

ARTEXTE

Catalogues d'art
contemporain, livres
d'artistes et publica-
tions indépendantes
du Canada,
d'Europe
et des États-Unis.

Contemporary art
catalogues, artists'
books and indepen-
dent publications
from Canada,
Europe and the
United States.

Catalogue des catalogues en art contemporain

Ce Catalogue des catalogues en art contemporain est le cinquième publié par Artex. Les deux premiers numéros présentent chacun plus de 400 catalogues publiés depuis 1970 par les musées, galeries et artistes canadiens. Les numéros trois et quatre comprennent une sélection de publications européennes et américaines en plus des catalogues d'art canadien les plus récents. On peut se procurer chez Artex tous les numéros du Catalogue des catalogues et toutes les publications qui y sont répertoriées.

Catalogue of Catalogues on Contemporary Art

This is the fifth volume of the Catalogue of Contemporary Art Catalogues. Each of the first two issues contains reviews of over 400 titles published since 1970 by Canadian museums, galleries and individuals. Issues three and four include selected American and European publications, in addition to recent Canadian catalogues. All volumes of the Catalogue of Catalogues, as well as virtually all the titles listed therein, are available from Artex.

ARTEXTE

Centre d'information
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d'expositions.

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Guide de consultation

En première section, les catalogues sont classés par ordre alphabétique selon le nom des artistes sauf pour les catalogues d'exposition de groupe où l'ordre correspond au titre du catalogue.

Chaque commentaire inclut une description bibliographique et un court résumé des catalogues.

Les données bibliographiques sont classées comme suit:

1. nom de l'artiste ou titre du catalogue 2. auteur(s) 3. musée et lieu de publication 4. année de publication 5. nombre de pages 6. nombre d'illustrations 7. dimensions (la largeur précède la hauteur) 8. ISBN (si disponible).

Les catalogues sont commentés dans la langue de publication; les commentaires des catalogues bilingues sont rédigés en français et en anglais.

Seuls les catalogues reliés sont indiqués comme tel.

Reader's Guide

Reviewed catalogues are listed alphabetically by artist in the case of a solo exhibition, or in the case of a group show, by catalogue title.

Each review includes bibliographical data on the catalogue and a brief resumé of the content.

Bibliographical data is ordered as follows:

1. artist's name or title of catalogue 2. author(s) 3. gallery and place of publication 4. year 5. number of pages 6. number of illustrations 7. dimensions (width precedes height) 8. ISBN (when available).

Reviews appear in the language in which the catalogue was published (either in French or English); bilingual catalogues are reviewed in both languages.

Unless otherwise indicated, all catalogues are softcover.

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CANADA

Livres d'artistes,
publications indépen-
dantes et catalogues
d'art contemporain
récents publiés par
les galeries et les
musées canadiens.

Recent artists' books,
independent publica-
tions and catalogues
on contemporary art
published by Canadian
museums and galleries.

Ire Biennale nationale de céramique/1st National biennial of ceramics. Trois-Rivières, Qc: Corporation des Céramistes du Coeur du Québec; 1984; 95 pp.: 107 ill. (7 en coul./col.); 29 x 21 cm.

L'exposition-concours organisée par la Corporation des céramistes du coeur du Québec autour du thème "évolution" fournit un bon aperçu des tendances actuelles de la céramique au Canada. Le catalogue inclut des reproductions en couleur des oeuvres primées et en noir et blanc des autres oeuvres exposées.

The juried exhibition organized by the Corporation des céramistes du coeur du Québec, with "evolution" as a theme, represents the new trends in ceramic art. The catalogue includes colour reproductions of the prize-winning pieces and black and white photos of the other works in the show. **\$10.00**

A&B ASSOCIÉS. A & B associés: The Core Island Complex. A & B associés. London, Ont.: London Regional Art Gallery; 1984; 44 pp.: 42 ill.; 21.5 x 28 cm.; ISBN 0-9920872-41-7.

A&B associés, une équipe formée des artistes René-Pierre Allain et Miguel Berlanga, fabriquent des ruines industrielles miniatures, à la fois représentations réalistes et métaphoriques de la culture industrielle du 20^{ème} siècle. Dans un essai, les artistes présentent leurs idées sur la question de la représentation et la façon dont leur travail s'y inscrit.

A&B associés, a team of two artists (René-Pierre Allain and Miguel Berlanga), build miniature industrial ruins, that work as realistic and metaphoric representations of the twentieth century industrial culture. In an essay, the artists present their ideas on the question of representation and how their work fits into this framework. **\$4.00**

Action, Impression: Ontario, Québec. Montréal, Qc: Conseil québécois de l'estampe; 1985. Toronto, Ont.: Print and Drawing Council of Canada; 1985; 112 pp.: 90 ill. (8 en coul./col.); 23.5 x 24 cm.

L'exposition réunissant 85 artistes illustre la diversité des pratiques dans le domaine de l'estampe originale au Québec et en Ontario.

This exhibition of 85 artists illustrates the various directions of contemporary print media in Québec and Ontario. **\$7.50**

ALEXANDER, DAVID. David Alexander: Expanding the Tradition. Arnold, Grant. Saskatoon, Sask.: Mendel Art Gallery; 1985; 20 pp.: 13 ill. (5 col.); 28 x 21.5 cm.; ISBN 0-919863-16-7.

With emphasis on the recent, mature production, Arnold discusses the evolution of this young Saskatoon artist's work, whose lyrical landscapes are painted with a subdued palette. **\$6.00**

ALLIKAS, BARRY. A Little Tin Drum Musik. Allikas, Barry. Montréal, Qc: Barry Allikas; 1985; 38 pp.: 34 ill.; 14 x 21.5 cm.

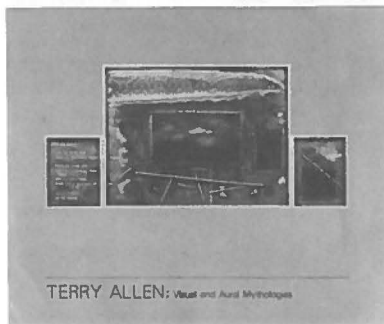
A sometimes serious, sometimes ironic artist's book presenting an expressionist and eclectic mixture of drawings, paintings, media images and purloined texts. **\$4.00**

The Allegorical Image in Recent Canadian Painting. Grenville, Bruce. Kingston, Ont.: Agnes Etherington Art Centre; 1985; 36 pp.: 14 ill.; 20.5 x 29 cm.

Allegorical rhetoric, according to guest curator Grenville, has been subdued by symbolism, but is resurfacing in contemporary painting as a disruptive device for protest against a cultural orthodoxy. Works by John Clark, Pierre Dorion, Paterson Ewen, Eric Fischl, Oliver Girling, Betty Goodwin, Andy Patton, Joanne Tod and Shirley Wiitasalo exemplify the various aspects of these new allegorical procedures. **\$8.00**

ALLEN, TERRY. Terry Allen: Visual and Aural Mythologies. Greenfield, Val; Gleason, Ron. Calgary, Alta: Alberta College of Art Gallery; 1985; 48 pp.: 17 ill. (13 col.); 27 x 22.5 cm.

Val Greenfield briefly discusses Texas-born artist Terry Allen's mixed media narrative works which incorporate words, images and objects. Gleason's account of his experience of the Vietnam war accompanies Allen's "Youth in Asia" series. The catalogue, which includes a number of the artist's poems, a list of his recordings and concerts, a biography and a bibliography, demonstrates the wide range of Allen's work. **\$6.00**



ANAITUQ, AUGUSTIN. Augustin Anaittuq. Blodgett, Jean. Toronto, Ont.: Art Gallery of Ontario; 1985; 20 pp.: 34 ill.; 24 x 23 cm.; ISBN 0-919777-15-5.

Blodgett provides a clear and informative account of Anaittuq's sculpture and its sources in the past and present. Depicting the natural, the human, and the supernatural in his works, this artist from Pelly Bay combines a variety of materials in fashioning composite scenes of Inuit life. **\$5.00**

ANNAND, ROBERT. *Robert, Annand: A Retrospective.* Young, Deborah A.; Fraser, Carol. Halifax, N.S.: Art Gallery of Nova Scotia; 1983; 16 pp.: 25 ill. (3 col.); 23 x 20.5 cm.

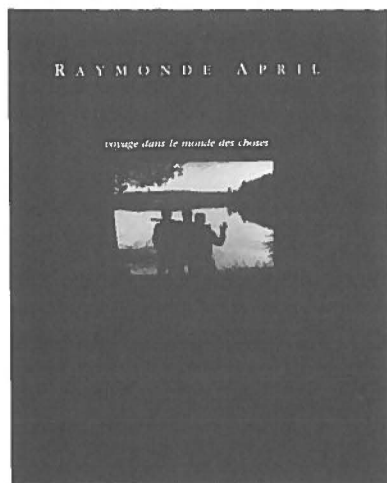
Young gives an account of the life of this Nova Scotian artist, and Fraser expounds upon his expressionist handling of subject matter. **\$3.00**

April/Davey/Grauerholz. Townsend, Martha. Kingston, Ont.: Agnes Etherington Art Centre; 1985; 36 pp.: 22 ill.; 23 x 22.5 cm.; ISBN 0-88911-398-X.

This largely visual catalogue provides a solid basis for the appreciation and comparison of the recent and highly individual work of these three Montreal photographers. **\$8.00**

APRIL, RAYMONDE. *Voyage dans le monde des choses.* Bélisle, Josée; April, Raymonde; Guilbert, Charles. Montréal, Qc: Musée d'art contemporain; 1986; 56 pp.: 30 ill.; 17,5 x 13,5 cm.

Outre un avant-propos de Marcel Brisebois, le directeur du musée, et un texte de présentation de Josée Bélisle, la conservatrice de l'exposition, le catalogue propose un texte de Raymonde April et une suite de courts textes narratifs de Charles Guilbert. Des éléments de biographie et de bibliographie complètent la publication. **10.00\$**



Art Affairs North. Artists North of Superior. Thunder Bay, Ont.: Artists North of Superior; 1985; 36 pp.: 51 ill. (1 col.); 20 x 20 cm.

A juried exhibition of work by 21 northern (non-native) artists featuring work that is predominantly representational but nevertheless diverse in both stylistic treatment and use of materials. **\$3.00**

Art in Public Places. Labossierie, Gary Kibbins; Rushton, Al. Winnipeg, Man.: Midcontinental Media Group; 1985; 24 pp.: 19 ill.; 22 x 27.5 cm.; ISBN 0823-1125.

This publication provides copious written and visual documentation of six public art works shown in Winnipeg from June 1984 to June 1985. The participating artists were Carol Pickering, Gail Noonan, Ron Gorsline, Chris Reed, Carole Conde, Karl Beveridge and Barbara Kruger. Three substantial texts discuss the exhibition and issues such as the private vs public spheres, self-representation, art in an urban environment and art in a community context. **\$3.00**

Art in Situ. Bridge, Jean; Creates, Marlene; McFadden, Judith Parker; Whiteside, Carla. Ottawa, Ont.: Art in Situ; 1985; 46 pp.: 28 ill.; 21 x 27,5 cm.; ISBN 0-9692288-0-5.

Sur le thème "le lieu", 14 artistes d'Ottawa exposent dans une ancienne caserne de pompiers. Le catalogue inclut des commentaires des conservatrices et des artistes.

Fourteen Ottawa artists are presented in an exhibition on the theme "a sense of place", which was held in a former fire station. The catalogue includes the curators' commentaries and artists' statements. **\$8.50**

Art is Communications. Petro, Paul; Shea, Geoffrey. Toronto, Ont.: United Media Arts Studies; 1985; 52 pp.: 13.5 x 21 cm.

Twelve Canadians who use videotex as an expressive tool to create works of art participated in this exhibition. The catalogue features texts dealing with the theme of culture and technology by Geoff Shea, Paul Petro, Nancy Paterson, Gordon Lebrecht, Nell Tenhaaf and Bill Perry. **\$3.00**

Artists/Critics. Grenville, Bruce; Randolph, Jeanne. Toronto, Ont.: YYZ; 1985; 41 pp.: 21.5 x 28 cm.

Documentation of a two-part conference, coordinated by Bruce Grenville and Jeanne Randolph, that placed emphasis on critical theory and the interpretation of art. Interventions by Ian Carr-Harris, Tim Guest, Dot Tuer, Jeanne Randolph in the first part; by Brian Boignon, Stan Denniston, Vera Frenkel and Bruce Grenville in the second part. Finally an afterword by editor André Jodoin comments on the discussions from both panelists and audience. **\$3.00**

Artwalk '84. Carney, Lora Senechal. Toronto, Ont.: University of Toronto Art Committee; 1984; 33 pp.: 25 ill.; 20.5 x 25.5 cm.

This exhibition of public art works by twelve young Toronto artists was the first contemporary art event organised by the University of Toronto Art Committee. Included is documentation of each work and its site, an essay outlining the exhibition's underlying themes, artists' statements and biographies. **\$2.00**

AU, HO-NIEN. *In Harmony with Nature.* Till, Barry. Victoria, B.C.: Art Gallery of Greater Victoria; 1985; 56 pp.: 39 ill. (5 col.); 28 x 21 cm.; ISBN 0-88885-118-9.

One of Taiwan's leading artists, Au paints in the naturalistic style of the Lingnan School, founded between the two World Wars, in which the traditional principles of "broken ink" and "dry brush" are used. **\$5.75**



Aurora Borealis. Blouin, René; Thériault, Normand; Johnstone, Lesley. Montréal, Qc: Centre international d'art contemporain de Montréal; 1985; 176 pp.: 181 ill. (30 en coul./col.); 21,5 x 30,5 cm.; ISBN 2-920865-00-3.

Dans cette exposition de grande envergure, la création en art contemporain au Canada est interrogée à travers une de ses manifestations les plus significatives: l'installation. L'essai de R. Blouin situe le contexte d'émergence de cette forme d'art, plus particulièrement au Canada et commente les oeuvres des 30 artistes de l'exposition. L. Johnstone fournit une perspective historique sur les origines et l'avenir des oeuvres d'installation tandis que N. Thériault trace un itinéraire de visite de l'exposition. Le catalogue inclut des photographies en couleur des installations exposées et en noir et blanc d'oeuvres antérieures, une chronologie d'oeuvres d'installations créées entre 1915 et 1979 et l'information biographique de chacun des exposants.

An ambitious exhibition investigating contemporary art in Canada through one of its most significant manifestations: installation. In his essay, R. Blouin situates the emergence of this form of art, particularly in Canada, and comments on the works of the 30 artists in the exhibition. L. Johnstone provides a historical perspective on the origins and future of installation works; and N. Thériault traces an itinerary for the visit of the

show. The catalogue includes colour photographs of the pieces in the exhibition as well as black and white photos of previous works, a chronology of installations created between 1915 and 1979, and biographical information on each of the artists. **\$20.00**

B.C. Women Artists, 1885-1985. Tuele, Nicholas. Victoria, B.C.: Art Gallery of Greater Victoria; 1985; 36 pp.: 14 ill. (14 col.); 21.5 x 28 cm.; ISBN 0-88885-116-2.

The catalogue comprises a two-part historical survey of women artists from 1885 to 1950, a good bibliography and an impressive index of British Columbian women artists. **\$7.00**

BADEN, MOWRY. Mowry Baden: Maquettes & Other Preparatory Work 1967-1980. Bellerby, Greg L. Victoria, B.C.: Art Gallery of Greater Victoria; 1985; 48 pp.: 90 ill.; 30.5 x 30.5 cm.; ISBN 0-88885-114-6.

Using many illustrations, the catalogue documents the sculptural installations that Baden produced during the seventies. It includes an extensive text by the artist, in which his evolution is traced and details about the conception and execution of specific pieces are given. **\$8.00**

BENTHAM, DOUGLAS. Douglas Bentham. Baster, Victoria. Regina, Sask.: Dunlop Art Gallery; 1985; 20 pp.: 9 ill. (4 col.); 21.5 x 21.5 cm.; ISBN 0-920085-06-7.

