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Collaborateurs/Credits

Coordination
Lesley Johnstone

Commentaires/Catalogue reviews
Kiriaki Athanassiadis,
Kathleen Fleming, Danielle Léger

Réalisation/Production
Marie Coté, Danielle Léger

Graphisme/Design
Anne Delson

Typographie/Typesetting
Zibra inc.

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Distribution
ARTEXTE
3575 boul. Saint-Laurent
suite 303
Montréal, Québec
H2X 2T7 Canada
(514) 845-2759

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No 7, 1988

Guide de consultation

Les documents consacrés à un seul artiste sont classés sous le nom de ce dernier. Toutes les autres publications répertoriées sont classées selon leur titre.

Chaque document fait l'objet d'une description bibliographique. Dans la première section cette description est suivie d'un court résumé.

Les données bibliographiques sont classées comme suit:
1 : nom de l'artiste et/ou titre du catalogue
2 : auteur(s) 3 : lieu de publication 4 : nom de l'éditeur 5 : année de publication 6 : nombre de pages 7 : nombre d'illustrations
8 : dimensions (la hauteur précède la largeur) 9 : ISBN (si disponible).

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

Seuls les catalogues munies d'une couverture rigide sont indiquées comme tel.

La remise libraire est disponible pour toutes les publications sauf celles figurant dans la section ETC.

Reader's Guide

Documents devoted to one artist are listed alphabetically by the last name. All other publications are classified according to the title.

Each document has a bibliographic description. A short resume follows this description in the first section.

Bibliographical data is ordered as follows:
1 : artist's name and/or title of catalogue 2 : author(s) 3 : place of publication 4 : name of the publisher 5 : year 6 : number of pages 7 : number of illustrations 8 : dimensions (width precedes height) 9 : ISBN (when available).

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

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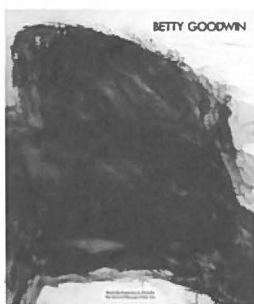
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Table des matières



DISTRIBUTION

- 4 Canada
- 42 Europe
- 49 USA/États-Unis



PLUS

- 52 Canada
- 55 Europe
- 56 USA/États-Unis



ETC

- 61 Index

Table of contents

CANADA

Livres d'artistes,
publications
indépendantes et
catalogues d'art
contemporain récents
publiés par les musées,
galeries et individus
canadiens. La remise
libraire est offerte.

Recent artists' books,
independent
publications and
catalogues on
contemporary art
published by Canadian
museums, galleries and
individuals. Trade
discounts apply.

2e Biennale nationale de céramique, Trois-Rivières, Québec, Canada, 1986 = 2nd National Biennial of Ceramics, Trois-Rivières, Québec, Canada, 1986. Barras, Henri; Biagini, Jean; Hirsch, Rick; [et al.]. Trois-Rivières, Qc: Corporation de la Biennale nationale de céramique, 1986. 56 p.: 57 ill. (6 en coul.); 22 x 29 cm.

Catalogue des oeuvres retenues pour cette seconde Biennale, concours ouvert à tous les céramistes canadiens. Certaines recommandations concernant les biennales à venir y sont formulées par les membres du jury. Bref témoignage de chacun des artistes.

Catalogue of the works chosen for this second Biennial, a contest open to all Canadian ceramists. Some recommendations concerning the biennales to come are made by the members of the jury. Brief statement by each of the artists. **\$7.00**

3e Biennale nationale de céramique = 3rd National Biennial of Ceramics. Mathieu, Paul; Populus, Johanne; Williams, Gary John; [et al.]. [Trois-Rivières, Qc]: Biennale nationale de céramique, 1988. 96 p.: 58 ill. (10 en coul.); 21 x 26 cm. ISBN 2980122823; ISSN 0838522X.

Un catalogue de pièces céramiques choisies, comprenant de courts textes des membres du jury. Trois artistes invités commentent leur travail.

A catalogue of selected ceramic pieces with introductory statements by the jury. Three guest artists comment on their work. **\$12.00**

20 ans: Choix d'artistes. Gauthier, Ninon. Montréal, Qc: Conseil des Artistes Peintres du Québec, 1987. 12 p.: 20 ill.; 28 x 22 cm. ISBN 2920477056.

Afin de souligner son 20 anniversaire, le CAPQ a invité dix de ses membres à choisir dix jeunes peintres de la génération montante. Le texte du catalogue brosse un bref historique des activités de l'organisme. **\$3.50**

1987: Contemporary Art in Manitoba. Madill, Shirley J.-R.; Scott, Charles; Nelson, Carl; [et al.]. Winnipeg, Man.: The Winnipeg Art Gallery, 1987. 112 p.: 114 ill. (38 col.); 31 x 26 cm. ISBN 0889151369.

Produced on the occasion of the gallery's 75th anniversary, this exhibition brought together a large body of work by Manitoba artists. Madill's discussion traces evolutions in regional traditions of realism, representation, figuration, abstraction, expressionism and conscious naiveté in Manitoba art. 8 bibl.ref. **\$18.00**

Active Process: Artist's Books, Photographical and Contemporary / The 1987 Catalogue. Ranfft, Erich; Lawlor, Michael C. Vancouver, BC: Presentation House Gallery, 1987. [50] p.: 27 ill.; 23 x 18 cm. ISBN 0920293123.

This accordion-fold, doublebook brings together a diverse selection of artists' books and related material dating from 1979. Ranfft outlines various thematic concerns related to the production of artists' books, namely photography, autobiography, history, mass media and feminism. Bibl. 4p. **\$5.00**

Active Surplus: The Economy of the Object. Grenville, Bruce. Toronto, Ont.: The Power Plant, [1987]. 48 p.: 52 ill.; 27 x 20 cm. ISBN 092104724X.

In his analysis of the economy of object-art in late capitalist culture, Grenville posits that the 24 artists presented in the exhibition are united by their desire to explore contemporary urban culture through an analysis of that culture's objects. **\$8.00**

Adverse Practises. Culley, Peter. Vancouver, BC: The Vancouver Association for Noncommercial Culture, [1988]. 16 p.: 13 ill.; 22 x 28 cm.

Documentation of nine works installed in a large bus shelter advertising case. This urban intervention/"subversion", an attempt to rejuvenate and improve public discourse in the wake of Expo 86, is presented by artists' statements and a thorough essay by Culley. **\$5.00**

À l'heure de la Hollande = Out of Holland. Bélisle, Josée; Grant Marchand, Sandra; van Tuyl, Gijs. Montréal, Qc: Musée d'art contemporain de Montréal, 1986. 56 p.: 29 ill. (28 en coul.); 28 x 22 cm. ISBN 2551067715.

À l'occasion du festival culturel "La Hollande au Canada '87", le MAC a invité sept artistes hollandais contemporains illustrant l'essor récent de la sculpture en Hollande, le phénomène de décloisonnement entre la peinture, la sculpture et la photographie, de même que le recours fréquent à l'héritage artistique hollandais. 8 réf.bibl.

On the occasion of the cultural festival "Holland in Canada '87", the MAC invited seven contemporary Dutch artists whose work illustrates the recent vitalization of sculpture in Holland. The greater rapport between painting, sculpture and photography and the lingering awareness of the Dutch artistic heritage are discussed. 8 bibl. ref. **\$15.00**

ALLOUCHERIE, JOCELYNE. **Jocelyne Alloucherie**. Boulanger, Chantal. Lethbridge, Alta: Southern Alberta Art Gallery, [1986]. [16] p.: 10 ill. (4 en coul.); 30 x 22 cm.

Faisant suite à une évocation poétique des oeuvres exposées et à de longues citations tirées de "L'Espace littéraire" de Maurice Blanchot, le texte de Boulanger s'appuie sur les notions d'espace, de territoire, d'architecture, d'image et de monument afin d'explorer le thème du jardin dans les installations de cette artiste montréalaise. 16 réf.bibl.

Following a poetic evocation of the work exhibited and long quotations taken from Maurice Blanchot's "The Space of Literature", Boulanger's text uses the notions of space, territory, architecture, image and monument to explore the theme of the garden in this Montreal artist's installations. 16 bibl.ref. **\$7.00**

ANDERSON, JACK. **Jack Anderson: Anxiously Awaiting Midnight**. Lavolette, Mary-Beth. Lethbridge, Alta: Southern Alberta Art Gallery, 1986. [12] p.: 7 ill. (2 col.); 22 x 28 cm.

Lavolette describes Anderson series of large acrylic paintings as critiques of various aspects of the archeology of modern and postmodern culture. **\$5.00**

ANDERSON, JACK. **Plates From an Encyclopaedia: Paintings by Jack Anderson**. Dufour, Gary; Anderson, Jack. Regina, Sask.: Mackenzie Art Gallery, 1988. 16 p.: ill.; 29 x 22 cm + 8 postcards.

The catalogue documents Anderson's performance and installations since 1982 and proposes an analysis of the paintings produced in 1987. A collage of text and images by the artist is reproduced and the paintings are presented in eight independent colour postcards. 10 bibl.ref. **\$6.00**

ANGRNAQUAQ, ELIZABETH. **Elizabeth Angrnaquaq: Wall Hangings**. Walsh, Meeka. Winnipeg, Man.: The Upstairs Gallery, [1988]. [8] p.: 23 ill.; 28 x 22 cm.

A short text on Angrnaquaq's applied and embroidered figurative wall hangings and their relation to the needlework traditions of the Inuit. **\$2.50**

Archimemoria: Between Here and There, The Memory of Disruption = Archimemoria: Entre Espaços, A Memoria da Disruptura. Pilis, Alexander; Baird, George. [Toronto, Ont.]: Archimemoria, 1986. [47] p.: 45 ill.; 31 x 31 cm. ISBN 0921539002.

Large, loose-leafed boxed publication documenting the installations, lectures and perfor-

mances revolving around the Sao Paulo exhibition of architecture-related work by Canadian artists. Introductory essay by Baird discusses the present relationship of art and architecture followed by statements/projects/biographies of individual artists. 32 bibl.ref. English + Portuguese. **\$20.00**

ARDEN, ROY. **Roy Arden: West**. Wood, William. Vancouver, BC: Artspeak Gallery, 1988. 47 p.: 12 ill. (9 col.); 23 x 18 cm. ISBN 0921394020.

In two dense articles concerning the work of conceptual photographer Roy Arden and his piece "West", Wood invokes ideas ranging from Foucault's definition of "archive" to notions of potlatch/gifting, connotations of copper as a material and mythologies of the West and the New World. 13 bibl.ref. **\$6.00**

L'art au Québec depuis Pellan: Une histoire des prix Borduas. Daigneault, Gilles; Toupin, Gilles; Saint-Martin, Fernande; [et al.]. Québec, Qc: Musée du Québec, 1988. 93 p.: 81 ill. (16 en coul.); 30 x 25 cm. ISBN 2551068886.

Daigneault écrit l'histoire de la plus haute distinction accordée par le Gouvernement du Québec dans le domaine des arts visuels. Chacun des récipiendaires fait l'objet d'une présentation par un critique québécois. 44 réf.bibl. **\$25.00**

L'art au travail: Exposition no 7: Sept peintres exposent dans les fabriques de Liberté. Smith, Paul. Brossard, Qc: Liberté, 1987. 12 p.: 14 ill.; 28 x 22 cm.

Depuis 1985, la compagnie Liberté présente dans ses locaux de travail des expositions de travaux de jeunes artistes de Montréal. Ce catalogue documente les oeuvres peintes des sept participants à cette septième exposition.

Since 1985 the Liberty company has presented exhibitions of artworks by young Montreal artists throughout its workplaces. This catalogue documents the paintings of the seven participants in this seventh exhibition. **\$5.00**

The Art Collection of McMaster University: European, Canadian and American Paintings, Prints, Drawings and Sculpture. Ness, Kim G. Hamilton, Ont.: McMaster University Press, 1987. 328 p.: 490 ill. (33 col.); 28 x 22 cm. ISBN 0920603068.

McMaster's collection encompasses 3,000 works ranging from an ancient Egyptian statuette to contemporary pieces. A major component of the collection is 20th century German graphic art and Inuit sculptures and prints. Detailed documentation is introduced

by Ness's essay and many artists are described with precise historical notes. Bibl. 3 p. **\$45.00**

Art et écologie. Paquette, Romain; Durand, Guy; Dufresne, Jacques; [et al.]. Sherbrooke, Qc: Regroupement des artistes des Cantons de l'Est, 1987. 42 p.: 35 ill.: 26 x 26 cm.

Une trentaine de créateurs visuels de la région des Cantons de l'Est se sont réunis autour du thème de l'écologie. Pratiques, symboles et matériaux sont commentés, de même que les rapports qu'entretiennent l'art et la nature. **\$5.00**

Articule/Neutral Ground: Un échange = Articule/Neutral Ground: An Exchange. Dornan, Linda; McNeil, Joan. Montréal, Qc: Articule; Régina, Sask.: Neutral Ground, 1987. 24 p.: 20 ill.: 28 x 22 cm. ISBN 2980117404.

Dans ce catalogue documentant l'échange est-ouest de 20 artistes canadiens, Dornan évoque les contextes personnels, sociaux et politiques identifiés dans la production des exposants montréalais alors que McNeil s'attache aux effets de l'isolement géographique et culturel du milieu de l'art de Régina.

In this catalogue documenting an East-West exchange of 20 Canadian artists, Dornan evokes the personal, social and political contexts identified in the production of the Montreal exhibitors, while McNeil comments on the effects of geographical and cultural isolation in the Regina art milieu. **\$2.00**

The Artists Collect: Frequently Forgotten Works of Art From the Collections of London Artists. Teitelbaum, Matthew. London, Ont.: London Regional Art Gallery, 1985. 24 p.: 18 ill.: 26 x 18 cm. ISBN 092087262X.

An examination of the cross-over influences that occur when artists buy, give or trade work, Teitelbaum has brought together a group of works which are both idiosyncratic and representative of each artist's style. **\$2.50**

Artropolis: Exhibition of Contemporary British Columbia Art. Hurtig, Annette; Wallace, Ian; Watson, Scott; [et al.]. Vancouver, BC: Artropolis, 1987. 132 p.: 175 ill.: 28 x 22 cm.

Substantial documentation of contemporary art activity in British Columbia. The texts prepared by the curator are accompanied by essays which survey the history of regional activity/production referring to autonomy, exchange and the context of other warehouse shows and "salons des refusés". **\$10.00**

Aventure = Venture. Tourangeau, Jean; Léger, Danielle. Montréal, Qc: Saidye Bronfman Centre/Centre Saidye Bronfman, 1987. 56 p.: 33 ill.: 27 x 27 cm. ISBN 0920473032.

Dans un aller-retour constant entre les thèmes et les procédés utilisés par les artistes, Tourangeau établit un parallèle entre critique d'art et performance et s'attarde notamment à la production vidéo québécoise des années 80. Léger analyse les oeuvres des 16 artistes québécois retenus à la lumière du concept d'Aventure tel que défini par Jankélévitch. 5 réf.bibl.

Constantly moving back and forth between the themes and processes used by the artists, Tourangeau draws a parallel between art criticism and performance, and pays particular attention to video production in Québec in the 1980s. Léger analyzes the works of 16 Quebec artists in light of the concept of Adventure as defined by Jankélévitch. 5 bibl.ref. **\$12.00**

BADEN, MOWRY. Mowry Baden: Task-oriented Sculptures. Jodoin, André. Toronto, Ont.: Mercer Union, 1987. 32 p.: 30 ill.: 24 x 22 cm. ISBN 0921527020.

Using the theory of Heidegger and Baudrillard, Jodoin discusses Baden's sculptural production from the early "envelope spaces" to the "task-oriented" pieces. The catalogue includes photographs of some pieces in their original outdoor sites and an analysis of the "Hudson Street Tomato" sculpture. 5 bibl. ref. **\$8.00**

Banff in Syracuse '87. Manning, Les. Banff, Alta: The Banff Centre School of Fine Arts, [1987]. 16 p.: 33 ill. (16 col.): 28 x 22 cm.

This catalogue documents the work of 16 ceramicists selected by the Banff Centre Ceramic Department. Brief statements by the artists. **\$4.00**

BARCELÓ, MIQUEL. Miquel Barceló: Peintures récentes. Lussier, Réal; Zaya, Octavio. Montréal, Qc: Musée d'art contemporain de Montréal, 1988. 51 p.: 21 ill. (19 en coul.): 28 x 22 cm. ISBN 2551068517.

Participant d'une récente renaissance de la culture hispanique, l'oeuvre de Barceló manifeste selon Lussier un intérêt pour la matière, la lumière, la perspective et la transparence. Zaya situe ces peintures par rapport à l'actuel courant d'éclectisme culturel fondé sur les procédés de la citation et de l'appropriation. Bibl. 2 p.

One of the participants in the recent renaissance of Hispanic culture, Barceló's work according to Lussier manifests an interest in light, perspective, materiality and transpar-

ency. Zaya sets these paintings against current trends of cultural eclecticism based on practices of quotation and appropriation. Bibl. 2 p. **\$12.00**

BAXTER, IAIN. Iain Baxter: Food for Thought. Pakasaar, Helga. Banff, Alta: Walter Phillips Gallery. [1987]. [6] p.: 4 ill.; 21 x 21 cm. ISBN 0920159400.

Broadsheet documenting an exhibition of three-dimensional works concerned with the critique of contemporary lifestyle through the use of everyday materials, including junk food. **\$1.00**

BENTLEY, DANA. Dana Bentley: The Liars. Bentley, Dana. Guelph, Ont.: Macdonald Stewart Art Centre. 1987. [4] p.: 2 ill. col.; 28 x 22 cm.

This broadsheet includes a largely autobiographical statement by the artist with the declaration of her commitment to an "organic process" of painting. **\$1.50**

BERENT, YARON. L'esthétique évolutive et synthétique de Yaron Berent. Jolliet, Pierre-Henry. Montréal, Qc: Oboro, 1988. 22 p.: 5 ill.; 28 x 22 cm. ISBN 2980072508.

Jolliet présente le travail de Berent sur toile ou papier sablé, identifiant certains motifs récurrents (pince, queue, main) et soulignant l'utilisation de la texture même du support.

Jolliet presents Berent's work on canvas and sandpaper as a challenge to the void, identifying recurrent motifs (claw, tail, hand), and stressing the use of the texture of the support. **\$3.00**

BERTEIG, GARRY. Garry Berteig: Artists With Their Work. Forrest, Kevin; Berteig, Garry. Regina, Sask.: Mackenzie Art Gallery. 1986. [6] p.: 5 ill. (2 col.); 22 x 22 cm. ISBN 0920922422.

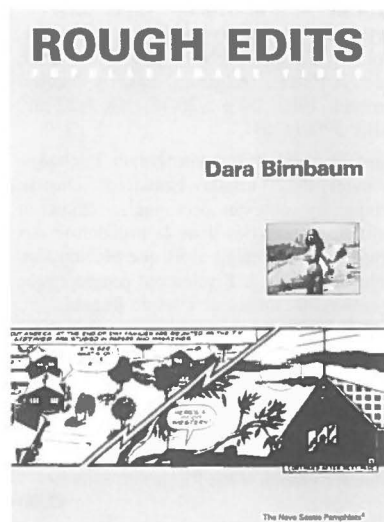
Berteig's arctic landscapes incorporate his concern with acrylic colour and surface, with a more emphatic spiritual metaphor than that found in his earlier non-representational work. This broadsheet accompanies exhibitions of his work in Saskatchewan as part of the Mackenzie Gallery's Outreach program. **\$2.00**

Birds and Flowers of Nova Scotia: Models by David Coldwell, Paintings by Azor Viennau. Robertson, Barbara R.; Viennau, D. Halifax, NS: The Art Gallery, Mount Saint Vincent University. 1986. [4] p.: 5 ill.; 28 x 22 cm. ISBN 0770306381.

Biographical texts on the development of two artists whose work, through model-making and watercolour, meticulously recreates the birds and plants of Nova Scotia. **\$1.00**

BIRNBAUM, DARA. Rough Edits: Popular Image Video Works, 1977-1980. Birnbaum, Dara; Klein, Norman M. Halifax, NS: The Press of the Nova Scotia College of Art and Design. 1987. 203 p.: 60 ill. (3 col.); 26 x 20 cm. (Nova Scotia Pamphlets; 4). ISBN 0919616291.

This substantial publication is a retrospective of American artist Dara Birnbaum's video investigations related to popular television. Her media appropriation questions the economic and ideological power structures of television as well as such issues as authorship, ownership, object-status and permanence of the work of art. Bibl. 5 p. **\$20.00**



Blind Date # 4: "Rien n'aura eu lieu que le lieu" Paquet, Claire; Paquet, Suzanne. s.l.: Claire et Suzanne Paquet. 1987. [12] p.: 12 ill.; 31 x 31 cm. ISBN 2980115509.

Cette publication constitue le dernier volet d'un tryptique. Motifs photographiques et textuels proposent un lieu, prélevé d'autres lieux, où se réinstalle un "théâtre personnel". **\$8.00**

Body Work: A Selection of Contemporary Canadian Jewellery. Tousley, Nancy. Calgary, Alta: Alberta College of Art Gallery. 1985. 44 p.: 20 ill. (9 col.); 25 x 22 cm.

Catalogue of recent work by nine jewellery artists who use ornamental form in relation to the body. Tousley's article covers the history of events and materials related to jewellery in Canada, and profiles the artists exhibited. 6 bibl.ref. **\$10.00**

BREUKELMAN, JIM. Hot Properties: Urban House Portraiture by Jim Breukelman. Laurence, Robin. Vancouver, BC: Presentation House Gallery, [1987]. 13 p.: 6 ill. col.; 26 x 29 cm. ISBN 0920293115.

Breukelman's photographs of pre- and post-war functional houses in Vancouver bear resemblance to real estate photographs in their use of passive frame and deadpan frontality. Laurence establishes a line of influence from the 19th century landscape photographers. 3 bibl.ref. **\$5.00**

BURKE, BRIAN. Brian Burke: Recent Work, 1985-86. Holton, Mark. Charlottetown, PEI: Confederation Centre Art Gallery and Museum, 1986. [16] p.: 13 ill. (5 col.); 27 x 21 cm. ISBN 0920089380.

Burke's recent paintings document life and personalities in his native town of Brackley, PEI. The catalogue's introductory remarks focus on the biographical circumstances surrounding the artist's production. **\$2.00**

CADIEUX, GENEVIÈVE. Geneviève Cadieux. Holubizky, Ihor; Cadieux, Geneviève. Toronto, Ont.: The Power Plant, 1988. 12 p.: 5 ill.; 27 x 20 cm. ISBN 0921047304.

Through comments from a conversation with the artist, Holubizky locates Cadieux's work within the context of monumental photography, illustration, populism, vision and gender politics. **\$2.00**

CAMERON, ERIC. In retrospect: An Installation by Eric Cameron with Thick Paintings (to be continued). Cameron, Eric. Calgary, Alta: Stride Gallery, [1988]. [12] p.: 7 ill. (1 col.); 20 x 19 cm. ISBN 0921132026.

Cameron encases and obscures objects in layers of white paint. His reminiscent, autobiographical essay encompasses his art production over the last thirty years, affording the work and the installation a sense of retrospection. 6 bibl.ref. **\$2.00**

CARDIFF, JANET. Another Fiction: Recent Work by Janet Cardiff = D'une fiction à l'autre: Oeuvres récentes de Janet Cardiff. Wylie, Liz. Toronto, Ont.: Glendon Gallery/Galerie Glendon, 1987. 20 p.: 6 ill.; 20 x 25 cm. ISBN 1550140167.

Le court texte de Wylie décrit les oeuvres en bois peint et sculpté ainsi que les eaux-fortes de l'artiste en regard des notions de fiction et de représentation. 5 réf.bibl.

In a brief text, Wylie describes the artist's painted and carved wood sculptures as well as her etchings in terms of fiction and representation. 5 bibl.ref. **Price unavailable.**

CARR, DON. Don Carr: Better Living: A Survey of Works On Canvas and Paper, 1970-1987. Hanna, Deirdre. Guelph, Ont.: Macdonald Stewart Art Centre, 1988. 40 p.: 35 ill. (9 col.); 28 x 22 cm. ISBN 0920810322.

Carr describes his maze-like urban landscapes as visual metaphors for man's relationship to contemporary technological conditions. Hanna traces the artist's artistic development and identifies diverse influences. 20 bibl.ref. **\$8.00**

CHALKE, JOHN. John Chalke: Works on Clay. Tipton, Barbara Harmer. Lethbridge, Alta: Southern Alberta Art Gallery, 1987. [9] p.: 5 ill. (1 col.); 22 x 22 cm.

Documents work by Calgary potter Chalke. The brief essay is a portrait of the artist written in a personal, near-interview style. **\$4.00**

Christine Ross Hopper: New York / Suzanne Swannie: Drawings. Shuebrook, Ron. Halifax, NS: Dalhousie Art Gallery, 1984. [4] p.: 4 ill.; 22 x 30 cm. ISBN 0770301991.

Swannie presents a series of six textile "drawings" which signal a desire to have her work bridge the gap between craft and art. Hopper's pastel and photographic collages emerge from an awareness of historical and contemporary art of her native rural Nova Scotia. **\$0.50**

CHWELOS, CYNDY. Cyndy Chwelos: Recent Ceramics. Marzolf, Helen. Regina, Sask.: Dunlop Art Gallery, 1987. [4] p.: 4 ill. (1 col.); 25 x 27 cm. ISBN 0920085199.

Marzolf describes Chwelos's ceramic pieces as being designed with their function in mind, but also serving for the exploration of painterly and sculptural concerns. **\$2.00**

CLARKSON, DAVID. David Clarkson. Clarkson, David. Lethbridge, Alta.: Southern Alberta Art Gallery, [1986]. [6] p.: 4 ill.; 31 x 23 cm.

Presented in script form, the artist's statement incorporates references from texts by Barthes, Foucault and Baudrillard, in an attempt to question the function of institutions that preserve and document art. Accompanies an exhibition of his mixed-media installations. 23 bibl.ref. **\$4.00**

CLAY, ALLYSON. Allyson Clay. Keziere, Russell. Vancouver, BC: Contemporary Art Gallery, [1985]. 12 p.: 3 ill. col.; 25 x 21 cm. ISBN 0920751008.

Keziere traces the evolution in Clay's work from early experiments in conceptual theory and traditional colour, through narrative figurative paintings, to this series in which land-

scape references and anthropomorphic abstraction replace the figure. 8 bibl.ref. **\$5.00**

CLAY, ALLYSON. Lure. Clay, Allyson. Vancouver, BC: Artspeak Gallery, 1988. [11] p.: 4 ill.; 21 x 18 cm. ISBN 0921394047.

Allyson Clay presents a series of four emblematic paintings, each juxtaposed with a text, in an attempt to reveal, through a deconstructive approach, the patriarchal traditions of this medium. **\$2.00**

Collecting Photography: The Seattle Art Museum. Slemmons, Rod. Vancouver, BC: Presentation House Gallery, [1987]. 2 ill.; 52 x 46 cm.

In the context of an exhibition of American photography, Slemmons discusses the pitfalls of public art collecting, the history of photographic acquisitions at the Seattle Art Museum and some of the strategies used in their selection. **\$5.00**

COMITER, ALVIN. Alvin Comiter: Photographs. Comiter, Alvin. Halifax, NS: Dalhousie Art Gallery, 1984. [4] p.: 6 ill.; 23 x 31 cm. ISBN 0770301975.

Broadsheet with statement by the artist outlining his motivations and concerns with the uniformity of the "built" (urban) landscape, "truth" in photography, fiction and visual pun. **\$0.50**

Contemporary Canadian Photography from the Collection of the National Film Board = Photographie canadienne contemporaine de la collection de l'Office national du film du Canada. Langford, Martha. Edmonton, Alta: Hurtig Publishers Ltd, 1984. 176 p.: 139 ill. (41 en coul.): 30 x 26 cm. ISBN 0888302649.

Dans cette publication reliée, Martha Langford retrace l'histoire du Service de la photographie de l'ONF depuis ses débuts jusqu'au transfert de sa collection aux Musées nationaux du Canada. Les 150 images fixes choisies fournissent un survol de la photographie canadienne depuis 1939; chacune est brièvement commentée par les trois conservateurs. Index des noms d'artistes.

In this hardcover publication, Martha Langford traces the history of the Still Division of the NFB from its origins to the transfer of the collection to the National Museums of Canada. The 150 stills selected provide an overview of Canadian photography since 1939; each is briefly commented upon by the three curators. Index of artists' names. **\$15.00**

Contemporary Edmonton Prints. Cochran, Bente Roed. Edmonton, Alta: The Edmonton Art Gallery, 1988. 24 p.: 12 ill. (4 col.): 25 x 23 cm. ISBN 0889500479.

In an overview of contemporary printmaking activity in Edmonton, Cochran has selected 12 artists and traces the history of the current situation back to the 1930s. Each artist is represented by a brief biographical profile, commentary and a photographic reproduction of work. 8 bibl.ref. **\$6.00**

Contemporary Inuit Drawings. Nasby, Judith M.; Jackson, Marion E.; Graburn, Nelson H.H. Guelph, Ont.: Macdonald Stewart Art Centre, 1987. 118 p.: 108 ill. (12 col.): 23 x 25 cm. ISBN 0920810314.

This catalogue surveys contemporary Inuit drawings with an introduction on the development of the medium and its relationship to printmaking and the role played by Southerners and the government. The essay by art historian Jackson looks at generational changes and the process of acculturation, while Graburn discusses gender differences, market conditions and regional variations. Summary notes accompany the illustrations. 29 bibl.ref. **\$15.00**

Contemporary Traditional Chinese Painting. Lee, Roger. Regina, Sask.: Mackenzie Art Gallery, 1988. 16 p.: 16 ill. (4 col.): 30 x 22 cm. ISBN 092092249X.

Lee's essay discusses the difference between Western and Eastern aesthetic values vis-à-vis mimesis and illusion and the relationship of Chinese painting to its origins in calligraphy and brushed line. Regional characteristics and influences are discussed with regard to the 41 works exhibited. **\$6.00**

A Context of Seats: An Intuitive Speculation = États de sièges: une spéculation intuitive. Barnwell, Maurice; Silverstein, John. Toronto, Ont.: Glendon Gallery/Galerie Glendon, 1987. 28 p.: 8 ill. (4 en coul.): 29 x 19 cm. ISBN 155014023X.

Coïncidant avec le colloque "Design et Société: le troisième millénaire", l'exposition présentait une grande variété de chaises et autres sièges. Les textes considèrent les multiples facteurs qui conditionnent le processus de design d'un siège. 6 réf.bibl.

Scheduled to coincide with the conference "Design and Society: The Third Millennium", this exhibition presented a broad variety of chairs and seats. The texts consider the various contextual factors that condition the design process of a seat. 6 bibl.ref. **Price unavailable.**

CORRY, CORRINE. **The Palace of the Queen.** Corry, Corrine. Toronto, Ont.: Mercer Union, [1987]. [16] p.: ill.; 28 x 21 cm. ISBN 0969290500.

