

News from the Stacks of the ACAD library

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

ISSUE 6

October 2018

If there is a publication in which your writing and/or work appear please let us know at library@acad.ca
We will be pleased to highlight it here.

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Celebrating our Own ...

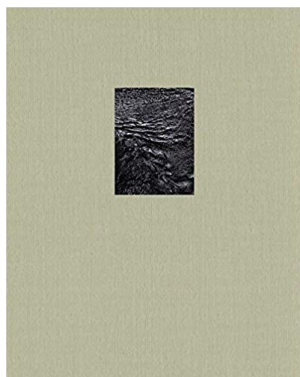


Jillian Tamaki *They Say Blue* (Jillian is and ACAD Alum)

Caldecott and Printz Honor-winning illustrator Jillian Tamaki brings us a poetic exploration of colour and nature from a young child's point of view. *They Say Blue* follows a young girl as she contemplates colours in the known and the unknown, in the immediate world and the world beyond what she can see. The sea looks blue, yet water cupped in her hands is as clear as glass. Is a blue whale blue? She doesn't know — she hasn't seen one.

Stunningly beautiful illustrations flow from one spread to the next, as time passes and the imagination takes hold. The world is full of colour, and mystery too, in this first picture book from a highly acclaimed artist.

Thinking, imagining, noticing — these, Tamaki suggests, are the tools we have to understand our world. (Publishers Weekly, Starred Review)



Peter Von Tiesenhausen *Songs for Pythagoras* (Peter is an ACAD Alum)

For Peter von Tiesenhausen, the landscape of Alberta has been a primary source of inspiration, with sustainability being a constant thread that has woven its way through his work over the course of his long career. Most often working with natural materials such as wood, ice and the land itself, von Tiesenhausen has also incorporated discarded industrial materials such as wire cabling, glass and metal sheeting into his work. Addressing ideas of time, life, nature and re-generation, he engages audiences with issues related to extraction, production and our impact on the environment.

As well as providing a thorough overview of von Tiesenhausen's career, this largely hand-crafted publication showcases a work made especially for the exhibition: a constructed environment that transports the viewer out of the familiar and into an immersive environment of both sight and sound. Each copy of the publication contains an audio disk and is hand finished and personalized by the artist.



A Century of Exhibiting
at the Alberta College
of Art and Design

A Century of Exhibiting at the Alberta College of Art and Design

This publication and IKG exhibition *Unpacking the IKG: 60 Years a Gallery* represent the first attempt to document the history of exhibiting art, craft, and design at the Alberta College of Art + Design (ACAD). While the exhibition title suggests that ours is a history of only six decades (1958-2018), the truth is that public art exhibitions at the College date back a full century (1918-2018).

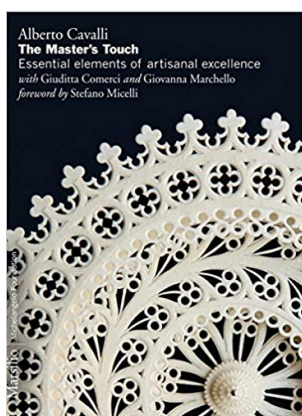
Dr. Jennifer Salahub and Ashley Slemming excavated archival holdings at SAIT, the Glenbow, UofC and ACAD's Luke Lindoe Library, constructing a visual timeline that contextualizes the college's full exhibiting history. The timeline is part of the exhibition and has been documented in this publication, providing a foundation for future researchers.

This exhibition was curated by Ashley Slemming (ACAD Alum) as part of the IKG's Curatorial Internship with the support of Dr. Jennifer Salahub (Professor, ACAD).



Caroline Broadhead (Recipient 2017 Lifetime Achievement Award Goldsmith's Craft + Design Council)

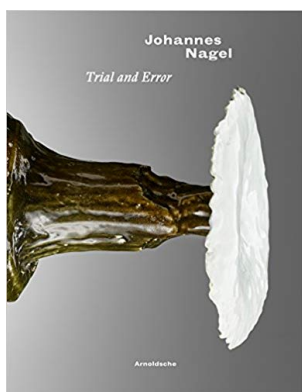
Broadhead's career spans 44 years of jewelry art, textile works, dance collaborations and installation. Caroline Broadhead (b. 1950) is a highly versatile artist who started in jewelry in the late 1970s. Since then she extended her practice from 'wearable objects' and textile works to dance collaborations and installations in historic buildings. Broadhead's work is concerned with boundaries of an individual and the interface of inside and outside, public and private, including a sense of territory and personal space, presence and absence and a balance between substance and image. It has explored outer extents of the body as seen through light, shadows, reflections and movement. This comprehensive overview also comprises larger scale and collaborative works that also aim to elicit a particular experience or to start a train of thought.



The Master's Touch Essential Elements of Artisanal Excellence

As part of its quest to define and support excellence in the applied arts, The Michelangelo Foundation for Creativity and Craftsmanship is publishing the first English edition of *The Master's Touch: Essential elements of artisanal excellence*. The work, authored by Alberto Cavalli, with Giuditta Comerci and Giovanna Marchello, lays the groundwork for a common language to describe the distinguished work of master artisans everywhere. The Foundation hopes that the criteria for craft excellence identified in the book will be the start of a conversation around the definition of quality in craftsmanship.

The ground-breaking study, originally published as *Il Valore del Mestiere*, takes a close look at what determines excellence in craftsmanship and identifies the key qualities shared by some of Europe's finest master artisans. Through systematic research and analysis of relevant terminology, legislation, public opinion and in-depth interviews with master artisans, the authors identified 11 specific criteria for excellence and developed a corresponding assessment tool that can be refined with use over time.



Johannes nagel: tiral and error

First publication about a young rising star of the German ceramic scene. Happenstance and gesture play a central role in the creative work of the ceramicist Johannes Nagel (b. 1979). His objects, which are orientated towards traditional ideas of vessels but are also freely composed, examine the associations between form and idea. Using work techniques such as burrowing into sand to form negative figurations for casting, he successfully performs his work directly and manually, lending the process of searching a tangible presence. The publication focuses on Nagel's oeuvre from the last four years. Earlier work groups are also presented as highlights. The collector Jörg Johnen and the philosopher Marcel René Marburger set Nagel's work in relation to artistic tendencies of the twentieth century and shine a light on the intellectual-historical background of the gestural as an intermediary between the power of imagination and its manifestation in an object.



