

# CATALOGUES CATALOGUES

catalogues canadiens en art contemporain  
**canadian catalogues on contemporary art**

# **CATALOGUES CATALOGUES**

catalogues canadiens en art contemporain  
**canadian catalogues on contemporary art**

**V O L U M E II**

**1983**

## CRÉDITS

recherches et production/research and production  
ANGELA GRAUERHOLZ, LESLEY JOHNSTONE,  
FRANCINE PÉRINET, ANNE RAMSDEN

commentaires/catalogue reviews  
DIANA NEMIROFF, MICHÈLE WAQUANT

traduction/translation  
SERGE BÉRARD

graphisme/design  
ANGELA GRAUERHOLZ

composition/typesetting  
RIVE-SUD TYPO SERVICE INC.,  
ST-LAMBERT

imprimerie/printer  
BOULANGER INC., MONTRÉAL

imprimé au Canada/printed in Canada

distribution  
ARTEXTE  
c.p. 434, succursale N  
Montréal, Québec  
Canada H2X 3N3

ARTEXTE  
3575, St-Laurent, salle 303  
Montréal, Québec  
H2X 2T7  
Tél.: (514) 845-2759

# TABLE DES MATIÈRES

## TABLE OF CONTENTS

<b>4</b>	Préface
<b>5</b>	Guide de consultation
<b>6</b>	Reader's Guide
<b>7</b>	Catalogues en art contemporain/Contemporary Art Catalogues
<b>44</b>	Catalogues inuit et amérindien/ Inuit and Amerindian Catalogues
<b>51</b>	Musées/Galleries
<b>54</b>	Les titres/Titles
<b>64</b>	À paraître/Forthcoming
<b>65</b>	Volume 1: catalogues épuisés/out of print
<b>66</b>	Pour commander/To Order

# PRÉFACE

Il nous fait plaisir de présenter le deuxième volume du *Catalogue des catalogues canadiens en art contemporain*, qui répertorie les publications dans ce domaine depuis 1981. Ce catalogue est une extension de notre intérêt pour la collecte et la diffusion de l'information en art contemporain au Canada et, à ce titre, nous croyons qu'il constitue un apport utile. À la fois source d'information et outil promotionnel, il reflète la diversité des catalogues publiés par les musées et galeries du Canada.

L'intérêt particulier au Canada pour l'art inuit et amérindien, ainsi que la haute qualité des catalogues accompagnant les expositions en art inuit et amérindien contemporain nous a paru justifier leur inclusion dans notre répertoire.

Pour leur appui et leur coopération, nous désirons remercier tous les musées, galeries et artistes. Nous devons une reconnaissance particulière à Diana Nemiroff et à Michèle Waquant pour leur intérêt soutenu et la contribution essentielle qu'elles ont apporté à la réalisation de ce projet, et à Joyce Blair qui a travaillé sans relâche à la distribution du catalogue. Nous remercions également le Conseil des Arts du Canada pour son aide financière.

We are pleased to present this second volume of the *Catalogue of Canadian Catalogues on Contemporary Art* comprising catalogues published since 1981. Our ongoing concern with the collection and diffusion of information on contemporary art in Canada has persuaded us that the publication of our catalogue continues to provide a valuable source of information. In its dual function as a resource tool and a means of distributing Canadian catalogues on contemporary art, our publication reflects the diversity of catalogues produced by Canadian museums and galleries.

The special interest in Inuit and Amerindian art in Canada and the high quality of catalogues produced in conjunction with exhibitions bringing together various collections of Inuit and Amerindian contemporary production led us to include publications on these subjects.

We would like to thank all the museums, galleries and artists for their continued help and co-operation on this project. We are grateful to Diana Nemiroff and Michèle Waquant for their sustained interest and invaluable contribution to this publication, and to Joyce Blair who deserves special credit for her tireless effort in the distribution of this catalogue. We would also like to thank the Canada Council for financial assistance.

Angela Grauerholz  
Lesley Johnstone  
Francine Périnet  
Anne Ramsden

# GUIDE DE CONSULTATION

En première section, les catalogues sont classés par ordre alphabétique d'artistes sauf pour les catalogues d'exposition de groupe où l'ordre s'applique au titre du catalogue.

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

Les données bibliographiques sont classées suivant: 1. nom de l'artiste ou titre du catalogue 2. auteur(s) 3. musée et lieu de publication 4. année de publication 5. nombre de pages 6. nombre d'illustrations 7. dimensions (la largeur précède la hauteur).

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

Seulement les catalogues reliés sont indiqués comme tel.

On trouve à la fin la liste complète, classée selon l'ordre alphabétique des titres et regroupée par musées et galeries, de tous les catalogues publiés à partir de 1981 et disponibles à Arttexte. Cette liste comprend des publications qui, à cause de leur brièveté, ne sont pas commentées dans le catalogue (elles sont indiquées par un \*). Il y a en plus une liste des catalogues ou livres d'artiste, des publications indépendantes, ainsi qu'une liste des catalogues inclus dans le volume I et qui sont maintenant épuisés. Les catalogues d'art inuit et amérindien sont intégrés dans le classement par musées et galeries (et sont indiqués par un (I)).

# READER'S GUIDE

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

Each review includes biographical data on the catalogue and a brief resume of the content.

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

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

Unless otherwise indicated, all catalogues are softcover.

At the back of this publication is a complete listing, ordered alphabetically by title under the gallery's name, of all catalogues produced since 1981 available through Artex's distribution service. This listing includes publications which are not reviewed here (indicated by \*), mainly because they are small publications or brochures. In addition there are listings of artists' catalogues/books and independently published catalogues as well as a listing of catalogues included in Volume I which are now out of print. Inuit and Amerindian catalogues are integrated into each gallery's list and indicated by (I).

# CATALOGUES

## A

*About VILE: Mail Art, News & Photos from the Eternal Network*; Anna Banana, Michael Scott, et al.; Banana Productions, Vancouver, B.C.: 1983. 106 pp., 144 illus. 21.5 x 28.3 cm.

Poetry, photos, letters, a variety of mail art, as well as a history of VILE, a magazine dedicated to mail art, a journal of the Banana/Gaglione performance "Futurist Sound", and a discussion of mail art are contained in this light-hearted compendium of activities by artists in the network.

**\$10.00**

*Agit. Prop: Performance in Banff*; Lorne Falk, Clive Robertson; Walter Phillips Gallery, The Banff Centre School of Fine Arts, Banff, Alta.: 1982. 35 pp., 21 illus., 21 x 27.5 cm.

A series of performances by Canadian, American and European artists linked by the theme of politics (large and small P). Robertson's text provides a brief history of European and Canadian agit-prop in the thirties and speculates on its relationship to contemporary performance. Statements by the artists: Bruce Barber, Marcella Bienvenue, Stuart Brisley, Elizabeth Chitty, Sonia Knox, Marcel Odenbach, Ulrike Rosenbach, Martha Rosler. **\$5.00**

*Alternate Photography*; Richard Rhodes; YYZ, Toronto, Ont.: 1983. 28 pp., 35 illus., 20.5 x 23.3 cm.

Photos by Peter MacCallum, Stan Deniston, David Clarkson, Jayce Salloum and Isaac Applebaum were selected for their "non-graphicness" and connections with the expansive sensibility of modern art; as well, this photography was first shown in the "alternate" artist-run spaces in Toronto. Statements by the artists. **\$3.00**



ANDERS, EUNICE, *Eunice Anders: Recent Works in Fibre 1975-1982*; Helen Frances Gregor, Joan E. Foster, Mary Eileen Hogg; Art Gallery of Windsor, Windsor, Ont.: 1983. 24 pp. 18 illus., 1 col., 17.7 x 25.6 cm.

A brief foreword and introduction; lines of poetry accompany illustrations of the artist's weavings. **\$2.00**

*Appropriation/Expropriation, Recent Work from the Halifax Community*; Mary Sparling, Bruce Barber, Jan Peacock; The Art Gallery, Mount Saint Vincent University, Halifax, N.S.: 1983. 29 pp., 32 illus., 22 x 28.1 cm.

Works which incorporate already existing imagery by fifteen artists, including Garry Kennedy, Susan McEachern, Cathy Quinn/Barbara Lounder and others. Barber's text sets the activity of appropriation in an historic context, while Peacock's analyzes the individual works in the exhibition. **\$5.00**

ARISS, HERBERT JOSHUA, *Encounters: An exhibition of Paintings and Drawings from 1967-1982 by Herbert Joshua Ariss*; Dr. John Bruce, Paddy O'Brien; London Regional Art Gallery, London, Ont.: 1983. 72 pp., 58 illus., 10 col., 25 x 21.5 cm.

A comprehensive and analytical look at this artist's work precedes excerpts from his journals, comments by former students, numerous illustrations, a chronology and bibliography. **\$7.50**

ARNOTT, RYAN, *Marriage Last Leaves of Fall*; Dunlop Art Gallery, Regina Public Library, Regina, Sask.: 1982. 10 pp., 3 illus., 18 x 19.1 cm.

An artist's book made for the exhibition. Contains images of a lightbulb, a leaf of paper, a tree's leaves and a poem/text ruminating on the theme. **\$2.00**

*Art & Correspondence from the Western Front*; A.A. Bronson, Michael Morris, Hank Bull; Western Front, Vancouver, B.C.: 1979. 65 pp., 50 illus., 18.4 x 21.6 cm. Art as sensibility, the nature of the artists' correspondence network, and the collaborative identity of the Western Front are

touched upon in the introduction. The catalogue, which is divided into four sections dealing with the work of Kate Craig, Glenn Lewis, Eric Metcalfe, Michael Morris & Vincent Trasov, five of the eight founders of the Western Front, serves as an important document of ten years of activity. Includes biographies and bibliographies. **\$4.00**

*Art et féminisme*; Rose-Marie Arbour, Suzanne Lamy, Diane Guay, Suzanne Foisy, Johanne Lamoureux, Thérèse Saint-Gelais, Nicole Dubreuil-Blondin, Aline Dallier; Musée d'art contemporain, Montréal, Qué.: 1982, 213 pp., 94 illus., 20.5 x 26.6 cm, français & English.

À propos de ce catalogue on est presque tenté de parler d'un livre. De l'exposition, 41 artistes dont on trouve une photo et une biographie à la fin de la publication; des oeuvres reproduites, souvent accompagnées d'une explication de l'artiste, en peinture, sculpture, photo, performance, vidéo et huit textes, les uns plus descriptifs, les autres plus réflexifs.

More a book than a catalogue. Forty-one artists were included in the exhibition, and each one has a photograph and biography in the catalogue. Paintings, sculptures, photographs, performances and videos are reproduced, often accompanied by an artist's statement. Eight essays complete the catalogue, some more descriptive, others more theoretical. **\$15.00**

*Art in Architecture: Art for the Built Environment in the Province of Ontario*; Jeanne Parkin, William J. S. Boyle; Visual Arts Ontario, Toronto, Ont.: 1982. 276 pp., 363 illus., 23.1 x 30.5 cm.

Divided into three sections - case studies of art in architecture, a guide to competitions, contracts and government assistance, and an illustrated index of artists and work - this volume aims to provide practical information to stimulate the collaboration between artists and architects. **\$19.95**

*Art/société 1975-1980*; Richard Martel, Marcel Saint-Pierre, Éditions Intervention/Musée du Québec, Qc.: 1981. 119 pp., 171 illus., 21.5 x 28 cm.

Pour tous ceux qu'intéresse un point de vue différent sur l'art, cet ensemble de données sur les rapports entre l'art et la société est une source précieuse de renseignements tant visuels que théoriques.

Marcel Saint-Pierre dresse un bilan minutieux de pratiques trop souvent occultées dans nos sociétés capitalistes. Il situe les prises de position et l'engagement social et politique de certains artistes et de certains mouvements artistiques dans une histoire qui a ses racines au 19<sup>ème</sup> siècle et il en décrit les récents développements au Québec, dans la région montréalaise.

Richard Martel brosse le portrait des engagements artistiques dans la ville de Québec depuis 1975 tout en témoignant des rapports entre les artistes et la société dans différentes régions de la province de Québec.

La dernière partie de ce catalogue forme un corpus de 10 textes qui vont de la conférence de M. Saint-Pierre lors de Québec '75 au manifeste de l'atelier Amherst en passant par un essai sur l'art et la lutte des classes au Québec. **\$6.00**

**ARTHURS, STEPHEN J.**, *Against The Wall: Paintings by Stephen J. Arthurs*; Joan Murray; Art Gallery of Hamilton, Hamilton, Ont.: 1982. 20 pp., 15 illus., 6 col., 28.1 x 21.6 cm.

Tiny paintings of minutely-rendered aerial views of battle formations are seen as heroic emblems with spiritual implications. Artist's statement and biography. **\$6.50**

*Artists/Computers/Art; Artistes/Ordinateurs/Art*; Griselda Bear, Brian Reffin Smith; Canada House Cultural Centre Gallery, London, Eng.: 1982. 20 pp., 12 illus., 17.7 x 24.6 cm. English & français.

An introduction to the possible roles of computers in making art with explanatory statements by the two musicians and five artists, including Norman White, Jacques Palumbo and Barry Truax.

Une introduction au rôle que peut jouer l'ordinateur en art, avec des textes explicatifs des deux musiciens et des cinq artistes dont Norman White, Jacques Palumbo et Barry Truax. **\$1.00**

*Art Through Nature: Recent Quebec Art's Vision of Nature*; Leo Rosshandler; Burnaby Art Gallery, Burnaby, B.C.: 1981. 26 pp., 36 illus., 25.5 x 25.5 cm.

Western and Eastern views of nature are contrasted in the introduction. Statements by the artists who are all young and who work in a wide range of media, from painting to installation. **\$3.00**

*Atlantic Visions de l'Atlantique: Crafts from Canada's Four Atlantic Provinces/Artisanat des quatre provinces atlantiques du Canada*; Moncrieff Williamson; Atlantic Caucus of the Canadian Crafts Council, St. John's, Nfld.: 1982. 141 illus., 19 col., 28 x 21.6 cm, English & français.

This exhibition was promoted and supported by numerous organizations, governments, arts and crafts communities and other contributors. It brought together 136 artists and gave out twenty awards of excellence. The introduction describes the moment in history when art and craft were separated, siding with the egalitarian principles of the Bauhaus, and concludes by noting the humour of Maritime artisans.

Cette exposition fut parrainée et soutenue par de nombreux organismes, les gouvernements, la communauté artisanale et plusieurs intervenants. Elle a réuni 136 exposants et accordé vingt prix d'excellence. L'introduction aux oeuvres décrit le moment historique de coupure entre art et artisanat, prend parti pour les principes égalitaires du Bauhaus et conclut en soulignant l'humour des artisans des Maritimes. **\$7.00**

*Au lieu de...; Pierre Desjardins*; Article, Montréal, Qc.: 1981. 33 p., 13 illus., 23 x 23 cm.

Constat d'une expérience d'éclatement du lieu d'exposition dans les ateliers, cette plaquette rend compte simplement et clairement de l'itinéraire et des propositions des huit artistes participants. Gougeon, Hébert, l'Homme, MacDonald, Maler, I. & E. Ozan-Groulx et Saucier signent chacun la description de leur travail documenté par des photographies et des plans. **\$2.50**

# B

**BACHINSKI, WALTER**, *Bachinski: A Decade*; Paul Duval; Kitchener-Waterloo Art Gallery, Kitchener, Ont.: 1976. 36 pp., 78 illus., 1 col., 23 x 23 cm.

The introduction speaks of the breadth of Bachinski's graphic techniques and the concern for the human condition evident in these etchings, drawings, relief and free-standing sculptures. **\$3.50**

**BARKLEY, ALAN**, *Alan Barkley: Sculpture*; David MacWilliam; Art Gallery of Ontario, Toronto, Ont.: 1980. 12 pp., 10 illus., 1 col., 25.3 x 20.5 cm.

Illustrations of two large wood sculptures and a videotape. In an interview with MacWilliam Barkley discusses the role vernacular structures have played in his work and his interest in how one's movement changes the experience of a structure. **\$2.00**

**BAXTER, IAIN & INGRID**, *Baxter<sup>2</sup>. Any Choice Works 1965-70*; Marie L. Fleming; Art Gallery of Ontario, Toronto, Ont.: 1982. 111 pp., 82 illus., 10 col., 21 x 27.1 cm.

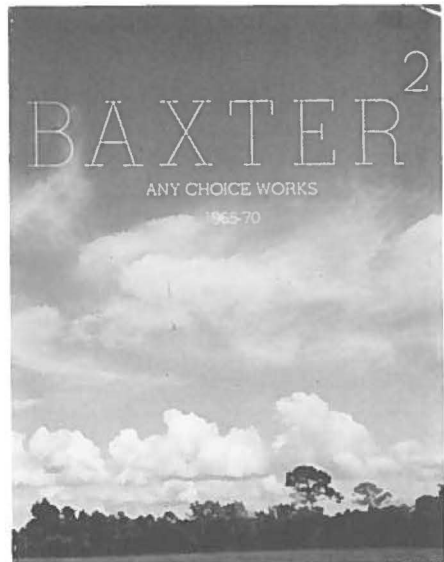
A very thorough scholarly account of the period when the Baxters worked under the rubric N.E. Thing Co. Baxter's early development is treated and themes which run through the work are discussed. The influence of Zen, McLuhan, Duchamp, and the communications media are noted. Appendices list formats and terms adopted by N.E. Thing Co.; detailed exhibition chronology and selected bibliography. Very fully illustrated. **\$15.00**

**BAXTER, IAIN & INGRID**, *Sensitivity Information Research by the N.E. Thing Co. Ltd. On Snow, Ice, Water, the North, and the General Phenomenon of Winter*; Roger Boulet; The Peter Whyte Gallery, Banff, Alta.: 1974. 76 pp., 56 illus., 20.3 x 20.4 cm. Each page reproduces a sheet of "sensitivity information". Includes detailed resume of activities, exhibitions, catalogues and articles. **\$2.00**

**BÉDARD, ROBERT**, *Parallaxe, photographies de Robert Bédard*; Montréal, Qc., 1978. 59 pp., 49 illus., 25.5 x 23 cm.

*Parallaxe* est un livre d'artiste sur Montréal fait à partir de photos prises en 1976 et 1977. Bédard est attiré par les vues intimistes, les plans peu encombrés, une ville à l'échelle humaine mais distante et silencieuse. **\$5.00**

**BELL, ALISTAIR**, *Alistair Bell: Prints 1935-1981*; Ian M. Thom; Art Gallery of Greater Victoria, Victoria, B.C.: 1982. 96



pp., 195 illus., 7 col., 21.7 x 28.1 cm.  
Thom discusses the career of this Vancouver printmaker, defining his work in terms of its superb drawing, excellent craftsmanship, and the spirit of his subject matter. Contains a fully illustrated detailed catalogue of the exhibition. **\$7.00**

**BEN-HAIM, ZIGI**, *Zigi Ben-Haim*; William Zimmer; Art Gallery of Hamilton, Hamilton, Ont.: 1982. 25 pp., 20 illus., 6 col., 25.8 x 23 cm.  
Using paper, wire mesh, pigments and concrete, this New York artist makes works which suggest the dichotomy of spirit and matter. **\$8.00**

**BENTHAM, DOUGLAS**, *Douglas Bentham: 'Enclosures and Opens' 1975/76*; Douglas Bentham, Robert Christie; Art Gallery of York University, Toronto, Ont.: 1976. 29 pp., 12 illus., 28.3 x 21.7 cm.  
Reproductions of twelve welded steel sculptures by this Prairie sculptor. The text discusses the evolution of Bentham's work from traditionally conceived pieces which emphasized mass to a flatter, more linear, open sculpture standing directly on the ground and analyzes the formal qualities of the works in the show. Includes artist's statement. **\$3.00**

*Nora Blanck, Doug Biden*; Greg Bellerby; Art Gallery of Greater Victoria, Victoria, B.C.: 1981. 31 pp., 24 illus., 3 col., 21.7 x 28 cm.  
Each artist is introduced separately. Blanck's concerns as a painter are with patterning and decoration, while Biden's drawings and prints reveal an interest in surface and in the nature of symbols. **\$5.00**

**BOLDUC, DAVID**, *David Bolduc: Recent Work*; Sandra Paikowsky, Donald F. P. Andrus; Sir George Williams Art Galleries, Concordia University, Montreal, Qc.: 1979. 36 pp., 26 illus., 1 col., 21.8 x 28 cm.  
Reproductions of all the paintings in the exhibition; chronology and extensive bibliography. The text examines Bolduc's work since 1967, placing it in the context of Toronto abstraction and American colour-

field painting. **\$5.00**

**BORNSTEIN, ELI**; *Eli Bornstein, oeuvres choisies, 1957-1982*; Kazimir Karpuszek; Mendel Art Gallery, Saskatoon, Sask.: 1982. 56 pp., 132 illus., 15 coul., 21.5 x 28 cm, français & English.

Relief structuriste, structurisme, le lieu de jonction où la forme et la couleur se fusionnent dans la recherche de l'harmonie et de la nature dans son essence même. Après une analyse de l'oeuvre se trouvent plusieurs citations de l'artiste tirées de THE STRUCTURIST, revue dont il assume la publication depuis plusieurs années. 105 oeuvres de l'exposition sont reproduites en miniature et décrites à la fin de ce catalogue dont la conception est spéciale.

Structurist relief, structurism, a place where form and colour merge in the search for harmony and the very essence of nature. Following an analysis of the work are several quotes by the artist, taken from THE STRUCTURIST, a magazine that he has been publishing for a number of years. 105 works are reproduced in small format and described at the end of this very distinctive catalogue. **\$8.00**

*Robert Bourdeau & Philip Pocock*; David Burnett; Art Gallery of Ontario, Toronto, Ont.: 1981. 32 pp., 17 illus., 4 col., 25.7 x 20.5 cm.

In a thoughtful essay, Burnett reflects on the language of photographic analysis, following these remarks with a brief contrast of the techniques and subject matter of these two Canadian-born photographers, and an interpretive description of the subject matter each one chooses in order to get at the meaning of the works. High quality reproductions. **\$6.00**

*Bridges: Paul Fournier/Robert Daigneault*; Robert Daigneault, Rick MacMillan, Paul Fournier, Judith M. Nasby; MacDonald Stewart Art Centre, Guelph, Ont.: 1982. 26 pp., 20 illus., 11 col., 27.5 x 21 cm.

A collaboration between a musician and a painter. Texts by Daigneault and Fournier describe the process of collaboration and mutual influence, as well as short essays on each of the collaborator's work. **\$4.75**

**BUJOLD, FRANÇOISE, *Françoise Bujold***; Claude Haeffely; Musée d'art contemporain, Montréal, Q.C.: 1982. 55 pp., 15 illus., 15.3 x 20.2 cm.

Hommage posthume à la poétesse, peintresse, graveuse, brodeuse, éditrice gaspésienne. Ce recueil de textes de l'artiste - morte en 1981 - s'enrichit de photos et d'illustrations tirées des éditions d'art qu'elle a composées. On y trouve également une biographie, une bibliographie et la liste des oeuvres exposées. **\$1.00**

C

**CAISERMAN-ROTH, GHITTA, *Ghitta Caiserman-Roth; A Retrospective View/Un aperçu rétrospectif 1947-1980***; Donald F.P. Andrus; Sir George Williams Art Galleries, Concordia University, Montréal, Qc.: 1981. 79 pp., 58 illus., 1 coul., 23 x 21.5 cm, English & français.

**BUTLER, JACK, *KJB: Works 1977-1981***; Robert Swain; Agnes Etherington Art Centre, Queen's University, Kingston, Ont.: 1981. 18 pp., 19 illus., 1 col., 31.5 x 20.5 cm.

Figurative paintings and semi-abstract cast paper works by this Manitoba artist which give sensual and poetic form to the female sexual opening. Biography and checklist. **\$1.00**

KJB Works  
1977-1981



**BUTLER, JACK, *K. J. Butler, Recent Work***; Mark Holton, Robert Enright; Confederation Centre Art Gallery and Museum, Charlottetown, P.E.I.: 1981. 16 pp., 17 illus., 19.1 x 28 cm.

Butler's artistic career has been decisively marked by his work as a medical artist and his contact with non-Western culture in the Canadian Arctic. Consideration of the mythopoetic and erotic aspects of his use of the female figure in paintings, drawings and hand-made paper constructions. **\$1.00**

***Sheila Butler/Wendy Coad: Figurative Paintings***; Michael Parke-Taylor; Norman Mackenzie Art Gallery, University of Regina, Regina, Sask.: 1982. 9 pp., 4 illus., 2 col., 21.6 x 28.1 cm.

A complementarity between formalist, painterly concerns and figurative imagery with moral or psychological overtones is seen to link the work of these two Prairie painters. Includes biographies and checklist. **\$3.30**

Through political commitment, teaching, the modernist stance of the artist fascinated with the urban environment, social and public art, we find a different view of the artistic scene of Québec since the forties. Andrus' analysis is very detailed and is divided into three sections which follow the stages in the artist's career. Elaborate chronology, numerous notes, exhaustive descriptions of the illustrations and a comprehensive bibliography make this catalogue essential.

À travers l'engagement politique, l'enseignement, le modernisme de l'artiste attirée par les sujets urbains, l'art social et public, on découvre une vision différente de la scène artistique québécoise depuis les années 40. L'analyse de Andrus est très fouillée et se divise en trois volets qui suivent les étapes de la carrière du peintre. Une chronologie détaillée, de nombreuses notes, une description complète des illustrations et une bibliographie exhaustive complètent cet ouvrage essentiel. **\$10.00**

**CARR-HARRIS, IAN**, *Recent Work: Ian Carr-Harris*; Linda Milrod; Dalhousie Art Gallery, Halifax, N.S.: 1981. 12 pp., 8 illus., 15.4 x 23 cm.