A bookwork accompanying Corry's installation at Mercer Union which explored the artist's resemblance to her mother in images that incorporate old photographs, personal artefacts and video stills, interspersed with text. **\$5.00**



COWIN, JACK. **Catch and Release: Jack Cowin's Western Trout Series.** Probe, Suzanne. Regina, Sask.: Dunlop Art Gallery, 1986. [6] p.: 16 x 21 cm. ISBN 0920085113.

This brief pamphlet documents an exhibition of "masterful depictions of fish" by Regina artist Jack Cowin. Influenced by Japanese printmaking, Cowin likens his artistic process to both still life and portraiture. **\$1.00**

CRAN, CHRIS. **Chris Cran: Inherent Vice.** Gartley, Vera. Lethbridge, Alta: Southern Alberta Art Gallery, [1988]. 20 p.: 14 ill. (12 col.); 21 x 23 cm.

Calgary artist Chris Cran's paintings exploit both the traditions of representation and the behavioural responses of a media-saturated society. Gartley discusses the work in the context of the apathy and obsession with death which characterizes late (post) modernism. 14 bibl.ref. **\$7.00**

CRAWLEY, JUDITH LERMER. **Donner naissance n'est qu'un début: Les femmes parlent de maternité = Giving Birth is Just the Beginning: Women Speak About Mothering.** Hoffman Nemiroff, Greta; Armstrong, Pat; Crawley, Judith Lerner. Montréal, Qc: Judith Lerner Crawley, 1987. 77 p.: 83 ill.; 31 x 23 cm. ISBN 2980111007.

Analyse des conditions sociales des mères et de l'expérience intime de la maternité. Un témoignage des sujets accompagne les photographies de Judith Lerner Crawley.

Analysis of the social condition of mothers and of the intimate experience of mothering. A statement by the subjects accompanies Judith Lerner Crawley's photographs. **\$25.00**

CRIBB, MARIGOLD. **Marigold Cribb.** Stoesser, Elise. Regina, Sask.: Dunlop Art Gallery, 1987. [4] p.: 1 ill. col.; 18 x 23 cm. ISBN 0920085180.

Documentation of Marigold Cribb's basket-making since 1981 which has shifted over the years from traditional designs to a more personal and expressive style. **\$1.00**

Cultural Imprints. Augaitis, Daina; Casbon, Linda; Dahle, Dagmar [et al.]. Banff, Alta: Walter Phillips Gallery, [1987]. [8] p.: 12 ill.; 21 x 21 cm. ISBN 0920159052.

Discussion de l'influence de l'héritage culturel, considéré en tant que lieu d'intégration aussi bien que de rupture, sur certains artistes canadiens et asiatiques venus travailler au Banff Centre.

Discussion of the influence of cultural heritage, considered as a site of both integration and rupture on Canadian and Asian artists who have come to work at the Banff Centre. **\$1.00**

Culture's Nature: Landscape in the Art of Gerald Ferguson, Douglas Kirton, Jeffrey Spalding and David Thauberger. White, Peter. Regina, Sask.: Dunlop Art Gallery, 1986. 34 p.: 31 ill. (8 col.); 24 x 22 cm. ISBN 0920085156.

White discusses nature and the picturesque, examines the mediating role played by the representation of nature, and the complex relationship of this work to the historic tradition of romantic landscape painting. 25 bibl.ref. **\$5.00**

David Leaney, Tom Reaume: Light Impressions. Freeman, Robert; Leaney, David; Reaume, Tom. Stratford, Ont.: The Gallery/Stratford, [1988]. [6] p.: 6 ill.; 28 x 16 cm. ISBN 092112516X.

The short text in this fold-out pamphlet compares Reaume and Leaney's photographic techniques and styles. Artists' statements and technical procedures included. **\$1.00**

DAVISON, BETTY. Betty Davison: A Slice of Life. Henry, Vicki. Ottawa, Ont.: Ufundi Gallery, [1987]. 32 p.: 23 ill. (1 col.); 22 x 25 cm. ISBN 0969319800.

Ottawa artist Davison's work incorporates humour and its processes include painting, drawing, collage and cast paper. Introductory essay describes her "autobiographical narrative content". 3 bibl.ref. **\$12.00**

DEAN, TOM. Tom Dean: Excerpts from a Description of the Universe. Blanchette, Manon. Banff, Alta.: Walter Phillips Gallery, [1987]. [6] p.: 1 ill.; 21 x 21 cm. ISBN 002015932X.

Blanchette décrit les 30 "tables" de Dean comme le fruit d'une démarche conceptuelle jouant sur la décontextualisation d'objets divers et substituant le dérisoire au fonctionnel. 26 réf.bibl.

Blanchette describes Dean's 30 "tables", as the result of a conceptual process decontextualizing various objects and substituting ridicule for function. 26 bibl.ref. **\$1.00**

DE FRANCESCO, LORENZO. Lorenzo De Francesco. Wood, Alan. Vancouver, BC: Contemporary Art Gallery, 1987. [8] p.: 5 ill.; 25 x 21 cm. ISBN 092075113X.

De Francesco's craftsmanship and use of rich and varied marbles to create abstract sculptures are discussed by Wood, particularly in light of the contemporary re-evaluation of traditional methods and materials. **\$3.00**

De Humani Corporis Fabrica. Ramsden, Anne; Jolicoeur, Nicole; Di Stefano, John. Montréal, Qc: Artexes, 1988. [32], 54, 96 p.: ill.; 20 x 26 cm.

Trois livres d'artistes, réunis dans un boîtier, dont l'ensemble touche les thèmes de l'histoire, de l'ethnographie, de la psychanalyse et des images issues des médias. Les livres respectifs de Ramsden, Jolicoeur et Di Stefano présentent chacun une approche spécifique par rapport à la représentation et à la transformation du corps humain. Une lettre de Michèle Waquant est reproduite sur le boîtier. (Chacun des livres est également disponible séparément).

A boxed set of three artist's books which together address issues of history, ethnography, psychoanalysis and media produced

images. Ramsden, Jolicoeur and Di Stefano's individual books present distinct approaches to the representation and transformation of the human body. A letter by Michèle Waquant is printed on the box. (Each book is also available individually).

\$50.00

De la colonne dans l'art contemporain. Faucher, Paul; Biron, Normand; Mercier, Serge; [et al.]. St-Jérôme, Qc: Centre d'exposition du Vieux Palais, 1988. 53 p.: 51 ill.; 22 x 31 cm. ISBN 298010552X.

Quatre essayistes et sept artistes exposants (Ayot, Bouchard, Covit, Fournelle, Giguère, Labbé et MacDonald) apportent leur contribution autour du thème de la colonne. **\$6.00**

DEMERS, DENIS. Denis Demers. Daigneault, Gilles; Rosshandler, Léo; Payant, René. Montréal, Qc: Aubes 3935, [1986]. [24] p.: 14 ill. (7 en coul.); 22 x 21 cm.

René Payant interprète l'oeuvre de Demers en fonction de sa légèreté ambiguë, de la force de son inactualité, de ses couleurs, pour finalement aborder les thèmes de la beauté et de l'attitude contemplative. Daigneault et Rosshandler identifient le séjour de l'artiste en Afrique du Nord comme un moment-charnière de sa carrière. 27 réf.bibl. **\$3.50**

DÉMIDOFF-SÉGUIN, TATIANA. Tatiana Démidoff-Séguin: Remparts et boucliers. Payant, René; Démidoff-Séguin, Tatiana. Lorraine, Qc: Éditions D.S., 1986. 36 p.: 46 ill. (14 en coul.); 21 x 23 cm. ISBN 2980078603.

Payant commente le paradoxe que suppose la légèreté apparente des sculptures faites de ciment fondu de Démidoff-Séguin. Sont reproduites les sculptures de 1985 de même que certaines oeuvres antérieures.

Payant comments on paradox as manifested in the apparent lightness of Démidoff-Séguin's sculptures made of cast cement. The 1985 sculptures are reproduced along with some earlier works. **\$5.00**

DEROUIN, RENÉ. Derouin: de Toubête aux Échographies, 1964-1987. Sarrazin, Michel-Pierre. St-Jérôme, Qc: Centre d'exposition du Vieux Palais, 1988. 48 p.: 46 ill.; 23 x 30 cm. ISBN 2980105511.

Présentation de séries de gravures de Derouin, produites entre 1964 et 1987, et accompagnées ici de commentaires poétiques. **\$6.00**

The Diary Exhibition = Journaux intimes. Creates, Marlene. St. John's, Nfld: Art Gallery of Memorial University, 1987. 61 p.: 22 ill.; 22 x 16 cm. ISBN 2980063215.

Creates divide ces travaux conçus sous forme de journaux intimes, selon deux catégories, les chroniques et les mémoires, et examine le lien qui existe entre le processus créateur et le compte-rendu d'une expérience vécue par les 16 artistes présentés.

Creates divides these personal, diaristic works into two categories, chronicles and memoirs, and examines the relationship between the creative process and lived experience seen through the eyes of the 16 artists presented. **\$6.00**

The Discursive Field of Recent Photography: Roy Arden, Sarah Charlesworth, Ken Lum, Ian Wallace. Folland, Tom. Toronto, Ont.: A.R.C., 1988. 20 p. : 8 ill. : 26 x 19 cm.

In his thorough catalogue essay, Folland traces the development of art photography and the critical discourse in which it has been embedded since the 1970s. The four works are analyzed in detail in light of this critical context. 24 bibl.ref. **\$3.00**

DI STEFANO, JOHN. Vitality. Di Stefano, John. Montréal, Qc: Artexes, 1988. [32] p. : ill. : 20 x 26 cm. ISBN 298006324X.

In this artist's book, collages of text and images derived primarily from the mass media examine the formation of masculine identity. **\$20.00**

Diverse Secrecies: The Garden Photographed. Lindberg, Ted. Vancouver, BC: Presentation House Gallery, 1987. [20] p. : 14 ill. (3 col.); 23 x 30 cm. ISBN 0920293093.

In an episodic, fictive essay on the nature of the garden, Lindberg evokes the written equivalent to this varied collection of photographs of various gardens around the world. Finely reproduced, they examine the themes of nature, dream and paradise. **\$5.00**

DIVERSE SECRECIES



THE GARDEN PHOTOGRAPHED
PRESENTATION HOUSE GALLERY

Divisions, carrefours, états d'esprits: Un nouvel art irlandais. Lippard, Lucy R. Québec, Qc: Musée du Québec, 1987. 24 p. : 26 x 22 cm. ISBN 2551067626.

Lippard entremêle ses commentaires sur le travail de 29 artistes irlandais d'observations portant sur la crise d'identité actuelle de la culture irlandaise. Elle s'attarde au contenu politique ainsi qu'aux oeuvres les plus politisées d'Irlande du Nord (graffitis et peintures murales). **\$3.50**

Doubletake: Provoking the Image. Deforest, Kevin; Augaitis, Daina; Tsang, Henry; [et al.]. Banff, Alta: Walter Phillips Gallery, [1986]. [6] p. : 8 ill. : 21 x 21 cm. ISBN 0920159303.

Trois artistes visuels du Banff Centre se sont joints à Augaitis afin de présenter huit artistes canadiens dont les travaux interrogent les approches traditionnelles vis-à-vis la représentation et critiquent les valeurs modernistes.

Three visual artists from the Banff Centre have joined Augaitis to present eight Canadian artists whose works question traditional approaches to representation and criticize modernist values. **\$1.00**

DOUGLAS, STAN. Stan Douglas: Perspective 87. Fischer, Barbara. Toronto, Ont.: Art Gallery of Ontario, 1987. 24 p. : 12 ill. : 28 x 22 cm. ISBN 091977752X.

Since 1981, Douglas's work has taken the form of cinematic installations involving an ongoing dialectic between culture, industry, technology, imagination, desire and entertainment. Fischer's essay is a thorough analysis of the overall work and the eight pieces which constitute the exhibition. 10 bibl.ref. **\$3.50**

Dreaming Before Nature: Eight Calgary Artists. Joslin, Mark. Edmonton, Alta: The Edmonton Art Gallery, 1987. 15 p. : 8 ill. col. : 21 x 28 cm. ISBN 0889500460.

Documentation of the paintings and installations of eight Calgary artists whose work is likened to new image painting as well as to the works of 19th century symbolists. 5 bibl.ref. **\$7.00**

Duality. Landry, Pamela; Pakasaar, Helga; Rennie, Bill. Banff, Alta: Walter Phillips Gallery, [1988]. [6] p. : 7 ill. : 21 x 21 cm. ISBN 0920159117.

Le travail de sept artistes (dont trois céramistes) est interprété comme un symptôme de l'éclectisme de l'art contemporain, du questionnement de la complexité des médias informant notre vie moderne et de l'exploration de l'interdépendance existant entre apparence et réalité.

The work of seven artists (three of whom are ceramists) is interpreted as a symptom of the eclecticism of contemporary art, of the questioning of media systems informing experience and of the exploration of the interdependence of appearance and reality. **\$1.00**

DUNNING, ALAN. *Billy Budd's Stammer: The Structure of the New Defence.* Dunning, Alan. Banff, Alta: Walter Phillips Gallery, 1988. [400 p.]; ill.; 20 x 27 cm. ISBN 092015915X.

This non-textual image-narrative artist's book was published on the occasion of the artist's exhibition and consists of a series of repeated, black-and-white, bleed-printed images, perfect bound in pheasant-board covers. **\$10.00**

DUTRISAC, YVAN. *Art-Texture of Our Canadian Cities = Art-Texture de nos villes canadiennes.* Dutriscac, Yvan. Toronto, Ont.: Yvan Dutriscac, 1987. [4] f.; 3 ill. en coul.; 30 x 21 cm + 16 cartes postales en coul. ISBN 0969118813.

Les photomontages d'architectures urbaines de Dutriscac sont présentés sous forme de cartes postales, accompagnées d'un témoignage de l'artiste.

Dutriscac's photo-assemblages of urban architectures are presented in postcard format with accompanying artist's statement. **\$5.00**

Échange: Hamilton Artists' Inc./La Chambre Blanche = Exchange: Hamilton Artists' Inc./La Chambre Blanche. Belcourt Salem, Jocelyne; Nadeau, Lisanne, Québec, Qc: La Chambre Blanche; Hamilton, Ont.: Hamilton Artists' Inc., 1987. 36 p.; 23 ill.; 26 x 28 cm. ISBN 0969134428.

Les conservatrices soulignent certaines différences entre les oeuvres de 20 artistes d'Hamilton et de Québec, identifiant multiculturalisme et monumentalité d'une part, et recherche sur la spécificité et l'histoire d'un médium et caractère intimiste d'autre part.

The curators point to certain differences between the works of 20 artists from Hamilton and those from Québec, identifying multiculturalism and monumentality on one side, and investigation of the specificity and history of a medium and intimacy on the other. **\$7.00**

Les écrivains s'illustrent. Charron, François; Côté, Michel; Desjardins, Louise; [et al.]. Montréal, Qc: Union des écrivains québécois, 1987. 24 p.; 8 ill.; 23 x 18 cm.

À l'occasion du dixième anniversaire de l'Union des écrivains québécois, 28 écrivains présentent certaines pièces de leur production plastique. Les textes reproduits au

catalogue parlent de peinture, de dessin, d'aquarelle, de langage et d'écriture. **\$3.50**

The Eighth Dalhousie Drawing Exhibition. Butler, Sheila. Halifax, NS: Dalhousie Art Gallery, 1986. 28 p.; 23 ill.; 28 x 22 cm. ISBN 0770302130.

The artist Sheila Butler has tried to represent drawing in Western Canada through her selection. In her essay, she points to the diversity, candor, intimacy and sensitivity which characterize the work. 16 bibl.ref.

\$3.00

Elementa Naturae. Yajima, Michiko; Gagnon, Monika; Perrault, Marie. Montréal, Qc: Musée d'art contemporain de Montréal, 1987. 48 p.; 19 ill.; 29 x 30 cm. ISBN 2551067693.

Examinant la convergence entre les philosophies occidentale et orientale, la conservatrice Yajima dresse un historique des liens qu'entretient l'art avec la nature, la science, la technologie et le spirituel. Chacun des huit artistes montréalais de l'exposition fait l'objet d'un commentaire critique. 208 ref.bibl.

Examining the convergence occurring between occidental and oriental philosophy, curator Yajima discusses the links between art and nature, science, technology and the spiritual. A short critical text is devoted to each of the eight Montreal artists in the exhibition. 208 bibl.ref. **\$15.00**

ELLIOTT, GLENN. *Glenn Elliott: Wallscapes.* Freeman, Robert. Stratford, Ont.: The Gallery/Stratford, [1987]. [6] p.; 2 ill.; 20 x 15 cm. ISBN 0921125100.

A fold-out pamphlet presenting Elliott's mixed-media assemblages produced between 1983 and 1987, composed of everyday objects and large decorative panels. Freeman explores the relationship of the observer, as innocent participant and intruder, to these private shrines. **\$1.00**

EMANUEL, DAPHNE. *Daphne Emanuel: Recent Works.* Perry, Richard. Stratford, Ont.: The Gallery/Stratford, [1986]. [6] p.; 3 ill.; 23 x 17 cm. ISBN 0921125089.

The artist's torn and re-assembled watercolours are seen in terms of the principle of "k'ai-ho" or "unity of coherence" found in Chinese painting, balancing structure and gestural freedom. **\$1.00**

L'emprise du réel: 15 photographes britanniques = Realities Revisited: 15 British Photographers. Osman, Colin; Horvat, Miljenko. Montréal, Qc: Saidye Bronfman Centre/Centre Saidye Bronfman, 1987. 64 p.; 47 ill.; 22 x 25 cm. ISBN 0920473148.

Cet aperçu de la photographie documentaire britannique des 40 dernières années retrace ses origines, signale l'influence du cinéma, de la télévision et du design et décrit le détachement graduel du genre du paysage par rapport au concept de pittoresque.

This survey of the British documentary photography of the last 40 years traces its origins, signals the influence of cinema, television and design and describes the gradual detachment of landscape photography from the concept of the picturesque. **\$8.00**

L'Esprit des lieux: René Derouin, Helen Escobedo, Lise Labrie, Reno Salvail. Derouin, René; Escobedo, Helen; Salvail, Reno; [et al.]. Rimouski, Qc: Musée régional de Rimouski, 1987. 81 p.: 66 ill.: 23 x 25 cm. ISBN 2920367048.

Présentation du travail de quatre artistes québécois et mexicain préoccupés par "la mémoire des lieux, par l'esprit qui les a habités et investis". Extraits de textes critiques sur les artistes rédigés par ces derniers. Bibl. 4 p. **\$10.00**

ETIDLOOIE, ETIDLOOIE. Etidloolie Etidloolie. Blodgett, Jean. London, Ont.: London Regional Art Gallery, 1984. 69 p.: 47 ill. (7 col.); 20 x 23 cm. ISBN 0920872352.

Through a discussion of his drawings and information obtained from friends and fellow artists as well as tapes made by Etidloolie himself, Blodgett illustrates this little known Cape Dorset artist's deep love and concern for his homeland and the traditional Inuit way of life. **\$10.00**

The European Iceberg: Creativity in Germany and Italy Today. Celant, Germano; Buddenseig, Tilmann; Dal Co, Francesco; [et al.]. Toronto, Ont.: Art Gallery of Ontario; Milan, Italy: Nuove Edizioni Gabriele Mazzotta, 1985. 372 p.: 265 ill. (71 col.); 24 x 22 cm. ISBN 8820205998.

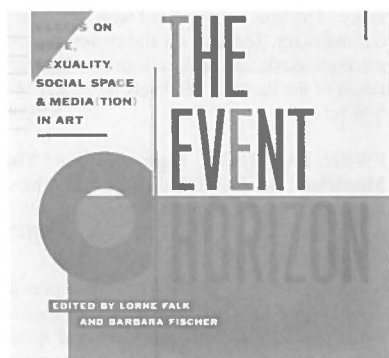
Catalogue accompanying a large exhibition of German and Italian art which curator Celant intended as an overview of the current situation in art in Europe. Essays by numerous invited critics complement the extensive photographic representation of work in diverse media. Artist's statements. Bibliographical notes 37 p. **\$15.00**

EVELYN, LEYA. Leya Evelyn: Stations. Downton, Dawn Rae; Evelyn, Leya. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1987. [4] p.: 4 ill.: 28 x 22 cm. ISBN 0770306136.

The mixed media abstractions by this Nova Scotia artist are described as "Stations": still points in a turning world. Broadsheet includes artist's statement. **\$1.00**

The Event Horizon: Essays on Hope, Sexuality, Social Space and Media(tion) in Art. Falk, Lorne; Fischer, Barbara; Allin, Heather; [et al.]. Toronto, Ont.: The Coach House Press; Banff, Alta: Walter Phillips Gallery, 1987. 348 p.: 141 ill.; 22 x 24 cm. ISBN 0889103380.

Essays written by 19 artists, curators and critics on subjects which were originally the basis for four exhibitions at the Walter Phillips Gallery. A variety of voices — poetic, fictive, narrative, critical and theoretical — are integrated with graphic and photographic material. **\$24.95**



EVERGON. Evergon, 1971-1987. Hanna, Martha. Ottawa, Ont.: Canadian Museum of Contemporary Photography/Musée canadien de la photographie contemporaine, [1988]. 74 p.: 20 ill. en coul.; 28 x 21 cm. ISBN 0888845537.

Par le biais d'une analyse de l'imagerie et des procédés utilisés dans les photocopies et les Polaroid d'Evergon, Hanna évoque ses affinités avec les communautés féministe et homosexuelle, ses emprunts à la symbolique de l'esthétisme et son recours aux techniques du collage.

Through an analysis of the imagery and processes used in Evergon's photocopies and Polaroids, Hanna evokes the artist's affinities with feminist and homosexual communities, his borrowings from the symbolism of aestheticism and his recourse to collage techniques. **\$35.00**

Ewen, Gagnon, Gaucher, Hurtubise, McEwen: À propos d'une peinture des années soixante. Béliste, Josée; Landry, Pierre. Montréal, Qc: Musée d'art contemporain de Montréal, 1988. 44 p.: 15 ill. en coul.; 30 x 23 cm. ISBN 2551068711.

Ce compte-rendu de l'activité de cinq peintres québécois pendant la période prolifique des années soixante ébauche une histoire socio-culturelle de la Révolution tranquille. Béliste commente les modes de développe-

ment de la collection permanente du MAC tandis que Landry sonde les problématiques esthétiques respectives des cinq artistes. 174 réf.bibl. **\$19.95**

EWEN, PATERSON. Paterson Ewen: Phenomena: Paintings 1971-1987. Monk, Philip. Toronto, Ont.: Art Gallery of Ontario, 1987. 110 p.: 70 ill. (40 col.); 29 x 21 cm. ISBN 0919777546.

Concentrating on Ewen's plywood paintings, this exhibition documents the development of his landscape imagery, from earlier abstraction, through schemata of weather systems, to the painterly evocations of light and space. The text, interspersed with the artist's commentary, focuses on the materials and methods used, and seeks a semiotic interpretation of the images. Profusely illustrated. 61 bibl.ref. **\$25.00**

EWEN, PATERSON. Paterson Ewen: The Montreal Years. Teitelbaum, Matthew. Saskatoon, Sask.: Mendel Art Gallery, 1987. 47 p.: 39 ill. (18 col.); 27 x 23 cm. ISBN 0919863388.

Ewen's paintings of the Montreal period illustrate his constant exploration of formal means, using patterns of imagery and space derived from landscape. The text describes the influences of the "Automatistes" and "Plasticiens". Emphasis is placed on reconstructing a chronology of his production, interests and influences from the 1950s and 1960s, including the artist's comments. 48 bibl.ref. **\$15.00**

Eye of the Mind, Mind of the Eye: Photographs With Text. Slemmons, Rod. Vancouver, BC: Presentation House Gallery, [1988]. 12 p.: 10 ill. (2 col.); 23 x 30 cm. ISBN 092029314X.

Slemmons has assembled pictures incorporating text and images in an attempt to examine photography-as-language when confronted with the two systems of notation. An analysis of individual works by ten Canadian and American artists is included. **\$5.00**

FAFARD, JOE. Joe Fafard: Cows and Other Luminaries, 1977-1987. Teitelbaum, Matthew; White, Peter; Fafard, Joe. Saskatoon, Sask.: Mendel Art Gallery; Regina, Sask.: Dunlop Art Gallery, 1987. 60 p.: 47 ill. (20 col.); 28 x 22 cm. ISBN 0919863361.

A catalogue of Fafard's work in clay-cows and portraits of friends and artistic luminaries — since 1979. The texts put Fafard in his historical/regional setting, focussing on his faithfulness to local experience and the humour implicit in the spatial cartooning of his flattened relief sculptures. Interview with the artist. 46 bibl.ref. **\$12.00**

The Farm Show: A Documentary. Butala, Sharon; Crozier, Lorna; Morgan, W.P.; [et al.]. Saskatoon, Sask.: A.K.A. Gallery, [1987]. 64 p.: 97 ill.; 28 x 22 cm.

Works by rural and urban Saskatchewan artists address issues about agrarian culture, the spirit of cooperation and mutual disquietude revolving around the current farm crisis. Essays, statements, verse and reproductions of works complete the publication. 7 bibl.ref. **\$3.00**

FAST WÜRMS. FAST WÜRMS: Birch Girl Plaza. Augaitis, Daina. Banff, Alta: Walter Phillips Gallery, 1987. [6] p.: 4 ill. col.; 21 x 21 cm. ISBN 092015901X.

Augaitis discusses the work of the Toronto-based collective FAST WÜRMS: Brousseau, Kozzi and Skuse. Their "exploration of the spiritual, reaping knowledge from ancient and indigenous cultures", their use of non-art materials and the iconography of the installation are commented upon. 32 bibl.ref. **\$2.00**

FELS, DAVID. David Fels: Recent Sculpture. Fels, David. Charlottetown, PEI: Confederation Centre Art Gallery and Museum, [1987]. 18 p.: 12 ill.; 28 x 19 cm. ISBN 920089097.

Catalogue documenting exhibition of abstract wood sculptures by PEI artist Fels. Artist's statement outlines the dual form/intellect content of his work. **\$2.00**

Femmes-Forces. Caouette, Michelyne; Bissonnette, Lise. Québec, Qc: Musée du Québec, 1987. 94 p.: 36 ill. (35 en coul.); 25 x 30 cm. ISBN 255106791X.

Le collectionneur Réal Turcot, présenté ici par Lise Bissonnette, a retenu les oeuvres de 35 peintres et sculpteurs afin de souligner la



présence exceptionnelle des femmes dans le milieu de l'art québécois. Les concepts de postmodernité, de citation, d'installation et de nouveau romantisme servent de canevas au texte de Caouette. **\$25.00**

Fibre Fission: Six Nova Scotia Fabric Artists. Robson, Scott. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1986. 16 p.: 6 ill.; 22 x 14 cm. ISBN 0770306284.

The curator's brief statement traces the origins of textile art in Nova Scotia to its roots in quilting and mentions some geographic factors: the artist's emigration to the province and influences from the United States and Great Britain. **\$2.00**

First Annual International Exhibition of Miniature Art, Toronto, Canada: 1986 Juried Show Catalogue. Moran, Neil K. Toronto, Ont.: Del Bello Gallery, [1986]. 48 p.: 57 ill.; 28 x 22 cm.

Documents the results of an inaugural juried competition of 3,000 miniature works by 1,400 artists from 43 countries. The works selected by the jury are reproduced. **\$7.00**

FOO FAT, DULCIE. Dance with Minutiae: The Paintings of Dulcie Foo Fat. Westra, Monique. Banff, Alta: Whyte Museum of the Canadian Rockies, 1988. 24 p.: 17 ill. (11 col.); 23 x 24 cm. ISBN 0920608302.

The poetic vision in Foo Fat's "landscapes", still lifes and figurative work, is contrasted to the politicized approach, cynicism and aggression the author identifies in much of American New Realist art. 7 bibl.ref. **\$5.95**

Four Objective Artmakers. MacKinnon, Glen; Van Allen, Howard; Desnoyers, Monique; [et al.]. Halifax, NS: Dalhousie Art Gallery, 1983. [36] p.: ill.; 15 x 22 cm. ISBN 077030222X.

An artist's book published on the occasion of the exhibition of work by four young Halifax sculptors includes contributions by each. **\$1.00**

FRASER, CAROL. Drawings by Carol Fraser, 1948-1986. Lumsden, Ian G. Fredericton, NB: Beaverbrook Art Gallery, 1986. 80 p.: 94 ill. (4 col.); 22 x 24 cm. ISBN 0920674259.

Lumsden's introductory essay relates the work of this Halifax artist to a diverse range of influences including Van Gogh and surrealism. Figurative drawings in a variety of media are examined in detail and set in a chronological context. Bibl. 4 p. **\$12.00**

FREEDY, CONNIE. Connie Freedy: The Landscape of Still Life. Moppett, George. Saskatoon, Sask.: Mendel Art Gallery, 1987. [6] p.: 5 ill. (1 col.); 28 x 22 cm. ISBN 0919863302.

Through the layering of various sets of opposites, Freedy's still lifes express the dualism of matter and spirit. A discussion of the psychological tensions created through the repetition of specific motifs is proposed. **\$2.00**

From Sea to Shining Sea. Bronson, AA. Toronto, Ont.: The Power Plant, 1987. 204 p.: 121 ill.; 27 x 20 cm. ISBN 0921047207.

This publication documents the history of avant-garde activity in Canada between 1939 and 1987 through a chronology of artist-initiated projects. Bronson illustrates how the art scene in these years was generated and shaped by the artists themselves, not just through their art, but with the periodicals, parallel galleries and art activity they created. Contributions by regional editors in Montreal, Vancouver and Toronto make the scope of the thesis a national one. **\$15.00**



FULTON, HAMISH. Ajawaan. Fulton, Hamish. Toronto, Ont.: Art Metropole, 1987. [10 p.]; 2 ill.; 19 x 27 cm. ISBN 0920956246.

This accordion fold-out and stringbound artist's book continues Fulton's work with landscape intervention, black-and-white photography and text in book format. The book consists of two images: one subtitled "an 8-day wandering walk in Central Saskatchewan travelling by way of Lake Ajawaan on the night of the August full moon lightning storm 1985". The second is overlaid with a grid-sequence of four-letter words which relate to the image. **\$18.00**

La Galerie du Musée, 1976-1986. Laliberté-Bourque, Andrée; Marchand, André; Guay, Francine. Québec, Qc: Musée du Québec, 1986. 134 p.: 108 ill.; 23 x 30 cm. ISBN 2551067200.

Répertoire des expositions tenues à la Galerie du Musée de 1976 à 1986. Le contexte culturel québécois ayant présidé à la création de la galerie est décrit, suivi d'un constat sommaire de l'art produit pendant cette décennie. Plus d'une centaine de notices biographiques d'artistes sont fournies et accompagnées de bibliographies. **\$19.95**

GELEYNSE, WYN. Wyn Geleynse: Film-work and Apparatus. Teitelbaum, Matthew. London, Ont.: London Regional Art Gallery, 1985. 28 p.: 25 ill.; 27 x 21 cm. ISBN 0920872646.

