



The Unopened Book

Gerrit Rietveld Academie
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An Assignment

In a library books are grouped together, kept on a shelf in a line with their peers. Their spines are the initial, first contact to a reader, crying for attention from the shelf, asking you to pluck them instead of their neighbors. The spine acts similar to a card, it communicates the essential information on a very limited space.

In being repositories of books, libraries motivate the multiplying of reading. They change the perception of the individual book in perspective of its placement in a subdivided collection. How do the neighbors define or shed a light on a book's content?

All content is immaterial information, both images and written words need a materialization either on a screen or through print. How does one represent immaterial, fictitious content (your blurb) in a material space (the vitrine)? How does one awaken the desire in an audience to wanting to get to know more about the represented content? How to present a book, an object that needs browsing through the material pages to be perceived, in a vitrine, a space behind glass where the object remains out of grasp?

- Part A
- Go back to your placeholder and take out the book to the left and to the right.
 - With the help of these two books you should now write a blurb guessing and describing what the first book is about: What is the content of your Unopened Book?
 - This blurb should be approximately 500 words long.
 - Use the time today to get as far as possible.
 - Publish your blurb on Designblog before Thursday 19th.
 - After completion of the assignment your blurb will also be inserted into the Unopened Book.

The chosen spines



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Experiments With Truth

Written by Mikel Orfanos

An encyclopedia of modern art. By experimenting in diversity within styles, themes and waves, we're able to see beyond the frame within several art movements.

This encyclopedia is built up out of several factors, which are based on retrospectives of "modern art" (paintings, sculptures and architecture). Different sides of the movements are interesting throughout the time. From past till the present moment we're able to calculate at least 200 different waves/movements fixated within the modern and authentic art scale. For instance: Avant Garde Impressionism, Symbolism, Neo Impressionism, Art-Nouveau, Post Impressionism, Jugendstill, Fauvism, Expressionism and so on.

The faking of paintings is quite an interesting theory and we have to be careful in finding a true result. A lot of works can be seen as an original, even if this isn't actually the case. The famous faker Elmyr de Hory (A Hungarian painter and art forger that claimed to be the one that sold over thousand works to support art galleries all over the world) is one of the persons, who can be seen as a highlighted subject throughout the history.

In this book 200 paintings are not only the fixation point of art waves and movements, but

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The Blurbs

also the experimenting point of view is important throughout the works of art, because the real question will always be: Are they fake or are they real? An amount of works are categorized in a chronological alphabet, nearly fully focused on paintings, sculptures and architecture from the modern time.

Theories are also involved in the book. From Fakers like Elmyr to a painter-movement like Der Blaue Reiter. From 1860 till the year 2012 we're still busy with theories about artists and fixation on the main essences.

In the book there is also a formulation about important collections from the artist, also publishers reveal several book titles with the name of the author, title and date that is categorized within the movement and a quote written by an artist that was connected to the mentioned wave/movement. The quotes are also written by "Situationists" like: Guy Debord and Isidore Isou. Also different manifestos are mentioned from, for instance: Hugo Ball (Dadaist) and Luigi Russolo (Futurist).

In short lines: Interesting views on the visualized and textual context of the art-world!

Dictatuur

Written by Daniel Farr

In these modern ages the limits of which are possible are more fragile than they have ever before.

A time comes when a choice demands to be

accepted. With the virtues that history has provided us it allows us to abide to certain conditions and forces us to bow with lowered heads and bended knee to the wrath of its consequence. And when presented, if those choices cannot be made by us, then; they shall be made for us. In the name of progress and advancement of the human condition a secreted few use their hands to guide us blindly into the future. The ceramic cup from which you choose to sip, the intricacy of the paved streets in which you walk, the remote to which you use to turn on your TV, the sitting room in which you cower, they are all the materialisation of an accumulation of designers, the ones who have assembled our gilded cage.

Design was created to aid us, and, with the course of time, it now governs over us, it's social and moral repercussions are the very thing that restrict and shape us.

This book documents the history of those select silhouetted figures, the ones towering over you, heaving at your strings. They are the one's responsible for the solitary toaster-oven-juicer that gathers dust in your kitchen cupboard, the lifeless red plastic Corn on the Cob holders that line your cutlery draw.

