

Library Acquisitions

2017 - 6

Manifesta 11 : the European biennial of contemporary art : what people do for money.

Christian Jankowski

Zurich: Lars Müller, 2016

2017/250 ,01,MANIFESTA"2017

Curated by artist Christian Jankowski, the biennial permeates the social fabric of Zurich by initiating collaborative projects between artists and citizens from different worlds of work.

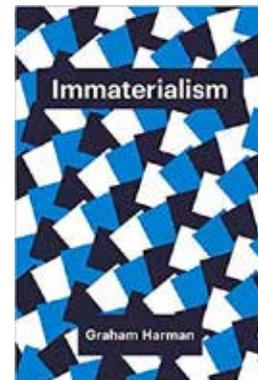
What People Do for Money features these joint ventures between artists and professionals and gives insight into the cooperation from the professionals' perspective. The catalogue furthermore includes illustrations of the thematic exhibition, documentation of the Pavillon of Reflections on Lake Zurich, commentaries, stills from the film program, sociological research and new literary texts.

Immaterialism : objects and social theory. Graham Harman

Cambridge: Polity Press, 2016

2017/225 ,1,HA:R"2016

In this book the founder of object-oriented philosophy develops his approach in order to shed light on the nature and status of objects in social life. While it is often assumed that an interest in objects amounts to a form of materialism, Harman rejects this view and develops instead an "immaterialist" method. By examining the work of leading contemporary thinkers such as Bruno Latour and Levi Bryant, he develops a forceful critique of 'actor-network theory'. In an extended discussion of Leibniz's famous example of the Dutch East India Company, Harman argues that this company qualifies for objecthood neither through 'what it is' or 'what it does', but through its irreducibility to either of these forms. The phases of its life, argues Harman, are not demarcated primarily by dramatic incidents but by moments of symbiosis, a term he draws from the biologist Lynn Margulis.



The language of plants : science, philosophy, literature.

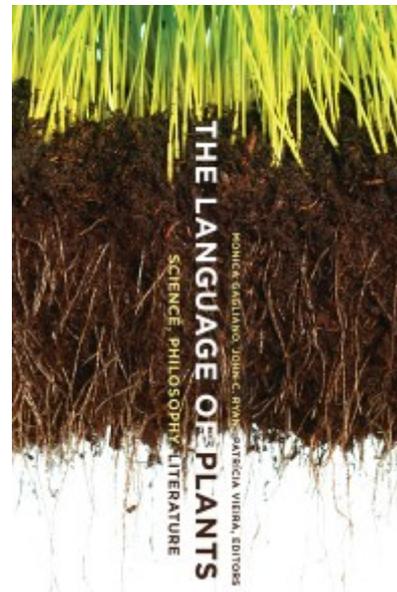
Monica Gagliano, John C. Ryan and Patricia Vieira

Minneapolis: University of Minnesota Press, 2017

2017/245 ,1,PL:A"2017

The eighteenth-century naturalist Erasmus Darwin (grandfather of Charles) argued that plants are animate, living beings and attributed them sensation, movement, and a certain degree of mental activity, emphasizing the continuity between humankind and plant existence. Two centuries later, the understanding of plants as active and communicative organisms has reemerged in such diverse fields as plant neurobiology, philosophical posthumanism, and ecocriticism. The Language of Plants brings together groundbreaking essays from across the disciplines to foster a dialogue between the biological sciences and the humanities and to reconsider our relation to the vegetal world in new ethical and political terms.

Viewing plants as sophisticated information-processing organisms with complex communication strategies (they can sense and respond to environmental cues and play an active role in their own survival and reproduction through chemical languages) radically transforms our notion of plants as unresponsive beings, ready to be instrumentally appropriated. By providing multifaceted understandings of plants, informed by the latest developments in evolutionary ecology, the philosophy of biology, and ecocritical theory, The Language of Plants promotes the freedom of imagination necessary for a new ecological awareness and more sustainable interactions with diverse life forms.



The mushroom at the end of the world : on the possibility of life in capitalist ruins. Anna

Lowenhaupt Tsing

Princeton: Princeton University Press, 2015

2017/244 ,39,TS:I"2015

By investigating one of the world's most sought-after fungi, The Mushroom at the End of the World presents an original examination into the relation between capitalist destruction and collaborative survival within multispecies landscapes, the prerequisite for continuing life on earth.

