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We believe in a multidisciplinary approach and cross-border thinking. The books that we publish are not only educational and inspirational, but also very beautifully designed, and all produced in close collaboration with our contributors. The following pages contain a complete catalogue of available publications and journals, together with a list of forthcoming titles.

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**BEST DUTCH BOOK
DESIGNS 2022
STUDENT JURY**

**TOKYO TDC
ANNUAL AWARDS
2023 EXCELLENT
TYPOGRAPHY &
DESIGN**

RAABJERG

artist
Rune Peitersen
text
Rune Peitersen
editing
Rune Peitersen, Eleonor Jap Sam
design
Mainstudio (Edwin van Gelder)
printer
Zwaan Lenoir

ISBN 978-94-92852-57-1
€30.–



**BEST DUTCH BOOK
DESIGNS 2022**

AS ABOVE, SO BELOW 🙄

artist
Ruchama Noorda
text
Dick Hebdige, Ruchama Noorda
design
Sabine Verschueren
printer
Wilco Art Books

ISBN 978-94-92852-56-4
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**BEST DUTCH BOOK
DESIGNS 2022**

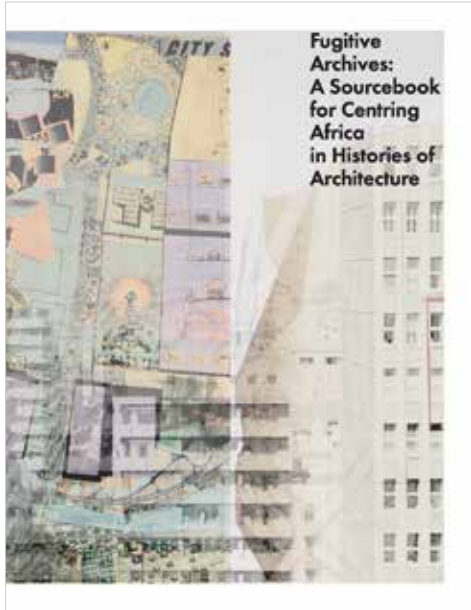
**BEST DUTCH BOOK
DESIGNS 2022
STUDENT JURY**

**PRIX BOB CALLE
DU LIVRE
D'ARTISTE 2023
NOMINATED**

JAUNE, GEEL, GELB, YELLOW. MONOCHROME

artist
Antonis Pittas
text
Maria Barnas, I.K. Bonnet, Laurie Cluitmans,
Johan F. Hartle, Dirk van den Heuvel, Bram Ieven,
Bruno Latour, Thalia Ostendorf, Bart Rutten,
Doris Wintgens
editing
Lisa Bakker, Eleonor Jap Sam
design
Alex Farrar
printer
die Keure

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€37.–



FUGITIVE ARCHIVES A SOURCEBOOK FOR CENTRING AFRICA IN HISTORIES OF ARCHITECTURE

editors Claire Lubell, Rafico Ruiz
research fellows Doreen Adengo, Dele Adeyemo, Warebi Obagah-Stephen, Rachel Lee & Monika Motylinska, Ikem Stanley Okoye, Cole Roskam, Lukasz Stanek, Huda Tayob
translation Sylvia Chan (Chinese), Rob Madole (German), and Alexandra Pereira-Edwards
design Naadira Patel, Fred Swart
editorial assistance Victoria Addona, Sara Lusic-Alavanja (German), and Käthe Roth (French)
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Fugitive Archives: A sourcebook for Centring Africa in Histories of Architecture is published by the Canadian Centre for Architecture and Jap Sam Books in the context of the project Centring Africa: Postcolonial Perspectives on Architecture, the 2019-2022 iteration of the CCA's Multidisciplinary Research Program, organized with the support of the Mellon Foundation.



Fugitive Archives is not a book about African architecture or its history. It is a book about the role of primary research in the work of the fellows and about how, to centre Africa in histories of architecture, they had to develop new ways of finding, seeing, and listening. The sources presented here are starting points for dismantling and expanding existing architectural archives, in which what is considered valuable enough to archive remains dominated by colonial or Western knowledge frameworks.

Through varied media and format, the sources multiply histories by highlighting diverse actors, practices, and geographies — on and off the continent — implicated in the history of architecture in Africa. Rather than suggesting key, but inevitably reductive, themes, this book brings the fellows and their sources into dialogue in three sections that foreground similar methods and challenges to locating, accessing, reading and constructing otherwise fugitive archives.

cca.qc.ca





[UN]FINISHED ATLAS OF ATHENS' INCOMPLETE BUILDINGS. A STORY OF HIDDEN ANTIMONUMENTS

research, authors & editors Maria Lalou,
kafte Aymo-Boot
texts Elpida Karaba, Brooke Holmes, Platon Issaias
translation Danaï Kapranou, Dimitris Philipoupolitis,
Theophilos Tramboulis, Tania Theodorou,
Panagiota Stathopoulou
design Sam de Groot
printer G. Kostopoulos Printing House

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September 2023 €30.–

With the support of the J.F. Costopoulos Foundation,
The Danish Arts Foundation.

| The project has been presented at many institutions
such as Princeton University School of Architecture,
Green-Park Athens.

With this work in the form of a book, Maria Lalou & Skaftē Aymo-Boot present the phenomenon of a particular pending architecture mutely present all over Athens. The concrete skeletons of *polykatoikia* – multi-story apartment buildings – are emblematic of the development of modern Greece throughout the second half of the twentieth century.

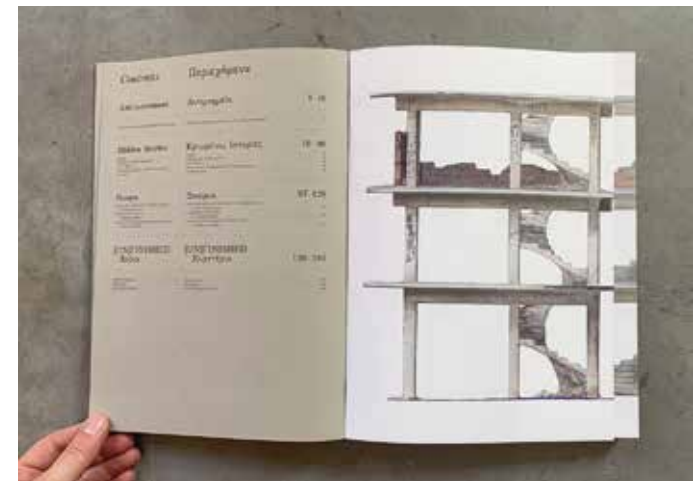
The book deals with the politics of urban space by treating the unfinished buildings as study objects and tracing their individual histories. Through the words of current owners and by means of photographs, archival documents and found artefacts, a different chronicle of the development of modern Arthens is taking shape.

Essays by Brooke Holmes, Platon Issaias and Elpida Karaba critically touch upon the phenomenon from different perspectives. Moving in scale from a tactile portrait of one specific concrete structure to a complete building index, the Atlas introduces a method for extracting forgotten memories and hidden structures, suggesting an alternative reading of the city.

Maria Lalou (1977) is a Greek artist and researcher focusing on the topic of view through large scale installations and performances incorporating cinematic apparatus and surveillance as part of her tools. Lalou's work is a constant questioning of the relations between perception, space, material- object and an observing subject, with a central focus to the political of the viewer. She holds a BSc in Product Design and Architecture from the Technical Institute of Athens and a BFA from the Gerrit Rietveld Academie in Amsterdam. In 2020 she founded together with Skaftē Aymo-Boot the platform *cross-section-archive* in Athens.

Skaftē Aymo-Boot (1970) is a Danish architect working and living in Amsterdam. After working at VMX Architects in Amsterdam, he co-founded in 2009 NEZU AYMO architects. He works in the field of conjunction between the strictly architectural and the strong idea, with a focus on program and material. The overlap of theoretical and practical in his work has been leading Aymo-Boot to numerous collaboration projects – in particular with visual artist

un-finished.org
nezuaymo.com
reaction-lalou.com
cross-section-archive.org



REUSE TO REDUCE ARCHITECTURE WITHIN A CARBON BUDGET. THE CASE OF BIOPARTNER 5 — POPMA TER STEEGE ARCHITECTS

editing Jan Willem ter Steege

texts Aaron Betsky, Mantijn van Leeuwen, Josse Popma,
Jan Willem ter Steege

design Tariq Heijboer

coordination Buro Bordo

partners Popma ter Steege Architects, Stichting
BioPartner

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bl/w & fc illustrations

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April 2023 €29.90

With the support of Creative Industries Fund NL,
Municipality of Leiden, University of Leiden.

**'No longer is a building a monument
to one institution or person, and no
longer is it a sink of materials. It is
rather a celebration of what human
beings have made until then, and an
opening towards the possibility of new
ways of living within the ruins and
scaffolding we create today.'**
— Aaron Betsky

BioPartner 5 at Leiden Bio Science Park is the first Paris Proof building in the Netherlands. Popma ter Steege Architecten (PTSA) designed the business building with offices, laboratories, and meeting facilities as a gathering place for the campus. The architects developed a design for a demountable building and a host of ideas to reduce the consumption of raw materials, energy, and water.

The new BioPartner 5 laboratory at the Leiden Bio Science Park was constructed from as much as 165,000 kg of steel that had formed the base of a nearby university building for 50 years. The steel was dismantled, moved 750 metres, processed on site, and then rebuilt as a 'donor skeleton' for the new building. Through its unique scale and method, BioPartner 5 shows the promise of large-scale reuse in construction. From the entire reused



| BioPartner 5: New lab building as a statement on sustainability shows potential for large-scale reuse of building materials, and with that, the future of architecture.

| Awarded Dutch Design Awards 2021, Best Commissioning, awarded European Steel Design Award 2023.

steel supporting structure to the internal walls, from the floor finish to the toilets.

Popma ter Steege Architects view the pressing challenges facing the world as an inseparable part of their work. Design-wise, the PTSA investigates the new aesthetics of circular building. In recent years, they have worked on various progressive tasks. From energy-neutral renovation to a circular product label. With their Nucleus Building, they won the 2019 Rhineland Architecture Prize.

ptsa.nl

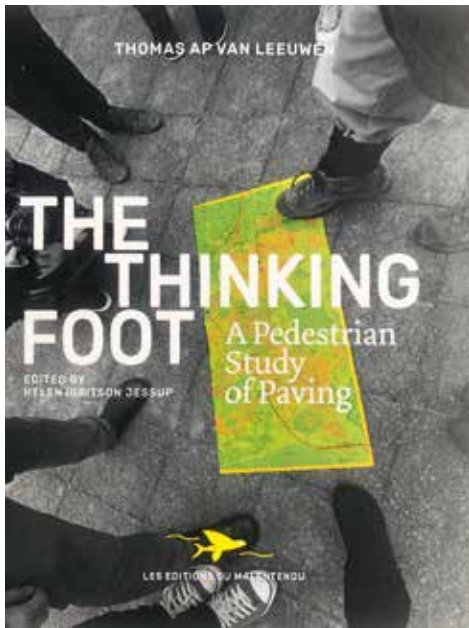
burobordo.com

biopartnerleiden.nl

tariqheijboer.nl



©The Book Photographer



THE THINKING FOOT A PEDESTRIAN STUDY OF PAVING

author Thomas A P Van Leeuwen
editor Helen I. Jessup
proofreading Eleonoor Jap Sam, Giorgia Rota
design Eliane Beyer / Joseph Plateau Grafisch
 Ontwerpers
printer Veldhuis Media
publisher Les Éditions du Malentendu

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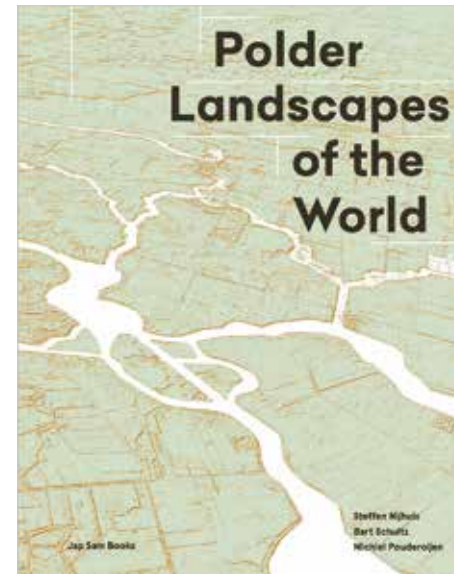
'The Foot is the undisputed authority on matters of surface. Superficiality is paradoxically wise. Much like the driverless car, the foot is equipped with sensors and feelers that are uncommonly precise and responsive. The foot is 'smart'. It performs many functions as a streetwise pathfinder, intelligent in a practical sense, sometimes intuitive, sometimes rational, but always a leader we 'blindly' rely upon.'

The Thinking Foot: A Pedestrian Study of Paving is an inquiry into the undervalued qualities of Surface – in particular both the quantity and quality of the surface of our cities – demonstrated by a history of paving and the multiple consequences of hard surfaces. It is the last part of the tetralogy - with each volume centred on the relationship of architecture to one of the four classical elements: *The Skyward Trend of Thought: Metaphysics of the American Skyscraper* (Air), *The Springboard in the Pond: An Intimate History of the Swimming Pool* (Water) and *The Magic Stove: Barry, Soyer and The Reform Club* (Fire and the present volume (Earth).

Thomas A P Van Leeuwen has researched and taught at various post-graduate schools in Europe and the United States on architectural history, cultural history and art criticism. He was a professor of architectural history at Leiden University and The Berlage Institute for many years. His approach to architectural history is mildly idiosyncratic. Unlike regular practice, he first strips down the architectural object to its smallest possible particle and then fans out to the widest possible ramifications.

The Foundation Les Editions du Malentendu was established in Paris and Amsterdam in 2021. Its mission is to publish studies in the field of art and culture that express outstanding artistic and scholarly inspiration but do not attract immediate commercial interest. Yet the work can express ideas of such global urgency that the world will be thrilled with expectation.

malentendueditions.nl
josephplateau.nl



POLDER LANDSCAPES OF THE WORLD

editors Steffen Nijhuis, Bart Schultz & Michiel Pouderoijen
design Thomas Soete
partner TU Delft

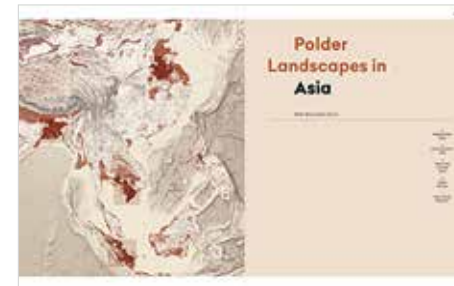
24 x 30 cm 224 pages
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 Spring 2024 €39.50

With the support of Delft University of Technology, Creative Industries Fund NL.

| An exploration of polder landscapes as cultural expressions.

| An open perspective on polder's problematic situations of intensive cultivation and habitation.

| An overview via geo-information technology of global and regional polder landscapes.



