

Hello

We are pleased to announce Black Dog Publishing's Autumn 2015 catalogue, including our exciting new titles, in addition to our longstanding bestsellers and superb backlist.

We start with one of our most eagerly anticipated new titles: *MashUp: The Birth of Modern Culture*. Tracing the inexorable rise of collage, montage, sampling and the cut-up, the book addresses the development of deconstruction across the arts, music and society. *MashUp* provides an in-depth cross-section of the main practitioners and thinkers that have embraced and developed all forms of 'mashup' culture. *MashUp* situates the work of Andy Warhol, Richard Hamilton and Guy Debord alongside the likes of Rem Koolhaas and Bruce Mau, Superstudio, Cory Arcangel and Brian Eno, and more generally within a culture where the new is necessarily re-made and re-modelled, and quotation and re-appropriation are an integral part of the way we talk about it.

Following this, we are pleased to be publishing *London Stitch and Knit*. A comprehensive guide to London's best fabric, knitting and haberdashery shops with a design aesthetic to inspire any craft lover, *London Stitch and Knit* seamlessly documents the city's vibrant crafts scene, from vintage fabrics to the handmade, and much more.

October will see the release of *Martin Wong: Human Instamatic*, a retrospective of Wong's work; featuring his gritty, often playful paintings of the vibrant New York East Village art scene of the 1980s. We are equally pleased to announce the release of *MOMENTO*, a collection of the work of esteemed American photographer George S Zimbel. A key figure in the rise of documentary photographers that emerged from New York in the 1950s, Zimbel holds a personal commitment towards his subjects and the social landscapes that surround him.

Other exciting titles include *Is Toronto Burning?*, a journey through 1970s Toronto and an underground art scene rich in the invention, commenting on and questioning politics and sexuality; the first book documenting Rochelle Feinstein's work in *I'm with Her*; and Ron den Daas' *The Mackay Creek Series*, which takes a diaristic series of paintings of salmon farming in British Columbia as a microcosmic reflection of global ecology.

As always, we continue to support our current and backlist titles, and are particularly pleased with the recent addition to our range of practical art books, *Drawing Projects for Children*, as well as Mike Nelson's exposition of the loner motif in his ongoing practice, *Amnesiac Hide*.

Enjoy.

NEW TITLES

6



MASHUP: THE BIRTH OF MODERN CULTURE

8



MOMENTO
GEORGE S. ZIMBEL

10



LONDON STITCH AND KNIT

32



I'M WITH HER
ROCHELLE FEINSTEIN

36



THE MACKAY CREEK SERIES
RON DEN DAAS

38



IMAGINARY HOMELANDS

14



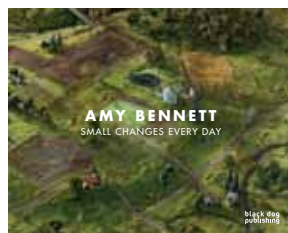
MARIA PETSCHNIG
NINETEEN VIDEOS

16



AN TE LIU

20



AMY BENNETT
SMALL CHANGES EVERY DAY

40



JERRY PETHICK
SHOOTING THE SUN/
SPLITTING THE PIE

42



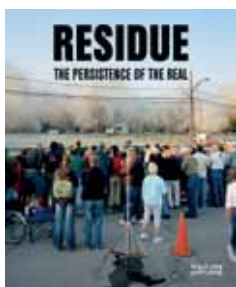
BORDER CULTURES

44



DR. STRANGELOVE
DR. STRANGELOVE

22



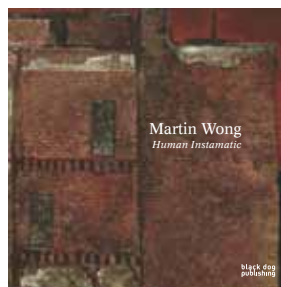
RESIDUE
THE PERSISTENCE OF THE REAL

24



IS TORONTO BURNING?

28



MARTIN WONG: HUMAN INSTAMATIC

46



PADDY HARTLEY
OF FACES AND FACADES

48 A-Z SELECTED BACKLIST
87 CONTACTS
92 WORK EDITIONS

NEW TITLES





MASHUP: THE BIRTH OF MODERN CULTURE

CONTRIBUTORS: DAINA AUGAITIS, BRUCE GRENVILLE, STEPHANIE REBICK

MashUp: The Birth of Modern Culture traces the inexorable rise of collage, montage, sampling and the cut-up. Tracing its roots from the multiple-perspectives, montages and readymades of Marcel Duchamp, Kurt Schwitters and Hannah Höch, to the present—with its postmodern network culture, where remixing and co-production are the norm and where the New Aesthetic seeks to harmonise the now-everyday crossover of the digital and the actual.

The book addresses the development of *détournement* and deconstruction in art, architecture, music and society. Each chapter is a detailed, inclusive look at a cross-section of the main artists and thinkers that have embraced and developed all forms of 'mashup' culture, since its inception in the nineteenth century as early experiments of Braque and Picasso.

MashUp: The Birth of Modern Culture finds parallels between the works of luminaries such as Jean-Luc Godard, Joseph Cornell, Elizabeth Price, Joyce Wieland and Jeff Wall. The book traces the lasting impact of such seemingly disparate cultural phenomena as vogueing, hacking and the use of audio and film as a kind of a globally available, open source language in vidding, hip hop and dub, and in art that deals with the mass proliferation and dissemination of images and knowledge brought on by digital technologies.

MashUp: The Birth of Modern Culture situates the work of Andy Warhol, Richard Hamilton and Guy Debord alongside the likes of Rem Koolhaas and Bruce Mau, Superstudio, Brian Eno and Cory Arcangel, and more generally within a culture where the new is necessarily remade and remodelled, and quotation and reappropriation are an integral part of the way we talk about it.

Published in partnership with the Vancouver Art Gallery.



January 2016

Hardback • ISBN 978-1-910433-39-3

RRP £39.95 / \$59.95

28 x 23 cm / 9 x 11 in

267 colour and b/w illis

368 pages



Andy Warhol, *Jackie*, 1964, acrylic and silkscreen ink on linen, The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc., © The Andy Warhol Foundation for the Visual Arts, Inc. / SODRAC (2016), [Warhol_Jackie]; Henri Cartier-Bresson, *Marcel Duchamp in his Studio, Neuilly-sur-Seine, France*, 1968, © Henri Cartier-Bresson / Magnum Photos, [Bresson_Duchamp]; Lee 'Scratch' Perry at *Black Ark Studio*, 1978, © Adrian Boot. All Rights Reserved. [Perry_Black Ark]; Valérie Blass, *Deja dormé*, 2011, styrofoam, acrylic and wood, Private Collection, Photo: Richard-Max Tremblay, Courtesy of Parisian Laundry, [Blass_Deja]; *Luigi Russolo with his assistant Piatti and the noise machine invented by him for futurist 'symphonies'*, 1913, © Hulton Archive / Getty Images, [Russolo_Noise]; Arthur Lipsett, *21-87*, 1964 [production still], 16mm film, © 1964 National Film Board of Canada. All Rights Reserved., [Lipsett_2187]; Achille Castiglioni and Pier Giacomo Castiglioni, *Mezzadro Seat*, 1957, Manufactured by Zanotta S.p.A., Italy, tractor seat, steel and beech wood, Museum of Modern Art, New York, Gift of the Manufacturer, Photo: © The Museum of Modern Art, Licensed by SCALA / Art Resource, NY, [Castiglioni_Mezzadro]





MOMENTO PHOTOGRAPHS BY GEORGE S ZIMBEL

AUTHOR: GEORGE S ZIMBEL

MOMENTO brings together the work of established and well-regarded American documentary photographer George S Zimbel. The book is set to coincide with the release of the documentary film of his life's work, *Zimbelism*.

George S Zimbel is a key figure in the last generation of photographers faithful to the legacy of the Photo League, who in the 1950s imbued their pictures with their personal commitment towards the people and the social landscapes they documented.

Having studied at Columbia University, Zimbel honed his craft working in New York City with Photo League members such as John Ebstel and Garry Winogrand, as well as under Alexy Brodovitch, providing him the opportunity to work for national magazines such as *Look*, *The New York Times*, *Redbook*, *Parents* and *Architectural Forum*. Parallel to his assignments, Zimbel continued his own photographic practice, which included a diverse range of subjects from Marilyn Monroe in *The Seven Year Itch* to politicians such as Eisenhower, Kennedy, Nixon and Truman.

Zimbel continues to refuse the manipulation of his images or any computer intervention, making him one of the few photographers to maintain this commitment to the purity of the medium.

Zimbel's work can be seen in a number of prestigious collections worldwide including the National Gallery of Canada, Museum of Modern Art (MoMA), Tokyo Metropolitan Museum of Photography, The International Center of Photography and Musée National d'Histoire d'art de Luxembourg.

September 2015

Hardback • ISBN 978-1-910433-42-3
RRP £24.95 / \$34.95
28 x 23 cm / 9 x 11 in
155 colour and b/w ills
160 pages





LONDON STITCH AND KNIT A CRAFT LOVER'S GUIDE TO LONDON'S FABRIC, KNITTING AND HABERDASHERY SHOPS

With a design aesthetic to inspire any craft lover, *London Stitch and Knit: A Craft Lover's Guide to London's Fabric, Knitting and Haberdashery Shops* seamlessly documents the city's best to provide a comprehensive guide that encompasses the handmade and the vintage whilst illustrating the delightful microcosm of London's craft scene.

Freelance writer and photographer Leigh Metcalf discovers the hidden gems in London's ever-growing craft community, promoting independent shops as well as craftspeople and their work. Ever since she arrived in London from the US, Metcalf has made it her mission to discover the best places for haberdashery supplies. Drawing on her experience from the last five years, she combines well-informed narrative, illustrations and a beautiful, layered design, to discover the history and operations of approximately 50 shops—divided by London territories.

Metcalf graduated from Georgia State University with a BA in English Literature and formerly worked as an Assistant Director of Admissions at the Art Institute of Atlanta. Her freelance career has seen articles published for magazines such as *Mollie Makes* and *Pretty Nostalgic*. *London Stitch and Knit* is born of Metcalf's successful blog *Found, Now Home*, described by Lauren Smith, Creative Director of *Pop-Up Magazine* as "one of only a handful of blogs that I even bother reading anymore".



September 2015

Paperback • ISBN 978-1-910433-52-2
RRP £16.95 / \$24.95
24 x 18 cm / 7 x 9 1/2 in
287 colour ills
192 pages





Image from *London Stitch and Knit*

MARIA PETSCHNIG NINETEEN VIDEOS



NINETEEN VIDEOS richly illustrates the work made between 2002 and 2014 by New York-based video and performance artist Maria Petschnig. Through her lens, Petschnig captures a fetishised, disquieting and humorous world, realised in dry, dark fantasies and crude dystopias.

