

News from the Stacks of the ACAD library

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

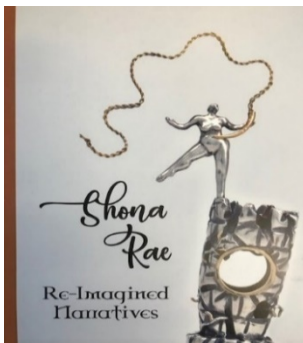
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We will be pleased to highlight it here.

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Celebrating our Own ...



Shona Rae Re-Imagined Narratives

(Shona Rae is an ACAD alum + former sessional Faculty member, owner Shona Rae Studios)

Representing over 22 years of thematic commitment this extraordinary body of Shona Rae's work has recently been exhibited at the Nickle Galleries, University of Calgary. The catalogue essay is by ACAD Professor Jennifer E. Salahub PhD. who publishes and lectures internationally on art, craft, and design. *Shona Rae is not a story teller in the traditional sense. The narrative works that make up this exhibition are neither the elusive "winged words" of oral history nor are they simply re-presentations of existing stories. Rather they are the artist's intricately reimagined narratives wrought mainly in metals and featuring characters from traditional fairy and folk tales and the tarot.*



Changed Agency: Craft and the Souvenirs of War

(Julia Krueger is an ACAD alum and Sessional Faculty member)

This essay, co-authored by Heather Smith (Studio: CRAFT AND DESIGN IN CANADA Fall/Winter 2018 pgs. 46-49) represents a continuation of Julia's research for the travelling exhibition *Keepsakes of Conflict: Trench Art and Other Canadian War-Related Craft*. Exhibited previously at the Thunder Bay Museum, *Changed Agency...* is currently showing at the Art Gallery of Swift Current, Saskatchewan.



On Being Illiberal Indigenous artists challenge western perceptions of indigenous political knowledge

(Suzanne Morrisette is a former ACAD Faculty member)

Suzanne Morrisette's essay *On Being Illiberal* (PREFIX PHOTO Nov. 2018, pgs. 22-33) is published in conjunction with the exhibition *On Being Illiberal*, curated by Suzanne and presented at Prefix Institute of Contemporary Art in Toronto from October 5-November 24, 2018.

Suzanne is now teaching in the School of Interdisciplinary Studies at OCAD, where she continues her research and curatorial practices.



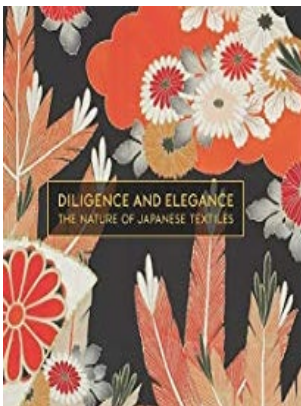
Annabeth Rosen: Fired, Broken, Gathered, Heaped

For nearly three decades, Brooklyn-based Annabeth Rosen (born 1957) has demonstrably interrogated the place of ceramics in the contemporary art landscape. Formally trained in ceramics yet heavily influenced by painting, Rosen has expanded her practice into conceptually driven sculptural forms, exploring the temporal nature of the medium—melding performative aspects into both material and process. Her diminutive and occasionally monumental works composed through laborious, additive processes push the medium beyond spectacle and into conversations about endurance-based performance, feminist thought, contemporary painting and conceptual art. Rosen functions as an important link between such artist as Peter Voukos, Jun Kaneko, Mary Heilman, Lynda Benglis and a new generation of artists working in the medium. *Fired, Broken, Gathered, Heaped* is the artist's first major survey and covers 25 years of her work.



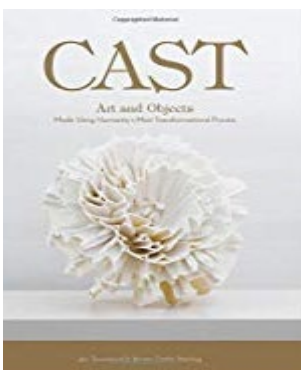
Anni Albers

A long-overdue reassessment of one of the most important and influential woman artists working at midcentury. Anni Albers (1899–1994) was a German textile designer, weaver, and printmaker, and among the leading pioneers of 20th-century modernism. Although she has heavily influenced generations of artists and designers, her contribution to modernist art history has been comparatively overlooked, especially in relation to that of her husband, Josef. In this groundbreaking and beautifully illustrated volume, Albers's most important works are examined to fully explore and redefine her contribution to 20th-century art and design and highlight her significance as an artist in her own right. Essays by international experts focus on key works and themes, relate aspects of Albers's practice to her seminal texts *On Designing* and *On Weaving*, and identify broader contextual material, including examples of the Andean textiles that Albers collected and in which she found inspiration for her understanding of woven thread as a form of language.



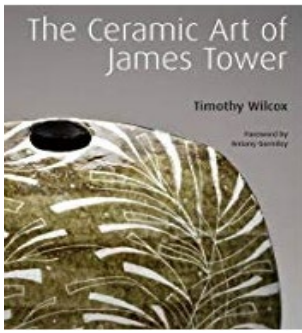
Diligence and Excellence : the nature of Japanese textiles

Diligence and Elegance: The Nature of Japanese Textiles presents over 50 textiles and garments from the Textile Museum of Canada's collection of 19th and 20th century artifacts made in Japan for both every day and occasional use. Luxurious silk and gold fabrics produced in Kyoto's professional weaving workshops are juxtaposed with domestic indigo-dyed cotton, plant-fibre cloth, and silk kimonos crafted in an astonishing spectrum of time-honored techniques - weaving, dyeing, hand painting, gold foil application and embroidery - that exemplify venerable social and cultural values. The authors discuss the highly refined skills and materials by which textiles have been constructed and decorated over centuries, and on how diligence and ingenuity have shaped their timeless beauty. The publication also features the contemporary work of Hiroko Karuno and Keiko Shintani, two Japanese-Canadians whose consummate craftsmanship and philosophies are profoundly connected to the evolution of Japanese textile traditions of spinning, dyeing and weaving.



