

News from the stacks of the ACAD library

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

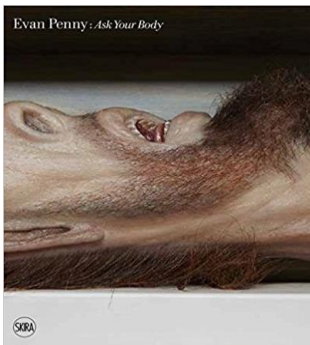
ISSUE 2

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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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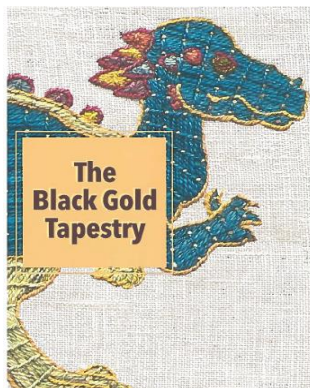
Celebrating our Own ...



Evan Penny : Ask Your Body (Evan is an alum of ACAD)

"The idea of making new work implicitly suggests that you have to drop something you have done in order to move into something new. In fact, that has never been my experience. I find myself going back into all of my history, which really means going back into myself and pulling out the threads that allow me to move forward. One has to reclaim all those elements in order to come back into a relationship with what one can do next." *Evan Penny (artist)*

Catalogue for *Evan Penny: Ask Your Body*, Chiesa di San Samuele, Venice, Italy, May-November 2017. Published by Skira Rizzoli with excellent production quality. Content by Michael Short (curator), Alexander Nagel and Robert Enright.



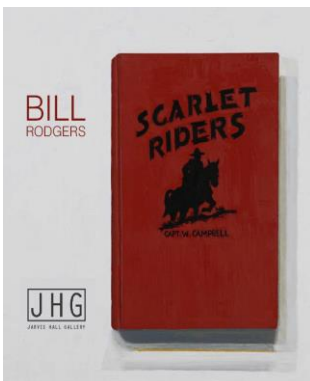
The Black Gold Tapestry (Sandra is an alum of ACAD)

"The Black Gold Tapestry is one of Canada's most extraordinary works of art. A handstitched tapestry more than 60 metres long. The relentless and breathtaking vision of a single artist who worked for nine years- 16,000 hours-to trace the story of how oil has impacted human civilizations around the world. A contemporary work of art that tells the story of the earth itself in a style reminiscent of the legendary eleventh-century Bayeux Tapestry.

The tapestry invites us to consider, not just humanity's relationship with oil, but the passing of time itself: the millennia it takes for oil to be formed, the centuries it took to understand how to use and process bitumen and the years Sawatzky worked to create each aspect of this global narrative."

Donna Livingstone (President + CEO Glenbow Museum)

Catalogue for the *Black Gold Tapestry* Exhibition on show at the Glenbow Museum, October 7, 2017 to May 21, 2018.



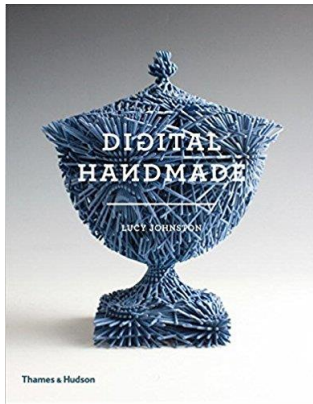
Further Studies in Citizenship, Fiction (Bill is an alum and former faculty of ACAD)

"Further Studies in Citizenship, Fiction" 2016/17 is comprised of 20 paintings and 26 companion works in various media that archives a small library of fictional themes and titles intended to enrich life in settlement era Canada. The exhibition is mirrored by "Studies in Citizenship" (2009) in which works of non fiction, that held a more pragmatic role in this period of Canada's social history, were presented in much the same manner. These works serve to question the social consequences of literacy and access to books in the settlement era.

The paintings themselves propose a kind of archive, books are painted from direct observation, placed in a sterile space, face out, lit from one side, studied (and to be studied) in turn.

How we read the visual representation of books without access to text, shifts meaning toward the story of books themselves and their various shared settings. " *Bill Rodgers (artist)*

Catalogue for *Further Studies in Citizenship, Fiction*. Jarvis Hall Gallery Oct.20-Nov. 18, 2017



Digital Handmade: Craftsmanship in the New Industrial Revolution

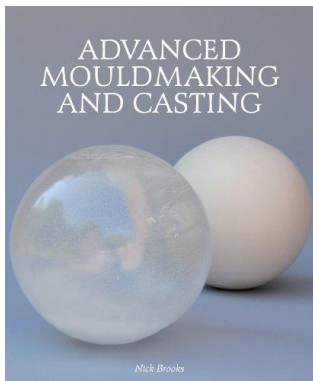
While the industrial revolution of the nineteenth century diminished the role of the craftsperson in the manufacturing process, the digital revolution has had a less devastating effect. Today's digital technologies have given rise to entirely new working methods, skill sets, and consumer products that don't eliminate, but enrich traditional hand techniques.

Digital Handmade presents seventy international designers, artists, and craftsmen who combine the precision and flexibility of computing and digital fabrication with the skill and tactility of the master artisan to create unexpected and desirable objects and products. These pioneers include Louise Lemieux Bérubé, a Canadian artist whose work integrates photography and weaving; Australian jewelry designer Cinnamon Lee, whose designs explore the relationship between hand and machine; and Japanese artists Nendo, who produce ceramic pieces that employ both digital fabrication and ancient traditional methods.



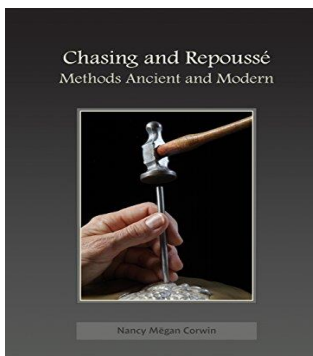
Camp Fires Queer Baroque

The Gardiner Museum of Ceramic Arts breaks new ground with this exhibition catalogue dedicated to the work of three Canadian ceramic artists, each of whose work is marked by a gay aesthetic sensibility. The concept of 'Camp' has been variously understood to include elements of irony, exaggeration, excess, humour, sentimentality, theatricality, artifice, parody and devotion - all of which are amply demonstrated here. Léopold L. Foulem, Paul Mathieu and Richard Milette have worked with themes pertaining to the gay male experience in their art for more than three decades. Their shared perception that they are outside of the artistic and social mainstream has driven them to create an aesthetically powerful and intellectually engaging body of work that is rooted in and critical of conventional art history, ceramic history and contemporary culture. Extensively illustrated, this survey of the artists' oeuvre highlights their subversive historicism, their conceptual use of clay, and Queer identity. In English and French.