The book is divided into three sections: a first exploration of background and characteristics of polder areas guides the reader to a mapped overview of global and regional polder landscapes. Some of these landscapes are then selected, analysed and described by local experts. *Polder Landscapes of the World* aims at providing insights into regional variations and the challenges they face because of intensive cultivation and habitation. The landscapes are addressed as cultural expressions rather than just a mere result of water engineering. These areas were usually reclaimed for people to work and live there, establishing landscapes with a rich variety of cultural identity and special, functional, ecological characteristics.

Examples include: Beemster (the Netherlands), San Joachim Delta (USA), Nile Delta (Egypt), Lammefjord (Denmark), Hachirogata polder (Japan), Ning Shao Plain (China), Vistula Delta (Poland), Holland Marsh (Canada), the East Anglian Fenland (UK) and more.

tudelft.nl/en/architecture-and-the-built-environment
thomassoete.com

RESILIENT ESTATE LANDSCAPES GELDERLAND PAST | PRESENT | FUTURE

authors Steffen Nijhuis, Paul Thissen, Elyze Storms-Smeets
text contributions Roberto Ballesteros, Raluca Bărbulescu, Eric Brinkmann, Oliver Cox, Sylvie van Damme, Adina Dragu, Menno Feitsma, Age Fennema, Onno Helleman, Irina Iamandescu, Louis Lansink, Catherine Leonard, Patricia Mora, Franz Count zu Ortenburg, Michiel Pouderoijen, Louise Remesal, Christopher Ridgeway, Bert de Roo, Eelco Schurer, June Taboroff
proofreading Aaron Bogart, Eleonor Jap Sam
design Thomas Soete
lithography Bert van der Horst, BFC - graphics & design
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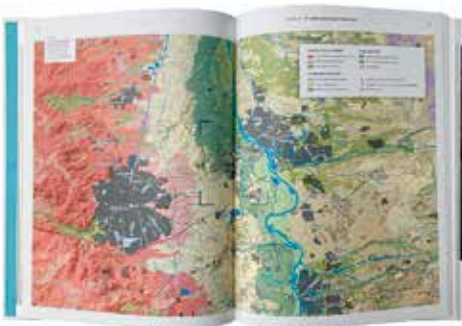
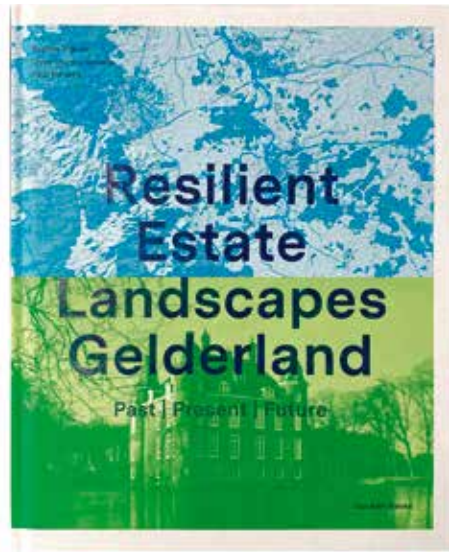
A collaboration with Delft University of Technology, Province of Gelderland, Gelders Genootschap. In the framework of KaDEr, Innocastle.

| A landscape-regional approach to understanding, planning and designing heritage estate landscapes.

| A guide to the protection of future-proof estate landscapes.

The province of Gelderland (the Netherlands) inherits many castles, country houses and estates. Together they form historic estate landscapes that partially determine the regional landscape character. Climate change and urbanization have a significant effect on the management and protection of these heritage landscapes. An abundance and a shortage of water, spatial fragmentation and increasing pressure from recreation and tourism are only a few of the challenges that need to be addressed. The complexity of these challenges requires a regional perspective to understand the coherence and systemic relationships between the estates and to help find common ground in which stakeholders can work together to increase the resilience and adaptability of these valuable landscapes.

Resilient Estate Landscapes Gelderland proffers a landscape-based regional approach to understanding,



planning and designing heritage estate landscapes. It elaborates a preservation-through-planning approach that takes spatial development with historical landscape structures as a basis and engages in a process with meaningful stakeholder engagement and visualization/communication to invent spatial strategies and principles founded on co-creation and collaboration while employing spatial design as an essential means.

Resilient Estate Landscapes Gelderland results from a collaborative project of TU Delft Landscape Architecture, the Province of Gelderland and heritage organization Gelders Genootschap in the framework of the Characteristic and Sustainable Heritage (KaDEr) programme and the EU-Interreg project Innocastle.

tudelft.nl/en/architecture-and-the-built-environment/thomassoete.com

TAIWAN STRAIT CONSCIOUS CITY INCUBATOR

author & compilation Raoul Bunschoten, CHORA
editing Simone Warne, Eleonor Jap Sam
photography H elene Binet
visualizations CHORA team, and former CHORA TU Berlin Chair of Raoul Bunschoten
translation Robert van de Walle
design SJG / Joost Grootens, Mateo Broillet, Alexandre Debelloir, Dimitri Jeannotat, Chen Jhen, Silke Koeck, Arthur Roeloffzen, Carina Schwake, Stella Shi, Julie da Silva and Lorenzo Toso
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Other institutions: CHORA UK London, CHORA NL, CHORA Berlin, CHORA Conscious City at the TU Berlin.

This is a planning cookbook. It contains recipes to make the Taiwan Strait a conscious city incubator.

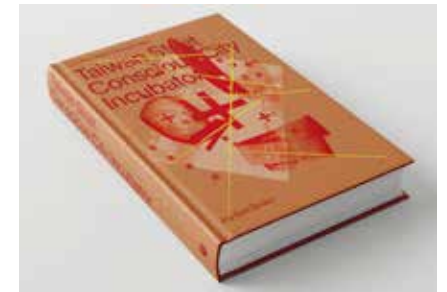
What is the Taiwan Strait?

And what is a conscious city incubator?

How does it work?

The Taiwan Strait is a liminal body, which means it is a threshold between two spaces, but the threshold itself is a space. This space, in this case the sea with its islands, coastal lines, mists, animals and shipping lanes is a region which combines the best of both sides of the threshold, but as a body has its own dreams and desires and has access to other spirits and imaginary beings. What if this space acts as a visual and visionary device, and a future is seen through this lens, which is if not a complete utopia, at least a collection of fragments of this future?

'All the world is a stage' says Shakespeare in 'As you like it'. And we all are playing parts on this stage. But the Taiwan Strait is one of those unique spaces where the stage, and the acting, becomes more visible, and more

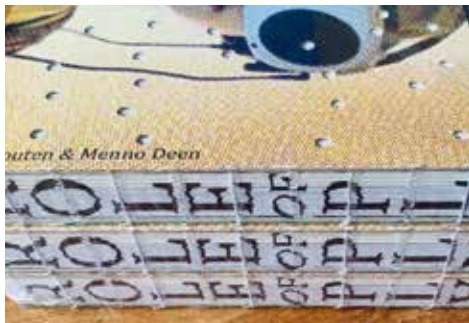


relevant. Because what is acted out on this particular stage affects many more than one life in this region. Therefore, this region is an incubator for the world at large.

The Taiwan Strait is a stage on which the actors incubate future practices and rehearse the coming together of all the different actors into a play that grows as it moves through time, it literally co-evolves into new stages of urbanity.

Raoul Bunschoten is the founder of CHORA. He is the former Professor of Sustainable Urban Planning and Urban Design at the Technical University of Berlin, a Senior Research Fellow at the ECDF (Einstein Centre Digital Future), and is President of the Bauh utte 4.0, Berlin, which he cofounded with Fraunhofer. He graduated in architecture at the ETH Zurich, taught at the Architectural Association London, The Berlage Institute in the Netherlands, and the London Metropolitan University. He currently lives in London and Berlin.

chora.org
joostgrootens.nl



ROLE OF PLAY NEW GAMES, NEW CHANCES. A FUTURE PERSPECTIVE ON PLAY IN SOCIETY

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project management Ben Schouten, Andrea Mogni, Eleenoor Jap Sam
research Team Ben Schouten, Gabriele Ferri, Menno Deen, Andrea Mogni
contributors Ed van Hinte, Mees Drissen, Joost Raessens, Troy Innocent, Kummargi Yulendj, Bambi Boland, Beatriz Ibeas, Genèviève Korte, Ondrej Kocholaty, Chris Gruijters & Gijs Houdijk, Martijn Kors
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final editing Eleenoor Jap Sam
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Role of Play: New Games, New Chances. A Future Perspective on Play in Society offers a refreshing take on modern game design and play. It underlines the significance of digital play for contemporary culture.

With 400+ illustrations, the authors sketch a wide variety of examples from analogue play to video games, from digital treasure hunts to flying a plane, from waging galactic wars with aliens to designing your home, from battling cancer to behaviour change, from puzzle games to urban planning.

This book addresses the latest trends in serious games and playification, for purposes other than pure entertainment. In their free-play form, these playful interactions increasingly contain reflections on social issues such as climate change or inclusiveness.

As change is a sign of our time, the authors show how to play with the rules that underpin society and its positive outcomes. *Role of Play* is intended for a wider audience, including game- and social designers, policy makers, developers, and students.

Ben Schouten (PhD) is an artist-designer and professor emeritus of Playful Interaction at Eindhoven University of Technology, Department of Industrial Design as well as lector emeritus in Play and Civic Media at the Amsterdam University of Applied Sciences. He founded the master in digital design programme in Amsterdam and until 2020 worked as its scientific director. His research focuses on play and design for social innovations, citizen empowerment and culture. Ben Schouten develops games within the domain of health care, education and urban planning, focussing on playful empowerment and (co-) authored seven books and 100-plus publications at the intersection of play, games, participatory design and citizen empowerment.

Menno Deen (PhD) is a game designer and researcher, exploring game design in new and unexpected contexts. Amongst others, he created games in swimming pools, therapeutic sessions, and forests. By creating games with professionals, students and non-game developers,



Menno Deen builds bridges between industries, disciplines and people. He organizes meetups and showcases called Dutch Courage, connects game students through various projects and brings professionals together within the organization Games [4Diversity], fostering the inclusion of new perspectives and domains into the creative industry of game development.

roleofplay.nl, renateboere.nl
tue.nl, hva.nl

'This book is dedicated to those who embrace new scenarios and alternative futures through play.'
 — Ben Schouten



A Futuristic, almost dreamlike visual presentation of the enormous impact of technological innovation in the Dutch agricultural sector by video artist Mirte van Duppen.



AGRIVALLEY MIRTE VAN DUPPEN

author & compilation Mirte van Duppen
texts Floris van Alkemade, Willem Claassen, Hein van Duppen, Corinne Heyrman, Joost Oomen, Bernke Klein Zandvoort
editing Lotte Lentjes, Jenneke Harings, Eleonoor Jap Sam
translation Robert van de Walle
design Mirte van Duppen (advice by Tessa Meeus)
photography Mirte van Duppen, Jan van Duppen, Mirza Bruggenwert
printer Wilco Art Books

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AgriValley is a long-term poetic study of Dutch agriculture. In her cinematographic representations, video artist Mirte van Duppen brings together various production landscapes as a social construct: here, humans and machines live and work side by side. The futuristic, almost dreamlike images give an insight into the enormous impact of technological innovation in the agricultural sector.

Van Duppen shows the contemporary landscape in associative analyses, using visual rhyme and essayistic camerawork. With contributions by Bernke Klein Zandvoort (poet and essayist), Joost Oomen (poets and writer), Hein van Duppen (spatial designer and visual artist), Willem Claassen (writer and journalist) and Corinne Heyrman (theatre maker), and a conversation with Floris van Alkemade (architect and former Chief Government Architect).

mirtevanduppen.nl



DE ONDERSTROOM / THE UNDERCURRENT ROBBIE CORENLISSEN & KARIN VAN DAM

artists Robbie Cornelissen, Karin van Dam
texts Arnoud van Aalst, Cornel Bierens, Robbie Cornelissen, Karin van Dam
editors Diana Wind, Eleonoor Jap Sam
translation Robert van de Walle
design -SYB-
printer Veldhuis Media
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With the support of Prins Bernhard Cultuurfonds, Mondriaan Fund.

A collaboration between artists
Robbie Cornelissen and Karin van Dam.



Artists Robbie Cornelissen (1954) and Karin van Dam (1959) worked together and developed a duo exhibition at Museum Rijswijk entitled *De Onderstroom / The Undercurrent* in which they combine drawings, objects and animations. They previously worked together in exhibitions at Cacaofabriek Helmond, Karachi Biennale and Galerie Maurits van de Laar. Both artists start from drawing and extend this to objects, installations and animations.

This publication gives an insight into the distinctive and long-standing collaboration between two artists, who, in addition to their own artistic practice, find each other in shared fascinations.

karinvandam.com
robbi Cornelissen.nl
museumrijswijk.nl
syb-photobooks.com



DAILY SPINS THOMAS TRUM

editorial team Thomas Trum, Mieke Billekens, Team Thursday (Loes van Esch & Simone Trum), Eleonoor Jap Sam
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translation Marie Louise Schoondergang (The Art of Translation), Hannah Sweering
design Team Thursday
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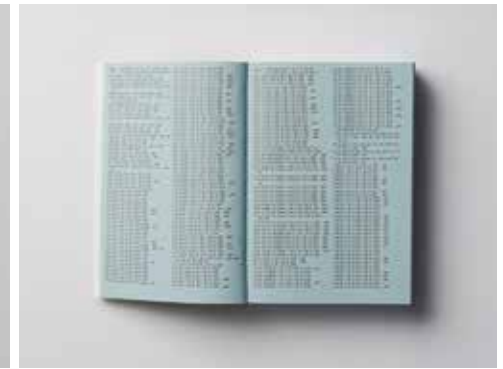
With the support of Jaap Harten Fonds and crowdfunding.

The book *Daily Spins* shows both Thomas Trum's work and experiments. A big stack of his paintings are printed and complemented with photos and stills of his murals, experiments and process, printed on blueback paper. This poster paper subtly refers to his former preference to make (il)legal works on the streets. The order of the works and the extended index of his works subtly give hints about how Trum works. A text by Charlotte Hoitsma and a conversation with Irene Fortuyn are also included in the book. The title *Daily Spins* refers to Trum's daily routine in his studio in Den Bosch.

Daily Spins is designed by Team Thursday (Loes van Esch & Simone Trum). Every cover of the 1,500 books is sprayed by team Thomas Trum. As a result, the books themselves are a series of colour experiments: one colour on the front and another on the back mix to create a new colour on the spine. This makes each copy of the book unique.

