paint herself nude, as well as mothers and children nude. She also created the first self-portrait while pregnant in the history of art. Modersohn-Becker painted the life she was living as a woman and artist and led the way for generations of women artists.

Florine Stettheimer : painting poetry.
Stephen Brown, Georgiana Uhlyarik
New York: Yale University Press, 2017
2017/154 ,75,STETTMEIER,1

Florine Stettheimer (1871–1944) was a New York original: a society lady who hosted an avant-garde salon in her Manhattan home, a bohemian and a flapper, a poet, a theater designer, and above all an influential painter with a sharp satirical wit. Stettheimer collaborated with Gertrude Stein and Virgil Thomson, befriended (and took French lessons from) Marcel Duchamp, and was a member of Alfred Stieglitz and Georgia O'Keeffe's artistic and intellectual circle. Beautifully illustrated with 150 color images, including the majority of the artist's extant paintings, as well as drawings, theater designs, and ephemera, this volume also highlights Stettheimer's poetry and gives her a long overdue critical reassessment.

Walasse Ting : the flower thief. Éric Lefebvre ...[et al.]
Paris: Paris-Musées, 2017
2017/158 ,75,TING,1

Born in Shanghai, and working successively in Paris, New York and Amsterdam, Walasse Ting (1928–2010) forged a unique path in postwar abstract and figurative painting. His early creations were close to those of the CoBrA group (with whom he was friendly), but he eventually developed a style inspired by the language of Chinese painting and the spontaneity of American action painting. Ting connected with many avant-garde movements across the globe, forging ties with Sam Francis, Robert Rauschenberg and Andy Warhol, and his work has become the object of much enthusiasm in recent years. This volume is published on the occasion of an exhibition at the Musée Cernuschi in Paris.

The painted bird : dreams and nightmares of Europe. Gijs Frieling, Valentijn Byvanck
Amsterdam: Valiz, 2017
2017/177 ,75.052,FR:I"2017

Europe, are we dancing on a volcano again? Are renewed nationalism, xenophobia, the distrust of politics and democracy, the arrival of refugees, and economic insecurity preparing us for a terrible meltdown? It is well possible. It should give us hope for this project, since the best art is produced on the verge of despair, when civilizations crumble and we're about to shift into a new world order.

Dog Food Magazine 5.
New York: , 2016
2017/183 ,77,DO:G"2016

DOG FOOD is a photo zine combining archival material mixed with a dash of cynicism and humor. The dog was the symbol of the Greek Cynics

Droit de regards. Marie-Francoise Plissart;
suivi d'une lecture de Jacques Derrida;
Benoit Peeters
Bruxelles: Les Impressions nouvelles, 2010
2017/180 ,77,PLISSART,1

Avec cet album (paru pour la première fois aux éditions de Minuit en 1985), Marie-Françoise Plissart a réalisé ce que tout le monde tenait pour impossible : un roman-photo hardi et audacieux, aussi beau qu'un livre d'artiste, complexe comme un roman, fluide et captivant comme un bon film, d'un érotisme brûlant et savamment construit. En cent pages de photographies en noir et blanc, où plusieurs femmes s'aiment, se poursuivent et se perdent, Droit de regards propose un récit à tiroirs dont la subtilité se creuse à chaque nouveau parcours. Admirablement servi par une longue et superbe lecture de Jacques Derrida qui en prolonge les multiples ramifications, ce livre offre une série d'histoires troublantes et entretissées que l'on doit lire comme de la poésie : littéralement et dans tous les sens.

Irina Popova : the first beauty pageant.
text Zoya Glazacheva
Amsterdam: Dostoevsky Publishing, 2017
2017/182 ,77,POPOVA,8

Artist book, based on images from a Russian archive on beauty contest.

After uniqueness : a history of film and video art in circulation. Erika Balsom
New York: Columbia University Press, 2017
2017/184 ,78,BA:L"2017

Images have never been as freely circulated as they are today. They have also never been so tightly controlled. As with the birth of photography, digital reproduction has created new possibilities for the duplication and consumption of images, offering greater dissemination and access. But digital reproduction has also stoked new anxieties concerning authenticity and ownership. From this contemporary vantage point, After Uniqueness traces the ambivalence of reproducibility through the intersecting histories of experimental cinema and the moving image in art, examining how artists, filmmakers, and theorists have found in the copy a utopian promise or a dangerous inauthenticity-or both at once.

I love Dick. Chris Kraus
: Serpent's Tail, 2016
2017/150 ,82,KRAUS,2

Sapiens : a brief history of humankind.

Yuval Noah Harari

London: Vintage books, 2011

2017/148 ,93,HA:R"2011

100,000 years ago, at least six human species inhabited the earth. Today there is just one. Us. Homo sapiens. How did our species succeed in the battle for dominance? Why did our foraging ancestors come together to create cities and kingdoms? How did we come to believe in gods, nations and human rights; to trust money, books and laws; and to be enslaved by bureaucracy, timetables and consumerism? And what will our world be like in the millennia to come?

Ilya and Emilia Kabakov : enter here. a documentary film by Amei Wallach

: , 2015

DVD-687

A a double portrait in film of the lives and work of Russia's most celebrated international artists, now American citizens, as they come to terms with their global lives and the new Russia. Two decades after he fled the Soviet Union, Ilya Kabakov overcomes his fears to install six walk-through installations in venues throughout Moscow, where he was once forbidden to exhibit his art. Amidst the cacophony of a city and a country in dizzying transition, he comes face to face with the memories that have made him who he is. Through the eyes, work, and lives of artists who experienced Stalin's tyranny, through the rich underground art life during Brezhnev's stagnation and the rootlessness of immigration, the film bridges much of the 20th century and the beginning of the 21st. Its emotional heart is a letter which Ilya's mother wrote him when she was 80, detailing the everyday horrors of her life in the Russia of revolution and after.

James Benning : casting a glance, RR.

Wien: Edition filmmuseum, 2007

DVD_686

In casting a glance one artist pays tribute to another as James Benning offers his filmic paeon to Robert Smithson's legendary "earthwork" sculpture, the Spiral Jetty. With RR, his homage to the American railroad, the filmmaker brings an era to its close by going back to cinema's roots. Shot back-to-back over a period of two years, these works marked James Benning's farewell to analogue filmmaking and together constitute the profound "last words" on the film medium by one of its most singular innovators. This 2-disc set presents both films together with rare audio interviews in which Benning recounts the experience of making his "last" films and gives unique insight into his creative

John Smith.

DVD-683