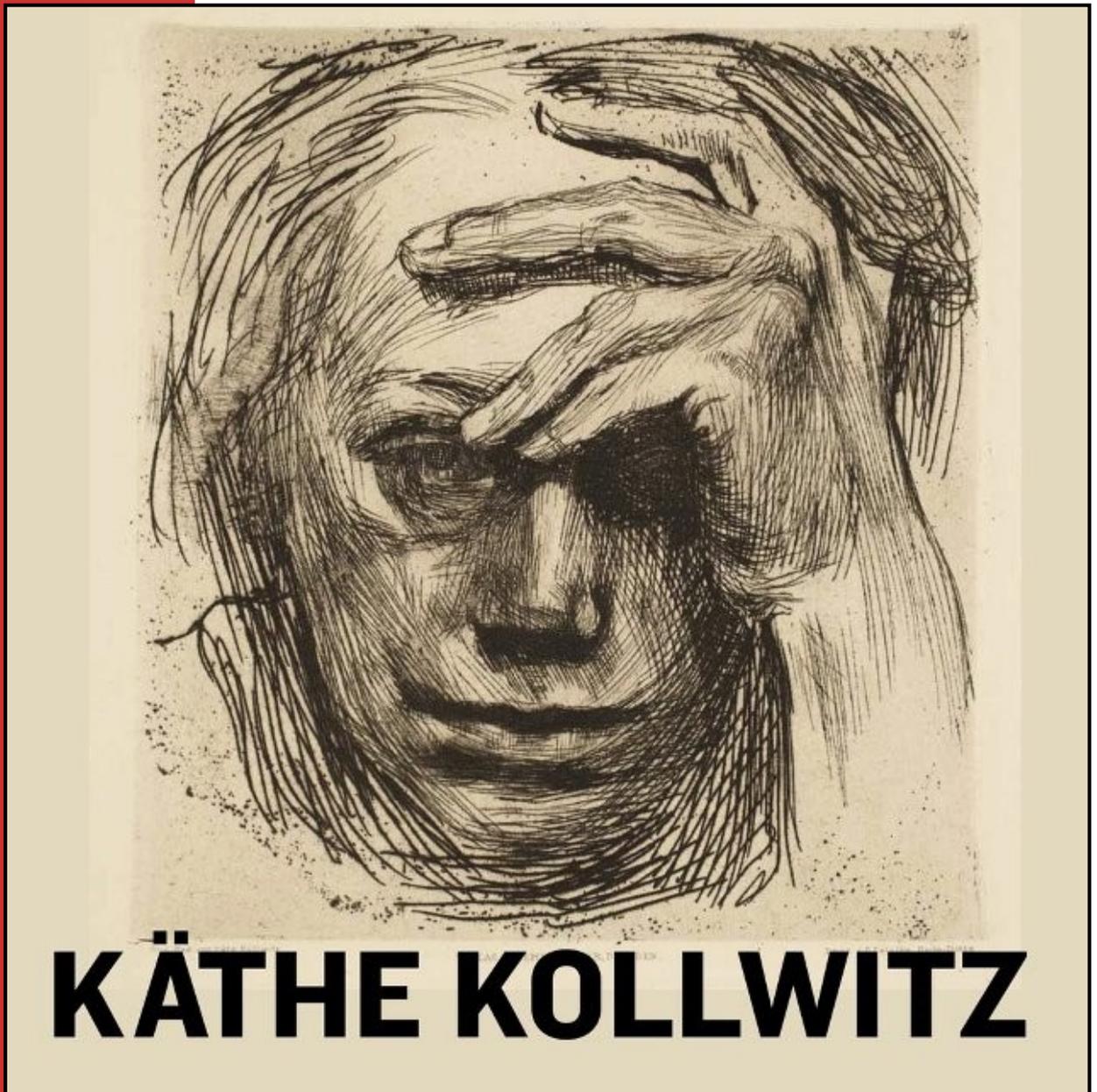


Art

Photography

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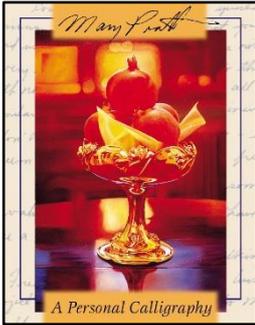
Goose Lane Editions: Art & Photography 2020



Available & Forthcoming Titles 2019

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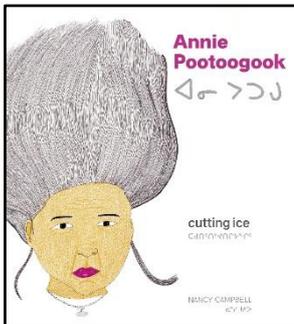
A Personal Calligraphy

Mary Pratt

Winner of the Newfoundland and Labrador Writers' Association Prize for Non-Fiction. Mary Pratt is famous throughout Canada for her luminous paintings and prints. Her 1995 exhibition, *The Art of Mary Pratt: The Substance of Light*, drew record-breaking crowds on its tour of Canada. It also resulted in an unprecedented amount of press coverage on the biographical content of her work. The accompanying book by Tom Smart sold more than 6,000 copies and made almost every "best book of the year" list in Canada. This book features Mary's own writings, drawn and adapted from her personal journals, the essays that she has written for numerous publications ranging from *The Globe and Mail* to *The Glass Gazette*, and the lectures that she has given at many public events. For the first time, Mary has written her own book in her own words, rather than rely on others to write about her. Treating both public and private issues, she writes of her childhood in Fredericton -- her connection to her family, life in Salmonier as a young mother, her decision to pursue her own career as an artist, and her complicated relationship with her husband, Christopher. She writes about public issues -- the death of Joey Smallwood, the 50th anniversary of Newfoundland's entry into Confederation, and the cod fishery. She writes about the images that interest her and influence her art, and the process of painting. Like her paintings, Pratt's writing packs a sucker punch. At first it appears to be a paean to the pleasures of house and home, until the more disturbing aspects subtly reveal themselves. Ironing shirts become an erotic act; a memory of visiting the local market with her grandmother conjures images of violence; dead chickens, meticulously plucked, and carcasses of cattle, meticulously flayed, suggest rituals of sacrifice. In Spring of 2001, Mary Pratt was awarded the Newfoundland and Labrador Writers' Association prize for Non-fiction for *A Personal Calligraphy*.

About the Author: Mary Pratt's paintings have been exhibited in Canada's most influential galleries and reproduced in magazines. Mary Frances West Pratt was born in Fredericton, New Brunswick, in 1935.

HB 9780864923165 £26.99 January 2000 Goose Lane Editions 143 pages



Annie Pootoogook

Cutting Ice

Nancy Campbell

When Annie Pootoogook won the Sobey Art Award in 2006, she cracked the glass ceiling for Inuit art, securing its place in contemporary Canadian art discourse and establishing herself as an artist of international importance. Her achievement sparked critical discussion around contemporary art as well as the absence, and growing presence, of Inuit art: an important conversation that continues to this day. The life and death of Annie Pootoogook is a story of national significance. The complex narratives weaving through her short life speak to possibility and heartbreak, truth and reconciliation, the richness of community, and the depths of tragedy. These complexities are recorded in her arresting pencil crayon compositions. Her frank, sometimes challenging, sometimes amusing images of everyday life, acutely observed and marked by a linear control as taut as a wire, declare her as a major contributor to the landscape of contemporary Inuit art. *Annie Pootoogook: Cutting Ice* accompanies an exhibition organized by the McMichael Canadian Art Collection, the gallery of record for works on paper from Annie Pootoogook's Inuit community of Kinngait (Cape Dorset). Under the direction of Nancy Campbell, this publication and the exhibition serve to commemorate the life and work of a remarkable artist a year after her tragically early death.

About the Author: Nancy Campbell is an independent curator of Inuit and Canadian contemporary art. She has curated exhibitions for the Liverpool Biennial, The Power Plant Contemporary Art Gallery, Art Gallery of Ontario, and McMichael Canadian Art Collection.

HB 9781773100692 £34.99 January 2018 Goose Lane Editions 174 pages



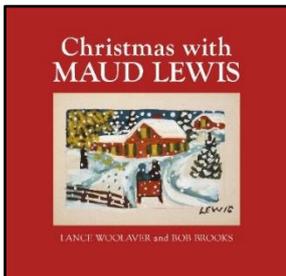
At Home Talks with Canadian Artists about Place and Practice

Lezli Rubin-Kunda

In this intimate investigation of the artistic process, Lezli Rubin-Kunda explores the nuanced path of creative work and the way artists make sense of home and place within their art practice and their lives. Rubin-Kunda is a multidisciplinary artist who examines these issues in her own work. But in this book, she expands her horizons, travelling across Canada to talk to more than fifty practicing artists, including Amalie Atkins, Aganetha Dyck, Francois Morelli, Simon Frank, and Sharon Alward, about their work, their creative process, and the place of "home": in their work. What emerges from these thoughtful conversations are fascinating and unexpected orientations to place, ranging from deep connections to a specific childhood home, to more conscious adoptions of place, to somewhat fluid approaches in which the very concept of "home" seems to dissolve. Moving from physical landscapes to the geography of memories and recorded histories, from territories of emotion to social environments that condition and contribute to the idea of home, Rubin-Kunda touches on indigenous approaches to ancestral homelands, the land as physical place and emotional territory, the historic role of women in creating and taking care of "home", ideas of home disconnected from place, and liberating concepts of "homelessness". Woven through these encounters with other artists are Rubin-Kunda's reflections on her own artistic path. Candid, empathetic, and insightful, this book explores the creative process and the ways that artists find and create meaning within a fragmented contemporary landscape.

About the Author: Lezli Rubin-Kunda is a Canadian-Israeli multidisciplinary artist whose work explores her relationship with her environment. She has exhibited and performed in the United States, Canada, Israel and Europe. She currently lives outside of Tel Aviv and teaches in the architecture faculty at the Technion University, Haifa, Israel.

PB 9781773100470 £23.99 January 2018 Goose Lane Editions 220 pages



Christmas with Maud Lewis

Bob Brooks, Lance Woolaver

20 years after its first publication, the book that charmed them all is back in print in a hardcover gift edition. Maud Lewis has become one of Canada's favourite folk artists, and her buoyant winter pictures of nature, pets, farm animals, and people at work and play are among her most charming. Her hands were twisted with arthritis, but Maud earned her living by painting Christmas cards and pictures and selling them from her tiny, gaily painted one-room house beside the highway near Digby, Nova Scotia. Originally issued in 1997 and now available in this updated edition, Christmas with Maud Lewis paints a portrait of how this spirited woman celebrated the season in her life and art. Maud's vision of Christmas embraces skaters sliding every which way, passengers leaning over the box of a horse-drawn sleigh, smiling oxen in their best harness, and bluebirds beside their snow-covered house. The paintings in Christmas with Maud Lewis are from the large collection of the Woolaver family.

