

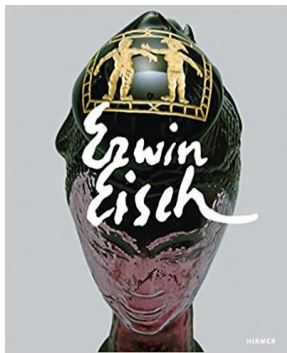
News from the stacks of the ACAD library

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

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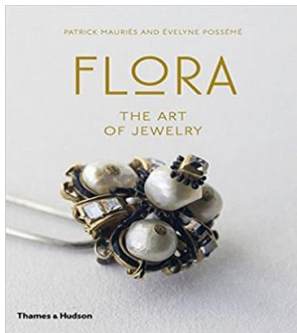
School of Craft + Emerging Media



Erwin Eisch: Clouds Have Been My Foothold All Along - Glass and Paintings

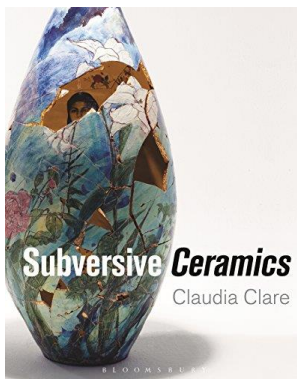
A pioneer in the international studio glass movement, Erwin Eisch helped establish the medium in Europe with his distinctively distorted glass vessels and imaginative sculptures of mold-blown glass. His works—which also include paintings, drawings, and vitreographic prints—are important as well for the challenge they pose to the distinctions among the art forms, as well as between concreteness and abstraction.

With contributions by scholars well-versed in Eisch's body of work, this book provides an introduction to the artist and an in-depth look at his development, from his start within the glassmaker tradition of the Bavarian Forest to the present. Eisch's creative output expanded to include drawings, paintings, and prints. Eisch's works are inspired by reality, but move well beyond it to incorporate vivid elements of imagination and fantasy. In addition to the essays and more than one hundred illustrations of Eisch's work, the book contains selected writings by the artist himself.



Flora The Art of Jewelry

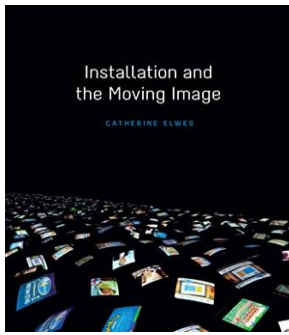
For many centuries, flowers have provided a source of inspiration for jewelers. The sumptuous selection of floral pieces in this book have all been selected from the magnificent jewelry collection of the Musée des Arts Décoratifs in Paris, and range from the seventeenth century to the present day. In the seventeenth and eighteenth centuries, flowers were imitated in enamel or used as motifs for elaborate bodice ornaments made of gemstones. Brooches, pendants, and rings took the form of bouquets or flower baskets. The stylized blooms of the Empire style were followed by the highly naturalistic blossoms of the later nineteenth century. Flowers continued to flourish in the sinuous shapes of Art Nouveau, the geometric designs of Art Deco, and the sculptural simplicity of modernism, with great artists including René Lalique and Georges Fouquet constantly reworking nature's forms for their style-conscious clientele.



Subversive Ceramics

Satire has been used in ceramic production for centuries. Historically, it occurred as a slogan or proverb written into the ceramic surface; as pictorial surface imagery; or as a satirical figurine. The use of satire in contemporary ceramics is a rapidly evolving trend, with many artists subverting or otherwise rethinking familiar historic forms to make a political point.

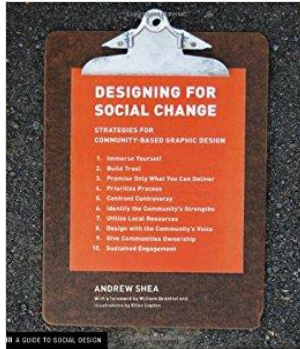
Claudia Clare examines the relationship between ceramics, social politics, and political movements and the way both organizations and individual artists have used pots - predominantly domestic objects - to agitate among the masses or simply express their ideas. The author explores work by artists from twenty-one different countries, from 500 BC to the present day. These range from the French artist Honoré Daumier and the enslaved African-American potter David Drake to contemporary artists including Lubaina Himid, Virgil Ortiz and Shlomit Bauman, whose work and the means of its production has addressed or commented upon issues such as disputed homelands, identity, race, gender and colonialism.