Thomas Trum (Rosmalen, 1989) is a painter. He often creates his works on a large scale and uses tools such as giant homemade felt-tip pens and rotating spraying machines. Research into materials, techniques, and composition are at the heart of his work. He is particularly fascinated by the idea of leaving behind traces of his creation; a hangover from his time on the graffiti scene. He is also intrigued by large vehicles, such as agricultural machinery, which also leave behind traces of a rhythmic pattern. By experimenting with these machines, Trum is continually discovering new ways to create images.

thomastrum.nl
 teamthursday.com



© Photos: book Iris Rijsskamp, photos proces team Thomas Trum



INTERWOVEN. EXERCISES IN ROOT SYSTEM DOMESTICATION DIANA SCHERER

editing, compilation & concept Eleenoor Jap Sam, Mainstudio (Edwin van Gelder), Diana Scherer
texts Giovanni Aloï, Phillip Fimmano, Colin Huizing, Herbert Kopp-Oberstebrink, Norbert Peeters, Judith Elisabeth Weiss, Jiwei Zhou
translation Christina Oberstebrink, Caspar Wijers
design Mainstudio (Edwin van Gelder)
printer NPN Printers

23 x 32 cm 208 pages
 fc & bl/w illustrations
 English | Softcover with American dustjacket
 ISBN 978-94-93329-03-04
 October 2023 €39.95

With the support of Mondriaan Fund, Creative Industries Fund NL, Jaap Harten Fonds, Prins Bernhard Cultuurfonds, and Museum Kranenburg.



| An innovative research in grown plant root textiles and material by artist Diana Scherer.

| With a beautiful design by Mainstudio with a dust jacket and a range of beautiful paper types.

| Published in conjunction with the large solo exhibition *Farming Textiles* in Museum Kranenburg in Bergen, the Netherlands (October 1, 2023 – March 10, 2024).

Visual artist **Diana Scherer** (1971, DE) is one of the pioneers in bio tech art. Scherer lives and works in Amsterdam, the Netherlands, where she studied fine art at the Rietveld Academy in Amsterdam. Her work comprises botany, installations, textile and biotechnology. Scherer explores the relationship of people versus their natural environment. Through her installations she examines the boundaries between plant culture and nature. At the core of her botanical installations and textiles lies a great curiosity about what neurobiologists call 'the brain of plants'. Scherer studies plants and root systems and applies the intelligence of plants in her work.

Recent shows include *Intelligence of Plants* Frankfurter Kunstverein, Biennale of Sydney 2022, *Earth Matters*; Textile Museum Tilburg, *Still Life -Foam* Amsterdam & Himalayas Museum Shanghai, Stedelijk Museum Amsterdam and *Fashioned from Nature* at the Victoria & Albert Museum in London and Shenzhen.

Diana Scherer was selected by the jury of the 2016 New Material Award as the New Material Fellow. She was

awarded the fellowship for her project *Interwoven*. The New Material Award is a biennial prize organized by Nieuwe Instituut in cooperation with Fonds Kwadraat and Stichting Doen, that challenges artists and designers to develop and apply sustainable materials and innovative technologies.

This book summarizes the project *Interwoven* and its results over the past eight years. The book with a conceptual design addresses biotechnology and research, in addition to the results and artworks. The invited authors highlight the various sides of the project from their fields of expertise. The design of the publication is made by Mainstudio (Edwin van Gelder, Moritz Eggmann), with texts by Giovanni Aloï, Colin Huizing, Judith Elisabeth Weiss & Herbert Kopp-Oberstebrink, Philip Fimmano, Jiwei Zhou, and Norbert Peeters.

dianascherer.nl
mainstudio.com





FELWA ARJA HOP & PETER SVENSON

photography Arja Hop, Peter Svenson

texts Lucette ter Borg, Thomas Schirnböck, Nina Svenson, Bill Barnes, Norbert Peeters, Robert van Altena, Annemiek Rens

editor / proofreader Shelly Warren, Eleonoor Jap Sam

editor scientific plant names Claud Biemans

design Mainstudio, Edwin van Gelder

translation Michele Hutchison, Jacob Heeringa, Paulien Tichelaar, Dr. Jeremy Gaines, Jacqueline Gilbert, Hanna Mattes, Kate Eaton & Roger Eaton

cinematographer Lucas de Kort

lithography Alex Feenstra

17 x 23.5 cm 444 pages

Bl/w & f/c illustrations

English | Hardcover

ISBN 978-94-93329-06-5

January 2024 €49.–

Made possible by Mondriaan Fund, Jaap Harten Fonds, Stichting Stokroos, Prins Bernhard Cultuurfonds Noord-Holland, AAP-lab, Donateurs Crowdfunding Voordekunst

Seven essays reflect the layers and concepts of the visual document. The essayists are: Lucette ter Borg, writer and art-critic, Thomas Schirnböck, art historian, Nina Svenson, art historian, Bill Barnes, Professor of Photonics, Norbert Peeters, botanical philosopher, Robert van Altena: art critic, Annemiek Rens, Art- historian and Curator, Foreword Alexander Ramselaar, art-collector.

About: **Arja Hop** (born 1968, Hierden, NL) studied at the St. Joost Academy in Breda, and one year of biology (KHT) and philosophy (UvA). 2013 began her observations, documentations and work on colours extracted from plants and their specific locations. Since 2013, Arja Hop has been doing artistic research on colours extracted from plants growing in a defined area.

Peter Svenson, (1956, Palmerston North, NZ) Trained in photographic technology at Wellington Polytechnic, NZ. One year physics at Auckland University NZ, printer Amsterdam photolabs 1982 - 2004, founder Aap-lab 2005. Since 2015 working together with Arja Hop as artist.

arjahoppetersvenson.com
mainstudio.com

| Felwa, faded, pale yellow, similar to the colour of the earth.

| With a beautiful design by Mainstudio.

The photo-book *Felwa* is a chronicle of transitions that explore an essential paradox of nature, namely that change is the only constant. Structured like ripples in a pool, the book begins with references to the past examining our ancient emotional relationship with the world in terms of mythology and belief and ends with the scientific data based view we have today. Within these parameters we explore relationships to place ranging from the 10,000 years of human habitation to one summer during which everything changed.

The book contains an analogue photographic record in sections where a specific environment such as the farmyard in relation to a human life, the grassland in a re-wilding process from agricultural land to nature reserve, the brook as a primal vein, the forest where old stories still wander, the burial mounds that refer to millennia of human activity and the age-old habitat of vegetation. come together in image and language.

As a leitmotif throughout the publication are extracted plant dyes, or Florachromes, and their names, taken from plants growing in relevant locations linking the different time zones.





- With a stunning design by Inedition (Eva van der Schans).
- An extensive monograph on the work of Madelon Hooykaas.
- An interactive publication with QR codes giving access to a selection of Hooykaas' works.

An archetypal explorer is deemed to be someone who pushes boundaries and embraces unexpected discoveries. Dedicated to art as her form of expression, Dutch artist Madelon Hooykaas has spent the past sixty years exploring new lands, cultures, aesthetics, and experimenting with multimedia. Her practice is shaped by contemplation, reflection, and a curiosity for and connection with different cultures and beliefs. Moreover, her strong convictions surrounding Nature and humanity's stewardship role in preserving it, as well as pertaining to certain non-Western philosophies which support a balance between the human experience and the natural world, underlie her creative oeuvre.

Madelon Hooykaas (1942) is one of the first visual artists to start using video as an artistic medium. From 1972, she worked intensively with the Scottish visual artist Elsa Stansfield (1945-2004). Under the name Hooykaas/Stansfield, they built an impressive oeuvre that is also known for the ecological issues they wove into their work early on. Hooykaas' works are included in

THE ARTIST AS EXPLORER MADELON HOOPYKAAS

concept & idea Madelon Hooykaas
texts Lauren Dyer Amazeen, Jan Bor, Malcolm Dickson, Dorothea Franck, Jacqueline Grandjean, Madelon Hooykaas, Chris Meigh-Andrews
editing Madelon Hooykaas, Claire van Putten, Eleonoor Jap Sam
translation The Art of Translation (Marie Louise Schoondergang)
design Inedition (Eva van der Schans)
printer Tuijtel

21 x 27.5 cm 272 pages
 illustrations
 English | Softcover partial Japanese binding
 ISBN 978-94-92852-99-1
 September 2023 €39.95

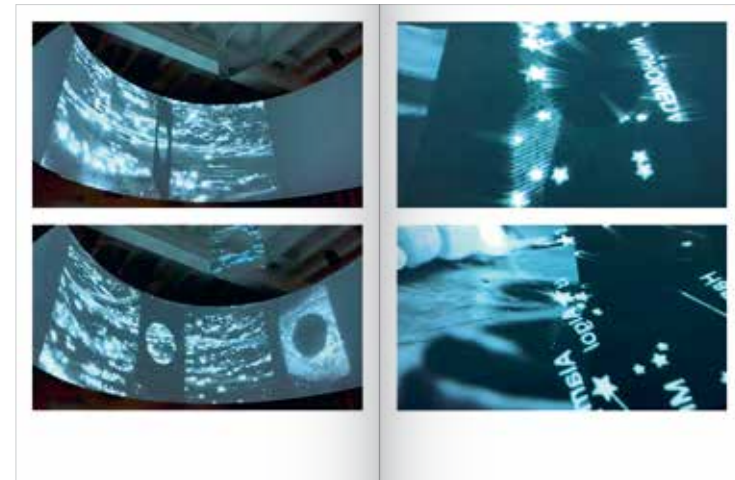
Made possible with the support of Mondriaan Fund, Jaap Harten Fonds and Prins Bernhard Cultuurfonds.

'The works make visible and palpable that which is present, but not always tangible. It is in this way that her art deepens our experience of the world. Time itself is investigated, real and experienced time, or energy as being at the basis of everything. It creates, but can also destroy. Energy refers to human energy too, in creation, the generation of new ideas, exchange and interaction. In this respect, Madelon Hooykaas' installations allude to both reality and the individual within it, to the world as well as the production of reality and consciousness.'

— Kitty Zijlman (Professor Emeritus Contemporary Art History and Theory/ World Art Studies at Leiden University)

important collections of Stedelijk Museum Amsterdam, Centraal Museum Utrecht, Museum of Modern Art New York and Tate Britain London.

madelonhooykaas.net
inedition.nl





**BLIND DATE WITH THE FUTURE
STEFANIE ZOCHÉ / HAUBITZ + ZOCHÉ**

authors Stefanie Zoche, with Katja Aßmann, Stephan Berg, Ann-Katrin Günzel, Anuschka Koos, Franziska Kunze, Florian Matzner, Jochen Meister, Stefan Rahmstorf, Bernhart Schwenk, Jens Soentgen, ora Waschke
translation Tim Beeby, Sabine Bürger
copy editing Aaron Bogart, Eleonoor Jap Sam
design Christian Lange (COCCU Studio)
printer DZA Druckerei zu Altenburg GmbH

22 x 27.5 cm 240 pages
 bl/w & fc illustrations
 English | Softcover Swiss binding
 ISBN 978-94-92852-73-1
 April 2023 €39.95

With the support of Stiftung Kulturwerk / NEUSTARTplus-Stipendium from Stiftung Kunstfond, NEUSTART KULTUR der BKM / Reflex GmbH & Co KG, Düren, Germany.

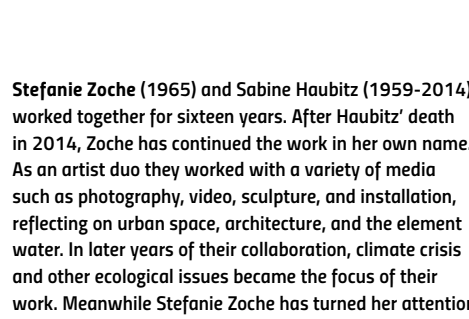
'Artistic reflections on climate crisis and scarce resources in the age of the Anthropocene.'

- | In conjunction with an exhibition at Pinakothek der Moderne, Munich (DE).
- | Beautifully designed by COCCU Studio (Christian Lange).
- | With text contributions among others by Dr. Ann-Katrin Günzel (art historian, author, guest editor of Kunstforum), Dr. Franziska Kunze (art historian, curator at Pinakothek der Moderne), Prof. Stefan Rahmstorf (oceanographer and climatologist at Potsdam Institute for Climate Research, Professor at Potsdam University) and Dr. Jens Soentgen (chemist, philosopher, head of the Augsburg Science Centre).

haubitz-zoche.de
 angeliste.de

German duo Haubitz + Zoche were among the first artists in Germany to address climate crisis in their work. The book *Blind Date with the Future* gives a comprehensive overview of the artistic projects on ecological issues such as sea level rise or dwindling resources that they have realized between 2006 and 2022. In the context of current climate debates their oeuvre is becoming increasingly relevant.

An art-historical essay by Ann-Katrin Günzel and an interview between Franziska Kunze and Stefanie Zoche provide background information on the artworks. The text section is supplemented by two scientific essays: Stefan Rahmstorf, one of the leading climate researchers, summarizes the current state of knowledge about sea-level rise, while Jens Soentgen offers a philosophical-scientific reflection on the mobilization of matter in the Anthropocene.



Stefanie Zoche (1965) and Sabine Haubitz (1959-2014) worked together for sixteen years. After Haubitz' death in 2014, Zoche has continued the work in her own name. As an artist duo they worked with a variety of media such as photography, video, sculpture, and installation, reflecting on urban space, architecture, and the element water. In later years of their collaboration, climate crisis and other ecological issues became the focus of their work. Meanwhile Stefanie Zoche has turned her attention to sand as a dwindling resource and is currently working on alternative building materials to cement. Haubitz + Zoche were represented at the Havana Biennial in 2012. In 2007 they received the German Photo Book Award for *Sinai Hotels*, in 2016 the German Architecture Photo Book Award for *Hybrid Modernism*.



THE FILE ON D. / DOSSIER D. ARIANNE OLTHAAR

photography Arianne Olthaar
texts Arnon Grunberg
editor Eleenoor Jap Sam
design Studio Janneke Hendriks
translation Robert van de Walle
printing Zwaan Lenoir
lithography Zwaan Lenoir

17.4 x 25 cm 32 pages
 fc illustrations
 English / Dutch | Leporello
 ISBN 978-94-93329-04-1
 November 2023 €30.–

Made possible with the generous support of the Jaap Harten Fonds, Prins Bernhard Cultuurfonds, Stichting Stokroos.

| Dutch writer Arnon Grunberg, inspired by the photographs, wrote a short story for the book.

| With a beautiful design by Studio Janneke Hendriks.

This fold-out book of photographs of hotel interiors in the former Eastern Bloc by visual artist Arianne Olthaar, challenges the imagination to create its own space and story while wandering through the cinematic empty spaces.

Arianne Olthaar (NL, 1970) portrays and documents disappearing, hidden and fictional interiors in film, photography and miniature models. Her work has been shown internationally at several exhibitions and film festivals including International Short Film Festival Oberhausen, EMAF, New York Film Festival, Videoex, Media City Film Festival, IFFR, Rencontres Internationales Paris/Berlin.

Between 2008 and 2012, Olthaar visited a number of former state and luxury hotels in Central and Eastern Europe designed in the 1970s and 1980s. She photographed the interiors with a Voigtländer Bessa L analogue camera. For this publication *The File on D.*, at her invitation, Dutch writer Arnon Grunberg wrote a story that could have been set in one of these spaces.