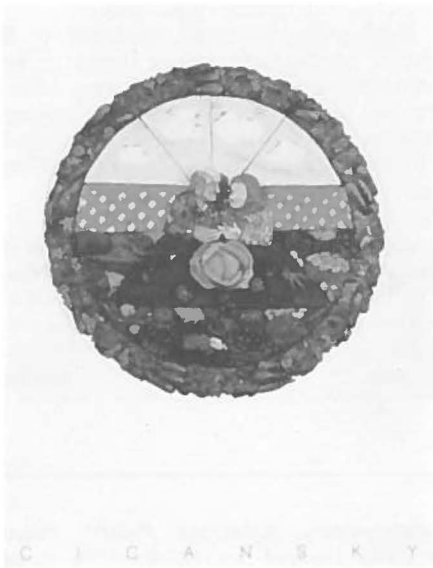
Analysis of three recent installation works by this Toronto artist. Includes Carr-Harris's notes for one work and transcriptions of the sound tracks of the other two. Bibliography. \$2.00

**CHAPNICK, KAREN**, *Karen Chapnick/Fibre Work*; Glenn Allison; Southern

looks at the evolution of his work in terms of painterly vocabulary and working method. Bibliography. \$4.50

**CHU, GENE**, *Gene Chu: The Printmaker's Eye*; W. Chandler Kirwin; Kitchener-Waterloo Art Gallery, Kitchener, Ont. and The Art Gallery of Brant, Brantford, Ont.: 1983. 36 pp., 24 illus., 20.5 x 25.5 cm.

A retrospective of the work of this lithographer whose interest lies in all facets of the printmaking process and in imagery



**CICANSKY, VICTOR**, *Victor Cicansky: Clay Sculpture*; Bruce W. Ferguson, Carol A. Phillips; Norman Mackenzie Art Gallery, University of Regina, Regina, Sask.: 1983. 63 pp., 55 illus., 20 col., 21.7 x 28.1 cm.

Eschewing notions of linear progression and a heroic treatment of the artist, Ferguson's thoughtful essay presents a history of Cicansky's ceramic sculpture, relating it to ideas of the vernacular and regional realism. Cicansky's main theme is seen to be the domestic garden as site of the interdependence of man and nature. A complementary essay by Phillips considers the social and cultural aspects of Cicansky's working-class upbringing in Regina and relates these to his monumental images of the immigrant as "culture hero of toil". Well designed with good colour reproductions. \$25.00

Alberta Art Gallery, Lethbridge, Alta.: 1983. 2 pp., 5 illus., 1 col., 58.8 x 46.6 cm.

In an essay on the reverse side of a poster, Allison discusses the humanizing pleasure of looking provoked by the sensuous colour and complex patterns of these braided sisal works. \$5.00

**CHRISTIE, ROBERT**, *Robert Christie/Five Years*; Ken Carpenter; Mendel Art Gallery, Saskatoon, Sask.: 1982. 27 pp., 21 illus., 5 col., 21.3 x 27.9 cm.

One of a series of exhibitions by contemporary Saskatchewan artists. The text considers formative influences on Christie and

which derives from his concern with relationships between man and nature. Extensive bibliography. \$4.00

**COGSWELL, BARRY**, *Barry Cogswell: Ethiopian Landscape/Brittany Landscape*; Ted Lindberg, Scott Watson; Charles H. Scott Gallery, Emily Carr College of Art and Design and Vancouver Art Gallery, Vancouver, B.C.: 1981. 24 pp., 25 illus., 6 col., 28.1 x 21.7 cm.

A well-illustrated catalogue. Lindberg discusses the sources of Cogswell's work, Watson places it within the historical con-

text of the sacred landscape. Includes artist's statement and biography. **\$4.00**

**COLLYER, ROBIN**; *Robin Collyer*; Philip Fry; Agnes Etherington Art Centre, Queen's University, Kingston, Ont.: 1982. 95 pp., 64 illus., 21.6 x 28 cm, English & français.

A direct, clear, interesting and well presented didactic undertaking. Nineteen descriptions/interpretations by the author, full of pertinent observations, are superimposed on the artist's formal statements. The reader can "see" the works easily and in this all the more since each additional piece of information relies on carefully chosen photographic documents. In the postface, the main characteristics of Collyer's works are underlined: influenced by formalism, his open visual fields are based on literality, but very early on displacements, allusions and evocations occur. The artist feels committed to a concrete and social life and develops a critical standpoint that takes on the aesthetic, intellectual and moral constituents of life in society while exhorting the spectator to make his own judgements.

Une entreprise didactique directe, claire, intéressante et bien présentée. Superposées aux propositions formelles de l'artiste, les 19 descriptions/interprétations de l'essayiste abondent en remarques pertinentes. Le lecteur (la lectrice) peut "voir" les oeuvres sans effort, d'autant plus facilement que chaque nouvelle information s'appuie sur des documents photographiques choisis avec soin. Dans la postface sont dégagées les caractéristiques de la démarche de Collyer. À la suite du formalisme, ces "compositions à champ visuel ouvert" sont fondées sur la literalité mais s'y ajoutent bientôt le déplacement, l'allusion, l'évocation. C'est la démarche engagée dans la vie sociale concrète d'un artiste qui assume ses responsabilités en adoptant une attitude critique et qui prend en charge les composantes esthétiques, intellectuelles et morales de la vie en société en exhortant le spectateur à formuler ses propres jugements. **\$8.00**

**COMTOIS, LOUIS**, *Louis Comtois: Paintings 1974-1979*; René Payant; Art Gallery of Ontario, Toronto, Ont.: 1980. 20 pp., 4 col. illus., 22.5 x 19.8 cm.

Payant's text gives careful consideration to the nature and effect of colour and the structure of colour in these paintings, insisting that their sense lies in the mobility of the spectator's eye. **\$3.00**

---

**CONDON, BRIAN**, *Slowly I Turned...*; Lily Koltun; Art Gallery of York University, Toronto, Ont.: 1981. 45 pp., 35 illus., 28.2 x 21.7 cm, English & français.

A handsomely produced catalogue of a suite of photographs whose theme is the spectacle and spectators of Niagara Falls. The text underlines the orgy of looking Niagara Falls has given rise to and evaluates the formal accomplishment of the photographs.

Une publication élégante d'une série de photographies qui ont toutes pour thème le spectacle et les spectateurs des chutes Niagara. Le texte souligne la débauche contemplative provoquée par les chutes Niagara et évalue la qualité formelle des photographies. **\$10.00**

---

*Contemporary American Prints: From Universal Limited Art Editions/The Rapp Collection*; Peter Gale, Tony Towle; Art Gallery of Ontario, Toronto, Ont.: 1979. 64 pp., 38 illus., 4 col., 23 x 24.9 cm.

A brief introduction to the Rapp's collection followed by an account of the collaboration between Universal Limited Art Editions and the artists who produced prints there. Reproductions of works by Rauschenberg, Dine, Frankenthaler, Johns and others; detailed catalogue. **\$7.50**

*Convergent Territories. The Gallery As Artist's Studio*; Ree Schonlau, Lorne Falk; Walter Phillips Gallery, The Banff Centre School of Fine Arts, Banff, Alta.: 1982. 24 pp., 81 illus., 12 col., 22.3 x 27.4 cm. The second such installation conceived by

the gallery and the first to bring three artists into the gallery territory as workspace. Each of the artists designed a section of the catalogue, providing evidence of the process involved in exploring and adapting to the space, as well as work produced. Schonlau considers the creative possibilities of the gallery as alternative (working) space, while Falk's essay, written after

**CORSAUT, SHARE, *Share Corsaut: Colour Photograms***; Russell Keziere; Southern Alberta Art Gallery, Lethbridge, Alta.: 1981. 2 pp., 5 illus., 1 col., 58.5 x 81.7 cm.

The catalogue is a poster: on one side a large colour reproduction, on the other a text which discusses the technique of the photograms, relating them to issues of technology and painting and the philosophy of Constructivism. **\$6.00**



***Cost of Living/Le Coût de la vie***: Sandra Janz, Chris Reed, Kim Tomczak; Image Nation (25), Toronto, Ont.: Summer 1982. 65 pp., 43 illus., 1 col., 21.7 x 28.1 cm, English & français.

Texts and images by artists concerned with social, cultural and political issues. Contributors include Chris Reed, Lisa Steele, Isaac Applebaum, Carole Conde/Karl Beveridge and others.

Des textes et des images d'artistes que les problèmes sociaux, culturels et politiques intéressent. Parmi les collaborateurs, notons entre autres Chris Reed, Lisa Steele, Isaac Applebaum et Carole Conde/Karl Beveridge. **\$4.50**

**COUTTS-SMITH, KENNETH, *Artexts by Kenneth Coutts-Smith: A Retrospective***; Karl Beveridge; independently produced by Helen K. Wright & David Mole: 1982. 12 pp., 3 illus., 13.8 x 21.2 cm.

The essay places these paintings and prints which make use of texts as visual subject matter into the context of his writing and earlier career as a painter. Includes the texts of fourteen works. **\$1.00**

the experience, offers some provocative insights into the dynamics of the situation.

**\$10.00**

***Correspondences: Tony Brown, George Legrady, John McEwen, Christopher Pratt, Tim Zuck***; Bruce W. Ferguson, Robert Berling; Walter Phillips Gallery, Banff Centre School of Fine Arts, Banff, Alta.: 1981. 64 pp., 51 illus., 8 col., 21.7 x 24.2 cm.

The artists are grouped because of their allegiance to making a kind of 'conceptual image' rather than stylistic affinities. Berling gives an overview of the status of the image in modern art, while questions of objectivity and image accessibility are explored in a philosophical text by Ferguson.

**\$6.95**

***Creative Flight***; Allan McWilliams; The Surrey Art Gallery, Surrey, B.C., Langley Centennial Museum and National Exhibition Centre, Fort Langley, B.C.: 1979. 24 pp., 19 illus., 21.7 x 28.1 cm.

An exhibition whose purpose is to bring together a wide range of works that give evidence of the impact of flight on the perceptions of the artist. Works in different media by Derek Besant, Alex Colville, Patterson Ewen, Murray Favro, Gershon Iskowitz, Dennis Oppenheim, Joyce Weiland and others. **\$2.00**



---

*Curnoe/Ewen/Falk/Moppett*; Mayo Graham; Norman Mackenzie Art Gallery, University of Regina, Regina, Sask.: 1982. 72 pp., 27 illus., 4 col., 28 x 21.6 cm.

Greg Curnoe, Paterson Ewen, Cathie Falk and Ron Moppett are linked by their sense of humour and personal idiosyncrasy. Their work is seen to exemplify "grand painting", meaning large scale, bright colour, broad gesture and texture. Includes statements by the artists and illustrations of all the works in the show. \$16.50



---

## D

*Steve Daigle and Wayne Tousignant: Paintings and Sculptures*; Art Gallery of Windsor, Windsor, Ont.: 1982. 18 pp., 18 illus., 20,9 x 21.7 cm.

Statements by the artists on materials and methods and reproductions of Daigle's paintings and Tousignant's sculptures from the past year. \$1.00

*Decoration and Representation*; Val Greenfield, Neil Printz; Alberta College of Art Gallery, Calgary, Alta.: 1982. 36 pp., 17 illus., 5 col., 26.8 x 21.1 cm. Paintings, ceramics and mixed media works by five New York artists represented by the Holly Solomon Gallery: Brad Davis, Robert Kushner, Kim MacConnel, Rodney Ripps & Ned Smyth. The text considers the work by each artist individually, placing the renewed interest in decoration and representation within the general context of revivalism and revisionism of the last ten years. \$4.00

**DEROUIN, RENÉ**, *Empreintes et reliefs, René Derouin*; Gilles Daigneault; Musée d'art contemporain, Montréal, Qc.: 1981. 20 pp., 11 illus., 1 coul., 24 x 25.5 cm. Une manière différente d'envisager la gravure nous est présentée ici à travers des bois

gravés de très grandes dimensions. L'intérêt de l'artiste pour les réalités géologiques et nordiques est souligné par un texte où sont décrites ses recherches depuis les années 60. Des notes biographiques et bibliographiques complètent l'ouvrage. \$4.95

*Le dessin de la jeune peinture*; France Gascon; Musée d'art contemporain, Montréal, Qc.: 1981. 46 pp., 33 illus., 25.3 x 21.5 cm.

La pratique du dessin chez neuf peintres québécois dans la trentaine constitue l'argument de l'exposition. Le texte justifie ce choix et propose des réflexions sur la marque, le support, sur le dessin en lui-même et par rapport à la peinture issue du modernisme ainsi que des descriptions sur les recherches de chaque artiste. Biographies, reproductions des dessins et bibliographie choisie donnent de bons repères sur les oeuvres et le thème de l'exposition. \$3.50

*The Discernible Image: An Exhibition of Contemporary Art*; Alan C. Elder; Burlington Cultural Centre, Burlington, Ont.: 1982. 28 pp., 14 illus., 16.6 x 21.6 cm. Reasons for the emergence of a concern with images in recent painting are suggested in an introduction and in interviews with the artists. Works by Peter Dykhuis, Paul Hess, Douglas Kirton, Tonie Leshyk, Jonathan E. Smith, Riduan Tomkins & Tim Zuck. \$1.00

*Dix ans de propositions géométriques, le Québec 1955-1965*; France Gascon, Louise Letocha; Musée d'art contemporain, Montréal, Qc.: 1981. 39 pp., 21 illus., 22 x 23 cm.

L'analyse de France Gascon sur les recherches plasticiennes donne des renseignements précieux pour comprendre les positions esthétiques de la décennie 55-65 au Québec. Des reproductions pleines pages, une mise en page claire et sobre, des compléments biographiques, chronologiques et bibliographiques concourent à faire de ce petit catalogue une référence intéressante. **\$3.50**

**DONOGHUE, LYNN**, *Lynn Donoghue: Dancemakers and Other Portraits*; Robert Swain; Agnes Etherington Art Centre, Queen's University, Kingston, Ont.: 1982. 12 pp., 6 illus., 1 col., 30.6 x 19.8 cm. Paintings and drawings since 1976. Swain discusses the formal evolution of the artist's portraits citing her interest in painting flesh, in large scale compositions, in drawing and colour. Bio/bibliography. **\$1.00**

**DOUGLAS, FRED**, *Fred Douglas: Photographs*; Willard Holmes; Art Gallery of Greater Victoria, Victoria, B.C.: 1981. 28 pp., 21 illus., 14 sepia, 28 x 21.6 cm. A perceptive essay by Holmes evokes certain cultural associations aroused by Douglas' Kallitype prints of domestic objects and his twilight views of middle-class Victoria. **\$3.50**

*Drawing-A Canadian Survey 1977 - 1982/Dessin contemporain canadien*; Peter Krausz, Denis Lessard; Centre Saldye Bronfman, Montreal, Qc.: 1983. 136 pp., 33 illus., 4 col., 28.2 x 21.6 cm, English & français.

Sixteen artists, including Sheila Butler, Betty Goodwin, John Scott, are each represented by two works in this handsomely produced catalogue. Krausz's text looks at the unfinished, vital quality of drawing, while Lessard's provides a valuable critical overview of Canadian and some American drawing exhibitions held since the beginning of the seventies.

Seize artistes, dont Sheila Butler, Betty Goodwin, John Scott, etc., représentés chacun par deux oeuvres dans ce catalogue à la mise en page élégante. Le texte de Krausz considère le dessin sous l'angle de sa vitalité et de son inachèvement; alors que Lessard nous offre une vue d'ensemble, intéressante du point de vue critique, des expositions canadiennes et américaines de dessins qui sont produites depuis les années soixante-dix. **\$8.00**

*Dessins de sculpteurs contemporains/Drawings by contemporary sculptors*; Jane Young; Surrey Art Gallery, B.C.: 1982. 32 pp., 12 illus., 2 coul., 22.5 x 19.7 cm, français & English.

A survey of the major trends in contemporary sculpture expressed through drawings and two-dimensional pictures. Reproductions of the twenty-four Canadian and American artists, a selected bibliography and a list of works complete the catalogue of this Canadian travelling exhibition.

Un ensemble de constats sur les grandes orientations de la sculpture contemporaine exprimées à travers le dessin ou l'image en deux dimensions. Des reproductions de vingt-quatre artistes canadiens et américains, une bibliographie sommaire et une liste des oeuvres complètent le catalogue de cette exposition itinérante au Canada.

**\$5.00**

**DUTKEWYCH, ANDREW**, *Andrew Dutkewych, Cascades series*; Sandra Paikowsky; Sir George Williams Art Galleries/Galerie d'art Sir George Williams, Concordia University, Montréal, Qc.: 1982. 10 pp., 5 illus., 23.5 x 18 cm, English & français.

The waterfalls here are made of steel and do not refer to landscape, but rather to the concept of sculpture. A formalist sculpture which stems from minimalism, the work explores the notions of frontality, scale and discreet sensuality. The photographic documents are by Gabor Szilasi and the French translation by Sylvie Panet-Raymond: these contribute to the quality of this publication.

Les cascades dont il est question ici sont

d'acier et ne réfèrent pas au concept de paysage mais à celui de structure. Sculpture formaliste, issue du minimalisme, cette pratique pose la question de la frontalité, de l'échelle et d'une sensualité discrète. Les documents photographiques sont signés Gabor Szilasi et la traduction française a été faite par Sylvie Panet-Raymond; ces deux contributions concourent à la qualité de la publication. **\$2.00**

## E

*Esthétiques actuelles de la photographie au Québec, onze photographes*; Sandra Grant Marchand; Musée d'art contemporain, Montréal, Qc.: 1982. 35 pp., 11 illus., 21 x 24.7 cm.

La photographie québécoise est issue du documentaire ce qui explique les préoccupations sociales qui l'animent dans le choix des sujets, collectifs ou individuels. Mais les pratiques actuelles font une place de plus en plus grande à la subjectivité de l'artiste dont on reconnaît la présence et qui réfléchit sur le médium. Reproductions, biographies ainsi qu'une bibliographie choisie documentent le catalogue de cette exposition itinérante qui a été présentée aux Rencontres internationales de la photographie à Arles en 1982. **\$4.00**

*Ewart/Menzies/Rains*; David Burnett; Art Gallery of Ontario, Toronto, Ont.: 1981. 12 pp., 5 illus., 20.5 x 20.5 cm.

An installation by Elizabeth Ewart, drawings by Stephen Menzies and sculptures by Malcolm Rains each propose distinct formal conditions which provoke different kinds of awareness on the part of the spectator. **\$2.00**

*Exceptional Pass: The Quests, the Expeditions, the Explorations*; Elizabeth Brown, Jon Whyte et al.; The Peter Whyte Gallery, Banff, Alta.: 1982. 64 pp., 35 illus., 9 col., 21.4 x 27.9 cm.

The lore of the fictional Exceptional Pass is

presented in the form of letters, poems, stories, drawings and artefacts from the exhibition, a literary and artistic synthesis of Rocky Mountain madness. Contributors too numerous to list. **\$5.00**

EYRE, IVAN, *Ivan Eyre: Drawings 1965-1981*; Patricia E. Bovey; Art Gallery of Greater Victoria, Victoria, B.C.: 1982. 52 pp., 43 illus., 4 col., 28.2 x 21.7 cm.

Making ample use of Eyre's own comments on his work, the essay traces some of the images and themes he has explored, stating that surrealism, expressionism and realism have been indirect rather than conscious forces in his work. **\$7.00**

EYRE, IVAN, *Ivan Eyre: Large Paintings (1974-1982)*; Nancy E. Dillow; The Winnipeg Art Gallery, Winnipeg, Man.: 1982. 44 pp., 25 illus., 24 col., 25.6 x 20.4 cm.

Discussing several paintings at length, Dillow notes an increasingly refined interplay between inside and outside and the tendency of the most recent works to transcend time and place. Excellent colour reproductions and detailed biography. **\$6.00**

## F

FAUTEUX, ANDRÉ, *André Fauteux, Ten Years-dix ans*; Karen Wilkin; Agnes Etherington Art Centre, Queen's University, Kingston, Ont.: 1982. 61 pp., 56 illus., 22.8 x 21.5 cm, English & français.

The photographs by T.E. Moore are rich, varied and well reproduced. The presentation is carefully laid out, the analysis of the work is precise and provides a comprehensive view of the sculptor's development and his influences, notably Anthony Caro and Kenneth Noland. The French translation, elegant and learned, makes the misprints even more regrettable.

L'ensemble des photographies de T.E. Moore est riche, varié et très bien reproduit. La présentation est soignée; l'analyse de l'oeuvre, conduite avec minutie, permet de

comprendre la démarche du sculpteur et l'influence des américains comme Anthony Caro et Kenneth Noland sur son oeuvre. La traduction française est élégante et même savante, ce qui fait regretter les trop nombreuses coquilles dues à une mauvaise correction d'épreuves. **\$5.00**

*Fiction: Ian Carr-Harris, General Idea, Mary Janitch, Shirley Wiitasalo;* Elke Town; Art Gallery of Ontario, Toronto, Ont.: 1982. 96 pp., 132 illus., 24.4 x 27.4 cm.

The four artists were chosen not for their shared sensibility but rather because the work of each contains elements of fiction. Town examines the literary, philosophical and artistic meaning of fiction as a critical concept. "Fictions" by three of the artists and brief essays on each artist. Illustrations documenting past work and biographies.

**\$14.00**

*1st Annual Wild West Show;* Val Greenfield; Alberta College of Art Gallery, Calgary, Alta.: 1982. 60 pp., 27 illus., 12 col., 26.7 x 20.8 cm.

To examine the myth and reality of contemporary western sensibility, the exhibition groups work in a wide range of media from drawing and ceramic to installation by thirteen western Canadian and American artists, including Derek Michael Besant and Alan Wood.

**\$5.00**

**FISCHER HERVÉ, *Hervé Fischer;*** Manon Blanchette, Sophie Hironogoyen; Musée d'art contemporain, Montréal, Qc.: 1981. 60 pp., 51 illus., 28 x 21.5 cm.

Documentation exhaustive sur tous les projets d'art sociologique réalisés par Fischer depuis 1971 en France, en Hollande, en Allemagne, au Québec... L'hygiène de l'art, l'École sociologique interrogative, la pharmacie Fischer, l'expérience d'autogestion de la presse, Citoyens sculpteurs (au Symposium de Chicoutimi), identités imaginaires à Montréal en 1981 pour ne nommer que quelques-uns de ses travaux. Une analyse de l'oeuvre, une interview avec l'artiste et de nombreuses photographies accompagnent la description des oeuvres.

**\$6.00**

**FISCHL, ERIC, *Eric Fischl, Drawings/Dessins;*** Bruce Ferguson, Centre Saidye Bronfman, Montréal, Qc.: 1983. 21 pp., 8 illus., 24 x 21.5 cm, English & français.

Fischl's work, ironical and sensuous, offers an abundance of formal inventiveness and reveals a dramatic reality. As the essay explains, it is a visual narrative put together from snatches, its main theme being the dismantling of the family and the couple. The catalogue also offers a photographic and technical documentation on the works and the artist.

L'expression plastique de Fischl, ironique et sensuelle, est d'une grande richesse d'invention formelle et témoigne d'une réalité dramatique. Comme l'explique le texte "Au milieu d'une histoire", il s'agit d'une narration visuelle constituée de bribes ayant pour thème principal la dislocation de la famille et du couple. Le catalogue offre aussi une documentation photographique et technique sur les oeuvres et l'artiste.

**\$5.00**

**FISCHL, ERIC, *Eric Fischl: Paintings;*** Sandra Paikowsky; Sir George Williams Art Galleries, Concordia University Montreal, Qc.: 1983. 16 pp., 7 illus., 8.5 x 18.5 cm.

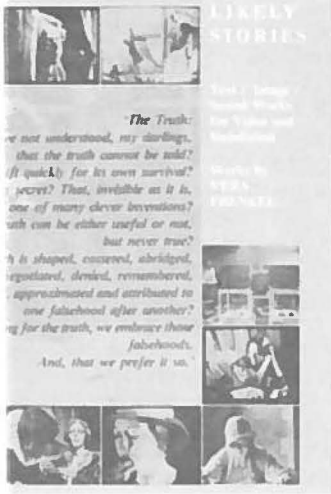
Placing Fischl's work in the context of traditional American narrative painting, Paikowsky considers that his paintings have a universality of meaning which transcends the banality of the lifestyles he depicts.

**\$4.50**

*Flights of Fancy: Newfoundland Yard Art;* Patricia Grattan, Gerald L. Pocius; The Art Gallery, Memorial University of Newfoundland, St. John's, Nfld.: 1983. 32 pp., 60 illus., 28 col., 27.9 x 20.4 cm.

Extensive photo documentation of hand-made yard objects and assemblages and environments where commercial materials have been transformed into decoration. Texts provide an introduction to the materials, makers and communities where such objects are found and a scholarly account of their characteristics and function in Newfoundland.

**\$5.00**



**FRENKEL, VERA**, *Vera Frenkel, Likely Stories: Text/Image/Sound Works for Video and Installation*; Louise Dompierre, "R. Austen-Marshall"; Agnes Etherington Art Centre, Queen's University, Kingston, Ont.: 1982. 40 pp., 12 illus., 15.3 x 22.8 cm.

A good guide to the main themes and issues in Frenkel's recent work. Detailed discussion of *Her Room in Paris* and '...And Now, The Truth' (*A Parenthesis*), parts one and two of *The Secret Life of Cornelia Lumsden*, an ongoing video installation piece. Includes a fictionalized (auto)biography, notes on selected videotapes, a selected bibliography of works on and by Frenkel, and the rough draft of the audiotext of '...And Now, The Truth' (*A Parenthesis*).

\$2.00

**Four Painters: Ric Evans, Robert Jakes, Milt Jewell, Jaan Poldas**; Alvin Balkind; Art Gallery of Ontario, Toronto, Ont.: 1975. 17 pp., 16 illus., 22.8 x 25.5 cm.

Three of these painters live in Toronto; one lives in New York. The works share a reductive vocabulary and serial format. Brief introduction includes artists' statements.

\$1.00

**FOSTER, ANDREW**, *Andrew Foster (1942- )*; *A Retrospective*; Hans Pieter Tenfeler, Millicent Wagner; Eye Level Gallery, Halifax, N.S.: 1983. 46 pp., 44 illus., 17 x 23.5 cm.

Wagner writes about the years Foster spent in Europe and the influence of 60s European art on his work. Tenfeler discusses Foster's interests and ongoing concerns as they are manifested in his object-oriented but conceptualist art production. Includes an interview with the artist and a chronology.

\$8.00

**FOX, JOHN**, *John Fox: 10 New Paintings*; Donald F. P. Andrus; Sir George Williams Art Galleries, Concordia University, Montreal, Qc.: 1980. 25 pp., 20 illus., 2 col., 25.5 x 21.7 cm.