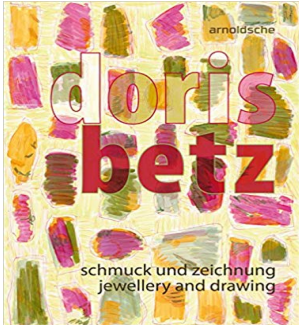
Entangled: threads and making

Presented through case studies and essays, *Entangled: Threads and Making* explores perceptions of the female artist, tackling gender assumptions and questions pertaining to the aesthetics of gender in art. The book questions the perception of a feminine "compulsion" to produce work with the hands, and the use of equipment and materials in relation to gender with critical essays proving insight and context. *Entangled* engages with ideas concerning tactility of materials, palette and details present in an artist's work and practice, and the process of the hand-made. The artists included in *Entangled* often utilize traditional craft tools and techniques such as looms and embroidery, however they break away from the mould of using traditional materials through using hair, plant fibres, pig's intestines and threads. Artists include Kiki Smith, Susan Hiller, Sheila Hicks, Maureen Hodge, Elisabetta Benassi, Anna Ray, Maria Papadimitriou, Lucy + Jorge Orta, Christiane Löhr and Laura Ford, plus historical artist figures such as Louise Bourgeois, Sonia Delaunay, Anni Albers, Hannah Ryggen, Lenore Tawney and Eva Hesse.



Sheila Pepe : Hot mess Formalism

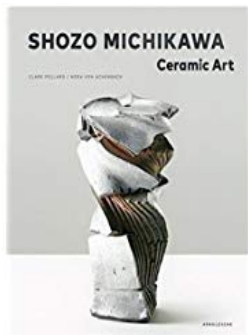
This mid-career retrospective showcases Sheila Pepe's range as an artist comfortable with both the everyday and also the extraordinary. Shoelaces, nautical ropes, bits of string -for two decades Sheila Pepe has been transforming these items into transcendent works that can fit on a lap or fill a room. Her versatility, humor, and feminist perspective are on brilliant display in this book that traces her development over the past twenty years. Essays look at how the artist plays with feminist and craft traditions to counter patriarchal notions, and the site-specific nature of her work. Arranged both chronologically and thematically, this lushly illustrated book focuses on an artist doing important work in the fields of queer theory, craft making, and personal geography.



Doris Betz Jewellery and Drawing

Doris Betz (b. 1960) is devoted to exploring linear form in her work. In her drawings she fathoms the depths of the potential of the line and the possibilities of the material silver, which she then contorts, turns, rolls and turns again, finally lacquering, oxidizing or patinating with a flame to create the final jewel. Unforeseen fragile-looking and poetic formations emerge as Betz overlaps, knots and layers her material, rendering visible her jewelry's relationship to the vegetal language of natural forms - a source of inspiration for the artist. This book presents a selection of her jewelry works together with drawings from 2009 to 2016 for the very first time.

With essays by: Monika Fahn, Pravu Mazumdar, Ira Mazzoni and Olga Zobel.



Shozo Michikawa Ceramic Art

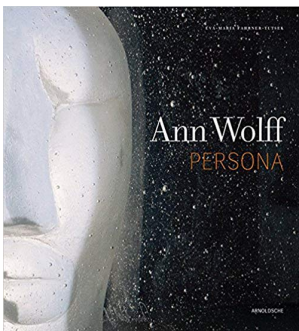
Torsion and tension are characteristic of the vessels created by the exceptional Japanese ceramicist Shozo Michikawa (b.1953), whose works are reminiscent of rock strata and lava flows. Michikawa is known for his unique technique, for turning edgy, dynamic sculptures on the potter's wheel. First he cuts and scores a solid block of clay before he carves out the interior hollow through pressing and turning with a rod and his hands. Natural-looking surfaces emerge, just as geological forces formed the earth's surface - an irrepressible energy from the inside out. With a selection of works from the last fifteen years, Shozo Michikawa introduces the first comprehensive insight into his ceramic production. Michikawa's pots, with their irregular shape, granular texture, and rich earthen hues have been likened to 'haikus in clay'.



Bookbinding: a Comprehensive Guide to folding, sewing & binding

At 420 pages, this comprehensive reference guide explores bookbinding techniques in start-to-finish detail, explaining all possible options in clear illustrations and easy-to-follow text, making it easy for artists and designers to compare and choose among them.

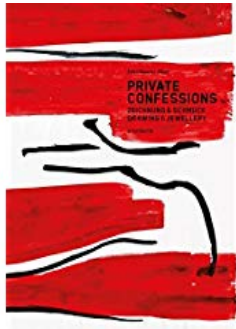
From types of paper to folding methods, to all of the available paperback and hardcover bindings, to finishing techniques and case studies by contemporary designers, *Bookbinding* is truly the must-have book for professional designers and production staff. *Bookbinding* is also a work of art in its own right, given an award by the Type Director's Club for typographic excellence.



Ann Wolff : Persona

The German-Swedish artist Ann Wolff (b. 1937) is a significant proponent of the European studio glass movement. The publication offers an extensive overview of the period of work over the last ten, prolific years. With most of her large-format sculptures, the medium of glass plays a central role, but Ann Wolff is not restricted to glass alone; she also uses other materials, such as bronze, concrete or aluminium. The catalogue is boosted by additional selected drawings and pastels.

Common to these is the eponymous motif of 'persona', the character mask, which expresses the artist's continuous debate with philosophical and existential issues. In doubling and mirror imaging, in veiling and exposing, she revolves around fundamental questions of the Self and the Other and her bilateral perception.



Private Confessions: Drawing & Jewellery

A first-of-its-kind publication, dedicated to drawings by jewelry artists containing drawings and selected jewelry objects by 36 major European jewelry artists. The multifarious relationships between drawing and jewelry constitute a largely unknown aspect of contemporary art jewelry. *Private Confessions*, the first publication on this topic, therefore focuses on graphic work by well-known and aspiring artists, opening up new perspectives through its juxtaposition with jewelry objects. In addition, it also deals with drawing as an artistic action and as autonomous expression, transgressing disciplinary boundaries through experimental expansion and the pursuit to broaden familiar terrain exemplifying the creative back-and-forth that enables intimate dialogue and the fusing of applied and fine arts.

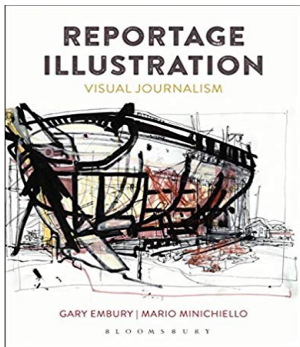


Florian Lechner and Glass

This publication illuminates, from a range of perspectives, the various aspects of the work of the German glass artist Florian Lechner (b. 1938), comprising architecture, sculptural objects and performances combining glass, light movement and sound in a state of flux. The sum of these individual facets creates an overall picture of his multilayered oeuvre.

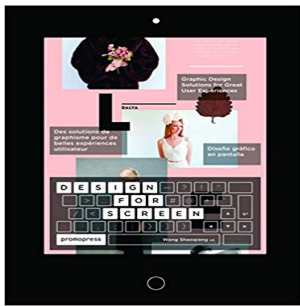
Florian Lechner explores glass substance and formal possibilities through architectural works and sculptural objects. He also experiments with it in combination with the media of light, sound and movement. Lechner's intellectual and philosophically motivated approach result in a sensory experience.

