

Library Acquisitions

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2014 – 3

#Accelerate : the accelerationist reader. editors Robin Mackay, Armen Avanessian
Falmouth: Urbanomic, 2014
2014/208 ,1,CO:L"2014

Accelerationism is the name of a contemporary political heresy: the insistence that the only radical political response to capitalism is not to protest, disrupt, critique, or détourne it, but to accelerate and exacerbate its uprooting, alienating, decoding, abstractive tendencies.

#ACCELERATE activates a historical conversation about futurity, technology, politics, enjoyment and Kapital.

The archaeology of knowledge.

Michel Foucault
Princeton: Routledge, 2002
2014/217 ,1,FO:U"2002

Systems of thought and knowledge ("epistemes" or "discursive formations") are governed by rules (beyond those of grammar and logic) which operate in the consciousness of individual subjects and define a system of conceptual possibilities that determines the boundaries of thought in a given domain and period.

Three Ecologies. Author Felix Guattari,

Londen: Continuum, 2012
2014/193 ,1,GU:A"2012

The concept of the three ecologies; three interconnected networks existing at the scales of mind, society and the environment, was originally formulated by influential theorist Gregory Bateson in Steps to An Ecology of Mind, however Guattari seeks to elaborate and refine the concept in more detail, while additionally adding a more radical form of poststructuralist Marxism to Bateson's ecological system.

On kissing, tickling and being bored : psychoanalytic essays on the unexamined life. Adam Phillips
Cambridge: Harvard university press, 1993

2014/222 ,159,PH:I"1993

In a style that is writerly and audacious, Adam Phillips takes up a variety of seemingly ordinary subjects under-investigated by psychoanalysis—kissing, worrying, risk, solitude, composure, even farting as it relates to worrying.

On not knowing how artists think. Elizabeth Fisher and Rebecca Fortnum

London: Black Dog, 2013
2014/220 ,7(04),FI:S"2013

On Not Knowing brings together contemporary artists and thinkers from a range of disciplines to explore the role of 'not knowing' within the creative process. The state of 'not knowing' or engaging with the unknown is an important aspect in the making process, with artists often balancing a strong sense of direction with a more playful or meditative state of exploration and experimentation.

Levens werk : Life's work.

Margriet Luyten ... [et al.]
: Pels & Kemper, 2013
2014/187 ,7(04),LU:Y"2013

Anthology of Concrete Poetry.

Edited by Emmett Williams
New York: Primary Information, 2013
2014/197 ,7(09),WILLIAMS,2

An Anthology of Concrete Poetry was the first American anthology on the international movement of Concrete poetry. The movement itself began in the early 1950s, in Germany--

through Eugen Gomringer, who borrowed the term "concrete" from the art of his mentor, Max Bill--and in Brazil, through the Noigandres group, which included the de Campos brothers and Decio Pignatari. Over the course of the 1960s it exploded across Europe, America and Japan, as other protagonists of the movement emerged, such as Dieter Roth, Öyvind Fahlström, Ernst Jandl, bpNichol, Mary Ellen Solt, Jackson Mac Low, Ian Hamilton Finlay etc.

Networks. edited by Lars Bang Larsen

London: Whitechapel, 2014

2014/219 ,7.01,DO:CU"2014

The dawn of the electronic media age in the 1960s initiated a cultural shift from the modernist grid's determination of projection and representation to the fluid structures and circuits of the network, presenting art with new challenges and possibilities. Artists have used the 'space of flows' as a basis for creating utopian scenarios, absurd yet functional propositions or holistic planetary visions. Others have explored the economies of reciprocity and the ethics of generosity, in works that address changed conditions of co-dependence and new sites of social negotiation.

Martin Herbert : The Uncertainty Principle.

Berlin: Sternberg Press, 2014

2014/192 ,7.01,HE:R"2014

Within the realm of science, the uncertainty principle speaks of the fundamental limits of knowledge and measurement vis-à-vis the external world, and how the very act of seeing alters what is seen. Martin Herbert's The Uncertainty Principle is a collection of essays that reveals layers of unknowing and open-endedness within a diversity of contemporary art practices since the 1970s. If a work of art is always completed by the viewer, as Marcel Duchamp put it, then the works considered here equate completion with construction. In navigating us through a succession of artists' approaches, Herbert also discloses how constructed experiences of "not knowing" can lead to deep engagements with a range of specific issues and themes: from history to politics, from epistemology to mortality.

