

art
theory
critique
design
urban culture

20 YEARS!
20 JAAR!

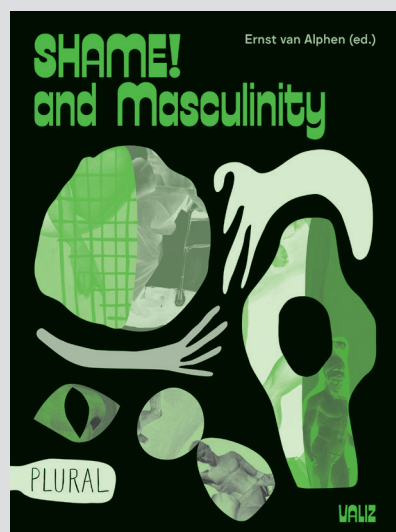
VAID

spring/summer 2023

Kunst
theorie
kritiek
design
stadscultuur



The **PLURAL series** focuses on how the intersections between identity, power, representation and emancipation, play out in the arts, design and in cultural practices. The volumes in this series aim to do justice to the plurality of voices, experiences and perspectives in society and in the arts and to address the history and present and future meaning of these positions and their interrelations. PLURAL brings together new and critical insights from cultural and social researchers, theorists, artists, arts professionals and activists.



PLURAL series:

One of the Best Dutch Book Designs 2020, selected by the Student Jury

Mix & Stir

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With Swiss Design Network SDN,
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Shame! and Masculinity

With H401, h401.org
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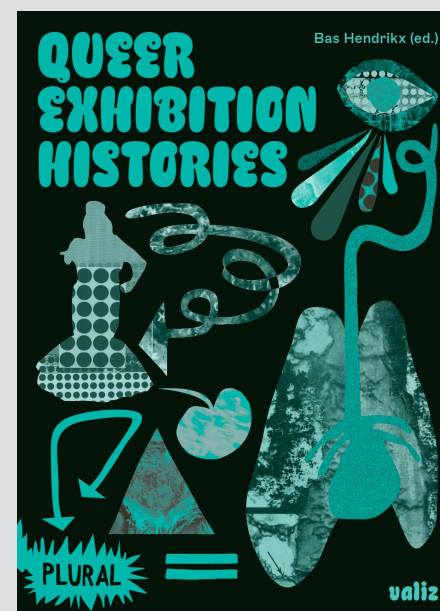
Feminist Art Activisms and Artivisms

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NEW—PLURAL series LGBTQIA+ Histories • Documentation and archiving • Activism • Community

Queer Exhibition Histories



Bas Hendrikx (ed.)

Queer Exhibition Histories highlights the countless efforts, both large and small, of LGBTQIA+ artists and curators, in Europe with connections all over the globe. The book comprises case studies centring on queer art exhibitions and their modes of documentation and archiving. Often, the legacy of these projects largely depends on personal archives, memories, and paraphernalia, with the overriding notion, or need, for public display. In these contexts, 'public' is relative in events that were either short-lived, held under the veil of domestic spaces, or kept exclusive for those 'in the know'. Therefore, they were not exclusively artistic, but could equally be discursive, activist, educational, or serve as a tool for community building. At the intersection of queerness and contemporary art, this volume considers how the efforts of LGBTQIA+ artists have advanced their public presence in museums and society alike.

EDITOR Bas Hendrikx

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Bas Hendrikx is a curator who focuses on participatory practices, digital art and queer art history. He is currently curator Participation and Engagement at KANAL-Centre Pompidou in Brussels. Hendrikx curated and organized numerous exhibitions and programmes for institutions such as BOZAR in Brussels, De Appel arts centre, Stedelijk Museum Amsterdam, Inter/Access in Toronto. Hendrikx is the co-editor of *Authenticity?* (Valiz, 2017).

Let's Become Fungal!

Mycelial Learning and the Arts

Yasmine Ostendorf-Rodríguez

There is a growing interest in fungi and the mycelium, the ever-branching connecting threads of the fungal world. The entanglements and how this rhizomatic network functions is not just a fascinating ecological system and material, but carries a profound usefulness as a metaphor for our potential new systems, ways of thinking and behaviours.

Let's Become Fungal! takes its inspiration from the world of art and mycology and shares innovative practices from Latin America and the Caribbean that are rooted in multispecies collaboration, symbiosis, alliances, non-monetary resource exchange, decentralization, bottom-up methods and mutual dependency—all in line with the behaviour of the mycelium.

Every chapter is phrased as a question. They do not lead to answers, but to twelve teachings addressing for instance collaboration, decoloniality, non-linearity, toxicity, mobilization, biomimicry, death, and being non-binary. Simultaneously it ventures deeper into the world of fungi. The teachings from the fungus may inspire artists, collectives, organizations, educators, policy-makers, designers, scientists, anthropologists, change-makers, curators, urbanists, activists, gardeners, community-leaders, farmers, and many others, to become more fungal in their ways of working and being.



Rommy González

Yasmine Ostendorf-Rodríguez works as curator and researcher on art and ecology, and is based in Mexico-City. She founded and directed many international initiatives at the intersection of art and ecology, including the Green Art Lab Alliance (Asia, Latin America and Europe) and the Nature Research Department, the Van Eyck Food Lab, and the Future Materials Bank at the Jan van Eyck Academie (NL).

Rommy González is a Chilean visual artist, living in Berlin. Her artworks are inspired by nature and its hidden beauty.

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NO COVER
YET

HOW TO BECOME FUNGAL?

MY LIFE ON A BRAZILIAN SHIITAKE FARM AND THE CHANGING RELATIONSHIP WITH FOOD, DREAMS, THE BODY AND PLANTS. RESIDENCY AT VALLEY OF THE POSSIBLE.

Bodily and fungal learning
1

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Featuring
Cordyrops, shiitake, Pleurotus (oyster), Maruho, Aster, Polyporus, Jorge Menes Barreto & Jackson Baglio, FERRA, Lina Meija, Pauline Gamba, Eduardo Viveros de Castro, Robin Wall Kimmerer, Heather Paxson, Carolina Caycedo, Robert McFarlane, pinobus/Aracatia, quaresima, southern lung, Pseudomyces kutranii, Olaf and Mirla (2023)



Geographie
Mantiqueira mountains of Brazil, Wallmapu Chile, San Paulo Brazil, Medellin Colombia, Teacuitlan Mexico, a Peruvia myco-care, El Quimbo, Magdalena river, southwestern central Colombia

BECOMING FUNGAL
The portal into my self-declared myco-preneurship, was being with mushrooms every day. Eating, touching, smelling them daily, breathing in their spores, and always being on the lookout for them, was part of my self-motivated training. A more unexpected part of the training was the need to let go. Intuitively I knew had to quit my (nice) job, gave up my (nice) house and possessions and ended all other physical and mental contracts. I needed a bodily re-set and relocated to a remote shiitake farm in Brazil. I started an online course in mycology by the infamous Peter McCoy, known as the maker of the beautiful book *Radical Mycology*, a treatise on Seeing & Working with Fungi. I began interviewing mycologists, farmers, artists, designers and activists who were working in what I considered to be fungal ways; networked, cross-disciplinary and connected to mushrooms and/or the mycelium. The spores had nestled themselves inside of me many years ago. Ever since having read Anna Tsing's *Mushroom at the End of the World*, on the Possibility of Life in Capitalist Ruins, I was infected with the mushroom fever. That what could have been perceived as an eureka moment, was really just the spores inside of me germinating. Moving to the shiitake farm was the first proper move to educate myself in the world of the fungus. The farm was run by a young Brazilian couple, Tomás and Marília. They lived in the main house, a beautiful high space with a big place overlooking the misty Mantiqueira mountains. The flames kept us warm in the evenings. The days were hot and the nights cold; the perfect climate for the shiitake. They have a steep temperature drop. When I arrived at the farm the mountains were covered with purple flowers, the blossoms of the quaresima, a tree that is named after the period in which it blooms; between carnival and

