

News from the Stacks of the ACAD library

Art just cannot live on itself. It has to draw on a broader knowledge. Anselm Kiefer

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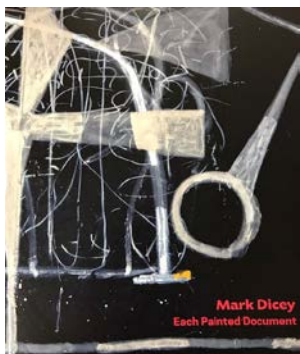
Celebrating our Own ...



Walter May **Look Again** (*Walter is a Lectuer Emeritus, ACAD*)

Look Again is the much anticipated catalogue for the recent exhibition of Walter's stunning body of work at the Nickel Galleries. With written contributions by (among others) former and current ACAD faculty members -Gord Ferguson, Diana Sherlock and Richard Clements.

"...those things follow May to his studio- because what gathers in that rag and bone shop carries their own ideas, wit, poetry and meaning, their integrity. Fallen trees, lost limbs and borken stone, twisted beams and ghost hands on abandoned tools, glass domes and duct work appear not for their utility but perhaps its lack. Resonant memories more than nostalgia, reference and allusion more than exact definition. When May combines these disparate parts into new entities nothing is lost, Neither wit nor pathos. They simply enter into new conversations between the opposing forces that seem to fascinate May: human design and nature, use and re-use, fuel and transformation by fire, rebirth and decay, the quiet small occurrences that so often go overlooked." *Christine Sowiak, Curator Nickel Galleries*

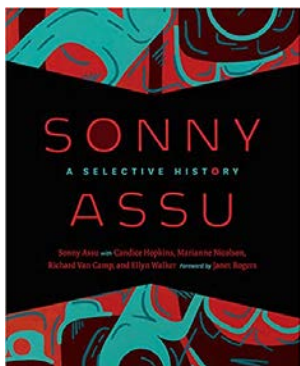


Mark Dicey **Each Painted Document** (*Mark is an ACAD Alum*)

The immediacy of Mark's prodigious studio activity was palpable in this recent exhibition at the Nickle Galleries.

Mark is an abstract expressionist for whom process is paramount. His work encompasses painting, drawing, sculpture, installation, and performance art. Mark's fellow collaborator, interdisciplinary artist Grant Poier was commissioned to produce a (con)textual component to the exhibition. His written materials were included in the installaion and provide content for the exhibition catalogue.

Poier notes that *Each Painted Document* is a visual manifest of the artist's travels into and out of his workplace. Large canvases, mid-sized works on paper, 'Swarm', a wall collage of 'notations', and a site-specific installation, all vibrant Abstract paintings, are accompanied by a suite of vitrines housing his dedicated sketch-book-works."



Sonny Assu: **A Selective History**

Candice Hopkins (Author) is an ACAD Alum and 2018 ACAD convocation keynote.

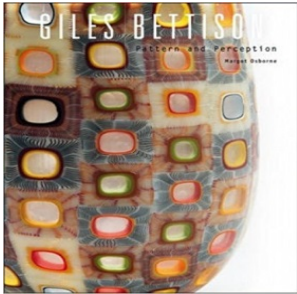
Through large-scale installation, sculpture, photography, printmaking, and painting, Sonny Assu merges the aesthetics of Indigenous iconography with a pop-art sensibility. This stunning retrospective spans over a decade of Assu's career, highlighting more than 120 full-colour works, including several never-before-exhibited pieces.

Through analytical essays and personal narratives, Richard Van Camp, Marianne Nicolson, Candice Hopkins, and Ellyn Walker provide brilliant commentary on Assu's practice, its meaning in the context of contemporary art, and its wider significance in the struggle for Indigenous cultural and political autonomy. Exploring themes of Indigenous rights, consumerism, branding, humour, and the ways in which history informs contemporary ideas and identities.



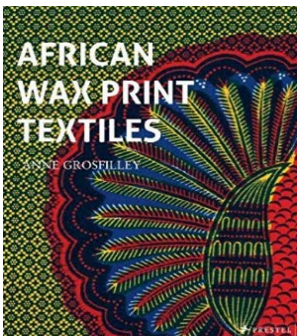
Beate Kuhn: Ceramic Works

With around 190 works by the German ceramicist Beate Kuhn (1927-2015) from over five decades this publication provides an outstanding review of the impressive oeuvre of this renowned artist. With her unmistakable signature and exuberant imagination, Beate Kuhn (1927-2015) is one of the most significant German ceramicists of the post-war era. She turned to the liberal arts as early as the end of the 1950s. In linking sculptural reasoning with the possibilities of the material and inherent pottery techniques, the internationally renowned artist conquered the frontiers of ceramics and created virtuosic works that went on to form their own contribution to the history of modern sculpture.



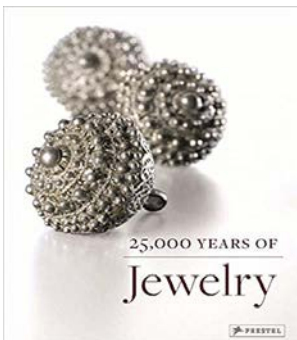
Giles Bettison: Pattern and perception

Identified as a JamFactory Icon—celebrating outstanding and influential craft and design practitioners—this exhibition of works by Adelaide born glass artist Giles Bettison, showcases his skills as a master of contemporary murrine glass. This ancient mosaic glass technique, primarily associated with traditional Venetian glass-blowers on the island of Murano, has been transformed by Bettison through his blown-forms incorporating radically complex patterns in subtle chromatic registers. His exquisitely detailed works reference the intricate micro patterns of woven textiles, and in contrast, the macro patterns of aerial vistas of landscapes



African Wax Print Textiles

This groundbreaking book reveals the complex origins of African wax print fabrics. In beautifully illustrated chapters, Anne Grosfilley traces the process of printing and dyeing the fabric, involving wax or indigo, to its West Indian roots. She also explores the differences of mass-produced and artisanally sourced fabrics, tracking where textiles go from the manufacturing centers to markets and cities throughout Africa and the world. Grosfilley offers the fruits of her own passionate research as she profiles a variety of individuals from rural vendors to trendsetting fashionistas. This eye-opening study celebrates the enormous variety of African fabric styles and uses, and explores the complex interconnections between the continent and colonialism and between modern technology and Old World practices.



