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1 ブラジル現代アーティスト Ernesto Neto



在庫

January 2000, Paperback, 18pp., SITE Santa Fe, English, 展覧会カタログ

Brazilian artist Ernesto Neto (born 1964) draws on a variety of sources for inspiration, ranging from the natural world to department stores, modernists like Alexander Calder and Constantin Brancusi to Brazilian predecessors like Lygia Clark and Helio Oiticica. Neto's multi-sensory environments exist, in the artist's words, "as a place of sensations, a place of exchange and continuity between people." This important survey is published to accompany an exhibition at London's Hayward Gallery, in which Neto reimagines the gallery's concrete spaces and brutalist architecture with a new site-specific commission and a number of new sculptural works. The artist's works incorporate the Hayward's outdoor sculpture terraces, creating an interrelated series of spaces in which the relationships between inside and outside are provocatively reconfigured. Spanning Neto's career to date, this publication contains texts by key international scholars.

- 2 ラティーノとイスパーノアーティストから見た死について G.MATT, 2008, 285pp., CENTRO ATLANTICO ARTE MODERNO, Spanish

!Viva la muerte! : arte y muerte en Latinoamérica



在庫

La propuesta es un análisis de la visión de la muerte desde artistas latinos e hispanos, comisariada por los curadores centroeuropeos Gerald Matt y Thomas Miessgang. Esta mirada desde el Viejo Continente hacia el arte reciente de Latinoamérica es uno de los aspectos más interesantes de la muestra.

- 3 バルセロナのグラフィティ
Barcelona 1000 Graffiti



在庫

Rosa Puig, July 2008, Paperback, 256 pp., Gustavo Gili; 2nd edition, English (DVD 無し)

Barcelona 1000 graffiti is a photo-essay by Rosa Puig about graffiti in Barcelona, a city that's become a meeting place and "concrete canvas" for graffiti artists from all over the world. The wide range of graffiti documented in this work is scattered throughout the city, a cause of astonishment and admiration for some, of concern for the authorities, and of despair for the owners of facades irreverently invaded under cover of darkness. The graffiti collected in this book are found in different areas of Barcelona - from the very central to the most far-flung - and offer very diverse topics and tones - by turns poetic, socially aware, dissenting - while competing with the customary visual pollution of the city and helping to enrich its landscape. The photographs reflect the surprised gaze of their author, at once captivated by "graphic pieces" that, as she says, she "would rip off the walls and hang in my house."

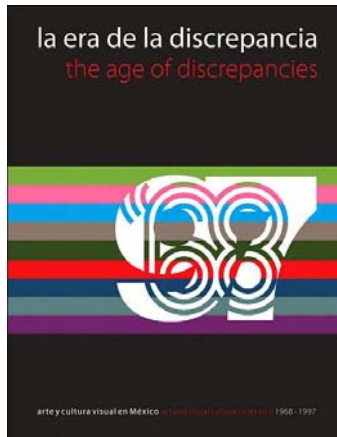
- 4 20世紀後半メキシコのアート分野の実験レポート

La Era de la Discrepancia/The Age Of Discrepancies: Arte y Cultura Visual en Mexico/Art And Visual Culture In Mexico

Olivier Debroye (Editor), 2007, 484pp., Turner

This survey of artistic experimentation in late twentieth-century Mexico assesses fields as diverse as painting, photography, poster design, installation, performance, experimental theater, Super-8 film, video, music, poetry and popular culture. It also attempts—in what