Depicting an awkward kind of eroticism, her powerfully provocative video pieces employ a keen understanding of the body and sexuality to invert subject-object relations. Petschnig posits a contemporary response to historical questions of identity politics, while avoiding an easy alliance with third-wave feminism's reclaiming of sexuality as power.

June 2015

Paperback • ISBN 978-1-910433-53-9

RRP £24.95 / \$34.95

20 x 14 cm / 5 1/2 x 8 in

97 colour ills

96 pages



Petschnig's projects often simulate voyeuristic encounters; the camera and the subject, the directed and the staged squirm somewhere between invited exhibitionism and forced voyeurism. Questioning hierarchies of vision, her videos never grant the viewers the pleasure of simply watching. Instead, they are reminded of being complicit in their gaze and made aware of what remains unknowable or out of view. Likewise, the domain the artist establishes in many works is one that emphasises this ambiguity of 'public' and 'private'.

In addition to a number of essays and interviews, *NINETEEN VIDEOS* features a preface by Christopher Y Lew, curator at the Whitney Museum of American Art. Other contributors include Natalie Bell, Travis Diehl, Barbara London, Joshua Sandler, Wendy Vogel and Genevieve Yue.

In partnership with On Stellar Rays, New York and the Austrian Federal Chancellery.





AN TE LIU

CONTRIBUTORS: RYAN DOHERTY, KEN LUM, KITTY SCOTT,
ANDREW BERARDINI

Trained both as an architect and art historian, An Te Liu is a Canadian installation artist working across a number of different media. Featuring an interview with multimedia artist Ken Lum, contributions from Kitty Scott, Curator of Creative Arts at the Art Gallery of Ontario, and critic and curator Andrew Berardini, this richly illustrated monograph provides the first comprehensive overview of the artist's work in a series of expressive, personal and critical texts.

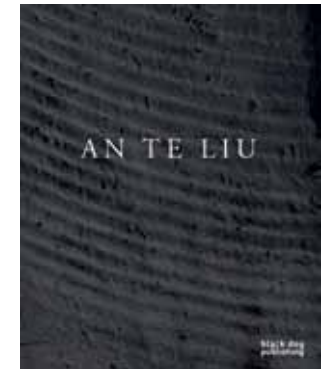
Liu's work plays with scale and context to repurpose the appliances, devices and architecture most readily associated with the domestic, whether casting a vacant house as a monopoly piece or gathering an airborne constellation of hundreds of air purification units, dehumidifiers and ionizers. In Liu's work, these objects are used to explore themes as diverse as the subprime mortgage crisis that brought about the 2008 financial crash and the modernist obsession with purity and hygiene.

An Te Liu reworks site and space, while drawing on his substantial knowledge of the history of cultural production, design, architecture and his research into contemporary trends in consumerism. This interdisciplinary approach triggers a recognisable aesthetic throughout the artist's varied body of work.

Liu's work has been exhibited internationally at venues including the Witte de With Center for Contemporary Art, Rotterdam; the Louisiana Museum of Modern Art; Ursula Blickle Stiftung, Kraichtal; EVA International, Ireland; the Venice Biennale of Architecture; and the San Francisco Museum of Modern Art.

Liu's works are included in the permanent collections of the San Francisco Museum of Modern Art; the National Gallery of Canada, Ottawa; the Art Gallery of Ontario; and The Art Institute of Chicago.

Published in partnership with the Southern Alberta Art Gallery.

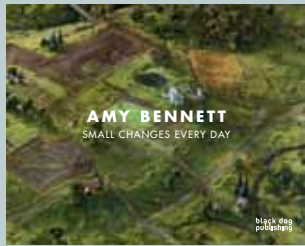


October 2015

Hardback • ISBN 978-1-910433-38-6
RRP £29.95 / \$39.95
28 x 23 cm / 9 x 11 in
134 colour and b/w ills
192 pages







AMY BENNETT SMALL CHANGES EVERY DAY

AUTHOR: ELEANOR HEARTNEY

Amy Bennett: Small Changes Every Day is the first book on the work of US-born artist Amy Bennett. Working with common themes such as transition, aging, isolation and loss, her work shows the fragility of relationships and people's awkwardness in trying to coexist and relate to one another.

August 2015

Hardback • ISBN 978-1-910433-45-4

RRP £19.95 / \$29.95

28 x 21 cm / 11 x 8 1/2 in

82 colour ills

96 pages

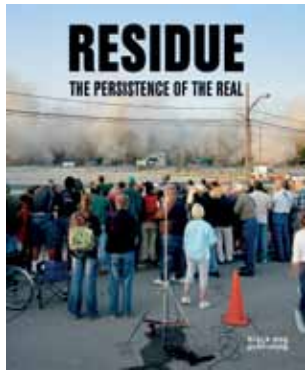


Bennett creates miniature 3D models to serve as evolving still lifes from which she paints detailed narrative paintings. Recent models have included a neighbourhood, lake, theatre, doctor's office, church, and numerous domestic interiors. The models become a stage on which narratives are developed, and offer complete control over lighting, composition and vantage point to achieve a certain dramatic effect. The paintings that follow are glimpses of a scene or fragments of a narrative. Similar to a memory, they are fictional constructions of significant moments meant to elicit specific feelings and to provoke the viewer to consider the moment before or after the one presented in the painting.

Bennett tries to tell a story over time through repeated depictions of the same house, car or person. Seasonal changes, and shifting vantage points, each reappearing throughout, lend a dream-like repetition to her work. Her aim is for the collective images to suggest a known past that is just beyond reach.

Published in partnership with Galleri Magnus Karlsson, Stockholm and Richard Heller Gallery, Los Angeles.





RESIDUE THE PERSISTENCE OF THE REAL

Realism has been criticised for its perceived attachment to transparency—the sense that an image can reveal the full truth of the situation or object it depicts. This skepticism was extended in the late twentieth century with the rise of conceptual art and the development of critiques which proposed that, in a world pervaded with spectacular images, the task of the artist should be to deconstruct the systems through which images flow and provide critical considerations of the ways images act upon us.

Residue: The Persistence of the Real is comprised of work that draws upon a documentary impulse and pursues the real as something that cannot be entirely reduced to representation, while at the same time acknowledging the mediating character of the mechanisms that shape perception. The book presents recent work in a variety of media—including photography, video and installation—by nine artists from Vancouver and elsewhere.

Published in partnership with the Vancouver Art Gallery.

August 2015

Paperback • ISBN 978-1-910433-26-3

RRP £19.95 / \$29.95

28 x 23 cm / 9 x 11 in

69 colour and b/w ills

144 pages





IS TORONTO BURNING?

AUTHOR: PHILIP MONK

Remember radicalism? A time when the Toronto art scene was in formation—and destruction? When there were no models and anything was possible? The late 1970s were a key period when Toronto thought itself Canada's most important art centre, but history has shown that the nascent downtown art community—not the established uptown scene of commercial galleries—was where it was happening.

It was a political period. Beyond the art politics, art itself was politicised in its contents and context. Art's political dimension was continually polemically posed—or postured—by artists in these years. Beyond politics, posturing, in fact, was a constant presence as the community invented itself.

It was also a period rich in invention of new forms of art. Punk, semiotics, and fashion were equally influential, not to mention transgressive sexuality. It was the beginning of the photo-blow-up allied to the deconstructed languages of advertising. Video and performance aligned in simulations of television production as the 'underground' mimicked the models of the mainstream for its own satiric, critical purposes. With no dominant art form and the influence of New York in decline, there were no models and anything was possible: even the invention of the idea of an art community as a fictional creation.

Is Toronto Burning? takes the reader on a journey through this period rich in invention of new forms of art. It brings together artworks by Susan Britton, David Buchan, Colin Campbell, Elizabeth Chitty, Carole Condé and Karl Beveridge, Judith Doyle, General Idea, Isobel Harry, Ross McLaren, Missing Associates (Peter Dudar & Lily Eng), Clive Robertson, Tom Sherman, and Rodney Werden alongside archival documents. The artworks were all shown at the exhibition of the same name at the end of 2014 at The Art Gallery of York University, curated by Director Philip Monk.

Published in partnership with Art Gallery of York University.



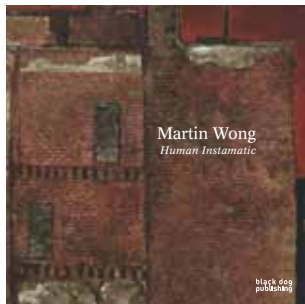
October 2015

Hardback • ISBN 978-1-910433-37-9
RRP £29.95 / \$39.95
25 x 20 cm / 8 x 10 in
70 colour and b/w ills
256 pages





Image from *Is Toronto Burning?*



MARTIN WONG: HUMAN INSTAMATIC

AUTHORS: ANTONIO SERGIO BESSA, YASMIN RAMIREZ

Martin Wong: Human Instamatic explores the paintings of Martin Wong, a collection that fuses the kitsch and decorative with a gritty realism.

Martin Wong was a painter whose vision is among the lasting legacies of New York's East Village art scene of the 1980s and a precursor of the identity-driven work of the 1990s.

Known as the "human instamatic" for his rapid portrait painting skills, which he offered for \$7.50 a painting, Martin Wong was encouraged to move from the San Francisco Bay Area art scene to New York. In the heyday of the East Village, where the local styles tended toward graffiti art, Neo-Expressionism and late Conceptualism, Wong carved out a territory of his own. His art was as culturally complex as his appearance, which was usually distinguished by a Fu Manchu mustache and a cowboy hat.

Wong had a degree in ceramics and expertise in such diverse areas as Asian painting, calligraphy and decorative arts. An active collector of everything from American antiques to the gift shop souvenirs of San Francisco's Chinatown, he eventually donated his extensive collection of graffiti art to the Museum of the City of New York. Wong's estate is administered by the PPOW Gallery in New York.

Published in partnership with the Bronx Museum of the Arts.

October 2015

Hardback • ISBN 978-1-910433-41-6
RRP £24.95 / \$34.95
25 x 25 cm / 10 x 10 in
144 colour and b/w ills
160 pages



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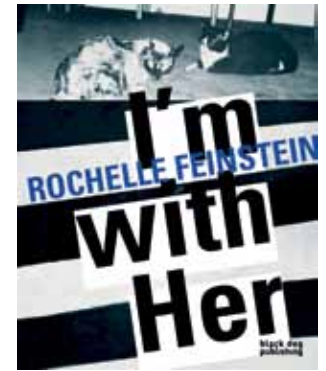
I'M WITH HER ROCHELLE FEINSTEIN

I'm with Her is the first book to offer a cohesive presentation of American artist Rochelle Feinstein's rich career to date. Bringing together several important bodies of work, such as *The Estate of Rochelle F*, *The Abramovic Method* and *On Stellar Rays*, this compendium showcases an evolving, expansive and highly self-reflexive painting practice.