Incredible Need to Believe. Julia Kristeva

New York: Columbia University Press, 2009

2014/198 ,7.01,KR:I"2009

"Unlike Freud, I do not claim that religion is just an illusion and a source of neurosis. The time has come to recognize, without being afraid of 'frightening' either the faithful or the agnostics, that the history of Christianity prepared the world for humanism." With dialogue and essay, Kristeva analyzes our "incredible need to believe"--the inexorable push toward faith that, for Kristeva, lies at the heart of the psyche and the history of society. Examining the lives, theories, and convictions of Saint Teresa of Avila, Sigmund Freud, Donald Winnicott, Hannah Arendt, and other individuals, she investigates the intersection between the desire for God and the shadowy zone in which belief resides.

One Way and Another : New and Selected Essays. Author Adam Phillips

London: Penguin books, 2013

2014/191 ,7.01,PH:I"2013

The book of trees : visualizing branches of knowledge. Manuel Lima

New York: Princeton Architectural Press, 2014

2014/178 ,7.01,TR:E"2014

Aesthetic Education in the Era of Globalization. Gayatri Chakravorty Spivak

Cambridge: Harvard university press, 2012

2014/200 ,7.015.2,SP:I"2012

During the past twenty years, the world's most renowned critical theorist Mrs. Spivak — the scholar who defined the field of postcolonial studies—has experienced a radical reorientation in her thinking. Finding the neat polarities of tradition and modernity, colonial and postcolonial, no longer sufficient for interpreting the globalized present, she turns elsewhere to make her central argument: that aesthetic education is the last available instrument for implementing global justice and democracy.

Contemporary, the Common : Art in a Globalizing World. Chantal Pontbriand

Berlin: Sternberg Press, 2013

2014/189 ,7.015.3,PO:N"2013

The essays in this collection were written in the first decade of the new millennium by the critic, editor, and curator Chantal Pontbriand. Pontbriand examines themes of being-in-common in today's world and their relation to the development of art practices. As these practices are implemented, other ways of seeing, understanding, and making appear. Contemporaneity functions as a flow, a space-time being that cannot be fixated. The body is in the forefront—a thermometer of the world lived in and with, marked by dynamics of change and sharing.

New world summit. ed. Vincent W.J. van Gerven Oei
: , [2013]
2014/229 ,7.015.41,NE:W"2013
The New World Summit is and artistic and political organization founded by visual artist Jonas staal in 2012, dedicated to proving "alternative parliaments" hosting organizations that currently find themselves excluded from democracy, for example by means os so-called international designated terrorist lists.

Offspring 2014. curated by David Jablonowski
Amsterdam: Stichting Ateliers 63, 2014
2014/207 ,7.039,AT:EL"2014

Artist's Body. Edited by Tracey Warr
London: Phaidon Press, 2000
2014/199 ,7.041.3,AR:T"2000
The artist's body has throughout history been the subject of art -- primarily through painted self-portraiture. In the post-war period, however, artists began using their bodies as the subject and the actual material of the artwork itself, through such art forms as Body art, Happenings and performance. In these international art forms the artist's body is used to represent both the state of contemporary art and the human condition in general.

Elk zijn museum : Openbaar kunstbezit 1956-1988 / Esthetische vorming van het Nederlandse volk. Bertus Bakker
Zwolle: WBooks, 2014
2014/186 ,7.07,BA:K"2014

Western Art and the Wider World. Paul Wood

Chichester: Wiley & sons, 2014
2014/195 ,7.072,WO:O"2014
*Woods explores the origins, influences, and evolving relationship between the Western canon of art as it has developed since the Renaissance and the art and culture of the Islamic world, the Far East, Australasia, Africa and the Americas
Makes the case for 'world art' long before the fashion of globalization.*

Nylistasafnid / the living art museum : 1978 - 2008. ed. Tinna Gudmundsdottir
Reykjavik: The Living Art Museum, 2010
2014/181 ,7:06,NY:LO"2010

Archive on the run.
Reykjavik: The Living Art Museum, 2013
2014/180 ,7:06,NY:LO"2013

Sharjah Biennial 9 : Provisions.
Hoor Al Qasimi ...[et al.]
Sharjah: Sharjah Biennial, 2009
2014/209 ,01,SHARJAH,2009

Sharjah Biennial 10. ed. by Ghalya Saadawi...[et al.]
Sharjah: Sharjah Biennial, 2011
2014/210 ,01,SHARJAH,2011

Willem II : De koning en de kunst. Sander Paarlberg en Henk Slechte
Dordrecht: WBooks, 2014
2014/182 ,069.17,WI:L"2014

Mounira al Solh : is it because I am a dog?. ed. Mirene Arsanios, Mounira al Solh
London: Koenig Books, 2013
2014/179 ,73,AL SOLH, 2
A publication focusing on Mounira Al Solh's video works from 2006 to the present. It offers a comprehensive overview of Al Solh's video production while highlighting the versatility of the medium through each work. From Rawane's Song- a subjective exploration of artistic identity - to Dinosaurs, a cinematic narrative on drinking habits in Beirut, or her more recent Vrjwilliger which turns the

process of waiting for Dutch citizenship into a shizo-linguistic journey in language apprenticeship, the book portrays Al Solh's singular and uncompromising worlds.