About the Author: Bob Brooks (1927-1999) was one of Canada's finest photojournalists. His work appeared in Time Life, the Star Weekly, Sports Illustrated, Newsweek, McCall's, Harper's, Maclean's, Chatelaine, the London Times, Paris Match and National Geographic. His radiant photos of Maud, first published in the Star Weekly article that changed her life, reflect Maud's joyous optimism. Lance Woolaver's parents began collecting paintings and Christmas cards by Maud Lewis in the 1950s. He first wrote about Maud Lewis in 1975. His books on Maud Lewis include Christmas with the Rural Mail, From Ben Loman to the Sea, The Illuminated Life of Maud Lewis, and Maud Lewis: The Heart on the Door as well as Christmas with Maud Lewis.

HB 9781773100609 £19.99 January 2017 Goose Lane Editions 116 pages



Christopher Pratt
The Places I Go

Mireille Eagan, Larry Dohey, Christopher Pratt

Widely considered to be one of Canada's most prominent and celebrated painters, Christopher Pratt stands with other great artists -- Alex Colville, Lawren P Harris, Jean Paul Lemieux and Lionel LeMoine Fitzgerald -- who influenced him and the way he represents the land. But Pratt's greatest influence is perhaps the geography of his home province of Newfoundland. The Places I Go focuses on Pratt's paintings of the last decade, each revealing his observations of a place changing even as it endures. Beginning in 2005, Pratt started to travel by car to "everywhere I've ever been", recording his travels in his "car books" in his memory, and, ultimately, in his paintings. The paintings that resulted from this journey are vintage Pratt. They are also acts of remembering, of recording, of becoming the observer of transformation. Standing on "the littoral", looking toward the horizon, Pratt casts his eye on the perpetual presence of the ocean. Yet, his images -- houses, spillways, bridges, and boats -- also pay homage to the right angles of humanity. Buried in snow, at rest in a dock, they celebrate the built form. This exquisite book, featuring essays by exhibition curator Mireille Eagan, archivist Larry Dohey, and Pratt himself, examines Pratt's interest in and preoccupation with transformation.

HB 9780864928849 £30.99 January 2015 Goose Lane Editions 104 pages

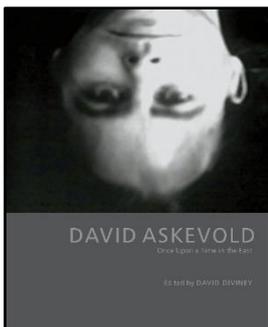


Colville

Andrew Hunter

This magnificent, best-selling volume is now available in a deluxe paper-bound edition. The original hardcover edition sold more than 15,000 copies. Colville both honours the legacy of an iconic Canadian artist and explores the contemporary reverberations of his work. Colville was known for being his own man. His paintings depict an elusive tension, a deep sense of danger, capturing moments perpetually on the edge of the unknown. A painter, printmaker, and war artist who drew his inspiration from the world around him, Colville transformed the seemingly mundane events of everyday life into archetypes of the modern condition. In this beautifully designed volume, Andrew Hunter organizes Colville thematically, incorporating interludes that explore the relationship between Colville's work and the filmmaking of Wes Anderson, Stanley Kubrick, and Sarah Polley, as well as his influence on writers such as Alice Munro and even cartoonist David Collier. Features over 100 colour reproductions of Colville's paintings.

PB 9780864928962 £30.99 January 2017 Goose Lane Editions 168 pages 100+ colour illus

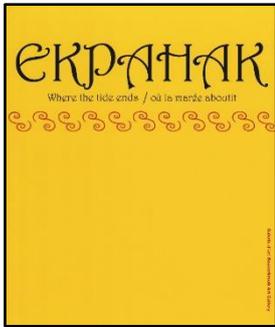


David Askevold
Once Upon a Time in the East

Edited by David Diviney

David Askevold broke into the art scene when his work was included in the seminal exhibition Information at New York's MOMA 1970, which cemented Conceptualism as a genre. He later became recognized as one of the most important contributors to the development and pedagogy of conceptual art; his work has been included in many of the genre's formative texts and exhibitions. This illustrated volume takes readers on an eclectic journey through the various strains of Askevold's pioneering practice -- sculpture/installation, film and video, photography and photo-text works, and digital imagery. David Askevold moved from Kansas City to Halifax in 1968 to lecture at the Nova Scotia College of Art and Design. During the early 1970s, his famous Projects Class brought such artists as Sol Lewitt, Vito Acconci, John Baldessari, Dan Graham, and Lawrence Weiner to work with his students, focusing critical attention on his adopted city and on his own unorthodox approach to making art. He quickly became one of the most important conceptual artists practicing in Canada and throughout his career he remained at the vanguard of contemporary practice. The book features essays by celebrated writer-curators Ray Cronin, Peggy Gale, Richard Hertz, author of The Beat and the Buzz, and Irene Tsatsos as well as several of Askevold's contemporaries including Aaron Brewer, Tony Oursler, and Mario Garcia Torres.

HB 9780864926593 £38.99 January 2011 Goose Lane Editions 146 pages



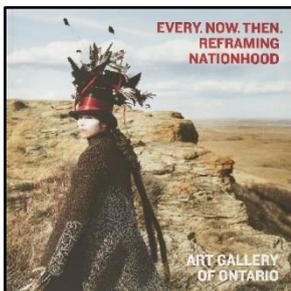
Ekpahak

Where the Tide Ends / Où la Marée Aboutit

Terry Graff, Alan Syliboy

Photography, sculpture, woven work, folk art, painting, found art, and more... When Terry Graff and Alan Syliboy decided to investigate contemporary First Nations art in New Brunswick, they set out on a road trip. They visited the Mi'kmaq Nation communities at Ugpi'ganjig (Eel River Bar), Elsipogtog (Big Cove), and Metepenagiag (Red Bank) and Wolastoqey Nation communities at Negootkook (Tobique) and St. Mary's. The result was an exhibition and a book, a journal that captured the essence of the road trip through Graff's words and Syliboy's magnificent photographs. The book captures their high-octane meeting with heavy metal musician Eric Miller; Robert Pictou's model boats and surprising works of art; their poignant visit with John Seca Labillois, who conjured a drum from the trunk of a 600-year-old tree; Peter Augustine's collection of antlers; the sacred site of the Sundance ceremony at Big Cove; and the story of the Brooks family's efforts to repatriate the 200-year-old Grandfather Akwiten canoe.

PB 9780920674611 £19.99 January 2011 Beaverbrook Art Gallery 138 pages



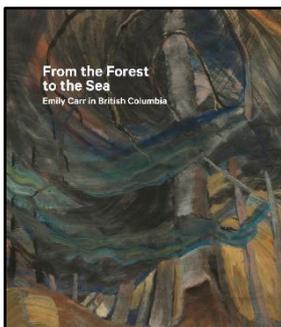
Every. Now. Then.

Reframing Nationhood

Edited by Andrew Hunter

The book embraces the fundamental belief that Canada is a dynamic work-in-progress that has, is, and will continue to be defined by movements and migrations across shifting terrain and within a variable, often unstable, environment. As cultural space, political state, ecosystem, and geography, the space of Canada (even over its short history) has been a place of shifting borders and boundaries; a place constantly being reimagined and redefined. Every. Now. Then. starts from the position that the land known as Canada is Indigenous territory. It emphasises Indigenous perspectives along with Black viewpoints and a diversity of voices offering distinct approaches to history, time, and narrative. It includes reproductions of extraordinary works by more than two dozen talented artists as well as writings by Quill Christie-Peters, Rachelle Dickenson, Anique Jordan, Srimoyee Mitra, Charmaine A. Nelson, and Rosie Spooner that consider a past we cannot lose, of a present we must comprehend, and of a future to which we must be accountable.

PB 9781894243957 £19.99 January 2017 Art Gallery of Ontario 136 pages



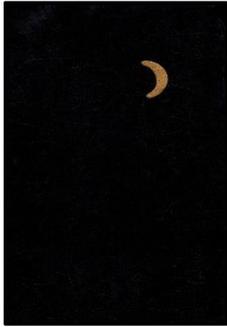
From the Forest to the Sea

Emily Carr in British Columbia

Edited by Sarah Milroy, Ian DeJardin

Winner, Canadian Museum Association Award for Outstanding Achievement in Research -- Art. Emily Carr captures the natural and cultural landscapes of British Columbia like no other artist before or after her. This major volume, designed to accompany an exhibition organized by the Dulwich Picture Gallery in London and the Art Gallery of Ontario in Toronto, gathers work from all phases of this extraordinary artist's career -- from her delicate early watercolours of the 1890s to her expressive hybrids of the 1930s and 1940s, which carry European and North American Modernist traditions with the formal stylizations of Indigenous design. Carr's lifelong fascination with British Columbia's original inhabitants transformed her. Visiting First Nations villages up and down the coast, she absorbed the essence of the place she loved so well. Those experiences changed her life and charged her work, inspiring her imagination. This monumental volume features more than 100 colour reproductions of Carr's work, including some of her most renowned paintings, in dialogue with dozens of indigenous artefacts from the Pacific Northwest: historic masks, baskets, and ceremonial objects by Haida, Kwakwaka'wakw, Nuuchahnulth, Salish, Tlingit, and Tsimshian makers. Drawn from public and private collections, including the British Museum, the Pitt Rivers Museum, Horniman Museum and Gardens, and the Museum of Anthropology at the University of British Columbia, these artefacts illuminate Carr's connections to Indigenous cultures.

HB 9780864928696 £38.99 January 2015 Goose Lane Editions 304 pages



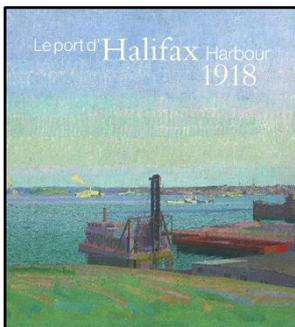
Glitter and Gloom / Éclat et obscurité

The Sketchbooks of Herzl Kashetsky/Les cahiers de croquis de Herzl Kasetky

Herzl Kashetsky. Edited by Terry Graff

Kashetsky documents domestic life, street life, urban landscapes, nature, and the stories of Holocaust survivors in his affecting, meditative work.. Herzl Kashetsky's rich, multi-layered works are deep explorations of the human condition. His meticulously rendered portraits, still lifes, and landscapes are intense explorations of identity and place. This profusely illustrated book features over 150 drawings selected from Kashetsky's 119 sketchbooks, ranging from portraits to landscapes, from streetscapes to interiors, from circles to lines to words that fly through the universe. Accompanying the drawings are essays by art writer and Blake critic Allen Bentley about Kashetsky's use of "the bounding line" as an aesthetic instrument for constructing and deconstructing reality, psychiatrist Ivan Silver about the artist's lifelong work depicting human emotion through facial expression and his varied studies of the human form, and former director and curator of the Beaverbrook Art Gallery.

