

News from the Stacks of the ACAD library

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

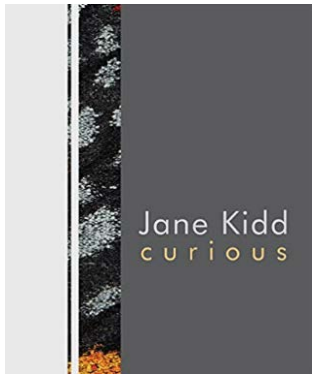
ISSUE 3

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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 ...



Jane Kidd curious

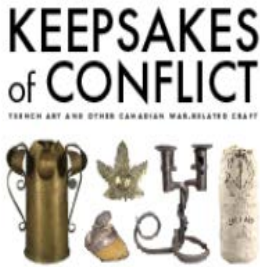
(Jane Kidd is a former senior ACAD faculty member)

(Content by Amy Gogarty, ACAD alum + former faculty member)

Jane Kidd's technically demanding and conceptually rich tapestries provoke questions about handcraft, disciplinary knowledge, and the importance of bringing historical practices into the contemporary art arena for critical discussion and debate. Using various weaving techniques and inspired by Curiosity Cabinets and the Natural History Museum, Kidd's tapestries evoke relationships and contradictions between art and science, imagination and knowledge, and decoration and display. Kidd is an award-winning, internationally recognized artist. Having taught at the Alberta College of Art + Design, she currently maintains a studio practice on Salt Spring Island in British Columbia. In 2016 she was awarded the Governor General's Award for Visual and Media Arts.
Catalogue Kelowna Art Gallery

Keepsakes of Conflict: Trench Art and other Canadian war-related craft

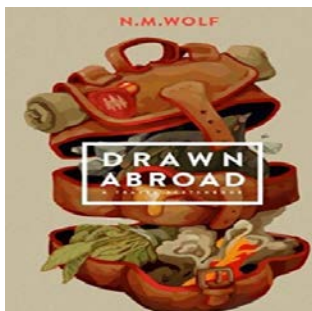
(Julia Krueger, primary researcher, is an ACAD alum and Sessional Faculty at ACAD)



"The duality of trench art is its one constant. It is a creative medium, at once contemporary and historic and one that is simultaneously familiar and strange; it is both art and craft; it is both decoration and kitch; it is both meaningful and vacuous; it is both souvenir and museum object; it is both hand-made and mass-produced; it is both new and recycled; it is both beautiful and hideous; and it is both valued and dismissed in equal measure." Laura Brandon

"Heather Smith has selected, with the assistance of researcher Julia Krueger, an impressive and diverse array of objects and artifacts that reflect a narrative of human expression and resilience in the face an aftermath of armed conflict."

Jennifer McRorie (Curatorial Director MJM&AG) Catalogue Moose Jaw Museum



Drawn Abroad: 16 Countries & 12 Months: A Sketchbook Project

(Nicole Wolf is an ACAD alum who travelled and worked with non-profits, after graduation.)

"In 2016, I left my hometown with only a backpack and my sketchbook. I wasn't to return for nearly a year. While circling the globe through 16 countries, I met some of the most interesting people; and consequently, found myself involved in some unlikely projects. The most significant of these was to happen in the last three months of my journey, inside a refugee camp on a Greek island. I attempt to capture the physicality of the perils, wonders and discoveries in this sketchbook. But more so, in it I explore what it means to journey with a full heart, as well as one's feet."

"I am more aware of the world at large and aware of my power as an artist," Nicole Wolf (artist)



Canadian Craft Biennial / Biennale Canadienne Des Métiers D'Art

(Greg Payce is a former senior faculty member at ACAD)

(Shona Rae, Barbara Tipton, Anne Drew Potter have all taught at ACAD)

(Robin DuPont is an alum and has taught at ACAD)

(Amy Gogarty is an artist, writer and former faculty member at ACAD)

ACAD's longstanding commitment to craft education is evident in the representation of faculty and alum in this very significant inaugural International Exhibition.

"In many respects how Canadian craft responds to and enhances cultural, political and social identities has become beautifully nuanced over the past 150 years. As the craftspeople whose work is celebrated in the National Contemporary Exhibition demonstrate, craft today continues to embrace its material and technical routes while throwing the doors wide open to new approaches and identities."

Sandra Alfood (Professor of Craft History, NSCAD)

Catalogue for *Canadian Craft Biennial* Art Gallery of Burlington 2017. In English and French.

2017 Canadian Biennial— Biennale canadienne 2017

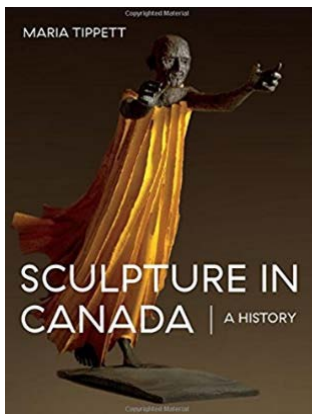
—Ace, Akomfrah, Aquin, Ashoona, BGL, Blass, Bool, Boyle, Bradford, Burnham, Cave, Coutu, Curreri, Dick, Douglas, Eaton, Echakhch, Emin, Girard-Renard, Gursky, Houseago, Jankowski, Jungen, Keeley, Komangapik, Lasker, lessLIE, Lin, Ling, Marston, Mehretu, Monkman, Mutu, Myre, Ofili, Pitseolak, Point, Rottenberg, Schorr, Schulz-Dornburg, Shawky, Shearer, Simon, Smith, Sosnowska, Taylor, Thomas, Tillmans, Toonoo, Van Halm, Waheed, Young & Giroux

2017 Canadian Biennial

(Nicole Burish is a curator, critic and ACAD Alum)

Featuring Innovative and diverse artworks by artist from across Canada and beyond this publication provides individual presentations on each artist with Nicole Burish a contributor to the comprehensive scholarly text. The Biennial focuses on the dynamic ways in which artist engage with the increasingly globalized world of contemporary art through a wide range of media including painting, sculpture, photography, drawing, video and installation-based practices. Migration, the impact and interpretation of history and belief systems on contemporary art and culture, stereotypes of identity and nationhood and the emancipatory potential of the imagination and creativity are some of the themes addressed.