25,000 Years of Jewelry

This book reaches back 25,000 years to trace the history of jewelry from the Paleolithic era to the present day. Drawn from the extensive holdings of the Staatliche Museen in Berlin, this collection of jewelry links cultures and eras to show how the design, wearing, and collecting of personal adornment has evolved over the ages. The book features jewelry ranging from the splendid crowns of ancient Greece, gold earrings from Babylon, and jeweled collars worn by 13th century Islamic royalty to more modern pieces such as those contained in the imperial collection of Queen Louise of Prussia, Art Nouveau jewelry designed by René Lalique, and work by contemporary designers. This chronologically arranged survey includes numerous brief essays and nearly 400 illustrations with detailed captions, making it ideal reference.



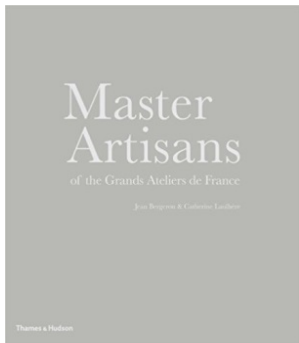
Wiener Werkstätte, 1903-1932: The Luxury of Beauty

The Wiener Werkstätte, founded by Josef Hoffmann, Koloman Moser, and Fritz Waerndorfer, was an artists' and craftsmen's collective that existed in Vienna from 1903 until 1932. The artists' goal was to bring high-quality design and craft into all areas of life and to elevate everyday objects into pieces of art. During that time, the collective produced items in a variety of media including ceramics, furniture, glass, jewelry, metalwork, and textiles. The Wiener Werkstätte style influenced generations of architects from Bauhaus to Art Deco. This book features the work of well-known Wiener Werkstätte members such as Josef Hoffmann, Koloman Moser, and Dagobert Peche along with lesser known designers such as Gudrun Baudisch, Carl Otto Czeschka, and Ugo Zovetti. It also includes in-depth essays that explore the Wiener Werkstätte's long history and legacy.



Process and Practice: The Fabric Workshop and Museum

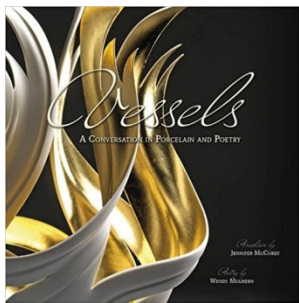
In honor of the Fabric Workshop and Museum's 40th anniversary, *Process and Practice* tells a story of contemporary art at FWM that highlights process along with product. It documents FWM's history of collaboration with established and emerging artists-in-residence since the 2002 publication of *New Materials as New Media*. Some of the over 30 artists featured include Mark Bradford, Ann Hamilton, Ursula von Rydingsvard, Richard Tuttle, Sarah Sze, Nick Cave, Theaster Gates, Joan Jonas and Trisha Brown, among many others. Also featured are essays by Nancy Princenthal, Patterson Sims and Susan Lubowsky Talbott, FWM's current director.



Master Artisans of the Grands Ateliers De France

The Grands Ateliers de France is an elite association devoted to promoting excellence and craftsmanship. Founded in 1993, it now brings together sixty-eight artisans and ateliers, representing more than ninety different craft disciplines. Specially selected by their peers, its members share a passion for the arts, a supreme attention to detail, and a desire to preserve France's cultural heritage for future generations.

These accomplished men and women are acknowledged to have mastered all aspects of their chosen field, producing one-of-a-kind works or limited editions of the very highest quality. Conservation and restoration are mainstays of their careers, but so are creation and innovation. This book introduces a diverse array of talents and captures them at work in their studios and workshops.



Vessels: A Conversation in Porcelain and Poetry

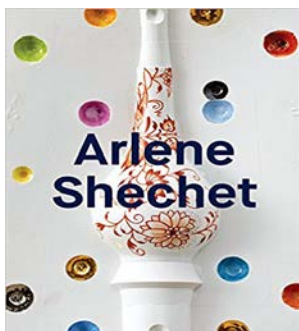
This is the first book to showcase the work of acclaimed American ceramic artist Jennifer McCurdy. Dozens of color photographs, plus a section on evolution and process that's illustrated with forty-five color images, clearly show the depth of Jennifer's work. Wheel thrown porcelain is altered, carved and incised. The evolution and process section provides insight into both the internal process of artistry and the physical and temporal dedication essential to bringing forth a life's body of work.



Women Jewellery Designers

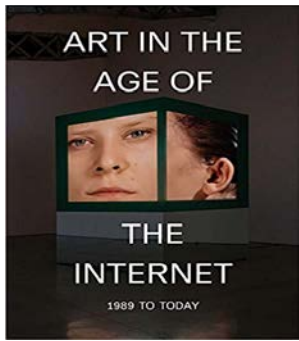
Celebrates the enduring work of women jewelers and jewelry designers from around the globe, throughout the twentieth century to the present day.