Geleynse's sculptures and installations are concerned with "the mechanics of image making". Teitelbaum's substantial essay details the dynamics and context inherent in the work and comments on the man/machine/artist relationship which is set up. 7 bibl.ref. **\$3.00**

GERLINGER, MARIANNE. Marianne Gerlinger. Windrum, Robert. Lethbridge, Alta: Southern Alberta Art Gallery, 1987. [6] p.: 3 ill.; 22 x 27 cm.

In discussing Gerlinger's recent drawings, Windrum looks at the artist's use of the traditional still-life genre; familiar objects in ambiguous contexts point to meaning beyond the scene represented. The author draws a parallel with Canadian landscape painting. **\$3.00**

Le geste oublié. Landry, Pierre. Montréal, Qc: Musée d'art contemporain de Montréal, 1987. 34 p.: 27 ill. (6 en coul.); 28 x 21 cm. ISBN 2551067642.

Pierre Landry étudie l'usage du motif du "corps faisant geste" en peinture, photographie et vidéo représenté par les oeuvres de 25 artistes choisies dans la collection du MAC. Son analyse l'amène à considérer la notion de représentation, la pratique de la chronophotographie et l'invention de l'hystérie à la fin du 19e siècle. 23 réf.bibl.

Pierre Landry studies the use of the motif of the "body performing a gesture" in painting, photography and video as represented by the works of 25 artists chosen from the MAC collection. His analysis considers the notion of representation, the practice of chronophotography and the invention of hysteria in the late 19th century. 23 bibl.ref. **\$7.00**

GILL, DENNIS. Dennis Gill: In the Heat of the Moment There is No Reason. Kelly, Gemey. Halifax, NS: Dalhousie Art Gallery, 1987. [4] p.: 5 ill. (1 col.); 28 x 22 cm. ISBN 0770302297.

The broadsheet encompasses the curator's interpretation of Gill's recent installations and wall works which incorporate a wide range of images from communications technology, mass media, religion and pedagogy. **\$1.00**

GLADWELL, BRIAN. Brian Gladwell: Furniture. Marzolf, Helen. Regina, Sask.: Dunlop Art Gallery, 1987. [6] p.: 3 ill. (1 col.); 26 x 18 cm. ISBN 0920085202.

A broadsheet on the development of Gladwell's approach to furniture-making that combines both the fine art and the craft traditions. His adoption of cardboard as building material has resulted in an appropriation of architectonic and engineering motifs. 4 bibl.ref. **\$2.00**

GOODWIN, BETTY. Betty Goodwin: Oeuvres de 1971 à 1987 = Betty Goodwin: Works from 1971 to 1987. Racine, Yolande; Storr, Robert. Montréal, Qc: Musée des beaux-arts de Montréal/The Montreal Museum of Fine Arts, 1987. 252 p.: 104 ill. (54 en coul.); 27 x 23 cm. ISBN 2891920821.

La conservatrice explore l'articulation complexe et paradoxale du travail de Goodwin autour des thèmes de la transparence, du pliage, du passage et de la projection. Refusant d'assimiler son oeuvre récente au néoexpressionnisme, Storr démontre la continuité des travaux récents par rapport à sa production antérieure et s'attarde plus longuement à la série des nageurs. Les pièces de l'exposition sont remarquablement bien documentées. Bibl. 15 p.

The curator explores the complex and paradoxical articulation of Goodwin's works in terms of transparency, folding, passage and projection. Reluctant to assimilate her recent work with neoexpressionism, Storr demonstrates the continuity between the recent and earlier production, examining the Swimmer series at great length. The pieces presented in the exhibition are documented in detail. Bibl. 15 p. **Épuisé/Out of print**

GORDANEER, JAMES. James Gordaneer: The Circus Series. Davison, Liane. Victoria, BC: Art Gallery of Greater Victoria, [1987]. [6] p.: 7 ill. (4 col.); 28 x 22 cm. ISBN 0888850972.

Broadsheet documenting the "Circus Series" of paintings by Victoria artist Gordaneer. In a brief essay, Davison outlines the biographic and iconographic factors influencing the work. **\$2.50**

GOUGEON, DIANE. Diane Gougeon: Paysages et objets pour un jardin; systèmes d'eau et points de vues. Dagenais, Francine. Montréal, Qc: Diane Gougeon, 1987. 28 p.: 8 ill.; 28 x 21 cm.

L'auteure s'attarde au rapport qu'entretient cette oeuvre avec la tradition de l'art paysager de même qu'avec la question de la participation du regardeur. Documentation photographique de certaines oeuvres paysages récentes. 12 réf.bibl.

The author questions the relationship of this work to the tradition of landscape art as well as to the issue of the spectator participation. Photographic documentation of recent landscape pieces. 12 bibl.ref. **\$5.00**

GOULET, MICHEL. Michel Goulet. St-Pierre, Gaston; Lamarche, Lise; Gould, Trevor. Montréal, Qc: Galerie Christiane Chassey, [1988]. 48 p.: 40 ill. (1 en coul.); 26 x 26 cm. ISBN 292102800X.

Alors que St-Pierre interprète les chaises, les lits, et les tables de Goulet comme un processus de désubstantialisation de l'objet auquel se superposent les méandres d'une "écriture", Lamarche ébauche un inventaire des lieux et des modes de production de la sculpture et examine les sculptures publiques de l'artiste. Gould nous convie à la reconstitution de la pièce intitulée "Table du travail".

While St-Pierre interprets Goulet's chairs, beds and tables as a desubstantiation process of the object over which are superimposed the meanders of a "script", Lamarche drafts an inventory of sculpture's sites and means of production and examines the artist's public sculptures. Gould invites us to a reconstitution of the piece "Table du travail". **\$12.00**



Grand prix de peinture canadien I. Boulizon, Guy. St-Eustache. Qc: Artistes-Peintres-Créateurs Associés du Québec, 1987. 134 p.: 379 ill. (11 en coul.); 28 x 22 cm. ISSN 0835524X.

Catalogue reproduisant les oeuvres soumises lors de la première édition du Grand prix de peinture canadien coïncidant avec les festivités du 150e anniversaire des Patriotes à St-Eustache. **\$25.00**

Graphic Perspectives: Drawings by Melvin Charney, Medrie MacPhee and Arlene Stamp. Freeman, Robert. Stratford, Ont.: The Gallery/Stratford, [1987]. [16] p.: 9 ill.; 25 x 21 cm. ISBN 0921125127.

From the architectural renderings by Charney, through the boldly-drawn environments of MacPhee, to the appropriations on plexiglas by Stamp, different drawing techniques are examined. With short texts on each artist. 35 bibl.ref. **\$3.00**

GREER, JOHN. John Greer: Connected Works. Kelly, Gemey. Halifax, NS: Dalhousie Art Gallery, 1987. [4] p.: 5 ill. (2 col.); 28 x 24 cm. ISBN 0770302211.

An exhibition of recent marble sculptures and related drawings by this Nova Scotia artist, which Kelly characterizes as having to do with the ways we perceive meaning and the ensuing perception and definition of the self. **\$1.00**

GROOMBRIDGE, BRIAN. Brian Groombridge. Holubizky, Ihor. Toronto, Ont.: The Power Plant, [1987]. 8 p.: 3 ill.; 27 x 20 cm. ISBN 0921047266.

A look at three sculptures by Groombridge through a discussion of signs and symbols, the play between hand-made and ready-made construction, and abstract and literal reading. The two-dimensional wall-compositions of copper and steel are illustrated with a critical analysis of each. 10 bibl.ref. **\$2.00**

GROOMBRIDGE, BRIAN. Brian Groombridge. Randolph, Jeanne. Lethbridge, Alta: Southern Alberta Art Gallery, [1986]. [8] p.: 9 ill.; 31 x 23 cm.

This broadsheet is a personal account by Toronto psychoanalyst and art critic Randolph of Groombridge's work. She analyzes the works from the point of view of text, epigram and personal experiences with post cards. 20 bibl.ref. **\$4.00**

GUILBERT, CHARLES. Au secours mon coeur. Guilbert, Charles. Montréal, Qc: Charles Guilbert, 1987. [20] p.: 3 ill.; 17 x 14 cm.

Livret qui se désigne lui-même comme un roman, publié à la suite d'un atelier de poésie donné à l'UQAM. S'ouvrant et se terminant par une petite reproduction photographique, le texte évoque des rêves, des désespoirs et des craintes nocturnes. **\$2.00**

HALL, JOICE. **Joice Hall: Floating**. Tivy, Sandra. Lethbridge, Alta.: Southern Alberta Art Gallery, 1987. [16] p.; 26 ill. (16 col.); 31 x 25 cm.

Tivy's essay traces Hall's career from her early representations of stylized figures in floral patterns to the exploration of the image of the male nude, and the artist's interest in creating art based on personal consciousness and experience. Illustrations of the 16-panel painting installation are included. 5 bibl.ref.

\$10.00

HALL, MICHAEL. **Michael Hall: Mind to Matter: The Waltz Sculptures**. Kuspit, Donald B. Windsor, Ont.: Art Gallery of Windsor, 1988. 38 p.; 38 ill.; 27 x 23 cm. ISBN 0919837123.

Hall's monumental sculptures force an engagement between elements of midwestern architecture and the modernist traditions of constructivism and minimalism. Kuspit's article focuses on ten sculptures from the "Waltz" series. 49 bibl.ref.

\$5.00

The Hand Holding the Brush: Self Portraits by Canadian Artists. Stacey, Robert. London, Ont.: London Regional Art Gallery, 1983. 132 p.; 229 ill. (1 col.); 22 x 26 cm. ISBN 092087231X.

This exhaustive survey of Canadian self-portraiture documents 19th and 20th century artists ranging from Huron artist Zacharie Vincent (1812-1886) to Hind, Herriot, Snow and General Idea. Bibl. 9 p.

\$15.00

HARRIS, PETER. **Peter Harris: The Response of an Intimist**. Freeman, Robert; Harris, Peter. Stratford, Ont.: The Gallery/Stratford, [1986]. [12] p.; 4 ill.; 22 x 24 cm. ISBN 0921125003.

An interview with the artist in which he discusses the influence of the French impressionists, and the use of the figure and still-life as subjects for his paintings.

\$2.50

HARTLEY, MARSDEN. **Marsden Hartley and Nova Scotia**. Ferguson, Gerald; Paulson, Ronald; Scott, Gail; [et al.]. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1987. 183 p.; 93 ill. (6 col.); 25 x 19 cm. ISBN 0919616321.

This book brings together for the first time the paintings, drawings, poetry, letters and journal entries executed by Hartley during two periods spent in Nova Scotia in 1935 and 1936. The accompanying essays provide a thorough description of the artist's earlier activities and influences. Bibl. 2 p.

\$14.95

HASTING-TREW, NANCY. **Nancy Hastings-Trew: Recent Work**. Freeman, Robert. Stratford, Ont.: The Gallery/Stratford, [1988]. [6] p.; 4 ill.; 23 x 15 cm.

A broadsheet documenting paintings of the familiar yet unusual environment of the carnival and market. With an artist's statement.

\$1.00

HAUSER, IRIS. **Artists With Their Work: Iris Hauser**. Forrest, Kevin; Hauser, Iris. Regina, Sask.: Mackenzie Art Gallery, 1987. [6] p.; 6 ill. (2 col.); 28 x 22 cm. ISBN 0920922465.

Saskatoon portraitist Iris Hauser's work is discussed with respect to issues of realism, subject/artist relationship and serial narrative. The text is accompanied by a short artist's statement.

\$3.00

Heroic Figures: African Sculpture from the Justin and Elisabeth Lang Collection = Figures héroïques: Sculptures africaines de la Collection Justin et Elisabeth Lang. Fry, Jacqueline. Nzegwu, Nkiru; Muller, Jean-Claude. Kingston, Ont.: Agnes Etherington Art Centre, 1988. 38 p.; 32 ill. (1 en coul.); 29 x 22 cm + cahier de la traduction française. ISBN 0889114927.

Tandis que chacune des pièces de la collection fait l'objet d'une description détaillée, les textes d'accompagnement fournissent certaines remarques préliminaires, une discussion concernant la pratique de l'art africain vue sous l'angle du rituel ainsi qu'un aperçu de l'esthétique africaine. 13 réf.bibl.

While each piece of the collection is described in detail, the essays consist of introductory remarks, a discussion about African art practice in the context of ritual and an outline of African esthetics. 13 bibl.ref.

\$18.00

Heroics: A Critical View. Tuer, Dot; Zaslove, Jerry; Augaitis, Daina; [et al.]. Banff, Alta: Walter Phillips Gallery, 1988. 58 p.; 7 ill. (6 en coul.); 20 x 25 cm. ISBN 0920159079.

Conçue en réponse aux Jeux Olympiques de Calgary, l'exposition gravite autour des notions d'héroïsme et de héros tels que définis dans la culture contemporaine. Chacune des six pièces s'attarde aux concepts de spectacle et de puissance selon différentes perspectives socio-politiques et à travers différents médias. Textes critiques de Tuer et Zaslove.

Conceived in response to the Calgary Olympic Games, the exhibition deals with definitions of heroism and the hero in contemporary culture. Each of the six pieces addresses issues of spectacle and power from different sociopolitical perspectives and in different media. Critical essays by Tuer and Zaslove.

\$6.00

Hidden Treasures: Paintings by Eric Walker / Some Time Ago: Paintings by Janice Leonard. Wilson, Gary; Kennedy, Garry Neil. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1987. [16] p.: 12 ill. (4 col.); 28 x 22 cm. ISBN 0770306152; ISBN 0770306179.

This double catalogue documents the works of two Haligonian artists, both of whom are concerned with local and Maritime history.

\$3.00

HIDE, PETER. Peter Hide in Canada. Fenton, Terry. Edmonton, Alta: The Edmonton Art Gallery, 1986. 22 p.: 14 ill.; 27 x 19 cm. ISBN 088950554.

Hide's sculpture finds its roots in the British sculptural sensibility as exemplified by Caro and Smith. Fenton's formal analysis starts from this basis and also introduces relationships with Cubism and Brancusi.

\$8.00

The Historical Ruse: Art in Montreal = La ruse historique: L'art à Montréal. Pontbriand, Chantal. Toronto, Ont.: The Power Plant, 1988. 128 p.: 58 ill.; 27 x 20 cm. ISBN 0921047347.

La conservatrice situe l'oeuvre de huit artistes montréalais au sein d'un discours qui prend en considération la culture postmoderne, la technologie et les liens historiques avec l'Europe. Le formalisme dérivé d'un tel historicisme constitue ce qu'elle surnomme la "ruse historique". 49 réf.bibl.

Curator Chantal Pontbriand situates the work of eight Montreal artists within an artistic discourse which takes into consideration post-modern culture, technology and historic ties to Europe. The formalism derived from such historicism gives rise to what she calls the "historical ruse" wherein the future of art currently lies. 49 bibl.ref.

\$10.00

Homonyms. Palmer, Marie. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1987. [6] p.: 8 ill.; 28 x 22 cm. ISBN 0770305997.

A presentation of the works of four artists who employ jewellery, metalsmithing and sculpture to very different ends.

\$1.00

HOPPER, ROBIN. Robin Hopper: Ceramic Explorations, 1957-1987. Bovey, Patricia E.; Hopper, Robin. North York, Ont.: Koffler Gallery; Victoria, BC: Art Gallery of Greater Victoria, 1987. 48 p.: 27 ill. (25 col.); 23 x 16 cm. ISBN 088885109X.

Hopper's thrown pots and slate panel works incorporate a wide variety of glaze techniques (including raku) and traditional forms and motifs. Landscape works from the seventies have evolved into composite-tile panels. 11 bibl.ref.

\$10.00

HUEBNER, RON. Whose Afraid of the Big Bad Wolf. Huebner, Ron. Vancouver, BC: Contemporary Art Gallery, 1987. [8] p.: 8 ill.; 23 x 30 cm.

This artist's book is composed of related black-and-white images of wolves, exploiting the sidedness and translucency of papers of various weights and finishes.

\$7.00

Images du futur '88. Major, Ginette; Fischer, Hervé. Montréal, Qc: La Cité des Arts et des Nouvelles Technologies de Montréal, [1988]. 102 p.: 79 ill. (4 en coul.); 28 x 21 cm. ISBN 2980122505.

Pour l'édition 1988 d'"Images du futur", événement axé sur l'application de nouvelles technologies dans tous les domaines de la création artistique, les États-Unis ont été choisis comme invité d'honneur, et les thèmes de la lumière et du mouvement ont été retenus. Chacun des participants fait l'objet d'une description. Bref compte-rendu de l'événement en 1986 et 1987.

For the 1988 edition of "Images du futur", an event oriented towards the application of new technologies in all areas of artistic creation, the United States has been chosen as the guest of honor while the themes of light and movement are highlighted. Each one of the participants is described. Brief account of the event in 1986 and 1987.

\$20.00

Images mémoire. Laliberté-Bourque, Andrée. Québec, Qc: Musée du Québec, 1986. 24 p.: 7 ill. en coul.; 23 x 25 cm. ISBN 2551067316.

La conservatrice commente le phénomène de retour à la représentation figurative et souligne le recours fréquent à "l'image-mémoire nostalgique" dans l'art de la décennie 1976-86. Le travail de sept artistes québécois fait l'objet d'une brève analyse. 18 réf.bibl.

\$9.95

The Impossible Self. Ferguson, Bruce W.; Nairne, Sandy; April, Raymonde; [et al.]. Winnipeg, Man.: The Winnipeg Art Gallery, 1988. 96 p.: 58 ill. (10 col.); 28 x 22 cm. ISBN 0889151458.

Conceived as a sequel to "Space Invaders", the exhibition investigates the relationship between art and popular culture. Extensive interviews with, or artist's statements by each of the nine international artists complement the discussion of various concepts of the self in Western thought and cultural production by Nairne and Ferguson.

\$9.00

In Her Place: Changing Images of Women in Western Society from the Seventeenth to the Twentieth Century. O'Neill, Mora Dianne. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1986. 26 p.: 12 ill.; 26 x 21 cm.

This catalogue takes the form of an extended essay whose thesis concerns the fluctuating social position of women over the past 300 years as reflected in painting. O'Neill considers painting as both aesthetic object and social artefact. 29 bibl.ref. \$5.00

Interface 4. Fraser, Marie; Petel, Alain; Régimbald, Diane; [et al.]. Montréal, Qc: Interface, 1987. 32 p.: 18 ill.; 27 x 27 cm. ISBN 2980096202.

Catalogue de la quatrième édition d'Interface, événement qui regroupe 26 étudiants universitaires en arts plastiques de Montréal. Le thème d'Interface 4 et les notions d'installation, de sculpture et de photographie sont examinés. S'y ajoutent des textes poétiques, des bandes dessinées, des photographies, ainsi que les textes d'accompagnement des oeuvres exposées. \$5.00

In Transition: Postwar Photography in Vancouver. Pakasaar, Helga. Vancouver, BC: Presentation House Gallery, [1986]. 24 p.: 24 ill.; 21 x 25 cm. ISBN 0920293069.

Identifying pictorialism as the popular aesthetic movement, guest curator Pakasaar traces the development of Canadian photography from the 1940s to the 1960s. An exhibition of works ranging from abstraction to photojournalism by photographers in the postwar period in Vancouver. Chronology 1940-1964. \$5.00

JOLICOEUR, NICOLE. Charcot: Deux concepts de nature. Jolicoeur, Nicole. Montréal, Qc: Artexes, 1988. 96 p.: ill.; 20 x 26 cm. ISBN 2980063231.

Dans ce livre d'artiste, Jolicoeur souligne certaines analogies entre les systèmes de cartes utilisés par Jean-Martin Charcot, neurologue français, et par son fils, Jean-Baptiste, explorateur de l'Antarctique. La confrontation du texte et de l'images permet d'explorer deux constructions de la réalité liées d'une part au concept d'hystérie féminine et, d'autre part, à l'idée de "terra incognita".

In this artist's book, Jolicoeur underlines analogies between the mapping systems used by French neurologist Jean-Martin Charcot and those used by his son Jean-Baptiste, explorer of the Antarctic. Through an interweaving of text and image two constructions of reality are investigated, one anchored in the concept of feminine hysteria and the other in the idea of "terra incognita". \$20.00

Katherine Knight and Laura Vickerson: Installations. Talve, Merike. Surrey, BC: Surrey Art Gallery, [1987]. [8] p.: 4 ill. col.; 22 x 28 cm. ISBN 0920181147.

Knight and Vickerson both investigate the conceptual constructs of culture and nature. Through an examination of the evolution of landscape painting, these installations are seen to push the convention of landscape in new directions. \$5.00

KING, ANDREW. The Big Show: Andrew King's Show Prints, 1919-1958. Stoesser, Elise; Stacey, Robert. Regina, Sask.: Dunlop Art Gallery, 1987. 63 p.: 96 ill. (15 col.); 28 x 22 cm. ISBN 0920085229.

King's engraving and printing of three colour posters in the 20s, 30s and 40s mark him as a major figure in Canadian printing history and a master in the art of commercial wood-block engraving and printing. **Out of print**

KING, HOLLY. Holly King: Realms of Night. Reade, Cyril. Calgary, Alta: Stride Gallery; Lethbridge, Alta: Southern Alberta Art Gallery, [1987]. [8] p.: 6 ill.; 28 x 22 cm.

Photographs by Holly King exploit the ambiguity between reality and artifice. This brief document outlines the strategies of eight of her "staged" photographs on a formal and symbolic level. 25 bibl.ref. \$4.00

KIPLING, ANN. Ann Kipling. Tuelé, Nicholas. Victoria, BC: Art Gallery of Greater Victoria, [1987]. [20] p.: 12 ill. col.; 34 x 25 cm. ISBN 0888851138.

BC artist Ann Kipling's portraits executed in conte and mixed media on paper between 1984 and 1987, embody the "realism" of the encounter with natural visual phenomena. Brief statements by curator and model. Bibl. 1 p. \$8.00

KLIMEK, LYLIAN. Lylian Klimek: Sculpture. Dawn, Leslie. Lethbridge, Alta: Southern Alberta Art Gallery, 1987. [9] p.: 6 ill. (1 col.); 22 x 28 cm.

Dawn identifies Klimek's work as compositions of balanced contrasts; forms that often suggest technological objects are played-off by the use of organic and highly tactile materials. \$4.00

KOCH, EVE. Eve Koch. McAlear, Donna. Calgary, Alta: Stride Gallery, [1987]. [12] p.: 4 ill. col.; 20 x 22 cm.

McAlear likens Koch's illusionistic paintings to visual poems. Rendered with realism, familiar objects in geometric patterns create microcosms of abstract, dream-like environments. Commentary by the author on the catalogue illustrations. \$2.00

KOENKER, DEBORAH. **Deborah Koenker: Learning from Salmon.** Talve, Merike. Vancouver, BC: Contemporary Art Gallery, 1988. [8] p.: 7 ill.; 26 x 21 cm. ISBN 0920751199.

Koenker's installation is described as a metaphorical recreation of the aging salmon's final journey which parallels the viewers' own journey through the work. 4 bibl.ref.

\$3.00

KOLACZ, JERZY. **Jerzy Kolacz: The Mind's Eye 1978-1986 = Jerzy Kolacz: L'œil pense 1978-1986.** Silverstein, John. Toronto, Ont.: Glendon Gallery/Galerie Glendon, 1986. [48] p.: 24 ill. (2 en coul.); 18 x 18 cm. ISBN 1550140132.

Dans son analyse du travail de Kolacz, Silverstein discute de la relation dichotomique établie entre art et illustration, et questionne le concept de l'objet d'art unique et précieux. 12 réf.bibl.

In his discussion of the work of Kolacz, Silverstein elaborates on the dichotomy existing between art and illustration and questions the concept of the precious unique cultural artefact. 12 bibl.ref. **Price unavailable.**

LABBÉ, MICHEL. **Michel Labbé: Interaction 1978-1986.** Martin, Michel. Québec, Qc: Musée du Québec, 1986. 63 p.: 47 ill. (12 en coul.); 23 x 26 cm. ISBN 2551067219.

Ce parcours de la production de Michel Labbé situe son oeuvre à la rencontre du "faire" et du "voir", au sein d'une démarche s'attachant à la matérialité de l'oeuvre peinte, aux rapports qu'entretient celle-ci avec l'espace, ainsi qu'aux débordements de la couleur. 36 réf.bibl. **\$15.00**

LAMB, JUDITH. **Judith Lamb: Rooms of the Unknown Woman.** McAlear, Donna. Calgary, Alta: The Nickle Arts Museum, 1986. 12 p.: 4 ill. col.; 23 x 21 cm. ISBN 088953084X.

Documentation of a serial work of seven mixed-media sculptural portraits executed in 1985. McAlear examines the artist's portrayal of the generational relationships in her own family, as well as the formal use of the screen and room. **\$4.00**

LAVOIE, RAYMOND. **Raymond Lavoie: Les tableaux sont sourds.** Lapointe, Manon; Lavoie, Raymond. Montréal, Qc: Galerie Graff, 1988. 24 p.: 8 ill. (6 en coul.); 28 x 22 cm. ISBN 298009191X.

Lapointe démontre comment l'artiste relègue la représentation du réel derrière les composantes gestuelles, chromatiques et graphiques, et désamorce la crédibilité narrative des tableaux récents de Lavoie. Bref témoignage de l'artiste. Bibl. 3 p. **\$4.00**

LE BEL, DENIS. **Denis Le Bel: Le corps a ses raisons que le pinceau ne connaît pas.** Beauchamp, Suzanne. Montréal, Qc: Galerie Noctuelle Michel Groleau, 1987. 12 p.: 7 ill. (2 en coul.); 28 x 22 cm.

Les corps photographiés, découpés, collés et complétés par des paysages peints par Le Bel, amènent l'auteure à commenter les oppositions traditionnelles entre photographie et peinture, entre représentations de corps et de paysages. **\$5.00**

LEE, ANN. **The Awakening: Recent paintings by Ann Lee.** Irving, Daphne; Lee, Ann. Halifax, NS: The Art Gallery, Mount Saint Vincent University, [1987]. [4] p.: 5 ill.; 28 x 22 cm.

The artist's technical exploration of the watercolour medium and her use of flowers as source material for her paintings are the subject of this broadsheet. **\$1.00**

LESSARD, DENIS. **Vocabulaires.** Lessard, Denis. Montréal, Qc: [Denis Lessard], 1987. [20] p.: 13 ill.; 28 x 22 cm. ISBN 2980092509.

À travers une description de sa démarche, des reproductions de certains de ses travaux, des citations de divers auteurs et une typographie ludique entrecoupée de séquences calligraphiées, Lessard explore les notions de collage, d'objets et d'écriture.

Through descriptions and reproductions of his work, quotations from various authors and eclectic typography interspersed with handwritten passages, Lessard investigates the notions of collage, objects and writing. **\$5.00**

LEVASSEUR, SUZELLE. **Suzelle Levasseur: Peintures et dessins, 1980-1987.** Godmer, Gilles; Guitet, James; Curzi, Georges; [et al.]. Montréal, Qc: Musée d'art contemporain de Montréal, 1987. [48] p.: 27 ill. (8 en coul.); 30 x 21 cm. ISBN 2551067790.

Godmer écrit l'histoire de la figure anthropomorphe chez Levasseur, observant son impact plastique aussi bien que psychologique et identifiant certaines analogies avec l'image anamorphique. 26 réf.bibl.

Godmer analyzes the anthropomorphic figure in Levasseur's work, noting its plastic as well as psychological impact and identifying some analogies with the anamorphic image. 26 bibl.ref. **\$12.00**

LEWIS, MARK. **Mark Lewis: Burning.** Wood, William; Lewis, Mark. Vancouver, BC: Artspeak Gallery, 1988. [24] p.: 10 ill. (8 col.); 23 x 30 cm. ISBN 0921394004.

Wood places Lewis's photographic appropriations of media images of advertising and soft porn somewhere between "annotation and beguiling contamination". The artist presents a pseudo-autobiographical narrative introducing some of the places and ideas important to his work. 15 bibl.ref. **\$6.00**

Light Stagings: Serge Tousignant, Jack Buquet. Buchanan, Richard; Irwin, Donald. Vancouver, BC: Presentation House Gallery, [1987]. [12] p. : 5 ill. col.; 31 x 31 cm. ISBN 0920293107.

Prefacing a discussion of works by Tousignant and Buquet is a brief historical overview of the use of light and staging in art and architecture which both artists incorporate in their photographs. **\$5.00**

LINDZON, ROSE. Rose Lindzon: Ten Years. Swain, Robert. Kingston, Ont.: Agnes Etherington Art Centre, 1988. 30 p. : 15 ill. (14 col.); 22 x 29 cm. ISBN 0889114943.

Swain characterizes Lindzon's acrylic paintings as luminescent and expressive, influenced by a long heritage of European painting and by the formal and material aspects of Japanese prints. 11 bibl.ref. **\$16.00**

Livestock and Pets. Forrest, Kevin. Regina, Sask.: Mackenzie Art Gallery, 1987. [6] p. : 5 ill. (2 col.); 28 x 22 cm. ISBN 0920922473.

"Livestock and Pets" is an exhibition of work in various media by 18 Saskatchewan artists whose subjects are largely inspired by the context of rural Saskatchewan. Broad-sheet format. **\$3.00**

Living in NY. Rubinstein, Meyer Raphael; Molin Vasseur, Annie. Montréal, Qc: Aubes 3935, 1988. [16] p. : 12 ill. en coul.; 22 x 21 cm.

La production de 12 jeunes artistes vivant à New York est commentée. Le catalogue, comprenant des témoignages des artistes, esquisse un portrait du milieu newyorkais. 26 réf.bibl.

The work of 12 young artists living in New York City is commented upon. The catalogue, comprising statements by the artists, outlines a portrait of the NYC milieu. 26 bibl.ref. **\$5.00**

LONGO, ROBERT. Robert Longo: Studies and Prints. Parke-Taylor, Michael. Regina, Sask.: Mackenzie Art Gallery, 1986. [6] p. : 2 ill. (1 col.); 28 x 22 cm. ISBN 0920922414.

This group of nine studies and eleven prints was chosen to shed insight on the genesis

and function of Longo's visual thought, influenced as it is by popular culture. Statement by the curator, reproductions and brief biographical notes. 9 bibl.ref. **\$3.00**

LUM, KEN. Ken Lum. Blanchette, Manon. Montréal, Qc: Musée d'art contemporain de Montréal, 1988. 36 p. : 13 ill. en coul.; 26 x 21 cm. ISBN 2551068509.

Selon Blanchette, la production de Ken Lum (comprenant logotypes, installations photographiques, sculptures avec meubles et "peintures du langage") affiche une polyvalence qui désamorce le mythe de l'artiste virtuose. Elle démontre combien la fonction critique est active dans ces oeuvres qu'elle assimile à l'art conceptuel. Bibl. 2 p.

According to Blanchette, Ken Lum's production (comprising logos, photographic installation, furniture, sculptures and "language paintings") is so polyvalent as to challenge the myth of the virtuoso artist. She demonstrates the critical function actively set forth by the work which she assimilates into conceptual art. Bibl. 2 p. **\$15.00**

MacDONNELL, WILLIAM. William MacDonnell: A Conspiracy of Angels/The Romance of Ruins. Dawn, Leslie. Calgary, Alta: Stride Gallery, [1987]. [6] p. : 2 ill. col.; 28 x 22 cm. ISBN 09221132042.