Arnon Grunberg (NL, 1971) is a Dutch literary writer of mainly novels, stories, essays, reports and columns.

arianneolthaar.nl
arnongrunberg.com
jannekehendriks.nl





— / BLAST / HEAT / HAN SCHUIL

artist Han Schuil
texts Han Schuil, Gerrit Willems, Laure van den Hout, Zippora Elders, Bart Rutten
photography Timy Ayres, Peter Cox, Jarin Lokhorst, Wolfgang Grümer, Gert Jan van Rooij, Tom Haartsen, Courtesy Galerie Onrust Amsterdam
editing & compilation Han Schuil, Gerrit Willems, Eleonoor Jap Sam
design PutGootink
lithography Bert van der Horst
translation Kate Eaton (Woordwaarde)
printing & binding ORO Grafisch Projectmanagement
partner Centraal Museum

23 x 30,5 cm 312 pages
 Fc illustrations
 English / Dutch | Softcover, pvc slipcase
 ISBN 978-94-93329-02-7
 September 2023 €39.95

Made possible with the support of Jaap Harten Fonds, Mondriaan Fonds, Centraal Museum Utrecht, Prins Bernhard Cultuurfonds.

This monograph on the work of Han Schuil (1958) was published in conjunction with the solo exhibition by Han Schuil at Oud Amelisweerd country house, organized by the Centraal Museum (September 2nd – November 12th 2023).

Both this autonomous publication by Jap Sam Books and the exhibition at the historic estate Oud Amelisweerd by Centraal Museum Utrecht address Schuil's work of the past twenty years. As the title of this monograph indicates, the focus is on three series: -- (untitled), BLAST and HEAT. In all three, the possibilities of the paintings and their way of producing meaning are investigated with monumental paintings on aluminium, and in ways as enigmatic as they are concrete.

Gerrit Willems, a versatile scholar in social sciences and art history, served as curator and director in various art institutions. His work spanned diverse art topics, and he curated exhibitions like *What's Up!* (2011) and *Stop Making Sense* (2015), and *De meest hedendaagse schilderijtentoonstelling* (2018, co-curated with Han Schuil).

Laure van den Hout, director and editor-in-chief of *Mister Motley*, the online magazine that connects art and life, has written for institutions like Stedelijk Museum Amsterdam, Tubelight, Dordrechts Museum, Prix de Rome, and co-edited catalogues. She won the Prijs voor de Jonge

| An intriguing look at the art works by artist Han Schuil.

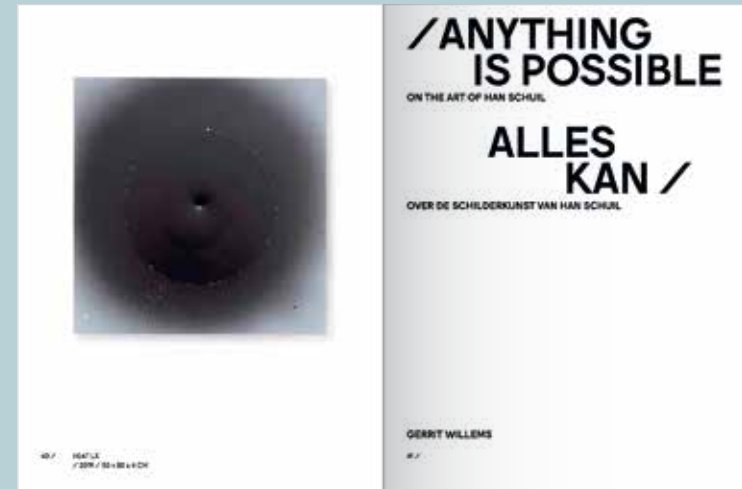
| With texts by Han Schuil, Gerrit Willems, Laure van den Hout, Zippora Elders, and Bart Rutten.

Kunstkritiek basic prize in 2014 with her essay 'Wat is hier zonder gemis.'

Zippora Elders, an internationally renowned curator, writer, and connector, serves as Chief Curator at Berlin's Gropius Bau since 2021. She previously led Kunstfort bij Vijfhuizen, co-curated Sonsbeek Force Times Distance, and worked at Foam, Amsterdam.

Bart Rutten, Centraal Museum's artistic director. Since taking office in May 2017 the museum has manifested itself more emphatically as a place for contemporary art, programming many exhibitions in which art from different disciplines and time periods enter into dialogue with each other.

galerieonrust.nl
hanschuil.nl
centraalmuseum.nl
landhuisoudamelisweerd.nl
putgootink.nl



'Schuil begins with a titanium white primer. Like the aluminium, this white works through in the colour that follows. Next, he draws the shapes on the primer in pencil, with triangle and ruler. The windows and the beams, which recur in almost every work after 2000, are then cut out. On the basis of his provisional working drawing, he builds the image, with a rational plan and an intuitive sense of proportion.'

— Gerrit Willems



OPEN-ENDED VISIONS OF POSSIBILITIES PATRICIA KAERSENHOUT

editing Chandra Frank, Eleonor Jap Sam, patricia kaersenhout

contributors Barby Asante, La Vaughn Belle, Ingrid Braam, Jeannette Ehlers, Chandra Frank, Sasha Huber, Roel Hijink, patricia kaersenhout, Rashid Novaire, rolando Vázquez, Gloria Wekker, Selene Wendt

translation Jimini Higinett

transcript & proofreading Ronja Driessen, Eleonor Jap Sam, Robert van de Walle

design Inedition (Eva van der Schans)

printer NPN Drukkers

18.5 x 25 cm 256 pages

fc illustrations

English / Dutch | Softcover, unbound, elastic bind

ISBN 978-94-92852-91-5

June 2023 €35.–

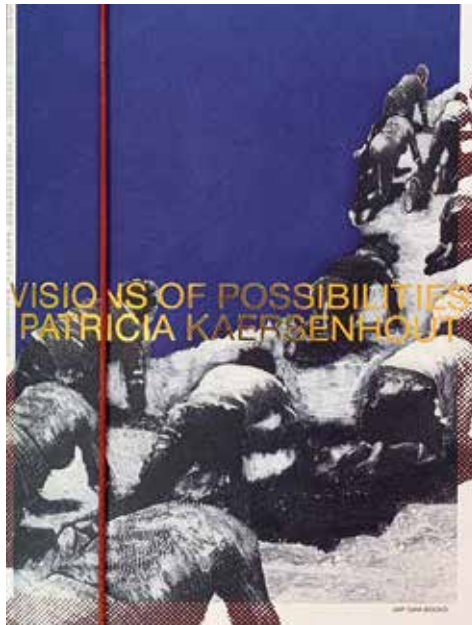
Published by Jap Sam Books i.c.w. Bonnefanten, with the support of Mondriaan Fund & Jaap Harten Fonds.

| *Open-Ended Visions of Possibilities* holds thoughtful conversations, insightful, contributions, and poetry exploring patricia kaersenhout's artistic practice and oeuvre over the years.

| Printed on leftover paperstock consisting of 14 different papers and fully loose-leafed, designed by Inedition (Eva van der Schans).

Open-Ended Visions of Possibilities speaks to the exploration and experimentation of possibility. What is made possible by artistic practice exploring archival erasure, historical silences, and Black feminist care practices? In dreaming up a multitude of visions and perspectives, kaersenhout allows us to journey with her artistic practice over the past decades.

This publication itself marks an important moment in her career by allowing the reader to oscillate between different geographies, works, and materials providing a rich and luscious sense of presence of kaersenhout's practice. Shaped by questions related to place, belonging, and the movement of African diasporas, kaersenhout goes beyond unveiling inequity and power structures, expanding our understanding of racial politics within a broader geopolitical framework.



By requiring audiences to be active participants, she asks viewers to experience and feel through collective history and pain. Instead of solely making visible the violent histories and structures that permeate Dutch society, she asks us to reimagine and articulate the lives, experiences, and encounters of those that have long been excluded from mainstream archives.

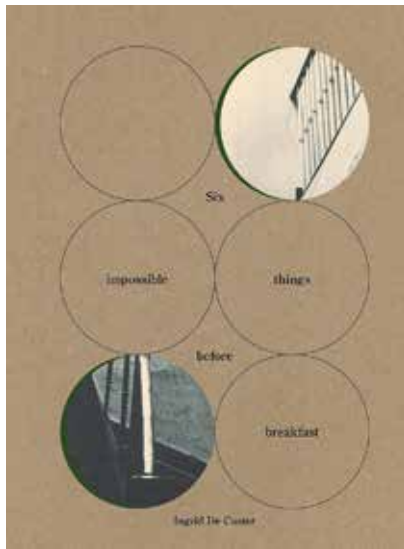
patricia kaersenhout (1966) is a visual artist, born in the Netherlands but descendant from Surinamese parents. kaersenhout developed an artistic journey in which she investigates her Surinamese background in relation to her upbringing in a West European culture. By revealing forgotten histories she tries to regain dignity and create transformative justice. kaersenhout frequently has exhibitions in the Netherlands and abroad. Recently four major Dutch museums – Stedelijk Museum Amsterdam, Centraal Museum Utrecht, Frans Hals Museum Haarlem and Van Abbemuseum Eindhoven – acquired the installation *Guess Who's Coming to Dinner Too?* (2017–2021). The installation refers to feminist artist Judy Chicago's canonical work *The Dinner Party*. Only this time erased and forgotten Black and brown heroines of resistance are honoured at the table.

pkaersenhout.com

inedition.nl

bonnefanten.nl





SIX IMPOSSIBLE THINGS BEFORE BREAKFAST INGRID DE COSTER

idea Ingrid De Coster
fellow travellers Bas Schevers, Loes Verstappen
text Bruno De Wachter, Ingrid De Coster
photography Bas Schevers with Ingrid De Coster
text editing Eleenoor Jap Sam, Loes Verstappen
translation Patrick Lennon
design Loes Verstappen with Ingrid De Coster
lithography Marc Gijzen
printer Zwaan Lenoir
binder Patist

17 x 22.95 cm 296 pages
 fc illustrations
 English / Dutch | Softcover unbound
 ISBN 978-94-93329-05-8
 November 2023 €45.–

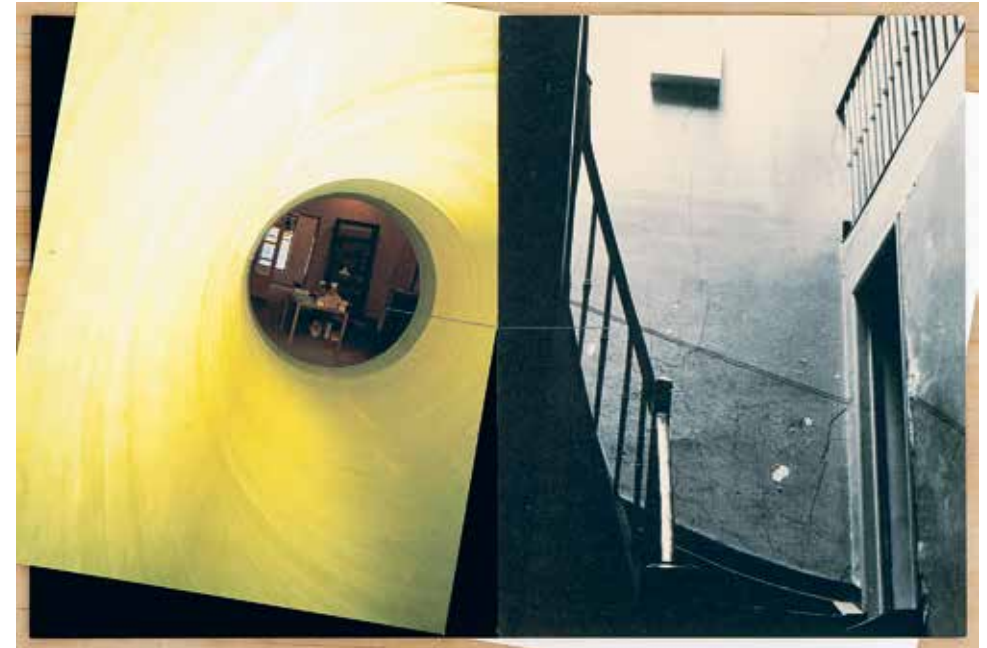
| Besides the regular edition, the book has a special hand-punched cover edition of 120 copies, €67.– only on request.

How do you make a book about a period that is behind you? The publication *Six impossible things before breakfast* is a journey across twenty-five years of Verzameld Werk [Collected Work] and beyond. Verzameld Werk was an open house in the heart of Ghent. A playground for designers and guests, architects and artists. Tailor-made by thinkers and doers. It was founded in 1991, with Ingrid De Coster as one of its founders.

For this book, Ingrid De Coster collaborated with Loes Verstappen and Bas Schevers. Their point of departure, the motley collection of images from in and around Verzameld Werk, spread out on a table.

Bruno De Wachter was invited to respond to the newly formed configurations and he did so with a prose poem. Along these lines, Verzameld Werk rewrote and continues to rewrite itself through the gaze of the other. Leaf by leaf.

ingriddecoster.com
loesverstappen.nl
bdewachter.be





HANNAH VAN BART

editing Hannah van Bart, Laurie Cluitmans, Eleonoor Jap Sam
texts Hannah van Bart, Allie Biswas, Hans den Hartog Jager, Bart Rutten
translation Kate Eaton (Woordwaarde), Michele Hutchison
design PutGootink
printer Drukkerij Tuijtel
partner Centraal Museum

23 x 30 cm 224 pages
 bl/w & fc illustrations
 English / Dutch | Softcover sewn ostar
 ISBN 978-94-92852-87-8
 March 2023 €35.00

With the support of Jaap Harten Fonds, Mondriaan Fonds, Centraal Museum Utrecht, Marianne Boesky Gallery New York & Aspen, Vielmetter Los Angeles.

Anyone viewing Hannah van Bart's paintings for a length of time will be prompted to return to them again and again. Her works are invigorating and have enormous psychological depth. Beauty and discomfort go hand in hand. Not the pursuit of capturing a moment, like you see in photography or a studio sketch, but a long process of turning things over in one's mind, painting and erasing, adding and taking away. This process provides an interestingly hard edge to her paintings.

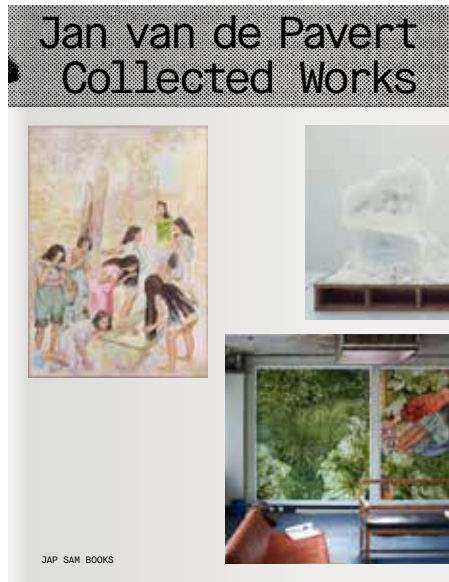
The monograph *Hannah van Bart* contains over more than 100 art works (paintings and drawings) and gives an intriguing look at the work of Dutch artist Hannah van Bart. The publication is published in collaboration with the Centraal Museum Utrecht on the occasion of the solo exhibition of Hannah van Bart at Oud Amelisweerd country house (April 1st - August 20th 2023).