Advanced Mouldmaking and Casting

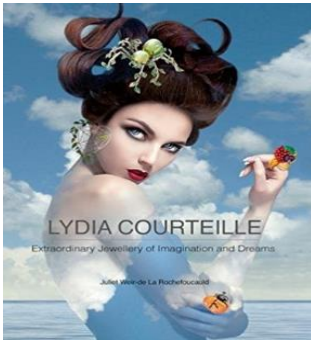
The scope and potential of mouldmaking and casting is fascinating, and makes it one of the most exciting processes available to today's craftsmen. Its opportunities have been developed and expanded further by a range of new methods and materials only recently made available to the domestic market. Aimed equally at the student with little pre-existing knowledge and the professional wishing to further their skill base, this book provides an invaluable learning and reference tool for the studio or workshop of any artist, model maker or designer. Covers: jesmonite mould making and casting, bioresin casting, life moulding silicone from the body, large-scale clay press moulding, embedding in clear resin, clay slip casting, plas-ti-shim moulding, and finishing. Supported by step-by-step sequences and full descriptions of traditional processes as well as new methods, it is illustrated throughout with 212 colour photographs.



Chasing and Repoussé

Virtually every culture with a history of metalsmithing has demonstrated accomplished work in the complementary techniques of chasing and repoussé. From delicate Hellenic earrings to works as massive as the Statue of Liberty, the use of hammers and punches to form and ornament metal remains as vibrant today as it has in its 5,000 year history.

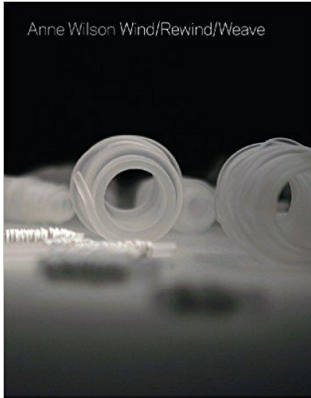
This lavishly illustrated book provides first-time artists with enough information to get started, but also offers advanced workers insights into design and process. Almost 500 photos and drawings guarantee not only clear instruction but bounteous inspiration.



Lydia Courteille: Extraordinary Jewellery of Imagination and Dreams

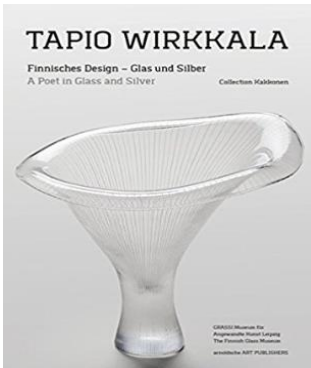
A stunning monograph on Lydia Courteille, a French-born gemologist and antique-jewelry expert. Inspired by the past and the present Lydia Courteille has been making a very special name for herself, over the past thirty years. Taking her inspiration from cultural landmarks in France and from numerous historical and literary sources including film, she has combined her love of unusual gemstones with color combinations that speak to the senses.

Famous for her memento mori and vanity rings, she combines symbols of faith with reminders of mortality to create a juxtaposition of meanings for the wearer to ponder upon. Never macabre and always witty, her edgy jewels recount the tales and the cultural differences from every part of the globe. Courteille deliberately combines symbols to create a duality in her jewels, such as the sickle and hammer of the Soviet period with the ultra-femininity of eighteenth century jewelry design.



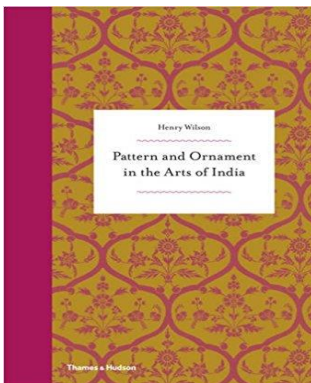
Anne Wilson: wind/Rewind Weave

Anne Wilson: Wind/Rewind Weave documents an exhibition of the same title organized by the Knoxville Museum of Art and visual artist Anne Wilson to investigate the global crisis of production and skill-based textile labor. This volume includes evocative images of Wilson's pieces on display, as well as beautiful, full-color illustrations of the textiles that provide an almost-tactile experience, photographs of artists at work, and diagrams of how the materials are made. Accompanying these images are essays by Glenn Adamson, Jenni Sorkin, Julia Bryan-Wilson, Philis Alvic, and Laura Y. Liu, which address the history of craft and textile production, while considering how Wilson uses craft and collaboration as potent political metaphors in art.



Tapio Wirkkala: A Poet in Glass and Silver

The first comprehensive catalogue on Tappio Wirkkala in 15 years this book accompanies the Tapio Wirkkala exhibition at the GRASSI Museum of Applied Arts Leipzig (DE), June 2nd - October 3rd, 2016. In this lavishly illustrated publication Tapio Wirkkala's objects in glass and silver have been given the treatment they so richly merit. In his native Finland the designer is highly esteemed and has influenced many who have come after him. Beautiful pieces are juxtaposed with personal exhibition and workshop photographs, the whole completed with instructive sketches and essays, presenting the way Tapio Wirkkala sets to work and how he chooses his materials. The upshot is luminously elegant utilitarian objects and delicate one-off pieces. The designer began to show work as long ago as the documenta III exhibition in 1964.



. Pattern and Ornament in the Arts of India

This innovative volume reveals the exquisite detail of the decorative compositions, their finesse, precision, and creativity. It also highlights the skill, patience, and pictorial imagination of the many thousands of craftsmen and their patrons.

The timeline runs for almost two thousand years, from the Buddhist stupa at Sanchi of the first century BC/AD to Rajput palace interiors of c. 1900. Hundreds of atmospheric photo- graphs are juxtaposed with graphic transpositions of the designs, patterns, and ornamentation to reveal the nature of the architectural detail, where stone, wood, mirror work, and plaster are transformed into masterworks of decorative art.

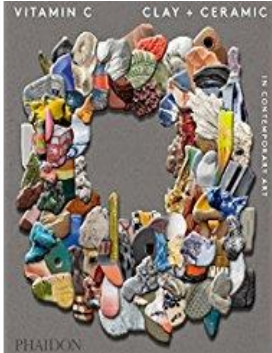


Linda MacNeil Jewels of Glass

The first in-depth monograph of leading American jeweler Linda MacNeil.

MacNeil has inserted her voice into contemporary American jewelry as an innovator transforming glass into proxies for precious gemstones. She and her work have straddled the fields of Studio Glass and Studio Jewelry. A pioneer over her forty-and-counting-year career, she has united glass with metal and, recently, with precious gems. Exploring materiality and methodology, she uses historical precedent as a jumping off point to make stunning, wearable jewelry.

This scholarly study presents approximately fifty of MacNeil's most significant pieces. Davira S. Taragin's essay interweaves MacNeil's biography with discussions of the development of her aesthetic. Noted jewelry historian Ursula Ilse-Neuman contextualizes MacNeil's achievement within the art jewelry movement in general and the use of glass in jewelry over the centuries.

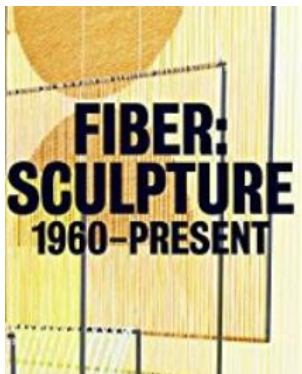


Vitamin C Clay + Ceramics in Contemporary Art

A global survey of 100 of today's most important clay and ceramic artists, chosen by leading art world professionals.