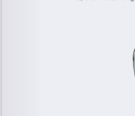
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I'm not kidding. THIS THICK of a humus layer (signals half a metre). It was such a dreamy, hallucinative experience for me because the smell was so strong of decay and I was scared because we didn't know where we were going and it was kind of dangerous and we were holding on and slithering down. I was also a bit scared of the smell, it felt like I was walking on death, on graves of dead tree bodies. At the same time, I have dreamt about it so many times afterwards. It came back in my dreams and then later I realised a lot of perfumes actually have a smell of decay. It's really attractive to people. I felt such a strong connection to the earth, literally to the soil. I've never had that before. If anything I'd like to give our participants of Valley of the Possible that same experience somehow. I don't know how, you can't really push them of the mountain and tell them to get lost, but something like that I would like to incorporate. The thing I felt, sliding down that mountain on top of this thick humus layer, is that this is a place where humans hardly ever go to. It's even more wild than going to Antarctica or the bottom of the ocean. You don't usually end up there. That's very fascinating to me. It's the layer that will give life again.

BETWEEN ENDEMIC & INVASIVE
This bodily learning, through walking, getting lost, and activating the senses, was very much part of a botanical hike in that same Cabaña del Bisco a few days later, with self-taught naturalist Miguel Moya. Slashing through melted snow, Moya was telling us, the group of participants, about how the area was highly populated before the Spanish colonists arrived, precisely because of its enormous quantity and diversity of edible plants, seeds and mushrooms. He generously shared his knowledge of the wild edibles we encountered and explained which of them were endemic-only existing in Chile, which ones are native, which ones exotic and which ones exotic and invasive. The rooftop and blackcurrant for instance, -edibles plants I actually love- were both abundantly available yet exotic and invasive: their spiky arms always reaching out for a suffocating embrace. The apple and chestnut trees were exotic, but not invasive. They adapted, yet aren't reproducing. The examples of the endemic plants in the region were plentiful. From about 350 meters in altitude, not sloping in melting snow anymore but rather sinking knee-deep with every step, we started encountering the native *Arzucaria* again. Pine and eucalyptus trees have been dominating in some parts of the forest; they are being intensively cultivated because they are fast growers, creating various problems. The eucalyptus is taking a lot of the water from the ground and the pines come with a different fungal strain, changing the pH value in the soil. In 2016 this led to a fungal disease that started spreading and attacking the *Arzucaria*, causing serious damage to their bark. It turned out to be a new genus and species of fungi, described as *Pseudomyces kutranii*. It's easy to perceive this 'attacking lung' as evil, trying to kill the *Arzucaria*. Yet it is of course signifying something else. Rather than evil attackers, they are messengers, they come to tell us something about an imbalance in our environment. The *Pseudomyces kutranii* is teaching us that there needs to come an end to the intensive logging and cultivation of the pines. That is what is killing the forest. The same might apply for the lung we find and taste in our hallrooms, humid walls and ceilings. Spreading monsters creating dark patches and

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Featuring
Cordyrops, shiitake, Pleurotus (oyster), Maruho, Aster, Polyporus, Jorge Menes Barreto & Jackson Baglio, FERRA, Lina Meija, Pauline Gamba, Eduardo Viveros de Castro, Robin Wall Kimmerer, Heather Paxson, Carolina Caycedo, Robert McFarlane, pinobus/Aracatia, quaresima, southern lung, Pseudomyces kutranii, Olaf and Mirla (2023)



SHIITAKE
(Name in Latin)
Size 9cm

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Summary About the 28 lessons of the mycelium and how to start living with fungi as allies, what you can learn from different types of mushrooms, changing your behaviour, morality, collaboration, how we think about resources. In this chapter these 28 teachings are explained so to how you can apply them in your life.

Lesson 1: Everything is entangled and interdependent
Lesson 2: Exchange is mutually beneficial
Lesson 3: Decentralised approach
Lesson 4: Proximity grows solidarity
Lesson 5: Different notions of time
Lesson 6: We need to talk about death
Lesson 7: Practicing precarity
Lesson 8: Resisting the demand for 'purity'
Lesson 9: De-combily and re-strain our senses
Lesson 10: Find which fungus is your personal teacher
Lesson 11: We have never been individuals
Lesson 12: Plurality of knowledges
Lesson 13: Quiet and invisible life beneath the surface
Lesson 14: Harvesting mushroom potential (myco-remediation)
Lesson 15: Embracing surprise (as control is an illusion)
Lesson 16: Bodily and fungal learning
Lesson 17: Waste doesn't exist
Lesson 18: Allowing mystery, complexity and the ineffable

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SHIITAKE
P16-18
Size 8cm



MUSHROOM
P16-18
Size 2cm



HOW TO SEE THE INVISIBLE?



SHIITAKE
P16-18
Size 5cm



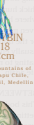
VEILED LAM MUSHROOM
P16-18
Size 12cm



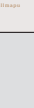
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PSYLLID
P16-18
Size 2cm



MAZATEC
P16-18
Size 2cm



Featuring:
Veiled lady mushroom, pinocerybin mushrooms, Mazatec, slinkhorn,

8

△ ୧୮୫୫

Ruonttu Guvlii

Joar Nango, Taqralik Partridge, Jocelyn Piirainen, Rafico Ruiz (eds.)

Towards Home / ᐱᕈᖃᑦᓴᑭᑦ / *Ruovttu Guvlui*, an Indigenous-led publication, explores how Inuit, Sámi, and other communities across the Arctic are creating self-determined spaces. It is informed by the perspectives of a group of Inuit, Sámi, and settler co-editors who share the ambition to promote northern Indigenous forms of sovereignty shaped by an understanding of the land as home. The project emphasizes caring for and living on the land as a way of being, and celebrates practices of spacemaking and placemaking that empower Indigenous communities.

ᐱᕐᓴᓴᑦᐳᑦ (angirramut) in Inuktitut, or *ruovttu guvlui* in Sámi, can be translated as ‘towards home’. To move towards home is to reflect on where northern Indigenous people find home, on what their connections to their land means, and on what these relationships could look like into the future. The publication is framed by these three concepts: Home, Land, and Future. It contains essays, artworks, photographs, personal narratives, and other forms that express Indigenous notions of home, land, kinship, design, and memory. The publication ultimately asks: What could home become across Inuit Nunangat, Sápmi, and the North more generally when defined by Indigenous architects and designers? Where do homelands begin?

This publication was conceived in parallel to research, workshops, and an exhibition at the CCA, Montréal.

NO COVER
YET



Sunniva Skålnes, Lavvo for smoking meat.



Diane ('Nini') Jensen-Connel, 2022.



Johanna Minde, 2022.



Joar Nango, *Sámi Architectural Library*, installation view, 2022.
Photo: Mathieu Gagnon © CCA.