CAST Art + Objects Made Using Humanity's Most Transformational Process

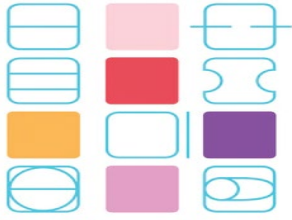
CAST reveals how the process of casting--pouring material into a mold--has transformed our world through its history and omnipresence. In these image-rich pages, craft, fine art, design, and everyday objects offer us perspectives on casting's unique possibilities, its place in history, and its role in contemporary object creation. Comprehensive and insightful, the book includes writings on casting as it relates to art history, ceramics, glass, large metal, jewelry and alternative materials. A multi-disciplinary approach--including everything from traditional lost wax casting in non-ferrous metals to casting rubber, glass, porcelain, plaster, and some very unexpected materials--makes this an essential resource for artists, craftspeople, historians, designers, and everyone interested in the objects that populate our world.



The Ceramic Art of James Tower

James Tower (1919 - 1988) is widely regarded as one of the most distinctive figures in post-war British ceramics. This is the first single publication to be devoted to his work and will reveal to a new audience the extraordinary range and quality of his achievement. Tower's career was unusual in inhabiting the worlds of fine art and ceramics, and his output encompassed sculptural pieces in plaster and bronze as well as glazed ceramic forms. This book provides a comprehensive visual document of Tower's work, incorporating a complete illustrated catalogue, and is set to be the standard source of reference on the artist.

TO THE POINT PIN MECHANISMS and BROOCH BACK DESIGN

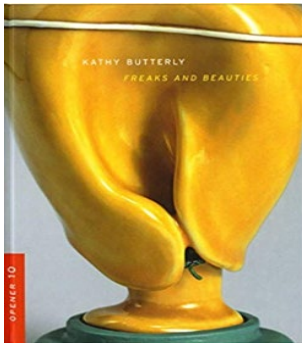


DANIELA MALEV

To The Point: Pin Mechanisms and Brooch Back Design

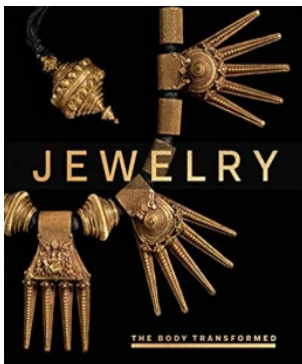
In the field of contemporary Jewellery, the brooch is a very common and also much discussed form of jewellery. One of the special challenges of making a good brooch is to find an adequate solution for the pin, which connects the piece securely to the wearer but goes beyond being a mere functional and invisible part of the backside. It should be an essential part of the brooch in terms of content and aesthetics.

The author demonstrates that the fastening and attachment of a brooch hold a tremendous potential for the design of a brooch in its entirety. As the selection of brooches in this book demonstrates, there is a whole universe of possibilities and varieties.



Kathy Butterly: Freaks and Beauties

Kathy Butterly makes colorful porcelain and earthenware objects that push quirky forms, cartoonish actions and surprising textures into pint-sized packages. Each of Butterly's cup-like vessels begins as a cylindrical form cast in wet clay; she then manipulates these simple, symmetrical shapes into curvaceous, slumping bodies. Finely detailed appendages, surface decorations, and thin coats of subtly varied color are added in successive layers. The steady accretion of these layers over multiple firings builds their complicated surfaces. Although these objects fit within the timeline of traditional ceramic sculpture, Butterly's sculptures refer most to the suggestive, repulsive, and seductive aspects of human bodies.



Jewelry: The Body Transformed

As an art form, jewelry is defined primarily through its connection to and interaction with the body—extending it, amplifying it, accentuating it, distorting it, concealing it, or transforming it. But how is the meaning of jewelry bound to the body that wears it?

Establishing six different modes of ornamenting the body—Deconstructed, Divine, Regal, Idealized, Alluring, and Resplendent—this artfully designed book illustrates how these various definitions of the body give meaning to the jewelry that adorns it. More than 200 examples spanning 5000 years of exceptional jewelry and ornaments, created across the globe from antiquity to the present, are shown alongside paintings and sculptures of bejeweled bodies to demonstrate the social, political, and aesthetic role of jewelry.



Mari Ishikawa: Jewellery + Photography: where does the parallel road exist?

Ishikawa's photographic explorations of the natural world form an integral part of the process of her jewelry making

Mari Ishikawa sees a parallel world, off the beaten track of everyday living, which she wants to make visible with her art. Such counter-worlds are revealed in photographs with long exposures, that are then taken up in art jewelry. Together these pairings result in an overall picture that is almost mystical. Silver casts taken from nature are reborn as jewelry in combination with diamonds, pieces of charcoal, or paper. Thus Ishikawa interrupts for a brief moment the flow of transience; a precious object is created that has been wrenched from the ephemeral cycle of life and death to stand for itself and for the moment.