This book showcases the work of women jewelers in the twentieth century. Beginning with Arts & Crafts jewelers in Britain, Europe and North America, the author then examines the key figures and movements of the pre-war period including Coco Chanel's legendary 'Bijoux de Diamants' exhibition of 1932, the designs of Suzanne Belperron and the roles of Jeanne Toussaint at Cartier and Renée Puissant at Van Cleef & Arpels. From the 1950s to the present day, a wide range of international designers are examined in detail with many examples of their work clearly illustrated. The author focuses on themes associated with jewellery, including color, light, proportion, nature and legends.



Arlene Shechet: Meissen Recast

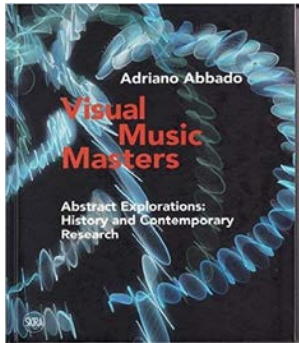
Arlene Shechet: Meissen Recast is an exploration of the acclaimed sculptor's recent residency at the world-renowned German porcelain factory. The first porcelain manufacturers in Europe, the Meissen Porcelain Manufactory has attracted artists and artisans from around the world since its establishment in the early 1700s. During her residency, Shechet gained access to all areas of the factory's production, learning their techniques, using their tools and familiarizing herself with their traditions. The astounding body of work that emerged from her time at Meissen, including adaptations and combinations of the original molds, both celebrates this history and subverts our very ideas of craftsmanship in porcelain. *Meissen Recast* captures a groundbreaking project challenging traditions and presenting future possibilities of decorative arts and their intersection with the realms of contemporary art.



Art in the Age of the Internet, 1989 to Today

Featuring essays by leading curators, scholars, and critics, this book provides an in-depth look at how the internet has impacted visual art over the past three decades. While it has introduced radical changes to how art is made, disseminated, and perceived, the internet has also inspired artists to create inventive and powerful work that addresses new conceptions of community and identity, modes of surveillance, and tactics for resistance.

Art in the Age of the Internet, 1989 to Today traces the relationship between internet culture and artistic practice through the work of contemporary artists such as Ed Atkins, Camille Henrot, and Anicka Yi, and looks back to pre-internet pioneers including Nam June Paik. Touching on emergent ideas of the body and human enhancement to the effects of digital modes of production on traditional media.



Visual Music Masters: Abstract Explorations: History and Contemporary Research

What are the connections between sounds and abstract images? What were the first audiovisual instruments? How did music influence Kandinsky's work? What are the most significant audiovisual installations? How did music influence Kandinsky's work? What are the most significant audiovisual installations? What relationship is there between VJs and live cinema? And finally, what is synesthesia? *Visual Music Masters* thoroughly explores past and present research to answer these and many other questions about the relationship between music and abstract art. This book illustrates the stages by which the artistic community has embraced the latest technologies and a multi-sensory universe, creating in the process an independent form of expression: visual music. Adriano Abbado has been working with electronic music since 1975 and with digital art since 1981, and earned a MS from MIT's Media Laboratory in 1988.

School of Communication Design



Designing Design /Kenya Hara

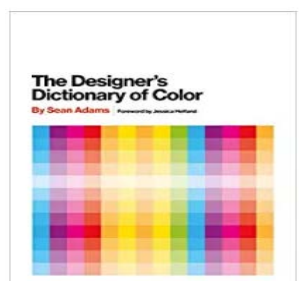
Representing a new generation of designers in Japan, Kenya Hara (born 1958) pays tribute to his mentors, using long overlooked Japanese icons and images in much of his work. In *Designing Design*, he impresses upon the reader the importance of "emptiness" in both the visual and philosophical traditions of Japan, and its application to design, made visible by means of numerous examples from his own work: Hara for instance designed the opening and closing ceremony programs for the Nagano Winter Olympic games 1998. In 2001, he enrolled as a board member for the Japanese label MUJI and has considerably moulded the identity of this successful corporation as communication and design advisor ever since. Kenya Hara, among the leading design personalities in Japan, has also called attention to himself with exhibitions such as *Re-Design: the Daily products of the 21st Century of 2000*.



Brand Addiction: Designing Identity for Fashion Stores

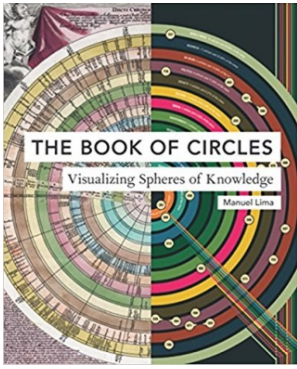
Good branding is storytelling— a consistent message, weaving meaning into every piece. *Brand Addiction* is a compilation of complete visual identity systems designed for fashion shops. From the door sign to the label, these projects take into account every detail, from labels, stationary, wrapping paper, bags, boxes or gifts, to the trademark colour, furniture, accessories such as hangers or curtains, and all sorts of decorative elements. All these components will contribute to nail a brand's Identity.

From start-up labels to well-known brands, and from clothing and shoe stores to jewellery and eye-wear shops, *Brand Addiction* is a great reference book for both designers and store-owners.



The Designer's Dictionary of Color

The Designer's Dictionary of Color provides an in-depth look at 30 colors key to art and graphic design. Organized by spectrum, in color-by-color sections for easy navigation, this book documents each hue with charts showing color range and palette variations. Chapters detail each color's creative history and cultural associations, with examples of color use that extend from the artistic to the utilitarian— whether the turquoise on a Reid Miles album cover or the avocado paint job on a 1970s Dodge station wagon. A practical and inspirational resource for designers and students alike, *The Designer's Dictionary of Color* opens up the world of color for all those who seek to harness its incredible power.