Catalogue for *2017 Canadian Biennial*, National Gallery 2017. In English and French



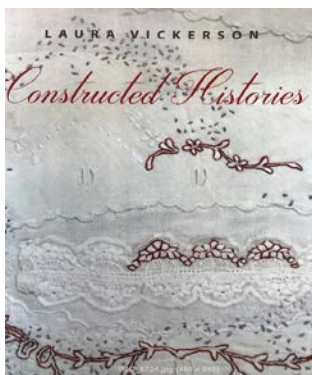
Sculpture in Canada: A History

(Katie Ohe is a former senior faculty member at ACAD)

(Evan Penney is an ACAD Alum)

The distinguished cultural historian Maria Tippett begins this study of Canadian sculpture in 13,000 BCE by examining a handcrafted shard found in the Bluefish Caves of the Yukon and proceeds to consider Inuit and First Nations sculptural practices alongside those of Euro-Canadians. Beginning with traditional forms such as totem poles and liturgical carvings before moving along to the landmark EXPO 67 exhibition and other significant events and concluding with the postmodern artists who, with work within new technological realms such as 3D modelling and virtual reality spaces.

The survey evinces an avid interest in the logistics of sculpture, exploring the ways in which the medium demands more space, time, money and material to produce and exhibit than disciplines like drawing and painting, contextualizing sculptural practices within complex social, economic and cultural forces.



Laura Vickerson Constructed Histories

(Laura Vickerson is a senior faculty member at ACAD)

"My month long residency at the Ewar Duggan House has culminated in this exhibiton titled "Constructed Identities". My interest was to combine research done in the Medicine Hat Museum Archive with historical and contemporary objects to create a new, imagined history...

In taking on this role, I am very cognizant of writer Steven Johnson's term "the adjacent possible". This is when one object is placed next to another and we have an inherent need to make a connection between them. It is here where new and surprising discoveries are made and history continues to be written." *Laura Vickerson (artist)*

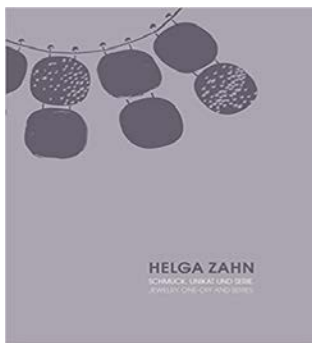
Catalogue for *Constructed Histories*, Ewart Duggan House April 2017



Tone Vigeland: Jewelry - Objects - Sculpture

Scandinavian studio jewelry is simply unimaginable without Tone Vigeland (b.1938) and her work. Her distinctive objects flatter the human body and captivate through their dimensions and volume, yet they are assembled from the tiniest hand-crafted components. Tubes of silver wire, precisely cut plates, spheres and eyelets, all in small scale, are invisibly interconnected, and Vigeland's use of heavily oxidised, almost iron-black silver and steel is a typical feature. The result: art on the human body - highly aesthetic, perfectly executed and always wearable. Around 150 jewelry objects from 1958 to 2010 document Tone Vigeland's pioneering creativity. They are complemented with a selection of objects and sculptures from 1998 to the present day.

This publication accompanies a retrospective at Die Neue Sammlung - The Design Museum, Munich (DE), in spring 2017



Helga Zahn: Jewelry. One-Off and Series

The first monograph on one of the key figures in the 'studio jewelry movement', which began after World War II. A comprehensive overview featuring around 80 jewelry objects. Helga Zahn (1936-1985) was one of the leading jewelry artists in Britain during the 1960s and 1970s. The autodidact, who was raised in Schwarzenbach an der Saale, had a preference for silver and natural materials such as pebbles. Her one-off jewelry is made unique by the clarity of simple geometric forms, the lightness and simplicity of the combinations, and a reduced color palette. With her new systematic way of thinking, she revolutionized the studio jewelry movement that was forming across the globe in the mid- 1960s. With around a hundred jewelry objects, this comprehensive review invites you on a journey of rediscovery and reappraisal of this exceptional artist.



Embossing, Punching, Guilloché Engraving: Contemporary Artisanal Jewellery Production

An exciting documentation of the rediscovery and reinterpretation of ancient goldsmithing techniques, such as embossing, punching or guilloché engraving, by young jewelry designers. Embossing, punching and guilloché engraving are techniques that have almost faded into oblivion. Today they are experiencing a new lease of life in contemporary jewelry. The Manufactory-Style Jewelry Design project fosters the passing down of experiential knowledge through the collaboration of artisans and designers from three generations. The book presents an excerpt of this success story by means of archive material and interviews with former masters, explains how the machines work, and illustrates contemporary examples.



Interwoven Kvadrat textile and design

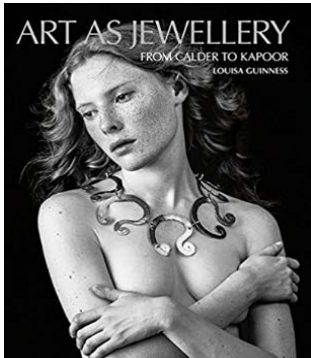
In electrifying color and exquisite detail, this survey of Kvadrat, the renowned Danish textile company, tells the complete story of its collaborations with world-famous visual artists and designers. One of the world's leading textile manufacturers, Kvadrat has collaborated with some of the icons of 20th-century art and design and nurtured important relationships with many of the world's most creative artists, architects, and designers, such as David Adjaye, Patricia Urquiola, Roman Signer, Thomas Demand, and Ronan and Erwan Bouroullec. This beautiful volume, designed by Graphic Thought Facility, celebrates the textiles of Kvadrat, drawing a thread from its deep roots in the coastal landscape of Denmark to a herd of Icelandic sheep bred and reared by artist Olafur Eliasson. Filled with color photographs and fascinating texts, the book highlights specific themes that characterize Kvadrat's association with the likes of Tord Boontje, Akira Minagawa, Finn Sködt, and Sevil Peach, as well as its influence in the field of textile design in offices, entertainment venues, and the home.