In the so called incline of our post-industrial society DICTATUUR unmasks the truth and reveals the busting of the seams of our everyday lives the one packed tightly with the gadgets, the knickknacks and the other manufactured paraphernalia created to weigh us down.

But now it is time for us to realise. It is time to understand that the choice is presenting itself to us once again and now, it is our turn to give an answer.

Drags

Written by Marta Lillioja

The book contains a colorful set of images, as well as interviews with drag-queens, drag-kings, gender-benders and just awesome-looking people at their best.

The photos are trying to capture the real essence of the people on it, in their everyday surroundings and environment. Most of the pictures are taken inside of their apartments, while they are dressing up—putting on their make-up, trying on their costumes. It also contains a series of nudes. The beauty of the photos are that none of

them are manipulated. What you see is what you get. There is no formula, no restrictions—only the apartment walls, where the pictures are taken, but which leave a great deal of freedom to the people, as the camera observes their everyday routine.

The interviews are trying to let us know how fascinating and crazy lifestyle they are really living. In a very immediate and personal way, stripped of every artifice. they give us an image of true meaning of the mentality of the men/women. who like to dress up as an opposite sex member.

Throughout the years, most of the drags have developed several characters for themselves. With those different characters they are also trying out multiple lifestyles. They are giving some advice on how to become a drag yourself, for instance, that you should start by picking a name with a sexual slant to it.

The photographer captured the people from the circles he self moved, which makes the images and the interviews extra intimate and open. It is truly possible to peak inside of that totally different universe. Here the photographer not only plays the role of the proffesional observer but is also personally involved in their lives. He has succeeded on capturing all that joy and all of those sufferings. The involvement leads to extraordinary images—they are fascinating, than again touching. They show all the glitter and vanity, but there is also a great deal of vulnerability and fragility. Photographers attitude and etchics lead to images, which involve us but also force us to maintain a certain distance. Despite the often intimate images, which are shown, nowhere do we experience an invasion of the privacy of those portrayed. The viewer experiences respectful involvement and a bit of shocking.

It is an eclectic approach, trying to show the true lifestyle of the people, whom we all have heard about, but then really know so few about. The book involves you to the magical world of people, who like to go extreme with their appearance. Doing that for just the fun of it and also for the name of entertaining. Their everyday life is all about standing out, competing with each other on different stages and situations and then again staying true to their own beliefs and dreams. It is a mixture of so many things, trying to lead to a whole other level of seeing the world and the people around us.

Holland in Vorm

Written by Peter Loggers

‘Holland in vorm’ geeft je een overzichtelijk beeld van Dutch Industrial Design uit de jaren 90; de periode dat Dutch design vanuit het niets, alom werd geroemd. Dutch design werd een begrip maar bleef, en is nog altijd, moeilijk te ontleden. Want, wat maakt een Dutch design nou zo Hollands? Misschien resulteert een kijkje in de keuken van de meest opvallende en succesvolle Hollandse designers tot antwoord.

Hella Jongerius startte in 1993 haar studio Jongeriuslab, waar zij zowel in eigen beheer als in opdracht van nationale en internationale bedrijven, producten ontwerpt. In de bewuste jaren 90 introduceert Jongerius ambachtelijke imperfecties en individualiteit in productiemethodes. Marcel Wanders brak door in 1996 met zijn Knotted Chair, een stoel van versterkt touw die hij (in samenwerking met de Technische Universiteit Delft) voor Droog Design ontwierp. Droog Design streeft hierin naar werk waarin het concept belangrijker is dan de vormgeving. De producten die hierbij gebruikt worden liggen niet voor de hand, zodat dit gezamenlijk een nuchterheid kan uitstralen. En Piet Hein Eek die in een tijd van overdaad, koos voor simpele materialen en een sobere vormgeving zoals zijn boekenkast van sloophout.

Holland in vorm laat moeiteloos zien wat Dutch design nu zou uniek maakt. Uniek blijkt het Nederlandse ontwerpproces. Het delen door middel van ideeën, technologie en materialen, geeft Nederlands ontwerp zijn uiterlijke samenhang. Een uiterlijke samenhang die vaak bestaat uit eenvoud met een grappige twist.

Holland in vorm laat zien dat Dutch design de wereld heeft veroverd.