Installation and the Moving Image

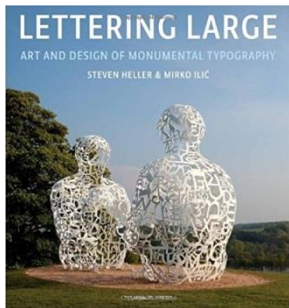
Film and video have a double nature; they create an illusory world, a reality elsewhere and a material presence that both dramatizes and demystifies the magic trick of moving pictures. Since the 1960s, artists have systematically explored filmic and televisual phenomena in the controlled environments of galleries and museums, drawing on multiple antecedents in cinema, television and the visual arts. This volume traces this lineage through architecture, painting, sculpture, performance, film history, and the ferment of counter-cultural film and video practices in the 1960s, 1970s and 1980s. Sound, an often overlooked element of installed work is given due attention, as are issues of spectatorship, incorporating the new insights offered by cognitive science. Woven into this genealogy is a discussion of the procedural, political, theoretical, and ideological positions espoused by artists, concentrating on the period from the mid-twentieth century to the present.

School of Communication Design



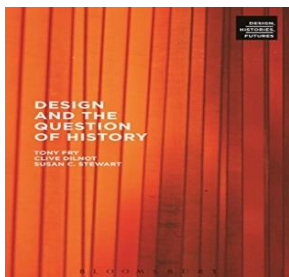
Designing For Social Change

This newest title in the design briefs series is a compact, hands-on guide for graphic design professionals who want to start helping communities and effectuating social change in the world. Author Andrew Shea presents ten strategies for successful community engagement, grounding each one in two real world case studies. The twenty projects featured in the book are by both design professionals and students and range from creating a map of services for the homeless community in Santa Monica, helping Chicago's Humboldt Park community by designing a website where donors can buy essential items for community members, to encouraging LA's Latina community to go for an annual PAP exam in an attempt to prevent cervical cancer through carefully designed posters, murals, and other material. *Designing for Social Change* is both an inspiration and a how-to book that encourages graphic designers everywhere to go out and do good with their work, providing them with the tools to complete successful projects in their communities.



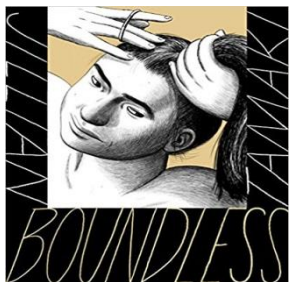
Lettering Large: The Art and Design of Monumental Typography

Typography has jumped off the printed page to stand on its own as branding, sculpture, and even architecture. *Lettering Large* examines this phenomenon through a diverse collection of images collected from a vast range of sources around the world. As technology has made construction and production of monumental letters possible, the demand for their design has grown exponentially. This book is the first to chronicle letters as presences in the urban landscape. Preeminent graphic design and typographic commentator and historian Steve Heller teams with Mirko Ilić, a noted graphic designer, to select the most dramatic and telling examples culled from sites across the United States and throughout Europe and Asia.



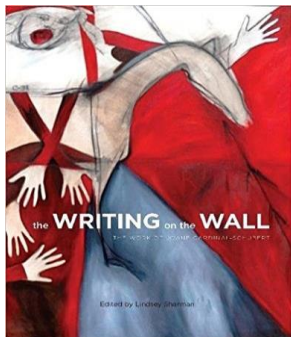
Design and the Question of History

This is not a work of Design History. Rather, it is a mixture of mediation, advocacy and polemic that takes seriously the directive force of design as an historical actor in and upon the world. Understanding design as a shaper of worlds within which the political, ethical and historical character of human being is at stake, this text demands radically transformed notions of both design and history. Above all, the authors posit history as the generational site of the future. Blindness to history, it is suggested, blinds us both to possibility, and to the foreclosure of possibilities, enacted through our designing.