Possessing an extensive painting lexicon, Feinstein employs an array of media from silkscreen, photography and assemblage, to abstract, expressive painting. These combined material processes are applied to an appropriative practice that cross-references the historical with the vernacular, and the mythologies of art history and popular culture. Sourcing and reconstituting found visual material, Feinstein includes text, personal photography and even self-cannibalises past work. *I'm with Her* showcases a deliberately a-stylistic yet deeply personal body of work, vacillating between earnestness and irreverence.

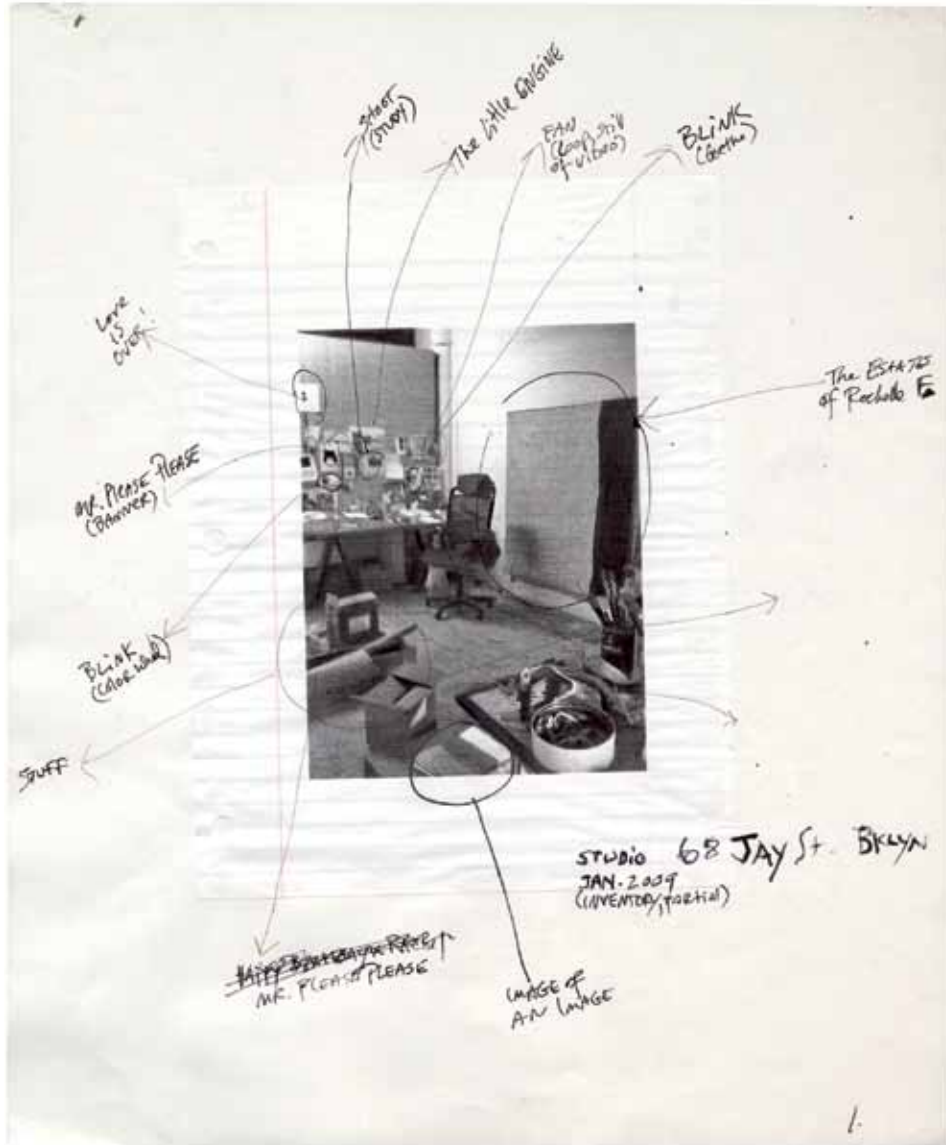
Feinstein exhibits widely in solo and group exhibitions in galleries and museums across the United States and Europe, and her work is included in numerous public and private collections. Recent awards include the Guggenheim Fellowship and a Louis Comfort Tiffany Foundation Fellowship. Having received a BFA from Pratt Institute in 1975 and an MFA from the University of Minnesota in 1978, she was appointed to the Yale faculty in 1994 and is currently professor of painting/printmaking.

Published in partnership with On Stellar Rays, New York.



October 2015

Paperback • ISBN 978-1-910433-35-5
RRP £19.95 / \$29.95
28 x 23 cm / 9 x 11 in
152 colour and b/w ills
192 pages





THE MACKAY CREEK SERIES PAINTINGS BY RON DEN DAAS

AUTHORS: BILL JEFFRIES AND BRIAN RIDDLE

The Mackay Creek Series is a diaristic and critical commentary on the artist's role in raising global ecological consciousness. Painting onsite for 60 days, Ron den Daas monitors and records the state of one ecosystem through a single cycle of the seasons.

October 2015

Hardback • ISBN 978-1-910433-40-9
RRP £19.95 / \$29.95
27 x 29 cm / 11 x 10 in
121 colour and b/w ills
128 pages



In his paintings, Ron den Daas bypasses humanity's obsession with 'the self' and comments on small changes in the natural world. Rather than merely depicting oil spills, toxic sludge, clear-cuts or wetland draining, his observations aim to sensitise viewers to the precarious ecological state that humans have created everywhere.

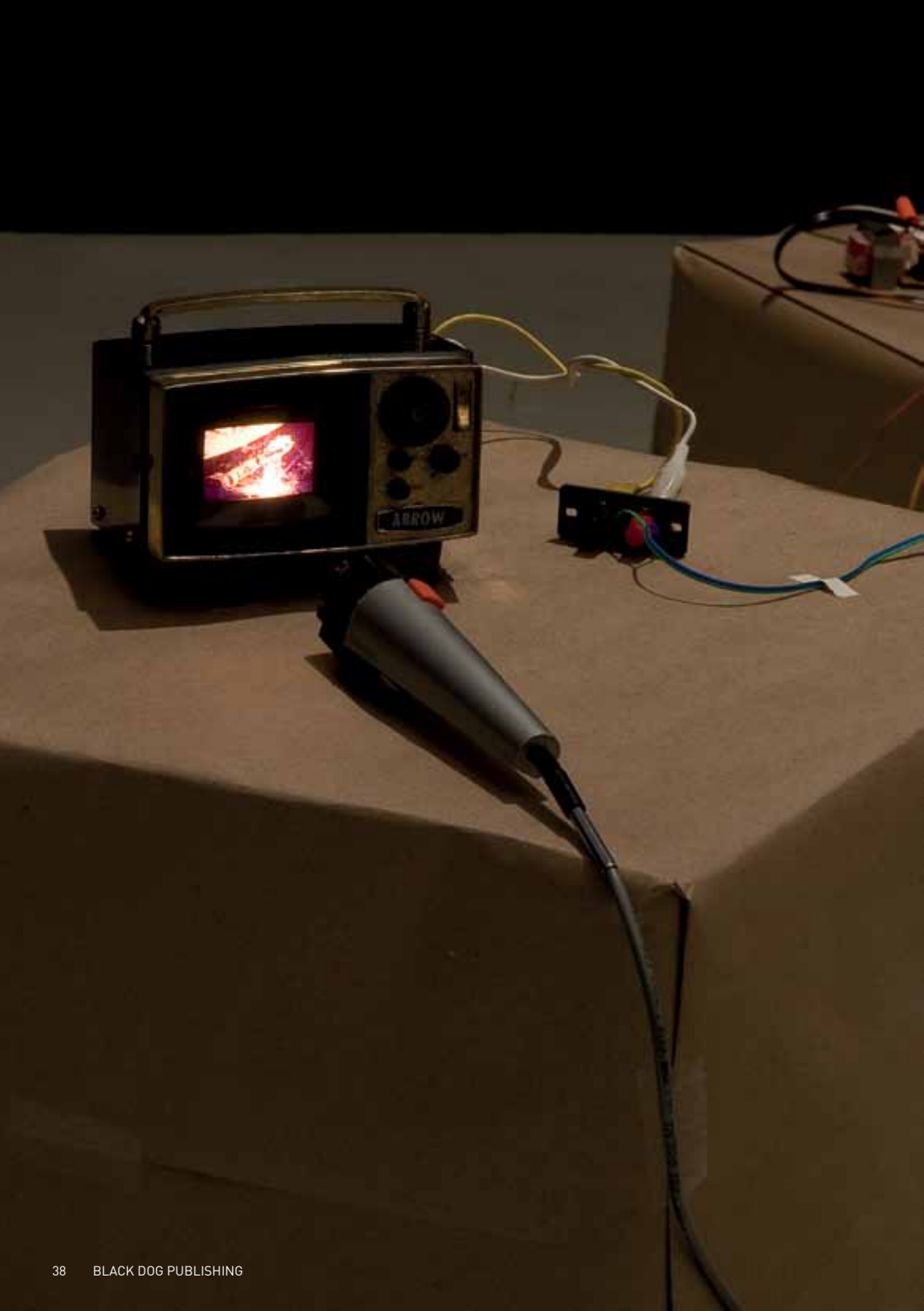
In November 2008 den Daas found returned Coho salmon adults in Upper Mackay Creek. Although this was once a common occurrence in North Vancouver creeks, it was a rare event in the endangered urban creek ecosystem of 2008. Painting onsite, he completed the first of 60 studies of a pool and small waterfall in the watercourse.

In addition to environmentalism, a key context for the paintings in this book is the history of diaristic procedures in art. Everyday images, seemingly of little consequence, forcibly reference much larger global phenomena. By treating the Creek diaristically, observing the same site for 60 days, the series monitors and records the state of one ecosystem through a single cycle of the seasons.

Dedicated to the proposition that art can have a significant role in raising global ecological consciousness, Ron den Daas offers this critical commentary through his art of the everyday and documents the conditions that undermine the well-being of a particular habitat, synecdochically standing in for ecosystems everywhere.

Written by artist and activist, Bill Jeffries, with a Foreword by Brian Riddle, President and Chief Executive Officer of the Pacific Salmon Foundation in Vancouver.