In Command of the Army of Light and Shade

Written by Hedvig Mikkelsen

Photography is the art, science and practice of creating durable images by recording light or

other electromagnetic radiation, either electronically by means of an image sensor chemically by means of a light-sensitive material such as photographic film. Typically, a lens is used to focus the light reflected or emitted from objects into a real image on the light-sensitive surface inside a camera during a timed exposure.

When the lights are on behind a big black blanket it looks like a dusty night sky. It's basically impossible to capture this effect, but still worth trying. The morning comes through the speakers, signaling that it's time to move. As this decision kicks in, the doorbell rings, the body moves through darkness, stumbling down the stairs and landing with a bump! Opening the door, letting in the light, and a man with his sign. The man enters and the light comes on in the main room. He has a proposal concerning the future source of light, and one must agree to it.

In physics, a photon is an elementary particle, the quantum of light and all other forms of electromagnetic radiation, and the force carrier for the electromagnetic force. The effects of this force are easily observable at both the microscopic and macroscopic level, because the photon has no rest mass; this allows for interactions at long distances. Like all elementary particles, photons are currently best explained by quantum mechanics and will exhibit wave-particle duality, exhibiting properties of both waves and particles. For example, a single photon may be refracted by a lens or exhibit wave interference with itself, but also act as a particle giving a definite result when its position is measured.

The themes of the book can best be described with this written collage of close ups and full scale images, since the content of it isn't words but images. The Israeli photographer Adi Nes was born in 1966 in Kiryat Gat, studied in Jerusalem and is now living in Tel-Aviv. His cultural background may evoke religious associations, and his works are also filled with references to iconic Christian imagery of especially Caravaggio. This can be seen in the clearly staged compositions of the photos and in the use of light and shade that create a high contrast, an effect known in painting as chiarascuro. Furthermore he is very interested in depicting masculine stereotypes and situations, and does so in photographic series of prisoners or soldiers.

The command places a vertical band against a richly textured atmosphere. But here the creamy

yellow vertical band separates two elaborately textured zones of colour. God’s initial Command “Let there be light” led to a sequence of creative acts of division: first darkness from light.

Mark Rothko

Written by Philippa Driest

- entering.
- sucked in.
- floating.
- utterly detached.
- vanishing edges.
- out of focus.
- trying to resume.
- luminous.
- reverberation.
- collapsing borders.
- surfaces.
- totally surrounded.
- circling around.
- indifferent.
- spinning.
- round. round.
- lined.
- behind.
- different shades of. red. yellow. purple. green. blue. black. white. grey. brown. orange.
- passing by.
- driving.
- forms. square. rectangle. stripes.
- trying to summarize.
- repack.
- total loss of consciousness.
- realization.
- scattered.
- vague.
- blurry.
- still floating.
- losing direction.
- packed.
- rapped.
- interest.
- curiosity.
- surprise.
- amusement.
- hope.
- joy.
- elation.

- triumph.
- attraction.
- desire.
- admiration.
- panic.
- aversion.
- disgust.
- revulsion.
- fear.
- anger.
- rage.
- cruelty.
- hate.
- greed.
- jealousy.
- sorrow.
- grief.
- remorse.
- embarrassment.
- shame.
- guilt.
- with hands forward walking. touching. scanning.
- soft. squeeze. searching for edges.
- lost. still floating.
- vanishing.
- deleting.
- disappeared.

Popova

Written by Jakob Ehrlich

A revolutionary figure in the fine arts avant garde of the 20th century, Florence Deborah POPOVA (1885-1972) is nowadays also seen to be central for the emancipation of the female Eastern European Art.

Born in 1885 in Omsk, Siberia, close to the border of Kazakhstan to a Jewish-Hungarian mother and a French aristocratic father she soon discovered the human body as her source of warmth and inspiration in the unreal and remote surrounding of her homeland. At the age of six POPOVA had her first gaze at Italian and French paintings of the 16th and 17th century and they immediately took away her breath and would later form a huge influence on her process of work. After graduating in Sculptor from the Russian Academy of Arts in Moscow in 1906 she agitated the conservative local art lovers and mingled among the intellectual elite. Her