HB 9780920674826 £26.99 January 2011 Beaverbrook Art Gallery 192 pages



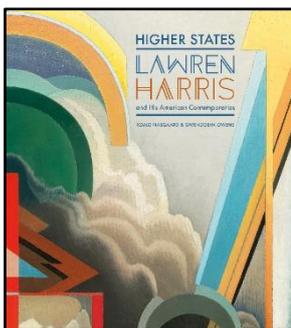
Halifax Harbour 1918 / Le port d'Halifax 1918

Harold Gillman & Arthur Lismer

Edited by Anabelle Kienle Poňka

Two wartime artists, one bustling harbour, and a city ravaged by the Halifax Explosion. Two perspectives on Halifax one year after the Explosion.. A year after the city was devastated by the Halifax Explosion Harold Gilman (British, 1876-1919) and Arthur Lismer (Canadian, 1885-1969) were working in Halifax as war artists. Both commissioned by the Canadian War Memorials Fund to record the war activity on the home front, the two men struck up a friendship and worked side-by-side on occasion. With the effects of the explosion still clearly visible, Gilman and Lismer turned their attention to the bustling harbour. In contrast, Lismer, a founding member of the Group of Seven, recorded the port's activity up close, producing a series of drawings and paintings of camouflaged battleships embedded in the Maritime landscape. With over 30 reproductions and essays by Anabelle Kienle Poňka, associate curator, European and American Art at the National Gallery of Canada; Lily Foster, Gilman scholar, and Sarah Fillmore, chief curator, Art Gallery of Nova Scotia, Halifax Harbour 1918 traces the artists' meticulous approach to their mission, the challenges of working during the aftermath of the tragedy and their role during a critical moment in the history of Canadian landscape painting. This book accompanies an exhibition which opened at the National Gallery of Canada in autumn 2018 and at the Art Gallery of Nova Scotia in spring 2019.

PB 9781773100876 £26.99 January 2018 Goose Lane Editions 124 pages



Higher States

Lawren Harris and His American Contemporaries

Roald Nasgaard, Gwendolyn Owens

Lawren S. Harris is best known for his iconic landscape paintings that declare a sense of cool Canadian resilience. Yet, in the 1920s, an audacious and more colourful interior world began to emerge in his work, and by 1934, the patriotic landscape painter had taken a seemingly unexpected turn toward a transnational career in abstract painting. The social, intellectual, and aesthetic milieu of American transcendentalism shaped a movement of abstract art across North America, seen in the paintings of Georgia O'Keeffe, Marsden Hartley, Katherine Dreier, Raymond Jonson, and Lawren Harris. Harris, in particular, made an impact on both sides of the border. Inspired by the ideas of Kandinsky and informed by the writings of Emerson and Whitman, Harris and his contemporaries turned to abstraction to express higher states of consciousness, creating work that was the very embodiment of the modern spirit. As Harris's career progressed, as he ascended from mountaintops to inner states of mind, he sought greater and more ethereal spiritual heights. This magnificent volume features reproductions of over 75 paintings by Harris and his contemporaries.

HB 9780864929655 £38.99 January 2017 Goose Lane Editions 204 pages illus

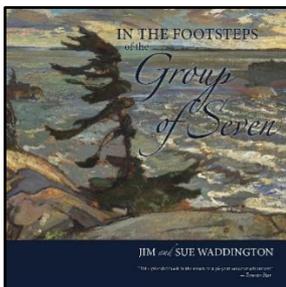


IAIN BAXTER& Works 1958-2011

Edited by David Moos

BAXTER& began making art in the late-1950s under his birth name but quickly realised that the name itself was creative material, to be deployed, manipulated, and shared. In 1965, he formed a collaborative art-making entity which evolved into N.E. Thing Company, a corporate-styled entity whose co-presidents were BAXTER& and his wife Ingrid. Producing a diverse array of projects that encompassed conceptually based photography, pioneering works of appropriation art, and gallery transforming installations, the N.E. Thing Company offered a new model of art making, allowing the artists to remain anonymous and masquerade in the guise of business people. This comprehensive book reviews BAXTER&'s remarkable career across all media. It accompanied a major international touring exhibition, which opened at the Museum of Contemporary Art, Chicago in November 2011 and at the Art Gallery of Ontario in April 2012. Featuring over 160 reproductions of BAXTER's work, it also includes essays by the exhibition's curator, David Moos, along with contributions by Michael Darling; James W Alsdorf Chief Curator, Museum of Contemporary Art, Chicago; Alex Alberro, Associate Professor, University of Florida.

PB 9780864926463 £34.99 January 2012 Goose Lane Editions 220 pages 160+ illus

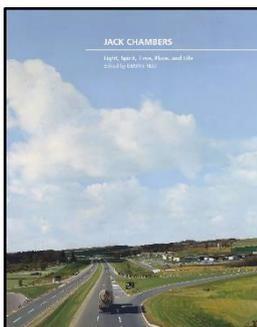


In the Footsteps of the Group of Seven

Jim Waddington, Sue Waddington. Introduction by Tom Smart

Now available in a paper-bound edition Nearly a century ago, a group of artists travelled into northern Ontario and farther afield to capture the raw, terrible beauty that lay just beyond the outskirts of Canada's cities and towns. Armed with sketchbooks, brushes, and paint boxes, they set off into the heart of the wilderness with the singular purpose of interpreting the landscape in a modern mode of artistic expression. In July 1977, Jim and Sue Waddington set off on their own expedition to discover the places that inspired these artists. Determined to locate, document, and photograph the actual landscapes that inspired A.Y. Jackson, Franklin Carmichael, Arthur Lismer, Lawren Harris, A.J. Casson, J.E.H. MacDonald, Tom Thomson, and Frederick Varley, the Waddingtons began a thirty-six-year journey -- tracking down clues, deciphering bits of information, tracing ancient portage routes, and exploring hidden inlets -- all with the purpose of finding the very spots that gave birth to the work of the Group of Seven. The result was an amazing story of discovery. In this paper-bound edition of their bestselling book, in which original paintings are paired with contemporary photographs of the locations where the original works were created, Jim and Sue Waddington invite their readers to come face to face with the elusive muses that enlightened and enriched this renowned group of artists.

PB 9780864928917 £34.99 January 2016 Goose Lane Editions 256 pages



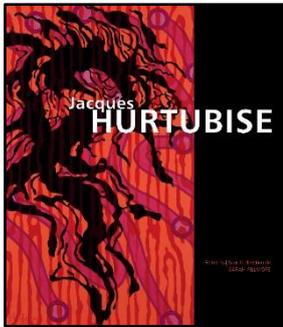
Jack Chambers

Light, Spirit, Time, Place and Life

Edited by Dennis Reid

Published to coincide with a major exhibition at the Art Gallery of Ontario, this is the first major volume to be published on the work of Jack Chambers, one of Canada's most recognised and broadly influential artists. Featuring a selection of some 100 works including paintings, drawings, prints, and films, and materials from the artist's extensive papers, the book focuses on Chambers's own unique brand of "perceptive realism", his use of light, place, time, and spirit, all of which were central to his work. A brilliant draughtsman and remarkable painter, Chambers spend his early adulthood travelling and studying in Europe, where he met Pablo Picasso. When he returned to his hometown of London, Ontario, in 1961, he found himself at the centre of a vibrant art scene that would become the backdrop for his films and the surrealist-influenced works based on his dream-like evocations of memory. This book draws on the large collection of the artist's work held by the AGO. Featuring over 100 colour reproductions, an extensive chronology, and a complete catalogue of the AGO's collection of Chambers's artworks, the volume also includes critical essays by Sarah Milroy, Christopher Dewdney and Mark Cheetham.

PB 9780864926456 £34.99 January 2011 Goose Lane Editions 240 pages



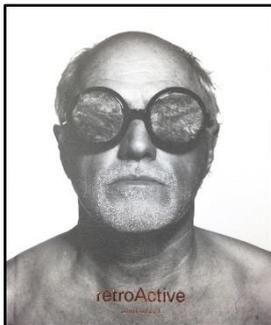
Jacques Hurtubise

Edited by Sarah Fillmore

Showcasing the major career highlights and some of the most recent work of abstract painter Jacques Hurtubise, this lavishly illustrated bilingual volume captures the key works of Hurtubise's formidable fifty-plus year career, many of which have never been brought together in a major exhibition or publication. This exceptional collection offers new insight into the development of Hurtubise's paintings -- from the early graphic abstract paintings in the 1960s and 1970s to the mask to the brushy and stencil work of his blackout paintings. His latest map-based work, which brings together the passion of his "sun" series and the exotic and hypnotic lines of his "masks" and "splash" paintings, brings his mastery of the medium to the fore. An abstract painter who followed a generation of *plasticiens*, Hurtubise's bright, geometric patterning have often prompted comparisons to peers Claude Tousignant, Guido Moinari, and Yves Gaucher. His unique sensitivity as a printmaker, his masterful brushwork, and repeated imagery sets his work apart as uniquely his own. Hurtubise operates in the territory established between 1950s abstract expressionism and the lineage of grand-format American 1960s hard-edged painting; his current work circles back to enclose his beginnings: a hybrid and synthesis that confirms Hurtubise as the inheritor of the mantle of Montreal modernism.

About the Author: Sarah Fillmore is the chief curator at the Art Gallery of Nova Scotia and curator of the annual Sobey Art Award.

HB 9780864926623 £46.99 January 2012 Goose Lane Editions 208 pages



John Greer

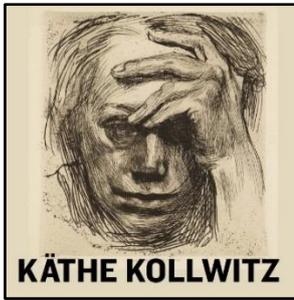
retroActive

Edited by David Diviney

A man in a darkened workshop, surrounded and obscured by dust clouds. A pair of larger-than-life hands, holding a mallet, ready to strike. Spectacles that play with the idea of turning lies into truth and cynics into believers. A cinder block, precariously suspended above a fragile glass, held in place by a single line of tension. Welcome to John Greer: *retroActive*. Sculptor, conceptual artist, and unconventional art maker John Greer has been telling stories through his work for more than fifty years. Drawing on his present and past experiences, his travels and exploits, and his anxieties and fears, his work offers poignant meditations on the human environment, all the while challenging the viewer's perspective with humour, intelligence, and a trail of narrative. This book offers a comprehensive view of Greer's work and his commitment to the discourse of sculpture. Stunningly designed by Susanne Schaal and featuring the photographs of Raoul Manuel Schnell, the book contains more than three hundred representations of Greer and his work -- in situ, in galleries, in process -- bringing into focus Greer's significant contributions to the world of art and ideas. Also included in the book are essays by Ray Cronin, Andria Minicucci, Dennis Reid, Ron Shuebrook, David Diviney, Sarah Fillmore, and Vanessa Paschakarnis. John Greer taught at the Nova Scotia College of Art and Design for almost three decades, where his thinking and teaching helped shape contemporary sculpture in Canada. His work has been included in over fifty solo and sixty group exhibitions and is held in public and private collections around the globe. In 2009 Greer was the recipient of the Governor General's Award in Visual and Media Arts, Canada's highest distinction in the field of art and culture.