IMAGINARY HOMELANDS

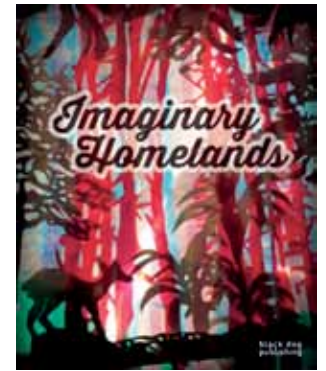
Imaginary Homelands is both a thematic framework and a strategy for exhibition-making, written in both Spanish and English. It is the culmination of a three-year experimental residency project that explored how the oscillation of people, ideas and materials between two real places—in this case Bogotá and Toronto—could become a point of departure toward 'locating' a fictionalised mid-way point. A product of this experiment, the exhibition is an imaginary place conceptually situated somewhere between the two locations, made tangible through a series of artworks created specifically for, and as, an "imaginary homeland" at Art Gallery of York University.

Imaginary Homelands collates artwork from a series of residencies. Artists considered their projects from the position of being in and from the two locations simultaneously, allowing both to inform their experiences, inflect their understanding of 'the local' and provide differing social and cultural contexts, available materials, etc, for the development of their work.

As hybrid creations that draw upon and from many different sources, materials, stories and experiences, the resulting works in *Imaginary Homelands* are more than just translations. The exhibition literally and figuratively crosses borders and boundaries—both actual and perceived—which its works annul by proposing new insights from the perspective of being in a place that is neither here nor there.

Contributions include work by Carlos Bonil, Nicolás Consuegra, Miler Lagos, Mateo Lopez, Mateo Rivano, Maria Isabel Rueda, Daniel Santiago, Angélica Teuta and Icaro Zorbar.

Published in partnership with Art Gallery of York University.



August 2015

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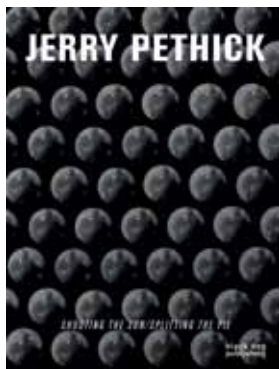
RRP £19.95 / \$29.95

28 x 23 cm / 9 x 11 in

171 colour ills

176 pages





JERRY PETHICK

SHOOTING THE SUN/SPLITTING THE PIE

AUTHOR: GRANT ARNOLD
CONTRIBUTORS: MONIKA SZEWCZYK,
JOHN DRURY, JERRY PETHICK

Jerry Pethick is the first major volume dedicated to the career of this multifaceted artist. Pethick's practice has always been difficult to categorise; though his work focuses on questions of perception, which have been a central focus in the visual arts over the past four decades, his amalgamations of photography, optical devices, sculpture and drawing—as well as the structures he assembles to create new conceptions of material space—look like no other artist's work.

October 2015

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70 colour and b/w illl
160 pages

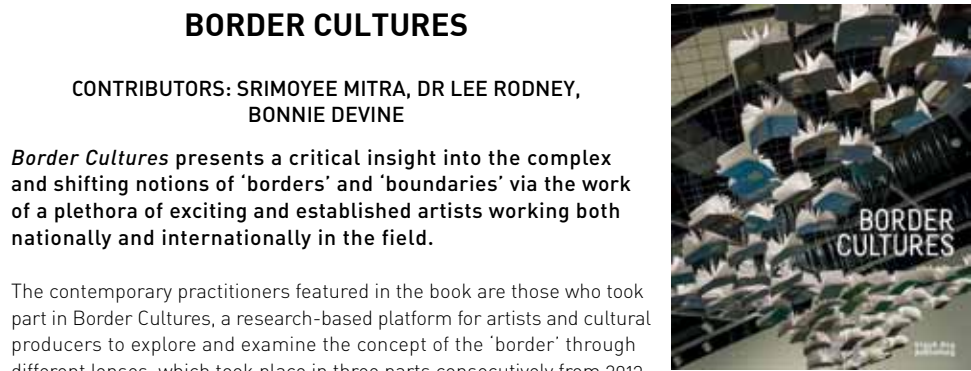


Pethick's oeuvre has always evoked something of the amateur scientist and inventor. In the late 1960s and early 1970s he became widely known for his pioneering work with holography in London and San Francisco. While he stopped working with holograms when he moved to Hornby Island, British Columbia in the mid-1970s, the nature of visual perception, the history of optics and integral (or fly's eye) photography using multiple lenses remained central to his work. Although Pethick draws upon a sophisticated in-depth understanding of science and art history, his work is constructed from modest materials and found objects, including cheap plastic Fresnel lenses, discarded sinks, hay bales, light bulbs and bicycle tyres that could be found in a local hardware store or garbage dump.

While Pethick's work has been included in exhibitions across Canada, Europe, the United States and Japan, this publication accompanies the first retrospective exhibition of his work.

Published in partnership with the Vancouver Art Gallery.





BORDER CULTURES

CONTRIBUTORS: SRIMOYEE MITRA, DR LEE RODNEY,
BONNIE DEVINE

Border Cultures presents a critical insight into the complex and shifting notions of 'borders' and 'boundaries' via the work of a plethora of exciting and established artists working both nationally and internationally in the field.

The contemporary practitioners featured in the book are those who took part in *Border Cultures*, a research-based platform for artists and cultural producers to explore and examine the concept of the 'border' through different lenses, which took place in three parts consecutively from 2013 to 2015 at the Art Gallery of Windsor, Canada: *Border Cultures: Part One* (homes, land) in 2013; *Border Cultures: Part Two* (work, labour) in 2014; and *Border Cultures: Part Three* (security, surveillance) in 2015.

The objective of the series was to mobilise and connect ongoing critical dialogues concerning 'boundaries', with multiple and diverse explorations from different parts of Canada and the world. *Border Cultures* continues these narratives, collating essays from Dr Lee Rodney and Bonnie Devine, a curatorial essay from Srimoyee Mitra, and multiple artists' reflections on the themes of the exhibition series.

October 2015

Paperback • ISBN 978-1-910433-44-7

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28 x 23 cm / 9 x 11 in

100 colour ills

160 pages



In partnership with the Art Gallery of Windsor.





DR. STRANGELOVE DR. STRANGELOVE

KRISTAN HORTON

Years in the making, Toronto-based artist Kristan Horton's doubly legendary *Dr. Strangelove Dr. Strangelove* takes aim at Stanley Kubrick's original 1964 film, *Dr. Strangelove*.

With the obsessive meticulousness of the master himself, Horton has recreated each scene with banal objects at hand in his studio, deflating what is exaggerated in Kubrick's black comedy.

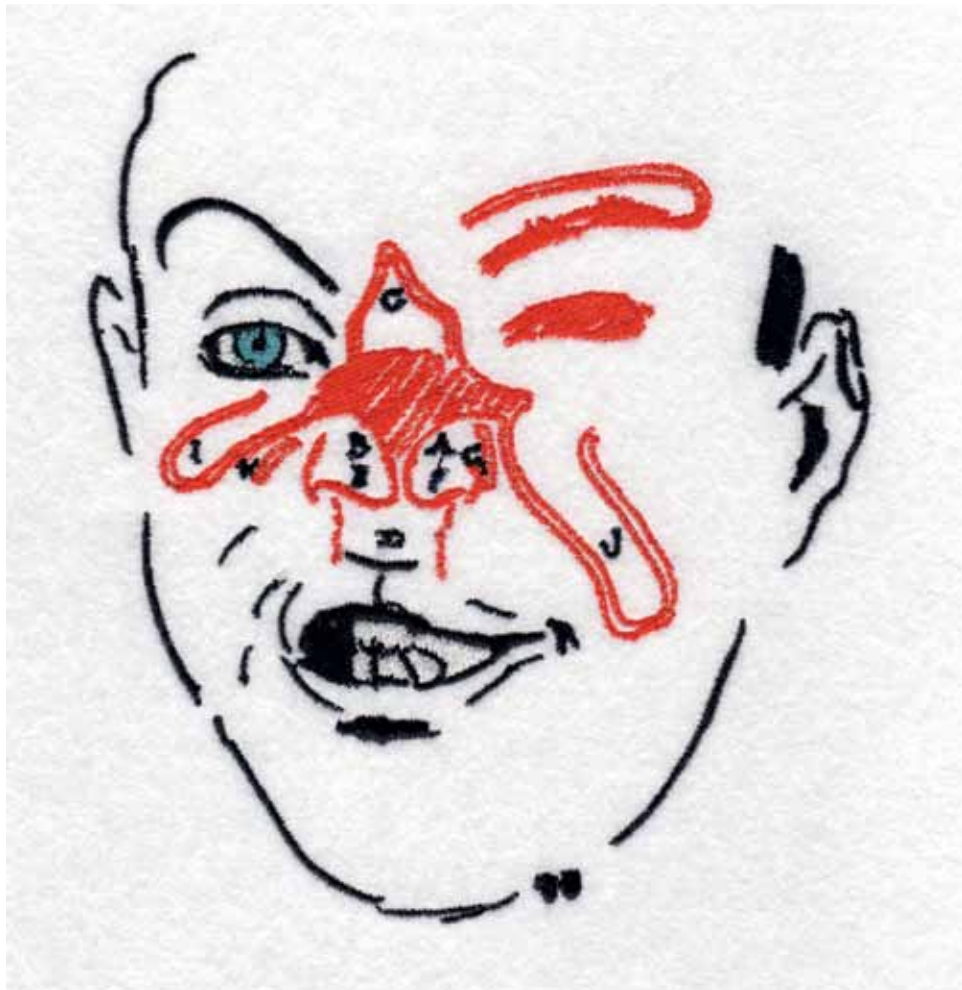
Winner of the 2008 Ontario Association of Art Galleries Design Award: Hardcover Book. Designed by Bryan Gee.

Coinciding with Black Dog Publishing's title, *Kristan Horton*, released in spring 2015.

Published by Art Gallery of York University.

Hardback • ISBN 978-1-910433-46-1
RRP £29.95 / \$39.95
18 x 31 cm / 12 x 7 in
200 b/w illus
208 pages





PADDY HARTLEY OF FACES AND FACADES

EDITORS: DAVID JONES AND MARJORIE GEHRHARDT

Paddy Hartley's striking work incorporates surgical and pharmaceutical equipment as well as steel, scrap metal, digital embroidery and textiles in order to critique how we think about the face today.

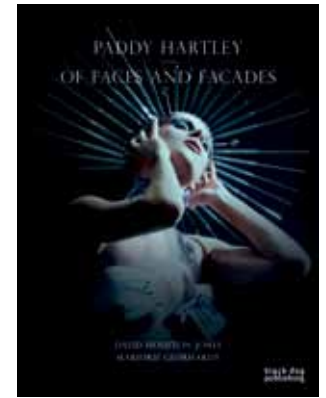
The book brings together *Project Facade*, *Face Corsets* and his new work in book form for the first time, presenting previously unpublished texts from David Jones and Majorie Gehrhardt, as well as drawings and photographs which document a remarkable creative process and a history that is still insufficiently explored.