Fray: Art and Textile Politics

In 1974, women in a feminist consciousness-raising group in Eugene, Oregon, formed a mock organization called the Ladies Sewing Circle and Terrorist Society. Emblazoning its logo onto t-shirts, the group wryly envisioned female collective textile making as a practice that could upend conventions, threaten state structures, and wreak political havoc. Elaborating on this example as a prehistory to the more recent phenomenon of “craftivism”—the politics and social practices associated with hand-making—*Fray* explores textiles and their role at the forefront of debates about process, materiality, gender, and race in times of economic upheaval.

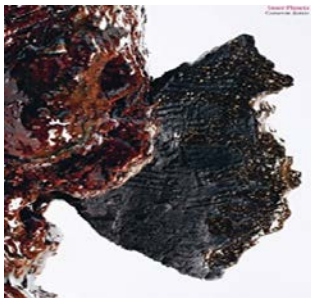
The first contemporary art history book to discuss both fine art and amateur registers of hand-making at such an expansive scale, *Fray* unveils crucial insights into how textiles inhabit the broad space between artistic and political poles—high and low, untrained and highly skilled, conformist and disobedient, craft and art.



Art as Jewellery From Calder to Kapoor

Art as Jewellery is a visually stunning introduction to jewelry made by the titans of twentieth and twenty-first century art. From Salvador Dalí, Man Ray, Alexander Calder and Pablo Picasso, through to Anish Kapoor, Damien Hirst and Grayson Perry have all turned both thought and talent to jewelry. Often, they have eschewed the traditional jeweler's preoccupation with material value and provenance, more concerned with the conceptual or aesthetic significance of their work.

Author Louisa Guinness, collector and gallery owner, provides insightful commentary on each artist and their work. Having worked alongside many of these artists as they developed their jewellery, she is in the perfect position to reveal the personal stories behind the creation of these pieces. Guinness also explores each artist in the context of the genre's evolution, looking at the key exhibitions that have shaped the interest of artists and collectors.



Cameron Jamie Inner Planets

Over the course of his two-decade career, Cameron Jamie (born 1969) has repeatedly explored the theme of the mask. This offset artists' book documents an installation in which a series of 43 ceramic masks were hung from the roof of the glass building Palmenhaus, at the Old Botanical Garden of Zürich. Like a colourful galaxy or a pantheon for visitors to look up to, the exhibition was curated by Lynn Kost. *Inner Planets*, combines views of the installation with photos of the individual masks and close-ups of their glazings, along with drawings that reveal unifying elements. The result is a strangely beautiful book that combines savage and expressive masks with elegant textures and introspective lines.

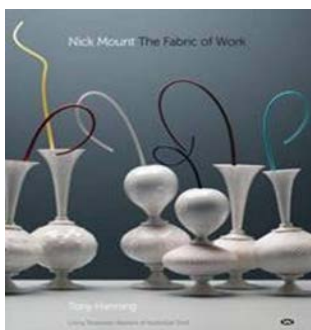


Anna Lea Hucht: Between Things

Berlin based German artist Anna Lea Hucht's (born 1980) drawings and watercolors present a world as bizarre as it is magical; familiar domestic scenes contain phantom like apparitions, while her sculpture resembles mutant versions of vases and heads. This volume surveys her output of the last decade.

Hucht creates drawings, watercolors and ceramics with solemn and sometimes sinister undertones. The works have an aesthetic lightness which betrays their more disquieting subjects. The uncertainty surrounding Hucht's images are fodder for uncanny imaginings. Hucht's interest in people and their relation to objects is further explored in her ceramics in the form of faces or containing only eyes. These have been exhibited juxtaposed with paintings of personified objects like African masks and Buddhist sculptures. Together, the presented objects suggest a Night at the Museum scenario, in which the magic of these relics becomes all the more real.

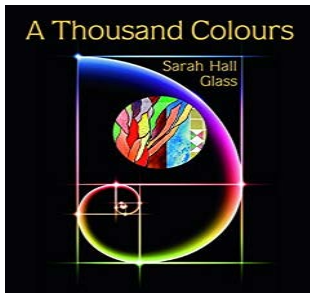
Roxanne Goldberg (High Fructose)



Nick Mount The Fabric of Work

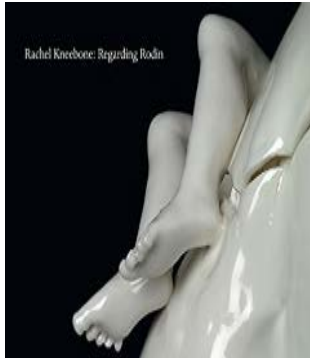
Nick Mount is one of the world's leading glass artists. In his sixtieth year he was honoured with a major exhibition in Pittsburgh, Pennsylvania, as well as the Object Living Treasure Award. This book, written in the style of an extraordinary yarn, is not so much about Nick Mount's achievements as a glass artist as it is about the elements that have shaped his career and continue to inform his work. His philosophy, work ethic and environment, peers and family have all been factors in his work and success. Together they form the fabric of his work.