Baster's extensive essay shows how Bentham's recent sculpture, constructed from discarded foundry implements, displays distinct anthropomorphic references while still retaining its roots in modernist sculpture, especially the work of Caro and Smith. **\$5.00**

Berliner Aufzeichnungen/Berlin Notes. Falk, Lorne. Banff, Alta: Walter Phillips Gallery; 1985; 72 pp.: 123 ill. (76 col.) 24 x 17 cm.; ISBN 0-920159-06-0.

A unique and informative account of the vitality, diversity, eccentricity and decadence of Berlin's art scene, past and present. Work by Ricarda Fischer, Michael Morris, Joachim Peock, Vincent Trasov and Yana Yo is reproduced and discussed. The video and performance work done in Berlin, Europe's capital of expressionistic art activity, is also presented. **\$10.00**

BERT, LORE. Lore Bert in Canada: Works on Paper 1985. Pfeil, Bettina Gräfin. Montréal, Qc: Aubes 3935 Galerie; 1985; 16 pp.: 16 ill.; 17 x 24 cm.

Le texte présente les collages créés au Canada par cette artiste allemande.

The text presents collages produced by this German artist during a stay in Canada. **\$3.50**

BINNING, B.C. B.C. Binning: A Classical Spirit. Tuele, Nicholas. Victoria, B.C.: Art Gallery of Greater Victoria; 1986; 84 pp.: 59 ill. (35 col.); 15 x 23 cm.; ISBN 0-88885-128-6.

Three essays and copious illustrations document the first major retrospective of this British Columbian painter's work. His linear paintings celebrate aspects of architecture, seascape and shipping, indigenous to the Canadian West Coast. Includes an extensive bibliography. **\$10.00**

The Birch Bark Sings. Cinader, B. Oakville, Ont.: Oakville Galleries; 1985; 15 pp.: 11 ill. (9 col.); 21 x 25 cm.

A catalogue from the second exhibition of contemporary native art curated for the Oakville Galleries. The work, touching on a wide range of themes from Central Canadian native life, uses birchbark as its main pictorial support. **\$3.00**

BRANDL, EVA. Eva Brandl: Shore, Off Shore. Stebbins, Joan. Lethbridge, Alta: Southern Alberta Art Gallery; 1985; 6 pp.: 6 ill. (1 col.); 38 x 31 cm. Folder format.

An oversized folder documenting Eva Brandl's installation "Shore, Off Shore", which was initially created for a space connected to her Montreal studio. Includes a short text by Stebbins, a biography, and a bibliography. **\$5.00**

Breaking with Tradition: The Quilt as Art. Siddall, Catherine D. Oakville, Ont.: Oakville Galleries; 1983; 12 pp.: 11 ill.; 19 x 23 cm.

Artists from Canada and the United States were included in this first juried quilt exhibition to be held by the Gallery. Siddall outlines the selection process and the three main categories of quilts: those emphasizing traditional craft, those employing representational imagery and those using non-traditional techniques and materials. **\$3.00**

BROWN, D.P. D.P. Brown: Twenty Years. Dow, Helen J. Hamilton, Ont.: Art Gallery of Hamilton; 1985; 32 pp.: 20 ill.; 20 x 25.5 cm.; ISBN 0-919153-16-X.

Several works by this realist painter are discussed individually by Dow. **\$8.00**

BRUNING, ALEX. Alex Bruning: Sabbatical Paintings and Ideas for Paintings. Butler, Sheila. Winnipeg, Man.: Gallery 1.1.1., University of Manitoba; 1985; 12 pp.: 14 ill. (3 col.); 21.5 x 28 cm.

This series of gestural paintings and drawings done in 1984 depict a figure seemingly caught in mid-air, anxiously hinting at a fall. Butler situates these works in the context of Bruning's past production. **\$2.00**

CANTIENI, GRAHAM. Graham Cantieni Parataxe I Drawings. Restany, Pierre. Victoria, B.C.: Art Gallery of Greater Victoria; 1985; 22 pp.: 10 ill.; 21.5 x 28 cm.; ISBN 0-88885-120-0.

This publication is based on an exhibition of drawings most of which were made in 1984. A text by the artist explains his complex play on spatial ambiguity and juxtaposition of exterior physical space

and interior, psychological space. Restany's text discusses the geometric structuration of emptiness which reveals a total absence of motivation other than its own consciousness of being. **\$4.95**

CHOI, PAULINE. Pauline Choi: Recent Paintings. Silverstein, John; Wood, William. Stratford, Ont.: The Gallery/Stratford; 1985; 16 pp.: 13 ill. (5 col.); 22 x 20.5 cm.

Discussing several of the works in this exhibition, Wood traces the evolution of Choi's expressionist painting since she first began to explore figuration in 1982. He provides an insightful introduction to the work of this young Toronto artist. **\$1.00**

Contemporary International Prints. Burston, Marlene; Burston, Neville. Toronto, Ont.: Art Gallery of Ontario; 1985; 24 pp.: 6 ill. (1 col.); 23 x 24.5 cm.; ISBN 0-919777-23-6.

A gift to the Art Gallery of Ontario of prints by Caulfield, Paolozzi, Riley, Vasarely and Agam formed the basis of this exhibition. The catalogue includes a short biography and a description of the work of each artist. **\$2.50**

CRITOPH, MARK. Mark Critoph: Stonegrain cycle. Sewell, Richard. Stratford, Ont.: The Gallery/Stratford; 1984; 16 pp.: 9 ill.; 21 x 14.5 cm.

Stonegrain cycle is a series of four suites of lithographs whose subject is the artist's own reflections on the art of printmaking. **\$2.00**

Dazzling Phrases: Six Performance Artists. McKaskell, Robert. London, Ont.: Forest City Gallery; 1985; 36 pp.: 22 ill.; 21.5 x 14 cm.; ISBN 0-9692001-0-2.

A series of performances given by Hannah Wilke, Mona Hatoum, Paulette Phillips, Rae Davis, Raymond Gervais and John Porter. Extensive artists' statements, written and visual documentation and an in-depth essay on their work by McKaskell. **\$4.00**

Le début de la vie: une Histoire de really-made. La Banque d'Opérations d'Art périphérique. Jonquières, Qc: Sagamie; 1986; 202 pp.: 97 ill.; 21 x 28 cm.

Le livre raconte les visites sous-officielles (Paris, Alma, Rivière-du-Loup, Chicoutimi) de l'illustre Inconnu (l'artiste Denys Tremblay), celui qui enterra l'Histoire de l'Art Métropolitain. On y trouve tous les discours de sa très Ordinaire Personnalité; ainsi que des photographies, coupures de presse et lettres officielles documentant les réceptions protocolaires des autorités civiles et artistiques visitées. **10.00\$**

DEDICOVA, IRENA. Irena Dedicova: Landscape of Landscapes. França, José-Augusto. Hamilton, Ont.: Art Gallery of Hamilton; 1985; 8 pp.: 4 ill. (1 col.); 22.5 x 16 cm.

Surrealist landscape paintings by a Czechoslovakian-born artist are presented in this 8 page fold-out document. **\$1.50**

DEMERS, DENIS. **Denis Demers: Enquête d'une histoire.** Molin Vasseur, Annie. Montréal, Qc: Aubes 3935 Galerie; 1985; 13 pp., 9 ill., 1 col., 21.5 x 20 cm.

Plaquette accompagnant l'exposition de D. Demers. Annie Molin Vasseur donne une brève introduction à l'oeuvre picturale de l'artiste.

3.50\$

DIKEAKOS, CHRISTOS. **Christos Dikeakos.** Watson, Scott; Blaser, Robin. Vancouver, B.C.: Vancouver Art Gallery, 1986. 39 pp.: 21 ill. (2 col.); 20 x 28 cm.

In his essay, Blaser undertakes a reading of Dikeakos' highly complex collage-paintings, which combine hand-coloured photographs with ready-made elements. Scott Watson traces the development in Dikeakos' work, from his subversive, interventionist strategies in the seventies, to his current exploitation of painting's autonomous status.

\$10.00

Diverse Perspectives. O'Brien, Mern. Halifax, N.S.: The Art Gallery, Mount Saint Vincent University; 1985; 48 pp.: 40 ill.; 21 x 13.5 cm.; ISBN 0-7703-0614-4.

O'Brien situates the work of these contemporary artists against the long history and tradition of women's artistic production in Nova Scotia. Biographical information and a reproduction for each artist in the show is included.

\$3.00

DURUZ, YVONNE. **Yvonne Duruz ou la création du mythe.** Kohler, Arnold. Montréal, Qc: Art 45; 1985; 10 pp.: 6 ill.; 19,7 x 19,7 cm.

L'auteur parle des thèmes qui se retrouvent dans les peintures de Duruz: suprématie du pouvoir financier, racisme, société de consommation.

2.00\$

EAKIN, WILLIAM. **My Father's Garden.** Heath, Terrence; Madill, Shirley. Winnipeg, Man.: The Winnipeg Art Gallery; 1985; 20 pp.: 66 ill.; 42 x 28 cm.; ISBN 0-88915-123-7.

Madill describes this recent body of Eakin's work: 55 sequential photographs of a vegetable garden, linked to the life and death of the artist's father.

\$10.00

Écrans politiques/Political Reflections. Gascon, France. Montréal, Qc: Musée d'art contemporain; 1985; 47 pp.: 21 ill. (3 en-coul./col.); 25 x 23 cm.; ISBN 2-550-12495-2.

F. Gascon décrit comment l'engagement politique des artistes de l'exposition (Laurie Anderson, Dominique Blain, Serge Bruneau, John Brown, Victor Burgin, Marc de Guerre, Mike Glier, Jenny Holzer, Nancy Johnson, Barbara Kruger, Robert Longo, Joanne Tod, Carol Wainio) se situe du côté de l'observation critique plutôt que du militantisme. Elle parle du rapport entre forme et contenu dans les oeuvres et rappelle le constant dilemme de l'art et du politique.

F. Gascon describes how the political involvement of the artists in the show (Laurie Anderson, Dominique Blain, Serge Bruneau, John Brown, Victor Burgin, Marc de Guerre, Mike Glier, Jenny Holzer, Nancy Johnson, Barbara Kruger, Robert Longo, Joanne Tod, Carol Wainio) is more a product of critical observation than of a militant stance. She talks about the relationship between form and content in the art works and mentions the dilemma between art and politics.

\$9.00

Environments Here and Now: Three Contemporary Photographers. Cohen, Lynne; Del Tredici, Robert; Smiley, Karen. Ottawa, Ont.: National Gallery of Canada/Musée des Beaux-Arts du Canada; 1985; 92 pp.: 51 ill. (3 en-coul./col.); ISBN 0-88884-521-9.

Les photographies de Cohen, Smiley et Del Tredici explorent certaines formes d'organisation de l'environnement en tant que signes révélateurs de notre culture.

Photographers Cohen, Smiley and Del Tredici are each involved with the investigation of particular forms of environmental organization. Our physical environments are revealed as powerful cultural signs.

\$17.95



FALK, GATHIE. **Gathie Falk Retrospective.** Birnie Danzker, Jo-Anne; Falk, Gathie; Watson, Scott; Graff, Tom. Vancouver, B.C.: Vancouver Art Gallery; 1985; 80 pp.: 94 ill. (33 col.); 24 x 30 cm.

A substantial text by the artist accompanies reproductions of over twenty years of this Vancouver artist's diverse and rich production. Her long-time associate Tom Graff writes about Falk's performance work and curator Watson traces her work and life from the sixties to the present with emphasis on her sculpture and painting. The catalogue includes a complete chronology and bibliography on the artist.

\$12.95

FERRIS, KERRY. Kerry Ferris: Ecuador – Galapagos. Teitelbaum, Matthew. London, Ont.: London Regional Art Gallery; 1984; 12 pp.: 25 ill. (1 col.), 15 x 22.5 cm.; ISBN 0-920872-46-8.

The artist writes about her recent trip to Ecuador-Galapagos and its influence on her recent paintings, which are primarily watercolours. **\$2.50**

Fibre Art Fusion. Siddall, Catherine D. Oakville, Ont.: Oakville Galleries; 1984; 30 pp.: 30 ill.; 24 x 16 cm.

The catalogue presents the work of 22 artists with remarkably diverse and innovative approaches to fibre work. **\$3.00**

Five Sculptors from Southern Alberta. Westra, Monique. Banff, Alta: Whyte Museum of the Canadian Rockies; 1985; 8 pp.: 5 ill.; 21 x 25.5 cm.

Westra introduces the work of five contemporary sculptors – Gordon Ferguson, Carl Granzow, Merv Krivoshein, Teresa Posyniak, and Blake Senini – who work with a variety of materials and subject matter. **\$1.00**

FORSTER, ANDREW. Andrew Forster. Forster, Andrew. Montreal, Qc: Andrew Forster; 1985; 88 pp.: 62 ill.; 20 x 27 cm.

The artist appropriates a catalogue on Kounellis produced by the Van Abbe Museum, replacing all references to Jannis Kounellis with his own name and altering all of the photographs. **\$15.00**

FORSYTH, MINA. Mina Forsyth: Flowers and Heads. Arnold, Grant. Saskatoon, Sask.: Mendel Art Gallery; 1985; 20 pp.: 14 ill. (5 col.); 28 x 21.5 cm.; ISBN 0-919863-17-5.

Arnold presents a selection of recent paintings, grouped under the themes of flowers and heads, by this Saskatoon painter whose career spans three decades. Biography, exhibition list and bibliography included. **\$6.00**

Fragments: Photographie actuelle au Québec. Lessard, Denis. Montréal, Qc: Vu; 1984; 54 pp.: 46 illus. (22 en coul.); 21 x 25 cm.

L'exposition, qui réunit 23 photographes québécois, rend compte de la pluralité des pratiques actuelles qui, tant sur le plan de la forme que du contenu, bouleversent les définitions traditionnelles du langage photographique. **7.00\$**

FRENKEL, VERA. Vera Frenkel: The Video Tapes/Vera Frenkel: Les Bandes Vidéo. McFadden, Robert. Ottawa, Ont.: National Gallery of Canada/Musée des Beaux-Arts du Canada; 1985; 43 pp.: 10 ill.; 17.5 x 21.5 cm.; ISBN 0-88884-541-3 0-88884-542-1. Version française & English version.

Les textes explorent certains des thèmes majeurs de l'oeuvre vidéographique de Vera Frenkel: la frontière entre vérité et fiction, la perte et la quête d'identité, le rôle de l'artiste.

The text explores some of the major themes in Vera Frenkel's work: the borderline between truth and fiction, the loss and search for identity, the role of the artist. **\$1.00**

FUNNELL, JEFF. Jeff Funnell: The Riel Series. White, Peter. Regina, Sask.: Dunlop Art Gallery; 1985; 20 pp.: 49 ill. (9 col.); 26.5 x 17 cm.

A series of 49 drawings in which text and image are combined to create a primitive, rough narrative chronicling of Riel's life and the North-West Resistance of 1885. The catalogue reproduces the whole series. **\$2.50**

GAUTHIER, SUZANNE. Chien. Mulaire, Bernard. Saint-Boniface, Man.: Editions du Blé; 1985; 48 pp.: 47 ill. (1 en coul.); 21.5 x 28 cm.; ISBN 0-920640-57-5.

L'essai se penche sur le motif du chien dans une installation de Suzanne Gauthier intitulée Black & White to Full Color, présentée à la galerie Articule de Montréal. Il compare les chiens de Gauthier aux nombreux modèles qu'on retrouve à travers l'histoire de l'art. **12.00\$**



GAUTHIER, SUZANNE. Suzanne Gauthier: Vortex. LeGris-Bergmann, Françoise; Enright, Robert. Saint-Boniface, Man.: Editions du Blé; 1985; 48 pp.: 34 ill. (7 en coul./col.); 21.5 x 28 cm.; ISBN 0-920640-59-1.

