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ARTEXTE

1993

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ARTEXTE

No 11

1993

Catalogue
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Guide de consultation

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

Chaque document fait l'objet d'une description bibliographique. Les données bibliographiques sont classées comme suit: nom de l'artiste et/ou titre du catalogue; auteur(s); lieu de publication; nom de l'éditeur; année de publication; nombre de pages; nombre d'illustrations; dimensions (la hauteur précède la largeur); ISBN (si disponible).

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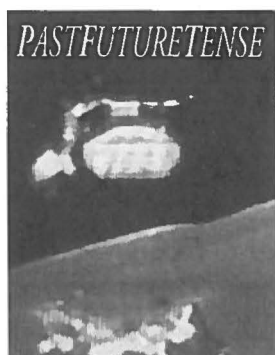
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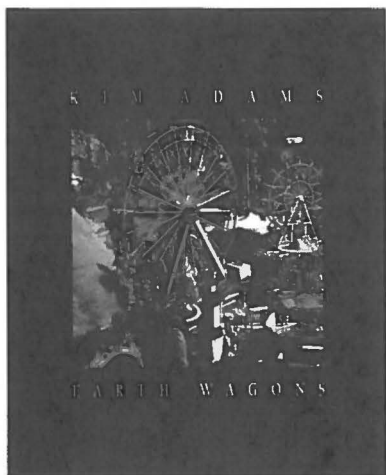
CANADA

9 From Toronto: Michael Davey, Michael Fernandes, Vera Frenkel, Fred Gaysek, Janet Jones, Lee Paquette, Bruce Parsons, Judith Schwarz, Renee Van Halm: Installation Art Works Produced in Newcastle Upon Tyne, England, August 1990. Gaysek, Fred; Else, Robert; Frenkel, Vera; [et alii]. Toronto, Ont.: York University, 1991. 88 p.: 44 ill.; 22 x 18 cm. ISBN 3796509312.

A series of texts and artist's pages, which contemplate personal histories, regional themes and characteristics (English and Canadian), aesthetic and political preoccupations. Also documents the technical and interpersonal processes of mounting this group exhibition. \$6.00

25 ans du Conseil: 25 ans de peinture. Asselin, Hedwidge; Merola, Mario; De Tonnancour, Jacques; [et alii]. Montréal, Qc: Le Conseil de la peinture du Québec, 1991. 60 p.: 52 ill.; 26 x 22 cm. ISBN 2920477102.

L'introduction d'Asselin trace un bref historique des 25 années de travail menées par le Conseil de la peinture du Québec. La plupart des 52 artistes commentent leurs travaux. \$5.00



ADAMS, KIM. Kim Adams: Earth Wagons. Dompierre, Louise; Fleming, Marnie. Oakville, Ont.: Oakville Galleries; Toronto, Ont.: The Power Plant, 1992. 17 p.: 13 ill. (5 col.); 26 x 21 cm. ISBN 0921027346.

Dompierre provides a descriptive analysis of the work - a moveable construction composed of scale-models of roads, bridges and industrial and recreational sites, while Fleming contextualizes it in a conceptual and plastic tradition that encompasses Duchamp, Swift, and Cindy Sherman. 5 bibl. ref. \$7.00

ADAMS, KIM. Kim Adams. Patton, Andy; Madill, Shirley J.R. Winnipeg, Man.: The Winnipeg Art Gallery, 1991. 112 p.: 37 ill. (14 en coul.); 28 x 23 cm. ISBN 0889151628.

Patton situe l'oeuvre d'Adams dans le contexte artistique canadien et en aborde le contenu à partir des notions de modèle, d'utilité et d'excentricité. Madill considère que l'artiste synthétise des rapports complexes agissant entre culture de masse et technologie. Notice biographique. 9 réf. bibl.

Patton locates Adams' work within the context of Canadian art and approaches its content using notions of model, utility and eccentricity. Madill outlines how the artist synthesizes the complex relationships between mass culture and technology. Biographical notes. 9 bibl. ref. \$28.00

Adventures on Table Mountain: Recent Dutch Photographics. Baturin, Jon. Toronto, Ont.: Gallery 44, [1991]. [8] p.: 5 ill. (2 col.); 28 x 22 cm.

Through his discussion of recent tableau photography by three Dutch artists, Baturin locates the work in the photo-based art that has been influential throughout Europe for several years. \$1.00

Alberta Printmakers' Society: Muttart Exhibition 1990. White, Richard; Baillies, Catherine; Brekkie, Malcolm; [et alii]. Calgary, Alta: Muttart Art Gallery, [1990]. 32 p.: 37 ill.; 22 x 27 cm.

Includes statements by 20 juried artists, 11 invited artists from across Canada, and 5 award-winners. With brief introductory statements. \$2.00

ALLOUCHERIE, JOCELYNE. Jocelyne Allouche. Gould, Trevor; Allouche, Jocelyne; Gosselin, Claude; [et alii]. Turin, Italie: Lindau; Montréal, Qc: CIAC/ Centre international d'art contemporain de Montréal, 1992. [42] p.: 29 ill. (12 en coul.); 28 x 22 cm. ISBN 292085089.

Dans ce catalogue qui documente la production d'Allouche depuis les années 1970, Gosselin associe la relation à la nature qu'entretiennent les installations de l'artiste à un principe liant qui harmonise corps, matière et mémoire. Albertazzi aborde les notions d'appartenance et d'emplacement, tandis que Gould propose une approche basée sur la réciprocité familiarité/étrangeté comme sujet. Texte de l'artiste. Notice biographique. 24 réf. bibl.

In this catalogue documenting Allouche's production since the 1970s, Gosselin links the relationship between the artist's installations and nature to a unifying principle harmonizing body, matter, and memory. Albertazzi evokes notions of belonging and place, while Gould proposes an approach based on familiarity/foreignness as subject. Artist's statement. Biographical notes. 24 bibl. ref. \$20.00



ANDREWS, STEPHEN. Stephen Andrews: Facsimile. Esch, Deborah. Oakville, Ont.: Oakville Galleries, 1991. [8] p.: 4 ill.; 28 x 14 cm. ISBN 0921027338.

From a linguistic account of the concept underlying the installation, Esch demonstrates how Andrews' portrait series uses images mediated through memory, and technology to create an iconography that is both a commemoration and an appeal on behalf of victims of AIDS-related illnesses. 3 bibl. ref. \$1.50

Andy Fabo, Shelagh Keeley: Bound by Contradiction. Sutherland, Katherine; Fabo, Andy; Keeley, Shelagh; [et alii]. Kamloops, BC: Kamloops Art Gallery, 1992. [6] p.: 3 ill.; 28 x 15 cm. - (Art and its Practices: An Investigation of Contemporary Art). ISBN 1895497078.

Keeley's and Fabo's work about the body in (it)self and in relationship to others is discussed within the framework of AIDS, feminism and gay identity. In an interview, the artists discuss their approaches and background. \$2.00

Anecdotal Waters or Stories of Representation: Pauline Dubois, Mireille Perron, Paul Woodrow. Dubois, Pauline; Perron, Mireille; Woodrow, Paul. Calgary, Alta: The Illingworth Kerr Gallery, Alberta College of Art, 1991. 80 p.: 2 ill.; 21 x 15 cm. ISBN 1895086248.

A collaborative book project produced on the occasion of the Perron/Woodrow exhibition. The fictive text, ostensibly about Pauline, forms a "prism" at the "interstices of political, cultural, economic, social, and artistic lives." Biographical notes. \$10.00

APPLEBAUM, ISAAC. Isaac Applebaum. Kunard, Andrea; Rhodes, Richard. Montréal, Qc: Saidye Bronfman Centre/ Centre Saidye Bronfman, 1991. 36 p.: 31 ill. (1 col.); 23 x 23 cm. ISBN 092047330X.

Les auteurs reconnaissent dans l'oeuvre d'Applebaum une mise en garde contre le caractère idéologique du médium photographique. Rhodes voit dans ce travail la "criticalité" du procès de l'appropriation. Pour Kunard, l'association d'éléments sculpturaux à des photographies décontextualise les identités représentées. Notice biographique.

The authors identify in Applebaum's work a defence against the ideological nature of the photographic medium. Rhodes sees the work as a critique of the processes of appropriation, while in Kunard's mind, the relationship of sculptural elements and photographs decontextualizes the identities represented. Biographical notes. \$10.00

ARNOLD, MARY. *Mary Arnold: The Light Years, a Survey of Work (1980-1990)*. Fraser, Heather A. Hamilton, Ont.: Art Gallery of Hamilton, [1990]. [8] p.: 6 ill. (2 col.); 28 x 22 cm. ISBN 0919153208.

Fraser analyses Arnold's photograms created between 1980 and 1988, stressing the artist's conflicting interests in demystification and sophisticated aesthetics; painterly concerns are identified in Arnold's later work. Biographical notes. 3 bibl. ref. \$2.00

Art Around Here: Avenues of Acquaintance: An Exhibition and Study Project. Anon. Calgary, Alta: The Nickle Arts Museum, 1991. [8] p.; 28 x 22 cm + 1 poster (unfolded poster: 44 x 28 cm).

A how-to manual (introduction to art-historical method) on how to approach a work of art through a standardized "inquiry format" and suggested research and explanation techniques. Out of print

ASKEVOLD, DAVID. *David Askevold: Red Rider*. Gale, Peggy; Reynolds, Gary; Dolan, Fred. [Halifax, NS]: [Centre for Art Tapes], 1992. 56 p.: 78 ill. (36 col.); 27 x 20 cm. ISBN 0919777733.

This catalogue is a ten-year retrospective of video work by Askevold, and comprises three excerpts of critical texts (reprinted), narrative and analytic statements by the artist, documentation of eight tapes, and technical specifications. Biographical notes. 55 bibl. ref. \$18.00

As Public As Race: Margo Kane, James Luna, Paul Wong. Cardinal-Schubert, Joane; Sakamoto, Kerri; Lai, Larissa. Banff, Alta: Walter Phillips Gallery, 1993. 3 booklets (26, 26, 26 p.): 36 ill. (5 col.); 19 x 12 cm. ISBN 0920159702.

Three little books commemorating a series of performances by three artists on the subject of cultural specificity and difference. Sakamoto describes works by Native artist Luna; Lai talks about Wong's "Chinaman's Peak"; Cardinal-Schubert relates the story of Kane's life and creative processes. Biographical notes. 10 bibl. ref. \$7.50

Les Ateliers s'exposent 1992. Théroux, Richard; Lelarge, Isabelle; Dubreuil, Michel. Montréal, Qc: Centre de diffusion en arts visuels Cobalt, 1992. 96 p.: 112 ill.; 22 x 28 cm. ISBN 2980315605.

Lelarge envisage l'atelier comme lieu privé de l'affect et de l'imaginaire et commente les représentations des ateliers de Matisse et de Hockney. Inclut des photographies des 44 lieux de travail ouverts au public pendant l'événement. Notices biographiques sur les 65 artistes participants. 1 réf. bibl. \$12.00

ATKINSON, TERRY. *Terry Atkinson: Emma Greaser*. Mastai, Judith. Saskatoon, Sask.: Mendel Art Gallery, 1992. [12] p.: 7 ill. (1 col.); 28 x 18 cm. ISBN 0919863744.

In her essay about Atkinson's paintings produced while he was the leader of the 1987 Emma Lake Artist's Workshop, Mastai synthesizes ideas espoused in the artist's extensive writings, and goes on to discuss feminist and psychoanalytic readings of the work. Biographical notes. 9 bibl. ref. \$4.00

BACHINSKI, WALTER. *Walter Bachinski: Approaching Classicism: Works from 1979-1989*. Cumming, Glen E. Kitchener, Ont.: Kitchener-Waterloo Art Gallery, 1991. 42 p.: 27 ill. (17 col.); 22 x 28 cm. ISBN 0919423744.

This book documents work produced since the mid-1970s, a transition in Bachinski's career away from dark, emotionally charged subjects to a consideration of classicism and the iconography of 20th-century masters. Biographical notes. Bibl. 3 p. \$10.00

Back and Forth: Early Cinema and the Avant-Garde. Testa, Bart. Toronto, Ont.: Art Gallery of Ontario/Musée des beaux-arts de l'Ontario, 1992. 140 p.: 13 ill.; 22 x 17 cm. ISBN 1895235227.

The subjects covered in this monograph on the history of early film include: structural or structural/materialist film, narrative and tableau, primitive style, "cinetapestry," techniques of perspective and filmic space, experimental film, and Hollywood classical cinema. Testa reviews and repositions key film historians and "conventional" schools of thought and theory on film. \$15.00

Barbara Berry/Ann Reichler: Remembering Impermanence: Painting/Sculpture. Berry, Barbara; Reichlin, Ann. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1990. [4] p.: 4 ill.; 28 x 22 cm. ISBN 1895215307.

Themes of territory, control, deconstruction, birth and death are articulated in statements by the artists while curatorial statements briefly interpret the exhibited pieces. Biographical notes. \$1.50

BARBEAU, MARCEL. Marcel Barbeau: Le regard en fugue. Gagnon, Carolle; Gauthier, Ninon. Montréal, Qc: Éditions du Centre d'étude et de communication sur l'art, 1990. 243 p.: 252 ill. (71 en coul.); 30 x 24 cm. ISBN 2980203408.

Monographie consacrée à la vie et à l'oeuvre du peintre Marcel Barbeau. Gauthier trace une biographie de l'artiste et Gagnon analyse la signification de l'oeuvre entier via ses constantes, ses tendances et ses thèmes, depuis le Refus Global jusqu'à aujourd'hui. Tableau chronologique. Notice biographique. Circa 125 réf. bibl. \$75.00 (couverture rigide)

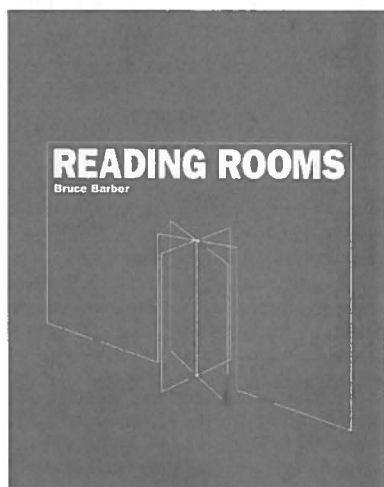
BARBEAU, MARCEL. Marcel Barbeau: Fugato. Gagnon, Carolle; Gauthier, Ninon. Montréal, Qc: Éditions du Centre d'étude et de communication sur l'art, 1990. 243 p.: 252 ill. (71 col.); 30 x 24 cm. ISBN 2980203432.

Monograph on the life and work of the painter Marcel Barbeau. Gauthier outlines a biography of the artist, and Gagnon assesses the significance of his oeuvre through its common concerns, trends and themes, from the "Refus Global" to the present. Chronology. Biographical notes. Circa 125 bibl. ref. \$75.00 (hardcover)

BARBER, BRUCE. Bruce Barber: Reading Rooms. Barber, Bruce; Curnow,

Wystan; Bolton, Richard. Halifax, NS: Eye Level, [1992?]. 132 p.: 78 ill. (7 col.); 28 x 22 cm. ISBN 0969249632.

Definitive monographic collection of documentation on the critical work of Barber since 1978. Focusing on a series of three installations ("Reading Rooms"), the book comprises four introductory essays on Barber and on political art in museums, as well as texts by the artist on advocacy and subversion in performance and film. Biographical notes; index. Circa 110 bibl. ref. \$15.00



BARBOUR, CARL. Captain Carl Barbour (1908-1990): Painting the Past. Grattan, Patricia; Blackwood, David. St. John's, Nfld: Art Gallery of Memorial University, [1992]. 8 p.: 7 ill.; 23 x 21 cm. ISBN 0889012113.

Blackwood pays tribute to Barbour, member of a pre-eminent seafaring family of Newfoundland, while Grattan characterizes the subject matter and naive quality of the painter's work. Biographical notes 2 bibl. ref. \$2.00

BARRY, ANNE MEREDITH. Anne Meredith Barry: Newfoundland Work. Koch, Christine; Barry, Anne Meredith. St. John's, Nfld: Art Gallery of Memorial University, 1992. 40 p.: 17 ill. (10 col.); 18 x 22 cm. ISBN 0889011737.

Barry's statement describes her working methods and aesthetic concerns in painting the landscape and marine environment of the southern shore of Newfoundland's Avalon Peninsula. Koch compares the artist's work to the traditional conventions of the landscape genre. Biographical notes. 31 bibl. ref. \$5.00

BEAM, CARL. *Carl Beam: The Columbus Boat.* Rhodes, Richard. Toronto, Ont.: The Power Plant, [1992]. 48 p.: 65 ill. (41 col.); 23 x 30 cm. ISBN 0921047495.

Rhodes is primarily concerned with how Beam's reworking of historic images functions on a formal and connotative level - specifically, where his use of Columbus's portrait fits into the history of representations of Columbus, and how this operates on the (white) viewer's psychology. \$12.00



Beau: Une réflexion sur la nature de la beauté en photographie = Beau: A Reflection on the Nature of Beauty in Photography. Langford, Martha. Ottawa, Ont.: Canadian Museum of Contemporary Photography/Musée canadien de la photographie contemporaine, 1992. [122] p.: 66 ill. (41 en coul.); 30 x 30 cm. ISBN 0888845626.

Témoignant d'une volonté de rendre compte de l'histoire de la collection du musée et de définir l'évolution des tendances en photographie contemporaine au Canada et ailleurs, Langford propose que le caractère du Beau perçu dans les oeuvres de 51 artistes canadiens, serait en rapport avec un certain usage de la notion de temporalité. Brèves indications biographiques. 4 réf. bibl.

Seeking to outline the history of the museum's collection and define the evolution of trends in contemporary photography in Canada and elsewhere, Langford proposes that the nature of beauty in works by 51 Canadian artists bears a relationship to the notion of temporality. Biographical notes. 4 bibl. ref. \$45.00

BÉLIVEAU, PAUL. *Béliveau.* Burnett, David; Paul, Francine; Devlin, Éric. Montréal, Qc: Galerie Trois Points; Québec, Qc: Galerie Estampe Plus; Ottawa, Ont.: Galerie l'Autre Équivoque; Toronto, Ont.: The Drabinsky Gallery, 1992. 63 p.: 29 ill. (27 en coul.); 28 x 22 cm. ISBN 2980215937.

Dans son analyse des travaux récents de Béliveau, Paul explique comment le motif paradigmatique du visage et du portrait signifie la mort, le deuil et la mélancolie. Burnett analyse ces oeuvres picturales aux plans structurel et symbolique et identifie une interaction entre manifestations de surface et héritage culturel (texte en anglais seulement). Texte d'introduction par Devlin. Notice biographique. 53 réf. bibl.

In her analysis (in French only) of Béliveau's recent work, Paul explains how the paradigmatic motif of the face and the portrait signifies death, mourning, and melancholy. Burnett analyses these paintings on a structural and symbolic level and identifies a play between surface manifestations and cultural heritage. Introductory text by Devlin. Biographical notes. 53 bibl. ref. \$30.00

BENOIT, CLAUDE-PHILIPPE. *Claude-Philippe Benoit: Intérieur, jour.* Bérard, Serge; Benoit, Claude-Philippe. Vancouver, BC: Presentation House Gallery, 1991. 39 p.: 13 ill.; 19 x 31 cm. ISBN 092029328X.

A partir de problèmes écologiques et économiques mondiaux, Bérard fait écho aux diptyques photographiques de Benoit sur les rapport entre lieux intérieurs et extérieurs, culturels et naturels. Texte de l'artiste. Notice biographique. 14 réf. bibl.

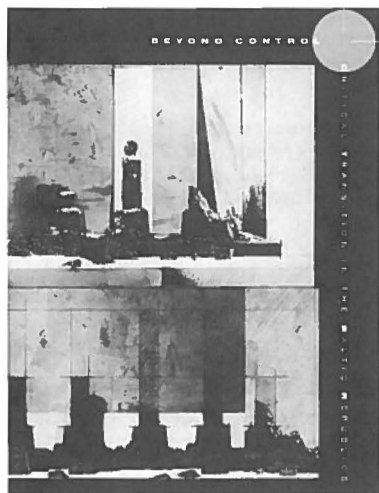
Using worldwide ecological and economic problems as a point of departure, Bérard's text echoes Benoit's photographic diptychs on the relationships between interior and exterior, cultural and natural. Artist's statement. Biographical notes. 14 bibl. ref. \$15.00

BENOIT, CLAUDE-PHILIPPE. *Claude-Philippe Benoit.* Nadeau, Lianne. Rimouski, Qc: Musée régional de Rimouski, 1991. [4] p.: 6 ill. (1 en coul.); 28 x 22 cm.

Nadeau indique comment l'installation de Benoit rappelle la nature lumineuse de l'image photographique et met en scène des lieux marqués par l'humain. Notice biographique. 12 réf. bibl. \$3.00

Beyond Control: Critical Transition in the Baltic Republics: Andris Breze, Alfonsas Budvytis, Juri Okas, Gintautas Trimakas. Liivak, Anu; Baturin, Jon. Vancouver, BC: Presentation House Gallery, 1991. 32 p.: 13 ill.; 28 x 19 cm. ISBN 0920293298.

Liivak briefly sketches the history of art in the Baltic states, focussing on Estonia, as a means of introducing four artists. Baturin intersperses journal entries of his trip to the Soviet Union with commentaries from Russian critics and writers, and profiles of the artists. Biographical notes. 23 bibl. ref. \$8.00



Biennale du dessin, de l'estampe et du papier du Québec 1991. Lupien, Jocelyne; Langlois, Denis; Ayot, Pierre; [et alii]. Alma, Qc: Les Événements majeurs en arts visuels du Québec, 1991. 80 p.: 56 ill. (53 en coul.); 31 x 23 cm.

Langlois résume la carrière et souligne l'importance de l'oeuvre d'Ayot, artiste invité pour cette 2e édition de la biennale. En faisant la promotion d'une lecture sémiologique du langage visuel, Lupien revisite les acceptions traditionnelles du dessin, de l'estampe et du papier; elle commente les travaux des 42 artistes sélectionnés pour l'exposition-concours. Comprend des données sur les 12 expositions ou activités parallèles tenues dans la région pendant l'événement et des notices biographiques. 4 réf. bibl. \$25.00

BONHAM, DON. Don Bonham: The Flying Machine Series. Oille-Sinclair, Jennifer; Zelenak, Ed; Donoghue, Lynn. Hamilton, Ont.: Art Gallery of Hamilton, 1988. 16 p.: 4 ill.; 22 x 28 cm. ISBN 0919153364.

The authors' interwoven comments recall the circumstances of Oklahoma-born Bonham's coming to London, Ontario and diagnose a generalized misreading of the sculptor's mock machines. Biographical notes. 26 bibl. ref. \$6.00

BOWMAN, ANN. Ann Bowman: New Found Places. Stone, Caroline; Williams, Megan; Bowman, Ann. St. John's, Nfld: Art Gallery of Memorial University, [1992]. [6] p.: 7 ill. (4 col.); 28 x 15 cm. ISBN 088901213X.

Williams interprets the changes in palette and perspective that occurred in Bowman's landscape paintings after she visited the Arctic. Artist's statement. Biographical notes. 1 bibl. ref. \$1.00

BOYANER, MEL. Mel Boyaner: Tryptiques [sic], peintures 1991. Béland, Luc. [Montréal, Qc]: [Mel Boyaner?], [1992?]. [6] p.: 5 ill. en coul.; 28 x 22 cm. ISBN 2892760976.

Béland caractérise la production peinte de Boyaner à partir des notions de triptyque, de couleur, de collage, de geste et de symbolique. \$3.00

BOYER, GILBERT. Gilbert Boyer: La montagne des jours. Hanna, David B.; Gosselin, Claude; Cummins, Louis. Québec, Qc: CIAC/Centre international d'art contemporain de Montréal, 1992. 36 p.: 24 ill.; 18 x 18 cm. ISBN 2920825070.

Dans ce quasi-livre d'artiste qui documente l'oeuvre de Boyer sur le Mont Royal, Gosselin souligne l'apport de l'oeuvre à la problématique du lieu de l'art public et Cummins caractérise son contenu par rapport à l'errance, au marquage d'un lieu, d'un espace et d'un temps. Hanna, géographe, trace brièvement l'histoire du développement du territoire du Mont Royal. \$18.69

BOYLE, JOHN B. John Boyle: A Retrospective. Boyle, John B.; Lord, Barry; McCulloch, Gretchen. London, Ont.: London Regional Art and Historical Museums, 1991. 78 p.: 33 ill. (16 col.); 28 x 22 cm. ISBN 0920872913.

Boyle reflects on art and on his work within the Canadian context. In summarizing Boyle's work, Lord discusses the sources of the artist's images from his personal life and from Canadian history, his search for a broader public, and his work in artists' organizations. Includes a detailed chronology. Circa 90 bibl. ref. \$15.00

BROTHER THOMAS (a.k.a. Charles Bezanson). *Brother Thomas: Vessels from 1980 to 1990*. Tyler, Chris. Halifax, NS: Art Gallery of Nova Scotia, 1991. 26 p.: 10 ill. col.; 26 x 20 cm. ISBN 0888711883.

In an essay on the high-temperature reduction-fired porcelain of Brother Thomas, Tyler pulls together the threads of the artist's biography, his spiritual and philosophical beliefs, his artistic process, and his work's relationship to Asian and Greek pottery. Bibliographical notes. 22 bibl. ref. \$9.95

BROWN, LORNA. *Lorna Brown: Once Removed*. Gagnon, Monika Kin. Vancouver, BC: Contemporary Art Gallery, 1992. [24] p.: 13 ill. (5 col.); 28 x 20 cm. ISBN 0920751466.

Gagnon considers movement and stillness as well as monumentality and ephemera in the four "stations" created in Brown's installation, and alludes to Foucault and de Lauretis in her remarks on the construction of subjectivity and identity. Biographical notes. 17 bibl. ref. \$10.00

BUTLER, SHEILA. *Nameless, Named: Paintings and Works on Paper by Sheila Butler*. Tenhaaf, Nell. [Toronto, Ont.?]: [The Evelyn Aimis Gallery?], [1992]. 24 p.: 20 ill. (5 en coul.); 23 x 16 cm. ISBN 0969451423.

Tenhaaf analyse des oeuvres peintes de Butler par le biais d'une approche féministe. En abordant des domaines du savoir telles la biologie contemporaine, la psychanalyse ou l'histoire de la peinture, l'auteure démontre comment l'artiste développe une stratégie figurative signifiante. Notice biographique. 13 réf. bibl.

Tenhaaf analyzes Butler's work from a feminist standpoint. Broaching issues in contemporary biology, psychoanalysis and the history of painting, the author demonstrates how the artist has developed a signifying figurative strategy. Biographical notes. 13 bibl. ref. \$10.00

CAMERON, ERIC. *Eric Cameron: Divine Comedy, Installation and Essay*. Cameron, Eric. Ottawa, Ont.: National Gallery of Canada/Musée des beaux-arts du Canada, 1990. xxvii, 75 p.: 27 ill.; 22 x 26 cm. ISBN 0888845944.

Cameron explains the origin of his "thick paintings" and the conceptual circumstances surrounding his reconsideration of their plastic properties and describes the formal evolution of the works comprising the exhibition "Divine Comedy". 28 bibl. ref. \$26.95 (hardcover)

CAMERON, ERIC. *Eric Cameron: Divine Comédie, installation et essai*. Cameron, Eric. Ottawa, Ont.: National Gallery of Canada/Musée des beaux-arts du Canada, 1990. 76, xxvii p.: 27 ill.; 21 x 26 cm. ISBN 0888845995.

Cameron explique l'origine de ses "Thick Paintings" et les conditions conceptuelles d'une reformulation plastique et décrit l'évolution formelle des pièces constitutives de l'exposition "Divine Comédie". 28 réf. bibl. \$26.95 (couverture rigide)

CAMPBELL, KATI. *Kati Campbell: Symptom*. Hurtig, Annette; Zapf, Donna. Vancouver, BC: Front Gallery, 1992. 16 p.: 16 ill. (6 col.); 22 x 28 cm. ISBN 0920974201.

Analysing Campbell's installation, Zapf and Hurtig identify the artist's critique of patriarchal hegemony as manifested in the construction and representation of gender, and her investigation of the coverage of the December 6th 1989 murder of 14 women by Marc Lépine. Biographical notes. 45 bibl. ref. \$6.00

CAMPBELL, PATRICIA + ROBERT. *Robert Campbell/Patricia Campbell: A Union of Artistic Sensibilities*. Bailey, Jann L.M. Kamloops, BC: Kamloops Art Gallery, 1991. 8 p.: 9 ill. (3 col.); 18 x 23 cm. ISBN 1895497000.

Bailey reflects on the poetry of landscape in relation to Patricia and Robert Campbell's approach to painting. Biographical notes. 2 bibl. ref. \$2.00

CAMPEAU, MICHEL. *Les tremblements du coeur.* Campeau, Michel; Baillargeon, Richard. Québec, Qc: Vu; Montréal, Qc: Éditions Saint-Martin, 1988. [66] p.: 41 ill.; 29 x 23 cm. - (Collection Équivalences). ISBN 2890351467.

Baillargeon discute de la photographie en tant que simulacre et langage, décrit le récit photographique de Campeau et s'attarde aux autoportraits et aux divers modes d'appropriation d'images utilisés par l'artiste. Texte de l'artiste. Notices biographiques sur l'artiste et l'auteur. 2 réf. bibl. \$24.95

CARON, NATHALIE. *Bouches d'ombre - Correspondance imaginaire.* Caron, Nathalie. s.l.: Les éditions Peine perdue, 1993. 60 p.: 4 ill.; 15 x 17 cm. ISBN 2988022826.

Juxtaposant souvenirs, réflexions et paysages photographiés, ce livre d'artiste évoque l'enfance et l'adolescence d'un jeune garçon. \$10.00

CAVALLO, BRUNO. *Bruno Cavallo: A Conversation.* Cavallo, Bruno; Switzer, Maurice H. Sudbury, Ont.: Laurentian University Museum and Arts Centre/Le Musée et Centre des Arts de l'Université Laurentienne, 1991. 56 p.: 37 ill. (19 col.); 21 x 26 cm. ISBN 0920041531.