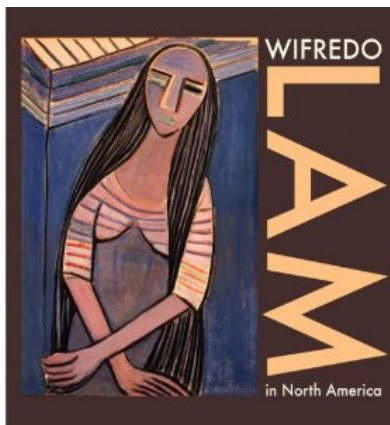
1968-1997



在庫

5 キューバ・シュールレアリスト：ウィフレド・ラム

Wifredo Lam in North America



在庫

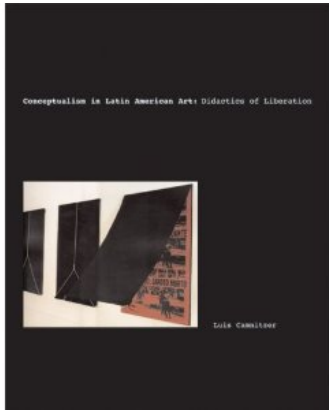
may be an experimental work itself—to recreate ephemeral works, insofar as possible, with the support of the artists. The three tumultuous decades between 1968 and 1997 saw the end of the PRI (Institutional Revolutionary Party) in a violent final phase that began with the 1968 Tlatelolco massacre—which brutally crushed the student movement of 1968—and ended with the crises that followed the 1994 Zapatista uprising in Chiapas. *The Age of Dissent, Art and Visual Culture in Mexico 1968-1997* is the first visual history to cover this exceptional period, and to propose a genealogy for the work that emerged from it, which is increasingly valued worldwide.

Dawn Ades, Edward Lucie-Smith et al, 2008, 160pp., Haggerty Museum of Art

In the winter of 2007, Milwaukee's Haggerty Museum of Art, Marquette University, organized and hosted the first American retrospective exhibition of Cuba's favorite Surrealist, Wifredo Lam (1902-1992). Lam's paintings craft Surrealist conjunctions from Cuban religious iconography--especially from tribal masks--and retrieve a suppressed Afro-Cuban culture that ultimately sets them apart from any movement. "With all my energy I sought to paint the drama of my country, but most of all to lend expression to the spirit of Negro man, the beauty of Negro plastic art," he once declared. This exhibition catalogue celebrates the role that North American museums, galleries and private collectors have played in bringing about a renaissance of interest in Lam's art. It particularly addresses the role of Lam's Afro-Cuban ethnicity in the development of his unusual hybridized vocabulary, a blend of Paris School, Surrealist and Afro-Cuban aesthetics. All of these issues are raised in essays by an impressive line-up of scholars, including Dawn Ades, Edward Lucie-Smith, Lou Luarín-Lam (Wifredo's widow), Curtis L. Carter, Valerie Fletcher and Lowery Stokes Sims. *Wifredo Lam in America* features over 60 representative drawings and paintings from North American collections.

6 ラテンアメリカートのコンセプチュアリズム

Conceptualism in Latin American Art: Didactics of Liberation



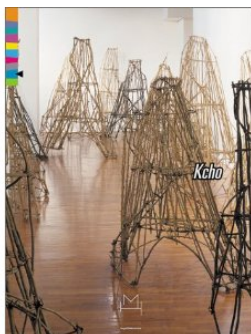
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Luis Camnitzer, 2007, 364pp., University of Texas Press

Conceptualism played a different role in Latin American art during the 1960s and 1970s than in Europe and the United States, where conceptualist artists predominantly sought to challenge the primacy of the art object and art institutions, as well as the commercialization of art. Latin American artists turned to conceptualism as a vehicle for radically questioning the very nature of art itself, as well as art's role in responding to societal needs and crises in conjunction with politics, poetry, and pedagogy. Because of this distinctive agenda, Latin American conceptualism must be viewed and understood in its own right, not as a derivative of Euroamerican models. In this book, one of Latin America's foremost conceptualist artists, Luis Camnitzer, offers a firsthand account of conceptualism in Latin American art. Placing the evolution of conceptualism within the history Latin America, he explores conceptualism as a strategy, rather than a style, in Latin American culture. He shows how the roots of conceptualism reach back to the early nineteenth century in the work of *Símon Rodríguez*, *Símon Bolívar's* tutor. Camnitzer then follows conceptualism to the point where art crossed into politics, as with the Argentinian group *Tucumán arde* in 1968, and where politics crossed into art, as with the *Tupamaro* movement in Uruguay during the 1960s and early 1970s. Camnitzer concludes by investigating how, after 1970, conceptualist manifestations returned to the fold of more conventional art and describes some of the consequences that followed when art evolved from being a political tool to become what is known as "political art."