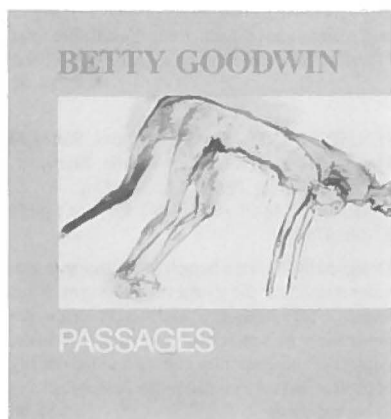
Le livre présente la série de peintures Proies et Prédateurs ainsi que les images et les textes collectionnés par l'artiste au fil des années qui en sont la source. Ces peintures au contenu psychologique inquiétant furent créées en réaction à l'insensibilité des informations télévisées. Postfaces de LeGris-Bergmann (en français) et d'Enright (en anglais).

The book includes the "Prey and Predators" series of paintings as well as the images and texts, collected by the artist through the years, that have in-

spired them. The paintings, with their disturbing psychological content, were created in reaction to the insensitivity of television news reports. Postscripts by LeGris-Bergmann (in French) and Enright (in English). **\$15.00**

GIESBRECHT, MILLY. Re-Eventing Weight Lessness. Madill, Shirley; Giesbrecht, Milly. Winnipeg, Man.: The Winnipeg Art Gallery; 1985; 20 pp.: 22 ill. (1 col.); 23 x 25 cm.

Working with hand-made paper the artist creates site-specific installations. In her essay, Giesbrecht stresses that art is a process both in the making and in the viewing. **\$6.50**



GOODWIN, BETTY. Passages. Paikowsky, Sandra; Bogardi, Georges. Montréal, Qc: Galerie d'art Concordia/Concordia Art Gallery; 1986; 44 pp.: 24 ill. (9 en coul./col); 23 x 25.5 cm.; ISBN 2-920394-12-6.

Passages propose une réflexion sur dix années de production artistique de Betty Goodwin. S. Paikowski retrace les étapes importantes de cette période d'activité et G. Bogardi démontre que la notion de passage manifestée à plusieurs niveaux dans le travail de l'artiste constitue une composante essentielle de l'oeuvre.

Passages proposes a reflexion on ten years of Betty Goodwin's artistic production. S. Paikowski recounts the important stages of this period of activity and G. Bogardi demonstrates that the notion of passage manifested at many levels in the work constitutes an essential component of it. **\$8.00**

GRANCHE, PIERRE. Pomme: Si Euclide avait croqué. Godmer, Gilles; Bouchard, Lucette. Montréal, Qc: Musée d'art contemporain; 1985; 64 pp.: 71 ill.; 21 x 25 cm.; ISBN 2-551-06561-5.

Une oeuvre monumentale, née de la jonction de deux arts, la sculpture et l'architecture, et de deux personnes: Pierre Granche, un artiste qui met en relation des pyramides tronquées avec des lieux, et Janos Baracs, un ingénieur conseil, directeur du Groupe de recherche en topologie structurale. Le catalogue, comme l'exposition, constitue un véri-

table outil pédagogique pour une approche globale de la géométrie et de ses possibilités d'intégration dans l'espace quotidien tout en nous introduisant à l'oeuvre sculpturale de Granche. **10.00\$**

La graphique: un langage et ses usages. Gascon, France; Maeder, Gustave; Carrière, Jean. Montréal, Qc: Musée d'art contemporain; 1984; 49 pp.: 84 ill. (34 en coul.); 30 x 23 cm.; ISBN 2551-06444-9.

Une démonstration des rôles et des fonctions de la graphique - diagrammes, cartes, réseaux - en tant qu'objet social et esthétique. Nombreux exemples illustrés et commentés. **12.00\$**

GRENON, MARCIAL. Album à colorier pour artistes contemporains/Coloring Album for Contemporary Artists. Montréal, Qc: Aubes 3935 Galerie; 1985; 32 pp.: 32 ill.; 20.5 x 27 cm.

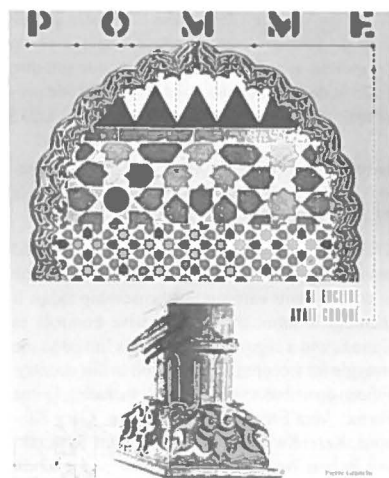
Un véritable album à colorier.

A real colouring book. **\$3.50**

GUTMANN, JOHN. Gutmann. Sutnik, Maia-Mari; Mitchell, Michael. Toronto, Ont.: Art Gallery of Ontario; 1985; 96 pp.: 77 ill.; 23 x 28 cm.; ISBN 0-919777-18-X.

Photographer John Gutmann's European background gave him an originality which distinguished him from the mainstream of twentieth century American photography. In this catalogue of a retrospective exhibition, Sutnik analyses the themes found in Gutmann's work, while Mitchell focuses on its aesthetic, professional, and social context. The catalogue includes an extensive chronology, bibliography, and list of exhibitions. **\$20.00**

HANDY, ARTHUR. Arthur Handy: Ceramic Sculpture, 1962-65 and 1985. Fulford, Robert; Hale, Barrie. Guelph, Ont.: Macdonald Stewart Art Centre; 1985; 12 pp.: 5 ill.; 23 x 20 cm.; ISBN 0-920810-22-5.



Returning to ceramic forms and materials after a period of 20 years, Handy continues to explore the medium with originality and directness while working on a more intimate scale. **\$2.00**

HESSLER, ALLAN; WEST, MARK. *Circle: A Homage to James Joyce*. Winnipeg, Man.: Gallery 1.1.1., University of Manitoba; 1985; 14 pp.: 15 ill. (4 col.); 21.5 x 28 cm.

Documentation of a collaborative exhibition of prints, paintings, a narrative poem and a 36-minute videotape. **\$2.00**

HLYNKY, DAVID. *David Hlynsky: Likeness and Artifact*. Hlynsky, David. Oakville, Ont.: Oakville Galleries; 1985; 12 pp.: 7 ill.; 21 x 20 cm.

The catalogue includes a series of photographs divided into expressive portraits of the artist's friends and a collection of odd objects, and a humorous statement by the artist. **\$3.00**

HODGSON, BARRY. *Barry Hodgson: Landscapes*. Jenkner, Ingrid. Guelph, Ont.: Macdonald Stewart Art Centre; 1985; 8 pp.: 3 ill.; 23 x 20 cm.; ISBN 0-920810-21-7.

Jenkner introduces the reader to the concerns and accomplishments of this young Ontario landscape painter. **\$2.00**

Image: Double: Shadow: Raymonde April, Lise Bégin. Horne, Stephen. Halifax, N.S.: Anna Leonowens Gallery; 1986; 32 pp.: 11 ill.; 25.5 x 20.5 cm.

Horne writes about the work of these Quebec photographers who use themes of fiction or the reworked image to address problems of photographic authenticity. Biographies and selected bibliographies included. **\$3.00**

L'impureté. Molin Vasseur, Annie; Scarpetta, Guy. Montréal, Qc: Aubes 3935 Galerie; 1985; 20 pp.: 17 ill.; 28 x 28 cm.

A. Molin Vasseur a demandé à 17 artistes québécois de produire une oeuvre sur le thème de l'impureté. L'exposition n'emprunte que son titre au livre de G. Scarpetta qui dans un texte de présentation résume sa théorie de "l'impureté". **3.50 \$**

Issues of Censorship. Burstyn, Varda et al. Toronto, Ont.: A Space; 1985; 78 pp.: 31 ill.; 21.5 x 27 cm.; ISBN 0-9690645-6-X.

This publication is composed of texts and reproductions of art works that take a critical look at the problems surrounding censorship today. It includes a summary of legislative controls in Canada and a chronology of events linked to the struggle for freedom of expression in this country. Fifteen contributors are featured, including Lynne Fernie, Vera Frenkel, John Greyson, Gary Kibbons, Kerri Kwinter, Lisa Steele, Kim Tomczak, and Robert Weins. **\$7.50**

Japan's Modern Prints. Till, Barry. Victoria, B.C.: Art Gallery of Greater Victoria; 1985; 76 pp.: 65 ill.; 15.5 x 23 cm.; ISBN 0-88885-089-1.

Giving an account of the history and tradition of this art form, Till surveys the work of 40 leading Japanese printmakers. He traces the development and status of the print in Japan over the past two centuries, concentrating on the past 50 years. **\$5.50**

JEFFREY, JACK. *Jack Jeffrey: Sculpture*. Stebbins, Joan. Lethbridge, Alta: Southern Alberta Art Gallery; 1985; 6 pp.: 9 ill. (1 col.); 20 x 30 cm. Folder format.

Stebbins presents two series of objects made of steel, canvas and oil paint, titled "Just Before" and "Parts As Yet Unknown", by sculptor Jack Jeffrey. **\$4.00**

JENSEN, BERIT. *Jensen: Relative States of Horror Vacui*. Pohlen, Dr. Annelie; Stjernfelt, Frederik; Kemp, Peter. Toronto, Ont.: YYZ; 1985; 30 pp.: 18 ill. (8 col.); 17 x 24 cm.; ISBN 87-981975-0-9.

Designed by the artist herself, this catalogue provides insight into the sources and concerns of this Danish artist's landscape paintings. Pohlen writes about the work's relationship to ritual within the context of contemporary culture and the density of content and subject matter that Jensen explores in her paintings. **\$5.00**

KEELEY, SHELAGH. *Shelagh Keeley: On-Site Wall Drawings*. Siddall, Catherine D. Oakville, Ont.: Oakville Galleries; 1985; 12 pp.: 5 ill.; 19 x 28 cm.

The essay aims to locate the on-site drawings presented in this exhibition within the artist's oeuvre of the past five years. Keeley's experiences in Africa are seen to deeply influence her art, especially in terms of colour, symbols and images. A statement by the artist and a biography are included in the catalogue. **\$3.00**

KIDDER, JACK. *Jack Kidder: recuerdos*. Nowasad, Frank; Tuele, Nicholas. Victoria, B.C.: Art Gallery of Greater Victoria; 1984; 16 pp.: 9 ill. (9 col.); 30.5 x 28 cm; ISBN 0-88885-100-6.

Summarizing the development of Kidder's career and concerns as an artist, Nowasad provides a background to the work presented in this exhibition: coloured-pencil drawings emphasizing the patterns and textures of building facades, and realist images based on colour photographs taken in Mexico or New York. **\$6.50**

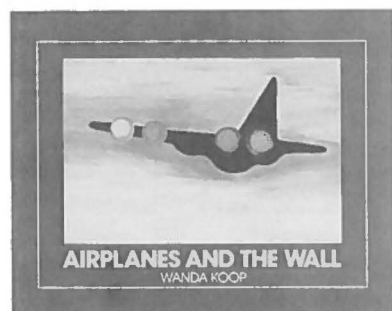
KLUNDER, HAROLD. *Harold Klunder: Paintings/Tableaux*. Paikowsky, Sandra. Montréal, Qc: Galerie d'art Concordia/Concordia Art Gallery; 1985; 36 pp.: 15 ill. (4 en coul./col.); 23 x 25,5 cm.; ISBN 2-920394-11-8.

Paikowsky retrace le parcours individuel de cet artiste torontois connu pour ses tableaux aux riches textures. De 1974 à aujourd'hui, Klunder a participé aux courants artistiques prédominants tout en affirmant un langage et une identité qui lui sont propres.

Paikowsky describes the artistic itinerary of this Toronto artist, known for his bold visceral paintings. From 1974 up to now, Klunder has participated in the main artistic trends while asserting his own language and identity. **\$8.00**

KOOP, WANDA. Airplanes and the Wall. Heath, Terrence. Winnipeg, Man.: Winnipeg Art Gallery; 1985; 28 pp.: 12 ill. (12 col.); 30.5 x 24 cm.; ISBN 0-88915-125-3.

Huge panels depicting ominous black airplanes and a free-standing wall consisting of an unbroken sequence of fractured images comprise this exhibition. Heath explains Koop's concept of an intimate experience of large images. **\$12.00**



KOOP, WANDA. Wanda Koop. Toronto, Ont.: Olga Korper Gallery; 1984; 15 pp.: 18 ill. (1 col.); 20.5 x 20 cm.

A purely visual catalogue documenting Koop's personal iconography in which a single image, placed dead centre in the canvas, reveals the artist's ecological concerns. **\$5.00**

KOOP, WANDA. Wanda Koop: Airplane Drawings. Winnipeg, Man.: Brian Melnychenko Gallery; 1985; 16 pp.: 12 ill. (1 col.); 26.5 x 20 cm.

This almost entirely visual catalogue featuring photographs and reproductions of Koop's drawings in graphite, paint and ink is prefaced by Koop's own brief introduction. **\$5.00**

Large Format: Works in Clay. Pietrzak, Ted. Burlington, Ont.: Burlington Cultural Centre; 1985; 17 pp.: 6 ill.; 20 x 25 cm.; ISBN 0-919752-05-5.

The use of figurative and eccentric imagery in both fired and unfired clay unites these six Ontario artists: Deborah Black, Jim Hong Louie, Penny Kokinos, Sarah Link, Judy Lowry and Ann Roberts. Their works take the form of installations or sculptures that combine clay with other materials. **\$4.00**

Late Capitalism. Guest, Tim. Toronto, Ont.: Art Gallery at Harbourfront; 1985; 24 pp.: 11 ill.; 18,5 x 13 cm.

The appropriation of mass media imagery and a concern for subjectivity is manifested in the work of four Toronto painters: Will Gorlitz, Andy Patton, Joanne Tod, Shirley Witasalo. Guest views the paintings as manifestations or allegories of late capitalism and analyses a number of works by each artist. **\$1.00**

LESZYK, TONIE. Tonie Leshyk: A Portrait: Drawings and Sculpture. Stebbins, Joan. Lethbridge, Alta: Southern Alberta Art Gallery; 1983; 12 pp.: 6 ill.; 28 x 20.5 cm.

Leshyk uses the house as an archetype, producing strong images that pursue a post-minimalist vein. In her text, Stebbins gives a formal analysis of several drawings and one sculpture, while stressing the dualist structure of the symbolism at work. **\$4.00**

MACDONALD, MURRAY. Murray MacDonald: Quatrefoil. Landry, Pierre; Pringle, Allan. Montréal, Qc: Musée d'art contemporain; 1986; 34 pp.: 16 ill. (3 col.); 15.5 x 28 cm; ISBN 2-551-06594-1. English & français.

Les deux textes de ce catalogue, le premier par Pierre Landry en français et le deuxième par Allan Pringle en anglais, sont accompagnés de plusieurs photographies des quatre parties (ou peut-être quatre oeuvres distinctes) qui composent l'installation de cet artiste montréalais. On y trouve aussi des plans des cathédrales qui ont inspiré MacDonald dans la structure de ses oeuvres, une description de Quatrefoil, une biographie et une bibliographie.

The two texts in this catalogue, the first by Pierre Landry in French and the second by Allan Pringle in English, are accompanied by a number of photos of each of the four parts (or perhaps the four distinct works) of an installation by this Montreal artist. Plans of the cathedrals which inspired the structure of MacDonald's work, a description of Quatrefoil, a biography and a bibliography are also included. **\$7.00**

Magnificent Obsession. Mulvey, Laura. Toronto, Ont.: ARC Gallery; 1985. Montreal, Qc: Galerie Optica; 1985; 12 pp.: 7 ill.; 21.5 x 27.5 cm.

In her extensive essay, Mulvey states that the photographic riddles of Karen Knorr, Mark Lewis, Geoff Miles, Olivier Richon and Mitra Tabrizian are the direct heirs of the 1970's aesthetics in their juxtaposition of words and images and their interest in feminism, psychoanalytic theory and deconstruction. However, they demonstrate a new distancing irony towards notions of "realism" and "pleasure". **\$3.00**

MCEWEN, JOHN. John McEwen: Moving Towards Eden. Dault, Gary; McEwen, John. Kingston, Ont.: Agnes Etherington Art Centre; 1985; 52 pp.: 34 ill. (2 col.); 21 x 29 cm.; ISBN 0-88911-401-3.