Switzer chronicles Cavallo's life, his career as a sign painter, and his later return to painting in the Sudbury area. Biographical notes. 7 bibl. ref. \$15.00

CHAMBERS, JACK. *Jack Chambers: Indian Drawings.* O'Brien, Paddy. Oakville, Ont.: Oakville Galleries, 1992. [6] p.; 28 x 15 cm. ISBN 0921027311.

O'Brien describes how Chambers' sojourn in an ashram in northern India to fight acute leukemia motivated a series of drawings and influenced the work he did during the remaining three years of his life. 3 bibl. ref. \$1.00

CHARETTE, LUC A. *Luc Charette: Champ feutré = Luc Charette: Field of Velvet.* Graff, Terry; Clermont, Ghislain; Fraser, Ted. Charlottetown, P.E.I.: Confederation Centre Art Gallery and Museum, [1992]. 28 p.: 50 ill. (11 en coul.); 28 x 22 cm. ISBN 0920089275.

Charette, artiste de l'assemblage et de la performance, brouille selon Fraser les frontières de la construction sculpturale et de la mise en scène théâtrale. Graff examine l'identité acadienne de l'artiste, ses influences et son recours au bric-à-brac culturel (en anglais seulement). Avec une "autobiographie" préparée par Clermont. Notice biographique.

Assemblage and performance artist, Charette blurs the boundary of sculptural construction and theatrical "mise-en-scène." Graff examines the artist's Acadian identity, influences, and use of cultural bric-à-brac. "Autobiography" by Clermont (in English only). Biographical notes. \$5.00

CHEE CHEE, BENJAMIN. *Benjamin Chee Chee: The Black Geese Portfolio and Other Works.* Clark, Janet; Houle, Robert. Thunder Bay, Ont.: Thunder Bay Art Gallery, 1991. 36 p.: 22 ill. (21 col.); 21 x 28 cm. ISBN 0920539378.

Houle contextualizes work by the late Ojibway artist produced between 1973 and 1977 in terms of the artist's life and recognizable aquiline style. Clark proceeds from biographical notes to a formal analysis of the abstract painting that led up to the "Portfolio" acrylic drawings. Biographical notes. 13 bibl. ref. \$7.00

Cinquième biennale de tapisserie contemporaine de Montréal, 1988: Grand Format = Fifth Montreal Biennial of Tapestry 1988: Large Scale. De Rham, Diane; Duffy, Helen; Vollmer, John E. Montréal, Qc: Société québécoise de la tapisserie contemporaine/Quebec Society of Contemporary Tapestry, 1988. 47 p.: 14 ill. en coul.; 22 x 22 cm. ISBN 2920673025.

De Rham contextualise les nouvelles recherches en art textile en soulignant l'apport canadien et Duffy commente les critères de sélection des oeuvres pour la Biennale. Dans un texte polémique, Vollmer s'inquiète d'un rapport forcé entre les aspects techniques et esthétiques des oeuvres textiles postmodernes. Notices biographiques.

De Rham contextualizes recent developments in textile art emphasizing the Canadian contribution and Duffy outlines the selection criteria for the Biennial. In a polemical text, Vollmer examines the forced relationship in postmodern textiles between technique and aesthetics. Biographical notes. \$5.00

Cinquième biennale nationale de céramique = Fifth National Biennial of Ceramics. Chabot, Thérèse; Kuchta, Ronald A.; Foulem, Léopold L.; [et alii]. Trois-Rivières, Qc: Biennale nationale de céramique, 1992. 113 p.: 69 ill.; 28 x 23 cm. ISBN 298012284X; ISSN 0838522X.

Kuchta résume la diversité du contenu artistique de l'événement, Foulem rend compte de l'importance d'une telle manifestation pour l'art céramique et Roberts définit les conditions de sélection des 49 artistes participants. Chabot examine l'approche écologiste des cinq femmes céramistes invitées. Notices biographiques.

Kuchta summarizes the diversity of artistic content displayed in this event; Foulem outlines the importance it carries for ceramic art; Robert defines the selection criteria for the 49 participants. Chabot examines the ecological approach taken by five guest women ceramists. Biographical notes. \$15.00

The City Within. Randolph, Jeanne; Moylan, Tom; Adrian, Robert; [et alii]. Banff, Alta: The Banff Centre for the Arts, 1992. 106 p.: 17 ill.; 22 x 14 cm. ISBN 0920159680.

This collection of non-fiction, critical fiction and visual art projects is, according to Randolph, a memento and intellectual souvenir of the Technology, Rhetoric and Utopia residency held at the Banff Centre in 1992. Includes 11 texts on subjects ranging from psychoanalysis, textiles and AIDS, to an Inuit leg-end from Baker Lake. Circa 60 bibl. ref. \$5.95

CLÉMENT, SERGE. Cité fragile. Clément, Serge; Caujolle, Christian; Jalbert, François. Montréal, Qc: Vox Populi, 1992. 60 p.: 47 ill.; 22 x 24 cm. ISBN 2980160830.

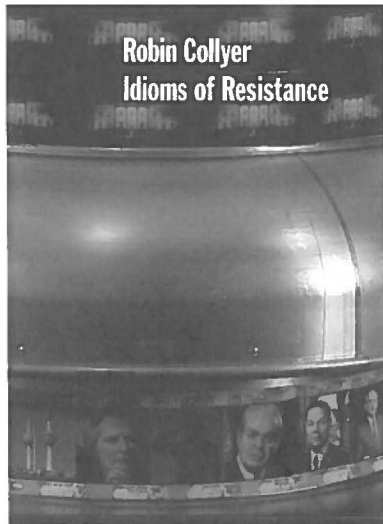
A partir des trois séries photographiques contenues dans ce catalogue, Jalbert compose un texte poétique interprétatif des espaces et lieux captés par Clément lors de voyages en Amérique latine. \$30.00

La collection: Tableau inaugural. Brisebois, Marcel; Blanchette, Manon; Gagnon, Paulette; [et alii]. Montréal, Qc: Musée d'art contemporain de Montréal, 1992. 592 p.: 344 ill. (126 en coul.); 30 x 25 cm. ISBN 2551128501.

A partir des 320 oeuvres sélectionnées à même la collection permanente, pour l'inauguration des nouvelles installations du musée, les cinq auteurs/conservateurs proposent une lecture historique et thématique de l'art contemporain. Quinze chapitres sont consacrés à un segment historique ou à un thème privilégié incluant notamment des reproductions d'oeuvres, leur fiche technique et historique. Contient un répertoire exhaustif des 3 300 oeuvres de la collection permanente. Brèves notices biographiques. Circa 2 150 réf. bibl. \$85.00 (couverture rigide)

COLLYER, ROBIN. Robin Collyer: Idioms of Resistance. Monk, Philip. Toronto, Ont.: Art Gallery of Ontario/Musée des beaux-arts de l'Ontario, 1993. 96 p.: 71 ill. (10 col.); 29 x 22 cm. ISBN 1895235308.

Monk's retrospective analysis of Collyer's production examines the semiotic operations at work in his sculpture. A reading of linguistic structure in the work and consideration of the scope of its references relates their integral components of language and photography to Collyer's sustained commentary on architecture, urban planning and commodification. Biographical notes. Circa 70 bibl. ref. \$30.00(hardcover)



CONGDON, DANIEL. Daniel Congdon: Praktik. Wood, William. Vancouver, BC: Or Gallery, 1990. 16 p.: 7 ill. (6 col.); 26 x 21 cm. ISBN 1895005027.

Examining Congdon's use of the photographic apparatus, Wood discusses the artist's installation in relation to visuality and to photography as technology and as imagination. Biographical notes. 16 bibl. ref. \$6.00

Le Conseil des arts textiles du Québec: Fibre et papier, Répertoire 1991. Back, Suzel; Baillargeon, Carole; Bérubé, Louise; [et alii]. Montréal, Qc: CATQ/Conseil des arts textiles du Québec, 1991. 30 p.: 54 ill.; 28 x 11 cm. ISBN 2980238309.

Le fascicule comprend un énoncé de la mission de l'organisme par Chouinard et inclut une description de l'orientation de la démarche respective des artistes membres en 1991. Index des noms d'artistes. \$4.00

Constructive Art in Poland, 1924-1991. Kowalska, Bozena; Kostyniuk, Ron. Calgary, Alta: The Nickle Arts Museum, 1990. [12] p.: 13 ill.; 28 x 22 cm. ISBN 0889531579.

Kowalska and Kostyniuk trace constructivism in Poland from predominant streams that emerged in Western Europe between the 1920s and 1960s. The work of 13 artists is assessed individually. 5 bibl. ref. \$1.00

Contemporary Art from Pangnirtung. Sparling, Mary. Halifax, NS: The Art Gallery, Mount Saint Vincent University, [1991]. [6] p.: 1 ill.; 28 x 18 cm. ISBN 1895215242.

Sparling's brief introduction presents an exhibition of tapestries, prints and drawings by 16 Inuit artists. \$1.50

Contemporary Artists in Nova Scotia: Sally Babie, Rosemary Eaton, Joy Laking, J.J. Lee, Judith J. Leidl, Mary Longman, Rosemary MacAulay, Alexandra Pincock, Janet Pope, Alice Reed, Koehler-Vandergraaaf, Marie. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1992. [12] p.: 10 ill.; 25 x 17 cm. ISBN 1895215366.

Includes artist's statements and curatorial remarks and an afterword by Koehler-Vandergraaaf that identifies common themes of travelling, investigation, and discovery in the works of ten emerging women artists. Biographical notes. \$4.00

CORMAN, DON. Don Corman: Picture Imperfect. Miller, Earl. Hamilton, Ont.: Art Gallery of Hamilton, [1990]. [4] p.: 3 ill.; 22 x 28 cm. ISBN 0919153240.

Miller presents Corman as an "archivist of the vernacular" and stresses the theatrical dimensions revealed in the artist's appropriation of private snapshots and television imagery. 2 bibl. ref. \$1.00

COVIT, LINDA. Linda Covit: Caesura. Doyon, Jacques; Plotek, Lee. Montréal, Qc: s.n., [1991]. 14 p.: 17 ill. (2 en coul.); 21 x 26 cm + 3 photographies couleur (13 x 18 cm) + 1 pochette (14 x 19 cm).

Plotek souligne la fonction d'anti-monument de "Caesura," une oeuvre publique de Covit ayant pour thème la paix. Doyon retrace les origines de cette oeuvre, en rappelle les références japonaises et les fondements philosophiques. Notice biographique. 18 réf. bibl.

Plotek highlights the anti-monumental function of "Caesura," Covit's public sculpture on the theme of peace. Doyon traces the origins of this piece, recalling its Japanese references and philosophical bases. Biographical notes. 18 bibl. ref. \$10.00

COYLE, ROBERT. Robert Coyle: Sideshow. Arnold, Grant. Windsor, Ont.: Art Gallery of Windsor, 1992. 12 p.: 16 ill. (2 col.); 28 x 22 cm. ISBN 0919837336.

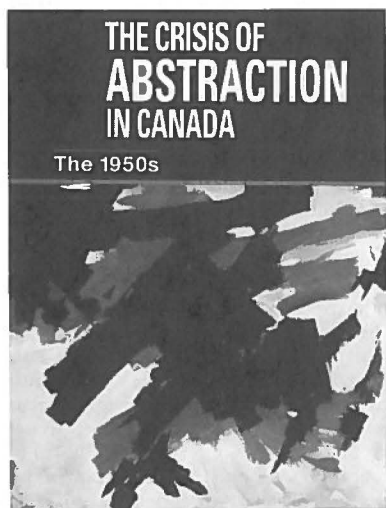
Providing detailed descriptions of Coyle's series of related installations, Arnold analyses how these works elicit intellectual and more visceral responses. Biographical notes. 8 bibl. ref. \$5.00

The Creation of the African-Canadian Odyssey. Nzegwu, Nkiru. Toronto, Ont.: The Power Plant, [1992]. 32 p.: 6 ill.; 20 x 28 cm. ISBN 0921047517.

Nigerian-born Nzegwu discusses work in various media by seven Canadian artists of African origin. In addition to individual analyses, the author looks at the way the artists' collective expression acquires a different overtone when presented within the multi-dimensional context of African-based aesthetics. Biographical notes. 4 bibl. ref. \$10.00

La crise de l'abstraction au Canada: Les années 1950. Leclerc, Denise; Barclay, Marion H. Ottawa, Ont.: National Gallery of Canada/Musée des beaux-arts du Canada, 1992. 237 p.: 207 ill. (20 en coul.); 29 x 23 cm. ISBN 0888846231.

Les différentes pratiques de l'art abstrait canadien des années 50 sont examinées. Leclerc présente les mouvements ou groupes d'artistes à partir de sept villes canadiennes puis par rapport aux modèles européens et américains, tandis que Barclay livre les résultats de ses recherches sur les types de matériaux et produits utilisés par les artistes de cette époque. De plus, les 62 artistes sont le sujet d'un court texte résumant leur démarche technique de production. Inclut également une chronologie des progrès scientifiques dans le domaine des peintures synthétiques de 1832 à 1979, un glossaire des principaux produits, des annexes décrivant les techniques de peintres canadiens. Brèves notices biographiques. Circa 390 réf. bibl. \$39.95



The Crisis of Abstraction in Canada: The 1950s. Leclerc, Denise; Barclay, Marion H. Ottawa, Ont.: National Gallery of Canada/Musée des beaux-arts du Canada, 1992. 237 p.: 207 ill. (20 col.); 29 x 23 cm. ISBN 088884624X.

An examination of the various abstract art practices in Canada in the 1950s. Leclerc presents movements or groups of artists from seven Canadian cities, discussed in relation to European and American models, while Barclay outlines the results of her research on the paints and materials used by artists of this period. As well, a short text summarizes the technical development of each of the 62 artists. Also included are a chronology of scientific advances in synthetic painting from 1832 to 1979, a glossary of primary materials, and appendices describing techniques used by Canadian painters. Brief biographical notes. Circa 390 bibl. ref. \$39.95

Critical Mass. Graham, James; Mussells, Howard; Seyler, Iris; [et alii]. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1991. [8] p.: 8 ill.; 28 x 22 cm. ISBN 189521520X.

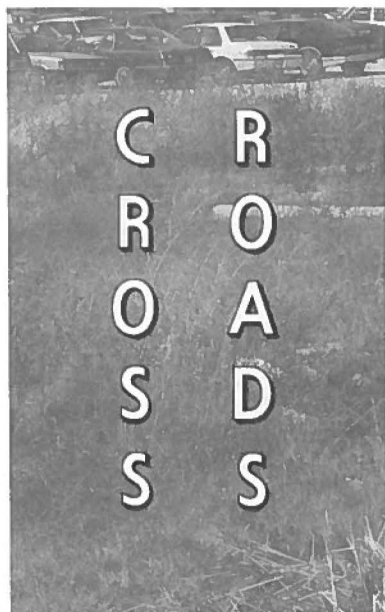
Alluding to the function of massive form in society and nature, Graham indicates the post-minimalist/conceptualist direction taken by seven artists (all trained at Nova Scotia College of Art and Design) and the function their work assumes in the space of the gallery. Artist's statements.

\$4.00

Crossroads: Geneviève Cadieux, Robin Collyer, Isa Genzken, Rodney Graham, Bernie Miller, Maria Nordman. Klein, Robert; Storr, Richard; Genzken, Isa; [et alii]. North York, Ont.: Art Gallery of York University, 1992. 80 p.: 24 ill. (7 col.); 24 x 15 cm. ISBN 0921972067.

Presentation of an exhibition of site-sensitive sculptures on the York University campus, which Kleyn discusses generally in terms of public art, urban planning and the shopping mall. Storr's personal letter on the role and relationships of art within the university is followed by artists' statements and photographic documentation of each piece. Biographical notes. 15 bibl. ref.

\$15.00



CUMMING, DONIGAN. *Donigan Cumming: Diverting the Image = Donigan Cumming: Détournements de l'image*. Gingras, Nicole; Roegiers, Patrick. Windsor, Ont.: Art Gallery of Windsor, 1993. 87 p.: 42 ill. (11 en coul.); 28 x 23 cm + disque compact (1 h. 24 min. 32 sec.). ISBN 0919837417.

Considérant le son en tant qu'élément photographique, Gingras interroge le rôle de la composante sonore, et plus particulièrement celui de la voix, dans les installations de Cumming. Roegiers commente le "musée pathologique vivant" mis en scène par le photographe. Comprend les trames sonores de trois installations. Notice biographique. 113 réf. bibl.

Identifying sound as a photographic element, Gingras investigates its role, and more specifically that of the voice, in Cumming's installations. Roegiers comments on the "living pathological museum" which the photographer puts into place. Includes installation soundtracks for three works. Biographical notes. 113 bibl. ref. \$30.00

Décades, 1972-1992: Chronologie des expositions, index des artistes. Ross, Christine. Montréal, Qc: Galerie Optica, [1992]. 24 p.: 51 ill.; 28 x 22 cm. ISBN 2980098140.

Documentation des expositions et événements organisés et présentés par Optica de 1972 à 1992. Inclut un index des noms d'artistes. \$5.00

La décennie de la métamorphose, 1982-1992. Mercier, Guy; Cheff, Michel-V. Québec, Qc: Musée du Québec, 1992. 87 p.: 37 ill. en coul.; 28 x 21 cm. - (Le Musée du Québec en images; 5). ISBN 2551127793.

Les oeuvres de 32 artistes québécois, tirées de la Collection du prêt d'oeuvres d'art du Musée du Québec, sont commentées et associées aux concepts de vision, de temps et d'utopie. Comprend un texte de Mercier sur l'esthétique postmoderniste, un commentaire de Cheff sur la collection, une liste des membres de son comité d'acquisition (1982-1991) et de brèves indications biographiques sur les artistes. 15 réf. bibl. \$19.95

DE HEUSCH, LUCIO. *Lucio de Heusch*. Lupien, Jocelyne. Montréal, Qc: Éditions Graff, 1992. [32] p.: 7 ill. (5 en coul.); 28 x 22 cm. ISBN 2980091995.

Selon Lupien, suite à une pratique de sculpteur, de Heusch développe un langage plastique peint dont les éléments du vocabulaire, structurés à partir de rapports spatio-temporels, invitent le regard à une expérimentation sur le plan perceptuel. Notices biographiques sur l'artiste et l'auteure. 8 réf. bibl.

Lupien states that, since practising as a sculptor, de Heusch has developed a painted visual language based on spatial/temporal relationships that involve the viewer in a process of perceptual experimentation. Biographical notes. 8 bibl. ref. \$10.00

De la curiosité: Petite anatomie d'un regard. Asselin, Olivier; Lavoie, Vincent; Cray, Jonathan; [et alii]. Montréal, Qc: Dazibao, 1992. 109 p.: 51 ill.; 22 x 18 cm. ISBN 2980095704.

A l'occasion d'une exposition regroupant six artistes, la photographie est présentée comme problématisant le regard et invitant une pulsion de curiosité à travers la connaissance et le voyeurisme. Les principes d'esthétique et d'éthique rencontrés dans "La Chambre claire" de Barthes, la daguerréotypie, l'histoire du passage de la photographie du domaine scientifique à celui de l'esthétique, l'usage de l'horreur en photographie, les thèses de Bergson et de Benjamin, et une typologie des photographies de musées sont discutés. Le texte de Reesa Greenberg n'apparaît qu'en anglais. 29 réf. bibl.

For an exhibition of six artists, photography is presented as problematizing the gaze, thus fostering curiosity through knowledge and voyeurism. Aesthetic and ethical principles found in Barthes' "La Chambre claire," the daguerreotype process, the history of photography's transition from science to aesthetics, the use of horror in photography, the writings of Bergson and Benjamin, and a typology of photographs of museums is discussed. Four texts are in French only. 29 bibl. ref. \$10.00

Des Pas/sages: Dix artistes de Moncton. Charette, Luc A.; Gervais, Marielle; Morin, Serge. [Moncton, NB]: [Galerie d'art de l'Université de Moncton], 1991. 14 p., [4] f.: 5 ill.; 28 x 22 cm + 9 cartes postales (ill. en coul.); 10 x 15 cm + enveloppe (31 x 23 cm) + pochette (31 x 24 cm). ISBN 0919691781.

Charette dénonce la situation de l'art contemporain en Acadie, Morin interroge la notion d'acte créateur et Gervais explicite l'orientation et le travail des exposants. Notice biographique. 4 réf. bibl. Épuisé

DESROCHERS, GILBERT. *The Peaceable Kingdom of Gilbert Desrochers = Le royaume paisible de Gilbert Desrochers*. Hartman, John. Kleinburg, Ont.: McMichael Canadian Collection/La Collection McMichael d'art canadien, 1991. 71 p.: 51 ill. (32 en coul.); 24 x 29 cm. ISBN 0772988110.

Dans un compte rendu truffé d'anecdotes, Hartman analyse les thèmes propres aux sculptures naïves de Desrochers (figures religieuses, anges, le jardin d'Éden, animaux, etc.) et présente cet oeuvre comme une "expression de foi". Notice biographique. 8 réf. bibl.

Hartman's anecdotal text analyzes the themes of Desrochers' naive sculptures (religious figures, angels, the garden of Eden, animals, etc.) and presents the work as an "expression of faith." Biographical notes. 8 bibl. ref. \$19.95

Le dessin rebelle. Gravel, Claire. Montréal, Qc: Saidye Bronfman Centre/Centre Saidye Bronfman, 1992. 56 p.: 26 ill. (3 en coul.); 26 x 21 cm. ISBN 0920473334.

Gravel assimile le dessin à une fonction heuristique de l'histoire de l'art et énumère ses paramètres actuels (multidisciplinarité, art engagé, éclatement du genre) à partir des différentes manifestations proposées par les dix artistes de l'exposition. Notices biographiques. 11 réf. bibl.

Gravel likens drawing to an heuristic function in the history of art and enumerates its current characteristics (multi-disciplinarity, political engagement, breaking-down of conventions) as put forward by the ten artists in the exhibition. Biographical notes. 11 bibl. ref. \$13.00

Diagonales Montréal: 10 Monographies. St-Gelais, Thérèse. Montréal, Qc: Parachute, 1992. 10 cahiers ([6] p. chacun): 45 ill.; 23 x 17 cm + 1 pochette. ISBN 2920284118.

En dix cahiers à caractère monographique, St-Gelais présente le travail des dix artistes en regard de notions de distanciation, d'appropriation, d'ambivalence et de point de vue. Notices biographiques. Circa 220 réf. bibl.

In ten monographic pamphlets, St-Gelais presents ten artists' works in terms of notions of distancing, appropriation, ambivalence and point of view. Biographical notes. Circa 220 réf. bibl. \$15.00

DIAMOND, SARA. *Sara Diamond: Mémoires ravivées, histoire narrée = Sara Diamond: Memories Revisited, History Retold*. Gagnon, Jean; Knights, Karen. Ottawa, Ont.: National Gallery of Canada/Musée des beaux-arts du Canada, 1992. 93 p.: 18 ill. (1 en coul.); 29 x 19 cm. ISBN 0888846223.

Knights décrit comment les vidéos et installations vidéos de Diamond offrent une résistance féministe au patriarcat et Gagnon retrace l'articulation d'une conscience historique féminine qui met de l'avant l'histoire du travail des femmes sur les plans social et personnel. Notice biographique. Circa 95 réf. bibl.

Knights demonstrates how Diamond's videos and video installations are exponents of feminist resistance to patriarchy, while Gagnon traces the articulation of a feminist historical awareness that advances the history of women's work on personal and social levels. Biographical notes. Circa 95 bibl. ref. \$19.95

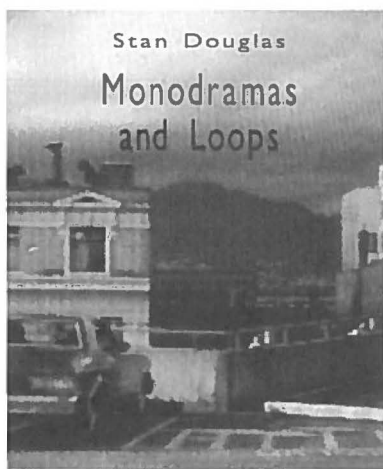
DICKSON, JENNIFER. *Jennifer Dickson: The Last Silence: Pavane for a Dying World = Jennifer Dickson: L'ultime silence: Pavane pour un monde agonisant*. Langford, Martha; Dickson, Jennifer. Ottawa, Ont.: Canadian Museum of Contemporary Photography/Musée canadien de la photographie contemporaine, 1991. [26] p.: 6 ill. (4 en coul.); 36 x 16 cm. ISBN 088884560X.

Langford situe la formation artistique et la recherche en photographie et xérogaphie de Dickson tout en expliquant l'intérêt de l'artiste pour le symbolisme et le romantisme. Textes de l'artiste.

In explaining the artist's interest in symbolism and romanticism, Langford cites Dickson's artistic training and work in photography and xerography. Artist's statements. \$5.00

DIKEAKOS, CHRISTOS. *Christos Dikeakos: Sites and Place Names.* Wallace, Keith; Dikeakos, Christos; Berringer, Patricia A. Vancouver, BC: Contemporary Art Gallery, 1992. 24 p.: 11 ill. (8 col.); 27 x 22 cm. ISBN 0920751431.

Wallace presents Dikeakos' photographs of Vancouver through discussions of the region's history, the artist's past work and biography, and the stories behind individual photographs. In the form of a letter, Dikeakos explains his rationale in superimposing English, Squamish and Musqueam words sandblasted into sheets of glass over large colour photos. Short interpretive text by anthropologist Berringer is also included. Biographical notes. 16 bibl. ref. \$10.00



DOUGLAS, STAN. *Stan Douglas: Monodramas and Loops.* Watson, Scott; Fiske, John. Vancouver, BC: The University of British Columbia Fine Arts Gallery, 1992. 59 p.: 33 ill. (13 col.); 23 x 19 cm. ISBN 0888652887.

Douglas's film installations and videos are assessed by Watson in terms of Adorno's aesthetic theory; preoccupation with the mechanisms of representation is outlined as well as parallels with the work of Samuel Beckett. Fiske contextualizes the work in the television and market conditions of late capitalism. Includes documentation in the form of scripts, scenarios, location shots and stills. Biographical notes. 11 bibl. ref. \$10.00

DUNNING, ALAN. *Alan Dunning: Chevaux de frise.* Dunning, Alan. Calgary, Alta: The Illingworth Kerr Gallery, Alberta College of Art, 1991. 95 p.: ill.; 22 x 16 cm. ISBN 1895086205.

Dunning plays with visual and textual collage in this eight-chapter "novel" produced in conjunction with the exhibition "Chevaux de frise." With an index to the story. \$40.00 (hardcover)

DUNNING, ALAN. *Alan Dunning: Elision: The Sick Bed, The Body of the Astronaut, Susie Clelland.* Pakasaar, Helga; Tousley, Nancy. Vancouver, BC: Contemporary Art Gallery, 1992. 35 p.: 19 ill. (1 col.); 27 x 22 cm. ISBN 0920751458.

This book is devoted to rendering intelligible Dunning's three-part installation on death, space and the "signs" of language, by putting the work into historical perspective from the point of view of his installations (Pakasaar) and his bookworks (Tousley). Biographical notes. 36 bibl. ref. \$12.00

DUNNING, ALAN. *Alan Dunning: Greenhouse.* Brandoli, Alan. Regina, Sask.: Neutral Ground, 1991. 20 p.: 10 ill.; 28 x 22 cm. ISBN 1895522021.

Brandoli posits that Dunning's installations are concerned with the formative processes of meaning, knowledge and production. "Greenhouse" is discussed within the framework of post-structuralist theory. Biographical notes. 29 bibl. ref. \$2.00

DUNNING, ALAN. *Alan Dunning: Mother, An Installation.* Gogarty, Amy. Calgary, Alta: Stride Gallery, 1990. [4] p.: 2 ill.; 22 x 22 cm. ISBN 092113214X.

Gogarty describes Dunning's installation, which evokes the voices of marginalized groups, and elaborates a reading of the work within feminist and linguistic discourses. Biographical notes. 10 bibl. ref. \$3.00

DUSCHENES, JULIE. *Julie Duschenes: Tulips & Lovers* (After C. Scheeler). Sherrin, Robert. Lethbridge, Alta: Southern Alberta Art Gallery, 1991. 24 p.: 10 ill. (6 col.); 30 x 21 cm. ISBN 0921613318.

Sherrin begins his formal analysis of Duschenes' work by comparing the processes of painting and poetry, describing its linguistic and physical aspects, and discussing the iconography of the tulip. Biographical notes. 21 bibl. ref. \$8.00

DYCK, AGANETHA. *Aganetha Dyck: The Library: Inner/Outer*. Borsa, Joan. Lethbridge, Alta: Southern Alberta Art Gallery, 1991. 31 p.: 16 ill. (3 col.); 27 x 21 cm. ISBN 0921613296.

Borsa offers an overtly feminine and feminist interpretation of Dyck's sculptural re-assemblages, applying various ontological, semiotic, deconstructionist and psychoanalytic ideas about spatial organization, meaning and the book-as-artefact. Biographical notes. 27 bibl. ref. \$8.00

EDELL, NANCY. *Art Nuns: Recent Work* by Nancy Edell. O'Neill, Mora Dianne. Halifax, NS: Art Gallery of Nova Scotia, 1991. 16 p.: 13 ill. (3 col.); 21 x 26 cm. ISBN 0888712146.

Examining Edell's paintings, drawings and hooked rugs, O'Neill notes the artist's use of folk art traditions and art historical references; the author elaborates on the images as fictions that explore the nature of the creative act. Biographical notes. 4 bibl. ref. \$5.95

Edge Manitoba. Madill, Shirley; Streifler, Leesa; Kisil, Gerry; [et alii]. Winnipeg, Man.: Ace Art, 1992. 47 p.: 18 ill. (6 col.); 28 x 22 cm. ISBN 0969626509.