With a foreword by Artistic director of Centraal Museum Bart Rutten, an interview by London-based art critic Allie Biswas with Hannah van Bart, and an essay on the work of the artist by writer and art critic Hans den Hartog Jager.

Hannah van Bart (1963) lives and works in Utrecht. Van Bart studied at the Gerrit Rietveld Academy (1983-1988) and the Rijksacademie van beeldende kunsten (1988-1990) in Amsterdam. Throughout the years, the artist has been part of many exhibitions, and public collections, nationally and internationally, and has received multiple awards. Van Bart is represented by Marianne Boesky Gallery New York & Aspen, and Vielmetter Los Angeles.

marianneboeskygallery.com/hannahvanbart
vielmetter.com/hannahvanbart
centraalmuseum.nl
putgootink.nl





JAN VAN DE PAVERT COLLECTED WORKS

compilation & concept Jan van de Pavert, Remco van Bladel, Eleonoor Jap Sam
author Jan van de Pavert, Mark Kremer
editing Eleonoor Jap Sam
translation Kate Eaton (Woordwaarde), Robert van de Walle
design Studio Remco van Bladel i.c.w. Daniqve Merkenstein & Elsa Baussier
printer ORO Grafisch projectmanagement

16.5 x 24 cm 380 pages
 Fc & bw illustrations
 English / Dutch | Hardcover
 ISBN 978-94-92852-78-6
 November 2023 €35.–

With the support of Mondriaan Fund, Droom en Daad, Jaap Harten Fonds.

| A comprehensive illustrated monograph on the work of Dutch visual artist Jan van de Pavert.

| Beautifully designed by Remco van Bladel.

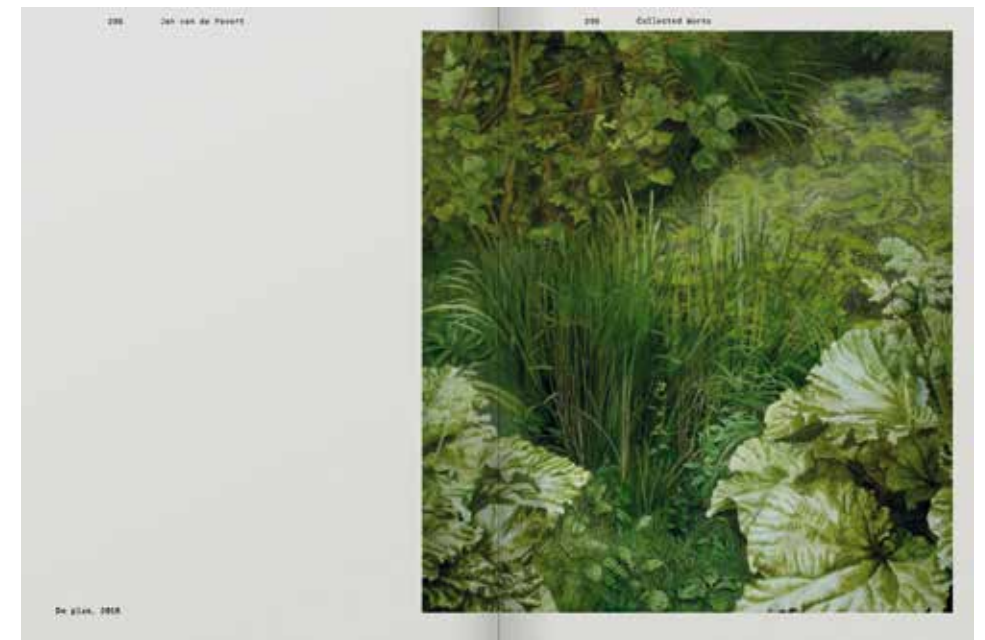


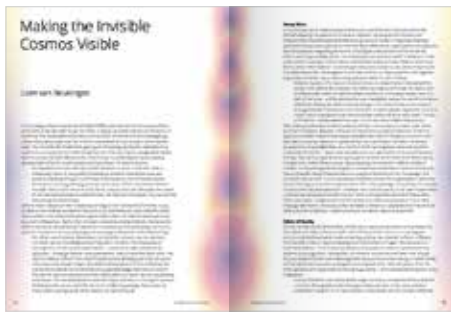
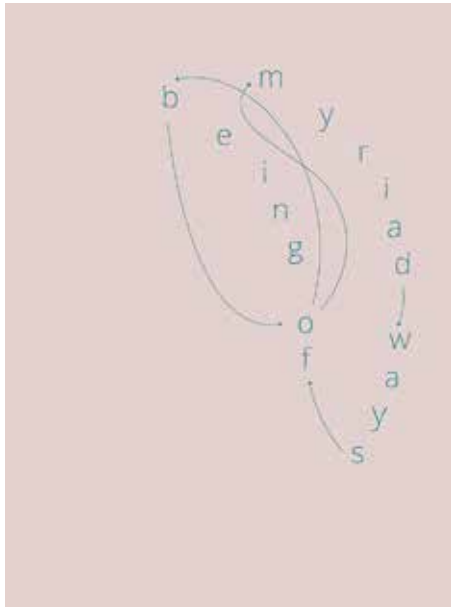
Jan van de Pavert. Collected Works is a richly illustrated body of work covering the artist's oeuvre of the past years. Initially, van de Pavert became known for his sculptures, his early works referred to architecture and resembled parts from buildings. The artist started using these architectural elements in films as well and eventually integrated computer animations. As this developed, he focussed more and more on murals.

At this point van de Pavert's work showed the avant-garde movements and the political left. Later he focussed more on youth, the 1960s, 1970s, and the idea of freedom. In 2013, these murals were executed on large scale for the first time for an exhibition at Art Centre De Appel in Amsterdam. Still, 20th century avant-garde clearly lives on through the artist's oeuvre.

Jan van de Pavert (1960) lives and works in Rotterdam. He studied at Academy of Fine Arts Sint-Joost in Breda from 1979 to 1982, where he was taught by Hans van Zummeren and Theo Mols. Right after he continued his studies at Ateliers '63 in Haarlem with Stanley Brouwn and Carel Visser, among others.

janvande pavert.nl
remcovanbladel.nl





| This publication is published on the occasion of the granting of the Sieger White Award to Simone Albers in 2022 and of her solo exhibition at Maurits van de Laar Gallery, in The Hague, November 2023.

| With a stunning design by Dana Dijkgraaf.

simonealbers.com
siegerwhitestichting.nl
danadijkgraaf.nl

MYRIAD WAYS OF BEING ~ BEING OF MYRIAD WAYS SIMONE ALBERS

editor Mirjam Westen

texts Stijn Geutjes, Loes van Beuningen, Susan Peeters, Sabine Winters, Wouter Engelbart

copy editing Mirjam Westen, Eleonoor Jap Sam, Simone Albers

translation Beverley Jackson

design Dana Dijkgraaf Design

photography Peter Cox, Tommy Smits, Koen Kievits, Johannes Schwartz, Aalt van de Glind, Marc Elisabeth

partner Sieger White Stichting / Prins Bernhard Cultuurfonds

20.9 x 28.4 cm 112 pages

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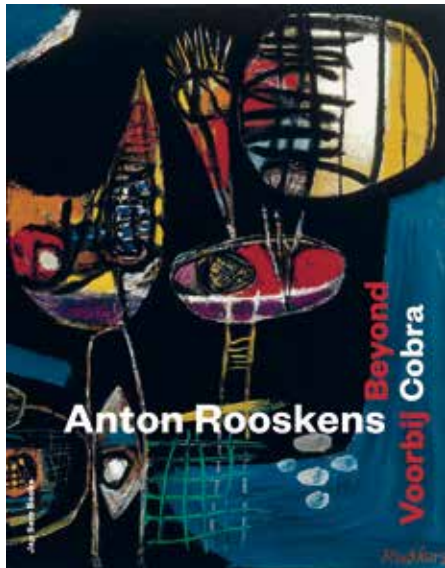
November 2023 €20.–

Visual artist **Simone Albers** (1990, Nijmegen) is fascinated by the cosmos. She investigates the mechanisms hidden behind the directly perceivable world. Albers depicts its complexity in colorful landscapes; with meandering shapes and whirlpools of galaxies and black holes, Albers transports us into a cosmic flow.

In *Myriad Ways of Being ~ Being of Myriad Ways*, authors Loes van Beuningen, Susan Peeters, Sabine Winters and Wouter Engelbart illuminate the ways in which Albers makes the invisible cosmos visible and makes connections between everything that lives and is. Simone Albers is the winner of the Sieger White Award 2022, a stipend for talented artists under 35 from the eastern Netherlands.

The Sieger White Award was first awarded in 2012. The award is designated as an encouragement to a young artist aged under 35 from the east of the Netherlands. It consists of the guarantee of a book publication worth €25,000 on the artist's work, to be accompanied by an exhibition at a leading art gallery – in the west of the country. Book and exhibition are intended to help a gifted painter who has already developed a modest oeuvre of some standing to take the next step in his or her career. The award is named after the painter couple Fred Sieger (Amsterdam 1902 – Zevenaar 1999) and his wife Helen White (New York 1911 – Zevenaar 2010).





Anton Rooskens (1906–1976) made a significant contribution to modern art in the Netherlands as an artist affiliated with the Cobra group, but also afterwards. His paintings are included in leading museum collections in the Netherlands and abroad. It is time for a new, comprehensive publication on this important Dutch twentieth-century painter. Over the past years, art historians Marguerite Tuijn and Eliane Odding have delved into his oeuvre and life. Based on previously unused sources from Rooskens' personal archive – photographs, letters, articles and his artistic oeuvre – they wrote the monograph *Anton Rooskens. Beyond Cobra*. In doing so, they worked closely with Rooskens' family and an advisory group of Cobra experts. This publication provides a broad insight into the artist's work and life and contains more than a hundred illustrations of paintings and other works.

ANTON ROOSKENS BEYOND COBRA / VOORBIJ COBRA

authors Marguerite Tuijn, Eliane Odding
photography Michiel Elsevier Stokmans, family archive Rooskens
final editing Eleonoor Jap Sam
design Thomas Soete
translation Robert van de Walle
lithography Bert van der Horst
printing & binding IPP Printers

21,5 x 27,5 cm 208 pages
 Fc illustrations
 English / Dutch | Hardcover
 ISBN 978-94-92852-85-4
 May 2023 €39.95

With the support of Stichting Van Eelen-Weeber, Jaap Harten Fonds, Theodora Versteegh Stichting, family archive Rooskens the Prins Bernhard Cultuurfonds beheerde het Charema Fonds voor geschiedenis en kunst and Het Prins Fonds.

| *Anton Rooskens. Beyond Cobra* contains over a 100 illustrations of paintings and other works.

Marguerite Tuijn (1969) is an art historian with over two decades of experience, starting in 1994. She studied art history in Utrecht and worked at Museum Boijmans Van Beuningen's print room. Her 2003 University of Amsterdam PhD focused on Theo van Doesburg's international connections. Since 2004, she has contributed to various projects at institutions like Rijksmuseum Amsterdam, Museum Beelden aan Zee, Kröller-Müller Museum, and more, specializing in 19th- and 20th-century art. Notable exhibitions include Rein Draijer (2016), Kees Timmer (2018), Friso ten Holt (2017), and Theo Kurpershoek (2021-22).

Eliane Odding (1993) is an independent art historian and curator, specializing in modern and contemporary art. She graduated cum laude in art history from Utrecht University in 2018. Currently, she freelances on research and exhibition projects for cultural institutions. Notable projects include "Nieuw Licht - Kunst in de Grote Kerk Alkmaar" at the Grote Kerk in Alkmaar (2021-now), "TWIST" at Museum Kranenburg in Bergen (2022), and "Melle - Painter of another reality" at Museum van Bommel van Dam (2022). In 2023, her collaboration with Marguerite Tuijn led to the exhibition "Rooskens' Travels" at the Stedelijk Museum Schiedam.

thomassoete.com

TOUCH CAREN VAN HERWAARDEN

artist Caren van Herwaarden
texts Merel Bem, Gustan Asselbergs, Ludo van Halem, Caren van Herwaarden, Hendrik Driessen
editing Caren van Herwaarden, Eleonoor Jap Sam, Ruud Willems
design Ruud Willems
printer ORO Grafisch Projectmanagement

24 x 28 cm 144 pages
 Fc illustrations
 English / Dutch | Softcover
 ISBN 978-94-92852-75-5
 May 2023 €35.–

With the support of the Prins Bernhard Cultuurfonds / Elisabeth Vermaat Müller Fonds, Jaap Harten Fonds, Mondriaan Fund.

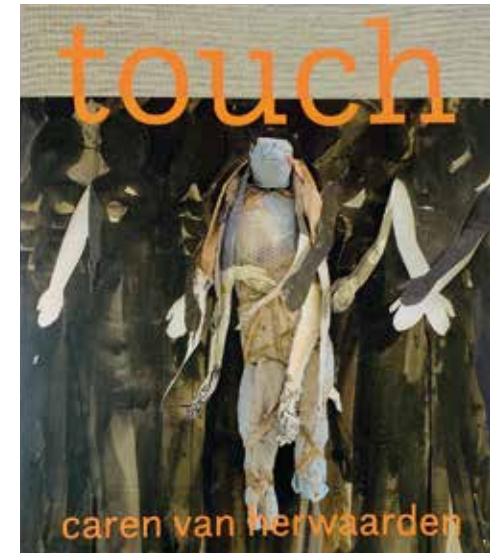
| A collection of works on paper and watercolours, drawing, collages and sculptures.

Dutch artist Caren van Herwaarden uses a multimedia approach in her practice including works on paper and watercolours, drawings, collages, and sculptures. She is in search of finding the meaning of compassion, humanity, physicality, and erotica through her work. This results in art pieces that show strength in vulnerability, softness in mercilessness, and comfort in defeat. She focusses on bare beings, without any façade or frills. Because when in conflict, where you are not in control and the world is no longer feasible you must rely on others.

The artist's work became darker, tangible, rawer, and more layered in the past years. To intensify the intimacy and the possibility to empathize she aims to create her work to be as physical and tangible as possible, to the point you can almost touch and smell it. This is exactly what TOUCH carries out, a publication that is close to the skin and won't let you go.