Paddy Hartley's work is primarily concerned with the ways in which the human face can be repaired, manipulated and recontextualised, and the questions that these processes raise about our concepts of beauty and disfigurement.

Taking as a starting point records of facially injured servicemen of the First World War and the pioneering surgery they underwent, *Project Facade* examines the impact of disfigurement on the human psyche, as well as tracing the development of early facial reconstructive surgery. His *Face Corsets*, meanwhile, examine attitudes towards cosmetic surgery and the beauty industry, providing a non-surgical means to brutally mimic the results of cosmetic procedures and beyond. The series gained notoriety and success in a wide variety of popular publications both nationally and internationally, and continue to feature in contemporary textiles and fashion publications.

David Houston Jones is Associate Professor of French Literature and Visual Culture at the University of Exeter. His interests span literary and visual culture, from trauma and testimony to visual archives and installation art.

Marjorie Gehrhardt is a postdoctoral research fellow at the University of Exeter. Her research focuses on the experience and representations of facially injured soldiers during and after the First World War in France, Germany and Great Britain.



Paperback • ISBN 978-1-910433-31-7
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48 pages

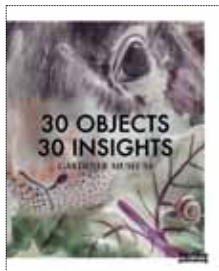


**SELECTED BACKLIST
AND A-Z TITLES**



30 OBJECTS 30 INSIGHTS

Gardiner Museum
Editors: Rachel Gottlieb,
Karine Tsoumis
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208 pages



ACE RECORDS

Labels Unlimited
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220 colour and b/w ills
192 pages



AMNESIAC HIDE

Mike Nelson
Contributors: Dick Hebdige,
Jenifer Papararo,
Julia Paoli
Paperback
ISBN 978 1 908966 45 2
RRP £19.95 / \$29.95
22.7 x 14.5 cm / 9 x 6 in
160 colour and b/w ills
176 pages



Nelson's fascination with the outsider unfolds with a variety of his personal experiences whilst travelling; the death of friend and collaborator Erlend Williamson. The patterns of chance and coincidence that formed around his works develop as a series of installations—structures empty of occupants which blur the line between the fictional and the real, and unravel as carefully constructed and richly suggestive frozen narratives. Among these is *The Amnesiacs*—a serial work inventing and exploring the fictional historiography of the titular biker gang—begun by the artist in 1996 and revisited in recent exhibitions.

Amnesiac Hide photographically documents these complex architectural installations, drawing in contextual material such as a cut-up rendering of text from both a historical treatise on frontier peoples and Hunter S Thompson's *Hell's Angels*, and setting these alongside essays from cultural critic and theorist Dick Hebdige, and curator and contemporary art writer Jenifer Papararo, among others.

A major monograph on the iconic British artist and Turner Prize-nominee Mike Nelson, *Amnesiac Hide* focuses on Nelson's continuing work with the stereotypical outsider—the fur trapper, the Beatnik, the mountain man, the lone wanderer, the biker, the outlaw, the pioneer—and how the perception of this archetype is eroded and recast in popular imagination.

AFTER THE AGREEMENT

Contemporary
Photography in Northern
Ireland
Editor: Sarah Tuck
Paperback
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RRP £19.95 / \$29.95
28 x 23 cm / 9 x 11 in
100 colour and b/w ills
144 pages



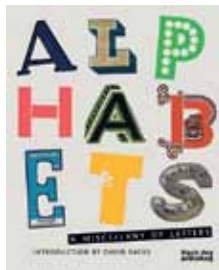
AGO: Highlights from the Collection of the Art Gallery of Ontario

Editor: Jim Shedden
Paperback
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RRP £16.95 / \$24.95
23 x 16.5 cm / 6 1/2 x 9 1/2 in
300 colour and b/w ills
356 pages



ALPHABETS

A Miscellany of Letters
Introduction: David Sacks
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27 x 22 cm / 8 1/2 x 10 1/2 in
450 colour and b/w ills
240 pages



AMERICAN ARTIFACTS

Phil Bergerson
Contributors: Margaret
Atwood, Nathan Lyons
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ISBN 978 1 908966 35 3
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28 x 31 cm / 12 x 11 in
120 colour and b/w ills
144 pages



Are You Experienced? presents work from the eponymous exhibition from the Art Gallery of Hamilton, which aimed to challenge the perception of 'the gallery' or 'the museum' as a space devoted to 'the art object' and 'the wall', transforming the space into an experience that essentially encompasses the individual as an essential part of the space. With the transformation, the visitor is invited to participate, the artist is a catalyst and both are engaged in a social and affective experience. Intelligent and thoughtful, the result is a transition for the visitor from spectator to integral component; the very essence and idea of a direct encounter with art.

ARE YOU EXPERIENCED?

Editor: Melissa Bennett
Paperback
ISBN 978 1 910433 01 0
RRP £24.95 / \$34.95
28 x 23 cm / 9 x 11 in
203 colour and b/w ills
192 pages



Artists Nadia Belerique, Jessica Eaton, Olafur Eliasson, Dorian FitzGerald, Hadley+Maxwell and Do Ho Suh invite us to derive meaning from an immersive experience by creating dynamic and charismatic spaces. As artists they become catalysts for fundamentally different ways of thinking about art and institutions, and remind us that one of the primary functions of an art museum is to serve as a place where participation is fostered as a part of meaningful experience.

All of the featured artists share one vital quality, that of being engaged with the visual arts to create a condition in which we can engage.

ANARCHY IN THE ORGANISM

Editor: Simeon Nelson
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70 colour and b/w ills
96 pages



ARCHIVE: IMAGINING THE EAST END

Editor: Zelda Cheatte
Contributors: Susan
Andrews, Nicholas Haeffner
Paperback
ISBN 978 1 908966 37 7
RRP £14.95 / \$19.95
24 x 18 cm / 7 x 9 in
80 colour and b/w ills
96 pages



ARIK LEVY

Arik Levy: Art is an engaging look at the last ten years of 'art focused' work of the Israeli born, Paris-based, practitioner's output.

Artist, technician, photographer, designer and filmmaker, Levy's skills and indeed outlook are entirely multidisciplinary, whilst his work can be seen in prestigious galleries worldwide.

ARIK LEVY

Art

Contributors: Asaf Gottesman, Kenny Schachter, et al
Hardback
ISBN 978 1 908966 56 8
RRP £24.95 / \$34.95
25.5 x 19.5 cm / 7 1/2 x 10 in
280 colour and b/w ills
304 pages



Out There gives an overview of Arik Levy's outdoor creations, analysing the different ways in which architecture, urbanism and nature interact. Levy's works are informed by the materials he adopts, some of these taking shape as highly polished metal sculptures and outdoor *Rock* works, with shooting shards of metal. The constraints of these meticulously handcrafted pieces in relation to the "ideology of nature" and natural materials opens another line of investigation of which permeates his practice.

OUT THERE

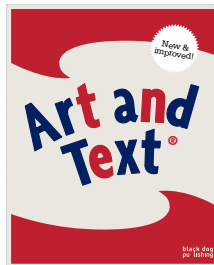
Arik Levy

Author: Arik Levy
Contributors: Jérôme Peignot, Christy MacLear, Charlotte N Eyerman, Jérôme Sans
Hardback
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240 colour and b/w ills
272 pages



ART AND TEXT

Editor: Aimee Selby
Contributors: Dave Beech, Charles Harrison, Will Hill, Kevin Mccaighy, Louis Pattison
Paperback
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RRP £19.95 / \$29.95
28 x 23 cm / 9 x 11 in
288 pages



In paperback for the first time, the bestselling *Art and Text* covers the development of the textual medium in art from the early combinations of text, lettering and image in the work of seminal artists such as El Lissitzky and Kurt Schwitters.

The use of text can be seen in some of the most avant-garde artwork of the twentieth century; René Magritte used it as an instrument for Surrealist subversion when he inscribed his painting with the statement "ceci n'est pas une pipe", and Dadaist artists used it to describe anti-art and anti-aesthetic sentiment. The work of some of the most famous conceptual artists of the 1960s began, for the first time, to use written language as an artwork in itself, without juxtaposition with images.

An extensive survey of 20th- and 21st-century attempts to use text in modern and contemporary art... Through words and pictures, this book asks what role text and type play in art. And the answer, through numerous examples, is that integration of word and picture is as natural to the artistic process as brush and canvas.

The New York Times

Networks of artists connecting over the web, collaborative projects, participatory events, interactive art, seminars, online auctions, marketing and promotion are just some of the areas covered in this comprehensive study.

We Heart

Art and the Internet is a useful tool for considering the ways in which the Internet, and the art it has spawned, have molded our lives.

ARTnews

ART AND THE INTERNET

Contributors: Joanne McNeil, Domenico Quaranta, Nicholas Lambert
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THE ART OF JESSICA VOORSANGER

Author: Jessica Voorsanger
Contributors: Kathy Kubicki, Dr Jean Wainwright
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27 x 20 cm / 8 x 10 1/2 in
130 colour and b/w ills
160 pages



THE ART OF WALKING A Field Guide

Author: David Evans
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BOOKS IN SERIES

In partnership with
Art on the Underground

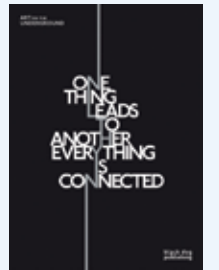
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Each book profiles one region, presenting well-known artists alongside lesser-known practitioners, contextualising the contemporary art scene through specially commissioned essays, pertinent reprints and timelines of social, political and artistic developments to provide an insightful, cutting edge examination of international styles, perceptions and culture.

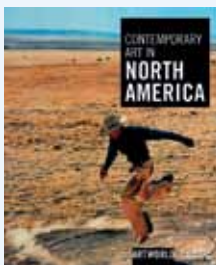
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A convenient but carefully qualified survey of new and recent art. Examples of the work of artists are illustrated and discussed, hinting thrillingly at the range, quality and latent power of much of the work that has been produced from a great many different geographical and political situations.
The Guardian

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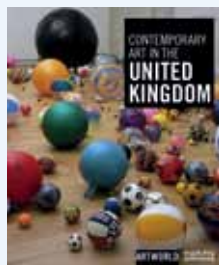
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CONTEMPORARY ART IN SCANDINAVIA

Editor: Duncan McCorquodale
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28 x 23 cm / 9 x 11 in
160 colour and b/w ills
240 pages



Contemporary Art in Germany, Austria and Switzerland is a unique exploration into the contemporary art from these three countries; looking at those at the cutting edge of the region's artistic output, its history and its international relevance, through a select number of artist profiles, specially commissioned essays and reprints on the subject.