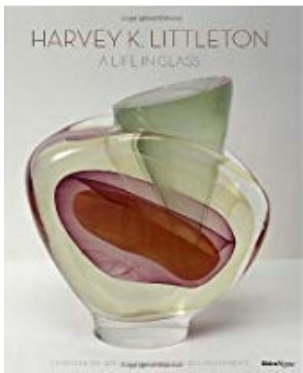


Ettore Sottsass: The Glass

The brilliant architect and designer Ettore Sottsass (1917–2007) designed glass wares from 1947 until the end of his career. He established a working relationship with the glass makers on the Venetian island of Murano during the 1940s, exhibiting glass works at the 1948 Venice Biennale and continuing to work with the city’s craftsmen over the following decades, producing Murano glass pieces under aegis of the Memphis group during the 1980s.

Published on the 100th anniversary of Sottsass’ birth, this catalogue raisonné documents the entire period of his glass and crystal oeuvre, from the series he designed in the 1970s for Vistosi to the Memphis collections of the 1980s, the symbolic forms of the 1990s, the stunning constructions for the Millennium House in Qatar and the famous Kachinas.

The book’s wealth of images, analysis of design and painting, examination of the works’ cultural and artistic context and reproduction of works (including many unpublished pieces) make this volume the first thorough study on Ettore Sottsass’ works in glass and crystal.

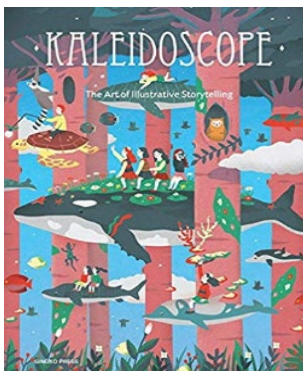


Harvey K. Littleton: a Life in Glass: founder of America’s Studio Glass Movement

The son of a Corning Glass Works scientist, Harvey Littleton (born 1922) first studied physics and industrial design, before becoming a teaching ceramicist. In the late 1950s, he turned to glassblowing, which was then restricted to the factory floor: devising a small furnace, he introduced hot glass into the artist’s studio.

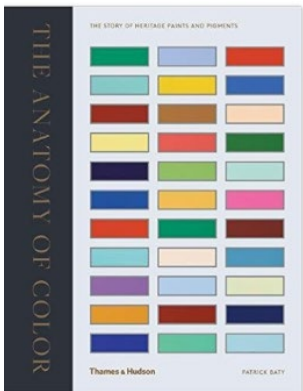
Benefiting from close access to the artist and his personal archives, the engaging text is illuminated by many unpublished archival photographs and a detailed chronology. Littleton’s early ceramic and glass vessels and his richly colorful glass sculptures, among them the late “Lyrical Movement” series—twisting, twirling forms—illustrate this beautifully designed book. It also includes work by his close friend and European counterpart Erwin Eisch and his former student and much-celebrated glass artist Dale Chihuly.

School of Communication Design



Kaleidoscope: the art of illustrative storytelling

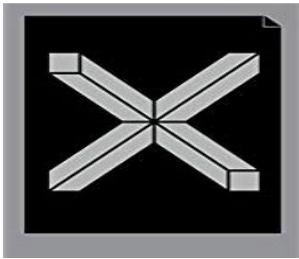
Similar to a kaleidoscope, a good story employs reflection on the different elements to create a narrative or pattern that is captivating to the reader. The pressure is that much more when the storyteller is a graphic artist and has a page or less in which to tell the tale with little or no words. The result relies heavily on the artist’s ability to turn the lens just right and capture the essentials of setting characterization, mood, detail, motion and more to convey the intended meaning. The artists utilize traditional illustration techniques along with embroidery, paper cutting, carving and collage to create pieces that stand out for their low-tech charm. Derived from magazines, posters, books, blogs and personal projects, Kaleidoscope includes interviews with six talented and enthusiastic artists who are masters of the art of storytelling.



The Anatomy of Colour

Why were primary colors popular in postwar kitchens? Why did the Art Deco era prefer clean lines and pastel shades? This comprehensive illustrated history of the use of color and paint in interior decoration answers these questions and many more.

Drawing on his huge specialist archive, historian and paint expert Patrick Baty traces the evolution of pigments and paint colors together with color systems and standards, and he examines their impact on the color palettes used in interiors from the 1650s to the 1960s. He charts the creation in paint of the common and expensive colors made from traditional earth pigments between 1650 and 1799. He then explores the emergence of color systems and standards and their influence on paint colors together with the effect of industrialized production on the texture and durability of paints. Finally, Baty turns his attention to twentieth-century color standards. Woven throughout the authoritative and revealing text are specially commissioned photographs of pages from rare color reference books.



Explorations in Typography (2nd ed.)

This new edition of Explorations in Typography was awarded a Certificate of Typographic Excellence from the TDC (Type Directors Club) in 2017. It has been revised and expanded to include more typesetting examples and more typefaces as well as a visual index of page layouts and grids. Along with the same excerpt from Erik Spiekermann used in the first edition, this edition also features the writing of Stephen Coles who composed all new typeface descriptions and an index of alternates for each that are low-cost or free for educational use.



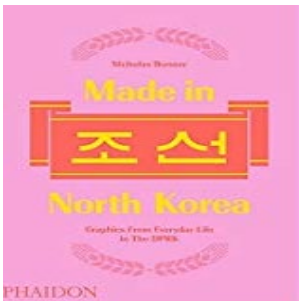
Japanese Graphics

Japanese graphic design enjoys a unique reputation in the design world, with a distinct aesthetic that makes it instantly recognizable to experts and amateur designers alike. This book explores this unmistakable discipline from all angles, from historical and cultural backgrounds of the form to contemporary work. It features interviews with contemporary designers, discussions on cultural influences such as yamato-e, ukiyo-e, and manga, historical information on the movement's development, and numerous examples of exceptional projects by Japanese designers organized in four categories: logos, posters and books, branding, and packaging. Articles by graphic designers like Masaaki Hiromura, Daigo Daikoku, Eriko Kawakami and more round out the contents, making Japanese Graphics a comprehensive guide to this fascinating field of design.



