

Making Canadian Art & Its History a Contemporary Conversation Online & In Print

PHOTOGRAPHY IN CANADA, 1839–1989: AN ILLUSTRATED HISTORY

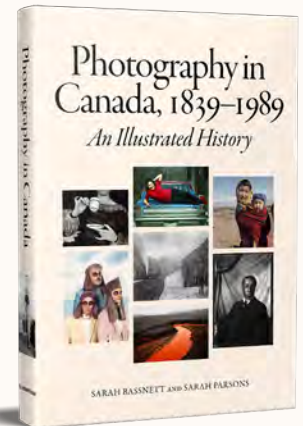
by Sarah Bassnett and Sarah Parsons

This publication is the first comprehensive book on the history of photography in Canada. It addresses an artform like no other: ever since its invention in 1839, photography has revolutionized the way that we understand ourselves and our country. From the moment the first visionary practitioners in Canada took up cameras to create portraits, capture landscapes, and record history, photographs have played a pivotal role in shaping national identity while offering compelling opportunities for creative expression.

Photography in Canada, 1839 – 1989 offers an unprecedented exploration of a fascinating history. Authors Sarah Bassnett and Sarah Parsons take readers into Canada's earliest studios, follow the adventures of geographic expeditions, trace the significance of cameras for soldiers in battle, reveal the roles of imagery in colonial oppression and resistance, and examine how photography has transformed the artworld. Celebrating the work of internationally renowned creators like William Notman, Jeff Thomas, and Suzy Lake, as well as dozens of images by lesser-known figures, the book provides a remarkable new history of major developments in portraiture, landscape, ethnography, photojournalism, family and street photography, art, and advertising.

ABOUT THE AUTHORS

Sarah Bassnett is a Professor of Art History at Western University, where she specializes in the history of photography and photo-based contemporary art. Her award-winning book, *Picturing Toronto: Photography and the Making of a Modern City* (2016), examines photography's role in the liberal reform of the early twentieth century. **Sarah Parsons** is an Associate Professor in Art History and Visual Culture at York University, where she specializes in the history of photography and modern and Canadian art. She is the author of numerous publications on Canadian photography, including *William Notman: Life & Work* (Art Canada Institute, 2014). Her forthcoming publication, "Feeling Exposed: Photography, Privacy, and Visibility in Nineteenth-Century North America" will be released in 2024.



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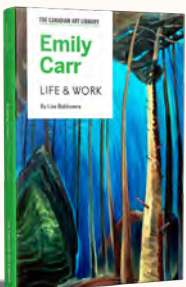
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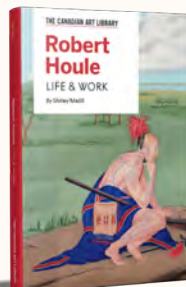
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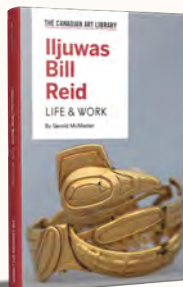
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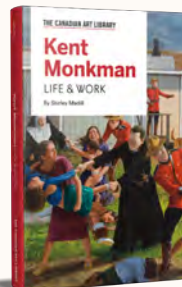
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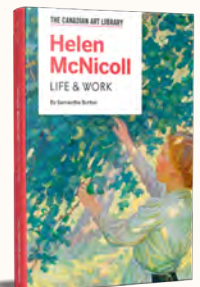
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HALIFAX ART & ARTISTS AN ILLUSTRATED HISTORY

by Ray Cronin

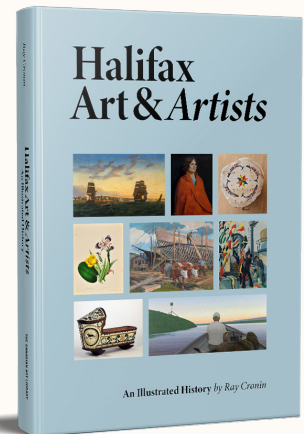
In *Halifax Art & Artists: An Illustrated History*, author Ray Cronin offers a captivating exploration of creativity in a genre-defining city—and a place that has, for centuries, been one of the most important artistic centres. As one of Canada's oldest settlements, Halifax is the site of landmark moments of cultural significance, including the nation's first public art exhibition and its first fine art association. The city is also home to one of the most innovative, groundbreaking, and radical contemporary art scenes in the country.

