

Publications Available For Purchase



The Banff Centre

Press

Walter Phillips Gallery

Banff International Curatorial Institute

Anthony Burnham: Even Space Does Not Repeat (2011)

Essays by Marie-Ève Charron, Diana Nemiroff, and Naomi Potter.

Co-published with Carleton University Art Gallery, Ottawa.

Montreal-based painter Anthony Burnham is part of a younger generation of artists who are engaged in re-examining the practice of painting with works that allude to the history and conditions of the medium. The essays in this first monograph discuss the importance of the document to his working methodology and shed light on the processes and ideas that inform his paintings.

ISBN: 978-0-7709-0545-3

112 pages, soft cover, bilingual

15 b/w, 28 colour images

16.5 x 24 cm

\$25.00



Exhibiting the New Art: 'Op Losse Schroeven' and 'When Attitudes Become Form' 1969 (2010) (NOT WPG)

With a main essay by Christian Rattemeyer, texts from 1969 by Wim Beeren, Charles Harrison, Harald Szeemann and Tommaso Trini, additional new commissions from Claudia Di Lecce and Steven ten Thije, interviews with artists Marinus Boezem, Jan Dibbets, Ger van Elk, Piero Gilardi and Richard Serra and an introduction by Teresa Gleadowe.

The 'new art' of the late 1960s was shown in two landmark exhibitions in 1969: 'Op Losse Schroeven' and 'When Attitudes Become Form'. This book reveals how each brought together Arte Povera, Anti-Form, Conceptual and Land art, whilst challenging such categories and introducing innovative curatorial strategies. Christian Rattemeyer offers a rich comparative analysis of the two exhibitions, exploring the related but differing approaches of the two curators - Wim Beeren and Harald Szeemann - in the two distinct institutional settings of the Stedelijk Museum in Amsterdam and the Kunsthalle Bern. Numerous installation photographs enable a virtual 'walk through' of each exhibition, while meticulous chronologies detail the negotiations that shaped them. Crucial texts from the time are complemented by new research and recent interviews with participating artists.

This book inaugurates the *Exhibition Histories* series, which investigates exhibitions that have shaped the way contemporary art is experienced, made and discussed. An Afterall Book, distributed by Koenig Books, London.

ISBN: 978-3-86560-859-8

280 pages, softcover

106 b/w, 15 colour images

16 x 21 cm

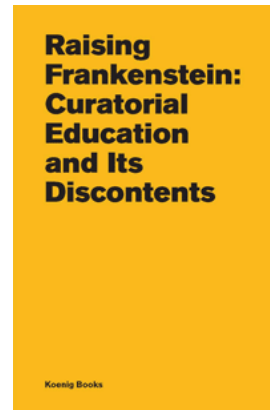
\$27.95



Raising Frankenstein: Curatorial Education and Its Discontents **(2010)**

Essays by: Barbara Fischer, Teresa Gleadowe, Francesco Manacorda, Cuauhtémoc Medina, and Lourdes Morales.
Coproduced with Koenig Books, Cologne.

Raising Frankenstein: Curatorial Education and Its Discontents presents compelling new writing that explores the education and formation of curators. Edited by Kitty Scott and including essays by Barbara Fischer, Teresa Gleadowe, Francesco Manacorda, Cuauhtémoc Medina, and Lourdes Morales, this book offers an overview of recent thinking on curatorial pedagogy, designed to elucidate, define and build on current debates surrounding this subject.



The questions posed here are timely and provocative. The five essays, complemented by a collective discussion, provide a set of cogent inquiries and analyses for all those, from students to practitioners, who concern themselves today with the presentation and theorization of contemporary art. At its heart lies the single question, “Where does the curatorial profession reside?”

Raising Frankenstein is developed from the conference Trade Secrets: Education/Collection/History, organized by the Banff International Curatorial Institute in collaboration with Teresa Gleadowe, and held at The Banff Centre, November 12-14, 2008.

ISBN: 978-1-894773-32-4
110 pages, softcover
25 b/w, 2 colour images
12 x 18 cm
\$24.95

Ron Terada: Who I Think I Am 1965-1975 **(2010)**

Essays by Cliff Lauson, Anne Low, Tom McDonough
Coproduced with Ikon Gallery, Birmingham; and
Justina M. Barnicke Gallery, Toronto.