About the Author: David Diviney is curator of exhibitions at the Art Gallery of Nova Scotia in Halifax. He was previously director of the Eye Level Gallery in Halifax and assistant curator at the Southern Alberta Art Gallery, Lethbridge. He has taught courses in drawing, sculpture, and gallery studies at the Alberta College of Art and Design, University of Lethbridge, Thompson Rivers University, and Sheridan College Institute of Technology and Advanced Learning. Diviney obtained a BFA with honours from the Tyler School of Art at Temple University, Philadelphia, and an MFA from Nova Scotia College of Art and Design, Halifax.

HB 9780864928900 £50.00 January 2015 Goose Lane Editions 350 pages



Käthe Kollwitz

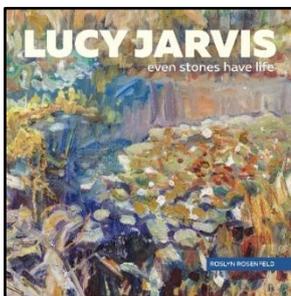
According to the Truth

Brian McCrindle. Edited by Brenda Rix

Käthe Kollwitz is revered in her home country, Germany, and around the world for her drawings, prints, and sculptures. Over the course of a five decade career, which included two world wars, Kollwitz's subject matter focused on the lives and hardships of marginalized women. Given the turmoil and suffering of women and children around the world today, her powerful images resonate with an uncanny timeliness. Käthe Kollwitz (1867-1945) was a leading 20th century German artist known for her drawings, prints (woodcuts, etchings, and lithographs), and sculptures. At a time when opportunities for women were limited, her achievements were extraordinary, especially as a printmaker in a field dominated by men. Over her long career, Kollwitz tackled difficult subjects and became an advocate for women's rights and for the poor. She created prints and posters that protest war, poverty, hunger, and child mortality. Today, she is recognised as a strong, empathetic voice at the intersection between art and activism. Kollwitz is often linked to the German Expressionists, but her bold and distinctive figural style and strong socialist convictions set her apart from any clearly defined art movement. Her art was a reflection of her own experiences, which included the tragic loss of her son Peter in World War I. In addition to self-portraits, themes in her work relate to the lives and suffering of poor women, the intimate relationships between mothers and children, humanitarian and social justice issues, and her ongoing dialogue with death. This extraordinary publication examines the richness and depth of Kollwitz's work with more than 100 colour reproductions of her prints, drawings, and sculptures, drawn from the comprehensive collection at the Art Gallery of Ontario. Also included are essays by Brenda Rix on Kollwitz's life and her preoccupation with self-portraiture and an essay by the donor Dr Brian McCrindle on building the Kollwitz collection.

About the Author: Brian McCrindle donated the Käthe Kollwitz collection to the AGO. Brenda Rix is a curator at the Art Gallery of Ontario.

HB 9781773101224 £30.99 January 2019 Goose Lane Editions 144 pages



Lucy Jarvis

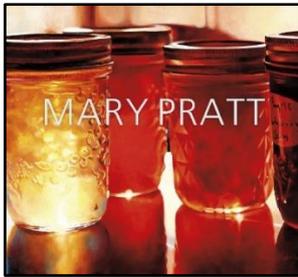
Even Stones Have Life

Roslyn Rosenfeld

Winner, Best Atlantic Published Book Award. Shortlisted, New Brunswick Book Award for Non-Fiction. Writing early in 1962, Lucy Jarvis said she felt "just at the threshold of beginning." Jarvis had studied at the School of the Museum of Fine Arts in the 1920s, later becoming part of the social realist movement, committed to an art "of the people". In 1941, Jarvis co-founded the UNB Art Centre with Pegi Nicol MacLeod, and together, they turned it into a place of creative effervescence. Passionate and single-minded, Jarvis threw herself into everything that she did and the results were nothing short of astounding. In a few short years, she and MacLeod had transformed their environment. Yet, it wasn't until the early 1960s that the unstoppable Jarvis set out on her own. She left the art centre and headed for Paris. In four extended stays during the 1960s, she immersed herself completely, living in French, attending the open studios, and connecting with other artists. Her retreats to Pembroke Dyke near Yarmouth, Nova Scotia, during the summer months allowed her to digest her experiences, and her art took on new life. The influences of both impressionism and post-impressionism emerged in her work, and her paintings became more boldly colourful, freer -- more completely her own. Lucy Jarvis: Even Stones Have Life is the first examination of Jarvis's considerable body of work -- what she painted, how she rendered it, and how her art permeated her life and her life permeated her art.

About the Author: Roslyn Rosenfeld taught art history for a dozen years at the Saint John and Fredericton campuses of the University of New Brunswick. She has published reviews in Fuse and over forty reviews and features in ArtsAtlantic. She has also curated or written essays for eighteen exhibitions.

HB 9780864928924 £34.99 January 2016 Goose Lane Editions 246 pages



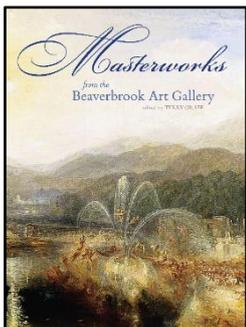
Mary Pratt

Ray Cronin, Mireille Eagan, Sarah Fillmore, Catharine Mastin, Sarah Milroy, Caroline Stone

"The light in Pratt's paintings seems sentient, a living thing, a pulsation or emission, imbuing the paintings with an erotic and almost mystical desire." -- Canadian Art Following a stunningly successful national touring exhibition and a sold-out hardcover edition of the accompanying book, Mary Pratt is available once again in this elegant paperback edition. Says the Globe and Mail, Mary Pratt's "gorgeous, brutal vision of the world is the best revenge against anyone who ever sought to define her." There's something deeply resonant about Pratt's painting for contemporary audiences -- particularly for those that are food obsessed. The dark light of a jelly jar, the slippery weight of filleted cod, the dark drippings of a bloody roast, the wet yellow yolk of a cracked egg. Pratt takes these seemingly mundane subjects and fills them with light, giving them a monumental quality, making them seem luminous, significant, memorable. For many, they have become seared into memory, iconic in the best sense of the word. Mary Pratt, a career retrospective, features five major essays by columnist and art critic Sarah Milroy, Catharine Mastin of the Art Gallery of Windsor, Mireille Eagan and Caroline Stone of The Rooms Provincial Art Gallery, Sarah Fillmore of the Art Gallery of Nova Scotia, and art critic and curator Ray Cronin as well as 75 colour reproductions of Pratt's most renowned work, including Eggs in an Egg Crate, Salmon on Saran, Eviscerated Chickens, and Cod Fillets on Tin Foil.

Reviews: "The light in Pratt's paintings seems sentient, a living thing, a pulsation or emission, imbuing the paintings with an erotic and almost mystical desire." -- Canadian Art

PB 9780864928979 £30.99 January 2016 Goose Lane Editions 160 pages
HB 9780864929112 £42.99 January 2013 Goose Lane Editions 160 pages



Masterworks from the Beaverbrook Art Gallery

Edited by Terry Graff

A major publication comprising 240 pages with 75 colour plates and 60 black-and-white photographs provides extensive documentation of the exhibition Masterworks from the Beaverbrook Art Gallery. Along with a complete catalogue of artworks, it features an overview and history of the historic collection, along with curatorial commentary on each work of art by the Beaverbrook Art Gallery's Curator and Deputy Director, and curator of the exhibition, Terry Graff. Further, it includes important essays by five internationally respected art historians, scholars, and curators, Elliot King, James Hamilton, Richard Calvocoressi, Angus Stewart, and Katharine Eustace, that focus on several key works of art. In addition, Bernard Riordon, Director and CEO of the Beaverbrook Art Gallery, provides a foreword and timely essay documenting the recently resolved legal battle with the Beaverbrook Foundation (UK) over ownership of several works. Elliot King, art historian and leading specialist on the work of Salvador Dalí and curator of the recent exhibition Dalí: The Late Work at the High Museum of Art, examines Dalí's monumental painting Santiago El Grande. James Hamilton, curator and art historian, who has written several books, lectured internationally, and curated several important exhibitions on JMW Turner, examines Turner's Fountain of Indolence. Richard Calvocoressi, Director of the Henry Moore Foundation and former Director of the Scottish National Gallery of Modern Art in Edinburgh, provides special insight into Lucien Freud's Hotel Bedroom. Angus Stewart, independent curator known for his many exhibitions at the Olympia London fine art and antiques fair, including the major 2003 project that marked the centenary of artist Graham Sutherland's birth, examines important Sutherland works, such as Helena Rubinstein, Studies for Churchill, and Portrait of Lord Beaverbrook. Katharine Eustace, art historian and curator, whose publications include Continuity and Change: Twentieth Century Sculpture in the Ashmolean Museum, provides a thoughtful essay on Walter Sickert in relation to the Beaverbrook Art Gallery's Sickert paintings, such as H.M. King Edward VIII.

About the Author: Terry Graff is a visual artist, curator, and writer. He has served as Director and Chief Curator of the Beaverbrook Art Gallery and the Mendel Art Gallery in Saskatoon. His art work has toured internationally and is included in many private and public collections.

HB 9780864926425 £50.00 January 2013 Goose Lane Editions 240 pages 75 colour plates & 60 b/w photos



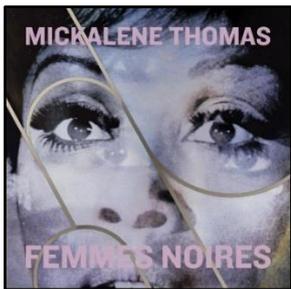
Maud Lewis Paintings for Sale

Sarah Milroy, Maud Lewis

From black cats to iconic snowscapes, Maud Lewis paints our waking dreams.. One of Canada's most beloved folk artists, Maud Lewis was famous in her lifetime for her brightly coloured and endearing paintings of rural Nova Scotia. Working from her tiny, road-side house in Marshalltown, she produced hundreds of small works that captured aspects of rapidly changing country life. Until now, the story of her difficult life has dominated the discussion of her art: her triumph over her physical disabilities and poverty, the harsh treatment she received at the hands of her family, and her alliance by chance with her husband Everett Lewis, who enabled her successful painting career over many decades. This book, accompanied by an exhibition at the McMichael Canadian Art Collection, will examine the aesthetic achievements of Maud Lewis's paintings -- her serial repetition of images and motifs and the dizzying variety that she brought to the problems of picture making. From her black cats and kittens, to her cart horses and oxen hauling logs, to her quayside scenes of ships in port and the Maritime landscape in all seasons, Maud Lewis made paintings that still delight in their optimism and buoyant vitality. Featuring a comprehensive selection of paintings drawn from leading Maud Lewis collectors in Nova Scotia, Maud Lewis: Paintings for Sale offers a unique opportunity to experience the range and depth of her work. Accompanying exhibition on at the McMichael Canadian Art Collection until 5 January 2020.