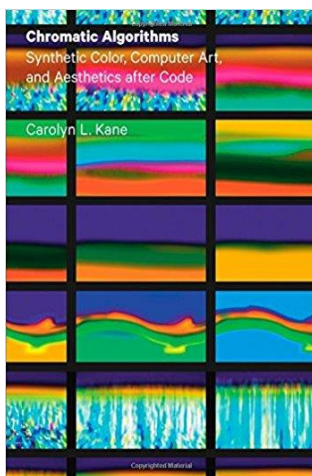
Vitamin C celebrates the revival of clay as a material for contemporary visual artists, featuring a wide range of global talent as selected by the world's leading curators, critics, and art professionals. Clay and ceramics have in recent years been elevated from craft to high art material, with the resulting artworks being coveted by collectors and exhibited in museums around the world. Packed with illustrations, *Vitamin C* is a vibrant and incredibly timely survey - the first of its kind.

Artists include: Caroline Achaintre, Ai Weiwei, Aaron Angell, Edmund de Waal, Theaster Gates, Marisa Merz, Ron Nagle, Gabriel Orozco, Grayson Perry, Sterling Ruby, Thomas Schütte, Richard Slee, Clare Twomey, Jesse Wine, and Betty Woodman.



Fiber Sculpture 1960-Present

This lavish book documents the developments in the field of fiber-related art over the past half century. The 1960s saw a revolution in fiber art. Where once the focus was on knotting, twining, and coiling thread into works that were immediately recognizable, and therefore connected to utilitarian crafts, fiber artists of the later 20th-century began to experiment with abstract forms that were closer to sculpture than craft. Influenced by postmodernist ideas, these works are the product of experimentation with materials and technique while at the same time confronting important cultural issues. This book traces that development from the mid-twentieth century to the present. Scholarly essays address the feminist movement of the 1970s; the expanded use of materials in the '80s and '90s; and the more recent employment of fiber as one more material in the creation of freestanding works. In addition to a section of full color illustrations, this book also includes profiles of all of the genre's most influential artists.

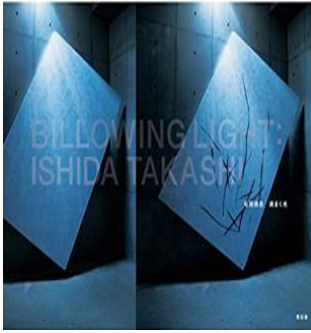


Chromatic Algorithms Synthetic Color, Computer Art and Aesthetics after Code

These days, we take for granted that our computer screens—and even our phones—will show us images in vibrant full color. Digital color is a fundamental part of how we use our devices, but we never give a thought to how it is produced or how it came about. *Chromatic Algorithms* reveals the fascinating history behind digital color, tracing it from the work of a few brilliant computer scientists and experimentally minded artists in the late 1960s and early '70s through to its appearance in commercial software in the early 1990s. Mixing philosophy of technology, aesthetics, and media analysis, Carolyn Kane shows how revolutionary the earliest computer-generated colors were—built with the massive postwar number-crunching machines, these first examples of “computer art” were so fantastic that artists and computer scientists regarded them as psychedelic, even revolutionary, harbingers of a better future for humans and machines. But, Kane shows, the explosive growth of personal computing and its accompanying need for off-the-shelf software led to standardization and the gradual closing of the experimental field in which computer artists had thrived.

This is one book you must read, both for its methodology and ideas and the histories Kane uncovers. A fantastic achievement from a brilliant young scholar.

(Lev Manovich, Graduate Center, City University of New York)

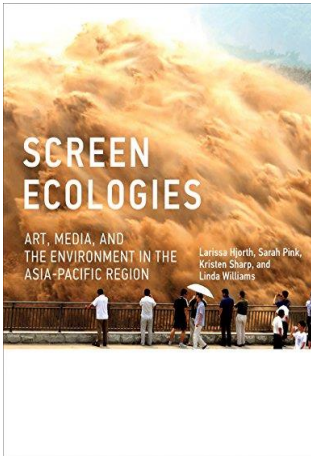


Billowing Light: Ishida Takashi

Born in 1972, Takashi Ishida is a painter and film artist. He uses a technique of drawing animation, which consists in drawing lines and shooting them one frame at a time. By interposing multiplying lines, moving points or some other mobile element, Ishida's installations produce various changes in the quality of the space.

Ishida has gained acclaim for his work in experimental film and contemporary art, with well-known film works including "Burning Chair" and "Wall of the Sea," both of which make use of hand-drawn lines animated using stop motion.

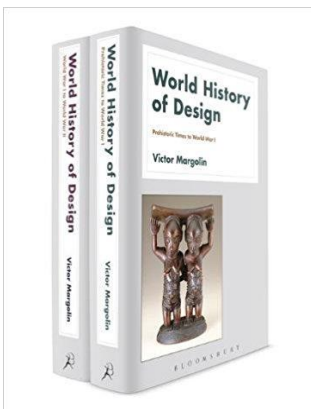
"Billowing Light" includes Ishida's other works, including painting and music, from his two-decade career.



Screen Ecologies Art, Media and the Environment in the Asia- Pacific Region

Images of environmental disaster and degradation have become part of our everyday media diet. This visual culture focusing on environmental deterioration represents a wider recognition of the political, economic, and cultural forces that are responsible for our ongoing environmental crisis. And yet efforts to raise awareness about environmental issues through digital and visual media are riddled with irony, because the resource extraction, manufacturing, transportation, and waste associated with digital devices contribute to environmental damage and climate change. *Screen Ecologies* examines the relationship of media, art, and climate change in the Asia-Pacific region -- a key site of both environmental degradation and the production and consumption of climate-aware screen art and media. *Screen Ecologies* shows how new media and visual artists provide alternative ways for understanding the entanglements of media and the environment in the Asia-Pacific. It investigates such topics as artists' exploration of alternative ways to represent the environment; regional stories of media innovation and climate change; the tensions between amateur and professional art; the emergence of biennials, triennials, and new arts organizations; the theme of water in regional art; new models for networked collaboration; and social media's move from private to public realms.

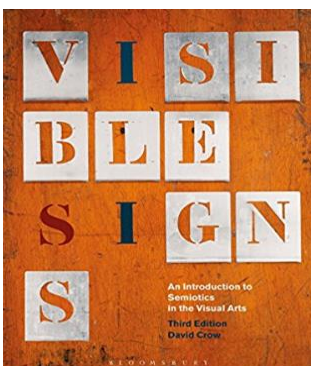
School of Communication Design



World History of Design Vol I and II

Victor Margolin's epic *World History of Design* charts the practice's perceptual shift in approach from pragmatic to artistic ... In the annals of design histories, [World History of Design] is perhaps the most exhaustive effort yet undertaken . " The book is unique for its inclusivity, which reaches far beyond Western design research's usual orbit." *Steven Heller* Writing the *World History of Design* is a Herculean task. Margolin brings a humanistic take on design history ... At a time when Jony Ive's creations for Apple are as much status symbol as a technological advance, Margolin believes that the discipline's potential lies in solving big problems and the creation of culture, not just the newest products. It takes a holistic look at design, covering communication and product design, as well as design organizations, policies and publications.