Halifax, known as K'jipuktuk or "Great Harbour" in the Mi'kmaw language, has long served as a base for visual artists, from craftspeople and portrait painters to filmmakers and contemporary multidisciplinary makers. Nova Scotia's capital has also held significance for countless others who may have never lived in the city proper, but whose careers have influenced—or been influenced by—Halifax's art institutions, events, and communities.

Halifax Art & Artists offers an unprecedented and authoritative account of the city's outstanding contributions to the nation and reveals the unique synergy between creators and the place itself. From the war artists who recorded the country's defenses during global conflicts to the professors who turned the Nova Scotia College of Art and Design into a world-renowned centre of Conceptual art, Cronin shares the never-before-told story of the visionary artists, cultural leaders, and institutions that have made Halifax one of Canada's leading centres of creativity.

ABOUT THE AUTHOR

Ray Cronin is an author and curator who lives in Nova Scotia. His books published by the Art Canada Institute include *Alex Colville: Life & Work* (2017), *Mary Pratt: Life & Work* (2020), and *Maud Lewis: Life & Work* (2021). He is also the author of *Our Maud: The Life, Art and Legacy of Maud Lewis* (Art Gallery of Nova Scotia, 2018), and seven numbers of the *Gaspereau Field Guides to Canadian Artists*. He has contributed essays to more than sixty books and catalogues on Canadian artists, and regularly writes for Canadian and American art magazines.



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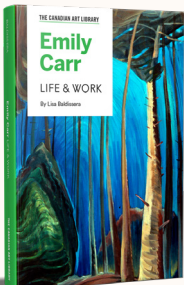
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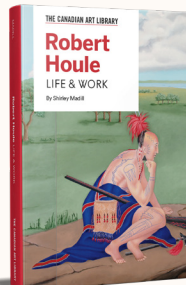
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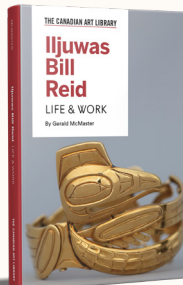
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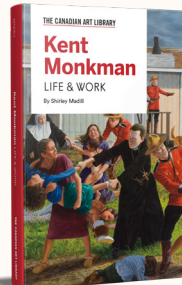
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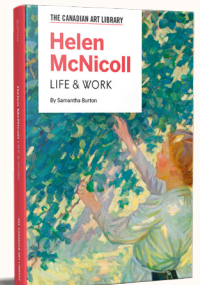
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TAKAO TANABE LIFE & WORK

by Ian Thom

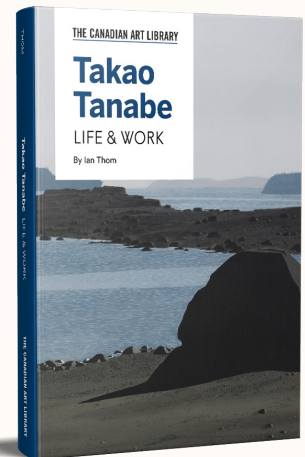
Born in 1926 in Seal Cove, British Columbia, Takao Tanabe, the son of a commercial fisherman, forged a career that led him to become one of Canada's most iconic painters and printmakers. Tanabe is a Member of the Order of Canada and a recipient of both the Governor General's Award in Visual and Media Arts and the Audain Prize for Lifetime Achievement in the Visual Arts.

In *Takao Tanabe: Life & Work*, author Ian Thom explores the artist's extraordinary story and legacy, illuminating his many magisterial works, his unique vision, and how he evolved from an abstract artist into a genre-defining landscapist. Despite the challenges of Tanabe's early life, when he and his family were among 22,000 Japanese Canadians sent to internment camps during the Second World War, the artist enrolled at the Winnipeg School of Art, where his singular approach took root. Travel to the United States and Europe during the early 1950s piqued his interest in abstract experimentation, while a 1959 trip to Japan introduced him to traditional calligraphy and *sumi-e* (Japanese ink painting).

In the early 1970s Tanabe cemented his reputation with his Prairie paintings, a series of evocative images that blurred the lines between representation and abstraction. A move back to British Columbia in the 1980s led him to reconceive the coastal landscapes of his childhood. In addition to his own widely celebrated creative accomplishments, Tanabe has played an integral role in supporting new generations of artists as a teacher, philanthropist, and advocate. His contributions to the arts in Canada are unparalleled.

ABOUT THE AUTHOR

Ian Thom is an author and art historian who spent more than thirty years as a curator at the Vancouver Art Gallery (VAG). At the VAG and at other institutions he organized more than one hundred exhibitions on Canadian and international art. He is the author of books and catalogues on David Milne (1992), Takao Tanabe (2005), and Gordon Smith (2014), among others. In 2008 he was appointed to the Order of Canada for his contributions to Canadian art.