new conception of the nude shattered all previous thoughts and shocked the consistently male art scene. During that period POPOVA was acquainted with personages such as Kazimir Malevich, El Lissitzky and Vladimir Tatlin who she soon despised for their “tame manners” and thereupon headed off to Paris in 1910. Once established in the most vibrant, stimulating and lustful city on the planet whose charm had been haunting the foreign artist’s souls with the vague promise of the muse’s kiss POPOVA was able to unfold all of her thoughts and skills. Liaison after liaison followed and she became an integral part of Parisian art scene. POPOVA’s “Cycle of Butt” (1912) was heavily disputed by the critics and entered the annals of early 20th century history of art. In 1914 at the outbreak of World War I the artist broke away to the south of France to escape a possible invasion of German troops. There POPOVA bought land in Bouches-du-Rhone and subsequently founded a new art collective together with some female artists she encountered during her years in Paris. They called themselves “Les Enfants de la Terre”. The collective’s aim was freeing the body from the bonds of social uptightness and to focus on the human ass in all its variety. In the Russian year of revolution 1917 she tried to go back to her home country but was unable to do so due to the birth of her twins Dora and Lea. After the end of the war together with her children and most of the collective’s members POP-OVA moved back to Paris and started all over again. The piece “Analysing the Rear Part” (1919) can bee seen as the intersection of her life as well as her work.

This book deals with POPOVA’s fascinating life and manifold oeuvre and tries to focus upon the influences of old masters (such as Poussin and Pontormo) on her paintings and drawings. New extracts from POPOVA’s diary give a an insight into her inner feelings and experiences and never before shown images let one of the most mesmerizing artists of the 20th century appear ass if back to life again.

Poème Électronique

Written by Ghyslaine Louvet

Kunst, muziek en technologie smelten samen. Installaties waarbij de interactie met andere elementen centraal staat. Het geluid reageert op beweging of beeld op geluid.

De videopresentatie Poème Electronique, ook wel het eerste ‘multimedia-kunstwerk’ genoemd. Voor de Wereldtentoonstelling in 1958 benaderde Phillips architect Le Corbusier met de opdracht te laten zien wat technologische vooruitgang de mensheid oplevert. Een klankgedicht: waarin architectuur, geluid en beeld samen vloeien. Een speciaal ontworpen ruimte, waar elektronische muziek van Varèse uit 400 speakers klonk, gecombineerd met metersgrote dia-projecties. Dia’s die de geboorte en dood, de verwoesting en wonderen van techniek toonden. Technieken ontwikkelen zich verder en daarmee de mogelijkheden voor dit soort installaties.

Dit boek bevat een overzicht van een aantal kunstenaars die zich vanaf dat moment zijn gaan specificeren in deze ‘multimedia-kunstwerken’.

Private View

Written by Baha Gürkem Yalim

Ever wonder what would it feel like to be able to travel through eye to eye.

Eyes of people that witnessed things that you no longer have the chance/curse of seeing. Con- stiting of only eyes, feeling so round that you can travel everywhere by just a simple push? Without arms, legs, a belly button, a chest... looking at things that are not yours, never will be, moments that you were not suppose to be witnessed... “Private View” offers you the experience of being the surveillance camera where there is privacy of a mind. Minds of Robertson, Russell and especially Snowdon...

Us as viewers, we usually don’t tend to see us as peeping toms when it comes to documentaries. It requires a good artist to give its viewer the feeling of witnessing something very special either there are hundreds of people in the same room or alone in the comfort of a living room. When you seek through the pages as a grown up you start to feel like Antoine Doinel sneaking through windows, not just looking but actually seeing. As this book documents fascinatingly

these minds with a combination of text and image, you will not just witness a period in art history but you will also witness your alter ego taking over.

When it comes to judging a book by its cover “Private View” is also surprising. The periodically significant domestic color scheme and the texture that resemble the most to a carpet which you can see but not feel on the book gives you the hint that the actual experience is between the pages. The dull flame of browns and beige, as you get close, will turn into not dull at all bright reds and black, as the simplicity will leave its place to complexity and heart beat. Its like when you feel that the sound of machinery is more interesting in company of elevator music. Because what makes this book special is that you—as a third person—can always add the humidity, smoke, heat, actual color equivalents of the grey scale, smells, textures from your own experiences, memories and make it yours.

“Private View” will drag you room-to-room, face-to-face, leaving carpet burns all over your skin. Key hole-to-key hole giving you the guilty pleasure of voyeurism not just domesticity and how it can differ on someone’s face, in a room, on a painting but also the actual complexity of an artists brain. View your privacy among, in between, above others.