The Book of Circles: Visualizing Spheres of Knowledge

Manuel Lima takes us on a lively tour through millennia of circular information design. Three hundred detailed and colorful illustrations from around the world cover an encyclopedic array of subjects—architecture, urban planning, fine art, design, fashion, technology, religion, cartography, biology, astronomy, and physics, all based on the circle, the universal symbol of unity, wholeness, infinity, enlightenment, and perfection. Clay tokens used by ancient Sumerians as a system of recording trade are juxtaposed with logos of modern retailers like Target; Venn diagrams are discussed alongside the trefoil biohazard symbol, symbols of the Christian trinity, and the Olympic rings; and a diagram revealing the characteristics of ten thousand porn stars displays structural similarities to early celestial charts placing the earth at the center of the universe. A preface describes Lima's unique taxonomy of the many varieties of circle diagrams.



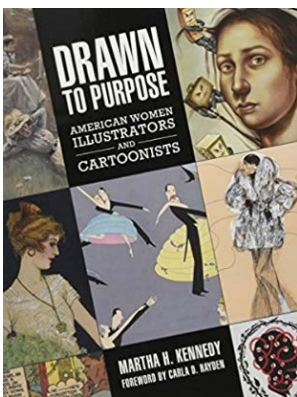
Designed in the USSR: 1950-1989 (Moscow Design Museum Publication)

A fascinating glimpse into design behind the Iron Curtain, revealed through the products and graphics of everyday Soviet life. This captivating survey of Soviet design from 1950 to 1989 features more than 350 items from the Moscow Design Museum's unique collection. From children's toys, homewares, and fashion to posters, electronics, and space-race ephemera, each object reveals something of life in a planned economy during a fascinating time in Russia's history. Organized into three chapters - Citizen, State, and World - the book is a micro-to-macro tour of the functional, kitsch, politicized, and often avant-garde designs from this largely undocumented period.



Graphic Design for Art, Fashion, Film, Architecture, Photographer, Product Design and Everything in Between

An indispensable reference for the graphic design industry, this visually arresting and informative volume shows how excellence can be achieved when creative minds work together. This collection of groundbreaking campaigns and industry insights from the world's leading design studios shows how today's graphic designers are thinking, collaborating, and breaking the rules. Successful collaborations with other creative professionals and sectors are illustrated through examples. The book features exceptionally conceived design solutions across a variety of industries--from architecture and product design to art, fashion, and film. Each example illustrates the significance of the graphic designer's role in making a campaign marketable and successful. Insights from clients and the designers themselves reveal the inner workings of the design process.



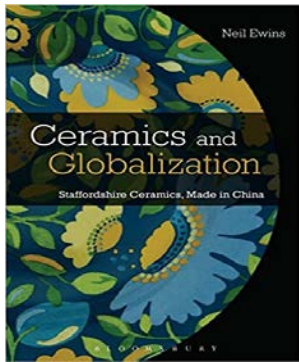
Drawn to Purpose: American Women Illustrators and Cartoonists

Published in partnership with the Library of Congress, *Drawn to Purpose: American Women Illustrators and Cartoonists* presents an overarching survey of women in American illustration, from the late nineteenth into the twenty-first century. Martha H. Kennedy brings special attention to forms that have heretofore received scant notice--cover designs, editorial illustrations, and political cartoons--and reveals the contributions of acclaimed cartoonists and illustrators, along with many whose work has been overlooked. The artists' stories, shaped by their access to artistic training, the impact of marriage and children on careers, and experiences of gender bias in the marketplace, serve as vivid reminders of social change during a period in which the roles and interests of women broadened from the private to the public sphere. The vast, often neglected, body of artistic achievement by women remains an important part of our visual culture.



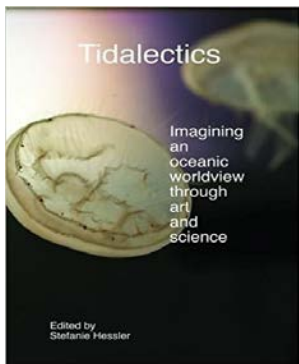
Layout for Graphic Designers

Layout for graphic design concerns the arrangement of text and images on a page. How these elements are positioned, both in relation to one another, and within the overall design scheme, will affect how content is viewed and received. Whether in print or online, it is the key to powerful visual communication. *Layout for Graphic Designers* provides visual arts students with a theoretical and practical underpinning of this design subject. Packed with over 200 examples from key contemporary practices, and fully illustrated with clear diagrams and inspiring imagery, it offers an essential exploration of the subject. This third edition has been updated to include 25 new images and 6 new case studies.



Ceramics and Globalization: Staffordshire Ceramics, Made in China

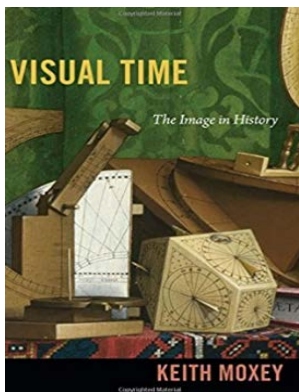
Neil Ewins' study of the Staffordshire potteries in a period of great global change traces how ceramics production has been affected by globalization in both familiar and unexpected ways. Although many manufacturers such as Wedgwood initially moved production to cheaper labour markets in East Asia, others remained in or returned to England once it became clear that outsourcing manufacturing was affecting the brand value and customer perception of their products. Ewins explores the complex behaviour of the UK ceramics industry, using a combination of evidence from the press, trade journals, ceramic objects, and primary interview evidence of manufacturers, retailers and a ceramic designer. Ewins suggests that, although the surface designs of UK ceramics invariably reflect diverse cultural and stylistic influences, a notion of authenticity often still resides in the place and context in which the ceramic product was originally made.