Nick Mount The Fabric of Work is richly illustrated with photographs of Nick's pieces, including many made recently. These vibrant works range from the extraordinary flamboyant scent bottles to more recent wood and glass fruit pieces that reflect a lush quietude.



A Thousand Colours Sarah Hall Glass

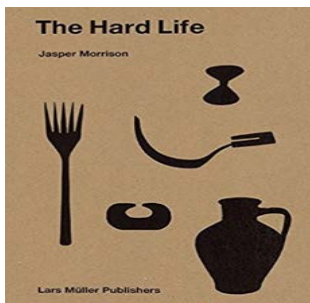
A Thousand Colours is a 30-year retrospective of Sarah Hall's art glass installations in a limited edition volume featuring sixty portfolio spreads, a catalogue of all of her architectural work, and 17 insightful articles by writers. Hall, an internationally recognized artist has created large scale art glass installations and solar projects over the course of her career. Educated at Sheridan College in Ontario and the Architectural Glass department of Swansea College of Art in Wales, her exceptional contribution to the built environment has garnered her numerous awards.



Rachel Kneebone : Regarding Rodin

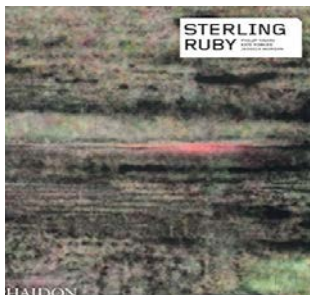
Rachel Kneebone (born 1973) is a London-based artist internationally renowned for her porcelain sculptures that intricately fuse human, natural, and abstract forms in ways that are simultaneously serene and cacophonous, beautiful yet grotesque, otherworldly yet full of humanity. Exploring themes such as sexual desire, mortality, anguish, and despair, Kneebone's sculptures are contemporary visions of eternal truths, conveyed with endless imagination and impressive artistry in equal measure.

This publication features works of art and installation documentation from the artist's acclaimed solo exhibition at Brooklyn Museum. Beautiful, disturbing, remarkable the gleaming white porcelain surfaces of Kneebone's exquisite sculptures belie their dark, despairing iconography, unleashing an orgiastic nightmare of elegant depravity and classical desolation.



The Hard Life

By what means did so much beauty and ingenuity appear in articles of everyday rural life in Portugal? How did the shape of these objects balance necessity and formal perfection so skillfully? This book explores the effect that generations of trial and error, individual craftsmanship, and an instinct to carve out the essential with the slenderest of means brought to objects that made life both livable and meaningful to a pre-industrial society. The objects photographed and described by designer Jasper Morrison may be appreciated both for their beauty and for the example they set of design at its purest.



Sterling Ruby

A comprehensive study of one of the most versatile artists and acute observers of our time, who fuses art and fashion. American artist Sterling Ruby works in a large variety of media, including sculpture, ceramics, painting, and video art. Ruby is influenced by a wide range of sources, including marginalized societies, maximum-security prisons, modernist architecture, artefacts and antiquities, graffiti, waste and consumption, and urban gangs. Through these, he examines the psychological space where individual expression confronts social constraint

School of Communication Design



Rebranding Design

Rebranding is a delicate exercise that can have many pitfalls, both for the brand that ventures into such a project and for the agency who has been chosen to engage with this process. The business undergoing rebranding must ask the following questions: is this an appropriate time for such substantive work? Are we talking about a soft evolution or metamorphosis? Does this rebranding address a clearly identified problem, and can it represent a genuine asset for development? For designers, even if these questions remain central, other issues also arise: how to produce relevant and appreciated work in a challenging economic and social environment? This book brings together some of the best rebranding projects in the world and addresses these key issues formally and with real substance. It places the crucial (and sometimes underestimated) role of the brand design into the developmental processes of companies, institutions or associations.



Less is More Limited Colour in Graphic Design

Artists have long explored the nuances of limited color palettes in their work, from El Lissitzky's highly symbolic abstractions to Shepard Fairey's iconic *Hope* poster. Recognizing the power of simplicity in conveying a succinct message without too much noise or artifice, instantly changes the way we interact with these compositions, and allows for the subtle use of texture, form and layer to create interest and convey information in unique and innovative ways.

Not limited to social or political commentary, designers too have been utilizing these techniques for a wide variety of applications, from book design and packaging, to brand identity and promotion. *Less is More* examines the very best of recent graphic design in one, two and three colors.



Data Visualization for Success Interviews with 40 Experienced Designers

What is data visualization? In *Data Visualization for Success*, 40 designers and their works demonstrate that data visualization is a vibrant and constantly evolving field that is as multimodal as it is interdisciplinary. Through the works showcased here, these designers discuss some of their approaches to working with data visualization, offering insight into the design methods they commonly use and providing tips that will help beginning practitioners in the field.

This book shows that data visualization is a practice and discipline whose fluid boundaries continue to be moved in new, exciting, and unprecedented directions by emerging and seasoned designers alike.



The Illustrated Dust Jacket, 1920-1970

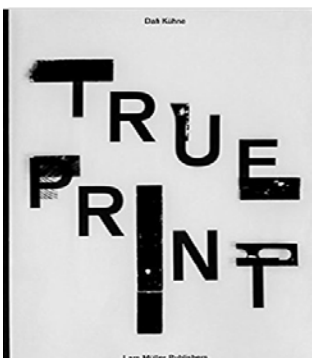
In the modern era, the “beautiful book,” an art object in its own right, has become the key to the ongoing attraction of print publishing as physical books continue to distinguish themselves from the screen. Author Martin Salisbury traces the evolution of the book jacket from its functional origins as a plain dust protector for expensively bound books to its elaboration as an artistic device to catch the eye of browsing book buyers. The increasing awareness of the jacket's potential to serve as a marketing tool across various areas of the publishing world—from literary fiction to academic titles, and children's books—meant a proliferation of illustrative treatments. The book jackets reproduced here reflect the changing visual styles and motifs of the passing century, beginning with the Art Deco period and continuing through Modernism to the Pop Art of the Sixties