Sandberg: Charisma and Design

Written by Anastasija Pandilovska

The book Sandberg by Ad Petersen is a gate to the world of the graphic designer and director of Stedelijk museum in Amsterdam, Willem J. H. B. Sandberg. There is no other book that reveals so many things from his personal life and work. With his short introduction is getting our attention and keep us close to the book with our EYES OPEN.

Starting with Sandberg’s beginnings when he was experimenting with typography and the way he turned out his own handwriting with all the experience he had into a original trend which later is becoming so important Petersen is diving deeper in Sandbergs work. With a lot of verve

he is writing about the way Sandberg was dealing with the space. So simple almost childlike but at same time so strong and with so much movement. Using only black and red ink, the strange choice for terquise as a favorite. the specific brown paper and short writing with a rhythm of breathing, speaking and thinking in natural way, his design is standing out.

After a lot of pictures from catalogs and posters the author is introducing us another part from Sandberg’s life. His provocative role during the time of the World War Two and after, when he is becoming a director of Stedelijk Museum in Amsterdam. How after the war in such a bad conditions he manages to turn it into a new melting point for all new artists and people interested in art. The book discover how he with his forward looking made Stedelijk what it is now. One on of the most influential museums for 20’s century art. The only director who was doing the designs for the catalogs and posters for almost all the expositions that took place in the museum at that time. He changed the whole look of the Stedelijk by making the library fully accessible, opening a terrace, a restaurant, bringing new, airy and simple interior and modernizing the old museum building. As a person with a lot of artists and designer friends he made a very big art collections with a lot of paintings and designs. We can easily see that he was connected to the De Stijl especially to Mondrian. He had organized so much exhibitions for him in the Stedelijk and designed so many publications, but still Sandberg was thinking that Mondrian was not understand in the way he should be, not as a wallpaper designer, nor furniture or architecture, but as someone who wants to set the painting free from the picture.

To let us understand why Sandberg was breaking the rules so often Petersen is writing about the role that Sandberg had in World War II when the left-handed, sickly boy who was stuttering is using the knowledge he had about typography to safe life’s and changes human destiny. That is the free expression in life that Sandberg learned home from his grandmother and mother. Using this while creating his work and the way that he lived we can see how the thoughts and the visions from the student of Academy for Fine arts, psychology and philosophy, the intellectual and person with strong social impact are coming out.

Serge Onnen: Zware Zakken

Written by Wouter Pajmans

Serge Onnen is a contemporary Dutch visual artist living in Amsterdam, the Netherlands. He works with the concept of “99% drawings—1% text”. In fact, the only text is the index and the blurp. His first book, or rather collection of drawings, came out as an appendix on Zingmagazine 16. The second one is called Caligaffiti or “manual for hands”. The third one is called Drawings on Geology, composed in the same way as the preceding ones: hardly any text and a collection of black and white drawings, related in some way to a central theme. The drawings for each book were obtained by requesting material around a specific theme in the last book published. The material comes from all over the world, is from all times and all types of persons.

Zware zakken (heavy bags in English) is a collection of black and white drawings, images and texts becoming visual forms, in some way or another related to the theme: heavy bags. Bags can be actually heavy, or have a heavy content. They can be relatively heavy, because they are of thin material and filled to the top or just because they are big bags. Bags can also be perceived as being physically heavy, for example when climbing a mountain carrying one which is in fact not so heavy at all. Bags can also just look heavy, or even just feel heavy, while in fact they are not. So the concept of “heavy” offers a great scala of interpretations and surprising ways to express this.

Bags are here in many forms and constructions, meant for a wide range of different purposes: from the grey dirt-bag to the full-print promotion shopping-bags as we know them in our throw-away society. From sleeping-bags for the girl with the sweet dreams, to body-bags leading to nightmares for the relatives of the dead soldier in it; both weighing the same amount of kilograms, but one feeling light as a feather and the other one: unbearable.

This mix of interpretations of two simple words served as starting point in the creation of new and the search for existing works of art, or at least interesting artefacts. In different cultures the same drawing can be looked at in a different way. The skinny donkey almost crawling under

two overloaded big-bags for seven days a week is the only way to survive for his boss and therefore a fact of life in Pakistan, for us this same picture is disgusting. But on the other hand, if people in Pakistan knew what is in our grey dirt-bags, especially the wasted food, they would be equally disgusted.