About the Author: Sarah Milroy is Chief Curator at the McMichael Canadian Art Collection. A highly respected art critic and exhibition curator, she has contributed to more than a dozen books on art.

HB 9781773101460 £26.99 January 2019 Goose Lane Editions 180 pages



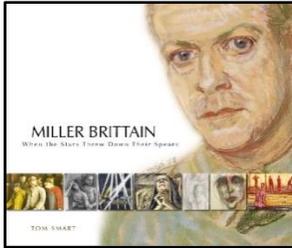
Mickalene Thomas Femmes Noires

Edited by Andrea Andersson, Julie Crooks

Mickalene Thomas's vivid paintings, collages, and photographs explode off the wall. Their larger-than-life women stare back and down at the viewer, confronting them head on. Over the course of her prolific career, Thomas has created a body of work that expands notions of beauty, gender, sexuality, and race, offering a complex vision of what it means to be a Black woman. In Femmes Noires, Thomas moves breezily between pop culture and the long history of Western and African art, inserting images of Black women into iconic paintings. At times she poses them nude; at other times, she draws on elements as diverse as 1970s black-is-beautiful images of women, Edouard Mamey's odalisque figures, the mise-en-scène studio portraiture of James Van Der Zee and Malick Sidibé, and her own collection of personal portraits and staged scenes. Her ability to detect and contain contradictions and to wrestle with stereotypes translates into powerful, self-possessed depictions of Black women that confront and subvert stereotypes. This is a bold examination of Thomas's work and her artistic practise at an important moment in history. It blends writing from iconic Black writers and essayists (Alice Walker, Chimamanda Ngozi Adichie, Edwidge Danticat, and Lorraine O'Grady) with 120 reproductions from Thomas's oeuvre (collages, paintings, film stills, and photographs). Original essays by Andrea Andersson, visual arts curator of the Contemporary Art Center of New Orleans; Julie Crooks, curator at the Art Gallery of Ontario; and writer-art critic Antwaun Sargent complete the book. The book accompanied an international touring exhibition organised by the Art Gallery of Ontario and the Contemporary Art Centre in New Orleans. It opened at the AGO in late November 2018.

About the Author: Andrea Andersson is visual arts curator of the Contemporary Art Center of New Orleans. Julie Crooks is a curator at the Art Gallery of Ontario.

HB 9781773101231 £30.99 January 2019 Goose Lane Editions 120 pages illus



Miller Brittain

When the Stars Threw Down Their Spears

Tom Smart, Allen Bentley

Miller Gore Brittain (1912-1968) had an unerring sense of structure and composition. In the early 1930s, at the Art Students' League in New York, he experienced the pivotal moment in American art: the shift from tradition to abstract expressionism. When he returned to Canada, the Group of Seven still defined Canadian art, and he burst upon the scene with emotion-filled drawings and paintings of the human form. Later, combining figuration and abstraction, he explored the limits of the body and the borderlands of sanity to express the depths of despair and the heights of ecstasy. World War II interrupted Brittain's career and on his bombing missions he carried William Blake's *Songs of Innocence and Experience* with him. Blake's poetry, particularly "The Tyger", inspired the pervasive motif of Brittain's later career. At first a description of searchlights and shot-down aircraft, the star and spear motif later developed into iconic flowers and stems, heads and necks, sunbursts and smoke. In this illuminating and provocative book, Tom Smart examines the sweep of Brittain's work, his progression from social realism to abstraction and surrealism, while Allen Bentley shows the profound influence of Blake's thought in Brittain's painting and drawings.

About the Author: Tom Smart is an author, curator, columnist, and special advisor to art galleries and museums. He is especially noted for his award-winning biographies, catalogues, and books on Canadian artists, including Miller Brittain, Jack Chambers, Alex Colville, Tom Forrestall, John Hooper, Christopher Pratt, Mary Pratt, and Fred Ross.

HB 9780864924834 £50.00 January 2007 Goose Lane Editions 180 pages illus



Nekt wikuhton ehpit

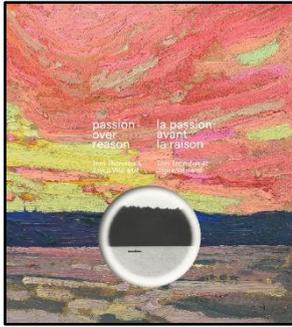
Once there lived a woman: The Painting, Poetry and Politics of Shirley Bear / Il était une fois une femme : la peinture, la poésie ... de Shirley Bear (English-French Addition)

Shirley Bear. Edited by Terry Graff

No present without the past. No equality without feminism.. Nekt wikuhton ehpit: Once there lived a woman: this book chronicles the sources, inspiration, and personal circumstances that have shaped Shirley Bear's visual art, poetry, and political activism and presents the integral relationship amongst these important activities in her life. Countering the invisible silent status ascribed to Indigenous women by patriarchal history and convention, Bear's primary focus has been the recovery of the feminine role in the ancestral life of First Nations culture. Featuring over 30 reproductions of her work with essays by Terry Graff, Susan Crean, and Carol Taylor, Nekt wikuhton ehpit both depicts and examines the essential feminine imagery of Bear's work in their symbolic, archetypal, or representative forms. Shirley Bear's work has been featured in exhibitions throughout Canada, the United States, and Europe. Her art is included in the collections of the Canadian Museum of History, the National Arts Centre, the New Brunswick Art Bank, Carleton University Art Gallery, and the Beaverbrook Art Gallery. Her writing has been featured in several anthologies, including *Kelusultiek: Original Women's Voices of Atlantic Canada* and *The Colour of Resistance*. She received the New Brunswick Excellence in the Arts Award in 2002.

About the Author: Shirley Bear is a multimedia artist, writer, activist, feminist, and traditional herbalist from Negootkook (Tobique First Nation), New Brunswick. Her work has been exhibited in Canada, the United States, and Europe. Her art is included in numerous private and public collections, including the Canadian Museum of Civilization, the National Arts Centre, the New Brunswick Art Bank, Carleton University, First Nations House of Learning at the University of British Columbia, and the Beaverbrook Art Gallery.

PB 9780920674789 £11.99 January 2009 Beaverbrook Art Gallery 80 pages



Passion over reason / la passion avant la raison

Tom Thomson & Joyce Wieland

Sarah Stanners

Passion. Reason. Opposites attract.. It is no secret that Tom Thomson (1877-1917) and Joyce Wieland (1930-1998) never met. Their art could not be further apart stylistically or methodologically. Thomson was a colourist, armed with brushes and oil paints. Wieland was an activist who drew upon an arsenal of wide-ranging contemporary media and whose work is ground-breaking in the annals of feminist art. Yet, Wieland also "burrowed into femininity" and celebrated her attraction to Thomson. *Passion Over Reason* explores Wieland's and Canada's fascination with Thomson and his status as a cult figure of masculine mystique, while re-examining the mythology of his life story which has cast a virile, woodsy painter as the embodiment of Canadian resilience. Wieland was an equally heroic artist, as well as a feminist figure who was unapologetic about her sexuality. She established a career as an experimental filmmaker and mixed media artist, working primarily in Toronto but also in New York from 1962 to 1970. In 1971, her exhibition, *True Patriot Love*, opened at the National Gallery of Canada. It was the Gallery's first solo show of a living Canadian female artist. *Passion Over Reason: Tom Thomson & Joyce Wieland* commemorates the art of these two Canadian-born artists, while at the same time contributing a feminist perspective to the long-held narrative of Thomson. Featuring more than 100 reproductions of Thomson's and Wieland's work, the book mixes sexuality and gender with politics, and nature and nationalism with the formation of a collective identity.

About the Author: Sarah Stanners, is the Director of Curatorial and Collections at the McMichael Canadian Art Collection.

HB 9781486804801 £30.99 January 2018 McMichael Canadian Art 164 pages



Rebecca Belmore

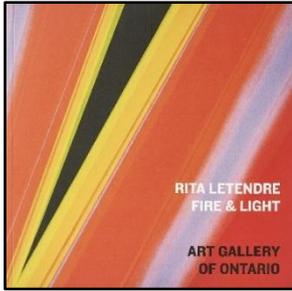
Facing the Monumental

Rebecca Belmore. Edited by Wanda Nanibush

Facing the monumental issues of our time.. In a 2012 performance piece, Rebecca Belmore transformed an oak tree surrounded by monuments to colonialism in Toronto's Queens Park into a temporary "non-monument" to the Earth. For over 30 years, she has given voice in her art to social and political issues, making her one of the most important contemporary artists working today. Employing a language that is both poetic and provocative, Belmore's art has tackled subjects such as water and land rights, women's lives and dignity, and state violence against Indigenous people. Writes Wanda Nanibush, "by capturing the universal truths of empathy, hope and transformation, her work positions the viewer as a witness and encourages us all to face what is monumental. This book presents 28 of her most famous works, including *Fountain*, her entry to the 2005 Venice Biennale, and *At Pelican Falls*, her moving tribute to residential school survivors, as well as numerous new and in-progress works. The book also includes an essay by Wanda Nanibush, Curator of Indigenous Art at the AGO, that examines the intersection of art and politics. It will accompany an exhibition at the Art Gallery of Ontario scheduled from 12 July to 21 October 2018. Rebecca Belmore is one of Canada's most distinguished artists. She has won the Hnatyshyn Award (2009), the Governor General's Award in Visual and Media Arts (2013), and the Gershon Iskowitz Prize (2016). A member of Lac Seul First Nation, she was the first Aboriginal woman to represent Canada at the Venice Biennale. She has also participated in more than 60 one-person and group exhibitions around the world.

About the Author: Born in Upsala, Ontario, Rebecca Belmore is a member of Lac Seul First Nation (Anishinaabe). She attended the Ontario College of Art and Design in Toronto and is internationally recognised for her performance and installation art. Since 1987, her multi-disciplinary work has addressed history, place, and identity through the media of sculpture, installation, video, and performance.

