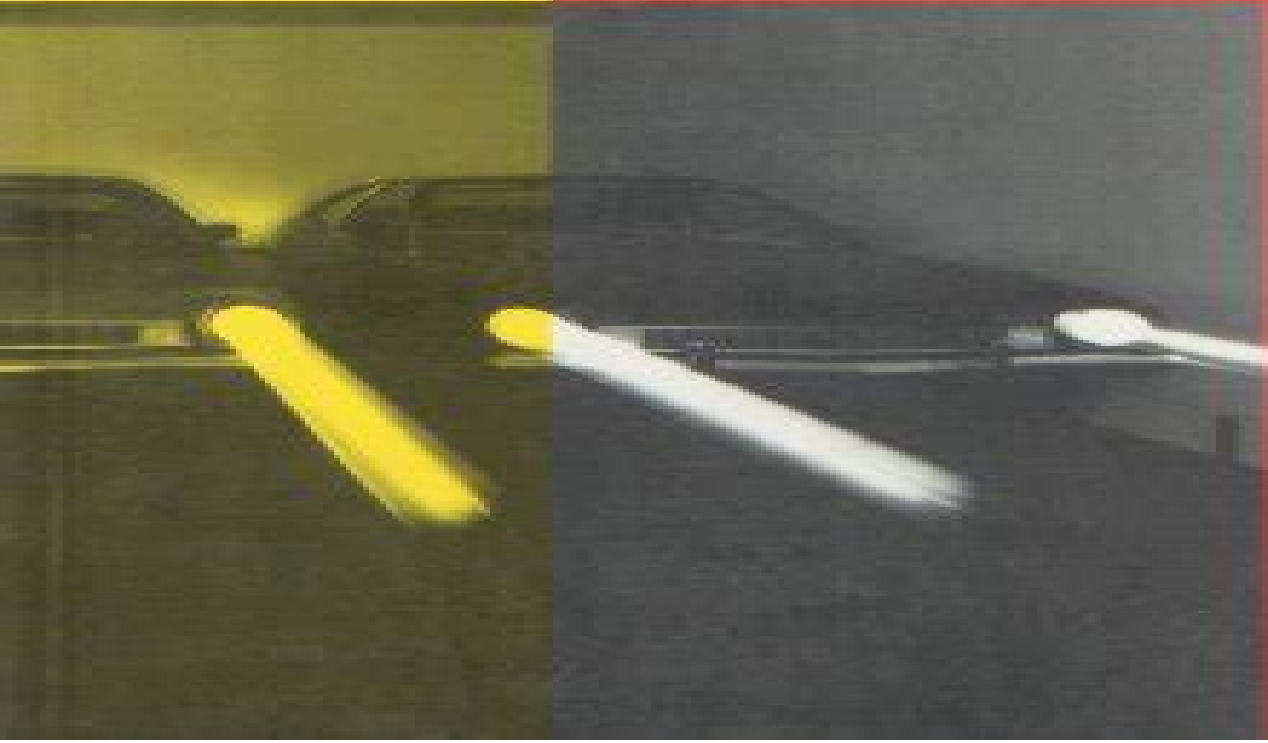




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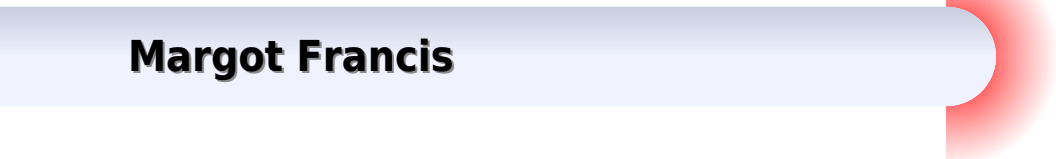
SightLines



Edited by Jessica Bradley and Lesley Robinson

Sightlines Reading Contemporary Canadian Art

Margot Francis



Sightlines Reading Contemporary Canadian Art:

Sightlines Artex Information Centre, 1994 **Canadian Art in the Twentieth Century** Joan Murray, 1999-11-01

Canadian Art in the Twentieth Century is a survey of the richest most controversial and perhaps most thoroughly confusing centuries in the whole history of the visual arts in Canada the period from 1900 to the present Murray shows how beginning with Tonalism at the start of the century new directions in art emerged starting with our early Modernists among them Tom Thomson and the Group of Seven Today Modernism has lost its dominance Artists critics and the public alike are confronted by a scene of unprecedented variety and complexity Murray discusses the social and political events of the century in combination with the cultural context movements ideas attitudes and styles the important groups in Canadian art and major and minor artists and their works Fully documented well researched and written with clarity and over four hundred illustrations in both black and white and colour Murray's book is essential for understanding Canadian art of this century As an introduction it is excellent in both its scope and intelligence Abstract Painting in Canada Roald Nasgaard, Art Gallery of Nova Scotia, 2008 In the tradition of the distinguished Douglas McIntyre art program this lavishly illustrated and superbly printed book is a rich readable history of abstract painting in Canada The story begins in the 1920s with the sometimes eccentric but remarkable work rooted in symbolism and theosophy of pioneers such as Kathleen Munn Bertram Brooker and Lawren Harris Two decades later the Automatistes Canada's first truly independent avant garde art movement burst onto the scene in Montreal After the Second World War the urge to abstraction spread across Canada manifesting itself in significant regional movements Vancouver painters retained a British flavour while in Toronto the Painters Eleven looked south to New York Montreal's Plasticiens launched their own razor edged interpretation of the European tradition of geometric abstraction In the sixties and seventies the Prairies were influenced by Clement Greenberg's post painterly abstraction while Halifax became a hub of conceptual art and concrete painting The book continues through the eighties and nineties during which critics largely denounced painting and concludes in the twenty first century with abstract painting alive and well again in the studios of Canada's young artists A monumental tome containing 200 color reproductions it mines a rich vein of art history ripe for international discovery **Great Canadian Film Directors** George Melnyk, 2007-06-15 Film directors articulate creative visions that provide insights into national cultures 18 essays highlight Canada's prominent Anglophone and Francophone filmmakers **Profiles of Canada** Kenneth G. Pryke, Walter C. Soderlund, 2003 This third edition of Profiles of Canada combines depth breadth sophistication and readability to offer the student a comprehensive introduction to Canadian society The editors have brought together contributions from a wide range of disciplines to create a fascinating overview of the various facets of Canadian life and culture The text includes aspects of the Canadian experience not usually found in introductory texts The inclusion of a short story by Alistair MacLeod for example is an innovative departure from the academic writing of the other chapters and provides the student of Canadian society with a sample of the finest in