School of Communication Design



Reportage Illustration: Visual Journalism

The power of reportage drawing is in the immediacy of the images that are created and the feeling of the illustrator's presence on location. Comparable in some ways to photojournalism, reportage illustrators are acting as visual journalists, proactively creating narrative work about issues and subjects, translating what they witness into handmade imagery. There is evidence that illustrations connect to people in powerful ways whether they are drawings created while embedded with troops in Afghanistan, documenting during a courtroom trial or recreating the energy of the crowd at a rock concert. With practical information about tools, techniques and coping in various situations as well as inspirational interviews and advice from reportage artists working in the field, this book fills a gap in demonstrating career opportunities in this area of applied illustration.



Design for Screen: Graphic Design Solutions for Great User Experiences

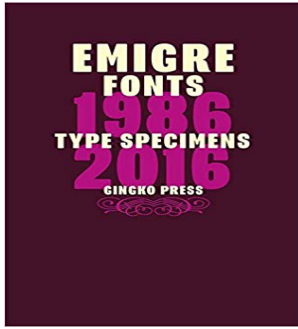
A good screen layout addresses the relationship between fonts, colours, form and graphics for visual effects, and the balance between the flow of information and users' experience. The over one-hundred projects included explore how to produce functional and elegant websites and mobile applications, from the point of view of graphic designers.

Editor Shaoqiang Wang, is a professor and graduate supervisor at the Guangzhou Academy of Fine Arts (China). He is a prolific editor whose titles focus on international design, architecture, branding, communication, trends and culture, and he is also the editor of Design 360° magazine and Asia-Pacific Design.



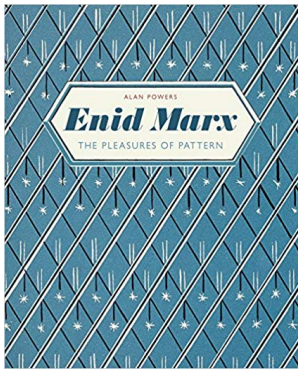
The Story of Emoji

The Story of Emoji tackles the genesis and cultural significance of emoji, the world's most popular form of shorthand. The word "emoji" literally translates from Japanese as "picture" (e) and "character" (moji). *The Story of Emoji* traces emoji from their origin as a symbol typeface created specifically for on-screen use by a Japanese mobile phone provider in the late 1990s to an international communication phenomenon. As well as a history of emoji and an interview with their creator, Shigetaka Kurita, the book includes an exploration of non-text typefaces, from the decorative fleurons of the early days of the printing press to the innumerable digital typefaces available today, to the use of emoticons, ASCII art, and kaomoji in typed messages. It also looks at an array of artworks, fashion lines, special character sets, advertisements, and projects that convey emoji's widespread impact on contemporary culture.



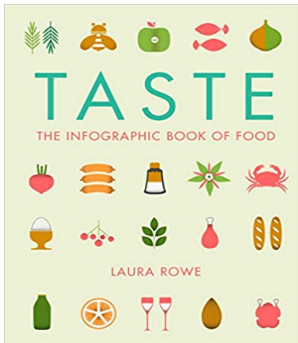
Emigre Fonts: Type Specimens 1986-2016

In 1985, Berkeley-based graphic design company Emigre, the publisher of the legendary design magazine of the same name, launched one of the first independent digital type foundries to explore the new design possibilities offered by the Macintosh computer. To announce each of their new typeface releases, Emigre published small booklets displaying the virtues of the fonts and revealing the processes used to design them. By creating specific contexts, many of these so called "type specimens" went beyond being simple sales tools. In fact the Emigre booklets were meant to be enjoyed as much for the typefaces as for their esoteric content.



Enid Marx the pleasures of pattern

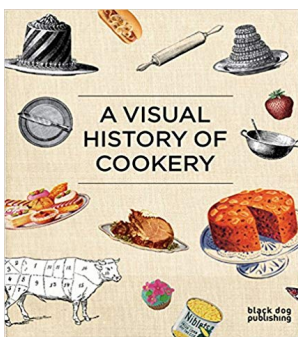
This is the first monograph on the work of Enid Marx (1902–1998), a leading artist, designer, collector and writer, who played an important role in British cultural life in the second half of the twentieth century. Marx was a leading designer in the first generation to make a distinctive contribution to the growing practice of industrial design in Britain. Her design work, much of it anonymous, including wartime utility fabrics, book illustration and cover patterns, tube train seat fabric and postage stamps, was, in its time, ubiquitous in British public life. As a whole, it remains utterly emblematic of post-war popular visual culture. Drawing on a wealth of research and thoroughly illustrated with high-quality reproductions – many previously unpublished – Alan Powers' account adds considerably to the existing literature available on Enid Marx and reveals an artist whose work was perfectly poised at the intersection of traditional craft and abstract modernity.



Taste The Infographic Book of Food

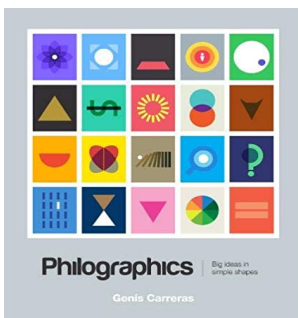
Food sustains life. Since the beginning of time it has underpinned our existence as humans. Every day, in every country around the world, it continues to do so.

Taste explores the complex, colourful and at times controversial world of food, through a collection of thought-provoking, and stimulating infographics. It covers everything you need to know about food – from its origins to its consumption, weird and wonderful traditions, mealtimes and trends – as well as startling, challenging and unusual facts. In an age where we consume hundreds of pieces of content just via social media on a daily basis, information needs to be easily accessible, quick to the point and captivating. This is the age of the infographic, where statistics, facts and knowledge are made easily available and understandable. Food is the one global language that always translates.



Visual History of Cookery

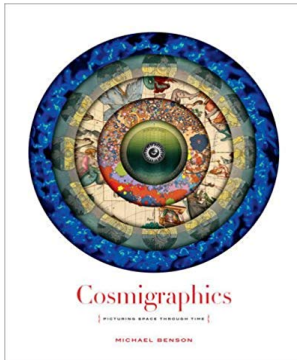
A Visual History of Cookery is a review of the visual representation of food, historically and globally. The book looks at food throughout the ages, the development of food branding, the culture of celebrity chefs and the stylization of the cookbook. Exploring the historical progression of cookery and the culture of celebrity chefs, *A Visual History of Cookery* provides a comprehensive look at how culinary imagery has changed over the centuries. *A Visual History of Cookery* also takes a look at the iconic branding behind the food we buy and the restaurants we eat in—from fast food giant McDonalds to the critically acclaimed El Bulli restaurant in rural Spain.