All images © the artists/architects

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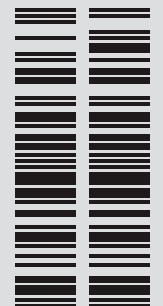
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ENG FR

The City as a System

Metabolic Design for New Urban Forms and Functions

Difficult problems do not always require far-fetched solutions, but in order to arrive at the solution a change of perspective may be in order. *The City as a System* advocates such a change of perspective in the study of the urban environment. It posits that designers who wish to truly improve the functioning of the city and solve tricky urban problems cannot afford to only focus on the spatial manifestation of the city, but should also conduct thorough research into the underlying system, into the operation, use, and performance of the urban fabric.

The authors view the metabolism of the city as that of a living organism. The urban body—as the place where much of our resource use culminates—plays a crucial role in the transition towards a more sustainable living environment.



AmsterDeck, Amsterdam, photo: Roosje Verschoor

EDITORS David Dooghe, Eric Frijters, Catja Edens, Matthijs Ponte, Thijs van Spaandonk, Christopher de Vries, Jet van Zwieten
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The City as a System
Metabolic Design for New Urban Forms and Functions

Also available



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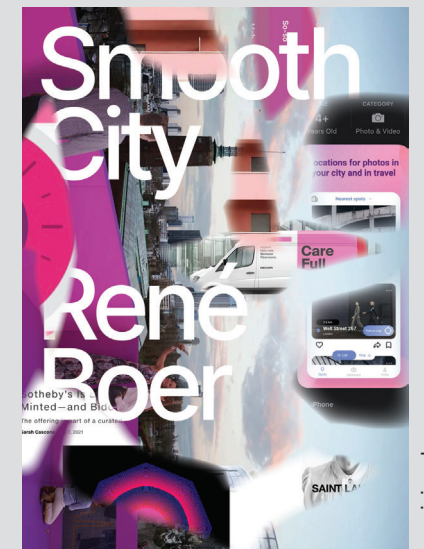
Stedelijke vraagstukken
NL: ISBN 9787-94-92095-32-9, € 27,50

Smooth City

Against Urban Perfection, Towards Collective Alternatives

René Boer

In cities around the world a new urban condition is spreading rapidly: an ever-increasing push for 'perfection', efficiency and control and the active eradication of any aberration, friction or alternative. The smooth city with its sanitized spaces and new technologies compresses urban life into a seamless experience. While the demand for safe, clean, and well-functioning urban environments is understandable, the rise of the smooth city undermines the democratic nature and emancipatory potential of cities, while leaving almost no space for anything that is experimental, non-normative, transgressive or otherwise out of tune. *Smooth City* provides a coherent framework to effectively criticize the enormous and in many ways problematic impact of 'smoothness' on cities everywhere, by investigating its origins, characteristics and consequences. At the same time, it offers a starting point to challenge the obsession with perfection and instead collectively work towards much needed alternatives.



provisional cover

René Boer (1986, he/him) works as a critic, curator and organizer in and beyond the fields of architecture, art, design and heritage. He is based in Amsterdam, founding partner of Loom: Weaving New Worlds and editor at Failed Architecture.

Kees de Klein is a graphic designer, visual artist and art director based in Amsterdam.

AUTHOR René Boer
VISUALS AND DESIGN Kees de Klein, keesdeklein.nl
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Radical Fashion Exercises

A Workbook of Modes and Methods

Laura Gardner,
Daphne Mohajer va Pesaran (eds.)

Daphne Mohajer va Pesaran and Laura Gardner are fashion researchers, lecturers and writers. Daphne holds a PhD from Bunka Gakuen University in Tokyo; Laura from RMIT University in Melbourne. They are both lecturers in the School of Fashion and Textiles at RMIT University in Melbourne, Australia.

Over one hundred tried, tested, and speculative exercises that expand the way we look at fashion, how we are part of its system, and how we can practice fashion otherwise.

Radical Fashion Exercises contains a copious collection of bottom-up activities, prompts, and workshops designed by contributors (from all around the globe), who explore fashion in an extended field. Designers, curators, artists, educators, fashion practitioners, DIY home sewers, students, and other creatives responded to the book's open call with contributions that challenge how to practice fashion and reflect on its systems, politics and economics. The exercises collected in this book embrace interdisciplinarity, experimentation, and aesthetics and widen fashion's horizons as a medium for expression, embodiment and sociality.

Radical Fashion Exercises assembles methods for learning and practicing fashion in meaningful, radical and responsible ways. The book is an inspiring tool for design students, designers, writers, and practitioners of diverse disciplines to challenge fashion as a commodity and polluting structure in these times of uncertainty and upheaval.

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Daphne Mohajer va Pesaran
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Kate Fletcher, Nakako Hayashi, Elisa van
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The development of *Radical Fashion Exercises* (open call and book) has, in part, been inspired by *Wicked Arts Assignments*, by Emiel Heijnen, Melissa Bremmer, Sanne Kersten (eds.), Amsterdam University of the Arts/Valiz, 2020.



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Vidmina Stasiulytė



Johanna Tagada Hoffbeck



Lenn Cox



Stéphanie Baechler



Shanzhai Lyric

Het cultureel 'gemeen'

Naar een politiek van vertrouwen

NO COVER
YET

only in Dutch

Pascal Gielen is kunstsocioloog, als hoogleraar verbonden aan ARIA/Universiteit van Antwerpen. Hij leidt het CCQO, Culture Commons Quest Office, ccqo.eu. In 2022 werd Gielen door de Vlaamse Gemeenschap aangesteld als curator van de 'Culture Talks'.

Karina Beumer is beeldend kunstenaar. Haar werk vertrekt vanuit de tekenkunst, en leidt vaak naar andere kunstvormen, zoals muziek, video, sculpturen, schrijfwerk, karinabeumer.nl.

Pascal Gielen

Cultuur is de basis van de samenleving. Alles is cultuur: hoe we zingeven aan ons leven, hoe we met elkaar omgaan, hoe we aan politiek doen, hoe we handeldrijven, hoe we met het milieu omgaan. Daarom moet cultuur door iedereen vrij gedeeld en gemaakt kunnen worden. Cultuur is immers oorspronkelijk een collectief goed. Ze neemt een derde ruimte in tussen markt en overheid die we 'commons' of in het Nederlands 'gemeen' noemen. Deze gemeenschappelijke grond wordt al decennia bezet door marktpartijen die er winst uit willen halen, of overheden die er politieke munt uitslaan. Daardoor verliest cultuur haar sociale dynamiek en haar vermogen om zin te geven aan het leven van nieuwe generaties, of om telkens opnieuw betekenis te genereren in de uitwisseling met andere culturen.

In *Het cultureel 'gemeen'* pleit Pascal Gielen voor een politiek van vertrouwen die mensen autonoom hun eigen cultuur laat ontwikkelen en beheren. Want als cultuur geen gemene grond meer heeft, wordt het mensen onmogelijk gemaakt om zichzelf en de wereld te duiden.



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TEKENINGEN Karina Beumer
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Passivity Passiviteit

Between Resignation and Pacifism / Tussen pacifisme en onverschilligheid

'A pacifist is a rare beast in a bomb shelter.' The war in Ukraine challenged our idea of pacifism. Should Europe take up arms or not? Can it ease its conscience only with humanitarian aid? Isn't Europe's attitude towards the war mainly driven by economic motives? In *Passivity*, Ukrainian art curator Alexandra Tryanova and Belgian sociologist Pascal Gielen engage in a dialogue about this. In doing so, they not only talk about the current political situation, but also look at themselves; at their own fears and privileges. What is passivity in our own daily doings? When does pacifism turn into resignation? How do our surrounding media and culture contribute to such an attitude? *Passivity* does not provide unifying answers to these questions. Rather, it looks for ways to find peace with our own mixed feelings.