The evolution of this Montreal painter's work since he turned to abstraction in 1972

is described in detail. Seven paintings from 1979 and several earlier works are illustrated.

\$5.00

**FUNNELL, SUZANNE**, *Suzanne Funnell*; Shirley Madill, Suzanne Funnell; The Winnipeg Art Gallery, Winnipeg, Man.: 1982. 30 pp., 11 illus., 10 col., 23 x 30.5 cm.

The text describes how images from her immediate environment are combined in an associational and quasi-narrative way in these large painted assemblages produced between 1979 and 1981 which combine aspects of history and story-telling. Includes a short story by Funnell, "Notes from the Worried Woman Café"; checklist and biography.

\$7.00

## G

**GARNET, ELDON**, *Eldon Garnet: Cultural Connections*; Image Nation (24), Toronto, Ont.: Spring 1982. 72 pp., 100 illus., 1 col., 21 x 20.3 cm, English, français, German/allemand, Japanese/japonais.

Words and images follow the progress of the heroine through different social and

cultural environments; a docu-drama of life in the eighties.

Les notes et les images accompagnent l'héroïne dans son voyage à travers les différents milieux socio-culturels; un drame documentaire sur la vie dans les années 80.

\$6.00

*Graphex 8*; Richard Potruff; The Art Gallery of Brant, Brantford, Ont.: 1981. 56 pp., 44 illus., 7 coul., 21.5 x 21.5 cm, English & français.

An essentially visual documentation of the artists chosen for the 8th Canadian prints and drawings exhibition organized and presented by The Art Gallery of Brant.

Documentation essentiellement visuelle sur les artistes sélectionnés pour la 8e exposition d'estampes et de dessins canadiens organisée et présentée par The Art Gallery of Brant.

\$3.00

**GRAUER, SHERRY, *Sherry Grauer... So Far...***; Rosa Ho; Surrey Art Gallery, Surrey, B.C.: 1980. 48 pp., 29 illus., 2 col., 20.4 x 17.9 cm.

Illustrations of this B.C. artist's sculptural work in wire mesh, as well as her paintings and relief canvases. The introduction discusses her training and choice of materials and looks at three works at length. Statement by the artist.

\$5.00

## H

**HAACKE, HANS, *Hans Haacke, Mobil Observations***; Southern Alberta Art Gallery, Lethbridge, Alta.: 1982. 32 pp., 23 illus., 21.3 x 27.1 cm.

Five works exposing Mobil's use of cultural patronage and manipulation of the media to create a positive corporate image are reproduced in the catalogue and serve as text.

\$5.00

**HALL, JOHN, *John Hall: Paintings and Auxiliary Works 1979-1980***; George Moppett, Carroll Moppett and John Hall (interview); Mendel Art Gallery, Saskatoon, Sask.: 1981. 20 pp., 8 illus., 4 col., 21.7 x 21.7 cm.

High realist paintings based on maquettes built of found objects by a Calgary painter. Brief introduction looks at the importance of photography in Hall's working procedures, and an interview which deals with Hall's idiosyncratic content.

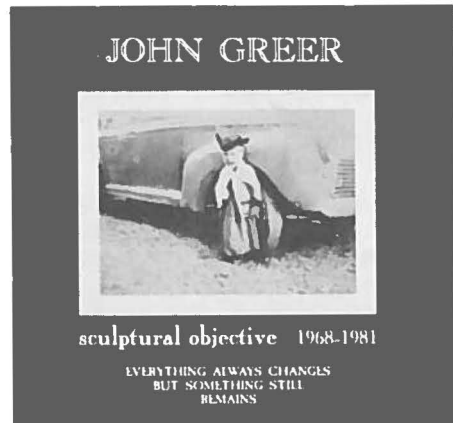
\$3.00

**HALL, JOHN, *John Hall. Paintings. Tourist Series/Toys Series***; Nancy Tousley;

**GREER, JOHN, *John Greer: Sculptural Objective 1968-1981. Everything Always Changes But Something Still Remains***; Patrick Condon Laurette, Avrom Isaacs, David Bolduc, Michael Snow, James B. Spencer; Art Gallery of Nova Scotia, Halifax, N.S.: 1981. 36 pp., 27 illus., 21.2 x 20.5 cm.

Condon Laurette identifies the act of reciprocity - between the viewer and the work, between material and vision - as a key to Greer's "post-Conceptualist" work, while Isaacs associates his wit and choice of materials with his Maritime location. Illustrations of works are accompanied by capsule comments by Greer or Condon Laurette.

\$4.00



Southern Alberta Art Gallery, Lethbridge, Alta.: 1982. 2 pp., 7 illus., 1 col., 64.8 x 69.8 cm.

A poster catalogue with a substantial essay in which Tousley analyses the imagery of Hall's photo-realist paintings as metaphors of post-industrialist culture and its values.

**\$6.00**

**HILTON, ROGER**, *Roger Hilton: Works on Paper*; George Moppett; Mendel Art Gallery, Saskatoon, Sask.: 1981. 20 pp., 12 illus., 4 col., 21.7 x 21.7 cm.

A brief introduction to works on paper from the last years of the life of this English painter who died in 1975. Biography, bibliography and checklist.

**\$4.00**

**HANSEN, GAYLEN C.**, *Gaylen C. Hansen*; Peter White; Glenbow Museum, Calgary, Alta.: 1981. 40 pp., 28 illus., 8 col., 28.1 x 21.7 cm.

In an illuminating essay, White identifies the importance of place — Palouse, Wash. — in Hansen's work. The paintings depict a transformed reality, fantastic but real. The affinities of his work to Egyptian and Roman wall paintings and its relationship to the humorous realism and formalism of the tall tale is considered at length. Illustrations of all the works in the exhibition.

**\$6.95**



**HAYDEN, MICHAEL**, *Michael Hayden: Lumetric Sculpture Installation*; Karyn Allen; The Winnipeg Art Gallery, Winnipeg, Man.: 1981. 28 pp., 9 illus., 8 col., 20.5 x 23 cm.

Hayden's focus on light and geometry has given rise to the word lumetric to describe his sculpture. The text discusses his use of contemporary technology and several of his public sculptures, including *Eaton*, commissioned for The Winnipeg Art Gallery.

**\$5.00**

*The Heritage of Jack Bush: A Tribute*; Ken Carpenter; The Robert McLaughlin Gallery, Oshawa, Ont.: 1981. 72 pp., 47 illus., 11 col., 20.4 x 25.6 cm.

Carpenter sees the fourteen artists in this show as a "third generation" eclectic in their paint handling and intuitive in their approach to abstract painting. Comments on each artist's assessment of Bush's influence based on interviews; individual bibliographies. Bolduc, Cameron, Drappell, Perekhodoff and others.

**\$15.00**

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

Catalogue nous proposant une formule intéressante où le texte français et l'entrevue réalisée en anglais se répondent en se complétant. À la fin se trouvent les notes biographiques et la liste des oeuvres, éléments qui contribuent à faire de cet ouvrage un document important.

A catalogue with an interesting formula where the French text and the English interview complement each other. At the end are biographical notes and the list of works: information that helps to make this an important document.

**\$5.00**

**HOPKINS, ELISABETH**, *The Magical World of Elisabeth Hopkins*; Joan Stebbins; Southern Alberta Art Gallery, Lethbridge, Alta.: 1982. 16 pp., 9 illus., 1 col., 24.8 x 21.8 cm.

The life and art of this elderly naive artist who lives on Galliano Island, B.C. are presented in the essay. **\$6.00**

## I/J

**HORNE, STEPHEN**, *Stephen Horne: Send Off*; Stephen Horne, André Jodoin; Open Space Gallery, Victoria, B.C.: 1982. 12 pp., 6 illus., 17.8 x 21.4 cm.

The relationships between language and object and between sign and tool as exemplified in the artist's sculptural objects are explored in a short statement by the artist and an analytical essay on the work. **\$2.00**

**\$2.00**

*Spring Hurlbut, Ron Martin, John Massey, Becky Singleton*; Roald Nasgaard; Art Gallery of Ontario, Toronto, Ont.: 1981. 158 pp., 83 illus., 27 x 35.7 cm.

Part catalogue, part artist's book; includes statements by Hurlbut and Martin; photo sequences by Hurlbut, Massey and Singleton. Nasgaard's introduction advances a common reference to the subject as the link between the four, examining the historical development of the concept of subjectivity; he concludes by considering the nature of the act of looking required by each artist's work. Handsomely designed. **\$30.00**

**\$30.00**

**HUSHLAK, GERALD**, *Gerald Hushlak: Computer Works*; Greg L. Bellerby; Art Gallery of Greater Victoria, Victoria, B.C.: 1982. 32 pp., 23 illus., 6 col., 21.7 x 28 cm.

Hushlak's use of the computer to produce abstract drawings with marked textural concerns is described. Also contains an interesting interview touching on technical and aesthetic subjects. **\$5.00**

**\$5.00**

**IRLAND, BASIA**, *The Ephemera: Bundles & Structures, New Works by Basia Irland*; John Silverstein, Ron Grimes; The Gallery/Stratford, Stratford, Ont.: 1981. 12 pp., 12 illus., 20.5 x 20.5 cm.

An ephemeral, fold-out catalogue. Includes a poem by Grimes and an introduction that looks at the themes of organic renewal and ritual as personal expression. **\$2.00**

**\$2.00**

**ISKOWITZ, GERSHON**, *Iskowitz*; David Burnett; Art Gallery of Ontario, Toronto, Ont.: 1982. 191 pp., 148 illus., 32 col., 25 x 26.1 cm.

All 108 paintings from the exhibition are reproduced, including early pen and ink pieces done in Buchenwald. The essay offers a comprehensive perspective of Iskowitz's work. Its intentions are seen as being outside mainstream formalism and firmly rooted in the single purpose of self-expression. **\$18.50**

**\$18.50**

*Issues in Clay: Western Canadian Sculpture*; Susan Abells Fridman, Ricardo Gomez, Tony Hepburn; Latitude 53 Society of Artists, Edmonton, Alta.: 1982. 48 pp., 13 illus., 9 col., 21.1 x 19.3 cm.

Ceramic sculpture by Vic Cicansky, Annemarie Schmid-Esler, Sally Barbier, Joe Fafard, Sally Michener, Gathie Falk and others. An introduction and two essays, one a ten-year perspective on western Canadian ceramic sculpture, the other on style and context; includes artists' biographies. **\$10.00**

**\$10.00**

**JEAN, MARCEL**, *Marcel Jean 1977-1982*; Elliott Moore, David Naylor, Diane Létourneau, Ahmed Chokri; Musée du Québec, Québec: 1982. 38 pp., 44 illus., 15 coul., 21.5 x 28 cm.

Sur un ton plutôt ésotérique, le lecteur (lectrice) est introduit(e) à la peinture de M. Jean, faite de formalisme et de gestualité. Un témoignage de David Naylor offre une plus abordable description. Diane Létourneau poursuit sur un mode poétique et Ahmed Chokri conclut sur "le plaisir de l'art". **\$5.00**

**\$5.00**



**JOHNSON, TERENCE**, *Terence Johnson: Forts*; Linda Milrod, Terence Johnson, Ron Shuebrook; Dalhousie Art Gallery, Halifax, N.S.: 1981. 15 pp., 23 illus., 15.4 x 22.3 cm.

A statement by the artist which describes how an interest in navigation and historic forts as earthworks gave rise to these graphite rubbings and constructions in cast iron, slate and lead, followed by an interpretive essay which enlarges the context of the works in terms of issues in contemporary sculpture. **\$2.00**

**JOHNSON, TERENCE**, *Ships/Logs*; Terence Johnson; Southern Alberta Art Gallery, Lethbridge, Alta.: 1982. 6 pp., 3 illus., 28 x 21 cm.

A note by the artist relates principles of navigation to a sculptural concern for space/time relationships in his work. **\$3.00**

## K

**KAYE, DAVID H.**, *David H. Kaye: Engaged Reliefs*; Lynn Barbeau, David H. Kaye; MacDonald Stewart Art Centre, Guelph, Ont.: 1982. 16 pp., 12 illus., 22.6 x 19.2 cm.

Textile works which concentrate on structural patterning rather than colour, sometimes in combination with drawing on paper. Descriptive statement by the artist.

**\$0.50**

*Kitchener-Waterloo / Stratford / Windsor: Exchange*; Bred Blain, John Silverstein, Ted Fraser; Kitchener-Waterloo Art Gallery, The Gallery/Stratford, Art Gallery of Windsor, Ont.: 1983. 40 pp., 12 illus., 28.1 x 21.6 cm.

Sculpture and painting by twelve young artists from the three regions, to affirm the vitality and quality of art made outside the "centre." Includes artists' biographies and checklist. **\$4.00**

**KOLISNYK, PETER**; *Peter Kolisnyk*; Roald Nagaard; Art Gallery of Ontario, Toronto, Ont.: 1977. 26 pp., 14 illus., 21.5 x

25.5 cm, English & français.

Between constructivism and minimalism, between the geometrisation and idealisation of forms, between the neutrality of the materials and the purity of the work; the rigour of the artist appears in the phenomenological description of "Wall Line Vertical". The catalogue is sober and clear, well documented and completed by a list of the works in the exhibition, a biography and a bibliography.

Entre constructivisme et minimalisme, entre géométrisme et idéalisme des formes, entre neutralité des matériaux et pureté de l'oeuvre, la rigueur de l'artiste apparaît au milieu de la description phénoménologique de "Wall Line Vertical". Le catalogue est sobre, clair, bien documenté et complété par une liste des travaux de l'exposition, une biographie et une bibliographie. **\$2.50**

## L

*La Chambre Blanche*, Bulletin No 11, septembre 1982; La Chambre Blanche Inc., Québec, Qc.: 1982. 36 pp., 46 illus., 28 x 38 cm.

Le numéro 11 documente en six textes un événement vidéo tenu au printemps 82; on y trouve aussi un texte théorique et un texte d'artiste sur le dessin, des descriptions du travail de John McEwen, d'une performance de F. Chaîné, et des résidences de Lise Bégin/Louise Viger et d'E. et I. Ozan-Groulx. Mais ce numéro offre aussi un dossier spécial sur les regroupements parallèles en France. "La France en bleu, en blanc, en rouge, ou en...", événement à la fois documentaire et à la fois artistique a été organisé au mois de mai 82 et a regroupé les travaux de 21 groupes d'artistes français. **\$4.00**

*La Chambre Blanche*, Bulletin No 10, décembre 1981; La Chambre Blanche Inc., Québec, Qc.: 1981. 24 pp., 19 illus., 28 x 38 cm.

Sans contrainte de périodicité, le bulletin No. 10 de ce regroupement d'artistes con-

tient entre autres un corpus sur le dessin qui introduit à un événement tenu en janvier 82. Des oeuvres photo, la transcription d'une bande sonore de Raili Mikkanen, la description d'une performance de Tim Clark par Francine Chaîné, une analyse de la loi du 1% et une lettre ouverte de la Chambre Blanche au journal *Le Soleil* contre l'attitude de parti pris des journalistes de la chronique artistique. **\$4.00**

*Labrador Pastimes. Toys, Games and Amusements*; Edythe Goodridge, Judy McGrath, Doris Saunders; The Art Gallery, Memorial University of Newfoundland, St. John's, Nfld.: 1981. 10 pp., 10 illus., 1 col., 19.3 x 21.8 cm.

A brief introduction to the cultural role of toys and games in Labrador. **\$2.00**

**LAKE, SUZY, *Suzy Lake: Locations and Sites***; Glen E. Cumming; Art Gallery of Hamilton, Hamilton, Ont.: 1982. 13 pp., 14 illus., 28.1 x 21.7 cm.

Photo works and a three-dimensional passageway incorporating photos through which a figurative sequence is developed. Brief introduction, artist's statement. **\$6.00**

**LANDSLEY, PATRICK, *Patrick Landsley: Drawings and Collages***; Donald F.P. Andrus; Sir George Williams Art Galleries, Concordia University, Montreal, Qc.: 1980. 6 pp., 3 illus., 25.6 x 20.3 cm.

The text analyzes in detail the construction and imagery of the work in the context of Landsley's use of collage. Checklist and brief biography. **\$2.00**

*Latitudes + Parallels: Focus on Contemporary Canadian Photography/Latitudes + Parallèles: Convergences sur la photographie canadienne contemporaine*; Penny Cousineau, Tom Gore, Shirley Madill; The Winnipeg Art Gallery, Winnipeg, Man.: 1983. 109 pp., 80 illus., 30 col./coul., English & français.

The body of this catalogue consists of eighty large reproductions of the photographs by twenty-seven artists selected for this travelling exhibition by Penny Cousineau, Tom Gore and William

E. Ewing. Juror's statements by Cousineau and Gore discuss the selection process and the nature of a juried exhibition, with emphasis on the work submitted for this show, and the consequences of such pre-established selection criteria as the stipulation that works be produced in the 80s.

Le catalogue consiste, pour l'essentiel, en quatre-vingt reproductions d'oeuvres des vingt-sept artistes choisis pour cette exposition itinérante par Penny Cousineau, Tom Gore et William E. Ewing. Cousineau et Gore nous donnent les raisons qui ont motivé leur choix, discutent de la nature d'une exposition régie par un jury, et de son influence sur le choix des oeuvres ainsi que l'effet qu'un critère, tel que celui d'exiger que les oeuvres aient été produites dans les années quatre-vingts, pût avoir sur leur choix. **\$15.00**

*William C. Law/Taffy Hornell: Recent Work*; Ted Fraser; Art Gallery of Windsor, Windsor, Ont.: 1982. 13 pp., 12 illus., 24.3 x 21.7 cm.

Brief introduction to the work of these Windsor-based artists; reproductions of Law's drawings and laminated wood sculptures and of Hornell's gestural paintings on paper and canvas. **\$1.00**

**LESHYK, TONIE, *Tonie Leshyk: A Portrait. Drawings and Sculpture***; Joan Stebbins; Southern Alberta Art Gallery, Lethbridge, Alta.: 1983. 11 pp., 7 illus., 20.5 x 28.1 cm.

Leshyk's obsession with the house motif is noted and the formal and spiritual qualities of several works in the exhibition are discussed. **\$4.00**

*Diane Létourneau et Ahmed Chokri*; Marc Grignon, David Asgeirsson-Gutnick, Elliott Moore, Marcel Jean; Musée du Québec, Québec: 1983. 21 pp., 9 illus., 21.5 x 24 cm.

Les oeuvres des deux jeunes peintres révélées par quatre écritures — descriptive, poétique, formaliste, analytique — tiennent de l'expressionnisme abstrait et du symbolisme. **\$1.00**

*Linear Variables*; Nancy E. Dillow, The Winnipeg Art Gallery, Winnipeg, Man.: 1981. 51 pp., 21 illus., 8 col., 21 x 27.5 cm.

A concern with line as expressive object rather than descriptive tool is seen to link Barbara Ballachey, Sheila Butler, Paul Hutter, John Meredith, Frank Nulf, Malcolm Rains and Gar Smith despite differences of medium. Includes checklist and biographies. \$7.00

*Living Art Vancouver*; Glenn Lewis, Kim Tomczak, Paul Wong, Alvin Balkind, Bruce Barber, Jo-Anne Birnie Danzker, René Blouin, Moira Roth; Western Front/Pumps/Video Inn, Vancouver, B.C.: 1980. 92 pp., 107 illus., 19 x 26.8 cm, English & français.

A document of the Living Art Performance Festival. Contains a brief introduction to the aims of the festival, images from the performances, a catalogue (with images) from the concurrent video exhibition, and the following essays: "Body-Snatching: Performance Art in Vancouver A View of its History" (Balkind), "Performance for Pleasure and Performance for Instruction" (Barber), "West Coast Performance: Praxis Without Ideology?" Danzker, "Video et performance" (Blouin, in French), "Character, Costume and Theatre in Early California Performance" (Roth).

Un document sur le "Living Art Performance Festival". Une brève introduction expliquant les buts du festival, des images des performances, un catalogue illustré sur l'exposition d'art vidéo qui se déroulait en même temps et cinq articles: "Body Snatching: Performance Art in Vancouver A View of its History" (Balkind), "Performance for Pleasure and Performance for Instruction" (Barber), "West Coast Performance: Praxis Without Ideology?" (Danzker), "Vidéo et performance" (Blouin, en français), "Character, Costume and Theatre in Early California Performance" (Roth). \$6.00

## M

MACDONALD, MURRAY, *Spatial Con-juncts: Steel and Aluminum Works 1981-1982*; Jean Tourangeau, Lynn Hughes (trans.); Montreal, Qc.: 1982. 12 pp., 6 illus., 22.3 x 18 cm, English & français.

Small scale sculptures in steel and aluminum by an artist who had previously been working in environmental installations. Short essay by Tourangeau looks at this transition, placing it in the larger context of recent sculpture's rediscovery of representation, and provides an analysis of the spatial characteristics of the objects. Biography.

Des sculptures de dimensions modestes en acier et en aluminium faites par un artiste qui se spécialisait dans l'installation environnementale. Un court texte de Tourangeau commente cette transition en la plaçant dans le contexte, plus large, de la redécouverte de la représentation par la sculpture des dernières années, tout en offrant une analyse des caractéristiques spatiales des objets. Une biographie est incluse. \$2.50

MACGREGOR, JOHN, *John MacGregor: A Survey*; Greg Bellerby; Art Gallery of Greater Victoria, Victoria, B.C.: 1983. 36 pp., 25 illus., 11 col., 28.1 x 28.1 cm, English & français.

A discussion of MacGregor's formal evolution from representational to abstract, gestural painting is framed by references to the urban setting in which he works and his philosophical outlook.

Un exposé de l'évolution formelle de MacGregor, de la figuration à une peinture abstraite et gestuelle, encadré par des références au milieu urbain dans lequel l'artiste travaille, aussi qu'à ses conceptions philosophiques. \$7.50

MACKAY, ALLAN; *A Book Of Not Knowing When We Are Going To Die Or Grow Up And Of Only Knowing A Little Bit*; Alf Bogusky, John Bentley Mays; Southern Alberta Art Gallery, Lethbridge, Alta.: 1982. 259 pp., 10 illus., 16.3 x 24.1 cm.

A catalogue with an unusual format, many blank pages "to be continued", about an artist who makes artworks from books. A poetic essay by Mays. **\$14.00**

**MACTAVISH, CATHARINE**, *Catharine MacTavish*; Scott Watson; Surrey Art Gallery, Surrey, B.C.: 1981. 16 pp., 4 illus., 20.1 x 20.1 cm.

Reproductions of some of the artist's night sky and lifeline paintings and discussion of her metaphorical use of the strategies of modernist painting. Her paintings are likened to cosmological maps. **\$2.00**

**MCCAUGHERTY, IRENE**, *Irene McCaugherty, Watercolours*; Joan Stebbins; Southern Alberta Art Gallery, Lethbridge Alta.: 1982. 16 pp., 14 illus., 4 col., 27.3 x 20.1 cm.

The artist is presented as a communicator, a self-taught biographer of the people of southern Alberta where she lives. **\$5.00**

**MCKEOUGH, RITA**, *Defunct: An Installation by Rita McKeough*; Charlie Fox; Alberta College of Art Gallery, Calgary, Alta.: 1982. 16 pp., 18 illus., 20.3 x 17.8 cm. An installation of three houses with land-

**MANNER<sup>sm</sup>: A Theory of Culture**; Jo-Anne Birnie Danzker; Vancouver Art Gallery, Vancouver, B.C.: 1982. 78 pp., 49 illus., 20.5 x 27.4 cm.

A complex catalogue which examines artists' uses of pop-culture and mass-media forms, relating these to historical mannerism. Statements and essays by the artists, who include Art & Language, David Buchan, Colin Campbell, Carol Conde/Karl Beveridge, Fernando de Filippi, General Idea, Nicole Gravier, Sherrie Levine, Eric Metcalfe, Mr. Peanut, Klaus Staeck. Well-illustrated; extensive bibliography **\$5.00**



**MARTIN, RON**, *Ron Martin: World Paintings*; Roald Nasgaard; Art Gallery of Ontario, Toronto, Ont.: 1976. 33 pp., 3 illus., 20.4 x 25.5 cm.

Nasgaard's essay discusses the inadequacy of formalist criticism with regard to Martin's paintings and refers to Minimalist theory in order to elucidate them as facts placed into the world of experience. An interview with Martin follows which is very revealing for the intersection of the structures of thought and terms of reference of the curator and the artist. **\$1.50**

scapes which were progressively demolished during the period of the exhibition. Photo sequences of construction and demolition. Biography. **\$1.00**

**MCWILLIAMS, AL**, *Al McWilliams*; Greg Bellerby; Art Gallery of Greater Victoria, Victoria, B.C.: 1981. 24 pp., 12 illus., 3 col., 28 x 21.7 cm.

An attractively designed catalogue with good illustrations of two installations. The essay examines these works as well as earlier ones, emphasizing the role of crafts-

manship, and the place of theatricality and psychological associations in McWilliams' work. **\$5.00**

**MEAD, RAY**, *Ray Mead: Two Decades*; Joan Murray; The Robert McLaughlin Gallery, Oshawa, Ont.: 1981. 43 pp., 22 illus., 9 col., 21.6 x 24.2 cm.

Interviews with the artist form the basis of Murray's detailed historical introduction to the career of this artist who was one of Toronto's Painters Eleven group. Illustrations of paintings from the sixties are juxtaposed with recent works, and accompanied by Mead's comments. Checklist and detailed list of exhibitions and reviews.

**\$15.00**

*Menues Manoeuvres: Sylvain P. Cousineau, Serge Murphy, Yana Sterbak*; France Gascon; Musée d'art contemporain, Montréal, Qc.: 1982. 55 pp., 48 illus., 21 x 25 cm.

Ni peinture ou sculpture, assemblage, collage, objet trouvé ou installation, les oeuvres de ces trois artistes ne se conforment à aucun "nom", mais utilisent chaque "genre" avec une liberté très personnelle. Cette liberté se manifeste autant par les matériaux utilisés (souvent d'ailleurs, des objets trouvés) que par les citations plutôt critiques d'éléments formels de toute l'histoire de l'art. France Gascon consacre un bref essai à chacun des artistes, précisant leur démarche individuelle et les aspects formels des oeuvres de chacun; et dans son introduction elle décrit leurs affinités et différences apparentes malgré les divergences évidentes. Le catalogue inclut de nombreuses reproductions des oeuvres de chaque artiste, une courte biographie et bibliographie. **\$3.50**

**MICHENER, ROBERT**, *Robert Michener - Farm Paintings*; Mary Fox; Southern Alberta Art Gallery, Lethbridge, Alta.: 1983. 2 pp., 5 illus., 1 col., 58.5 x 81.4 cm.