Philographics big ideas in simple shapes

Hailed by Brain Pickings for its "remarkable visual eloquence" this book visually lights up the fundamental ideas/principles/propositions of the various schools of philosophy. Inspiring for anyone working in data graphics *Philographics* is all about explaining big ideas in simple shapes while merging the complex worlds of philosophy and graphic design.

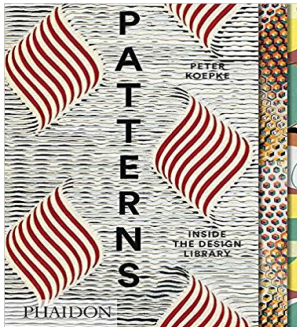
Contains 95 designs each depicting different "isms" using a unique combination of geometric shapes, colors and a short definition of the theory.



Cosmigraphics: Picturing Space Through Time

Michael Benson tells the thrilling story of the discovery and description of the universe in a new way. Selecting artful and profound illustrations and maps, many hidden away in the world's great science libraries and virtually unknown today, he chronicles more than 1,000 years of humanity's ever-expanding understanding of the size and shape of space itself. He shows how the invention of the telescope inspired visions of unimaginably distant places and explains why today we turn to supercomputer simulations to reveal deeper truths about space-time.

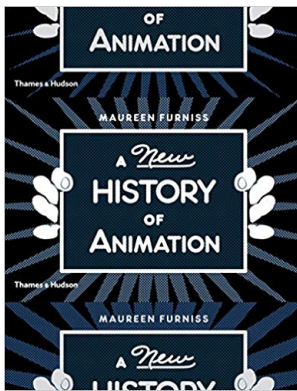
Cosmigraphics explores the visual side of the cosmos by connecting the history of science, the visualization of information, graphic design, and mapping.



Patterns: Inside the Design Library

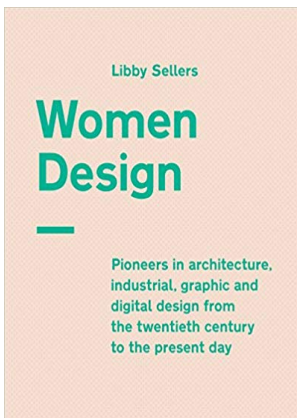
An insider's guide to the world's largest archive of patterns and textiles, the source of inspiration for the globe's top designers.

Every season, designers from fashion, home furnishings, textiles, graphic arts, and paper-product industries seek inspiration from patterns to bring their collections to life. Many of these designers - including Beacon Hill, Boden, Calvin Klein, Clinique, Colefax & Fowler, Lululemon, Nike, Oscar de la Renta, Pottery Barn, and Target - look to the Design Library, the world's largest archive of surface design. This one-of-a-kind book, drawn from the Design Library's archive, is an exclusive and ultimate sourcebook of pattern and ornament.



A New History of Animation

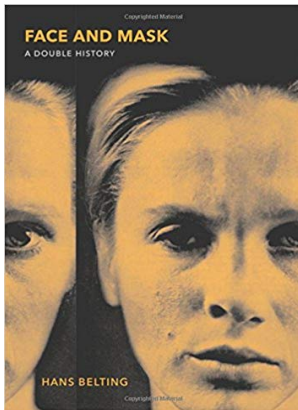
A New History of Animation guides readers through the history and context of animation from around the world. The book assumes no prior knowledge of the subject and explains all the key technical concepts, filling a gap for readers looking for a complete and well-researched source for the study of animation history worldwide, as well as for readers interested in the narrative of this evolving medium. Topics covered include: early cinema and the foundations of the animation industry; animation as modern art and the emergence of the major studios; animation during wartime; stop-motion; new audiences for animation, in advertising, television, and games; animation from Eastern Europe; short films; computer-generated animation; international animation from Japan and elsewhere; and animation as an art form.



Women Design: Pioneers in architecture, industrial, graphic and digital design from the twentieth century to the present day

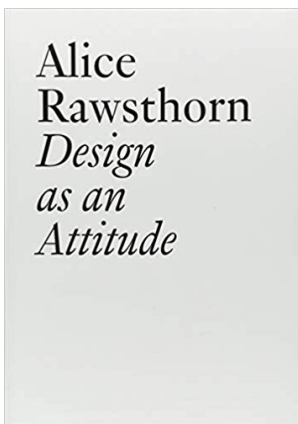
From architects and product designers to textile artists and digital innovators, *Women Design* profiles a selection of the most dynamic female designers from the modern era, showcasing their finest work and celebrating their enduring influence.

Design throughout history has been profoundly shaped and enhanced by the creativity of women; as practitioners, commentators, educators and commissioners. But in a historical narrative that eagerly promotes their male counterparts, their contributions are all too often overlooked. Through 21 engaging profiles, *Women Design* rediscovers and revels in the work of pioneers such as Eileen Gray, Lora Lamm and Lella Vignelli, while shining a spotlight on modern-day trailblazers including Kazuyo Sejima, Hella Jongerius and Neri Oxman. Richly illustrated with archival imagery, this is a rare glimpse into the working worlds of some of the most influential forces in contemporary design.



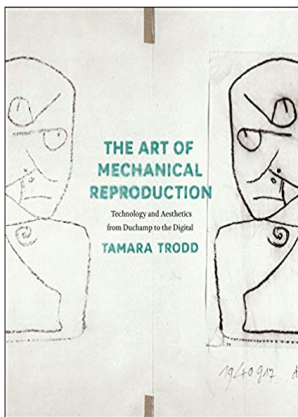
Face and Mask: A Double History

A cultural history of the face in Western art, ranging from portraiture in painting and photography to film, theater, and mass media by renowned art historian Hans Belting.. This fascinating book presents the first cultural history and anthropology of the face across centuries, continents, and media. Ranging from funerary masks and masks in drama to the figural work of contemporary artists including Cindy Sherman and Nam June Paik, Belting emphasizes that while the face plays a critical role in human communication, it defies attempts at visual representation. Belting divides his book into three parts: faces as masks of the self, portraiture as a constantly evolving mask in Western culture, and the fate of the face in the age of mass media. Referencing a vast array of sources, Belting's insights draw on art history, philosophy, theories of visual culture, and cognitive science. He demonstrates that Western efforts to portray the face have repeatedly failed, even with the developments of new media such as photography and film, which promise ever-greater degrees of verisimilitude.



Design is an Attitude

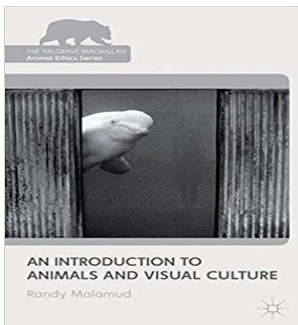
Written by one of the world's leading design and culture commentators, London-based critic and journalist Alice Rawsthorn, *Design as an Attitude* is conceived as a subjective field guide to design. In an authoritative and enjoyable voice, Rawsthorn demystifies the field, explores the most dynamic developments in contemporary design and assesses their impact on our lives now and in the future. From book-making to social design, from the craft revival to design's gender politics, *Design as an Attitude* offers a comprehensive survey of design today. Design is responding to an age of intense economic, political and ecological instability with resourcefulness and creativity. Public interest is soaring as a new generation of designers is using advanced technologies to pursue their political and environmental objectives in increasingly ambitious projects, as well as to reinvent the objects and spaces we use every day.