Includes four essays on contemporary art in Manitoba. Madill evaluates the work of 13 artists in the context of spectacle and tableau, while Streifler examines allegorical and other representational strategies; Labossière raises issues of cultural unity, marginality, regionalism, and racial and linguistic difference, and Kisil discusses the influence of artist-run centres in Winnipeg. Biographical notes. 14 bibl. ref. \$10.00

ELLERBECK, WANDA. *Wanda Ellerbeck: She... Who Walked Away*. Dawn, Leslie. Lethbridge, Alta: Southern Alberta Art Gallery, 1991. 20 p.: 9 ill.; 23 x 21 cm. ISBN 0921613369.

Dawn discusses the intersection of sculpture and poetry in Ellerbeck's work, and the preoccupation of the artist with identity as manifested in body, voice and memory. Biographical notes. \$6.00

The Empirical Presence: Six Essays: Barbara Caruso, Jean-Marie Delavalle, Yves Gaucher, Ron Martin, Jaan Poldas, Henry Saxe. Campbell, James D.; Lammerich, Yvonne. Montréal, Qc: Galerie Optica, [1992]. 46 p.: 6 ill. col.; 28 x 22 cm. ISBN 2980098132.

In a series of discrete essays on the abstract artists (four painters and two sculptors) in the exhibition, Campbell delves deeply into the form of the artist's work to arrive at its context, or at an interpretation of its internal dynamic and a theory of corresponding meaning. 28 bibl. ref. \$10.00

Entrée libre à l'art contemporain 1991/ Puissance et reflets, 1991-1992. Yves, Michel; Goulet, Michel; Beaulieu, Claire; [et alii]. Montréal, Qc: Association des galeries d'art contemporain de Montréal, 1991. 116 p.: 88 ill. (17 en coul.); 28 x 21 cm.

Cette publication contient des données sur les 27 galeries participant à la foire et divers textes sur les expositions et les exposants. Inclut une brève filmographie des courts et moyens métrages projetés pendant la foire et un énoncé (en anglais) de Schweitzer sur le langage pictural de Marcel Saint-Pierre, premier récipiendaire du Prix AGACM. \$7.00

Entre l'icône et l'index: Michèle Héon, Gilles Morissette, Pnina Gagnon = Between Icon and Index: Michèle Héon, Gilles Morissette, Pnina Gagnon. Gagnon, François-Marc; Tremblay, Guy. Sept-Îles, Qc: Musée régional de la Côte-Nord, 1992. 36 p.: 8 ill. en coul.; 23 x 23 cm. ISBN 2980222011.

Gagnon s'inspire des notions d'icône et d'index pour interpréter les oeuvres des artistes.

Gagnon uses notions of icon and index as premises to interpret the artists' works. \$8.00

Escobedo, Derouin: *La dérive des contrastes*. Déry, Louise; Schmilchuk, Graciela. Québec, Qc: Musée du Québec, 1992. 103 p.: 74 ill. (52 en coul.); 28 x 22 cm. ISBN 2551129540.

Les réalisations respectives de la Mexicaine Escobedo et du Québécois Derouin sont détaillées par Déry qui souligne leur nature contrastée sur les plans de l'espace, du territoire, de l'appartenance et de l'identité culturelle. Schmilchuk rend brièvement compte de la tradition de l'art public à Mexico. Notices biographiques. 74 réf. bibl.; 8 réf. filmographiques ou vidéographiques.

Déry comments on the respective productions of Escobedo (Mexico) and Derouin (Québec) and contrasts their work with regard to space, territory, belonging and cultural identity. Schmilchuk briefly reviews the tradition of public art in Mexico. Biographical notes. 74 bibl. ref. 8 film/video ref. \$24.95

Espace Dessin. Lacroix, Laurier. Montréal, Qc: Saidye Bronfman Centre/Centre Saidye Bronfman, 1991. [6] p.; 22 x 22 cm.

Évoquant l'espace, la spontanéité et la surimposition de signes, Lacroix réfléchit sur la nature du dessin en tant qu'activité phénoménologique. 3 réf. bibl.

Evoking space, spontaneity, and the superimposition of signs, Lacroix reflects on the nature of drawing as a phenomenological activity. 3 bibl. ref. \$5.00

An Evening Forum at the Vancouver Art Gallery with Terry Atkinson, Jeff Wall, Ian Wallace and Lawrence Weiner, February 1990. Atkinson, Terry; Wall, Jeff; Wallace, Ian; [et alii]. Vancouver, BC: Vancouver Art Gallery, 1990. 48 p.: 1 ill.; 23 x 16 cm. - (VAG Document; II). ISBN 1895442141.

Postmodernism and conceptual art are the main points of departure for the discussions held concurrently with the Jeff Wall exhibition. The discussion also covers subjects related to capital cities, urban centres, the periphery, the notion of "public," the academy, and cognition and art - all briefly contextualized by Mastai's introduction. 2 bibl. ref. \$7.95

Evolutionary Acts: Twenty-Five Years of Sheridan College School of Crafts and Design. Elder, Alan C.; Wright, Virginia. Oakville, Ont.: Oakville Galleries, 1992. 22 p.: 21 ill.; 26 x 21 cm. ISBN 0921027397.

Elder's and Wright's essays briefly outline the meaning and history of the craft and design output of Sheridan College, with emphasis on the key graduates and teachers in the exhibition. \$6.00

EWEN, PATERSON. *Paterson Ewen: Critical Works: Works on Paper, 1949-92*. Fraser, Heather A. Hamilton, Ont.: Art Gallery of Hamilton, 1992. 30 p.: 14 ill. (4 col.); 23 x 23 cm. ISBN 0919153348.

Fraser takes up Philip Monk's identification of a paradigmatic shift in the artist's work from modernist to (language-based) postmodernist, and in the process, narrates a subtext about the regional differences between the Montréal, Toronto, and London, Ontario art scenes of the 1950s to the 1970s. 56 bibl. ref. \$10.00

Expositions automne 1990 - printemps 1991, Module arts plastiques, Famille des arts, Université du Québec à Montréal. Lapointe, Gilles; Pellerin, Josée; Racine, Jean-François; [et alii]. Montréal, Qc: Université du Québec à Montréal, 1991. 20 p.: 10 ill.; 28 x 19 cm. ISBN 2921439018.

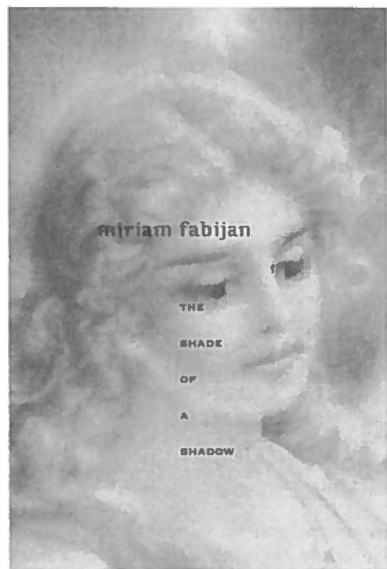
Présentation des oeuvres des artistes lauréats des concours de l'UQAM; la démarche globale et/ou l'oeuvre exposée sont discutées soit par l'artiste, soit par un collègue étudiant en histoire de l'art. 2 réf. bibl. \$5.00

Eye of Nature. Augaitis, Daina; Dickel, Hans; Pakasaar, Helga; [et alii]. Banff, Alta: Walter Phillips Gallery, 1991. 144 p.: 54 ill. (12 col.); 26 x 21 cm. ISBN 092015946X.

This catalogue brings together work by visual artists and writers that bears witness to the "acculturation of nature," the "eye" of nature being an "I" which acts as "a metaphor for the vision, illumination and knowledge of nature as a cultural construct." With documentation and discussion of works by nine artists including Bill Viola, Laurie Walker, Christina Kubisch and Jeffrey Spalding as well as artist's projects by Carroll Moppett, Robert Fones and Edward Poitras. Biographical notes on the 16 contributors. Circa 50 bibl. ref. \$15.00

FABIJAN, MIRIAM. *Miriam Fabijan: The Shade of a Shadow.* Goldwater, Helena. Lethbridge, Alta: Southern Alberta Art Gallery, 1991. 12 p.: 8 ill. (2 col.); 31 x 21 cm. ISBN 0921613369.

Goldwater's text is a prose-poem on Fabijan's slide/painting installation. Biographical notes. 15 bibl. ref. \$6.00



Factorfiction: Some Points of View in Contemporary Nova Scotian Photography. Busby, Cathy. Halifax, NS: Art Gallery of Nova Scotia, 1990. 24 p.: 12 ill. (5 col.); 22 x 22 cm. ISBN 0888711336.

Busby surveys the work of eight prominent Nova Scotia photographers and summarizes the range of their critical practices. Biographical notes. 4 bibl. ref. \$5.00

FARRELL & PARKIN. *Farrell & Parkin: A Passion for Maladies.* Gates, Merry; Laframboise, Alain. Montréal, Qc: Dazibao, 1993. [12] p.: 7 ill.; 24 x 18 cm.

Gates identifie chez ce duo de photographes australiens une préoccupation d'enquête sur un sens perdu et oublié, tandis que Laframboise diagnostique un fétichisme simulé pour le corps blessé ou mutilé. Notice biographique. 2 réf. bibl. \$1.50

FERNANDES, MICHAEL. *Michael Fernandes: Sensible.* Forster, Andrew; Horne, Stephen; Fernandes, Michael. Montréal, Qc: Article, 1992. 57 p.: 39 ill. (2 col.); 24 x 21 cm. ISBN 2980117404.

Forster soutient qu'il faut abandonner l'interprétation exégétique pour apprécier la complexité des oeuvres de Fernandes. Textes d'entretiens entre l'artiste, Forster et Horne à propos des oeuvres "No Escape" et "Sensible". Notice biographique.

Forster maintains that standard modes of exegetical interpretation must be abandoned in order to appreciate the complexity of Fernandes's work. Catalogue includes conversations between the artist, Forster and Horne on the pieces "No Escape" and "Sensible." Biographical notes. \$10.00

Figures: Michel Boulanger, François Lacasse, Guy Lapointe, Jean Pelchat, Verdier, Jean-Émile. Montréal, Qc: Galerie d'art l'Émergence, 1992. 42 p.: 7 ill.; 24 x 22 cm. ISBN 2980285307.

Verdier démontre comment les peintures respectives des quatre artistes agissent sur un mode de figuration dite soustractive. L'auteur signe également un second texte par lequel il se pose en tant qu'identité participative de l'exposition. Notices biographiques. 49 réf. bibl. \$6.00

First Nations Performance Series. Maracle, Dennis; Kane, Margo; Campbell, Maria; [et alii]. Vancouver, BC: Grunt Gallery, 1992. 16 p.: 27 ill.; 44 x 29 cm.

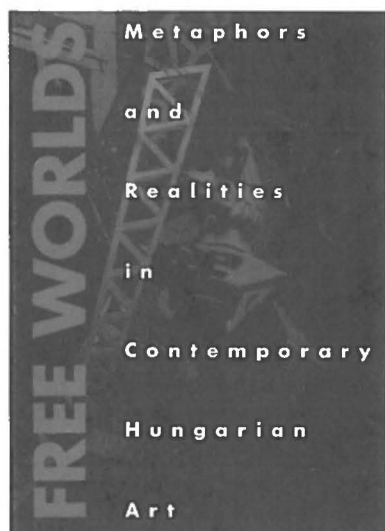
Produced on the occasion of a series of performances by First-Nations artists, statements are interspersed with texts by Campbell (an account of her strategies as a Native writer against racism) and Maracle (an historic look at agitprop and performance from a Native standpoint). \$3.00

Four Visions of Television: Daniel Dion, Ardele Lister, Robert Morin, Jan Peacock, Henry, Karen; Ferguson, Bruce W.; Rusted, Brian; [et alii]. Banff, Alta: Walter Phillips Gallery, 1991. 5 leaflets ([10], [8], [8], [8], [8] p.): 15 ill.; 23 x 14 cm + envelope (24 x 16 cm). ISBN 0920159524.

Leaflets on each of the artists include texts relating their video work to notions of the self, race, memory, and popular culture and distinguish between network television and their video art. Biographical notes. 34 bibl. ref. \$5.00

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art / Beyond Borders: Hungarian Video Art from the Late 1980s. Nasgaard, Roald; Hargittay, Clara; Hegyi, Lorand; [et alii]. Toronto, Ont.: Art Gallery of Ontario/Musée des beaux-arts de l'Ontario, 1991. 147 p.: 71 ill. (18 col.); 29 x 21 cm + insert (15 p.: 10 ill.). ISBN 1895235006; ISBN 1895235022.

The authors discuss the role of the avant-garde in Hungary and present the work of 7 artists and 15 videomakers, contextualizing their production both historically and politically. Includes an essay on Erdély's experimental film and photography, a discussion on video art in Hungary, and notes on the videotapes. Artists' statements. Biographical notes. Circa 185 bibl. ref. \$37.00



GAKOVIC, MARIA. Maria Gakovic: The Wascana Series of Paintings. Whittick, Sandra; Gakovic, Maria. Regina, Sask.: Mackenzie Art Gallery, [1991]. [6] p.: 4 ill. (3 col.); 18 x 28 cm. ISBN 0920922708.

Gakovic's works are presented as a transmutation into painting of the artist's spiritual and aesthetic responses to the magic of Wascana Park in Regina. Artist's statement. Biographical notes. \$3.00

GAUCHER, YVES. Aspects of Yves Gaucher's Art: 1978-1992 (Abstract Practices II). Campbell, James D. Toronto, Ont.: The Power Plant, [1992]. 56 p.: 20 ill. (14 col.); 23 x 27 cm. ISBN 092104755X.

Campbell rend compte de l'aspect recherche dans l'oeuvre de Gaucher en tant qu'expérimentation sur les plans de la symétrie et de l'asymétrie, de l'obscurité et de la lumière, du format, de la couleur ou de l'accrochage. Notice biographique. 1 réf. bibl.

Campbell examines the research aspect of Gaucher's work which encompasses experimentation with symmetry/asymmetry, light/dark, size, colour and hanging of the work. Biographical notes. 1 bibl. ref. \$12.00

GENERAL, DAVID. David General: Modern Eagle, Modern Vision. Hickey, Gloria. North York, Ont.: Koffler Gallery, [1993]. [4] p.: 3 ill.; 28 x 22 cm.

Kickey presents General's sculpture, stressing how this Native artist explores the artistic possibilities of mask making. Biographical notes. \$2.00

GERVAIS, RAYMOND. Raymond Gervais: Roto-Univers: Cantor, Les Disques, Le Derviche. Dompierre, Louise; Gervais, Raymond. Toronto, Ont.: The Power Plant, [1992]. 40 p.: 12 ill.; 28 x 20 cm. ISBN 0921047908.

Dompierre contextualizes the artist's oeuvre while Gervais renders a thorough account (in French) of three installations and describes in detail the historic and representational aspects of their elements. Biographical notes. \$10.00

GERZ, JOCHEN. Jochen Gerz: It Was Easy, 1988-1992. Pejic, Bojana. Montréal, Qc: Saidye Bronfman Centre/Centre Saidye Bronfman, 1993. 62 p.: 10 ill.; 28 x 21 cm. ISBN 0920473350.

Précédant à une analyse détaillée de la série de photo-récits réalisés par l'artiste allemand depuis 1988, Pejic investigate les concepts d'image et de réel et rend compte des controverses iconoclastes à travers l'histoire. L'auteure démontre que la représentation repose sur une politique du visible et que l'image constitue un processus de production. 13 réf. bibl

Through a detailed analysis of the German artist's photo-text series produced since 1988, Pejic investigates notions of reality and the image, citing various iconoclastic controversies throughout history. The author shows that representation is based on the politics of the visible and that an image is a making. 13 bibl. ref. \$12.98

GILBERT, GERRY. *Hands: The Catalogue: Words by Peter Culley and Pictures by Gerry Gilbert.* Culley, Peter; Gilbert, Gerry. Vancouver, BC: Contemporary Art Gallery, 1992. [36] p.: 64 ill.; 22 x 29 cm. ISBN 0920751385.

In his introduction to Gilbert's installation of more than 200 photographs, Culley recounts the history of the artist's self-imposed position as a "public" poet in Vancouver since the 1960s, and points to the newly forged links between visual art and writing practice embodied in his interdisciplinary work. 7 bibl. ref. \$8.00

GLADU, GILLES. *Gilles Gladu: Paroxysmes paradoxaux, tableaux, 1989-1991.* Bélisle, Marie. Rimouski, Qc: Musée régional de Rimouski, [1991]. [8] p.: 1 ill. en coul.; 25 x 12 cm.

Bélisle commente brièvement les titres et les propriétés géométriques, figuratives et narratives des tableaux de Gladu. Notice biographique. \$1.00



GOLDSTEIN, JACK. *Jack Goldstein.* Grenville, Bruce; McLeod, Fiona. Saskatoon, Sask.: Mendel Art Gallery, 1992. 56 p.: 28 ill. (14 col.); 26 x 21 cm. ISBN 0919863701.

Grenville reassembles the aphorisms that have attended past readings of Goldstein's work in order to propose another configuration which focuses specifically on the artist's repeated use of images of technology and his identification of technology as a continuum in which one must act. With an aphoristic essay by McLeod. Biographical notes. 131 bibl. ref. \$12.50

GOLDSTEIN, SYBIL. *Sybil Goldstein: Landscapes.* Goldstein, Sybil. Sudbury, Ont.: Laurentian University Museum and Arts Centre/Le Musée et Centre des Arts de l'Université Laurentienne, 1990. [4] p.: 2 ill. (1 col.); 24 x 22 cm. ISBN 0920041493.

In a brief statement, Goldstein links her landscapes to her concern for the environment. Biographical notes. 39 bibl. ref. Out of print

Gordon Lebrecht/Stephen Prina: Comedies of Objecthood. Rhodes, Richard. Toronto, Ont.: The Power Plant, [1991]. 16 p.: 13 ill. (12 col.); 28 x 20 cm. ISBN 0921047800.

Rhodes discusses the comic role played by the self-conscious "objecthood" of Lebrecht's and Prina's installations in countering the dematerialization of the art object in its social space. Biographical notes. 120 bibl. ref. \$8.00

GOTTHEIM, VIVIAN. *Vivian Gottheim.* Delagrave, Marie. s.l.: [Vivian Gottheim; Marie Delagrave], [1992]. [8] p.: 4 ill. en coul.; 22 x 28 cm + encart de la traduction française ([2] p.; 22 x 26 cm).

Delagrave explique comment le travail d'appropriation de Gottheim propose une réinterprétation d'oeuvres reconnues par l'histoire de l'art (notamment certaines peintures de Matisse, Klee ou Albers). Notice biographique. 2 réf. bibl.

Delagrave explains how Gottheim's appropriation of famous works of art (notably, paintings by Matisse, Klee and Albers) is intended to encourage their reconsideration and reinterpretation. Biographical notes. 2 bibl. ref. \$9.00

GRADY, MARK. *Mark Grady: The Small Museum, Part 1.* Jeffries, Bill. Vancouver, BC: Contemporary Art Gallery, 1990. 4 p.: 2 ill.; 22 x 28 cm.

Jeffries focuses on Grady's interest in the way art-historical strategies and photographic reproductions interact. Biographical notes. \$1.00

GRAHAM, DAN. *Dan Graham's Kammerpiel*. Wall, Jeff. Toronto, Ont.: Art Metropole, 1991. 115 p.: 17 ill. (1 col.); 23 x 16 cm. ISBN 0920956289.

Wall's essay (written in 1982) offers a critical memorial to the failures of conceptualism transcended in Graham's unrealized 1978 project, "Alteration to a Suburban House." Wall's extensive analysis traces the emergence of conceptual art and identifies the architectural references in Graham's work, in particular the Philip Johnson glass house. Includes a reprint of a 1981 essay in which Wall addresses Benjamin Buchloh's interpretation of Graham's work. 19 bibl. ref. \$20.00

GRAHAM, RODNEY. *Two Sources for a Possibly Fictional Element in Freud's "Katharina" Case-Study*. Graham, Rodney. Vancouver, BC: Or Gallery, 1990. [4] p.; 27 x 19 cm. ISBN 1895005000.

Graham analyses Freud's description of a case of hysteria in relation to fiction and to narrative as seduction. \$6.00

The Grand Western Canadian Screen Shop: Printing, People and History. Davis, Angela E. Regina, Sask.: Mackenzie Art Gallery, 1992. 88 p.: 40 ill. (20 col.); 26 x 18 cm. ISBN 0920922783.

Commemorating the almost 20 years of activity of Winnipeg's Grand Western Canadian Screen Shop, Davis presents a history of artists and printers in Canada between 1750 and 1987. With documentation on 32 contemporary artists whose 73 screenprints were exhibited. Biographical notes. Circa 90 bibl. ref. \$20.00

GREER, JOHN. *John Greer: Civilization*. Eyland, Cliff. Charlottetown, PEI: Confederation Centre Art Gallery and Museum, 1992. 22 p.: 24 ill. (10 col.); 28 x 23 cm. ISBN 0920089259.

In an allusive text that embraces a diversity of ideas and textual sources, Eyland traces the history of Greer's career as a sculptor/installation artist, distinguishing between the artist's North American context and his more European impulses. 54 bibl. ref. \$7.48

Greg Staats, Jeffrey Thomas: *Perspectives from Iroquoia*. Podedworny, Carol; Staats, Greg; Thomas, Jeffrey. Toronto, Ont.: Gallery 44, [1992]. [4] p.: 2 ill.; 28 x 22 cm.

In her introduction to the work of these two First Nations photographers, Podedworny discusses the social dynamic, and cultural and political ramifications inherent in the shifting relationship of artist/subject/viewer. Artists' statements. Biographical notes. 1 bibl. ref. \$1.00

GUITÉ, SUZANNE. *Hommage à Suzanne Guité*. Fallu, Jean-Marie; Julien, Pauline; Vallée, Lisette. Gaspé, Qc: Musée de la Gaspésie, 1992. 44 p.: 32 ill. (11 en coul.); 26 x 21 cm. ISBN 2920539108.

Fallu, Julien et Vallée honorent la vie et l'oeuvre de Guité (1927-1981), sculptrice et muraliste gaspésienne, fondatrice du Centre d'art de Percé. De courts textes accompagnent les 21 oeuvres reproduites au catalogue. Notice biographique. 4 réf. bibl. \$15.00

GUNNLAUGSON, LOUIS. *Louis Gunnlaugson: An Outside Influence*. Alteen, Glenn. Vancouver, BC: Grunt Gallery, 1990. 4 p.: 2 ill.; 36 x 11 cm. ISBN 1895329000.

Recounting his meetings with the artist, Alteen describes Gunnlaugson's carved figures in relation to definitions of folk art or outsider art. \$1.00

GURNEY, JANICE. *Janice Gurney: Plots and Themes = Janice Gurney: Intrigues et thèmes*. Gurney, Janice. Sudbury, Ont.: Laurentian University Museum and Arts Centre/Le Musée et Centre des Arts de l'Université Laurentienne, 1991. [4] p.: 3 ill.; 26 x 19 cm. ISBN 0928041558.

Gurney commente brièvement sa propre démarche artistique, laquelle renvoie à la notion d'identité. Notice biographique. 23 réf. bibl.

Gurney comments briefly on the development of her artistic practice, which centres on the notion of identity. Biographical notes. 23 bibl. ref. Épuisé/Out of print

HAESEKER, ALEXANDRA. *Alexandra Haeseker: Twenty Years.* Smith, Lynn; Haeseker, Alexandra; Hall, John; [et alii]. Calgary, Alta: The Illingworth Kerr Gallery, Alberta College of Art, 1992. [66] p.: 27 ill. (17 col.); 30 x 22 cm. ISBN 1895086280.

Smith provides a personal profile of her friend Haeseker. The artist's two-year correspondence with fellow artist Hall is an exchange of ideas about narrative subject matter and formal and technical construction and offers an inside look at their concerns. Includes a reprinted article on Haeseker. Biographical notes. Bibl. 3 p. \$40.00

HAGAN, FREDERICK. *Frederick Hagan: Ontario Northworks, 1938-1991.* Krueger, Pamela. Sudbury, Ont.: Laurentian University Museum and Art Centre/Le Musée et Centre des arts de l'Université laurentienne, 1992. 60 p.: 34 ill. (17 col.); 21 x 25 cm. ISBN 0920041582.

Krueger writes a biographical account of Hagan's career as a painter and printmaker, pinpointing his early mentors and family influences, his travels, his relationship to the landscape of Northern Ontario. Biographical notes. Bibl. 2 p. \$15.00

HALL, PAM. *Pam Hall: The Coil that Binds the Line that Bends.* O'Neill, Colleen. Corner Brook, Nfld: Sir Wilfred Grenfell College Art Gallery, Memorial University of Newfoundland, [1990]. [24] p.: 17 ill. (2 col.); 21 x 31 cm. ISBN 0929025040.

Discussing concepts linked to pagan wicca religion and feminist issues, O'Neill analyses Hall's use of symbols and images which represent aspects of the Great Goddess archetype to express her concern for the plight of Newfoundland fishermen. Biographical notes. 7 bibl. ref. \$5.00

HAMELIN, CLAUDE. *Claude Hamelin: Mécanismes.* Taillefer, Hélène; Foss, Brian. Montréal, Qc: Saidye Bronfman Centre/Centre Saidye Bronfman, 1992. 47 p.: 22 ill.; 28 x 22 cm. ISBN 0920473318.

Taillefer démontre comment les oeuvres d'Hamelin émergent de problématiques formelles issues d'une picturalité de la sculpture et interpellent l'histoire et la tradition de cette discipline. Foss mesure l'impact psychologique du passage de l'artiste du minimalisme à une manipulation plus subjective des matériaux (texte en anglais seulement).

Taillefer explains how Hamelin's works embody the problem of pictorialism in sculpture and allude to the history and tradition of the discipline (text in French only). Foss assesses the psychological responses arising from the artist's formal shift from minimalism to a more subjective manipulation of materials. \$15.00

HAMMOND, CHARLOTTE WILSON. *Naked Nude: The Work of Charlotte Wilson Hammond.* Garvey, Susan Gibson. Halifax, NS: Art Gallery of Nova Scotia, 1989. 32 p.: 15 ill. (3 col.); 28 x 22 cm. ISBN 0888711271.

As a point of departure, Garvey takes Kenneth Clark's famous naked/nude distinction and inserts a feminist critique into her history and analysis of Hammond's work, executed in Nova Scotia over a period of 20 years. Biographical notes. 1 bibl. ref. \$6.95

HARRISON, SPENCER J. *Spencer J. Harrison: Unfinished Memories.* Bailey, Jann L.M.; Larsen, Anna-Marie. Kamloops, BC: Kamloops Art Gallery, [1991]. 15 p.: 4 ill.; 22 x 15 cm. ISBN 1895497043.

A brief essay, by Bailey and Larsen, discusses Harrison's mixed-media and acrylic paintings in terms of emotional responses to metaphors arising from the symbol of the boat. Biographical notes. 1 bibl. ref. \$2.00

HASTENTEUFEL, DIETER. *D. Hastenteufel: Personal Mysteries, Sculpture/Paintings.* Hickey, Gloria. North York, Ont.: Koffler Gallery, 1992. [6] p.: 18 ill. (8 col.); 28 x 22 cm. ISBN 0920863140.

Hickey describes the effects of the visual vocabulary used by Hastenteufel - arranged, archaic symbols including arcs, pyramids, boats and wheels - in his paintings and sculptures. Biographical notes. \$5.00

HAWKES, KIKU. *Kiku Hawkes: Tales from a Nearby Village.* Noble, Audra; Hawkes, Kiku. Toronto, Ont.: Gallery 44, [1992]. [4] p.: 5 ill.; 28 x 22 cm.

Noble's statement identifies the Japanese and theatrical elements in Hawkes' photography, while the artist alters the story of Scheherezade. Biographical notes. \$1.00

HEDRICK, ROBERT. Robert Hedrick: *Geomancy*. Broomer, Stuart. North York, Ont.: Koffler Gallery, [1992]. [6] p.: 3 ill. col.; 28 x 22 cm.

The author analyzes Hedrick's preparatory drawings and describes the artist's painting as exploiting three-dimensional illusion while his sculpture has "the quality of being etched in space." Biographical notes. 3 bibl. ref. \$2.00

Helen Chadwick/Shelagh Keeley: *In Side Up*. Butler, Jack; Sherrin, Bob. Banff, Alta: Walter Phillips Gallery, 1991. 29 p.: 18 ill. (2 col.); 27 x 18 cm. ISBN 0920159451.

Documents work done during residencies at the Leighton Artists' Colony. Butler introduces Chadwick's plaster-cast piss drawings with information about embryonic genital indifferenciation and notions of androgyny and sexual transparency. Sherrin discusses the ritual and material aspects of Keeley's drawings. Includes a poem by Wittig. Biographical notes. 8 bibl. ref. \$6.00

HENDERSHOT, RAE. Rae Hendershot, 1921-1988. Fox, Ross; Steiner, Kate. Hamilton, Ont.: Art Gallery of Hamilton, [1990]. 44 p.: 13 ill. (1 col.); 23 x 15 cm. ISBN 0919153267.

Fox offers a biographical survey on Hamilton realist painter Hendershot and reevaluates her contribution in adapting traditionalist artistic solutions to contemporary life. With a tribute from Steiner. Biographical notes. 14 bibl. ref. \$5.00

HÉON, MICHÈLE. Michèle Héon. Pringle, Allan; Charles, Daniel; Viau, René. Montréal, Qc: Galerie Trois Points, 1991. 32 p.: 9 ill. en coul.; 23 x 23 cm + encart ([4] p.); 23 x 22 cm). ISBN 2980215929.

Grâce aux notions de ruine, de mort et d'entre-temps, Charles établit des liens entre les tuniques d'Héon, la chemise sacrificielle d'Héraclès et le kimono en tant qu'uniforme symbolique, tandis que Viau compare la disposition par l'artiste d'objets surdimensionnés ou infiniment petits à une mise en espace de rêverie au sens bachelardien. Pringle discute des surfaces, du contenu archétypal et de la réversibilité propres à l'art textile chez Héon (texte en anglais seulement). Notice biographique. 10 réf. bibl.

