

Library Acquisitions

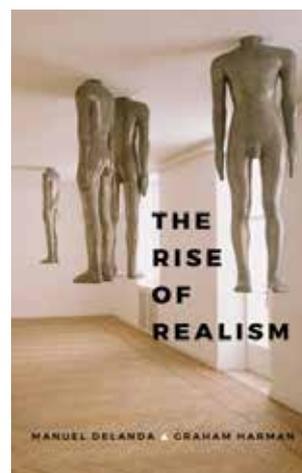
2017 - 5

The rise of realism. Manuel Delanda, Graham Harman

Cambridge: Polity Press, 2017

2017/199 ,1,DE:L"2017

In this provocative new book, two leading philosophers examine the remarkable rise of realism in the continental tradition. While exploring the similarities and differences in their own positions, they also consider the work of others and assess rival trends in contemporary philosophy. They begin by discussing the relation between realism and materialism, which DeLanda links closely but which Harman tries to separate. Part Two covers the many different meanings of realism, with the two authors working together to develop an expanded definition of the term. Part Three features a spirited exchange on the respective virtues and drawbacks of DeLanda's realism of attractors and singularities and Harman's object-oriented theory. Part Four shifts to the question of the knowability of the real, as the authors discuss whether scientific knowledge does full justice to reality. In Part Five, they shift the focus to space, time, and science more generally, and here Harman offers a defence of actor-network theory despite its obvious anti-realist elements.



This changes everything : capitalism vs. the climate. Naomi Klein

London: Penguin, 2015

2017/219 ,1,KL:E"2015

Forget everything you think you know about global warming. It's not about carbon - it's about capitalism. The good news is that we can seize this crisis to transform our failed economic system and build something radically better.

Real-Time Realist #1 : Typefaces have other interests besides words. editors Charlie

Clemoes, Jungmyung Lee

Amsterdam: J-L TF Press, 2017

2017/206 ,655,JL:T"2017

Real-Time Realist is an experiment in the range of human affect through type design, visual art, and contemporary writing. The first issue explores amazement, distraction, surprise and awe with contributions from invited artists distilling the aforementioned emotions.

A reader on things as ideas. edited by Robert Stadler and

Alexis Vaillant

Berlin: Sternberg Press, 2017

2017/200 ,7.01,TH:I"2017

This collection of more than thirty texts, which were originally published between 1790 and the present day, explores man's rich relationship with material things. Devised largely in response to the gradual breakdown of the divide between art and design that began over a century ago, this book sheds light on the ways that the concept of the thing as idea has been considered over time. Writers from different fields explore how things interact with materials, structures, and production processes while defining and registering the intangible qualities of the material world. Each author considers the different relationships between the context of a thing and its thingness, describing the ways in which things and ideas intersect.



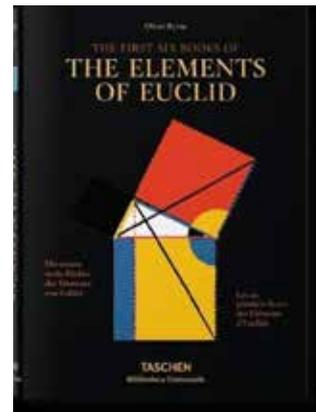
Contributions by Carl Andre, Charles Baudelaire, Walter Benjamin, Barbara Bloemink, Jan Boelen, Louise Bourgeois, Sheldon Cheney and Martha Candler Cheney, Alex Coles, Anthony Dunne and Fiona Raby, Hal Foster, Sigmund Freud, Dan Graham, Isabelle Graw, Sebastian Hackenschmidt and Dietmar Rübél, Graham Harman, G. W. F. Hegel, Martin Heidegger, Dave Hickey, Matthew Higgs, Donald Judd, Immanuel Kant, Frederick J. Kiesler, Sven Lütticken, Alessandro Mendini, W. J. T. Mitchell, Jasper Morrison, Bruno Munari, Robert Nickas, Alice Rawsthorn, Jeff Rian, Richard Rinehart, Anthony Vidler

The first six books of the elements of Euclid : in which coloured diagrams and symbols are used instead of letters for the greater ease of learners. Oliver Byrne ; essay by Werner Oechslin

Koln: Taschen, 2017

2017/201 ,7.011,BY:R"2017

Nearly a century before Mondrian made geometrical red, yellow, and blue lines famous, 19th century mathematician Oliver Byrne employed the color scheme for the figures and diagrams in his most unusual 1847 edition of Euclid's mathematical and geometric Elements. Byrnes idea was to use color to make learning easier and 'diffuse permanent knowledge" Byrne had already published mathematical and engineering works previous to 1847, but never anything like his edition on Euclid. This remarkable example of Victorian printing has been described as one of the oddest and most beautiful books of the 19th century.