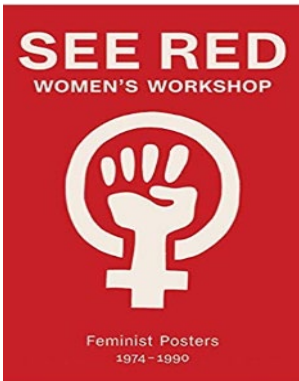
Neisha Crosland Life of a Pattern

British designer Neisha Crosland sees pattern everywhere. Her extraordinary eye seeks out symmetry, order and structure wherever she goes: in artefacts, buildings, paintings and, above all, in nature. Artists are often asked the origin of their ideas. This beautiful book is Crosland's answer to that question. She takes the reader from first spark of an idea to the finished product: exploring a myriad of cultural pathways and making unusual connections along the way, drawing on conversations about pattern with musicians, mathematicians, psychotherapists as well as other designers. Content includes fascinating technical detail along with examples of early work using weaving and printing methods that have now vanished because of contemporary commercial pressures on mills and manufacturers. Crosland also explores the ways a technique or color can completely reinvent a design, and how that design can alter its mood when placed in a different interior or when applied to a different medium or product.



Made in North Korea: Graphics from Everyday Life in the DPRK

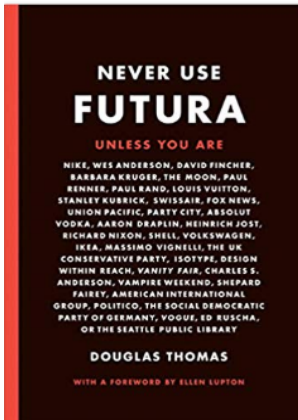
Made in North Korea uncovers the fascinating and surprisingly beautiful graphic culture of North Korea - from packaging to hotel brochures, luggage tags to tickets for the world-famous mass games. From his base in Beijing author Bonner, has been running tours into North Korea for over twenty years, and along the way collecting graphic ephemera. He has amassed thousands of items that, as a collection, provide an extraordinary and rare insight into North Korea's state-controlled graphic output, and the lives of ordinary North Koreans.



See Red: Women's Workshop: Feminist Posters 1974-1990

A feminist silkscreen poster collective founded in London in 1974 by three former art students, the See Red Women's Workshop grew out of a shared desire to combat sexist images of women and to create positive and challenging alternatives. Women from different backgrounds came together to make posters and calendars that tackled issues of sexuality, identity and oppression. With humor and bold, colorful graphics, See Red expressed the personal experiences of women as well as their role in wider struggles for change.

Written by See Red members, detailing the group's history up until the closure of the workshop in 1990, *See Red Women's Workshop* features all of the collective's original screenprints and posters. Confronting negative stereotypes, questioning the role of women in society, and promoting women's self-determination, the power and energy of these images reflect an important and dynamic era of women's liberation—with continued relevance for today.



Never Use Futura

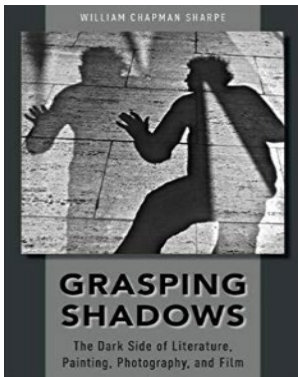
It's everywhere, including the moon (on the commemorative plaque left by Apollo 11 astronauts), Nike sneakers, the artworks of Barbara Kruger, Ed Ruscha, and Jenny Holzer, *2001: A Space Odyssey* credits, Domino's Pizza boxes, Absolut Vodka bottles, and Red Bull cans. Futura and its typographic offspring have been the face of presidential campaigns from Richard Nixon to Hillary Clinton. Indeed, Futura is one of the most used fonts in the world today—the typeface of modern design—more so even than Helvetica. This fascinating book explores the cultural history and uses of a face that's so common you might not notice, until you start looking, and then you can't escape it. Douglas Thomas traces Futura from its Bauhaus-inspired origin in Paul Renner's 1924 design, to its current role as the go-to choice for corporate work, logos, motion pictures, and advertisements. *Never Use Futura* is illuminating, sometimes playful, reading, not just for type nerds, but for anyone interested in how typefaces are used, take on meaning, and become a language of their own.

School of Critical + Creative Studies



Screen/Space: the projected image in contemporary art

Projected-image art occupies an increasingly important place in the contemporary art-world. But does the projected image have its own specificity, beyond the histories of experimental film and video on the one hand, and installation art on the other? What is a projected image, and what is the history of projected-image art? These questions and others are explored in this thoughtful collection of nine essays by leading international scholars of film and projected-image art. Clearly structured in three sections "Histories," "Screen," "Space"; the book argues for recognition of the projected image as a distinctive category in contemporary art, which demands new critical and theoretical approaches. The contributors explore a range of interpretive perspectives, offering new insights into the work of artists including Michael Snow, Carolee Schneemann, Pipilotti Rist, Stan Douglas, Gillian Wearing, Tacita Dean, Jane and Louise Wilson, amongst others.



Grasping Shadows The Dark Side of Literature, Painting, Photography and Film

With the shadow's seductive associations to sexuality, mystery, danger, intangible power, and death, the use of shadows as artistic technique saturates both classic and modern art forms, and yet the practice remains almost invisible. *Grasping Shadows* ranges from works by Rembrandt, Dickens, Picasso, Disney, and Warhol to contemporary street art, popular songs, billboards, and architecture to propose a general theory of how all shadows function in texts and visual media, ultimately offering four main categories.