Contemporary Art in Germany, Austria and Switzerland features the work of artists including Isa Genzken, Urs Fischer, Roman Signer, Pipilotti Rist, Erwin Wurm and John Bock amongst others, chosen with the help of the series' advisors—Rut Blees Luxemburg, Neil Gall and John Slyce—on the basis of their standing careers and predicted longevity. The works featured have been organised throughout the book in such a way that they transcend geographical and regional preconceptions.

The seventh title in Black Dog Publishing's ARTWORLD series, *Contemporary Art in Scandinavia* showcases the wealth of contemporary art being produced in Sweden, Denmark, Norway, Finland and Iceland today, providing a unique complex of the Scandinavian contemporary art scene.

Until recently Scandinavian practice in general has been one of the great unknowns of the contemporary art scene. Now there are signs that this is changing, with collectors, curators and critics eager to investigate (and extol) the merits of a slice of the global art market that has been inexplicably overlooked.

Beautifully illustrated with full colour illustrations, the book profiles a spectrum of contemporary artists, featuring a range of contributions from artists including Lars Heeling and galleries such as UKS, DEN FRIE, Candyland and 1857.

In keeping with the previous books in the series, both *Contemporary Art in Scandinavia* and *Contemporary Art in Germany, Austria and Switzerland* are fully illustrated and organised so as to transcend geographical and regional preconceptions. Specially commissioned introductory essays and appendices of reprinted essays by writers, academics and practitioners contextualise the work in these unique and eye-opening introductions to two of the most vibrant and fascinating art scenes today.

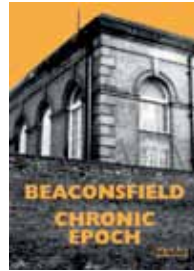
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BETWEEN STATES

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BLACK METAL

Beyond the Darkness
 Contributors: Nathan T Birk, Diarmuid Hester, Jérôme Lefèvre, Louis Pattison, Nick Richardson, Brandon Stosuy
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 RRP £19.95 / \$29.95
 27 x 22 cm / 8 1/2 x 10 1/2 in
 192 colour and b/w ills
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The Beaver Hall Group: 1920s Modernity portrays the work of the Montreal-based group of Canadian painters, the Beaver Hall Group. This twentieth-century collective, founded in response to the all-male Group of Seven, was long overlooked by critics and historians alike, but today counts many of its members amongst the most sought-after Canadian painters.

Using the group as a starting point, the book launches into investigations into such wide-reaching topics as the metropolis and modernity, juxtapositions between economic progress, cultural development and social equality, and the role of gender in approaches to artists and their work.

This unique exposé of the group is set against the backdrop of Montreal's cultural scene in the 1920s, and explores how the collective crossed artistic disciplines, placing the group within a broader context of the arts.

THE BEAVER HALL GROUP

1920s Modernity
 Contributors: Jacques Des Rochers, Brian Foss, Kristina Huneault, Jacques Lachapelle, Héléne Sicotte, Esther Trépanier
 Hardback
 ISBN 978 1 908966 93 3
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French
LE GROUPE DE BEAVER HALL
 La Modernité dans les Années 1920
 ISBN 978 1 908966 94 0

BOTANIC GARDENS

A Living History
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BRIAN CALVIN

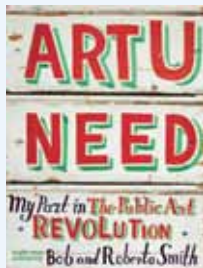
Contributors: Anton Kern Gallery, Sarah Lehrer-Graiwer, Bruce Hainley, Brian Calvin
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BOB AND ROBERTA SMITH

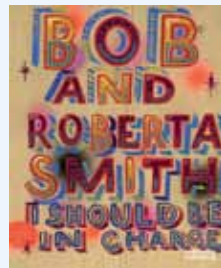
ART U NEED

My Part in the Public Art Revolution
 Author: Bob and Roberta Smith
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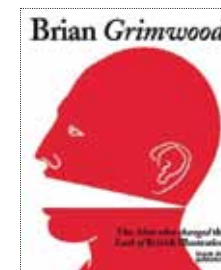
I SHOULD BE IN CHARGE

Author: Bob and Roberta Smith
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 275 colour and b/w ills
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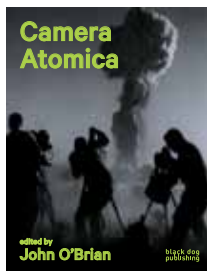
BY RAIL AND BY SEA

Scott Conarroe
 Contributors: Bob Bean, Simon Winchester
 Hardback
 ISBN 978 1 908966 43 8
 RRP £24.95 / \$34.95
 28 x 31 cm / 12 x 11 in
 110 colour and b/w ills
 144 pages



CAMERA ATOMICA

Editor: John O'Brian
Contributors: Hiromitsu Toyosaki, Julia Bryan-Wilson, Blake Fitzpatrick, Susan Schuppli, Iain Boal, Gene Ray, Douglas Coupland
Paperback
ISBN 978 1 908966 48 3
RRP £24.95 / \$34.95
25 x 19 cm / 8 x 10 in
256 colour and b/w ills
304 pages



A unique and engaging exploration of how the camera lens has shaped public perception of the atomic age and its legacy of anxiety.

Photographs have a crucial place in the representation of the atomic age and its anxieties. Camera Atomica examines narratives beyond the “technological sublime” that dominates much nuclear photography, suppressing representations of the human form in favour of representations of B-52 bombers and mushroom clouds. The book proposes that the body is the site where the social environment interacts with the so-called “atomic road”: uranium mining and processing, radiation research, nuclear reactor construction and operation, and weapons testing.

Cameras have both recorded and—in certain instances—provided motivation for the production of nuclear events. Their histories and technological development are intimately intertwined. All photographs, including nuclear photographs, have the capability to function affectively by working on the emotions and fascinating audiences. Through a wide range of visual documentation, *Camera Atomica* raises questions such as: what has the role of photography been in underwriting a public image of the bomb and nuclear energy? Has the circulation of photographic images heightened or lessened anxieties, or done both at the same time? How should the different visual protocols of photography and be understood?

Looks at the role that photography has played in constructing the public image of atomic energy and 'the bomb'... A gold mine of photos, historical facts, shocking anecdotes... I was expecting the dark and dramatic but many of the images are alarmingly cheerful and wonderful... It's also a demonstration of the strength of the image when it comes to shaping memories and imagination. We Make Money Not Art

CAROLEE SCHNEEMANN

Unforgivable
Contributors: Melissa Ragona, Kristine Stiles, Ken White,
Hardback
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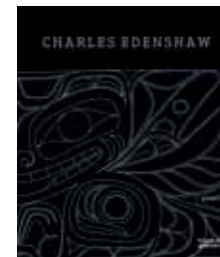


The most thorough visual overview of the work of groundbreaking and celebrated feminist artist Carolee Schneemann. Her prestigious career spans seven decades and encompasses the diverse artistic media of painting, sculpture, performance, film and video.

An artist known for her experimental approach and political convictions, Schneemann has been the subject of numerous exhibitions and publications throughout her career, with work in the collections of Tate Modern, the Commune di Milano, the Pompidou Centre and MOMA, to name but a few. *Carolee Schneemann: Unforgivable* comprises contributions from an exclusive group of writers familiar with the artist's work, including reprints from 1960s reviews in *The Village Voice* and *The New York Times*, and contains the most comprehensive bibliography and biography on the artist to date.

CHARLES EDENSHAW

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If you're surprised to learn that Indian Yellow pigment was made with the urine of cows fed exclusively on mango then Colour in the Making is for you. Which means that this book, exploring the materials of creativity and the incredible history of colour itself, is pretty much for everyone. Riffle

Offers a vivid insight into humanity's pursuit of colour over the centuries. The Guardian

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DEGAS' METHOD

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314 pages



Degas placed himself as the latest in a line of great masters, consciously working and thinking in ways which made him the heir to—and successor to the throne of—the truly great art which endures beyond its own era. He worked stubbornly towards an art, the visual freedom and apparently unregulated appearance of which seem unsurpassed even to this day. He was a master of both tradition and progress—and this is why his oeuvre occupies an enormously important position in the narrative of the painting of our own time.

Rather than a desire to bring to light a 'complete' account of the artist's oeuvre, *Degas' Method* is an extensive retrospective that stages and presents the synergy that exists between the works. Lavishly illustrated, the publication spans painting, pastel, monotype, sculpture, drawing and several graphic disciplines to bring together the artist's vast catalogue of work, ranging across motif, technique and chronology—not least the rare collection of bronze-cast figures, originally found in wax and clay in the artist's atelier after his death.

Danish

DEGAS' METODE

ISBN 978 1 910433 21 8

Through his practice and involvement in the Impressionist movement, Degas altered both the political and aesthetic premises for painting. His way of working was idiosyncratic and thoroughly original, not only within individual works, but in general terms as he consciously reused experiences across his production. Art is no simple matter, but a statement that is developed over and across time.

EUROPEAN CONTEXTUALISING IN ANALYTICAL SOCIOLOGY AND ETHNOGRAPHICAL REPRESENTATION ON HISTORY AND THE PRESENT

Author: Remco Torenbosch
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An intoxicating mix of high and low culture, Coupland's painting, prints, photography, sculpture and installation draw parallels with his writing, incorporating new technologies and art historical references, while maintaining the same steady gaze and biting humour that have won him worldwide acclaim as being at the forefront of popular postmodernity.

Put down the internet, take a break from celebrity schadenfreude and pick up this book: it's a fascinating journey into the world of a contemporary pop-artist who really has something to say about our culture. **Blueprint**

DOUGLAS COUPLAND
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is Anything is Everything
Contributors: Daina Augaitis, Bjarke Ingels, Hans-Ulrich Obrist, Michael Stipe, et al
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Updated and entirely revised second edition, with 70+ new pages of essential information for the scent connoisseur.

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Grazia

Profiling a range of culinary pioneers working across the fields of art, science, theatre, catering and design, and featuring a selection of essays situating these contemporary practices alongside historical and cultural contexts, *Experimental Eating* pushes the boundaries of how we understand, experience and relate to food and the rituals of dining.

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Deliciously detailed and good enough to eat, this book combines luscious images with text that questions the assumptions behind how we make, eat and perceive food... entertaining, thought-provoking and thrilling. **We Make Money Not Art**

Our bestselling drawing books serve as an introduction to the artist's craft in both practice and theory.

The Drawing Book brings together works by artists, architects, sculptors, scientists, filmmakers and thinkers of all descriptions. From first thoughts to finely wrought, elaborate artworks, from the lightest sketch in pencil to bold, gallery-wall installations, the medium is shown as an essential vehicle for creativity.

Drawing Projects is both a practical guide to drawing—taking a 'how to explore drawing' style approach to the art form—and a celebration of drawing as the process of seeing made visible.