A poster as a catalogue with an essay on the reverse, in which Fox presents these minutely detailed landscape paintings as responses to the estrangement of man from nature. **\$6.00**

*Des Mille Manières... Lectures/Oeuvres d'art*; Lucette Bouchard, David Karel, Pierre Filteau, Nicole Dubreuil-Blondin, Jean-Claude St-Hilaire; Musée d'art contemporain, Montréal, Qc.: 1983. 66 pp., 36 illus., 5 col. (dépliant), 23 x 30.5 cm.

Une exposition et un catalogue didactiques qui visent surtout les étudiants du collégial (mais aussi le grand public). Quatre méthodologies d'analyse sont présentées par quatre professeurs d'histoire de l'art. Dubreuil-Blondin s'attardant au formalisme, regarde une oeuvre de Jack Bush. Filteau utilise l'approche iconologique dans une analyse d'une peinture de Marius Dubois. Karel, théoricien de l'art, nous présente une oeuvre de Louis Cane et enfin St-Hilaire, en utilisant la grille structuraliste, commente les sérigraphies de Lauréat Marois. Finalement une oeuvre de Jocelyne Alloucherie est analysée par les quatre. Chaque auteur utilise cette occasion pour justifier son choix d'approche et nous donner un bref historique de chaque méthodologie en nous présentant quelques précurseurs importants: Greenberg, Panofsky, Lévis-Strauss. **\$5.00**

**MINDEN, ROBERT**, *Robert Minden. Separate from the World/À l'écart du reste du monde*; Robert Minden, National Film Board of Canada/Office national du film du Canada, Ottawa, Ont.: 1979. 72 pp., 21 illus., 1 col., 21.5 x 30.5 cm, English & français.

Robert Minden's account, the extract of a letter from Tolstoy and the Doukhobors' personal recollections in three languages accompany these nostalgic photographs taken between 1973 and 1979. An illustrated narrative of the persecuted Russian pacifists who came to Canada at the beginning of the century to cultivate the soil, without the notion of private property, non-violent and thoroughly devoted to God.

Un témoignage de Robert Minden, l'extrait d'une lettre de Tolstoy et les réflexions des Doukhobors accompagnent en trois langues des photographies prises entre 1973 et 1979 qui sont d'une profonde nostalgie. C'est le récit illustré de ces Russes pacifistes pourchassés chez eux et venus au Canada

au début du siècle vivre de la terre, sans propriété privée, sans violence et soumis à Dieu. **\$9.50**

*Mirrorings: Women Artists of the Atlantic Provinces*; Avis Lang Rosenberg; Art Gallery, Mount Saint Vincent University, Halifax, N.S.: 1982. 45 pp., 15 illus., 21.8 x 28.1 cm.

A thematic exhibition of art by fifteen women including traditional forms like quilts and hooked rugs as well as sculpture, painting, drawing and photography, offered as "illuminations of our lives". The essay provides a critique of the term women's art, examines the concerns of the individual artists in the show, and discusses the levels of support accorded women artists in the region. Statement by each artist and brief biography. **\$6.00**

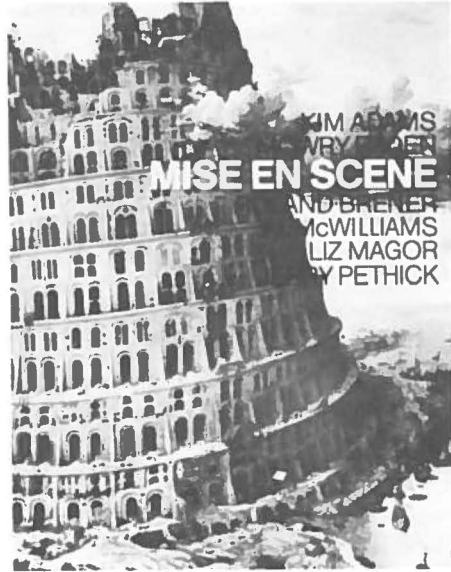
variety of model agreements to be used between artists and dealers, and also in the case of sales, commissions, exhibition loans and lectures. Other areas covered are performance art, print publishing, copyright licences, rentals and video art. **\$30.00**

*Montréal*; Diana Nemiroff; Alberta College of Art Gallery, Calgary, Alta.: 1981. 46 pp., 26 illus., 7 col., 27.1 x 21.2 cm.

Seven Montreal artists, including Pierre Boogaerts, Eva Brandl, Tim Clark, Sorel Cohen, Roland Poulin, Serge Tousignant and Bill Vazan who work in sculpture, photography and performance. The essay relates the diversity of the work to the openness of the Montreal milieu in the 70s typified by the parallel gallery Véhicule. Statements by some of the artists. **\$4.00**

*Mise en Scène*; Kim Adams, Mowry Baden, Roland Brener, Al McWilliams, Liz Magor, Jerry Pethick; Scott Watson, Lorna Farrell-Ward; Vancouver Art Gallery, Vancouver, B.C.: 1982. 132 pp., 139 illus., 23.3 x 29.9 cm.

Illustrated with photos of sculptural installations during construction and upon completion, also some plans and models. An erudite interpretive essay by two of the curators; lengthy statements by the artists; interviews. Very complete documentation. **\$8.00**



*Model Agreements for Visual Artists: A Guide to Contracts in the Visual Arts*; Judy Gouin, Paul Sanderson; Canadian Artists' Representation Ontario, Toronto, Ont.: 1982. 116 illus. 21.5 x 28 cm.

Essential reading for all artists. Includes a

MOORE, DAVID, *Three holes in the ground*; Leo Rosshandler, Gernot Nebel; Montreal, Qc.: 1981. 71 pp., 30 illus., 25.5 x 25.5 cm.

An artist's book made after an earlier exhibition. Photos showing the process of

making three life casts are juxtaposed with poetic texts in which the subjects attempt to link their sensations to those of the victims of the volcanic eruption at Pompeii. That natural disaster is compared to the threat of man-made nuclear disaster. **\$10.00**

**MOPPETT, CARROLL**, *Carroll Moppett: Sculpture and Drawings*; Victoria Baster; Glenbow Museum, Calgary, Alta.: 1981. 16 pp., 14 illus., 3 col., 21.7 x 21.7 cm. In a sensitive essay, Baster traces the sculptural antecedents of these small painted reliefs and wooden sculptures. Examining their scale, materials and figurative allusions, she concludes that it is by integration of referential content and literal materiality that all of Moppett's works achieve their effects. High quality reproductions of the sculptures and drawings; checklist and biography. **\$5.00**

**MOPPETT, RON**, *Ron Moppett*; Lorne Falk, Nancy Tousley, Mayo Graham; Walter Phillips Gallery, The Banff Centre School of Fine Arts, Banff, Alta.: 1982. 20 pp., 42 illus., 26 col., 25.4 x 21 cm. Reproductions of paintings, sculptures and mixed media work done between 1976 and 1982. Texts provide insights into his resistance to stylistic definition, interpretations of his "sign language" and a notational experiential depiction of Moppett and his work. Checklist and biography. **\$6.95**

**MORGAN, JOEY**, *Joey Morgan: Jericho Detachment Project: RCAF Hangars 5, 7 & 8*; Greg Snider; Southern Alberta Art Gallery, Lethbridge, Alta.: 1981. 16 pp., 22 illus., 2 col., 28.1 x 21.7 cm. A site work which seeks to understand the boundaries of a demolished seaplane base in Vancouver using latex "skins" to lift off chosen segments of the surface of the site. Illustrations of the natural "artifacts", the site, and the work in progress. **\$6.00**

*Murder Research*; Image Nation (21), Toronto, Ont.: 1977. 50 pp., 32 illus., 18 col., 21.1 x 20 cm. A photo narrative exhibition by Kenneth Fletcher and Paul Wong relating to an ac-

tual murder and the circumstances surrounding it. Very well designed. **\$5.00**

*Mutilated Photography*; David Hlynsky; Image Nation (23), Toronto, Ont.: Spring 1981. 50 pp., 62 illus., 16 col., 20.8 x 20.1 cm. Artists who mutilate photographs for expressive ends are the subject of the essay which presents the territorial debates between pure painting and pure photography with as much irreverence as do the images contributed by twenty-four photographers. **\$6.00**

## N

*New Canadian Photography/La Nouvelle Photographie Canadienne/Image Nation 26*; David Hlynsky, Jayce Salloum; Canadian Centre of Photography and Film/Image Nation/Centre canadien de la photographie et du film, Toronto, Ont.: 1982. 63 pp., 48 illus., 38 col., 22 x 28 cm, English & français.

As the interview published in the catalogue informs us, the selection was made by Jayce Salloum; it includes seventeen photographers chosen on the grounds of the novelty content of their works and their growing reputation. This publication also offers an analysis of the development of each artist by Hlynsky; a controversial essay by Salloum on the novelty and the Canadian content in these practices, and a set of reproductions, each artist being given two pages.

La sélection fut faite par Jayce Salloum comme nous l'apprend l'entrevue publiée dans le catalogue; elle comprend 17 photographes choisis en raison de la nouveauté de leurs recherches et leur réputation grandissante. Cette publication offre aussi une analyse de chaque démarche présentée par Hlynsky, un essai polémique sur les concepts de nouveauté et de "canadianité" de ces pratiques écrit par Salloum ainsi qu'un ensemble de reproductions dans lequel deux pages sont consacrées à chaque artiste. **\$6.00**

*New Directions: Toronto/Montréal*; Fela Grunwald, Diana Nemiroff; Art Toronto 82 (3rd International Art Fair), Toronto, Ont.: 1982. 43 pp., 14 illus., 1 col., 21.7 x 23.6 cm.

Fourteen artists whose work may be identified with the "new" figuration, including Brian Burnett, Rae Johnson, Renée Van Halm, David Elliott, Lynn Hughes, Michael Jolliffe. The essay offers an analysis of the renewed importance of the image, emphasizing the critical function of the insistence on content. Two strategies are noted: an emphasis on the intact marginality of the artist, and the use of the images and forms of the communications media as subject.

**\$4.00**

*Newfoundland (and Labrador); Editions 11*; The Art Gallery, Memorial University of Newfoundland; St. John's, Nfld.: 1982. 25 pp., 22 illus., 21.3 x 18 cm.

Prints by eleven Newfoundland print-makers, including David Blackwood,

Frank Lapointe, Heidi Oberheide, Christopher Pratt. Brief introduction and artists' biographies. **\$2.50**

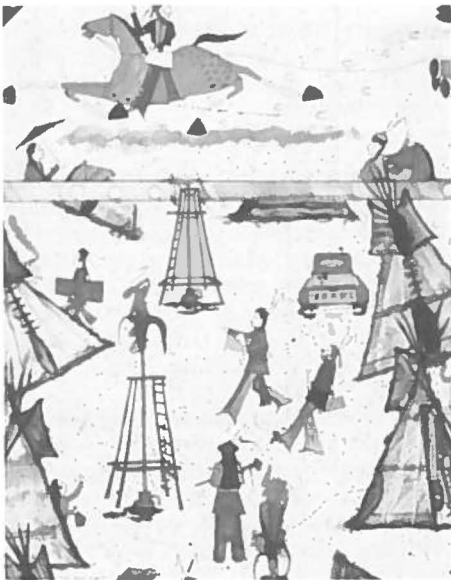
*New Image Alberta*; Val Greenfield; Alberta College of Art Gallery, Calgary, Alta.: 1982. 24 pp., 10 illus., 21.8 x 28.2 cm.

Recent paintings, drawings and mixed media construction by Alberta artists who incorporate representational and pattern/decorative imagery in their current work. Jeffrey Spalding, Wendy Toogood, Annemarie Schmid-Esler and six others.

**\$3.50**

*New Uses for Television*; David Craig, Edward Slopek; The Confederation Centre Art Gallery and Museum, Charlottetown, P.E.I.: 1981. 6 pp., 1 illus., 21.7 x 28.1 cm.

A reflective essay by Craig associates television works by artists with the ethical tradition in art; a videotext by Slopek. Artists include Slopek, Norman Cohn, Martha Rosler, Tom Sherman. **\$0.50**



*New Work by a New Generation*; Robert Houle; Norman Mackenzie Art Gallery, University of Regina, Regina, Sask.: 1982. 87 pp., 40 illus., 15 col., 22 x 28 cm.

The short introductory essay discusses the relationship between contemporary art concepts, techniques and styles, and tribal imagery, symbolism and ritual which is deeply entrenched in the heritage of these fifteen young North American Indian artists. The paintings and sculptures of this "new generation" straddles two divergent cultures and yet still retains both the personal identity of the artists and the strong iconographic characteristics of traditional Indian art. Includes extensive biographies, artist's statements and full-page reproductions. **\$20.00**



**NOLTE, GUNTER**, *Gunter Nolte, Praxis and Reference: Sculptures and Drawings*; Dave Tomas, Gunter Nolte; Agnes Etherington Art Centre, Queen's University, Kingston, Ont.: 1983. 16 pp., 41 illus., 43.4 x 30 cm.

The interrelationship of drawing and sculpture in Nolte's work of the last ten years is discussed in an interview/text. Continuity of strategy rather than product is revealed as the work's binding element. A hand-somely designed catalogue. **\$1.00**

## O

*Occurrences: Four Manitoba Painters*; Elizabeth Legge; The Winnipeg Art Gallery, Winnipeg, Man.: 1981. 40 pp., 16 illus., 12 col., 25.5 x 25.5 cm.

Paintings by Aliana Yung Au, Jill Brooks, Caroline Dukes and Celia Rabinovitch are linked by a concern with the imaginative transformation of the immediate environment. Includes artists' statements. **\$8.50**

*Okromazone: Die Anderen von Kanada*; Andy Fabo; Chromazone, Toronto, Ont.: 1982. 23 pp., 50 illus., 24.3 x 37.1 cm, English, français, German/allemand.

Accompanying an exhibition concurrent with the OKanada show in Berlin, the catalogue contains a brief introduction to Chromazone and statements by the artists, mostly painters, who include Oliver Girling, Andy Fabo, Rae Johnson, Chris Reed, Renée Van Halm and seventeen others.

Le catalogue accompagnait une exposition présentée à Berlin en même temps que OKanada. Il comprend une brève introduction à Chromazone ainsi que des textes des artistes, peintres pour la plupart: Oliver Girling, Andy Fabo, Rae Johnson, Chris Reed, Renée Van Halm et dix-sept autres.

**\$3.00**

## P

*Paradise/Le Paradis*; Martha Langford, Glenn Lewis, Avis Lang Rosenberg; National Film Board of Canada/Office national du film du Canada, Ottawa, Ont.: 1980. 99 pp., 12 illus., 9 col., 21.7 x 23.5 cm, English & français.

More than a catalogue, *Paradise* is a book entirely devoted to the search of the myth of origin that still continues to haunt the imagination. The five artists use photographs, slides and xeroxes to rediscover visual traces of the myth. Three texts explore the subject through a description of this quest which Jung said would manifest itself in the 20th century in the communist myth of the golden age and in Western dreams of a welfare state.

Plus qu'un catalogue, *Le Paradis* est un livre tout entier consacré à la recherche de ce mythe d'origine qui continue de hanter l'imaginaire. L'image photographique, la diapositive, la xérogaphie furent utilisées par cinq artistes pour en retrouver la trace visuelle. Trois textes approfondissent le thème dans la description de cette quête dont Jung disait qu'elle se matérialisait au 20e siècle dans le mythe communiste de l'Âge d'or et dans les rêves occidentaux de l'État Providence. **\$9.50**

**PASKIEVICH, JOHN**; *A Voiceless Song/Un chant muet; Photographs of the Slavic Lands/Photographies du monde slave*; Joseph Skvorecky, Martha Langford; Lester & Orpen Denny's and National Film Board of Canada/Lester & Orpen Denny's et l'Office national du film du Canada, Toronto, Ont.: 1983. 95 pp., 68 illus., 26.3 x 22.2 cm, English & français.

There are books to read and books to look at. Rather than following the thread of words, the narration trails glances, postures and landscapes, revealing the photographer's trustful and complicit relationships with his subjects. It is a photographic practice searching for its roots, a denunciatory gesture which stands up for the weak and the oppressed against alienation. Reality has overflowed

the theoretical *a priori*, and the artist respects this.

Il est des livres à lire et des livres d'images. La narration ne suit pas ici le fil des mots mais des regards, des poses, des paysages et révèle le photographe dans la relation de complicité et de confiance entre ses sujets et lui. C'est une pratique photographique à la recherche de ses racines, dénonciatrice et qui prend parti pour le faible et l'opprimé contre l'aliénation. La réalité a débordé les *a priori* théoriques et l'artiste l'a respectée.

\$17.95

*Peinture montréalaise actuelle/Montreal Painting Now*; Sandra Paikowski; Sir George Williams Art Galleries, Concordia University, Montréal, Qc.: 1982. 48 pp., 28 illus., 20.5 x 23 cm, français & English.

Une certaine conception de la peinture actuelle au Québec répartie en trois tendances illustrées par neuf artistes: la non-figuration géométrique, l'abstraction expressive et la peinture figurative. Les peintres sont présentés par une courte biographie et deux reproductions de leurs oeuvres.

A personal conception of contemporary painting in Quebec, divided into three main trends and illustrated by nine artists: geometric non-figuration, expressive abstraction and figurative painting. Each artist is presented by a short biography and two reproductions of their work.

\$5.00

**PEREHUDOFF, WILLIAM**, *William Perhudoff: Ten Years 1970 - 1980*; Karen Wilkin; Mendel Art Gallery, Saskatoon, Sask.: 1981. 27 pp., 14 illus., 7 col., 24.2 x 20.5 cm.

First in a series acknowledging senior Saskatchewan artists. Reproductions of all paintings in the show and an essay which offers a brief account of his formation, and a detailed formal analysis of the recent work which identifies colour as their overriding concern. Bio/bibliography.

\$5.00

*Photographie actuelle au Québec/Quebec Photography Invitational*; Katherine Tweedie, Jean Tourangeau, Denis Lessard; Centre Saidye Bronfman, Montréal, Qc.: 1983. 48 pp., 26 illus., 6 coul., 22 x 22 cm, français & English.

Les amateurs et les chercheurs qui s'intéressent à la production contemporaine en photographie au Québec trouveront dans ce catalogue un regard d'ensemble sur la question. Jean Tourangeau signe une analyse historique et critique de cette pratique au Québec, Katherine Tweedie dialogue avec plusieurs des vingt-cinq exposants, Denis Lessard a compilé une bibliographie depuis 1975.

Those interested in contemporary photography in Québec, amateurs and theoreticians alike, will find in this catalogue a survey on the subject. Jean Tourangeau has written an historical analysis on the practice of photography in Quebec, Katherine Tweedie has interviewed several artists and Denis Lessard has compiled a bibliography that begins in 1975.

\$8.00

**POPPERWELL, ANNE**, *Anne Popperwell: Watercolours*; Ian M. Thom; Art Gallery of Greater Victoria, Victoria, B.C.: 1981. 9 pp., 5 col. illus., 21.6 x 28.4 cm.

Watercolours whose subjects are close-ups of rock formations. A brief introduction notes their luminous, transcendent quality.

\$3.00

*Post-Pop Realism: The Winnipeg Perspective 1982*; Shirley Madill; The Winnipeg Art Gallery, Winnipeg, Man.: 1982. 52 pp., 25 illus., 18 col., 23 x 30.6 cm.

The use of commercial art images and everyday objects rather than style are the unifying links amongst the paintings, ceramic assemblages and slide projections of Charles Pachter, Gary Olson, John Hall, David Dorrance and Pierre Ayot.

\$7.00

**PRATT, CHRISTOPHER**; *Christopher Pratt: Paintings, Prints, Drawings/Tableaux, sérigraphies, dessins*; Griselda Bear, Michael Greenwood; Canada House Cultural Centre Gallery, London, Eng.: 1982. 16 pp., 7 illus., 1 col., 17.5 x 24.6 cm, English & français.

Greenwood posits an inherently disturbing element underneath the Apollonian order and clarity of Pratt's art which gives it a complexity that opens it up to paradoxical interpretations.

Greenwood postule l'existence d'un élé-

ment fondamentalement perturbateur sous l'ordre apollonien et la clarté de l'art de Pratt, ce qui lui donne une complexité qui le rend susceptible de recevoir des interprétations paradoxales. **\$1.00**

**PRATT, MARY**, *Mary Pratt*; Joan Murray; London Regional Art Gallery, London, Ont.: 1981. 24 pp., 24 illus., 7 col., 25.5 x 21.5 cm.

Joan Murray discusses Pratt's particularly intimate vision, her subtle eroticism, her technical precision and her working procedure which tends to begin from photographs and slides. The author relates Pratt's work to the American Photo-Realists, to the earlier generation of Canadian realists Alex Colville and Hugh Mackenzie and to the 19th century Quebec painter Ozias Leduc. **\$15.00**

*Prince, Prent, Whiten: Figurative Sculpture*; Natalie Luckyi; Agnes Etherington Art Centre, Queen's University, Kingston, Ont.: 1981. 32 pp., 16 illus., 23 x 22.3 cm.

Short essays on each of these sculptors who cast from the human figure, which rely heavily on remarks made by the artists on their procedures and intentions. Biographies. **\$3.00**

*Printmakers '82*; Eve Baxter, Enid MacLachlan; Art Gallery of Ontario, Toronto, Ont.: 1982. 20 pp., 6 illus., 5 col., 23.6 x 23.6 cm.

A survey of current printmaking activity organized by the Art Rental. Includes the work of artists from seven print shops across Canada. Catalogue of the exhibition, glossary of printmaking terms. **\$5.00**

## R

**RADECKI, BRIGITTE**, *Brigitte Radecki, Colonnes de sable*; Manon Blanchette; Musée d'art contemporain, Montréal, Qc.: 1983. 34 pp., 15 illus., 2 (dont une photo double hors-texte) coul., 25.5 x 30.5 cm.

La photographie est très soignée, le travail

d'édition et de mise en page est intéressant. L'essai de Manon Blanchette souligne l'importance que l'artiste accorde au rituel, à l'archéologie, au lent travail de manipulation. C'est une réflexion sur le dehors et le dedans, la maison, le refuge. **\$4.00**

*Realism: Structure and Illusion. Toward a Definition of Representational Art*; David Nasby; MacDonald Stewart Art Centre, Guelph, Ont.: 1981. 36 pp., 27 illus., 6 col., 25.4 x 20.5 cm.

Rather than offering a definition, the text describes the diversity of the work of twenty-four Canadian artists who work in painting, graphics, sculpture, photography and video. Barbara Astman, Lynn Donoghue, John Hall, Noel Harding and others. **\$4.75**

*Recent Work by Three Canadian Sculptors: Angela Houpt, E.J. Lightman, David Pelletier*; Griselda Bear, Beverly Giblon; Canada House Cultural Centre Gallery, London, Eng.: 1982. 12 pp., 6 illus., 17.6 x 24.7 cm.

Brief descriptive comments on the works in the exhibition of each of these Toronto-based sculptors. **\$1.00**

*Repères: Art actuel du Québec/Quebec Art Now*; France Gascon, Réal Lussier, Josée Bélisle; Musée d'art contemporain, Montréal, Qc.: 1982. 125 pp., 68 illus., 8 col., 28 x 21.5 cm.

L'art des années 70 au Québec: P. Boogaerts, P. Gnass, C. Kiopini, C. Knudsen, R. Mill, L. Plotek, R. Poulin, R. Racine, S. Tousignant, I. Whittome. Les auteurs essayent non pas de faire un survol où un aperçu représentatif, mais de démontrer la pluralité de l'art au Québec. L'esquisse historique de Réal Lussier place cette exposition dans une grande ligne de manifestations très importantes pour le développement de l'art au Québec. France Gascon explique le mandat de l'exposition, le choix des artistes et, en les regroupant légèrement, elle analyse les oeuvres de l'exposition. Josée Bélisle en compilant les itinéraires personnels de chaque artiste, fait une analyse descriptive du développement

de chacun à travers l'ensemble de leurs expositions. Le catalogue comprend une bibliographie générale et une bio-bibliographie très complètes de chaque artiste, et selon le cas, des textes d'artistes. \$10.00

**RICKEY, GEORGE**, *George Rickey*; Sandra Marchand; Musée d'art contemporain, Montréal, Qc.: 1981. 36 pp., 31 illus., 25.5 x 23 cm.

Sous l'influence du Bauhaus et du constructivisme russe, Rickey a développé une oeuvre où il allie une technologie sophistiquée à des formes abstraites. Ses sculptures cinétiques retrouvent le dynamisme de la nature sans chercher à la représenter. Le catalogue retrace l'itinéraire de cet artiste né aux U.S.A. en 1907 et analyse l'oeuvre depuis 1965. \$4.00

historique et analytique. On y trouve aussi des écrits sur Riopelle par Guy Viau, André Breton, Georges Duthuit, Patrick Walberg, Pierre Boudreau et plusieurs autres, une biographie commentée et une bibliographie. \$15.00

**ROGERS, OTTO**; *Otto Rogers: A Survey 1973-1982*; George Moppett, Norman Zepp; Mendel Art Gallery, Saskatoon, Sask.: 1982. 48 pp., 23 illus., 4 coul., 21.5 x 28 cm, English & français.

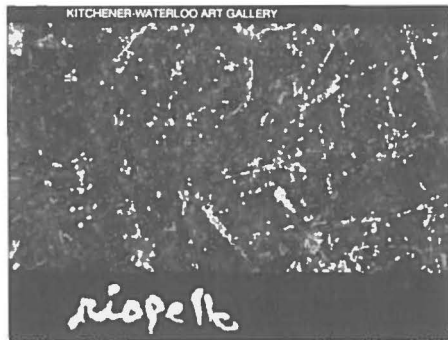
According to Zepp, Rogers is a painter imbued with the Prairies' landscape, an abstract space divided by the horizon. His work lies within the trend of chromatic abstraction; his tactile sensitivity leads him to accentuate textures and flatness. Profoundly influenced by the Bahà'i Faith, he

**RIOPELLE, JEAN-PAUL**; *Jean-Paul Riopelle*; Pierre de Ligny Boudreau; Kitchener-Waterloo Art Gallery, Kitchener, Ont.: 1980. 38 pp., 41 illus., 26 coul., 28 x 21.6 cm, English & français.