7 キューバ・現代アーティスト

Kcho: La jungla



在庫

Gianfranco Maraniello, Jose Manuel Noceda Fernandez et al, 2002, 112pp., Hopefulmonster, multilingual, 978-8877571535

Suspended between the world of infancy and adulthood, Cuban artist Kcho's sculptures and installations, assembled from cast-off debris, pit dream against reality. Imaginary boats made from chair parts recall children's make-believe structures as well as the hand-made rafts on which refugees the world over, not least the Cuban *balseros*, have risked and often lost their lives trying to reach the shores of a promised land.

8 フリーダ・カロ

Frida Kahlo: Sus Fotos



在庫



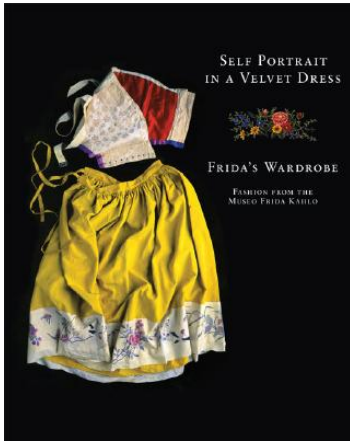
Pablo Ortiz Monasterio, 2010, 496pp., 401 fotografías, 16.5x23cm, Editorial RM, Spanish

When Frida Kahlo died in 1954, her husband Diego Rivera asked the poet Carlos Pellicer to turn her family home, the fabled Blue House, into a museum. Pellicer selected some paintings, drawings, photographs, books and ceramics, maintaining the space just as Kahlo and Rivera had arranged it to live and work in. The rest of the objects, clothing, documents, drawings and letters, as well as over 6,000 photographs collected by Kahlo over the course of her life, were put away in bathrooms that had been converted into storerooms. This incredible trove remained hidden for more than half a century, until, just a few years ago, these storerooms and wardrobes were opened up. Kahlo's photograph collection was a major revelation among these finds, a testimony to the tastes and interests of the famous couple, not only through the images themselves but also through the telling annotations inscribed upon them. Photography had always been a part of Kahlo's life-her father Guillermo Kahlo was one of the great Mexican photographers at the beginning of the twentieth century-and her collection constitutes a roll call of great photographers: Man Ray, Brassai, Martin Munkacsi, Pierre Verger, George Hurrel, Tina Modotti, Edward Weston, Manuel and Lola Alvarez Bravo, Gisele Freund and many others, including Kahlo herself. It is likely that many of the unattributed photographs in the collection were taken by her, though we can only be sure of the few that she decided to sign in 1929. *Frida Kahlo: Her Photos* allows us to speculate about Kahlo's and Rivera's likes and dislikes, and to document their family origins: it supplies a thrilling and hugely significant addition to our knowledge of Kahlo's life and work.

9 フリーダ・カロのファッション

**Self Portrait in a Velvet Dress:
the Fashion of Frida Kahlo**

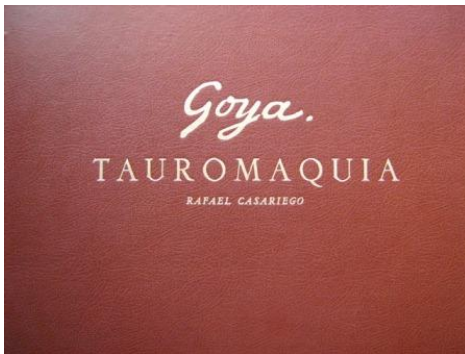
Carlos Phillipis Olmedo et al, 2008, 192pp., Chronicle Books, Frida Kahlo remains one of the most popular and enduring artists of our time - sales of Frida books number into the hundreds of thousands - and yet no volume has ever focused on one of the most memorable aspects of her creative output: her wardrobe. Now, for the first time, 95 original and beautifully staged photographs of Kahlo's newly restored clothing are paired with historic photos of the artist wearing