Mathematics + art : a cultural history. Lynn Gamwell

Princeton: Princeton University Press, 2016

2017/207 ,7.011,GA:M"2016

This is a cultural history of mathematics and art, from antiquity to the present. Mathematicians and artists have long been on a quest to understand the physical world they see before them and the abstract objects they know by thought alone. Taking readers on a tour of the practice of mathematics and the philosophical ideas that drive the discipline, Lynn Gamwell points out the important ways mathematical concepts have been expressed by artists.

Gamwell begins by describing mathematics from antiquity to the Enlightenment, including Greek, Islamic, and Asian mathematics. Then focusing on modern culture, Gamwell traces mathematicians' search for the foundations of their science, such as David Hilbert's conception of mathematics as an arrangement of meaning-free signs, as well as artists' search for the essence of their craft, such as Aleksandr Rodchenko's monochrome paintings. She shows that self-reflection is inherent to the practice of both modern mathematics and art, and that this introspection points to a deep resonance between the two fields: Kurt Gödel posed questions about the nature of mathematics in the language of mathematics and Jasper Johns asked "What is art?" in the vocabulary of art. Throughout, Gamwell describes the personalities and cultural environments of a multitude of mathematicians and artists, from Gottlob Frege and Benoit Mandelbrot to Max Bill and Xu Bing.



Materiology : the creatives guide to materials and technologies.

Daniel Kula, Elodie Ternaux

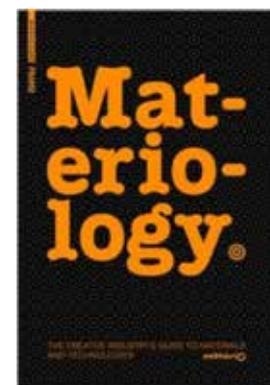
Basel: Frame, 2014

2017/202 ,7.02,MA:T"2014

A book intended for all creative professionals who rely on materials and technologies - architects, designers, stylists, artists and the like, from students to experienced practitioners - 'Materiology' is written in a style that conveys a wealth of information in a language that's easy to understand. This book covers everything there is to know about materials and technologies in one single volume.

Materiology's comprehensive exploration of materials is divided into four sections:

- Categories of materials: various types of wood, plastic, glass, metal, lighting, etc.
- Catalogue of materials: catalogue cards that identify various materials, from the most basic substance to the latest cutting edge innovation.
- Processes: major methods of processing materials (e.g. injection moulding, extrusion) explained with instructive diagrams.
- Thinking out of the box: issue of relevance to any study of materials and technologies, such as ecology and virtual issues.



Also-Space, from hot to something else : how Indonesian art initiatives have reinvented networking. Reinaart Vanhoe

Eindhoven: Onomatopee, 2016

2017/192 ,7.036(594),RU:A"2016

Although contemporary art in Indonesia is completely integrated within the global art discourse, the fundamental context of Indonesian artists is in fact quite different from that of the contemporary Western artistic practice—in which notions of individuality and "autonomy" play a key role. Indonesian initiatives tend to include more of an awareness of local networks, and a contextual (as opposed to purely conceptual) way of thinking and acting. This softcover book, Also-Space, From Hot to Something Else, focuses mainly on a Jakarta-based artists' initiative called ruangrupa, and—to a lesser degree—on a number of

other Indonesian artists and initiatives, as case studies of how Indonesian artists organize and manifest themselves individually and collectively.