'Een pacifist is een zeldzaam beest in een schuilkelder.' De oorlog in Oekraïne stelde ons idee van pacifisme op de proef. Moet Europa de wapens opnemen of niet? Kan het zijn geweten alleen sussen met humanitaire hulp? Wordt Europa's houding tegenover de oorlog niet vooral gedreven door economische motieven? In *Passiviteit* gaan de Oekraïense curator Alexandra Tryanova en de Belgische kunstsocioloog Pascal Gielen hierover in dialoog. Daarbij hebben ze het niet alleen over de huidige politieke situatie. Ze kijken ook naar zichzelf, naar hun eigen angsten en privileges. Wat is passiviteit in ons dagelijks doen en laten? Wanneer slaat pacifisme om in berusting, of onverschilligheid? Hoe dragen media en cultuur bij aan die houding? *Passiviteit* geeft geen eenduidige antwoorden op deze vragen. Het zoekt eerder naar manieren om vrede te vinden met onze eigen gemengde gevoelens.



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Separate Eng/Dutch editions

Alexandra Tryanova
& Pascal Gielen, with Polina Frank

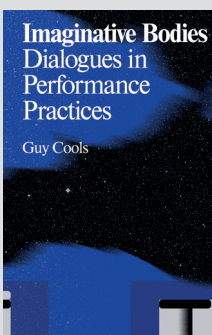
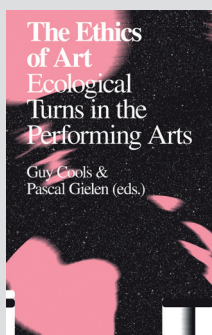
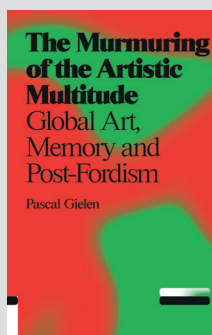
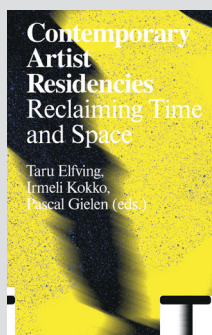
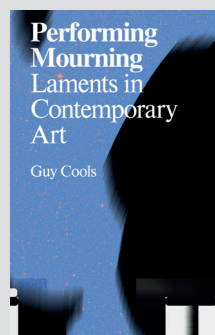
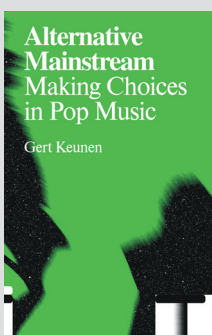
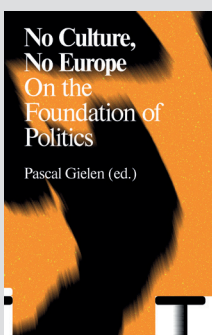
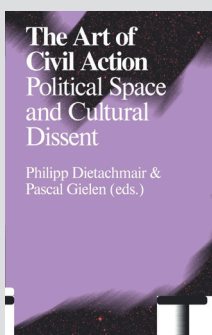
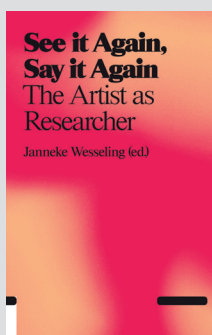
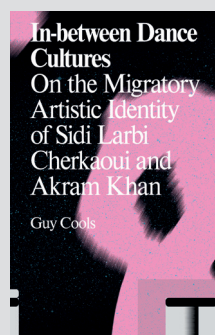
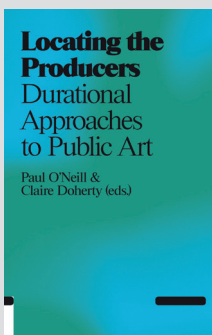
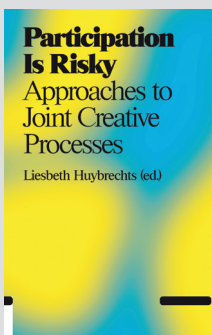
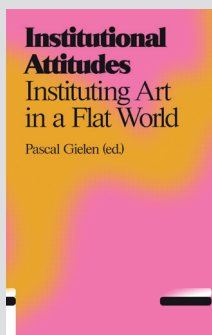
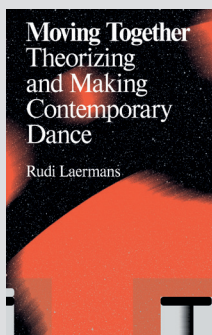
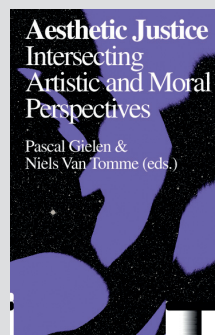
Alexandra Tryanova (Odesa, Ukraine, 1990) is an independent curator and researcher, currently living in Belgium. Her interests focus on artistic practices connected with collective memory, gender, institutional critique and Eastern European avant-gardes.

Pascal Gielen (BE) is a writer and full professor of sociology of culture and politics at the Antwerp Research Institute for the Arts (ARIA) where he leads the Culture Commons Quest Office (CCQO).

Polina Frank (Dnipro, Ukraine, 2000) is a (tattoo) artist and journalist. In 2022, following the occupation, she started to work as a volunteer supplier of military gear for Ukrainian armed forces. She travels back and forth between the Netherlands and Ukraine.

AUTHORS Alexandra Tryanova, Pascal Gielen
VISUALS Polina Frank
SUPPORT Support Fund for Ukrainian Artists NL
DESIGN Lotte Lara Schröder, termsofcircumstance.org
INFO pb, 16,7 x 11,5 cm (h x w), 96 pp, separate English and Dutch version, May 2023
ISBN (ENG) 978-94-93246-22-5
ISBN (NED) 978-94-93246-23-2
€ 9,50

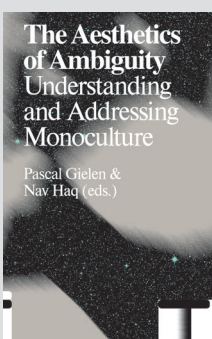
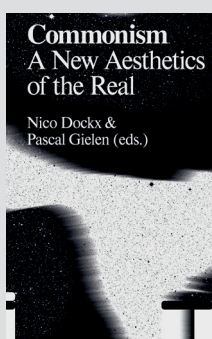




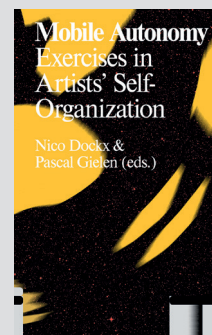
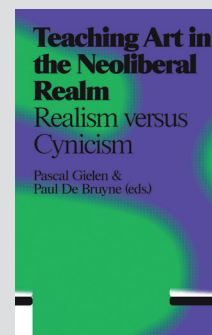
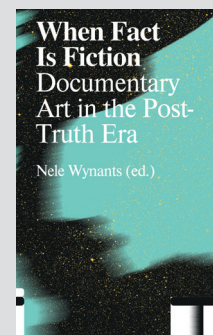
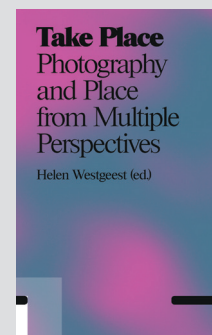
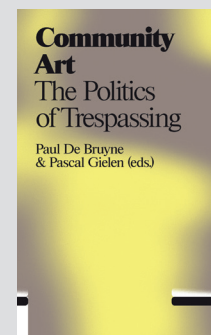
Antennae-Arts in Society Series maps the interaction between changes in society and cultural practices. It looks upon the arts as 'antennae', feelers for the cultural interpretation and articulation of topical political, economic, social, technological or environmental issues. It is a peer-reviewed book series that validates artistic, critical, speculative and essayistic writing as an academic publishing method.