The Art of Mechanical Reproduction: Technology and Aesthetics from Duchamp to the Digital

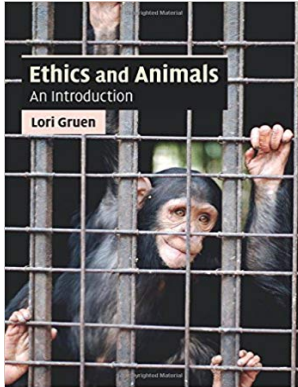
The Art of Mechanical Reproduction presents a striking new approach to how traditional art mediums—painting, sculpture, and drawing—changed in the twentieth century in response to photography, film, and other technologies. Countering the modernist view that the medium provides advanced art with “resistance” against technological pressures, Tamara Trodd argues that we should view art and its practices as imaginatively responding to the potential that artists glimpsed in mechanical reproduction, putting art into dialogue with the commercial cultures of its time.

The Art of Mechanical Reproduction weaves a rich history of the experimental networks in which artists as diverse as Paul Klee, Hans Bellmer, Ellsworth Kelly, Robert Smithson, Gerhard Richter, Chris Marker, and Tacita Dean have worked, and it shows for the first time how extensively technological innovations of the moment have affected their work. Original and broad-ranging, *The Art of Mechanical Reproduction* challenges some of the most respected and entrenched criticism of the past several decades.



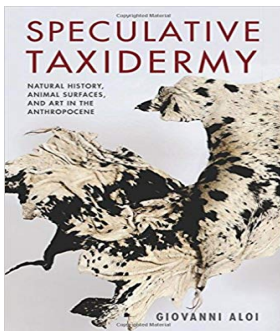
An Introduction to Animals and visual culture

How and why do people “frame” animals so pervasively, and what are the ramifications of this habit? For animals, being put into a cultural frame (a film, a website, a pornographic tableau, an advertisement, a cave drawing, a zoo) means being taken out of their natural contexts, leaving them somehow displaced and decontextualized. Human vision of the animal equates to power over the animal. We envision ourselves as monarchs of all we survey, but our dismal record of polluting and destroying vast swaths of nature shows that we are indeed not masters of the ecosphere. A more ethically accurate stance in our relationship to animals should thus challenge the omnipotence of our visual access to them.



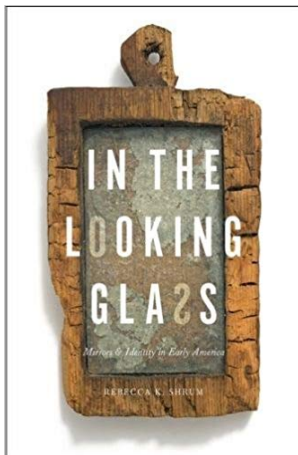
Ethics and Animals an introduction

In this fresh and comprehensive introduction to animal ethics, Lori Gruen weaves together poignant and provocative case studies with discussions of ethical theory, urging readers to engage critically and empathetically reflect on our treatment of other animals. In clear and accessible language, Gruen provides a survey of the issues central to human-animal relations and a reasoned new perspective on current key debates in the field. She analyses and explains a range of theoretical positions and poses challenging questions that directly encourage readers to hone their ethical reasoning skills and to develop a defensible position about their own practices. Her book will be an invaluable resource for students in a wide range of disciplines and is an engaging account of the subject for general readers with no prior background in philosophy.



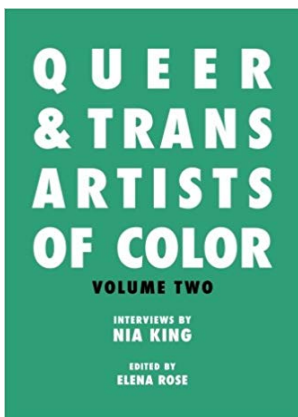
Speculative Taxidermy natural history, animal surfaces, and art in the Anthropocene

Taxidermy, once the province of natural history and dedicated to the pursuit of lifelike realism, has recently resurfaced in the world of contemporary art, culture, and interior design. In *Speculative Taxidermy*, Giovanni Aloi offers a comprehensive mapping of the discourses and practices that have enabled the emergence of taxidermy in contemporary art. Drawing on the speculative turn in philosophy and recovering past alternative histories of art and materiality from a biopolitical perspective, Aloi theorizes *speculative taxidermy*: a powerful interface that unlocks new ethical and political opportunities in human-animal relationships and speaks to how animal representation conveys the urgency of addressing climate change, capitalist exploitation, and mass extinction.



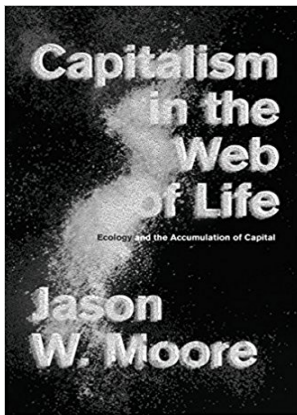
In the Looking Glass: Mirrors and Identity in Early America

What did it mean, Rebecca K. Shrum asks, for people long-accustomed to associating reflective surfaces with ritual and magic to become as familiar with how they looked as they were with the appearance of other people? Fragmentary histories tantalize us with how early Americans people of Native, European, and African descent interacted with mirrors. Shrum argues that mirrors became objects through which white men asserted their claims to modernity, emphasizing mirrors as fulcrums of truth that enabled them to know and master themselves and their world. In claiming that mirrors revealed and substantiated their own enlightenment and rationality, white men sought to differentiate how they used mirrors from not only white women but also from Native Americans and African Americans, who had long claimed ownership of and the right to determine the meaning of mirrors for themselves. Mirrors thus played an important role in the construction of early American racial and gender hierarchies. *In the Looking Glass* is a piece of innovative textual and visual scholarship.