Dault writes lyrically and at length about McEwen's animal silhouette sculptures, beginning with Marconi and ending with Moving Towards Eden, an exterior installation in Kingston, 1985. An afterword by the artist, selected biography and a bibliography accompany extraordinary photographs of numerous works produced since 1978. **\$16.00**

MATHIEU, PAUL. Paul Mathieu: Le Souci de Soi. Falk, Lorne; Perrault, Marie. Banff, Alta: Walter Phillips Gallery; 1985; 56 pp.: 32 ill. (14 en coul./col.); 18 x 24 cm; ISBN 0-920159-10-9.

Les oeuvres de cet artiste de la céramique, un des plus innovateurs de sa génération, participent autant de la tradition de la peinture et de la sculpture que des arts décoratifs. Les pièces de vaisselle sont volontairement détournées de leur vocation utilitaire pour devenir le support de contenus narratifs complexes où se superposent des références multiples, parfois autobiographiques, sexuelles ou religieuses.

The works of this artist, one of the most innovative of his generation, belong to the tradition of painting and sculpture as much as of the decorative arts. The plates are voluntarily diverted from their utilitarian vocation to become the vehicle for a multi-layered narrative content often formed of autobiographical, sexual and religious references. **\$4.00**

MENSES, JAN. Jan Menses: Works from the Tikkun Series. Dompierre, Louise. Kingston, Ont.: Agnes Etherington Art Centre; 1984; 16 pp.: 10 ill.; 28 x 28.5 cm.; ISBN 0-88911-045-X.

"Tikkun" is a Hebrew word signifying the coming of the Messiah. In these egg tempera works on paper executed between 1978 and 1984, Menses concentrates on the development of a Judaistic iconography. **\$9.00**

MOODIE, KIM. Kim Moodie: Drawings 1983-84. Teitelbaum, Matthew. London, Ont.: London Regional Art Gallery; 1985; 20 pp.: 15 ill.; 30.5 x 22 cm.; ISBN 0-920872-56-5.

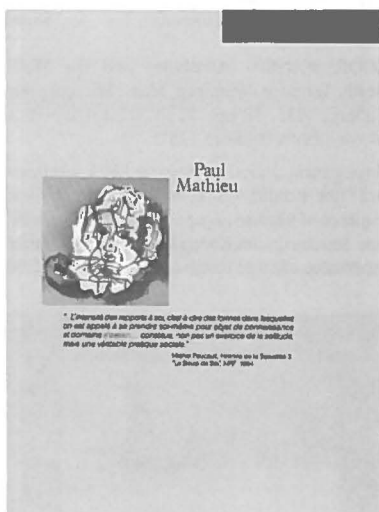
Through an analysis of Moodie's provocative and unusual drawings and an account of his working procedures, Teitelbaum provides a point of entry to understanding the artist's increasingly complex symbolic imagery. **\$3.75**

MOPPETT, CARROLL. Investigating Space. Tousley, Nancy; Moppett, Carroll. Lethbridge, Alta: Southern Alberta Art Gallery; 1984; 16 pp.: 9 ill. (1 col.); 28 x 22 cm.

In her charcoal drawings and her painted, wood-and-plaster sculptures, Moppett recreates a perceptual experience of space, especially that of walking through a landscape. In a long conversation with the curator, she discusses her method of working, her vocabulary of forms and the uncertainty of scale in the works. **\$5.00**

MORRIS, MICHAEL. Michael Morris: Early Works 1966-1972. MacWilliam, David. Victoria, B.C.: Art Gallery of Greater Victoria; 1985; 48 pp.: 27 ill. (15 col.); 16.5 x 24 cm.

Morris is concerned with solving formal problems in the works presented here. A cool systematic approach is combined with strong colour contrasts reminiscent of Pop Art. **\$8.00**



The Myth of Exceptional Pass. Brown, Elizabeth. Banff, Alta: Whyte Museum of the Canadian Rockies; 1985; 36 pp.: 20 ill. (5 col.); 21.5 x 20 cm.

Thirty western artists contributed textual or visual work which addresses Rocky Mountain mythology especially as it is symbolised by the fantastic Exceptional Pass. **\$5.00**

NOKES, GUY. Guy Nokes: Recent Sculpture. Silverstein, John; Nutt, Ken. Stratford, Ont.: The Gallery/Stratford; 1985; 16 pp.: 6 ill. (5 col.); 20 x 25.5 cm.

In his text, Nutt asserts that Nokes' constructions pursue constructivist and modernist concerns. Their altar-like appearance springs from the artist's realisation that it is the framing and positioning of Renaissance altar paintings, rather than the paintings themselves, that embody timeless values. **\$1.00**

PAILLÉ, LOUISE. Louise Paillé: "Lettre à". Montréal, Qc: Aubes 3935 Galerie; 1985; 12 pp.: 8 ill., 20 x 22 cm.

Traces, gestes, pulsions imprègnent les collages de Louise Paillé. **3.50\$**

Peinture au Québec: Une nouvelle génération. Godmer, Gilles; Landry, Pierre; Grant Marchand, Sandra. Montréal, Qc: Musée d'art contemporain; 1985; 47 pp.: 16 ill. (16 en coul.); 25 x 23.5 cm.; ISBN 2-551-065-31-3.

Le travail des 16 artistes de l'exposition remet en question les définitions traditionnelles de la peinture. G. Godmer en identifie les principales manifestations tandis que P. Landry situe ces nouvelles pratiques du point de vue de la fonction critique de l'art. **12.00\$**

Peinture québécoise à Paris/Paris-Couleur-Montréal. Sasseville, Stella. Montréal, Qc: Conseil des artistes peintres du Québec; 1985; 46 pp.: 71 ill.; 28 x 21 cm.; ISBN 2-920477.

Participation québécoise au 36ième Salon de la Jeune Peinture à Paris. Chacun des 14 artistes sélectionnés par le CAPQ est représenté par une oeuvre et un court texte dans ce catalogue qui inclut en annexe les oeuvres des artistes non sélectionnés. **2.00\$**

PELLETIER, DAVID. David Pelletier: Points of Reference. Hamilton, Ont.: Art Gallery of Hamilton; 1985; 16 pp.: 6 ill.; 22.5 x 20.5 cm.; ISBN 0-919153-18-6.

This is a mostly visual catalogue of 6 recent figurative sculptures on "situations". **\$2.00**

Perspective 85: Carol Wainio and Robert Wiens. Burnett, David. Toronto, Ont.: Art Gallery of Ontario; 1985; 24 pp.: 7 ill.; 21.5 x 28 cm.; ISBN 0-919777-14-7.

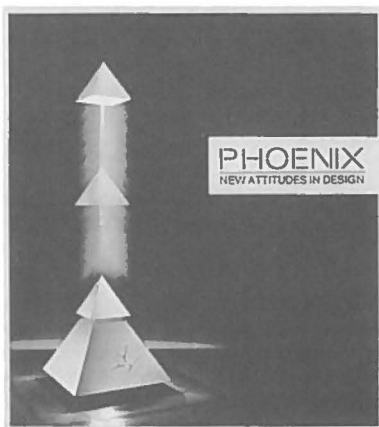
Burnett examines the work of these two artists, in particular their questioning of modernism in favour of a confrontation with "real world" issues. Both Wainio and Wiens are seen to be concerned with history: Wiens with past systems of dominance and Wainio with past systems of representation. **\$3.50**

PFLIGER, T.L. T.L. Pfliger: 'Still Life'. Grenville, Bruce. Kingston, Ont.: Agnes Etherington Art Centre; 1985; 14 pp.: 5 ill.; 15 x 28 cm.

Terry Pfliger shows a series of multi-media objects and cibachrome prints which center around archeological digs, excavation procedures and the display of ancient artefacts. Guest curator Grenville offers four short comments linking the artist's work with theoretical discussions around archeology, the "other", the legitimization of discourse, and the inherent stupidity of objects. **\$6.00**

PHELPS, STEPHEN. Stephen Phelps: Recent Works. Amundson, Dale. Winnipeg, Man.: Gallery 1.1.1., University of Manitoba; 1984; 13 pp.: 11 ill. (4 col.); 21.5 x 28 cm.

In an introductory text by the artist, Phelps asserts the legitimacy of pursuing representational painting against modernist supremacy in the sixties and seventies, while also making a clear distinction between that trend and the new figuration. The images depict figures in a strange, grotesque vein. **\$2.00**



Phoenix: New Attitudes in Design. Calzolari, Loris; Ritchie, Christina. Toronto, Ont.: Phoenix; 128 pp.: 93 ill. (51 col.); 23 x 25.5 cm.

An informative and dynamic international survey of new tendencies in design. Contributors include Fredric Jameson, Charles Jencks, Barbara Radice, Max Protetch and eight other prominent figures of post-modernist design. Thirty-four artists are represented by biographies, reproductions and their own statements. **\$18.00**

Phosphorous Diode. Henry, Karen. Vancouver, B.C.: Satellite Video Exchange; 1985; 38 pp.: 12 ill.; 21 x 15 cm.

The manipulation and exploration of video technology (digitalizing, colorization, use of computer, etc.) in the work of 15 Canadian artists, is the subject of Henry's text and the exhibition held at the Video Inn. **\$5.00**

Photoperspectives '85. Pakasaar, Helga; Borcoman, James; Love, Karen. Vancouver, B.C.: Presentation House Gallery; 1985; 16 pp.: 29 ill.; 31 x 45 cm.

A juried exhibition of work by "emerging" photographic artists from across Canada. The 28 exhibiting artists are presented in the tabloid-format catalogue, each with a reproduction and short biography. **\$4.00**

PITRE, GIL. Encres de Gil Pitre: Un Point d'Amour. Fallu, Jean-Marie. Gaspé, Qc: Musée de la Gaspésie; 1985; 58 pp.: 31 ill.; 19 x 19 cm.; ISBN 2-920539-00-2.

Les encres présentées par ce jeune artiste gaspésien sont construites à l'aide d'une technique "pointilliste". **4.95\$**

POLKINGHORNE, TED. Ted Polkinghorne: Recent Paintings. Bellerby, Greg L. Victoria, B.C.: Art Gallery of Greater Victoria; 1984; 13 pp.: 4 ill. (4 col.); 28 x 21.5 cm.; ISBN 0-88885-094-8.

Formerly a realist painter, Polkinghorne has recently begun to produce large-scale, painterly, abstract canvases rich in colour and texture. This publication documents the first major exhibition of the artist's work since his involvement with abstraction. **\$4.00**

PRATT, CHRISTOPHER. Christopher Pratt. Zemans, Joyce. Vancouver, B.C.: Vancouver Art Gallery; 1985; 96 pp.: 123 ill. (41 col.); 25 x 22 cm.; ISBN 0-920095-53-4.

Beginning with Pratt's earliest art experiences, Zemans' extensive essay traces the development of his oeuvre from the fifties to the eighties, linking the source of his art to the American Precisionist tradition. Architecture, the model, the boat, the land, the sea and the whaling station are identified as the major and recurring themes in Pratt's work. The publication includes copious colour reproductions, a chronology, lists of exhibitions and work in public collections and an extensive bibliography. **\$15.00**

PRINCE, RICHARD. Richard Prince: Natural Phenomena. Fleming, Marnie. Hamilton, Ont.: Art Gallery of Hamilton; 1985; 24 pp.: 12 ill.; 23 x 20.5 cm.

The exhibition brings together three bodies of works by this Canadian sculptor who is fascinated by eighteenth century mechanical instruments which explain, measure or make use of natural phenomena. The accompanying text carefully describes the pieces and analyses the artist's use of metaphor. **\$5.00**

PURA, WILLIAM. William Pura: Variations. Madill, Shirley. Winnipeg, Man.: The Winnipeg Art Gallery; 1985; 12 pp.: 5 ill. (4 col.); 25.5 x 19 cm.

Pura's abstract paintings are viewed in terms of their relations to formal and metaphysical concerns. The artist writes about his music and its connection to his visual production. **\$6.50**

Recent Work: Murray MacDonald, R. Holland Murray. Pringle, Allan. Montreal, Qc: Concordia Art Gallery; 1985; 12 pp.: 8 ill.; 28 x 21.5 cm.

Pringle discusses the common concern for symbolic expression of MacDonald and Murray while remaining faithful to the intrinsic properties of the respective materials of these two Montreal artists. **\$4.00**

REITZENSTEIN, REINHARD. Reinhard Reitzenstein. Randolph, Jeanne. Lethbridge, Alta: Southern Alberta Art Gallery; 1984; 16 pp.: 9 ill.; 28 x 21.5 cm.

Reitzenstein's sculptural work between 1982 and 1985 is discussed in a sympathetic manner by Randolph, who makes reference to such themes as technology, Eros and the death instinct. **\$5.00**

RICE, GORDON. Gordon Rice: Works on Paper. Bellerby, Greg L. Victoria, B.C.: Art Gallery of Greater Victoria; 1984; 24 pp.: 13 ill. (5 col.); 22 x 28 cm.; ISBN 0-88885-091-3.

Using gardens and landscapes as subject matter, Rice creates works in a variety of media: water-colour, collage and hand-coloured prints. Bellerby investigates the artist's use of these media and analyses their sources in his oeuvre. **\$5.00**

Richard Banks, Nancy Johnson, John Scott: Drawings. Goodwin, John; Lenhoff, Lexie. Saskatoon, Sask.: Mendel Art Gallery; 1983; 16 pp.: 12 ill.; 21.5 x 24 cm.; ISBN 0-919863-00-0.

The schematic, almost hieroglyphic figuration of these three artists is well represented in the drawings selected. The empathic reading of the works by Lenhoff attempts to decipher the meanings and emotions displayed. **\$2.00**

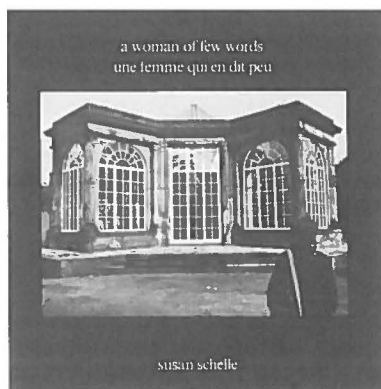
SAWAI, NOBORU. Songs of Spring: Noboru Sawai 1972-84. Dompierre, Louise; Franks, C.E.S. Kingston, Ont.: Agnes Etherington Art Centre; 1985; 24 pp.: 13 ill. (1 col.); 31.5 x 31 cm.; ISBN 0-88911-394-7.

This catalogue is comprised of prints which re-use and combine erotic images from Eastern, Western and various ethnic traditions. Dompierre discusses the artist's balancing of these different resources, and Franks recalls Max Weber's theory of bureaucratic society and the role that sexuality plays in it in order to comment on Sawai's work. **\$12.00**

SCHELLE, SUSAN. A Woman of Few Words/ Une femme qui en dit peu. Schelle, Susan: Toronto, Ont.; N.D.; 88 pp.: 37 ill.; 15 x 15 cm.; ISBN 0-9692989-0-1.

Dans ce beau petit livre d'artiste, un récit elliptique se déroule en images et en mots. Il y est question de projets et de désirs non-accomplis.

In this beautiful little artist's book, images and words are used to tell an elliptical story about unresolved desires and projects. **\$6.00**



Seattle Now. Bellerby, Greg. Victoria, B.C.: Art Gallery of Greater Victoria; 1984; 40 pp.: 29 ill. (16 col.); 30.5 x 30.5 cm.; ISBN 0-88885-102-2. Using as a pretext the historical ties between Victoria and Seattle, this exhibition shows work from ten artists from this American city. They are: Joseph Bartscherer, Paul Berger, Gerard Albanese, George Chacona, Michael Fajans, Ann Gardner, Randy Hayes, Andrew Keating, Sherry Markovitz and H. Ramsay. The catalogue includes a short discussion on each artist's work and biographical data. **\$6.50**

SHORT, CYNTHIA. **Cynthia Short, Sculpture.** Stebbins, Joan. Lethbridge, Alta: Southern Alberta Art Gallery; 1984; 12 pp.: 10 ill. (3 col.); 28 x 21.5 cm.