contemporary Canadian writing Editors Dr Kenneth Pryke and Dr Walter Soderlund have carried out a successful update of the earlier editions of this well respected text Aspects of Canada explored in this new edition include regionalism the North demography ethnicity culture and sport Gendering the Nation Kass Banting, Brenda Longfellow, 1999-01-01 The definitive collection of essays both original and previously published that address the impact and influence of a century of women's film making in Canada **Concise Dictionary of Women Artists** Delia Gaze, 2001 The Concise Dictionary of Women Artists provides an alternative history of Western art from the Middle Ages to the present day In 200 entries it examines the lives working conditions and most of all the work of a remarkable group of artists Beyond Wilderness John O'Brian, 2007-09-30 The great purpose of landscape art is to make us at home in our own country was the nationalist maxim motivating the Group of Seven's artistic project The empty landscape paintings of the Group played a significant role in the nationalization of nature in Canada particularly in the development of ideas about northernness wilderness and identity In this book John O Brian and Peter White pick up where the Group of Seven left off They demonstrate that since the 1960s a growing body of both art and critical writing has looked beyond wilderness to re imagine landscape in a world of vastly altered political technological and environmental circumstances By emphasizing social relationships changing identity politics and issues of colonial power and dispossession contemporary artists have produced landscape art that explores what was absent in the work of their predecessors Beyond Wilderness expands the public understanding of Canadian landscape representation tracing debates about the place of landscape in Canadian art and the national imagination through the twentieth century to the present Critical writings from both contemporary and historically significant curators historians feminists media theorists and cultural critics and exactly reproduced artworks by contemporary and historical artists are brought together in productive dialogue Beyond Wilderness explains why landscape art in Canada had to be reinvented and what forms the reinvention took Contributors include Benedict Anderson Cornell Grant Arnold Vancouver Art Gallery Rebecca Belmore Jody Berland York Eleanor Bond Concordia Jonathan Bordo Trent Douglas Cole Marlene Creates Marcia Crosby Malaspina Greg Curnoe Ann Davis Nickle Arts Museum Leslie Dawn Lethbridge Shawna Dempsey Christos Dikeakos Peter Doig Rosemary Donegan OCAD Stan Douglas Paterson Ewen Robert Fones Northrop Frye Robert Fulford General Idea Rodney Graham Reesa Greenberg Gu Xiong British Columbia Cole Harris British Columbia Richard William Hill Middlesex Robert Houle Andrew Hunter Waterloo Lynda Jessup Queen's Zacharias Kunuk Igloolik Isuma Productions Johanne Lamoureux Montreal Robert Linsley Waterloo Barry Lord Lord Cultural Resources Marshall McLuhan Mike MacDonald Liz Magor ECIAD Lorri Millan Gerta Moray Guelph Roald Nasgaard Florida State N E Thing Company Carol Payne Carleton Edward Poitras Dennis Reid Art Gallery of Ontario Michel Saulnier Nancy Shaw Simon Fraser Johanne Sloan Concordia Michael Snow Robert Stacey David Thauberger Loretta Todd Esther Trepanier Quebec Dot Tuer OCAD Christopher Varley Jeff Wall Paul H Walton McMaster Mel Watkins Toronto Scott Watson British Columbia Anne Whitelaw Alberta Joyce Wieland Jin me Yoon Simon

Fraser Lawrence Paul Yuxweluptun and Joyce Zemans York Sights of Resistance Robert James Belton, 2001 CD ROM contains Chapters from text Glossary

CanLit Across Media Jason Camlot, Katherine McLeod, 2019-12-12 The materials we turn to for the construction of our literary pasts the texts performances and discussions selected for storage and cataloguing in archives shape what we know and teach about literature today The ways in which archival materials have been structured into forms of preservation in turn impact their transference and transformation into new forms of presentation and re presentation Exploring the production of culture through and outside of the archives that preserve and produce CanLit as an entity CanLit Across Media asserts that CanLit arises from acts of archival critical and creative analysis Each chapter investigates challenges and provokes this premise by examining methods of unarchiving Canadian and Indigenous literary texts and events from the 1950s to the present Engaging with a remediated archive or unarchiving allows the authors and editors to uncover how the materials that document past acts of literary production are transformed into new forms and experiences in the present The chapters consider literature and literary events that occurred before live audiences or were broadcast and that are now recorded in print publications and documents drawings photographs flat disc records magnetic tape film videotape and digitized files Showcasing the range of methods and theories researchers use to engage with these materials CanLit Across Media reanimates archives of cultural meaning and literary performance Contributors include Jordan Abel University of Alberta Andrea Beverley Mount Allison University Clint Burnham Simon Fraser University Jason Camlot Concordia University Joel Deshayé Memorial University of Newfoundland Deanna Fong Simon Fraser University Catherine Hobbs Library and Archives Canada Dean Irvine Agile Humanities Karl Jirgens University of Windsor Marcelle Kosman University of Alberta Jessi MacEachern Concordia University Katherine McLeod Concordia University Linda Morra Bishop's University Karis Shearer University of British Columbia Okanagan Felicity Tayler University of Ottawa and Darren Wershler Concordia University