Published to coincide with exhibitions at Ikon Gallery, Birmingham; Justina M. Barnicke Gallery, Toronto; and Walter Phillips Gallery, Banff; this publication covers the most comprehensive collection to date of work by Ron Terada. His work is fundamentally an acknowledgement of the existence of others, allowing us to dwell on the nature of the art world within wider cultural contexts. The appropriation we see here, of other people’s text, of other people’s design, of other people’s music, is not the result of some slack, dead-end postmodernism, but rather the outcome of a rare sensitivity and openness. His work is about the small differences that we all make, in any situation, simply by being alive.



ISBN: 978-1904864561
96 pages, hardcover
10 b/w, 53 colour images
25 x 31 cm
\$25.00

Laid Over to Cover: Photography and Weaving in the Salishan Landscape (2009)

This exhibition guide was published in conjunction with the exhibition organized through the Presentation house Gallery, Vancouver, BC in collaboration with the Walter Phillips Gallery. Contains list of photographic materials on display with contextualizing excerpts for each piece.

20 pages, soft cover pamphlet
9 colour images
21.5 x 28 cm
\$5.00



Silke Otto-Knapp: Present time exercise (2009)

Essays by: Suzanne Cotter, Jan Verwoert, Catherine Wood.
Coproduced with Modern Art Oxford, Oxford, United Kingdom

This publication was published to coincide with exhibitions at Modern Art Oxford, Oxford, UK and Walter Phillips Gallery, Banff, Alberta. This fully illustrated monograph surveys Otto-Knapp's paintings from 2003 to the present.

ISBN: 978-3-865606-65-5
120 pages, paperback
51 colour images
22 x 27 cm
\$45.00



The World Upside Down (2008)

Edited by Richard William Hill
Essays by Richard William Hill, Cheryl L'Hirondelle, and Joseph Nayhowtow
Coproduced with Agnes Etherington Art Centre, Kingston, ON;
Art Gallery of Greater Victoria, BC; Musée d'art de Joliette, QC

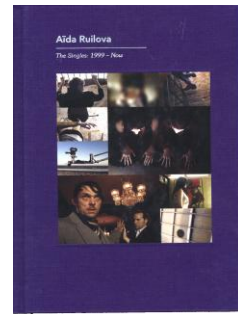
This catalogue accompanies *World Upside Down*, an exhibition curated by Richard William Hill that originated at the Walter Phillips Gallery in September 2006. The catalogue surveys the strategy of "symbolic inversion" used by contemporary artists, while also providing historical context on Western and Indigenous North American traditions of inversion. As an artistic strategy, inversion has the potential to illuminate and challenge the visual conventions that police social hierarchies, making power relations explicit. The world upside down is one in which the symbolic order is turned on its head. It is a world visualized by artists where rabbits hunt humans and Superman is a hero of the Soviet Union. It is the Planet of the Apes and a planet where British aristocrats lose their heads when dressed in African fabrics. In each inversion an artist has turned a hierarchical dichotomy upside down, but in most cases the dichotomy itself doesn't survive the trip. It breaks down under the strain of its own absurdity and for a moment we are liberated from its tyranny.

ISBN: 978-1-894773-28-7
176 pages, hardcover
21 b/w, 43 colour images
19 x 28.5 cm
\$29.99



Aida Ruilova The Singles:
1999-Now (2008) (NOT WPG)

Essays by Laura Fried, Paul Ha, Matthew Thompson,
Heidi Zuckerman Jacobson
Produced by Aspen Art Museum, Aspen, Colorado, Contemporary Art
Museum St. Louis, St. Louis, Missouri



This volume accompanies the artist's first one-person museum exhibition, which originated at the Aspen Art Museum. Combining classical cinematic devices with a distinctively jarring, low-tech sensibility, New York-based Aida Ruilova creates dark, narrative video work. Her short video loops often feature characters performing cryptic and physically uncomfortable actions, revealing her fascination with the conjunction of horror movie aesthetics and the sublime. The catalogue includes short descriptions of the videos, artistic influences, and critical essays.

ISBN: 978-0-977752-84-3
119 pages, hardcover
1 b/w, 67 colour images
18 x 24 cm
\$29.99

***CAMPsites* (2008)**

Edited by Melanie Townsend
Essays by Bruce Barber, Candice Hopkins,
Melanie Townsend
Coproducted with Museum London, London, Ontario



CAMPsites showcases sculpture, photography, video, and installation by Rebecca Belmore, Robin Collyer, Kristina Jaugelis & Reece Terris, Donald Lawrence, Liz Magor, Tsuyoshi Ozawa, Sandra Vida, and Paul Wong. Together the works confront notions of class, displacement, and the social and activist functions of contemporary art practice. Issues of survival, shelter, and the portability of home are central in this exploration of the varied notions of campsites. The catalogue for the exhibition, held at the Walter Phillips Gallery, Banff, Alberta; Museum London, Ontario; and the Confederation Centre of the Arts, Charlottetown, P.E.I, includes descriptions and reproductions of the works.