Publications in the Antennae series contain essays, theoretical explanations, socio-cultural explorations, activist calls, practice-based research, and artist's contributions.

DESIGN Metahaven, metahaven.net
INFO Size 21 × 13,5 cm, Format Paperback,
 Language English, Price € 19,50–€ 22,50



For the complete list,
 consult www.valiz.nl



NEW—Antennae-Arts in Society Ecocide • Mobility • Collective action • Local versus global

Sensing Earth

Cultural Quests Across a Heated Globe

NO COVER
 YET

Sensing Earth states that our environmental issues are in the first place a matter of culture and aesthetics. Technology and science are not enough to solve these problems.

Philipp Dietachmair is Head of Programmes at European Cultural Foundation; *Pascal Gielen* is Professor of Sociology at the University of Antwerp (BE); *Georgia Nicolau* is researcher and co-founder/director of non-profit civil-society organization Instituto Procomum in Santos (BR).

EDITORS Philipp Dietachmair, Pascal Gielen, Georgia Nicolau

CONTRIBUTORS Grégory Castéra, Cosmological Gardens, Philipp Dietachmair, Futurefarmers, Pascal Gielen, Marina Guzzo, INLAND, Meander Society, Georgia Nicolau, Luciane Ramos Silva, Noel B. Salazar, Joy Mariama Smith, Naine Terena de Jesus, Dea Vidović, André Wilkens, Ana Žuvela

PARTNER European Cultural Foundation
culturalfoundation.eu

INFO c. 240 pp., English, April 2023,
 ISBN 978-94-93246-24-9, € 22,50



Our globe is facing an escalation of ecological problems, with no quick solutions in sight. We seem to be caught in a spiral of health issues, burnout, sensory overload, depression, and somatic deprivation. Artists faced with these crises are looking for ways to articulate the ongoing emergencies and explore possible ways out. However, the arts and culture are caught in a double bind. Artists and cultural initiatives need circulation to let ideas intersect and create meaningful connections. However, this globalized system also contributes to the planet's ecological decline: by countless journeys from one biennale, international residency, touring exhibition and networking event to the next. After the Covid-19 pandemic 'business as usual' seems to prevail.

Sensing Earth includes essays, interviews, poetry, manifestos, choreographic prompts, speculative fiction, and case studies operating at the intersection of art and activism, culture and nature. All texts explore what sensorial foundations are necessary to address systemic failures, and what routes to take for keeping us moving on this planet, physically, emotionally and intellectually.

Productive Archiving

Artistic Strategies, Future Memories, and Fluid Identities

Ernst van Alphen (ed.)

Productive Archiving discusses a variety of problems of archival organizations. It mainly focuses on the following three issues with archival organizations that are usually overlooked: first, the question of inclusion in or exclusion from the archive; second, the loss of individuality and specificity in the archive, the danger of homogenization; and third, that archiving may become a form of pigeonholing, boxing specific identities into a confined space. Avoiding the archive because of these problems is not an option, because archival organization is a basic symbolic mode on the basis of which we organize our lives, the past, the present and the future. What this book suggests is that it is best to explore constructive and creative solutions for these problems. Especially artistic archives seem to be able to develop these possible solutions, because they offer speculative, unexpected ways to order, select, and narrate specific information, and bring about new connections and archival organizations.

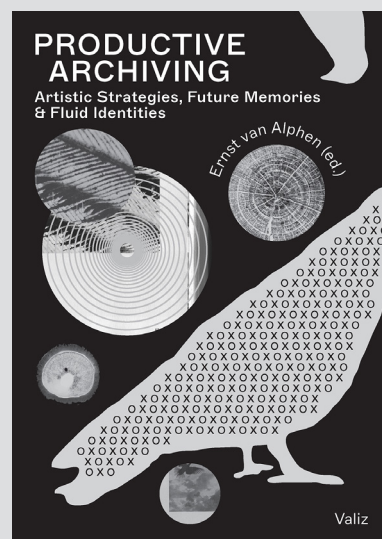
Themes: Archiving Identities; Archiving Memories and Histories; Archiving Object. The essays are interspersed by visual artists' contributions.

EDITOR Ernst van Alphen

CONTRIBUTORS Ernst van Alphen, Aleida Assmann, Annet Dekker, Lars Ebert, Sebastián Díaz Morales, Monika Huber, William Kentridge, Pablo Lerma, Inge Meijer, Santu Mofokeng, Merapi Obermayer, Walid Raad, Ana Paula Saab, Drew Sawyer, Carla Subrizi, Marjan Teeuwen, Daria Tuminas, Jeffrey Wallen, Michelle Williams Gamaker

SUPPORT Prins Bernhard Cultuurfonds

DESIGN Lotte Lara Schröder,
termsofcircumstance.org;
INFO pb, c. 24 × 17 cm (h × w),
c. 272 pp., English, March 2023,
ISBN 978-94-93246-16-4,
€ 25,00



Ernst van Alphen (b. 1958) is a cultural analyst and a professor emeritus of Literary Studies at the Leiden University Centre for the Arts in Society. His publications include *Shame! and Masculinity* (Valiz, 2020); *Failed Images* (Valiz, 2018); *Staging the Archive* (Reaktion Books, 2014).

Seven Logics of Sculpture

Encountering Objects Through the Senses

Ernst van Alphen

Sculpture as a specific medium is rarely investigated within a deeply cultural, philosophical context, nor within visual art itself. Whilst discussions about installation art, performance art, or other 3D art forms are widespread, the discourse on sculpture seems to be stuck in historical, material, or thematic frameworks. This is a loss for our understanding of art in general, and of sculpture in particular. In order to assess contemporary art practices, one should have a better understanding of the logics that are at work within sculpture as a medium, and how they differ from other art forms.

Drawing from literature, philosophy, psychoanalysis and architecture, Ernst van Alphen explores 'seven logics' of sculpture: the Logic of Inner Necessity; the Logic of Narration; the Logic of Space; the Logic of Volume; the Logic of Assemblage; the Logic of Architectural Space; and the Non-Logic of Singleness.

Seven Logics of Sculpture opens up new ways of looking at, understanding, and appreciating sculpture, placing the medium at the heart of art's experience; how sculpture can be shaped, assembled, encountered, seen and embodied.