Creative Subversions Margot Francis, 2011-12-01 Creative Subversions explores how whiteness and Indigeneity are articulated through images of Canadian identity and the contradictory and contested meanings they evoke These benign even kitschy images she argues are haunted by ideas about race masculinity and sexuality that circulated during the formative years of Anglo Canadian nationhood In this richly illustrated book Margot Francis shows how national symbols such as the beaver the railway the wilderness of Banff National Park and ideas about Indianness evoke nostalgic versions of a past that cannot be expelled or assimilated Juxtaposing historical images with material by contemporary artists she investigates how artists are giving these taken for granted symbols new and suggestive meanings

Harold Innis in the New Century William Buxton, Charles R. Acland, 1999 A collection of original essays that moves beyond the prevalent view of Harold Innis as a technological determinist Harold Innis in the New Century brings his innovative ideas to bear upon a variety of contemporary issues such as postmodernism liberalism gender and cultural policy The book is divided into three sections Reflections on Innis provides a historical reassessment of Innis Gaps and Silences

considers the limitations of both Innis's thought and his interpreters and Innis and Cultural Theory offers speculations on his influence on cultural analysis. The interpretations offered reflect the changing landscape of intellectual life as boundaries between traditional disciplines blur and new interdisciplinary fields emerge. Harold Innis in the New Century is a valuable resource for scholars and students of Canadian studies, communication studies, cultural studies, economic history and political science.

The Films of Joyce Wieland Cinematheque Ontario, 1999-09-17 A visionary who consistently explored new styles and approaches in her art and films, Joyce Wieland grappled with nationalism, feminism, environmentalism and spirituality. *The Films of Joyce Wieland* brings together essays by Canadian and American theorists about the artist and her work. It includes a never before published interview between Wieland and experimental filmmaker Hollis Frampton and a comprehensive annotated bibliography of the film literature on Wieland. Published by Cinematheque Ontario, Distributed in Canada by Wilfrid Laurier University Press, Distributed outside Canada by Indiana University Press.

Aspiring to the Landscape Petra Halkes, 2006-01-01 The idea of nature as a cultural construction has been discussed extensively in postmodern theory. Less attention, however, has been paid to the underlying motivations shaping the ideologies of nature, in particular the desire to submit to some larger order outside of oneself. *Aspiring to the Landscape* examines this persistent desire and how it is made manifest in contemporary landscape art. Four installations of large scale paintings by Canadian artists Eleanor Bond, Susan Feindel, Stephen Hutchings and Wanda Koop are the focus of Petra Halkes's study. The works vary widely in style and iconography but are drawn together by the way they invite a reflection on the troubled relationship between culture and nature and our contradictory and simultaneous longing to conquer and to succumb to nature. It is the tension between modern and postmodern interpretations of the subject of nature that makes the theory and the artwork discussed in *Aspiring to the Landscape* so important to contemporary Canadian culture.

The Visual Arts in Canada Brian Foss, Sandra Paikowsky, Anne Whitelaw, 2010 This book charts the developments in Canadian art from the late nineteenth century to the present with new essays by the country's leading art historians. A comprehensive overview, this volume embraces painting, sculpture, photography, design, video and conceptual and cross disciplinary art as well as studies of art institutions and historiography. Each chapter explores the richness and diversity of Canadian art; topics range from impressionist painting to the multimedia work of First Nations artists and from the Group of Seven to contemporary video production. Newly commissioned, carefully edited and with 185 full colour illustrations, *The Visual Arts in Canada* will appeal to general readers and students alike. An extensive index as well as an appendix that lists galleries and artist-run centres across the country make this the definitive resource for Canadian art from the past century. Throughout the twenty chapters, readers will recognize favourite artists and encounter new ones, all of whom play an integral role in the country's visual history.