A rich iconography, a lyrical text echoing the work itself, precise biographical information - the classic catalogue. Unfortunately, the French translation is littered with misprints.

Une riche iconographie, un texte lyrique à la manière de l'oeuvre elle-même, des renseignements biographiques précis, bref un catalogue classique. La traduction française est malheureusement truffée de coquilles dues à une mauvaise correction d'épreuves.

\$5.00



**RIOPELLE, JEAN-PAUL**; *Jean-Paul Riopelle: Peinture 1946-1977*; Pierre Schneider; Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France/Musée du Québec, Québec: 1981. 96 pp., 62 illus., 10 coul., 21 x 30 cm.

Pour rendre compte de l'exposition itinérante préparée par le ministère des Affaires extérieures du Canada et Beaubourg voici un luxueux catalogue abondamment illustré accompagné d'un texte de synthèse

looks for a relation between materiality and spirituality. For his part, Guy Moppett emphasizes the expression of this mysticism in descriptions of landscapes in which the tree and flower are symbols of life, and space is one of revelation.

Selon Zepp, Rogers est un peintre imprégné du paysage de la Prairie, cet espace abstrait divisé par la ligne d'horizon. Il s'inscrit dans un courant d'abstraction chromatique; sa sensibilité tactile l'amène tout natu-

# CATALOGUES VOLUME I

Le volume I du Catalogue des catalogues canadiens en art contemporain comprend plus de 400 titres qui ont été publiés par les principaux musées et galeries entre 1970 et 1981. Quelque 300 catalogues y sont commentés, notamment des publications indépendantes d'artistes et de galeries alternatives. Le volume I représente donc une source d'information de premier ordre. Il est disponible à ARTEXTE au coût de 2\$, port payé.

The Catalogue of Canadian Catalogues on Contemporary Art Volume I lists over 400 catalogues published by major Canadian museums and galleries from 1970-1981. More than 300 titles are reviewed including independently produced publications by artists, alternative galleries and others. Volume I is therefore an excellent resource and is available from ARTEXTE for \$2.00 including postage and handling.

Artexte est un centre sans but lucratif, spécialisé dans la collecte et la diffusion de l'information en art contemporain canadien et étranger.

Ouverte depuis 1980, la librairie d'Artexte offre les catalogues des expositions récentes et en cours, plus de 80 périodiques et une collection importante de cartes postales d'artistes et de disques canadiens, américains et européens. On peut consulter à notre centre de documentation des dossiers sur les artistes, les événements, les institutions et les publications. Notre service de distribution, en plein essor, propose le choix le plus complet de catalogues d'exposition en art contemporain. Artexte offre aussi d'autres services, notamment des listes sur des sujets spécifiques (tels que la performance ou la vidéo), et un guide qui facilite l'utilisation du centre de documentation pour des personnes de l'extérieur de Montréal. Il est possible d'obtenir des listes sur demande, pour lesquelles une modique somme sera exigée pour couvrir les frais de manutention.

Artexte is a non-profit centre for the collection, diffusion and distribution of information about contemporary art in Canada and abroad.

Open since 1980, Artexte's bookstore carries current exhibition catalogues, over 80 magazines and a large collection of art postcards and records from Canada, the U.S. and Europe. Our Documentation Centre contains information on artists, events, institutions and publications available for consultation on the premises. Our rapidly expanding Distribution Service offers the largest and most complete selection of Canadian exhibition catalogues on contemporary art. Other services offered by Artexte include lists of information on specific subjects, drawn from the Documentation Centre (e.g. performance and video catalogues) and a Guide to the Documentation Centre facilitating access to information for researchers outside of Montréal. Lists can be compiled upon request for which we will charge a small fee to cover basic costs and handling.

# ARTEXTE

centre d'information

Artexte est situé au  
3575, St-Laurent,  
salle 303, Montréal,  
Québec, H2X 2T7;  
et ouvert  
du mardi au samedi,  
de midi à 17h30.  
Téléphone: (514) 845-2759.

Artexte is located at:  
3575, St-Laurent,  
salle 303, in Montréal,  
Québec, H2X 2T7,  
and is open  
Tuesdays to Saturdays,  
noon to 17h30,  
Telephone (514) 845-2759.

information centre

# ARTEXTE

rellement au travail des textures et à la plaine. Profondément marqué par la foi bahaïste, il recherche le lien entre la matérialité et le spirituel. G. Moppett, lui, souligne l'expression de ce mysticisme dans les descriptions des tableaux de paysage où l'arbre et la fleur sont symboles de vie et l'espace, le lieu d'une révélation. \$6.00

**ROSNER, THELMA**, *Celtic Series: Paintings by Thelma Rosner*; Goldie Rans; London Regional Art Gallery, London, Ont.: 1983. 13 pp., 7 illus., 1 col., 28 x 22 cm.

Rosner's series of fourteen pattern paintings find their origin in the artist's interest in calligraphy, illuminated manuscripts and quilts. Rans describes Rosner's working procedure and the seven works in the show, five of which are reproduced in the catalogue. \$5.00

## S

**SABISTON, CAROLE**, *Sailing: Carole Sabiston*; Greg Bellerby; Art Gallery of Greater Victoria, Victoria, B.C.: 1982. 2 pp., 7 illus., 1 col., 48.7 x 63.8 cm.

A poster with a short essay on the back, introducing these fabric collages which take the form of sails. \$3.00

**SAWADA, MIHO**, *Miho Sawada: New Works - Transparency*; Glen E. Cumming, Dr. Tom C. Tritschler; Art Gallery of Hamilton, Hamilton, Ont.: 1981. 17 pp., 16 illus., 23 x 20.4 cm.

A brief text describes the essentially visual rather than tangible nature of these three-dimensional and environmental pieces which employ reflective surfaces such as mylar. \$3.00

**SCHAFFER, R. MURRAY**, *R. Murray Schaffer; Sounds Unseen/Je n'ai jamais vu un son*; John Silverstein, Christopher Tyrell, R. Murray Schaffer; Presentation House, North Vancouver, B.C., and The Gallery/Stratford, Ont.: 1982. 3 pp., 3 illus., 22.9 x 23 cm, English & français.

Introduction by the curators, statement by Schaffer and an enclosed record document an exhibition of musical manuscripts and sound sculpture.

Une exposition de manuscrits musicaux et de sculptures sonores, documentée par une introduction écrite par les conservateurs, un texte de Schaffer et un disque. \$4.00

*Selections from the Westburne Collection*; Sam Abramovitch, Karen Wilkin; The Edmonton Art Gallery, Edmonton, Alta.: 1982. 48 pp., 27 illus., 16 col., 20.6 x 25.5 cm.

Notes on the objectives of corporate collecting and a description of the history and range of the collection which was begun in 1976. Good reproductions of paintings by David Bolduc, Jack Bush, Paul Fournier, Charles Gagnon and others. Includes catalogue of the collection and artists' biographies. \$5.00

*Semaine de la vidéo féministe québécoise*; Christine Ross; Musée d'art contemporain, Montréal, Qc.: 1982, 17 pp., 21 x 28 cm.

Vingt-huit bandes vidéo-féministes réparties en vidéo-fictions et vidéo-documentaires. Cette plaquette comprend une description technique et un résumé de chaque oeuvre. \$0.50

**SEMCHISHEN, OREST**, *Byzantine Churches of Alberta. Photographs by Orest Semchishen*; Hubert Hohn ed., Robert B. Klymasz; The Edmonton Art Gallery, Edmonton, Alta.: 1976. 80 pp., 30 illus., 22 x 23.5 cm.

Semchishen's photographic study of Eastern Rite churches in Alberta represents an important historical document of these striking architectural structures. Hohn attempts to clarify the concept of documentary photography with regards to Semchishen's work and analyses in detail his photographic vision which is based on his personal commitment and concern for the preservation of his subject. \$5.00

**SEMCHUK, SANDRA**, *Sandra Semchuk: Excerpts from a Diary*; Penny Cousineau, Stephen Cummings; Mendel Art Gallery, Saskatoon, Sask.: 1982. 30 pp., 18 illus., 28.2 x 21.7 cm.

Illustrated with sequences from the photographic narrative which Semchuk calls an "autobiographical fiction". Interesting thoughts from Cousineau on Semchuk's self-portraits in the context of contemporary feminist photography. **\$6.00**

**SEWELL, RICHARD**, *Richard Sewell: The Drint Suite "An Excavation of a Drawing"*; William J. S. Boyle; The Gallery/Stratford, Stratford, Ont.: 1981. 16 pp., 18 illus., 20.4 x 15 cm.

The essay discusses Sewell's procedure at length, using the word "drint" to suggest the combination of drawing and print-making procedures, exploding the myth of the drawing as a unique image. Illustrations of individual drawings and installation shots. **\$2.00**

**SHELTON, PETER**, *Peter Shelton: Sweat-head and little principals/trunknuts, White-head floater*; Christopher Knight, Barbara Fischer; Open Space Gallery, Victoria, B.C.: 1982. 17 pp., 20 illus., 2 col., 21.5 x 17.8 cm.

Knight analyzes the evocation of place in the work of this young American sculptor which often contains architectural or biomorphic references. Also includes an interview with Shelton by Fischer, biography and bibliography. **\$2.00**

**SHUEBROOK, RON**, *Ron Shuebrook: Reliefs and Drawings*; Gemey Kelly; Southern Alberta Art Gallery, Lethbridge, Alta.: 1983. 16 pp., 10 illus., 1 col., 17.3 x 17.3 cm. Traces the roots of Shuebrook's work in Abstract Expressionism and provides a detailed formal analysis of recent drawings and reliefs, concluding that they are both formal and romantic. **\$4.00**

**TOM SHERMAN**, *Un aspect différent de la télévision, Tom Sherman: Vidéogrammes et écrits*; Manon Blanchette, Tom Sherman, Louise Gagné; Musée d'art contemporain, Montréal, Qc.: 1982. 41 pp., 4 illus., 13.5 x 21 cm, français & English.

À partir d'une analyse descriptive de deux de ses vidéogrammes, Tom Sherman compare la télévision et l'art vidéo. Il étudie la

possibilité d'une large diffusion de l'art vidéo à la télévision.

Dans "La théorie du lapin et la transformation psychologique des données", Sherman se sert de son expérience de la nature (ici un lapin) pour illustrer le concept de la transformation psychologique des données. Ce catalogue comprend une courte introduction par la conservatrice Manon Blanchette et une biographie/bibliographie compilée par Louise Gagné.

Through a descriptive analysis of his two videotapes *East on the 401* and *TVideo*, Tom Sherman discusses the differences and relationship between television and video art and the possibilities available for wide spread distribution (e.g. television) of video art. In "The Rabbit Theory of Data Transformation", Sherman uses his own experience of nature (in particular a rabbit) as a means of illustrating the concept of data transformation. The catalogue also includes a short introduction by the curator Manon Blanchette and a chronology/bibliography compiled by Louise Gagné. **\$1.50**

**SIMONDS, CHARLES**, *Charles Simonds, Home Making*; Lorne Falk, John Beardley; Walter Phillips Gallery, The Banff Centre School of Fine Arts, Banff, Alta.: 1982. 16 pp., 46 illus., 29.1 x 43.9 cm.

The newspaper tabloid format of the catalogue suggests the improvised, temporary nature of this exhibition in which American Charles Simonds transformed the gallery into a working studio. Falk's article emphasizes the experimental aspect of the convergence of the two contexts, while Beardley deals with Simonds' background and looks at the thirteen works of clay and found objects which were made during the exhibition. **\$1.50**

*The Sixth Dalhousie Drawing Exhibition*; David Bolduc, Barry Hale; Dalhousie Art Gallery, Halifax, N.S.: 1982. 15 pp., 16 illus., 1 col., 15.5 x 31.9 cm.

Abstract, eclectic and exotic, with a drift towards landscape and the characteristics which link the work of Toronto painters David Bolduc, Alex Cameron, Erik Gamble, Paul Hutner and Gordon Rayner. Re-



productions of their drawings are prefaced by notes by Bolduc and an introduction by Hale on the modernism of three generations of Toronto artists. Biographies. **\$1.50**

**SMEDLEY, GEOFFREY**, *Geoffrey Smedley*; Luke Rombout, Scott Watson; Vancouver Art Gallery, Vancouver, B.C.: 1982. 105 pp., 75 illus., 23.1 x 28.5 cm.

A beautifully designed catalogue with exceptionally fine photographs of the work as well as drawings and sketches by the artist. Watson's essay, "Naming the piece: Geoffrey Smedley and the Post-Modern Imagination", provides reflections on the meaning of post-modernism and an extended consideration of Smedley's work, past and present. **\$8.50**

**SPALDING, JEFFREY**, *Jeffrey Spalding: The Black Paintings 1973-1975*; Victoria Baster; Southern Alberta Art Gallery, Lethbridge, Alta.: 1982. 3 pp., 3 illus., 2 col., 25.5 x 20.1 cm.

A fold-out containing an essay which examines in detail the origin of these works in Spalding's concern with systemic art making and in relation to minimalist tendencies of the late sixties. **\$3.00**

**SPIEGEL, STACEY**, *Stacey Spiegel, (Mayim) Water*; Goldie Rans, Brenda Wallace; London Regional Art Gallery, London, Ont.: 1982. 16 pp., 12 illus., 25 x 21.5 cm.

Gallery Director Brenda Wallace writes briefly about the new building and galleries of the London Regional Art Gallery. Guest curator, Rans describes in detail the large installation by Spiegel and the drawings made in preparation for the piece. **\$1.00**

*The Stereo Show*; Tom Gore; Open Space Gallery, Victoria B.C.: 1982. 39 pp., 14 illus., 21.7 x 13.8 cm.

Technical and philosophical statements from many of the photographers in the show; bibliography on stereo photography. **\$3.50**

**STOKES, LOUIS**, *Louis Stokes: Wood Sculptures 1976-1982*; Ted Fraser, Joan Murray; Art Gallery of Windsor, Windsor,

Ont.: 1982. 24 pp., 29 illus., 2 col., 24.1 x 21.7 cm.

Symbolic and participatory aspects of Stokes's large-scale, abstract wood sculpture which makes extensive use of the spiral motif are discussed in two essays; includes chronology. **\$4.00**

---

**SULLIVAN, FRANÇOISE**, *Françoise Sullivan, rétrospective*; Claude Gosselin, Martine Bousquet-Mongeau, David Moore; Musée d'art contemporain, Montréal, Qc.: 1981. 101 pp., 110 illus., 7 coul., 29.2 x 29.2 cm.

Dans ce catalogue la perspective historique place la carrière de l'artiste dans une dimension qui déborde la simple individualité. Les nombreux moyens d'expression - danse, sculpture, peinture, photo-actions - dont Sullivan a exploré les possibilités et son engagement qui n'a cessé de se nommer depuis le Refus Global, la situent en effet au coeur de l'activité artistique québécoise depuis près de quarante ans. Les trois essais du catalogue entraînent le lecteur dans des interprétations qui se déploient et se replient en spirale et qui rejoignent ainsi les recherches de l'artiste dans ce qu'elles ont de fondamental. Les très nombreuses photographies et reproductions ajoutent encore à la qualité de cet indispensable document sur une des plus importantes figures de l'art québécois contemporain. **\$10.00**

---

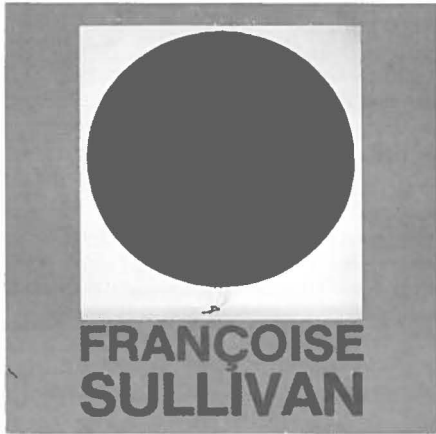
**T**

**TAMASAUKAS, OTIS**, *Prints by Otis Tamasaukas*; Ingrid Jenker; MacDonald Stewart Art Centre, Guelph, Ont.: 1982. 16 pp., 9 illus., 3 col., 22.9 x 20.5 cm.

Experimental prints frequently combining procedures such as etching and lithography and making use of collaged elements. **\$3.25**

*Tendances actuelles au Québec*; Louise Letocha, Yolande Racine, René Payant, Sandra Marchand, Lise Lamarche, Gilles Godmer; Musée d'art contemporain, Montréal, Qc.: 1980. 168 pp., 126 illus., 15 coul., 25 x 25 cm.

Par cette exposition le Musée renoue avec



---

une tradition qui se donnait pour but de témoigner de l'orientation de l'art québécois le plus actuel. Ce faisant, un ensemble d'oeuvres des années 70 sont réunies selon des catégories bien définies malgré l'éclatement des valeurs et des cadres et la remise en question de l'objet esthétique dont parle Letocha. Racine trace un portrait historique de la gravure en soulignant l'impact des facteurs économiques et des politiques de diffusion sur la situation précaire

de ce moyen d'expression au Québec. Payant aborde la question de la peinture sous l'angle de sa pertinence dans la culture québécoise. Les axes de développement de la photographie artistique constituent la base d'une sélection de trente-cinq photographes dont parle Marchand. Dans l'essai de Lamarche sur la sculpture il est question du jeu des institutions et du jeu des artistes à travers les catégories proposées dans l'exposition. Selon Godmet la vidéographie québécoise est soit de préoccupation sociale, soit expérimentale et son histoire est liée à celle des groupes de production.

**\$14.00**

**THAUBERGER, DAVID**, *David Thauberger*; W. Morgan; Dunlop Art Gallery, Regina Public Library, Regina, Sask.: 1982. 14 pp., 12 col., illus., 28.3 x 43.4 cm.

An unusual catalogue in calendar form, one painting for each month, with a short statement or description below it; includes biography and a brief afterword on the Saskatchewan reality that Thauberger portrays.

**\$7.00**

*Three Situations*; Art Gallery, Mount Saint Vincent University, Halifax, N.S.: 1980. 8 pp., 7 illus., 21.2 x 21.2 cm.

Installation works by Colin Lochhead, David MacWilliam and Renée Van Halm. Statements by the artists and reproductions of the works which make active use of the physical context of the gallery and/or its Halifax location.

**\$2.00**

---

*Toronto*; Val Greenfield; The Alberta College of Art Gallery, Calgary, Alta.: 1980. 88 pp., 55 illus., 17 col., 26.9 x 21.1 cm. 26.9 x 21.1 cm.

Sculpture, painting, installation and photographs by fourteen artists including Barbara Astman, David Craven, Vera Frenkel, Noel Harding, Lisa Steele. Includes an introduction and statements by the artists. **\$5.00**

**TOUSIGNANT, CLAUDE**, *Claude Tousignant sculptures*; Normand Thériault; Musée des Beaux-Arts de Montréal, Montréal, Qc.: 1982. 72 pp., 17 illus., 7 coul., et un dépliant de 4 illus., hors-texte, français & English.

Les propositions minimales de Tousignant sont mises en lumière par un texte dont l'axe de réflexion formaliste traite du langage, celui de la peinture — sa matérialité, la sensation et l'objet peint. L'exposition est placée sous le signe d'une limite, celle où les propositions plastiques ne sont plus des "monolithes" mais des éléments visuels et des outils plastiques qui entretiennent avec l'espace des rapports si étroits que c'est la salle toute entière qui devient l'oeuvre. Dans ce catalogue, la mise en page est surprenante: pages en français et en anglais en alternance.

Tousignant's minimalist statements are brought to light by a formalist reflection on language, that of painting - its materiality, sensation and the painted object. The exhibition stresses the limit where plastic statements stop being "monolithic" to become visual elements and plastic means existing in a relation to the surrounding space that is so close as to make the entire room become the work itself. The design of the catalogue is a surprising one in which French and English pages alternate.

**\$10.00**

*Trois artistes de Toronto/Three Toronto Artists/Alan Glicksman, Brian Scott, Robert Youds/Stephen Andrews, Andy Fabo, Ian McKinnon; Lynn Hughes, Bruce Russell; Articule, Montréal, Qc.: 1983. 32 pp., 24 illus., 17.5 x 25.5 cm, français & English.*

Les trois artistes dont il est question dans le titre étaient six. De toutes façons, la traduction française des deux textes est un pur jargon et atteint par moments un niveau surréaliste. À titre d'exemple: "l'occasion narcissique de jouir au requin dans l'étang".

The three artists in the title are actually six. The French translation is pure gibberish, and at times reaches a surrealist level!

**\$3.00**

## U/V

*Under Construction: Six Manitoba Sculptors; Shirley Madill; The Winnipeg Art Gallery, Winnipeg, Man.: 1982. 39 pp., 19 illus., 6 col., 20.4 x 23 cm.*

Large and small scale sculptures in wood, metal and mixed media by Stephen Cohlmeier, Aganetha Dyck, Steve Higgins, Keith Oliver, Roderick Shiels & Michael Truelove. The role of materials, technology, formal concerns and visual perception in shaping new attitudes in sculpture are briefly noted. Statements by some of the artists.

**\$6.00**

*URQUHART, TONY, Tony Urquhart, Twenty-five Years: A Retrospective; Bob Ihrig, Tony Urquhart; Kitchener-Waterloo Art Gallery, Kitchener, Ont.: 1978. 40 pp., 83 illus., 9 col., 23 x 23 cm.*

Urquhart writes about his life and work, from the early years of landscape-derived abstract paintings to mixed-media constructions based on the notion of boxes, and later, doors. He also writes about the importance of pen and ink drawings in his oeuvre.

**\$5.00**

*Vancouver Island Invitational 1981: George Allen, Mary-Lynn Ogilvie; Greg Bellerby; Art Gallery of Greater Victoria, Victoria, B.C.: 1981. 20 pp., 12 illus., 4 col., 28.1 x 21.7 cm.*

These two painters are linked by their concern with structuring space, within the canvas in the case of Allen, and extending into real space with Ogilvie. Brief introduction.

**\$5.00**

*Vancouver Island Invitational 1982: Twelve Photographers; Greg Bellerby; Art Gallery of Greater Victoria, Victoria, B.C.: 1982. 27 pp., 14 illus., 7 col., 28.1 x 21.7 cm.*

A range of photographic concerns emerge, from surrealism, narrative, portraiture to social documentation. Work by Tom Gore, Brian Lavery, Linda Bedard and others.

**\$5.00**

**VARLEY, PETER**, *Peter Varley: West Coast Photographs*; Greg Bellerby; Art Gallery of Greater Victoria, Victoria, B.C.: 1982. 8 pp., 5 col., illus., 29.5 x 19.5 cm.

The introduction notes the ambiguity of these photographs which appear abstract but are in fact close up views of the vegetation and geology of Vancouver Island.

**\$4.00**

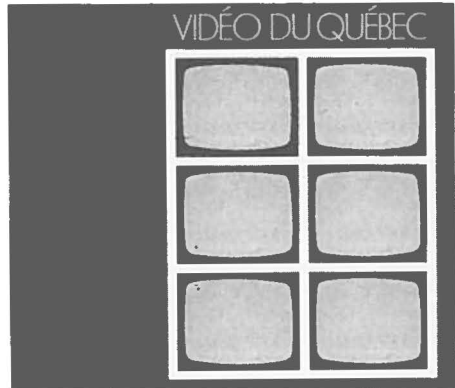
**W**

*Wan/Lake*; Chantal Pontbriand, Diana Nemiroff, Bruce Barber; Theodore Wan, Vancouver, B.C., Suzy Lake, Toronto, Ont.: 1982. 38 pp., 70 illus., 7 col., 28.2 x 21.7 cm.

*Vidéo du Québec*; Andrée Duchaine; Musée d'art contemporain, Montréal, Qc.: 1982. 47 pp., 21 illus., 22.7 x 20.5 cm.

On y propose une analyse de l'utilisation de la vidéo au Québec où sont différenciées trois écoles — la ciné-vidéo-documentaire, la télé-vidéo-fiction et la vidéo-vidéoexpérimentale. On y trouve aussi des descriptions détaillées des groupes vidéo et des 14 vidéogrammes sélectionnés dans l'exposition, une bibliographie et une chronologie sommaires.

**\$3.50**



*Viewpoint: Twenty-nine By Nine*; Glen E. Cumming; Art Gallery of Hamilton, Hamilton, Ont.: 1981. 80 pp., 58 illus., 19 col., 22.1 x 25.8 cm.

Employment of photography, interest in portraiture, and an ongoing concern for drawing are a few of the characteristics frequently present in this diverse show of twenty-nine Ontario artists chosen by nine curators from Ontario. Two-dimensional work by David Bolduc, Suzy Lake, Tony Calzetta, Lynn Donoghue, David Craven and others.

**\$10.00**

Suzy Lake's "Are You Talking to Me?" and Theodore Wan's four part "Hospital" series are illustrated. Nemiroff's text examines the performative aspects of Lake's work, while Barber supplies a lengthy contextualizing of Wan's work as institutional conceit. Pontbriand's introduction locates the shared concerns of both artists' work in their post-modern manipulation of the conventions of photography.

**\$4.00**

*Western Front Video*; Kate Craig; Western Front, Vancouver, B.C.: 1982. 93 pp., 102 illus., 25.5 x 29.8 cm.

In the form of a ringbinder with separate single sheets for each event, the catalogue can be updated by adding new sheets. The contents are divided into Special Productions (videos by guest artists at WF); Performance Documents, Music Documents, Literary Documents. Each tape is described and illustrated with an image from the

monitor; date, running time and colour or black & white is noted for each one. \$15.00

**WHITTOME, IRENE**, *Irene Whittome, 1980-82*; Jacqueline Fry; Alberta College of Art Gallery, Calgary, Alta.: 1982. 36 pp., 11 illus., 29.2 x 18.6 cm, français & English. Encaustics/Room 901/le 4 juillet 1982/La Gauchetière/Saint-Alexandre.