Through notions of time, death and ruin, Charles establishes links between Héon's "robes," the sacrificial cloak of Heracles, and the kimono as uniform. Viau compares the artist's deployment of oversized and minuscule objects to Bachelard's dream-space (text in French only). Pringle discusses material surfaces, archetypal content and the reversibility inherent in Héon's textile art. Biographical notes. 10 bibl. ref. \$20.00

Hétérodoxies, version 1991-1992: *Dans la Série "Libre parcours"*. Blais, Mélanie; Gosselin, Manon; Bérubé, Anne; [et alii]. Montréal, Qc: Université du Québec à Montréal, [1992]. 32 p.: 23 ill.; 31 x 23 cm. ISBN 2921439018.

Présentation des travaux des étudiants au baccalauréat en arts plastiques de l'UQAM et des boursiers pour l'année académique 1991-92; les commentaires ont été rédigés par des confrères et consoeurs d'histoire de l'art. \$12.00

HLYNISKY, DAVID. David Hlynsky: *Windows Through the Curtain: An Exhibition of Photographs of Communist Europe Prior to the Fall of 1989*. Hlynsky, David; Varga, Vincent J. Windsor, Ont.: Art Gallery of Windsor, 1990. [16] p.: 18 ill. (6 col.); 27 x 22 cm. ISBN 0919837298.

In both a statement and a retrospective diary about his travels in Eastern Europe (1986-1989), Hlynsky alludes to the historic facts that now link East and West. Varga's comment identifies the artist's personal and political motivations, and the directness of the photographs that frame life as it was behind the iron curtain. Biographical notes. \$5.00

HOPKINS, TOM. Tom Hopkins: *Narration and Icon*. Burnett, David G. Halifax, NS: Art Gallery of Nova Scotia, 1991. 50 p.: 12 ill. col.; 28 x 22 cm. ISBN 0888711964.

Burnett refutes the death of painting and locates Hopkins' work in the long tradition of the medium, describing the roles of personal experience, collective memory, metaphor, and material. Biographical notes. 25 bibl. ref. \$12.95

The Horizon Is a Line: Lorraine Gilbert, Warren Quigley, Cheryl Sourkes, Patricia Deadman, Will Milne, Reno Salvail. Hickox, April; Gilbert, Lorraine; Quigley, Warren; [et alii]. Toronto, Ont.: Gallery 44, 1993. [8] p.: 6 ill.; 28 x 22 cm.

Hickox contextualizes how the artists (five of which are photographers) deal with environmental concerns as both personal stance and renewed political activism. Artists' statements. Biographical notes on artists and author. \$1.00

HORNDAŞ, ULRICH. Ulrich Horndash: Futurism of the Engineers of Architecture as Anticipation of the Past. Haraldsson, Arni. Vancouver, BC: Contemporary Art Gallery, 1992. 34 p.: 8 ill. (4 col.); 26 x 20 cm. ISBN 0920751393.

Haraldsson's lengthy essay details the pre-occupation with history in this Munich artist's thinking and art, specifically his interest in paradigm shifts, the demise of modernity and the modern/postmodern problematic. Architectural issues, fascism, nazism, and the formal intentions and effects of the installation in the exhibition space are also discussed. Biographical notes. Circa 60 bibl. ref. \$8.00

HOULE, ROBERT. Hochelaga: Installation multi-média de Robert Houle = Hochelaga: A Multi-Media Installation by Robert Houle. Houle, Robert; Collins, Curtis J. Montréal, Qc: Article, 1992. [18] p.: 7 ill. (5 en coul.); 21 x 27 cm. ISBN 2980117404.

Collins explique comment l'installation de Houle dénonce l'histoire de la persécution des Premières Nations et leur redonne symboliquement le droit à une spiritualité propre, à un territoire politique et social distinct. Texte de l'artiste.

Collins examines how Houle's installation denounces the history of the persecution of First Nations, and symbolically gives them back the right to their own spirituality and social and political territory. Artist's statement. \$6.00

HUNTER, GEOFFREY. Geoffrey Hunter. Milthorp, Robert; Hunter, Geoffrey. Calgary, Alta: The Illingworth Kerr Gallery, Alberta College of Art, 1991. [51] p.: 21 ill. (1 col.); 20 x 15 cm. ISBN 1895086221.

Examining Hunter's paintings and his use of dictionary images, Milthorp employs the notion of mapping as a metaphor to elaborate on process and meaning in the artist's work. Includes quotations from an interview with Hunter. Biographical notes. 7 bibl. ref. \$5.00

HUNTER, PAUL. Paul Hunter: Objets fugitifs. Saint-Pierre, Marcel. Rimouski, Qc: Musée régional de Rimouski, [1991]. [6] p.: 1 ill.; 23 x 11 cm.

Saint-Pierre commente la métamorphose des matériaux chez Hunter et considère les jardins miniatures du sculpteur en tant qu'espaces imaginaires et lieux de remémoration. Notice biographiques. 21 réf. bibl. \$2.00

HURLBUT, SPRING. Spring-Hurlbut: Sacrificial Ornament = Spring Hurlbut: Ornement sacrificiel. Hersey, George; Kivland, Sharon. Lethbridge, Alta: Southern Alberta Art Gallery, 1992. [20] p.: 2 ill.; 25 x 33 cm + [8] fascicules ([4] p. ch.: 10 ill. en coul.) + portfolio (26 x 34 cm). ISBN 0921613342.

Cette publication composite regroupe deux textes ainsi que les reproductions des huit sculptures sélectionnées pour l'exposition. Hersey documente historiquement les références à l'architecture, aux rites sacrificiels de la Grèce antique, tandis que Kivland évoque les relations entre les sculptures, le fragment et le corps. Notice biographique. 13 réf. bibl.

This composite publication brings together two texts and reproductions of the eight sculptures in the exhibition. Hersey makes historical reference to architecture and the sacrificial rites of ancient Greece, while Kivland evokes the relationships between these sculptures, and notions of fragmentation and the body. Biographical notes. 13 bibl. ref. \$25.00

HUSAR, NATALKA. *Natalka Husar's True Confessions*. Enright, Robert; Lypchuk, Donna. Vancouver, BC: Natalka Husar; Woltjen/Udell Gallery, 1991. 16 p.: 14 ill. (7 col.); 29 x 22 cm. ISBN 0969558309.

In his analysis of Husar's figurative paintings, Enright relates their intensity, visual sabotage and weaving of imagery to the artist's sense of dislocation and psycho-social awareness. Lypchuk draws on classical and popular motifs, Jungian psychology and feminism to further assess each painting. The catalogue itself is a pastiche of a women's fashion magazine. Biographical notes. \$10.00

HUTCHINGS, STEPHEN. *Stephen Hutchings: Bush*. Muehlenbachs, Lelde; Fulford, Robert. Lethbridge, Alta: Southern Alberta Art Gallery, 1992. 24 p.: 9 ill. (4 col.); 23 x 23 cm. ISBN 0921613334.

Hutchings' small graphite drawings and large oil paintings are introduced by Fulford in terms of their distinctness from the artist's previous work, and the significance they bear vis-à-vis our renewed concern for nature. Muehlenbachs undertakes a subjective and formal analysis of the works through an historical etymology of the word "bush." Biographical notes. 3 bibl. ref. \$8.00

If the Walls Could Talk: Images from the Interior. Long, Timothy. Regina, Sask.: Mackenzie Art Gallery, 1991. [6] p.: 6 ill. (4 col.); 22 x 21 cm. ISBN 0920922724.

Long considers the messages conveyed by 19 works produced by various artists since the late 19th century and representing domestic interiors. 1 bibl. ref. \$3.00

IGLESIAS, CRISTINA. *Cristina Iglesias*. Espaliu, Pepe. Toronto, Ont.: Art Gallery of York University, 1992. 39 p.: 21 ill. (18 col.); 28 x 26 cm. ISBN 0921972075.

Espaliu's stanzaic prose poem introduces Iglesias' site specific installation of mixed-media "murals." Biographical notes. \$15.00

Ilya Kabakov/John Scott. Rhodes, Richard; Kabakov, Ilya; Bakstein, I. Toronto, Ont.: The Power Plant, [1991]. 56 p.: 28 ill.; 23 x 15 cm. ISBN 09212047843.

Catalogue comprises Kabakov's statement, an anonymous description of a 1988 exhibition, an interview between Kabakov and Bakstein and a visual work by Scott. Rhodes' critical essay discusses the exhibition's rationale, a schematic appropriation of the Cold War, as well as the relationship of the individual to state politics and daily reality. \$10.00

Images du futur '92. Albright, Larry; Alexander; Franklin, Marjorie; [et alii]. Montréal, Qc: La Cité des arts et des nouvelles technologies de Montréal, 1992. 66 p.: 82 ill. (76 en coul.); 28 x 22 cm. ISBN 2980122548.

Le catalogue présente les 26 artistes et les 10 instituts scientifiques ou organismes invités à l'événement "Images du futur", édition 1992. De courts textes définissent la production des participants. Notices biographiques.

This catalogue presents the 26 artists and 10 science institutes and organizations who participated in the 1992 edition of "Images du futur." Short texts outline the contribution of each participant. Biographical notes. \$10.00

Incidences: Projets photographiques. April, Raymonde; Bertrand, Monique; Evergon; [et alii]. Montréal, Qc: Dazibao, 1992. 60 p.: 1 ill., 10 projets d'artistes; 21 x 24 cm. - (Des Photographes). ISBN 2980095705.

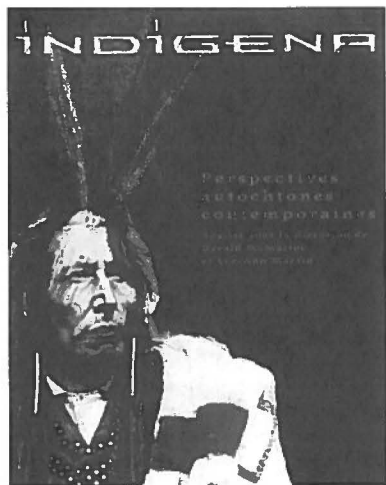
En introduction de ce recueil réunissant les projets de neuf photographes, les responsables de Dazibao énoncent les objectifs de la nouvelle collection "Des Photographes": offrir un lieu différent de création et de production et diffuser autrement la photographie contemporaine. \$5.00

Indigena: Contemporary Native Perspectives. McMaster, Gerald; Martin, Lee-Ann; Webster, Gloria Cranmer; [et alii]. Hull, Qc: Canadian Museum of Civilization/Musée canadien des civilisations, 1992. 199 p.: 81 ill. (25 col.); 29 x 23 cm.

Published for the 500th anniversary of the discovery of America, this catalogue brings together essays, artist's statements and documentation on works by 19 artists intended to counter the Eurocentric nature of these celebrations. Webster and Ippellie review the effects of colonization on First-Nations heritage; Wendayete examines the materialist logic of Canadian non-native historiography and contrasts this to the notion of philosophical "americité"; Todd and Young Man attack notions of postmodernism and ghettoization in art, respectively. Biographical notes on 8 authors and 19 artists. Bibl. 7 p.

\$29.95 (paperback; ISBN 155054022X)

\$45.00 (hardcover; ISBN 155054036X)



Indigena: Perspectives autochtones contemporaines. McMaster, Gerald; Martin, Lee-Ann; Webster, Gloria Cranmer; [et alii]. Hull, Qc: Canadian Museum of Civilization/Musée canadien des civilisations, 1992. 199 p.: 81 ill. (25 en coul.); 29 x 23 cm.

Publié à l'occasion du 500e anniversaire de la découverte de l'Amérique, ce catalogue regroupe des essais, des textes d'artistes et une documentation des travaux de 19 artistes afin de dénoncer le caractère eurocentrique de ces célébrations. Alors que Webster et Ippellie revoient les effets de la colonisation sur le patrimoine amérindien et sur celui des peuples de l'Arctique, Wendayete examine la logique matérialiste de l'historiographie canadienne non autochtone et l'oppose à un concept d'américité philosophique. Todd et Young Man s'attaquent respectivement aux notions de postmodernisme et de ghettoïsation en art. Comprend des textes d'artistes. Notices biographiques sur les 8 auteurs et les 19 artistes. Bibl. 7 p.

\$29.95 (broché; ISBN 0660905566)

\$45.00 (relié; ISBN 0660905558)

In Place: Craft from Saskatchewan. Morgan, W.P.; Brady, Lee; Braner, Megan C.; [et alii]. Saskatoon, Sask.: The Saskatchewan Craft Council, 1990. 32 p.: 12 ill. (6 col.); 27 x 20 cm. ISBN 0921248016.

Morgan evokes the prairie as experience in relation to the production of art in Saskatchewan. The six artists discuss their work and approach to materials. Biographical notes. 6 bibl. ref. \$6.00

Inside Outside: Possessions of Memory. Petty, Sheila. Regina, Sask.: Mackenzie Art Gallery, [1992]. [4] p.: 2 ill.; 22 x 22 cm.

Includes brief comments on works by four women filmmakers and video artists who investigate the politics of collective and personal memory. \$3.00

Interventions. Ritchie, Christina. Toronto, Ont.: Art Gallery of Ontario/Musée des beaux-arts de l'Ontario, 1992. 40 p.: 14 ill.; 22 x 16 cm. ISBN 0919777961.

Ritchie elaborates on the curatorial, artistic and aesthetic strategies of this exhibition, which broke museological conventions and was in itself a statement about rupture, disruption, mass culture and the social content of art. With individual statements on the conceptual work by seven international artists. Biographical notes. 2 bibl. ref. \$8.50

In this World: Robert Flack, Lyle Ashton Harris, Denis Lessard. Wallace, Keith. Vancouver, BC: Contemporary Art Gallery, 1992. 30 p.: 10 ill. (7 col.); 28 x 19 cm. ISBN 0920751423.

Wallace discusses the photographic language of Flack, Harris and Lessard, outlining a history of gay representation since the 1960s and explaining how these artists' work, while not overtly "gay," examines issues of male identity, desire, race and representation from a homosexual perspective. Biographical notes. 5 bibl. ref. \$10.00

Jamelie-Jamila Project: A Collaborative Bookwork by J. Hassan & J. Ismail. Hassan, Jamelie; Ismail, Jamila. Vancouver, BC: Presentation House Gallery, 1992. [20] p.: 9 ill. (5 col.); 22 x 15 cm + 1 booklet ([28] p.; 11 x 8 cm) + 8 cards (3 ill. (1 col.); various formats) + 1 portfolio (ill.; 23 x 15 cm). ISBN 0920293336.

Through text and image, Hassan and Ismail deal with difference (racial, cultural, sexual), dislocation, naming, and the effects of (manipulating) language. Other ethno-sensitive materials and pieces of text related to Asia and the Middle East are included in this bookwork. \$12.00

JAMES, SARALEE. Saralee James: *Revolutions & Revelations.* Sherrin, Bob; Lang, Avis. Vancouver, BC: Presentation House Gallery, 1992. 48 p.: 23 ill.; 23 x 15 cm. ISBN 092029331X.

Sherrin's interpretation posits James' travels and work (photography, film, video and sound) as a sustained investigation of the conventions and rituals of social intercourse. Followed by a detailed annotated chronology of her life and a brief obituary. \$10.00

JEAN, JOCELYN. Jocelyn Jean. Paul, Francine. Montréal, Qc: Éditions Graff, 1992. 32 p.: 18 ill. (4 en coul.); 21 x 28 cm. ISBN 2980091960.

Paul propose une analyse fouillée des stratégies plastiques informant la production picturale de Jean; sont notamment investiguées la fonction du cadre ainsi que les dimensions figurative, géométrique, gestuelle et chromatique de ce corpus. Notice biographique. 22 réf. bibl.

Paul proposes a detailed analysis of the visual strategies of Jean's paintings; the function of the frame, as well as the work's figurative, geometric, gestural and chromatic aspects. Biographical notes. 22 bibl. ref. \$9.00

The Jewish Wedding: An Exhibition of Ritual Art. Mahut, Jane. North York, Ont.: Koffler Gallery, [1991]. [4] p.: 3 ill. (2 col.); 28 x 22 cm.

Mahut describes traditional and contemporary approaches towards creating objects in Jewish ceremonies. \$2.00

JOHNSON, RAE. Rae Johnson: *Paintings.* Johnson, Rae. Sudbury, Ontario: Laurentian University Museum and Arts Centre/Le Musée et Centre des Arts de l'Université Laurentienne, 1990. [4] p.: 1 ill. col.; 22 x 19 cm. ISBN 0920041485.

Johnson summarizes her previous work dealing with "the spiritual desolation of the postmodern psyche" and introduces her current paintings based on the direct observation of nature. Biographical notes. 21 bibl. ref. Out of print

JOJICH, DANICA. Danica Jojich: *Armed to Be Allowed.* Jojich, Danica; Costantino, Terry. Toronto, Ont.: Gallery 44, [1992?]. [8] p.: 7 ill.; 28 x 22 cm.

The artist describes his image/object combinations as participatory, performative pieces which invite the viewer to re-examine homelessness, war, brutality and poverty. Black-and-white photographs of wearable objects being worn on the street are briefly introduced by Costantino. Biographical notes. \$1.00

JOLICOEUR, NICOLE. *Aura Hysterica: Les exercices de la passion.* Jolicoeur, Nicole. Montréal, Qc: Nicole Jolicoeur, 1992. 12 p.: ill.; 22 x 22 cm + 1 enveloppe (1 ill.; 23 x 23 cm). ISBN 2980314404.

Livre d'artiste dont le concept formel de repli/dépli s'allie à un enchaînement visuel d'illustrations et de reproductions photographiques. \$15.00

JONES, BARRIE. *Barrie Jones: Young Women and Young Men of Canada*. Genevoux, Linda; Sherrin, Robert. Windsor, Ont.: Art Gallery of Windsor, 1991. 23 p.: 8 ill. col.; 28 x 22 cm. ISBN 0919837318X.

Sherrin discusses Jones' montaged photo-portraits in terms of Canadian identity and the current political situation. Genevoux makes a gender-based analysis of the work, introducing notions of the self, Hellenistic idealism, and surrealism. Biographical notes. Bibl. 2 p. \$10.00

KALYNKA, DARLENE. *Darlene Kalynka: Cultural Inclinations*. Kalynka, Darlene; Larsen, Anna-Marie. Kamloops, BC: Kamloops Art Gallery, 1991. [6] p.: 4 ill.; 28 x 15 cm. - (Art and its Practices: An Investigation of Contemporary Art). ISBN 1895497019.

In an interview with Larsen, Kalynka elaborates on the meaning of her paintings in terms of ritual, the domestic, and her use of the figure. \$2.00

KEMPKENS, ALEX. *Alex Kempkens, images: Que cherche le prince dans la forêt?: Une question dans la réalité existentielle de l'existence virtuelle = Alex Kempkens, Images: What is the Prince Looking for in the Forest? A Question in the Real Existence of the Virtual Reality*. Kempkens, Alex; Brock, Bazon. Montréal, Qc: Centre Copie-Art; Munich, Allemagne: Visual Art Team GmbH, 1993. 78 p.: 32 ill.; 28 x 22 cm. ISBN 2980281352.

Trois textes de Kempkens juxtaposent librement anecdotes et réflexions au sujet du SIDA, du recours aux nouvelles technologies en art, de la réalité virtuelle, etc. Accompagnés d'un essai (en version anglaise seulement) rédigé par Brock en 1972 sur la controverse de l'iconoclasme au 8e siècle, ainsi que des extraits de la fortune critique de Kempkens. Notice biographique. 56 réf. bibl.

Kempkens' three texts freely juxtapose anecdotes and reflections about AIDS, the use of new technologies in art, virtual reality, etc. Accompanied by Brock's 1972 essay on the iconoclastic controversy in the 8th century, as well as critical excerpts on Kempkens' work. Biographical notes. 56 bibl. ref. \$20.00

KEMPKENS, ALEX. *Alex Kempkens: Pierres des chants de Montréal, Vieux Montréal/Old Montreal, photographies*. Kempkens, Alex; Brunet-Weinmann, Monique. Montréal, Qc: Galerie Le Compagnonnage; Visual Art Team GmbH, 1992. 98 p.: 37 ill.; 22 x 14 cm. ISBN 2921522004.

Brunet-Weinmann signale une articulation binaire des images et des significations dans la série photographique réalisée par Kempkens sur le Vieux-Montréal.

Brunet-Weinmann points to the binary articulation of images and meanings in Kempkens' series of photographs of Old Montreal. \$20.95

KHALSA, HAR PRAKASH. *Har Prakash Khalsa: The Divine Servant*. Costantino, Terry; Khalsa, Har Prakash. Toronto, Ont.: Gallery 44, [1992]. [4] p.: 3 ill.; 28 x 22 cm.

Costantino's statement deals with the nostalgia, uneasiness and questioning that arise from Khalsa's photo/text works which pair silk scripture and personal snapshots, exploring the boundaries of identity and cultural difference. Artist's statement. Biographical notes. \$1.00

KIPPING, BRIAN. *Brian Kipping: Urban Memories*. Beavis, Lynn; Kipping, Brian; Larsen, Anna-Marie. Kamloops, BC: Kamloops Art Gallery, 1991. [6] p.: 4 ill.; 28 x 15 cm. - (Art and its Practices: An Investigation of Contemporary Art). ISBN 1895497027.

Beavis describes Kipping's interest in structure and light and his use of photographs as sources for his cityscapes. In an interview with Larsen, the artist discusses his own work. \$2.00

KIVLAND, SHARON. *Sharon Kivland: A bout de souffle*. Paquet, Claire; Kivland, Sharon. Montréal, Qc: Dazibao, 1992. [12] p.: ill.; 23 x 18 cm.

S'adressant directement à Kivland, Paquet relate l'épreuve de l'écriture du texte contenu dans ce catalogue en évoquant l'histoire d'Orphée et d'Eurydice, les notions de désir, de fixité et de regard. Texte de l'artiste en anglais seulement. 3 réf. bibl. \$1.50

KIYOOKA, ROY. Roy Kiyooka. Kiyooka, Roy; Townsend-Gault, Charlotte; O'Brien, John; [et alii]. Vancouver, BC: Artspeak Gallery; Or Gallery, 1991. 56 p.: 22 ill. (7 col.); 28 x 19 cm. ISBN 0921394136.

Discussing Kiyooka's paintings, photography and writing as well as the critical reception of his work, the authors reflect on the experience of language and place for a Japanese-Canadian and the articulation of self in Kiyooka's work. Circa 25 bibl. ref. \$10.00



KLEIN, ASTRID. Astrid Klein: Träger: New Photoworks. Watson, Scott. Vancouver, BC: The University of British Columbia Fine Arts Gallery, 1992. 47 p.: 27 ill.; 23 x 19 cm. ISBN 0888652909.

Watson prefaces his discussion of the photo-montage murals of Klein with observations of recent political events in Germany and Eastern Europe. He contrasts the subjectivity of her imagery with current photographic ideologies, and points out the artist's purpose in attacking historic forgetfulness and denouncing various modernist utopias. Biographical notes. 81 bibl. ref. \$10.00

KLIMEK, LYLIAN. Meadow: An Installation by Lylian Klimek. Smith, Trevor M. Regina, Sask.: Neutral Ground, [1990]. [4] p.: 2 ill.; 22 x 22 cm.

Smith uses Walter Benjamin's dystopian allegory of progress to comment on Klimek's installation about commodity and debris. Biographical notes. 1 bibl. ref. \$4.00

KNOWLING, KATHLEEN LEAH. Kathleen Leah Knowling: The Sparrow's House. Knowling Kathleen Leah; Koch, Christine. St. John's, Nfld: Art Gallery of Memorial University, [1991]. [6] p.: 6 ill.; 23 x 15 cm.

The local, regional tradition of hooked rugs is the point of departure for Knowling's mixed-media drawings, which she calls "a Newfoundland woman's art based on a Newfoundland women's craft." Biographical notes. 8 bibl. ref. \$11.00

KOERNER, JOHN. John Koerner: Past/Present. Tippett, Marie; Bovey, Patricia E.; Lindberg, Ted. Victoria, BC: Art Gallery of Greater Victoria, 1991. 51 p.: 20 ill. (19 col.); 23 x 15 cm. ISBN 0888851448.

Bovey and Tippett provide an introduction to Koerner's life and work, using the artist's diaries and interviews. Lindberg analyzes individual works and puts them in the framework of a Parisian modernist impulse transferred to the New World. Biographical notes. 11 bibl. ref. \$11.00

KOSTYNIUK, RON. Ron Kostyniuk: Neo-constructions, 1983-1991. Anon. Calgary, Alta: Muttart Art Gallery, 1992. [16] p.: 11 ill. col.; 22 x 28 cm. ISBN 0969116314.

Sculptural and wall works from 1983 to 1991 are reproduced in colour. Biographical notes. 48 bibl. ref. \$15.00

KRAUSZ, PETER. Peter Krausz: De Natura (Humana). Daigneault, Gilles; Desautels, Denise. Montréal, Qc: Saidye Bronfman Centre/Centre Saidye Bronfman, 1992. 72 p.: 23 ill. (12 col.); 26 x 18 cm. ISBN 0920473342.

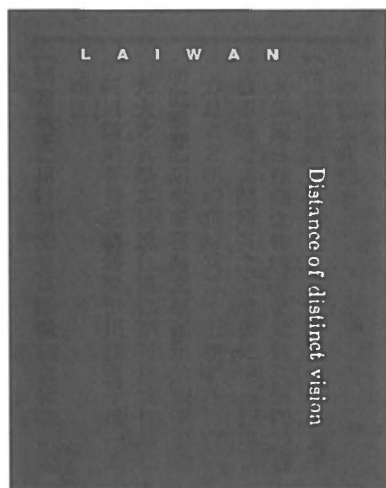
Daigneault suppose qu'en référant à l'histoire de manière ambiguë et en confrontant les disciplines, Krausz devient un alchimiste de la mémoire et du temps. Commentaire poétique de Desautels. Notice biographique. 16 réf. bibl.

Daigneault believes that by referring to history in an ambiguous way and challenging disciplinary conventions, Krausz acts as an alchemist of memory and time. Prose poem by Desautels. Biographical notes. 16 bibl. ref. \$15.00

LAIWAN. *Laiwan: Distance of a Distinct Vision = Laiwan: Point éloigné de vision claire.* Laiwan; Khosla, Prabha; Morrison, Andrew. Vancouver, BC: Front Gallery, [1992]. 77 p.: ill. (cert. en coul.); 28 x 22 cm.

Dans ce catalogue/livre d'artiste, Laiwan propose, outre de nombreux textes poétiques, un essai sur les problématiques de la différence et de l'identité culturelle. Khosla et Morrison traitent des mêmes thèmes à partir de leur expérience personnelle. Notices biographiques sur l'artiste et les auteurs. 8 réf. bibl.

In this catalogue/artist's book, Laiwan proposes poetic texts and an essay on the problematics of cultural identity and difference. Khosla and Morrison treat the same themes, recounting their personal experience. Biographical notes on artist and authors. 8 bibl. ref. \$10.00



LAKE, SUZY. *Suzy Lake: Authority is an Attribute, Part II.* Lake, Suzy; Kilgour, David; Laronde, Mary; [et alii]. Guelph, Ont.: Macdonald Stewart Art Centre, 1992. 32 p.: 18 ill.; 21 x 26 cm. ISBN 0920810489.

According to the artist, her photo-based installation, derived from a three-year involvement with the Teme-Augama Anishnabai Bear Island Band, uses the premise of authority as it extends into power relations and "gamesmanship-like" strategies. Moray describes possible reactions to the installation. The history, heritage and current position of the Teme-Augama Anishnabai are stated by Laronde and Kilgour. Biographical notes. 13 bibl. ref. \$10.00

LAKING, JOY. *Joy Laking: Winter Work.* Foshay, Susan M. Halifax, NS: Art Gallery of Nova Scotia, 1989. 16 p.: 9 ill.; 21 x 24 cm. ISBN 0888711328.

Foshay comments on Laking's water-colour paintings which capture "enduring varieties of familiar and local objects" typical of rural life. Biographical notes. 7 bibl. ref. \$3.95

LAMMERICH, YVONNE. *Yvonne Lammerich: Painting by Dasein: Modular Self-Organisation of Consciousness (MOSC).* Campbell, James D. Montréal, Qc: Galerie Optica; Düsseldorf, Germany: Galerie Clara Maria Sels, 1992. 16 p.: 4 ill. col.; 25 x 17 cm. ISBN 2980098124.

Through a formal analysis and an examination of the definition of "Dasein," Campbell presents Lammerich's brick-wall paintings as a conceptual framework in which the boundaries of human consciousness and perception are explored. Biographical notes. 5 bibl. ref. \$10.00

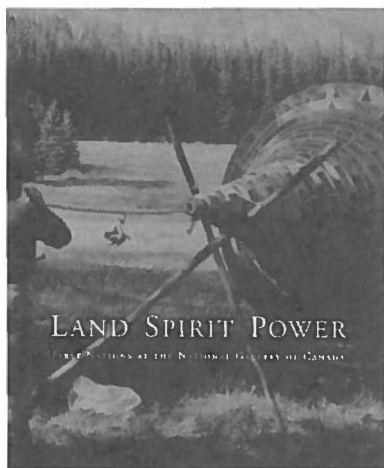
The Landscape: Eight Canadian Photographers = Le Paysage: Huit photographes canadiens. Barbour, David. Kleinburg, Ont.: McMichael Canadian Collection/La Collection McMichael d'art canadien, 1990. 63 p.: 26 ill. (13 col.); 25 x 29 cm. ISBN 0772972931.

Barbour décrit cette exposition de photographies du paysage canadien et analyse l'approche de huit artistes par rapport à la nature et à la photographie. Notices biographiques. 57 réf. bibl.

Barbour describes this exhibition of photographs of the Canadian landscape and analyses each artist's approach to the land and to photography. Biographical notes. 57 bibl. ref. \$5.00

Land, Spirit, Power: First Nations at the National Gallery of Canada. Nemiroff, Diana; Houle, Robert; Townsend-Gault, Charlotte; [et alii]. Ottawa, Ont.: National Gallery of Canada/Musée des beaux-arts du Canada, 1992. 232 p.: 112 ill. (19 col.); 28 x 23 cm. ISBN 0888846509.