Documentary across disciplines. edited by Erika Balsom and Hila Peleg

Cambridge: MIT Press, 2016

2017/223 ,7.01,DO:CU"2016

Contemporary engagements with documentary are multifaceted and complex, reaching across disciplines to explore the intersections of politics and aesthetics, representation and reality, truth and illusion. Discarding the old notions of "fly on the wall" immediacy or quasi-scientific aspirations to objectivity, critics now understand documentary not as the neutral picturing of reality but as a way of coming to terms with reality through images and narrative. This book collects writings by artists, filmmakers, art historians, poets, literary critics, anthropologists, theorists, and others, to investigate one of the most vital areas of cultural practice: documentary. Their investigations take many forms—essays, personal memoirs, interviews, poetry.

The artist as curator : an anthology. Edited by Elena Filipovic

: Mousse Publishing, 2017

2017/248 ,7.075,AR:T"2017

This is an anthology of essays that first appeared in The Artist as Curator, a series that occupied eleven issues of Mousse from no. 41 (December 2013/January 2014) to no. 51 (December 2015/January 2016). It set out to examine what was then a profoundly influential but still under-studied phenomenon, a history that had yet to be written: the fundamental role artists have played as curators. Taking that ontologically ambiguous thing we call "the exhibition" as a critical medium, artists have often radically rethought conventional forms of exhibition making. This anthology surveys seminal examples of such exhibitions from the postwar to the present, including rare documents and illustrations.



Art & Project Bulletins 1-156, September 1968 - November 1989.

Clive Phillpot

London: Cabinet Gallery, 2011

2017/221 ,7.038,AR:P"2011

From the earliest days in 1968 when the bulletin appeared under the title of 'Architectural Research' the small statement printed on the bottom of the front page rings out with the spirit of its' time. "Art & Project plans to bring you together with the ideas of artists, architects and technicians to discover an intelligent form for your living and working space. Art & Project invites you to participate in its exhibitions which will explore ways in which art, architecture and technology can combine with your own ideas."

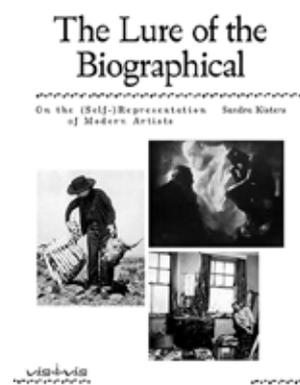
This statement was to prove prophetic. The bulletin became well-known and as the gallery in Amsterdam grew, it attracted artists in the Conceptual Art Movement to whom the bulletin was a way of conveying art ideas from the artist to the viewer/reader at low cost: it did not have a value except for the ideas it contained; bulletins were mailed free to an international mailing list or distributed from the gallery to visitors. The bulletins contained original material in a sequence which is determined by the artist, but the viewer/reader can read the material in any order but the artist presents it as s/he thinks it should be. As Lawrence Weiner, who made five bulletins states "THEY (BOOKS) ARE PERHAPS THE LEAST IMPOSITIONAL MEANS OF TRANSFERRING INFORMATION FROM ONE TO ANOTHER (SOURCE)."

The lure of the biographical : on the (self-) representation of modern artists. Sandra Kisters

Amsterdam: Valiz, 2017

2017/238 ,7.072,KI:S"2017

The Lure of the Biographical zooms in on the supposed relationship between the art and the personal image of artists. The book explores how visual artists use their personal history and image to make a name for themselves, and how they try to control how their artistic output is interpreted. At the same time, it investigates how other parties such as art critics, biographers, photographers, filmmakers, art historians and art dealers link artists' lives to their work. The framework for studying the (self-)representation of artists focuses on the textual and visual means used by artists as well as others. Through three detailed case studies of the image and work of French sculptor Auguste Rodin, American painter Georgia O'Keeffe, and British painter Francis Bacon, the book demonstrates what mechanisms and strategies are at play in creating the artist's image, from the nineteenth to the late-twentieth century, and, in addition, proposes a model for future research into questions of (self-)representation.

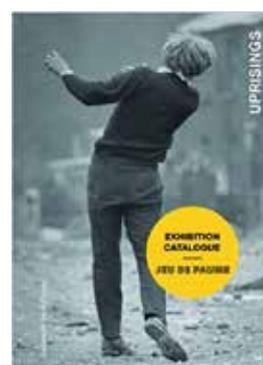


Uprisings. Georges Didi-Huberman; With essays of Nicole Brenez, Judit Butler, Jacques Ranciere, Antonio Negri, Marie-Jose Mondzain

Paris: Gallimard, 2016

2017/251 ,7015.41,HU:B"2016

Uprisings is based on a cross-disciplinary exhibition on the theme of collective emotions and political events involving crowds of people in revolt: social disorder, political agitation, uprisings, rebellions, revolutions, and riots - disturbances of all kinds. The book investigates the notion of the representation of the peoples in both the aesthetic and the political senses of the word 'representation'. The notion of uprising is dealt with through various media: writers'



manuscripts, paintings, drawings, engravings, photographs, and films. Particular attention is paid to films because, from Griffith and Eisenstein through to the moviemakers of today, the representation of peoples in revolt has been one of the great subjects of cinema.