HB 9781773100968 £30.99 January 2018 Goose Lane Editions 132 pages

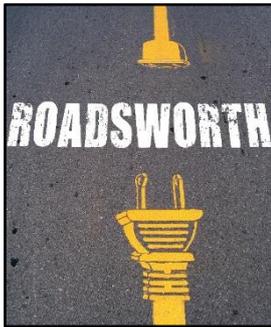


Rita Letendre
Fire & Light

Wanda Nanibush, Georgiana Uhlyarik. Edited by Wanda Nanibush

Critically acclaimed Rita Letendre is one of the most eminent living abstract artists. Her painting career began in Montreal in the 1950s, when she associated with Quebec's Automatistes and Plasticiens. Often the sole female artist in their group shows, she broke away from their approach to painting. Seeking to express the full energy of life and harness in her powerful gestures an intense spiritual force, Letendre worked with oils, pastels, and acrylics, using her hands, palette knife, brushes and uniquely the airbrush. Born of Abenaki and Quebecois parents, Letendre lived in Quebec until 1969, when she moved to Toronto. She has received the Order of Canada, completed commissions across Canada and the United States, and participated in national and international exhibitions.

PB 9781894243971 £15.99 January 2017 Art Gallery of Ontario 112 pages

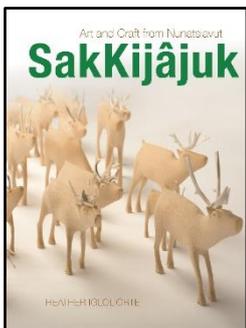


Roadsworth

Roadsworth, Bethany Gibson. Foreword by Scott Burnham

Winner, Design Edge Regional Design Award. In October 2001, paint was spilled on the streets of Montreal. A stark, primitive bike symbol, looking suspiciously like the one the city used to designate a bike path; a giant zipper, pulled open down the centre line of the street on a busy commuter route; the footprint of a giant, stomping through the city while people slept. Inspired by a desire for adventure and galvanised by a loathing of car culture, Roadsworth got down with an idea that had been incubating. The time had come for him to articulate his artistic vision, to challenge the notion of "public" space and whose right it is to use it. By 2004, Roadsworth had pulled off close to 300 pieces of urban art on the streets of Montreal. In the fall, he was charged with 51 counts of public mischief. It seemed to signal the end of his career. Instead the citizens of Montreal and lovers of his work from around the world rallied their support. A year later he was let off with a slap on the wrist. Since then, Roadsworth has developed as an artist, continuing to intervene in public spaces and to travel the world, executing commissioned work for organizations such as Cirque de Soleil, The Lost O (cycled over in le tour de France), and for municipalities, exhibitions, and arts festivals.

PB 9780864926388 £23.99 January 2011 Goose Lane Editions 208 pages illus

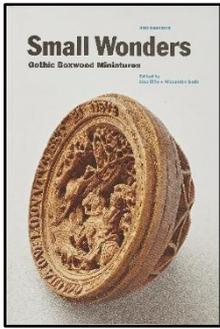


SakKijâjuk
Art and Craft from Nunatsiavut

Heather Igloliorte

Nunatsiavut, the Inuit region of Canada that achieved self-government in 2005, produces art that is distinct within the world of Canadian and circumpolar Inuit art. The world's most southerly population of Inuit, the coastal people of Nunatsiavut have always lived both above and below the tree line, and Inuit artists and craftspeople from Nunatsiavut have had access to a diverse range of Arctic and Subarctic flora and fauna, from which they have produced a stunningly diverse range of work. Artists from the territory have traditionally used stone and woods for carving; fur, hide, and sealskin for wearable art; and saltwater seagrass for basketry, as well as wool, metal, cloth, beads, and paper. In recent decades, they have produced work in a variety of contemporary art media, including painting, drawing, printmaking, photography, video, and ceramics, while also working with traditional materials in new and unexpected ways. This is the first major publication on the art of the Labrador Inuit. Designed to accompany a major touring exhibition organized by The Rooms Provincial Art Gallery of St. John's, the book will feature more than 80 reproductions of work by 45 different artists, profiles of the featured artists, and a major essay on the art of Nunatsiavut by Heather Igloliorte. SakKijâjuk -- "to be visible" in the Nunatsiavut dialect of Inuktitut -- provides an opportunity for readers, collectors, art historians, and art aficionados from the South and the North to come into intimate contact with the distinctive, innovative, and always breathtaking work of the contemporary Inuit artists and craftspeople of Nunatsiavut.

HB 9780864929747 £34.99 January 2017 Goose Lane Editions 188 pages

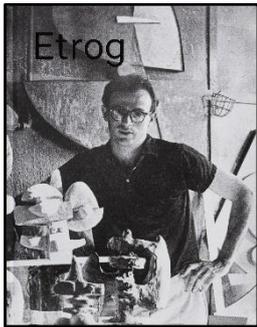


Small Wonders Gothic Boxwood Miniatures

Edited by Lisa Ellis, Alexandra Suda

Boxwood prayer beads, rosaries, and miniature altarpieces made in Northern Europe during the early 1500s demonstrate the limitless potential of human artistic practice. These tiny masterpieces, small enough to fit in the palm of the hand, depict complex scenes with elegance and precision. Without fail, they inspire viewers to ask how a person could have possibly made them. For this publication, the Art Gallery of Ontario joined forces with the Metropolitan Museum of Art in New York and the Rijksmuseum in Amsterdam to bring together more than 60 rare boxwood carvings from institutions and private collections across Europe and North America, offering new insight into the methods of production and cultural significance of these awe-inspiring works of art. *Small Wonders* features 146 high-resolution digital photographs, X-rays, and micro-CT scans of these tiny sculptures, as well as essays by Barbara Drake Boehm, Paul and Jill Ruddock, Pete Dandridge, Lisa Ellis and Sasha Suda.

PB 9781894243902 £15.99 January 2016 Art Gallery of Ontario 112 pages photos

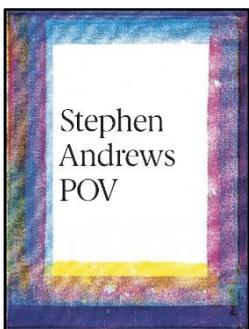


Sorel Etrog Five Decades

Sorel Etrog. Edited by Ihor Holubizky

Etrog's work dots the urban landscape in Toronto and many other urban centres in Canada and shows an overriding concern for the human body's transformation in an increasingly mechanized world.. Sorel Etrog (1933-2015) is a renowned Canadian sculptor and painter. He left his native Romania for Israel in 1950, where he studied at the Tel Aviv Art Institute. From Tel Aviv, he moved to New York and in 1963 to Toronto. Etrog represented Canada at the Venice Biennale in 1966. He created major public commissions for Expo 67, the Sun Life Centre, the Los Angeles County Museum, and the Olympic Park in Seoul, Korea, and he designed the Canadian Film Awards' statuette (originally known as the "Etrog"). His drawings and watercolours explore mechanics and biology: mechanistic bodies, wrench-shaped hands, pure machines, blends, labyrinths, and monsters. *Sorel Etrog: Five Decades* was published in 2013 to accompany the last major retrospective exhibition of his work. It includes his archetypal sculptures as well as drawings, paintings, book illustrations, and prints, as well as images from his rarely seen film, *Spiral*. The book also includes texts by Ihor Holubizky and critics Gary Michael Dault and Florian Rodari, as well as Marshall McLuhan, Sir Philip Henty, Theodore Allen Heinrich, and William J. Withrow that explore the depth and range of his work. Etrog's work is included in major collections worldwide.

HB 9781894243735 £26.99 January 2013 Art Gallery of Ontario 128 pages



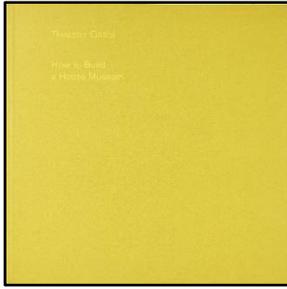
Stephen Andrews POV

Stephen Andrews. Edited by Kitty Scott

The work of Stephen Andrews has long mediated the successive crises of the contemporary world, exploring conflict, social change, and identity. For more than a decade, Andrews confronted the AIDS epidemic personally and artistically. Later, his work registered the impact of the attacks of 11 September 2001, the subsequent "War on Terror", the financial crash of 2008, and a new wave of global protests, from those surrounding the 2010 G20 summit in Toronto to those associated with the Occupy movement and the Arab Spring. Embedding, layering, and erasing meaning, Andrews's work creates a triangle, where meaning resides between the process of painting (magical and sensuous), the represented image (a chronicle of fragility and resilience), and the invitation to the viewer (to look carefully and engage). Published to coincide with a major exhibition opening at the Art Gallery of Ontario, this book provides a comprehensive overview of the last fifteen years of Andrews's work that has resulted in drawings, photographs, animations, videos, installations, ceramics, and ephemera.

About the Author: Andrews' work is represented in the collections of the National Gallery of Canada, the Art Gallery of Ontario, the Belkin Art Gallery, and the Schwarz Collection, Harvard.

HB 9780864928825 £30.99 January 2015 Goose Lane Editions 184 pages



Theaster Gates
How to Build a House Museum

Edited by Kitty Scott

Chicago-based artist Theaster Gates, whose projects range from small-scale sculptures to ambitious urban interventions, investigates the transformative powers of art in this provocative book. As the force behind the much-acclaimed Stony Island Arts Bank, Gates responds creatively to the challenges of space, whether working in museums or in communities. In this instance, he explores notions of blackness, freedom, and the history of house music. Featuring works by the artist himself as well as objects drawn from the Exhibit of American Negroes at the 1900 Paris Exposition, the Ed Williams collection of negrobilia, and Frankie Knuckles's vinyl collections, How to Build a Museum proposes new ways of honouring and remembering Black experience, exploring the potential of symbolic structures and their associated objects. Theaster Gates is an American social practice installation artist, who teaches in the Department of Visual Arts at the University of Chicago.

PB 9781894243933 £30.99 January 2018 Art Gallery of Ontario 236 pages



Toronto
Tributes + Tributaries, 1971-1989

Wanda Nanibush. Edited by Wanda Nanibush

Exploring the experimental energy of an era, Toronto: Tributes + Tributaries, 1971-1989 brings together more than 100 works by 65 artists and collectives to highlight an innovative period in Toronto art history. Amidst the social and political upheavals of their time, the artists that emerged in Toronto during the 1970s and 1980s pushed the boundaries of conventional painting, sculpture, and photography, exploring new ways of art making. Organised thematically and punctuated by references to Toronto and its cityscape, this unique publication highlights the era's preoccupation with ideas of performance, the body, the image, self-portraiture, storytelling, and representation. Featured artists include Michael Snow, Joanne Tod, the Clichettes, Duke Redbird, Barbara Astman, Robin Collyer, Robert Houle, Carol Conda and Carl Beveridge, as well as photographer June Clarke, illustrator Ato Seitou and many others.