Short gives an "archeological" look to her papier mâché figures which are often life-sized women loosely resembling herself while remaining somewhat anonymous. **\$4.00**

SHUEBROOK, RON. **Ron Shuebrook: Recent Work/oeuvres récentes.** Paikowsky, Sandra; Shuebrook, Ron. Montréal, Qc: Concordia Art Gallery/Galerie d'art Concordia; 1986; 36 pp.: 13 ill. (7 col./en coul.); 23 x 26 cm.; ISBN 2-920394-13-4.

L'arche est le motif dominant dans les peintures récentes de Ron Shuebrook, un artiste qui vit et travaille à Halifax. Paikowsky analyse ses oeuvres en rapport aux diverses pratiques de la peinture géométrique et Shuebrook décrit sa position personnelle à l'intérieur de la tradition moderniste.

The sweeping arch is the dominant motif of these recent paintings by Ron Shuebrook, an artist living and working in Halifax. Paikowsky discusses his work in relation to the various trends of geometric painting and Shuebrook outlines his personal position with regard to the modernist tradition. **\$8.00**

SKUDRA, TOM. **Women in Cars: 1985 Calendar.** Dault, Gary Michael. Lethbridge, Alta: Southern Alberta Art Gallery; 1984; 26 pp.: 14 ill.; 30.5 x 30.5 cm.

A poetic text accompanies a photograph for each month of the year. **\$5.00**

SOURKES, CHERYL. **Cheryl Sourkes: Of Difference Lost and Retrieved.** Pollack, Jill. North Vancouver, B.C.: Presentation House Gallery; 1985; 16 pp.: 10 ill.; 25.5 x 30.5 cm.; ISBN 0-920293-01-8.

Pollack takes an in-depth look at Sourkes' black and white photo-collages which link images and words coming from different cultural and historical traditions. While maintaining their original literal and metaphorical meanings, the artist creates new associations imbued with the recurrent themes of birth, creation, mirror images, etc. **\$3.00**

STANBRIDGE, RALPH. **Don Quixote & Other Situations Worthy of Consideration.** Bellerby, Greg L. Victoria, B.C.: Art Gallery of Greater Victoria; 1984; 24 pp.: 22 ill. (8 col.); 29 x 40 cm.; ISBN 0-88885-096-4.

Bellerby discusses Stanbridge's installations and photographs in terms of their sources in art history, their formal qualities and their subject matter. The catalogue contains extensive visual documentation. **\$7.50**

Subjects and Objects: Contemporary Sculpture. Jenkner, Ingrid. Guelph, Ont.: Macdonald Stewart Art Centre; 1985; 4 pp.: 4 ill.; 28 x 22 cm.

Essentially a pamphlet which offers a brief introduction to the work of Jane Buyers, Magdalen Celestino, Cynthia Short and Robert Weins. **\$2.00**

Surface Moves: Drawings by Therese Bolliger, Murray Favro, Sandra Meigs. Pottruff, Richard; Silverstein, John. Stratford, Ont.: The Gallery/Stratford; 1985; 28 pp.: 46 ill.; 22 x 20 cm.

Pottruff outlines reasons for the re-emergence of drawing as an independent form, and Silverstein gives an introduction to the work of each of these three very different Toronto artists. **\$5.00**

TANGREDI, VINCENT. **Vincent Tangredi: Fresco Paintings and Sculpture.** Jenker, Ingrid; Grenville, Bruce. Guelph, Ont.: Macdonald Stewart Art Centre; 1985; 16 pp.: 7 ill. (1 col.); 20 x 25 cm.; ISBN 0-920810-23-3.

Tangredi's recent work is analysed with respect to its sources in medieval and Renaissance art, its themes of sexuality, morality and religion, its use of allegory and its formal characteristics. The artist is seen to provoke questions about the nature of art and knowledge in figurative work that finds visual sources in the life of St. Francis of Assisi. **\$3.50**

TANNER, CHARLIE. **Charlie Tanner 1904-1982: Retrospective.** Huntington, Christopher. Halifax, N.S.: Art Gallery of Nova Scotia; 1984; 7 pp.: 15 ill. (1 col.); 22 x 29 cm.

Tanner's hand-carved, brightly painted, figurative, folk-art scenes are viewed in relation to his life in rural Nova Scotia and his attitudes towards carving, an activity he pursued during the last eight years of his life. **\$1.00**

Territories. Horne, Stephen; Grenville, Bruce. Toronto, Ont.: YYZ. Halifax, N.S.: Eye Level; 1985; 20 pp.: 9 ill.; 21.5 x 28 cm.; ISBN 0-920397-042.

Documentation of an exchange exhibition between nine Halifax and Toronto artists. The curators, Horne and Grenville, write about the work of each artist they chose and their curatorial viewpoint in relation to the general context of art production in each city. **\$5.00**

THOMPSON, MICHAEL. *Thompson: Recent Works.* Duval, Paul. Toronto, Ont.: Gallery Moos; 1984; 27 pp.: 16 ill. (11 col.); 23 x 21.5 cm.; ISBN 0-920547-00-1.

For two years Michael Thompson painted the punk queen Mary Suha, bringing a city-life intensity to the mostly rural bias of Canadian realism. The catalogue includes reproductions of both drawings and paintings. **\$5.00**

TOBEY, MARK. *Mark Tobey.* Bellerby, Greg L. Victoria, B.C.: Art Gallery of Greater Victoria; 1983; 48 pp.: 2 ill. (8 col.); 21.5 x 28 cm.; ISBN 0-88885-059-X.

A publication which documents a retrospective exhibition of work by this well-known American lyrical abstract painter who, based in Seattle, had a significant influence on Canadian West Coast artists in the twenties. **\$7.50**

University of Guelph Fine Art Faculty: Celebrating 20 Years, 1965-1985. Todd, George. Guelph, Ont.: Macdonald Stewart Art Centre; 1985; 30 pp.: 23 ill.; 28 x 23 cm.; ISBN 0-920810-24-1.

All 18 artists in the exhibition have taught at Guelph and have been important in the fine arts program there. Todd's essay outlines the history of the department and analyses university level fine art education. **\$3.50**

Uumajut: Animal Imagery in Inuit Art. Driscoll, Bernadette. Winnipeg, Man.: The Winnipeg Art Gallery; 1985; 134 pp.: 190 ill. (13 col.); 30.5 x 23 cm.; ISBN 0-88915-122-9.

Another extraordinary exhibition and catalogue of Inuit drawings and sculptures from The Winnipeg Art Gallery. Five extensive essays explore Inuit culture and art from a historical and contemporary perspective, especially in relation to spirituality, use of traditional themes, motifs and materials, and the role of past and present art production. Interviews with several artists, glossary of Inuit terms, and an exceptional selection of reproductions are included. **\$17.50**

Vancouver/Seattle: Sculpture by Lionel Doucette, Lyse S. Lemieux, Walter Lieberman, Debra Sherwood. Young, Jane. Surrey, B.C.: Surrey Art Gallery; 1984; 40 pp.: 24 ill. (8 col.); 24 x 22 cm.; ISBN 0-920181-10-4.

In her extensive essays, curator Young writes about the work of four young sculptors, Lionel Doucette and Lyse S. Lemieux of Vancouver, and Walter Lieberman and Debra Sherwood of Seattle. Representational and often figurative, their sculptures combine an eclectic array of materials and forms which explore social and/or political themes. **\$5.00**

Venice Biennale 1986: Melvin Charney and Krzysztof Wodiczko. Nemiroff, Diana. Ottawa, Ont.: National Gallery of Canada/Musée des beaux-arts du Canada; 1986; 76 pp.; ISBN 0-88884-450-5.

Charney and Wodiczko, les représentants du Canada à la Biennale de Venise, explorent l'architecture autant pour ses qualités intrinsèques que pour les idéologies qui s'y révèlent. Les dessins et constructions de Charney ainsi que les projections sur des monuments publics de Wodiczko affirment la fonction critique de l'art.

Both artists, Charney and Wodiczko, concern themselves with the overt and covert meanings of architecture. Charney's ghost-like fragmentary architectural drawings and constructions and Wodiczko's projections on public monuments demonstrate an involvement in cultural criticism. **\$6.95**

Video Refractions. Baert, Renée. London, Ont.: London Regional Art Gallery; 1984; 16 pp.: 13 ill.; 14 x 22 cm.; ISBN 0-920872-50-6.

Guest curator Baert selected 16 independent Canadian video productions made for cable television between 1978-1981. Her essay outlines broadcast policies in Canada, emphasizing the wide range of production approaches evidenced in programs such as Television By Artists, Tele-video, The Gina Show, TBA-TV, Art Montréal, The Howard Show and work by Amelia Productions and the Inuit Broadcasting Corporation. **\$3.00**

Les vingt ans du musée à travers sa collection. Gagnon, Paulette; Landry, Pierre. Montréal, Qc: Musée d'art contemporain; 1985; 374 pp.: 163 ill. (50 en coul.); 21 x 27.5 cm.; ISBN 2-550-11472-8.

Ce volumineux catalogue documente, à l'aide de photographies et de textes, 163 oeuvres d'autant d'artistes faisant partie de la collection du M.A.C. P. Gagnon dresse l'historique de la constitution de la collection tandis que P. Landry souligne les contradictions, autant d'ordre idéologique que pratique, que suppose la collection d'oeuvres d'art contemporain dans un musée. **\$35.00\$**

WARKOV, ESTHER. *Esther Warkov: Recent Drawings.* Madill, Shirley. Winnipeg, Man.: Winnipeg Art Gallery; 1985; 36 pp.: 44 ill. (22 col.); 30 x 31.5 cm.; ISBN 0-88915-124-5.

This semi-figurative painter shows a series of drawings depicting an allegorical narrative made of fragmented and juxtaposed images. **\$15.00**

WIELAND, JOYCE. *Joyce Wieland: A Decade of Painting/Dix ans de peinture.* Paikowsky, Sandra. Montréal, Qc: Concordia Art Gallery/Galerie d'art Concordia; 1985; 46 pp.: 29 ill. (5 en coul./col.); 23 x 22,5 cm.; ISBN 2-920394-08-8.

C'est durant les années 1956-1966 que Joyce Wieland développe, au moyen de la peinture, l'essentiel de son langage plastique et symbolique. Le texte analyse les oeuvres de cette période qui ont été un peu oubliées en faveur de ses travaux ultérieurs dans d'autres médiums.

Between 1956 and 1966 Joyce Wieland developed in her painting the formal and symbolic content of her art. The text examines the works produced dur-

ing this period, which have been overshadowed by her later works in other media. **\$7.00**

WILEY, WILLIAM T. William T. Wiley. Greenfield, Val. Calgary, Alta: Alberta College of Art; 1985; 28 pp.: 17 ill. (13 col.); 27 x 22.5 cm.

Concentrating on his recent production, the catalogue surveys the idiosyncratic work of this west-coast, American "funk" artist. Using a wide variety of media, Wiley creates representational imagery rich in colour, linear qualities and iconography. Includes an extensive list of exhibitions since 1974. **\$6.00**

Winnipeg Perspective 1985: Video. Madill, Shirley. Winnipeg, Man.: The Winnipeg Art Gallery; 1985; 17 pp.: 26 ill. (4 col.); 30.5 x 30.5 cm.; ISBN 0-88915-121-0.

Madill selected videotapes on the basis of their pre-eminent concern with the technology of video, in particular, the modernist notion of investigating the specificity of the medium. The 22 prominent artists, including Dara Birnbaum, Susan Britton, Vera Frenkel, David Askevold, and Paul Wong, are presented through visual documentation and artists' statements. **\$5.50**

Women in Politics. Larson, Doris. Saskatoon, Sask.: A.K.A. Gallery; 1984; 54 pp.: 26 ill.; 23 x 30.5 cm.

This catalogue provides extensive visual documentation and writing by women whose art is evidence of their commitment to social change. The exhibition included work in mixed media, painting, video, performance and installation, by such artists as Marcella Bienvenue, Pat Dewar, Sandra Ledingham, Anne Szumigalski, Diane Poitras, Sarah Diamond, Nancy Nicol, Laura Hackett, Ruth Cuthand, Persimmon Blackbridge, Shiela Gilhooly, Marcia Pitch, and Bernice Purdy. The catalogue includes the transcript of a lecture given by Christine Conley. **\$6.00**

Wood of the West - Direction est. MacDonald, Murray. Montréal, Qc: Galerie Optica; 1985; 19 pp.: 10 ill.; 28 x 21.5 cm.; ISBN 0-9692021-0-5.

L'exposition réunit des oeuvres de six sculpteurs de l'ouest canadien qui utilisent le bois comme matériau d'expression: Tommie Gallie, Marcel Gosselin, Terence Johnson, Robert Iveson, Richard Ross, George Sawchuk.

An exhibition of six sculptors from Western Canada who use wood as an artistic medium: Tommie Gallie, Marcel Gosselin, Terence Johnson, Robert Iveson, Richard Ross, George Sawchuk. **\$2.50**

WYSE, ALEX. Alex Wyse: Presence from the Past. Youngs, Christopher. Saskatoon, Sask.: Mendel Art Gallery; 1985; 32 pp.: 17 ill. (6 col.); 21.5 x 28 cm.; ISBN 0-919863-15-9.

This first major exhibition of Wyse's work held in a public gallery brings together sculpture produced

over the past 15 years. Wyse's eccentric, often narrative and invariably witty sculptural constructions are situated within the context of his developing interests and approaches to art making. **\$6.00**

Young Romantics. Watson, Scott. Vancouver, B.C.: Vancouver Art Gallery; 1985; 14 pp.: 12 ill. (8 col.); 29.5 x 22 cm.; ISBN 0-920095-51-8.

Watson groups together eight young Vancouver painters, placing their work within the traditions of Expressionism and Romanticism. He pays particular attention to the celebration of subjectivity in the production of a painter's imagery. Participating artists are Graham Gilmore, Angela Grossman, Attila Lukas, Vicky Marshall, Philippe Raphanel, Charles Rea, Derek Root and Mina Totino. **\$2.50**

ZACK, BADANNA. Home Sweet Home. Hargittay, Clara. Oakville, Ont.: Oakville Galleries; 1985; 48 pp.: 44 ill.; 22 x 22 cm.

Hargittay gives an overview of the development of Zack's work ending with a descriptive analysis of her most recent piece, a sculptural installation in an old historic house in downtown Toronto. Architectural plans and numerous photographs provide a visual recording of the now-demolished installation site. **Price unavailable**

(JOHN HEWARD)

by James D. Campbell
A Dictions publication



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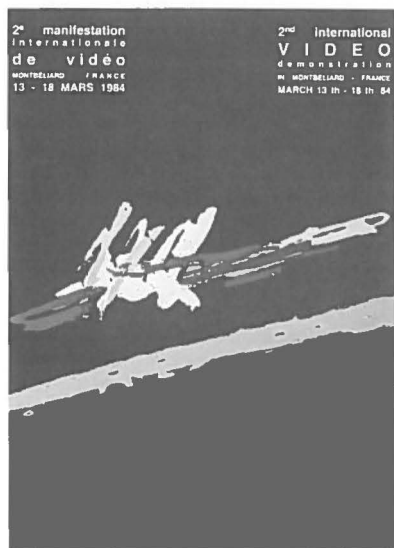
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2e Manifestation internationale de vidéo: Montbéliard, France: 13 - 18 mars 1984/2nd International Video Demonstration in Montbéliard, France: March 13th - 18th, 1984 Bongiovanni, Pierre; Duhard, Jean-Marie; Fargier, Jean-Paul, eds. Montbéliard, France: le Centre d'Action Culturelle de Montbéliard; France; 1984; 440 pp.: 131 ill., 22 x 30 cm.

Cette volumineuse publication est à l'image de l'ampleur de l'événement qu'elle documente. On y retrouve une impressionnante quantité d'informations: des textes de réflexion sur les enjeux de la création vidéo, tant du point de vue politique que du point de vue de la communication; des fiches sur chaque oeuvre présentée; les textes des conférences prononcées durant le colloque; et bien d'autres choses.