Min: The New Simplicity in Graphic Design

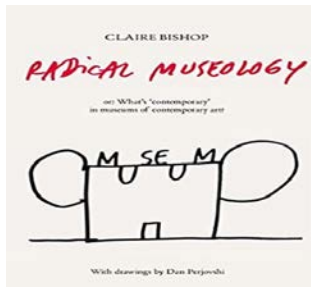
Minimalism has informed some of the greatest graphic design in the history of the art form. It gave us the Helvetica font and decluttered web design, and allowed graphic designers to focus with renewed diligence on the relationship between form and function. Today's resurgence in minimalist graphic design calls for a closer look at the movement in its new, contemporary context.

Min showcases outstanding minimalist designers working across a wide range of formats and media—from independent magazines and album cover designs to corporate identity and branding. Three sections—“Reduction,” “Geometry,” and “Production”—define key approaches to minimalism in its visual forms. Each section presents a range of contemporary works produced in the past three years. Finally, essays tracing the evolution of minimalism in graphic design allow for a useful comparison of the first wave of minimalism in the 1960s to its renascent form today.



Dafi Kühne - True Print

Dafi Kühne is a Swiss designer who works with analog and digital ways to produce fresh and unique letterpress-printed posters. Using very different kinds of instruments, from a MacBook to a pantograph, for his compositions, he pushes the boundaries of design. Never afraid of getting his hands dirty in his creative workshop, Kühne embraces the labor involved in the entire process of creating a poster from initial idea to finished product. Fusing modern means with the century-old tradition of the letterpress, he forms a new vocabulary on how to communicate through type and form in a truly un-nostalgic way. Never retro, his work is a clever response to the search for new ways of graphic expression: true print.



Radical Museology Whats Contemporary in Museums of Contemporary Art?

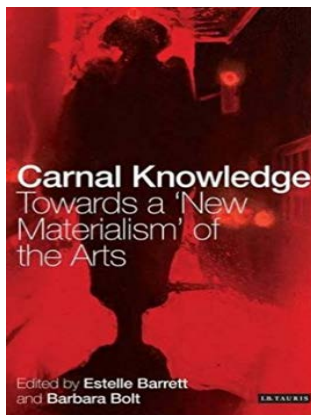
With austerity cuts to public funding, many contemporary art museums have been forced to scale down their budgets, staff and acquisitions. In *Radical Museology*, New York-based art historian Claire Bishop argues that the incommensurability of fiscal and cultural temporality—one fast, the other slower—points to an alternative world of values in which museums (and by extension, culture, education and democracy in general) are not subject to the banalities of a spreadsheet, but enable us to access a rich and diverse history, to question the present and to realize a different future. This book is a manifesto for the importance of a politicized representation of the contemporary in today's art.



POSTWAR: ART BETWEEN THE PACIFIC AND THE ATLANTIC, 1945-1965

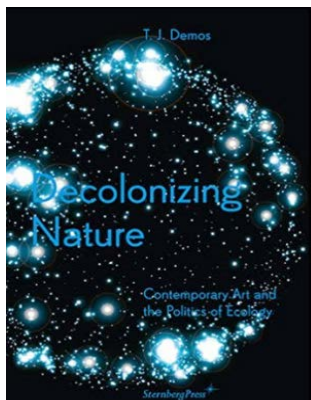
Edited by Okwui Enwezor, Katy Siegel and Ulrich Wilmes (Prestel). To the end of my days I will curse myself for missing [this epochal exhibition at the Haus der Kunst in Munich](#), which offered a true global history of art from 1945 to 1965. The 800-page catalog is its own monument and its dozens of contributors reground postwar art in the cataclysm of the Holocaust, the rise of the Iron Curtain, African decolonization movements, and nationalist reforms from Latin America to Southeast Asia. In “Postwar,” Jackson Pollock, Frank Stella and other American all-stars have no more or less prominence than Socialist Realist painters from the Soviet Union and the new People’s Republic of China, or than artists from beyond the great powers, like the ghoulishly brilliant Mozambican muralist Malangatana Valente Ngwenya. More important, this book grounds these artists within the circumstances that shaped them. As Ms. Siegel writes, globalism is no good if it “occludes history itself — the relations and conflicts among nations and cultures that shaped the postwar world.”

Jason Farago (New York Times) * On Library Closed Reserve but available to circulate



Carnal Knowledge Towards a “New Materialism” of the Arts

Carnal Knowledge is an outcome of the renewed energy and interest in moving beyond the discursive construction of reality to understand the relationship between what is conceived of as reality and materiality, described as the “material turn.” It draws together established and emerging writers, whose research spans dance, music, film, fashion, design, photography, literature, painting and stereo-immersive VR, to demonstrate how art allows us to map the complex relations between nature and culture, between the body, language and knowledge. These writings are unique in the field because they represent the authors' commitment to a new materialism through the creative arts. The questions they address include: Does the material turn in the creative arts take a different turn from continental epistemology, philosophy and the humanities? How does the agency of matter, the material nature of artistic practice and the notion of “truth to materials” affect what we understand as the “new materialism”? In engaging with these questions the book offers perspectives on the emergence of this exciting fresh field of new materialism.