PB 9781894243889 £19.99 January 2018 Art Gallery of Ontario 200 pages



Tunirrusiangit
Kenojuak Ashevak and Tim Pitsiulak

Kenojuak Ashevak, Timootee (Tim) Pitsiulak. Edited by Anna Hudson, Jocelyn Piirainen, Georgiana Uhlyarik

Two generations of Inuit artists challenging the parameters of tradition.. Kenojuak Ashevak shot to fame in 1970 when Canada Post printed The Enchanted Owl, a print of a black-and-red plumed nocturnal bird, on a postage stamp. She later became known as the magic-marker-wielding "grandmother of Inuit art", famous for her fluid graphic storytelling and her stunning depictions of wildlife. She was a defining figure in Inuit art and one of the first Indigenous artists to be embraced as a contemporary Canadian artist. Ashevak's legacy inspired her nephew, Timootee (Tim) Pitsiulak, to take up drawing at the Kinngait Studios. In his relatively short career, he became a popular figure, known for drawing animal figures with a hunter's precision and capturing the technological presence of the South in Nunavut. Tunirrusiangit, "their gifts" or "what they gave" in Inuktitut, celebrates the achievements of two remarkable artists who challenged the parameters of tradition while consistently articulating a compelling vision of the Inuit world view. Published to coincide with a major exhibition at the Art Gallery of Ontario, opening on 16 June and continuing until late August, Tunirrusiangit features more than 60 reproductions of paintings, drawings, and documentary photographs. Completing the book are essays by contemporary artists and curators Jocelyn Piirainen, Anna Hudson, Georgiana Uhlyarik, Koomuatuk Curley, Laakkuluk Williamson Bathory, and Taqralik Partridge that address both the past and future of Inuit identity.

HB 9781773100913 £34.99 January 2018 Goose Lane Editions 160 pages



Wangechi Mutu This You Call Civilization?

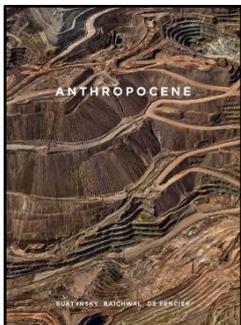
Wangechi Mutu. Edited by David Moos

Black women: ideas of beauty, ideas of strength, unapologetic. A thumb pushes on teeth. Jewelled eyes, misplaced lips, and masks of black glitter expose the complexity and falsity of the modern representational world. Born in Nairobi, living in New York, Wangechi Mutu is known for her painting, sculpture, film, and performance work in which she does anything but shy away from critiquing the modern gaze. Rather, she focuses squarely on calling a spade a spade: the Orientalist way the West looks at the African-American woman, the exaltation of consumerism, and the role of technology (and its intersection with humanity) in the modern age. Mutu is neither neutral nor exploratory; at times, she offers the visual equivalent of an indictment. Mutu's protagonists, tribal and technological, wonderfully proud yet ceaselessly oppressed, both blossom and collapse. Driven by contradiction, they draw us in. Published in 2010 to accompany Mutu's first major exhibition in North America, the book features reproductions of her major works on paper, large-scale installations, and stills from videos as well as essays by David Moos, Jennifer Gonzales, Michelle Jacques, Odili Donald Odita, Raphael Rubinstein, Carol Thompson, and Rinaldo Walcott. Interleaved between the essays are excerpts from books, selected by Mutu, about brutal colonial repression, the Harlem Renaissance, and the Rwandan genocide.

About the Author: Wangechi Mutu is a contemporary artist who produces painting, sculpture, film, and performance work. Born in Kenya, she lives and works in New York City. Her work has been exhibited at galleries across the world, including the Tate Modern in London, San Francisco Museum of Modern Art, and the Centre Georges Pompidou in Paris. David Moos is an independent art adviser, curator, and writer based in Toronto. He was the Curator of Modern and Contemporary Art at the Art Gallery of Ontario until 2011.

HB 9781894243643 £26.99 January 2010 Art Gallery of Ontario 128 pages illus

Photography



Anthropocene Burtynsky, Baichwal, de Pencier

Edited by Sophie Hackett, Andrea Kunard, Urs Stahel

A controversial idea currently under vigorous and passionate international debate that would recognize the "human signature" on the planet.. Anthropocene is the latest book by Edward Burtynsky, Jennifer Baichwal, and Nicholas de Pencier to chronicle the massive and irreversible impact of humans on the Earth -- on a geological scale. In photographs that are both stunning and disconcerting, Burtynsky, Baichwal, and de Pencier document species extinction (the burning of elephant tusks to disrupt the illegal trade of ivory), technofossils (swathes of discarded plastic forming geological layers), and terraforming (mines and industrial agriculture). The book also features a range of essays by artists, curators, and scientists, some part of an international group of scientists who have proposed that the Earth is now entering a new era of geological time where human activity is the driving force behind environmental and geological change (ie: the Anthropocene). Thus the book brings contemporary art into conversation with environmental science and anthropology on a topic that urgently affects all of us. Anthropocene will be published to coincide with a major international exhibition opening simultaneously in September 2018 at the Art Gallery of Ontario and the National Gallery of Canada and the release of a film on the same topic by Baichwal and de Pencier. The exhibition will travel to Fondazione MAST in Bologna in the spring of 2019.

About the Author: Sophie Hackett is a curator of Photography at the Art Gallery of Ontario. Andrea Kunard taught for over a decade at Carleton University, Queen's University and Nova Scotia College of Art & Design University. Urs Stahel is the director, curator, and editor of Fotomuseum Winterthur.

HB 9781773100975 £26.99 January 2018 Goose Lane Editions 256 pages



Bonsai | Penjing **The Collections of the Montréal Botanical Garden**

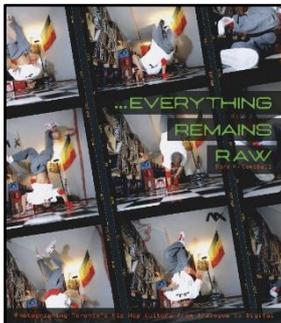
Danielle Ouellet

The beauty and evolution of an intriguing art form... The Montréal Botanical Garden's collections of bonsai and penjing are among the best in North America, including more than 350 trees, some dating from the 17th century. For the first time, these stylized horticultural creations have been brought together in a single volume, illuminating the evolution of the aesthetic tradition of this Asian art form. Featuring beautifully rendered photographs of many of the miniature trees in the collection, *Bonsai | Penjing: The Collections of the Montréal Botanical Garden* offers an up-close view of these extraordinary specimens. Miniaturized reflections of their natural environment, these works of horticultural art translate the world views of bonsai and penjing masters from different philosophical traditions. In a few instances, they integrate contemporary North American vision of the ancient Asian traditions. Author Danielle Ouellet interviewed many of the artists who created these works, in some instances travelling to Asia to meet with some of world's contemporary masters of the art form. As a result, she brings to life an historical portrait of Bonsai and Penjing, their underlying aesthetic principles, and an understanding of how to view and interpret the captivating living sculptures of these traditions.

About the Author: Danielle Ouellet is a mathematician and science historian. She is the author of numerous books and articles including *40 ans: Les Amis du Jardin botanique de Montréal* and *La fine fleur du savoir*. Her essays have appeared *Forces*, *Premium*, and *Québec Science*.

Reviews: "The ultimate truth, for anyone who takes the time to contemplate one of these works of art, is one's personal emotional response, something experienced by every member of the production team for this book. Now it's your turn!" -- Danielle Ouellet

HB 9782980121852 £55.99 January 2019 Les Amis du Jardin botanique 276 pages



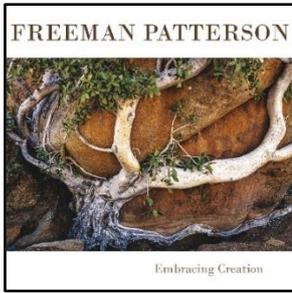
Everything Remains Raw **Photographing Toronto's Hip Hop Culture from Analogue to Digital**

Mark V Campbell

Before there was Drake, there was The 6. The genesis and rise of Toronto's Hip Hop culture.. Amongst the algorithmic pulsations that remap informational networks at the whim of any giant tech company, hip hop culture produces ways of knowing (and being in) the world that continually disrupt the status quo. Guided by a sense of rawness -- an unsanitised speaking of truth to power -- hip hop culture thrives outside of the formal and institutional settings which are often used to confer importance. Hip hop has no use for such pedestals. Its inherent and purposefully self-critical nature ensures that hip hop is both a widely appealing form for youth protest and a self-calibrating system of quality control. A photographic excavation of Toronto's hip hop archive, *...Everything Remains Raw* draws on photographs of Kardinal Offishall, Michie Mee, Dream Warriors, Maestro, Drake, Director X, and others by Michael Chambers, Sheinina Raj, Demuth Flake, Craig Boyko, Nabil Shash, Patrick Nichols, and Stella Fakiyesi to offer a deep dive in hip hop's visual culture. An intentional intersection of the taste-making skills of the DJ and the nuanced particularism of the curator, the book and the accompanying exhibition juxtapose never-before-seen images with photojournalism, street posters, and zines to reframe and enhance popular understandings of this thing called hip hop... the book accompanied an exhibition organised at the McMichael Canadian Art Collection which opened in March 2018 and running until October.

About the Author: Mark V Campbell is the founding director of Northside Hip Hop Archive and Adjunct Professor in the RTA School of Media at Ryerson University.

HB 9781773100821 £26.99 January 2018 Goose Lane Editions 120 pages



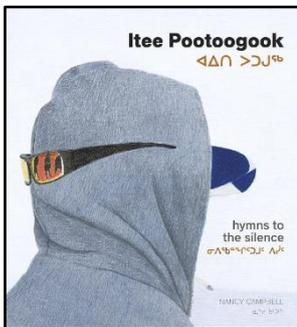
Freeman Patterson
Embracing Creation

Freeman Patterson, Tom Smart. Foreword by Terry Graff

Winner of the Redgees Legacy Award. Throughout photographer Freeman Patterson's remarkable career, his ambition has been to expose the spiritual, religious, and even mystical dimensions that lie beyond the literalness of the image itself. Patterson has continually strived to have viewers appreciate the compositional grammar and unique syntax of this visual art, pushing to transcend the picturesque qualities of the image and expand the viewing moment to a longer and more profound level of experience. For Patterson, life, the mind, and nature are fully a part of each other. Through images that both inspire and provoke, Freeman Patterson: Embracing Creation shows us that such inter-connectivity is the mechanism by which all things are affected; this is the fundamental concept that Patterson lives, believes, and expresses as art.

About the Author: Freeman Patterson is one of the preeminent photographers in Canada. He was elected to the Royal Canadian Academy of Art in 1975 and appointed to the Order of Canada in 1985.