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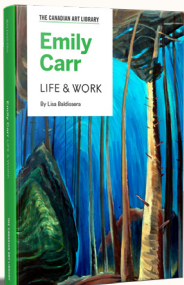
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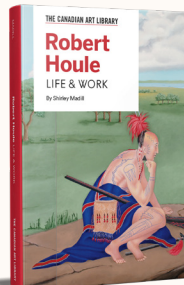
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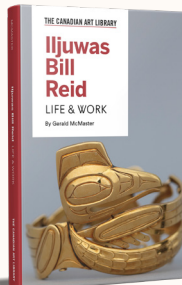
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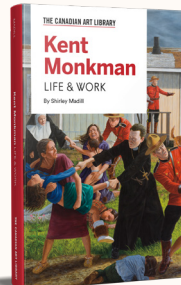
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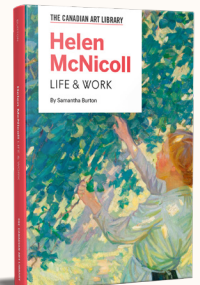
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ALFRED PELLAN LIFE & WORK

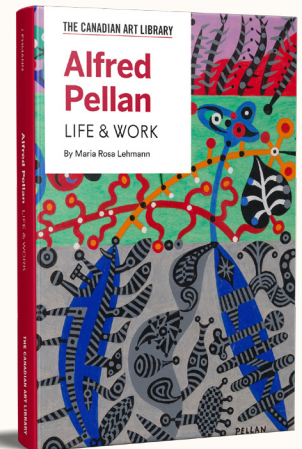
by Maria Rosa Lehmann

For fourteen years in the early twentieth century, Alfred Pellan (1906–1988) acted as a conduit between Canadian and European art. In 1926, at age twenty, he left Quebec for Paris, where he absorbed all that the city's avant-garde had to offer: he met Joan Miró, Pablo Picasso, and Fernand Léger, and he viewed a 1938 Surrealist exhibition that was a “transcendent” experience. Over the next several decades, Pellan divided his time between Paris and Montreal, making a distinctive—though often controversial—impact on modernism in Canada.

In *Alfred Pellan: Life & Work*, author Maria Rosa Lehmann chronicles the storied artist's career from 1923 when the National Gallery of Canada purchased its first canvas by the then seventeen-year-old. The book examines his formative encounters in Paris and how people responded to his art at home. This landmark new publication addresses Pellan's formative years as well as his later career and how in 1952 he was chosen to show at the first Canadian pavilion at the Venice Biennale art fair—yet at the same time, he struggled for acceptance as he challenged the conservative art establishment in his home province. Brilliantly innovative and unwavering in his battle for artistic freedom, Pellan forged an independent vision that led him to being described by revolutionary art historian Guy Robert as the man who “set Canadian painting free.”

ABOUT THE AUTHOR

Maria Rosa Lehmann is an art historian, curator, and author who has published on Surrealism, performance art, eroticism, and revolutionary practices. She earned her doctorate from the Université Sorbonne-Panthéon and has held fellowships at Cornell University, Brown University, the Deutsches Forum für Kunstgeschichte in Paris, and the Sorbonne, and she was invited to do postdoctoral work at the Université du Québec à Montréal. She has held curatorial roles at the Louvre Museum and the Fondation Maeght in France.



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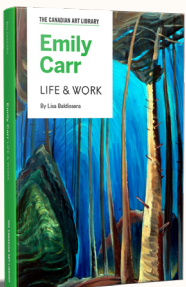
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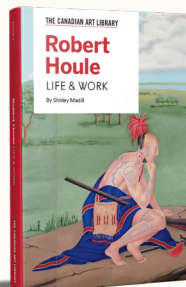
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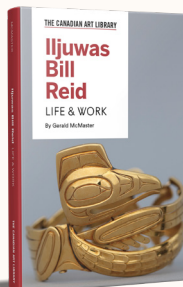
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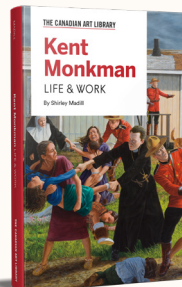
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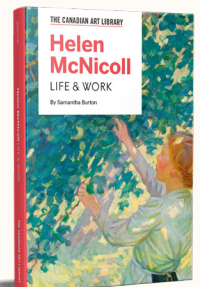
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