Sharpe explores the diverse ways shadows appear in literature, painting, photography, and film, insisting that literary and visual meanings of shadows cannot be separated, and that art-shadows must be analyzed as part of a cultural field in which words and images continually overlap and reinforce each other's meanings.



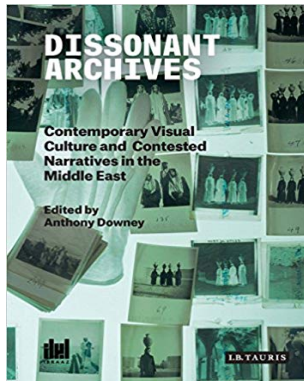
The Erotic Cloth: Seduction and Fetishism in Textiles

This book is the first critical examination of the erotically charged relationship between the surface of the skin and the touch of cloth, exploring the ways in which textiles can seduce, conceal and reveal through their interactions with the body. From the beautiful cloth which is quietly suggestive, to bold expressions of deviant sexuality, cloth is a message carrier for both desiring and being desired. Divided into four sections on representation, design, otherness and performance, *The Erotic Cloth* showcases a variety of debates that are at the heart of contemporary textile research, drawing on the fields of art, design, film, performance, culture and politics. Playful, provocative and beautifully illustrated with over 50 color images, it will appeal to students and scholars of textiles, fashion, gender, art and anthropology.



Monochrome: Darkness and Light in Contemporary Art

The monochrome—a single color of paint applied over the entirety of a canvas—remains one of the most contentious modernist artistic inventions. But while the manufacture of these “pictures of nothing” was ostensibly straightforward, their subsequent theorization has been anything but. The monochrome is commonly associated with early twentieth century avant-garde painters such as Kazimir Malevich— who pioneered the form with his “Black Square” in 1915—and, later, Abstract Expressionists such as Mark Rothko. But monochrome art holds equal attraction for artists today. More than a history, this book is the first account of the monochrome’s lively role in contemporary art. Provocative, innovative and timely, it argues that the latest artistic engagements with the monochrome go beyond stylistic concerns and tap into discourses of radicalism.



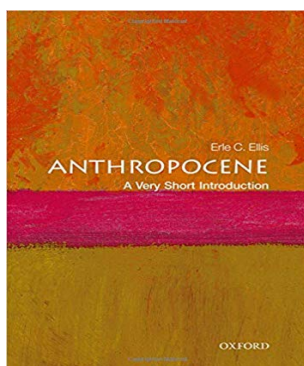
Dissonant Archives: Contemporary Visual Culture and Contested Narratives in the Middle East

Archives are often viewed as ordered collections of historical documents that record information about people, places and events. This view nevertheless obscures a crucial point: the archive, whilst subject to the vagaries of time and history, is also concerned with determining the future. This point has gained urgency in modern-day North Africa and the Middle East where the archive has come to the fore as a site of social, historical, theoretical, and political contestation. *Dissonant Archives* is the first book to consider the ways in which contemporary artists from North Africa and the Middle East—including Emily Jacir, Walid Raad, Jananne Al Ani, Basel Abbas and Ruanne Abou-Rahme, Mariam Ghani, Zineb Sedira, and Akram Zaatari—are utilizing and disrupting the function of the archive and, in so doing, are also highlighting a systemic and perhaps irrevocable crisis in institutional and state-ordained archiving across the region.



Uncommon Goods: Global Dimensions of the Readymade

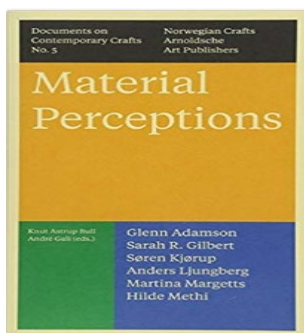
Since Marcel Duchamp created his “readymades” a century ago—most famously christening a urinal as a fountain—the practice of incorporating commodity objects into art has become ever more pervasive. *Uncommon Goods* traces one particularly important aspect of that progression: the shift in artistic concern toward the hidden ethical dimensions of global commerce. Jaimey Hamilton Faris discusses the work of, among many others, Ai Weiwei, Cory Arcangel, Thomas Hirschhorn, and Santiago Sierra, reading their artistic explorations as overlapping with debates about how common goods hold us and our world in common. The use of readymade now registers concerns about international migrant labor, outsourced manufacturing, access to natural resources, intellectual copyright, and the commoditization of virtual space.



Anthropocene: A Very Short Introduction

These pocket-sized books are the perfect way to get ahead in a new subject quickly, making challenging topics highly readable.

This *Very Short Introduction* from the Oxford University Press series explains the science behind the Anthropocene and the many proposals about when to mark its beginning: the nuclear tests of the 1950s? The beginnings of agriculture? The origins of humans as a species? Erle Ellis considers the many ways that the Anthropocene's "evolving paradigm" is reshaping the sciences, stimulating the humanities, and foregrounding the politics of life on a planet transformed by humans. The Anthropocene remains a work in progress. Ellis offers an insightful discussion of our role in shaping the planet, and how this will influence our future on many fronts.