This voluminous publication reflects the scale of the event it documents. An impressive quantity of information is included: theoretical texts on the implications of video art from a political as well as communications point of view, information about each of the tapes presented, conference texts, and much more.

\$35.00



Adamah, la terre. de Loisy, Jean et al. Lyon, France: ELAC; 1983; 56 pp.: 92 ill.; 25,5 x 29,5 cm.

La terre, traditionnellement utilisée comme matériau, devient sujet. Les oeuvres des 22 artistes de l'exposition, dont Kiefer, Penone, Merz, explorent les charges symboliques. Le catalogue inclut des textes rappelant les mythes reliés à la terre, des photographies et un commentaire sur le travail de chaque artiste.

8.00\$

Art by Design. Turner, Ralph. London, England: Canada House Cultural Centre Gallery; 1984; 24 pp.: 15 ill. (4 col.); 21 x 22.5 cm.

Mixed-media constructions by Barbara Astman, sculptures by Kai Chan, furniture design by Max Leser and ceramics by Ian Symons are brought together in an exhibition organised around the theme of arts and crafts. One of a series of exhibitions organised by Visual Arts Ontario, entitled "The Ontario Project".

\$1.00

Art minimal 1: De la ligne au parallélépipède.

Bourel, Michel; Couderc, Sylvie. Bordeaux, France: CAPC Musée d'art contemporain; 1985; 76 pp.: 21 ill.; 22 x 28 cm.

Véritable ouvrage de référence sur l'Art Minimal américain à travers les oeuvres de Carl Andre, Dan Flavin, Donald Judd, Sol Lewitt, Robert Mangold, et Robert Morris. Le catalogue, rédigé par le service Documentation du CAPC, donne d'amples informations biographiques sur chaque artiste, des explications des oeuvres exposées, des bibliographies sélectionnées, une chronologie des expositions et une bibliographie générale.

20.00\$

L'art nous presse. Robert, Henri-Marie. Lyon, France: ELAC; 1983; 27 pp.: 17 ill.; 34 x 24,5 cm.

L'auteur a choisi 11 très jeunes peintres de la région Lyonnaise qui, tout en exerçant des pratiques différentes, affirment leur dissidence commune face aux idéalismes et aux modes dont la peinture figurative fait partie.

6.50\$

The Art of Memory: The Loss of History. Tucker, Marcia; Olander, William. New York, N.Y.: The New Museum of Contemporary Art; 1985; 60 pp.: 39 ill.; 20.5 x 25.5 cm.; ISBN 0-915557-52-5.

William Olander, who curated this exhibition of art and critical theory, writes in depth about the interaction of the notions of history and memory in the works of such artists as: Bruce Barber, Judith Barry, Sarah Charlesworth, Louise Lawler, Adrian Piper, Stephen Prina, Richard Prince and Martha Rosler. Other writing has been contributed by Reese Williams, David Deitcher and Abigail Solomon-Godeau as well as by many of the artists. A lengthy selected bibliography about the artists provides valuable background information.

\$12.00

Arte Povera, Antiform: Sculptures 1966 - 1969. Anselmo, Giovanni; Beuys, Joseph; Celant, Germano; Flanagan, Barry; Hesse, Eva; Kounellis, Jannis; Merz, Mario; Morris, Robert; Nauman, Bruce; Serra, Richard; Zorio, Giberto. Bordeaux, France: CAPC Musée d'art contemporain; 1982; 104 pp.: 40 ill.; 24 x 22 cm.

Germano Celant expose le contexte socio-historique et les bases conceptuelles de ce courant artistique. Le catalogue contient de nombreuses citations sur les artistes exposants, une chronologie commentée et des informations biographiques et bibliographiques.

13.00\$

BARAN, EDWARD. *Edward Baran.* Champey, Inès. Beauvais, France: Galerie nationale de la tapisserie et d'art textile; 1985; 36 pp.: 45 ill. (11 en coul.); 21 x 29.5 cm.; ISBN 2-86895004-3.

Faits de papier journal, de fil et de gaze, les tableaux-objets de Baran allient l'espace de la peinture et de la tapisserie. **10.00\$**

BARCELÓ, MIQUEL. *Miquel Barceló: Peintures de 1983 à 1985.* Froment, Jean-Louis; Serraller, Francisco Calvo; Paz, Marga. Bordeaux, France: CAPC Musée d'art contemporain; 1985; 92 pp.: 62 ill. (26 en coul.); 26 x 28 cm.

L'introduction reproduit de larges extraits de conversations dans lesquelles Barceló parle de sa passion pour l'histoire de l'art ainsi que des oeuvres et des circonstances qui ont marqué son évolution. Serraller et Paz analysent les riches peintures de ce jeune artiste espagnol qui voue un culte au Tintoret. Biographie-entretien entre l'artiste et Sylvie Couderc. Nombreuses reproductions en couleur. **25.00\$**

BASELITZ, GEORG. *Baselitz: Sculptures.* Froment, Jean-Louis; Poinot, Jean-Marc. Bordeaux, France: CAPC Musée d'art contemporain; 1983; 72 pp.: 102 ill.; 24 x 32 cm.

Dans un entretien avec les conservateurs, l'artiste parle de son itinéraire artistique depuis l'école des Beaux-Arts à Berlin-Est jusqu'à aujourd'hui et discute des aspects majeurs de son oeuvre: la "discordance" comme approche globale, le refus du sujet, la fascination pour la sculpture primitive. **20.00\$**

BLAIS, JEAN-CHARLES. *Jean-Charles Blais: Tout l'atelier de mars à octobre 1984.* Couderc, Sylvie; Froment, Jean-Louis; Ammann, Jean-Christophe; Francblin, Catherine. Bordeaux, France: CAPC Musée d'art contemporain; 1984; 62 pp.: 48 ill. (14 en coul.); 22 x 28 cm.

Ammann décrit comment l'artiste crée des peintures "supports-vestiges" à partir de restes d'affiches publicitaires. C. Francblin donne, avec beaucoup de sensibilité, une analyse des thèmes et éléments des tableaux: univers de la rue, violence, nihilisme, détresse et sexualité. **20.00\$**

BOISROND, FRANÇOIS. *François Boisrond: Peintures récentes.* Couderc, Sylvie; Perrier, Daniel. Bordeaux, France: CAPC Musée d'art contemporain; 1985; 44 pp.: 24 ill. (12 en coul.); 22 x 28 cm.

Ce jeune peintre de 26 ans, comme ses collègues du mouvement de la Figuration Libre en France, fait partie d'une génération qui n'a pas vécu les grandes remises en question artistiques des années 1960-1970. Ses tableaux s'alimentent des images de la culture de masse et de la banalité du quotidien. L'auteur établit comment, malgré leur traitement et leurs préoccupations actuels, ils renouent avec la tradition de la peinture. **20.00\$**

BOSHIER, DEREK. *Derek Boshier: Texas Works.* Brauer, David; Boshier, Derek. London, England: Institute of Contemporary Arts; 1982; 32 pp.: 33 ill. (1 col.); 21 x 29.5 cm.

Boshier's large, heavily-painted canvases are iconoclastic figurative studies of heroic types. The catalogue includes 17 full-page plates of Boshier's paintings and etchings, an interview and essay by Brauer, a biography and a bibliography. **\$7.50**

BUSH, JACK. *Jack Bush: Paintings and Drawings 1955-1976.* Bush, Jack; MacMillan, Duncan; Cuthbert, Art. London, England: Arts Council of Great Britain; 1980; 58 pp.: 48 ill. (41 col.); 21 x 20 cm.; ISBN 0-7287-0252-5.

Transcripts of two interviews with this Canadian colour-field painter and an essay discussing works in the exhibition. Good visual documentation. **\$5.00**

Choices: Making an Art of Everyday Life. Tucker, Marcia. New York, N.Y.: The New Museum of Contemporary Art; 1986; 120 pp.: 50 ill.; 15 x 22.5 cm.; ISBN 0-91557-53-3.

Tucker brought together 11 artists or groups of artists who alter their lives as a way of making art that focuses on ontological concerns. In her lengthy four-chapter essay, she analyses and substantiates her choices and provides insight into the work of such seemingly diverse artists as Marina Abramovic and Ulay, James Lee Byers, Spalding Grey, Tehching Hsieh, Linda Montano, Morgan O'Hara, Michael Osterhout, United Art Contractors and Ian Wilson. Includes valuable biographical compendium with interviews and writing by the artists. **\$10.00**

Cinq artistes, quatre châteaux et une abbaye en Gironde. Buren, Daniel; Joy, Jérôme; Ryan, David; Penone, Giuseppe; Poutays, Marie-Françoise; Vergier, Françoise. Cadillac, Gironde, France: Centre d'Actualité de Diffusion et de Lecture pour l'Art contemporain (C.A.D.D.I.L.L.A.C.); 1985; 6 cahiers-livres: 170 pp.: 68 ill.; ISBN 2-905539-08-9; ISBN 2-905539-07-0; ISBN 2-905539-09-7; ISBN 2-905539-10-0; ISBN 2-905539-11-9; ISBN 2-905539-12-7.

Gérard Guyot a demandé à cinq artistes de créer une oeuvre éphémère dans un site historique. Le catalogue se présente en cinq magnifiques cahiers-livres d'artiste dans lesquels chacun des participants témoigne, par l'image et le texte, de sa relation au site. Un sixième cahier fait la synthèse de tout le projet. **\$50.00\$**

La collection de Van Abbe Musée au Nouveau Musée. Fuchs, R.H.; Judd, Donald; Buren, Daniel; Kirkeby, Per; Baselitz, Georg; Merz, Mario. Villeurbanne, France: Nouveau Musée; 1985; 64 pp.: 45 ill. (19 en coul.); 28,5 x 21,5 cm.

Une élégante publication qui comprend des textes exposant les points de vue d'artistes sur les rôles et fonctions d'un musée, un historique du musée Van Abbe et une présentation de cette collection unique d'art contemporain. **24.00\$**

DOKOUPIL, JIRI GEORG. Dokoupil: Arbeiten/Travaux/Works 1981-1984. Raspail, Thierry; Felix, Zdenek; Haks, Frans; Kunz, Martin et al. Essen, Allemagne: Folkwang Museum; 1984. Groningen, Pays-Bas: Groninger Museum; 1984. Lucerne, Suisse: Kunstmuseum Luzern; 1984. Lyon, France: Espace Lyonnais d'art contemporain (ELAC); 1984; 170 pp.: 51 ill. (51 en coul./col.); 19 x 26 cm.; ISBN 3-88375-033-6. English, German/allemand, Dutch/hollandais & français.

Cette luxueuse publication à couverture rigide et dorée sur tranche présente de nombreuses reproductions en couleur des peintures de Dokoupil. Le livre se divise en 16 groupes de tableaux, commençant par ceux de la période de la "Mülheimer Freiheit" et se terminant par les "tableaux pétines" de 1984. Vingt-trois courts textes (la plupart en allemand) d'artistes et de critiques, dont Jean-Christophe Ammann, Joseph Beuys, et Walter Dahn rendent hommage à Dokoupil. Biographie et bibliographie sont incluses.

A lavish, clothbound book presenting stunning colour reproductions of Dokoupil's paintings divided into 16 groupings, beginning with the "Mülheimer Freiheit" period and concluding with "the pacific paintings" of 1984. Twenty-three short texts (mostly in German) by artists or writers such as Jean-Christophe Ammann, Joseph Beuys and Walter Dahn form a tribute to Dokoupil. Includes a biography and selected bibliography. Texts in German, French, English and Dutch. **\$26.00**

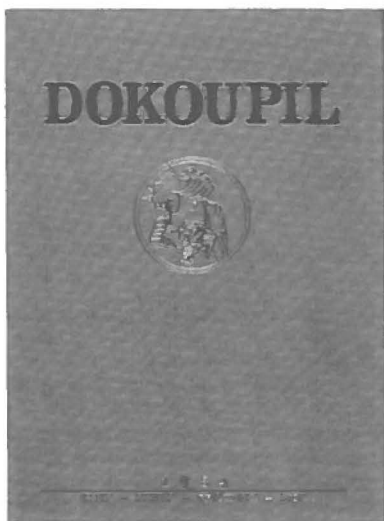
Énergie New-York. Pierre, Florence. Lyon, France: ELAC; 1982; 47 pp.: 38 ill.; 25 x 19 cm.

L'exposition regroupe 17 artistes représentatifs d'un nouveau courant américain d'expression artistique. Transformation de la matière, métaphore, éclatement des catégories, énergie, en sont quelques traits caractéristiques. Chaque artiste est représenté par une oeuvre, des notes biographiques et une brève description de son travail.

The exhibition brings together 17 artists representing a new trend in American visual arts, characterized by the processes of transformation of matter, metaphor, the elimination of categories, and by its energy. Each artist is represented by a reproduction, biographical notes and a brief description of his/her works. **\$6.50**

Europe 80. Charre, Alain et al. Lyon, France: ELAC; 1980; 63 pp.: 33 ill.; 25 x 19 cm.

Pour cet événement, 12 artistes européens furent invités à concevoir une oeuvre et à venir la réaliser sur place. Le catalogue est constitué des documents préparatifs, textes et images envoyés par chaque artiste: Victor Burgin, Barry Flanagan, David Tremlett, Pierpaolo Calzolari, Mario Merz,

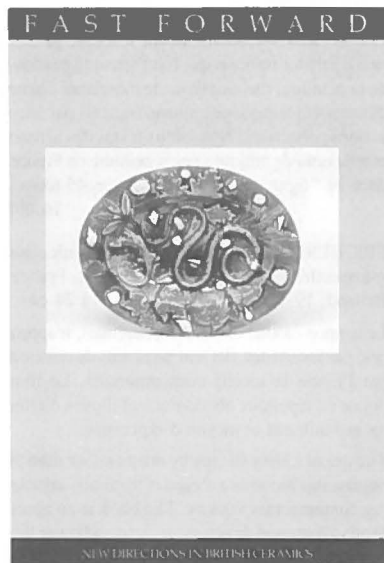


Giulio Paolini, Bernd et Hilla Becher, Barbara et Michael Leisgen, Klaus Rinke, Paul-Armand Gette, Tania Mouraud, et Sarkis.

Twelve European artists were invited to conceive and create a work especially for this exhibition. The catalogue includes preparatory documents, texts and images sent by the following artists: Victor Burgin, Barry Flanagan, David Tremlett, Pierpaolo Calzolari, Mario Merz, Giulio Paolini, Bernd et Hilla Becher, Barbara et Michael Leisgen, Klaus Rinke, Paul-Armand Gette, Tania Mouraud, and Sarkis. **\$13.00**

Fast Forward: New Directions in British Ceramics. Dormer, Peter. London, England: Institute of Contemporary Arts; 1985; 44 pp.: 41 ill. (12 col.); 21 x 30 cm.; ISBN 0-905263-40-5.

This publication looks at the recent work of Fritsch, Tschalenko, Poncelet, Slee and Britton.



examining their development away from the tradition of Bernard Leach. Numerous texts by known writers on ceramics – Peter Dormer, Martina Margetts, Phillip Rawson, Barley Roscoe and potters Jacqui Poncelet and Alison Britton – make this an indispensable catalogue for all those interested in the medium. **\$16.00**

Fibres Art 85. Thomas, Michel; Pirson, Jean-François et al. Paris, France: Musée des Arts Décoratifs et Textile/Art/Langage; 1985; 160 pp.: 76 ill. (16 en coul./col.); 12,5 x 24 cm.

Catalogue/guide pour une exposition commandée par le ministère de la Culture pour présenter des artistes de France et du monde entier qui apportent une contribution importante à l'évolution des arts textiles. Le catalogue contient des textes sur le langage des arts textiles, ses œuvres importantes et son évolution, écrits par Nadia Prete, Jean-François Pirson, Claude Ritschard et Marie Fréchette. Une partie guide décrit la situation de cette forme d'art dans différentes parties du monde et donne des adresses de galeries, musées, écoles, revues et associations engagés dans sa pratique ou sa diffusion.