Daniel Barocca : reconfiguration of a scratched line.

: Eigen uitgave, 2012
2014/215 ,73,BAROCCO,3

Dialogue that is us. Tony Chakar
Sharjah: Sharjah Biennial, 2013
2014/212 ,73,CHAKAR,4

"The Dialogue That Is Us" takes emblem books as its point of departure: from the wreckage of history, images are seized and transformed into allegories that illuminate the present of a world (the Arab World) that did not produce them. But then, in the wreckage of history, strange affinities form between things, no matter how remote

Paul Chan : Selected Writings 2000-2014. Edited by George Baker and Eric Banks

Basel: Schaulager, 2014
2014/190 ,73,CHAN,2

From the comedy of artistic freedom in Duchamp to the contradictions that bind aesthetics and politics, Chan's writings revel in the paradoxes that make the experience of art both vexing and pleasurable. He lays bare the ideas and personalities that motivate his work by reflecting on artists as diverse as Henry Darger, Chris Marker, Sigmar Polke and Paul Sharits, and grapples with writers and thinkers who have played decisive roles in his practice, including Theodor Adorno, Samuel Beckett and the Marquis de Sade.

Jaki Irvine : towards a polar sea.

London: Frith Street Books, 2005
2014/211 ,73,IRVINE,4

Published to celebrate the occasion of Jaki Irvine's exhibition Towards a Polar Sea. The text is based on extracts from John Franklin's diaries which were published under the title "Narrative of t a journey to the shores of the polar sea in the years 1819, 20221 and 22"

Alon Levin : modernity in very general terms. contrib. by Will

Holder and Mihnea Mircan
: [eigen uitgave], 2011
2014/213 ,73,LEVIN,3

a compendium that spans ten years of projects and writings by the artist.

Mr. Fluxus : a collective portrait of George Maciunas 1931 -1978.

based upon personal reminiscences gathered by Emmett Williams and Ay-O and edited by Emmett Williams and Ann Noel

London: Thames and Hudson, 1998
2014/203 ,73,MACIUNAS,2

Maciunas was both clown and serious revolutionary, ruling the 'non-movement' Fluxus autocratically, yet poking fun at himself as he did so. What emerges from this collection of impressions and anecdotes is an informative portrait that is, by turns, funny, shocking, tragic, yet often hilarious. Friends, enemies and former Fluxus colleagues have contributed to this memoir of a man who saw it as his mission to change the world, starting with the world of art.

Ken Price : specimen rocks. ed.

Craig Garrett
New York: Matthew Marks Gallery, 2014
2014/227 ,73,PRICE,2

Joanna Rajkowska : where the beast is buried.

Alresford: Zone Books, 2013
2014/216 ,73,RAJKOWSKA,1
Rajkowska's unique artistic vision and methodology combines subjective narratives and critical discourses with a deeply felt concern for the spaces in which her works appear and the people they touch. Instead of simply invading or occupying public spaces, she blurs the identities and hidden tensions associated with them, navigating around communal dreams and fears. Historical trauma, cultural discourse, aesthetic relevance and geopolitical references all blend in her works in ways which both distress and heal, challenge and resolve, attack and absolve.

A conversation avec/with Lili Reynaud-Dewar. Yves Aupetitallot

Grenoble: Magasin, 2012
2014/223 ,73,REYNAUD-DEWAR,1
This series places the artist at the centre of the conception of the exhibition. This book, published on the occasion of the exhibition Ceci est ma maison/This my place of Lili Reynaud-Dewar at Magasin from February 5th

to April 29th 2012, gathers a selection by the artist of reference texts and photographic material, along with a conversation with Yves Aupetitallot.

Where is production? : inquiries into contemporary sculpture.

London: Black Dog, 2013

2014/226 ,73.036,IN:Q"2013

The book questions the meaning of the word "production" itself, what it encompasses, and how it informs and leads sculptural practice today, featuring insightful essays by artists, curators and historians including SculptureCenter Executive Director, Mary Ceruti, and Curator, Ruba Katrib, alongside curator and writer Pavel S. Py, artists Carol Bove and Darren Bader, Postdoctoral Fellow and post.at.MOMA.org co-editor, Miki Kaneda, and Michelle Kuo, Editor-in-Chief of Artforum magazine.