L'oeuvre se situe, nous dit Fry, entre topographie et introspection, entre sérialité et dématérialisation, entre peinture et sculpture, entre musée et jardin. De ses trois lieux d'insertion simultanée à Montréal — l'atelier de l'artiste, la galerie Yajima et le Musée d'art contemporain — à l'espace de la galerie en Alberta, la proposition de l'artiste prend une nouvelle dimension d'autant plus qu'elle voisine *Encaustiques*, une oeuvre de 1980.

The works are situated, says Fry, between topography and introspection, between seriality and dematerialization, between painting and sculpture and between museum and garden. From the three simultaneous spaces in Montreal — the artist's studio, Yajima Gallery and the Musée d'art contemporain — to the gallery space in Alberta, the artist's statement takes on new dimensions, and this all the more so because of the addition of the 1980 work *Encaustiques*. \$4.00

**WILL, JOHN**, *John Will: A Catalogue of the Complete Graphic Work to Date*; Jeffrey J. Spalding, John Will; Glenbow Museum, Calgary, Alta.: 1980. 52 pp., 73 illus., 19 col., 28.1 x 21.7 cm.

Satire and humour based on self-disclosure are the common characteristics of these etchings and lithographs. Includes a commentary on his work by Will, a detailed catalogue and bio/bibliography. \$5.00

**WINNER, GERD**, *Gerd Winner*; Carol A. Phillips, Maija Bismanis; Norman Mackenzie Art Gallery, University of Regina, Regina, Sask.: 1982. 35 pp., 29 illus., 2 col., 21.6 x 27.7 cm.

A handsomely produced catalogue. An insightful essay by Bismanis considers this German artist's architectural subject mat-

ter. Screen prints and photo sequences illustrated suggest his conceptual processes.

\$8.00

**WOOD, ALAN**, *Alan Wood: A Survey*; Greg Bellerby; Art Gallery of Greater Victoria, Victoria, B.C.: 1982. 44 pp., 39 illus., 11 col., 28 x 21.6 cm.

The essay traces Wood's career chronologically, with emphasis on the paintings and constructions done after he emigrated from England to British Columbia. Attention is given to the forms and materials he has used to chronicle his experience of the B.C. landscape. An attractively designed catalogue. \$6.00

*Woman Size: Large Scale Renderings of Women's Imagery*; Women In Focus Gallery, Vancouver, B.C.: 1981. 68 pp., 32 illus., 25.5 x 20.4 cm.

Work in many media by thirty-two women artists. Unbound, one card for each artist with an illustration of her work and biography and statement overleaf. \$5.00

*Words and Images/Mots et images*; Martha Hanna; National Film Board of Canada/Office national du film du Canada, Ottawa, Ont.: 1980. 28 pp., 30 illus., 23 col., 25.4 x 33 cm, English & français.

Art or scientific photography, political or social concerns, representations of the self; the works by April, Astman, Conde and Beveridge, Corman, General Idea, Raskin, Robideau, Semak and Smylski were chosen for their use of the word. In the catalogue itself, besides a brief introduction, the use of language has been restricted to a biographical note on each artist, who, in some cases, have added statements.

Photographies d'art ou de science, préoccupations politiques ou sociales, auto-représentations, les travaux d'April, Astman, Conde et Beveridge, Corman, General Idea, Raskin, Robideau, Semak et Smylski ont été choisis en fonction de l'utilisation qu'elles (ils) font du mot. Et dans le catalogue, sauf une courte introduction, on a limité l'usage des mots à une description biographique de chacun des exposants à laquelle ceux-ci selon le cas,

ont ajouté un texte explicatif de leur travail. **\$9.50**

## Y/Z

**XANTHOS, IRENE**, *Irene Xanthos Sculpture*; Ron Martin; London Regional Art Gallery, London, Ont.: 1982. 16 pp., 7 illus., 25.5 x 21.5 cm.

Visiting curator and painter Ron Martin places the artist's wall sculptures within a modernist framework and discusses them from the point of view of materials, space, colour, volume, mass and the spectator's vantage point. **\$3.00**

**YURISTY, RUSSELL**, *Russell Yuristy: Sculpture 1971-1981 in Photographs and Drawings*; Wayne Morgan; Dunlop Art Gallery, Regina Public Library, Regina, Sask.: 1981. 19 pp., 58 illus., 28.1 x 21 cm.

Illustrations of this Saskatchewan artist's giant, playful animal sculptures, many of which were made of salvaged materials. Includes a brief history of how they came to be made and comments by the artist; biography. **\$4.00**

**ZELENAK, ED**, *Ed Zelenak; Recent Wallworks and Sculptures*; Philip Monk; Mendel Art Gallery, Saskatoon, Sask.: 1981. 12 pp., 7 illus., 21.7 x 21.7 cm.

Recent steel and tin floor sculptures and tin-inlaid paper works are contrasted with the earlier monumental fiberglass sculpture. Both sculpture and paper works are distinguished by their surface with its directional marks which indicate time and process. Checklist and biography. **\$2.00**

# INUIT ET AMÉRINDIEN

# INUIT AND AMERICAN

**ASHEVAK, KAROO**, *Karoo Ashevak*; Jean Blodgett; The Winnipeg Art Gallery, Winnipeg, Man.: 1977. 76 pp., 50 illus., 21.5 x 27.5 cm.

An exhaustive study of the powerful and unique work of this renowned sculptor from Spence Bay. The author considers his sculpture against the cultural and deeply spiritual background of the Netsilik people giving particular attention to elements of shamanism inherent in the work. Techniques of carving and assembly, materials, tools, working procedures, subject matter and visual motifs are also discussed. Extensive bibliography. **\$6.00**

*Baker Lake: Prints and Print-Drawings 1970-76*; Sheila Butler, Bernadette Driscoll; The Winnipeg Art Gallery, Winnipeg, Man.: 1983. 91 pp., 102 illus., 14 col., 25.5 x 20.5 cm.

Graphic work by nineteen artists working at the Sanavik Co-operative at Baker Lake, including Luke Anguhadluq, Ruth Annaqtuusi, Myra Kukiiyaut, Jessie Oonark, Harold Qarliksaq, and Marion Tuu'luq. Driscoll briefly discusses the work of each artist, particularly how each combines formal elements with subject matter to achieve a coherent and powerful visual statement. Butler examines the elements of the Eskimo's pictorial language and its

relationship to their cultural and social life; the translation into graphic work of the Eskimo's highly developed sensitivity to spatial relationships; and changes in Eskimo art production due to acculturation. The aesthetic and technical considerations of translating a print-drawing into a print are outlined. **\$12.00**

*The Bessie Bulman Collection: An Exhibition of Contemporary Eskimo Sculpture*; Jacqueline Fry; The Winnipeg Art Gallery, Winnipeg, Man.: 1973. 18 pp., 31 illus., 21 x 27 cm.

A discussion of how the collector's personality is reflected in this first important Winnipeg collection of Eskimo art. Bulman's specific taste was oriented towards figurative sculpture representing the Eskimo environment or daily activities. Extensive catalogue list of sculptures from fifteen Arctic communities. **\$1.25**

**CHESTERFIELD, A.A.**, *A.A. Chesterfield, Ungava Portraits/Gens de l'Ungava 1902-1904*; William C. James; Agnes Etherington Art Centre, Queen's University, Kingston, Ont.: 1983. 47 pp., 21 illus., 21 x 29.2 cm, English & français.

An employee at the Hudson's Bay Company in Poste-de-la-Baleine at the beginning of the century, Chesterfield photographed the Inuit and Cree of the region. Those photographs, devoid of any sentimentality, are particularly intense, exposing the poverty and harsh living conditions of the natives, so dependent on the white man. The introduction admirably places the meaning and scope of these documents both in the history of photography and on social and ethnological levels.

Au début du siècle un employé de la Compagnie de la Baie d'Hudson au Poste-de-la-Baleine a photographié les Cris et les Inuit de la région. Ces clichés sans romantisme sont d'une intensité peu commune et dénoncent la pauvreté et l'âpreté de la vie des autochtones sous la dépendance des Blancs. Le texte de présentation situe admirablement le sens et la portée de ces documents tant sur le plan de l'histoire de la photographie que sur le plan ethnologique et social. **\$5.00**

*La déesse Inuite de la mer/The Inuit Sea Goddess*; Nelda Swinton; Musée des beaux-arts de Montréal/The Montreal Museum of Fine Arts, Montréal, Qc.: 1980. 60 pp., 60 illus., 21 x 29.5 cm, English & français.

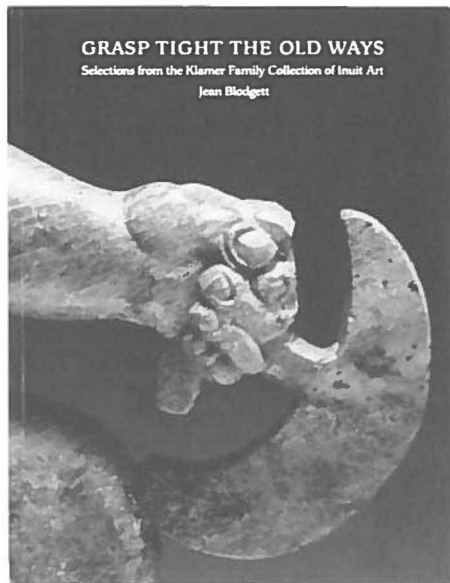
Nelda Swinton présente une étude minutieuse de cette figure importante de la mythologie inuite en donnant un tableau des variations régionales dans l'appellation de la déesse et dans le mythe lui-même, les lieux qu'elle fréquente, ses caractéristiques physiques et la représentation dans l'art contemporain inuit. Elle décrit aussi l'influence que la déesse possède sur les animaux et les hommes, les tabous qu'elle entraîne et le rôle propitiatoire du Shaman. L'omniprésence de la déesse dans la vie inuite est soulignée et une description est donnée du festival annuel de Sedna, organisé par les Inuits de la Terre de Baffin.

Nelda Swinton presents a detailed study of this powerful figure in traditional Inuit mythology, explaining regional differences in the goddess' name and the myth itself, her abodes, her physical characteristics and their depiction in contemporary Inuit art. Her sphere of power over animals and man, taboos and the shaman's role in propitiating the sea goddess are also discussed. The goddess' pervasive presence in Inuit life is outlined and a description is given of the annual Sedna Festival held by the Inuit of Baffin Island. **\$5.00**

*Eskimo Sculpture: Selections from the Twomey Collection*; Jacqueline Fry; The Winnipeg Art Gallery, Winnipeg, Man.: 1972. 8 pp., 9 illus., 26.5 x 21.5 cm, English & français.

The uniqueness of this large collection is discussed. Over a period of twenty years A. Twomey built a collection of nearly 4000 pieces, which represent an important document of stylistic evolution in Inuit sculpture.

Jacqueline Fry décrit le caractère unique de cette collection. Pendant vingt ans, A. Twomey s'est constitué une collection de près de 4000 pièces qui représente un témoignage de premier ordre sur l'évolution stylistique de la sculpture inuite. **\$0.75**



*Grasp Tight the Old Ways, Selections from the Klammer Family Collection of Inuit Art*; Jean Blodgett, Harry Klammer, Henry B. Collins, Dorothy Jean Ray, James W. Van Stone; Art Gallery of Ontario, Toronto, Ont.: 1983. 172 pp., 192 illus., 16 col., 21.5 x 27.5 cm.

An extensively researched and well produced catalogue with abundant reproductions. Jean Blodgett, the author curator, in her introduction outlines her selection criteria and her wish to provide a representative and yet diverse look at the Klammer collection. The body of the catalogue is divided into fourteen sections, each devoted to an Inuit settlement. Blodgett has chosen to concentrate on the individual artists within each community rather than providing an overall discussion of all the works in the collection. A rare addition is a small selection of Eskimo artifacts, accompanied by explanatory comments by three Inuit experts. The catalogue includes a selected bibliography and a helpful map of Inuit art centres. **\$20.00**



*The Inuit Amautik: I Like My Hood To Be Full*; Bernadette Driscoll, George Swinton; The Winnipeg Art Gallery, Winnipeg, Man.: 1980. 128 pp., 117 illus., 6 col., 23 x 30.5 cm.

Driscoll studies the traditional Inuit woman's parka, the *amautik*, from numerous points of view: characteristic features, regional differences in design and decoration, materials, Western influences, and its relationship to women's traditional role in Inuit society. Her second essay, "The Amautik in Inuit Art and Society" considers the frequent depiction of the *amautik* in Inuit art. Swinton looks at the rich symbolic content of the *amautik* and its relationship to Inuit myth and culture. A glossary and bibliography complete the extensive information provided by this catalogue.

\$12.50

relié/hard \$17.00

*Inuit Myths, Legends & Songs*; Bernadette Driscoll; The Winnipeg Art Gallery, Winnipeg, Man.: 1982. 80 pp., 75 illus., 7 col., 23 x 30.5 cm, English & Inuktitut.

The eight artists whose drawings are presented in this catalogue have portrayed the stories, legends and themes of Inuit mythology recounted by their ancestors through the generations. The author introduces the reader to some of the major legends and their recurrence with surprising similarity within the different regions of the Arctic. Summarized transcripts of videotaped interviews with each artist accompany many of the illustrations allowing for a comparison insuring a proper identification and description of the stories depicted in each drawing. The eight artists are: Helen Kalvak and Agnes Nanogak from Holman; Ruth Annaqtuusi, Janet Kigusiuq, Myra Kukiiyaut, Victoria Mamnguqsualuk and Nancy Pukingnak from Baker Lake; and Davidialuk from Povungnituk. Extensive bibliography.

\$12.00

THE INUIT AMAUTIK.



I Like My Hood To Be Full



INUIT  
MYTHS,  
LEGENDS  
& SONGS

THE WINNIPEG ART GALLERY

*The Inuit Sea Goddess*; Rosa Ho; Surrey Art Gallery, Surrey, B.C.: 1981. 16 pp., 9 illus., 21 x 21 cm.

A brief essay outlines the permutations of the sea goddess myth and discusses works in the exhibition of the same title originating from the Montreal Museum of Fine Arts. **\$2.50**

*The Jacqui and Morris Shumiatcher Collection of Inuit Art*; Morris Shumiatcher, Nelda Swinton; Norman Mackenzie Art Gallery, University of Regina, Regina, Sask.: 1981. 102 pp., 120 illus., 6 col., 21.5 x 28 cm.

Morris Shumiatcher describes his love affair with Inuit art and his approach to building up one of the earliest established and diverse collections in Canada. Guest curator Nelda Swinton writes insightfully about the works chosen for the exhibition discussing the variety of indigenous carving styles, subject-matter, themes and treatment of materials and also the tendency towards the use of visual narration in prints. Includes an index of artists, maps and extensive bibliography. **\$20.00**

*Looking South*; Jean Blodgett; The Winnipeg Art Gallery, Winnipeg, Man.: 1978. 24 pp., 24 illus., 23 x 30.5 cm.

In an examination of Southern influences on Eskimo art production, Blodgett approaches the variety of work in this show with respect to its uniqueness and appreciation for its value as a departure from traditional Eskimo materials, media, subject matter and formal devices, qualities which are usually rejected by a Southern market seeking authentic Eskimo art. **\$2.50**

*Ministic Sculpture*; Jacqueline Fry, Robert Fraser; The Winnipeg Art Gallery, Winnipeg, Man.: 1977. 186 pp., 66 illus., 24.5 x 24.5 cm, English, français & Cree.

Jacqueline Fry outlines the history of the Ministic Carver's Co-op describing the various changes that occurred in the works due to the orientations (aesthetic or commercial) of the different directors. She also discusses the criteria for selection of the sculptures, analyses a number of the works and relates the artists' stories behind some of the pieces. Robert Fraser, in his brief

history of Garden Hill, Manitoba, differentiates between the history of the community and the story of its people.

Jacqueline Fry effectue un survol de l'histoire de la coopérative des sculpteurs Ministics, décrivant les changements stylistiques dans les oeuvres qui reflètent les orientations diverses, esthétiques et commerciales, de ses différents directeurs. Elle traite aussi des critères de sélection des sculptures, analyse quelques oeuvres et raconte l'histoire des oeuvres. Robert Fraser, dans son bref historique de Garden Hill, distingue l'histoire de la communauté et celle de son peuple. **\$6.25**

*The Mulder's Collection of Eskimo Sculpture*; Jean Blodgett; The Winnipeg Art Gallery, Winnipeg, Man.: 1976. 29 pp., 44 illus., 21 x 21 cm.

A largely visual catalogue that also lists the 149 stone and/or bone sculptures in this collection which brings together work from nineteen settlements in the Canadian Arctic. **\$2.00**

*Pipes That Won't Smoke; Coal That Won't Burn-Haida Sculpture in Argillite*; Carol Sheehan; Glenbow Museum, Calgary, Alta.: 1981. 214 pp., 232 illus., 13 col., 23 x 30 cm.

An indepth examination of the artistic tradition of Haida carving in argillite stone, an art form which began 180 years ago to produce objects for sale to the white man. Sheehan discusses previous studies of Haida argillite sculpture and describes the cultural and social heritage of the Haida and the details of their acculturation. She writes about the four phases of argillite sculpture and the meaning of the imagery carved into the stone, the earliest and preferred form for which was that of a pipe. Profusely illustrated and extensively researched. **\$14.95**

**PITSEOLAK, PETER**, *Peter Pitseolak (1902-1973), Chroniqueur Inuit de Seekooselak/Inuit Historian of Seekooselak*; David Bellman, Dorothy Eber; Musée McCord/McCord Museum, Montréal, Qc.: 1980. 112 illus., 9 col., 24.5 x 24.5 cm, français & English.



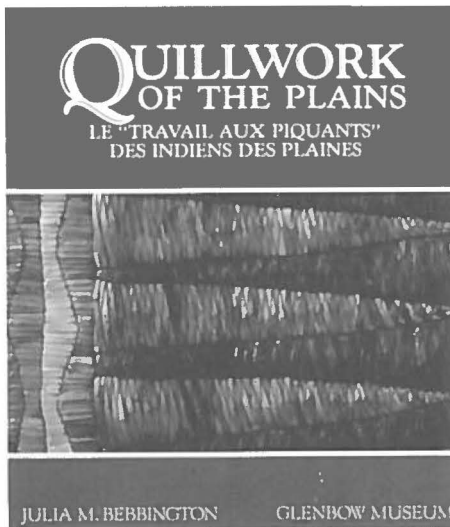
Prévoyant la disparition prochaine de la culture inuite traditionnelle, Pitseolak a consacré sa vie à constituer un témoignage des coutumes ancestrales de son peuple et des bouleversements qu'il traverse. Eber examine la vie et l'oeuvre de cet homme remarquable à travers son journal, ses photographies, oeuvres sur papier et enregistrements, source unique et inestimable d'informations sur l'iconologie des Inuit. Bellman offre une analyse en profondeur des dessins et aquarelles de Pitseolak. Les textes de Pitseolak accompagnant ses oeuvres sur papier sont inclus dans le catalogue.

Anticipating the immanent disappearance of the traditional Inuit hunting culture, Pitseolak devoted his life to documenting the old ways and the changes occurring to his people. Eber discusses this remarkable man's life and work evident in his photographs, works on paper, diaries and tape recordings which comprise an invaluable and unique source of information for research on Inuit iconology. Bellman provides an indepth analysis of Pitseolak's drawings and watercolours. Pitseolak's texts accompanying his works on paper and photographs are included. **\$15.00**

*Quillwork of the Plains/Le "travail aux piquants" des indiens des plaines*; Julia M. Bebbington; Glenbow Museum, Calgary, Alb.: 1982. 70 pp., 91 illus., 8 col., 21.5 x 25.5 cm, English & français.

An extensive look at the now virtually non-existent form of decoration used for centuries by the Plains Indians of North America. The author describes the quillwork procedure from beginning to end, including a detailed outline with diagrams of the four techniques used to attach the quills. The diverse religious and social significances and the styles and designs which vary from tribe to tribe are also discussed. The art of dye stuffs, the notes and bibliographic references and the descriptive catalogue entries complete this document.

Une étude approfondie de cette forme décorative utilisée pendant des siècles par les indiens des plaines de l'Amérique du Nord et maintenant presque disparue. L'auteur décrit le procédé du piqué et inclut un schéma détaillé et illustré des quatre techniques utilisées pour attacher les piquants. Les multiples significations religieuses et sociales ainsi que la variété des styles et des dessins selon chaque tribu sont également exposées. Un tableau des différentes teintures, les notes et références bibliographiques complètent ce catalogue. **\$13.95**



## QUILLWORK OF THE PLAINS

LE "TRAVAIL AUX PIQUANTS"  
DES INDIENS DES PLAINES

JULIA M. BEBBINGTON

GLENBOW MUSEUM

## THE SURVEY OF INUIT ART SETTLEMENT SERIES

This series of catalogues accompanies a group of exhibitions from The Winnipeg Art Gallery focusing on the art and artists of an Inuit community in the Canadian Arctic. Each catalogue includes a map, extensive bibliography and a number of articles by various historians, curators and Inuit.

The catalogues are numbered according to their position in the series; catalogues 2 and 3 are currently out of print but are scheduled for reprinting.

Cette série de catalogues accompagne un groupe d'expositions organisées par le Musée des beaux-arts de Winnipeg au sujet de l'art et des artistes de la communauté inuite de l'Arctique canadien. Chaque catalogue inclut une carte, une bibliographie ainsi qu'un bon nombre d'articles écrits par des historiens, des conservateurs et de inuits.

Les catalogues sont numérotés selon leur ordre dans la suite d'expositions; les catalogues 2 et 3 sont épuisés, mais seront ré-édités bientôt.

- 1 *Port Harrison/Inoucdjouac*; Jean Blodgett, James Houston, Paulosie Kasadluak, Marybelle Myers; The Winnipeg Art Gallery, Winnipeg, Man.: 1977. 80 pp., 122 illus., 1 col., 14 x 21.5 cm, English & Inuktitut.

Houston and Myers outline the history of the white settlement of Port Harrison and its impact on the nearby Inuit who later moved into the settlement. Myers also notes the changes to traditional Inuit life brought about by the production of carvings for the market. Kasadluak writes about the Inuit's experience of mining and carving the stone and Jean Blodgett discusses the work in the exhibition from

the point of view of the subject matter and formal characteristics which distinguish the artistic production of this Arctic Quebec settlement. **\$7.00**

- 4 *Cape Dorset*; Jean Blodgett, Dorothy Eber, Alma Houston, James Houston, Kananginak Pootoogook, Terence P. Ryan; The Winnipeg Art Gallery, Winnipeg, Man.: 1980. 113 pp., 91 illus., 1 col., 14 x 21.5 cm, English & Inuktitut. James and Alma Houston describe their 1951 trip across Baffin Island providing insights into the life of the Eskimo and their reactions to Houston's attempts to buy and export carvings to the South. Also included is a history of the area by Dorothy Eber based on recollections by the Inuit; "A Story about Carvers and Hunters" by Pootoogook, leader of the Cape Dorset Eskimos; and a description by T.P. Ryan of the West Baffin Island cooperative and its influence on the artistic production. Jean Blodgett in her essay notes the preponderance of strange imaginary creatures, sea animals and birds and differentiates these works from those of other settlements. **\$7.00**

- 5 *Rankin Inlet/Kangirlliniq*; Bernadette Driscoll, Nancy E. Newman, Dr. Robert G. Williamson, Stanley Zazelenchuk; The Winnipeg Art Gallery, Winnipeg, Man.: 1981. 97 pp., 68 illus., 1 col., 14 x 21.5 cm.

Dr. Williamson outlines the brief history of the settlement and discusses the role and influence the ceramic workshop and the nickel mine had on the art and the community. Stanley Zazelenchuk describes the four years he spent at Rankin Inlet and in particular his relationships with two artists, Tiktak and Kavik. The dominant preoccupations with the human form and condition is discussed by Bernadette Driscoll, the curator. Finally, Nancy E. Newman focuses on the clay pieces which often display an explicit experimental quality.

**\$7.00**

- 6 *Belcher Islands/Sanikiluaq*; Bernadette Driscoll, Ed Horn, Dr. Spencer G. Sealy,

Patricia Sieber; The Winnipeg Art Gallery, Winnipeg, Man.: 1981. 103 pp., 83 illus., 1 col., 14 x 21.5 cm.

Patricia Sieber and Ed Horn relate their memories of their years spent on the Belcher Islands and contacts they made with various sculptors. Spencer Sealy, an ornithologist discusses the bird sculptures, which dominate in the exhibition, from a scientific point of view. He writes that the works reflect the keen observation of nature and precise knowledge of bird behaviour. Driscoll focuses on the works in the exhibition and briefly outlines the history of the white man's presence in the Belcher's. **\$7.00**

7 *Eskimo Point/Arviat*; Eric Anoe, Bernadette Driscoll, George Swinton; The Winnipeg Art Gallery, Winnipeg, Man.: 1982. 132 illus., 1 col., 14 x 21.5 cm, English & Inuktitut.

Eric Anoe briefly describes the tradition of carvings from soapstone, bone and antlers which initially were purely utilitarian objects but later became the major source of income for the community. In his essay "Memories of Eskimo Point" Swinton remembers his frequent visits to the Point from 1967 to 1979. He recalls the rapid and continuous change of the community due to the white man's mining and administration practices. Driscoll takes a look at The Winnipeg Art Gallery's Eskimo Point sculpture collection in light of the historical and environmental circumstances and specifically the factors which influence artistic creation and production of carvings in the area. Excerpts from a series of interviews conducted by Driscoll give direct insight into the concerns of each artist included in this catalogue. **\$7.00**

**TAILFEATHERS, GERALD**, *Tailfeathers - Indian Artist*; Hugh A. Dempsey; Glenbow Museum, Calgary, Alta.: second edition 1978. 24 pp., 28 illus., 21.5 x 28 cm.

A portrayal of the life and art of this prominent Indian artist from Calgary whose drawings and paintings of Indian life often served as illustrations for a multitude of publications. **\$3.00**

*Tuu'luq/Anguhadluq*; Jean Blodgett; The Winnipeg Art Gallery, Winnipeg, Man.: 1976. 28 pp., 49 illus., 3 col., 22 x 28 cm.

An indepth look at the life and work of this wife and husband from Baker Lake. The author details the formal aspects, subject matter and techniques used by Marion Tuu'luq in her beadwork and by Luke Anguhadluq in his drawings. **\$3.50**

*The Zazelenchuk Collection of Eskimo Art*; Jean Blodgett, Stanley Zazelenchuk; The Winnipeg Art Gallery, Winnipeg, Man.: 1978. 88 pp., 131 illus., 6 col., 23 x 30 cm.