Catalogue/guide of an exhibition commissioned by the French Ministry of Culture, intended to present artists from around the world who are making an important contribution to textile arts. Texts on the language of textile arts, its most significant works and its evolution by Nadia Prete, Jean-François Pirson, Claude Ritschard and Marie Fréchette. It comprises three parts: a portfolio of pictures, a number of articles addressing basic themes, and a country-by-country guide providing addresses of galleries, museums, schools, magazines and associations engaged in its practice and diffusion. **\$24.00**

Figures imposées, Hiver 83. Perdiolle, Hervé; Calabresi, Omar; Schwerfel, Heinz Peter et al. Lyon, France: ELAC; 1983; 66 pp.: 22 ill. (20 en coul.); 25 x 19 cm.

Les 17 artistes représentent une nouvelle génération d'artistes français qui réintègrent la pratique de la peinture, renouent avec le marché de l'art et dynamisent le paysage culturel français par leurs actions collectives. Nombreux textes des artistes et réflexions de critiques sur la peinture en France, dont la "figuration libre" – disque 45 tours. **16.00\$**

FISCHER, HERVÉ. Art et communication marginale: Tampons d'artistes. Paris, France: Balland; 1974; 248 pp.: 195 ill.; 18 x 24 cm.

Le tampon caoutchouc des bureaucrates, réapproprié par les artistes, devient un moyen de critiquer par l'ironie la société contemporaine. Le livre donne un répertoire abondamment illustré d'artistes qui utilisent ce moyen d'expression.

The use of rubber stamps by artists rather than by bureaucrats becomes a means of ironically criticizing contemporary society. The book is an abundantly illustrated directory of artists who use this form of expression. **\$20.00**

FISCHER, HERVÉ. L'histoire de l'art est terminée. Fischer, Hervé. Paris, France: Balland; 1981; 224 pp.: 12 ill.; 22 x 14 cm.; ISBN 2-7158-0320-6.

La fin de l'Histoire de l'art signifie la fin de l'illusion du progrès en art et la réhabilitation de la vision de l'art comme expérience-limite de lucidité. L'auteur propose de redécouvrir la fonction anthropologique de l'art en s'aidant de la sociologie interrogative et de la mythanalyse. **10.00\$**

FISCHER, HERVÉ. Théorie de l'art sociologique. Paris, France: Casterman; 1977; 200 pp.: 6 ill.; 21 x 14,5 cm.; ISBN 2-203-23117-3.

Ce livre comprend les manifestes et les écrits théoriques des fondateurs de l'art sociologique. Fischer interroge la relation épistémologique entre théorie et pratique, entre sciences humaines et art, dénonce la compromission historique de l'art avec la classe dominante et critique l'idéologie de l'avant-gardisme. **15.00\$**

FISHER, JOEL. Joel Fisher: Between Two and Three Dimensions: Drawings and Objects since 1979. Kunz, Martin. Lucerne, Switzerland: Kunstmuseum Luzern; 1984; 64 pp.: 77 ill.; 21 x 30 cm.; ISBN 3-267-51-5. English & German.

Kunz's introduction and Fisher's own extensive writings describe the genesis and motivation of his work. The exploitation of imperfections and chance, linear foundations resulting from the fabrication of his own paper, serve as a starting point for the artist's non-representational drawings and objects. Fisher's four essays reveal the depth and breadth of his enquiries into art making. **\$13.50**

"Fragments et Figures": Serge Fauchier, Dominique Gauthier, Anne-Marie Pécheur, Bernard Piffaretti, Yves Reynier. Fauchier, Serge; Gauthier, Dominique et al. Bordeaux, France: CAPC Musée d'art contemporain; 1982; 50 pp.: 32 ill. (10 en coul.); 24 x 22 cm.

L'exposition regroupe cinq jeunes peintres français (Fauchier, Gauthier, Pécheur, Piffaretti, et Reynier) que l'écrivain Jacques Henric présente par un rappel des bouleversements et dilemmes qu'a connus la peinture au cours de son histoire. Des citations choisies par les artistes servent de textes d'accompagnement. Notes biographiques. **16.00\$**

HARING, KEITH. Keith Haring: Peintures, sculptures et dessins. Gyson, Brion; Couderc, Sylvie. Bordeaux, France: CAPC Musée d'art contemporain; 1985. 108 pp.: 71 ill. (11 en coul.); 22 x 28 cm.

Couderc rappelle et commente l'évolution de la carrière de l'artiste, les graffitis dans le métro, les expositions et les collaborations multidisciplinaires. Cet essai laisse amplement la parole à l'artiste et donne un aperçu éclairant de l'œuvre de Haring. Liste d'expositions et bibliographie sélectionnée. **35.00\$**

HEAD, TIM. *Tim Head: Two Installations: The Tyranny of Reason: Power Pyramids in Executive Circles.* London, England: Tim Head and Institute of Contemporary Arts; 1985; 34 pp.: 44 ill.; 21 x 21 cm.; ISBN 0-905263-30-8.

An artist's book with original drawings, texts, collages, notes and quotes by this British artist who explores human alienation from the supermarket floor to the executive boardroom. Surveillance, security and defence systems of the 1980's are the principal targets of Head's investigations. **\$11.00**

Histoires de sculpture. Marcadé, Bernard. Cadillac, Gironde, France: Centre d'Actualité de Diffusion et de Lecture pour l'Art Contemporain (C.A.D.I.L.L.A.C.); 1984; 112 pp.: 107 ill. (27 en coul.); 21.5 x 27 cm.

Un beau livre-métaphore qui "tourne autour" de l'idée de sculpture, sans prétention de la définir, à travers des textes faits de dérives, d'images et de citations. Abondantes illustrations d'oeuvres de 17 artistes dont Hilda et Bernhard Becher, Christian Boltanski, Gilbert & George, Bertrand Lavier, Giulio Paolini. **30.00\$**

Ideas from France: The Legacy of French Theory. Appignanesi, Lisa, ed. London, England: Institute of Contemporary Arts; 1985; 48 pp.: 9 ill.; 21 x 29.5 cm.; ISBN 0-905263-50-2.

An anthology of articles based on a discussion series and a conference held at the ICA in late 1984. The contributors, including Terry Eagleton, Malcolm Bradbury, Jacques Roubaud, Cora Kaplan, Michèle Barrett and Christian Descamps, examine the legacy of structuralist and post-structuralist French theory. **\$7.50**

Jean-Luc Vilmouth, Patrick Raynaud, Daniel Tremblay, Catherine Beaugrand. Beaugrand, Catherine; Raynaud, Patrick; Tremblay, Daniel; Vilmouth, Jean-Luc. Lyon, France: ELAC; 1985; 80 pp.: 48 ill. (15 en coul.); 21 x 31 cm.

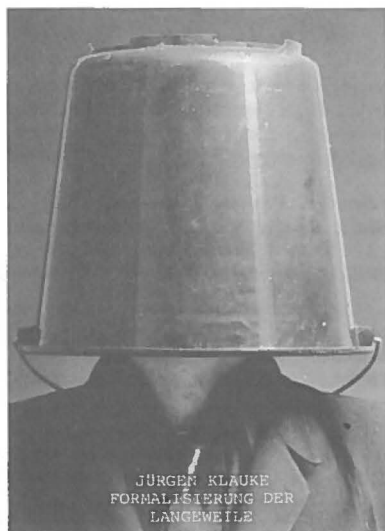
"Soyons sérieux" professe le sous-titre de l'exposition. De l'humour, de l'élégance et de la rigueur qui unissent les oeuvres exposées, se dégage une forme de morale: une éthique du matériau, de la technique, un art "intègre" conscient de contribuer à un monde déjà surchargé d'objets fabriqués. Le catalogue inclut une entrevue avec chaque artiste. **16.00\$**

La Jeune Gravure Contemporaine. Ballif, Yannick; Pradeau, Raoul. Paris, France: Gravelines; 1985; 112 pp.: 91 ill.; 15 x 21 cm.

Catalogue de l'exposition biennale de La Jeune Gravure Contemporaine et de l'organisme invité - le Conseil Québécois de l'Estampe. Le catalogue présente une reproduction en noir et blanc pour chacun des 23 participants français et des 25 participants québécois et donne l'adresse des artistes. **6.00\$**

KIEFER, ANSELM. *Anselm Kiefer: Peintures 1983-1984.* Froment, Jean-Louis; Denizot, René. Bordeaux, France: CAPC Musée d'art contemporain; 1984; 48 pp.: 22 ill. (16 en coul.); 22 x 28 cm.

Denizot laisse libre cours aux pensées qui lui inspirent les peintures de Kiefer. Abondantes reproductions en couleur de peintures exécutées en 1983-1984. **16.00\$**



KLAUKE, JÜRGEN. *Jürgen Klauke: Formalisierung der Langeweile.* Honnef, Klaus; Lentz, Elisabeth; Glaser, Horst Albert. Bonn, Germany: Reinisches Landesmuseum; 1981; Lucerne, Switzerland: Kunstmuseum Luzern; 1981; 328 pp.: 277 ill.; 20 x 27 cm.; ISBN 3-7927-0626-1. German & English.

Rich and extensive visual documentation of Klauke's drawings, photographic, filmic and performance work from 1980-81. Honnef's text, "How Lonely is a Person?", Lentz's "Fragments on Speed, Slowness and Tedium" and Glaser's "Flashes of an Anarchic Aesthetic" appear in both German and English. Biography, bibliography and a list of exhibitions and works are included. **\$26.00**

KOUNELLIS, JANNIS. *Jannis Kounellis: Oeuvres de 1983 à 1985.* Bourel, Michel; Couderc, Sylvie. Bordeaux, France: CAPC Musée d'art contemporain; 1985; 76 pp.: 45 ill.; (2 en coul./col.); 22 x 28 cm.

Une très belle publication qui documente l'interprétation de l'espace de l'Entrepôt Lainé par Jannis Kounellis, un artiste souvent associé à l'Arte Povera en Italie. Dans les voûtes de ce lieu ancien, l'artiste intègre les éléments de son langage, tels les flammes de gaz et les vieux morceaux de bois aux odeurs de goudron.

An elegant publication documenting the interpretation of the space of the Entrepôt Lainé by Janis Kounellis, an artist often associated with Arte Povera in Italy. He integrated such elements as hissing gas flames and pieces of old wood, smelling of tar, into the enormous arches of the Bordeaux Museum. **\$27.00**

Le Langage du Tissu. Hugues, Patrice. Paris, France: Textile/Art/Langage; 1982; 464 pp.: 137 ill. (8 en coul.); 21 x 29,5 cm.; ISBN 2-904267-00-X.

Le livre propose une approche globale du tissu: élément omniprésent de la vie quotidienne et moyen d'expression. Dans plus de 325 pages de textes l'auteur retrace, dans un style passionné ou technique, l'histoire du tissu à travers les civilisations et apporte des points de vue originaux sur ses langages et son avenir. **60.00\$**

Légendes. Froment, Jean-Louis; Meyran, Nadine; Sanchez, Marc et al. Bordeaux, France: CAPC Musée d'art contemporain; 1984; 120 pp.: 67 ill. (22 en coul.); 28 x 22 cm.

L'exposition propose une nouvelle lecture d'oeuvres créées dans l'immédiat après-guerre en regard de productions artistiques des années 1970-1980. En tout, 22 artistes sont soumis à cet examen dont: Artaud, Dubuffet, Giacometti, Kiefer, Michaux, et Twombly. Une préface de Philippe Sollers et de nombreuses citations d'artistes accompagnent les reproductions. Entrevues-discussions sur le concept de l'exposition entre J.M. Poinot et H.C. Cousseteau, C. Millet, M. Pleyne, J. Gachnang. Biographies des artistes. **30.00\$**

LONG, RICHARD. Richard Long. Bordeaux, France: Fonds Régional d'Art Contemporain Aquitaine; 1985; 18 pp.: 11 ill.; 22 x 28 cm.

Le catalogue regroupe onze photographies d'interventions dans le paysage réalisées entre 1975 et 1985 dans des lieux aussi éloignés que la Bolivie, l'Inde, la Grèce, le Japon, l'Angleterre, la Finlande, et l'Irlande. **10.00\$**

Marie Bourget, Jacqueline Dauriac, Bernard Faucon, Gloria Friedmann, François Guinochet, Jean-Marie Krauth, Ange Leccia, Felice Farini, Michel Verjux. Maubant, Jean Louis; Claure, Michel; Soutif, Daniel; Sarkis; Lavier, Bertrand. Villeurbanne, France: Le Nouveau Musée; 1984; 57 pp.: 53 ill. (2 en coul.); 30 x 21 cm.

Alors que les sous-produits de la nouvelle peinture figurative accaparent toute l'attention, l'exposition veut montrer des pratiques artistiques actuelles qui ne sacrifient pas le sens critique et la réflexion sur l'art aux intérêts commerciaux. **12.00\$**

MCKENNA, STEPHEN. Stephen McKenna. Poser, Michael Von; Wubben, J.C. Ebbinge. London, England: Institute of Contemporary Arts; 1985; New York, N.Y.: Edward Toth Gallery and Sander Gallery; 1985; 46 pp.: 12 ill. (12 col.); 25 x 21 cm.; ISBN 0-9052363-65-0.

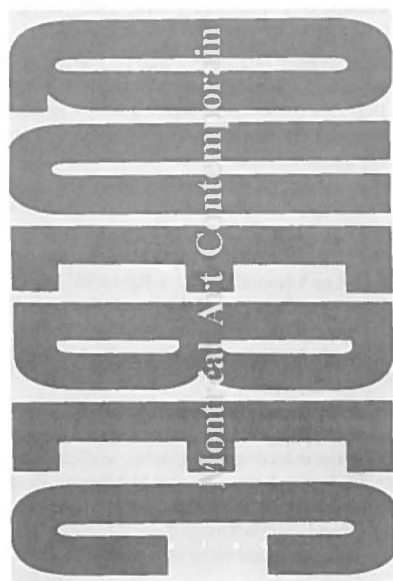
Working with traditional genres and iconography, McKenna's paintings and drawings are directly inspired by the old masters. Wubben analyses the mythological themes and art historical references that are the fabric of the artist's work. **\$13.50**

Mohawk Micmac Malisiet: and Other Indian Souvenir Art from Victorian Canada. Bedford, June. London, England: Canada House Cultural Centre Gallery; 1985; 26 pp.: 31 ill. (20 col.); 25.5 x 17.5 cm.

Artefacts made by the Indians of Eastern Canada which were sold as souvenirs during the Victorian era are presented in this catalogue. The varied decorative techniques and patterns used by Native Indians and the European appreciation of the objects are discussed in several texts. **\$1.00**

Montréal Art Contemporain. Maubant, Jean-Louis; Blouin, René et al. Lyon, France: ELAC; 1985; 72 pp.: 25 ill.; (9 en coul.); 20,5 x 31 cm.

Les exposants: Rober Racine, Jocelyne Allouche-rie, Raymonde April, Gilles Mihalcean, Barbara Steinman, et David Tomas ont été choisis pour l'authenticité et l'autonomie de leur travail et illustrent de façon brillante comment les artistes du Québec affirment leur identité en dehors des pôles traditionnels Paris et New York. **20.00\$**

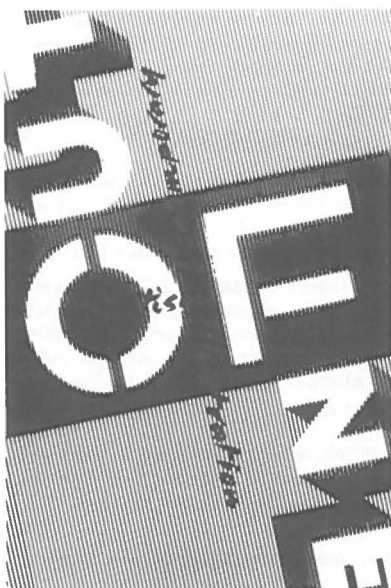


New French Painting. Sans, Jérôme. Oxford, England: Museum of Modern Art; 1983; 96 pp.: 48 ill. (13 col.); 15 x 14 cm.; ISBN 0-905836-40-5.