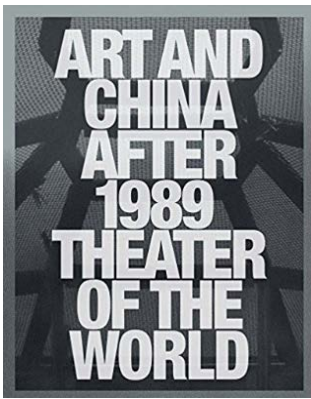


Decolonizing Nature Contemporary Art and the Politics of Ecology

Decolonizing Nature presents a timely and critical analysis of the parameters and limitations of philosophical, artistic and curatorial models that respond to climate change. Immensely rich and informative, this book makes an impassioned argument for a post-anthropocentric political ecology in which the aesthetic realm joins with Indigenous philosophies and environmental activism to challenge the neoliberal corporate-state complex. It invites us to confront tough question on how we might collectively reimagine and realize environmental justice for humans and nonhumans alike. (*Jean Fisher, Emeritus Professor in Fine Art and Transcultural Studies, Middlesex University*)

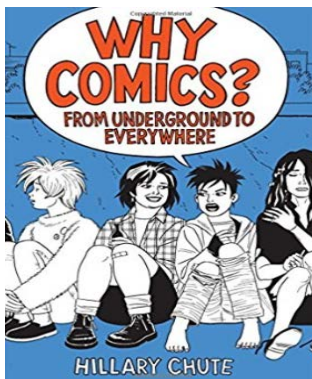
Decolonizing Nature, rigorous, accessible, and rebellious, is an indispensable contemporary art manifesto.

Subhankar Banerjee (Lannan Chair of Land Arts of the American West and Professor of Art and Ecology, University of New Mexico)



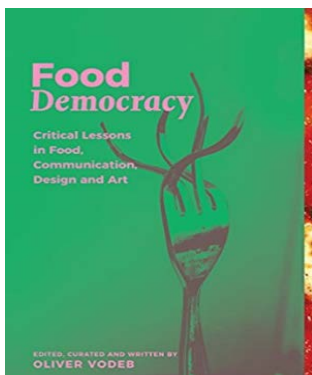
Art and China After 1987 Theatre of the World

Published on the occasion of the largest exhibition of contemporary art from China ever mounted in North America, organized by the Solomon R. Guggenheim Museum, *Art and China after 1989: Theater of the World* explores recent experimental art from 1989 to 2008, arguably the most transformative period of modern Chinese and recent world history. Featuring over 150 iconic and lesser-known artworks by more than 70 artists and collectives, this catalog offers an interpretative survey of Chinese experimental art framed by the geopolitical dynamics attending the end of the Cold War, the spread of globalization and the rise of China. Critical essays explore how Chinese artists have been both agents and skeptics of China's arrival as a global presence, while an extensive entry section offers detailed analysis on works made in a broad range of experimental mediums, including film and video, ink, installation, land art and performance, as well as painting and photography.



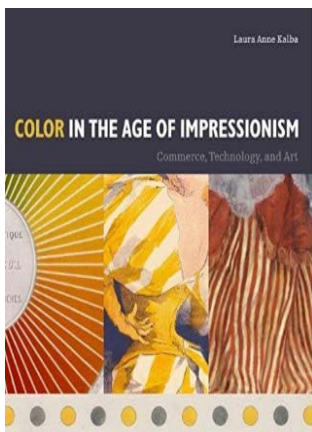
Why Comics? From Underground to Everywhere

The massive impact that comics have had on our culture becomes more and more clear every day, from the critically acclaimed musical *Fun Home*, based on Alison Bechdel's groundbreaking comic, to the dozens of superhero films hitting cinemas every year. What is it that makes comics so special? What can this unique art form do that others can't? In *Why Comics?* comics scholar Hillary Chute reveals the history of comics, underground comics (or comix), and graphic novels, through deep thematic analysis, and fascinating portraits of the fearless men and women behind them. As Scott McCloud revealed the methods behind comics and the way they worked in his classic *Understanding Comics*, Chute will reveal the themes that Comics handle best, and how the form is uniquely equipped to explore them, including the scale and disorientation of disaster, struggles of suburban existence and the fertile ground of the Punk movement.



Food Democracy Critical Lessons in Food, Communication, Design and Art

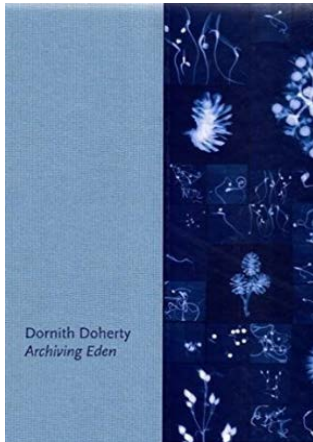
Food Democracy brings together contributions from leading international scholars and activists, critical case studies of emancipatory food practices, and reflections on possible models for responsive communication, design, and art. "This extraordinary new book challenges us to reclaim the role of design and public communication in imagining a democratic future of food. By recognizing that representation, as well as production, distribution and consumption, is a key element in the way the global food system works, this book shows that design is crucial to determine how we think about food. As an answer to this, Oliver Vodeb has curated an inspiring collection of examples of alternative food design bringing together activists, cultural producers and academics and in the process has redefined what food design may mean." *Ilaria Vanni (University of Technology Sydney)*



Color in the Age of Impressionism Commerce, Technology and Art

Demonstrating the central importance of color history and technologies to the study of visuality, *Color in the Age of Impressionism* by Laura Kalba, adds a dynamic new layer to our understanding of visual and material culture. Impressionism- emerging at a time when inexpensively produced color functioned as one of the principal means by and through which people understood modes of visual perception and signification – mirrored and mediated this change, shaping the ways in which people made sense of both modern life and modern art. "Laura Kalba's method allows Impressionism to become only one among several key color phenomena of late nineteenth-century France. Paradoxically, that is exactly what allows her to make fresh, basic, compelling arguments about Impressionism. The whole book is a game-changer."