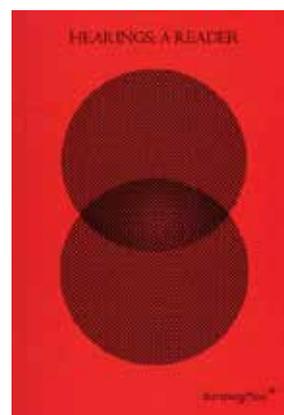
Hearings : a reader. edited by Natasha Ginwala

Berlin: Sternberg Press, 2017

2017/198 ,7.039,CO:N"2017

The Contour Biennale 8, "Polyphonic Worlds: Justice as Medium," curated by Natasha Ginwala, brings together twenty-five international and local artists and art collectives working in lens-based media, sound, performance, drawing, and installation, to address questions related to the nation-state system and the realm of justice today. Taking place in Mechelen, Belgium, "Polyphonic Worlds" embraces the communal spirit of the biennale by including the many-sided voices that assemble in collective formations as well as discrete, individual creative positions.

This reader proposes a series of beginnings—it is a polyphonic approach that borrows from juridical and musical spheres. Launched as the online journal of the biennial, Hearings pairs texts or image-based contributions, allowing for a sense of tension and affinity to develop in the feedback loop of the two voices. Relationships around the artwork as site of evidence and testimony are thus reoriented. The multidimensional readings are not restricted to the active apparatus of law and discipline, but instead seek to unravel the synchronies of our times—the mesh of injustice in our midst.



Embodying. poems by Cristiana de Marchi, artworks by Hassan Sharif

Sharjah: Sharjah Art Foundation, 2016

2017/209 ,7.039,PO:E"2016

In this union of visual art and literature, photo documentation of renowned Emirati artist Hassan Sharif's performances from the years 1982 to 1984 are accompanied by poems written by Italian-Lebanese author Cristiana de Marchi. With the corpus of these performances during this period of time viewed only by small circles of relatives and friends in the United Arab Emirates or London, Embodying reveals to them an extended audience for the first time.

Transart : a journey into aural space. Nicolo Degiorgis, Lisa Mazza

Bozen: Rorhof, 2015

2017/217 ,7.039.21,TR:A"2015

Published on the occasion of the 15th Transart Festival held in various locations, Trentino Alto Adige, Italy, September 9-26, 2015. Vol. I. 2001-2015.

Koninklijke prijs voor vrije schilderkunst 2016. teksten Philippe Van Cauteren, Benno

Tempel

Amsterdam: Stichting Koninklijk Paleis, 2016

2017/193 ,7.073,KS:R"2016

Contemporary art and its commercial markets : a report on current conditions and future scenarios. Maria Lind, Olav Velthuis

Berlin: Sternberg, 2012

2017/212 ,7.074,LI:N"2012

maps and analyzes the complex and contested entanglements of contemporary art and its commercial markets. Contemporary art as an asset category and celebrity accessory, the rise of the art fair, and the increased competition of auction houses are among the phenomena which are discussed by academics, theoreticians, and artists. While some of the contributions show how the market's globalization and commercialization both reflect and propel the way art is produced, presented, and perceived, others downplay the impact of these developments and argue that the market's structure has essentially remained the same. All the essays trigger the question, what will art look like in 2022, and how will artists operate?



Cultural anthropophagy : the 24th Bienal de Sao Paulo 1998. ed.

Lisette Lagnado and Pablo Lafuente

London: Afterall Books, 2015

2017/211 ,7.075,CU:A"2015

The 1998 Bienal de São Paulo remade art history from a Brazilian perspective, and presented a new model for exhibition-making in the era of post-colonial globalisation. The show employed the Brazilian notion of anthropophagy as both concept and method, encouraging 'contamination' and 'cannibalisation' of the canon, alongside an expanded understanding of its pedagogic

function for the integration of art, culture and political history. In the sixth book in Afterall's Exhibition Histories series, the 24th Bienal is presented in detail, with critical reappraisal and extensive photographic documentation of this important exhibition. The main essay by Lisette Lagnado provides extensive critical analysis and historical context, with additional texts by Renato Sztutman, on the history of anthropophagy, Mirtes Marins de Oliveira, on the Bienal's critical reception, Carmen Mörsch and Catrin Seefranz on its educational commitments, and an afterword by Pablo Lafuente providing further valuable insights. Also included are interviews with participating artists including Dias & Riedweg, Oswald de Andrade's original 'Manifesto antropófago' and a previously unpublished script by Andrea Fraser.