Nemiroff documents the Native art collections of the National Gallery of Canada and provides a chronology of exhibitions of Native art since 1927. She shows how a recuperation and decontextualization of Native art served both nationalist and modernist discourse before a dialogue based on authenticity, identity and cultural difference was established. Houle criticizes the objectification of Natives by whites and emphasizes the importance of language and orality in Native culture. Townsend-Gault questions the notion of knowledge in works by 18 artists participating in the exhibition. Includes texts by or on the artists (some in the form of an interview with the curators). Circa 110 bibl. ref. \$44.95



LARSON, DORIS WALL. Doris Wall Larson: Home Truths. Richmond, Cindy; Drabble, Margaret. Regina, Sask.: Mackenzie Art Gallery, 1991. 36 p.: 15 ill. (5 col.); 25 x 18 cm. ISBN 0920922767.

Richmond points to Larson's belief system - namely, a lament for loss of innocence - to account for shifts and fragmentation in the artist's constructions using clocks, beds and cabinets. Biographical notes. 2 bibl. ref. \$12.00

Latent Images: Monique Bertrand, Gabrielle de Montmollin, Ethan Eisenberg, Scott McLeod. Bertrand, Monique; de Montmollin, Gabrielle; Eisenberg, Ethan; [et alii]. Toronto, Ont.: Gallery 44, [1992]. [4] p.: 4 ill.; 28 x 22 cm.

Four photographers make brief remarks on their subject matter, which ranges from miniature figures, biker gangs in Florida and the Jewish cemetery in Prague to symbolic and allegorical imagery. Biographical notes. \$1.00

LAW, C. ANTHONY. C. Anthony Law: A Retrospective. Riordon, Bernard. Halifax, NS: Art Gallery of Nova Scotia, 1989. 32 p.: 24 ill. (4 col.); 28 x 21 cm. ISBN 088871095X.

Riordon discusses works by Law from 1935 to 1989 in the context of the nationalism generated by the Group of Seven. The impact that Law's experience in the Navy and his travels to the Arctic had on his artistic career are also described. Biographical notes. 11 bibl. ref. \$6.95

Learn to Read Art: Artists' Books. Ehrenberg, Felipe; Tousley, Nancy; Pecanins, Yani; [et alii]. Hamilton, Ont.: Art Gallery of Hamilton, 1990. 34 p.: 6 ill. (1 col.); 23 x 23 cm. ISBN 0919153208.

Tousley defines artist's books and traces their history, while Ehrenberg (Mexican artist and founder of the influential Beau Geste Press) describes his experiences in England and Mexico during the nascent book-art movement. Includes five original pageworks. \$5.00

LEBLANC, PIERRE. Pierre Leblanc: Les années 80. Pringle, Allan; Sarrazin, Michel-Pierre. St-Jérôme, Qc: Centre d'exposition du Vieux Palais, 1992. 64 p.: 83 ill.; 30 x 23 cm. ISBN 2980105562.

Pringle revoit les travaux et recherches en sculpture de Leblanc depuis le début des années 80 et précise les intentions critiques de l'artiste concernant l'économie politique, l'histoire et l'esthétique. Notice biographique. Bibl. 2 p. (avec réf. vidéogr. et filmiques). \$10.00

Legal Perspective: Selected Works from the Collection of Osler, Hoskin & Harcourt. Smart, Stephen; Gustavison, Susan. Kleinburg, Ont.: McMichael Canadian Collection/La Collection McMichael d'art canadien, 1992. 27 p.: 35 ill. (5 col.); 27 x 23 cm. ISBN 0772999236.

Includes a history of this Canadian corporate art collection by Smart and short biographical profiles on 39 artists by Gustavison. \$11.95

LEONARD, JANICE. *The Golden Thread of Memory: A Romantic History of Paradise, Nova Scotia: Recent Paintings* by Janice Leonard. Jans, Sheila. Halifax, NS: Dalhousie Art Gallery, 1991. [4] p.: 4 ill. (1 col.); 31 x 23 cm. ISBN 0770306608.

Concepts of utopia, memory, nostalgia and reconstruction inform Jans' text that traces the social and political history of the art to which Leonard's work makes reference. Biographical notes. 4 bibl. ref. \$0.50

LESSARD, DENIS. *Denis Lessard: Les échelles*. Dagenais, Francine. Calgary, Alta: The Illingworth Kerr Gallery, Alberta College of Art, 1993. 56 p.: 13 ill. (5 en coul.); 18 x 14 cm.

Dagenais expose comment, sur le mode de l'assemblage, le travail de Lessard aborde la notion de fortune critique (à travers la figure de Rossini), les stéréotypes du masculin et le symbole de l'échelle. Notice biographique. 16 réf. bibl.

Dagenais shows how, by means of assemblage, Lessard addresses the notions of "fortune critique" (via the character of Rossini), masculine stereotypes and the symbol of the ladder. Biographical notes. 16 bibl. ref. \$10.00

LÉTOURNEAU, DIANE. *Diane Létourneau: Bandés-Barrés: Peintures*. Gutnick, David; Perkes, Carolyn. Montréal, Qc: Les Éditions Gutnick, 1992. [25] p.: 9 ill. (4 en coul.); 26 x 17 cm. ISBN 2980293806.

Gutnick et Perkes comparent la peinture de Létourneau à une archéologie de la matière picturale. Notice biographique.

Gutnick and Perkes liken Létourneau's painting to an archeology of pictorial material. Biographical notes. \$5.00

LEVITT, NINA. *Nina Levitt: Drawing Upon the Palimpsest*. Seaton, Beth. [Montréal, Qc]: [Nina Levitt?], [1992]. [4] p.: 7 ill.; 28 x 22 cm.

Seaton explains how Levitt's recent work goes beyond postmodern practices of photographic appropriation to unmask the ideologies of heterosexuality. 1 bibl. ref. \$1.00

LEVITT, NINA. *Nina Levitt: Une pratique de palimpseste*. Seaton, Beth. [Montréal, Qc]: [Nina Levitt?], [1992]. [4] p.: 7 ill.; 28 x 22 cm.

Seaton explique comment l'artiste, dans ses oeuvres récentes, démasque la présomption d'hétérosexualité et son idéologie, dépassant les pratiques postmodernes d'appropriation par la photographie. 1 réf. bibl. \$1.00

LEXIER, MICAH. *Micah Lexier: Name and Family Name*. Lexier, Micah; Greenberg, Reesa. Calgary, Alta: Stride Gallery, 1992. 48 p.: 23 ill.; 20 x 17 cm. ISBN 0921132182.

Greenberg's short poems constitute a parallel text to Lexier's three-dimensional work and writings on identity, naming, family history, age and generation. Biographical notes. \$5.00

LIVICK, STEPHEN. *Stephen Livick: Calcutta*. Claus, Erica; Inglis, Stephen; Hanna, Martha; [et alii]. Ottawa, Ont.: Canadian Museum of Contemporary Photography/Musée canadien de la photographie contemporaine, [1992]. 64 p.: 23 ill. (16 en coul.); 30 x 23 cm. ISBN 0888845634.

Claus et Inglis exposent comment les photographies de Livick représentant des figures de divinités hindoues en terre cuite s'inscrivent au sein du système symbolique propre à la culture de l'Inde. Hanna documente les procédés, les stratégies compositionnelles et les sujets privilégiés par l'artiste depuis le début des années 1970. Commentaire de l'artiste. Notice biographique. 7 réf. bibl.

Claus and Inglis show how Livick's photographs of terra cotta figures of Hindu deities are inscribed in the symbolic system of Indian culture. Hanna outlines the processes, compositional strategies and subject matter used by the artist since the early 1970s. Artist's statement. Biographical notes. 7 bibl. ref. \$35.00

LIVINGSTON, ALEX. *Alex Livingston: Recent Paintings and Drawings*. Metcalfe, Robin. Halifax, NS: Art Gallery of Nova Scotia, 1989. 16 p.: 10 ill. (1 col.); 28 x 18 cm. ISBN 0888710976.

Counterpoising postmodernism's suspicion of beauty, pleasure and painting with Oriental philosophy's positive dualism, Metcalfe traces Livingston's artistic progression, and assesses the paintings in the exhibition. Bibliographical notes. 7 bibl. ref. \$3.95

livret d'exposition Skol: Programmation 1990-1991. Portugais, Lynda; Meilleur, Martine; Lelarge, Isabelle; [et alii]. Montréal, Qc: Paje Éditeur, 1992. 50 p.: 10 ill.; 26 x 21 cm. - (Olive Noire). ISBN 2980149594.

Cette publication témoigne de la programmation de Skol pour l'année 1990-1991. Dix auteurs y décrivent les travaux des dix artistes ayant exposé pendant cette période. \$10.00

LOGAN, JIM. *Jim Logan: A Question of Ideals*. Larsen, Anne-Marie. Kamloops, BC: Kamloops Art Gallery, 1992. [8] p.: 4 ill.; 28 x 57 cm. - (Art and its Practices: An Investigation of Contemporary Art). ISBN 1895497051.

Larsen examines Native artist Logan's pastiches of the works of well-known artists and his use of allegory and religious belief in the restructuring of narrative through the use of Greek, Christian and Native symbols and stereotypes. Biographical notes. 4 bibl. ref. \$2.00

Look Again: A Guide to the Canadian Museum of Contemporary Photography. Lawrence, Scott P.; Verge, Pierre G.; Byrnes, Terry. Ottawa, Ont.: Canadian Museum of Contemporary Photography/Musée canadien de la photographie contemporaine, [1992?]. 4 p.: 28 ill. (16 col.); 33 x 20 cm.

This introductory guide outlines the history, mandate and functions of the museum as well as its services, programmes and staff. Six photographers, whose work is in the permanent collection, are profiled. \$5.00

Lost Illusions: Recent Landscape Art. Oleksijczuk, Denise. Vancouver, BC: Vancouver Art Gallery, 1991. 52 p.: 20 ill. (9 col.); 24 x 19 cm. ISBN 1895442109.

Defining landscape as a signification system encoding relations of power, Oleksijczuk discusses nine artists' works as they address landscape and nature as political, social and ideological construct. Biographical notes. 46 bibl. ref. \$9.95

LUKACS, ATTILA RICHARD. *Attila Richard Lukacs: Varieties of Love*. Tazzi, Pier Luigi. Vancouver, BC: Diane Farris Gallery, 1992. 56 p.: 15 ill. (14 en coul.); 22 x 22 cm. ISBN 0969482221.

Tazzi suppose que la perte de l'image de l'Éden, de la préfiguration du bonheur originel, explique le désir humain sublimé dans l'art, le mythe et le rituel. Comprend des extraits de poèmes de Sir Ripley et d'Oscar Wilde. Notice biographique.

Tazzi proposes that the loss of the image of Eden, of a prefiguration of original happiness, explains the sublimation of human desire in art, myth and ritual. Includes excerpts of poems by Sir Ripley and Oscar Wilde. Biographical notes. \$30.00

Luke A. Murphy/Ronald Wakkary: *Paintings*. Hunter, Andrew T.; Wakkary, Ronald; Murphy, Lake A.; [et alii]. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1992. 42 p.: 41 ill.; 28 x 21 cm. ISBN 1895215381.

Hunter summarizes the artists' relationship and compares their respective practices. Includes an extended dialogue between the artists on the differences between their work (landscape vs theory, nature vs culture, etc.). Biographical notes. 4 bibl. ref. \$8.00

LUYTEN, MARK. *Stepping-Stones* (Mark Luyten). Tarantino, Michael; Dompierre, Louise. Toronto, Ont.: The Power Plant, 1992. [64] p.: 31 ill.; 24 x 17 cm. ISBN 0921047533.

Dompierre's textual passages address the awareness of nature, movement, memory, (art) history and the gallery space embodied in Luyten's installations while Tarantino's are an interpretive response to the work via excerpts by various authors. \$10.00

MACKENZIE, ELIZABETH. Elizabeth Mackenzie: Eating Virtue. Richmond, Cindy. Regina, Sask.: Mackenzie Art Gallery, 1991. 39 p.: 17 ill.; 21 x 21 cm. ISBN 0920922694.

Richmond brings out the central ideas of Mackenzie's large, site-specific graphite murals on eating, food, and eating disorders: female socialization and food culture, pleasure and repression, control and identity. Biographical notes. 20 bibl. ref.

\$5.00

MAH, JEANNIE. Chiaroscuro: A Ceramic Installation by Jeannie Mah. Marzolf, Helen. Regina, Sask.: Dunlop Art Gallery, 1991. [4] p.: 3 ill. (1 col.); 28 x 22 cm. ISBN 0920085466.

Marzolf describes Mah's installation, elaborating on the artist's ceramic vessels and their reference to history, the museum and time. Biographical notes. 15 bibl. ref.

\$3.00

Manoeuvres, 1990-1991, Le Lieu, centre en art actuel. Martel, Richard; Van der Borgh, Christian; Béland, Daniel; [et alii]. Québec, Qc: Les Éditions Intervention, 1992. 68 p.: 128 ill.; 34 x 23 cm. ISBN 2920500066.

Cette publication témoigne des activités de l'événement "Manoeuvres", documente la programmation de la Première Biennale d'art actuel du Québec et fournit le récit d'une tournée en Europe Centrale. Quarante auteurs documentent et traitent de la manoeuvre, à titre de notion et de forme stylistique hybride. 2 réf. bibl.

\$19.95

Marcia Pitch, Ken Gerberick: Two Walls. Alteen, Glenn. Vancouver, BC: Grunt Gallery, [1992]. [6] p.: 11 ill.; 28 x 15 cm. ISBN 1895329086.

Alteen assesses two garbage-packed wall reliefs in terms of the artists' past production, their environmental concerns and their interest in assemblage.

\$1.00

MARSTERS, MARK. Mark Marsters: The Big 30. Henry, Victoria; Marsters, Mark. Ottawa, Ont.: Ufundi Gallery, 1992. 29 p.: 13 ill. (9 en coul.); 22 x 22 cm. ISBN 0969319819.

Le bref texte d'introduction de Henry sur les peintures acryliques narratives de Marsters est accompagné de commentaires de l'artiste concernant ses procédés, fondés sur le hasard, et des fictions qui ont inspiré ses images. Notice biographique.

Henry's brief introduction to Marsters' narrative acrylic paintings is augmented by the artist's own explanation of his aleatoric process, as well as the short invented stories from which the images are generated. Biographical notes.

\$18.00

MARTIN, ANDRÉ. André Martin: Crimes passionnels: Cinq faits divers photographiques. Tougas, Colette; Hyland, Marc. Montréal, Qc: Dazibao, 1992. [8] p.: 1 ill.; 24 x 18 cm.

Tougas identifie le motif de la disparition dans les photographies de Martin, formule son commentaire sous forme d'enquête et compare son rôle à celui d'une détective. Le texte de Hyland fournit le témoignage du modèle photographié. Notice biographique. 1 réf. bibl.

\$5.00

Mary Kelly and Griselda Pollock in Conversation at the Vancouver Art Gallery, June 1989. Pollock, Griselda; Kelly, Mary; Mastai, Judith; [et alii]. Vancouver, BC: Vancouver Art Gallery, 1989. 40 p.: 2 ill.; 23 x 16 cm. - (VAG Document; I). ISBN 1895442125.

Transcript of a semi-informal public conversation between Pollock and Kelly with contributions from Landon Mackenzie, Sara Diamond and Judith Mastai. Feminist positions on essentialism, language, recognition and discovery, power and "mastery," disaffirmative and strategic practice, audience and community are discussed. With an introduction by Iversen. 23 bibl. ref.

\$7.95

Maskunow: A Trail, A Path: Marlene Creates, Hamish Fulton, Pam Hall, Reinhard Reitzenstein, Tomiyo Sasaki, Michelle Stuart, Susan Wood. Bors, Joan; Reason, David. St. John's, Nfld: Art Gallery of Memorial University, 1991. 38 p.: 18 ill. (4 col.); 22 x 24 cm. ISBN 0889011451.

Within the context of ecological, post-colonial and feminist theory, Bors discusses her selection of work that directly engages and demonstrates a reintegration with nature. Drawing from anthropological and critical sources, English theorist Reason goes on to evaluate land (scape) art in terms of narrative structure and culturally-specific attitudes towards the environment. Biographical notes. 43 bibl. ref.

\$7.50

McCLURE, PAUL. Paul McClure: Corpus. McClure, Paul. Montréal, Qc: Galerie Jocelyne Gobeil, 1991. [17] p.: 14 ill.; 25 x 20 cm.

McClure définit le bijou d'art contemporain par rapport à une relation communicative avec le corps humain et décrit le concept de sa production. Notice biographique.

McClure defines contemporary art-jewellery in terms of a communicative relationship with the human body, and describes the concepts underlying his work. Biographical notes. \$10.00

McEACHERN, SUSAN. The Creation of Desire: An Exhibition by Susan McEachern. Thomas, Gillian; Bors, Joan; McEachern, Susan. Halifax, NS: Eye Level, [1992]. 60 p.: 16 ill. col.; 18 x 21 cm. ISBN 0969249616.

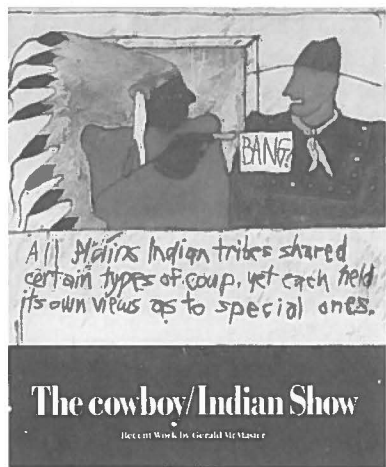
Extending the parameters of McEachern's photo-text work on the social and sexual construction of women in popular culture as relevant to the Halifax-Dartmouth community, this publication includes an introduction by the artist and layered documentation of the installation, as well as essays by Thomas and Bors. Biographical notes. 18 bibl. ref. \$12.00

McINTYRE, JULIE. Personal Stories: Prints by Julie McIntyre. Koehler-Vandergraaf, Marie; McIntyre, Julie. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1992. [12] p.: 7 ill. (1 col.); 25 x 17 cm. ISBN 1895215323.

Koehler-Vandergraaf briefly delineates the historic, feminist and Native themes in McIntyre's colourful, embossed lithographs. Artist's statement. Biographical notes. \$3.00

McKEOUGH, RITA. Embrace: An Installation by Rita McKeough. Bors, Joan; Arnold, Grant. Windsor, Ont.: Art Gallery of Windsor, 1991. 24 p.: 15 ill. (7 col.); 22 x 28 cm + 1 audio-cassette (36 min., 30 sec.) + 1 box (7 x 11 x 2 cm). ISBN 0919837301.

McKeough's installation is represented through typographic excerpts of text from its soundtrack, photographs, a drawing and an audio-cassette. Arnold's text introduces the artist and describes the logistics of the piece, while Bors's analysis incorporates critical theory and personal correspondence with the artist. Biographical notes. 12 bibl. ref. \$10.00



McMASTER, GERALD. The Cowboy/Indian Show: Recent Work by Gerald McMaster = Le spectacle cowboy/indien: Oeuvre récente de Gerald McMaster. Ryan, Allan J.; McMaster, Gerald. Kleinburg, Ont.: McMichael Canadian Collection/La Collection McMichael d'art canadien, 1991. 56 p.: 29 ill. (16 en coul.); 28 x 23 cm + encart de la traduction française (31 p.: 1 ill.). ISBN 0772979855.

Ryan retrace l'évolution de l'approche humoristique chez McMaster dont la série "Spectacle cowboy/Indien" constitue un point culminant. McMaster documente la genèse de cette série qui expose les clichés et les préjugés qui marquent les rapports entre Blancs et Amérindiens. Notice biographique. 28 réf. bibl.

Ryan traces the evolution of McMaster's humorous approach, culminating in the "Cowboy/Indian Show." McMaster outlines the genesis of this series, which deals with the clichés and prejudices that have characterized White/Amerindian relations. Biographical notes. 28 bibl. ref. \$17.95

McNEALY, ROBERT. Robert McNealy: *Four Rooms (A Home)*. Farrell, Carolyn Bell. Oakville, Ont.: Oakville Galleries, 1991. [4] p.: 4 ill.; 27 x 27 cm. ISBN 092102732X.

Farrell identifies the site-specificity and social themes of McNealy's suite of installations for a public gallery that was formerly a private home. Biographical notes. 3 bibl. ref. \$2.50

McNEALY, ROBERT. Robert McNealy: *Micmac/Avonlea*. Fraser, Ted. Charlottetown, PEI: Confederation Centre Art Gallery and Museum, 1992. 24 p.: [48] ill.; 20 x 23 cm. ISBN 0920089313.

Fraser describes how McNealy's mixed-media installations explore the linguistic meaning of the visual image, referring to native, colonial, political and social dimensions. Biographical notes. 11 bibl. ref. \$5.00

McWILLIAMS, AL. Al McWilliams: *Stone Chiasmus = Al McWilliams: Chiasmus dans la pierre*. Keziere, Russell. Vancouver, BC: Presentation House Gallery, 1992. 31 p.: 17 ill. (13 en coul.); 26 x 22 cm. ISBN 0920293328.

Selon Keziere, en proposant une relecture photographique de la façade du duomo d'Orvieto, illustrant la naissance d'Eve, McWilliams révèle la mésappropriation patriarcale de l'idée de la Genèse. Notice biographique. 76 réf. bibl.

Keziere posits that McWilliams' photographic re-reading of the facade of the duomo at Orvieto (depicting the birth of Eve) uncovers the patriarchal misappropriation of the idea of Genesis. Biographical notes. 76 bibl. ref. \$10.00

MEIGS, SANDRA. Sandra Meigs: *Orifaces*. O'Neill, Colleen. Corner Brook, Nfld: Sir Wilfred Grenfell College Art Gallery, Memorial University of Newfoundland, [1990]. 23 p.: 22 ill. (13 col.); 28 x 21 cm. ISBN 0929025067.

Using a formal and iconographic analysis of Meigs' site-specific murals that comprise "Orifaces," O'Neill traces the development of the artist's work and, in keeping with the artist's interest in psychoanalysis, applies Freudian and linguistic theory in her interpretation of the piece. Biographical notes. 3 bibl. ref. \$7.00

"Mémoires Vives": Exposition d'art par ordinateur. Achard, Marcel; Davies, Char; Deschênes, Gervais; [et alii]. [Montréal, Qc]: Infographie Canada, [1992]. 42 p.: 20 ill. en coul.; 14 x 22 cm.

Achard commente brièvement le médium de l'art par ordinateur et la plupart des 19 artistes commentent leur travail (certains textes sont présentés en anglais seulement).

Achard briefly comments on the medium of computer art while most of the 19 artists comment on their work (many texts are presented in French only). \$8.00

MERRETT, BRIAN. Brian Merrett: *Photographies, survol, 1969-1992 = Brian Merrett: Photographs, Survey, 1969-1992*. Rosshandler, Léo. Montréal, Qc: Saidye Bronfman Centre/Centre Saidye Bronfman, [1992]. [4] p.: 2 ill.; 24 x 22 cm.

Rosshandler souligne l'effet persuasif des photographies d'architecture réalisées par Merrett. Notice biographique.

Rosshandler notes the strength of Merrett's architectural photographs. Biographical notes. Épuisé/Out of print

METCALFE, ERIC. Eric Metcalfe: *Return to Brutopia, Works and Collaboration*. Watson, Scott; Gale, Peggy; MacNeil, Brice. Vancouver, BC: The University of British Columbia Fine Arts Gallery, [1993]. 80 p.: 98 ill. (55 col.); 23 x 19 cm. ISBN 0888652925.

Watson identifies Metcalfe's alter-egos, Dr. Death and Dr. Brute, and outlines the artist's activities in mail art, his collaborations with Michael Morris and Vincent Trasov, his Fluxus-style work in Vancouver, noting his exploration of repression and violence, his obsession with surface and mask. Gale examines Metcalfe's work in video as a tool for investigating aspects of his own character and concerns. Biographical notes. Filmography; videography; 42 bibl. ref. \$10.00



Montréal, 1942-1992: L'Anarchie resplendissante de la peinture. Daigneault, Gilles; Gagnon, François-Marc; Saint-Martin, Fernande. Montréal, Qc: Galerie de l'UQAM, 1992. 87 p.: 42 ill. en coul.; 28 x 24 cm. ISBN 2892761026.

Les oeuvres de 32 artistes sont réunies à l'occasion du 50e anniversaire de la première exposition solo de Borduas. Gagnon documente le contexte propre à cet événement fondateur de l'automatisme, tandis que Saint-Martin procède à un réexamen du conflit opposant figuration et abstraction au Québec. Daigneault commente diverses manifestations de la peinture montréalaise des années 1980.

\$19.95

Montréal-Moscou: Trois artistes, trois femmes, trois vagues, trois générations: Marina Popova, Luba Genush, Natasha Wrangel. Gérin, Annie; Tseltnier, Vladimir Pavlovitch; Duncan, Ann; [et alii]. Montréal, Qc: Service des activités culturelles, Université de Montréal, 1992. 16 p.: 7 ill.; 22 x 22 cm. ISBN 2920630040.

Cinq auteurs présentent trois peintres d'origine slave établies au Québec, soulignant leur condition d'exilées et l'affiliation de leur production picturale par rapport aux avant-gardes soviétiques. Commentaires des artistes. La plupart des textes sont publiés seulement en langue originale. Notices biographiques.

Five authors present three painters of slave background based in Québec, stressing their experience in exile and their affiliation with Soviet avant-gardes. Statements by the artists. Most texts are published in their original language only. Biographical notes. \$2.00

MOORE, DAVID. David Moore: "...Of Unequal Complicity". McAlear, Donna; Moore, David. Calgary, Alta: The Nickle Arts Museum, 1990. 43 p.: 19 ill. col.; 31 x 22 cm. ISBN 088953120X.

McAlear's text examines Moore's sculpture in terms of the body-as-site, consciousness and collective memory, and cultural archotyping. Selected passages by Moore and other authors are interwoven with installation photographs. Biographical notes. 43 bibl. ref. \$5.00

MOPPETT, CARROLL. Carroll Moppett. Moppett, Carroll; Garneau, David. Calgary, Alta: The Illingworth Kerr Gallery, Alberta College of Art, 1992. [50] p.: 35 ill. (30 col.); 31 x 21 cm. ISBN 1895086264.

Garneau responds to a text by Moppett and, in a second essay, goes on to discuss Moppett's photo-installation "Dreamland" as an animal tale, the story of loss and recovery, and the expression of pain. Biographical notes. 25 bibl. ref. \$25.00



MORRIS, REGAN. Regan Morris: In Absentia. Farrell, Carolyn Bell; Fischer, Barbara. Oakville, Ont.: Oakville Galleries, 1992. 14 p.: 8 ill. (6 col.); 26 x 21 cm. ISBN 09210227370.

Farrell calls these paintings metaphors for the processes of disease, memory and grief, and testimonies to the lives of Morris's friends who have died from AIDS. Fischer ascribes meaning through the materiality of the works. 4 bibl. ref. \$8.00

MOURAUD, TANIA. Tania Mouraud. Dompierre, Louise; Mouraud, Tania; Wallace, Ian. Toronto, Ont.: The Power Plant, [1992]. 40 p.: 43 ill.; 21 x 30 cm. ISBN 0921047479.

Dompierre discusses the linguistic and material origins of this French artist's work and the relationship of form and meaning. In conversation, Mouraud and Wallace discuss the role of interpretation and viewing, as well as framing, phenomenology and popular culture. Biographical notes. 18 bibl. ref. \$10.00

MURPHY, SERGE. Serge Murphy: Le magasin monumental. Laframboise, Alain. Montréal, Qc: Galerie Chantal Boulanger; CETAC (Centre d'exposition et de théorie de l'art contemporain); Laval, Qc: Éditions Trois, 1992. 62 p.: 20 ill. (10 en coul.); 26 x 22 cm. - (Collection Vedute). ISBN 2920887289.

Selon Laframboise, la prolifération de connotations véhiculée par les oeuvres de Murphy renvoie au tableau d'histoire comme genre descriptif. L'auteur emprunte à l'iconologie pour démontrer comment ces assemblages confèrent au montage une fonction sémantique. Notice biographique. 39 réf. bibl.

According to Laframboise, the proliferation of meanings inherent in Murphy's work refer to history painting as a descriptive genre. The author uses iconology to demonstrate how these assemblages confer a semantic function to montage. Biographical notes. 39 bibl. ref. \$14.95

The Naked Ape: Photographs by Dale McBride/Blind Swimmer: Works by George Fry. Fry, George; McBride, Dale; Smart, Tom; [et alii]. Fredericton, NB: The Art Centre, The University of New Brunswick, [1993]. 16, 16 p.: 12 ill.; 22 x 22 cm. ISBN 0920114504.

Dual catalogue of the work of photographer McBride and multi-media artist Fry, both preoccupied with contemporary notions of masculinity and personal identity. With texts by Leavitt and Smart, as well as statements by the artists. Biographical notes. \$5.00

Nancy Frohlick: Learning to Be a Pilgrim/Katherine Kortikow: Cipher. Sramek, Peter; Frohlick, Nancy; Kortikow, Katherine. Toronto, Ont.: Gallery 44, [1992]. [4] p.: 4 ill.; 28 x 22 cm.

Frohlick and Kortikow articulate the notions of ceremony, tourism, language, feminism and representation embodied in their respective practices. Sramek describes the artists' sense of identity and distance in composite photo-murals and photo-series. Biographical notes. \$1.00

NANTEL, YVES. Les Courriers: Photographies de Yves Nantel. Maréchal, Paul. Montréal, Qc: Galerie Lieu Ouest, 1992. 15 p.: 12 ill.; 30 x 21 cm. ISBN 2980316105.