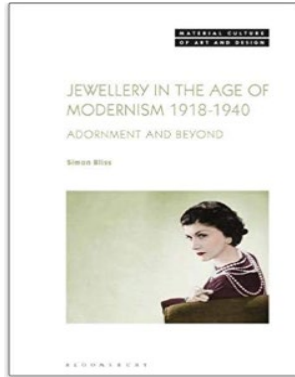
Material Perceptions Documents on Contemporary Crafts

Material Perceptions is the fifth volume in the series Documents on Contemporary Crafts published by Norwegian Crafts • Critical reflection on contemporary crafts, seeking to stimulate critical discourse within the field. There are many ways to perceive and interpret contemporary craft objects - for instance, as works of representational art in materials like ceramics, glass, textile, metal or wood, or as functional, handmade everyday objects. In this publication, the editors have invited different voices in craft theory to investigate the perception of contemporary craft as a particular discourse and aesthetic vocabulary. According to the editors, contemporary crafts can benefit from being discussed as representations of reality that do not rely on the concept of autonomy. As such, neither do they rely on the conventional dualism between aesthetic objects and everyday things.



Undesign : Critical Practices at the Intersection of Art and Design

Undesign brings together leading artists, designers and theorists working at the intersection of art and design. The text focuses on design practices, and conceptual approaches, which challenge the traditional notion that design should emphasise its utility over aesthetic or other non-functional considerations. This publication brings to light emerging practices that consider the social, political and aesthetic potential of "undesiging" our complex designed world. In documenting these new developments, the book highlights the overlaps with science, engineering, biotechnology and hacktivism, which operate at the intersection of art and design.



Jewellery in the Age of Modernism 1918-1940

Why has jewellery and body adornment often been marginalized in studies of modernist art and design? This study explores the relationship between jewellery, modernism and modernity from the 'jazz age' to the second world war in order to challenge the view that these portable art forms have only a minor role to play in histories of modernism.

From the masterworks of the Parisian jewellery houses to the film and photography of Man Ray, this study seeks to present jewellery in a new light, where issues of representation and display are considered to be as important in the creation of a modern 'jewellery culture' as the objects themselves. Drawing on material from museums, archives, contemporary journals, memoirs, literary and theoretical texts, this study shows how the emergence of modern jewellery began to seriously question conventional notions of body adornment.

School of Visual Arts



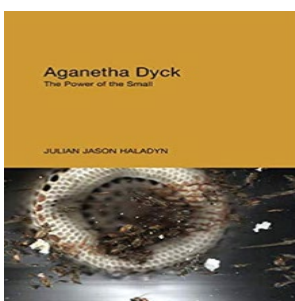
Diana Al-Hadid: the Phantom Limb

Syrian-born and Brooklyn-based Diana Al-Hadid (b. 1981) is known for a practice that spans media and scale, and examines and illustrates perspective through themes of architecture, history and narrative. Al-Hadid's rich, formal allusions cross cultures and disciplines, drawing inspiration from myriad sources including ancient invention, science, myth and Old Master works. Al-Hadid developed a unique process for her sculptural practice, one that is additive of material and the result of methodical layering and controlled drips. Her process seemingly belies her materials toward an aesthetic not dissimilar to fresco, she impregnates the material with pigment, creating works that can imbed directly into the architecture or hang on the wall.



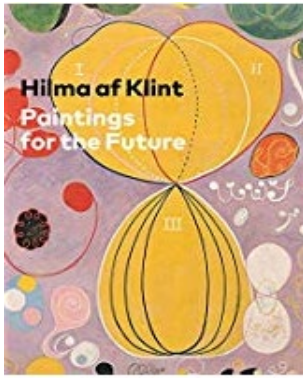
Hanne Tyrmi: The Lost Thing

Hanne Tyrmi is a Norwegian artist who has been active in the art scene since the 1980s. She has a reputation for making sculptures, installations, videos, and photographic works that invade the emotions like a benign virus. Tyrmi's new sculptures and installations as well as a number of works realized during the last fifteen years. *The Lost Thing* uses the house as a metaphor in which the various rooms are images of mental states, memories and displacements. The catalog is structured as a labyrinthine, wandering from room to room showing an exploration of installation art's ability to articulate existential concerns.



Aganetha Dyck: the Power of Small

Aganetha Dyck: The Power of the Small (2016) by Julian Jason Haladyn is the first major publication on the artistic practice of this important Canadian artist in several years. This book considers the history of Dyck's engagement with the small throughout her career as an artist, most prominently in her long-term collaboration with the bees. In addition to the main text, this publication includes "A Note on Other-Than-Human Beings" by Miriam Jordan-Haladyn, a collaborative essay on Dyck's collaborative work with William Eakin and an extensive interview with the artist. This is the latest volume in the Canadian Artist Monograph Series (CAMS).



Hilma af Klint Paintings for the Future

When Swedish artist Hilma af Klint died in 1944 at the age of 81, she left behind more than 1,000 paintings and works on paper that she had kept largely private during her lifetime. Believing the world was not yet ready for her art, she stipulated that it should remain unseen for another 20 years. Accompanying the first major survey exhibition of the artist's work in the United States, *Hilma af Klint: Paintings for the Future* represents her groundbreaking painting series while expanding recent scholarship to present the fullest picture yet of her life and art. Essays explore the social, intellectual and artistic context of af Klint's 1906 break with figuration and her subsequent development, placing her in the context of Swedish modernism and folk art traditions, contemporary scientific discoveries, and spiritualist and occult movements.. The volume also delves into her unrealized plans for a spiral-shaped temple in which to display her art—a wish that finds a fortuitous answer in the Guggenheim Museum's rotunda, the site of the exhibition.



Christopher Wool

At the heart of Christopher Wool's creative project, which spans three decades of highly focused practice, is the question of how a picture can be conceived, realized and experienced today. Engaging the complexities of painting as a medium, as well as the anxious rhythms of the urban environment and a wide range of cultural references, his agile, largely monochrome works propose an open-ended series of responses to this central problem. Published on the occasion of the artist's retrospective at the Solomon R. Guggenheim Museum, New York, organized by Katherine Brinson, Associate Curator, and supported by the Andy Warhol Foundation for the Visual Arts, this exhibition catalogue presents a rich selection of paintings, photographs and works on paper, forming the most comprehensive examination of Wool's career to date.