在庫

10 ゴヤ

**Goya, TAUROMAQUIA
RAFAEL CASARIEGO**



在庫

EUR 109.30

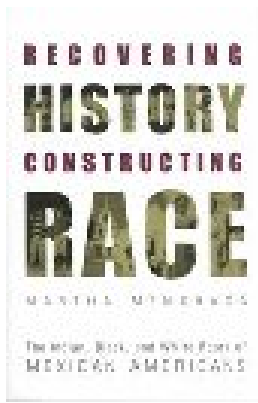
Ediciones de Arte y Bibliofilia, Madrid, 1978. EDICION FACSIMIL Estudio preliminar por RAFAEL CASARIEGO Notas a cada estampas en francés e inglés Coleccion de un frontispicio y cuarenta estampas en las que se representan los principios, progresos, suertes y actitudes del arte de lidiar los toros. Reliure simili-cuir brun, avec titre, noms de l'artiste (Goya) et de l'auteur et motifs en surimpression dorée sur le plat avant. En excellent état Ouvrage oblong de 33,5 x 46 80 pages



以下、そのほかのタイトル

**11 Recovering History,
Constructing Race: The
Indian, Black, and White Roots
of Mexican Americans**

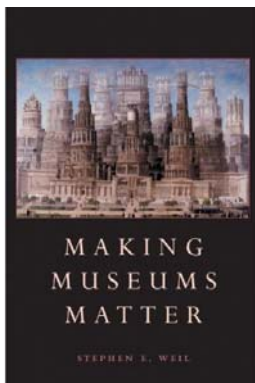
Marth Menchaca, 2002, 389pp., University of Texas Press
The history of Mexican Americans is a history of the intermingling of races--Indian, White, and Black. This racial history underlies a legacy of racial discrimination against Mexican Americans and their Mexican ancestors that



在庫

stretches from the Spanish conquest to current battles over ending affirmative action and other assistance programs for ethnic minorities. Asserting the centrality of race in Mexican American history, Martha Menchaca here offers the first interpretive racial history of Mexican Americans, focusing on racial foundations and race relations from prehispanic times to the present. Menchaca uses the concept of racialization to describe the process through which Spanish, Mexican, and U.S. authorities constructed racial status hierarchies that marginalized Mexicans of color and restricted their rights of land ownership. She traces this process from the Spanish colonial period and the introduction of slavery through racial laws affecting Mexican Americans into the late twentieth-century. This re-viewing of familiar history through the lens of race recovers Blacks as important historical actors, links Indians and the mission system in the Southwest to the Mexican American present, and reveals the legal and illegal means by which Mexican Americans lost their land grants.

12 Making Museums Matter



在庫

Stephen Weil, 2002, 288pp., Smithsonian Books

In this volume of 29 essays, Weil's overarching concern is that museums be able to “earn their keep”—that they make themselves matter—in an environment of potentially shrinking resources. Also included in this collection are reflections on the special qualities of art museums, an investigation into the relationship of current copyright law to the visual arts, a detailed consideration of how the museums and legal system of the United States have coped with the problem of Nazi-era art, and a series of delightfully provocative training exercises for those anticipating entry into the museum field.

13 Women and Art in Early Modern Europe

Cynthia Lawrence, 1999, 272pp., 55 illus., Pennsylvania State University Press, 9780271019697

This anthology seeks to reflect a larger impulse to recover women's involvement in the creation of an aesthetic culture from the late medieval through to the early modern period. By asking how the perspectives and experiences of female patrons contributed to the invention of particular styles or iconographies, or how they shaped taste, or what kind of



在庫

impact they had on demand, these 12 essays introduce significant information about specific women patrons while raising theoretical issues for patronage studies more generally.