Anne Higonnet (Professor of Art History, Barnard College)



Dornith Doherty Archiving Eden

Spurred by the impending completion of the Svalbard Global Seed Vault, *Archiving Eden* explores the role of seed banks and their preservation efforts in the face of climate change, the extinction of natural species, and decreased agricultural diversity. Serving as a global botanical backup system, these privately and publicly funded institutions assure the opportunity for reintroduction of species should a catastrophic event or civil strife affect a key ecosystem somewhere in the world. Since 2008 Dornith Doherty has worked in collaboration with renowned biologists at the most comprehensive international seed banks in the world.

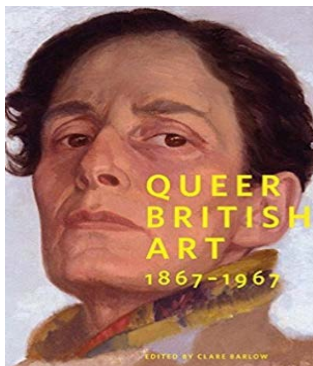
Utilising the archives and on-site x-ray equipment Doherty documents and subsequently collages the seeds and tissue samples stored in these crucial collections. The amazing visual power of magnified x-ray images, which springs from the technology's ability to record what is invisible to the human eye, illuminates her considerations not only of the complex philosophical, anthropological, and ecological issues surrounding the role of science and human agency in relation to gene banking, but also of the poetic questions about life and time on a macro and micro scale.



The Oldest Living Things in the World

The Oldest Living Things in the World is an epic journey through time and space. Over the past decade, artist Rachel Sussman has researched, worked with biologists, and traveled the world to photograph continuously living organisms that are 2,000 years old and older. Spanning from Antarctica to Greenland, the Mojave Desert to the Australian Outback, the result is a stunning and unique visual collection of ancient organisms unlike anything that has been created in the arts or sciences before, insightfully and accessibly narrated by Sussman along the way.

Her work is both timeless and timely, and spans disciplines, continents, and millennia. It is underscored by an innate environmentalism and driven by Sussman's relentless curiosity



Queer British Art 1867-1967

Queer British Art is a timely survey of the seismic shifts in gender and sexuality that took place in Britain between the 1860s and the 1960s. In 1861, the death penalty was abolished for sodomy in Britain; in 1967, homosexuality was finally decriminalized. These events found expression across the arts as British transgressive identities, experiences, and desires. Ranging from the playful to the political, the explicit to the domestic, these works showcase gender experimentation among the Pre-Raphaelites; the new science of sexology's impact on portraiture; queer domesticities in Bloomsbury and beyond; eroticism in the artist's studio and relationships between artists and models; gender play and sexuality in British surrealism; and love and lust in 1960s Soho. Works by John Singer Sargent, Clare Atwood, Ethel Sands, Duncan Grant, John Minton, Angus McBean, David Hockney, and Francis Bacon are illustrated alongside ephemera, personal photographs, film, and magazines.



Owens, Laura

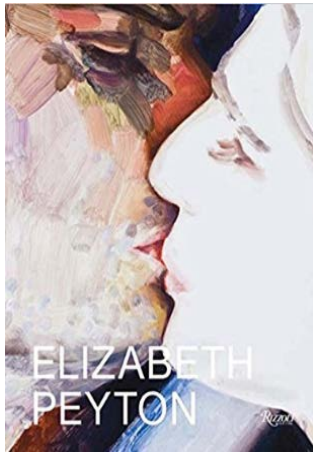
A richly illustrated, expansive mid-career survey of the stand-out American artist's pioneering and influential work, with each copy featuring a unique silk-screen cover printed in Owens's studio. Since the early 1990s, Laura Owens (b. 1970) has challenged traditional assumptions about figuration and abstraction in her pioneering approach to painting. Created in close collaboration with the artist on the occasion of her mid-career survey at the Whitney Museum of American Art, this inventive and comprehensive book features an incisive introduction by Scott Rothkopf, critical essays, literary texts, and short commentaries on a variety of subjects related to Owens's broad interests, which range from folk art and needlework to comics and wallpaper.

Reflections by more than twenty of Owens's fellow artists, collaborators, assistants, dealers, family members, and friends offer an array of perspectives on her work at different periods in her life. A rich trove of more than a thousand images, drawn from the artist's personal archive provide a rare and intimate look at how an artist might make her way in the world as well as how art gets made, movements take hold, and relationships evolve over time.



Radical Women: Latin American Art, 1960-1985

This stunning reappraisal offers long overdue recognition to the enormous contribution to the field of contemporary art of women artists in Latin America and those of Latino and Chicano heritage working during a pivotal time in history. Amidst the tumult and revolution that characterized the latter half of the 20th century in Latin America and the US, women artists were staking their claim in nearly every field. This wide ranging volume examines the work of more than 100 female artists with nearly 300 works in the fields of painting, sculpture, photography, video, performance art, and other experimental media. A series of thematic essays, arranged by country, address the cultural and political contexts in which these radical artists worked, while other essays address key issues such as feminism, art history, and the political body. Drawing its design and feel from the radical underground pamphlets, catalogs, and posters of the era, this is the first examination of a highly influential period in 20th-century art history.



Elizabeth Peyton: Dark Incandescence

This beautiful volume focuses on a five-year period in Elizabeth Peyton's evolving career to suggest not only a visual chronicle of an age, its heroes, heroines, and interests, but also of an individual's life—that of Peyton herself.

Elizabeth Peyton's work has been renowned since the early 1990s, when she began exhibiting her paintings and drawings of artists, musicians, historical figures, and friends. This new volume represents a time of introspection, and the development of a more personal painterly language.

This phase of Peyton's work is about a new realism and a considered situating of her interests and passions in relation to her own working practice. Her range expands to take in lush still lifes composed of books, flowers, and fragmentary interiors. From David Bowie to celebrated tenor Jonas Kaufmann; from Delacroix and Giorgione to Peyton's artist peers such as Matthew Barney and Klara Lidén; from *Friday Night Lights* actor Taylor Kitsch to tattoo artist Scott Campbell, as well as numerous self-portraits, her work is about narrowing the distance between the self and the object of fascination.