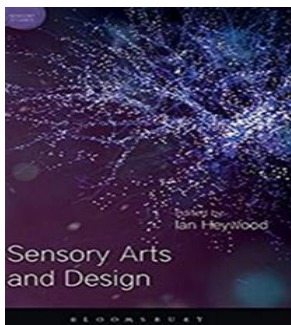
Boundless (by ACAD Alum Jillian Tamaki)

Jenny becomes obsessed with a strange "mirror Facebook," which presents an alternate, possibly better, version of herself. Helen finds her clothes growing baggy, her shoes looser, and as she shrinks away to nothingness, the world around her recedes as well. The animals of the city briefly open their minds to us, and we see the world as they do. A mysterious music file surfaces on the internet and forms the basis of a utopian society—or is it a cult? *Boundless* is at once fantastical and realist, playfully hinting at possible transcendence: from one's culture, one's relationship, oneself. This collection of short stories is a showcase for the masterful blend of emotion and humour of award-winning cartoonist Jillian Tamaki.



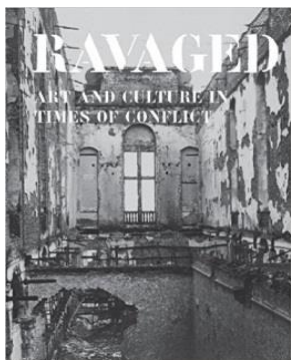
The Writing on the Wall

The Writing on the Wall tells the story of artist, curator, writer and activist Dr. Joane Cardinal-Schubert, RCA. Although never claiming to be political and rejecting a feminist label, Cardinal-Schubert's work recognizes that the personal lived life of an Indigenous Canadian woman has social and political ramifications. During her time in the physical realm, Cardinal-Schubert supported and mentored those who struggled with the legacies of colonial histories and educated those who were unaware of how this system affected them. Here, her work leads the conversation and continues to reach and speak to those on all sides of a colonial history simultaneously. The essays included oscillate between, story-telling, art historical analysis of art works, personal narratives, academic readings of the artist's work, anecdotes and remembrances-embracing the places where the personal, the political, and the artistic meet.



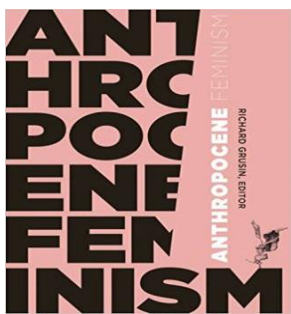
Sensory Arts and Design (with content by Mark Clintberg)

This ground-breaking book brings art and design into the field of sensory studies providing a clear introduction to the field and outlining important developments and new directions. A compelling exploration of both theory and practice, Sensory Arts and Design brings together a wide variety of examples from contemporary art and design which share a sensory dimension in their development or user experience. Divided into three parts, the book examines the design applications of new technology with sensing capacities; the role of the senses in creating new imaginative environments; and the significance of the senses within different cultural practices. The thirteen chapters cover a highly diverse range of issues - from the urban environment, architecture and soundscapes to gustatory art, multisensory perception in painting, music and drawing, and the relationship between vision and smell.



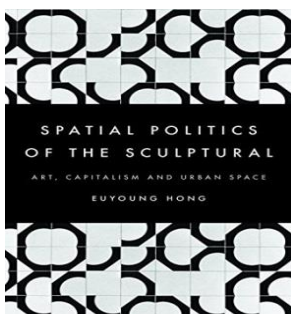
Ravaged Art and Culture in Times of Conflict

The year 2014 marks the one hundredth anniversary of the assassination of Archduke Franz Ferdinand of Austria, and the beginning of the conflict that would become known as World War I. In addition to the devastating loss of human life, the Great War was also responsible for the destruction of historic buildings and monuments, the theft of precious artworks, and the burning of untold numbers of books. *Ravaged* uses this anniversary as a poignant gateway to a greater discussion of the effect of war on artistic heritage. Beginning with the Trojan War and weaving a compelling cross-cultural narrative that ends in the 21st-century Middle East, this affecting publication explores how cultural treasures often became silent victims of armed conflict. Illustrations highlight over two hundred artworks and relics, which are often featured alongside complementary written reflections from contemporary artists. This thoughtful book is a graceful homage to centuries of lost artistic treasures.