Tidalectics: Imagining an Oceanic Worldview through Art and Science

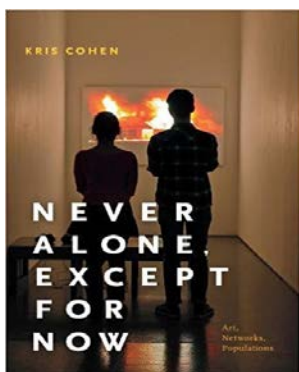
The oceans cover two-thirds of the planet, shaping human history and culture, home to countless species. Yet we, as mostly land-dwelling humans, often fail to grasp the importance of these vast bodies of water. Climate change destabilizes notions of land-based embeddedness, collapses tropes of time and space, and turns our future more oceanic. *Tidalectics* imagines an oceanic worldview, with essays, research, and artists' projects that present a different way of engaging with our hydrosphere. Unbound by land-based modes of thinking and living, the essays and research in *Tidalectics* reflect the rhythmic fluidity of water.

Tidalectics emerges from the Thyssen-Bornemisza Art Contemporary (TBA21)–Academy, the only Western arts organization entirely dedicated to work on climate change and the oceans, bridging arts, oceanography, history, law, and environmental studies.



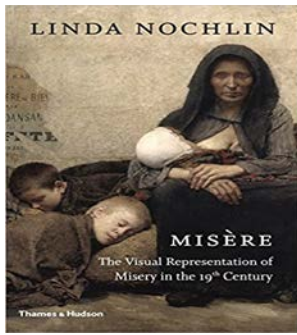
Visual Time: The Image in History

Visual Time offers a rare consideration of the idea of time in art history. Non-Western art histories currently have an unprecedented prominence in the discipline. To what extent are their artistic narratives commensurate with those told about Western art? Does time run at the same speed in all places? Keith Moxey argues that the discipline of art history has been too attached to interpreting works of art based on a teleological categorization demonstrating how each work influences the next as part of a linear sequence which he sees as tied to Western notions of modernity. In contrast, he emphasizes how the experience of viewing art creates its own aesthetic time, where the viewer is entranced by the work itself rather than what it represents about the historical moment when it was created. Moxey addresses the phenomenological turn in the study of the image, its application to the understanding of particular artists, the ways verisimilitude eludes time in both the past and the present, and the role of time in nationalist accounts of the past.



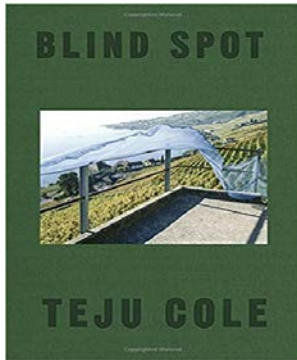
Never Alone Except for Now

How is it that one can be connected to a vast worldwide network of other people and places via digital technologies and yet also be completely alone? Kris Cohen tackles this philosophical question in *Never Alone, Except for Now* by exploring how contemporary technologies are changing group formations and affiliations within social life. He identifies a new form of collectivity that exists between publics, which are built through conscious acts, and populations, which are automatically constructed through the collection of Big Data. Finding traditional liberal concepts of the public sphere and neoliberal ideas of populations inadequate on their own to examine these new forms of sociality, Cohen places familiar features of the web—such as emoticons, trolling, and search engines—in conversation with artworks by Felix Gonzalez-Torres, William Gibson, Sharon Hayes, and Thomson & Craighead to more precisely articulate the affective and aesthetic experiences of living between publics and populations.



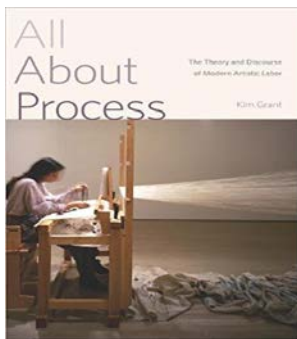
Misère

In *Misère*, famed art historian Linda Nochlin reveals how, in the new form of civilization produced by the Industrial Revolution, in which the phenomenal growth of wealth occurred alongside an expansion of squalor, writers and artists of the nineteenth century used their craft to come to terms with what were often new and unprecedented social, material, and psychological circumstances. Nochlin charts the phenomenon of misery as it was represented in the popular and fine arts of the nineteenth century. Examining work by some of the great intellectuals of the era—including Dickens, Carlyle, Engels, Hugo, Buret, Disraeli, and de Tocqueville—as well as relative unknowns who were searching for ways to depict new realities, Nochlin draws from a range of sources that include paintings, prints, newspaper illustrations, photography, and a variety of texts.



Blind Spot Teju Cole

In this innovative synthesis of words and images, the award-winning author of *Open City* and photography critic for *The New York Times Magazine* combines two of his great passions. Here, journey through more than 150 of Cole's full-color original photos, each accompanied by his lyrical and evocative prose, forming a multimedia diary of years of near-constant travel: from a park in Berlin to a mountain range in Switzerland, a church exterior in Lagos to a parking lot in Brooklyn; landscapes and interiors, beautiful or quotidian, that inspire Cole's memories, fantasies, and introspections. Ships in Capri remind him of the work of writers from Homer to Edna O'Brien; a hotel room in Wannsee brings back a disturbing dream about a friend's death; a home in Tivoli evokes a transformative period of semi-blindness, after which "the photography changed. . . . The looking changed." *Blind Spot* is a testament to the art of seeing by one of the most powerful and original voices in contemporary literature.