HB 9780864929051 £42.99 January 2013 Goose Lane Editions 240 pages

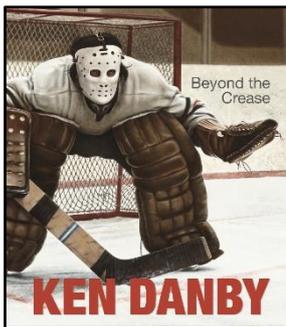


Itee Pootoogook
Hymns to the Silence (English and Inuktitut Edition)

Nancy Campbell, Itee Pootoogook

Itee Pootoogook belonged to a new generation of Inuit artists who are transforming and reshaping the creative traditions that were successfully pioneered by their parents and grandparents in the second half of the 20th century. A meticulous draughtsman who worked with graphite and coloured pencil, Itee depicted buildings in Kinngait that incorporated a perspectival view, a relatively recent practice influenced by his training as a carpenter and his interest in photography. His portraits of acquaintances and family members similarly bear witness to the contemporary North. Whether he depicts them at work or resting, his subjects are engaged in a range of activities from preparing carcasses brought in from hunting to playing music or contemplating the landscape of the North. Itee was also an inventive landscapist. Many of his finest Arctic scenes emphasize the open horizon that separates land from sky and the ever-shifting colours of the Arctic. Rendering the variable light of the landscape with precision, he brought a level of attention that contributed, over time, to his style. Featuring over 100 images and essays by curators, art historians, and contemporary artists.

HB 9781773101392 £34.99 January 2019 Goose Lane Editions 200 pages 100+ illus



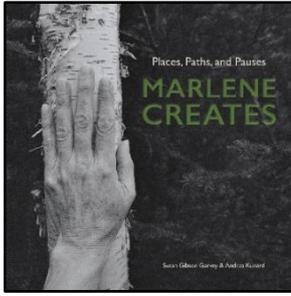
Ken Danby
Beyond the Crease

Ihor Holubizky, Greg McKee, Andrew Oko

Ken Danby (1940-2007) was one of Canada's foremost practitioners of contemporary realism. Rooted in the Canadian psyche, nourished by his Ontario rural roots, Danby's subject matter was broad and expansive, yet it was the images of Canadian landscapes and life that captured the public's attention. At the Crease, a 1972 egg tempera painting depicting a nameless hockey goalie viewed from ice-level, was his best-known work, and for many, it defined him as an artist. An accomplished painter, watercolourist, printmaker, and commercial artist, Danby's career began to unfold with a modernist narrative in the 1960s and 1970s. It intersected with the fervent nationalism expressed in the music of Ian and Sylvia Tyson, Gordon Lightfoot, and Joni Mitchell. According to art historian Patrick Hutchings, Danby's paintings bring us "face to face with a moment of our own time." This is the first major book on Ken Danby's creative practise in two decades, examines the depth and breadth of Danby's work.

About the Author: Ihor Holubizky is an art historian and curator.

HB 9780864929631 £34.99 January 2016 Goose Lane Editions 198 pages



Marlene Creates
Places, Paths, and Pauses

Edited by Susan Gibson Garvey, Andrea Kunard

"... I was able to make a simple gesture which left no permanent mark on the land. "In 1979 Marlene Creates signalled her intent. In contrast to the monumental earthworks of that time, she revealed that her interest in the intersection of art and the natural world was with the ephemeral, the small scale, and the non-monumental, and with place, "not as a geographical location", she writes, "but as a process that involves memory, multiple narratives, ecology, language, and both scientific and vernacular knowledge." Supplementing the impermanence of her artistic gestures with the technology of photography, Creates found an audience and created a body of work without peer. Creates has sensitively probed the relationship between human experience and the natural world for almost four decades. From her early works that record traces of the human body on the land to her later explorations of poetry in situ in the boreal forest and photography as an active medium -- where the rush of water over the lens transforms the artist's own image -- Creates leads us with an environmental and cultural consciousness to a greater understanding of the language of the natural world and our "places" in it. It is no easy task to sum up, in a single book, a career that privileges the act over the artefact, the moment over the monument. But under the direction of curator-critics Susan Gibson Garvey and Andrea Kunard, the book offers not only a broad view of her work in photography but also a critical appreciation of her multi-disciplinary approach (assemblages, memory-map drawings, and video-poems).

HB 9780864929976 £38.99 January 2017 Goose Lane Editions 204 pages

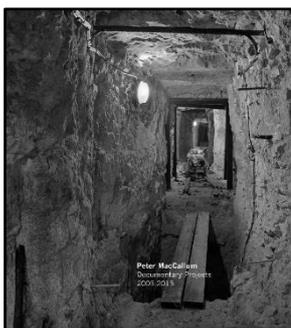


Ned Pratt
One Wave

Ned Pratt

With Ned Pratt, there is no nostalgia, no romance, no theatre. His interest in the Newfoundland landscape forms the foundation for his photography. Pratt's approach to the act of looking transcends place. He distils the landscape into abstractions of form and colour. Disrupting depth with close architectural details and incisions of poles and wires, he undermines the traditional, romantic notion of "looking out" to sublime geometry. Ned Pratt: One Wave charts a decade of Pratt's breathtaking photography. Echoing Pratt's aesthetic, this beautifully designed book presents Pratt's works in formal conversation with each other. Stark imagery of buildings is juxtaposed with forays into abstraction and celebrations of the inherent geometry of natural forms -- whether a single wave crashing over a wall or stones cracked by freezing and thawing.

HB 9781773100869 £34.99 January 2018 Goose Lane Editions 120 pages

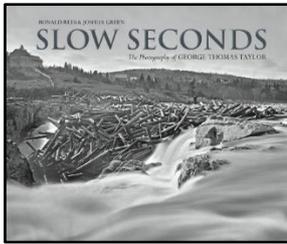


Peter MacCallum
Documentary Projects 2005-2015

Peter MacCallum

In this his newest book, Peter MacCallum has assembled collections of his documentary photographs of the last decade that examine the particularities of the vernacular spaces of human labour, commerce, and habitation. Conceived as series, these documentary photographs juxtapose the miscellany of the commercial architecture of Toronto's Yonge Street with the uniform elegance of rue du Faubourg Saint-Denis in Paris; an aging zinc foundry in Montreal with a venerable independent garage in Toronto; the functional Theatre Passe Muraille in Toronto with the tiny, lushly decorated Théâtre du Tambour Royal in Paris. Shifting from the industrial to the monumental to the domestic, MacCallum's roving eye lands upon the gritty morphology of the coal-fired Lakeview Generating Station, the restoration of Walter Alward's great limestone monument at Vimy Ridge, and the classical Greek spirit expressed in the front porches of ordinary Toronto houses dating from the early decades of the 20th century. The result is an engrossing collection of photographs that reveal a disarming beauty in sites that both embody and encompass a rich history of industry, commerce, and human habitation.

HB 9780864928948 £34.99 January 2016 Goose Lane Editions 208 pages photos



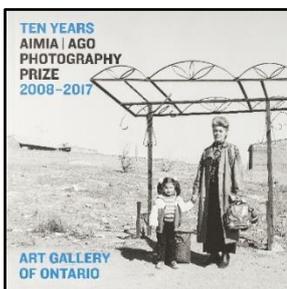
Slow Seconds

The Photography of George Thomas Taylor

Ronald Rees, Joshua Green. Photography by George T Taylor

George Taylor's vivid New Brunswick of yesteryear comes to life... The photographs of George Taylor (1838-1913) offer viewers a fascinating glimpse into nineteenth-century New Brunswick. Taylor's career coincided with a period when photographers began to provide Canadians with images of the "wilderness." Drawing on the knowledge and expertise of Indigenous guides, Taylor travelled not only through settled parts of New Brunswick, but also into the wilderness of the north, providing views of hitherto unfamiliar and unknown terrain and helping to popularize the outdoors as a venue for canoeing, hunting and fishing. Taylor's work is also a record of rural and farm life on the rich floodplains and intervals of the Saint John River valley, of daily life in Fredericton, and of the large-scale expansion of railways in the province. Captured in the "slow seconds" of his camera, George Taylor's photographs illumined landscapes, people, and the seismic changes taking place at the cusp of the new century. The first book of Taylor's photographs, *Slow Seconds* presents a curated selection of one hundred photographs together with an account of the beginnings of photography and Taylor's life and work.

HB 9781773101361 £26.99 January 2019 Goose Lane Editions 184 pages



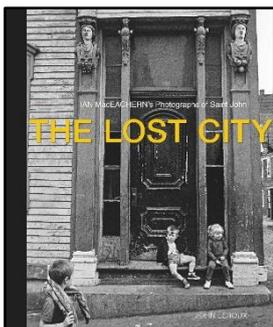
Ten Years

Aimia | AGO Photography Prize, 2008-2017

Edited by Sophie Hackett, Alden Hadwen, Sean O'Neill

The field of photography has been described as one that exacerbates antagonisms, "a permanent hotbed of contradictions." This is also an apt description for the work of the artists who have participated in the Aimia | AGO Photography Prize in its first decade. From the beginning, the Prize advocated a broad idea of photography, as broad as the range of possibilities that contemporary artists continue to see for the medium. The images have run the spectrum, with some directly observed, others highly staged, and yet others culled from the family record, YouTube, a library picture collection, press photographs, tourist brochures, and textbooks. Subjects have included family relations, sports, advertising conventions, imaging technologies, urban planning, colonialism, industry, and environmental degradation. This retrospective volume brings together the winners and shortlisted works from the Aimia-AGO Photography Prize, between 2008 to 2017, including essays by Alden Hadwen, Sean O'Neill, and Sophie Hackett and biographical notes on the nominees by Sam Cotter.

PB 9781988788005 £15.99 January 2017 Art Gallery of Ontario 116 pages



The Lost City

Ian MacEachern's Photographs of Saint John

John Leroux. Photography by Ian MacEachern

A portrait of a lost Saint John.. From the 1950s through the 1970s, cities throughout North America engaged in disruptive periods of massive "urban renewal" of older, poorer areas. Neighbourhoods were razed to make way for freeways, housing projects, public amenities, sports arenas, and subdivisions. Planned communities replaced older urban neighbourhoods that had evolved over generations. Ian MacEachern worked for CHSJ-TV in Saint John from 1962 to 1966, and he witnessed the profound transformation of Canada's oldest city as it was buffeted by the forces of reconstruction and modernization. He also recorded the life of the city, its neighbourhoods, its residents, and social life in more than a thousand photographs. Like the documentary photographic works of Walker Evans, Dorothy Lange, and Henri Cartier-Bresson, MacEachern's photographs show an extraordinary power in their honest depictions of fleeting moments and a raw humanity. For *The Lost City: Ian MacEachern's Photographs of Saint John*, architectural and social historian John Leroux has selected seventy-five black-and-white photographs drawn from MacEachern's exceptional archive and written an accompanying essay that examines the recent history of Saint John and the effect of urban renewal on civic architecture, historic neighbourhoods, and community structure.

HB 9781773100814 £26.99 January 2018 Goose Lane Editions 176 pages 75 b/w photos



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