This comprehensive study of the art of drawing provides both a commentary on leading contemporary practitioners and a 'how to explore drawing' style approach to the art form. Interface

A colourful, fun book that children will want to pick up (and come back to!), and a step-by-step guide for teachers and parents eager to expand their child's imaginative reach and enjoyment of mark-making, *Drawing Projects for Children* is packed full of projects that are at once engrossing, entertaining and educational.

The book serves as an essential resource to help children realise their potential at any level, featuring thorough introductions to materials, warm ups to help them relax, take risks and gain confidence by practicing their skills, and projects to capture their attention and inspire them.

Aimed at children aged 5-13, *Drawing Projects for Children* equips adults with a range of innovative ideas and challenges for teaching children to draw, both at home, in the classroom, and beyond.

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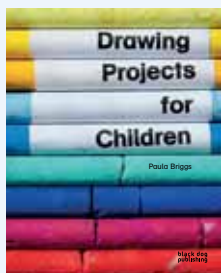
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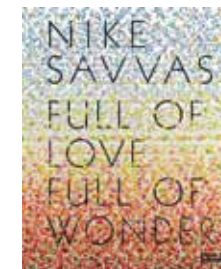
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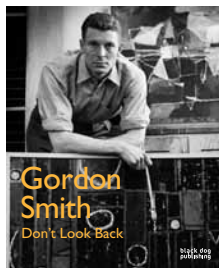
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GORDON SMITH

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This major new artist's monograph presents the works of legendary Canadian painter, sculptor and printmaker, Gordon Smith.

With an active career spanning decades, Gordon Smith is most famed for his painted works of figurative abstraction, though he has an accomplished practice in hard edged abstraction as well as in traditional figurative painting. This book is the first to present his myriad styles—along with both contemporary and historical texts about his life and work—in one volume, and is the most comprehensive publication on this important twentieth and twenty-first century artist to date.

Alongside contextual essays by curators and art historians, *Gordon Smith: Don't Look Back* includes two texts by the artist himself on his family's move to Canada from England during the Great Depression era of the 1930s, growing up in Winnipeg—the backdrop to his developing art practice—and his experiences as a serviceman during the Second World War.

Something of a West Coast icon, Smith—now 95 years of age—is a revered figure in Canada and abroad. His impact on Canadian art is evinced in the prestigious and varied collections within which his work is held, from The Museum of Modern Art, New York, to the Victoria and Albert Museum, London.

This publication on Smith's life and work as an artist charts every element of his rich and diverse practice, a worthy testament to one of Canada's most significant and prolific artists.

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Habitat '76 is an illustrated history of the founding conference of UN Habitat in Vancouver in the mid 1970s, with a particular focus on the conference's free public component known as Habitat Forum. 40 years on, *Habitat '76* provides not only a history of a specific event but a more general picture of the tumultuous 1970s in Vancouver and beyond.

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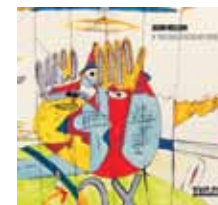
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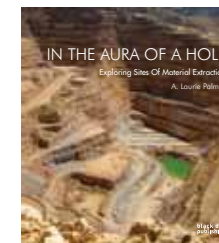
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Featuring celebrated works as well as newly commissioned series *Introducing Suzy Lake* is the the first monograph to comprehensively address the richness and originality of her accomplishments as one of North America's most influential artists, with a career spanning from the late 1960s to the present day.

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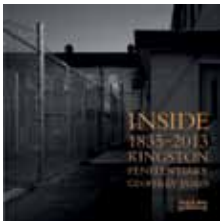
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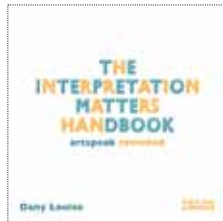
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This catalogue demonstrates Brooklyn-based artist Julia Dault's ongoing interest in balancing spontaneous gesture with rules, logic and the constraints of materials. In her multilayered paintings, Dault employs organic and synthetic supports such as canvas, leather, vinyl, spandex and wooden frames, which act as surfaces to hold paint or as a means of imposing patterns.

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Spanning more than half a century, Grange's extraordinary career puts him firmly at the front of British design, and includes high-profile clients including British Rail, Wilkinson Sword, and Manganese Bronze. Grange has designed truly iconic products as varied as the Anglepoise lamp, the black cab and high-speed inner city trains—all of which and more are lavishly depicted in this book.

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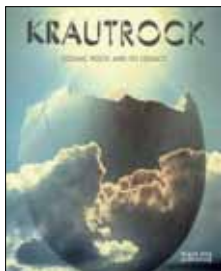
Authors: Dan Adler, Jonathan Shaughnessy
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Predominantly a visual monograph, this is the first comprehensive survey of the artist Kristan Horton's practice to date. The book traces Horton's multimedia practice, encompassing improvised sculpture, animation and set design—exploring, in Art Critic Matthew Higgs' words, "the fundamental pleasures of making and unmaking". The publication includes essays by Dan Adler, Jonathan Shaughnessy and Ben Portis.

KRAUTROCK

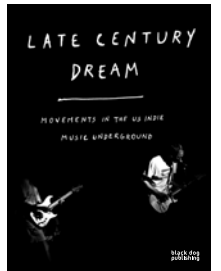
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**KRZYSZTOF WODICZKO**

Forming a comprehensive collection, these four complementary titles encompass the wider practice of contemporary Polish artist, Krzysztof Wodiczko.

From the 1970s to the present day, Wodiczko has developed a radical practice informed by his outspoken belief that public art should perform as an ethical interruption of existing social processes and their ideological underpinnings.

Through controversial encounters between ethics and aesthetics, Wodiczko deals with the pressing yet cruelly ignored social realities of homelessness, immigration and wartime trauma. Well-known for his large-scale, slide and video projections onto architectural monuments, Wodiczko's interventions create opportunities for silenced and alienated voices to interject and be heard.

A complete monograph, *Krzysztof Wodiczko* brings together the breadth of the artist's installations and projects. Richly illustrated,

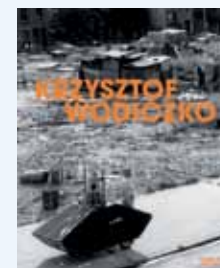
this publication details the artist's redesigns of contemporary technologies to activate participatory commentaries on politics, ethics, social responsibility and the urban experience.

Concentrating on two individual projects *The Abolition of War* and *City of Refuge* compile extensive developmental and documentation material for large-scale cultural interventions into the urban environment—supplementary structures that challenge the ideological narrative of the public memorial and inspire philosophical, psycho-analytical and political engagement.

Transformative Avant-garde and Other Writings presents the entirety of the artist's writings from the 1970s to the present day. This title explores the development of Wodiczko's political, theoretical and social motivations in relation to both his practice, and his radical hopes for the future of art as intervention into the democratic and public sphere.

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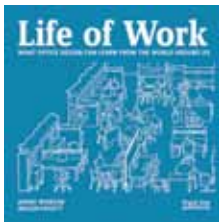
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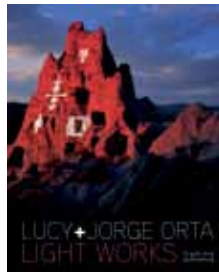
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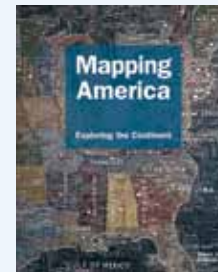
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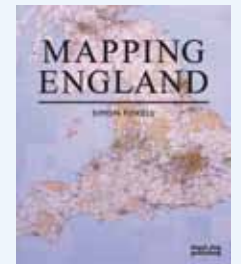
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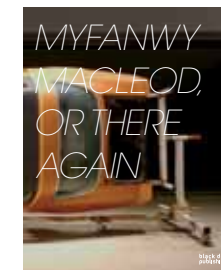
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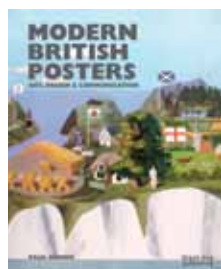
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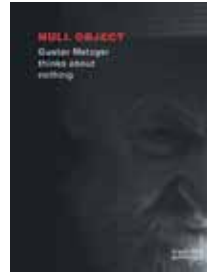
New Scandinavian Photography features a range of innovative artists, including Asger Carlsen, Morten Andenæs, Thora Dolven Balke and Emil Salto, who challenge the idea of the photographer as technician and aesthetician with their approach to the medium. By introducing both established and emerging artists who have continued to challenge the medium in varying ways, the book seeks to highlight the diversity of this new era of Scandinavian photography.

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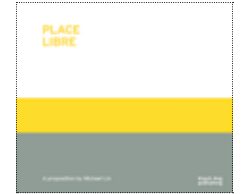
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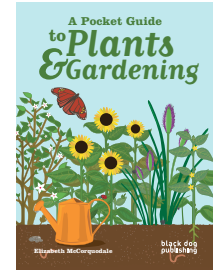
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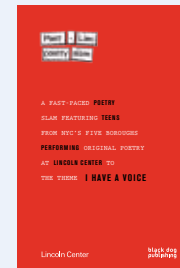
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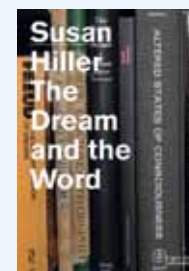
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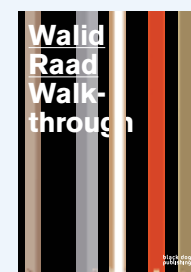
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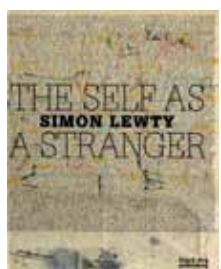
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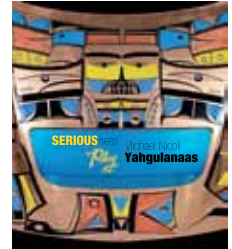
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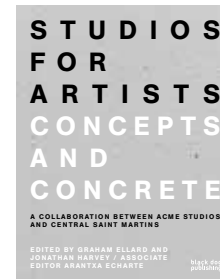
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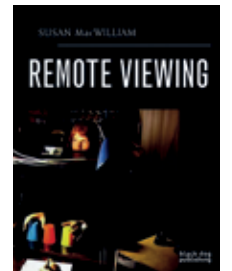
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A richly illustrated exploration of the Stanley Kubrick Archive, London, profiling vast amounts of unseen material alongside esteemed critical analysis to tell the story of one of cinema's undoubted visionaries.

Stanley Kubrick: New Perspectives brings together essays by scholars who have examined the traces that Kubrick's work has left in archives, in particular his own collection of film-related materials, which was donated to the University of the Arts London in 2007.