Broken white. Jurgen Bey, Bas van Tol, Thomas Widdershoven
Eindhoven: Van Abbemuseum, 2016
2017/210 ,75.023,BR:O"2016

The blue tap is cold, the red one hot. Orange invokes feelings of excitement. And yellow draws attention to shop windows. Everybody relates to colours, often even emotionally, The digital revolution has changed everything. For centuries colour was thought of in terms of light falling onto an object and being reflected to a greater or lesser extent. Total reflection results in white, absolute absorption in black. But the screens that are ever present nowadays aren't objects reflecting light. They radiate light themselves. The source of colour has changed and with it its appearance. During his teaching career at the Design Academy Eindhoven artist Mathieu Meijers developed a concept that enables us to recalibrate our understanding of colour. The artworks and design objects in Broken White embody this.

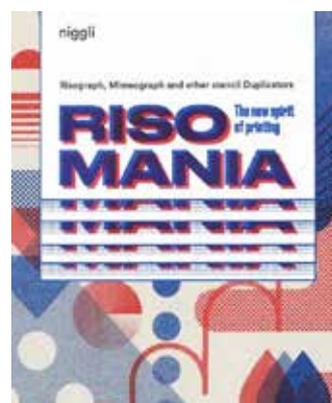
Collecting colour. Narayan Khandekar
Arnhem: ArtEZpress, 2017
2017/205 ,75.023,PI:G"2017

In this book Narayan Khandekar, director of the Strauss Center, takes us on a tour of the amazing universe of the Forbes Pigment Collection, which at present is kept in the Strauss Center for Conservation and Technical Studies at Harvard University. This collection contains over three thousand natural and synthetic colouring agents. Khandekar shows the origins of the pigments and their cultural uses. At the same time, he demonstrates that pigments are essential building blocks of the unique nature of a work of art. Explore the unique collection through the essay and the many images in this book. Printed with high pigment ink.

Risomania : risograph, mimeograph and other stencil duplicators : the new spirit of printing. written by John Z. Komurki; curated by Luca Bogoni and Luca Bendandi
Salenstein: Niggli, 2017
2017/196 ,76.02,RI:S"2017

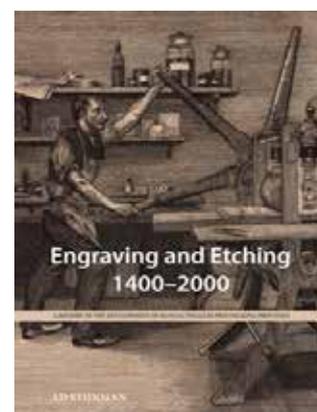
Risography, named after the Japanese firm Riso, is a stencil printing process based on screen printing techniques that was developed in the transition phase from mechanical to digital printing. Although the printer looks like a copying machine, the colors are transferred onto the paper without the use of heat or chemicals, saving energy and making the process ecologically friendly. Graphic artists and designers from around the world have now rediscovered the risograph for themselves – along with other machines for similar, almost forgotten techniques such as mimeography – and sparked an unexpected renaissance of analog printing.

A comprehensive introduction that addresses past, present and future is followed by an essay about the key pioneers in the contemporary risography scene. In the chapter "Risoworld" notable risography-oriented publishers, printers and design studios from around the world are presented. At the heart of the book are fabulous, hugely diverse examples such as postcards, magazines, posters, flyers and experimental printed products, all inspired by the force of their color, their unique textures and, above all, the perfectly imperfect authenticity of risography.



Engraving and etching 1400-2000 : a history of the development of manual intaglio printmaking processes. Ad Stijnman
London: Archetype Publications, 2012
2017/204 ,76.02,ST:IJ"2012

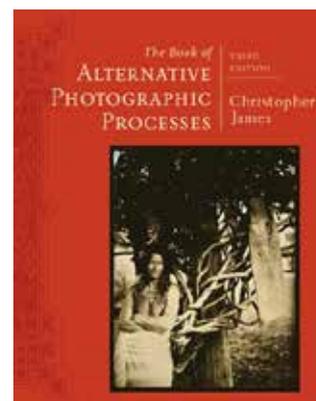
This book surveys the history of the techniques of engraving, etching and plate printing - ie that of manual intaglio printmaking processes - from its beginning in the 1430s until today. These developments are observed in the light of the coherence between the technique of the intaglio print (such as its materials and methods of production); the 'style' or outward appearance of the print; the creator of the print; and the fashion typical of a particular social group, place and time. Economic, educational and social aspects are discussed, as well as the dissemination of the trade of intaglio printmaking.



