#Accelerate: the accelerationist reader. editeors 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 futurality, 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: psycholanalytic essays on the unexamined life. Adam Phillips
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
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 openness 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
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
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 an 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 of so-called international designated terrorist lists.


**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.


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.


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


**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 Vrijwilliger 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 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.**
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
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 helder blik op de enorme variëteit aan bevolkings typen 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.”

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.


**Mondriaan in Amsterdam 1892-1912.** Hans Janssen Bussum: Thoth, 2013 2014/183 ,75,MONDRIAAN,28

**Kurt Schwitters' Merzbau : the cathedral of erotic misery.**
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.
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,RU:1"2014
Na een periode van vijftien jaar waarin zero, pop art, minimal art en conceptual art in de Nederlandse kunstkritiek de aandacht opeisten, stroomde een golf van figuratieve, subjectief geladen en kleurrijke schilder- en beeldhouwkunst de galeries en musea binnen. De kunsthandel bloeide; de kunstwereld stond op zijn kop.
De terugkeer van het schilderen laat zien hoe de Nederlandse kunstkritiek hierop reageerde. Peter de Ruiter selecteerde recensies en interviews van 22 voorraadstnadend 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 Tirole, Marcel Vos en Janneke Wesseling.

After modernist painting: the history of a contemporary practice. Craig Staff
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.

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 Correrì - 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