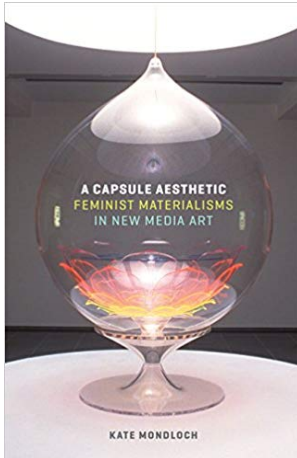
Queer and Trans Artists of Color Vol. I and Vol. II

Building on Vol.1 *Queer and Trans Artists of Color: Stories of Some of Our Lives*, NIA KING is back with a second archive of interviews (Vol. II) from her podcast *We Want the Airwaves*. With a wide range of diverse and distinguished guests King discusses biphobia in gay men's communities helping border-crossers find water in the desert, trying to preserve Indigenous languages through painting, revolutionary monster stories, using textiles to protest police violence, trying to respectfully reclaim one's own culture, taking on punk racism, the imminent trans women of color world takeover, queer life in WWII Japanese American incarceration camps, hip-hop and Black Nationalism with, making music in exile, issue-based versus identity-based organizing, ten years of curating and touring with the QTPOC arts organization Mangos With Chili, raising awareness about gentrification through games, self-publishing versus working with a small press, and the colonial nature of journalism school with.



Capitalism in the Web of Life: Ecology and the Accumulation of Capital

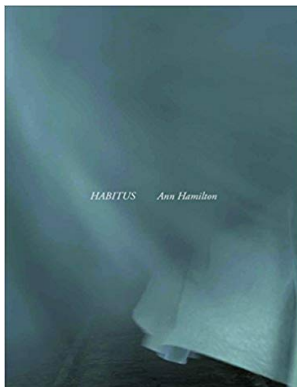
Finance. Climate. Food. Work. How are the crises of the twenty-first century connected? In *Capitalism in the Web of Life*, Jason W. Moore argues that the sources of today's global turbulence have a common cause: capitalism as a way of organizing nature, including human nature. Drawing on environmentalist, feminist, and Marxist thought, Moore offers a groundbreaking new synthesis: capitalism as a "world-ecology" of wealth, power, and nature. Capitalism's greatest strength—and the source of its problems—is its capacity to create Cheap Natures: labor, food, energy, and raw materials. That capacity is now in question. Rethinking capitalism through the pulsing and renewing dialectic of humanity-in-nature, Moore takes readers on a journey from the rise of capitalism to the modern mosaic of crisis. *Capitalism in the Web of Life* shows how the critique of capitalism-in-nature—rather than capitalism *and* nature—is key to understanding our predicament, and to pursuing the politics of liberation in the century ahead.



A Capsule Aesthetic: Feminist Materialisms in New Media Art

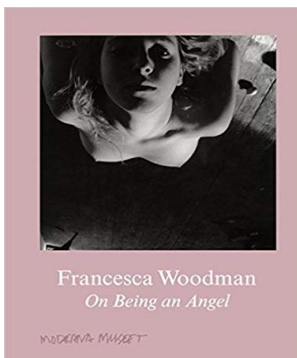
Focuses on how new media art informed by feminism yields important and original insights about interacting with technologies. In *A Capsule Aesthetic*, Kate Mondloch examines how new media installation art intervenes in the fields of technoscience and new materialism, showing how three diverse artists—Pipilotti Rist, Patricia Piccinini, and Mariko Mori—contribute to the urgent conversation about everyday technology and the ways it constructs our bodies. *A Capsule Aesthetic* establishes the unique insights that feminist theory offers to new media art and new materialisms, offering a fuller picture of human–nonhuman relations. In-depth readings of works by Rist, Piccinini, and Mori explore such questions as the role of the contemporary art museum in our experience of media art, how the human is conceived of by biotechnologies, and how installation art can complicate and enrich contemporary science's understanding of the brain. Striving to think beyond the anthropocentric and fully consider the material world, *A Capsule Aesthetic* brings new approaches to questions surrounding our technology-saturated culture and its proliferation of human-to-nonhuman interfaces.

School of Visual Arts



Ann Hamilton: habitus

Ann Hamilton is a visual artist internationally recognized for the sensory surrounds of her large-scale multi-media installations. Her multi-venue installation is brought to the page in this striking volume that explores another facet of her work in textile and text. "Held by cloth's hand, we are swaddled at birth, covered in sleep, and wound in death," muses Hamilton. Rather than documenting the experience of her enormous immersive 2016–17 installation in Philadelphia, Hamilton offers here a document—one that is as much a part of the project as its three dimensional counterparts. Lush photography, archival imagery, and lucid prose come together to help readers understand Hamilton's ideas about the fabric of and in our lives. Like a thread through cloth, these individual images and words weave together strands of history, technology, poetry, and motion into one extraordinary and compelling experience.



Francesca Woodman On Being an Angel

On Being an Angel takes its title from a caption the artist inscribed on two of her photographs—self-portraits with her head thrust back and her chest thrust forward. Typical of Woodman's work in the way they cast the female body as simultaneously physical and immaterial, these photographs and the evocative title they share are apt choices to encapsulate the work of an artist whose legacy has been unavoidably colored by her tragic personal biography and her death, at age 22, by suicide. In less than a decade, Woodman produced a fascinating body of work—in black and white and in color—exploring gender, representation, sexuality and the body through the photographing of her own body and those of her friends. Since her death, Woodman's influence continues to grow: her work has been the subject of numerous in-depth studies and exhibitions in recent years.



Bruce Nauman Disappearing Acts

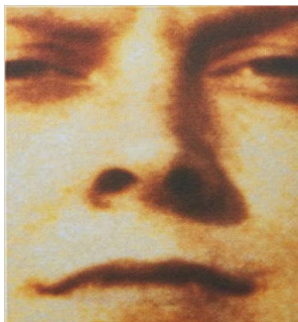
At 76 years old Nauman is widely acknowledged as a central figure in contemporary art whose stringent questioning of values such as good and bad remains urgent today. Throughout his 50 year career, he has explored how mutable experiences of time, space, sound, movement and language provide an insecure foundation for our understanding of our place in the world. This richly illustrated catalog (MOMA and Moma PS1 through Feb.2019) offers a comprehensive view of Nauman's work in all mediums, spanning across the decades. A narrative exhibition history traces his reception and features a number of rare or previously unpublished images. There is a comprehensive article on this current exhibition and Nauman's impact on contemporary art, available digitally in the New York Times.



#exstrange: a curatorial intervention on eBay

#exstrange: a curatorial intervention on eBay presents the *#exstrange* exhibition project, which transformed one of the largest marketplaces on the web — eBay — into a site of artistic production. This book documents artworks, reveals the aftermath of auctions and correspondences between artists and bidders, and features essays by lead curators Marialaura Ghidini and Rebekah Modrak, cultural critic Mark Dery, journalist Rob Walker, media and material culture scholar Padma Chirumamilla, guest curator Gaia Tedone, and artist and writer Renee Carmichael.

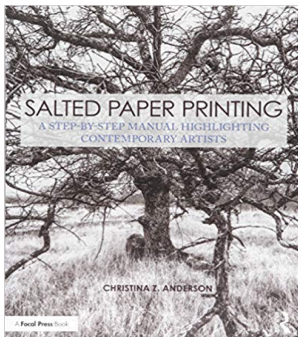
Over 80 contemporary artists and designers created "artworks as auctions" for *#exstrange* between January 15 and April 15, 2017, each using the elements of the auction listing—descriptive text, images, pricing, and categories—as tools of production.