Anthropocene Feminism

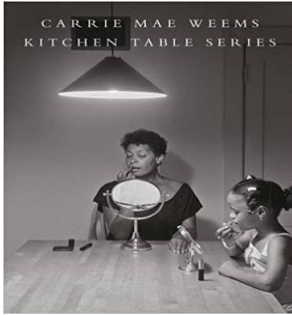
What does feminism have to say to the Anthropocene? How does the concept of the Anthropocene impact feminism? This book is a daring and provocative response to the masculinist and technonormative approach to the Anthropocene so often taken by technoscientists, artists, humanists, and social scientists. By coining and, for the first time, fully exploring the concept of "anthropocene feminism," it highlights the alternatives feminism and queer theory can offer for thinking about the Anthropocene. Feminist theory has long been concerned with the anthropogenic impact of humans, particularly men, on nature. Consequently, the contributors to this volume explore not only what current interest in the Anthropocene might mean for feminism but also what it is that feminist theory can contribute to technoscientific understandings of the Anthropocene.



The Spatial Politics of the Sculptural: Art, Capitalism and the Urban Space

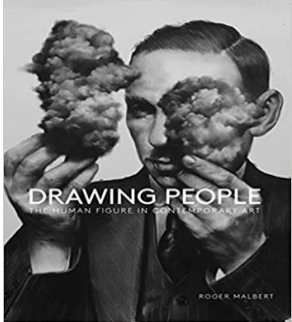
Space is a formative factor in the production of sculpture. Phenomenological thought interprets sculptural work in relation to the immersive experience of the viewer, situating it within its environment. But what possibilities lie beyond this unitary position? What is the political potential of a sculptural object? How can its spatial relations and movements be reconfigured beyond its immediate environment?

Spatial Politics of the Sculptural investigates the concept of space and its role in the production of the sculptural form from a multidimensional perspective. Engaging with the work of Krauss, Fried, Merleau-Pony, Deleuze and Guattari, and using case studies of urban development in Paris, New York and Seoul it reinterprets and dislocates the sculptural form in terms of the political dynamism of space proposing a new methodology for reading, producing and expanding sculptural practice



Kitchen Table Series

Kitchen Table Series is the first publication dedicated solely to this early and important body of work by the American artist Carrie Mae Weems. The 20 photographs and 14 text panels that make up *Kitchen Table Series* tell a story of one woman's life, as conducted in the intimate setting of her kitchen. The kitchen, one of the primary spaces of domesticity and the traditional domain of women, frames her story, revealing to us her relationships--with lovers, children, friends--and her own sense of self, in her varying projections of strength, vulnerability, aloofness, tenderness and solitude. As Weems describes it, this work of art depicts "the battle around the family ... monogamy ... and between the sexes." Weems herself is the protagonist of the series, though the woman she depicts is an archetype. *Kitchen Table Series* seeks to reposition and reimagine the possibility of women and the possibility of people of color, and has to do with, in the artist's words, "unrequited love."



Drawing People The Human Figure in Contemporary Art

An introduction places the medium of drawing in its historical context, discussing its intersection with photography, painting, collage and illustration, as well as its ability to intimately express thought, personality and emotion, as well as fundamental questions about identity. Five chapters—**Body, Self, Personal Lives, Social Reality** and **Fictions**—include short introductions outlining each theme, followed by generously illustrated profiles on individual artists exploring their style, approach to the medium and the ideas, narratives and inspirations that lie behind their mark-making. *Drawing People* features an international roster of artists working with pencil, ink, watercolor, charcoal and crayon, including Francis Alÿs, Charles Avery, Louise Bourgeois, Francesco Clemente, Adam Dant, Marlene Dumas, Dr. Lakra, Paul McCarthy, Nalini Malani, Wangechi Mutu, Raymond Pettibon, Rosemarie Trockel, Tal R, Marcel Dzama, Barry McGee, Amy Sillman and Kara Walker.



Carol Bove: Polka Dots

Published on the occasion of New York-based artist Carol Bove's (born 1971) eponymous show at David Zwirner in New York, *Polka Dots* is at once a catalog of new works and a stunning artist's book dedicated to her process as a sculptor. The book, which is designed by Joseph Logan in close collaboration with the artist, is built around a series of photographs taken in her studio by Andreas Laszlo Konrath. Through them, the reader experiences not only the development of Bove's most recent body of work--the "collage sculptures"--but also the materials and conditions that contributed to their creation. In addition to Konrath's rich and intimate photographs, the images of Bove's new works show the sculptures silhouetted out of their original context, an attempt by Bove to draw the reader away from typical ways of experiencing sculpture.

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