FEATURING WORK BY

Carl Andre, Aldo Bakker, Gian Lorenzo Bernini, Louise Bourgeois, Constantin Brancusi, Anthony Caro, Joseph Cornell, Saloua Raouda Choucair, Jeannette Christensen, Lygia Clark, Salvador Dali, Marcel Duchamp, Alberto Giacometti, Dan Graham, David Hammons, Raoul Hausmann, Barbara Hepworth, Heringa/Van Kalsbeek, Eva Hesse, Hans Hovy, Ann Veronica Janssens, Donald Judd, Maria van Kesteren, Per Kirkeby, Katarzyna Kobro, Jannis Kounellis, Geert Lap, Sol Lewitt, Franz Xaver Messerschmidt, Michelangelo, Henry Moore,

Bruce Nauman, Meret Oppenheim, Pablo Picasso, Giuseppe Penone, Robert Rauschenberg, Charles Ray, Auguste Rodin, Medardo Rosso, Fred Sandback, Marien Schouten, Richard Serra, David Smith, Alina Szapocznikow, Johan Tahon, Didier Vermeiren, Rachel Whiteread, and many others

AUTHOR Ernst van Alphen

DESIGN Sam de Groot,

INFO vis-à-vis series, pb,
23,4 × 16,5 cm, 256 pp., English,
January 2023,
ISBN 978-94-93246-15-7, € 25,00



Seven Logics



of Sculpture

Encountering Objects
Through the Senses

Ernst van Alphen

vis-à-vis
Valiz

Valuing Architecture

Sandra Kisters The Lure of the Biographical

Burning Images

Janneke Wesseling Creative Theories of (Just About) Everything

Janneke Wesseling The Perfect Spectator

Christina Maria Lorenz Bajer (ed.) Brian O'Doherty/ Patrick Ireland

MacArthur, Berlin, Paris, Dresden Parallax Perspectives

Diederik Wesseling Of Things, and the Architecture of the Future

Diederik Wesseling Trading between Architecture and Art

Janneke Wesseling In the Shadow of the Art World

Natalie Koster Conceptual Art in a Curatorial Perspective

Natalie Koster The Transhistorical Museum

Paul Kester 'Het gaat om heel eenvoudige dingen'

Ernst van Alphen Failed Images

Janneke Wesseling The Trade of the Teacher

Wouter Davids Triple Bond

Sophie Berrebi The Shape of Evidence

For the complete list of vis-à-vis,
consult www.valiz.nl

Stadsessays geven een podium aan analyse, verdieping en reflectie, maar ook aan stellingname en discussie over de stad. Ze zijn beknopt, goed te lezen in een enkele avond of treinreis, in druk of digitaal. Via onze websites kunt u kiezen:

gratis een pdf om zelf te printen of de e-pub om digitaal te lezen. De liefhebber van papier kan tegen betaling een gedrukt exemplaar via onze webwinkel bestellen.

Stadsessays

NIEUW



Arie Lengkeek, i.s.m. Jeroen Geurst, Joost Kühne, Endry van Velzen
Pb, 21 × 13,5 (hxb), februari 2022, ISBN 978-94-93246-18-8, € 14,50 (of gratis PDF/e-pub)

ARCHITECTUUR IN HET MIDDEN

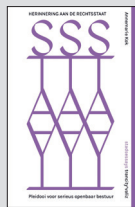
Stadsbouwgroepen voor een nieuwe wooncultuur

Dit Stadsessay articuleert een architectuuropvatting die te omschrijven is als een radicale keuze voor het midden: het midden tussen initiatief en bouwmeesterschap; het midden tussen bewonerswensen en de autonomie van de architect als professional; het midden tussen uitgesproken wonen en de manier waarop wonen bijdraagt aan de continuïteit van de stad. Vanuit deze ontwerpopvatting, en als ontwikkelaar, realiseerden drie architecten een opmerkelijk woongebouw in Rotterdam. In dit project komen inspiratie uit Berlijnse 'Baugruppen', in de stadsvernieuwing ontwikkelde ontwerppraktijken, het pragmatisme van ondernemerschap en initiatief in crisistijden samen. Een eenvoudig project, maar ook een pleidooi voor een nieuwe vorm van opdrachtgeverschap, bouw- en wooncultuur.

Arie Lengkeek is programmamaker; Jeroen Geurst, Joost Kühne en Endry van Velzen zijn architect.



Frans Soeterbroek, **Omstreden plannen, onderschatten burgers**
September 2022, ISBN 978-94-93246-17-1, € 14,50 (of gratis PDF/e-pub)



Annemarie Kok, **Herinnering aan de rechtsstaat**
ISBN 978-94-92095-65-7, € 14,50 (of gratis PDF/e-pub)



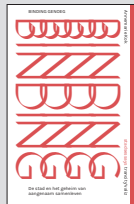
Franke & Veldhuis, **Verkenning van de rechtvaardige stad**
ISBN 978-94-92095-59-6, € 14,50 (of gratis PDF/e-pub)



Edwin Buitelaar, **Maximaal, Gelijk, Voldoende, Vrij**
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Arnold Reijndorp, **De nieuwe stad**
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Annemarie Kok, **Binding genoeg**
ISBN 978-94-92095-34-3, € 14,50 (of gratis PDF/e-pub)



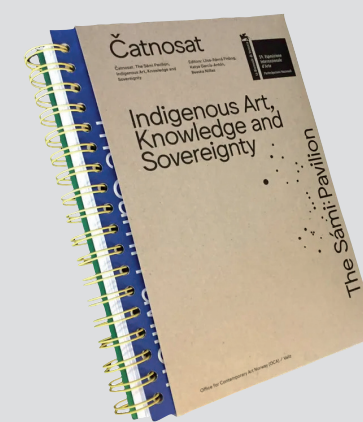
Peter Pelzer, **Verantwoordelijk voor de toekomst**
ISBN 978-94-93246-07-2, € 14,50 (of gratis PDF/e-pub)

DESIGN Meeus
Ontwerpt, meeusontwerpt.nl
INFO Pb, 21 × 13,5 cm (h x b), Nederlands
BOEKHANDEL Niet leverbaar via CB, wel rechtstreeks bij de uitgever, lage korting.
PDF trancity.nl/downloads.html

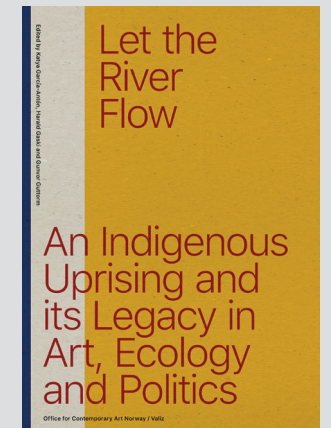
only in Dutch



Art and Solidarity Reader
With OCA, Office for Contemporary Art Norway
ISBN 978-94-93246-02-7, € 29,50



Čatnosat: Indigenous Art, Knowledge and Sovereignty
With OCA, Office for Contemporary Art Norway
ISBN 978-94-93246-12-6, € 25,00

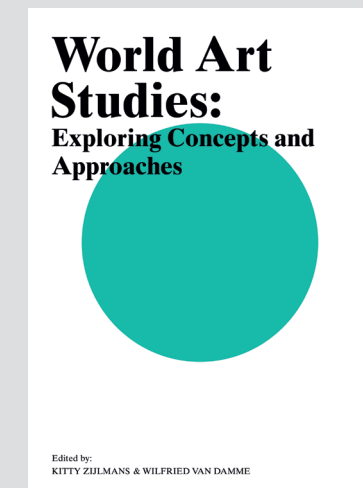


Let the River Flow
With OCA, Office for Contemporary Art Norway
ISBN 978-94-92095-79-4, € 22,50