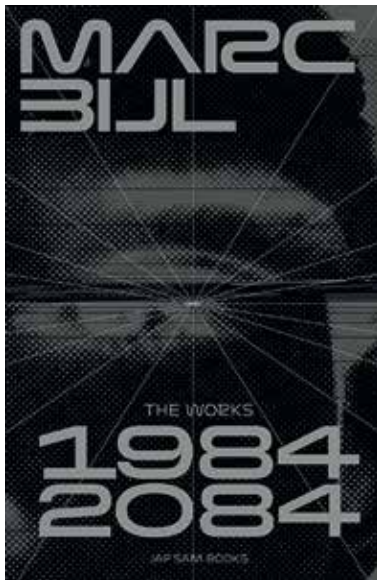
Caren van Herwaarden studied at the State Academy of Fine Arts in Amsterdam and AKI Academy of Art & Design. After graduating she worked at Leiden University in the anatomical collection to study the inside, the material from which we are built.

cvanherwaarden.nl
ruudwillems.nl



| With text contributions by Merel Bem (author, lecturer, art historian, and copywriter), Guston Asselbergs (philosopher, author, musician), and Ludo van Halem (art historian and curator).





MARC BIJL THE WORKS 1983–2084

artist Mark Bijl
texts Lynden Hak, Tom Morton, Ellen Blumenstein and Birgit Laback
design Studio Remco van Bladel
printer ORO Grafisch projectmanagement

19 x 29 cm 272 pages
 bl/w & fc illustrations
 English | Softcover
 ISBN 978-94-92852-67-0
 November 2023 €30.–

Made possible with the support of Mondriaan Fund, Neustart Kultur Stifling kunstfonds Bonn, and Berlin Senat Research stipendium.



What will the world look like 100 years from now? In Marc Bijl's catalogue for a fictional survey exhibition in the year 2084, time comes to us from the future. Bijl considers himself an observer of society, of everyday conditions and contemporary culture. In a society structured by narratives and fictions, by immaterial scripts that insinuate themselves into lifestyles, institutions, and ideology, he turns his attention to concealed myths, codes and structures that order everyday life. He leads us into the year 2084 and from there, back to the aesthetics of the 1980s. In a body of work that forms a critically purposeful montage of observations, Bijl playfully combines methods of appropriation and deconstruction, drawing from counter-cultural traditions and the real-time iconography of "high" and "low" culture alike. The works that result from the appropriated and manipulated

sources (in media including painting, installation, sculpture, video, posters, stickers and legally marginal interventions in public space) are unfailingly inventive within the artist's unique stylistic idiom, which bears the influence of pop, punk and goth culture.

Marc Bijl (1970) is a Dutch visual artist currently living in Berlin. He graduated from the Royal Academy of Art & Design in 's-Hertogenbosch in 1997. In 1996 he also studied at the Rennie Macintosh School of Art in Glasgow. His work is part of many international private and public collections such as the Stedelijk Museum Amsterdam and the Hudson Valley Center for Contemporary Art in New York.

studiomarcbijl.com
remcovanbladel.nl



MY MOM WANTS TO GO BACK HOME HANNA HRABARSKA

author Hanna Hrabarska
photography Hanna Hrabarska, Iryna Hrabarska
image editors Hanna Hrabarska, Edwin van Gelder
text editors Michiel Schwarz, Eleonor Jap Sam
design Mainstudio (Edwin van Gelder)
printing Tuijtel
lithography Alex Feenstra

21 x 27 cm 216 pages
 English | Hardcover
 ISBN 978-94-93329-07-2
 February 2024 €50.–

Made possible with the support of the Mondriaan Fund, Prins Bernhard Cultuurfonds, crowdfunding/Voorkunst, and all those who supported Hanna Hrabarska to realize her project.



'I'm curious, how were people feeling and what were they doing the day before the Second World War?' I thought about it for a moment. 'Well, I don't know,' I told my friend. 'Probably, the same as us.' Early the next morning, I was lying in bed in complete darkness. The news declared: 'Putin Invades Ukraine.' Clueless about the future, I went from Kyiv to my hometown Kryvyi Rih to pick up my mother, and in a course of the following week I abandoned my two homes: an apartment in the capital's city center and my mother's home, where I was born and raised.

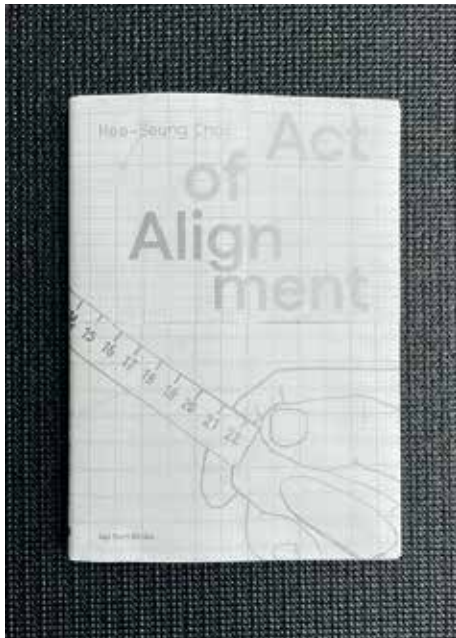
Hanna Hrabarska (1986) is a Ukrainian photographer, visual artist, and photojournalist. She holds a Master of Arts in Journalism from the National University of Kiev-Mohyla Academy, Kyiv (2010). Before the war in Ukraine, she ran a small portrait studio in Kyiv. Over the last decade she has established herself as a freelance photographer, photojournalist, and documentary artist — with both commissioned and autonomous work. Hrabarska's work has been published in numerous media outlets and exhibited in Europe and USA. Her photographs have been part of the group show *This is Ukraine; Defending Freedom* at 2022 Venice Biennale.

hannahrabarska.com
mainstudio.com

| *My Mom Wants to Go Back Home* is a documentary diary by photographer and artist Hanna Hrabarska.

| Through the lens, Hanna captures the story of her mother forced to leave their country in the face of war.

| After being showcased in numerous galleries and museums around the world, this quiet and intimate personal story of becoming a war refugee now will reach even a bigger audience in a shape of a photo book.



ACT OF ALIGNMENT HEE-SEUNG CHOI

author Hee-Seung Choi
copy editing Janine Armin
design ARK (Roosje Klap & Maiwenn Brochen)
binder Boekbinderij Patist
video Hee-Seung Choi
drawings Hee-Seung Choi
printer Drukkerij Tielen

17 x 24 cm 104 pages
 bl/w illustrations
 English | Softcover with dustjacket
 ISBN 978-94-92852-92-2
 May 2023 €24.50

With the support of Mondriaan Fund, Jaap Harten Fonds, Amsterdams Fonds voor de Kunst, Stichting Stokroos, De Vlucht Amsterdam, and European Regional Development.

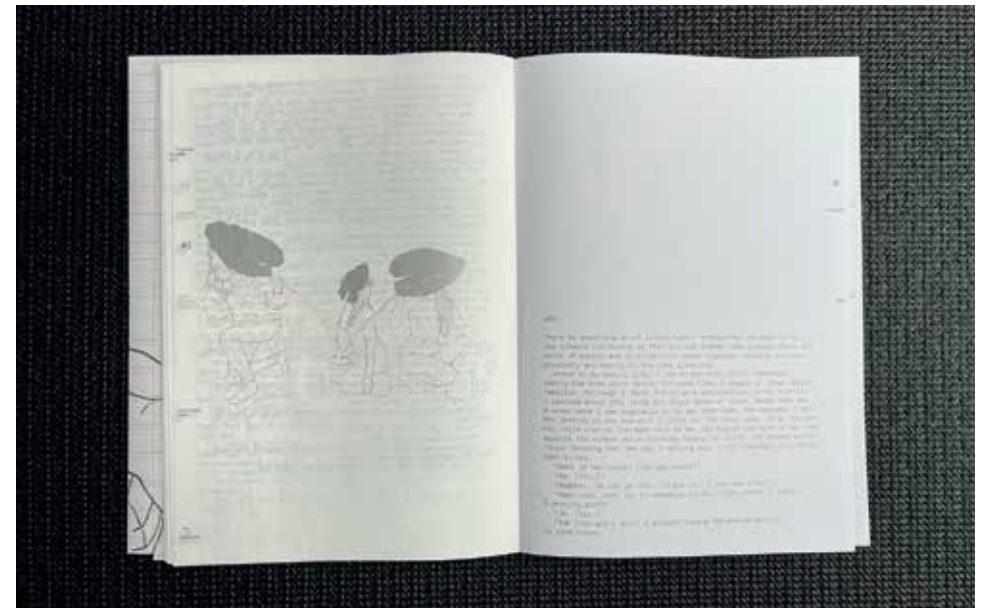
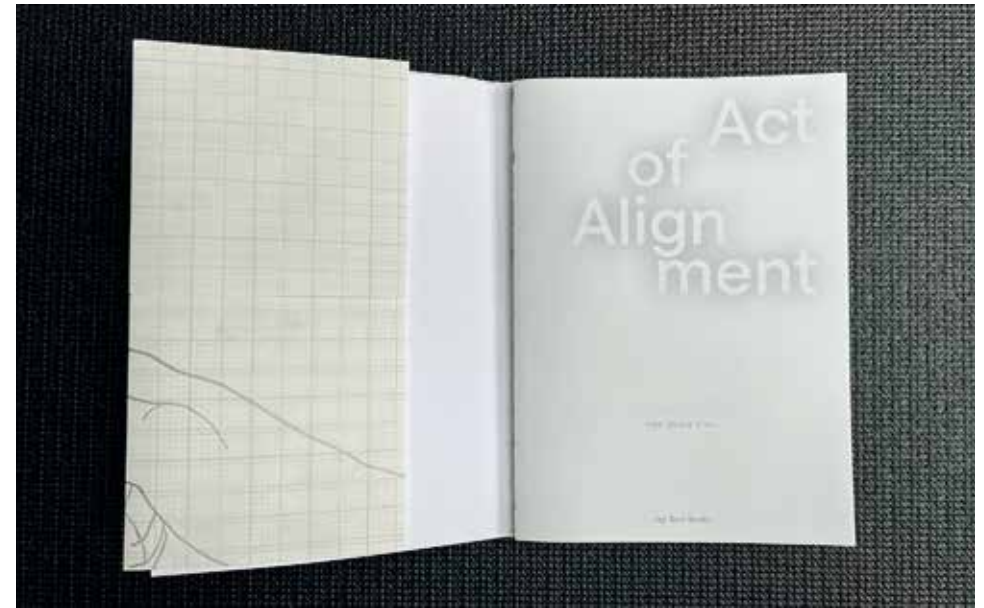
| *Act of Alignment* is an intimate invitation by Hee-Seung Choi to rethink the concept of togetherness.

While spending Covid-19 lockdowns abroad and alone, artist Hee-Seung Choi started thinking of the word 'togetherness' as a process, instead of something that comes with the package of shared experiences and purposes. Struggling with being open when meeting new people, Choi is drawn to the word 'alignment' as it assumes starting from a place of willingness and openness with respect to each other, aiming to meet each other on the same vertical or horizontal axis. Not expecting all interactions to turn into meaningful relationships, and believing that noticing differences – the 'otherness' – is instinctive and natural. But in this recognition of 'otherness' the artist would like to see the possibility of 'being-for'.

Act of Alignment is an invitation to think about this possibility together, from a very personal and self-revealing standpoint of the artist. The essays, drawing, videos and exercises in this publication are built on Choi's personal observations, experiences, and interpretations both as an artist and a person belonging to the world.

Hee-Seung Choi (1976) is an interdisciplinary artist and classically trained musician. She moved to the Netherlands after receiving her Master of Music in Composition from the Peabody Institute of the Johns Hopkins University, Baltimore, MD to continue her studies at the Royal Academy of Art, The Hague where she received a Bachelor of Fine Art in ArtScience. She draws her inspiration from familiar signs, routines, and arrangements found in everyday life and works in a combination of media, including video, performance, sound, and installation. Text has always been an integral part of her work as her artistic conversation is closely intertwined with literary discourse.

hee-seung.wixsite.com
ark.amsterdam





| *Out Side In Side Out* is an overview of 25 years of work by Dutch visual artist and performer Linda Molenaar, linking animal aspects in humans with human aspects in animals.

Linda Molenaar's work is not just crafting an idea in her head, it takes up her entire life. A life in which the artist makes unknown, and sometimes unloved, worlds her own. A cello made of human hair, a tutu made of hundreds of worn-out ballet shoes, a grand piano made of a thousand piano hammers, countless thigh bones of mice out of pellets: the material is always the starting point for a journey of discovery. Wonderful combinations of materials tell us of major life themes such as symbiosis and autonomy, wonder and alienation, life and death, comfort and hope.

The material with which Linda Molenaar shapes her ideas is located in strange and sometimes dark places. To get there, you have to hunt first. Feathers, pig's teeth, silk ties or the skin of a Friesian horse; the collected loot is taken to the studio at home. Artisan techniques such as making wigs or spinning wool are taught. Or the studio turns into a nest when Linda spends weeks trying to incubate a chicken egg with her own body heat. All kinds of different objects and elements of humans and animals, combined with prostheses and other 'accessories', are dissected,

OUT SIDE IN SIDE OUT LINDA MOLENAAR

authors Fredie Beckmans, Linda Molenaar
editing Bass Beek, Tycho Fokkema, Eleonoor Jap Sam, Gitta de Leeuw
translation Michael Meert
design Inedition (Eva van der Schans)
printer Die Keure

17 x 24 cm 144 pages
 Fc illustrations
 English | Softcover
 ISBN 978-94-92852-96-0
 July 2023 €30.–

Made possible with the support of the Prins Bernhard Cultuurfonds/Tijlfonds.

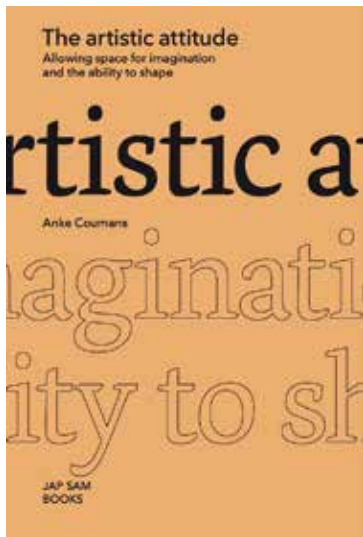
'There are people who can get into someone else's skin. Think of actors and actresses, for example. But there are others who possess the ability to get into another character. It becomes truly special when they crawl into the skin of an animal or a tree. Literally. There are considerably fewer examples of this. One of them is Amsterdam-based visual artist Linda Molenaar.'
 — Fredie Beckmans

brought together, sewn and dressed into a being in its own right. Sometimes inhabited by the body of the artist herself. Linda then literally and figuratively crawls into her work to show it in person. The encounter with the work is an alienating experience. Is this real or fake, is it an animal or a human, is it dead or alive? An exciting confrontation that leads to a connection in the now.