Sarah Lucas: Au natural

The most thorough survey of the provocative British artist, sculptor, and photographer, Sarah Lucas, one of the most important living British artists.

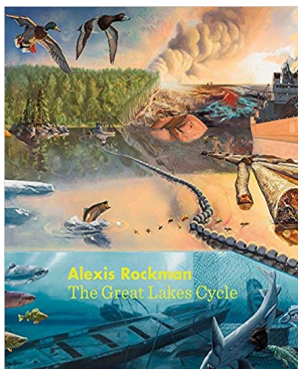
Sarah Lucas, having emerged in the UK in the late 1980s alongside artists including Tracey Emin and Damien Hirst, gained notoriety for her bawdy and irreverent sculptures. Often using found objects, Lucas provokes viewers with works that challenge our notions of gender, sexuality, and identity. Featuring eight essays and an interview with the artist, this volume reveals the breadth and complexity of Lucas's work in sculpture, photography, and installation over the past three decades.



Salted Paper Printing: a step by step manual highlighting contemporary artists

Salted Paper Printing: A Step-by-Step Manual Highlighting Contemporary Artists makes one of the oldest known photographic processes easy for the 21st century using simple digital negative methods.

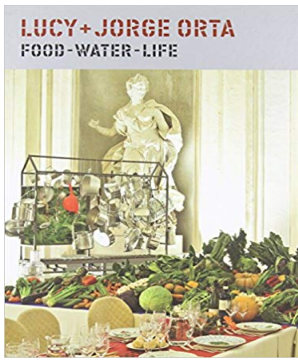
Christina Z. Anderson's in-depth discussion begins with a history of salted paper printing, then covers the salted paper process from beginner to intermediate level, with step-by-step instructions and an illustrated troubleshooting guide. Including cameraless imagery, hand-coloring, salt in combination with gum, and printing on fabric, *Salted Paper Printing* contextualizes the practice within the varied alternative processes. Anderson offers richly-illustrated profiles of contemporary artists making salted paper prints, discussing their creative process and methods.



Alexis Rockman Great Lakes Cycle

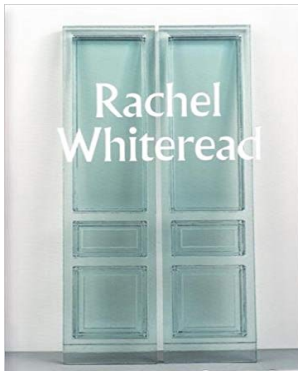
Focusing on an ambitious new body of work Rockman (b. 1952) explores the past, present and future of the Great Lakes, one of the world's most emblematic and ecologically significant bodies of water while exploring how they are threatened by factors including climate change, globalization, invasive species, mass agriculture and urban sprawl. Though positive action has been taken in recent decades to understand and counteract the environmental damage, this publication serves to promote continued attention to these fragile ecosystems. The works in the series are based on Rockman's research, travel in the region and conversations with scientists, historians and specialists.

Included are large oil paintings, field drawing, a suite of watercolors and documentary material and essays relating the work to historical and contemporary landscape art.



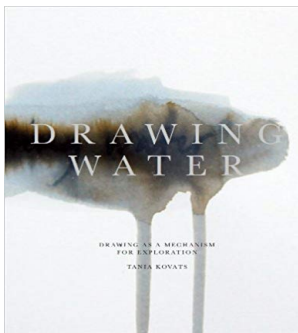
Lucy + Jorge Orta Food-Water-Life

Since founding Studio Orta in 1993, the Paris-based husband-and-wife team of Lucy and Jorge Orta has produced an extensive body of work that addresses universal concerns about community, shelter, migration, and sustainable development. Beyond merely addressing these issues artistically, their work suggests solutions by modeling fresh approaches to social dilemmas. Their often-playful projects incorporate elements of fashion, art, and architecture, which they combine with performances, multimedia events, and public debates. Featuring hundreds of drawings and photographs, *Lucy + Jorge Orta: Food, Water, Life* presents recent works that fall into the categories of food, water, and the environment. An interview by curator and critic Hou Hanru provides insight into the artists' processes and motivations.



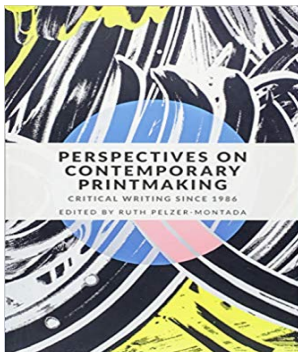
Rachel Whiteread

A major new publication on an artist who has single-handedly expanded the barriers of contemporary sculpture. Born in London in 1963, Rachel Whiteread's work is characterized by its use of industrial materials such as plaster, concrete, resin, rubber and metal. With these she casts the surfaces and volume in and around everyday objects and architectural space, creating evocative sculptures that range from the intimate to the monumental. Whiteread came to prominence in 1990 with her work *House 1993-4*, a life-sized cast of the interior of a condemned terraced house in London's East End, which existed for a few months before it was controversially demolished. She subsequently won the Turner Prize in 1993, the first woman to do so. A major mid-career retrospective at Tate Britain with an extended biography and bibliography updates available information on the artist making this the most significant overview to date.



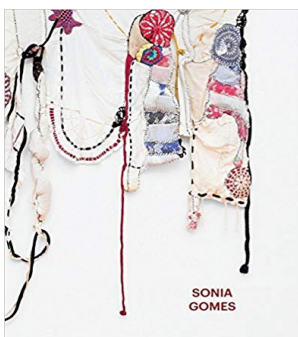
Drawing Water : Drawing as a mechanism for exploration

Drawing - both her own and other people's - is a key part of Kovats' practice. In 2007, she wrote *The Drawing Book* (Black Dog, 2007), and she has long been interested in what drawing can do. Believing that drawing is a mechanism for exploration as much as a tool for representation, Kovats brings together in this book drawings by map-makers, writers, shipbuilders, whalers, soldiers, sailors, artists, archaeologists, cartographers, scientists, uraniumographers, engineers and dreamers - a diverse selection united by the sense that in making the drawing they were looking for something. A selection of Kovats' own drawing and writing anchors the book which attempts to construct, in the artist's words, 'a portolan, a chart drawn at sea to guide a sailor from one safe harbour to the next.'