"I will turn to it again and again to find new points of connection and departure, and I am sure I won't be alone. Within our discipline I hope we can all lay aside the perspective of our narrow expertise long enough to simply thank Professor Margolin..." (*Glenn Adamson Craft and Design theorist*)

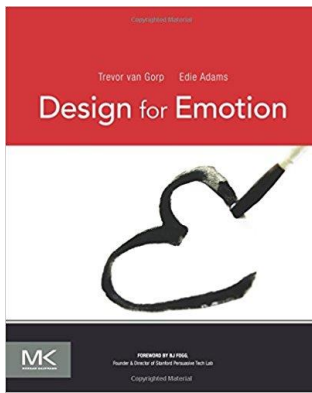


Visible Signs an Introduction to Semiotics in the Visual Arts

Basic semiotic theories are taught in most art schools as part of a contextual studies program, but many students find it difficult to understand how these ideas might impact on their own practice. *Visible Signs* tackles this problem by introducing key theories and concepts, such as signs and signifiers, and language and speech, within the framework of visual communication.

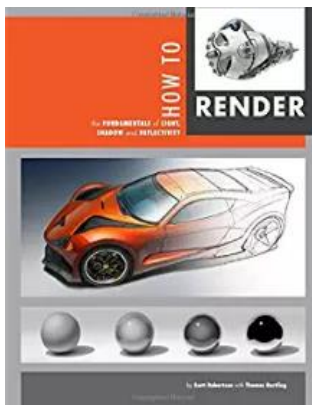
Each chapter provides an overview of a particular facet of semiotic theory, with inspiring examples from graphic design, typography, illustration, advertising and art to illustrate the ideas discussed in the text. Creative exercises at the end of the book will help exemplify these ideas through practical application.

The third edition of *Visible Signs* features new material from international designers and new creative exercises to accompany each chapter. This new edition also features a new design and layout.



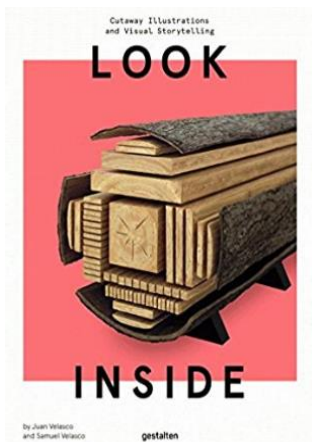
Design for Emotion

Design for Emotion introduces you to the why, what, when, where and how of designing for emotion. Improve user connection, satisfaction and loyalty by incorporating emotion and personality into your design process. The conscious and unconscious origins of emotions are explained, while real-world examples show how the design you create affects the emotions of your users. This isn't just another design theory book – it's imminently practical. *Design for Emotion* introduces the A.C.T. Model (Attract/Converse/Transact) a tool for helping designers create designs that intentionally trigger emotional responses. This book offers a way to harness emotions for improving the design of products, interfaces and applications while also enhancing learning and information processing. *Design for Emotion* will help your designs grab attention and communicate your message more powerfully, to more people.



How to Render : the Fundamentals of Light Shadow and Reflectivity

This book is about the fundamentals of light, shadow and reflectivity; the focus is firmly on helping to improve visual understanding of the world around and on techniques for representing that world. Rendering is the next step after drawing to communicate ideas more clearly. This book is divided into two major sections: the first explains the physics of light and shadow. One will learn how to construct proper shadows in perspective and how to apply the correct values to those surfaces. The second section focuses on the physics of reflectivity and how to render a wide range of materials utilizing this knowledge. Throughout the book, two icons appear that indicate either "observation" or "action." This means the page or section is about observing reality or taking action by applying the knowledge and following the steps in creating your own work.



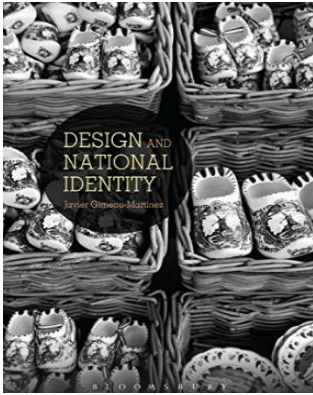
Look Inside : Cutaway Illustrations and Visual Storytelling

Look Inside features infographics that cut up or take apart their subjects and make them transparent. The resulting cross sections and interior views present precise detail in multiple layers. *Look Inside* starts with a discussion of Arnhem Land, the earliest known cutaway illustrations, showing that even 28,000 years ago, humans had a fascination with how things internally work: the processes that are hidden from the human eye. Including work from both centuries past and the cutting-edge present, *Look Inside* is an unparalleled compendium of cutaway techniques and their wide-ranging applications. Works from Jewish-German physician Fritz Kahn's imagine the human body as a mechanized factory; Kahn's visual metaphors show conveyor belts and offices instead of veins and valves. Exploded images of classic sports cars, allows Fabian Opener to show every piece of the automotive puzzle from the body shell to individual tiny screws. Richard Orr's scientific pieces represent the natural world and continue in the genre's traditional thread of handmade illustrations. *Look Inside* was curated by renowned information designers and creative directors, Samuel and Juan Velasco. The Velasco brothers have provided invaluable and inspirational insight in the history and theory of cutaway illustrations and visual storytelling.



Alchemy: the Art and Craft of Illustration

No longer confined to a flat medium, illustration has been liberated to new heights of fancy limited solely by the imaginations of today's leading artists. Some employ paper cutting to create multilayered worlds that you look into rather than upon. Others work with fabric or thread, embroidering colorful conceptual masterpieces that have the ability to shock or surprise. Still others make use of mixed media, not wishing to be limited by choice of material when crafting their individual visions. Whether two or three dimensional, each of the artworks featured reflect an entirely unique voice, which expands upon the very definition of illustration. Artists include Gregory Euclid, Frank Plant, Ulla Jokisalo, Chris Maynard and Elsa Mora.

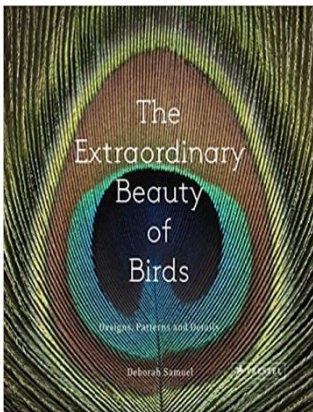


Design and National Identity

This important study introduces the key theories of national identity, and relates them to the broad fields of product, graphic and fashion design.

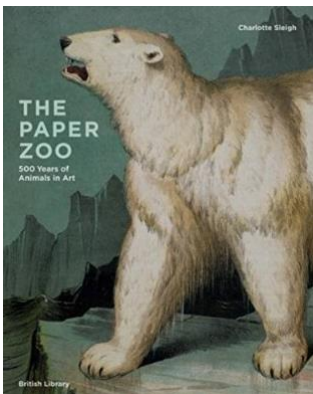
Javier Gimeno-Martinez approaches the inter-relationship between national identity and cultural production from two perspectives: the distinctive characteristics of a nation's output, and the consumption of design products within a country as a means of generating a national design landscape. Using case studies ranging from stamps in nineteenth century Russian-occupied Finland, to Coca-Cola as an 'American' drink in modern Trinidad and Tobago, he addresses concepts of essentialism, constructivism, geography and multiculturalism, and considers the works of key theorists, including Benedict Anderson, Eric Hobsbawm and Doreen Massey.

This illuminating book offers the first comprehensive account of how national identity and cultural policy have shaped design, while suggesting that traditional formations of the 'national' are increasingly unsustainable in an age of globalization, migration and cultural diversity.