All About Process: The Theory and Discourse of Modern Artistic Labor

In recent years, many prominent and successful artists have claimed that their primary concern is not the artwork they produce but the artistic process itself. In this volume, Kim Grant analyzes this idea and traces its historical roots, showing how changing concepts of artistic process have played a dominant role in the development of modern and contemporary art. Placing process and art within a larger historical context, Grant looks at the changing relations of the artist's labor to traditional craftsmanship and industrial production, the status of art as a commodity, the increasing importance of the body and materiality in art making, and the nature and significance of the artist's role in modern society. In doing so, she shows how process is an intrinsic part of aesthetic theory that connects to important contemporary debates about work, craft, and labor.



Forgetting the Art World

In *Forgetting the Art World*, Pamela Lee connects the current state of the "art world" to globalization and its attendant controversies. Contemporary art has responded to globalization with images of movement and migration, borders and multitudes, but Lee looks beyond iconography to view globalization as a world process. Rather than think about the "global art world" as a socioeconomic phenomenon, or in terms of the imagery it stages and sponsors, Lee considers "the work of art's world" as a medium through which globalization takes place. She argues that the work of art is itself both object and agent of globalization. To speak of "the work of art's world," Lee says, is to point to both the work of art's mattering and its materialization, to understand the activity performed by the object as utterly continuous with the world it at once inhabits and creates.

School of Visual Arts



Ruth Asawa

Presenting an important and timely overview of the artist's work, this monograph brings together a broad selection of her sculptures, works on paper and more. Together they demonstrate the centrality of Asawa's innovative practice to the art-historical legacy of the 20th century. In addition to an incredible group of photographs of the artist and her work by Imogen Cunningham, a selection of rare archival materials illustrates a chronology of the artist's life and work. Also featured is an extensive text by Tiffany Bell that explores the artist's influences, history, and, most importantly, the work itself, as well as a significant essay by Robert Storr discussing Asawa's work in relation to mid-20th century art history, culture and scientific theory.



Drawing as a Way of Knowing

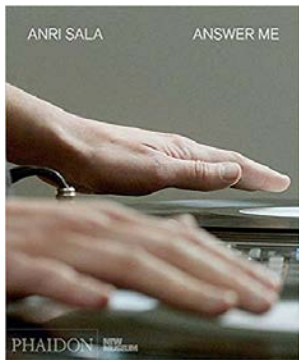
In recent history, the arts and sciences have often been considered opposing fields of study, but a growing trend in drawing research is beginning to bridge this divide. Gemma Anderson's *Drawing as a Way of Knowing in Art and Science* introduces tested ways in which drawing as a research practice can enhance morphological insight, specifically within the natural sciences, mathematics, and art.

Inspired and informed by collaboration with contemporary scientists and Goethe's studies of morphology, as well as the work of artist Paul Klee, this book presents drawing as a means of developing and disseminating knowledge, and of understanding and engaging with the diversity of natural and theoretical forms, such as animal, vegetable, mineral, and four dimensional shapes. Anderson shows that drawing can offer a means of scientific discovery and can be integral to the creation of new knowledge in science as well as in the arts.



Agnes Martin: Paintings, Writings, Remembrances by Arne Glimcher

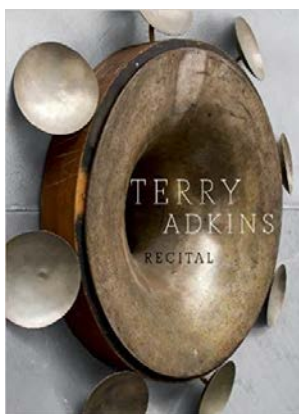
Agnes Martin's career spanned over seven decades. Though a major influence on Minimalist painters, Martin saw her own work, more closely related to Abstract Expressionism, her paintings being 'meditations on innocence, beauty, happiness and love.' More than 130 of these works can be found in this book. *Agnes Martin: Paintings, Writings, Remembrances* is the first and only complete career retrospective publication of the visionary painter. This important and beautiful book brings together 130 of Martin's paintings and drawings, with her previously unpublished writings and lecture notes, which vividly illuminate her art. Letters and facsimiles are reprinted in Martin's own hand, and cut to notebook size, adding an element of intimacy for the reader.



Anri Sala: Answer me

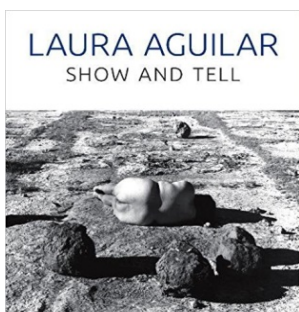
A monograph on the acclaimed French-Albanian artist Anri Sala, whose multichannel installations explore the perception of sound and images in relation to architectural spaces. Since his debut film, *Intervista (Finding the Words)* (1998), to his recent installations that explore spatial and temporal manipulations of music, Anri Sala has developed a widely acclaimed multimedia practice founded in the interplay of images, sound and architectural space. Probing notions of memory and time—both personal and historical—Sala's works engage the viewer's awareness of being present while calling attention to the political dynamics of space.

Anri Sala: Answer Me is an overview of Sala's career to date. Essays by Natalie Bell, Tacita Dean, Mark Godfrey, Boris Groys and Christine Macel, and an interview with the artist by Massimiliano Gioni, offer new perspectives on Sala's oeuvre and guide readers through the development of his practice.