Dawn discusses the work of this Calgary painter on a formal level and in terms of its sources in postmodernism. **\$2.00**

MacKAY, DON. Don MacKay: Transitions. Silverstein, John. Stratford, Ont.: The Gallery/Stratford, 1985. [16] p. : 6 ill. col.; 21 x 21 cm.

Documentation of MacKay's transition from acrylic painting to computer generated images. In his discussion of the technology used in creating this work, Silverstein identifies some of the implications inherent in the computer as a new art medium. **\$3.50**

MacPHEE, MEDRIE. Medrie MacPhee: Le paysage urbain = Medrie MacPhee: The Urban Landscape. Paikowsky, Sandra. Montréal, Qc: Concordia Art Gallery/ Galerie d'art Concordia, 1988. 28 p. : 12 ill. (7 en coul.); 28 x 26 cm. ISBN 2920394193.

Paikowsky considère l'oeuvre récente de MacPhee comme une célébration et une négation simultanées de la réalité urbaine. Elle commente les perspectives abruptes et les distorsions spatiales utilisées par l'artiste. 12 réf.bibl.

Paikowsky considers MacPhee's recent work as a simultaneous celebration and negation of urban reality. She comments on the abrupt perspectives and spatial distortions used by the artist. 12 bibl.ref. **\$8.00**

MacWILLIAM, DAVID. **David MacWilliam: Paintings and Drawings, 1985-1987.** Elving, Christine; MacWilliam, David. Vancouver, BC: Contemporary Art Gallery, 1987. 24 p.: 19 ill. (9 col.); 25 x 21 cm. ISBN 0920751164.

Elving identifies archetypal shapes in MacWilliam's abstract paintings and the process through which these emblematic forms are manipulated to create a resolved composition. Reproductions of preliminary line drawings as well as works in the exhibition are included. Artist's statement. **\$6.00**

MAGOR, LIZ. **Liz Magor.** Monk, Philip. Toronto, Ont.: Art Gallery of Ontario, 1986. 48 p.: 20 ill.; 28 x 21 cm. ISBN 0919777376.

A nearly complete survey of the artist's work since she moved to Toronto in 1981. Monk undertakes a discussion of themes in Magor's work: personal identity, narrative intention and detachment, resemblance and representation. His comprehensive essay describes each of the exhibition's six pieces. 40 bibl.ref. **\$10.00**



MAGRINI, ALEX. **Alex Magrini: Sculptures récentes.** Poissant, Louise. s.l.: [Alex Magrini], [1987]. 26 p.: 20 ill. (1 en coul.); 27 x 22 cm.

L'auteure examine la production de Magrini depuis 1983, commentant son usage de la citation et de l'illusion perspectiviste. L'installation "Hommage à Camille Claudel ou Ne Tuez Pas Rodin" illustre selon elle, le retour à l'anthropocentrisme de la Grèce antique et au narcissisme. **\$3.00**

Maison de chambre = Rooming House Show. McSherry, Frederick; Bourgeois, Gail; Leahy, David. Montréal, Qc: s.n., [1986]. 40 p.: 16 ill.; 28 x 22 cm. ISBN 2980093300.

L'exposition, tenue dans une maison de chambres abandonnée, se veut un geste social et politique destiné à attirer l'attention du public sur l'état de crise du logement en milieu urbain. Les oeuvres des 14 artistes montréalais manifestent la plupart du temps un contenu politique explicite.

Held in an abandoned rooming house, the exhibition is conceived as a social and political gesture, striving to bring public attention to the housing crisis within the city. The works of the 14 Montreal artists generally manifest an explicit political content. **\$3.00**

MARINO, CAROL. **Life Forces: Photographs by Carol Marino.** Bell, Michael. Kingston, Ont.: Agnes Etherington Art Centre, 1987. 40 p.: 28 ill.; 23 x 29 cm. ISBN 0889114137.

In addition to discussing the artist's cropping and stereoisometric juxtaposition of the female form, Bell points to overall qualities of light and framing in Marino's black-and-white photographs. 29 bibl.ref. **\$12.00**

MAY, MARGARET. **Structures of Clarity: Prints by Margaret May.** Tousley, Nancy. Banff, Alta: Whyte Museum of the Canadian Rockies, [1987]. [6] p.: 4 ill.; 28 x 22 cm.

This broadsheet documents an exhibition of lithographs, etchings and serigraphs by this Calgary printmaker. The work embodies a dialectic of images and subject matter having to do with representation, reality and intuitive experience. **\$1.00**

McCARROLL, BILLY J. **Billy J. McCarroll: How to Play a Winning Game Your Natural Way: The Metaphor Continues.** White, Peter. Regina, Sask.: Dunlop Art Gallery, 1986. [10] p.: 9 ill. (4 col.); 22 x 17 cm. ISBN 0920085121.

McCarroll uses the game of golf as a metaphor and vehicle for the examination of issues in contemporary life and art. Curator White examines the prints, paintings and drawings of this exhibition. **\$2.00**

McEWEN, JEAN. **Jean McEwen: Colour in Depth: Paintings and Works on Paper, 1951-1987.** Naubert-Riser, Constance. Montréal, Qc: Musée des beaux-arts de Montréal/The Montreal Museum of Fine Arts, 1988. 167 p.: 141 ill. (68 en coul.); 30 x 22 cm. ISBN 2891920910.

McEwen's work, remarkably documented in this catalogue, is seen as a "long reflection on the function of the tectonic structure of a painting and its relation to colour". The curator explains how the artist slowly detached himself from Borduas's influence and moved towards North American modernist painting, thus resituating the work within the history of painting in Canada. Bibl. 6 p. **\$35.00**

McEWEN, JEAN. Jean McEwen: La profondeur de la couleur: Peintures et oeuvres sur papier, 1951-1987. Naubert-Riser, Constance. Montréal, Qc: Musée des beaux-arts de Montréal/The Montreal Museum of Fine Arts, 1988. 167 p.: 141 ill. (68 en coul.); 30 x 22 cm. ISBN 2891920902.

Le travail de McEwen, remarquablement documenté dans ce catalogue, est considéré comme une "longue réflexion sur la fonction de la structure tectonique d'un tableau et de son rapport à la couleur". La conservatrice explique comment l'artiste s'est peu à peu détaché de l'influence de Borduas pour s'inscrire dans le courant de la peinture moderniste nord-américaine, resituant ainsi cette oeuvre dans l'histoire de la peinture canadienne. Bibl. 6 p. **\$35.00**

McLELLAN, RON. Ron McLellan: Recent Work. Arnold, Grant. Saskatoon, Sask.: Mendel Art Gallery, 1987. [6] p.: 5 ill. (1 col.); 28 x 22 cm. ISBN 0919863310.

Documentation of McLellan's sculptural installation dealing with dehumanization and loss of social identity. Wood and aluminum "pastiche" of people and furniture combine humour and critique of consumer-oriented society. **\$2.00**

McNEIL, JOAN. Joan McNeil: Recent Sculpture. Probe, Suzanne. Regina, Sask.: Dunlop Art Gallery, 1987. 6 p.: 5 ill. (1 col.); 21 x 19 cm. ISBN 0920085164.

McNeil's 1986 sculpture "Cul de Sac", which incorporates aspects of assemblage and architectonic structure is documented in installation and detail photographs. **\$2.00**

Médium: Photocopie: Copiographie canadienne et allemande = Medium: Photocopy: Canadian and German Copygraphy. Mühleck, Georg; Brunet-Weinmann. Monique. Montréal, Qc: Goethe-Institut Montréal; Saidye Bronfman Centre/Centre Saidye Bronfman; Centre Copie Art. 1987. 144 p.: 89 ill. (16 en coul.); 25 x 17 cm. ISBN 2893140947; ISBN 3926408073. English + français + Deutsch.

L'exposition explore, par le biais des travaux d'artistes canadiens et ouest-allemands, les développements récents du copy art. Brunet-

Weinmann fournit certains repères historiques et propose un examen critique de la "copiographie" selon de multiples points de vue. Index des noms d'artistes. Bibl. 2 p.

The exhibition explores, through works of Canadian and West German artists, the recent developments of copy art. Brunet-Weinmann provides some historical landmarks and proposes a critical examination of "copygraphy" according to multiple viewpoints. Index of artists' names. Bibl. 2 p. **\$25.00**

MELNYK, DOUG. Gorilla: An Audio Installation by Doug Melnyk. Lessard, Denis; Melnyk, Doug. Winnipeg, Man.: Ukrainian Cultural and Educational Centre, 1988. 4 p.: 6 ill.; 20 x 19 cm + 45 rpm record.

Audio disk documenting work by Winnipeg Ukrainian-Canadian artist Doug Melnyk. On the sleeve, notes by Lessard on secular acculturation, and jungle/Bible fables by the artist have been translated into Ukrainian. **\$5.00**

MERZ, GERHARD. Gerhard Merz: Mnesosyne or the Art of Memory. Campbell, James D. Toronto, Ont.: Art Gallery of Ontario; Cold City Gallery, 1988. 35 p.: 6 ill. (3 col.); 24 x 17 cm. ISBN 0919777570.

In a lengthy eight-part essay, Campbell relates German artist Gerhard Merz to the Western condition of memory, incorporating diverse literary and philosophical sources. 26 bibl.ref. **\$6.00**

MIHALCEAN, GILLES. Gilles Mihalcean. Campbell, James D. Lethbridge, Alta.: Southern Alberta Art Gallery, [1988]. [6] p.: 3 ill. (1 col.); 31 x 23 cm.

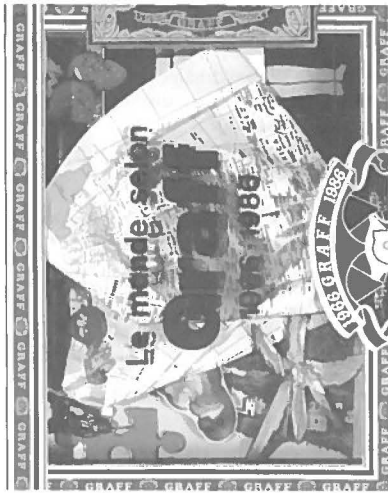
Campbell draws parallels between Mihalcean's sculpture and Foucauldian archaeology, and evokes the processes of assemblage, deconstruction, remembering and anamorphosis during the course of his discussion. 18 bibl.ref. **\$4.00**

MILNE, BARBARA. Barbara Milne. Tivy, Sandra. Lethbridge, Alta.: Southern Alberta Art Gallery, 1988. [12] p.: 11 ill. (3 col.); 22 x 27 cm.

Tivy contextualizes the landscapes of Calgary artist Barbara Milne within a broad range of sources and precedents, which, due to their simplified composition, associative power and feminine imagery, might be considered symbolist. 10 bibl.ref. **\$5.00**

Le monde selon Graff, 1966-1986. Lupien, Jocelyne; Gilbert, Jean-Pierre; Racine, Yolande; [et al.]. Montréal, Qc: Éditions Graff, 1987. 632 p.: 521 ill. (1 en coul.); 28 x 22 cm. ISBN 2980091901.

Ce volumineux recueil rassemble les éléments devant constituer l'histoire des deux premières décennies de cette galerie et atelier de gravure Graff. Chacun des événements est généreusement documenté. À cette chronologie s'ajoutent divers constats portant sur la musique, la poésie, le roman, le théâtre, la philosophie, la situation de la femme et la critique d'art au Québec pendant cette époque. Bibl. 2 p. \$45.00



MOODIE, KIM. Kim Moodie: Of Unknown Origin: Drawings 1984-1986 = Kim Moodie: D'origine inconnue: Dessins 1984-1986. McKaskell, Robert. Toronto, Ont.: Glendon Gallery/Galerie Glendon, 1986. [24] p.: 15 ill.; 18 x 24 cm. ISBN 1550140108.

Les dessins de Moodie sont qualifiés par McKaskell de cacophoniques, inquiétants, primitifs et hallucinatoires. La description qu'en fait l'auteur aborde les questions du mythe, du commentaire social, du fantasme et de la culture populaire. 7 réf.bibl.

The drawings of Moodie are described by McKaskell as cacophonous, disquieting, primitivistic and hallucinatory. The author goes on to describe them in terms of myth, social commentary, fantasy and popular culture. 7 bibl.ref. \$3.75

MORGAN, JOEY. Joey Morgan: Almost Dreaming. Farrell-Ward, Lorna; Snider, Greg; Morgan, Joey. Vancouver, BC: Vancouver Art Gallery, 1987. [34] p.: 53 ill. (2 col.); 40 x 28 cm. ISBN 0920095615.

Joey Morgan incorporates sound, video and opera in her sculptural installation "Almost Dreaming". Curator Farrell-Ward links this piece to the artist's earlier production while Snider ponders on the phenomena of critical discourse and audience reception. Bibl. 2 p. \$6.50

Mother and Child: A History of Mothering. Sparling, Mary. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1988. [4] p.: 2 ill.; 22 x 28 cm. ISBN 0770306233.

This broadsheet documents a series of international activities held at MSVU in March 1988, including workshops, films, lectures and the exhibition, accompanied by audiovisual material on notions of motherhood. \$1.00

MÜHLECK, GEORG. Georg Mühleck: Reflectors. Nieslony, Boris. [Montréal, Qc]: Georg Mühleck, 1987. [8] p.: 6 ill. en coul.; 30 x 21 cm.

Le texte propose une brève discussion humoristique sur la reproduction et les origines du photocopieur. Dans cette analyse du processus de production de l'image, l'approche de l'artiste est comparée à la création d'un langage de programmation informatique.

The text proposes a short, humorous discussion on reproduction and the origin of the photocopier. The artist's approach is likened to the creation of computer programming language, in this analysis of the image-making process. \$5.00

MUNTADAS, ANTONIO. Antonio Muntadas. Holubizky, Ihor; Wallis, Brian; Muntadas, Antonio. Toronto, Ont.: The Power Plant, 1988. 16 p.: 4 ill.; 27 x 20 cm. ISBN 0921047320.

Documentation of Muntadas's video installation "The Board Room" which sets videotaped material of thirteen world religious leaders and evangelists into the social/architectural space of the boardroom. 8 bibl.ref. \$2.00

MURDOCK, GREG. Greg Murdock: Tableaux. Godfrey, Stephen. Lethbridge, Alta: Southern Alberta Art Gallery, [1987]. [16] p.: 5 ill. col.; 23 x 30 cm.

Murdock's drawn and painted works on plywood, which retain elements of theatre and performance, convey his fascination with symbolism and the archetypal forms of classical antiquity. Godfrey's text traces the influences on the artist. 16 bibl.ref. \$8.00

Natural Selection. Pakasaar, Helga. Banff, Alta: Walter Phillips Gallery, [1987]. [6] p.: 6 ill.; 21 x 21 cm. ISBN 0920159346.

La conservatrice a conçu l'exposition comme une illustration du processus de métamorphose inscrit dans les oeuvres de 13 artistes canadiens et comme un commentaire sur l'irrationalité de l'ordre naturel des choses.

The curator conceived the exhibition as an illustration of the process of metamorphosis developed through the works of 13 Canadian artists and as a comment on the irrationality of the natural order of things. **\$1.00**

NEIMANAS, JOYCE. Collisions: Joyce Neimanas. Neimanas, Joyce; Love, Karen. Vancouver, BC: Presentation House Gallery, [1988]. [8] p.: 6 ill.; 32 x 24 cm. ISBN 0920293158.

A broadsheet on Neimanas's photographic murals, with an artist's statement on the technical process used with magazine collages. 29 bibl.ref. **\$3.00**

New Brunswick Art Competition = Concours d'oeuvres d'art du Nouveau-Brunswick. Lumsden, Ian G.; McCain, Marion. Fredericton, NB: Beaverbrook Art Gallery, 1987. [12] p.: 13 ill. (11 en coul.); 22 x 22 cm.

Compte-rendu des résultats de ce concours organisé et soutenu par des intérêts privés. Les oeuvres de 100 artistes du Nouveau-Brunswick furent jugées.

Documents the results of this privately initiated and supported juried competition involving the work of 100 artists living and working in New Brunswick. **\$1.00**

The Ninth Dalhousie Drawing Exhibition: Le dessin errant. Mongrain, Claude. Halifax, NS: Dalhousie Art Gallery, 1988. 32 p.: 16 ill.; 28 x 22 cm. ISBN 0770306446.

Mongrain a choisi huit artistes québécois dont le travail dépasse les limites traditionnelles du dessin. Il explore les effets de la récente émancipation du dessin, expose les traits qui en font la spécificité et commente le travail de chacun des artistes.

Mongrain has chosen eight Quebec artists whose work goes beyond the traditional limits of drawing. He explores the effects of the recent emancipation of drawing, expounds its specificity and comments on the work of the artists. **\$3.00**

THE NOMADS. Winter Souvenir: International Collaborative Art During The XV Olympic Winter Games Calgary. The Nomads. Calgary, Alta: The New Gallery, 1988. [4] p.: 13 ill. col.; 11 x 16 cm + 12 cards.

This artist-produced boxed set of 12 images in postcard format was published in conjunction with the Winter Souvenir Project installation. The Nomads include artists from fourteen cities around the world who collaborate on the presentation of performance art, installation works, publications and other visual art projects. **\$5.00**

NULF, FRANK. Frank Nulf: Drawings. Bismanis, Maija R. Regina, Sask.: Mackenzie Art Gallery, 1987. [8] p.: 2 ill.; 28 x 21 cm. ISBN 0920922449.

Bismanis links Nulf's drawings of the 1970s to the surrealist practice of automatism, to procedural concerns typical of minimalism and to an interest in light. 13 bibl.ref. **\$3.00**

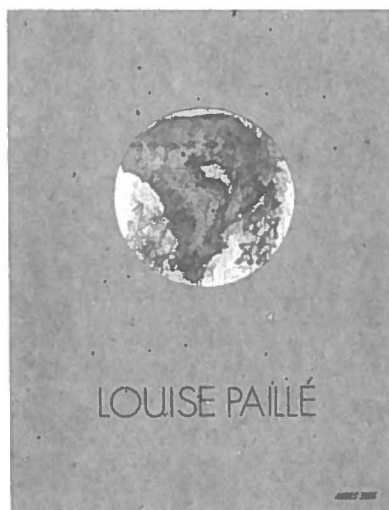
Object Lessons. Pakasaar, Helga. Banff, Alta: Walter Phillips Gallery, [1987]. 12 p.: 6 ill.; 21 x 21 cm. ISBN 0920159036.

In her readings of the sculptures of Tom Marioni, Gilles Mihalcean and Richard Wentworth, Pakasaar discusses current notions of the object, the bricoleur, the tableau, public and private memory and cultural artefact. 35 bibl.ref. **\$6.00**

PAILLÉ, LOUISE. Louise Paillé: Voyage initiatique. Daigneault, Gilles; Beaudoin, Réjean. Montréal, Qc: Aubes 3935, [1987?]. [16] p.: 10 ill. (3 en coul.); 28 x 21 cm.

Les reproductions tirées d'un livre-objet unique sont accompagnées d'un texte poétique de Beaudoin. Daigneault spéculé sur les rapports qu'entretient ce travail avec la peinture. 18 réf.bibl.

The reproductions taken from a unique artist's book are accompanied by a poetic text by Beaudoin. Daigneault speculates on the links that exist between this book and the medium of painting. 18 bibl.ref. **\$5.00**



Paired Viewpoints: Edges / Faces of Feminism, Nova Scotia. Harris, Pamela; Steeves, George. Halifax, NS: The Art Gallery, Mount Saint Vincent University, [1987]. [6] p.: 8 ill.; 28 x 22 cm.

This double-sided broadsheet describes the collaboration of Steeves and MacKay in pro-

ducing diptychs of hand-manipulated photographs using historic techniques, and Harris's photographs that attempt to document the history of the Canadian feminist community. **\$1.00**

The Palace of the Queen. No Fixed Address. Corry, Corrine; Morgan, Joey; Magor, Liz. Toronto, Ont.: Mercer Union, 1987. [12] p.: 6 ill.; 28 x 21 cm + 2 artist's books. ISBN 0921527012.

Two independent artist's books that accompanied the installations by Corry and Morgan held at Mercer Union. In a separate publication, Magor analyzes how their works, using a range of interdependent technologies — electronic, mechanical and artisanal — re-evaluate the definition of the gallery space. **\$10.00**

Parcours à travers l'oeuvre d'artistes des Laurentides. Matte, Andrée. St-Jérôme, Qc: Galerie d'art du Vieux Palais, 1985. [44] p.: 71 ill.; 22 x 30 cm.

Issus de rencontres avec les artistes et des recherches effectuées par la conservatrice, 18 portraits de peintres, graveurs et sculpteurs de la région des Laurentides. 33 réf.bibl. **\$6.00**

PARR, Parr: His Drawings. Jackson, Marion E.; Armour, Drew. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1988. 28 p.: 18 ill. (2 col.); 28 x 22 cm. ISBN 077030625X.

During most of his lifetime, Baffin Island artist Parr survived as a hunter. This, and his experience with shamanism and the supernatural were the primary factors shaping his graphic art. Brief essays and reproductions of works are included. 17 bibl.ref. **\$10.00**

Passage. Webb, Marshall. Burlington, Ont.: Burlington Cultural Centre, 1987. 12 p.: 3 ill.; 34 x 25 cm. ISBN 091975208X.

The works of Toronto artists Ted Retting, Robert McNealy and Kim Adams have been brought together by Marshall to represent the three standard tenses of time. **\$4.50**

Paul Miller, Karen Spencer: Symbols and Apparitions. Townsend-Gault, Charlotte. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1988. [8] p.: 5 ill.; 28 x 22 cm. ISBN 0770306292.

Brief documentation of paintings executed by two artists while they lived in Halifax. Miller's "Pillared Room" is a 10-panel work dealing with issues of history, waste and symbol while Spencer's diptychs and interiors are more consciously subjective in quality. **\$3.00**

Paysage. Bérard, Serge. Montréal, Qc: Dazibao, 1987. 48 p.: 14 ill. (4 en coul.); 23 x 16 cm. ISBN 2980095702.

Bérard traite de la notion de paysage, entendue au sens métaphorique, dans les oeuvres photographiques de six artistes montréalais. Son texte devient l'occasion d'une savante dérive touchant des sujets aussi divers que la culture régionale, l'autorité de l'auteur, l'histoire, le cadre et l'art politique.

Bérard deals with the notion of landscape, understood on a metaphorical level in the photographic works of six Montreal artists. His text touches on such varied subjects as regional culture, the authority of authors, history, the frame and political art. **\$7.00**

PEACOCK, GRAHAM. Graham Peacock: Paint, Process and Spirit. Boulet, Roger H.; Moffett, Kenworth. Edmonton, Alta: The Edmonton Art Gallery, 1987. 16 p.: 10 ill. (9 col.); 27 x 19 cm. ISBN 0889500487.

In his discussion of genesis and process in Peacock's work, the author reveals how these textured and vibrantly coloured abstract paintings are created. Includes a discussion of Olitski's influence, and new directions in Canadian abstract art by Kenworth Moffett. **\$5.00**

Peintres juifs et modernité: Montréal 1930-1945 = Jewish Painters and Modernity: Montreal 1930-1945. Trépanier, Esther. Montréal, Qc: Saidye Bronfman Centre/Centre Saidye Bronfman, 1987. 181 p.: 112 ill. (4 en coul.); 24 x 24 cm. ISBN 0920473202.

Une étude de la vie et de la production de 16 peintres juifs ayant travaillé à Montréal entre 1930 et 1945. Trépanier rend compte de certains aspects de l'histoire sociale et politique ainsi que de la situation de la peinture au Québec et au Canada à cette époque. Bibl. 3 p.

An examination of the lives and work of sixteen Jewish painters working in Montreal between 1930 and 1945. Trépanier writes an account of broad scope, encompassing aspects of the era's social and political history, the situation of painting in Québec and Canada. Bibl. 3 p. **\$20.00**

Photoperspectives '87: A National Juried Photography Exhibition. Corsaut, Share; Hassan, Jamelie; Wallace, Ian. Vancouver, BC: Presentation House Gallery, 1987. 24 p.: 40 ill. (20 col.); 45 x 31 cm. ISBN 0920293131.

Jurors Corsaut, Hassan and Wallace comment on the selection process for the 5th Photoperspectives exhibition, whose purpose is to encourage emerging Canadian artists in their exploration of new approaches to photography. **\$5.00**

POIVRET, JEAN-LUC. Hors de question. Poivret, Jean-Luc. Montréal, Qc: Aubes 3935, 1987. [48] f.; 46 ill.; 28 x 21 cm.

Reproductions de dessins de Poivret, chacune occupant un feuillet du livre. Ces dessins ont été conçus comme pièces d'accompagnement d'oeuvres peintes utilisant comme support des pièces d'avion. \$25.00

La pornographie et le monde urbain. Gagnon, Jean. Montréal, Qc: Graav Éditions, 1984. 129 p.: 4 ill. (2 en coul.); 22 x 24 cm.

Gagnon examine les dispositifs optiques qui sous-tendent la pornographie en tant que production idéologique. Empruntant à la sémiotique, à la psychanalyse et à la théorie du cinéma, son essai analyse la culture urbaine et les procédés de "mise en scène du regard", et aborde finalement la question de la condition masculine. Bibl. 3 p. \$12.95

Pornography in the Urban World. Gagnon, Jean. Toronto, Ont.: Art Metropole, 1986. 141 p.: 4 ill.; 23 x 16 cm. ISBN 092095622X.

Gagnon examines the visual constructions underlying pornography, seen here as ideological production. Through semiotics, psychoanalysis and film theory, his essay analyzes urban culture, the "staging of the gaze" as well as the male condition. Bibl. 3 p. \$15.00

Postmarked New York. Walters, Janet; Allain, René Pierre; Bard, Perry; [et al.]. Lethbridge, Alta: Southern Alberta Art Gallery, [1986]. 40 p.: 14 ill. (1 col.); 25 x 17 cm.

Uniting these 13 artists is their expatriate status in New York City and their attention to the culture and history of others. Within this, the differences of practice of each is briefly discussed by Walter's text. Statements by the artists. \$6.00

POTTER, LESLIE. Leslie Potter: Seven Stones. Potter, Leslie; Moppett, George. Saskatoon, Sask.: Mendel Art Gallery, 1987. [6] p.: 8 ill.; 28 x 22 cm. ISBN 091986337X.

A conversation between artist and curator reveals the development in Potter's sculptural work from early welded steel works influenced by farm machinery, to the stone pieces that make up this exhibition. \$2.00

Prent/Cronenberg: Crimes Against Nature. Dompierre, Louise. Toronto, Ont.: The Power Plant, 1987. 64 p.: 42 ill. (2 col.); 27 x 20 cm. ISBN 0921047223.

The works of two Canadian masters of horror working in the divergent fields of sculpture and film are brought together. The social phenomenon of horror and the human body as the site of horror, the causes and representations of death and, respectively, the absence and presence of narrative structure are discussed by Dompierre. Bibl. 6 p. \$8.00

Prime Source. Jefferess, Connie. London, Ont.: London Regional Art Gallery, 1986. [22] p.: 20 ill.; 28 x 22 cm. ISBN 0920872786.

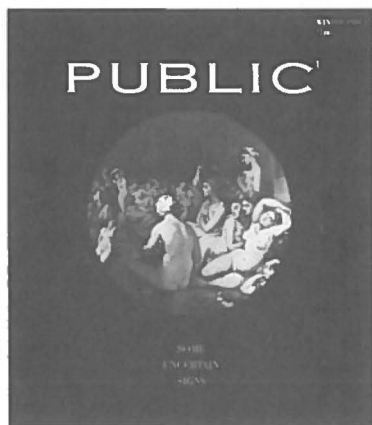
Folio of loose leaves, each profiling one of five fibre artists and five ceramicists from London, Ontario. The curator's criteria revolved around the capacity of work in clay and textiles to go beyond craft, to "transcend utility". Statements by the artists. \$3.00

Printshops of Canada: Printmaking South of Sixty. Davis, Geraldine; Jenkner, Ingrid. Guelph, Ont.: Macdonald Stewart Art Centre, 1987. 84 p.: 37 ill. (17 col.); 25 x 22 cm. ISBN 0920810292.

Documentation of printmaking workshops for independent artists. The essays trace the development of printmaking in Southern Canada, as well as the influence of a similar evolution in Europe and the United States. Includes illustrations of work produced in each workshop. 17 bibl.ref. \$10.00

Public: Some Uncertain Signs. Lewis, Mark; Marchessault, Janine; Payne, Andrew; [et al.]. Toronto, Ont.: Public Access Collective, 1988. 90 p.: 52 ill.; 24 x 21 cm. ISBN 0921344007.

Articles which cover a range of current critical issues — language, representation and the museum as frame — as they apply to contemporary Canadian art. Both publisher and publication seek to enhance collective public art activity, such as community videotex, pixel and billboard projects. \$7.00



PURDY, BERENICE. Close to Our Hearts: Paintings by Berenice Purdy. Sparling, Mary; Purdy, Berenice. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1987. [4] p.: 4 ill.; 28 x 22 cm. ISBN 0770306217.

The work of Purdy which springs from her experience as a woman and single mother in Halifax, ranges in tone from frustration and alienation to direct engagement with the common experience of her community. **\$1.00**

Pure Vision: The Keewatin Spirit = Une vision pure: L'esprit du Keewatin. Zepp, Norman. Regina, Sask.: Mackenzie Art Gallery, 1986. 140 p.: 120 ill. (8 en coul.); 30 x 23 cm. ISBN 0920922406.

Zepp décrit l'état de confusion entourant l'art inuit contemporain, soulevant les problèmes d'acculturation et de création d'une nouvelle industrie nordique orientée vers les marchés du sud. De nombreuses reproductions d'oeuvres du Nord-Ouest complètent le catalogue. Bibl. 3 p.

Zepp describes the existing state of confusion concerning Inuit contemporary art, stressing the problems of acculturation and the creation of a new Northern industry oriented towards the Southern markets. Numerous reproductions of work by seven sculptors of the Northwest Territories complete the catalogue. Bibl. 3 p. **\$25.00**

RAINSFORD, SUSAN. Susan Rainsford: Textiles: Three Dimensions. Hanington, Brian; Rainsford, Susan. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1987. [4] p.: 5 ill.; 28 x 22 cm. ISBN 0770306012.

In his discussion, Hanington outlines the utilitarian and aesthetic aspects of the artist's work. Woven cloth and garments show the influence of Japanese Ikat technique, Haida designs and Aztec motifs. **\$1.00**

RAMSDEN, ANNE. Océanie = Oceania. Ramsden, Anne. Montréal, Qc: Artexes, 1988. 54 p.: 26 ill.; 20 x 26 cm. ISBN 2980063223.

Juxtaposant un texte fictif, écrit à la première personne, à une série d'images extraites de publication anthropologiques, scientifiques et cartographiques, Ramsden évoque les transformations du corps humain soumis à un environnement culturel spécifique et réfléchit sur le cours et le rôle de l'histoire.