Maréchal compare la série photographique de Nantel sur les courriers-cyclistes à une étude entomologique sur les caractéristiques d'un type d'individu. \$9.00

Necessary Space: Work in Ceramics/Figurative Painting. Webb, Nick; Sasaki, Leslie. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1991. [7] p., [7] p.: 10 ill. col.; 30 x 23 cm. ISBN 1895215242.

This dual catalogue documents exhibitions of five ceramists and five figurative painters, all residing in Nova Scotia. Webb considers the recent history of categorization and pluralism in craft and, along with Sasaki, provides brief statements about each artist's work. Biographical notes. 3 bibl. ref. \$6.00

Noise Under the Tongue: George Bures Miller, Mark Dicey and Cheryl K. L'Hirondelle, Joyce Fraser, Nelson Henricks, Yvonne Markotic, Brian Rusted. Gilbert, Sylvie. Banff, Alta: Walter Phillips Gallery, 1992. 48 p.: 21 ill.; 22 x 15 cm. ISBN 0920159419.

In her interpretation of multi-media works by seven artists, Gilbert uses Jacques Attali's association of noise with fragmentation and heterogeneity, as well as the feminist identification of the tongue as the site of voice, speech, sound, intimacy and the personal. Biographical notes. 77 bibl. ref. \$8.00

Nova Scotia Collects: The Language of Landscapes, from the Collection of Robert C. Hain, Halifax, Nova Scotia. O'Neill, Mora Dianne. Halifax, NS: Art Gallery of Nova Scotia, 1989. [4] p.: 5 ill. (1 col.); 28 x 22 cm. ISBN 0888711050.

O'Neill presents 17 works from Hain's collection as a "capsule survey" of the evolution of landscape painting in Canada since the Group of Seven. 1 bibl. ref. \$1.00

O'FLANAGAN, TOM. O'Flanagan: Speaking the Mysteries in a Different Voice. Long, Timothy. Regina, Sask.: Mackenzie Art Gallery, 1992. [6] p.: 3 ill. col.; 37 x 18 cm. ISBN 0920922821.

Long considers the paradoxical, composite and spiritual nature of the representational painted constructions created by O'Flanagan since the early 1980s. Biographical notes. 10 bibl. ref. \$3.00

O'NEILL, COLLEEN. Passion(s) by Colleen O'Neill. Jackson, Chris. Calgary, Alta: Stride Gallery, [1989]. [12] p.: 4 ill. (2 col.); 21 x 21 cm. ISBN 0921132123.

Identifying the devices and references used in the artist's narrative, Jackson reads O'Neill's photo/video installation as a comment on alienation, regimentation and ritualized action. Biographical notes. 13 bibl. ref. \$3.00

Open Space: The October Project: 20 Years. Tuttle, Gail; Bartlett, Bill; Bessette, Suzanne; [et alii]. Victoria, BC: Open Space Arts Society, 1992. 46 p.: 39 ill. (5 col.); 28 x 22 cm. ISBN 1895532035.

This retrospective publication includes a detailed chronology of events and activities at Open Space (1971-1992) and a six-participant interview about its history, mandate and logistical tactics. An essay by Tuttle positions the interdisciplinary avant-garde work against the historic context of late Vancouver modernism. 26 bibl. ref. \$10.00

OPIE. Opie (Phillip Raymond Oppenheim). Bailey, Jann L.M. Kamloops, BC: Kamloops Art Gallery, 1991. [4] p.: 5 ill.; 29 x 19 cm.

Bailey recounts Opie's early life, his study of Northwest Coast Native art and stories from which the artist has drawn his work. 1 bibl. ref. \$1.00

Oralités-Polyphonix 16: "La pensée se fait dans la bouche". Chamberland, Roger; Martel, Richard; Zumthor, Paul; [et alii]. Québec, Qc: Les Éditions Intervention, 1992. 227 p.: 118 ill.; 23 x 20 cm. ISBN 2920500074.

Comprend l'essentiel des communications présentées au colloque international "Oralités" et des extraits des 26 performances du festival "Polyphonix 16". Sont commentés des notions et domaines du savoir engagés ou questionnés par les manoeuvres en poésie ou performance sonore, en art audio ou en chant. Accompagné d'un hommage à Félix Guattari et de courtes notices biographiques. 93 réf. bibl. \$24.95

Our Views of Struggle. Zapparoli, David. Toronto, Ont.: Gallery 44, [1992]. [8] p.: 8 ill.; 28 x 22 cm.

This catalogue deals with the photographic portion of an international, multi-disciplinary conference called "Celebrating African Identity." The work and concerns of 14 photographers of the African diaspora are described and illustrated. \$1.00

Out of Place. Jones, Amy; Naylor, Margaret; Weaving, Jill P.; [et alii]. Vancouver, BC: Vancouver Association for Noncommercial Culture, 1992. [4] publications: ill.; 22 x 10 cm.

A set of four publications documenting work by six women artists. \$7.00

Paméla Landry, Lorraine Oades: Table des matières. Corry, Corrine. Montréal, Qc: La Centrale, [1992]. 60 p.: 35 ill.; 23 x 20 cm. ISBN 0969290519.

Corry aborde les travaux récents de Landry et d'Oades selon une approche féministe qui interroge les rapports entre l'art et l'identité, entre l'appropriation de la matière et la construction du "moi".

Corry uses feminist methodology to approach the recent work of Landry and Oades, investigating the relationships between art and identity, material appropriation and the construction of the ego. \$10.00

PAQUETTE, LEE. Lee Paquette: Site Works. Hunter, Andrew. Hamilton, Ont.: Hamilton Artists' Inc., [1992]. [6] p.: 11 ill.; 28 x 22 cm.

Hunter's statement describes this two-phase site-specific installation project - one interior and one outdoors - as well as the artist's "consistent, broad interest in settings where industry meets nature." Out of print

PATTERSON, STEPHEN SCOTT. Stephen Scott Patterson. O'Neill, Mora Dianne; Patterson, Stephen Scott. Halifax, NS: Art Gallery of Nova Scotia, 1991. 16 p.: 8 ill. (4 col.); 22 x 24 cm. - (Emerging Artists Series). ISBN 0888711867.

O'Neill uses musical analogies and fractal geometry theory as a means of describing Patterson's photographs of Nova Scotia's natural environment; the artist's environmental awareness and loyalty to his native province are cited. Biographical notes. 7 bibl. ref. \$4.95

PATTON, ANDY. Andy Patton: Sorrow at the End of the Canal. Patton, Andy. Calgary, Alta: Stride Gallery, [1990]. [20] p.: 6 ill. col.; 20 x 25 cm. ISBN 0921132166.

Patton's extended statement on his painting activity expounds ideas related to image, colour (specifically, blue), titles (naming), time, light, meaning, intention and vision. Biographical notes. \$3.00

PELKEY, BRENDA FRANCIS. Brenda Pelkey: The Great Effect of the Imagination on the World. Marzolf, Helen; Pelkey, Brenda Francis. Regina, Sask.: Dunlop Art Gallery, 1991. 24 p.: 10 ill. col.; 21 x 35 cm. ISBN 0922008544X.

Describing Pelkey's cibachrome photographs of fantasy environments in suburban gardens, Marzolf discusses the artist's work as a critical examination of documentary photography and considers the garden in terms of memory, desire, and fiction. Artist's statement. 12 bibl. ref. \$10.00

Permanence: Recent Additions to the Permanent Collection. Beatty, Carol. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1992. 16 p.: 11 ill.; 25 x 17 cm. ISBN 1895215285.

Documentation of recent acquisitions of paintings and sculptures by the Gallery which reflect a focus on "emerging artists from the region, with emphasis on craft, work by women and by Native and Inuit artists." Biographical notes. \$2.50

PERRY, STEPHEN. Stephen Perry, Photographic Works: Pop. Spirit. Fisher, Jennifer. Hamilton, Ont.: Art Gallery of Hamilton, [1990]. [4] p.: 3 ill.; 28 x 22 cm. ISBN 0919153224.

Fisher demonstrates how Perry's eccentrically framed photographs document the fringes of Western civilization, thus participating in popular culture. Brief biographical notes. 4 bibl. ref. \$1.00

A Personal View: Photographs from the Collection of Carole and Howard Tanenbaum = Un choix personnel: Photos choisies parmi la collection de Carole et Howard Tanenbaum. Samuel, Margot. Oshawa, Ont.: The Robert McLaughlin Gallery, 1992. 48 p.: 48 ill. (6 en coul.); 29 x 21 cm + encart de la traduction française (4 p.; 28 x 21 cm). ISBN 0921500149.

Samuel a consigné le récit de Tanenbaum relatant les circonstances dans lesquelles, depuis le début des années 1970, elle et son mari ont développé leur intérêt pour la photographie et constitué leur collection (dont sont extraites les 88 oeuvres de l'exposition).

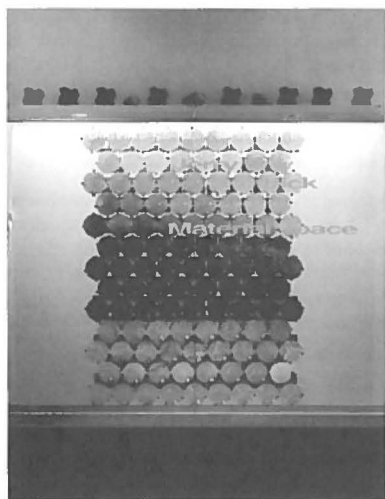
Samuel records Tanenbaum's account of how, in the 1970s, she and her husband became interested in photography and developed their collection, from which the 88 pieces in the exhibition were selected. \$20.00

PETERSON, STEPHEN. Stephen Peterson: Shadows & Traces: Re/Collections. Arnott, Ryana. Regina, Sask.: Neutral Ground, 1991. 8 p.: 13 ill.; 22 x 22 cm. ISBN 1895522005.

Arnott outlines the formal references which make Peterson's installation an homage to his late grandfather. Biographical notes. 4 bibl. ref. \$2.00

PETHICK, JERRY. *Jerry Pethick: Material Space.* Kangas, Matthew; Hurtig, Annette; Pethick, Jerry. Lethbridge, Alta: Southern Alberta Art Gallery, 1992. 56 p.: 19 ill. (2 col.); 25 x 19 cm. ISBN 0921613318.

Kangas's essay details Pethick's background, development, and formal strategies. Hurtig demonstrates how the artist's experimentation with photography is grounded in an investigation of the quotidian. Statement by the artist. Biographical notes. Bibl. 4 p. **\$10.00**



PETHICK, JERRY. *Jerry Pethick: Still Veils: Re-Visioning the Real.* Dompierre, Louise; Pethick, Jerry. Toronto, Ont.: The Power Plant, [1992]. 40 p.: 16 ill. (8 col.); 30 x 22 cm. ISBN 0921047886.

Dompierre presents Pethick's composite sculptures as a reconsideration of the dynamics of representation; she relates how selected objects in the real world are reconstituted through the artist's imagination, through "rational" translation (via photography) and fictive (i.e. sculptural) representation. Artist's statement. Biographical notes. **\$12.00**

PETRIC, FRANC. *Franc Petric: Random Field/Recovery, Aesthetic Intervention.* Petric, Franc. Regina, Sask.: Neutral Ground, 1991. 36 p.: 44 ill.; 25 x 21 cm.

According to Petric's epilogue, the photographic work documented in this book explores cultural dislocation, specifically the individual, cultural and ecological systems and histories related to the grasslands of southern Saskatchewan. **\$20.00**

Picture a Place/Art contemporain d'ici. Babinska, Anna; Fry, Philip; Musiol, Marie-Jeanne; [et alii]. Ottawa, Ont.: Arts Court/La Cour des Arts, 1992. 36 p.: 26 ill. (1 en coul.); 23 x 26 cm. ISBN 1895108063.

Quatre auteurs analysent la problématique de la représentation et le contexte de la diffusion de l'art contemporain à Ottawa. Babinska discute de la reconnaissance institutionnelle de l'artiste en Outaouais depuis 1975 et Fry expose les contraintes de l'identité régionale, alors que Musiol signale les limites de la galerie publique. Textes des artistes participants. Notices biographiques. 4 réf. bibl.

Four authors analyze problems of representation and the context of the dissemination of contemporary art in Ottawa. Babinska discusses institutional recognition of Ottawa-Hull artists since 1975; Fry explains the constraints of regional identity and Musiol, the limitations of public galleries. Artist's statements. Biographical notes. 4 bibl. ref. **\$12.00**

Pièces d'identités. Gosselin, Gaëtan; Régimbald-Zeiber, Monique. Montréal, Qc: Dazibao; La Centrale, 1993. [24] p.: 6 ill.; 23 x 18 cm.

A l'occasion d'une exposition réunissant six photographes canadiennes, Gosselin réfléchit sur les rapports existant entre photographie, subjectivité, pouvoir, portrait et autoportrait. Régimbald-Zeiber compose un texte inspiré de l'histoire des filles du Roi au 17^e siècle et propose que la construction de l'identité constitue l'enjeu premier du questionnement de l'art. 7 réf. bibl. **\$1.50**

PINTER, LESLIE REINHOLD. *Recovery: Discourse on an Intimate and Precarious Relationship: Poetry and Drawings by Leslie Reinhold Pinter.* Tosh, Beverley; Pinter, Leslie Reinhold. Calgary, Alta: The New Gallery, 1992. 20 p.: 9 ill.; 22 x 17 cm.

Tosh's text pulls together the relationships between herself, the artist, his drawings, and his ongoing battle with cancer; an artist's statement, four poems and five drawings constitute the rest of the book. **\$3.00**

Pluralité 92-93: Le Conseil de la peinture parcourt le Québec. Arbec, Jules; Arzo, Demci; Aubut, Marcel; [et alii]. Montréal, Qc: Le Conseil de la peinture du Québec, 1992. 32 p.: 44 ill.; 22 x 28 cm. ISBN 2920477110.

Arbec examine les liens entre les différentes manifestations du langage pictural dans les oeuvres des 22 artistes de l'exposition. Courts textes des artistes. Notices biographiques. \$5.00

Points de forces: Les centres d'artistes, bilan et perspectives. Dauphinois, Marie-Josée; Lamarche, Lise; Fournier, Marcel; [et alii]. Montréal, Qc: Regroupement des centres d'artistes autogérés du Québec; La Centrale, 1992. 200 p.: 10 ill., 4 projets d'artiste; 25 x 22 cm. ISBN 2980248258.

Cette publication rassemble les textes (non traduits) préparés par les 25 praticiens et théoriciens invités au colloque. L'ouvrage comprend aussi un texte de Dauphinois sur l'histoire et le développement des centres d'artistes et survolant le contenu des textes publiés, ainsi qu'une réflexion critique de Léger sur la fonction initiale et les conditions de survie des centres. Inclut un répertoire des centres d'artistes actifs au Canada en 1992, une liste des périodiques qu'ils éditent, une bibliographie commentée et des projets d'artistes. Circa 150 réf. bibl.

This publication brings together texts (not translated) by 25 practitioners and theorists invited to the symposium. It also comprises a text by Dauphinois on the history and development of artist-run centres, and an overview of the other texts and a critique by Léger of the centres' initial function and conditions of survival. Includes a list of active Canadian artist-run centres, a list of periodicals, an annotated bibliography of 80 publications on various issues pertaining to artist-run centres, and a number of projects by artists. Circa 150 bibl. ref. \$10.00

POITRAS, JANE ASH. Who Discovered the Americas: Recent Work by Jane Ash Poitras. Clark, Janet; Poitras, Jane Ash. Thunder Bay, Ont.: Thunder Bay Art Gallery, 1992. 36 p.: 18 ill. (15 col.); 28 x 22 cm. ISBN 0920539394.

Poitras' essay questions notions of colonization and post-colonialism, and links Native spirituality and myth to creativity, artmaking and time. Clark describes the artist's visionary use of collage and personal and cultural history and discusses

her relationship to narrative structure, modernist representational strategy and politics. Biographical notes. 13 bibl. ref.

\$24.95

POOLE, LESLIE. Through the Looking Glass: Self-Portraits of Leslie Poole. Laurence, Robin; Larsen, Anne-Marie; Poole, Leslie; [et alii]. Kamloops, BC: Kamloops Art Gallery, 1992. 31 p.: 15 ill. (14 col.); 28 x 22 cm. ISBN 1895497035.

Larsen's essay deals with the historic relationship between self-portraiture and the subjective search for identity within society; Laurence regards Poole's paintings and drawings as an attempt to reconcile dichotomies that characterize Western thought. In an interview, Poole articulates some of his formal and intellectual concerns. Biographical notes. 53 bibl. ref.

\$9.95

POPESCU, BEATY. Beaty Popescu: Gatherings. O'Neill, Colleen. Corner Brook, Nfld: Sir Wilfred Grenfell College Art Gallery, Memorial University of Newfoundland, 1991. [18] p.: 12 ill. (4 col.); 21 x 21 cm. ISBN 09290250803.

O'Neill relates Popescu's objects and drawings to both artistic and organic processes, and to various states and relationships of mind and body. Examples from the artist's aphoristic phrase-grids are reproduced. Biographical notes. 3 bibl. ref. \$5.00

POULIN, ROLAND. Roland Poulin. Gould, Trevor; Pontbriand, Chantal. Montréal, Qc: Galerie Chantal Boulanger, 1992. 53 p.: 15 ill. en coul.; 22 x 24 cm. ISBN 2980134724.

Gould entreprend de renouveler l'approche interprétative de l'oeuvre de Poulin en utilisant les notions de dysfonction, d'espace fragmenté, de rupture et de disjonction. Inclut un extrait d'un texte de Pontbriand. Notice biographique. 56 réf. bibl.

Gould takes an interpretive approach to Poulin's work, using the notions of dysfunction, fragmented space, rupture and disjunction. An excerpt from a text by Pontbriand is included. 56 bibl. ref. \$16.95

Pour la suite du monde. Godmer, Gilles; Lussier, Réal; Brisebois, Marcel; [et alii]. Montréal, Qc: Musée d'art contemporain de Montréal, 1992. 304 p.: 103 ill. (82 en coul.); 29 x 25 cm. ISBN 2551129125.

Ce catalogue d'une exposition internationale regroupant 30 artistes collige les textes de 13 auteurs canadiens, américains et européens portant sur les aspects éthiques, esthétiques et politiques de l'art contemporain. Y sont principalement discutés le rôle de l'artiste et du musée d'art contemporain occidental; leur engagement et responsabilité respectifs face aux bouleversements d'ordre écologique, économique et géopolitique du 20^e siècle. Notices biographiques. Circa 1190 réf. bibl.

This catalogue of an international exhibition of 30 artists brings together texts by 13 Canadian, American and European authors who question the ethics, aesthetics, and politics of contemporary art. Principal discussions include the role of the artist and the contemporary Western art museum; their respective engagement and responsibility to ecological, economic, and geopolitical upheavals of the 20th century. Biographical notes. Circa 1190 bibl. ref. \$85.00

Pour la suite du monde (cahier): Propos et projets. Godmer, Gilles; Lussier, Réal; Adams, Dennis; [et alii]. Montréal, Qc: Musée d'art contemporain de Montréal, 1992. 83 p.: 46 ill.; 29 x 25 cm. ISBN 255112851X.

Les conservateurs Godmer et Lussier expliquent comment, par ce cahier préparatoire au catalogue de l'exposition, ils ont offert aux artistes de l'exposition un espace parallèle où exposer leurs propos (sous la forme d'un texte choisi, rédigé ou commandé par l'artiste) et projets actuels. 21 réf. bibl.

Curators Godmer and Lussier explain how the 29 artists in the exhibition were offered a parallel opportunity to present their concerns (through chosen, written or commissioned texts) and projects in book form; the resulting "cahier" is a companion to the exhibition catalogue. Brief biographical indications. 21 bibl. ref. \$27.00

PURDY, RICHARD. Richard Purdy; Three Historical Fictions, 1989/90: The Inversion of the World, Progeria Longaevus, Corpus Cristi. Purdy, Richard (artist and author). s.l.: [Richard Purdy], 1989. 42 p.: 9 ill.; 21 x 14 cm + in-plano (5 ill. en coul.; déplié: 36 x 56 cm) + portefeuille (23 x 16 cm).

De Guise introduit cette édition réunissant trois oeuvres de fiction historique de Purdy. Inclut une carte du "monde inversé". Notice biographique. 27 réf. bibl

De Guise writes the introduction to this publication that brings together three of Purdy's historic-fiction works. Includes a map of the "inverted world." Biographical notes. 27 bibl. ref. \$10.00

Québec Ateliers Ouverts 1992: Répertoire des artistes. Allard, Céline; April, Danielle; Babin, Julien; [et alii]. Québec, Qc: Québec Ateliers Ouverts, 1992. 72 p.: 79 ill.; 22 x 22 cm. ISBN 2980184918.

Publié à l'occasion de la 5^e édition de cet événement biennal, ce répertoire donne la parole aux 80 artistes participants qui y définissent sommairement leur pratique. \$4.00

READE, CYRIL. Cyril Reade: Structure du désir. Nadeau, Lianne. Rimouski, Qc: Musée régional de Rimouski, 1992. [4] p.: 5 ill.; 28 x 22 cm + encart de la traduction anglaise ([2] p.).

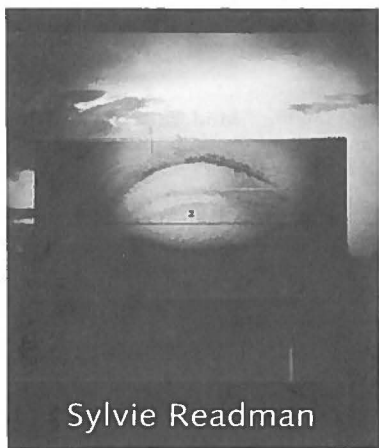
Nadeau trace des liens entre l'échelle humaine des trois installations de Reade, leur aspect matériel et l'expérience personnelle de l'artiste. Notice biographique. 10 réf. bibl.

Nadeau traces links between the human scale of Reade's three installations, their material quality and the personal experience of the artist. Biographical notes. 10 bibl. ref. \$3.00

READMAN, SYLVIE. Sylvie Readman. Léger, Danielle; Simon, Cheryl. Montréal, Qc: Galerie Samuel Lallouz, 1992. 40 p.: 15 ill. (7 en coul.); 28 x 24 cm. ISBN 2980210838.

Référant à la poétique de l'espace de Bachelard et à l'histoire de la peinture et de la photographie, Léger circonscrit les modes stratégiques inhérents aux procédés de superposition déployés dans les photographies de Readman qui interpellent les sens visuel, tactile et auditif. Simon stipule que les oeuvres de l'artiste contribuent au discours critique de la représentation et qu'elles s'inscrivent dans la problématique postmoderne en photographie. Notice biographique. 62 réf. bibl.

Referring to Bachelard's poetics of space and to the history of painting and photography, Léger circumscribes the layering strategies deployed in Readman's photographs which appeal to the senses of sight, touch and hearing. Simon asserts that the artist's work contributes to the critical discourse of representation and that it is inscribed in the postmodern problematic of photography. Biographical notes. 62 bibl. ref. \$15.00



Reconciliation with Nature: Landscapes by David McMillan and Gary Wilson = Réconciliation avec la nature: Les paysages de David McMillan et de Gary Wilson. Hanna, Martha. Ottawa, Ont.: Canadian Museum of Contemporary Photography/Musée canadien de la photographie contemporaine, [1992?]. 29 p.: 10 ill. (5 en coul.); 23 x 15 cm. ISBN 0888845596.

Hanna retrace les parcours respectifs de McMillan et Wilson en tant que photographes de paysage depuis les années 1970 et démontre comment leur production récente prolonge la dimension sentimentale propre au genre tout en témoignant des réalités environnementales actuelles. 11 réf. bibl.

Hanna traces McMillan's and Wilson's careers as landscape photographers since the 1970s, and shows how their recent work extends the emotional dimension of the genre while focusing on the current environmental situation. 11 bibl. ref. \$2.00

Re-Enactment: Between Self and Other: Carl Beam, Panya Clark, Stan Douglas, Janice Gurney, Barbara Louder, Lani Maestro. Fischer, Barbara. Toronto, Ont.: The Power Plant, [1990]. 40 p.: 19 ill.; 28 x 20 cm. ISBN 0921047622.

Fischer focuses on "the material means by which [the] artists attempt to renegotiate definitions of cultural identity, especially in the context of the art gallery and the museum." The author discusses and contextualizes the artists' work, touching on references ranging from Gounod, Barthes, Kristeva and Homi Bhabha to accounts of native and Inuit culture, and personal histories. Biographical notes. 7 bibl. ref.

\$10.00

Regardez de plus près: Un guide du Musée canadien de la photographie contemporaine. Lawrence, P. Scott; Verge, Pierre G.; Byrnes, Terry. Ottawa, Ont.: Canadian Museum of Contemporary Photography/Musée canadien de la photographie contemporaine, [1992?]. 44 p.: 28 ill. (16 en coul.); 33 x 20 cm.

Ce guide d'introduction présente l'histoire, la mission et les fonctions du musée et rassemble également des informations sur les différents services professionnels, scientifiques et techniques. Six artistes photographes, dont certaines oeuvres appartiennent à la collection du Musée, sont présentés. \$5.00

Regeneration: Hannah Collins, Mike and Doug Starn. Rhodes, Richard; Collins, Hannah. Toronto, Ont.: The Power Plant, [1992]. [8] p.: 8 ill. (1 col.); 31 x 24 cm. ISBN 0921047576.

Rhodes introduces Collins' monolithic photo series and the Starns' three-dimensional assemblages by citing the momentum photography has gained as a contemporary art practice supported by a body of critical theory. With a brief statement by Collins. \$2.00

Règles d'éthique des peintres: Code de déontologie des artistes. Thériault, Normand. [Montréal, Qc]: Le Conseil de la peinture du Québec, 1991. 31 p.; 23 x 16 cm. ISBN 2920477099.

La première section de ce code d'éthique énumère les droits de l'artiste dans la société québécoise, établis selon les recommandations formulées en 1980 par l'ONU. La seconde section présente les devoirs et obligations de l'artiste envers le public, les diffuseurs, les clients et sa profession. \$5.00

Remembering and Telling: Stories of Identity and Location. Bell, Lynne; Werner, Janet; Newdigate, Ann; [et alii]. Regina, Sask.: Mackenzie Art Gallery, 1991. 48 p.; 29 ill. (8 col.); 28 x 22 cm. ISBN 0920922732.

Bell seeks to elaborate on recent feminist debates about enunciation and identity, and reveal "woman" as the speaking/questioning subject. Statements by 13 artists focus on the aspects of hardship, nostalgia, doubt, labelling/naming, cross-dressing, folk art and personal history. Biographical notes. 14 bibl. ref. \$15.00

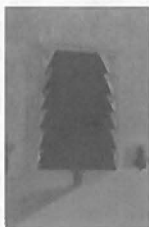
Rem/ember, Re/member: A Sculptural Installation by Irene Frolic and Jeanette Nestel. Hickey, Gloria. North York, Ont.: Koffler Gallery, [1991]. [6] p.; 4 ill.; 28 x 15 cm.

Hickey offers an account of the personal history of these two artists (mother and daughter) - their survival of the holocaust, their artistic careers, and the concerns that have given rise to the work in this installation. \$2.00

René Daniëls, Shirley Wiitasalo. Look, Ulrich. North York, Ont.: Art Gallery of York University, 1993. 54 p.; 25 ill. (23 col.); 27 x 22 cm. ISBN 0921972091.

Look discusses the metonymic, pictorial and figural elements in Daniëls's emblematic spatial diagrams; the author develops the notion of twinning, or "doubling" (Verdoppelung) to account for various dualities Wiitasalo sets up in her paintings. Biographical notes. 42 bibl. ref. \$25.00

René Daniëls | Shirley Wiitasalo



Répertoire des finissantes et finissants au baccalauréat en Arts plastiques, Université Laval, 1992. Asselin, Éric; Beaudouin, Louis; Biron, Karole; [et alii]. [Sainte-Foy, Qc]: Université Laval, 1992. 75 p.; 110 ill.; 28 x 22 cm.

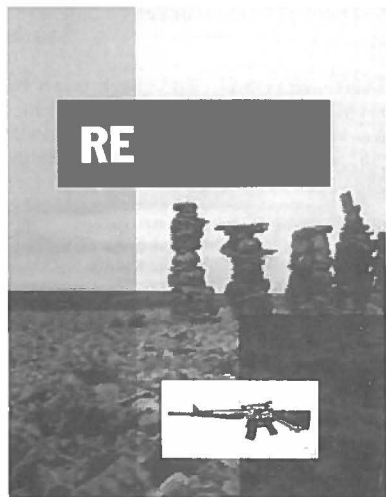
Documentation photographique et textes d'artistes décrivent la production des 36 étudiants qui constituent la promotion 1992 de l'École des arts visuels de l'Université Laval. \$6.00

Re-Viewing Modernism: Abstract Painting and Prints from the Gallery's Collections, 1930-1990. Kidd, Elizabeth; Joslin, Mark; Scott, Kitty. Edmonton, Alta: The Edmonton Art Gallery, 1992. [8] p.; 3 ill. col.; 28 x 22 cm. - (Collecting the Collections). ISBN 089500940.

This document introduces readers to Western-Canadian artists Nicoll, Pehudoff, and Rogers through a brief review of ideas relating to modernism. With short biographical essays on the artists. 14 bibl. ref. \$6.00

Revisions. Pakasaar, Helga; Doxtater, Deborah; Fisher, Jean; [et alii]. Banff, Alta: Walter Phillips Gallery, 1992. 58 p.: 16 ill.; 26 x 20 cm. ISBN 0920159397.

Re-examining Native culture and politics and their relationship to white institutions, four essayists discuss notions of ethnicity, authenticity, racism, imperialism, post-colonialism and the role of the museum. With statements by eight artists. Biographical notes. 28 bibl. ref. \$10.00



RIVET, RICK. *Directions: Recent Work* by Rick Rivet. Clark, Janet. Thunder Bay, Ont.: Thunder Bay Art Gallery, 1992. 27 p.: 19 ill. (6 col.); 28 x 22 cm. ISBN 0920539386.