Meschac Gaba: Museum of Contemporary African Art

Born in Benin in 1961, Meschac Gaba moved to the Netherlands in 1996 to take up residency at the Rijksakademie. There, he conceived *Museum of Contemporary African Art 1997–2002*, an ambitious work that took five years to complete and cemented his reputation as one of the most important artists working today. Consisting of 12 sections, or actual rooms, the work challenges preconceived notions of what African art is and provides a new discursive space for social and cultural interaction, critiquing the museum's value both as an institution and as a symbol of cultural capital. The importance of this work, which is being acquired by Tate, has been widely acknowledged in exhibitions ranging from *Documenta XI*, Kassel, in 2002 to *Intense Proximity: La Triennale*, Paris in 2012. Contributions by leading scholars place the work in the context of the artist's oeuvre, art history, and museology.



Urs Fischer

Urs Fischer provides an overview of the Swiss artist's heterogeneous oeuvre and features many of his best-known works. Designed and conceived by Fischer, the book is arranged thematically rather than chronologically, with clusters of works that allow the reader to observe how Fischer has explored disparate formal strategies to engage with his multifarious interests—which include gravity, architecture, shadows, representation, destruction, entropy and time—and revisit favorite motifs, such as furniture, fruit, animals, skeletons and other surrogates for his cardinal subject, the human body, over the past decade and a half. Produced for his retrospective exhibition at the Museum of Contemporary Art in Los Angeles, this hefty volume includes essays by Jessica Morgan and Ulrich Lehmann that unpack the dominant thematic in Fischer's work and examine the significance of the materials and production techniques in his sculptural practice.



Geta Bratescu **The Studio**

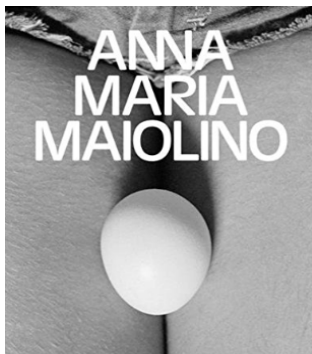
This book is dedicated to Romanian artist Geta Bratescu, one of the most remarkable personalities of the Eastern European postwar avant-garde. The main part of the publication comprises visual materials and texts written by the artist that span several decades of her activity, outlining the exceptional manner in which she has appropriated the lesson of modernism and interrelated it with conceptual challenges. Bratescu focuses on the artistic process, advancing a multidisciplinary approach by using various media: film, happening, tapestry, engraving, collage, objects and text. The book comes as a result of long-term research conducted in the artist's archive.



Richard Deacon **What you See is What you Get**

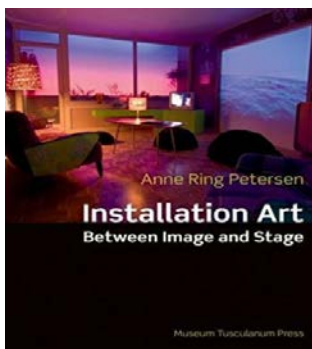
Among the artists who redefined British sculpture in the 1980s, Richard Deacon (born 1949) remains a pioneering figure. This book presents the full range of the artist's oeuvre, from freestanding sculptures and wall-mounted works to glazed ceramics and works on paper. Deacon sidesteps the issue of technique: nails, screws and mounts are not hidden in his sculptures, and willowy bent-wood pieces contrast with carefully engineered constructions in galvanized steel and welded polycarbonate.

Like the tension in so many of Deacon's titles, this book suggests a paradox. As with the whole of the artist's oeuvre, the selection in this book—spanning more than 30 years—is based on contradictions: the tension between a word and its meaning.



Anna Maria Maiolino

Accompanying the first major American museum retrospective of Anna Maria Maiolino's work, this book surveys a prodigious career that has spanned numerous decades, genres, and themes. Born in Calabria, Italy, in 1942, Anna Maria Maiolino is one of the leading artists of her generation. Her work reflects the major cultural and political realities of postwar Europe and South America as well as issues of patriarchy, feminism, and immigration. This book presents her prints, drawings, sculpture, photography, video, and performance pieces. From her early woodcuts, which spoke directly to the tense political atmosphere of her adopted country of Brazil, to her introspective works on paper—every aspect of Maiolino's incredibly diverse and accomplished career is presented in exquisite illustrations and with a series of informed and provocative essays



Installation **Between Image and Stage**

Despite its large and growing popularity—to say nothing of its near-ubiquity in the world's art scenes and international exhibitions of contemporary art—installation art remains a form whose artistic vocabulary and conceptual basis have rarely been subjected to thorough critical examination. With this book, Anne Ring Petersen aims to change that. She begins by exploring how installation art developed into an interdisciplinary genre in the 1960s, and how its intertwining of the visual and the performative has acted as a catalyst for the generation of new artistic phenomena. She goes on to address a series of basic questions that get at the heart of what installation art is and how it is defined. Drawing on the work of such well-known artists as Bruce Nauman, Pipilotti Rist, Ilya Kabakov, and many others, Petersen breaks crucial new ground in understanding the conceptual underpinnings of this vibrant form.

More (a mixed bag)

Here is a link for online access to several of **The Drawing Center's** excellent publications. Enjoy!
<https://issuu.com/drawingcenter>

And the latest UPPERCASE publication **The Encyclopedia of Inspiration** from triple threat **Janine Vangool**: creative mind, editor extraordinaire and ACAD grad...

[Feed sacks : the colourful history of a frugal fabric](#)

[Stitch ILLO : every stitch tells a story](#)

[Botanica](#)

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