Juxtaposing a first person fictional narrative text with images from anthropological, scientific and cartographic publications, Ramsden comments on the transformation of the human body subjected to a specific cultural environment and reflects on the role and course of history. **\$20.00**

RAYNER, GORDON. Gordon Rayner: Peintures construites = Gordon Rayner: Constructed Paintings. Paikowsky, Sandra. Montréal, Qc: Concordia Art Gallery/Galerie d'art Concordia, 1987. 36 p.: 19 ill. (6 en coul.); 28 x 26 cm. ISBN 2920394169.

Retraçant la carrière de Rayner au sein de la communauté artistique torontoise, Paikowsky démontre l'intérêt de l'artiste pour le collage dans sa production antérieure. Les nouvelles pièces sont des assemblages d'objets trouvés, liés par des couches de peinture, de petit format et délicatement colorés.

In tracing Rayner's career in the Toronto art community, Paikowsky points out his early interest in collage. The new pieces are assemblages of found objects unified by layers of paint, of intimate scale and delicate colour. **\$8.00**



Reconnaissance: Three Panoramic Views. Augaitis, Daina. Banff, Alta: Walter Phillips Gallery, [1987]. [6] p.: 4 ill.; 21 x 21 cm. ISBN 0920159362.

Installations by Vikky Alexander, Jamelie Hassan and Roy Arden are confronted with the notion of critical investigation, which according to Augaitis "probe our common understanding and involvement with place". **\$1.00**

Revolutions: Turned Wood by Kaye Miller, Thrown Clay by Sarah Coote, Blown Glass by Laura Donefer. Gallant, Michele; Miller, Kaye; Coote, Sarah; [et al.]. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1987. 8 p.: 6 ill.; 22 x 22 cm. ISBN 0770306098.

The central idea of this exhibition is an analogy between three crafts in order to show the impact of formal processes on each. **\$1.00**

Richard Deacon, Tom Dean, Remo Salvadori, Alison Wilding, Salzman, Gregory. Windsor, Ont.: Art Gallery of Windsor, 1988. 72 p.: 33 ill. (13 col.); 22 x 15 cm. ISBN 0919837115.

In the work of these four artists, curator Salzman identifies a development originating in minimalism and conceptualism. His discussion focuses on various ways this work maintains an affiliation with a more classical tradition that avoids purely formalist and functionalist tendencies. Bibl. 2 p. **\$9.95**

RICHTER, GERHARD. Gerhard Richter: Paintings. Nasgaard, Roald; Danoff, I. Michael. London, England: Thames and Hudson Ltd, 1988. 160 p.: 78 ill. (44 in col.); 28 x 23 cm. ISBN 093385627X. Exhibition organized by the Art Gallery of Ontario and the Chicago Museum of Contemporary Art.

The catalogue documents paintings by Richter produced since 1962. Nasgaard's essay divides this German artist's paintings into figurative, constructive and abstract "periods", delineating an overall body of work which is heterogeneous in its consideration of tradition and the avant-garde, aesthetic neutrality and expression. Bibl. 4p. **\$30.00**

ROBSON, FRANCES. Frances Robson: Women and Community. McLellan, Ron. Regina, Sask.: Mackenzie Art Gallery, 1987. [6] p.: 3 ill.; 21 x 21 cm. ISBN 0920922430.

The 1983-85 photographs of the artist, divided into three groups (panoramas of Chicago women's groups, studies of nurses and depictions of life in Loon Lake, Saskatchewan), are briefly described. 3 bibl.ref. **\$3.00**

Roland Brener, Michel Goulet: Canada XLIII Biennale di Venezia 1988. Gascon, France. Montréal, Qc: Musée d'art contemporain de Montréal, 1988. 72 p.: 30 ill. (10 en coul.); 30 x 22 cm. ISBN 2551068657.

Gascon commente le rapport existant entre les oeuvres de l'exposition et le pavillon canadien à Venise. Référant aux modes de fabrication industrielle, les sculptures de Brener et Goulet suggéreraient un clivage entre fonctionnalité et expression artistique. L'oeuvre de chacun des artistes est généralement documentée. Bibl. 4 p.

Gascon discusses the relationship existing between the works of the exhibition and the Canadian pavilion in Venice. In their reference to industrial fabrication, Brener and Goulet's sculptures are seen to set a schism between functionality and artistic expression. The work of both artists is generously documented. Bibl. 4 p. **\$19.95**

Sacred Ground, Skin and Bones. Rich, Alice; Atkinson, Judith M.; Radmore, Dianne. Vancouver, BC: Contemporary Art Gallery, 1987. 16 p.: 3 ill. col.; 25 x 21 cm. ISBN 0929751121.

An appreciation for prehistoric forms and a questioning of contemporary spirituality characterize the individual works of Atkinson and Radmore which incorporate natural and found objects, drawing and symbolic figurative sculpture. Accompanying artists' statements. **\$5.00**

SAFDIE, SYLVIA. Sylvia Safdie. Campbell, James D.; Townsend, Martha. Montréal, Qc: Saïdye Bronfman Centre/Centre Saïdye Bronfman, 1987. 80 p.: 31 ill. (15 en coul.); 30 x 22 cm. ISBN 0920473164.

Campbell procède à une lecture ethnologique de l'oeuvre de Safdie entre 1970 et 1987, conjuguant certains éléments biographiques à une analyse formelle et thématique de ces formes "archétypalement organiques", tandis que Townsend commente brièvement son langage visuel. 15 réf.bibl.

Campbell proposes a chronological reading of Safdie's work between 1970 and 1987, combining some biographical elements with a formal and thematic analysis of her "archetypally organic" forms, while Townsend comments on her visual language. 15 bibl.ref. **\$12.00**



Sans démarcation: A Cultural Exchange Project Between Ontario and Québec = Sans démarcation: Projet d'échange culturel Québec-Ontario. Wolff, Hennie L. Toronto, Ont.: Visual Arts Ontario, 1987. 36 p.: 51 ill.; 29 x 30 cm. ISBN 0920708145.

Inspiré par le désir d'éliminer les disparités géographiques et culturelles, et de résoudre "la dichotomie conventionnelle entre les processus de la production et de l'appréciation de l'art", Visual Arts Ontario a réuni 12 artistes québécois et ontariens à Sault Ste. Marie. Le catalogue documente les œuvres produites et inclut des textes rédigés par chacun des artistes. 198 réf.bibl.

Inspired by the desire to question geographic and cultural disparities, and the "conventional dichotomy of the artmaking/artviewing processes", Visual Arts Ontario invited 12 artists from Québec and Ontario to work in Sault Ste. Marie. The catalogue documents the works produced and includes texts by each of the artists. 198 bibl.ref. \$4.00

SASAKI, TOMIYO. Tomiyo Sasaki: Four Video Installations. Stoesser, Elise. Regina, Sask.: Dunlop Art Gallery, 1986. [4] p.: 4 ill. (1 col.); 19 x 25 cm. ISBN 0920085148.

Videotaping wildlife in its natural habitat, Canadian artist Tomiyo Sasaki isolates and repeats specific moments to produce vivid, rhythmic sequences of recorded animal behaviour. Further complexity is achieved in multi-channel, multi-screen installations. Works executed between 1981 and 1984 are presented. \$1.00

SAWCHUK, GEORGE. Sawchuk: Yard Work. Hurtig, Annette; Glowen, Ron. Vancouver, BC: Western Front, 1988. [32] p.: 18 ill. (16 col.); 15 x 22 cm. ISBN 0920974163.

For curator Hurtig, Sawchuk's site-specific sculptures, incorporating found objects and the natural material of his forested backyard, encompass postmodern critical strategies of appropriation, ironic juxtaposition and impermanence. Glowen discusses the work in relation to various 20th century sculptors. 15 bibl.ref. \$7.00

SCHMID ESLER, ANNEMARIE. Anne-marie Schmid Esler: Fourteen Years. Greenfield, Val. Calgary, Alta: Alberta College of Art Gallery, 1987. 40 p.: 33 ill. (25 col.); 25 x 28 cm.

This Calgary artist's ceramic works range from whimsical dish-reproductions to Cornell-influenced sculptural works. Greenfield traces her evolution from the assemblage work with bird maquettes to the more recent constructions, which convey the urban destruction she witnessed in the Middle East. Bibl. 2 p. \$10.00

SCHWARZ, JUDITH. Judith Schwarz. Dewdney, Christopher. Lethbridge, Alta: Southern Alberta Art Gallery, [1986]. [6] p.: 4 ill.; 31 x 23 cm.

Schwarz's four works are impressions made in concrete and organic shapes formed out of steel plates. In light of their allusion to the human body, Dewdney analyzes the works' relationship to the viewer. 11 bibl.ref. \$4.00

SCOTT, ROBERT. Robert Scott: Paintings of the '80s. Bingham, Russell. Edmonton, Alta: The Edmonton Art Gallery, 1986. [16] p.: 7 ill. col.; 26 x 19 cm. ISBN 0889500428.

A catalogue of abstract acrylic paintings by Edmonton artist Robert Scott which employ the process of "finger-raking" to produce a gestural, impastoed paint-surface of complex patterning. \$5.00

Second Annual International Exhibition of Miniature Art, Toronto, Canada. Pollock, Jack. Toronto, Ont.: Del Bello Gallery, [1987]. [40] p.: 80 ill. (1 col.); 28 x 22 cm.

A catalogue of prize-winning entries and honourable mentions from Del Bello Gallery's 1987 miniature art show. \$5.00

Selected View: The Longstaffe Collection 1959-1984. Farrell-Ward, Lorna; Longstaffe, Ron. Vancouver, BC: Vancouver Art Gallery, [1985]. 126 p.: 112 ill. (73 col.); 27 x 21 cm. ISBN 092009550X.

Farrell-Ward selected approximately 250 pieces from the J. Ron Longstaffe collection donated to the VAG, to represent a spectrum of contemporary art with a primary focus on Canadian painting. The curator's essay traces the history and evolution of the collection; Longstaffe outlines the motivations underlying his "addiction". \$10.00

Selections from the Roger and Myra Davidson Collection. Withrow, William J.; Nasgaard, Roald; Davidson, Myra; [et al.]. Toronto, Ont.: Art Gallery of Ontario, 1986. 77 p.: 64 ill. (62 col.); 25 x 25 cm. ISBN 0919777422.

This selection comprises 60 "classics" in international art produced since 1958. Primarily dedicated to the American Avant-Garde, it also exemplifies the resurgence of figurative painting in the 1980s. Strategies and motivations in collecting contemporary art are discussed. \$25.00

SENINI, BLAKE. Blake Senini: Sculpture. Laviolette, Mary-Beth. Lethbridge, Alta: Southern Alberta Art Gallery, 1986. 12 p.: 10 ill.; 22 x 28 cm.

A catalogue of Senini's recent painted and drawn plaster sculptures. The whimsical imagery ranges from personal anecdote to social commentary. The author draws a parallel with the stylistic individuality present in the Calgary art environment. \$5.00

A Sense of Place: Photography in Manitoba. Madill, Shirley. Winnipeg, Man.: The Winnipeg Art Gallery, 1986. 28 p.: 11 ill. (3 col.); 22 x 11 cm. ISBN 0889151334.

An introduction on the contemporary manipulation of photographic images is followed by a discussion of the works of 11 Manitoba photographers which encompass aspects of social commentary as well as emotional and psychological manipulation of emotions.

\$4.00

The Seventh Dalhousie Drawing Exhibition: Actual Size. Berlind, Robert. Halifax, NS: Dalhousie Art Gallery, 1984. [24] p.: 15 ill.; 28 x 22 cm. ISBN 0770302289.

Berlind has selected works by artists associated in some way with the Nova Scotia College of Art and Design. Issues such as illusionism, scale, facture, materiality and history as it relates to drawing are discussed.

\$3.00

SHILLING, ARTHUR. Arthur Shilling. Podedworny, Carol. Thunder Bay, Ont.: Thunder Bay Art Gallery, 1986. 32 p.: 63 ill. (6 col.); 23 x 30 cm. ISBN 0920539130.

Ojibwa artist Shilling left an extensive body of portraits, landscape paintings and drawings. Podedworny's analysis incorporates Western art historical method and an account of the artist's ancestry, and Ojibwa spiritualism and symbology. Bibl. 3 p.

\$7.00

SHORTT, STEPHEN. On Britain's Doorstep. Shortt, Stephen. s.l., Stephen Shortt, [1983]. 24 p.: ill.; 22 x 33 cm.

An artist's book dealing with the crisis in Northern Ireland. Includes collages, journalistic photographs of sites and political figures, and a text outlining a sequence of causes and solutions. Xerographically reproduced, coil bound.

\$14.00

SHUEBROOK, RON. Ron Shuebrook: Oeuvres récentes = Ron Shuebrook: Recent Work. Paikowsky, Sandra; Shuebrook, Ron. Montréal, Qc: Concordia Art Gallery/Galerie d'art Concordia, 1986. 36 p.: 13 ill. (7 en coul.); 26 x 23 cm. ISBN 2920394134.

Paikowsky propose une analyse formelle des dessins et tableaux de Shuebrook et établit certaines influences subies par l'artiste. Elle insiste sur son recours constant au vocabulaire pictural de l'abstraction géométrique. Un long témoignage de l'artiste complète le catalogue. 49 réf.bibl.

Paikowsky proposes a formal analysis of Shuebrook's drawings and paintings and points to some influences. She stresses the artist's consistent reliance on the general vocabulary of geometric abstraction. A long artist's statement completes the catalogue. 49 bibl.ref.

\$8.00

SILER, TODD. Todd Siler: The Art of Thought. Siler, Todd. Montréal, Qc: Saidye Bronfman Centre/Centre Saidye Bronfman, 1987. 43 p.: 19 ill. (2 col.); 23 x 30 cm. ISBN 0920473180.

Siler's work is an exploration of the knowledge, metaphors and artistic representations of human thought processes. Illustrations of his paintings, collages and installations are accompanied by explanatory notes. Completing the catalogue are two reviews of his work as well as a text by the artist on his concept of "neurocosmology". Bibl. 4 p. Glossary.

\$10.00

Similitudes: Recent Winnipeg Voices. Butler, Sheila; Young, Gary. Saskatoon, Sask.: A.K.A. Gallery, 1987. 20 p.: 38 ill.; 28 x 22 cm.

Mini-magazine produced on the occasion of an exhibition of cross-disciplinary work by Winnipeg artists. Essays by Butler and Young identify issues of gender, collaboration, community, public, isolation and identity in the broad body of work.

\$3.00

Siting Technology. Kazis, Richard; Augaitis, Daina; Sherman, Tom; [et al.]. Banff, Alta: Walter Phillips Gallery, 1988. 62 p.: 20 ill. (16 col.); 22 x 16 cm. ISBN 0920159095.

Technologically-implicated work by seven artists discussed in four texts by various critics. Sherman's essay "Primary Devices" deals specifically with the relation between visual art and communications technologies (video, holography, computers). 10 bibl.ref.

\$6.00

SMITH, JIM. Ceramics: Decorated Earthenware by Jim Smith. Busby, Cathy; Smith, Jim. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1987. [4] p.: 5 ill.; 28 x 22 cm. ISBN 077030642X.

Smith designs humorously-decorated ceramic pieces that suggest specific functions. Busby discusses the process he uses in their creation. Short artist's statement.

\$1.00

SMITH-LAMOTHE, T.E. Elements: An Exhibit of Glass Works by T.E. Smith-Lamothe. Smith-Lamothe, T.E. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1986. [4] p.: 2 ill.; 28 x 22 cm.

Halifax artist Smith-Lamothe writes about glass art and describes his stained glass windows.

\$1.00

Souvenir = Memory. Creates, Marlene. Ottawa, Ont.: Council for the Arts in Ottawa/Conseil des arts d'Ottawa, 1987. 56 p.: 33 ill.; 28 x 22 cm. ISBN 096932250X.

Creates regroupe peintures, photographies et installations par 17 artistes de l'Outaouais et aborde les thèmes de l'histoire, de la mémoire, de la représentation et du réel. Chaque pièce est reproduite et accompagnée de brefs textes rédigés par les artistes.

Creates gathers paintings, photographs and installations by 17 Ottawa-area artists, and draws attention to issues of history, memory, representation and reality. Each piece is documented by photographs and brief statements by the artists. **\$10.00**

SPLANE, MARGOT CORMIER. Margot Cormier Splane: Paintings and Serigraphs. Holton, Mark; Splane, Margot Cormier. Charlottetown, PEI: Confederation Centre Art Gallery and Museum. [1987]. [6] p.: 4 ill. (2 col.); 23 x 23 cm. ISBN 0920089135.

Broadsheet documenting an exhibition of paintings and serigraphs by New Brunswick artist Cormier Splane. Sport, the human figure and nature form the subjects of her work. Artist's statement. **\$1.00**

STAMP, ARLENE. Arlene Stamp: The Gladys M. Johnston Series. Grenville, Bruce. Lethbridge, Alta: Southern Alberta Art Gallery. [1987]. [20] p.: 7 ill. (2 col.); 23 x 28 cm.

The catalogue documents two bodies of work: the first series photomechanically reproduces and manipulates paintings and drawings by a "naive" artist, while the larger plexiglas constructions incorporate image and language into an integrated Cartesian grid. Grenville discusses the functioning of each in relation to the other. 11 bibl.ref. **\$6.00**

STANBRIDGE, HARRY. Come Zion: Recent Paintings by Harry Stanbridge. Tuele, Nicholas. Victoria, BC: Art Gallery of Greater Victoria. [1987]. [6] p.: 4 ill. col.; 28 x 22 cm. ISBN 0888851014.

Tuele states that Stanbridge's abstract paintings respond to the challenge to move beyond the simple illustration of abstract principles, to create works that possess a powerful transcendental quality. 5 bibl.ref. **\$2.50**

Stardusters: Mainprize. Garry. Thunder Bay, Ont.: Thunder Bay Art Gallery. 1986. 68 p.: 39 ill. (19 en coul.); 28 x 22 cm. ISBN 0920539157.

Présentation du travail de quatre artistes contemporains de souche autochtone dont les oeuvres sont influencées par leur culture d'origine aussi bien que par l'avant-garde et

l'art occidentaux. Le conservateur analyse en détail les installations, sculptures, dessins, peintures et gravures. 19 réf.bibl.

Presentation of the work of four contemporary artists of native ancestry that is informed by their respective backgrounds as well as by trends in Western avant-garde and contemporary art. In a lengthy and detailed discussion, the curator analyzes the installations, sculptures, drawings, paintings and prints. 19 bibl.ref. **\$10.00**



Stations. Bellemare, Roger; Schaer, Roland; Campbell, James D.: [et al.]. Montréal, Qc: Centre international d'art contemporain de Montréal. 1988. 207 p.: 54 ill. (52 en coul.); 28 x 22 cm. ISBN 292082502X.

Trois expositions internationales interreliées gravitant autour du thème des Quatorze Stations de la Croix. Les oeuvres de chacun des 18 artistes figurant dans l'exposition préparée par Gosselin sont commentées par Campbell, de même que la série de canevas des "14 Stations" de Clemente. Bellemare présente à son tour les motifs qui ont présidé à son choix de 14 artistes. Le court texte de Shaer discute du rôle joué par le musée et l'artiste par rapport à la diffusion du savoir. Circa 400 réf.bibl.

Three related international exhibitions dealing with the theme of the Fourteen Stations of the Cross. Each of the works by the 18 artists in Gosselin's exhibition are commented upon by Campbell, as is Clemente's series of canvases of the "14 Stations" Bellemare introduces the concept which led to his choice of 14 artists. Shaer's short text discusses the role of the museum and the artist in the process of disseminating knowledge. Circa 400 bibl.ref. **\$35.00**

BÉGIN, LISE. Lise Bégin: Défolier.
Lessard, Denis. Montréal, Qc: Musée
d'art contemporain ; Artexte, 1984. 48 p. :
40 ill. (5 en coul.) ; 22 x 22 cm. ISBN
255105992. Français. **\$6.00**

**The Diary Exhibition = Journaux
intimes.** Creates, Marlene. St. John's,
Nfld: Art Gallery of Memorial University,
1987. 61 p. : 22 ill. ; 22 x 16 cm. ISBN
2980063215. English + français.
\$6.00

**HOOVER, NAN. Nan Hoover: Photo,
vidéo, performance 1980-1982.**
Gosselin, Claude. Montréal, Qc: Musée
d'art contemporain ; Artexte, 1982. 24
pp. : 9 ill ; 26.5 x 18.5 cm. ISBN
2551050197. Français. **\$5.00**

**VAZAN, BILL. Ghostings: Early
Projects and Drawings = Premiers
projets et dessins.** Burnett, David ;
Landry, Pierre ; Vazan, Bill. Montréal,
Qc: Bill Vazan ; Artexte, 1985. 152 p. :
159 ill. (2 en coul.) ; 25 x 25 cm. ISBN
0969055846. English + français.
\$18.00

Vidéo. Payant, René, ed. Montréal, Qc:
Vidéo 84 ; Artextes, 1986. 264p. : 168 ill. ;
22 x 28 cm. ISBN 2980063207. English
+ français.
\$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: Artexte, 1986.
212 p. : 90 ill.(15 en coul.) ; 24 x 29 cm.
ISBN 088884543X. English + français.
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STEFURA, MICHAEL. **Michael Stefura: Drawings on Paper.** Krueger, Pamela; Stefura, Michael. Sudbury, Ont.: Laurentian University Museum and Arts Centre, 1988. 12 p.: 4 ill.; 20 x 23 cm. ISBN 0920041396.

An exhibition of twelve charcoal drawings by Sudbury painter Michael Stefura. According to the artist, the expressive potential of the human figure is central to the work, executed in a realist style derived from photographs. **\$2.00**

STERBAK, JANA. **Jana Sterbak.** Holubizky, Ihor. Toronto, Ont.: The Power Plant, 1988. 12 p.: 5 ill.; 27 x 20 cm. ISBN 0921047282.

In his discussion of four recent works by Sterbak, Holubizky points to Manzoni's "living sculptures", fetishism, gender politics and issues of language to shed light on the artist's conception of the body. **\$2.00**

STEVENSON, TERRY DUNTON. **Terry Dunton Stevenson: Paintings.** Holton, Mark; Stevenson, Terry Dunton. Charlottetown, PEI: Confederation Centre Art Gallery and Museum, [1987]. [6] p.: 5 ill. (2 col.); 23 x 23 cm. ISBN 0920089402.

Broadsheet documenting landscape paintings of PEI and Newfoundland. Derived from earlier plein air pastels, these more recent acrylic paintings are executed from memory. Artist's statement. **\$1.00**

STOCKHOLDER, JESSICA. **Jessica Stockholder: It's Not Over 'Til The Fat Lady Sings.** Holmes, Mark; Stockholder, Jessica. Vancouver, BC: Contemporary Art Gallery, 1987. 16 p.: 11 ill. (9 col.); 25 x 21 cm. ISBN 0920751156.

Holmes's discussion of Stockholder's painting-installation touches on various themes: the perception of boundaries, the viewer's multi-leveled experience and the return of these temporary pieces into the realm of imagination and memory. The artist comments on the personal concerns behind the works. **\$6.00**

Striving for Ideal Resolution = Tendres vers une solution idéale. McAlear, Donna. Calgary, Alta: The Nickle Arts Museum, 1988. 72 p.: 48 ill. (44 en coul.); 23 x 26 cm. ISBN 0889530939.

Dans une volonté de démystifier les croyances populaires qui isolent du contexte quotidien la production culturelle des artistes, McAlear a réuni six artistes canadiens partageant une pratique d'appropriation d'éléments issus de la culture populaire. 138 réf.bibl.

Intending to demystify common fables that place the production of artists in a position

isolated from daily life, McAlear chose six Canadian artists who share a practice of appropriation of elements from popular culture. 138 bibl.ref. **\$10.95**

STUBBS, EVA. **Eva Stubbs: Memories for the Future.** Madill, Shirley J.R. Winnipeg, Man.: The Winnipeg Art Gallery, 1987. 16 p.: 27 ill. (3 col.); 30 x 21 cm. ISBN 0889151423.

Reminiscent of archeological fragments, Eva Stubbs's sculptures encompass aspects of primitivism and minimalism. Accompanying photographs documenting the artist's process, the text describes the background and concerns that led to this installation. **\$5.00**

Survey Alberta 88. MacKay, Allan. Calgary, Alta: Alberta College of Art Gallery, 1988. 67 p.: 44 ill. col.; 28 x 22 cm.

The catalogue represents the work of 31 artists working in Alberta. Jurors point to the attention paid to materials and to the common aspiration to work within, and change, known or accepted forms. 167 bibl.ref. **\$10.00**

SUTHERLAND, ROBERTA. **Roberta Sutherland: Earth Birthing.** Davison, Liane. Victoria, BC: Art Gallery of Greater Victoria, 1987. [6] p.: 4 ill. (3 col.); 28 x 22 cm. ISBN 0888850999.

Davison discusses Sutherland's paperworks which combine found natural and manufactured material, recreating organic patterns and textures. A relationship between spirituality and ecology is suggested by the earth-forms that are produced. 10 bibl.ref. **\$2.50**

The Swinton Collection of Inuit Art. Wight, Darlene; Swinton, George. Winnipeg, Man.: The Winnipeg Art Gallery, 1987. 120 p.: 181 ill. (3 col.); 23 x 31 cm. ISBN 0889151393.

Swinton has collected Inuit art since the 1950s and has been instrumental in the creation of the Inuit collection at the Winnipeg Art Gallery. The essays outline the collector's criteria for purchasing work and discuss the formal qualities and themes expressed in the sculptures and drawings presented. 23 bibl.ref. **\$15.00**

Tables Turned: Aspects of Furniture as Visual Art. Heisler, Franklyn. Banff, Alta: Whyte Museum of the Canadian Rockies, 1987. 20 p.: 6 ill.; 23 x 24 cm. ISBN 0920608299.

A discussion of the symbolic use of furniture as a means of exploring social and political issues, as well as fantasy and mysticism, in the work of 6 artists. 33 bibl.ref. **\$4.95**

Table-tableau-toile: La demeure et l'exil. Denée, Michel; Doyon, Jacques. Montréal, Qc: Galerie Optica, 1987. 16 p.: 9 ill.; 28 x 22 cm. ISBN 2980098108.

Le conservateur Denée identifie dans les travaux de Bouchard, Pellerin, Lantier et Mongeau une sensibilité symboliste qui, selon lui, était déjà apparente dans l'oeuvre de certains artistes québécois de la génération précédente. 55 réf.bibl.

Curator Denée identifies in the works of Bouchard, Pellerin, Lantier and Mongeau a symbolist sensibility which he believes was apparent in the production of some Québec artists from the preceding generation. 55 bibl.ref. **\$5.00**

TATA, SAM. The Tata Era = L'époque Tata. Dessureault, Pierre; Metcalf, John; Tata, Sam. Ottawa, Ont.: Canadian Museum of Contemporary Photography/Musée canadien de la photographie contemporaine, 1988. 100 p.: 39 ill.; 29 x 23 cm. ISBN 0888845545.

Dessureault décrit chronologiquement la vie et l'oeuvre de Tata depuis ses séjours à Shanghai et en Inde jusqu'à ses activités de reporter-photographe et de portraitiste à Montréal. Metcalf propose plutôt un examen personnel des portraits et de la personnalité de Tata. Chaque section du catalogue comporte un bref témoignage de l'artiste. Bibl. 3 p.

In a chronologically developed account, Dessureault describes the life and work of the artist from early days in Shanghai and India to his experiences as a photojournalist and portraitist in Montreal. By contrast, Metcalf offers a more personal look at Tata's portraits and personality. Each section of the catalogue presents a brief statement by the artist. Bibl. 3 p. **\$25.00**



Temporal Icons. McGrath, Jerry; Yanover, Shirley. Toronto, Ont.: Mercer Union: A.R.C., [1987]. 32 p.: 29 ill.; 25 x 19 cm.

The work of ten Canadian sculptors is analyzed. Issues of abstraction, body-related figuration, and universality versus temporality are discussed by Yanover in the context of postmodernism and the situation of production in Toronto and Canada. Statements by the artists. 3 bibl.ref. **\$3.00**

Les temps chauds. Bélisle, Josée; Godmer, Gilles. Montréal, Qc: Musée d'art contemporain de Montréal, 1988. 72 p.: 32 ill. (28 en coul.); 30 x 23 cm. ISBN 2551068797.

Issue du consensus de cinq conservateurs, cette proposition critique sur l'art actuel au Québec regroupe 25 artistes. Certaines tendances sont identifiées: porosité des cadres définissant les disciplines artistiques, recours aux arts dits "mineurs" et aux formes biomorphiques, affirmation d'un mode lyrique, statut nouveau de la couleur. Environ 400 réf.bibl. **\$19.95**

THIBAUT, MANON B. Les grimoires de Pandore: Volets I et II. Thibault, Manon B.; St-Gelais, Thérèse. Montréal, Qc: Manon B. Thibault, [1988]. [24] p.: 16 ill.; 22 x 18 cm.

L'artiste présente les deux premiers des quatre volets de son "récit à tiroirs, peuplé d'objets" commencé en 1985, alors que St-Gelais se penche sur les aspects formels, narratifs et spirituels de ces travaux. **\$6.00**

Thickness of Matter = Abondance de matière. Cobanli, Bruce; Cravenho, David; Czegledy-Nagy, Nina; [et al.]. Banff, Alta: Walter Phillips Gallery, [1987]. [6] p.: 6 ill.; 21 x 21 cm. ISBN 0920159427.

Les oeuvres de 11 artistes suggèrent une réflexion autour de l'oeuvre en tant que stratification matérielle de même qu'autour de l'expérience en tant que superposition d'impressions.

The works of 11 artists lead to a reflexion on the work of art as material stratification as well as on experience as a superimposition of impressions. **\$1.00**

TOMKINS, RIDUAN. Riduan Tomkins. Kelly, Gemey. Halifax, NS: Dalhousie Art Gallery, 1986. [4] p.: 4 ill. (1 col.); 28 x 22 cm. ISBN 0770302157.

Dorset-born Tomkins's painted fields of colour inhabited by diminutive figures, angels and animals, are seen by Kelly to emerge from the British figurative school of painting. **\$0.50**

Toronto: A Play of History (Jeu d'histoire). Dompierre, Louise; Balkind, Alvin; Carr-Harris, Ian; [et al.]. Toronto, Ont.: The Power Plant, [1987]. 174 p.: 57 ill.; 27 x 20 cm. ISBN 0921047185.

Conceived as the inaugural show, this thesis/exhibition attempts to represent Toronto art activity from 1977 to 1987 by focusing on the work of 35 filmmakers, visual and video artists. The main catalogue essay, by Dompierre, discusses the historicization of contemporary art resulting from the exhibition process, critical writing and the artworks themselves. Includes 21 essays by artists and critics, and documents the works exhibited. **\$15.00**

TOTINO, MINA. Mina Totino: Paintings. Nichols, Miriam. Vancouver, BC: Contemporary Art Gallery, 1987. [16] p.: 7 ill. col.; 25 x 21 cm. ISBN 0920751172.

Nichols introduces Totino's work by discussing the representation of flesh by Jean Genet and de Kooning. She identifies in Totino's richly worked canvases the presence of narrative and anti-narrative — each one undermining the purity of the other. In-depth analysis of all works in the exhibition. 6 bibl.ref.