The Extraordinary Beauty of Birds

In this magnificent display of ornithological beauty, readers are given the chance to marvel at the textures and colors of birds in stunning detail—and are rewarded with a new appreciation of art in nature. Deborah Samuel's photographs are meant to inspire and teach. In this book she turns her lens toward the bird, and her images are as surprising as they are exquisite. From nest to egg to feather, these images are an exercise in seeing and a showcase of what photography can reveal: the impossibly soft feathers of ospreys; the iridescence of a bird-of-paradise; the curved, needle-like beak of a common scimitarbill; and the psychedelic hues of the aptly named resplendent quetzal. Samuel also photographs the nests and eggs of birds, showing us examples of incredible artistry and simple, natural perfection. Accompanying these images are detailed scientific descriptions of Samuel's subjects, written by Mark Peck, an ornithological expert at the Royal Ontario Museum in Toronto. An index detailing each species—its common and scientific names, size, habitats, and breeding practices—makes this more than a photography book, while the extraordinary images transform it into a sourcebook of colors, shapes, and designs.

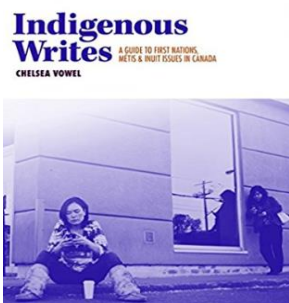


The Paper Zoo : 500 years of Animals in Art

Selected for the Spectator's Best Art Books of 2016.

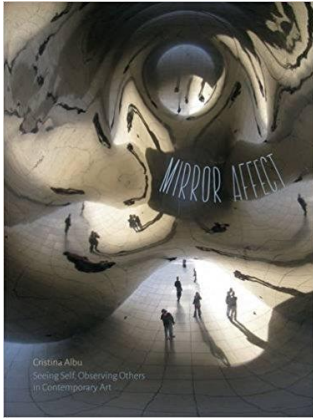
The Paper Zoo traces the varied and vital role of natural history illustration in science and art since the fifteenth century. Sumptuous images from giants of the genre - such as the birds of John J. Audubon, or the insects of Maria Sybilla Merian - accompany less familiar but equally intriguing illustrations from manuscripts, journals, and rare printed books. Together, these works represent a collection of nature's wonders. Charlotte Sleight shows how the styles and purposes of natural history illustration evolved, from animal alphabets to the extraordinary productions of eighteenth- and nineteenth-century naturalists and explorers recording and classifying the living world. She pays tribute to the achievements of little-known, unsung painters and colourists, alongside famous artists, in this mighty endeavour of collecting, defining and exhibiting animal life on the page. Here, too, were ironies and contradictions: many naturalists were also hunters, and the dodo and the great auk survive only in paper zoos.

School of Critical + Creative Studies



Indigenous Writes: A Guide to First Nations, Métis and Inuit Issues in Canada

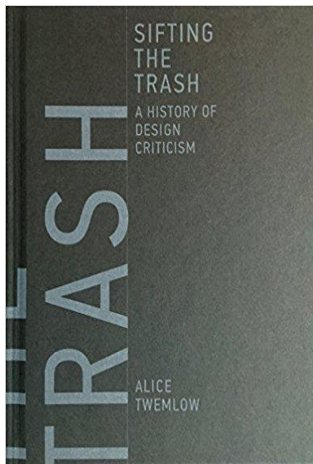
In Indigenous Writes, Chelsea Vowel initiates myriad conversations about the relationship between Indigenous peoples and Canada. An advocate for Indigenous worldviews, the author discusses the fundamental issues the terminology of relationships; culture and identity; myth-busting; state violence; and land, learning, law and treaties along with wider social beliefs about these issues. She answers the questions that many people have on these topics to spark further conversations at home, in the classroom, and in the larger community.



Mirror Affect: Seeing Self, Mirroring Others in Contemporary Art

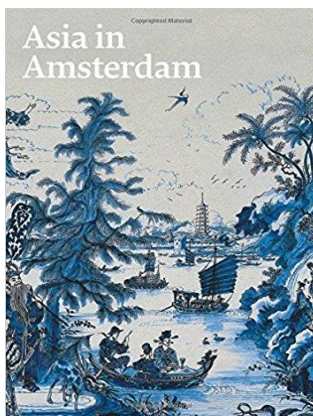
For decades, contemporary artworks with reflective properties have stimulated public forms of spectatorship. According to Cristina Albu, these artworks, which can include elements such as mirrors, live video feedback, or sensors, draw attention to affective interdependence and mechanisms of social control. In *Mirror Affect*, Albu provides a historical account of mirroring processes in contemporary art and offers insight into the phenomenological and sociopolitical concerns that have inspired artists to stage processes of affective, perceptual, and behavioral mirroring between art viewers. Beginning with the 1960s, Albu charts the rise of interpersonal modes of art spectatorship. She reveals contemporary artists' strategic use of reflective and responsive interfaces to instill doubt in visual representation and appeal to active scrutiny of the changing social dynamics.

From sculpture and performance to art and technology projects, video art, and installation art, *Mirror Affect* analyzes forms of interpersonal spectatorship, revising and expanding current historiographies of participatory art.



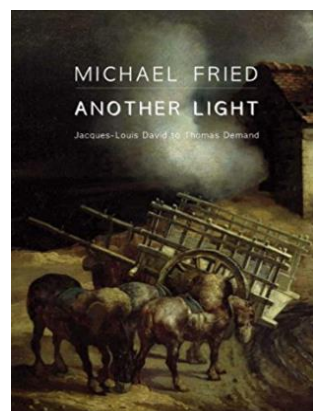
Sifting the Trash: A History of Design Criticism

Product design criticism operates at the very brink of the landfill site, salvaging some products with praise but consigning others to its depths through condemnation or indifference. When a designed product's usefulness is past, the public happily discards it to make room for the next new thing. Criticism rarely deals with how a product might be used, or not used, over time; it is more likely to play the enabler, encouraging our addiction to consumption. With *Sifting the Trash*, Alice Twemlow offers an especially timely reexamination of the history of product design criticism through the metaphors and actualities of the product as imminent junk and the consumer as junkie. Twemlow explores five key moments over the past sixty years of product design criticism. From the mid-1950s through the 1960s, for example, critics including Reyner Banham, Deborah Allen, and Richard Hamilton wrote about the ways people actually used design, and invented a new kind of criticism. At the 1970 International Design Conference in Aspen, environmental activists protested the design establishment's lack of political engagement. In the 1980s, left-leaning cultural critics introduced ideology to British design criticism. In the 1990s, dueling London exhibits offered alternative views of contemporary design. And in the early 2000s, professional critics were challenged by energetic design bloggers.