Clark frames Rivet's recent acrylic paintings in the context of cross-cultural mythological, spiritual and ideological beliefs from Native cultures and discusses the technique, iconography and transformative process used by the artist. Biographical notes. 10 bibl. ref. \$10.00

Robert Ayre: Le critique face à la collection = Robert Ayre: The Critic and the Collection. Paikowsky, Sandra; Valliant, Lois. Montréal, Qc: Concordia Art Gallery/Galerie d'art Concordia, 1992. 59 p.: 75 ill. (16 en coul.); 30 x 23 cm. ISBN 2920394274.

L'exposition réunit des oeuvres commentées par Robert Ayre dans la presse anglophone montréalaise entre 1935 et 1971. Paikowsky rappelle l'identité canadienne de la collection de l'Université Concordia, tandis que Valliant trace une biographie du critique. Reproduction de deux textes de critique sur la fondation de la collection et le mandat de la galerie, et extraits de ses chroniques. 15 réf. bibl.

The exhibition brings together works Robert Ayre critiqued in the English press between 1935 and 1971. Paikowsky points out the Canadian identity of the Concordia collection, while Valliant outlines the critic's biography. Two of Ayre's texts, on the founding of the collection and the mandate of the gallery, as well as excerpts from his columns, are also included. 15 bibl. ref. \$12.00

ROBERT, LOUISE. *Louise Robert: Histoire d'une singularité*. Gascon, France. Montréal, Qc: Éditions Graff, 1991. 60 p.: 14 ill. en coul.; 20 x 20 cm + encart ([1] f.: 1 ill.; 20 x 19 cm). ISBN 2980091944.

Gascon analyse comment Robert exploite le potentiel expressif de la peinture; l'auteure associe la qualité lyrique et la constance formelle de l'oeuvre au phénomène québécois de recherche identitaire et plus particulièrement au travail d'artistes des années 1970. Notice biographique. 68 réf. bibl.; 2 réf. vidéoogr.

Gascon analyses Robert's expressive painting; the author links their lyrical quality and formal consistency to the Québécois search for identity and, more specifically, to work by artists of the 1970s. Biographical notes. 68 bibl. ref.; 2 vidéoogr. ref. \$12.00

ROE, NIGEL. *Nigel G. Roe: Labyrinth*. Rice, Kevin; Roe, Nigel. Charlottetown, P.E.I.: Confederation Centre Art Gallery and Museum, 1992. 24 p.: [9] ill.; 20 x 28 cm. ISBN 0920089291.

Rice examines the relationship between utopic and humanist notions of the garden, as they apply to Roe's mixed media drawings, and furnishes a formal analysis. Biographical notes. 5 bibl. ref. \$5.00

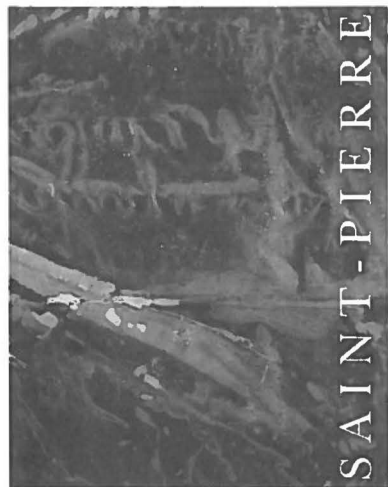
ROUSSEAU, DENIS. Denis Rousseau: Oeuvres, 1974-1991. Saint-Pierre, Gaston; Lemerise, Suzanne. Montréal, Qc: Galerie Christiane Chassay, 1992. 53 p.: 29 ill. (9 en coul.); 22 x 14 cm. ISBN 2921028069.

Saint-Pierre explique qu'en ayant recours à la surcharge décorative et à des thèmes issus du vécu individuel, les installations de Rousseau confèrent un caractère ludique à une réflexion tragique et réfèrent à la culture populaire. Postface de Lemerise sur l'enseignement des arts. Notice biographique. 22 réf. bibl.

Saint-Pierre asserts that in resorting to decorativeness and by drawing from personal experience, Rousseau's installations impart a playful quality to his tragic perspective and refer to popular culture. Afterword by Lemerise on art education. Biographical notes. 22 bibl. ref. \$10.00

SABISTON, CAROLE. Carole Sabiston: Flying. Bovey, Patricia E. Victoria, BC: Art Gallery of Greater Victoria, 1990. [6] p.: 4 ill. col.; 28 x 22 cm. ISBN 0888851383.

Considering Sabiston's fabric assemblages, Bovey's essay relates the artist's love of nature, her material/historical precedents, and the formal, sensory effects she produces in her work. Biographical notes. \$3.50



SAINT-PIERRE, MARCEL. Saint-Pierre. Dubreuil-Blondin, Nicole; Avgikos, Jan; Paquin, Nicole. Montréal, Qc: Galerie Trois Points, 1991. 79 p.: 22 ill. (17 en coul.); 28 x 22 cm. ISBN 2980215510.

En trois textes, les notions de pli et de dépli dans les peintures de Saint-Pierre, ses formulations du concept de canevas et ses liens avec le surréalisme français et l'automatisme québécois sont analysés. Texte d'Avgikos en anglais seulement. Notice biographique. 9 réf. bibl.

In three texts, Saint-Pierre's process of folding and unfolding, his various formulations of the idea of the canvas, and relationship to French surrealism and Québécois automatism are analyzed. Text by Dubreuil-Blondin in French only. Biographical notes. 9 bibl. ref. \$20.00

SAITO, KIYOSHI. Woodblock Prints by Kiyoshi Saito. Till, Barry. Victoria, BC: Art Gallery of Greater Victoria, 1990. [68] p.: 99 ill. (10 col.); 23 x 15 cm. ISBN 0888851405.

In this comprehensive retrospective catalogue, Till covers the biographical, technical and formal aspects of Saito's oeuvre, citing both Western and Eastern influences. Biographical notes. 4 bibl. ref. \$7.50

The Salvage Paradigm. Gurney, Janice; Baird, Rebecca; Beam, Carl; [et alii]. Toronto, Ont.: YZY Books, [1990]. [8] p.: 11 ill.; 37 x 14 cm.

Documentation of responses to the question "How do you see your own work in relationship to the idea of the salvage paradigm?" on the part of 10 artists and a collective. Brief artists' statements accompany photographs of works presented in the resulting exhibition. \$1.00

SAULNIER, PAUL-ÉMILE. Paul-Émile Saulnier: Un siècle éventré: Les nuits de verre - La nuit des masques. Régimbald, Manon; Cimon, Lucien; Massicotte, Marie-Andrée; [et alii]. Moncton, NB: Galerie d'art de l'Université de Moncton, 1991. 71 p.: 19 ill.; 19 x 24 cm. ISBN 2980161012.

Régimbald s'attaque à la notion d'installation à partir d'une oeuvre multidisciplinaire de Saulnier. Textes des artistes, musiciens et écrivains ayant contribué au projet de création. Circa 80 réf. bibl. \$10.00

SAVOIE, ROBERT. *Robert Savoie: Le souffle du vide.* Campbell, James D. Québec, Qc: Galerie Madeleine Lacerte, 1992. 48 p.: 24 ill. (10 en coul.); 24 x 17 cm. ISBN 2980272248.

Campbell aborde l'oeuvre de Savoie à partir du concept japonais de l'espace du vide et recourt à la philosophie orientale pour approfondir son analyse. Notices biographiques sur l'artiste et l'auteur. 10 réf. bibl. \$10.00

SCHMID ESLER, ANNEMARIE. *Anne-marie Schmid Esler.* Stocking, John. Lethbridge, Alta: Southern Alberta Art Gallery, 1990. [8] p.: 7 ill. col.; 28 x 22 cm. ISBN 0921613180.

Stocking draws geological analogies between artmaking and volcanic activity in relation to Esler's ceramic processes, materials and forms. Biographical notes. 1 bibl. ref. \$4.00

SCHOFIELD, STEPHEN. *Stephen Schofield.* Sangster, Gary. s.l.: [Stephen Schofield?], 1991. [36] p.: 15 ill.; 23 x 15 cm. ISBN 2921028042.

Sangster explique comment le langage visuel de Schofield renvoie à des images reconnaissables reliées à l'identité, au corps, à l'enfance et aux effets de la socialisation. Notice biographique. 9 réf. bibl.

Sangster explains how Schofield's visual language stems from recognizable images linked to identity, the body, childhood, and the effects of socialization. Biographical notes. 9 bibl. ref. \$12.00

SCHOFIELD, STEPHEN. *Stephen Schofield: Milk Milk Lemonade, Chocolate Around the Corner.* Schofield, Stephen. s.l.: [Stephen Schofield?], [1991]. [36] p.: 23 ill.; 23 x 15 cm. ISBN 2921028050.

In this artist's book published in conjunction with an exhibition of Schofield's work in Buffalo, photographs by various artists accompany remembered street-chants of children in various cities around the world. \$12.00

Screens: Amantea, Aziz, Stone, Sujir. Ylitalo, Katherine; Aziz, Sylvat. Calgary, Alta: The Nickle Arts Museum, 1992. 38 p.: 20 ill. col.; 25 x 17 cm. ISBN 0889531668.

In her analysis of installations by four minority women artists, Ylitalo uses the notion of "screen" as covering, partition, shield, socio-political frame, or filter of memory and expectation. Biographical notes. \$5.00

La sculpture au Québec, 1946-1961: Naissance et persistance. Martin, Michel; Saint-Pierre, Gaston; Lamarche, Lise. Québec, Qc: Musée du Québec, 1992. 134 p.: 106 ill. (12 en coul.); 30 x 25 cm. ISBN 2551128374.

Martin décrit le contexte de développement de la sculpture québécoise depuis 1945, soulignant l'influence de la peinture et l'émergence d'une conceptualisation forme/matière. Saint-Pierre regroupe les oeuvres en les catégorisant par type de figures, tandis que Lamarche propose un historique de la discipline au Québec selon une approche sociologique. Comprend une chronologie et une liste de noms de sculpteurs actifs dans les années 50. 91 réf. bibl. \$35.00

SEMCHUK, SANDRA. *Sandra Semchuk: Coming to Death's Door: A Daughter/Father Collaboration.* Borsa, Joan; Semchuk, Sandra. North Vancouver, BC: Presentation House Gallery, 1992. [32] p.: 17 ill. col.; 26 x 22 cm. ISBN 0920293301.

Installation shots, reproductions, an artist's statement, an essay, and father/daughter dialogues constitute this document about two photo-installations by Semchuk. Borsa's response to the work takes the form of a sustained personal reflection. Biographical notes. 55 bibl. ref. \$8.00

SEYLER, IRIS. *Iris Seyler: Sculpture.* Kennedy, John. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1992. [4] p.: 1 ill.; 28 x 22 cm. ISBN 189521534X.

Kennedy links the origins of Seyler's interests as a German-born sculptor and carver in the English Arts and Crafts Movement, the Bauhaus, and the role of the craftsman in 13th century Germany. 5 bibl. ref. \$15.00

SHADBOLT, JACK. *Jack Shadbolt: Correspondences*. Ainslie, Patricia. Calgary, Alta: Glenbow Museum, 1991. 70 p.: 135 ill. (15 col.); 31 x 23 cm. ISBN 1895379067.

Ainslie details Shadbolt's artistic direction since his early work in the 1930s, and analyzes the formative influences of the artist: the New York avant-garde, surrealism, abstract expressionism, Native culture. Biographical notes. Bibl. 3 p. \$24.95



SHADBOLT, JACK. *Jack Shadbolt: Correspondences*. Ainslie, Patricia. Ottawa, Ont.: National Gallery of Canada/Musée des beaux-arts du Canada, 1992. 70 p.: 135 ill. (15 en coul.); 31 x 23 cm. ISBN 0888846266.

Ainslie détaille le trajet artistique de Shadbolt depuis ses premières oeuvres dans les années 1930 et analyse les influences formatrices de l'artiste: avant-garde new-yorkaise, surréalisme, expressionnisme abstrait et culture amérindienne. Notice biographique. Bibl. 3 p. \$24.95

SHOUB, JACLYN. *Jaclyn Shoub: Take Off*. Piitz, Brian; Shoub, Jaclyn. Toronto, Ont.: Gallery 44, [1992]. [6] p.: 4 ill.; 28 x 15 cm.

Piitz states that Shoub's installation continues her investigation of the relationship between the individual and the institution, specifically between patient/passenger and hospital/airport. Artist's statement. Biographical notes. \$1.00

Sixième biennale de tapisserie contemporaine de Montréal, 1990. Rosshandler, Léo; Seelig, Warren; Letocha, Louise. Montréal, Qc: Société québécoise de la tapisserie contemporaine/Quebec Society of Contemporary Tapestry, 1991. 36 p.: 9 ill. en coul.; 22 x 22 cm. ISBN 2920673033.

Letocha s'attache à redéfinir les énoncés plastiques propres à la discipline de la tapisserie contemporaine et rend hommage à Rousseau-Vermette qui, dès 1965, a marqué le renouvellement du genre. Tandis que Rosshandler commente les oeuvres sélectionnées, Seelig en appelle à une reconnaissance des oeuvres de fibre. Notices biographiques. \$5.00

Small Matters: An Exhibition of Small Artworks by Saskatchewan Artists. Arnott, Ryan. Regina, Sask.: Neutral Ground, 1991. [16] p.: 12 ill.; 11 x 18 cm.

Arnott offers a brief introduction to the exhibition featuring small-scale works by 96 Saskatchewan artists. \$3.00

SMITH, TED. *Ted Smith: Three Decades of Colour*. Larsen, Anna-Marie. Kamloops, BC: Kamloops Art Gallery, 1992. 12 p.: 10 ill. (5 col.); 19 x 23 cm. ISBN 189549706X.

Larsen traces the development of Smith's career as a landscape painter by examining the formal changes and artistic influences he experienced since the 1960s: naturalism, abstract expressionism, colour field painting, gestural form. Biographical notes. 5 bibl. ref. \$5.00

Split Personalities: Portraiture and the Imagination. Smith, Trevor M. Regina, Sask.: Mackenzie Art Gallery, [1992?]. [6] p.: 6 ill. (3 col.); 27 x 20 cm. ISBN 0920922775.

Through works by 13 Canadian and American artists, Smith describes how imagination can re-invigorate portraiture. \$3.00

STEPAN, URSULINA McPHEE. *Ursulina McPhee Stepan: Papermakings*. Birstins, Inese. Halifax, NS: Art Gallery of Nova Scotia, 1991. [8] p.: 3 ill. (1 col.); 24 x 15 cm. ISBN 0888712200.

Birstins discusses this Nova Scotia-born artist's etchings of fossils and fish on handmade paper. Bibliographical notes. 1 bibl. ref. \$3.00

Strategy of Disappearance. Sans, Jérôme; Dector, Michel; Dupuy, Michel; [et alii]. Toronto, Ont.: YYZ, 1992. [64] p.: 14 ill.; 15 x 11 cm. ISBN 0920397107.

Dans ce catalogue où les illustrations prennent la forme de cartes postales, Sans considère la disparition en tant que nouvelle condition de l'image et associe le travail de sept artistes français à une interrogation de "l'image-événement". Assorti d'un glossaire composé par les artistes et de notices biographiques. 5 réf. bibl.

Sans states that the new state of the image is one of "disappearance" and makes associations between the work of seven French artists and their investigation of the "image-event." Illustrations take the form of postcards; includes a glossary by the artists. Biographical notes. 5 bibl. ref. \$5.00

STREIFLER, LEESA. Leesa Streifler: *In Extremis*. Long, Timothy. Regina, Sask.: Mackenzie Art Gallery, 1992. 16 p.: 7 ill. (3 col.); 23 x 23 cm. ISBN 0920922759.

Streifler's series of overpainted photographs produced in 1991-1992 are presented as emotionally charged images which deal with death and imply an excess of both gravity and levity. Biographical notes. 10 bibl. ref. \$6.00

STRICKLAND, ROD. Rod Strickland: *Around the Sweet Sea*. Varga, Vincent J. Windsor, Ont.: Art Gallery of Windsor, 1992. 20 p.: 23 ill. (5 col.); 28 x 22 cm. ISBN 0919837328.

Varga approaches Strickland's thematic installation through a social history of the Great Lake region. The elements in the installation and their connotations of erosion, loss and regeneration are discussed. Biographical notes. 17 bibl. ref. \$10.00

Subject Matter: Contemporary Painting and Sculpture in Nova Scotia. Metcalfe, Robin. Halifax, NS: Art Gallery of Nova Scotia, 1992. 64 p.: 16 ill. col.; 21 x 26 cm. ISBN 0888711859.

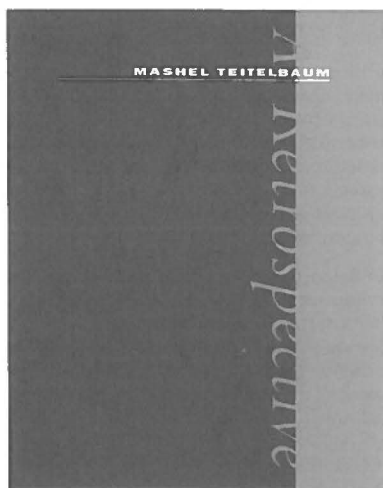
Metcalfe's extended essay embraces a wide range of sources and subjects, and amounts to a rumination on the state of contemporary art and culture. The production of ten painters and six sculptors is represented by a curatorial statement. Biographical notes. 23 bibl. ref. \$12.95

Surrey Metal: Joe Sarahan, Stan Lake, Bill Rennie, Jim Cummins. Alteen, Glenn. Vancouver, BC: Grunt Gallery, 1991. [4] p.: 8 ill.; 21 x 29 cm (unfolded catalogue: 43 x 29 cm). ISBN 1895329035.

Alteen situates the work of four male artists from Surrey within a dialogue on working-class notions of masculinity, derived from "Heavy Metal" rock music. \$2.00

SZEKELY, BARRIE. Barrie Szekely: *Standard Sheathing*. Willey, Philip. Victoria, BC: Open Space Gallery, 1992. 8 p.: 9 ill. (5 col.); 19 x 27 cm. ISBN 1895532027.

Willey sees Szekely's photographs, drawings, and paintings as an attempt to identify the line between natural and urban environments to convey the essence of suburbia. Biographical notes. \$5.00



TEITELBAUM, MASHEL. Mashel Teitelbaum: *A Retrospective*. Arnold, Grant; Fulford, Robert; Kuspit, Donald; [et alii]. Windsor, Ont.: Art Gallery of Windsor; Hamilton, Ont.: Art Gallery of Hamilton; Toronto, Ont.: Justina M. Barnicke Gallery, Hart House, University of Toronto; Kitchener, Ont.: Kitchener-Waterloo Art Gallery; Kleinburg, Ont.: McMichael Canadian Art Collection/La Collection McMichael d'art canadien, [1992]. 128 p.: 64 ill. (30 col.); 28 x 22 cm. ISBN 0919837344.

Arnold locates Teitelbaum in the context of Canadian postmodernism and the avant-garde, Fulford chronicles his life and work, while Kuspit defines what it is to be an expressionist painter producing gestural work in post-war Canada. Includes an annotated chronology of Teitelbaum's life (1921-1985) with quotations and correspondence by the artist. 30 bibl. ref. \$15.00

Tendances papier. Héon, Michelle; Baillargeon, Carole; Baillargeon, Michèle; [et alii]. Montréal, Qc: CATQ/Conseil des arts textiles du Québec, 1992. [28] p.: 34 ill.; 21 x 22 cm. ISBN 2980238317.

Héon analyse succinctement les oeuvres de 18 artistes membres du CATQ et conclut que la pratique actuelle du médium papier repose sur un usage métaphorique, symbolique et historique de la matière. Courts textes des artistes et notices biographiques. 2 réf. bibl. \$5.00

The Tenth Dalhousie Drawing Exhibition. Garvey, Susan Gibson; O'Brien, Mern. Halifax, NS: Dalhousie Art Gallery, 1990. 24 p.: 19 ill.; 31 x 22 cm + encart de la traduction française ([8] p.). ISBN 077030656X.

O'Brien fait un bref historique de l'événement depuis 1976, alors que la conservatrice Garvey expose comment ses choix sont fondés sur une approche phénoménologique du dessin en tant que pratique associant contexte et concept. Les oeuvres de neuf artistes sont analysées. Notices biographiques. 3 réf. bibl.

O'Brien outlines a brief history of this event since 1976, while Garvey outlines her curatorial selection based on a phenomenological approach to drawing as a practice linking context to concept. The work of nine artists is analysed. Biographical notes. 3 bibl. ref. \$2.00

Terre, esprit, pouvoir: Les Premières Nations au Musée des beaux-arts du Canada. Nemiroff, Diana; Houle, Robert; Townsend-Gault, Charlotte; [et alii]. Ottawa, Ont.: National Gallery of Canada/Musée des beaux-arts du Canada, 1992. 232 p.: 112 ill. (19 en coul.); 28 x 23 cm. ISBN 0888846517.

Nemiroff rend compte de l'activité de collection de l'art autochtone au Musée des beaux-arts du Canada et trace une brève généalogie des expositions d'art aborigène depuis 1927. Elle démontre comment une décontextualisation récupératrice de l'art autochtone a été au service des discours nationaliste et moderniste, avant que ne s'installe un dialogue sur l'authenticité, l'identité et la distance culturelle. Houle dénonce l'objectivation des Amérindiens par les Blancs et souligne l'importance de la langue et de la parole dans les cultures amérindiennes. Townsend-Gault interroge la notion de savoir dans le travail des 18 artistes de l'exposition. Contient des textes par ou sur les artistes (parfois sous la forme d'une entrevue avec les conservateurs). Circa 110 réf. bibl. \$44.95

Three: Joyce Fraser, Geoffrey Hunter, Robert Renpenning. Boisvert, Cynthia. Lethbridge, Alta: Southern Alberta Art Gallery, 1991. 24 p.: 9 ill. (1 col.); 26 x 22 cm. ISBN 092161330X.

Boisvert justifies the work of three artists by using notions of origin and text to account for their sense of isolation and marginalization as painters in Calgary in the postmodern era. Biographical notes. 9 bibl. ref. \$6.00

To Honour Carol Fraser: Works from the Permanent Collection of Mount Saint Vincent University by Carol Fraser and Other Artists. Sparling, Mary; Collins, Paul S. Halifax, NS: The Art Gallery, Mount Saint Vincent University, 1991. [12] p.: 8 ill.; 21 x 14 cm. ISBN 1895215218.

Documentation of an exhibition produced in memory of Carol Fraser, an active member of the Halifax art community. Sparling comments on paintings, photographs and crafts by seven artists. Biographical notes. \$3.00

TOTINO, MINA. Mina Totino: Cover, Girls. Shaw, Nancy; Scott, Mary. Calgary, Alta: Truck, [1991]. 20 p.: 5 ill. (4 col.); 28 x 19 cm. ISBN 1895684005.

In an allusive text enhanced by juxtaposed aphorisms, Shaw discusses the aspects of femininity, enigma, and ornamentation in Totino's paintings, and quotes the artist about her concern with the mutability of boundaries. With a comment by Scott. Biographical notes. 7 bibl. ref. \$6.00

TOUSIGNANT, SERGE. Serge Tousignant: Maquettes d'atelier. Campeau, Sylvain; Sénéchal, Gilles. Chicoutimi, Qc: Galerie Séquence, 1992. 44 p.: 16 ill. (4 en coul.); 26 x 20 cm. ISBN 2980315109.

Campeau retrace les débuts en sculpture puis la démarche en photographie de Tousignant, et invoque les notions de temps, de nomination et d'espace dans les oeuvres récentes de l'artiste; selon l'auteur, les photographies de maquettes et d'installations détiennent une fonction d'attestation.

Campeau traces Tousignant's beginnings in sculpture, then his development in photography and invokes notions of time, naming and space to analyse the artist's recent work. The author asserts that the photographs of maquettes and installations retain a testimonial function. \$10.00

TOUSIGNANT, SERGE. Serge Tousignant: Parcours photographique = Serge Tousignant: Phases in Photography. Dessureault, Pierre; Tousignant, Serge. Ottawa, Ont.: Canadian Museum of Contemporary Photography/Musée canadien de la photographie contemporaine, 1992. 82 p.: 35 ill. (30 en coul.); 28 x 29 cm. ISBN 0888845618.

Dessureault retrace le parcours photographique de Tousignant et identifie trois périodes correspondant à des problématiques précises de création et de recherche: le dispositif optique et perceptuel (1962-1972); le processus conceptuel et analytique (1972-1985); les propriétés expressives du médium (1985-1992). Comprend des textes de l'artiste et une notice biographique. 14 réf. bibl.

Dessureault traces Tousignant's photographic career, identifying three periods that correspond to specific concerns related to creation and research: the optical and perceptual device (1962-1972); the conceptual and analytic process (1972-1985); the expressive properties of the medium (1985-1992). With statements by the artist and biographical notes. 14 bibl. ref. \$35.00

TOWNSEND, MARTHA. Martha Townsend: Island. Crozier, Lorna; Warren, Louise; Desautels, Denise. Vancouver, BC: Artspeak Gallery, 1991. [10] p.: 5 ill.; 15 x 10 cm. ISBN 0921394128.

Poems by Warren, Crozier and Desautels are interspersed with Townsend's images in this little two-sided accordion book. \$3.00

TRASOV, VINCENT. Vincent Trasov: Word Paintings. Watson, Scott. Vancouver, BC: The University of British Columbia Fine Arts Gallery, 1991. 46 p.: 50 ill. (47 col.); 23 x 21 cm. ISBN 0888652860.

Watson writes a biographical account of Trasov's production, from his Fluxus-like activities with Image Bank in Vancouver in the 1970s and his public persona as Mr. Peanut, to his video/performance activity and recent fire paintings. Biographical notes in the form of an illustrated chronology. 28 bibl. ref. \$10.00

Urban Inscriptions: Kim Adams, Claude-Philippe Benoit, Angela Grauerholz, Douglas Walker, Shirley Wiitasalo. Thériault, Michèle. Toronto, Ont.: Art Gallery of Ontario/Musée des beaux-arts de l'Ontario, 1991. 34 p.: 20 ill.; 26 x 16 cm. ISBN 1895235146.

In a discussion of urban space, critics ranging from McLuhan to Baudrillard and Virilio are drawn upon to formulate a theory of the contemporary city in which to contextualize photographs or paintings by five Canadian artists. Biographical notes. 3 bibl. ref. \$13.50

Vancouver Performance Art Series. Alteen, Glenn; Morris, Lowell; Tate, Scott. Vancouver, BC: Grunt Gallery, 1990. [12] p.: 9 ill.; 23 x 30 cm.

Alteen surveys the history of performance art in Vancouver and the venues that supported this work. Includes notes on ten artists' works. \$3.00

Vancouver Performance Poets, 1991. Rodin, Renée; Alteen, Glenn; Radul, Judy; [et alii]. Vancouver, BC: Grunt Gallery, 1991. [12] p.: 11 ill.; 44 x 29 cm.

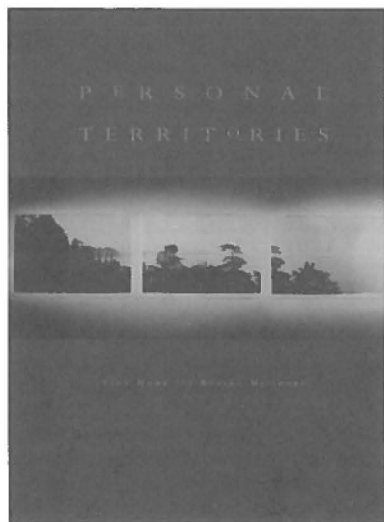
In this newspaper/program catalogue published on the occasion of a festival of performance poetry held concurrently with the Vancouver Fringe Festival, ads/statements by each poet are published alongside texts by Radul (a critique of voice, speech and identity) and Little (an extended "prose" poem). 5 bibl. ref. \$3.00

VARNEY, ED. Ed Varney: Totem, Signpoles & Markers. Little, Billy; Varney, Ed; Banana, Anna. Vancouver, BC: Grunt Gallery; Museo Internacional de Neu Art, 1989. [8] p.: 4 ill.; 10 x 15 cm + 2 postcards + 5 stamps.

This small artist's book includes two postcards, four commemorative postage stamps, an artist's statement and statements about the artist. Out of print

Vern Hume and Robert Milthorp: Personal Territories. Hume, Vern; Milthorp, Robert; Rusted, Brian; [et alii]. Calgary, Alta: The Nickle Arts Museum, 1991. 59 p.: 73 ill. (63 col.); 30 x 22 cm. ISBN 088953134X.

Rusted juxtaposes text with film and video dialogue to point to the artists' territories and discursive spaces. Poier discusses the architecture, furniture, time, sound and space of contemporary video installation. Includes transcripts from installations and descriptions of tapes made between 1983 and 1989. Biographical notes. 25 bibl. ref. \$5.00



VILLENEUVE, DANIEL. Daniel Villeneuve: Les tableaux gabarits = Daniel Villeneuve: The Template Paintings. Campbell, James D. Québec, Qc: Galerie Madeleine Lacerte, 1992. 24 p.: 15 ill. (14 en coul.); 28 x 23 cm. ISBN 2980272264.

Campbell parle de la démarche de Villeneuve en terme de méthodologie picturale plutôt que de style et décrit le langage abstrait structuré en profondeur et composé de formes anti-Op utilisé par l'artiste. Notices biographiques sur l'artiste et l'auteur.

Campbell discusses Villeneuve's development in terms of pictorial methodology rather than style, and describes the artist's abstract vocabulary as layered and made up of anti-Op forms. Biographical notes on both artist and author. \$10.00

VIOLA, BILL. Bill Viola. Bélisle, Josée; Viola, Bill. Montréal, Qc: Musée d'art contemporain de Montréal, 1993. 77 p.: 38 ill. (35 en coul.); 29 x 25 cm. ISBN 2551130174.

Rendant compte du lyrisme des niveaux de perception et de la portée scientifique et psychologique des vidéos et des installations de l'artiste, Bélisle démontre comment "Viola montre la vision à elle-même". Des commentaires de Viola sur des oeuvres individuelles et une vidéographie détaillée sont également inclus. Notice biographique. Bibl. 8 p.