\$6.00

TOWELL, LARRY. Larry Towell: Gifts of War: An Exhibition of Photographs from Nicaragua, El Salvador, Guatemala. Arnold, Grant. Windsor, Ont.: Art Gallery of Windsor, 1988. [24] p.: 12 ill.; 20 x 23 cm. ISBN 091983713.

Towell, a writer, photographer and social worker, went to Central America repeatedly between 1987 and 1988. The catalogue includes his photographs and testimonies of peasant/civilian repression and terrorism. 29 bibl.ref.

\$4.95

Transference. Augaitis, Daina; Haraldsson, Arni Runar. Banff, Alta: Walter Phillips Gallery, 1987. 36 p.: 11 ill. (6 col.); 23 x 24 cm. ISBN 0920159389.

Haraldsson's essay examines the mechanics of collage in the works of six artists from Southern Alberta while Augaitis examines their use of tracing, montage and appropriation. 28 bibl.ref.

\$6.00

TREPANIER, PETER. Not to be Opened Till on the Lake. Trepanier, Peter. Montréal, Qc: Peter Trepanier, 1983. [8] p.: ill.; 26 x 21 cm.

This book is almost entirely composed of reproductions of a letter addressed to the artist's great-great grandmother, which, according to Trepanier, is "witness to the social etiquette required of the married woman in the mid-nineteenth century". **\$3.00**

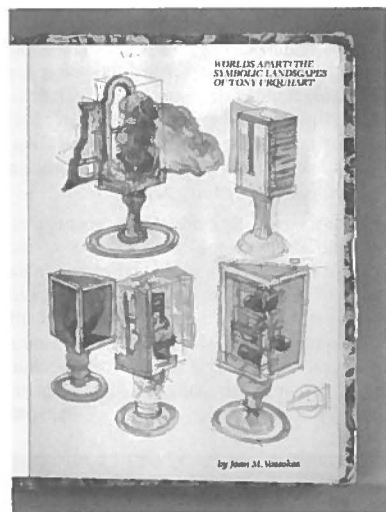
Trigger: Katherine Knight, Sandra Meigs, Colette Urban. Clay, Allyson; Knight, Katherine. Vancouver, BC: Contemporary Art Gallery, 1987. [12] p.: 2 ill.; 26 x 20 cm. ISBN 0920751148.

These three artists offer a critique of the authorities and institutions of modernism by employing various formal and feminist strategies. Knight's installation, Meigs' painting and Urban's performance are commented upon by Clay. **\$3.00**

Upfront: Art on Atlantic Book Covers. Gallant, Michele; Cook, Greg. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1987. [8] p.: 14 ill.; 28 x 22 cm. ISBN 0770306195.

Brief survey of book cover illustration art by Maritime artists, from 1979 to 1986. The organizers comment on the state of book publishing and printing in Nova Scotia as well as on the pairing of book and image.

\$1.00



URQUHART, TONY. Worlds Apart: The Symbolic Landscapes of Tony Urquhart. Vastokas, Joan. Windsor, Ont.: Art Gallery of Windsor, 1988. 80 p.: 89 ill. (24 col.); 29 x 22 cm. ISBN 0919837131.

This comprehensive examination approaches Urquhart's work from an anthropological perspective. Incorporating sources ranging from Goya and Blake to well-known critics of postmodernism, Vastokas offers an interpretation rooted in a biographic history of the artist's themes: lump works, the garden, circles, boxes, doors, tunnels, ladders. 64 bibl.ref.

\$10.00

U-TOPOS et les tiroirs de l'utopie. Bérubé, Johanne; Poissant, Alain; Fabre, Jean-Bernard; [et al.]. Matane, Qc: Galerie d'art de Matane Inc., [1987]. 96 p.: 27 ill. (1 en coul.); 23 x 16 cm. ISSN 08317364.

Les textes s'attardent au caractère indéfinissable de l'utopie, à ses origines et à son opposition par rapport à la science. Les oeuvres de neuf artistes sont demeurées à l'état de maquettes, et le colloque prévu n'a pas eu lieu: le catalogue demeure la seule trace tangible de ces projets. 110 réf.bibl. \$7.00

VAILLANCOURT, ARMAND. Armand Vaillancourt. Dumouchel, Jacques; Vaillancourt, Armand. St-Jérôme, Qc: Centre d'exposition du Vieux Palais, 1987. 37 p.: 46 ill.; 23 x 30 cm. ISBN 2980105503.

Le texte trace l'évolution de l'oeuvre de Vaillancourt tandis que de nombreuses reproductions documentent ses bois, métaux, oeuvres bidimensionnelles et en mousse de polystyrène. L'implication sociale et politique de Vaillancourt est abordée. \$6.00

Vancouver Revisions. Vancouver Revisions group; Berelowitz, Lance. Vancouver, BC: Vancouver Art Gallery, 1987. 20 p.: 13 ill.; 30 x 20 cm. ISBN 092009564X.

Inspired by the Roma Interotta exhibition of 1978, Vancouver Revisions posits a critical examination of the possibilities for Vancouver's development through a series of design propositions for urban intervention. The catalogue documents twelve proposals for various sectors of the city. \$4.00

VAZAN, BILL. Bill Vazan: Landschemes & Waterscapes: Oeuvres récentes, 1982-87. Rabinovitch, R. Bella; Poissant, Louise. Montréal, Qc: Saidye Bronfman Centre/Centre Saidye Bronfman, 1987. 64 p.: 60 ill.; 26 x 25 cm. ISBN 0920473121.

Présentés comme des objets autonomes dans le contexte de la galerie, les dessins au conté, pétroglyphes et pictographes de Vazan réfère à ses "land pieces" et montages photographiques antérieurs, illustrant son intérêt pour la nature, la culture et les sciences. 5 réf.bibl.

Presented as autonomous objects within a gallery context, Vazan's conté drawings, petroglyphs and pictographs refer to his land pieces and early photomontage, illustrating his interest in combining nature and the sciences. 5 bibl.ref. \$10.00

Video Theatrics. Augaitis, Daina; Pakasaar, Helga. Banff, Alta: Walter Phillips Gallery, [1987]. [4] p.: 6 ill.; 21 x 21 cm. ISBN 0920159443.

Videotapes by 6 Canadian artists which reveal theatrical illusion and a relationship to

performance art. A brief history of the interaction between video and theatre is outlined, and a short synopsis of each tape provided.

\$1.00

Vile. vol. 1, no 2; vol 2, no 1, (Summer 1976). 108 p.: ill.; 28 x 22 cm.

International double issue of Vile dating from 1976. This Mail-Art "zine" traces its inspiration to "File" Magazine, with its image bank request list and publication of the "eternal network". Valuable document for the history of mail art and artists' self publishing. \$15.00

Vile: Fe-Mail Art. no 6, (Summer 1978). 107 p.: ill.; 26 x 18 cm.

This 1978 issue continued the "Vile" tradition of eclectic imagery collaged alongside text, in this case an essay-editorial by Anna Banana on mail art by women. Contributions from the Vile network are divided into Postal Art, Postcard Art and Correspondence. \$15.00

Visions: Estampes contemporaines au Québec et en France. Martin, Denis; Pradeau, Raoul; Auger, Pierre. Québec, Qc: Musée du Québec, 1987. 82 p.: 63 ill. (12 en coul.); 23 x 25 cm. ISBN 2551067405.

51 graveurs contemporains sont réunis pour une exposition organisée conjointement par le Conseil québécois de l'estampe et son homologue français, la Jeune gravure contemporaine. Chaque artiste fait l'objet d'un bref commentaire portant sur sa vie et son oeuvre. Les textes fournissent notamment une comparaison des productions française et québécoise. \$16.95

Visual Facts '86. Townsend-Gault, Charlotte. Halifax, NS: Dalhousie Art Gallery, 1986. 32 p.: 49 ill.; 28 x 22 cm. ISBN 0770302769.

The first major juried exhibition presented by Visual Arts Nova Scotia brings together works by 49 artists/members. The essay by Townsend-Gault briefly outlines Maritime art history, and accounts for the widely diverse regional art scene. \$3.00

WALLACE, GEORGE. George Wallace. Yates, Robert; Wallace, George. Hamilton, Ont.: Hamilton Artists' Inc., [1983]. 24 p.: 35 ill.; 22 x 28 cm. ISBN 0969134401.

Yates describes the motifs and literacy references in Wallace's welded steel, figurative sculptures and etchings. Artist's statement details biographical events including early life in Ireland and work in Canada since 1957. 4 bibl.ref. \$7.00

WALLACE, IAN. Ian Wallace: Selected Works, 1970-1987. Dikeakos, Christos; Wall, Jeff. Vancouver, BC: Vancouver Art Gallery, 1988. 84 p.: 39 ill. (17 col.); 25 x 23 cm. ISBN 0920095658.

Presentation of a seminal group of interconnected photographic projects that incorporate modernist issues including the aspects of style, theory and politics of a critical avant-garde working within legitimized art history. The exhibition is a recognition of Wallace's role in the development of conceptual art in Vancouver, and addresses the various contributions he has made, especially in the field of large-scale photography. Bibl. 2 p. **\$20.00**

Warren Murfitt, Daniel Congdon, Daniel Laskarin: New Sculptural Works. Talve, Merike. Vancouver, BC: Contemporary Art Gallery, 1987. [8] p.: 4 ill.; 26 x 21 cm. ISBN 0920751180.

Murfitt's use of prefabricated railing as barrier, Congdon's mirrored plexiglas that alludes to the cinematic image and Laskarin's use of marble in a deconstructive representation of the temple are identified by Talve as a concern for art to be seen in relation to contemporary life. 15 bibl.ref. **\$3.00**

WEDMAN, NEIL. Neil Wedman: Death Ray. Farrell-Ward, Lorna. Vancouver, BC: Vancouver Art Gallery, 1988. [8] p.: 10 ill.; 31 x 25 cm. ISBN 0920095682.

Large-scale charcoal and pastel drawings that address issues of social allegory, myth, irony and death. The brief essay draws an analogy with West coast artists. Reflecting the exhibition, the catalogue culminates in Wedman's large, 18-panel drawing, "Death Ray" (1987). **\$3.50**

WEINER, LAWRENCE. Lawrence Weiner: Posters: November 1965-April 1986. Weiner, Lawrence; Buchloh, Benjamin H.D. Halifax, NS: The Press of the Nova Scotia College of Art and Design; Toronto, Ont.: Art Metro-pole, 1986. 178 p.: 82 ill. (47 col.); 31 x 25 cm. ISBN 091616305.

In his essay, Buchloh discusses Weiner's posters in relation to earlier abandoned work in painting and sculpture and the tradition of avant-garde artistic activity. The posters are also discussed in terms of their linguistic functioning, and notions of process, place, commodification and mass culture. Statements by the artist appear throughout the book. **\$25.00**

WHEALE, IVAN. Georgian Bay Moods: Paintings by Ivan Wheale. Krueger, Pamela. Sudbury, Ont.: Laurentian University Museum and Arts Centre, 1987. 12 p.: 8 ill.; 20 x 25 cm. ISBN 0920041280.

Wheale produces highly-detailed studio renderings in oil of landscapes photographed in and around his native region of Manitoulin Island, Georgian Bay. Catalogue includes a brief curator's statement. 11 bibl.ref. **\$2.50**

WIELAND, JOYCE. Joyce Wieland. Lippard, Lucy; Fleming, Marie; Rabinovitz, Lauren. Toronto, Ont.: Art Gallery of Ontario, 1987. 214 p.: 119 ill. (42 col.); 22 x 22 cm. ISBN 1550130188.

A catalogue of Wieland's retrospective exhibition assembling works in such diverse media as painting, sculpture, quiltwork and films. Essays by Lippard, Fleming and Rabinovitz discuss the artist's development, her feminism and nationalism, as well as the exploration of psychological and spiritual themes. Bibl. 15 p. **\$29.95**

WIENS, ROBERT. Robert Wiens. Falk, Lorne. Lethbridge, Alta: Southern Alberta Art Gallery, [1986]. [6] p.: 3 ill.; 31 x 23 cm.

Beginning with an analogy which points to the system of Donatello, Falk discusses issues of history, art history, language and annihilation in Wiens's sculpture. 12 bibl.ref. **\$4.00**

WIITASALO, SHIRLEY. Shirley Wiitasalo. Monk, Philip. Toronto, Ont.: Art Gallery of Ontario, 1987. 47 p.: 24 ill. (4 col.); 28 x 21 cm. ISBN 0919777511.

Monk examines the emblematic painting "Black and White", and introduces the various themes that characterize Wiitasalo's work of the 1980s: the questioning of traditional notions of representation and the ambiguity of image and frame. Includes the reprinted essay "The Frame Between: Works of 1981-1982", by the same author. 19 bibl.ref. **\$10.00**

Will Gorlitz and Nancy Johnson: Perspective 86. Fischer, Barbara. Toronto, Ont.: Art Gallery of Ontario, 1986. 32 p.: 14 ill.; 28 x 22 cm. ISBN 0919777414.

Fischer delineates the issues of representation in constructing notions of truth, knowledge and social identity in the paintings and drawings of two Toronto artists. Gorlitz's preoccupation with nature, death and the symbolic order of language and aspects of physical alienation and subjective narration embodied in Johnson's work are discussed. **\$3.50**

The Williamson Collection of Inuit Sculpture. Williamson, Robert G.; Zepp, Norman. Regina, Sask.: Mackenzie Art Gallery, 1987. 64 p.: 99 ill. (5 col.); 30 x 23 cm. ISBN 0920922457.

Anthropologist and collector Williamson describes his travels amongst the different Inuit communities of the Northwest Territories and Quebec. Norman Zepp discusses the sculpture in stone and whalebone in light of regional context and the artists' individual personalities. An emphasis is placed on the Keewatin sculptors who form the core of the exhibition. 26 bibl.ref. **\$15.00**

WILL, JOHN. I love me. O'Neill, Colleen. Calgary, Alta: Stride Gallery, [1987]. [16] p.: 12 ill. col.; 20 x 20 cm. ISBN 092113200X.

12 oil paintings incorporating bumper stickers and polaroid photographs are documented. Popular culture and autobiography are concerns in this Calgary artist's work. **\$2.00**

WILL, MARY SHANNON. Mary Shannon Will. Baster, Victoria. Lethbridge, Alta: Southern Alberta Art Gallery, 1987. [16] p.: 8 ill. (2 col.); 22 x 28 cm.

The catalogue documents Will's ceramics, prints and drawings made since 1979 and includes brief statements by the artist. 5 bibl.ref. **\$5.00**

WILL, MARY SHANNON. Mary Shannon Will. Spalding, Jeffrey J. Calgary, Alta: Stride Gallery, [1987]. [8] p.: 4 ill. col.; 23 x 20 cm. ISBN 0921132069.

Spalding's brief essay outlines the method and attitude of Will's neo-pointillist oilstick and acrylic paintings. Drawings, ceramics and lithographs were also included in the exhibition. 5 bibl.ref. **\$2.00**

WILSON, GARY. Gary Wilson: Country. O'Brien, Mern; Wilson, Gary. Halifax, NS: Dalhousie Art Gallery, 1987. [4] p.: 3 ill.; 23 x 31 cm. ISBN 077030219X.

Exhibition broadsheet with a brief statement by the artist. The body of photographs is based on an interest in definitions and transformation of rural and urban Maritime culture, and in the state of transformation it is undergoing. **\$0.50**

WOLFE, ROBERT. Wolfe. Biron, Normand; Lupien, Jocelyne; Lessard, Denis. St-Hyacinthe, Qc: Expression, Centre d'exposition de St-Hyacinthe, 1987. 16 p.: 10 ill. (4 en coul.); 28 x 22 cm.

Biron s'attarde à la luminosité, aux composantes chromatiques des oeuvres de Wolfe. La série de tableaux des "Ennéades" est analysée par Lupien, tandis que Lessard examine la gestualité dans les dessins et les tailles-douces de l'artiste. **\$4.00**

WYSE, ALEX. A Certain Amount of Joy: Recent Work by Alex Wyse. Farr, Dorothy. Kingston, Ont.: Agnes Etherington Art Centre, 1986. 16 p.: 8 ill. (2 col.); 29 x 21 cm. ISBN 0889114110.

The work is described in terms of isolation, humour and narrative allegory. Though he was educated at the Royal College of Art, Wyse's paintings and sculptures have a distinctly naive and folk-derived quality. 24 bibl.ref. **\$12.00**

YKELENSTAM, HENK. Henk Ykelenstam: An Exhibition of Paintings and Drawings. M.B.H.; Ykelenstam, Henk. Charlottetown, PEI: Confederation Centre Art Gallery and Museum, [1988]. [6] p.: 4 ill. (2 col.); 23 x 23 cm. ISBN 0920089119.

Realist oil painting and charcoal drawings by PEI artist Ykelenstam are documented in a broadsheet. Still lifes and landscapes of local scenes make up the artist's subject matter. Artist's statement. **\$1.00**

Young Contemporaries = Jeunes contemporains. Fleming, Marnie; Andrews, Stephen; Arseneault, Jacques; [et al.]. London, Ont.: London Regional Art Gallery, 1987. 96 p.: 57 ill. (1 en coul.); 22 x 28 cm. ISBN 0920872905.

L'exposition propose une sélection de travaux récents de jeunes artistes canadiens. Malgré la diversité des sensibilités révélées, le texte de Fleming (dont un résumé en français est fourni) identifie certaines tendances communes, toutes symptomatiques de l'écroulement du discours moderniste. De courts textes par les artistes sont inclus.

The exhibition offers a selection of recent works by young Canadian artists. Despite the diversity of sensibilities, Fleming's text identifies some common tendencies, all of them symptomatic of the breakdown of modernist discourse. Short texts by the artists are included. **\$10.00**

La Zona del Silencio: ArtAdventure: Une célébration des arts du désert. Cisneros, Domingo; Campbell, Wanda B.; Panet-Raymond, Sylvie; [et al.]. Québec, Qc: Les Éditions Intervention, 1985. [32] p.: 47 ill.; 28 x 22 cm. English + français + español.

Documentation trilingue d'une expérience de création de 12 artistes canadiens et mexicains ayant travaillé dans la région désertique surnommée la "Zone du Silence", près de Durango (Mexique). La région et les projets collectifs des artistes sont décrits.

Trilingual documentation of 12 Canadian and Mexican artists' work in the desert region called the "Zone of Silence" near Durango (Mexico). Both the region and the collective projects are described. **\$4.95**

EUROPE

Ces publications d'artistes, livres et catalogues d'exposition sont disponibles par le biais du service de distribution d'Artexite. La remise libraire est offerte.

The following exhibition catalogues, books and artists' publications are available through Artexite's distribution service. Trade discounts apply.

1965 to 1972: When Attitudes Became Form. Gresty, Hilary; Harrison, Charles; Burgin, Victor. Cambridge, England: Kettle's Yard Gallery, 1984. 72 p.: 61 ill.; 30 x 22 cm. ISBN 0907074219.

Curator Hilary Gresty assembles the work of 14 artists whose ideas in the 1960s pointed to a relationship between perceptual and conceptual understanding of art within a social, political and technological context. Circa 330 bibl.ref. **\$16.00**

BALDESSARI, JOHN. John Baldessari: "Composition for Violin and Voices (males)", 1987. Baldessari, John. Grenoble, France: Centre national d'art contemporain de Grenoble, [1987]. [16] p.: ill.; 31 x 24 cm.

Plus près du livre d'artiste que du catalogue, ce document présente de façon détaillée l'installation de cet artiste américain. Il s'y approprie des images photographiques d'hommes au visage grimaçant juxtaposées à une immense image d'un violon et de son archet. **\$10.00**

BEVAN, TONY. Tony Bevan: Paintings, 1980-1987. Cullingworth, Michael. London, England: Institute of Contemporary Arts; Cambridge, England: Kettle's Yard; Bradford, England: Bradford Art Galleries and Museums; Derry, Northern Ireland: Orchard Gallery, [1987]. 26 p.: 26 ill. (13 col.); 27 x 22 cm. ISBN 0905263669; ISBN 0907797334; ISBN 0907074324; ISBN 0946657203.

Cullingworth assesses the mediating role Bevan's portraits play between "inside" and "outside" and discusses the universal states of emotion they convey. 19 bibl.ref. **\$22.00**

BOUILLON, FRANÇOIS. François Bouillon: Tragédies. Bouillon, François; Assens, Jean. Grenoble, France: Centre national d'art contemporain de Grenoble, [1987]. [50] p.: 21 ill. (19 en coul.); 23 x 17 cm. ISBN 2906732087.

Le texte poétique d'Assens, constitué d'une séquence de 13 paragraphes en prose entrecoupés d'énoncés télégraphiques, est le récit des "Tragédies des 13 vaisseaux". L'artiste français Bouillon propose des reproductions photographiques en regard desquelles il dispose quelques mots, ainsi que des dessins. **\$26.00**

Caravelles: Enjeux de l'objet: Quadriennale internationale de design. Restany, Pierre; Monnier, Gérard; Besacier, Hubert; [et al.]. Grenoble, France: Centre national d'art contemporain de Grenoble; Lyon, France: Musée Saint-Pierre art contemporain; Musée lyonnais des arts décoratifs; Espace lyonnais d'art contemporain; Saint-

Étienne, France: Musée d'art et d'industrie, [1986]. 200 p.; 145 ill. (38 en coul.); 22 x 22 cm. Italiano + français.

Issu de cinq expositions dévolues au design, ce volumineux catalogue propose une réflexion sur les formes et enjeux de l'objet domestique. Une de ces expositions, tenue au Centre national d'art contemporain de Grenoble, est consacrée aux travaux des artistes canadiens Ken Lum et General Idea. Notices biographiques des créateurs et industriels. \$26.00

Collection Sonnabend: 25 années de choix et d'activités d'Ileana et Michael Sonnabend. Bourel, Michel. Bordeaux, France: CAPC Musée d'art contemporain de Bordeaux, 1988. 349 p.; 256 ill. (147 en coul.); 28 x 23 cm.

Le catalogue documente les oeuvres de plus de 58 artistes de renommée internationale. Outre une description de la personnalité et des activités d'Ileana Sonnabend, on y trouve les témoignages de douze individus qui l'ont connue (parmi lesquels Pincus-Witten, Celant et Bonito-Oliva) et de nombreux essais gravitant autour des enjeux inscrits dans l'art et la critique de cette époque. \$65.00

COMBAS, ROBERT. Robert Combas: Peintures 1984-1987 = Robert Combas: Schilderijen 1984-1987. Davvetas, Démosthènes; Combas, Robert; Couderc, Sylvie. Bordeaux, France: CAPC Musée d'art contemporain de Bordeaux; Amsterdam, Pays-Bas: Stedelijk Museum, 1987. 98 p.; 33 ill. (18 en coul.); 28 x 23 cm. English + français + néerlandais.

Une interview avec l'artiste français Robert Combas, accompagnée d'un texte biographique, établit certains parallèles entre son travail et l'art brut, les arts décoratifs et les graffitis new yorkais. Les oeuvres récentes s'attachent à des thèmes plus classiques mais conservent toujours des liens marqués avec la culture populaire. Bibl. 2 p.

An interview with French artist Robert Combas, accompanied by a biographical essay, draws parallels between his work and Art Brut, decorative art and the New York graffiti artists. More recent works have tackled classical themes in a manner still strongly emblematic of popular culture. Bibl. 2 p. \$38.00

Comic Iconoclasm. Wagstaff, Sheena; Eco, Umberto; Graham, Dan; [et al.]. London, England: Institute of Contemporary Arts, [1987]. 104 p.; 137 ill. (32 col.); 30 x 22 cm. ISBN 0905263618.

A collection of essays and a historic survey of visual work divided into "characters", "narrative" and "style" as related to 20th

Century comic art. The texts accompany comics by European and American artists ranging from Dubuffet to Bender. 32 bibl.ref. \$28.00

CROWLEY, G.N. Gogol's the Overcoat: Drawings by G.N. Crowley. Crowley, G.N. London, England: Institute of Contemporary Arts, 1984. [24] p.; ill.; 30 x 21 cm. ISBN 0905263103.

This artist's book is composed of 21 two-coloured drawings accompanied by an index providing a title to each page. \$11.00

Daniel Buren / Sol LeWitt. Buren, Daniel; LeWitt, Sol. Grenoble, France: Centre national d'art contemporain de Grenoble, 1987. [16] p.; 41 ill.; 32 x 25 cm + 7 dépliantes [7 ill. (6 en coul.)].

Documentant deux installations, sont regroupées des photographies qui illustrent le travail en cours et des textes critiques des artistes. Buren commente la dépendance de l'oeuvre d'art envers l'architecture environnante tandis que LeWitt examine les procédés de l'art conceptuel. Accompagné de grandes planches en couleur des deux oeuvres complétées.

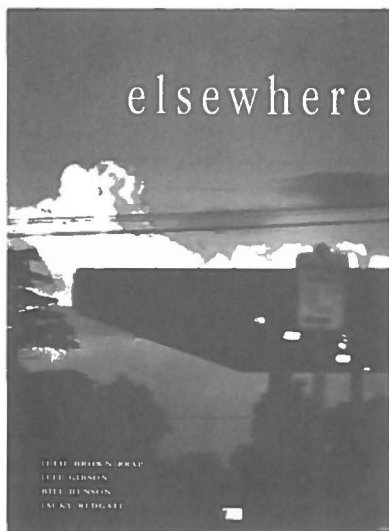
Documenting two installations, the catalogue includes photographs of the artists' work-in-progress and a selection of their critical texts. Buren comments on the artwork's dependence on the surrounding architecture while LeWitt examines the processes in conceptual art. Illustrated by large fold-out plates of the two completed works. \$35.00

Death. Gaskell, Ivan; Berger, John; Goto, John. Cambridge, England: Cambridge Darkroom; Kettle's Yard Gallery, 1988. 58 p.; 74 ill.; 30 x 21 cm. ISBN 0907074332; ISBN 0947532072.

Thematic catalogue of works dating from 1981 to 1988 dealing with death. Essays by Gaskell, Berger and Goto approach the subject from personal, art-historical and sociological perspectives. \$15.00

Elsewhere: Photo-based Work From Australia. Gibson, Ross. London, England: Institute of Contemporary Arts, [1988]. [32] p.; 14 ill. (7 col.); 30 x 22 cm. ISBN 090526391X.

Four artists who deal with issues of objectivity, reality and identity as they relate to present conditions in Australia. Gibson analyzes the sense of displacement arising from the country's colonial cultural inheritance, its false, eurocentric aspirations and its experience as a media-saturated society, that is the common theme of the work. 51 bibl.ref. \$15.00



Eureka: Artists from Australia. Taylor, Paul; Underhill, Nancy D.H.; Burn, Ian; [et al.]. London, England: Institute of Contemporary Arts, 1982. 67 p.: 69 ill.; 30 x 21 cm. ISBN 0905263170; ISBN 0728703165.

Diverse work by 15 Australian artists and two collectives which centres around themes of labour, human rights and politics. Statements by the artists, followed by a brief history of contemporary Australian art, a staged "interview" outlining current issues of debate, and an analysis of the pluralism in art by Taylor. 81 bibl.ref. **\$10.00**

FRIDFINNSSON, HREINN. Hreinn Fridfinnsson. Fridfinnsson, Hreinn. Grenoble, France: Centre national d'art contemporain de Grenoble, [1987]. 46 p.: 27 ill. (8 en coul.); 23 x 17 cm. ISBN 2906732095.

L'interview avec cet artiste d'origine islandaise touche les notions de métaphore, d'immatérialité, de secret. L'oeuvre est documentée par des reproductions allant des premiers travaux photographiques des années '70 jusqu'aux récentes sculptures multi-média.

The interview with this Icelandic artist touches on the notions of metaphor, immateriality and secrecy. The work is documented by reproductions ranging from the early photographic work of the 1970s to the recent multi-media sculptures. **\$20.00**

GAROUSTE, GÉRARD. Gérard Garouste: Peintures de 1985 à 1987. Risset, Jacqueline; Guidieri, Remo; Couderc, Sylvie. Bordeaux, France: CAPC Musée d'art contemporain de Bordeaux, 1988. 62 p.: 28 ill. (25 en coul.); 28 x 23 cm.

Née de la rencontre avec "La Divine Comédie", l'oeuvre de Garouste produite entre

1985 et 1987 est analysée dans sa proximité de sens avec le poème de Dante, puis dans son emploi de la citation. Couderc nous livre certains propos de l'artiste concernant sa démarche, ses intérêts et sa conception de l'art. Bibl. 2 p. **\$38.00**

GOLUB, LEON. Leon Golub. Kuspit, Donald. Luzerne, Switzerland: Kunstmuseum Luzern; Hamburg, Germany: Kunstverein in Hamburg, 1987. 67 p.: 12 ill. (11 col.); 31 x 24 cm. ISBN 326767X. English + Deutsch.

Kuspit's article places Golub's political realism in the context of historic, primitive and heroic figure painting as well as the allegorical power struggles which the paintings represent. Works from 1980 to 1986 are reproduced. 42 bibl.ref. **\$20.00**

HILLER, SUSAN. Susan Hiller. Lippard, Lucy; Hiller, Susan. London, England: Institute of Contemporary Arts, [198?]. [48] p.: 59 ill. (12 col.); 29 x 21 cm. ISBN 0905263367.

Catalogue of a major retrospective of Hiller's multi-media installations which, emerging from her training as an anthropologist, tackle issues of language, gender, desire and death. Lippard offers a detailed analysis of Hiller's production, stating that the artist retains a critical distance while also participating in her cultural context. Statements by the artist. 9 bibl.ref. **\$20.00**

IGLESIAS, CRISTINA. Cristina Iglesias: Sculptures de 1984 à 1987. Mélo, Alexandro. Bordeaux, France: CAPC Musée d'art contemporain de Bordeaux, 1987. 40 p.: 8 ill. en coul.; 28 x 23 cm. English + français + español.

Les concepts de fragment, de mémoire, de paysage, de nature et de technologie servent de canevas au texte de Mélo. L'auteur examine les sculptures d'Iglesias dans leur relation avec l'observateur et l'espace de la galerie. 18 réf.bibl.

The concepts of fragment, memory, landscape, nature and technology underlie Mélo's essay. The author examines Iglesias's sculptures in relation to the viewer and the gallery space. 18 bibl.ref. **\$27.00**

IRWIN, IRWIN. Iles, Chrissie; Irwin. London, England: Riverside Studios; Air Gallery, [198?]. [26] p.: 20 ill. col.; 19 x 26 cm. ISBN 870172302; ISBN 0948596082.

Iles comments on the work of IRWIN, a group of Yugoslavian artists. The mixture of characteristic Slovenian iconography with European art historical references is seen to create a political/aesthetic paradox. The "Red Districts" and "Was Ist Kunst" projects

are presented, along with manifestos by the artists. \$11.00

Je suis absent jusqu'à mon retour. Guillot, Jacques; Bertoux, Quentin; Buren, Daniel; [et al.]. Grenoble, France: Centre national d'art contemporain de Grenoble; FNAC, [198?]. 14 in-plan; ill. en coul.; 33 x 26 cm.