Jumps of the cat: Guillaume Bijl's simulation therapy. John C. Welchman, Guillaume Bijl

Zurich: JRP/Ringier, 2016

2017/232 ,73,BIJL,8

Self-taught artist Guillaume Bijl (b. 1946, Antwerp), is mostly recognized for his alternative take on conceptual art, his desire to directly engage the viewer, and his "Transformation Installations" started in the late 1970s. This reference monograph thus reveals the scope of his thinking and art during the last four decades. Built around a comprehensive essay by John C. Welchman entitled "Jumps of the Cat: Guillaume Bijl's Simulation Therapy," the book spans the early "Treatments" (1975–1978) to the ongoing "Transformation Installations," "Situation Installations," "Compositions Trouvées," and "Sorry" bodies of work.

Michael Buthe : Retrospektive, Retrospective. Texts by Martin Germann, Dominik Müller, Heinz Stahlhut...[et al.], Foreword by Fanni Fetzter, Philippe Van Cauteren, Okwui Enwezor

Ostfildern: Hatje Cantz Verlag, 2015

2017/241 ,73,BUTHE,2

Michael Buthe (1944–94) was fascinated by non-European cultures, countering the cool Minimalism of his era with pronounced sensuousness, raising spiritual as well as social questions. The retrospective brings together assemblages, brightly colored works on paper, and intensely worked canvases, collages and paintings in gold.

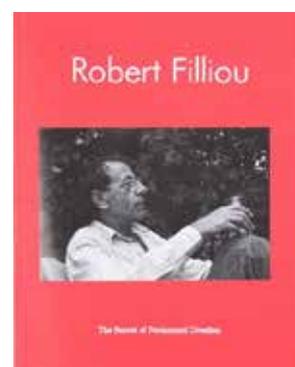
Robert Filliou : the secret of permanent creation. Anders

Kreuger, Irmeline Lebeer (eds.)

Milano: Mousse Publishing, 2017

2017/249 ,73,FILLIOU,3

"The absolute secret of permanent creation: not deciding, not choosing, not wanting, not owning, aware of self, wide awake. SITTING QUIETLY DOING NOTHING." —Robert Filliou. Robert Filliou: The Secret of Permanent Creation gives today's reader direct insight into the mind and the practice of this extraordinary artist, whose influence on subsequent generations cannot be overestimated. Now, in the second decade of the twenty-first century, is the time to realise that Robert Filliou was one of the greatest artists of the twentieth century, apart from being a significant playwright and poet.



Zachary Formwalt : Three exchanges. texts: Jelle Bouwhuis, Eric de Bruyn, Zoran Eric ...[et al.] Amsterdam: Roma Publications, 2015

2017/234 ,73,FORMWALT,2

In three recent video installations, Zachary Formwalt focuses on the architecture of OMA's new Shenzhen Stock Exchange and the Amsterdam stock and commodities exchange by H.P. Berlage. Although our economy is dictated by financial transactions, the activity of trading itself has become increasingly remote, without actual human encounter. The architecture of the two buildings serves as a starting point for a investigation into the limitations of photography to represent global capital and into the interrelationships between financial capitalism and image-making.

Zvi Goldstein : the limits of my knowledge, works 1969-2014. Edited by Eva Meyer-Herman ; Compiled by Johannes Schmidt ; Prologue by Fiona Elliott

Berlin: DISTANZ Verlag, 2014

2017/242 ,73,GOLDSTEIN,2

This catalogue raisonné contains all the artists authorised works, in all mediums, from 1969, to 2014, both realised as yet unrealised.

David Hammons : Bliz-aard Ball Sale. Elena Filipovic

Cambridge: MIT Press, 2017

2017/252 ,73,HAMMONS,3

One wintry day in 1983, alongside other street sellers in the East Village, David Hammons peddled snowballs of various sizes. He had neatly laid them out in graduated rows and spent the day acting as obliging salesman. He called the evanescent and unannounced street action Bliz-aard Ball Sale, thus inscribing it into a body of work that, from the late 1960s to the present, has used a lexicon of ephemeral actions and self-consciously "black" materials to comment on the nature of the artwork, the art world, and race in America. And although Bliz-aard Ball Sale has been frequently cited and is increasingly influential, it has long been known only through a mix of eyewitness rumors and a handful of photographs. Its details were as elusive as the artist himself; even its exact date was unrecorded. Like so much of the artist's work, it was conceived, it seems, to slip between our fingers—to trouble the grasp of the market, as much as of history and knowability.