The next issue will be “Marking”. Please find and send drawings or of text becoming form on this subject to: Serge Onnen, Prinsengracht 653, 1016 HV Amsterdam, the Netherlands.

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Take Care of Yourself

Written by Kimiko Goodings

In Take Care of Yourself (2008), French conceptual artist Sophie Calle takes us, the spectators and readers back in time, browsing through archives with twenty year old photos and letters, she goes looking for relatives, friends and ex-lovers with whom she lost contact.

She openly shares her sensitivity for filling in loneliness by tracking down those she used to cherish. Intrigued by her findings, she shifts the idea of the existence of complete solitude and anonymity by investigating what nowadays keeps people busy, too busy to stay in touch with loved ones from the past.

Calle records not only her own hidden vulnerabilities but also those of others. Eagerly she tries to comprehend and researches how people function in their relationships, arbitrary household tasks, work, social life and endless attempts to realize fantasies. She cleverly visualizes this by contacting twenty people from her past that are willing to give her one week to document their private, present lives. Taking photos, films, recording voicemail messages, browsing through personal items, collecting letters, creates a different image of every single individual that Sophie follows. All the information that she collects is divided per person and sometimes unexpectedly forms new identities while she compares the

knowledge that she has, knowing them from the past with the knowledge that she gathers from the present.

The contrast that occurs between the history of the individuals and their current whereabouts gives room for the viewers to construct and interpret an invisible timeline. Questions arises why Sophie Calle and some of her back-in-the-days loved ones have grown apart. For some there appears to be an obvious explanation, for some there doesn’t seem to be a clear one. Calle genuinely reflects her own life upon those she documented and searches for answers and interpretations about how people become individual, independent and eventually form an identity. What influences one to alter its path? Why do people grow apart and accept the fact that we do? How do we look back on memories? How do we take care of ourselves and how have others?

Not only does “Take Care of Yourself” contain a lot of intimacy and interaction, it also makes us wonder what the saying: “Take Care of Yourself” actually means. While we speak out those four words, knowing that you won’t see each other any time soon, the meaning changes and makes you realize that taking care of yourself, can make you feel a little bit lonely, sometimes. Calle seeks and finds comfort in the final results she obtains, knowing that her former loved ones have been taking care of themselves.

In this book conceptual artist Sophie Calle works with the same delicacy and media as how she did in “Did You See Me?” (2007). Where she back then merely approached strangers, she this time approaches people that have become estranged from her. Her fine touch and assertive working method have an inspiring and consoling effect on every reader.

The Spirituals of Art: Abstract Painting 1890-1985

Written by Matilda Torsteinsrud

The Spirituals of Art—abstract painting 1890-1985 is a peek with a penetrating eye, into abstract painting, with paintings that has stood and

still stand symbol for many radical thinkers ideas, and big leaps forward in the visual. From Picasso to Boccioni, from Malevitj to Pollock, this “pure art” in painting has played an important role through-out its history, in art and still is. Follow as the Spirituals in Art—abstract painting 1890-1985 takes you on a photo-illustrated journey. An enlightening text, covering in detail the world of abstract painting, its mysteries, in solving many of its riddles.

“A line is a dot that goes for a walk”—Paul Klee. It is impossible to fully understand the genius mind, whether it is its visions, ideas, or Rothkos great grief, but his paintings can tell us plenty of our world and personal struggles at the time of the masterpieces creation, and now, as before the works birth. In this book is presented the paintings as keys to great knowledge—also where to find the doors. Read about the process of abstract painters. Read about the progress of abstract painting through time and the conquests within the field. Easy to browse in, rich in information, this book is a true discovery and it is unique.

The Spirituals of art—abstract painting 1890-1985 is part of the appreciated and influential book series Lacma, covering art with texts of renowned authors.

Think, Think and Rethink!

Written by Dovile Aleksandraviciute

This visually rich and exciting book represents unique collection of the most recent T's works. Some of them are even published for the first time. So the most up to date information is served for the critical reader’s mind.