Accompagnant deux reproductions de photographies historiques de l'édifice abritant ce centre d'art, des projets d'artistes français, américains et canadiens utilisant cet espace (littéralement ou selon un mode virtuel) sont illustrés sur de larges feuillets pliés. \$22.00

KEANE, TINA. Tina Keane: Escalator. Fisher, Jean. London, England: Riverside Studios, 1988. 24 p.: 13 ill.; 21 x 16 cm. ISBN 1870172353.

A catalogue text on Keane's video/neon installations in which the relationship between inner and outer experience, the individual journey and the cultural myth are explored. In "Escalator", a connection is made between personal space and the video's sociopolitical images. 12 bibl.ref. \$10.00

Landscape: Place, Nature, Material. Reason, Dave. Cambridge, England: Kettle's Yard Gallery, 1986. 24 p.: 10 ill.; 30 x 21 cm. ISBN 090707426X.

Reason's essay draws from a wide variety of sources to develop a lyrical text on 13 works by seven artists referring to nature and natural elements. Ecological politics, romanticism and the geographic sense of place are notions integral to both text and the works themselves. 11 bibl.ref. \$10.00

Land: Tony Benn, John Coleman, Clair Joy, Shahnaz Said, Peter Turley. MacFarlane, Kate. London, England: Riverside Studios, 1988. [24] p.: 14 ill.; 21 x 16 cm. ISBN 1870172450.

Located somewhere between the British landscape tradition and contemporary text/media imagery, the work of five British artists illustrates their particular approach towards criticizing the appropriation of land images by industry, advertising and government. \$10.00

Madelon Hooykaas, Elsa Stansfield: Audio Video Installations. van Droffelaar, Josine; Hooykaas, Madelon; Stansfield, Elsa. Amsterdam, Netherlands: Hooykaas/Stansfield, 1983. 117 p.: 56 ill.; 21 x 21 cm.

Audio/video collaborations, dating from 1978 to 1982, are documented by photographs of the installations and short descriptions of the process and equipment used. Droffelaar

describes the artists' intuitive approach to image-making, combining photography with video and sound in a non-narrative structure. 6 bibl.ref. \$10.00

MUÑOZ, JUAN. Juan Muñoz: Sculptures de 1985-1987. Poinot, Jean-Marc; Muñoz, Juan. Bordeaux, France: CAPC Musée d'art contemporain de Bordeaux, 1987. 48 p.: 12 ill. en coul.; 28 x 23 cm. English + français + espagnol.

En conversation avec Poinot, Muñoz discute du rapport de ses installations avec le modernisme, des notions baroques de scénographie et de tension, ainsi que du traitement métaphorique de ses balcons, rampes, escaliers, parquets et mannequins. 30 réf.bibl.

In conversation with Poinot, Muñoz discusses his installations in relation to modernism, to various baroque notions of scenography and tension, and to his metaphorical depiction of balconies, handrails, staircases, floors and mannequins. 30 bibl.ref. \$27.00

NEUHAUS, MAX. Max Neuhaus: Sound Line. Kaiser, Frank; Neuhaus, Max. Grenoble, France: Centre national d'art contemporain de Grenoble, 1988. [5] f.: 4 ill. (3 en coul.); 32 x 26 cm. ISBN 2906732141.

Utilisant une technologie avancée et désignant l'oreille humaine comme instrument de mesure ultime, l'artiste américain Max Neuhaus a créé une installation sonore ne pouvant être perçue hors de son "espace acoustique". Des esquisses proches de dessins d'architecture illustrent le catalogue.

Using leading-edge technology along with the human ear as the ultimate instrument for measurement, American artist Max Neuhaus has created a sound installation that can only be perceived within the narrow band of its "aural space". Sketches resembling architect's drawings illustrate the catalogue text. \$11.00

Olaf Metzler, Gerd Rohling, Ina Barfuss, Thomas Wachweger: Berlin: Festival of German Arts, London 1987. Faust, Wolfgang Max; Metzler, Olaf; Rohling, Gerd. London, England: Institute of Contemporary Arts, [1987]. 56 p.: 50 ill. (23 col.); 26 x 22 cm. ISBN 0905263561.

The exhibition commemorates the 750th anniversary of Berlin. Faust handles each of the four artists separately, focussing on complexity, exoticism and co-existent analytic thinking/associative awareness. Together the artists represent a manifestation of the contradictory, schizophrenic urban context of West Berlin. \$18.00

PISTOLETTO, MICHELANGELO. Pistoletto. Guillot, Jacques; Kaiser, Franz; Corà, Bruno. Grenoble, France: Centre national d'art contemporain de Grenoble, 1987. [32] p.: 31 ill.; 32 x 25 cm. ISBN 2906732117.

Au cours de cette exposition, Pistoletto a d'abord présenté un immense miroir, puis a entrepris pendant un mois de couvrir les murs de motifs dessinés. Les auteurs commentent les notions du miroir, du narcissisme, du cadre, et de réception de l'oeuvre. Commentaire poétique de Corà.

During this exhibition, Pistoletto first showed a huge mirror and then proceeded, over a month, to cover the walls with drawn motifs. Issues of mirror, narcissism, frame and the dynamics of viewing are elaborated by the authors. Poetic commentary by Corà.

\$30.00

RAINER, ARNULF. Arnulf Rainer: Fossilien: Überarbeitung von Grafik von Henri Michaux. Blistene, Bernard. Grenoble, France: Centre national d'art contemporain de Grenoble, 1987. 43 p.: 43 ill. (12 en coul.); 29 x 21 cm. Français + Deutsch.

L'Allemand Arnulf Rainer, qualifié par Blistene d'artiste romantique qui dévoile en volant, défigure ici des gravures d'Henri Michaux en un geste rageur mais tout de même silencieux. Les questions du multiple et de l'écriture sont évoquées. 4 réf.bibl.

\$18.00

Ricochet. Wallace, Ian. Rome, Italy: Edizioni Sala 1, [1986]. [20] p.: 9 ill.; 21 x 21 cm + English translation (4 p.). English + Italiano.

The existence of the provincial as well as the cosmopolitan in the city of Vancouver, as in any other city in the global culture, is discussed, in an attempt to contextualize the work of 6 Canadian artists.

\$3.00

Schemata: Peter Cross, Séan Shanahan, David Ward. Shanahan, Séan; Morgan, Stuart. London, England: Riverside Studios, 1987. [24] p.: 9 ill. (3 col.); 21 x 21 cm. ISBN 1870172205.

The catalogue examines the work of three exponents of current Irish abstraction. Statements on Cross and Ward, an interview with Shanahan and a brief introduction examine issues of figuration, patterning, disegno, form, interiority and expression.

\$10.00

Selected Images: Vivienne Dick, Micky Donnelly, Paul Durcan, Brian Cronin, Joan Fowler, Paul Graham, Alanna O'Kelly, Victor Sloan. Durcan, Paul. London, England: Riverside Studios, [1988]. [32] p.: 21 ill. (8 col.); 30 x 22 cm. ISBN 187017240X.

A selection of work by eight Irish artists wherein imaging plays an important part in the narrative structure. Duncan states that the works, drawn from a wide range of disciplines, go beyond specific categorisation or national identity.

\$10.00

SEVILLA, FERRAN GARCIA. Ferran Garcia Sevilla: Three in One, 1985 = Ferran Garcia Sevilla: Tres En Uno, 1986. Power, Kevin. London, England: [Riverside Studios], 1986. 71 p.: 45 ill. (21 col.); 24 x 22 cm.

In a lyrical, associative essay, Power discusses the visceral figurative painting of Sevilla. Where Sevilla's images juxtapose motifs from Spanish iconography, German expressionism, pop culture and children's art, the text's sources range from Pound and Stein to Barthes and Derrida. Bibl. 3 p.

\$17.00

SICILIA, JOSÉ MARIA. José Maria Sicilia: Peintures de 1987 = José Maria Sicilia: Pinturas de 1987. Serraler, Francisco Calvo. Bordeaux, France: CAPC Musée d'art contemporain de Bordeaux, 1987. 54 p.: 14 ill. coul.; 28 x 23 cm. English + français + español.

Serrales commente les propriétés lumineuses et la transparence des peintures abstraites de cet artiste. Son travail récent est associé à la tradition picturale opposant et synthétisant la tendance constructiviste/géométrique et l'expressionnisme abstrait. Bibl. 2 p.

Serrales comments on the luminous properties and the transparency in this Spanish artist's abstract paintings. His recent work is associated with the pictorial tradition which opposes and synthesizes the constructivist/geometric tendency and abstract expressionism. Bibl. 2 p.

\$35.00

SOLANO, SUSANA. Susana Solano: Sculptures de 1981 à 1987. Poinot, Jean-Marc. Bordeaux, France: CAPC Musée d'art contemporain de Bordeaux, 1987. 40 p.: 12 ill. (3 en coul.); 28 x 23 cm. English + français + español.

Abordant les questions de l'artisanat, de l'architecture et de la production sociale. Poinot analyse le sens de l'espace présent dans les oeuvres de l'Espagnole Solano. Il situe son travail au sein de l'histoire de la sculpture du 20e siècle, et retrace ses origines dans les oeuvres de Brancusi et Giacometti. Bibl. 1 p.

Addressing issues of craft, architecture and social production. Poinot analyzes the sense of space conveyed by the work of Spanish artist Solano's work. He locates her work within the history of 20th century sculpture, tracing its roots to Brancusi and Giacometti. Bibl. 1 p.

\$27.00

SPERO, NANCY. Nancy Spero. Tickner, Lisa; Bird, Jon. London, England: Institute of Contemporary Arts; Derry, Northern Ireland: Orchard Gallery / Foyle Arts Projects; Edinburg, Scotland: Fruitmarket Gallery, [1987]. 71 p.: 52 ill. (24 col.); 27 x 21 cm. ISBN 0905263510.

A major retrospective of Spero's work dating from 1962. Essays by Tickner and Bird elaborate the sexual, cultural and psychoanalytic implications of the artist's graphic, carnivalesque imagery and her use of text drawn from a broad reservoir of intellectual sources: Kristeva, Derrida, Artaud, Cixous, Eagleton, etc. Bibl. 3 p. **\$24.00**



SPITZER, SERGE. Serge Spitzer. Faust, Wolfgang Max; Spitzer, Serge. Grenoble, France: Centre national d'art contemporain de Grenoble, [1987]. [32] p.: 26 ill. (13 en coul.); 32 x 25 cm. ISBN 2906732125.

"Bleu Défense Passive" est une oeuvre in-situ élaborée en réponse aux caractéristiques physiques, socio-politiques et historiques de son lieu d'exposition. L'analyse formelle qu'en fait Faust est suivie d'une interview avec cet artiste d'origine roumaine.

"Passive Defense Blue" is a site-specific work conceived in response to the physical, socio-political and historical characteristics of its exhibition space. Faust's formal analysis is followed by an interview with this Rumanian-born artist. **\$30.00**

TILLERS, IMANTS. Imants Tillers: Works 1978-1988. Newman, Michael; Tillers, Imants. London, England: Institute of Contemporary Arts, [1988]. [48] p.: 26 ill. (13 col.); 30 x 22 cm. ISBN 0905263812.

Australian painter Tillers uses reproductions of 19th and 20th century Western "masterworks", often invaded with fragments of native culture. The catalogue includes two

interviews with the artist and documentation of his mixed-media works. Bibl. 2 p.

\$22.00

TJPAL TJARRI, CLIFFORD POSSUM. Clifford Possum Tjapaltjarri: Paintings, 1973-1986. Brody, Anne; Johnson, Vivien. London, England: Institute of Contemporary Arts, [1988]. 39 p.: 21 ill. (10 col.); 30 x 21 cm. ISBN 0905263863.

Aboriginal artist Tjapaltjarri is a primary figure in the Central Australian painting movement. His works are abstract patterned allegories related to dream ceremony and the symbolic geography of the region. Essays by Johnson and Brody place the work in its cultural and historical context. Biographical interview with the artist. 26 bibl.ref. **\$18.00**

Turning Over The Pages: Some Books In Contemporary Art. Büchler, Pavel. Cambridge, England: Kettle's Yard Gallery, 1986. [56] p.: ill.; 21 x 15 cm. ISBN 0907074286.

This catalogue of bookworks by 16 artists is a bookwork in itself. Büchler's brief essay traces the modern conception of the book to the Renaissance and examines various definitions and categorizations it has undergone since the 1960s. **\$12.00**

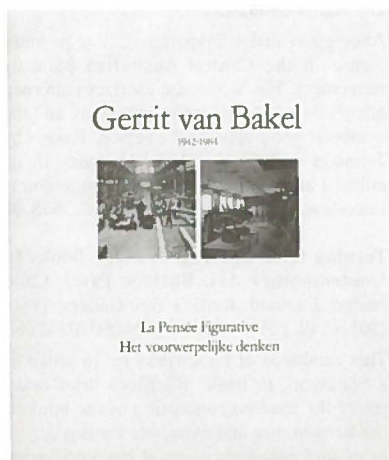
TUTTLE, RICHARD. Richard Tuttle: Wire Pieces. Froment, Jean-Louis; Tuttle, Richard; Pluchart, François. Bordeaux, France: CAPC Musée d'art contemporain de Bordeaux, 1986. 104 p.: 50 ill.; 28 x 23 cm.

Les "Wire Pieces" de l'artiste américain Richard Tuttle, débutés en 1971, sont composés d'une ligne dessinée au graphite, de fil de fer tordu et attaché à la surface d'un mur blanc, et d'ombres projetées par ce fil. Critiques et artiste commentent cette série, évoquant les concepts de temps, de matérialité, de spiritualité, d'abstraction et d'identité humaine. Bibl. 7 p.

The "Wire Pieces" of American artist Richard Tuttle, originating in 1971, incorporate pencil line drawings, manipulated wires fastened to a white wall, and the shadows cast as a result. This series is discussed by critics and the artist himself in terms of time, materiality, structure, spirituality, abstraction and human identity. Bibl. 7 p. **\$35.00**

VAN BAKEL, GERRIT. Gerrit van Bakel, 1942-1984: La pensée figurative = Gerrit van Bakel, 1942-1984: Het voorwerpelijke denken. van Bakel, Gerrit; Kaiser, Franz; Fuchs, R.H. Grenoble, France: Centre national d'art contemporain de Grenoble; Eindhoven, Pays-Bas: Stedelijk Van Abbemuseum Eindhoven, 1987. 56 p.: 40 ill. (5 en coul.); 28 x 24 cm. ISBN 2906732117. Français + néerlandais.

Selon les auteurs, van Bakel considérait la peinture en tant que vecteur conceptuel pour la production de ses machines, se servant de celles-ci pour interpréter la nature et le contexte socio-politique. Un entretien avec cet artiste néerlandais fournit certains indices quant à ses idées sur l'art et les liens unissant science et poésie. **\$32.00**



VAN ELK, GER. Ger Van Elk: De la nature des genres. Magasin; Duyvis, Paul Donkers. Grenoble, France: Centre national d'art contemporain de Grenoble, 1988. [32] p.: 31 ill. en coul.; 21 x 27 cm + dépliant. ISBN 290673215X.

Présentation de photographies couleurs couvertes de peinture laque produites depuis 1982. La production est décrite en regard de ses allusions à la tradition picturale des maîtres hollandais du 17^e siècle et de ses rapports avec le marché de l'art. Bibl. 2 p.

Presentation of van Elk's colour photographs covered with lacquer paint produced since 1982. The work is described in light of its allusions to the pictorial tradition of 17th century Dutch masters and its relationship to the art market. Bibl. 2 p. **\$24.00**

VILMOUTH, JEAN-LUC. Jean-Luc Vilmonth: Local Time. Denizot, René; Gonzalez-Foerster, Dominique; Kaiser, Franz. Grenoble, France: Centre national d'art contemporain de Grenoble, [1987]. [36] p.: 29 ill. (4 en coul.); 24 x 17 cm. ISBN 2906732109.

Les trois conservateurs commentent la stratégie de Vilmonth, laquelle consiste à "augmenter" des objets trouvés en les altérant et en les juxtaposant de façon à les détourner de leur fonction initiale tout en amplifiant leur signification. 20 ref. bibl.

The three curators comment on Vilmonth's strategy of "augmenting" found objects, by altering and juxtaposing them in such a way

as to divert them from their initial function, while amplifying their meaning. 20 bibl.ref.

\$22.00

WENTWORTH, RICHARD. Richard Wentworth: Sculpture. Hilty, Greg; Wentworth, Richard. London, England: Riverside Studios, 1987. 56 p.: 39 ill.; 21 x 15 cm. ISBN 187072159.

Exhibition catalogue consisting of an interview with the artist which, among other things, forges a relationship between the sculptures and earlier photographs. The essay by Hilty outlines Wentworth's use of everyday materials, its roots in surrealism and his particular sculptural "syntax".

\$17.00

Werner Büttner, Georg Herold, Albert Oehlen: "What About Having Our Mother Back!" = Werner Büttner, Georg Herold, Albert Oehlen: "Knnen wir vielleicht mal unsere Mutter wiederhaben!" Godfrey, Tony; Brock, Bazon; Büttner, Werner; [et al.]. Hamburg, Germany: Verlag Michael Kellner, 1986. 48 p.: 8 ill. col.; 17 x 24 cm. ISBN 3922035930.

Fragmented statements by three Hamburg artists and Godfrey's comments on their ideology, art practice and on how they deal with the figure of the mother accompany documentation of a recent installation. Brock provides a personal account of the role German women and mothers played in the Second World War. **\$18.00**

WILSON, ANTHONY. Anthony Wilson: Satellite. Hilliard, John. London, England: Riverside Studios, 1987. [16] p.: ill.; 21 x 15 cm. ISBN 1870172108.

Combining a taped soundtrack with slide images, Wilson's work reveals an involvement in fashion and music. The text explores the artist's analytical stance towards images taken from contemporary visual fields, and discusses this in relation to the notion of quotation/appropriation. **\$7.00**

USA

États-Unis

Ces publications d'artistes, livres et catalogues d'exposition sont disponibles par le biais du service de distribution d'Artex. La remise libraire est offerte.

The following exhibition catalogues, books and artists' publications are available through Artex's distribution service. Trade discounts apply.

BOLTANSKI, CHRISTIAN. *Christian Boltanski: Lessons of Darkness.* Gumpert, Lynn; Jacob, Mary Jane. New York, NY: The New Museum of Contemporary Art; Chicago, IL: Museum of Contemporary Art; Los Angeles, CA: The Museum of Contemporary Art, 1988. 120 p.: 100 ill. (16 col.); 30 x 21 cm. ISBN 0914357158.

The catalogue texts of an exhibition devoted to French artist Christian Boltanski's work since the early 70s investigate the artist's use of the notions of death. The 1987 installation "Réserve-Déetective" is abundantly documented while an extensive, illustrated, fictionalized biography is provided. Bibl. 12 p. **\$28.00**

Fake. Olander, William; Tillman, Lynne; Mariani, Phil. New York, NY: The New Museum of Contemporary Art, 1987. 51 p.: 46 ill.; 25 x 21 cm. ISBN 0915557584.

Challenging modernist notions of originality, authority, authenticity and simulation in the visual arts, the main essay revolves around issues of technology, production and reproduction, forgery, politics, and AIDS. Followed by Tillman's humorous essay "Mme Realism's Imitation of Life". Photographic documentation of the works of 33 artists, mostly American. 22 bibl.ref. **\$10.50**



GORLITZ, WILL. *Will Gorlitz.* Wood, William. New York, NY: 49th Parallel, Center for Contemporary Canadian Art/Centre d'art contemporain canadien, 1987. 32 p.: 22 ill. (1 en coul.); 28 x 21 cm + cahier de la traduction française (12 p.). ISBN 0969273029.

Wood analyse le concept de théâtralité dans les tableaux de Gorlitz ainsi que la dynamique formelle de l'installation, le rapport existant entre iconographie et idéologie, et la juxtaposition de sources. 17 réf.bibl.

Wood discusses the theatricality of Gorlitz's staged tableaux as well as the formal dynamics of the installation, the iconography/ideology embodied in the work and the juxtaposition of sources. 17 bibl.ref. **\$10.00**

JAMES, GEOFFREY. Morbid Symptoms: Arcadia and the French Revolution. Mosser, Monique. Princeton, NJ: Princeton Architectural Press, 1986. 25 leaves, 6 p.: 19 ill.; 31 x 34 cm. ISBN 0910413347.

Luxurious reproductions of photographs by this Canadian artist of French gardens of the 18th century that are described as psychological landscapes - decaying, utopic topographies from a journey of initiation. Mosser uses a myriad of references to period literature and art and notions of "the sublime allegorical idea", imaginary landscape and the readable labyrinth to draw the gardens, the photographs and her text into the same domain. 10 bibl.ref. **\$35.00**

KELLY, ELLSWORTH. Ellsworth Kelly: Small Sculpture 1958-87. Kline, Katy. Cambridge, MA: MIT List Visual Arts Center, [1987]. 33 p.: 12 ill.; 22 x 22 cm.

Documentation of an exhibition of ten abstract sculptures. Worringer's theory of abstraction provides the basis for Kline's formal analysis of each piece which follows a brief introduction to this American artist's work. **\$6.50**

LA Hot and Cool. Friis-Hansen, Dana; Cooper, Denis; Valencia, Rita; [et al.]. Cambridge, MA: MIT List Visual Arts Center, 1987. 72 p.: 35 ill.; 28 x 22 cm. ISBN 0938437208.

Survey of work by 23 emerging Los Angeles artists who are each profiled with text and photographs. Emphasis has been placed on issues of temperament, the influence of racial mix, the film and television industry and the urban "plan" on artists' thinking. Circa 200 bibl.ref. **\$12.75**

MENDIETA, ANA. Ana Mendieta: A Retrospective. Perreault, John; Barreras Del Rio, Petra. New York, NY: The New Museum of Contemporary Art, 1987. 85 p.: 50 ill. (13 col.); 25 x 24 cm. ISBN 0915557614.

The earthworks, sculptures and performances by Mendieta were the expression of her sense of identity in relation to the world, nature and others. Posthumous documentation of her life production includes two historic/analytic essays, photographs and a significant five-page bibliography. **\$13.00**

MOLINARI, GUIDO. Molinari Studies. Campbell, James D. New York, NY: 49th Parallel, Center for Contemporary Canadian

Art/Centre d'art contemporain canadien, 1987. 88 p.: 11 ill. (5 col.); 28 x 21 cm. ISBN 0969273037.

Campbell undertakes an allusive chronological assessment of various phases of Molinari's oeuvre. He states that the paintings are narrative, enigmatic and open to multiple interpretations by the viewer. 6 bibl.ref. **\$15.00**

Peter Fischli, David Weiss. Marta, Karen; Frey, Patrick. Cambridge, MA: MIT List Visual Arts Center, 1987. 28 p.: 20 ill.; 21 x 17 cm. ISBN 0938437194.

Marta writes on the oppositions that are explored in the sculptures, photographs and films of Fischli and Weiss, and places their depictions of order and chaos within the context of Switzerland's social climate. Included is an essay on their film "Der Laufe der Dinge" ("The Way Things Go") by Frey. 14 bibl. ref. **\$6.50**

Plans for the Night. Kasper, M. New York, NY: Benzene Editions, 1987. 25 p.: ill.; 21 x 28 cm. ISBN 093919404X.

This artist's book tells the story of Ammi and her journey to Brazzaville under conditions of war. Text incorporated with a diversity of images which are all dropped out of a blue background, giving the effect of Japanese indigo textiles or architectural blueprints. **\$10.00**

RAETZ, MARKUS. Markus Raetz: In the Realm of the Possible. Tucker, Marcia. New York, NY: The New Museum of Contemporary Art, 1988. 64 p.: 24 ill.; 20 x 16 cm. ISBN 0915557622.

Monograph/catalogue illustrated with drawings by this Swiss artist. Tucker's essay outlines Raetz's relationship to painting and drawing, nature, literature and poetry. His large outdoor sculptures as well as his intimate language and nature-based works are described. 21 bibl.ref. **\$17.50**

STEIR, PAT. Pat Steir: Self-Portrait: An Installation. Tucker, Marcia; Steir, Pat. New York, NY: The New Museum of Contemporary Art, 1987. 29 p.: 1 ill.; 20 x 13 cm. ISBN 0915557568.

Small catalogue including an extended interview with the artist. Issues of self-portraiture, ideology and postmodernism are discussed. 14 bibl.ref. **\$5.25**

Tenth Anniversary 1977-1987. The New Museum of Contemporary Art, New York: Kurtz, Gayle. New York, NY: The New Museum of Contemporary Art, 1987. 48 p.: 26 ill.; 26 x 22 cm. ISBN 0915557576.

The catalogue summarizes exhibitions from 1977 to 1987, with a resume of special activities, publications and education programs organized during this ten-year span. **\$4.00**

Three on Technology: New Photographs by Robert Cumming, Lee Friedlander, Jan Groover. Marx, Leo; Trachtenberg, Alan. Cambridge, MA: MIT List Visual Arts Center, 1988. 72 p.: 68 ill. (15 col.); 25 x 25 cm. ISBN 0938437216.

The relationship of the photograph to past industrial-technological subjects and to the "new landscape" of high-tech, are discussed in two texts on the work of Cumming, Friedlander and Groover. Artists' statements.

\$20.00

TOUSIGNANT, CLAUDE. Claude Tousignant. Thériault, Normand. New York, NY: 49th Parallel, Center for Contemporary Canadian Art/Centre d'art contemporain canadien, 1987. 35 p.: 8 ill. en coul.; 20 x 22 cm. ISBN 0969273010.

Thériault partage son essai en deux sections: "Le critique", où l'approche de Tousignant est qualifiée de non-référentielle, minimale et analytique, et "L'artiste" où les facettes phénoménologiques, esthétiques et existentielles sont étudiées. Des acryliques sur toile produites entre 1984 et 1987 sont reproduites.

Thériault divides his essay in two sections: "The Critic" where Tousignant's approach is seen as nonreferential, minimal and analytic, and "The Artist" where phenomenological, esthetic and existential facets are explored. Acrylics on canvas produced between 1984 and 1987 are reproduced. **\$5.00**

REVIEWS

CANADA

1986 SAW Gallery International Festival of Video Art = Festival International d'Art Vidéo Galerie SAW, 1986. Town, Elke; Koplan, Steven; Walsh, Jeremy; [et al.]. Ottawa, Ont.: SAW Gallery, 1986. 68 p.: 68 ill.: 22 x 28 cm. English + français. **\$10.00**

A-Z Répertoire, 1971-1986. Tourangeau, Jean. Montréal, Qc: Le Vidéographe, 1986. 93 p.: 117 ill.: 28 x 22 cm. Français. **\$4.00**

Another Dimension = Une Autre Dimension. Graham, Mayo. Ottawa, Ont.: National Gallery of Canada/Galerie nationale du Canada, 1977. 100 p.: 48 ill.: 23 x 23 cm. English + français. **\$6.95**

Art et féminisme. Arbour, Rose-Marie; Lamy, Suzanne; Guay, Diane; [et al.]. Montréal, Qc: Musée d'art contemporain de Montréal, 1982. 213 p.: 94 ill.: 27 x 21 cm. Français. **\$15.00**

L'art pense. Dubreuil-Blondin, Nicole; Chassay Granche, Christiane; Foisy, Suzanne; [et al.]. Montréal, Qc: La Société d'Esthétique du Québec, 1984. 80 p.: 47 ill. (14 en coul.); 22 x 28 cm. English + français. **\$10.00**

Art Telecommunication. Grundmann, Heidi; Gidney, Eric; Ascott, Roy; [et al.]. Vancouver, BC: Western Front Publication; Vienne, Autriche: BLIX, 1984. 140 p.: 67 ill.: 24 x 17 cm. English + français + Deutsch. **\$8.00**

BARIL, CÉLINE. La Bête Noire. Baril, Céline. Lethbridge, Alta: Southern Alberta Art Gallery, 1987. 44 p.: 18 ill.: 18 x 19 cm. English + français. **\$8.00**

BASELITZ, GEORG. Georg Baselitz. Birnie Danzker, Jo-Anne; Baselitz, Georg. Vancouver, BC: Vancouver Art Gallery, 1984. 60 p.: 37 ill. (26 col.); 33 x 29 cm. English. **\$10.95**

BRANDL, EVA. Oratio Obliqua. Godmer, Gilles. Montréal, Qc: Musée d'art contemporain de Montréal, 1987. 53 p.: 14 ill. (3 en coul.); 30 x 21 cm. ISBN 2551067359. Français. **\$12.00**

Broken Muse. Pakasaar, Helga; Wallace, Keith. Vancouver, BC: Vancouver Art Gallery, 1986. 48 p.: 43 ill. (6 col.); 22 x 25 cm. ISBN 0920095593. English. **\$6.95**

Ces publications, toujours disponibles, ont fait l'objet d'un commentaire dans un des volumes précédents de notre *Catalogue des catalogues en art contemporain*. La remise libraire est offerte.

The following publications are still available. Each was reviewed in one of the previous volumes of the *Catalogue of Catalogues on Contemporary Art*. Trade discounts apply.