Jack Whitten: Odyssey: Sculpture 1967-2017

Whitten began carving wood in the 1960s in order to understand African sculpture, both aesthetically and in terms of his own identity as an African American, and continued developing this practice in parallel to his painting practice throughout his life. For the first time ever, these revelatory works are collected in *Odyssey*, accompanying a landmark exhibition organized by the Baltimore Museum of Art and the Metropolitan Museum of Art.

Odyssey features the sculptures made by Whitten over the past 50 years, as well as the *Black Monoliths* series of paintings, and Whitten's own archival photographs documenting his life and process. The catalog includes major new texts a lengthy biographical interview and the essay "Why Do I Carve Wood?" by the artist himself.

With hundreds of illustrations and never-before-published photographs, *Odyssey* is a landmark a monument to a life and career that the *Washington Post* declared, "enriched the abstract tradition in Western art with fresh political and spiritual content."

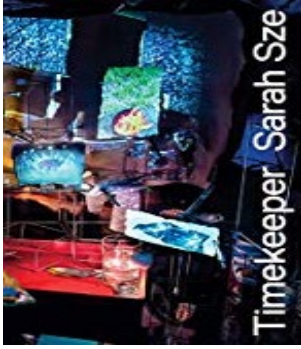


Elizabeth Blackadder Prints

Elizabeth Blackadder has been a respected printmaker for over four decades and has experimented with a range of diverse media including lithography, etching, aquatint, drypoint, woodcut and screenprint. This book is the first to illustrate and catalogue every published print made by Blackadder from the 1950s to the present day.

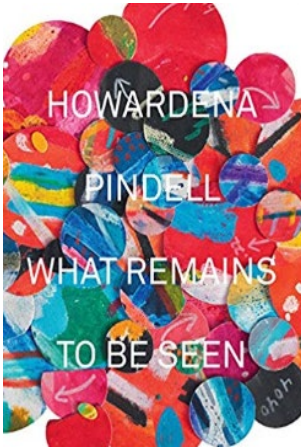
Christopher Allan examines these media to reveal how Blackadder has successfully exploited the characteristics of each printmaking method to create a range of original prints. Blackadder first experimented with printmaking during her student days in the early 1950s. From these beginnings, Blackadder has worked with a range of studios and publishers, including Curwen Studio, The Mercury Gallery, Peacock Printers and, most extensively, the Glasgow Print Studio.

Her work is presented thematically and this approach reveals her constant interest in still-life composition, and her interpretations of the natural world, from landscapes to animals.



Sara Sze *Timekeeper*

For over 20 years Sarah Sze (born 1969) has produced celebrated works of art, synthesizing a near boundless range of everyday materials into intricate constructions that are both delicate and overwhelming. Sze's latest site-specific installation at the Rose Art Museum, *Timekeeper*, combines sculpture, video and installation into a sprawling experiential work that approaches some of the most complex themes of her career: time's passage and its marking in mechanical and biological forms. The *Timekeeper* installation was a catalyst for a book which explores major new ideas in Sze's work and practice. The ambitious work is extensively documented here alongside significant new texts on Sze, her work and the experience of time.



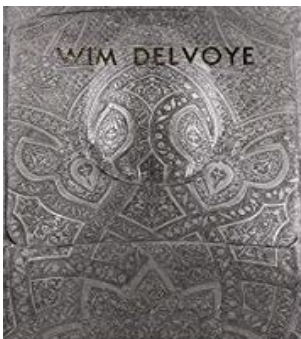
Howardena Pindell *What Remains to be Seen*

This retrospective volume celebrates five decades of Howardena Pindell's art, including works on paper, collage, photography, film, video and performance. Born in middle-class Philadelphia in the 1940s, Howardena Pindell came of age during the Civil Rights movement. As an African-American woman artist, making her way in the world provided Pindell with source material to inspire her work. This book examines every facet of Pindell's impressive career to date. Since the 1960s, she has used materials such as glitter, talcum powder, and perfume to stretch the boundaries of traditional canvas painting. She has also infused her work with traces of her labor, such as obsessively affixing dots of pigment and circles made with an ordinary hole punch tool. After a car crash in 1979 left her with short-term amnesia, Pindell's work looked beyond the painting studio to explore a wide range of subjects, including the personal and diaristic as well as the social and political. Excerpts from the artist's writing, in particular her critique of the art world and her responses to feminism and racial politics, provide prescient commentary in light of conversations around equality and inclusion today.



Jenny Saville

The most comprehensive monograph on figurative painter Jenny Saville, whose large-scale nudes continue to challenge accepted ideals of beauty. Thirteen years after her first Rizzoli monograph, British artist Jenny Saville, an original member of the Young British Artists, releases her most definitive book, including never-before-published paintings from her most recent exhibition at Gagosian in New York. This much-anticipated volume unites new work with many of Saville's paintings and drawings to date, accompanied by essays that explore Saville's continuing fascination with the human body within a broad art-historical context. The book also features Saville in an extensive conversation with acclaimed American photographer Sally Mann. An illustrated chronology of Saville's career completes this elegant volume. This beautifully produced monograph is an important addition to the library on one of the world's most influential and enduring living painters.