Jorge Macchi : Music stands still. Editors: Sigismond de Vajay, Thibaut Verhoeven ; Texts: Alejandra Aguado, Jorge Macchi, Adriano Pedrosa...[et al.]

Ghent: S.M.A.K., 2011
2017/240 ,73,MACCHI,1

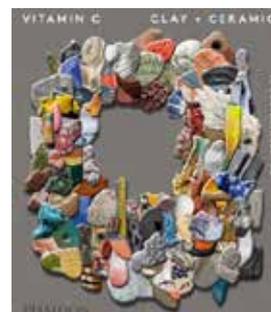
Jorge Macchi refuses to let himself be pushed into any art history category. The quality of his work lies in an openness that is absolute and without complexes. He achieves maximum perception using a minimum of form: the viewer should not try to interpret the work, but simply to experience looking at it. His images (in the form of watercolours, sculptures, installations and videos) are often delicate and austere, but with the implication of a compressed and sometimes almost unruly emotionality.

Vitamine C : clay + ceramic in contemporary art. ed, Louisa Elderton

London: Phaidon, 2017

2017/231 ,738,VI:T"2017

Vitamin C celebrates the revival of clay as a material for contemporary visual artists, featuring a wide range of global talent as selected by the world's leading curators, critics, and art professionals. Clay and ceramics have in recent years been elevated from craft to high art material, with the resulting artworks being coveted by collectors and exhibited in museums around the world.



Adam Pendleton : Black Dada Reader. Adrienne Edwards, Laura Hoptman... [et al.]

London: Koenig Books, 2017

2017/237 ,73,PENDLETON,1

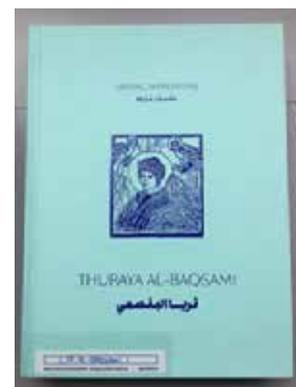
Black Dada Reader is a collection of texts and documents that elucidates "Black Dada," a term that acclaimed New York-based artist Adam Pendleton (born 1984) uses to define his artistic output. The Reader brings a diverse range of cultural figures into a shared conceptual space, including Hugo Ball, W.E.B. Du Bois, Stokely Carmichael, LeRoi Jones, Sun Ra, Adrian Piper, Joan Retallack, Harryette Mullen, Ron Silliman and Gertrude Stein, as well as artists from different generations such as Ad Reinhardt, Joan Jonas, William Pope.L, Thomas Hirschhorn and Stan Douglas. The Reader also includes essays on the concept of Black Dada and its historical implications from curators and critics including Adrienne Edwards (Walker Arts Center / Performa), Laura Hoptman (MoMA), Tom McDonough (Binghamton), Jenny Schlenzka (PS122) and Susan Thompson (Guggenheim).

Thuraya Al-Baqsmi : Lasting impressions. Exhibition curator: Monira Al Qadiri; written contributions: Monira Al Qadiri, Amal Khalaf, Kaelen Wilson-Goldie, Stephanie Bailey

Sharjah: Sharjah Art Museum, 2017

2017/239 ,75, AL-BAQSAMI,1

This monograph serves as a catalogue of Thuraya Al-Baqsmi's vast oeuvre of paintings, prints and illustrations dating from her youth in the 1960's until the present. It displays rare material from her personal archives of photographs, sketches and writings. Never before has her life and work been presented with as much detail and attention as it has in this book. Using both images and words, she narrated her own social history as well as those of women around her.



Digital negatives : using Photoshop to create digital negatives for silver and alternative process printing. Ron Reeder, Brad Hinkel

Amsterdam: Focal Press, 2007

2017/222 ,77.02,DI:GI"2017

Sea and fog. Etel Adnan

New York: Nightboat, 2012

2017/224 ,82,ADNAN,1

These interrelated meditations explore the nature of the individual spirit and the individual spiritedness of the natural world. As skilled a philosopher as she is a poet, in Sea & Fog, Adnan weaves multiple sonic, theoretical, and syntactic pleasures at once.