Canada Video = Canada Vidéo. Ferguson, Bruce. Ottawa, Ont.: National Gallery of Canada/Galerie nationale du Canada, 1980. 111 p.: 52 ill.: 28 x 20 cm. English + français + Italiano. **\$9.95**

COHEN, SOREL. *Sorel Cohen: ...et les ateliers de femmes (où se jouent les regards).* Godmer, Gilles; Graham, Robert. Montréal, Qc: Musée d'art contemporain de Montréal, 1986. 36 p.: 29 ill. (18 en coul.); 30 x 29 cm. ISBN 2551066522. English + français. **\$10.00**

COLLYER, ROBIN. *Robin Collyer.* Fry, Philip. Kingston, Ont.: Agnes Etherington Art Centre, 1982. 95 p.: 64 ill.: 28 x 22 cm. English + français. **\$8.00**

Correspondences: Tony Brown, George Legrady, John McEwen, Christopher Pratt, Tim Zuck. Ferguson, Bruce W.; Berlind, Robert. Banff, Alta: Walter Phillips Gallery, 1981. 64 p.: 51 ill. (8 col.); 25 x 22 cm. English. **\$6.95**

CUMMING, DONIGAN. *Reality and Motive in Documentary Photography = La réalité et le dessin dans la photographie documentaire.* Graham, Robert; Langford, Martha. Ottawa, Ont.: Canadian Museum of Contemporary Photography/Musée canadien de la photographie contemporaine, 1986. 80 p.: 39 ill.: 30 x 20 cm. ISBN 0888845529. English + français. **\$20.00**

CURTIN, WALTER. *Walter Curtin: A Retrospective = Walter Curtin: Une rétrospective.* Hanna, Martha; Carey, Brian. Ottawa, Ont.: Canadian Museum of Contemporary Photography/Musée canadien de la photographie contemporaine, 1985. 69 p.: 22 ill.: 31 x 22 cm. ISBN 0888845502. English + français. **\$17.00**

Écrans politiques = Political Reflections. Gascon, France. Montréal, Qc: Musée d'art contemporain de Montréal, 1985. 47 p.: 21 ill. (3 en coul.); 23 x 25 cm. ISBN 2550124952. English + français. **\$9.00**

FALK, GATHIE. *Gathie Falk Retrospective.* Watson, Scott; Graff, Tom; Danzker, Jo-Anne Birnie. Vancouver, BC: Vancouver Art Gallery, 1985. 80 p.: 94 ill. (33 col.); 30 x 24 cm. English. **\$12.95**

FAVRO, MURRAY. *Murray Favro Retrospective.* Fleming, Marie L.; Curmoe, Greg; Snow, Michael. Toronto, Ont.: Art Gallery of Ontario, 1983. 136 p.: 167 ill. (10 en coul.); 27 x 21 cm. English version + version française. **\$15.00**

Féministe toi-même, féministe quand même. Jolicoeur, Nicole; Bernier, Isabelle; Reynaud, Bérénice. Québec, Qc: La Chambre Blanche, 1986. 76 p.: 24 ill.: 22 x 28 cm. ISBN 2980070203. Français. **\$10.00**

Fiction: Ian Carr-Harris, General Idea, Mary Janitch, Shirley Wiitasalo. Town, Elke. Toronto, Ont.: Art Gallery of Ontario, 1982. 96 p.: 132 ill.: 28 x 25 cm. English. **\$14.00**

GOODWIN, BETTY. *Passages.* Paikowsky, Sandra; Bogardi, Georges. Montréal, Qc: Concordia Art Gallery/Galerie d'art Concordia, 1985. 44 p.: 24 ill. (9 en coul.); 26 x 23 cm. ISBN 2920394126. English + français. **\$8.00**

GUTMANN, JOHN. *Gutmann.* Sutnik, Maia-Mari; Mitchell, Michael. Toronto, Ont.: Art Gallery of Ontario, 1985. 96 p.: 77 ill.: 28 x 23 cm. ISBN 091977718X. English. **\$20.00**

HEWARD, JOHN. *John Heward.* Campbell, James D. Montréal, Qc: Dictions publication, 1986. 72 p.: 36 ill. (4 col.); 9 x 13 cm. ISBN 0969251009 (hardcover); ISBN 0969251017 (softcover). English. **\$20.00 hardcover/\$15.00 softcover**

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Luminous sites: Ten Video Installations. Henry, Karen; Augaitis, Daina; Talve, Merike; [et al.]. Vancouver, BC: Video Inn; Western Front, 1986. 64 p.: 44 ill. (5 col.); 27 x 22 cm. ISBN 0920974147. English. **\$12.00**

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Mannersm: A Theory of Culture. Birnie Danzker, Jo-Anne. Vancouver, BC: Vancouver Art Gallery, 1982. 78 p.: 49 ill.: 28 x 21 cm. English. **\$5.00**

- Mapping the Surface: The Process of Recent Toronto Sculpture.** Grenville. Bruce. Saskatoon, Sask.: Mendel Art Gallery. 1986. 36 p.: 15 ill.; 28 x 22 cm. ISBN 0919863264. English. **\$6.00**
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- Scénarios.** Boulanger, Chantal. Montréal, Qc: Chantal Boulanger. 1985. 51 p.: 16 ill.; 28 x 21 cm. Français. **\$10.00**
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- Songs of Experience = Chants d'expérience.** Bradley, Jessica; Nemiroff, Diana. Ottawa, Ont.: National Gallery of Canada/Musée des beaux-arts du Canada. 1986. 212 p.: 100 ill. (19 en coul.); 29 x 24 cm. ISBN 088884543X. English + français. **\$29.95**
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EUROPE

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Artstudio: La Trans-avant-garde italienne. Bonito Oliva, Achille; Lemaire, Gérard-Georges; Lista, Giovanni; [et al.], no 7 (hiver 1987-88). 127 p.: 90 ill. (56 en coul.); 27 x 21 cm. ISSN 07678150. Français. **\$24.00**

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CRAGG, TONY. Découpage/Collage à propos de Tony Cragg. Cragg, Tony; Maubant, Jean-Louis. Limoges, France: Le Nouveau Musée (NDLR); Éditions Charles Le Bouil, 1982. 33 p.: 29 ill.; 30 x 21 cm. (Cahiers du Cric). Français. **\$12.00**

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DOKOUPIL, JIRI GEORG. Dokoupil: Tra-vaux, 1981-1984 = Dokoupil: Works, 1981-1984 = Dokoupil: Arbeiten, 1981-1984. Raspail, Thierry; Felix, Zdenek; Haks, Frans; [et al.]. Lucerne, Suisse: Kunstmuseum Luzern, 1984. 170 p.: 51 ill. (51 en coul.); 26 x 19 cm. ISBN 3883750336. English + français. **\$26.00**

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HILLIARD, JOHN. John Hilliard. Hilliard, John; Newman, Michael. London, England: Institute of Contemporary Arts, 1984. 40 p.: 28 ill. (8 col.); 30 x 21 cm. English. **\$10.00**

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KELLY, MARY. Mary Kelly: Interim. Mulvey, Laura. Edinburgh, Scotland: The Fruitmarket Gallery; Cambridge, England: Kettle's Yard Gallery; London, England: Riverside Studios, 1986. 40 p.: 36 ill. (30 col.); 30 x 22 cm. ISBN 090707278; ISBN 0947912606. English. **\$16.00**

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Künstler aus Kanada: Räume und Installationen. Bernhardt, Ulrich; Ferguson, Bruce; Lewis, Glenn; [et al.]. Stuttgart, West Germany: Württembergischer Kunstverein, 1983. 128 p.: 83 ill. (2 col.); 27 x 22 cm. English + Deutsch. **\$8.00**

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Regards sur l'art américain des années soixante. Gintz, Claude. Paris, France: Éditions Territoires, 1979. 140 p.: 97 ill.; 27 x 21 cm. Français. **\$20.00**

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TUTTLE, RICHARD. Works 1964-1985. Cunnick, Elisabeth. London, England: Institute of Contemporary Arts; Edinburgh, Scotland: Fruitmarket Gallery, 1985. 168 p.: 80 ill. (15 col.); 30 x 26 cm. ISBN 0905263758; ISBN 0947912355. English. **\$20.00**

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The Architecture of Ludwig Wittgenstein: A Documentation = Die Architektur von Ludwig Wittgenstein: Eine Dokumentation. Leitner, Bernhard. New York, NY: New York University Press, 1976. 128 p.: 88 ill.; 29 x 19 cm. ISBN 0814749682 (hardcover). English + Deutsch. **\$15.00**

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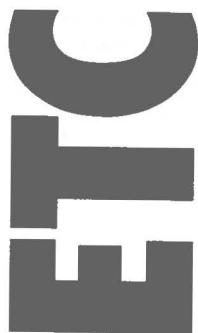
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INDEX

2e Biennale nationale de céramique	5
2nd National Biennial of Ceramics	5
3e Biennale nationale de céramique	5
3rd National Biennial of Ceramics	5
20 ans: Choix d'artistes	5
49th Parallel	49, 50, 51, 57
1965 to 1972: When Attitudes Became Form	42
1986 SAW Gallery International	52
1987: Contemporary Art in Manitoba	5

A

A Space	53
A-Z Répertoire	52
Abondance de matière	37
The Accursed Share	58
Active Process	5
Active Surplus	5
Adverse Practises	5
After The Great Divide	58
Agnes Etherington Art Centre	20, 24, 25, 41, 53
Air Gallery	44
Ajawaan	17
A.K.A. Gallery	16, 34
Alberta College of Art Gallery	8, 33, 36
À l'heure de la Hollande	5
Allouche, Jocelyne	6
Anderson, Jack	6
Angrnaquaq, Elizabeth	6
Another Dimension	52
Another Fiction	9
Aperture Foundation Inc.	59
A.R.C.	13
Archimemoria	6
The Architecture of Ludwig Wittgenstein	56
Arden, Roy	6
Armleder, John M.	58
L'art au Québec depuis Pellan	6
L'art au travail	6
The Art Collection of McMaster	6
Art Édition	59
Art et écologie	7
Art et féminisme	52
Artexes	12, 13, 22, 31, 54
The Art Gallery, Mount Saint Vincent	8, 15, 17, 20, 21, 23, 27, 28, 29, 31, 34
Art Gallery of Greater Victoria	18, 21, 22, 35, 36
Art Gallery of Memorial University	12
Art Gallery of Ontario	13, 15, 16, 25, 26, 32, 33, 40, 53, 54
Art Gallery of Windsor	20, 32, 38
Article	7
Article/Neutral Ground	7
The Art Institute of Chicago	60
Artistes-Peintres-Créateurs Associés	19
Artists' Books	58
The Artists Collect	7
Art Metropole	8, 17, 30, 54
The Art of Memory: The Loss of History	56
L'art pense	53
Artropolis	7
Arts Council of Great Britain	55
The Arts for Television	58
Artspeak Gallery	6, 10, 23
Artstudio	55, 58
Art Telecommunication	52
Art-Texture	14
Aubes 3935	12, 24, 28, 30
Une autre dimension	52
Au secours mon coeur	19
Aventure	7
The Awakening	23

B

Baden, Mowry	7
Baldessari, John	42, 56
The Banff Centre School	7
Banff in Syracuse	7
Barceló, Miquel	7
Baril, Céline	52
Baselitz, Georg	52
Baxter, Iain	8
Bay Press	59
Beaverbrook Art Gallery	28
Bentley, Dana	8
Benzene Editions	50
Berent, Yaron	8
Berteig, Garry	8
La Bête Noire	52
Bevan, Tony	42
The Big Show	22
Billy Budd's Stammer	14
Birds and Flowers of Nova Scotia	8
Birnbaum, Dara	8
Blais, Jean-Charles	53
Blasted Allegories	58
Blind Date	8
BLIX	52
Body Work	8
Boltanski, Christian	49
Borořky, Jonathan	59
Bouillon, François	42
Bradford Art Galleries	42
Brandl, Eva	52
Brener, Roland	32
Breukelman, Jim	9
Broken Muse	52
Buren, Daniel	43
Burgin, Victor	55
Burke, Brian	9
Burlington Cultural Centre	29
Bush, Jack	55

C

Cadieux, Geneviève	9
Les Cahiers du Musée national	59
Cambridge Darkroom	43
Cameron, Eric	9
Canada Video = Canada Vidéo	53
Canadian Museum of Contemporary Photography	10, 15, 37, 53
CAPC Musée d'art contemporain de Bordeaux	43, 44, 45, 46, 47, 55, 56
Caravelles	42
Cardiff, Janet	9
Carr, Don	9
Catch and Release	11
Centre Copie Art	26
Centre d'Action Culturelle de Montbéliard	56
Centre d'exposition du Vieux Palais	12, 39
Centre Georges Pompidou	59
Centre international d'art contemporain de Montréal	35
Centre national d'art contemporain de Grenoble	42, 43, 44, 45, 46, 47, 48
Centre Saidye Bronfman	7, 14, 26, 29, 32, 34, 39
CEPA Gallery	57
Ceramics	34
A Certain Amount of Joy	41
Chalke, John	9
La Chambre Blanche	14, 53
Channel Four Television Company	60
Chantal Boulanger	54

Chants d'expérience	54
Charcot: Deux concepts de nature	21
Charney, Melvin	54
Chatto & Windus	60
Chewlos, Cindy	9
Christine Ross Hooper: New York / Suzanne Swannie: Drawings	9
La Cité des Arts	21
Clarkson, David	9
Clay, Allyson	9, 10
The Coach House Press	15
Cohen, Lynne	59
Cohen, Sorel	53
Cold City Gallery	26
Collecting Photography	10
Collection Sonnabend	43
Collisions	28
Collyer, Robin	53
Combas, Robert	43
Come Zion	35
Comic Iconoclasm	43
Comiter, Alvin	10
Concordia Art Gallery	24, 31, 34, 53
Concours d'oeuvres d'art du N.-B.	28
Confederation Centre Art Gallery and Museum	9, 16, 35, 36, 41
Conseil des Artistes Peintres du Québec	5
Conseil des arts d'Ottawa	34
Contemporary Art Gallery	9, 12, 21, 23, 25, 32, 36, 38, 40
Contemporary Canadian Photography	10
Contemporary Edmonton Prints	10
Contemporary Inuit Drawings	10
Contemporary Traditional Chinese Painting	10
A Context of Seats	10
Corporation de la Biennale nationale de céramique	5
Correspondences	53
Corry, Corrine	11
Council for the Arts in Ottawa	34
Cowin, Jack	11
Cragg, Tony	55
Cran, Chris	11
Crawley, Judith Lerner	11
Cribb, Marigold	11
Cronenberg, David	30
Crowley, G.N.	43
Cultural Imprints	11
Culture and the State	55
Cultures in Contention	59
Culture's Nature	11
Cumming, Donigan	53
Curtin, Walter	53

D

Daled	56
Dalhousie Art Gallery	9, 10, 14, 17, 18, 19, 28, 34, 37, 39, 41
Dance with Minutiae	17
Daniel Buren / Sol LeWitt	43
La danse au défi	59
David Leaney, Tom Reaume	12
Davison, Betty	12
Dazibao	29
Dean, Tom	12
Death	43
Découpage / Collage	55
De Francesco, Jorenzo	12
De Humani Corporis Fabrica	12
De la colonne dans l'art contemporain	12
Del Bello Gallery	17, 33
Demers, Denis	12

Démidoff-Séguin, Tatiana	12
Derouin, René	12
The Diary Exhibition	12
Dictions publication	53
The Discursive Field of Recent Photography	13
Discussions in Contemporary Culture	59
A Distanced View	56
Di Stefano, John	12
Diverse Secrecies	13
Divisions, carefours, états d'esprits	13
Dokoupil, Jiri Georg	55
Donner naissance n'est qu'un début	11
Doubletake	13
Douglas, Stan	13
Dreaming Before Nature	13
Duality	13
Duchamp, Marcel	59
D'une fiction à l'autre	9
Dunlop Art Gallery	9, 11, 18, 22, 25, 26, 33
Dunning, Alan	14
Dutrisac, Yvan	14

E

Échange	14
Écrans politiques	53
Les écrivains s'illustrent	14
Éditions Bougé	60
Éditions Charles Le Bouil	55
Éditions D.S.	12
Éditions Graff	26
Les Éditions Intervention	41
Éditions Paris-Musées	59, 60
Éditions Territoires	55, 56
Éditions Trois	60
Edizioni Sala 1	46
The Edmonton Art Gallery	10, 13, 21, 29, 33
The Eighth Dalhousie Drawing	14
Elementa Naturae	14
Elements	34
Elliott, Glenn	14
Elsewhere	43
Emanuel, Daphne	14
L'emprise du réel	14
The End of the World	57
L'époque, la mode, la morale, la passion	59
L'époque Tata	37
Espace lyonnais d'art contemporain	42, 56
L'Esprit des lieux	15
L'esthétique évolutive	8
Etidlooe Etidlooe	15
Eureka: Artists from Australia	44
The European Iceberg	15
Evelyn, Leya	15
The Event Horizon	15
Evergon	15
Everson Museum of Art	60
Ewen, Gagnon, Gaucher	15
Ewen, Paterson	16
Exchange	14
Expression, centre d'exposition	41
Extended Sensibilities	57
Eye of the Mind, Mind of the Eye	16

F

Fabro, Luciano	59
Fafard, Joe	16
Fake	49
Falk, Gathie	53
The Farm Show	16
Fast Forward	55
FAST WÜRMS	16

Favro, Murray	53
Fels, David	16
Féministe toi-même, féministe quand même	53
Femmes-Forces	16
Fibre Fission	17
Festival international d'Art Vidéo	52
Fiction	53
Figures héroïques	20
Finlay, Ian Hamilton	59
First Annual International	17
Fischli, Peter	50
FNAC	45
Fontana, Lucio	59
Foo Fat, Dulcie	17
Formalisme et historicité	55
Formations of Fantasy	59
Four Objectives Artmakers	17
Fraser, Carol	17
Freedy, Connie	17
Freud, Lucian	60
Fridfinnsson, Hreinn	44
From Sea to Shining Sea	17
Fruitmarket Gallery	47, 55
Fulton, Hamish	17

G

Galerie Christiane Chassay	19
Galerie d'art Concordia	24, 31, 34, 53
Galerie d'art de Matane Inc.	39
Galerie d'art du Vieux Palais	29
La Galerie du Musée, 1976-1986	18
Galerie Glendon	9, 10, 23, 27
Galerie Graff	23
Galerie nationale du Canada voir Musée des beaux-arts du Canada	
Galerie Noctuelle Michel Groleau	23
Galerie Optica	37
The Gallery/Stratford	12, 14, 19, 20, 24
Garouste, Gérard	44, 53
Geelyne, Wyn	18
Georgian Bay Moods	40
Gerlinger, Marianne	18
Le geste oublié	18
Geur, Juan	57
Gilbert and George	55
Gill, Dennis	18
Giving Birth is Just the Beginning	11
Gladwell, Brian	18
Glendon Gallery	9, 10, 23, 27
Goethe-Institut Montréal	26
Gogol's the Overcoat	43
Golub, Leon	44
Goodwin, Betty	18, 53
Gordaneer, James	18
Gorilla	26
Gorlitz, Will	40, 49
Gougeon, Diane	19
Goulet, Michel	19, 32
Graav Éditions	30
Grand Prix de Peinture canadien I	19
Graphic Perspectives	19
Greenberg, Clement	59
Greer, John	19
Les grimoires de Pandore	37
Groombridge, Brian	19
Guilbert, Charles	19
Gutmann, John	53

H	
Haacke, Hans	57
Hall, Joice	20
Hall, Michael	20
Hamilton Artists' Inc.	14, 39
The Hand Holding the Brush	20
Harris, Peter	20
Hartley, Marsden	20
Hastings-Trew, Nancy	20
Hauser, Iris	20
Heroic Figures	20
Heroics: A Critical View	20
Heward, John	53
Hidden Treasures	21
Hide, Peter	21
Hiller, Susan	44
Hilliard, John	55
The Historical Ruse	21
Homonyms	21
Hooikaas, Madelon	45
Hopper, Robin	21
Horn, Rebecca	60
Hors de question	30
Hot Properties	9
Huebner, Ron	21
Hurtig Publishers Ltd	10

I	
Ideas from France	55
Iglesias, Cristina	44
I love me	41
Images du futur '88	21
Images mémoire	21
The Impossible Self	21
Indiana University Press	58
In Her Place	21
In retrospect	9
Institute of Contemporary Art (Boston)	60
Institute of Contemporary Arts (London)	42, 43, 44, 45, 47, 55, 56
Interface	22
Interface 4	22
In Transition	22
Irwin	44
Isshi Press	59
Issue	55
Issues of Censorship	53

J	
James, Geoffrey	50
Jean-Charles Blais / Gérard Garouste	53
Je suis absent jusqu'à mon retour	45
Jeunes contemporains	41
Jewish Painters and Modernity	29
Johnson, Nancy	40
Jolicoeur, Nicole	21
Jonas, Joan	57
Journaux intimes	12

K	
Kaiser Wilhelm Museum	60
Kaplan, Peggy Jarrell	60
Katherine Knight and Laura Vickerson	22
Keane, Tina	45
Kelly, Ellsworth	50
Kelly, Mary	55
Kettle's Yard Gallery	42, 43, 45, 47, 55
Kiefer, Anselm	60
King, Andrew	22

King, Holly	22
Kipling, Ann	22
Klimek, Lylian	22
Koch, Eve	22
Koenker, Deborah	23
Koffler Gallery	21
Kolacz, Jerzy	23
Kounellis, Jannis	56
Künstler aus Kanada	56
Kunstmuseum Luzern	44, 55
Kunstmuseum Winterthur	58
Kunstverein in Hamburg	44

L	
Labbé, Michel	23
LA Hot and Cool	50
Lamb, Judith	23
Land	45
Landscape	45
Laurentian University Museum	36, 40
Lavoie, Raymond	23
Le Bel, Denis	23
Lee, Ann	23
Légendes	56
Legrady, George	57
Lessard, Denis	23
Levasseur, Suzelle	23
Lewis, Mark	23
LeWitt, Sol	43
Liberté	6
Life Forces	25
Light Stagings	24
Lindzon, Rose	24
Livestock and Pets	24
Living in NY	24
London Regional Art Gallery	7, 15, 18, 20, 30, 41, 54
Longo, Robert	24
Luminous sites	53
Lum, Ken	24
Lure	10
Luxe, calme et volupté	53

M	
Macdonald Stewart Art Centre	8, 9, 10, 30
MacDonnell, William	24
MacKay, Don	24
Mackenzie Art Gallery	6, 8, 10, 20, 24, 28, 31, 32, 54
MacPhee, Medrie	24
MacWilliam, David	25
Madelon Hooikaas, Elsa Stansfield	45
Magor, Liz	25
Magrini, Alex	25
Maison de chambre	25
Mannersm: A Theory of Culture	53
Manual of Instructions for Marcel Duchamp	59
Mapping the Surface	54
Marino, Carol	25
May, Margaret	25
McCarroll, Billy J.	25
McEwen, Jean	25, 26
McLellan, Ron	26
McMaster University Art Gallery	6
McNeil, Joan	26
Médium: Photocopie	26
Melnyk, Doug	26
Melvin Charney, Krzysztof Wodiczko	54
Memory	34
Mendel Art Gallery	16, 17, 26, 30, 54
Mendieta, Ana	50

Mercer Union	7, 11, 29, 37
Merz, Gerhard	26
Methuen and Co Ltd	59
Mihalcean, Gilles	26
Milne, Barbara	26
Mise en Scène	54
MIT List Visual Arts Center	50, 51, 57
MIT Press	57, 58, 60
Molinari, Guido	50
Le monde selon Graff, 1966-1986	26
Montréal Art Contemporain	56
Montréal Museum of Fine Arts	18, 25, 26
Moodie, Kim	27
Morbid Symptoms	50
Morgan, Joey	27
Mother and Child	27
Mühleck, Georg	27
Muñoz, Juan	45
Muntadas, Antonio	27
Murdock, Greg	27
Musée canadien de la photographie contemporaine	10, 15, 37, 53
Musée d'art contemporain de Montréal	5, 7, 14, 15, 18, 23, 24, 32, 52, 53, 54, 55
Musée d'art et d'industrie	42
Musée des beaux-arts de Montréal	18, 25, 26
Musée des beaux-arts du Canada	52, 53, 54
Musée du Québec	6, 13, 16, 18, 21, 23, 39, 42
Musée lyonnais des arts décoratifs	42
Musée régional de Rimouski	15
Musée Saint-Pierre art contemporain	42
Museum of Contemporary Art (Chicago)	49
The Museum of Contemporary Art (L.A.)	58
Museums by Artists	54

N

National Gallery of Canada	52, 53, 54
Natural Selection	27
Neimanas, Joyce	28
Neuhaus, Max	45
Neutral Ground	7
New Brunswick Art Competition	28
The New Gallery	28
The New Museum of Contemporary Art	49, 50, 51, 56, 57, 58
New York University Press	56
The Nickle Arts Museum	23, 36, 54
The Ninth Dalhousie	28
The Nomads	28
North Baffin Drawings	54
Not to be Opened Till on the Lake	38
Le Nouveau Musée	55, 56
Nulf, Frank	28
Nuove edizioni Gabriele Mazzotta	15

O

Object Lessons	28
Oboro	8
Océanie = Oceania	31, 12
October	60
Olaf Metzler, Gerd Rohling	45
On Britain's Doorstep	34
Onark, Jessie	54
Oratio Obliqua	52
Orchard Gallery	42, 47
Out of Eastern Europe	57
Out of Holland	5

P

Paillé, Louise	28
Paired Viewpoints	28
The Palace of the Queen	11, 29
The Palace of the Queen. No Fixed Address	29
Paolini, Giulio	56
Parachute	59
Paquet, Claire et Suzanne	8
Parcours à travers l'oeuvre	29
Parr	29
Passage	29
Passages	53
Paul Miller, Karen Spencer	29
Paysage	29
Peacock, Graham	29
Peintres juifs et modernité	29
Peinture au Québec	54
Penone, Giuseppe	54
Persona	54
Peter Fischli, David Weiss	50
Philadelphia Museum of Art	59, 60
Phoenix	54
Photographie canadienne contemporaine	10
Photoperspectives '87	29
Pistoletto, Michelangelo	46
Plans for the Night	50
Plates From An Encyclopaedia	6
Poivret, Jean-Luc	30
Political Reflections	53
La pornographie et le monde urbain	30
Pornography in the Urban World	30
Portraits of Choreographers	60
Postmarked New York	30
Postmodernism	56
Potter, Leslie	30
Poulin, Roland	57
The Power Plant	5, 9, 17, 19, 21, 27, 30, 36, 38
Prent/Cronenberg	30
Prent, Mark	30
Prescriptives	57
Presentation House Gallery	5, 9, 10, 13, 16, 22, 24, 28, 29
Presses de l'Université du Québec	60
The Press of the Nova Scotia College	40
Prime Source	30
Prime Time Video	54
Prince, Richard	56
Princeton Architectural Press	50
Printshops of Canada	30
Public Access Collective	30
Public: Some Uncertain Signs	30
Purdy, Berenice	31
Pure Vision	31

R

Rabinowitch, David	60
Raetz, Markus	50
Rainer, Arnulf	46
Rainsford, Susan	31
Ramsden, Anne	31
Rayner, Gordon	31
Reading Dancing	60
The Real Comet Press	59
La réalité et le dessin	53
Realities Revisited	14
Reality and Motive	53
Reconnaissance	31
Regards sur l'art américain	56
Regroupement des artistes des Cantons de l'Est	7
Resistance or Submission / Résistance ou soumission	54

Revolutions	31
Richard Deacon, Tom Dean	32
Richter, Gerhard	32
Ricochet	46
Riverside Studios	44, 45, 46, 48, 55
Robson, Frances	32
Roland Brener, Michel Goulet	32
Ronald Feldman Fine Arts Inc.	60
Rooming House Show	25
Rough Edits	8
La ruse historique	21

S

Sacred Ground, Skin and Bones	32
Safdie, Sylvia	32
Saidye Bronfman Centre	7, 14, 26, 29, 32, 34, 39
Sans démarcation	32
Sasaki, Tomiyo	33
Saunders, Joyan	57
Sawchuk, George	33
SAW Gallery	52
Scénarios	54
The Second Link	54
Selected Images	46
Selected View	33
Selections from the Roger	33
Sémiologie du langage visuel	60
Senini, Blake	33
A Sense of Place	34
The Seventh Dalhousie	34
Sevilla, Ferran Garcia	46
Shilling, Arthur	34
Shortt, Stephen	34
Shuebrook, Ron	34
Sicilia, José Maria	46
Signs	57
Siler, Todd	34
Similitudes	34
Siting Technology	34
Smith, Jim	34
Smith-Lamothe, T.E.	34
Snow, Michael	57
La Société d'Esthétique du Québec	52
Solano, Susana	46
Songs of Experience	54
Sots Art	57
Southern Alberta Art Gallery	6, 9, 11, 18, 19, 20, 22, 26, 27, 30, 33, 35, 40, 41, 52
Souvenir	34
Space Invaders	54
Spero, Nancy	47, 60
Spitzer, Serge	47
Splane, Margot Cormier	35
Stamp, Arlene	35
Stanbridge, Harry	35
Stansfield, Elsa	45
Stardusters	35
State of the Art	60
Stations	35
Stedelijk Museum	43, 58
Stedelijk Van Abbemuseum	47
Stefura, Michael	36
Steir, Pat	50
Sterbak, Jana	36
Stevenson, Terry Dunton	36
Stichting/Foundation 'Talking Back to the Media'	56
Stockfootage	57
Stockholder, Jessica	36
Stride Gallery	9, 22, 24, 41
Striving for Ideal Resolution	36

Structures for Behaviour	54
Structures of Clarity	25
Stubbs, Eva	36
Subjects and Subject Matter	54
Surrey Art Gallery	22
Survey Alberta 88	36
Sutherland, Roberta	36
The Swinton Collection of Inuit Art	36

T

Tables Turned	36
Table-tableau-toile	37
Talking Back to the Media	56
The Tata Era	37
Tata, Sam	37
Temporal Icons	37
Les temps chauds	37
Tendre vers une solution	36
Tenth Anniversary	51
Territoire 3	56
Thames and Hudson Ltd	32, 60
Thibault, Manon B.	37
Thickness of Matter	37
Third Eye Centre	56
Three on Technology	51
Thunder Bay Art Gallery	34, 35
Tillers, Imants	47
Tjapaltjarri, Clifford Possum	47
Tomkins, Riduan	37
Toroni, Niele	56
Toronto: A Play of History	38
Toronto Painting '84	54
Totino, Mina	38
Toussignant, Claude	51
Towell, Larry	38
Transference	38
Trepanier, Peter	38
Trigger	38
Turning Over The Pages	47
Tuttle, Richard	47

U

Ufundi Gallery	12
Ukrainian Cultural and Educational Centre	26
Union des écrivains québécois	14
University Art Museum, University of California	57
University of California Press	60
University of Chicago Press	59
Upfront	38
The Upstairs Gallery	6
Urquhart, Tony	38
Utopia Post Utopia	60
U-TOPOS et les tiroirs de l'utopie	39
Uumajut	54

V

Vaillancourt, Armand	39
Van Bakel, Gerrit	47
Vancouver Art Gallery	27, 33, 39, 40, 52, 53, 54
The Vancouver Association for Noncommercial Culture	5
Vancouver Revisions	39
Van Elk, Ger	48
Vazan, Bill	39
Vedute	60
Venture	7
Verlag Michael Kellner	48
Vidéo	54

Vidéo 84	54
Vidéo by Artists 2	54
Vidéo du Québec	54
Vidéo, Fiction et Cie	56
Le Vidéographe	52
Video Inn	53
Video Theatrics	39
Vile	39
Vilmouth, Jean-Luc	48
Les vingt ans du Musée	54
Visionary Apparatus	57
Une vision pure	31
Visions	39
Visual Arts Ontario	32
Visual Facts '86	39
Visual Facts	56
Visual Studies Workshop Press	58
Vitality	12
Vocabulaires	23

W

Wallace, George	39
Wallace, Ian	40
Walter Phillips Gallery	8, 11, 12, 13 14, 15, 16, 20, 27, 28, 31, 34, 37, 38, 39, 53, 54
Warhol, Andy	58, 59
Warren Murfitt, Daniel Congdon	40
Wedman, Neil	40
Weiss, David	50
Weiner, Lawrence	40
Wentworth, Richard	48
Werner Büttner, Georg Herold	48
Western Front	33, 52, 53
Western Front Video	54
Wheale, Ivan	40
Whose Afraid of the Big Bad Wolf	21
Whyte Museum of the Canadian Rockies	17, 25, 36
Wieland, Joyce	40
Wiens, Robert	40
Wiitasalo, Shirley	40
Will Gorlitz and Nancy Johnson	40
Will, John	41
Will, Mary Shannon	42
The Williamson Collection	40
Wilson, Anthony	48
Wilson, Gary	41
The Winnipeg Art Gallery	5, 21, 34, 36, 54
Winter Souvenir	28
Wodiczko, Krzysztof	54
Wolfe, Robert	41
The Women's Press	60
Work In Progress	60
Worlds Apart	38
Württembergischer Kunstverein	56
Wyse, Alex	41

Y

Ykelenstam, Henk	41
Young Contemporaries	41

Z

La Zona del Silencio	41
Zone Books	58

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