Terry Adkins Recital

This first career-spanning volume of dynamic artist/musician Terry Adkins surveys three decades of multimedia installations and performances. Born in 1953 in Washington, DC, Terry Adkins grew up deeply invested in visual art, music, and language. His approach to art making is similar to that of a composer, and *Recital* was conceived as a theatrical score that punctuates and demarcates space, creating interplay among pieces in different media and from diverse bodies of work. The works of art in *Recital* pay homage to the legacies of a number of immortal and enigmatic figures such as Bessie Smith, W. E. B. Du Bois, John Brown, Matthew Henson, and John Coltrane, among others. Adkins's creative research not only intends to resuscitate his chosen subjects from historical erasure, but also to shed light on willfully neglected or lesser-known aspects of their biographies, such as Jimi Hendrix's military training as a paratrooper in the 101st Airborne, or the question of Beethoven's Moorish ancestry. In his sculpture, photography, and video, Adkins transforms and re-purposes a range of found materials, archival imagery, and reclaimed actions in a process that he calls potential disclosure.



Laura Aguilar: Show and Tell

Laura Aguilar: Show and Tell surveys the career of Laura Aguilar, a Chicana photographer who is most widely known for black-and-white nude self-portraits that are frank and self-assertive, yet deeply sensitive and poetic. In photographs that are frequently political as well as personal, Aguilar offers candid portrayals of herself, her friends and family, and her Chicano/Latino and LGBT communities. Ten essays trace the development of Aguilar's work over three decades, exploring her photography in terms of its social, historical, and art historical contexts.

This catalog accompanies *Laura Aguilar: Show and Tell*, a retrospective at the Vincent Price Art Museum at East Los Angeles College.



Lisa Milroy Here & There

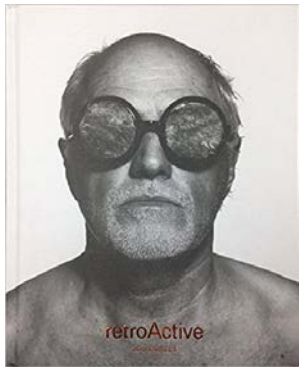
This 2018 publication by Parasol unit represents Vancouver born, UK based artist Lisa Milroy's painting practice over the last 15 years, as she explores approaches to still life through making, touch and transformation. "The term 'still life' signals the fundamental experience of painting for Milroy, encapsulating her fascination with the relation between stillness and movement, contemplation and action. In the 1980s Milroy's paintings featured everyday objects depicted against an off-white ground, compositionally arranged in a grid or random scatter and characterized by a quick gestural application of paint. In the 1990s, Milroy shifted from fast painting to a slower, more modulated approach. She began to paint objects within settings, which expanded her understanding of still life to embrace landscape, architecture, portraiture and storytelling. More recently, Milroy's sense of experimentation has led her to explore painting through installation and performance.



Like Life Sculpture, Color and the Body

Explores how artists from the European Renaissance to the global present have used sculpture and color to evoke the presence of the living body.

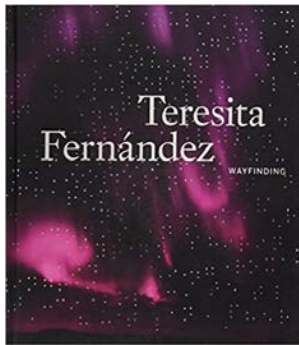
This groundbreaking, provocative volume examines key sculptural works from the 13th-century Europe to the global present, revealing new insights into the strategies artists deploy to blur the distinction between art and life. Sculpture, which has historically taken the human figure as its subject is presented here in myriad manifestations created by artists ranging from Donatello and Degas to Picasso, Kiki Smith and Jeff Koons. Featuring works created in tradition media as well as the unexpected such as wax and blood, Like Life presents sculpture both conventional and shocking, including effigies, dolls, mannequins, automata and anatomical models. Interviews with contemporary artists and texts by cultural historians.



John Greer: retroActive

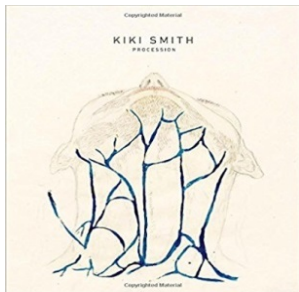
Sculptor, conceptual artist, and unconventional art maker John Greer has been telling stories through his work for more than fifty years. Drawing on his present and past experiences, his travels and exploits, and his anxieties and fears, his work offers poignant meditations on the human environment, all the while challenging the viewer's perspective with humour, intelligence, and a trail of narrative.

RetroActive offers a comprehensive view of Greer's work and his commitment to the discourse of sculpture. Stunningly designed by Susanne Schaal and featuring the photographs of Raoul Manuel Schnell, the book contains more than three hundred representations of Greer and his work — in situ, in galleries, in process — bringing into focus Greer's significant contributions to the world of art and ideas. John Greer taught at the Nova Scotia College of Art and Design for almost three decades, where his thinking and teaching helped shape contemporary sculpture in Canada.



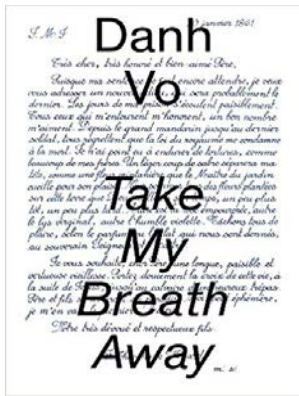
Teresita Fernández: Wayfinding

The first complete overview of artist Teresita Fernández's multi-faceted body of work. Fernández creates elaborate installations that pull viewers into other worlds and environments, playing with scale, material and how we understand and navigate the landscape. The idea of wayfinding—moving from place to place or even getting lost—is critical to understanding Fernández's approach, which incorporates unconventional materials such as graphite, pyrite, dyed thread, polycarbonate tubes, gold and malachite to explore how we look at and process our surroundings from land to sky, private to public. This book is a journey designed as constellation of works rather than a chronological retrospective, inviting readers to explore Fernández's oeuvre through large, full-color illustrations; writings on place; references to literature, film, art history, and poetry, alongside Fernández's own writings; and critical essays..