Asia in Amsterdam: The Culture of Luxury in the Golden Age

This lavishly illustrated catalogue discusses the Asian luxury goods that were imported into the Netherlands during the 17th century and demonstrates the overwhelming impact these works of art had on Dutch life and art during the Golden Age. Written by a team of 30 international scholars, this volume presents seven essays and catalogue entries on 150 works of art, including Dutch and Asian paintings, textiles, ceramics, lacquer, furniture, silver, diamonds, and jewelry. From the Dutch settlements throughout Asia—including Indonesia, India, Sri Lanka, Malaysia, China, and Japan—Dutch maritime traders brought an astonishing range of luxuries back to the Netherlands. Dutch consumers were enthralled with these foreign goods, which brought new colors, patterns, and textures to their interiors and wardrobes. As seen in the book's many illustrations, Dutch artists also found inspiration in these objects and incorporated them into portraits, genre scenes, and particularly still-life paintings. Dutch artists and craftspeople also adapted distinctly Asian technologies, such as porcelain and lacquer, to create new works of art inspired by Asia.



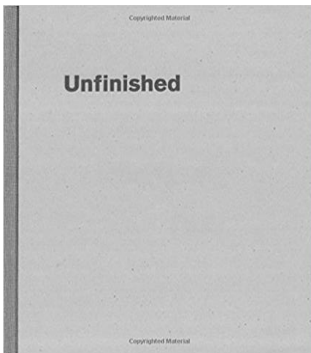
Another Light: Jacques-Louis David to Thomas Demand

In this richly illustrated book, Michael Fried—one of the most esteemed and influential art critics and art historians working today—has gathered eight major essays written between 1993 and 2013, on topics ranging from Jacques-Louis David, Théodore Géricault, and Caspar David Friedrich through Gustave Caillebotte and Roger Fry to recent films by Douglas Gordon and Thomas Demand. Gustave Courbet and Edouard Manet too, are distinct presences along with, in the background, the great art critic Denis Diderot and, in the case of Friedrich, the philosopher Immanuel Kant. As always in Fried's writing, the emphasis falls equally on observation and argument: never have these artists (and one critic, Fry) been subjected to so searching a gaze, and never has the meaning of their respective enterprises been laid bare, with comparable clarity and force. Another hallmark of Fried's work is its extraordinary originality, and that too is fully in evidence throughout this remarkable book, which will add to his reputation as one of the indispensable thinkers of our time.



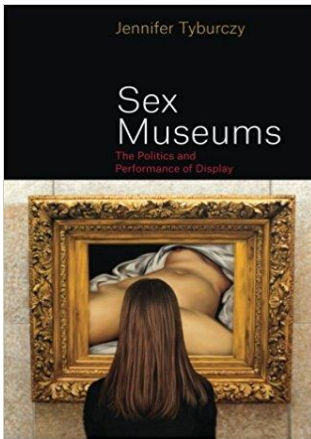
Rethinking Andrew Wyeth

Andrew Wyeth is one of the best loved and most widely recognized artists in American history, yet for much of his career he was reviled by the art world's critical elite. *Rethinking Andrew Wyeth* reevaluates Wyeth and his place in American art. In addition to surveying the American critical reception of Wyeth's art over the seven decades of his career, David Catelanos brings together a collection of essays featuring new critical and scholarly responses to the artist. Donald Kuspit's compelling psycho-philosophical interpretation of Wyeth exemplifies the possibility of new approaches to understanding his work that move beyond the Wyeth "curse," as do those of the other contributors to this volume—from the close analysis of Wyeth's technical means offered by Joyce Hill Stoner, to the adventuresome interpretive readings of individual Wyeth paintings advanced by Alexander Nemerov and Randall C. Griffin, the considerations of Wyeth's critical reception in historical context offered by Wanda M. Corn and Katie Robinson Edwards, and the connections of Wyeth to other canonical artists.



Unfinished

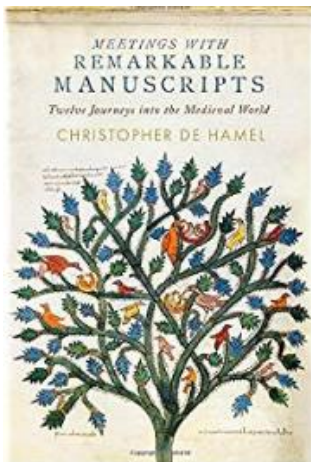
A ground breaking book that explores the evolving concept of unfinishedness as essential to understanding art movements from the Renaissance to the present day. *Unfinished* features more than 200 works, created in a variety of media, by artists ranging from Leonardo, Titian, Rembrandt, Turner, and Cézanne to Picasso, Warhol, Twombly, Freud, Richter, and Nauman. What unites these works, across centuries and media, is that each one displays some aspect of being unfinished. Essays and case studies by major contemporary scholars address this key concept from the perspective of both the creator and the viewer, probing the impact that this long artistic trajectory—which can be traced back to the first century—has had on modern and contemporary art. The book explores the degrees to which instances of incompleteness were accidental or provide valuable insight into the making, meaning, and critical reception of the unfinished in art.



Sex Museums: the Politics and Performance of Display

Winner Lambda Literary Award for LGBT Studies

In *Sex Museums*, Jennifer Tyburczy takes a hard look at the formation of Western sexuality—particularly how categories of sexual normalcy and perversity are formed—and asks what role museums have played in using display as a technique for disciplining sexuality. Most museum exhibits, she argues, assume that white, patriarchal heterosexuality and traditional structures of intimacy, gender, and race represent national sexual culture for their visitors. *Sex Museums* illuminates the history of such heteronormativity at most museums and proposes alternative approaches for the future of public display projects, while also offering the reader curatorial tactics—what she calls queer curatorship—for exhibiting diverse sexualities in the twenty-first century. Tyburczy shows museums to be sites of culture-war theatrics, where dramatic civic struggles over how sex relates to public space, genealogies of taste and beauty, and performances of sexual identity are staged. *Sex Museums* unpacks the history of the museum and its intersections with the history of sexuality to argue that the Western museum context—from its inception to the present—marks a pivotal site in the construction of modern sexual subjectivity.



Meetings with Remarkable Manuscripts twelve journeys into the medieval world

Winner of The Wolfson History Prize and The Duff Cooper Prize

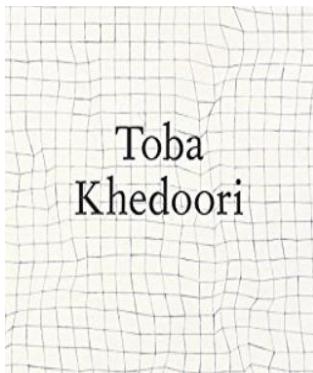
Meetings with Remarkable Manuscripts is a captivating examination of twelve illuminated manuscripts from the medieval period. Noted authority Christopher de Hamel invites the reader into intimate conversations with these texts to explore what they tell us about nearly a thousand years of medieval history - and about the modern world, too. In so doing, de Hamel introduces us to kings, queens, saints, scribes, artists, librarians, thieves, dealers, and collectors. He traces the elaborate journeys that these exceptionally precious artifacts have made through time and shows us how they have been copied, how they have been embroiled in politics, how they have been regarded as objects of supreme beauty and as symbols of national identity, and who has owned them or lusted after them (and how we can tell). From the earliest book in medieval England to the incomparable Book of Kells to the oldest manuscript of the *Canterbury Tales*, these encounters tell a narrative of intellectual culture and art over the course of a millennium. Two of the manuscripts visited are now in libraries of North America, the Morgan Library in New York and the Getty Museum in Los Angeles.