After receiving a B.A. in sculpture at the Art Academy Constantijn Huygens in Kampen (NL) in 1997, Linda Molenaar (1972) started her career with multiple grants and exhibitions. In 2009 she received her M.A. in performance at DasArts, De Amsterdamse School / Advanced in theatre and Dance Studies in Amsterdam. Throughout the years, the artist has build an extensive portfolio of solo and group exhibitions, performances, residencies, publications, teaching, lecturing, and grants, nationally as well as internationally.

lindamolenaar.org
inedition.nl





| Published as an English, and Dutch edition.

| *The Artistic Attitude* includes interviews with: Sanne Boekel, Jeroen Boomgaard, Barend van Heusden, Anita Kooops, Jedidja Smalbil, Jonas Staal and Bibi Straatman.



hanze.nl/academie-minerva

THE ARTISTIC ATTITUDE ALLOWING SPACE FOR IMAGINATION AND THE ABILITY TO SHAPE

DE ARTISTIEKE ATTITUDE RUIMTE VOOR VERBEELDINGSKRACHT EN VORMGEVEND VERMOGEN

author Anke Coumans i.c.w. Hans van Driel
final editing Eleenoor Jap Sam
design MARK IT ZERO
printer ORO Grafisch Project Management

13 x 19.5 cm
bl/w illustrations
English / Dutch | Softcover
EN ISBN 978-94-92852-95-3 176 pages
NL ISBN 978-94-92852-94-6 180 pages
November 2023 €24.50

This publication is an initiative of Anke Coumans, Lector Image in Context, Hanzehogeschool Groningen, Academie Minerva.

Made possible with the support of Hanzehogeschool Groningen, Academie Minerva

Anke Coumans (1962) is Professor Image in Context at the Research Centre Art & Society of the Hanze University of Applied Sciences Groningen in the Netherlands and affiliated with Minerva Art Academy's undergraduate and postgraduate programmes. Within her professorship, she develops projects – with fellow researchers comprising students, tutors, artists and citizens – in which art practices lead to new ways of shaping the community. Central to her research are questions concerning the added value of artists and designers, the qualities they bring to the table, the shareability of artistic attitudes and how art schools can equip their students to play a catalytic role in social contexts.

'In recent years, the practices of artists in non-artistic environments have set my mind in motion. Where before I could marvel at the visual outcomes of the artistic process and would want to understand how processes of creating meaning could be described, I am now particularly struck by the way in which artists are present, by their way of looking, how they make decisions, when and how they act, how they take responsibility. I have conversations with them and ask questions to better understand their processes, and I explore literature to find people with a similar quest. This process of moving and being moved lies at the heart of the book *The Artistic Attitude*.'

A BLACK COLLAGE MY HISTORY WITH AFRICAN-AMERICAN ART

EEN ZWARTE COLLAGE MIJN GESCHIEDENIS MET AFRIKAANS- AMERIKAANSE KUNST

author Rob Perrée
editing Eleenoor Jap Sam
design Mainstudio (Edwin van Gelder)
translation Robert van de Walle, Jane Hall
printing ORO Grafisch Projectmanagement

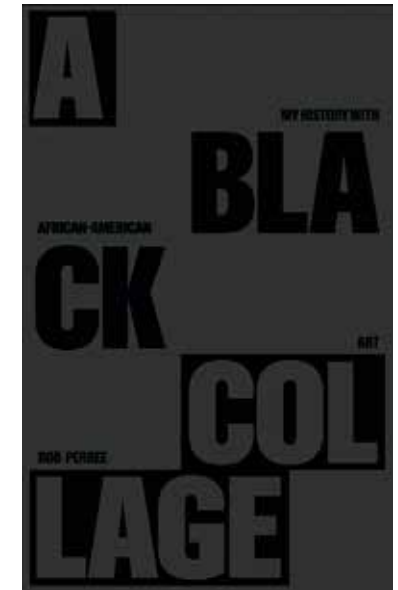
A collaboration with Delft University of Technology, Province of Gelderland, Gelders Genootschap.

12 x 19 cm approx. 500 pages
bl/w / Fc illustrations
English & Dutch edition | Softcover
EN ISBN 978-94-92852-89-2
NL ISBN 978-94-92852-88-5
November 2023 €27.50

In this book, Rob Perrée tells the story of his involvement in African-American art. From 1990 to 2020. He does so by means of a chronological collage of new texts, linking texts, articles that have been published earlier, essays, interviews, reviews, columns and short stories. The new texts put the other ones in context. Together, they show the development of African-American art and demonstrate how its appreciation and perception have changed over time, in the US, but above all in the Netherlands as well, among the public, but also among institutions. It is a look behind the scenes, making his passion for this art visible.

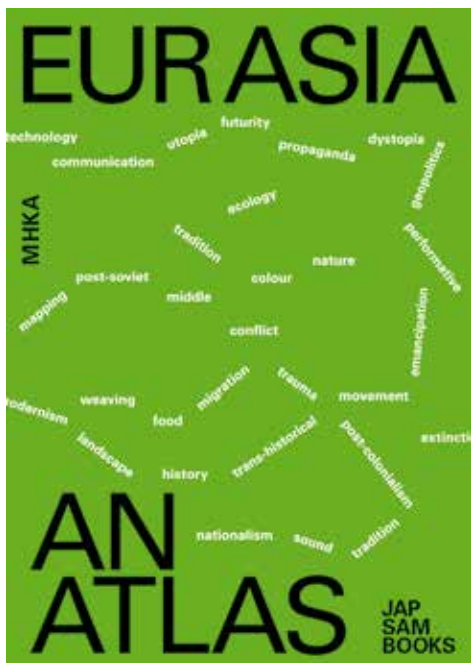
Rob Perrée is an art historian, independent writer and curator, and founder of the online magazine Africanah.org. His articles have appeared in various (art) journals, newspapers and catalogues. He lives and works in Amsterdam and Brooklyn.

robperree.com
africanah.org



| Published as an English, and Dutch edition.





EURASIA – AN ATLAS

editors Nav Haq, Joanna Zielińska
design Tariq Heijboer
printer Graphius
partner Museum van Hedendaagse Kunst Antwerpen / M HKA

17 x 24 cm 400 pages
 fc illustrations
 English | Softcover with flaps
 ISBN 978-94-92852-76-2
 Spring 2023 €34.–

Made possible with the support of the Mondriaan Fund.

| With text contributions by Bart de Baere, Bruno Maçães, Dina Akhmadeeva, Ekaterina Vorontsova, George Orwell, Grant Watson, Haegue Yang, Jimmie Durham, Joanna Zielińska, Nam June Paik, Nav Haq, Nicholas Riasoanovsky, Nikolay Smirnov, Pejvak, Qudus Mirz

The concept of Eurasia evokes myriad different ideas across geological, ideological, cultural and artistic paradigms. Housing three quarters of the world's population (as well as three quarters of the world's energy resources), the Eurasian supercontinent is also home to a great plurality of cultures. It is a space where historical, contemporary and futuristic visions coexist, interact and mutate.

The publication *EURASIA – An Atlas* is a reader surveying the cultural and conceptual landscape of the Eurasia. Structured around approximately twenty keywords, it compiles texts from a variety of authors, historical documentation, and texts on the artistic practices of visual artists. Trans-historical in focus, *EURASIA – An Atlas* will offer theoretical and artistic insights into a progressive Eurasianism, engaging with diverse contributors and agents across Eurasia. Several texts have been commissioned to offer reflection on the

| *EURASIA – An Atlas* is published as part of 'Our Many Europes', a project in confederation 'L'Internationale'.

notion of Eurasia from contributors across the fields of art, history and philosophy, forming a compendium of material for those interested in understanding the emerging reality of the new Eurasian age. Rooted in - but reaching beyond - the visual arts, *EURASIA – An Atlas* will be unique amongst publishing on this theme.

Nav Haq is associate director at M HKA – Museum of Contemporary Art Antwerp. He was a founding editor of the online research platform for the L'Internationale confederation of European museums and is and editor at *Afterall*.

Joanna Zielińska is an art historian, writer and performance curator. Currently, she works as a senior curator at M HKA. From 2015-2020, she was the Head of the Performing Arts Department at the Ujazdowski Castle Centre for Contemporary Art in Warsaw.

tariqheijboer.nl
 muhka.be



NOTES ON HAPPINESS ALEX FARRAR

text Alex Farrar
editing David Price
proofreading Jak Skot, Eleonor Jap Sam
design studioHendriksen
drawing Cover / I - XVIII; Daniel Jacoby
printing Zwaan Lenoir

7.2 x 14.2 cm 184 pages
 Bl/w illustrations
 English | Softcover with dustjacket
 ISBN 978-94-93329-00-3
 November 2023 €25.50

Made possible by Stichting Stokroos, Hinderrust Fonds, Jaap Harten Fonds, and paper sponsorship by Fedrigoni Benelux.

| A new book project by Alex Farrar, including an index of 49 questions about happiness.
 | Limited edition publication bound with several different covers, cut from one single drawing by Daniel Jacoby.

Are Dutch people happy people?
Does art make you happy?
What was your earliest memory of happiness?
What have you taught your children about happiness?

Notes on Happiness is a book project by artist Alex Farrar. The book is a long reflective text, based on conversations that Farrar had with people around him about happiness. The book design is a collaboration between Farrar and graphic designer Chantal Hendriksen. The book is a limited-edition publication bound with several different covers, cut from one single drawing by Daniel Jacoby. This book was developed during a residency at SEA Foundation, Tilburg – supported by gemeente Tilburg and Mondriaan Fund – where Alex Farrar worked in response to their Art and Sustainability research project and the specific theme of 'happiness'.

About: **Alex Farrar**, born in Leeds in 1986, lives and works as an artist in Amsterdam. **Daniel Jacoby**, born in Lima in 1985, is an artist and filmmaker, living and working in Amsterdam. **studioHendriksen** is an Amsterdam based graphic design studio founded by Chantal Hendriksen. **David Price**, born in Glasgow in 1982, is an artist, writer and editor living and working in Stockholm.

alexfarrar.eu
 studiohendriksen.com



DISPLACE ELENA KHURTOVA

author Elena Khurtova
texts Elena Khurtova, Amelia Groom
text editing Aidan Wall, Maddie Rose Hills, Eleonoor Jap Sam
image editing Elena Khurtova, Tariq Heijboer
design Tariq Heijboer
lithography Alex Feenstra
printer Erwin Blok
binder Patist

17 x 24 cm 96 pages
 English | Softcover, duo-colour offset print
 using pigment made from soil
 ISBN 978-94-92852-80-9
 January 2023 €30.-

With the support of Mondriaan Fund, Tjil Fonds Cultuurfonds/Prins Bernhard Cultuurfonds, Pictoright Fund.

Displace explores the process of entering into a dialogue with soil as a living entity. It offers an intimate insight into Elena Khurtova's artistic research and process during her residency at 3bisF, on the site of Montperrin Psychiatric hospital in Aix-en-Provence, and delves into her personal connection with displaced soils.

Extending the sensitive experience of touching red and yellow soils into the materiality of the book, Elena Khurtova and graphic designer Tariq Heijboer experiment with those very soils as pigments for a duo-colour offset printed book. With essays by writer Amelia Groom and the artist, *Displace* addresses the materiality of soil through an interplay of imagery, text and tactility.

Elena Khurtova (born in Samara, RU), is an interdisciplinary artist living and working in Amsterdam, NL. Her artistic practice spans the fields of installation, performance, video, drawing and artist books, where materiality and temporality play an essential role. Reflecting on the interplay of fragility and resilience of human and environmental conditions, Khurtova's work investigates notions of care and control. Through sensitive performativity, she looks for a primeval understanding of the world around us; lead by an intuitive interaction with matter wherein she does not stand on the world but strives for an interaction from within.

elenakhurtova.com
ameliagroom.com
tariqheijboer.nl

| Special, limited edition designed by Tariq Heijboer together with artist Elena Khurtova using soil as pigments creating a duo-colour offset printed publication.

| This project was initiated and presented as a performance and series of video works at 3bisF Contemporary Art Centre located in Montperrin Psychiatric hospital in Aix-en-Provence (France) during the Manifesta Biennial in 2020.

MOTHER'S MILK MARIE ILSE BOURLANGES

author Marie Ilse Bourlanges
introduction text & editing Marta Pagliuca Pelacani
design Alix Chauvet
lithography Alex Feenstra
printer Robstolk

15.5 x 24 cm 348 pages
 bl/w & fc illustrations
 English | Hardcover thread sewn binding
 offset duotone with metallic and mat ink
 ISBN 978-94-92852-74-8
 January 2023 €35.-

With the support of Fondation Harlet Snug, Prins Bernhard Cultuurfonds-Tijl Fonds, Mondriaan Fund, Stichting Stokroos, and Steunfonds Pictoright.

Mother's Milk (re)constructs the story of Ilse, the author's grandmother. Alienated in the psychiatric hospital of La Timone, in Marseille, Ilse resided there from 1952 until her death in 1983. Bringing together archival material, correspondences and conversations narrated via documentary poetry, Marie Ilse Bourlanges assembles the fragments of a family history hiding in plain sight.

An undertow of embodied memory meets the flow of institutional remembrance, drawing parallels between the discarded material of archives and the necessary mechanisms of physiological forgetting. *Mother's Milk* offers an intimate journey into madness, intergenerational trauma transmission and the role of artistic research in imagining a possibility of healing.

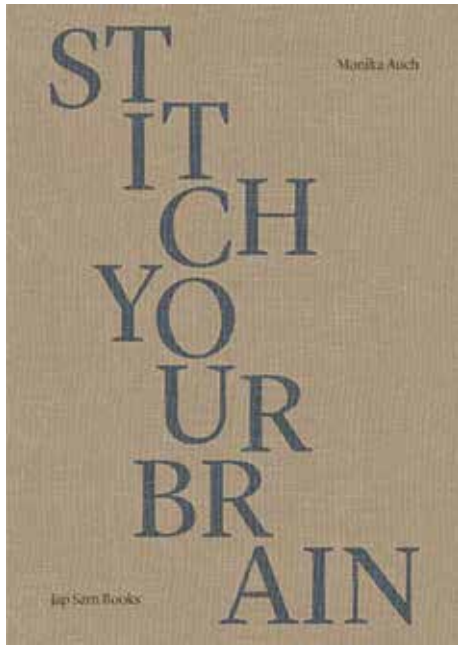
Marie Ilse Bourlanges (1983) is an interdisciplinary artist, whose practice combines tangible, performative and written matter. Prompted to reveal how intimacy can resonate collectively to repair social and ecological tears, her work explores the reciprocity of strength and vulnerability.

marieilsebourlanges.com
alixchauvet.com



| Special, limited edition with a beautiful design by Alix Chauvet in cooperation with the artist Marie Ilse Bourlanges.

| This project was initiated and presented as a performance and series of video works at 3bisF Contemporary Art Centre located in Montperrin Psychiatric hospital in Aix-en-Provence (France) during the Manifesta Biennial in 2020.



STITCH YOUR BRAIN

author Monika Auch
additional texts Prof. R. Zwijnenberg, Dr. Marieke Hendriksen, Charlotte Steels, Mané van Veldhuizen
editing Eleonoor Jap Sam
design SJG (Joost Grootens)
printer ORO Grafisch Projectmanagement

Made possible by Creative Industries Fund NL, Gawthorpe Textiles Collection, Stichting Stokroos and stichting VoorVrouwenDoorVrouwen.