The book of alternative photographic processes. Christopher James
Boston: Cengage, 2016

2017/203 ,77.02,JA:M"2016

This innovative third edition brings the medium up to date with new and historic processes that are integrated with the latest contemporary innovations, adaptations, techniques, and art work.



Sibylle Eimermacher : Replacements. essay Sybrandt van Keulen
: Oscar Lourens, 2017

2017/195 ,77,EIMERMACHER,1

Fotoreeks van een verzameling woestijnrozen, die door een hand wordt gedragen; 47 variaties om de stenen te presenteren.

Martin Brandsma : Identities. text Tijs Goldschmidt

Arnhem: Oscar Lourens, 2016

2017/190 ,73,BRANDSMA,1

Identities is a collection of morphological drawings of one hundred fifty-two different Great Grey Shrikes Lanius excubitor from fifty-seven areas in the Dutch provinces of Friesland and Drenthe. These are detailed illustrations that are displayed in a standardised layout. The basis of the work Identities is partly scientific; firstly there is the fundamental phrasing of the underlying question: can individual Great Grey Shrikes be recognised on the basis of their outward appearance? Secondly both in the field as in the studio a standardised procedure takes place: the structure is created by means of through observation of the variations in outer characteristics and this is manifested further by the resulting standardized illustrations. For anyone who has studied them closely, no two Great Grey Shrikes are alike.

Francesco Gennari. ed. by Alberto Salvadori

Milano: Mousse Publishing, 2014

2017/215 ,73,GENNARI,1

Developed as a reference monograph, the first to be published on the Italian artist Francesco Gennari, this volume offers insights into the artist's body of work—composed of sculptures, drawings, and installations—coherently spanning the last 20 years of his artistic practice.

Viktor Goppe : making books.

Eindhoven: Van Abbemuseum, 2017

2017/220 ,73,GOPPE,1

Showing the artist's books of the Russian artist Viktor Goppe (1962). Each of his books is not just a striking artifact, it is also a daring experiment with the clear intention to find new forms of coexistence between words and images and trying out unusual ways to show their interactions.

Zenita Komad & das circleXperiment WIR. hrsg. von Beate Ermacora

Innsbruck: Galerie im Taxispalais, 2015

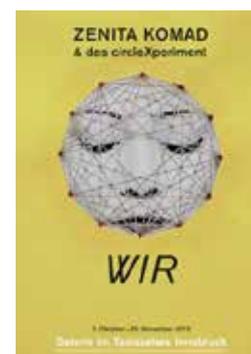
2017/191 ,73,KOMAD,1

Maryanto : mineral desire.

Singapore: Yeo Workshop, 2016

2017/189 ,73,MARYANTO,3

The artworks that serve as a form of storytelling with the impression of theatrical stage or landscape setting. The work as stories explores and transfers knowledge through historical research, myths and stories combined with the artist's own artistic imagination and constructed forms. The results are dramatic and romantic black and white installations made of paintings, etchings, rich charcoal drawings that evoke stories and environments. The subject of his ongoing project that commenced several years ago has to do with his curiosity on resources and its effect on a country and politics.



The name of the sun is yellow : 37 very short stories by Martijn in 't Veld.

: Rollo Press,

2017/194 ,73,VELD,1

Dutch writer and artist Martijn in 't Veld seeks to give greater meaning to everyday reality in his work, scrutinising the poetic dimension of an image or experience and in turn bestowing a philosophical or literary significance on the embodiment of his themes and subjects. 'The Name of the Sun is Yellow' is a collection of especially concise fictions that reflect the meditative process behind Martijn's body of work. With simple clarity and liberal dashes of whimsical humour, his minimal narratives

encourage the reader to think differently about all sorts of things, from shadows, clouds, and wind, to coffee, love, paint rollers, horoscopes, and special occasions.

Ai Weiwei : on the table. Rosa Pera, Lucia Homs, Ai Weiwei, La Virreina

Madrid: La Fábrica, 2014

2017/216 ,73,WEIWEI,3

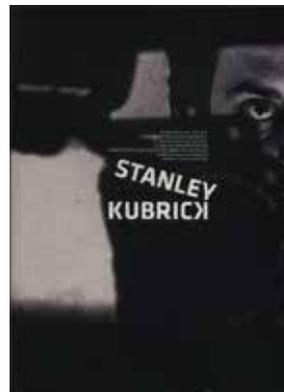
Surveys the full scope of Weiwei's career, from his early days in 1980s New York to his present-day status.