Wim Delvoye

Published on the occasion of an exhibition of work by Belgian neo-conceptual artist Wim Delvoye at the Tehran Museum of Contemporary Art, this beautifully bound and illustrated volume demonstrates not only the diversity of the artist's oeuvre, but also reflects his ability to blur the line between tradition and modernity. Incorporating a wide range of artistic practices, from the Northern Gothic style to the geometrical patterns of Islamic art, and from Iranian traditional painting and Dutch Delftware to embossed ornaments, crucifixes, gas canisters, vehicular parts and laboratory equipment, Delvoye's artworks hold inherent contradictions.



Mamma Andersson: Memory Banks

Painters often draw from existing visual materials, such as photographs and reproductions of past works of art, to inspire and construct their work. Swedish artist Mamma Andersson (born 1962)—known for her dreamlike, faintly narrative compositions inspired by Nordic painting, folk art and cinema—is no exception.

But Andersson takes this process a step or two further, importing images of stacks of books and stray photographs, clipped from various sources, directly into her painted compositions. With careful observation, Andersson's dreamy landscapes and interiors slowly come to reveal common imagery and accumulated biblio-ephemera filtered through, and sharing space with, the artist's muted palette, melancholic scenery and textural paint. *Mamma Andersson: Memory Banks* focuses on this aspect of Andersson's painting practice, exploring how her use of appropriation and collage charges her paintings with an eerie, uncanny sense of familiarity.



Rebecca Belmore: Facing the Monumental

Rebecca Belmore: Facing the Monumental presents 28 of Belmore's most famous works, including *Fountain*, her entry to the 2005 Venice Biennale, and *At Pelican Falls*, her moving tribute to residential school survivors, as well as numerous new and in-progress works. The book also includes an essay by Wanda Nanibush, Curator of Indigenous Art at the AGO, that examines the intersection of art and politics.

Belmore is one of Canada's most distinguished artists and winner of numerous awards. A member of Lac Seul First Nation, she was the first Aboriginal woman to represent Canada at the Venice Biennale. For more than 30 years, she has given voice in her art to social and political issues. Employing a language that is both poetic and provocative, Belmore's art has tackled subjects such as water and land rights, women's lives and dignity, and state violence against Indigenous people.



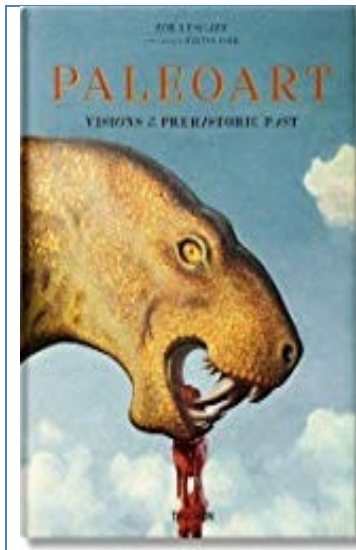
Theaster Gates – Black Archive

The transformation of everyday and urban detritus is one of Chicago-based artist Theaster Gates' (born 1973) fundamental artistic strategies. It is an approach that the works in this volume, some of which have been especially created for Kunsthau Bregenz, encompassing sculptures and what are often large-scale installations, also adhere to. For the first time, elements of a collection that Edward J. Williams had assembled over many years and which Gates has titled *Negrobilia*, will be on public display. Williams' aim was to remove these objects from the market and thus from any obvious visibility. Gates' multilayered *Black Archive* and its critical engagement with political issues are addressed in a contribution by Romi Crawford, while Thomas D. Trummer focuses on expounding Gates' artistic concept underlying the exhibition in Bregenz. Gates himself also provides a rumination on his own artistic practice.

And don't miss the following mixed bag...

More (a mixed bag)

Some books are hard to classify and this pictorial history of paleoart is one of them. It is mammoth, as befitting its subject matter. Who among us has not fallen under the spell of dinos at one stage or another? Reminiscent of the school of National Geographic illustrations and the thrill of dusty dioramas with a reptilian textured hard cover to boot. Dinosaurs are forever!



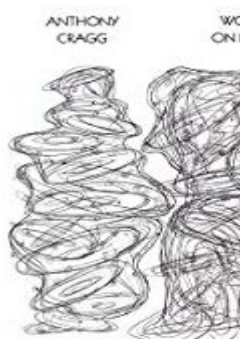
Paleoart- Visions of the Prehistoric Past

It was 1830 when an English scientist named Henry De la Beche painted the first piece of paleoart, a dazzling, deliciously macabre vision of prehistoric reptiles battling underwater. Since then, artists the world over have conjured up visions of dinosaurs, woolly mammoths, cavemen, and other creatures, shaping our understanding of the primeval past through their exhilarating images.

In this unprecedented new book, paintings, prints, drawings, sculptures, mosaics and murals mingle scientific fact with unbridled fantasy providing an in-depth look at this neglected niche of art history. Artists charged with imagining these extinct creatures projected their own aesthetic whims onto prehistory, rendering the primordial past with dashes of Romanticism, Impressionism, Japonisme, Fauvism, and Art Nouveau, among other influences.

With incisive essays, 5 fold-outs, and dozens of details, the book showcases a stunning collection of artworks plucked from major natural history museums, obscure archives and private collections. From the fearsome to the fantastical, *Paleoart: Visions of a Prehistoric Past 1830–1990* is a celebration of prehistoric animals in art, and a novel chance to understand our favorite extinct beasts through a new art historical lens.

The Library has purchased the first 3 volumes of *Anthony (Tony) Cragg's Works in Five Volumes*. Of particular delight is VOL 1 *Works on Paper*. No one translate 3D to 2D quite like a sculptor can.



To Be Published

To Be Published

VOL I Works on Paper	Vol 2 Sculpture 1969-1985	Vol 3 Sculpture 1986-2000	Vol 4 Sculpture 2001-2017	Vol 5 Writings
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