Isa Genzken Sculpture as World Receiver

The work of German sculptor Isa Genzken is brilliantly receptive to the ever-shifting conditions of modern life. In this first book devoted to the artist, Lisa Lee reflects on Genzken's tendency to think across media, attending to sculptures, photographs, drawings, and films from the entire span of her four-decade career, from student projects in the mid-1970s to recent works seen in Genzken's studio.

Through penetrating analyses of individual works as well as archival and interview material from the artist herself, Lee establishes four major themes in Genzken's oeuvre: embodied perception, architecture and built space, the commodity, and the body. Contextualizing the sculptor's engagement with fellow artists, such as Joseph Beuys and Bruce Nauman, Lee situates Genzken within a critical and historical framework that begins in politically fraught 1960s West Germany and extends to the globalized present. Here we see how Genzken tests the relevance of the utopian aspirations and formal innovations of the early twentieth century by submitting them to homage and travesty. Sure to set the standard for future studies of Genzken's work, *Isa Genzken* is essential for anyone interested in contemporary art.



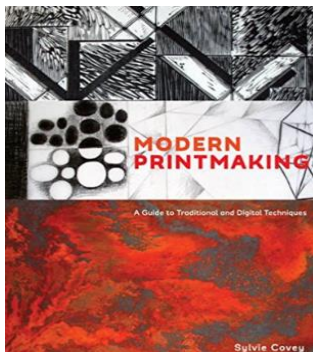
Toba Khedoori

Toba Khedoori's exquisitely crafted and tantalizingly ambiguous drawings and paintings are the subject of this exciting monograph, which accompanies Khedoori's first retrospective in 15 years. This book documents the artistic development of Toba Khedoori, a MacArthur "Genius" Award recipient who skillfully combines precise draftsmanship with a meditative quality, and who manages to invite viewers inside her works, despite their two-dimensionality. Whether drawing on sheets of paper primed with wax and stapled directly onto the wall or using canvas as physical support, Khedoori creates delicate compositions that are at once intimate and expansive. Over the past decade, she has shifted toward smaller-scale works while continuing to engage elements of drawing, painting, and installation.



A Way Out of the Mirror

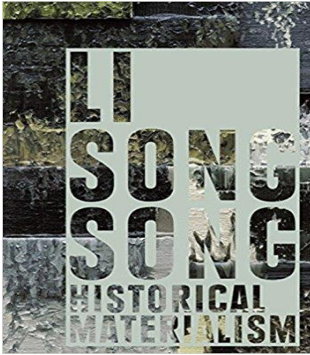
Vancouver-based Geoffrey Farmer (born 1967) is internationally known for his laboriously crafted projects of epic proportions combining theatrical techniques with historically sourced material. Developed over extended periods of time, the artist's multilayered works pursue multiple narratives, appearing in a constant state of transformation, as he continues to revisit and alter them. Presented at the Canadian Pavilion for the 2017 Venice Biennale, and named after an Allen Ginsberg poem, *A Way out of the Mirror* includes found-photographic and sculptural components that together constitute a meditation on the damage that seeps down through generations, drawing on his own history and his relationship with his father, as well as images of his grandfather's car accident, and diving deeply into a more universal contemplation of truth and reconciliation.



Modern Printmaking : a guide to traditional and digital techniques

A fully illustrated instructional printmaking book presenting step-by-step examples alongside representative works from thirty top contemporary printmaking artists.

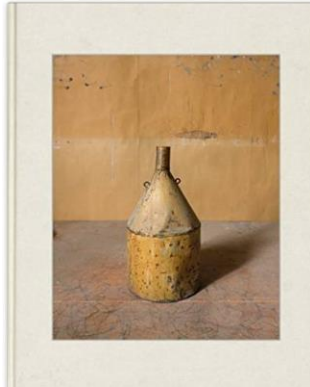
Printmaking is flourishing in the modern era, appealing to both traditional artists as well as those interested in graphic design and digital techniques. This all-in-one guide is both technical and inspirational, examining the history and contemporary processes of relief, intaglio, lithography, serigraphy, mixed media, digital transfers, and post-digital graphics. Featuring step-by-step examples alongside representative works and profiles of top printmaking artists, this colorful resource provides a truly fresh look at printmaking today, in all its forms.



Li Songsong: Historical Materialism

Appropriated from internet sites, photographs and magazine articles, the images on which Chinese painter Li Songsong bases his impressive aluminium-paneled paintings are depictions of events - big and small - from China's political and historical landscape.

Chinese painter Li Songsong (born 1973) repaints political images from media footage and photography, supplanting historical events with his own artistic interpretation. His paintings are characterized by thick, impasto fields, gauged and pockmarked through repetitive gestures. This publication is the artist's first monograph.



Joel Meyerowitz: Morandi's Objects

In Spring 2015, the photographer Joel Meyerowitz sat at the work table in Giorgio Morandi's Bologna home, in the exact spot where the painter had sat for over 40 years making his quiet, sublime still lifes. Here Meyerowitz looked at, touched, studied and connected with the more than 250 objects that Morandi painted. Using only the warm natural light in the room, he photographed Morandi's objects: vases, shells, pigment-filled bottles, silk flowers, tins, funnels, watering cans. In the photographs, each object sits on Morandi's table, which still bears the marks the painter drew to set the positions of his subjects. In the background is the same paper that Morandi left on the wall, now brittle and yellow with age. Meyerowitz's portraits of these dusty, aged objects are not only works of art themselves, but they offer insight into the humble subjects that Morandi transformed into his subtle and luminous paintings.



Anicka Yi: 6,070,430k of Digital Spit

South Korean artist Anicka Yi (born 1971) has embedded tempura-fried flowers, acrylic paint and vinyl tubing in glycerin soap and resin; floated a cow's stomach in hair gel inside a transparent Longchamp handbag; and created a perfume from the bacteria of 100 women. Intertwining the seemingly permanent and the perishable, Yi's work reorders the chemical and cultural forces that privilege containment over leakage, apathy over empathy, and elevate sight above all other senses. Published in conjunction with the exhibition *Anicka Yi: 6,070,430K of Digital Spit* at the MIT List Visual Arts Center, the book includes an exchange between Caroline A. Jones and Yi on scent, ethnicity and symbiotic microorganisms; an essay by Johanna Burton on networks and extravisual means; and an essay by Alise Uptis on the irreducible ambiguity of Yi's work. *Anicka Yi: 6,070,430K of Digital Spit* is the artist's first monograph.



Charles Tunnicliffe: Prints, a Catalogue Raisonne

A farmer's son from Cheshire, British artist Charles Frederick Tunnicliffe (1901-79) won a scholarship to the Royal College of Art in 1920. He went on to work in numerous mediums, his favored subject matter being Britain's native birds and other fauna, always depicted punctiliously and yet, unusually for the time, in their natural habitats.

Renowned as the illustrator of the 1932 edition of Henry Williamson's *Tarka the Otter* and numerous Brooke Bond tea cards (popular collector's items in Britain in the postwar period), Tunnicliffe lived on the Welsh island of Anglesey for more than 30 years. He was elected a Royal Academician in 1954. This handsome catalogue raisonne of his prints, over 430 in number, includes lavish illustrations and authoritative annotations by the printmaking authorities Robert Meyrick and Harry Heuser.