Stanley Kubrick. Hans-Peter Reichmann, pref. Jan Harlan

Sao Paulo: Museu da Imagem, 2013

2017/208 ,78,KUBRICK,2

Exhibition catalogue offers interdisciplinary essays while also addressing each of Kubrick's films, which are analyzed from different angles. Interviews as well as pictures and documents from the director's personal estate add to the articles, and a detailed filmography and discography.



Katerina Zacharopoulou : asking

Athens: Contemporary Greek Art Institute, 2014

2017/218 ,73,ZACHAROPOULOU,1

interview material that Katerina Zacharopoulou has been accumulating for two decades, from hundreds of interviews with artists, theorists and representatives of museums and art bodies in Greece and abroad. A major archive of artistic discourse and work emerges out of these hundreds of TV and radio interviews, from which Katerina Zacharopoulou draws her material for the needs of the audio installation at iset, in order to create a kind of narration that illuminates the concerns of our time. By deliberately removing any visual element, she emphasizes on oral speech, with the purpose of highlighting, both literally and symbolically, the importance of the discourse on art, society and man, and the significance of learning to look beyond the actual artwork, beyond the exhibition-event; to seek and listen to the social commentary and public discourse of artists who are in the spotlight of the Greek artistic scene during the last decades.

Anton Heyboer : het goede moment. voorw. Benno Tempel; Doede Hardeman, Kees Keijer

... [et al.]

Den Haag: Gemeentemuseum Den Haag, 2017

2017/197 ,75,HEYBOER,4

Anton Heyboer (Sabang, Indonesië, 1924 – Den Hl, 2005) bekleedt een unieke positie binnen de moderne kunst. Met zijn mysterieuze, mystieke en hoogst persoonlijke beeldtaal plaatste hij zich in de jaren zestig en zeventig lijnrecht tegenover de toen heersende zakelijke kunststromingen zoals popart en minimal art.

In zijn etsen en tekeningen ontwikkelde Heyboer een 'systeem' om grip te krijgen op de demonen die hem sinds de Tweede Wereldoorlog achtervolgden, en om het leven voor zichzelf draaglijk te maken. Het is de kunst die zijn leven redt.

Scheibitz : film, music and novel. designed by Jason Beard

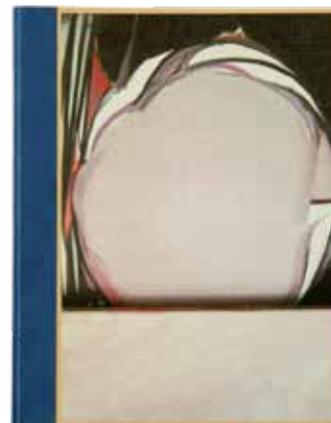
London: other criteria, 2005

2017/213 ,75,SCHEIBITZ,4

Film, Music and Novel is an "ideal" solo exhibition presented in book form: a core collection of art works by German artist Thomas Scheibitz, which he has selected and sequenced himself.

The book opens with a unique essay-collage, mixing together a variety of sources such as articles, polaroids, sketches and personal notes, through which Scheibitz provides a deeper understanding of his oeuvre.

Always taking familiar images from contemporary culture as his starting point, Scheibitz works in the abstract tradition, using vibrant colours, geometric forms, fragmented type and deconstructed shapes. Fascinated by constructions and compositions, and the various ways people experience them, Scheibitz is on a constant quest to define the limitations and legitimacy of the very medium he is working with, be it painting, sculpture or drawing.



Thomas Scheibitz : Tisch, Ozean und Beispiel.

Koln: Buchhandlung Walther Köning, 2015

2017/214 ,75,SCHEIBITZ,5

Thomas Scheibitz is not only a painter, a drawer and a sculptor, but also a passionate bookmaker. This autonomous artist's book, in which Scheibitz makes astonishingly brave evaluations of his own work, arose through a long thought and work process, with an endless number of variants. He calls this overview of 20 years of work a "private album". It is not the individual pieces, but rather the combination and comparison of paintings, drawings with his own and found archival documents "related in sense" that is revealing and exciting. Scheibitz shows what it is about for him.