Embracing the lyricism, science, psychological depth and levels of perception embodied in the artist's videotapes and installations, Bélisle shows how "Viola shows vision to itself." Descriptive and interpretive texts by Viola on individual works, and an extensive videography are also included. Biographical notes. Bibl. 8 p. \$37.50

Violence: Pièges du regard = Violence: The Deadly Seduction. Poissant, Louise; Letocha, Louise; La Chance, Michaël; [et alii]. Montréal, Qc: Société d'esthétique du Québec, 1992. 128 p.: 68 ill. (12 en coul.); 30 x 21 cm. ISBN 2980135712.

A partir du travail des 12 artistes participant à l'exposition tenue à Montréal à l'occasion du 11e Congrès mondial sur la violence et la coexistence humaine, cinq auteurs établissent certains liens entre le thème de la violence et les notions d'esthétique, de répression, de désir, de langage et de sacré. Notices biographiques sur les artistes et les auteurs. 34 réf. bibl.

On the basis of work by the 12 artists in the exhibition held in Montreal during the 11th World Congress on Violence and Human Co-existence, five authors forge links between violence and aesthetics, repression, desire, language and the sacred. Biographical notes on artists and authors. 34 bibl. ref. \$10.00

Visible Evidence: Doric, Rodger, Thompson. Culjat, Alexandria. Victoria, BC: Art Gallery of Greater Victoria, [1991]. [8] p.: 4 ill. (1 col.); 25 x 20 cm. ISBN 088851502.

Culjat gathers these three artists from British Columbia under their common concerns for horror, violence and destructive forces. Biographical notes. 4 bibl. ref. \$1.00

WALKER, LAURIE. Laurie Walker. Falk, Lorne. Lethbridge, Alta: Southern Alberta Art Gallery, 1991. [6] p.: 5 ill. (3 col.); 23 x 31 cm. - (Continuum, Contemporary Canadian Sculpture Series; 10). ISBN 0921613288.

Falk dovetails Foucauldian, semiotic and post-feminist theory to come up with an interpretation of Walker's multi-media sculpture based on identifiable relationships and the subject as an active agent in the world. Biographical notes. 5 bibl. ref. \$4.00

WALMSLEY, BEN. Ben Walmsley: *Gospelling the Sound of Colours*. Farrell, Carolyn Bell. Oakville, Ont.: Oakville Galleries, 1992. [8] p.: 3 ill. col.; 28 x 14 cm. ISBN 0921027354.

Farrell delineates the deconstructive strategies in Walmsley's painting cycle which serve to dismantle hierarchical models of order and unity. Biographical notes. \$1.50

WALTER, KATHRYN. Kathryn Walter: *Unlimited Growth Increases the Divide*. Jeffries, Bill. Vancouver, BC: Contemporary Art Gallery, 1990. 4 p.: 5 ill.; 22 x 28 cm.

Jeffries outlines the controversial issues of corporate urban development relevant to Walter's site-specific installations. Biographical notes. \$1.00

The Wedding, A Ceremony: Or Thoughts About an Indecisive Reunion Revisited. Hornstein-Rabinovitch, Shelley. Toronto, Ont.: Art Gallery of York University, 1990. 8 postcards; ill. col.; 11 x 15 cm + 1 folder (1 ill.; 11 x 16 cm) + 1 ribbon.

This compilation of postcards by seven Canadian artists revolves around the theme of the wedding ceremony. Hornstein-Rabinovitch's introduction encompasses notions of ritual and memory. 3 bibl. ref. \$3.00

Where the Streams Become a River: Contemporary Works from the Hong Kong Museum of Art. Tsang, Gerard C.C. Vancouver, BC: Vancouver Art Gallery, 1992. 76 p.: 49 ill. col.; 23 x 30 cm. ISBN 189544201X.

Tsang discusses technical innovation and fidelity to Chinese tradition in the work of 39 contemporary Hong Kong artists. 1 bibl. ref. \$14.95

WHITEN, COLETTE. Colette Whiten: *New Needleworks*. Rhodes, Richard; Whiten, Colette. Toronto, Ont.: The Power Plant, 1992. 40 p.: 21 ill.; 27 x 20 cm. ISBN 0921047886.

Rhodes's essay on Whiten's needlepoint works identifies a rupture with previous work and shows how these small, crafted snapshots of media events are feminist reinterpretations of history and representation; includes an interview with the artist. Biographical notes. \$10.00

WIDGERY, CATHERINE. Catherine Widgery: *Collective Amnesia*. Grande, John K. Stratford, Ont.: The Gallery/Stratford, [1992]. [20] p.: 11 ill.; 15 x 15 cm. ISBN 0921125348.

Grande's essay relates Widgery's sculpture to "technoculture," architecture, and urban and environmental concerns. Biographical notes. 4 bibl. ref. \$2.00

WILLIAMS, ALICE OLSEN. *Pimaatishwin: Quilts by Alice Olsen Williams*. Clark, Janet. Thunder Bay, Ont.: Thunder Bay Art Gallery, 1992. [6] p.: 5 ill. (3 col.); 21 x 21 cm. ISBN 0920539408.

Clark briefly traces Williams's biography and some of the traditional Native teachings and imagery that have influenced her quilts. \$2.50

WILSON, TONY. *Tony Wilson: A Retrospective*. Fabo, Andy; Dean, Ann. Toronto, Ont.: The Red Head Gallery, 1992. 43 p.: 28 ill. (8 col.); 27 x 21 cm. ISBN 0969628609.

Fabo's and Dean's essays on the posthumous exhibition of work by this Toronto painter address issues of death, portraiture and figuration. Formal aspects of the work as well as biographical details of the artist's life as a teacher, social commentator and member of the gay community are recounted. Biographical notes. 1 bibl. ref. \$15.00

Windsor Celebrates 100 Years of Visual Art. Burrell, Elizabeth. Windsor, Ont.: Art Gallery of Windsor, 1992. 12 p.: 7 ill. (2 col.); 28 x 22 cm. ISBN 0919837395.

An introductory essay to this overview of art in the Windsor region focuses on the period between 1920 and 1975, and is a basic capsule history of primary figures and events. 11 bibl. ref. \$5.00

Working Truths/Powerful Fictions. Bradley, Jessica; Richmond, Cindy. Regina, Sask.: Mackenzie Art Gallery, 1992. 64 p.: 32 ill. (9 col.); 28 x 23 cm. ISBN 0920922740.

Richmond describes the context from which the exhibition stems, i.e. the Regina Work Project, a multi-institutional project examining the relationship of work and power in our culture. Bradley distinguishes between the experience and representation of work in the context of Late Capitalism and observes how this is manifested in the work of 13 artists. Includes documentation on the film and video programme. Biographical notes. 8 bibl. ref.

\$15.00

Works from the Bob Boyer Children's Collaborative Project. Wood, Morgan; Jenkner, Ingrid; Boyer, Bob. Regina, Sask.: Dunlop Art Gallery, 1992. [22] p.: 16 ill. (10 col.); 21 x 25 cm. ISBN 0920085563.

Documentation of the visual representations by Saskatchewan Native and Métis children of their immediate surroundings. Consolidation of self-image and identity emerge in these drawings, writings, photographs, films and videos.

\$5.00

WRIGHT, DON. Don Wright, 1931-1988: A Retrospective. Creates, Marlene; Mackie, Ray. St. John's, Nfld: Art Gallery of Memorial University, [1990]. 76 p.: 32 ill. (9 col.); 23 x 19 cm. ISBN 0889011672.

Creates documents the life and work of artist/illustrator/educator Wright (1931-1988), using testimony from his friends and family and focusing on his prints, drawings, watercolours and oils, and on his strong loyalty and ties to coastal Newfoundland. Mackie discusses Wright's career as a teacher. Biographical notes. Bibl. 5 p.

\$7.50

ZWICKER, MARGUERITE. Marguerite Zwicker: Watercolours. Koehler-Vandergraaf, Marie. Halifax, NS: Art Gallery of Nova Scotia, 1991. iv, 16 p.: 14 ill. (5 col.); 28 x 20 cm. ISBN 0888712081.

Koehler-Vandergraaf assesses Zwicker's long career as an artist in Nova Scotia by examining watercolours executed between 1940 and 1991. The author divides these into the categories of landscape, flower painting and still-lives. Biographical notes. 1 bibl. ref.

\$5.95

INTERNATIONAL

After Duchamp. Jaguer, Édouard; Lebel, Jean-Jacques. Paris, France: Galerie 1900-2000, 1991. 167 p.: 75 ill. (47 en coul.); 21 x 22 cm. ISBN 2901393033.

Français. \$27.00

AKKERMAN, PHILIP. Philip Akkerman: Self-Portraits. Akkerman, Philip; Van Adrichem, Jan; Jansen, Bert; [et alii]. Rotterdam, The Netherlands: Witte de With, 1992. 148 p.: 100 ill. col.; 23 x 16 cm. ISBN 9029084081. English + Dutch.

\$40.00

APRIL, RAYMONDE. Raymonde April. April, Raymonde. Nice, France: Latitude, 1991. [22] p.: 9 ill.; 23 x 18 cm. Français.

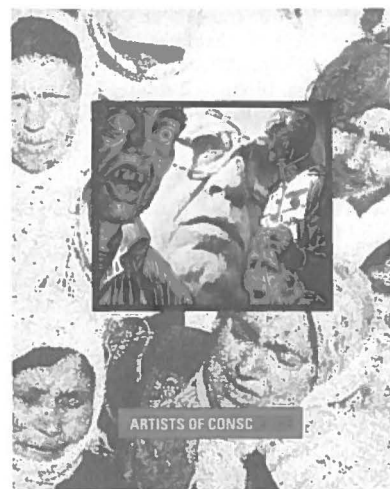
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Art actuel: Présences québécoises. Daigneault, Gilles; Lamarche, Lise. Paris, France: L'Association Française d'Action Artistique, 1992. 125 p.: 58 ill. (43 en coul.); 27 x 20 cm. ISBN 2865450953. Français.

\$35.00

Artists of Conscience: 16 Years of Social and Political Commentary. Rodriguez, Geno; Sims, Lowery Strokes; Lippard, Lucy R.; [et alii]. New York, NY: The Alternative Museum, [1992]. 72 p.: 70 ill.; 28 x 22 cm. ISBN 932075363. English.

\$25.00



Artists of Conscience II. Sakamoto, Kerri; Yngvason, Hafthor; Frueh, Joanna; [et alii]. New York, NY: The Alternative Museum, [1992]. 64 p.: 46 ill.; 28 x 22 cm. ISBN 932075371. English.

\$20.00

BACHHUBER, LIZ. Liz Bachhuber. Brucker, Marie; Jeanguyot, Maryse; Faust, Gretchen; [et alii]. Metz, France: Faux Mouvement; Lingen, Allemagne: Kunstverein Lingen; Stuttgart, Allemagne: Galerie Edith Wahlandt, [1992]. 72 p.: 45 ill. (22 en coul.); 28 x 22 cm. Français + English + allemand.

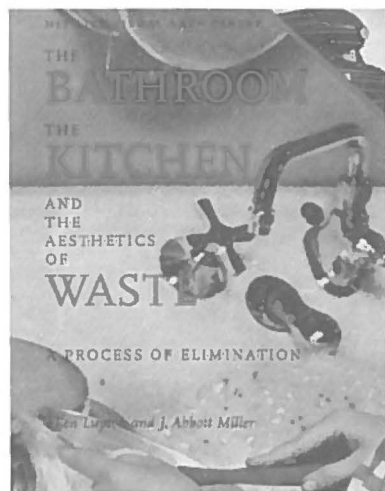
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BALKENHOL, STEPHAN. Stephan Balkenhol: About Men and Sculpture = Stephan Balkenhol: Über Menschen und Skulpturen. Balkenhol, Stephan; Lingwood, James; Rückriem, Ulrich; [et alii]. Rotterdam, The Netherlands: Witte de With, 1992. 112 p.: 66 ill. (16 col.); 25 x 18 cm + English supplement. ISBN 38932520X. English + German.

\$40.00

The Bathroom, the Kitchen and the Aesthetics of Waste: A Process of Elimination. Lupton, Ellen; Miller, J. Abbott. Cambridge, MA: MIT List Visual Arts Center, 1992. 75 p.: circa 96 ill. (25 col.); 28 x 21 cm. ISBN 0938437429. English.

\$26.00



Bay Area Conceptualism: Two Generations. Protokin, Renny; Blake, Nayland. Buffalo, NY: Hallwalls, 1992. 39 p.: 8 ill.; 20 x 20 cm. ISBN 0936739010. English.

\$6.50

BÉLANGER, SYLVIE. Sylvie Bélangier: Topologies du regard. Kivland, Sharon; Thériault, Michèle; Attali, Jean. Herblay, France: Les cahiers des regards, 1991. 48 p.: 26 ill. (5 en coul.); 24 x 16 cm. ISSN 09907823. Français + English.

\$10.00

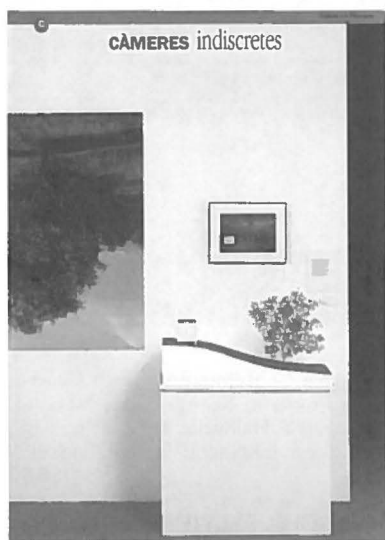
BLOCHER, SYLVIE. Sylvie Blocher: *Le partage du secret.* Haller, Gérard. Ivry, France: CREDAC, 1992. [15] p.: 7 ill. en coul.; 21 x 28 cm. Français. \$8.00

BRILLANT, JEAN. Jean Brillant: *Sculptures.* Grande, John K. Monaco: Galerie Pierre Nouvion, [1991]. [16] p.: 12 ill. en coul.; 20 x 20 cm. Français. \$6.00

BRISSON, JEAN-LUC. Les érophanes, table des matières d'un ouvrage en préparation. Batisson, Jean-Luc. Strasbourg, France: Littéra, 1992. [60] p.: 13 ill.; 24 x 32 cm + projet d'artiste ([20] p.: ill.). ISBN 290974700X. Français. \$70.00

BROSSA, JOAN. Joan Brossa: *Words Are Things: Poems, Objects and Installations.* Robayna, Andrés Sanchez; London, John; Terry, Arthur. London, England: Riverside Studios, [1992]. 32 p.: 16 ill. (14 col.); 28 x 21 cm. ISBN 1870172834. English. \$10.00

Câmeres indiscretes: Rodney Graham, Ken Lum, Jeff Wall, Ian Wallace, amb la col·laboració especial de Dan Graham. Stats, José Lebrero; Graham, Dan; Wall, Jeff; [et alii]. Barcelona, Spain: Centre d'art Santa Monica, [1992]. 127 p.: 61 ill. (52 col.); 30 x 21 cm. English + Spanish. \$40.00



Cannibal Eyes: John O'Reilly, Tina Potter, Aura Rosenberg, John Schlesinger, Joachim Schmid. Platt, Ron. Cambridge, MA: MIT List Visual Arts Center, 1992. 24 p.: 15 ill.; 22 x 28 cm. ISBN 0938437402. English. \$9.50

CASTELLAS, DENIS. Denis Castellás. Bernard, Christian; Couderc, Sylvie. Nice, France: Latitude, 1991. 70 p.: 50 ill. (28 en coul.); 26 x 21 cm. Français + English. \$29.50

Clockwork: Timepieces by Artists, Architects, and Industrial Designers. Fraser, J.T.; Friis-Hansen, Dana; Kline, Katy. Cambridge, MA: MIT List Visual Arts Center, 1989. 56 p.: 41 ill.; 21 x 26 cm. ISBN 0938437232. English. \$10.00

COLLIN-THIÉBAUT, GÉRARD. Gérard Collin-Thiébaud: *Catalogue raisonné des oeuvres pour dispositifs audio-visuels, volume 1, 1981-1983* = Gérard Collin-Thiébaud: *Descriptive Catalogue of Works for Audio-Visual Installation, volume 1, 1981-1983.* Collin-Thiébaud, Gérard. Hérouville-Saint-Clair, France: Centre d'art contemporain de Basse Normandie, 1991. 68 p.: 27 ill. (25 en coul.); 12 x 14 cm + 1 disque compact (59 min., 8 sec.) + coffret (13 x 14 x 3 cm). Français + English. \$36.00

COLLIN-THIÉBAUT, GÉRARD. Gérard Collin-Thiébaud: *Catalogue raisonné des oeuvres pour dispositifs audio-visuels, volume 2, 1983-1985* = Gérard Collin-Thiébaud: *Descriptive Catalogue of Works for Audio-Visual Installation, volume 2, 1983-1985.* Collin-Thiébaud, Gérard. Montbéliard, France: Centre d'Art Contemporain de Montbéliard; Fribourg, France: Institut français de Fribourg; La Roche-sur-Yon, France: Musée de La Roche-sur-Yon, 1991. 72 p.: 28 ill. (19 en coul.); 12 x 14 cm + 2 disques compacts (108 min.) + coffret (13 x 14 x 3 cm) + boîtier (13 x 14 x 4 cm). Français + English. \$47.00

CONVERT, PASCAL. Pascal Convert: *Le catalogue.* Didi-Hubermann, Georges; Malgor, Didier. Bordeaux, France: CAPC Musée d'art contemporain de Bordeaux, 1992. 100 p.: 80 ill. (27 en coul.); 28 x 22 cm. ISBN 2877210855. Français. \$48.00

Corporal Politics: Louise Bourgeois, Robert Gober, Lilla LoCurto and William Outcault, Annette Messager, Rona Pondick, Kiki Smith, David Wojnarowicz. Hall, Donald; Laqueur, Thomas; Posner, Helaine. Cambridge, MA: MIT List Visual Arts Center; Boston, MA: Beacon Press, 1992. 72 p.: 25 ill. col.; 28 x 22 cm. ISBN 080706601X. English. \$19.00

- DURHAM, JIMMIE.** Jimmie Durham: The Bishop's Moose and the Pinkerton Men. Camnitzer, Luis; Lippard, Lucy R.; Fisher, Jean; [et alii]. New York, NY: Exit Art, 1990. 36 p.: 28 ill.; 28 x 22 cm. English. \$18.95
- Elegia de la Mirada: Raymonde April, Bill Henson, Patrick Tosani, Thomas Ruff, Jeff Wall.** Grande, Chantal; Garcia, Josep-Miquel. Santa Cruz de Tenerife, Espagne: Centro de Fotografía Isla de Tenerife, [1991]. 57 p.: 33 ill. en coul.; 27 x 22 cm. Français + English + espagnol. \$?
- L'Esprit de l'industrie: Bernd & Hilla Becher, Jannis Kounellis, Susana Solano.** Couderc, Sylvie. Bordeaux, France: CAPC Musée d'art contemporain de Bordeaux, 1992. 64 p.: 18 ill.; 28 x 22 cm. ISBN 2877210847. Français. \$35.00
- Exposition sentimentale: Wolfgang Laib, Richard Long, Richard Serra, Lawrence Weiner.** Froment, Jean-Louis; Avrilla, Jean-Marc. Bordeaux, France: CAPC Musée d'art contemporain de Bordeaux, 1992. 67 p.: 41 ill. (29 en coul.); 28 x 22 cm. ISBN 2877210863. Français. \$35.00
- From Media to Metaphor: Art about AIDS.** Sokolowski, Thomas W.; Atkins, Robert. New York, NY: Independent Curators Incorporated, 1991. 72 p.: 36 ill., 1 chart; 30 x 23 cm. ISBN 0916365343. English. \$22.00
- GARNET, ELDON.** Eldon Garnet. Vogel, Sabina B. Francfort, Allemagne: Galerie Martina Detterer, [1990]. [32] p.: 22 ill. (9 col.); 22 x 14 cm. Deutsch.
- Germinations 7: Biennale Européenne des jeunes artistes = Germinations 7: European Biennale for Young Artists = Germinations 7: Europäische Biennale junger Künstler.** Peeters, Jacques; Wegmann, Horst. Grenoble, France: Magasin - Centre National d'Art Contemporain de Grenoble, 1992. 255 p.: 241 ill. (65 en coul.); 26 x 21 cm. ISBN 2906732303. Français + English + allemand. \$23.00
- GROBORNE, ROBERT.** Groborne, 1981/1991. Collins, George. Ivry, France: CREDAC, 1992. 28 p.: 10 ill.; 15 x 21 cm. ISBN 2907643533. Français + English. \$8.00
- HALLEY, PETER.** Peter Halley: Oeuvres de 1982 à 1991. Halley, Peter; Hixson, Kathryn; Aurilla, Jean-Marc. Bordeaux, France: capc Musée d'art contemporain de Bordeaux, 1991. 100 p.: 27 ill. (19 en coul.); 29 x 23 cm. ISBN 2877210839. Français. \$47.00
- Hannes Brunner, Barbara Heč, Christoph Rütimann, Biefer/Zraggen.** Shearman, Zoë; Kuoni, Carin; Jolles, Claudia; [et alii]. London, England: Riverside Studios, [1991]. 32 p.: 52 ill.; 30 x 21 cm. ISBN 1870172833. English. \$11.00
- Ijskoude douche ("No Rocks Allowed")** [guest curator: Haim Steinbach]. Dercon, Chris. Rotterdam, The Netherlands: Witte de With, 1992. 72 p.: 87 ill. (4 col); 25 x 22 cm. ISBN 9073362229. English + Dutch. \$25.00
- The Interrupted Life.** Morin, France; Lotringer, Sylvère; hooks, bell; [et alii]. New York, NY: The New Museum of Contemporary Art, 1991. 242 p.: 111 ill. (27 col.); 25 x 25 cm. ISBN 0915557746. English. \$45.00
- JAAR, ALFREDO.** Alfredo Jaar: Two or Three Things I Imagine About Them. Jaar, Alfredo; Phillips, Patricia C. London, England: Whitechapel Art Gallery, [1992]. [46] p.: ill.; 16 x 11 cm + 3 maps (ill. col.; 21 x 12 cm; unfolded map: 61 x 91 cm). ISBN 0854880968. English. \$50.00
- Javier Fernandez/Josel Sailstorfer.** Fernandez, Javier; Busch, Ludger; Renwart, Marc. Bruxelles, Belgique: Atelier 340, 1991. 77 p.: 17 ill. (9 en coul.); 30 x 21 cm. ISBN 9071386171. Français + English + allemand + néerlandais. \$27.00
- Joanna Przybyla/Christine Wilmès.** Przybyla, Joanna; Lesniewska, Anna M.; Wilmès, Christine. Bruxelles, Belgique: Atelier 340, 1992. 87 p.: 49 ill. (36 en coul.); 29 x 24 cm. ISBN 907138618X. Français + English + allemand + flamand. \$33.00
- Jon Tower/Orshi Drozdik: Science Fiction.** Posner, Helaine; Kline, Katy; Tower, Jon; [et alii]. Cambridge, MA: MIT List Visual Arts Center, 1992. 48 p.: 15 ill.; 27 x 21 cm. ISBN 0938437410. English. \$17.00

KAPOOR, ANISH. Anish Kapoor. Schneider, Eckhard. Hanover, Germany: Kunstverein Hannover, 1991. [48] p.: 21 ill. (17 col.); 35 x 30 cm. ISBN 3926820136. English + German. \$78.00 (hardcover)

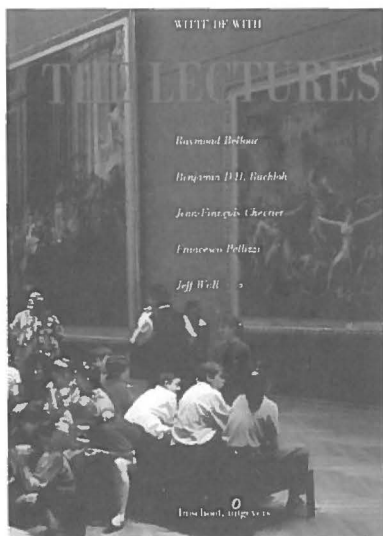
KASHI, ED. No Surrender: The Protestants: Photographs of Northern Ireland by Ed Kashi. Kashi, Ed; Ross, Andrew; McKittrick, David; [et alii]. San Francisco, CA: [Ed Kashi], 1991. 47 p.: 39 ill.; 29 x 23 cm. English. \$19.50

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KIRKEBY, PER. Per Kirkeby: Paintings and Drawings. Posner, Helaine. Cambridge, MA: MIT List Visual Arts Center, 1991. 48 p.: 22 ill. (16 col.); 28 x 22 cm. ISBN 0938437399. English. \$19.50

KON, MICHIKO. Michiko Kon: Still Lives. Kasahara, Michiko; Kline, Katy. Cambridge, MA: MIT List Visual Arts Center, [1992]. [12] p.: 7 ill.; 30 x 23 cm. English. \$6.50



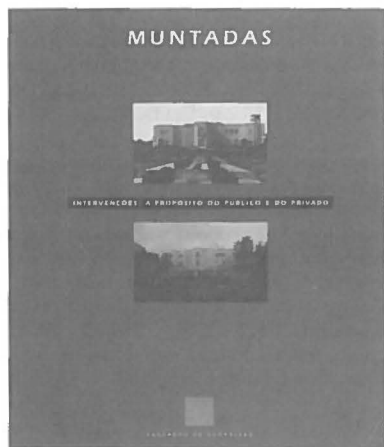
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The Lectures, Witte de With, 1991. Bellour, Raymond; Brouwer, Marianne; Gedes, Ludger; [et alii]. Rotterdam, The Netherlands: Witte de With, 1992. 112 p.: 12 ill. (1 col.); 21 x 15 cm. ISBN 9073362199. English. \$28.00

LUKACS, ATTILA RICHARD. Attila Richard Lukacs. Watson, Scott; Haerdtter, Michael. Berlin, Germany: Künstlerhaus Bethanien, 1988. [50] p.: 29 ill. (28 col.); 24 x 21 cm. ISBN 3923479247. English + German. \$23.00

LUSSIER, LOUIS. Louis Lussier: Testimonial fabuleux. Campbell, James D. New York, NY: Jack Shainman Gallery, 1992. [16] p.: 10 ill.; 20 x 20 cm. English. \$6.00

MONGRAIN, CLAUDE. Claude Mongrain. Cyroulnik, Philippe; Youngs, Christopher. Ivry, France: CREDAC; Paris, France: Services Culturels de l'Ambassade du Canada à Paris, 1990. 18 p.: 14 ill.; 21 x 15 cm. ISBN 2907643347. Français + English. \$6.50



MUNTADAS, ANTONIO. Muntadas: Intervenções: A proposito do publico e do privado. Tarantino, Michael; Dimitrijevic, Nena; Muntadas, Antonio; [et alii]. Porto, Portugal: Fundação de Serralves, [1992]. 127 p.: 134 ill.; 28 x 24 cm. English + Portuguese. \$32.00

NEIDICH, WARREN. Warren Neidich. Joselit, David. Cambridge, MA: MIT List Visual Arts Center, [1991]. [18] p.: ill. (some in col.); 28 x 22 cm. ISBN 0938437380. English. \$6.50

Nils-Udo/Bob Verschueren: Avec arbres et feuilles / With Trees and Leaves / Mit Bäumen und Blättern / Met bomen en bladeren. Draguet, Michel; Ronte, Dieter; Balau, Raymond-Marie. Bruxelles, Belgique: Atelier 340, 1992. 177 p.: 84 ill. (82 en coul.); 24 x 30 cm. ISBN 9071386201. Français + English + allemand + flamand. \$64.00

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Object Choice. Day, Ken Gonzales; Perchuk, Andrew. Buffalo, NY: Hallwalls, 1992. [20] p.: 11 ill.; 20 x 13 cm. ISBN 0936739010. English. \$6.50

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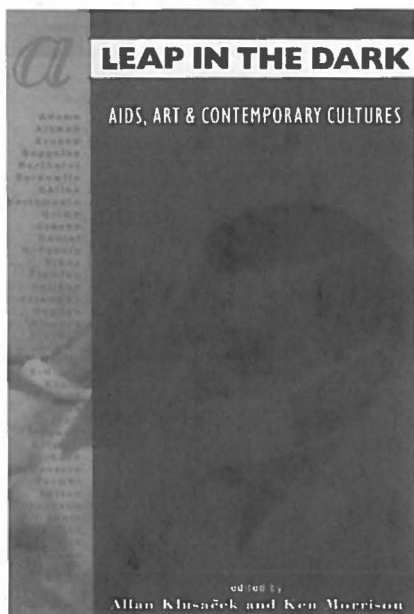
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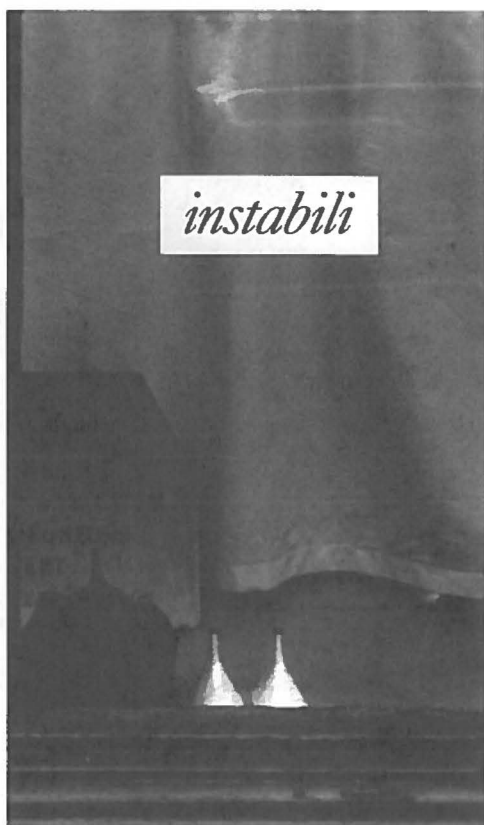
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