This primarily visual catalogue documents a large number of sculptures and graphics from the extensive collection of Stanley Zazelenchuk who in his short essay reflects on his ten years spent as a teacher in the Arctic settlements, the beginnings of his collection and numerous friendships with artists of the different regions. **\$5.50**

# MUSÉES GALLERIES

## TERRE-NEUVE/ NEWFOUNDLAND

The Art Gallery,  
Memorial University of Newfoundland  
St. John's, Newfoundland  
A1C 5S7 (709) 737-8209

## ÎLE-DU-PRINCE-ÉDOUARD/ PRINCE EDWARD ISLAND

Confederation Centre of the Arts  
Confederation Centre Art Gallery and Museum  
P.O. Box 848  
Charlottetown, Prince Edward Island  
C1A 7L9 (902) 892-2464

## NOUVELLE-ÉCOSSE / NOVA SCOTIA

Art Gallery of Nova Scotia  
6152 Coburg Road  
P.O. Box 2262  
Halifax, Nova Scotia  
B3J 3C8 (902) 424-7542

The Art Gallery  
Mount Saint Vincent University  
Halifax, Nova Scotia  
B3M 2J6 (902) 443-4450

Dalhousie Art Gallery  
Dalhousie University  
6101 University Avenue  
Halifax, Nova Scotia  
B3H 3J5 (902) 424-2403

Eye Level Gallery  
1585 Barrington, suite 306  
Halifax, Nova Scotia  
B3J 1Z6 (902) 425-6412

## QUÉBEC

Articule  
4060, Boulevard St-Laurent  
suite 106  
Montréal, Québec  
H2W 1Y9 (514) 862-9686

Centre Saidye Bronfman  
5170, Chemin de la Côte Ste-Catherine  
Montréal, Québec  
H3W 1M7 (514) 739-2301

La Chambre Blanche  
549 boul. Charest est  
Québec, Québec  
G1K 3J2 (418) 529-2715

Musée d'art contemporain  
Cité du Havre  
Montréal, Québec  
H3C 3R4 (514) 873-2878

Musée des beaux-arts de Montréal  
3400, avenue du Musée  
Montréal, Québec  
H3G 1K3 (514) 285-1600

Musée du Québec  
1, rue Wolfe  
Parc des champs de bataille  
Québec, Québec  
G1R 5H3 (418) 643-2150

Musée McCord  
690, rue Sherbrooke, ouest  
Montréal, Québec  
H3A 1E9 (514) 392-4778

Sir George Williams Art Galleries  
Concordia University  
1455, de Maisonneuve ouest  
Montréal, Québec  
H3G 1M8 (514) 879-5917

## ONTARIO

Agnes Etherington Art Centre  
Queen's University  
Kingston, Ontario  
K7L 3N6 (613) 547-6551

The Art Gallery of Brant  
76 Dalhousie Street  
P.O. Box 1747  
Brantford, Ontario  
N3T 5V7 (519) 753-7581

Art Gallery of Hamilton  
123 King Street West  
Hamilton, Ontario  
L8P 4S8 (416) 527-6610

Art Gallery of Ontario  
Grange Park  
317 Dundas Street West  
Toronto, Ontario  
M5T 1G4 (416) 977-0414

Art Gallery of Windsor  
445 Riverside Drive  
Windsor, Ontario  
N9A 6T8 (519) 258-7111

Art Gallery of York University  
York University, Ross Building, N 145  
4700 Keele Street  
Downsview, Ontario  
M3J 1P3 (416) 667-3427

Burlington Cultural Centre  
425 Brock Avenue  
Burlington, Ontario  
L7S 1M8 (416) 632-7796

Canadian Artists'  
Representation Ontario  
(CARO)  
67 Mowat Avenue  
Room 345  
Toronto, Ontario  
M6K 3E3 (416) 534-8218

Canadian Centre of Photography  
and Film/Centre canadien  
de la photographie et du film  
596 Markham Street  
Toronto, Ontario  
M4G 2L8 (416) 536-5400

The Gallery/Stratford  
54 Romeo Street  
Stratford, Ontario  
N5A 4S9 (519) 271-5271

Image Nation  
11 Grange Avenue  
Toronto, Ontario  
M5T 1C6 (416) 535-2323

Kitchener/Waterloo Art Gallery  
101 Queen Street North  
Kitchener, Ontario  
N2H 6P7 (519) 579-5860

London Regional Art Gallery  
421 Ridout Street North  
London, Ontario  
N6A 5H4 (519) 672-4580

MacDonald Stewart Art Centre  
358 Gordon Street  
Guelph, Ontario  
N1G 1Y1 (519) 837-0010

National Film Board of Canada/  
Office national du film du Canada  
Still Photography Division/  
Service de la photographie  
Tunney's Pasture  
Ottawa, Ontario  
K1A 0N1 (613) 992-5258

The Robert McLaughlin Gallery  
Civic Centre  
Oshawa, Ontario  
L1H 3Z3 (416) 536-3000

Visual Arts Ontario  
417 Queen's Quay West  
Suite G 100  
Toronto, Ontario  
M5V 1A2 (416) 366-1607

YYZ  
The Reading Building  
116 Spadina Avenue, 2nd floor  
Toronto, Ontario  
M5V 2K6 (416) 367-0601

## MANITOBA

The Winnipeg Art Gallery  
300 Memorial Boulevard  
Winnipeg, Manitoba  
R3C 1B1 (204) 786-6641

## SASKATCHEWAN

Dunlop Art Gallery  
Regina Public Library  
2311-12th Avenue  
Regina, Saskatchewan  
S4P 0N3 (306) 569-7576

Mendel Art Gallery  
950 Spadina Crescent East  
P.O. Box 569  
Saskatoon, Saskatchewan  
S7K 3L6 (306) 664-9610

Norman Mackenzie Art Gallery  
University of Regina  
Regina, Saskatchewan  
S4S 0A2 (306) 584-4850

## ALBERTA

Alberta College of Art Gallery  
1301-16th Avenue N.W.  
Calgary, Alberta  
T2M 0L4 (403) 284-8651

The Edmonton Art Gallery  
2 Sir Winston Churchill Square  
Edmonton, Alberta  
T5J 2C1 (403) 429-6781

Glenbow Museum  
9th Avenue and First Street S.E.  
Calgary, Alberta  
T2G 0P3 (403) 264-8300

Latitude 53 Society of Artists  
9749-111 Street  
Edmonton, Alberta  
T5K 1J7 (403) 488-6007

Peter Whyte Gallery  
Peter and Catherine Whyte Foundation  
Archives for the Canadian Rockies  
Banff Heritage Homes  
P.O. Box 160  
Banff, Alberta  
T0L 0C0 (403) 762-2291

Southern Alberta Art Gallery  
601-3rd Avenue South  
Lethbridge, Alberta  
T1J 0H4 (403) 327-8770

Walter Phillips Gallery  
The Banff Centre School of Fine Arts  
P.O. Box 1020  
Banff, Alberta  
T0L 0C0 (403) 762-6100

## COLOMBIE BRITANNIQUE/ BRITISH COLUMBIA

Art Gallery of Greater Victoria  
1040 Moss Street  
Victoria, British Columbia  
V8V 4P1 (604) 384-4101

Burnaby Art Gallery  
6344 Gilpin Street  
Burnaby, British Columbia  
V5G 2J3 (604) 291-9441

Open Space Gallery  
510 Fort Street  
Victoria, British Columbia  
V8V 1E6 (604) 383-8833

Surrey Art Gallery  
Surrey Arts Centre  
13750-88th Avenue  
Surrey, British Columbia  
V3W 3L1 (604) 596-7461

Vancouver Art Gallery  
1145 West Georgia Street  
Vancouver, British Columbia  
V6E 3H2 (604) 682-5621

Western Front Society  
303 East 8th Avenue  
Vancouver, British Columbia  
V5T 1S1 (604) 876-9343

Women in Focus  
Arts & Media Centre  
456 West Broadway  
suite 204  
Vancouver, British Columbia  
V5Y 1R3 (604) 872-2250



# LES TITRES

# TITLES

N.B.: Catalogues indicated by \* are not reviewed; those indicated by (I) are catalogues on Inuit or Amerindian art.

N.B.: Un \* indique les catalogues qui ne sont pas commentés; un (I) indique les catalogues sur l'art inuit ou amérindien.

## THE ART GALLERY MEMORIAL UNIVERSITY OF NEWFOUNDLAND

* Chander Chopra: Motherhood and the Stuff of Dreams, 1982 .....	\$ 1.00
Flights of Fancy: Newfoundland Yard Art, 1983 .....	\$ 5.00
Labrador Pastimes, Toys, Games and Amusements, 1981 .....	\$ 2.00
Newfoundland and Labrador Editions II: Eleven Newfoundland Printmakers, 1982 .....	\$ 2.50
* Paul Parsons: A Retrospective, 1983 .....	\$ 1.00

## CONFEDERATION CENTRE OF THE ARTS

K.J. Butler, Recent Work, 1981 .....	\$ 1.00
* Faces - Photographs by Richard Furlong 1975-1982, 1982 .....	\$ .50
New Uses for Television, 1981 .....	\$ .50

## ART GALLERY OF NOVA SCOTIA

* Robert Annand, 1983 .....	\$ 3.00
* Gameboards, 1981 .....	\$ 7.95
John Greer — Sculptural Objective 1968-1981, 1981 .....	\$ 4.00
* Nova Scotia Art Bank, 1983 .....	\$ 2.00
* Francis Silver (1841-1920), 1982 .....	\$ 6.50

## THE ART GALLERY MOUNT SAINT VINCENT UNIVERSITY

Appropriation/Expropriation, Recent Work from the Halifax Community, 1983 .....	\$ 5.00
* Flowers of Nova Scotia — Watercolour Paintings by Joy Laking, 1982 (brochure) .....	\$ 2.00
* Douglas Kirton: Recent Work, 1980 (brochure) .....	\$ 2.00
Mirrorings: Women Artists of the Atlantic Provinces, 1982 .....	\$ 6.00
* Regional Realism: Works from the Permanent Collection of Mount Saint Vincent University (35 artists), 1982 .....	\$ 3.00
Three Situations, 1980 .....	\$ 2.00

## DALHOUSIE ART GALLERY

Ian Carr-Harris: Recent Work, 1982	\$ 2.00
* Decorated Nova Scotia Furnishings, 1978	\$ 3.00
* Early Nova Scotia Quilts and Coverlets, 1982	\$ 3.50
* Michael Fernandes: Series of a Set of Five, 1981	\$ 1.00
Terence Johnson: Forts, 1981	\$ 2.00
* Judith Mann: Paintings and Drawings, 1982 (brochure)	\$ 1.00
* John Murchie: Tokens, 1982 (affiche/poster)	\$ 1.00
* Ron Shuebrook: Recent Work 1980-1982, 1983 (brochure)	\$ 1.00
* Six From Halifax, 1981	\$ 1.00
The 6th Dalhousie Drawing Exhibition, 1982	\$ 1.50

## CENTRE SAIDYE BRONFMAN

* Biennale II du Québec/Quebec Biennale II, 1979	\$ 4.00
* Création Québec 81: 3e Biennale de la peinture/ 3rd Biennale of Painting, 1981	\$ 3.00
Drawing — A Canadian Survey 1977-1982 Dessin contemporain canadien, 1983	\$ 8.00
Eric Fischl: Dessins, 1983	\$ 5.00
* Miljenko Horvat, 1982	\$ 1.00
* 9 Artistes/Artists: Eilertson, Hopkins, Lagacé, Lavoie, Levasseur, L'Homme, Pagé, Rousseau, Séguin, 1980	\$ 2.50
Photographie actuelle du Québec/Quebec Photography Invitational, 1983	\$ 8.00
Visions from Chicago, sans date/no date	\$ 4.00

## MUSÉE D'ART CONTEMPORAIN

Art et féminisme, 1982	\$15.00
Un aspect différent de la télévision/Tom Sherman, 1982	\$ 2.00
Françoise Bujold, 1982	\$ 1.00
Le dessin de la jeune peinture, 1981	\$ 3.50
Dix ans de propositions géométriques, le Québec 1955-1965, 1981	\$ 3.50
Empreintes et reliefs/René Derouin, 1982	\$ 4.95
Esthétiques actuelles de la photographie au Québec/ Onze photographes, 1982	\$ 3.50
Hervé Fischer, 1981	\$ 6.00
Nan Hoover: Photo, Vidéo, Performance 1980-1982, 1982	\$ 5.00
Menus Manoeuvres: Cousineau, Murphy, Sterbak, 1982	\$ 3.50
Des Mille Manières... Lectures/Oeuvres d'art, 1983	\$ 5.00
Brigitte Radecki, 1983	\$ 4.00
Repères — art actuel du Québec/Québec Art Now, 1982	\$10.00
George Rickey, 1981	\$ 4.00
Semaine de la vidéo féministe québécoise, 1982	\$ .50
Françoise Sullivan Rétrospective, 1981	\$10.00
Tendances actuelles au Québec, 1978/1979, 1980	\$14.00
Vidéo du Québec, 1982	\$ 3.50

## MUSÉE DES BEAUX-ARTS DE MONTRÉAL

La déesse inuite de la mer/The Inuit Sea Goddess, 1980	\$ 5.00
Rober Racine: Dictionnaires A/Z, 1982	\$ 3.00
Claude Tousignant: Sculptures, 1982	\$10.00

## MUSÉE DU QUÉBEC

Art et Société 1975-1980, 1981 .....	\$ 6.00
* Événement Art/Société: Actes du colloque, 1982 .....	\$ 6.00
Marcel Jean 1977-1982, 1982 .....	\$ 5.00
Diane Létourneau et Ahmed Chokri, 1983 .....	\$ 1.00
Jean-Paul Riopelle: Peinture 1946-1977, 1981 .....	\$15.00

## MUSÉE McCORD / McCORD MUSEUM

Peter Pitseolak (1902-1973), Chroniqueur Inuit de Seekooseelak/ Inuit Historian of Seekooseelak, 1980 (I) .....	\$15.00
--	---------

## SIR GEORGE WILLIAMS GALLERIES

David Bolduc: Recent Work, 1981 .....	\$ 5.00
Ghitta Caiserman-Roth: A Retrospective View, 1981 .....	\$10.00
Andrew Dutkewych: Cascade Series, 1982 .....	\$ 2.00
Eric Fischl: Paintings, 1983 .....	\$ 4.50
John Fox: 10 New Paintings, 1981 .....	\$ 5.00
Patrick Landsley: Drawings and Collages, 1980 .....	\$ 2.00
Montréal Painting Now/Peinture montréalaise actuelle, 1982 .....	\$ 5.00

## AGNES ETHERINGTON ART CENTRE

* Tobey Anderson: Recent Work, 1981 .....	\$ 1.00
* Andrea Bolley, 1981 .....	\$ 1.00
* The Brave New World of Fritz Brandtner/Le meilleur des mondes de Fritz Brandtner, 1982 .....	\$10.00
A.A. Chesterfield: Ungava Portraits 1902-04, 1983 (I) .....	\$ 5.00
* Sorel Cohen, 1981 .....	\$ 1.00
Robin Collyer, 1982 .....	\$ 8.00
* Contemporary Primitives, 1982 .....	\$ 1.00
* Marlene Creates: Paper, Water and Stone, 1981 .....	\$ 1.00
Lynn Donoghue: Dancemakers and Other Portraits, 1982 .....	\$ 1.00
* Diary III/Life is Art, May Chan, 1981 .....	\$ 1.00
André Fauteux: Ten Years/Dix ans, 1982 .....	\$ 5.00
Vera Frenkel: Likely Stories, 1982 .....	\$ 2.00
* Daphne Haugo, 1982 .....	\$ 1.00
KJB: Works 1977-1981, 1981 .....	\$ 1.00
* Nancy Hazelgrove: Recent Work, 1982 .....	\$ 1.40
* Paul McGlashan: Consensus, 1981 .....	\$ 1.00
* John Noetheden, 1980 .....	\$ 1.00
Gunter Nolte: Praxis and Reference. Sculptures and Drawings, 1983 .....	\$ 1.00
Prince, Prent, Whiten: Figurative Sculpture, 1981 .....	\$ 3.00
* Mary Rawlyk: The Apron Show, 1982 .....	\$ 1.00
* Jeffrey Spalding: Drawings, 1980/81 .....	\$ 1.00
* Otis Tamasauskas, Recent Work, 1981 .....	\$ 1.00

## THE ART GALLERY OF BRANT

Gene Chu: The Printmaker's Eye, 1983 .....	\$ 4.00
Graphex 8, 1981 .....	\$ 3.00

## ART GALLERY OF HAMILTON

Stephen J. Arthurs: Against the Wall, 1982 .....	\$ 6.50
Zigi Ben-Haim, 1982 .....	\$ 8.00
Suzy Lake: Locations and Sites, 1982 .....	\$ 6.00
* Murray MacDonald "Transitions", 1981 .....	\$ 2.00
Miho Sawada, New Works — Transparency, 1982 .....	\$ 3.00
Viewpoint: Twenty-nine by Nine, 1981 .....	\$10.00

## ART GALLERY OF ONTARIO

Alan Barkley: Sculpture, 1980 .....	\$ 2.00
Baxter <sup>2</sup> — Any Choice Works 1965-1970, 1982 .....	\$15.00
Robert Bourdeau & Philip Pocock, 1981 .....	\$ 6.00
Louis Comtois: Paintings 1974-1979, 1980 .....	\$ 3.00
Contemporary American Prints, 1979 .....	\$ 7.50
Ewart/Menzies/Rains, 1981 .....	\$ 2.00
Fiction: Ian Carr-Harris, General Idea, Mary Janitch, Shirley Wiitasalo, 1980 .....	\$14.00
Four Painters: Evans, Jack, Jewell, Poldaa, 1975 .....	\$ 1.00
Grasp Tight the Old Ways, 1983 (I) .....	\$20.00
Spring Hurlbut/Ron Martin/John Massey/Becky Singelton, 1981 .....	\$30.00
Iskowitz, 1982 .....	\$18.50
Peter Kolisnyk, 1977 .....	\$ 2.50
Ron Martin: World Paintings, 1976 .....	\$ 1.50
Printmakers '82, 1982 .....	\$ 5.00

## ART GALLERY OF WINDSOR

Eunice Anders: Recent Works in Fibre 1975-1982, 1982 .....	\$ 2.00
Steve Daigle and Wayne Tousignant: Paintings and Sculptures, 1982 .....	\$ 1.00
Kitchener-Waterloo/Stratford/Windsor Exchange, 1983 .....	\$ 4.00
William C. Law/Taffy Hornell: Recent Work, 1982 .....	\$ 1.00
Louis Stokes: Wood Sculptures 1976-1982, 1982 .....	\$ 4.00

## ART GALLERY OF YORK UNIVERSITY

* American Art of the Sixties in Toronto Private Collections, 1969 .....	\$ 1.00
Douglas Bentham: Enclosures & Opens 1975/76, 1976 .....	\$ 3.00
Brian Condron: Slowly I Turned..., 1981 .....	\$10.00
* Light and Movement, 1971 .....	\$ 1.00

## THE GALLERY / STRATFORD

* Fanshawe College Fine Arts Faculty Show, 1982 .....	\$ 2.50
Basia Irland: The Ephemeris, Bundles and Structures, 1981 .....	\$ 2.00
Kitchener-Waterloo/Stratford/Windsor Exchange, 1983 .....	\$ 4.00
* Peter Kolisnyk: Drawings, 1981 .....	\$ 2.00
* Natalie Novotny-Green: Paintings and Pastels/Bernice Eisenstein: Fibre Forms, 1981 .....	\$ 1.50
* Ken Nutt, Drawings/Glenn Elliott, Sculpture, 1980 .....	\$ 1.00
Richard Sewell: The Print Suite..., 1981 .....	\$ 2.00
* Sound Unseen/R. Murray Schafer/Je n'ai jamais vu un son, 1982 (affiche/poster) .....	\$ 4.00

## KITCHENER-WATERLOO ART GALLERY

Bachinski: A Decade, 1976 .....	\$ 3.50
Gene Chu: The Printmaker's Eye, 1983 .....	\$ 4.00
Kitchener-Waterloo/Stratford/Windsor Exchange, 1983 .....	\$ 4.00
Riopelle, 1980 .....	\$ 5.00
Tony Urquhart, Twenty-five Years: Retrospective, 1978 .....	\$ 5.00
* Alan Weinstein, Painting & Graphics, 1971 .....	\$ .50

## LONDON REGIONAL ART GALLERY

* Don Bonham: Sculptures and Graphics, 1974 .....	\$ 1.00
Celtic Series: Paintings by Thelma Rosner, 1983 .....	\$ 5.00
Encounters: An Exhibition of Paintings and Drawings from 1967-1982 by Herbert Joshua Ariss, 1983 .....	\$ 7.50
* Paterson Ewen Retrospective, 1976 .....	\$ 2.00
* Brian Jones, 1978 .....	\$ 5.00
* Wanda Koop (Condon), 1982 .....	\$ 3.00
* Doreen Lindsey, Nourriture Series, 1982 (brochure) .....	\$ .50
* Gino Lorcini, 1976 .....	\$ 2.00
* Montréal maintenant, 1977 .....	\$ 2.00
Mary Pratt, 1983 .....	\$15.00
* Reinhard Rietzenstein, 1977 .....	\$ 1.00
Stacey Spiegel (Mayim) Water, 1982 .....	\$ 1.00
Irene Xanthos, Sculpture, 1982 .....	\$ 3.00
* Young Contemporaries, 1975 .....	\$ 3.00
* Young Contemporaries, 1976 .....	\$ 3.00
* Young Contemporaries, 1978 .....	\$ 5.00

## MACDONALD STEWART ART CENTRE

Bridges: Paul Fournier/Robert Daigneault, 1982 .....	\$ 4.75
Gene Chu: The Printmaker's Eye, 1983 .....	\$ 4.00
* Michael Collins, Installation Drawings, 1982 .....	\$ .50
David H. Kaye, Engaged Reliefs, 1982 .....	\$ .50
* Ian McKay: Paintings & Drawings, 1982 .....	\$ .50
Prints by Otis Tamasauskas, 1982 .....	\$ 3.25
Realism: Structure and Illusion, 1981 .....	\$ 4.75

**OFFICE NATIONAL DU FILM DU CANADA /  
NATIONAL FILM BOARD OF CANADA**  
**Service de la photographie / Still Photography Division**

* Image 1: Lutz Dille, 1967 .....	\$ 4.50
* Image 2: Photography in Canada/Photographie au Canada, 1968 .....	\$ 4.50
* Image 3: Other Places/Sous d'autres cieux, 1968 .....	\$ 4.50
* Image 4: Michael Semak — Ghana .....	\$ 4.50
* Image 6: Canadian Photography Review/Une revue de la photographie contemporaine au Canada, 1970 .....	\$ 4.50
* Image 9: Pierre Vinet, 1971 .....	\$ 4.50
* Image 10: Pierre Gaudard — Les Ouvriers, 1972 .....	\$ 4.50
Paradise/Le Paradis, 1980 .....	\$ 9.50
Separate from the World/À l'écart du reste du monde, Robert Minden, 1979 .....	\$ 9.50
* Série 4: Normand Grégoire, 1971 .....	\$ 6.00
* 13 Cameras, 1979 .....	\$16.50
A Voiceless Song/Un chant muet, John Paskievich, 1983 .....	\$17.95
Words and Images/Mots et Images, 1980 .....	\$ 9.50

**THE ROBERT McLAUGHLIN GALLERY**

The Heritage of Jack Bush, À Tribute, 1981 .....	\$15.00
Two Decades: Ray Mead, 1982 .....	\$15.00

**THE WINNIPEG ART GALLERY**

Baker Lake: Prints and Print-Drawings 1970-76, 1983 (1) .....	\$12.00
Belcher Islands/Sanikiluaq, 1981 (1) .....	\$ 7.00
The Bessie Bulman Collection, 1973 (1) .....	\$ 1.25
* Sheila Butler, 1981 .....	\$ 5.00
Cape Dorset, 1980 (1) .....	\$ 7.00
Eskimo Point/Arviat, 1982 (1) .....	\$ 7.00
Ivan Eyre: Large Paintings (1974-1982), 1982 .....	\$ 6.00
Suzanne Funnell, 1982 .....	\$ 7.00
Michael Hayden: Lumetric Sculpture Installation, 1981 .....	\$ 5.00
Inuit Myths Legends & Songs, 1982 (1) .....	\$12.00
The Inuit Amautik/I Like My Hood to be Full, 1980 (1) .....	(relié/hard \$17.00) \$12.50
Karoo Ashevak, 1977 (1) .....	\$ 6.00
Latitudes + Parallèles: Focus on Contemporary Canadian Photography/ Latitudes + Parallèles: Convergences sur la photographie canadienne contemporaine, 1983 .....	\$15.00
Linear Variables, 1981 .....	\$ 7.00
Looking South, 1978 (1) .....	\$ 2.50
Ministic Sculpture, 1977 (1) .....	\$ 6.25
The Mulders Collection of Eskimo Sculpture, 1976 (1) .....	\$ 2.00
Occurences: Four Manitoba Painters, 1982 .....	\$ 8.50
Port Harrison/Inouedjouac, 1977 (1) .....	\$ 7.00
Post-Pop Realism — The Winnipeg Perspective, 1982 .....	\$ 7.00
Rankin Inlet/Kanirillingiq, 1981 (1) .....	\$ 7.00
Selections from the Twomey Collection, 1972 (1) .....	\$ .75
Tuu'luq/Anguhadluq, 1976 (1) .....	\$ 7.00
Under Construction: Six Manitoba Sculptors, 1982 .....	\$ 6.00
The Zazelenchuk Collection of Eskimo Art, 1978 (1) .....	\$ 5.50

## DUNLOP ART GALLERY

* Alexander/Rondeau, 1983 .....	\$ 1.00
Marriage/last leaves of fall, Ryan Arnott, 1982 .....	\$ 2.00
* Wilf Perreault: Recent Paintings, 1981 .....	\$ 1.00
David Thauberger, 1982 (calendar/catalogue) .....	\$ 7.00
* Randy Woolsey: Recent Work, 1982 .....	\$ 1.00
Russel Yuristy: Sculpture 1971-1981 in Photographs and Drawings, 1981 .....	\$ 4.00