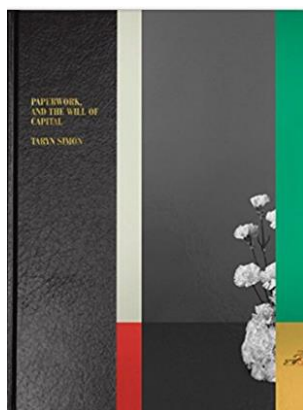


Viva Arte Viva: 57th International Art Exhibition: La Biennale Di Venezia 2017

The official two volume catalog dedicated to the 57th International Art Exhibition of La Biennale di Venezia. Volume I of the two volume set dedicated to the Biennale Arte 2017 features four pages devoted to each invited artist. These pages include a critical essay and a statement by the artist supporting their works on display, as well as supplementary images that describe the artist's practice. Volume II is dedicated to the national participations, the special projects, and the collateral events. Texts and images describe and illustrate each of the individual exhibitions.

These volumes are designed by Studio deValence, Paris, the firm that designed the graphic identity of the Biennale Arte 2017.

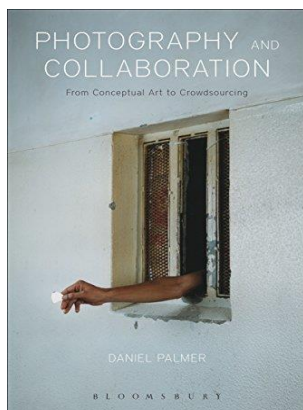
The Exhibition offers theme that unfolds over the course of nine chapters or families of artists, beginning with two introductory realms in the Central Pavilion, followed by another seven across the Arsenale through the Giardino delle Vergini. There are 120 invited artists from 51 countries; 103 of these are participating for the first time.



Paperwork and the Will of Capital

In *Paperwork and the Will of Capital*, Taryn Simon (born 1975)--one of the most original and challenging conceptual artists of our time--brings together geopolitics, horticultural science and the art of still life to investigate how the stagecraft of power is created, performed, marketed and maintained. At signings of political accords, contracts, treaties and decrees determining some of the gravest issues of our time, powerful men flank floral centerpieces curated to convey the importance of the signatories and represented institutions. Simon reconstituted and photographed the flower arrangements from archival images of key events; she then dried and pressed the flowers as herbarium specimens. This sumptuous book, part nature study, part metaphor, bears witness to an elaborate and intriguing process of artistic deconstruction and reconstruction.

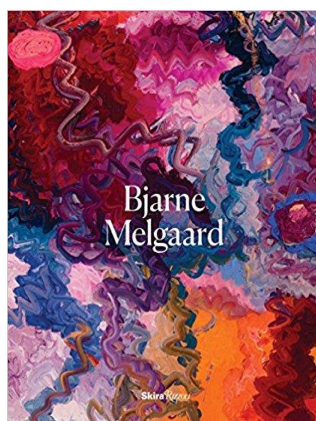
"These flowers sat between powerful men as they signed agreements designed to influence the fate of the world." --Taryn Simon



Photography and Collaboration

Photography and Collaboration offers a fresh perspective on existing debates in art photography and on the act of photography in general. Unlike conventional accounts that celebrate individual photographers and their personal visions, this book investigates the idea that authorship in photography is often more complex and multiple than we imagine – involving not only various forms of partnership between photographers, but also an astonishing array of relationships with photographed subjects and viewers.

Thematic chapters explore the increasing prevalence of collaborative approaches to photography among a broad range of international artists – from conceptual practices in the 1960s to the most recent digital manifestations. Positioning contemporary work in a broader historical and theoretical context, the book reveals that collaboration is an overlooked but essential dimension of the medium's development and potential.



Bjarne Melgaard

The first monograph on the world-renowned Norwegian contemporary artist Bjarne Melgaard, whose far-reaching work often deals with complex issues such as homoeroticism, addiction, and AIDS. Australian-born Norwegian artist Bjarne Melgaard started his career in the mid-1990s with neo-expressionistic painting, sculpture, and installation. Organized chaos is one of his main principles in composition and content. His intense way of attacking the canvas paired with a total control of the line where the brush strokes and splashes of paint meet form a base for an explicit narrative. Covering the entirety of Melgaard's career, this book documents the artist's way of capturing the tension of the creative moment, which makes his stylistic role models Edward Munch and Emil Nolde ever present. Liberatory, playful, and unstoppable, Melgaard's art provides an insight into subcultures that exist alongside the world of normality, and often investigates and pushes the boundaries of societal acceptance.



Theaster Gates

A first monograph of Chicago-based Theaster Gates, one of the most exciting and highly regarded contemporary artists at work today. Theaster Gates has developed an expanded artistic practice that includes space development, object making, performance and critical engagement with many publics. Gates transforms spaces, institutions, traditions, and perceptions.

Gates's training as an urban planner and sculptor, and subsequent time spent studying clay, has given him keen awareness of the poetics of production and systems of organizing. Playing with these poetic and systematic interests, Gates has assembled gospel choirs, formed temporary unions, and used systems of mass production as a way of underscoring the need that industry has for the body. Gates refers to his working method as 'critique through collaboration' and his projects often stretch the form of what we usually understand visual art to be. His focus is also on the availability of information and the cross-fertilization of ideas. His multi-faceted exhibitions investigate themes of race and history through sculpture, installation, performance and two-dimensional works, furthering the artist's interest in a critique of social practice, shared economies and the question of objects in relation to political and cultural thought.



Creative Collaboration

Twenty-five leading artist duos and collectives give insight into how and why to work collaboratively

Art history is traditionally presented as the individual's struggle for self-expression, yet over the past fifty years, the number of artists working collaboratively has grown exponentially. *Co-Art: Artists on Creative Collaboration* explores this phenomenon through conversations with twenty-five leading art-world pairs and groups, who offer insight that is relevant beyond the art world, making this book vital for all who seek to work creatively and effectively with others. Artists featured: Allora & Calzadilla, Assemble, Auguste Orts, ayr, Biggs & Collings, Broomberg & Chanarin, ChimPom, Claire Fontaine, DAS INSTITUT, DIS, Elmgreen & Dragset, Eva & Franco Mattes, GCC, Gelitin, Guerrilla Girls, Iain Forsyth and Jane Pollard, Jane and Louise Wilson, John Wood and Paul Harrison, LaBeouf, Rönkkö & Turner, Lizzie Fitch/Ryan Trecartin, Los Carpinteros, Pauline Boudry/Renate Lorenz, Raqs Media Collective, SUPERFLEX

More (a mixed bag)

Whitechapel: Documents of Contemporary Art <https://mitpress.mit.edu/category/series/whitechapel-documents-contemporary-art>

Documents of Contemporary Art is a very popular series as it provides an accessible and concentrated look at multiple aspects of contemporary art and design practice and theory. This series is an editorial alliance between London's Whitechapel Gallery and the MIT Press, with guest editors representing a diversity of generations and voices.

The ACAD library holds **32 titles from this series**. A sampling is provided below:

[Boredom](#)

[Queer](#)

[Animals](#)

[Moving Image](#)

[Materiality](#)

[Networks](#)

[The Object](#)

Thanks for reading *News from the Stacks*.

If you have a favourite book, periodical or DVD, that you would like us to highlight, please let us know, at library@acad.ca.