Featuring film stills and previously unseen material from the Stanley Kubrick Archive, this book is designed to open the reader's eyes to the wonder and richness of Kubrick's oeuvre.

The essays included in this collection offer new perspectives on Kubrick's working methods, the manifold influences on his films, their themes and style as well as their marketing and reception. Between them, the essays cover the totality of Kubrick's career, from his beginnings as a photojournalist and documentary filmmaker in the late 1940s and early 1950s to his last movie, *Eyes Wide Shut*, which was released a few months after his death in 1999.

Stanley Kubrick: New Perspectives dives into the imaginative and fantastic underground of the director's mind that resulted in the most profound cinematographic experiences ever achieved [and] his ability to merge our ways of perception with complex states of feeling.
 Idol Magazine

THE SURGEON & THE PHOTOGRAPHER
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The Surgeon and the Photographer profiles the complete collection of Geoffrey Farmer's paper and fabric sculptures in his seminal installation of the same name. The book lavishly reproduces all 365 figures, which correspond to portraits of days of the year.

Taking cues from literature, theatre and cinema, Farmer's meticulously constructed characters are composed of tiny photographic fragments that are snipped from second-hand books and magazines, then mounted onto fabric forms with metal stands.

Produced over a four-year period, the work blends the collage and assemblage traditions of Hannah Höch and Robert Rauschenberg, the element of chance employed by John Cage and Merce Cunningham, and an animist perspective from Pacific Northwest Coast cultures. Its title, *The Surgeon and the Photographer*, refers to Walter Benjamin's seminal 1936 essay "The Work of Art in the Age of Mechanical Reproduction", in which Benjamin compares the magician and the surgeon, then makes an analogy to the work done by the painter and the cameraman.

Each figure is compelling in a quite different way... What they have in common is simply their mutual condition, a sort of parallel life to humanity. Farmer is contemplating the infinite complexity of human nature, all together and one by one; each of these figures is a multiplicity in itself.
 The Guardian on *The Surgeon and The Photographer* at the Barbican Curve Gallery

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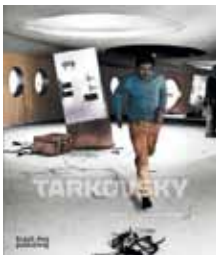
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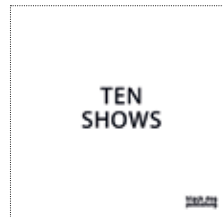
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Featuring Chinese contemporary artists who use digital animation, installation and other progressive mediums, *Unscrolled* demonstrates how tradition can be transformed by individual experiences, contemporary challenges and present-day concerns.

Interviews with distinguished scholars and curators, including Wu Hung and Hou Hanru, address China's cultural patrimony as a source of contemporary artistic practice throughout the early 1980s and 1990s, while focusing more explicitly on the present as it relates to tradition and redressing historical veracity. Illustrations of artworks that undertake literal representations of tradition, as well as those that are less evidently but equally influenced by Chinese cultural heritage, expose the continuous transformation of culture and the ways in which artists are redefining Chinese contemporary art.

Unscrolled documents and expands on the critical role of tradition in Chinese contemporary art, illustrated by images and new essays from both Chinese and Western perspectives.

The book elaborates on the reasons why artists return to tradition as inspiration, including anxieties around national identity in a globalizing art world, providing an opportunity to reflect on how cultural traditions have shaped earlier generations of Chinese contemporary artists, as well as the liberties that emerging artists now claim to transform and integrate tradition into their own practices.

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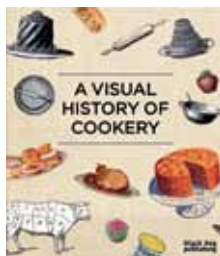
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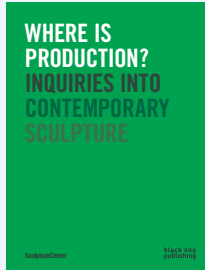


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T (250)-382-1058 **F** (250)-383-0697
E lornam@ampersandinc.ca

Alberta, Manitoba, Saskatchewan

Judy Parker
T (204)-837-4374 **F** (866)-276-2599
E judyp@ampersandinc.ca

Ontario, Nunavut

Saffron Beckwith, Karen Beattie,
Scott Fraser, Vanessa Di Gregorio,
Suite 213, 321 Carlaw Avenue, Toronto
ON, M4M 2S1
T (416)-703-0666 **F** (416)-703-4745
E saffronb@ampersandinc.ca

Eastern Ontario and Quebec

Mark Penney
2440 Viking Way, Richmond,
BC, V6V 1N2
T (604)-448-7170 **F** (604)-448-7118
E markp@ampersandinc.ca

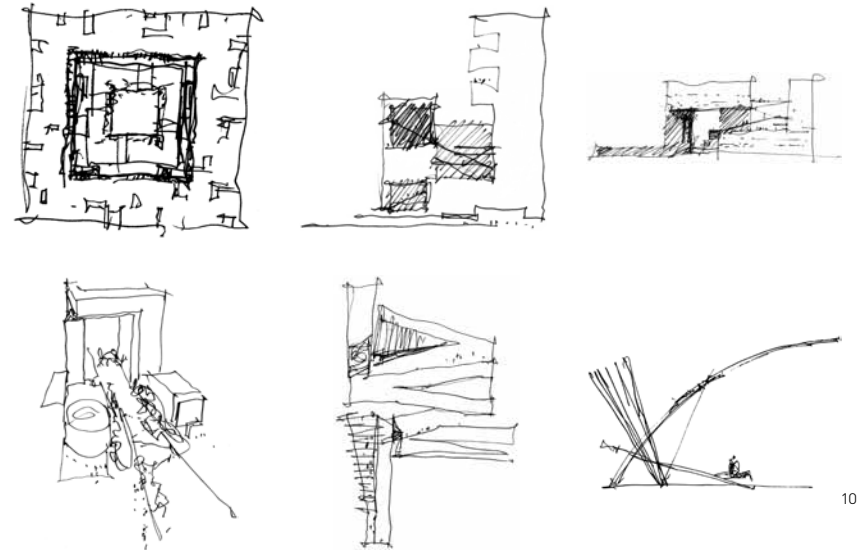
Atlantic Provinces

Ali Hewitt
T (604)-448-7166 **F** (604)-448-7118
E alih@ampersandinc.ca

WORK EDITIONS

For sales enquiries
please contact

director@workgallery.co.uk



14

12

11

9

8

7

WORK Edition #14
Sixteen Nuclear Power Stations,
John O'Brian, 2014
Giclée print
Edition of 20 + 1 AP
£250 ex VAT unframed

WORK Edition #12
The Architectural Review,
March 1949
[1949]/2014
Archival pigment print on
Hahnemühle Bamboo paper
24.5 x 30.4 cm
Edition of 40
£60 ex VAT unframed

WORK Edition #11
New York, New York, 2003
Phil Bergerson, 2014
Archival pigment print on Epson
semi-matte paper
24.5 x 24.5 cm
Edition of 16
£300 ex VAT unframed

WORK Edition #10
Six Sketches
Rocco Yim, 2013
Six giclée prints on 290
gsm Hahnemühle Bamboo
paper in a bespoke box
24 x 20 cm
Edition of 20 + 1 AP
£300 ex VAT

WORK Edition #9
The Demonstration
Luis Jacob, 2013
Silkscreen print on 410
gsm Somerset satin paper
80 x 80 cm
Edition of 40 + 1 AP
£250 ex VAT unframed

WORK Edition #8
Thinking About Nothing
London Fieldworks, 2012
Giclée print on
Hahnemühle paper
43.2 x 43.2 cm
Edition of 40 + 1 AP
£120 ex VAT unframed

WORK Edition #7
Psychedelic Silhouette
Brian Grimwood, 2012
Digital print on 250 gsm
Somerset cotton paper
36 x 52 cm
Edition of 40 + 1 AP
£140 ex VAT unframed



6

WORK Edition #6
Four Urban Projects
Haus-Rucker-Co, 2012

Clockwise from top:
Schräge Ebene (Inclined Plane),
1976/2012, 30 x 24 cm;
Turm, Neuss (Tower, Neuss),
1985/2012, 24 x 16 cm;
Ballon für Zwei (Balloon for Two),
1967/2012, 14.8 x 24.2 cm;
Gelbes Herz (Yellow Heart),
1968/2012, 18 x 24.2 cm.
Edition of 20
£400 ex VAT unframed



5

WORK Edition #5
HEXEN2.0: From ARPANET to DARWARS via the Internet
Suzanne Treister, 2012
Giclée print on Hahnemühle
Bamboo paper
42.0 x 59.4 cm
Edition of 100 + 1 AP
£300 ex VAT unframed



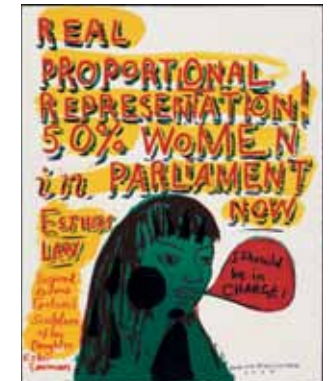
4

WORK Edition #4
O STRAVINSKY PROJECT PART I
Jake Walters, 2011
Matt C-type print
45.5 x 57 cm
Edition of 100 + 1 AP
£100 ex VAT unframed



3

WORK Edition #3
I Just Felt It And I Heard It
Krzysztof Wodiczko, 2011
Matt C-type print
40.6 x 50.8 cm
Edition of 100 + 1 AP
£150 ex VAT unframed



1

WORK Edition #2
Giant Billard
Haus-Rucker-Co, [1970]/2011
Colour lithograph
21.6 x 5.9 cm
Edition of 100
£300 ex VAT unframed

WORK Edition #1
I Should Be In Charge
Bob and Roberta Smith, 2011
Offset four colour lithograph
56 x 71 cm
Edition of 100 + 1 AP
£500 ex VAT unframed



2

WORK

10A Acton Street, London, WC1X 9NG

00 44 (0)207 713 5097

info@workgallery.co.uk

www.workgallery.co.uk



WORK is an independent gallery and event space based at 10A Acton Street that presents a varied interdisciplinary programme in close collaboration with innovators in the fields of art, architecture and design from around the world.

The AfterWORK Events Series, produced in conjunction with Black Dog Publishing and PAPERWORK Bookshop presents panel discussions, book launches, artist talks and film screenings to provide an accessible means of stimulating critical debate around the themes and practices of exhibiting artists.

WORK Editions are limited edition prints produced by exhibiting artists and available for sale exclusively through the gallery. For further information, please email Kate Trant at

director@workgallery.co.uk or visit www.workgallery.co.uk