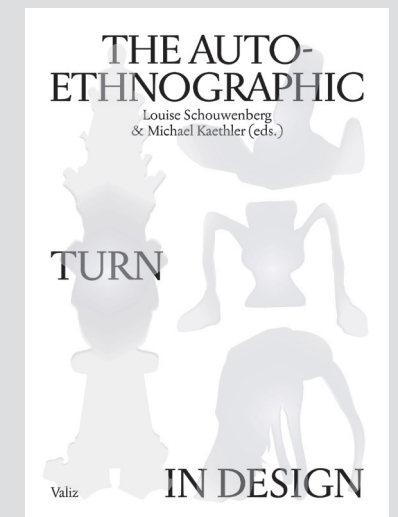


Forces of Art
With Prins Claus Fonds, Hivos, ECF
ISBN 978-94-92095-89-3, € 27,50

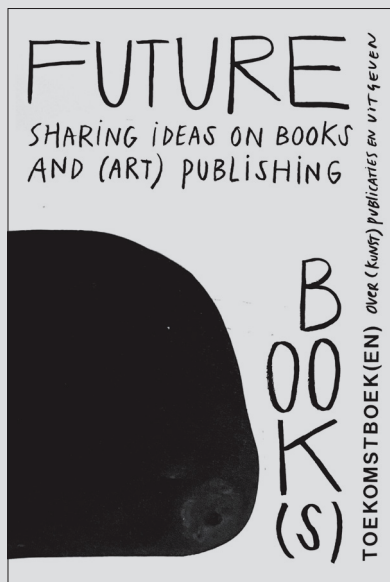
One of the Best Dutch Book Designs 2020



World Art Studies
Support: Mondriaan Fund, Prins Bernhard Cultuurfonds
ISBN 978-90-78088-22-6, € 29,50



The Auto-Ethnographic Turn in Design
Support: Creative Industries Fund NL
ISBN 978-94-93246-04-1, € 27,90

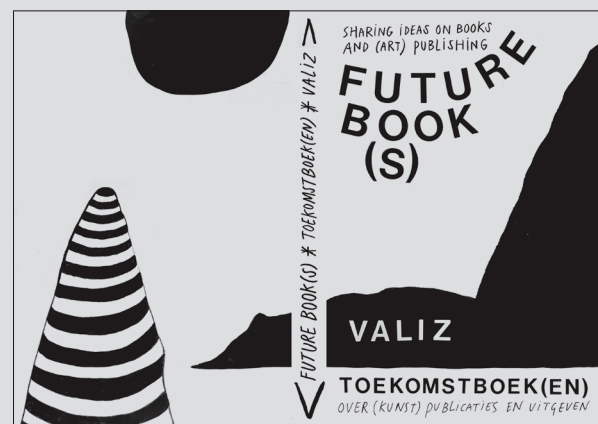


Future Book(s)

Sharing Ideas on Books and (Art) Publishing

What is the future of the book? And, specifically, what is the future of books on art, design and architecture, and cultural-critical publications? We asked a large number of international interested individuals to respond to this question. Journalists, artists, architects, curators, translators, designers, philosophers, sociologists, teachers, book scholars, publishers, printing houses, distributors, book-sellers, historians and art-historians, critics, policymakers, editors, students, and many others have enthusiastically shared their views with us, looking ahead five, twenty or seventy-two years (to the year 2100). At times utopian, wildly fantasizing, at other times with realistic scenarios, in both text and images, exciting for anyone who loves books and/or is involved in books and cultural content. Each section of this publication will be designed by various young designers, to celebrate its scope and diversity.

Themes: Attention, Collaboration, Colour, Conflict, Craft, Creativity, Diversity, Ecology, Generations, History, Humour, Innovation, Interpretation, Oxygen, Politics, Society, Stewardship, Sustainability, Soft Power, Technique, Tempo, Translation, Zest.



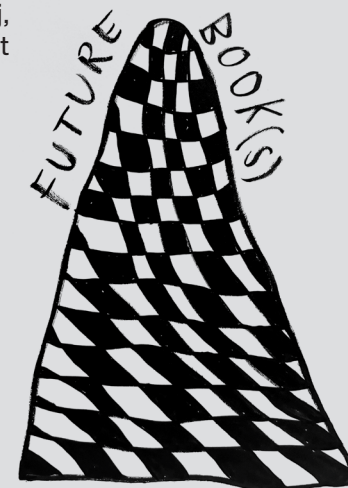
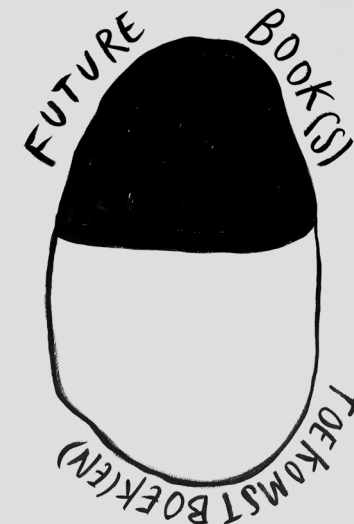
Toekomst-boek(en)

Over (kunst)publicaties en uitgeven

Wat is de toekomst van het boek? En wat specifiek is de toekomst van het kunst-, ontwerp-, architectuur- en cultuurkritiekboek? Aan een groot aantal Nederlandse en internationaal betrokkenen is gevraagd om op die kwestie te reageren. Journalisten, kunstenaars, architecten, curatoren, vertalers, ontwerpers, filosofen, sociologen, docenten, boekwetenschappers, uitgevers, drukkers, distributeurs, boekverkopers, (kunst-)historici, critici, beleidsmakers, redacteurs, studenten en vele anderen hebben met verve hun visie hierop gegeven; vijf, twintig of tweeënzeventig jaar (naar het jaar 2100) vooruitkijkend. Soms utopisch, wild fantaserend, soms met denkbare scenario's, in tekst en beeld, opwindend voor iedereen die van boeken houdt en/of met boeken en cultuurinhoud werkt.

Elk katern van deze uitgave is door een andere jonge ontwerper vormgegeven, om de breedte en diversiteit te vieren.

Thema's: Aandacht, Ambacht, Creativiteit, Conflict, Diversiteit, Duurzaamheid, Ecologie, Generaties, Geschiedenis, Humor, Innovatie, Interpreten, Kleur, Maatschappij, Milieu, Politiek, Rentmeesterschap, Samenwerken, Soft Power, Techniek, Tempo, Vertalen, Zuurstof.



EDITORS Pia Pol, Astrid Vorstermans
DESIGN Line Arngaard, Wibke Bramesfeld, Isa Grienberger, Zuzana Kostelanská, Lotte Lara Schröder (+ cover), and many others
INFO pb, 24 x 17 cm (h x w), 240 pp., English/Nederlands (multilingual, no separate editions), June 2023, ISBN 978-94-93246-27-0, € 25,00



VALIZ TWENTY YEARS

V is for Values;
A is for Art/Architecture/Activism;
L for Lifelong Learning;
I for Imagination;
Z for Zest

In June 2003 I went to the Chamber of Commerce to register Valiz. After having worked for many years in publishing, bookshops, distribution, and other places, I felt it was time for a 'project of my own'. I didn't have a clear-cut idea of what this project would entail, as long as I could continue doing what was dear to me: being involved with books on contemporary art, architecture, design, and their creators. At first, I worked as a freelance advisor for artists and art organizations and before long publishing and all that comes with it crossed my path again. Thanks to three generous artists (Joke Robaard, Berend Strik, Maria Roosen) the foundation of Valiz as a publishing platform was laid. I didn't have a business plan. The contours of what Valiz became over the years took shape organically and in practice: a publishing house with many lives, various shapes, intractable, self-willed and more and more focusing on the political and social significance of art and design. After five years, the work became too much for me alone. The first employee, Marinka van der Horst, became pregnant and was quickly succeeded by Pia Pol. Pia was still a student and had gained experience during holiday jobs at an Amsterdam bookstore and distributor. Pia came in rosy-cheeked, soon became the primary contact person for Simon Franke at Trancity and quickly proved to be an indispensable anchor and independent contributor to all ongoing developments. **(AV)**

After a few years of working together, thinking together about the future, exchanging ideas on the daily running of things and intensive collaboration in all other aspects, Astrid and I became formal Valiz partners in 2020. I see it as an honour to be officially allowed to take part in something that someone else built up with so much care and vision. Finding a place like Valiz, where I am continually surrounded by inspiring people and ideas, has been life-defining for me. I almost literally grew up at Valiz. The path from student helper to publisher has been great for me and has to a large degree defined who I am today. With a fantastic team of motivated colleagues, both at Valiz and around us, we have been able to work on producing critical, beautiful, reflective, philosophical, interdisciplinary, theoretical, and attractive books over the years. It has taught me so much and working on them has been a real pleasure. **(PP)**

And now it is 2023 and soon Valiz will celebrate its twentieth anniversary. We have gained many years in age, have shared much working joy and have faced many challenges and problems. We are extremely proud to have built a healthy organization with such fine people and to see how work, friendship, commitment, and urgency have come together so very nicely.