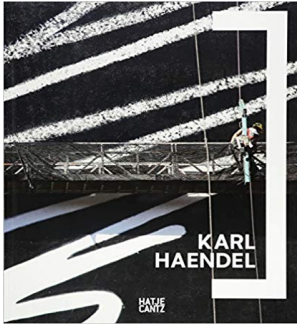
Perspectives on Contemporary Printmaking: critical writing since 1986

This anthology, the first of its kind, includes 32 texts on contemporary prints and printmaking written from the mid-1980s to the present by authors from across the world. Texts formats range from the art-historical and academic to art criticism and creative art writing. The collection is designed to provide a critical topography of artistic printmaking during this period rather than a general survey of which a number already exist. The book's aim is to make a range of often widely dispersed texts available. It is directed at an audience of international stakeholders in the field of contemporary print/printmaking/printmedia, including Higher Education, such as art students, practicing artists, museum curators, critics, educationalists, print publishers and print scholars. It offers a basis for an expansion of the debate in the field and act as a starting point for further research.



Sonia Gomes

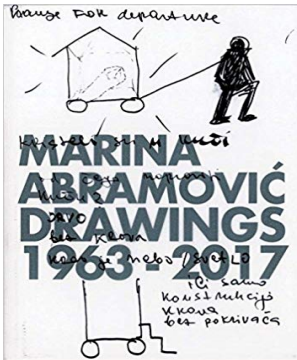
This first monograph on the extraordinary Afro-Brazilian sculptor Sonia Gomes (b.1948) brings together around 100 images of her works. The book traces the path of this artist who, by transforming found and donated materials such as fabric and wire by twisting, tying and sewing, creates sculptures that describe her history as an artist of African descent. Born in Caetanópolis, a town with an important textile industry, Gomes grew up in the midst of textile factories and the strong presence of her grandmother—a black woman, a healer and a midwife, who taught her everything about the basics of sewing. The book includes essays by curators Ricardo Sardenberg and Solange Farkas, as well as a textual work by artist Paulo Nazareth made especially for this volume.



Karl Haendel

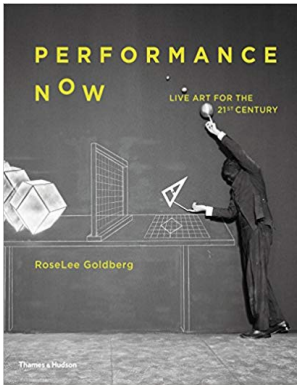
Based in Los Angeles, conceptual artist Karl Haendel (born 1976) is known for his large-scale graphite drawings, installations, videos and public projects. His practice is driven by his interest in the semiotic function of images and texts: how they are used to form both personal and cultural meaning, values and beliefs.

Pulling from a broad-ranging and idiosyncratic archive of found, stock and self-made images, Haendel's works engage in a critical assessment and interpretation of themes ranging from masculinity to ethical responsibility and the mediation of political events and public personas. This first monograph on Haendel's work assembles his oeuvre of the past 17 years.



Marina Abramovic Drawings 1963-2017

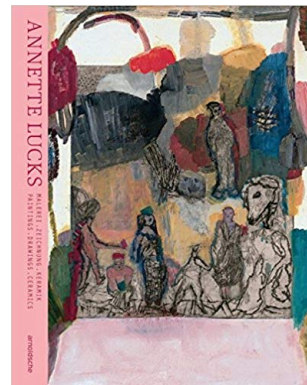
The performances of Marina Abramovic (born 1946) have pushed the boundaries of self-discovery for both artist and audience, marking radical engagements with time, stillness, energy and pain—from *Rhythm 0* (1974), in which the artist offered herself up as an object of violent experimentation for the audience, to *The Artist Is Present* (2010), a performance with a three-month duration. These groundbreaking performances often began their life as drawings and notes, an aspect of the artist's work that has previously been overlooked. *Marina Abramovic: Drawings 1963–2017* presents more than 50 years of drawings, sketches, thoughts, dreams and ideas produced in the artist's hand, offering intimate insights into Abramovic's methods, processes and ideas.



PERFORMANCE NOW: Live Art in the 21st Century

This major survey charts the development of live art across six continents since the turn of the twenty-first century, revealing how it has become an increasingly essential vehicle for communicating ideas across the globe in the new millennium.

Performance Now offers an unprecedented illustrated survey of this temporal medium which is notoriously hard to document, written by respected curator, art historian, and critic RoseLee Goldberg. Six chapters cover different themes of performance art, such as beauty, global citizenship, and activism, as well as its intersection with other media including film and technology, dance, theater and architecture—interspersed with illustrated profiles of some of the world's best-known performance artists, including Marina Abramovic, Matthew Barney, and Laurie Simmons. Extended captions assess the importance of specific works in context



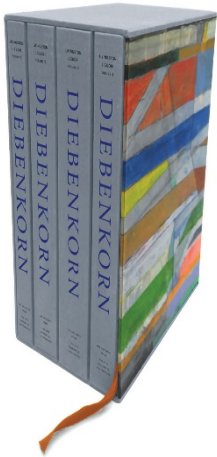
Annette Lucks Flipflop: Paintings-Drawings- Ceramics

This comprehensive and lavishly illustrated monograph on this outstanding contemporary German artist combines the quintessential aspects of the works of Annette Lucks: drawing, etching, painting and the written word. The quintessential aspects of Lucks production are brought together in one publication for the first time focusing primarily on the engagement within a network of drawing, etching, painting and the written word. Here autobiographical references of the artist, born in 1952 as a refugee child, as well as historical associations also play a role. Lucks's philosophy, inspiration and snapshots of memories are processed in an associative way in her multilayered compositions. 'Diverging spaces in which one dwells' (Annette Lucks). The experienced and the read, collected impressions and philosophical considerations, ideas and nature offer an inexhaustible source for these collaged works. They shape themselves and in their entirety form a dense web around a pictorial 'texture' immersing the viewer into a grand narrative.

And Don't Miss

More (a mixed bag)

This special purchase by the Luke Lindoe Library represents the definitive publication on American painter Richard Diebenkorn. Produced over several years, with full and essential participation of Diebenkorn's family, this catalogue raisonné records all known works by this major 20th century artist. The production quality of this publication is exceptional and it is not readily available in other Canadian libraries.



Richard Diebenkorn: The Catalogue Raisonné

Edited by Jane Livingston and Andrea Liguori

This four-volume catalogue raisonné is the definitive resource on Diebenkorn's unique works, including his paintings, works on paper and 3 dimensional objects. Enriched by primary documents throughout the catalogue.

The **first volume** gives an overview of the artist's career, featuring essays by noted scholars as well as an illustrated chronology, list of exhibitions, bibliography and selection of studio notes.

The **second volume** spans his student and early abstract work

The **third volume** features his representational works during the Berkeley period.

The **fourth volume** covers later periods as well as his sketchbooks and other little-known private drawings.

Many of the more than 5000 works illustrated in this catalogue raisonné are being published for the first time, and with new color photography that showcases Diebenkorn's work like never before.

For those wishing to read some artist's interviews the library recommends the Phaidon series of monographs on contemporary artists. Each monograph includes an extensive interview with the subject. To zoom in on this series and its many titles choose **Advanced Search** and use **contemporary artists** in the **Series** field.

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