De genade van de steiger : Monumentale kerkelijke schilderkunst in het interbellum.

Bernadette C. M. van Hellenberg Hubar

Zutphen: Walburg Pers, 2013

2014/185 ,75 (492),HE:L"2013

Het onderzoek dat de Rijksdienst Cultureel Erfgoed in 2012 initieerde naar monumentale kerkelijke schilderkunst in het Interbellum resulteerde in de eerste studie over dit onderwerp. De titel reflecteert de worsteling van de kunstenaar die in allerlei houdingen hoog op de steiger zijn werk uitvoert en in zijn hoofd een berekening moet maken van hoe dit er vanaf de grond uit komt te zien.

Van velerlei plumage : Zeventiende-eeuwse waterverftekeningen van Andries Beeckman.

Niels Bergervoet, Erlend de Groot, Caroline de Hart ... [et al.] Nijmegen: Vantilt, 2014

2014/184 ,75,BEECKMAN,1

Het toont een schitterende reconstructie van de reis die kunstenaar Beeckman in de Gouden Eeuw naar Batavia (Jakarta) maakte, toen Batavia de belangrijkste handelsvestiging van de VOC was. Beeckman getuigt in zijn werk van een opmerkelijk heldere blik op de enorme variëteit aan bevolkingstypen die, met al hun verschillen, nauwkeurig door hem zijn vastgelegd - vele zelfs voor de eerste keer.

Gustave Courbet. with essays by Dominique de Font-Reaulx ... [et al.] Ostfildern: Hatje Cantz, 2008
2014/206 ,75,COURBET,12

At once casting himself as revolutionary, bohemian and peasant, Courbet (1819-1877) overturned a deeply-entrenched tradition of academic painting in France, and, eschewing the Romanticism of Delacroix and the NeoClassicism of Ingres, coined instead an idiom he named "Realism."

Bjarne Melgaard : Jealous. Editors Gunnar B. Kvaran, Hanne Beate Ueland, Grete Arbu

Torino: Skira, 2010

2014/196 ,75,MELGAARD,2

A selection of works that will give readers insight into Melgaard's artistic projects. Melgaard entered the Norwegian art scene in the '90s with expressionistic paintings, sculptures and installations staged between fiction and reality.

Jurriaan Molenaar : paintings 2000-2014. tekst Sandra Spijkerman

: Pauker Holding, 2014

2014/228 ,75,MOLENAAR,2

Mondriaan in Amsterdam 1892-1912. Hans Janssen

Bussum: Thoth, 2013

2014/183 ,75,MONDRIAAN,28

Kurt Schwitters' Merzbau : the cathedral of erotic misery.

Elizabeth Burns Gamard
New York: Princeton Architectural Press, 2000

2014/202 ,75,SCHWITTERS,11

German artist Kurt Schwitters began constructing the Merzbau, a combination of collage, sculpture, and architecture, in a corner of his studio in Hannover, Germany in 1920. Also called the Cathedral of Erotic Misery, this was Schwitters's private world. It eventually took over his entire living quarters, the apartment above, and part of the yard, and was divided into rooms-the Biedermeier Room, the de Stijl Room, the Goethe Cave, the Mondrian Cave, and the Mies Cave, among others. It was destroyed during an Allied bombing raid in 1943.

**Episodes with Wayne Thiebaud :
Four Interviews 2009-2011.** Eve
Aschheim and Chris Daubert
New York: Black Square Editions,
2014

2014/194 ,75,THIEBAUD,1

*Eve Aschheim and Chris Daubert interview
Wayne Thiebaud in four extensive
conversations in his studio. Thiebaud, known
for his iconic paintings of cakes, pies and
counter displays, is one of the last living
painters of the Pop era. Staunchly maintaining
his independence from that group and others,
he went on to develop vertiginous cityscapes,
deeply abstracted rural landscapes and, most
recently, monolithic mountains.*

Zurbaran. Santiago Alcolea
Barcelona: Ediciones Poligrafa, 2008
2014/205 ,75,ZURBARAN,4

*Starker than Velázquez and more ascetic than
El Greco, Francisco Zurbarán (1598-1664) is
easily among the finest of seventeenth-
century Spanish painters. Apprenticed in
Seville, he quickly gravitated toward the use
of chiaroscuro, possibly having seen paintings
by Caravaggio there: he was later to become
known as "the Spanish Caravaggio."*