TWINTIG JAAR VALIZ

V is voor Vrienden;
A voor Artistiek Activisme/Architectuur;
L voor Levenslang Leren;
I voor Inhoud;
Z voor Zin

In juni 2003 ging ik naar de Kamer van Koophandel om Valiz in te schrijven. Na vele jaren in de uitgeverij, boekhandel, distributie en op andere plekken gewerkt te hebben, werd het tijd voor een 'eigen project'. Wat het zou worden, was mij niet geheel duidelijk, als ik maar kon doorzetten wat me na aan het hart lag: me verhouden tot boeken over hedendaagse kunst, architectuur, ontwerp en hun makers. In eerste instantie werkte ik als freelance adviseur voor kunstenaars en organisaties, en al snel kwam het uitgeven, en alles wat daarbij hoort, weer op mijn pad. Dankzij drie genereuze kunstenaars (Joke Robaard, Berend Strik, Maria Roosen) werd de basis van Valiz als uitgeefplatform gelegd. Een bedrijfsplan had ik niet; organisch en al doende ontstonden de contouren van wat Valiz met de jaren is geworden: een uitgeverij met vele levens, diverse gedaantes, dwars, eigenzinnig, meer en meer zich richtend op de politiek-maatschappelijke betekenis van kunst en ontwerp. Na vijf jaar groeide het werk me boven het hoofd. De eerste werknemer, Marinka van der Horst, werd vanwege zwangerschap al snel opgevolgd door Pia Pol. Pia studeerde nog en had vele vakantiebaantjes bij een Amsterdamse boekhandel en distributeur achter de rug. Pia kwam al blozend binnen, werd binnen korte tijd de belangrijkste aanspreekpartner voor Simon Franke van Trancity, en was al heel snel een onmisbare toeverlaat en eigen factor in alle ontwikkelingen. **(AV)**

Na een aantal jaren samenwerken, samen denken over de toekomst, uitwisselen over de dagelijkse praktijk en intensieve samenwerking op alle andere vlakken, zijn Astrid en ik sinds 2020 ook formeel Valiz-partners. Voor mij is het eervol om officieel te mogen delen in iets dat iemand anders met zoveel zorg en beleid heeft opgebouwd. Het vinden van een plek als Valiz waarin ik constant omringd word door inspirerende mensen en ideeën is voor mij levensbepalend. Haast letterlijk ben ik opgegroeid bij Valiz. Van studenthulp tot uitgever is voor mij een prachtig pad en is bepalend voor wie ik ben (geworden). Met een fantastisch team van gedreven collega's zowel bij Valiz als om ons heen hebben we de afgelopen jaren kunnen werken aan het maken van kritische, mooie, reflectieve, beschouwelijke, interdisciplinaire, theoretische, aantrekkelijke boeken, waar ik ontzettend veel van geleerd heb en met plezier en overtuiging aan kon werken. **(PP)**

Het is nu 2023, en binnenkort bestaat Valiz twintig jaar. We zijn vele jaren ouder geworden; hebben heel wat werkplezier, uitdagingen en problemen gedeeld. We zijn apetrots dat we met zulke fijne mensen een gezonde organisatie hebben opgebouwd, en dat werk, vriendschap, gedrevenheid, en urgentie op zo'n mooie manier bij elkaar komen.

We owe a lot of gratitude to all those special authors, artists, architects, designers, translators, editors, and so on, who have given us so much trust, joy and knowledge all these years. And with special thanks to our ex*- and current Valiz colleagues: Karl-Emil Bengtson*, Merel van den Berg*, Sarah van Binsbergen*, Thomas Bragdon*, Willemijn Bunskoek*, Liesbet Bussche*, Simon Franke, Rosie Haward*, Till Hormann, Marinke van der Horst*, Nic de Jong*, Bart Lut*, Sander Molenaar*, Simon Pillaud, Emily Rhodes, Laurence Scherz*, Brenda Tempelaar*, Fay Toxopeus, Adam Ulbert*, Annosh Urbanke*, Simone Wegman.

Astrid Vorstermans & Pia Pol
Publishers/Directors Valiz

P.S. On the occasion of our twentieth anniversary, we are compiling a 'future book' (see previous spread). This is not a *liber amicorum*, nor an account of twenty years of Valiz but an interesting reflection on what the future of publishing and of books on art, architecture and design may hold.

Highlights 2022/21



Valiz Team

Till Hormann, visual strategies, website, office management (and musician/graphic designer)
Simon Pillaud, general support (and artist/photographer)
Pia Pol, director and publisher (and initiator, editor, (e-)content developer)
Emily Rhodes, coordinator communications and publicity (and media and art researcher)
Fay Toxopeus, general assistant communications etc. (and student researcher)
Astrid Vorstermans, director and publisher (and initiator, editor, lecturer, content developer)
Simone Wegman, project editor, researcher (and art and media researcher)

trancity*valiz

Simon Franke (publisher, developer, editor)
Pia Pol (publisher, editor, organizer)

BookMarks NL

Dinnis van Dijken, Isa Grienberger,
Nicole Jessé, Demi Mol, Erik Peters

Colophon

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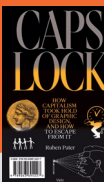
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Met veel dank aan al die bijzondere auteurs, kunstenaars, architecten, ontwerpers, vertalers, redacteuren, adviseurs, etc. etc. die ons al die jaren zoveel vertrouwen, plezier en kennis hebben gegeven.

En met bijzondere erkentelijkheid aan onze ex*- en huidige Valiz-collega's: Karl-Emil Bengtson*, Merel van den Berg*, Sarah van Binsbergen*, Thomas Bragdon*, Willemijn Bunskoek*, Liesbet Bussche*, Simon Franke, Rosie Haward*, Till Hormann, Marinke van der Horst*, Nic de Jong*, Bart Lut*, Sander Molenaar*, Simon Pillaud, Emily Rhodes, Laurence Scherz*, Brenda Tempelaar*, Fay Toxopeus, Adam Ulbert*, Annosh Urbanke*, Simone Wegman.

Astrid Vorstermans & Pia Pol
Uitgevers/directeuren Valiz

P.S. Speciaal voor ons jubileum zijn we een 'toekomstboek' samen aan het stellen, zie vorige spread. Die uitgave is geen *liber amicorum*, noch een verslag van twintig jaar Valiz, maar is een interessante, volledig op zichzelf staande reflectie op wat de toekomst van (kunst-, architectuur-, design-) boeken en uitgeven kan betekenen.



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