T is considered to be one of the most successfully developing and promising artists of the young generation. In this visually overloaded times artist goes back to the strategies used by Pop art artists in the sixties. So there is a clear link with an art history and an attempt to rethink and reflect the art history topics from nowadays perspectives. He pays close attention to the mass production market and to the strategies used by advertising. Furthermore, he deconstructs them and focuses on the most intriguing and topical issues. In that way T's works become socially and culturally critical and react to the contemporary socio-cultural is-

sues. Despite that complexed intellectual content artist still makes visually intriguing art works appreciated even by the pickiest art lovers.

Carefully arranged visual information in the book show the artist’s development through recent years and highlight the main motifs and themes. Colourful prints and drawings are represented alongside the photos and video stills. In that way the reader can get a broader view of how his approach to sometimes even closely related themes varies through different medias applied by the artist. In addition to that, this book offers a glimpse on the research material accumulated by T. Thus the reader can see how ideas developed from the starting point to the final result—in other words—he gets a unique chance to peek into the artist’s creative kitchen. In that way the reader is not just a passive person simply turning book pages and consuming visual information but can actively follow work process, get to know research material and also think through topics which seems interesting and intriguing.

In addition to that, a comprehensive introduction is published in this book. The main attention in it is paid to put T's works into the contemporary ideological climate, to define the context and to draw clear links with other contemporaries. Also to consider T's art in the art historical context, to emphasize links with Pop art, other styles and influences. In that way T's works can be discussed from many different perspectives and attain a more critical view. So the reader is encouraged to actively react to the visual information published in the book not only from his/her own point of view but also to take the introduction as a highlight or a starting point. This precisely arranged book involves the reader into the active critical interaction where written and visual material can be treated as a trigger for further ideas, opinions and conclusions.

Uomini

Written by Svetlana Ivanova

How to dress your man? The number one fashion book! After the successful publication of many magazines for “Dolce and Gabbana” the author Mario Vivanco was invited to write a new guide continuing his previous works. “UOMINI” is the Italian word for men. The book “UOMINI”

has become a guide for men’s fashion from the beginning to the end. It’s a manual showing the way from childhood to grown age. Like a road going through the jungle, it makes you go further and further, climbing through the forest of fashion, finding the way not to get lost in this dangerous and wild world of models, TV-shows and coming stars.

“UOMINI” can become your manual to be yourself. Step by step you will find the answers and finally arrive at the one and only and very important question: how to dress your man?

Are you wondering about how boxers can compromise your wish to see the sexy bottom of your boyfriend or how his love for comfortable shorts going to the knees disturbs you? You don’t want to be shy when you invite your man to meet your friends or to a nice family evening to introduce him to your parents? Then this book is for YOU!!!

How to choose the right outfit for every situation in your life? Which colour of the tie will match the suit? And even the right style of the socks! All these answers you can find inside!!! Don’t wait till someone will replace your man at work, just because his boss thinks that someone else is more representable! Or your friend will show off her new boyfriend just because he is more fashionable!

Open this book today and tomorrow you will have the world at your man’s feet!!! And he will give this world to YOU!!!

Unknown Title on Colored Spine

Written by Rodrigo Vasquez Callo

A new revised edition of essays about spaces distributed inside of the cities and outside of these, inside of the ‘close’ and outside of this last. Reaching a new kind of environment trough different assignments and lectures related to the real world of now, breaking the based bubble attached to the ‘what’ should be your space in the last fifty years. A generation is changing the screen of a real house trying to figure this out in a really different kind of space so far from your surface and so close to your rational and ‘developed’ imagination in front of your screen.

Complicated, frustrating, stressing, confus-

ing, reaching a harmony between the conceptual and the real, is how it was the beginning of what you had been reading and looking or not yet. The conceptual taking a piece of a real world and its necessities, becoming it in a messy text inside of our minds and after a tiny text in a paper or whatever. Our text is changing its purpose taking the shape of some streets and places so far from these, big yellow tracks and intense white light at night enclosure by a skull net, are inside of these places, where our co-workers begin to work depending in several times on your behavior, critical point of view and other really important things. So there should be a certain point in all this last statement where this book take advantage and begin to compile simple and clear pictures and diagrams of the whole process of creation of a new space, adding certain text to make more understandable just for some people. ‘Interactive’ is the right word to describe our commercial approach.