National Visions, National Blindness Leslie Dawn, 2011-11-01 In the early decades of the twentieth century, Canada sought to define itself as an independent dominion with allegiance to the British Empire. The visual arts were considered central to the

formation of a distinct national identity and the Group of Seven's landscapes became part of a larger program to unify the nation and assert its uniqueness. National Visions National Blindness traces the development of this program and illuminates its conflicted history. Using newly discovered archival evidence, Leslie Dawn revises common interpretations of several well-known events and rescues others from obscurity. He problematizes conventional perceptions of the Group as a national school and underscores the contradictions inherent in international exhibitions showing unpeopled landscapes alongside Northwest Coast Native arts and the Indian paintings of Langdon Kihn and Emily Carr. Dawn examines how this dichotomy forced a re-evaluation of the place of First Nations in both Canadian art and nationalism. National Visions National Blindness is an elegantly written work offering new and insightful analysis and will be of great interest to readers and researchers of Canadian art history, First Nations art and history, tourism, cultural politics, museum studies and ethnographic practices.

Art, Nation and Gender Síghle Bhreathnach-Lynch, 2018-01-18. This title was first published in 2003. The essay collection explores the conjunctions of nation, gender and visual representation in a number of countries including Ireland, Scotland, Britain, Canada, Finland, Russia and Germany during the nineteenth and twentieth centuries. The contributors show visual imagery to be a particularly productive focus for analysing the intersections of nation and gender, since the nation and nationalism as abstract concepts have to be embodied in ways that make them imaginable, especially through the means of art. They explore how allegorical female figures personify the nation across a wide range of visual media from sculpture to political cartoons and how national architectures may also be gendered. They show how, through such representations, art reveals the ethno-cultural bases of nationalisms. Through the study of such images, the essays in this volume cast new light on the significance of gender in the construction of nationalist ideology and the constitution of the nation-state. In tackling the conjunctions of nation, gender and visual representation, the case studies presented in this publication can be seen to provide exciting new perspectives on the study of nations, of gender and the history of art. The range of countries chosen and the variety of images scrutinised create a broad arena for further debate.

Film Policy Albert Moran, 2005-08-18. Film Policy is the first comprehensive overview of the workings of the international film industry. The authors examine film cultures and film policy across the world, explaining why Hollywood cinema dominates the global film market and the effects of the rise of television and video on the international industry. In a series of case studies drawn from North America, Europe, Latin America, Asia and Australia, the authors explore the relationship between Hollywood cinema, product and national film cultures and trace the development of international and national film policies, looking at issues of financing, regulation, protectionism and censorship.

Beyond Aesthetics Christopher Pinney, Nicholas Thomas, 2020-05-25. The anthropology of art is currently at a crossroads. Although well-versed in the meaning of art in small-scale tribal societies, anthropologists are still wrestling with the question of how to interpret art in a complex post-colonial environment. Alfred Gell recently confronted this problem in his posthumous book *Art and Agency*. The central thesis of his study was that art objects could be seen not as bearers of

meaning or aesthetic value but as forms mediating social action At a stroke Gell provocatively dismissed many longstanding but tired questions of definition and issues of aesthetic value His book proposed a novel perspective on the roles of art in political practice and made fresh links between analyses of style tradition and society Offering a new overview of the anthropology of art this book begins where Gell left off Presenting wide ranging critiques of the limits of aesthetic interpretation the workings of objects in practice the relations between meaning and efficacy and the politics of postcolonial art its distinguished contributors both elaborate on and dissent from the controversies of Gells important text Subjects covered include music and the internet as well as ethnographic traditions and contemporary indigenous art Geographically its case studies range from India to Oceania to North America and Europe *Oil, the State, and Federalism* John Erik Fossum, 1997-01-01 John Erik Fossum explores the reasons for the federal government s intervention in the energy industry between 1973 and 1984 and shows how its initial objectives failed culminating in the privatization of Petro Canada in 1990

Ignite the flame of optimism with Get Inspired by is motivational masterpiece, **Sightlines Reading Contemporary Canadian Art** . In a downloadable PDF format (*), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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