## MENDEL ART GALLERY

Eli Bornstein: Selected Works/Oeuvres choisies, 1957-1982, 1982 .....	\$ 8.00
Robert Christie: A Survey 1973-1982, 1982 .....	\$ 4.50
* Don Foulds: Interiors, 1981 .....	\$ 1.00
John Hall: Paintings and Auxiliary Works, 1981 .....	\$ 3.00
Roger Hilton: Works on Paper, 1982 .....	\$ 4.00
* Harvey A. McInnes: Recent Drawings, 1981 .....	\$ 2.00
* Denis Nokony: Figure in Landscape/Drawings, 1981 .....	\$ 2.00
William Pehudoff: Ten Years 1970-1980, 1981 .....	\$ 5.00
Otto Rogers: A Survey 1973-1982, 1982 .....	\$ 6.00
* Lorna Russell, 1983 .....	\$ 3.00
Sandra Semchuk: Excerpts from a Diary, 1982 .....	\$ 6.00
* Dmytro Stryjek, 1982 .....	\$ 5.00
Ed Zelenak: Recent Wallworks and Sculptures, 1981 .....	\$ 2.00

## NORMAN MACKENZIE ART GALLERY

* Robert Christie: New Paintings, 1981 .....	\$ 2.00
Victor Cicansky — Clay Sculpture, 1983 .....	\$18.00
* Ann Clarke: Imagine, 1981 .....	\$ 2.00
Wendy Coad/Sheila Butler: Figurative Paintings, 1982 .....	\$ 2.00
Curnoe/Ewen/Falk/Moppett, 1982 .....	\$14.00
* Gary Dufour: Belief, 1981 .....	\$ 2.00
* Doug Haynes: Painting in the Eighties, 1983 .....	\$ 2.00
* Richard Holden: Arctic Photographs, 1982 .....	\$ 2.00
The Jacqui and Morris Schumiatcher Collection of Inuit Art, 1981 (I) .....	\$14.00
New Work by a New Generation, 1982 .....	\$15.00
* Gary Olson: Against the Picture Plane, 1980 .....	\$ 2.00
Gerd Winner, 1982 .....	\$ 8.00

## ALBERTA COLLEGE OF ART GALLERY

* Alberta College of Art Graduation '81, 1981 .....	\$ 4.00
Decoration & Representation, 1982 .....	\$ 4.00
Defunct - An Installation by Rita McKeough, 1982 .....	\$ 1.00
1st Annual Wild West Show, 1982 .....	\$ 5.00
Montreal, 1981 .....	\$ 4.00
New Image Alberta, 1982 .....	\$ 3.50
Toronto, 1981 .....	\$ 5.00
Irene Whittome 1980-82, Encaustics/Room 901, 1982 .....	\$ 4.00

## THE EDMONTON ART GALLERY

* In Advance of the Landing: Folk Concepts of Outer Space, Photographs by Douglas Curran, 1981 .....	\$ 5.00
* Stanley Boxer, 1977 .....	\$ 1.00
Byzantine Churches of Alberta, Orest Semchishen, 1976 .....	\$ 5.00
* Darryl Hughto: Recent Paintings, 1981 .....	\$ 3.00
* Dorothy Knowles: Painting from 1964-1983, 1983 .....	\$10.00
* Sculpture in Steel: Smith, Caro, Scott, Steiner, 1974 .....	\$ 3.00
* 2nd Canadian Biennale of Prints and Drawings, 1980 .....	\$ 3.00
Selections from the Westburne Collection, 1982 .....	\$ 5.00

## GLENBOW MUSEUM

Gaylen C. Hansen, 1981 .....	\$ 6.95
Carroll Moppett: Sculpture and Drawings, 1981 .....	\$ 5.00
Pipes That Won't Smoke; Coal That Won't Burn, Haida Sculpture in Argillite, 1981 (1) .....	\$19.95
Quillwork of the Plains/Le "travail aux piquants" des indiens des plaines, 1982 (1) .....	\$13.95
Tailfeathers — Indian Artist, 1978 (1) .....	\$ 3.00
John Will: A Catalogue of the Complete Graphic Work to Date, 1980 .....	\$ 5.00

## PETER WHYTE GALLERY

Exceptional Pass: The Quest, The Expeditions, The Explorations, 1982 .....	\$ 5.00
Sensitivity Information Research by the N.E. Thing Co. Ltd. on Snow, Ice, Water, the North and the General Phenomenon of Winter, 1973/74 .....	\$ 2.00

## SOUTHERN ALBERTA ART GALLERY

A Book Of Not Knowing When We Are Going To Die Or Grow Up And Of Only Knowing A Little Bit, Allan Mackay, 1982 .....	\$14.00
* Dennis Burton: Landscape Drawings, 1982 .....	\$ 1.00
Karen Chapnick/Fibre Work, 1983 (affiche/poster) .....	\$ 5.00
Share Corsaut: Colour Photograms, 1981 (affiche/poster) .....	\$ 6.00
Hans Haacke: Mobil Observations, 1982 .....	\$ 5.00
Terence Johnson: Ships/Logs, 1982 .....	\$ 3.00
John Hall. Paintings. Tourist Series/Toys Series, 1982 (affiche/poster) .....	\$ 6.00
Tony Leshyk: A Portrait. Drawings and Sculpture, 1983 .....	\$ 4.00
The Magical World of Elisabeth Hopkins, 1982 .....	\$ 6.00
Irene McCaugherty — Watercolours, 1982 .....	\$ 5.00
Robert Michener — Farm Paintings, 1983 (affiche/poster) .....	\$ 6.00
Joey Morgan: Jericho Detachment Project, RCAF Hangars 5,7 + 8, 1982 (affiche/poster) ..	\$ 6.00
Ron Shuebrook: Reliefs and Drawings, 1983 .....	\$ 4.00
* Jeffrey Spalding: The Black Paintings 1973-1975, 1982 .....	\$ 3.00
* David Wharton: Lithographs, 1982 .....	\$ 1.00



## WALTER PHILLIPS ART GALLERY

Agit. Prop — Performance in Banff, 1982 .....	\$ 5.00
* Daniel Buren: The Gallery as a Periscope, A Work in Situ on the Trees the Gallery Frames, 1983 (brochure) .....	\$ 1.00
Convergent Territories: The Gallery As Artist's Studio, 1982 .....	\$10.00
Correspondences, 1981 .....	\$ 6.95
Ron Moppett, 1982 .....	\$ 6.95
Charles Simonds: Home Making, 1982 (tabloid) .....	\$ 1.50

## ART GALLERY OF GREATER VICTORIA

Alistair Bell: Prints 1935-1981, 1982 .....	\$ 7.00
Nora Blank & Doug Biden, 1981 .....	\$ 5.00
Fred Douglas Photographs, 1981 .....	\$ 3.50
Ivan Eyre: Drawings 1963-1981, 1982 .....	\$ 7.00
Gerald Hushlak Computer Works, 1982 .....	\$ 5.00
* John MacGregor: A Survey, 1983 .....	\$ 7.50
Al McWilliams, 1981 .....	\$ 5.00
Anne Popperwell Watercolours, 1981 .....	\$ 5.00
Sailing: Carole Sabiston, 1982 (affiche/poster) .....	\$ 3.00
Vancouver Island Invitational: George Allen, Mary Lynn Ogilvie, 1981 .....	\$ 5.00
Vancouver Island Invitational: Twelve Photographers, 1982 .....	\$ 5.00
Peter Varley: West Coast Photographs, 1982 .....	\$ 4.00
Alan Wood: A Survey, 1982 .....	\$ 6.00

## BURNABY ART GALLERY

Art Through Nature: Recent Quebec Art's Vision of Nature, 1981 .....	\$ 3.00
* Bratsa Bonifatcho, 1982 .....	\$ 3.00
* Camrose Ducote, 1983 .....	\$ 2.00
* Tina Granirer, 1982 .....	\$ 2.50
* Graphics Newfoundland, 1982 .....	\$ 2.50
* Warren P. Harris — Paintings & Serigraphs: Anne Hopperwell — Watercolours & Drawings, 1981 .....	\$ 1.00
* Robert Mitchner: Recent Farm Paintings, 1983 .....	\$ 2.00
* Judy Williams, 1981 .....	\$ 1.50

## SURREY ART GALLERY

Creative Flight, 1979 .....	\$ 2.00
Drawings by Contemporary Sculptors/Dessins de sculpteurs contemporains, 1982 .....	\$ 5.00
Sherry Grauer, ...so far..., 1980 .....	\$ 5.00
The Inuit Sea Goddess, 1981 (I) .....	\$ 2.50
Catherine MacTavish, 1981 .....	\$ 2.00

## VANCOUVER ART GALLERY

Barry Cogswell: Ethiopian Landscape/Brittany Landscape, 1981 .....	\$ 4.00
Manner <sup>sm</sup> : A Theory of Culture, 1982 .....	\$ 5.00
Mise en Scène: Adams, Baden, Brener, McWilliams, Magor, Pethic, 1982 .....	\$ 8.00
Geoffrey Smedley, 1982 .....	\$ 8.50

## DIVERS/MISCELLANEOUS

Alternate Photography, YYZ, Toronto, 1983	\$ 3.00
Art and Correspondence from the Western Front, Western Front Vancouver, 1979	\$ 4.00
Art in Architecture, Visual Arts Ontario, Toronto, 1982	\$19.95
Artists/Computers/Art, Canada House, London, England, 1982	\$ 1.00
Atlantic Visions de l'Atlantique, Atlantic Caucus of the Canadian Crafts Council, St. John's, Nfld., 1982	\$ 7.00
Au lieu de..., Article, Montréal, 1981	\$ 2.50
Artexts by Kenneth Coutts-Smith: A Retrospective, Winnipeg, 1982	\$ 1.00
Cost of Living/Le coût de la vie, Image Nation (25), Toronto, 1982	\$ 4.50
Cultural Connections: Eldon Garnet, Image Nation (24), Toronto, 1981	\$ 6.00
The Discernable Image, Burlington Cultural Centre, Burlington, Ont., 1982	\$ 1.00
* Export 80, PRIM Video, Montréal, 1980	\$ 1.00
* Andrew Foster: Retrospective, Eye Level Gallery, Halifax, 1983	\$ 8.00
* Human Touch, Seven Belgians/Touche Humaine, Sept Belges, Niagara Artist's Company, St. Catherines, 1983	\$ 1.50
Issues in Clay: Western Canadian Sculpture, Latitude 53 Society of Artists, Edmonton, 1982	\$10.00
La Chambre Blanche, bulletin No 10, La Chambre Blanche, Québec, 1981	\$ 4.00
La Chambre Blanche, bulletin No 11, La Chambre Blanche, Québec, 1982	\$ 4.00
* June Leaf, University College of Cape Breton, Sydney, n.d.	\$ 1.00
Living Art Vancouver, Western Front/Video Inn Pumps, Vancouver, 1980	\$ 6.00
Murder Research: Fletcher/Wong, Image Nation (21), Toronto, 1977	\$ 5.00
Mutilated Photography, Image Nation (23), Toronto, 1981	\$ 6.00
New Canadian Photography/La nouvelle photographie canadienne, Image Nation (26)/Canadian Centre of Photography and Film, Toronto, 1982	\$ 6.00
New Directions: Toronto/Montréal, Toronto, 1982	\$ 4.00
Okromazone, Chromazone, Toronto, 1982	\$ 3.00
* Pork Roasts: 250 Feminist Cartoons, U.B.C. Fine Arts Gallery, Vancouver, 1981	\$ 2.95
Christopher Pratt, Canada House, London, England, 1982	\$ 2.00

## LIVRES D'ARTISTES/CATALOGUES/ARTISTS' BOOKS

Anna Banana, Michael Scott: About VILE, Vancouver, 1983	\$10.00
* Tim Clark: Some Thoughts on the Question of Limits in Art, Montreal, 1979	\$ 1.00
* Tim Clark: Parzifal, by Wolfram von Eschenbach, Montréal, 1982	\$ 2.00
* Denis Demers, Montréal, 1981	\$ 3.50
* Michael Fernandes: Visible Marks, Under the Red/Under the Blue, Halifax 1982	\$ 6.00
* Peter Gnass: Réalité - fiction / Reality - Fiction, 1983	\$ 3.00
Stephen Horne: Send Off, Open Space Gallery, Victoria, 1982	\$ 2.00
* Gary Kibbins: A Form for Photographic Prints, Halifax, 1981	\$ 1.00
* Gary Kibbins: A Short History of Mysticism, Halifax, 1980	\$ 2.50
* Alan Lord: Silver Amusements, Vanity Publications, Montréal, 1983	\$10.00
* Marshalore: Dutch Light/Textual Actions, Montréal, 1981	\$ 5.00
* Murray MacDonald: Columned, Montréal, 1980	\$ .50
Murray MacDonald: Spatial Conjunctions, Montréal, 1982	\$ 5.00
* John McKinnon: Steel Constructions, Toronto, 1983	\$ 1.00
* David MacWilliam: Anne Murray, YYZ, Toronto, 1980	\$ 1.00
David Moore: Three Holes in the Ground, Montréal, 1981	\$10.00
* Opal L. Nations: Inter Sleep, The Box In Which He Keeps His Voice, Véhicule Press, Montréal, 1978	\$ 3.00
Peter Shelton: SWEATHOUSE little principles/trunknuts, WHITEHEAD, floater, Open Space Gallery, Victoria, 1982	\$ 2.00

* David Tomas: Topography of a Fragment, Montréal, 1981 .....	\$10.00
* Renée Van Halm: Anticipating the Eventual Emergence of Form, Toronto, 1983 .....	\$ .50
Recent Work by Three Canadian Sculptors, Canada House, London, Eng. ....	\$ 1.00
* The Stereo Show, Open Space Gallery, Victoria, 1982 .....	\$ 3.50
Wan/Lake, Sub Art Gallery, Edmonton, 1982 .....	\$ 4.00
Western Front Video, Western Front, Vancouver, 1982 .....	\$15.00
Woman Size, Women in Focus Gallery, Vancouver, 1981 .....	\$ 5.00

## À PARAÎTRE FORTHCOMING

**Melvin Charney : Artist, Architect ;**  
Agnes Etherington Art Centre,  
Kingston: July 1983

**The Colour Connection ;** The Winnipeg Art  
Gallery, Winnipeg: July 1983

**Modern Times : The Artist as Social Critic,**  
(works by Don Carr, Peter Dykhuis, Rick  
Pottruff and John Scott); The Gallery/  
Stratford, Stratford: August 1983

**Kathleen Morris ;** Agnes Etherington Art  
Centre, Kingston: October 1983

**New Music/New Video ;** The Gallery/  
Stratford, Stratford: September 1983

**Perceptions : Photographs by Robert  
Bourdeau, David Hlynsky, Carol Marino  
and Volker Seding ;** The Gallery/Stratford,  
Stratford: August 1983

**Prairie Artist : Doug Townshend ;** Norman  
Mackenzie Art Gallery, Regina: September  
1983

**Prairie Artists : Bob Boyer and Edward  
Poitras ;** Norman Mackenzie Art Gallery,  
Regina: November 1983

**Henry Saxe ;** Agnes Etherington Art Centre,  
Kingston: October 1983

**The Second Link — Viewpoints on Video  
in the Eighties ;** Walter Phillips Art  
Gallery, Banff: July 1983

**Michael Snow : The Walking Woman ;** Agnes  
Etherington Art Centre, Kingston:  
November 1983

**Nine Signs : Wanda Koop ;**  
Glenbow Museum, Calgary: August, 1983

# CATALOGUES ÉPUIÉS

## VOLUME 1

### OUT OF PRINT CATALOGUES

#### THE ART GALLERY MOUNT SAINT VINCENT UNIVERSITY

Sarah Jackson: Revelations Behind the Mirror, 1981

#### DALHOUSIE ART GALLERY

4th Dalhousie Drawing Exhibition, 1979  
In Video, 1977  
Richards Jarden, 1978  
Cheryl Lean, 1978

\*\*Julia Schmitt Healy: Recent Works, 1981

#### OWENS ART GALLERY

The Acute Image in Canadian Art, 1974  
André Fauteux, 1976  
Sinclair Healy "Episodes", no date

#### MUSÉE D'ART CONTEMPORAIN

- Luc Béland: Études '76, 1976  
Compositeurs au Québec, 1976  
\*\*Constructions Mario Merola, 1976  
Didactique de la couleur, 1979  
Luce Dupuis, 1976  
Yves Gaucher, Perspective 1963-1976,  
peintures et gravures, 1976  
Bibliographie des écrits déjà publiés  
de Claude Gauvreau, 1977  
Oeuvres de Pierre Gauvreau, 1979  
Kurt Kranz, 1972  
Serge Lemoyne: Peintures récentes  
1975-1976, 1976  
\*\*Barry Le Va, 1975  
\*\*Guido Molinari, Quantificateur, 1979  
Pfff...  
Photographies anciennes de la collection  
de l'International Museum of  
Photography, Rochester, N.Y., 1976  
\*\*Plein Air '74, 1974  
\*\*Progressions Chromatiques 1975-1976,  
dessins de Christian Kiopini, 1976  
Proliférations: C. Gagnon-Fortier, 1978  
Quinze ans de peinture (Fernand Toupin),  
1967  
Steve Reich et Musiciens, 1976  
Serge Tousignant: Dessins, photos  
1970-1974, 1975  
06 Art 76, 1976

#### MUSÉE DES BEAUX-ARTS DE MONTREAL

Charles Gagnon, 1978

#### AGNES ETHERINGTON ART CENTRE

- \*\* Celebration of the Body, 1976  
Painting Now 76/77, 1977  
Realism: Emulsion and Omission, 1972

#### THE ART GALLERY OF BRANT

Graphex 7, 1979

#### ART GALLERY OF ONTARIO

Videoscape, 1974

#### ART GALLERY OF WINDSOR

Morris Brose: A Survey Exhibition, 1977  
Richard Kozlow: A Survey of 25 years,  
1977

#### THE ROBERT McLAUGHLIN GALLERY

Neil Newton: Retrospective, 1978  
Louis de Niverville Retrospective, 1978  
Bobbie Oliver Paintings 1977-1978, 1978  
Painters Eleven in Retrospects, 1979

#### NORMAN MACKENZIE ART GALLERY

Henry Ripplinger: Paintings, 1977

#### ALBERTA COLLEGE OF ART GALLERY

\*\* 1st Annual Wild West Show, 1982

#### GLENBOW MUSEUM

\*\*Tim Zuck, 1980

#### ART GALLERY OF GREATER VICTORIA

\*\*Roland Brenner, 1978  
Jeff Wall, 1979

#### VANCOUVER ART GALLERY

Bill Jones: A Survey, 1976  
\*\*Leslie Poole Confessions, 1979  
\*\*Rauschenberg: Works from Captiva,  
1978  
Studies and Other Initial Works, 1977  
\*\*Mia Westerlund, 1978

\*\*Un nombre limité de catalogues disponible.  
Limited number of catalogues still  
available.

N.B. Les publications de la Galerie nationale  
du Canada sont maintenant distribuées  
exclusivement par McClelland and  
Stewart, à Toronto.  
Publications from the National Gallery of  
Canada are now distributed exclusively  
by McClelland and Stewart, Toronto.

## POUR COMMANDER

Indiquer le titre exact du catalogue, l'année de parution ainsi que sa provenance.

Des frais de transport seront ajoutés au prix de la commande; les colis seront expédiés par courrier 4<sup>ième</sup> classe et assurés. Artexte n'est pas responsable des colis perdus ou endommagés. Veuillez tenir compte d'un certain délai de livraison.

Possibilité de facturation pour institutions, si bons de commandes officiels utilisés.

Les prix sont indiqués en devises canadiennes. Joindre le règlement à l'aide d'un chèque ou d'un mandat bancaire ou postal au nom du Artexte.

Étant donné le tirage limité de certaines publications, nous ne pouvons garantir toutes les commandes.

Commandes postales: ARTEXTE  
c.p. 434, succursale N  
Montréal, Québec  
Canada H2X 3N3  
Téléphone: (514) 845-2759

## TO ORDER

Indicate the exact title of the catalogue, year and place of publication.

Transportation costs will be added to the total of your order. All shipments will be insured and sent by fourth class mail. Artexte does not assume responsibility for lost or damaged books. Please allow sufficient time for orders to be filled.

Deferred billing is available to institutions when official purchase order is used.

Prices are quoted in Canadian currency. Please enclose check or money order made to Artexte.

Please note that the limited press run of some catalogues makes it impossible for Artexte to guarantee their continuous availability.

Please address all orders to: ARTEXTE  
c.p. 434, succursale N  
Montréal, Québec  
Canada H2X 3N3  
Telephone (514) 845-2759

# OKanada

**OKanada**; Canada Council and the Akademie der Künste/Conseil des arts du Canada et l'Academie der Künste; Berlin, West Germany/R.F.A. 1982. 477 pp., 785 illus., 6 col., 22 x 22 cm, German/allemand.

Ce projet de montrer l'art et la culture canadienne à l'étranger fut à la fois des plus ambitieux et des plus discutés; l'exposition **OKanada** a été organisée par l'Academie der Künste à Berlin, le Conseil des Arts et les Affaires extérieures. Les textes qui portent sur la **peinture canadienne jusqu'aux années cinquante** sont de Jacques Brault, George Woodcock, Dennis Reid, Laurier Lacroix, John O'Brian, Robert Stacey, Russell Keziere, Christopher Varley, Sandra Paikowsky, Fernande Saint-Martin et David Burnett; **l'architecture depuis 1950**: George Baird, Harold Kalman et George Kapelos; **art contemporain**: Pierre Théberge, Max Dean, Jörn Merkert, Bruce Ferguson, Renée Baert, Andrée Duchaine, Clive Robertson, Peggy Gale et Jean Tourangeau; **film, musique, danse, théâtre, littérature et géographie**: Bruce Elder, Pierre Véronneau, Peter Harcourt, Piers Handling, Louise Beaudet, Elaine Keillor, Maryvonne Kendergi, Max Wyman, Michael Vais, Robert Enright, Laurent Mailhot, W.H. New et John Warkentin. Le catalogue est en allemand, mais les textes originaux seront bientôt publiés par le Conseil des Arts. Le prix du catalogue comprend la manutention et l'expédition ainsi que les textes originaux dès qu'ils seront publiés.

This catalogue documents **OKanada**, one of the most ambitious yet controversial shows of Canadian art and culture abroad, and organized by the Akademie der Künste in Berlin, the Canada Council and External Affairs. The texts on **historical painting** are by Jacques Brault, George Woodcock, Dennis Reid, Laurier Lacroix, John O'Brian, Robert Stacey, Russell Keziere, Christopher Varley, Sandra Paikowsky, Fernande Saint-Martin and David Burnett; on **architecture since 1950**: George Baird, Harold Kalman and George Kapelos; on **contemporary art**: Pierre Théberge, Max Dean, Jörn Merkert, Bruce Ferguson, Renée Baert, Andrée Duchaine, Clive Robertson, Peggy Gale and Jean Tourangeau; on **film, music, dance, theatre, literature and geography**: Bruce Elder, Pierre Véronneau, Peter Harcourt, Piers Handling, Louise Beaudet, Elaine Keillor, Maryvonne Kendergi, Max Wyman, Michael Vais, Robert Enright, Laurent Mailhot, W.H. New and John Warkentin. The catalogue is in German but texts in their original language will soon be published by the Canada Council. The price includes shipping and handling for the main catalogue and the original texts upon publication.

**\$8.00**

# Künstler aus Kanada

Künstler aus Kanada — Räume und Installationen; Württembergischer Kunstverein Stuttgart, Stuttgart, West Germany/R.F.A.: 1983. 128 pp., 83 illus., 2 col., 22 x 27 cm, German and English/allemand et anglais.

Ce catalogue couvre l'exposition de quinze artistes canadiens qui se spécialisent dans l'installation. L'exposition, organisée par le conseil des Arts du Canada, a été présentée au Württembergischer Kunstverein à Stuttgart. Des oeuvres de **Brian Boigon, Tony Brown, David Buchan, Melvin Charney, Barry Cogswell, Carole Conde/Karl Beveridge, Stephen Cruise, Spring Hurlbut, General Idea, Lyne Lapointe, John Massey, John McEwen, Al McWilliams, Rober Racine et Krzysztof Wodiczko**. Le catalogue offre une entrevue en allemand et en anglais de Bruce Ferguson avec le directeur du Kunstverein, Tilman Osterwold; un texte en allemand et en anglais de Philip Monk sur A Space à Toronto; un texte en allemand et en anglais sur Western Front par Glenn Lewis; un court texte en allemand de Ulrich Bernhardt sur le programme vidéo, organisé par Bruce Ferguson, qui présentait des oeuvres de dix artistes canadiens et avait lieu, en même temps, au Künstlerhaus à Stuttgart. Le prix du catalogue comprend la manutention et l'expédition.

This catalogue documents an exhibition of fifteen Canadian installation artists at the Württembergischer Kunstverein in Stuttgart, organized by the Canada Council and the Kunstverein. In the exhibition were works by **Brian Boigon, Tony Brown, David Buchan, Melvin Charney, Barry Cogswell, Carole Conde/Karl Beveridge, Stephen Cruise, Spring Hurlbut, General Idea, Lyne Lapointe, John Massey, John McEwen, Al McWilliams, Rober Racine and Krzysztof Wodiczko**. The catalogue presents an interview in German and English with the director of the Kunstverein, Tilman Osterwold and Bruce Ferguson; a text in German and English by Philip Monk about A Space in Toronto; a text in German and English about the Western Front by Glenn Lewis; a short German text by Ulrich Bernhardt about the video programme of works by ten Canadian artists curated by Bruce Ferguson and held simultaneously at the Künstlerhaus in Stuttgart. The price of the catalogue includes shipping and handling. **\$8.00**





# ORDER FORM

Quantity	Title, place, year	Unit price	Total
<b>Subtotal</b>			
<b>Shipping</b>			
<b>Total</b>			

Name \_\_\_\_\_

Address \_\_\_\_\_

Postal code \_\_\_\_\_

Tel. \_\_\_\_\_

Enclosed, please find check or money order

Signature \_\_\_\_\_

\$2.00