An essay and nothing more should be added. We just tried to create a recreation of your world and visualize it in our way. Beforehand or not we apologize about the mistakes that just you can find inside of this essay. But we are afraid that we can do nothing at the moment because this is just a reproduction of your world.

Unknown Title on Green Spine

Written by Roos Breeuwer

The green book,
It’s about letters
In different sizes, with different names, in different styles
It’s not about the alphabet as already known
It’s about how to fill a page with letters
Or how to create an environment
Or how to create a space
It’s more a speculation about
How to use the color green
In combination with the shape of a letter
It’s about what happens
When you put different green colored letters on top of each other or next to each other, when you make the letters very small or very big
It’s more about filling pages
But not with images like photos, more with

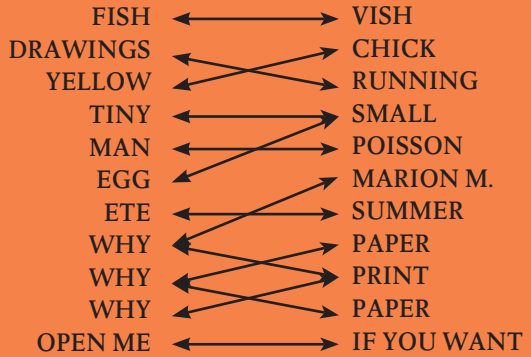
spaces, with letters, without a logical way
Just to see what happens
To get the feeling how the letters fit into a text
The book will tell you how you can create a landscape, a wave, a color movement, it will show shadows and lights in it
The book will tell a story about focus, political views, green environment, young people, children and just go
The book will tell a story about a green world, with a green landscape, with lots of starting points
Without fear
It will tell something about perspective or hope, t will tell young people how they can vote for themselves
Without fear
Whatever they want
The book will tell about the point in a line
And making a new start with a new letter
And text
To fill the environment again
And again
To start with a new text
With different letters, in different sizes, with different names, in different styles
It is not about the alphabet as already known

It’s about how to fill a page with letters
Or how to create an environment
Or how to create a space
It’s more a speculation about how to use the color green
In combination with the shape of a letter
It’s about what happens
When you put different green colored letters on top of each other or next to each other, when you make the letters very small or very big
It’s more about filling pages
But not with images like photos, more with spaces, with letters, without a logical way
Just to see what happens
To get the feeling how the letters fit into a text
The book will tell you how you can make a landscape, a wave, a color movement
It will show shadows and lights in it
The book will tell a story about focus, political views, green environment, young people, children and just go
The book will tell a story about a green world, with a green landscape, with lots of starting points

Without fear
It will tell something about a perspective or hope, it will tell young people how they can vote for themselves
Without fear
Whatever they want
The book will tell about the point in a line
And making a new start with a new letter
And text
To fill the environment again
And again
To start with a new text with different letters in green

Unknown Title on Yellow Spine

Written by Marion Molle



We All Laughed at Christopher Columbus

Written by Dorota Sliwonik

In this book we find a collection of metaphores we discover in our most private surrounding. Not even knowing to enter actively an outer sphere, we already have created it on our own, in our homes. Our privat collection of consume. An endless univere of shapes and colours that mirror ourselves. This sphere seems to be as natural as ever in our assemble, in home sphere.
Through selection and separation that is made in this book, we see the second qualities that wants to be discovered and integrated into

a constructed reality of the vitrine. We enter an popy world, as intimate as the everyday advertisements. Leading us in a wild zoo. As wild as it can at least be in a zoo.
We are the builders and constructors redefining and discovering the sphere. While our thruth remains resilient.

Part B

- Design a display representing your fictive version of the Unopened Book.
- You will have one shelf in one of the vitrines in the Old Building.
- Think and research about this part already alongside the writing of your blurb.
- On Thursday 19th present a clear plan (design/drawings/maquette) of what you want your vitrine to look like.

Part B

The Vitrines

currently on display in the
other building

Colofon

The Unopened Book is an assignment that was given by Nina Paim and Corinne Gisel and conducted by Matthias Kreutzer and Henk Groenendijk. Students from Class F of the Basic Year were asked to choose a book from the library only according to its spine, without being allowed to open it, they fabricated its content basing their speculations upon the two neighboring books on the shelf.

Thank you everyone
for participating.

Special thanks to the
Library and
to Henk and Matthias.