A catalogue documenting the first group exhibition of the new French figurative painters held outside France. Georges Rousse, Robert Combas and Jean-Michel Alberola are among the group of 12 artists included. Short statements by each artist or by various French critics complement the catalogue. **\$10.00**

OPIE, JULIAN. Julian Opie: Drawings. London, England: Institute of Contemporary Arts; 1985; 144 pp.: 120 ill.; 12.5 x 17 cm.; ISBN 0-905263-35-9.

An artist's book/facsimile sketchbook on recycled paper with drawings, notes and annotations which parallel the recent sculptural work of this young British artist. **\$12.00**



Out of Line: Contemporary British Illustration. Culshaw, Sarah. London: Institute of Contemporary Arts; 1985; 32 pp.: 37 ill.; 21 x 29.5 cm; ISBN 0-905263-60-X.

An exhibition and accompanying catalogue that takes a look at the work of innovative illustration artists such as Sue Coe, Russell Mills, Ian Wright and Liz Pyle. **\$10.00**

PAGÈS, BERNARD. Bernard Pagès: Sculptures récentes. Girard, Xavier; Pagès, Bernard. Bordeaux, France: CAPC Musée d'art contemporain; 1984; 44 pp.: 42 ill. (4 en coul.); 22 x 28 cm.

L'exposition réunit les oeuvres en métal et bidons froissés de Pagès. Xavier Girard analyse le vocabulaire et la richesse d'interprétation de ces sculptures. Nombreuses citations de l'artiste et photographies en couleur. **20.00\$**

PAOLINI, GIULIO. Giulio Paolini: Hortus Clausus: Werke und Schriften 1960-1980. Kunz, Martin; Wechsler, Max. Lucerne, Switzerland: Kunstmuseum Luzern; 1981; vol. 1: 40 pp.: 12 ill. vol. II: 62 pp.: 55 ill.; 29.5 x 21 cm.; ISBN 3-267-00023-8. German, English and Italian.

Vol. I, "Hortus Clausus", documents Paolini's series of eleven drawings on the ancient theme of the secluded garden and is accompanied by a short but enlightening text by Kunz. Vol. II, "Werke und

Schriften", offers a comprehensive retrospective of Paolini's production with writings by the artist (in Italian and German only) and a short text explaining his fascination with "the locus of the picture". **\$16.50**

Raison et Passion: Langages de Société: La Mode 1940 - 1990. Vincent-Ricard, Françoise. Paris, France: Textile/Art/Langage; 1983; 240 pp.: 172 ill.; 16,5 x 23,5 cm.; ISBN 2-90426703-4.

Écrit par la fondatrice de PROMOSTYL, entreprise de Conseils en Style et Promotion, le livre situe l'évolution de la mode entre 1940 et 1980 dans les contextes politiques, économiques et culturels, et cherche à dégager les orientations de la décennie 80. L'auteure décrit les métiers de la création dans le textile et le fonctionnement de l'industrie de la mode. **30.00\$**

René van den Broek, René Daniels, Fortuyn/O'Brien, Kees Smits, Henk Visch. Rodrigo, Evert; Raspail, Thierry. Lyon, France: ELAC; 1984; 72 pp.: 41 ill. (14 en coul.); 21 x 31 cm.

L'exposition regroupe cinq peintres et sculpteurs des Pays-Bas, dans une sélection sans parti-pris de représentation esthétique ou sociologique. **16.00\$**

Salomé: Luciano Castelli: Rainer Fetting: Peintures 1979-1982. Salomé; Castelli, Luciano; Fetting, Rainer. Bordeaux, France: CAPC Musée d'art contemporain; 1983; 48 pp.: 21 ill.; (14 en coul.); 24 x 22 cm.

Trois peintres unis par le goût de l'exhibitionnisme, du travestissement, de l'outrance, créent, en duo ou en trio, des autoportraits collectifs. **13.00\$**



Signs. Rifkin, Ned. New York, N.Y.: The New Museum of Contemporary Art; 1985; 24 pp.: 12 ill.; 23 x 20 cm.

Road signs and other universal sign language (such as those found in airports, logotypes, corporate emblems, architectural floor plans, pictographic or alphabetical signs or sign systems) are used as warnings. They are a means to express personal concerns or cosmological views when these artists

employ them. The catalogue is also an artists' book, the artists being: Gary Falk, Ken Feingold, Marian Galczenski, Jenny Holzer, John Knight, Manual, Matt Mullican, Tad Savinar, Al Souza.

\$6.00



STELLA, FRANK. Frank Stella: Works and New Graphics. Fisher, Jean. London, England: Institute of Contemporary Arts; 1985; 71 pp.: 26 ill. (13 col.); 26 x 29.5 cm.; ISBN 0-905263-45-6.

Large, full-colour reproductions of Stella's recent Pillars and Cones relief paintings are placed in context with the "Had Gadya" suite of prints and keywords from earlier periods. Fischer examines the various stages of Stella's development since the 1950's. The text appears as a supplement, in a separate publication inserted into the purely visual catalogue.

\$30.00

La Tapisserie en France: La tradition vivante: 1945 - 1985: Guide. Majorel, Denise; Ragon, Michel et al. Paris, France: Textile/Art/Langage et l'école nationale supérieure des Beaux-Arts; 1985; 80 pp.: 27 ill. (8 en coul./col.); 12.5 x 24 cm.

Exposition organisée à l'initiative du Centre national des arts plastiques (ministère de la Culture) dans le cadre d'un plan de relance de la tapisserie française. Le catalogue retrace l'évolution de l'art de la tapisserie en France depuis les ateliers des Gobelins jusqu'à aujourd'hui et plus particulièrement depuis 1945 alors que l'artiste Jean Lurçat renouvelle cette forme d'art. Informations et adresses des ateliers, écoles, musées et associations de tapisserie en France.

An exhibition organized by the Centre national des arts plastiques (Ministry of Culture) as part of a plan to revive French tapestry. The catalogue describes the evolution of the art of tapestry in France from the time of the Gobelins Workshops until today, with an emphasis on the period since 1945 when the artist Jean Lurçat renewed this art form. Information on workshops, schools, museums and tapestry associations in France.

\$17.00

TATAFIORE, ERNESTO. Ernesto Tatafiore: Aetatis Suae. Kunz, Martin; Bonumo, Michele. Lucerne, Switzerland: Kunstmuseum Luzern; 1982; 144 pp.: 64 ill. (32 col.); 21 x 30 cm.; ISBN 3-267-35-1. German, Italian & English.

Psychiatrist and painter, intellectual and creator of sensual, fragmented, quirky imagery, Tatafiore is seen to be the first of the Italian "Trans-avant-garde" artists. The texts discuss the artist's ongoing preoccupation with the figure of Robespierre and the theme of the French Revolution as a means of representing power, terror, fear, virtue, and history. The catalogue includes extensive visual documentation of works from 1969-1981, an interview with the artist (in Italian and German only) and a 40-page drawing series entitled "Interns".

\$21.50

Toi et moi pour toujours/Elles sont de sortie. Raspail, Thierry; Cornu, Renate; Jeune, Marie-Claude; Teodori, José. Lyon, France: ELAC; 1984; 104 pp.: 96 ill. (14 en coul.); 21 x 31 cm.

Les oeuvres graphiques de ces deux revues marginales de l'ère des punks et de la télématique véhiculent, par le dessin dans un cas et par l'ordinateur dans l'autre, une nouvelle esthétique: malgré la violence et le désespoir, s'y manifeste un art ludique.

\$16.00\$

TORONI, NIELE. Niele Toroni: L'index de la peinture. Buchloh, Benjamin H.D. Bruxelles, Belgique: Daled; 1985; 60 pp.: 2 ill.; 13 x 20,5 cm.

Pour situer la portée de l'oeuvre "pure" et radicale de Toroni, l'auteur analyse l'histoire des pratiques picturales dans laquelle elle s'inscrit.

\$16.50\$

TUTTLE, RICHARD. Works 1964-1985. London, England: Institute of Contemporary Arts, 1985; Edinburgh, Scotland: The Fruitmarket Gallery; 1985; 168 pp.: 80 ill.; (15 col.); 25.5 x 30 cm.; ISBN 0-905263-75-8 and 0-947912-35-5.

An artist's book/catalogue in a triangular format containing numerous reproductions of drawings, sculptures, constructions and water-colours, which show Tuttle's development from mid-sixties Minimalism to his recent flamboyant constructions. Included are numerous quotes from diverse sources handwritten by the artist. Extensive biography, bibliography and list of exhibitions.

\$20.00

TWOMBLY, CY. Cy Twombly: Oeuvres de 1973-1983. Froment, Jean-Louis; Henric, Jacques. Bordeaux, France: CAPC Musée d'art contemporain; 1984; 68 pp.: 21 ill. (21 en coul.); 2 x 28 cm.

J. Henric et J.L. Froment rendent un vibrant hommage à Cy Twombly. Le catalogue, d'une présentation magnifique, est divisé en cinq thèmes: Virgile, le Panthéon, Vénus, la nature, Bacchus. Les nombreuses illustrations en couleur sont accompagnées de notes historiques sur les thèmes et personnages de la mythologie grecque.

\$20.00\$



ERNESTO TATAFIORE AETATIS SUAE KUNSTMUSEUM LUZERN

Visual Facts: Photography and Video by Eight Artists in Canada. Tooby, Michael. Glasgow, Scotland: Third Eye Centre; 1985; 32 pp.: 21 ill. (5 col.); 21 x 27 cm.; ISBN 0-906-474-52-3.

Curator Michael Tooby analyses the interrogation of media reality in the video and photographic works of eight Canadian artists: Raymonde April, Barbara Astman, Sorel Cohen, Vera Frenkel, Anne Ramsden, Jeff Wall, Ian Wallace and Paul Wong. **\$10.00**

WINTERS, TERRY. Terry Winters. Kunz, Martin; Kertess, Klaus. Lucerne, Switzerland: Kunstmuseum Luzern; 1985; 74 pp.: 21 ill. (11 col.); 21 x 27 cm.; ISBN 3-1067-59-0. German & English.

An exhibition of paintings and drawings by the American Terry Winters, which depict elementary organic structures. In his text, Kertess states that Winters uses these forms as metaphors for the painting's own "coming into existence". A well produced catalogue with good colour reproductions. **\$20.00**

ZIRANEK, SILVIA C. *As an experience, I suit my purpose: In case of taste: Chosen moments (with suds): Chez Z (She said).* London, England: Silvia C. Ziraneck; 1983; 12 pp.: 15 x 21 cm.

The front and back covers of this small artist's book are coloured pink, Ziraneck's trademark. The book is made up of meditations on a mélange of subjects from laundry to love to living rooms.

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Art Telecommunication; Heidi Grundmann ed., Eric Gidney, Roy Ascott, Tom Sherman, Robert Adrian X; A Western Front Publication, Vancouver, B.C. & BLIX., Vienna/Vienne: 1984. 140 pp., 67 illus., 17 x 24 cm, English, français & German/allemand. **\$8.00**

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BÉGIN, LISE, Lise Bégin: Défolier; Denis Lessard; Musée d'art contemporain & Artex, Qc, 1984. 48 pp., 40 illus., 5 coul., 22 x 22 cm, français \$6.00

HOOVER, NAN, Nan Hoover: Photo, vidéo, performance 1980-1982; Claude Gosselin; Musée d'art contemporain & Artex, Montréal, Qc, 1982. 24 pp., 9 illus., 4 coul., 26.5 x 18.5 cm, français \$5.00

VAZAN, BILL, Ghostings: Early Projects and Drawings/Premiers projets et dessins; David Burnett, Pierre Landry and Bill Vazan Montréal, Qc, 1985. 152 pp., 159 illus., 2 coul./col., 25 x 25 cm, English & français. \$18.00

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VIDÉO



Vidéo; Payant, René, ed. Montréal, Qc: Vidéo 84 & Artex; 1986; 264pp.: 168 ill.; 21.5 x 28 cm. ISBN 2-9800632-0-7.

Un livre historique et critique sur la vidéo comprenant les dix-huit conférences prononcées au colloque Vidéo 84 à Montréal en octobre 1984 ainsi que des textes historiques décrivant le développement de la vidéo dans neuf pays. Des photographies et de courts commentaires de René Payant documentent dix-huit installations-vidéo d'artistes du monde entier présentées lors de cet événement.

An historical and critical book on video which includes the eighteen texts delivered during the Video 84 conference in Montreal in October 1984 as well as historical texts describing the development of video in nine countries. Photographs and short texts by René Payant document eighteen video-installations by artists from around the world, which were presented during the festival.

Auteurs/Authors:

Textes historiques/Historical texts:

Renée Baert, Dany Bloch, Jesa Denegri, Mick Hartney, Wulf Herzogenrath, Jacques Monnier-Raball, Norio Nishijima, Marita Sturken, Greta Van Broeckhoven.

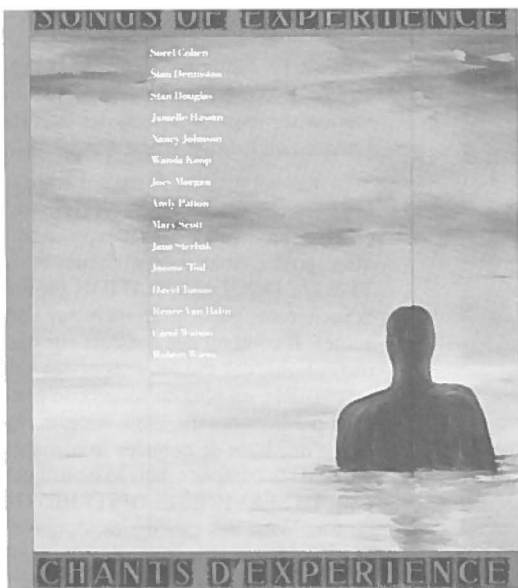
Conférences/Conference texts:

René Berger, Christian Dercon, Anne-Marie Duguet, Jean-Paul Fargier, Peggy Gale, Wulf Herzogenrath, Davor Maticcevic, Patricia Mellencamp, Dorine Mignot, Guy Millard, René Payant, Charles Perraton, Martha Rosler, Bernard Schiele, Elke Town, Jean Tourangeau, Jeremy Welsh.

Artistes/Artists:

Dara Birnbaum, Maurizio Camerani, General Idea, Indo Gunter, Michel Jaffrenou, Marie-Jo Lafontaine, Mary Lucier, Marshalore, Stuart Marshall, Dalibor Martinis, Gérald Minkoff, Muriel Olesen, Nam June Paik, Philippe Poloni, Miquel Raymond, Servaas, Barbara Steinman, Keigo Yamamoto.

\$28.00



Songs of Experience/Chants d'expérience. Bradley, Jessica; Nemiroff, Diana. Ottawa, Ont: National Gallery of Canada/Musée des beaux-arts du Canada & Montréal, Qc: Artex; 1986. 212 pp.: 90 ill. (15 col./en coul.); 24 x 29 cm. ISBN 0-88884-543-X.

Le titre de l'exposition fait allusion aux théories de William Blake. Les conservatrices Jessica Bradley et Diana Nemiroff identifient, chez les quinze artistes canadiens de l'exposition, des préoccupations significatives de l'époque actuelle: leurs oeuvres révèlent autant le monde de l'expérience subjective que celui des contextes sociaux et historiques qui médiatisent la subjectivité. Les artistes sont présentés à travers une abondante documentation de leurs oeuvres antérieures, des photographies en couleur des oeuvres exposées, des commentaires sur ou par les artistes, en plus d'informations biographiques et bibliographiques.

William Blake's critical vision is evoked in the title of this exhibition. Curators Jessica Bradley and Diana Nemiroff outline a contemporary concern for the representation of the world of subjective experience and of the social and historical contexts that mediate subjectivity in the work of fifteen Canadian artists. Each is presented through abundant documentation of earlier work, colour photographs of the exhibited work, statements or texts on or by each artist as well as biographies and bibliographies.

Artistes/Artists:

Sorel Cohen, Stan Denniston, Stan Douglas, Jamelie Hassan, Nancy Johnson, Wanda Koop, Joey Morgan, Andy Patton, Mary Scott, Jana Sterbak, Joanne Tod, David Tomas, Renée Van Halm, Carol Wainio, Robert Wiens.

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