14 Fra Angelico (Library of the Great Masters)



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John Wyndham, 1990, 80pp., Riverside Book, Fra Angelico, known to his contemporaries as Fra Giovanni da Fiesole, was probably born at San Michele a Ripescanina, between 1395 and 1400. He is thought to have joined the community of San Domenico between 1418 and 1421. Fra Angelico examines the painter's life and early works, from 1418-32, to his panel paintings and frescoes, including the frescoes at San Marco, through to his year in Rome and late works, until his death in 1455.

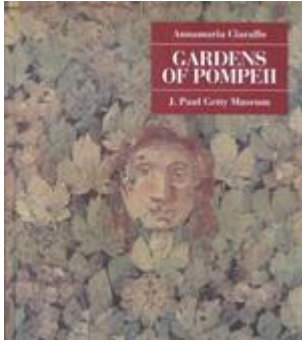
15 Ottocento: Romanticism and Revolution in 19th Century Italian Painting



在庫

Roberto J.M. Olsen, 2003, 292pp., Philip Wilson Publishers, The Ottocento (literally "eight hundred"), or the nineteenth century, witnessed the creation of a united Italy. This century, which was the age of nationalism throughout Europe, gave birth to modern Italy as a definable political entity after a long period of regional fragmentation and foreign domination. The political struggle for unification was known as the Risorgimento, meaning to rise up again (evoking similar powerful alliterative like renaissance and resurrection). The term was chosen because Italians hoped that their land might overcome internal political divisions and regionalism to regain the prominent place in Western Civilization it had enjoyed during the Roman and Renaissance times, when the Italic peninsula had been a rich and vital center.

16 Gardens of Pompeii



在庫

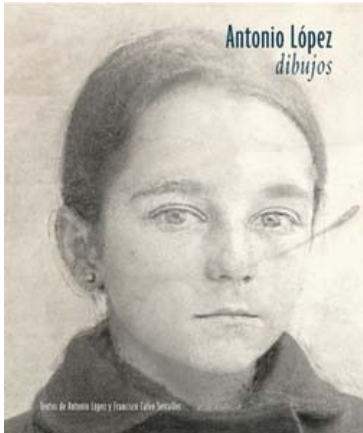
Annamaria Ciarallo, 2001, 73pp., J.Paul Getty Museum, 978-0892366293

A study of Pompeiian frescoes reveals that the Vesuvian landscape of 79 AD included a vast and beautiful variety of fauna and flora. This lavishly illustrated volume combines botanical images depicted in Pompeiian art with present-day photographs of gardens in the region to give a complete understanding of the fruits, vegetables, pollens, seeds, and other plants of Pompeii. An appendix of botanical Latin names helps readers identify the plants featured in this handsome, informative book.

以下、新刊案内

17 [アントニオ・ロペス ドローイング]

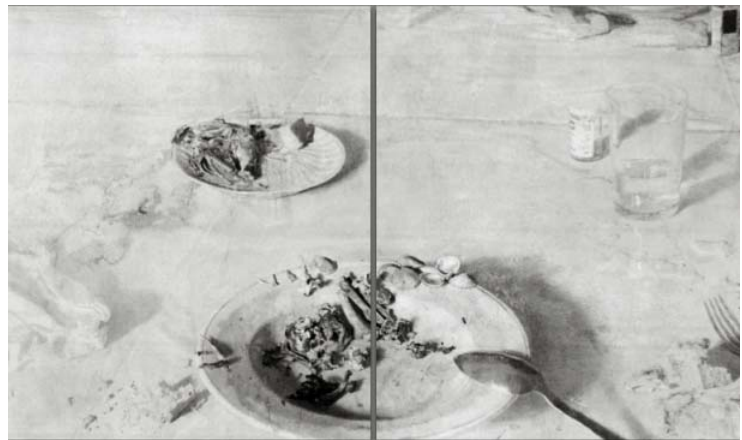
Antonio López. Dibujos.