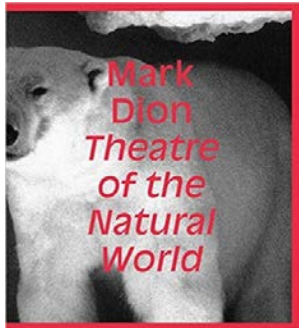
Kiki Smith

This richly illustrated book (first major publication on Smith since 2009) offers a full retrospective. Kiki Smith has produced an astoundingly varied body of work that deals powerfully with the political, social, philosophical and spiritual aspects of human nature- especially in the way they relate to women. Smith's earlier works reflect the social discourse of the 1980s, particularly focusing on death and the AIDS epidemic. She later turned to issues of feminism, abortion rights, and animal rights. This title provides a comprehensive overview of Smith's artistic development from early 1980s to present. Images of her radical, unflinching work reveal an artist who is not afraid to explore subjects such as the human body or society's archetypes with beauty, vitality and charm.



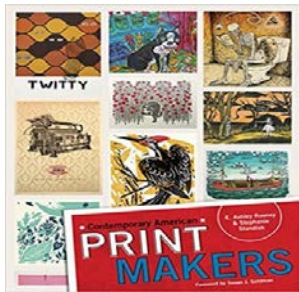
Danh Vo: Take My Breath Away

Danh Vo brilliantly dismantles the structures and privileges of belonging. His conceptual, installation-based practice dissects the cultural forces and private desires that shape our experience of the world. He often employs found objects, images and texts to animate personal narratives that refract global political histories. Organized around nearly 30 major projects and installations, the volume ranges from Vo's early performative works such as *Vo Rosasco Rasmussen* (2003), in which he married and divorced acquaintances in order to add their surnames to his own, to his recent sculptural hybrids of classical and Christian statuary. A lead essay by Katherine Brinson probes the artist's roving, research-based process in which historical study, fortuitous encounters and personal relationships are woven into psychologically potent tableaux. Significant recurring subjects include the legacy of colonialism and the fraught status of the refugee, as well as the image of the United States in its own collective imagination and in that of the world.



Mark Dion: Theatre of the Natural World

Since the late 1980s Dion has been delving into the tropes and research methods of scientists, explorers, museum curators and archaeologists. He has created a body of work that playfully presents art as scientific inquiry or field work, questioning how knowledge is gathered, classified and displayed. The five installations documented here incorporate diverse subjects: a scholar's study invites us to unravel intricate drawings and models; a curator's office displays the strange magic of obsolete things; the muddy banks of the Thames have also yielded their treasures for poetic display in a gigantic cabinet; while a Dickensian Curiosity Shop tempts us with the bizarre aura of American bric-a-brac. Each immersive environment is also a habitat, evoking the characters that observe, conserve or exploit the natural world.



Contemporary American Print Makers

Printmakers today are sustained both by their traditions and by their willingness to embrace new technologies, new mediums, and innovative processes. Over 500 beautiful color images display the innovative work of 75 talented printmakers and 30 print shops. Traditional printing techniques featured include lithography, intaglio, screen print, and relief, while newer techniques include installation, digital, and fiber, among other forms of new print media. The artists speak for themselves, revealing why they create their art. These assembled prints reflect the talent of this time and in this place. The artists' mediums, patterns, images, and environments capture our culture and attempt to foretell our future.



Gülsün Karamustafa: Chronographia

An influential Turkish multimedia artist, Gülsün Karamustafa's (born 1946) painting, installation, performance art and video works address themes of gender, nomadism and pop culture. Her first monograph, *Chronographia* offers an overview of her oeuvre from the mid-'70s to the present. *Karamustafa is an artist from Istanbul: she lives and works in Istanbul: she is a Turkish artist. From the perspective of today's (Western) art world, the emphasis on the sense of local belonging is frequently met with resistance and skeptical inquiry, and also raises the suspicion of stigmatization through (Hegemonic) geographical assignment. When Karamustafa is asked if she has ever considered herself to be an artist on the periphery, her response is an emphatic "no".* Chronographia, pg.21



Torbjørn Rødland: The Touch That Made You

With a highly constructed, at times fetishistic approach to subjects, objects and materials, Los Angeles-based photographer Torbjørn Rødland (born 1970) makes photographs that are formally acute, conceptually playful and psychologically evocative. This publication offers a fresh perspective on his work. Walead Beshty's text, "Skin Flicks," focuses on Rødland's approach to surfaces; Julie Boukobza considers a number of works in the exhibition by building fictive narratives around them; and Diane Nguyen stages a surreal and winding narrative performance through Rødland's image repertoire. Bob Nickas' essay, "Fifteen Years Later," draws upon the experience of looking at Rødland's photographs and provides a visual map of their complex system of symbols, signs and gestures. The publication also includes newly commissioned works by esteemed poets Stuart Krimko and Alice Notley.

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We have also added a third film streaming service to our [E-Resources](#). The **National Film Board CAMPUS** subscription, allows institutional access to over 3,000 NFB films, documentaries, animations and interactive works. In addition, faculty and staff can activate individual accounts to take advantage of additional NFB CAMPUS teaching tools and resources. For more information on how to incorporate NFB CAMPUS content into your curriculum, [contact the library](#).

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