17 x 24 cm 256 pages
 Fc illustrations
 English | Softcover
 ISBN 978-94-92852-77-9
 November 2023 €30.–

| Unique hybrid project touching both the fields of science and art by textile artist and former M.D. Monika Auch, with a beautiful design by Studio Joost Grootens.

| *Stitch Your Brain* celebrates its 10th anniversary in 2023!



Stitch Your Brain by Monika Auch is a decade-long exploration of the hand's intelligence. As a former medical doctor and artist, Auch's empirical study underscores the value of hands-on creation in the digital age. The book features 100+ stitched brains, each accompanied by personal comments, revealing how medical imagery shapes body-identity and brain awareness. These tactile creations are both intimate self-portraits and a dynamic reflection of global concerns over the past decade.

Monika Auch's data analysis delves into the relationship between creativity, stress management, age, well-being, and skill learning. Expert contributions from art, science, and neuroscience early collaborators like Prof. R. Zwijnenberg, Dr. Marieke Hendriksen, Charlotte Steels, and Mané van Veldhuizen contextualize the research. The texts include topics such as the importance of coexistence of art and science and why they need each other, ethical and esthetical changes of self-perception due to modern brain research, the history of medical imagery of the brain and brain imagery using art and textile design in the past and present, among others.

Monika Auch (1955, Germany) lives and works in Amsterdam where she received her education in medicine (UvA) and art. While practicing as M.D. she attained a degree in textile design and printmaking at the Gerrit Rietveld Academy (2000). Her work as a visual artist, particularly in weaving, bridges art and science, focusing on the 'intelligence of the hand' in both her visual work and artistic research, based on empirical models. This research lives through projects like *Stitch Your Brain* and WeefLab. Regular contributions to Dutch kM magazine showcase her dedication to material-based art-making. Auch also imparts her knowledge by teaching design at all levels, emphasizing the significance of creativity, hands-on craftsmanship, and personal growth in her students

monikaauch.com
 weeflab.com
 cargocollective.com/stitchyourbrain
 joostgrootens.nl



PRIX DE ROME 2023 VISUAL ARTS

editing Milo Vermeire, Eleonoor Jap Sam
texts Annie Goodner, Hasna El Maroudi, Eelco van der Lingen, Gean Moreno, Filipa Ramos, Dominique van Varsseveld
translation Marie Louise Schoondergang
design Studio Jeremy Jansen
photography Johannes Schwartz
printer NPN Drukkers
publisher Mondriaan Fund
publishing partner Jap Sam Books
partner Stedelijk Museum

22 x 28 cm 112 pages
 Fc illustrations
 English / Dutch | Softcover
 ISBN 978-90-76936-58-1
 October 2023 €15.–

Artists Ghita Skali, Jonas Staal, Josefin Arnell and Michael Tedja are the nominees for the Prix de Rome Visual Arts 2023. From 14 October their work can be seen in the exhibition of the same name at the Stedelijk Museum Amsterdam. The accompanying publication includes conversations between the nominees and various authors from home and abroad. The exhibition is introduced by curator Amanda Pinatih of the Stedelijk Museum Amsterdam and interconnections are made by author Dominique van Varsseveld.

The Prix de Rome is the incentive prize for talented visual artists from the Netherlands and the Caribbean part of the Kingdom and has existed since 1808. The aim of the Prix de Rome is to encourage the development of exceptionally talented artists, to increase their visibility and thus keep the visual arts field up-to-date. continue to update the visual arts field. Since 2012, the prize has been organized and funded by the Mondriaan Fund. On 31 October the winner of the Prix de Rome Visual Arts 2023 will be announced at the Stedelijk Museum Amsterdam.

mondriaanfonds.nl
 prixderome.nl
 stedelijk.nl



ALSO AVAILABLE

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Architectuur / Architecture
 Noura Habbab, Eleonoor Jap Sam,
 Hyun Vin Kaspers, Dominique Geelen
 [eds.]
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With contributions by: Marieke Berkers, Syb Groeneveld, Noura Hubbub, Mark Minkjan

PRIX DE ROME 2021

Beeldende Kunst / Visual Arts
 Mirjam Beerman, Eleonoor Jap Sam
 [eds.]
 ISBN 978-94-92852-45-8

With contributions by: Rein Wols (keynote essay), Dagmar Dirx, Esme Postma, Mirjam Beerman, Telco van der Lingen

PRIX DE ROME 2019

Beeldende Kunst / Visual Arts
 Mirjam Beerman, Eleonoor Jap Sam
 [eds.]
 ISBN 978-94-92852-16-8

With contributions by: Sascha Bronwasser (keynote essay), Maarten Buser, Brenda Tempelaar, Sophia Zürcher, Mirjam Beerman, Eelco van der Lingen



SCHERPSTELLEN

ACHT AUTEURS OVER DE ONTWIKKELING VAN FOTOGRAFIE BINNEN DE BEELDDE KUNST

editing Milo Vermeire
authors Hans den Hartog Jager, Kim Knoppers, Amanda Maddox, Marwan Magroun, Katja Mater, Anne Ruygt, Vincent van Velsen, and Joke de Wolf
with images by Eugène Atget, Rineke Dijkstra, Ueno Hikoma, Bertien van Manen, Marwan Magroun, Katja Mater, Awoiska van der Molen, Sheng-Wen Lo, and Fiona Tan
design Studio Janneke Hendriks
printer Zwaan Lenoir
publisher Mondriaan Fund
publishing partner Jap Sam Books

12.4 x 18.6 cm 116 pages
 fc illustrations
 Dutch | Hardcover
 ISBN 978-90-76936-56-7
 June 2023 €15.–

| *Scherpstellen* is issue #15 in a series of essays commissioned by the Mondriaan Fund.

| Only available in a Dutch edition.

Scherpstellen is a collection of eight essays written by leading curators, critics, photographers and artists from the world of photography and fine art. Commissioned by the Mondriaan Fund, the authors argue which developments are desirable for photography as an art form. Hans den Hartog Jager, Kim Knoppers, Amanda Maddox, Marwan Magroun, Katja Mater, Anne Ruygt, Vincent van Velsen and Joke de Wolf each answer the question in their own way: what is the role of photography today within the visual arts and how to proceed? The angles vary: from a call for more debate and a plea for fluid forms of photography to pointing out the responsibility of images towards people and the world.

Scherpstellen is the 15th publication in the Mondriaan Fund's essay series. The fund regularly publishes essays by writers, thinkers and mediators on topical issues within the visual arts and heritage.

mondriaanfonds.nl



**FOOTPRINT 31
OPEN ARCHITECTURE: TRADITION,
POSSIBILITIES AND SHORTCOMINGS**

issue editors Jorge Mejía Hernández, Esin Komez Daglioglu
production editors Stavros Kousoulas, Andrej Radman, Aleksandar Staničić
copy editor Heleen Schröder
layout editor Lila Athanasiadou
co-publisher Architecture Theory Chair, Faculty of Architecture and The Built Environment, Delft University of Technology

19 x 25.7 cm 176 pages
 English | Softcover
 ISBN 978-94-92852-83-0
 Spring 2023 €25.–

- | Footprint is a peer-reviewed architecture and theory academic journal
- | An exploration of conceptual frameworks and methods of inquiry through critical and reflexive texts

Footprint 31 examines a number of ways in which architecture can be understood as *open*. Ranging from structural to procedural, and from performative to conceptual forms of openness, the articles collected in the issue elaborate on a diversity of open architectures of the past and present, in political, ideological, semiotic, technological, morphological, representational, and epistemological terms.

Review articles provide further illustration by analysing three architectures by Nicolas Schöffer, Frank van Klingeren, and Lacaton and Vassal (with Jacques Hondelatte). The theoretical and methodological advantages and disadvantages of architectural openness identified by all contributors suggest alternative conceptualisations for the concept, and invite further reflection on the effectiveness and efficiency of its use towards the future.

UPCOMING

**FOOTPRINT 32
RETHINKING THE ARCHITECTURE OF
DWELLING IN THE DIGITAL AGE**

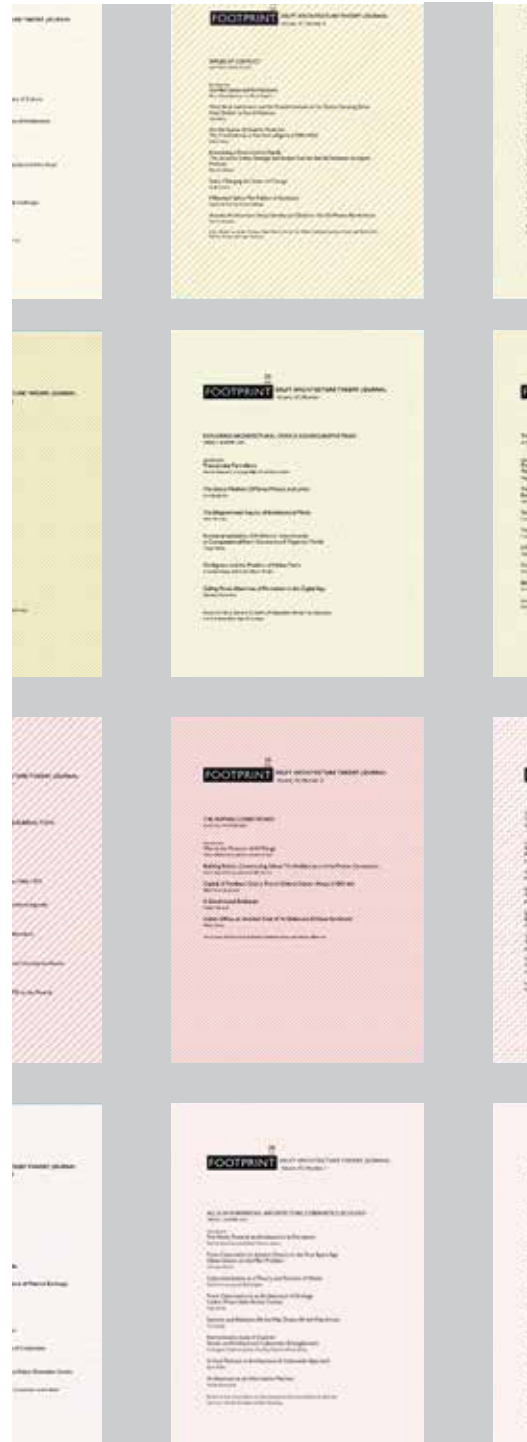
Nelson Mota, Dirk van den Heuvel [eds.]
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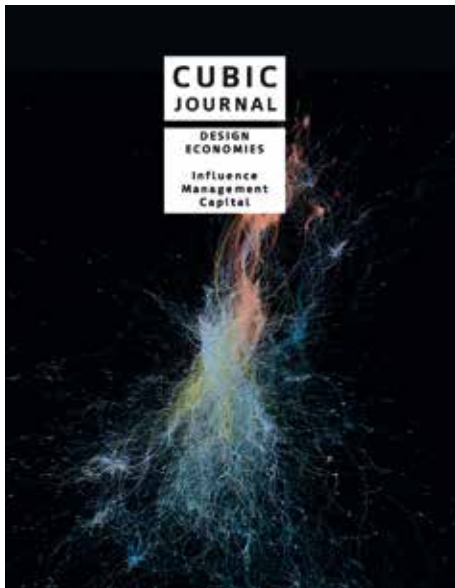
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CUBIC JOURNAL NO. 6
DESIGN ECONOMIES
INFLUENCE · MANAGEMENT · CAPITAL

issue editors Jörn Bühring, Brigitte Borja de Momota, Patricia Moore

operational editor Gerhard Bruyns

copy editor Chan Nin

design Daniel Echeverri

partners Cubic Society, Cubic Research Network

co-publisher The Hong Kong Polytechnic University Environmental & Interior Design School of Design

20 x 26 cm 120 pages

bl/w & fc illustrations

English | Softcover

ISBN 978-94-92852-81-6

Summer 2023 €25.–

| A peer-reviewed journal published in conjunction with Cubic Society and Cubic Research Network.

| An academic discussion within the pursuit of advancing knowledge via design disciplines.

The world is changing, and so are the demands that these changes exert upon the design industry, on businesses and society as a whole. In this issue, we focused our attention on design as a strategic asset to the organization, one which can be harnessed in an effort to identify opportunities for new design activities and outcomes.

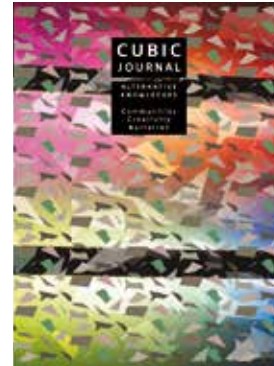
As our research demonstrates, design (in theory and practice) tends to elevate and enhance the role of the organization as a catalyst for change, influencing strategic decisions, producing clear visions, shared beliefs, and values which assume a more holistic conception of sustainable development. To make up for shortcoming in our ability to gain a holistic view of designs core capabilities, theories, and methods in business economics, as well as the pertinence the design function and job position (e.g., design leadership) has in organizations, we introduced a conceptual model with the aim to synthesize the question of design strategy and business strategy and its relationship to achieving its goals when faced with the challenges of our time.

In summary, we have reached consensus on two critical issues: first, the need for a continuous “survey” process with Design industry stakeholders around the variables which make up the key performance indicators (KPI) of Design value. Second, a more collaborative approach between research labs welcoming designers, academics, and strategy practitioners.

This issue includes both the papers from academia and professionals we received through our call, as well as the results of a complementary survey conducted by the editors with Chief Design Officers.

cubicjournal.org

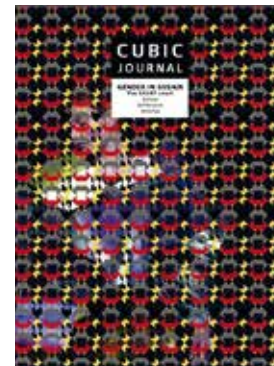
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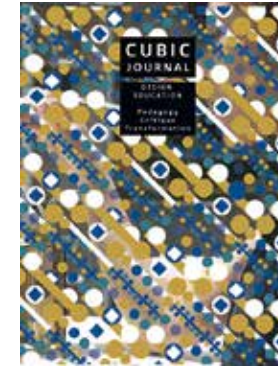
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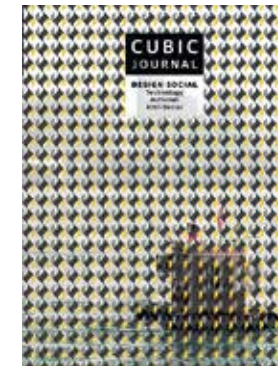
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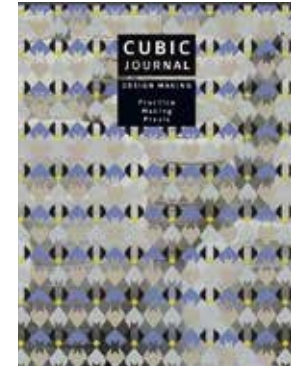
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Best Dutch Book Designs 2022 - student jury

Prix Bob Calle du livre d'artiste 2023 - nominated

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