**De terugkeer van het schilderen :
kunstkritische opvattingen over
een ijzersterk medium 1975-
1989.** Peter de Ruiter

Rotterdam: nai010 uitgevers, 2014
2014/214 ,75.01,RU:I"2014

*Na een periode van vijftien jaar waarin zero,
pop art, minimal art en conceptual art in de
Nederlandse kunstcritiek de aandacht
opeisten, stroomde een golf van figuratieve,
subjectief geladen en kleurrijke schilder- en
beeldhouwkunst de galleries en musea binnen.
De kunsthandel bloeide; de kunstwereld stond
op zijn kop.
De terugkeer van het schilderen laat zien hoe
de Nederlandse kunstcritiek hierop reageerde.
Peter de Ruiter selecteerde recensies en
interviews van 22 vooraanstaande critici onder
wie Carel Blotkamp, Rudi Fuchs, Betty van
Garrel, Lily van Ginneken, Antje von
Graevenitz, Paul Groot, Ron Kaal, Jhim
Lamoree, Allied Ottevanger, Philip Peters, Anna
Tilroe, Marcel Vos en Janneke Wesseling.*

**After modernist painting : the
history of a contemporary
practice.** Craig Staff
London: I.B. Tauris, 2013

2014/218 ,75.039,CR:A"2013

*Painting has often been declared dead since
the 1960s and yet it refuses to die. Even the
status and continued legitimacy of the medium
has been repeatedly placed in question. As
such, painting has had to continually redefine
its own parameters and re-negotiate for itself
a critical position within a broader, more
discursive set of discourses.*

**Imagining history : photography
after the fact.** ed. Bruno
Vanderrmeulen, Danny Veys; with
contribution by John Welchman ...[et
al.]Brussel: ASA, 2011

2014/221 ,77,IM:A"2011

*In archaeology, photography is mainly used as
a technique for gathering data and evidence.
Within the framework of the research project
'(in)site, site-specific photography revised' the
relationship between photography and
archaeology, or broader, history is explored.
How do photographers visualize history? What
is the importance of place, particularly the
place that remains after the event took place?
How do photographers or artists use
photography to depict the past, when time has
become 'past time'? These articles and
portfolios explore, both on practical and
theoretical level, how history can be captured.*

**The cross of redemption :
uncollected writings.** James
Baldwin

New York: Pantheon, 2010
2014/224 ,82,BALDWIN,2

UMBRA. Viviane Sassen, Maria
Barnas
: oodee, 2014

2014/188 ,82,BARNAS,10

*Viviane Sassen and Maria Barnas shared their
interests in the darker sides of life, in this
publication that shines with lucidity.*

**Memory for forgetfulness,
August, Beirut, 1982.** Mahmoud
Darwish
Berkeley: University of California
Press, 1995

2014/225 ,82,DARWISH,2

*Mahmoud Darwish uses the 1982 Israeli
invasion of Lebanon and the shelling of Beirut
as the setting for this sequence of prose
poems. He vividly recreates the sights and
sounds of a city under terrible siege. Memory*

for Forgetfulness is an extended reflection on the invasion and its political and historical dimensions. It is also a journey into personal and collective memory. What is the meaning of exile? What is the role of the writer in time of war? What is the relationship of writing (memory) to history (forgetfulness)? In raising these questions, Darwish implicitly connects writing, homeland, meaning, and resistance in an ironic, condensed work that combines wit with rage.

**Memories of underdevelopment
= memorias del subdesarrollo.**

Tomas Gutierrez Alea, 1968

DVDS-359

In a newly formed society driven by collective effort, the extended solipsism engaged by Sergio (Sergio Corrieri - I Am Cuba) allows him a paradoxical perspective. Like Dostoevsky's Underground Man, he is an acute observer of people, in a society he is himself utterly alienated from. Through Sergio, Memories of Underdevelopment chronicles a specific historical moment: situated between the Bay of Pigs invasions of April 1961 to the Cuban Missile Crisis of 1962. Sergio's family joins the mass exodus to Miami in the wake of the revolution. Choosing to remain behind, Sergio passes his time in frivolous womanizing despite being haunted by the notion of "underdevelopment": the consciousness of a wealthy man in a nation beset by poverty.

Grandma, a thousand times. a
documentary by Mahmoud Kaabour
2010

DVDS-357

Also features " Being Osama (45 min)"

Aprile. Nanni Moretti
1997

DVDS-360

The wild child - l'enfant sauvage.
a film by Francois Truffaut

1969

DVDS-356

Le quattro volte. un film de
Michelangelo Frammartino
: Lumiere, 2010

DVDS-358