Francisco Calvo Serraller

2010、24x29cm、216頁、図版100点、Tf.Editores

Esta edición reúne una selección de dibujos, nunca publicada en conjunto, realizada por el propio artista en colaboración con Francisco Calvo Serraller entre lo más significativo de su obra gráfica. Todos los procesos de edición del libro, desde el diseño gráfico a la impresión, han sido supervisados por el artista.



18 ダリとロルカ ～学生館～

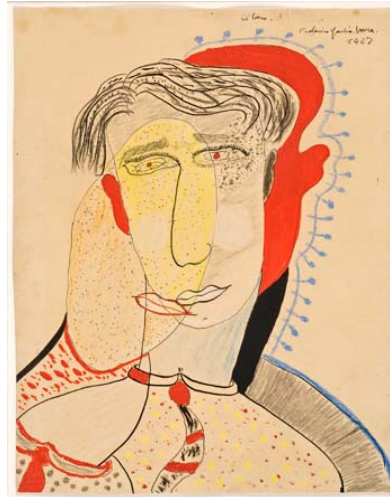
Dalí, Lorca y la Residencia de Estudiantes

2010、556頁、Sociedad Estatal de Conmemoraciones Culturales、(2巻本/CD-ROM付き)

El catálogo de la exposición comisariada por Juan José Lahuerta reúne en sus páginas las obras que conforman la muestra y que son reflejo del diálogo artístico mantenido entre ellos. El segundo volumen recoge la correspondencia entre los dos amigos, así como sus escritos y artículos más decisivos. Por último, el documental *Coloquio en la Residencia*, dirigido por Manuel Gutiérrez Aragón, presenta



una aproximación a sus textos, así como la relación mantenida entre el pintor y el dramaturgo y el poeta.



19 ゴヤ作品の中の建築

Fantasia y Razón

La Arquitectura en la Obar de Francisco Goya



Autor: Ricardo Usón García

Edición: Fundación Goya en Aragón y Abada

Colabora: Demarcación de Zaragoza del Colegio Oficial de Arquitectos de Aragón

Patrocina: Departamento de Educación, Cultura y Deporte del Gobierno de Aragón

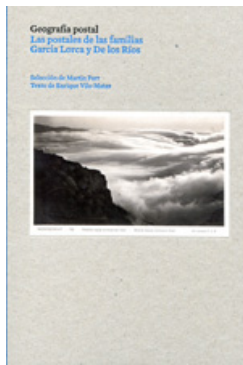
20 ロルカの書簡集

Geografía Postal.

Las postales de las familias García Lorca y de los Ríos.

Un proyecto de La Fundación García Lorca, La Fundación Caja Madrid y la editorial This Side Up. 2011、166 頁

Selección de Martin Parr ; Texto de Enrique Vila-Matas. Catálogo de la exposición. Esta muestra recoge la colección de postales privadas archivadas durante años por las familias García Lorca y De los Ríos y que incluye correspondencia con artistas amigos del escritor como Buñuel o Dalí, en las que se plasma la especial relación que el escritor granadino mantenía con otros creadores de su época. A través de esta colección, se realiza un recorrido por la historia del siglo XX reivindicando además la postal como pequeña obra de arte.



El artista británico Martin Parr, presenta una selección de ellas en esta exposición.



21 スペインのデザイン

Los Objetos Esenciales del Diseño Español



Juli Capella, 2011、19×24cm、144 頁、Lunwerg Editores
 Juli Capella (Barcelona, 1960), es una de los autores más reconocidos en diversos campos, de entre los que destaca el diseño contemporáneo. Entre sus muchas actividades destacan la de grafista, diseñador y articulista habitual en la prensa de Barcelona. Tras una dilatada experiencia como autor de libros, en esta obra condensa su vasto conocimiento del diseño español en 100 objetos esenciales para entender su evolución y su éxito actual.

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