ISBN: 978-1-897215-15-9
103 pages, paperback
7 b/w, 63 colour images
18 x 12 cm
\$20.00

***Living Utopia and Disaster:*
2007 Alberta Biennial of Contemporary Art (2008)**

Edited by Catherine Crowston, Sylvie Gilbert
Essays by Donna Brunsdale, Gary Burns, Donna Wawzonek
Coproduced with the Art Gallery of Alberta, Edmonton, Alberta, and
the Art Gallery of Calgary, Calgary, Alberta



For the *2007 Alberta Biennial of Contemporary Art*, exhibition curators Catherine Crowston and Sylvie Gilbert investigated the dual themes of Utopia and Disaster within the context of Alberta and its relation to the world environment. The Biennial's 6th incarnation featured two inter-connected exhibitions, a large group exhibition of the work of 22 Alberta artists produced by the Walter Phillips Gallery with the Art Gallery of Alberta, and a survey exhibition to celebrate the work of Alex Janvier organized by the Art Gallery of Calgary. This catalogue includes a short story reflecting on the central theme by filmmakers Donna Brunsdale and Gary Burns, and an essay on the paintings of Alex Janvier by curator Donna Wawzonek, as well as reproductions of the works and biographies of the artists included in the exhibition.

ISBN: 978-1-897215-15-9
78 pages, paperback
53 colour images
21.5 x 22 cm
\$15.00

***M'Girl: Fusion of Two Worlds (2006)*
(Audio CD) (NOT WPG)**

M'Girl is Renae Morriseau, Sheila Maracle, Tiare Laporte,
Cheryl L'Hirondelle
Produced by Kat Hendrix
Recorded at Absolute Time Studios, Vancouver, British
Columbia



M'Girl is an Aboriginal Women's Ensemble whose harmonies incorporate the sounds of R&B, blues, folk/roots, house and world beat with traditional Aboriginal melodic phrasing, song forms and rhythms. Their message is to convey cultural ideals and worldviews from the perspectives of their Metis/Cree (Nêhiyawin), Ojibway and Mohawk heritage.

No ISBN
12 tracks, 48:53 minutes
14 x 12.5 cm
\$20.00

Bungalow Blitz:
Another History of Irish Architecture (2006)

Edited by Aoife Mac Namara
Essays by Paul Antick, Andrew Kearney,
Aoife Mac Namara
Coproduced with Middlesex University, London, UK



Bungalow Blitz brings together work developed over the course of four different exhibitions staged in Ireland, the U.K., Scotland, and Banff, Canada between 2001 and 2006. Focused on the popularity of self-built, suburban-style bungalows in the west of Ireland, the questions opened by the project are far less local. Issues around the ownership of natural resources, about the relationship between land and property, and the place of individual rights in the context of national spatial strategies have shaped the work produced for the exhibition. Art, architecture, and curatorial practices were deployed as research strategies, focusing on understanding the strength of feeling incited when areas of outstanding natural beauty become marked as private property by the construction of housing.

ISBN: 1-894773-20-9
176 pages, paperback
5 b/w, 69 colour images
16.5 x 21.5 cm
\$29.99

18:Beckett (2006) (NOT WPG)

Edited by Paloma Campbell, Evonne Levy
Essays by Terry Eagleton, Louis Kaplan, Seamus Kealy
Produced by Blackwood Gallery, University of Toronto at Mississauga,
Mississauga, Ontario



18:Beckett was an interdisciplinary exhibition project marking the 100th anniversary of the birth of Nobel Prize-winning Irish writer Samuel Beckett. The title refers to the eighteen years marked since Beckett's death and the eighteen sites where the project took place in Mississauga and Toronto. These sites and events were an artist's lecture, eight artist projects, six weekly film/video art events, a film screening, a symposium and performance, and a publication; all of which arose out of Beckett's legacy. The accompanying catalogue presents critical texts as well as select images from the exhibition.

ISBN: 0-7727-8208-3
80 pages, paperback
8 b/w, 7 colour images
15 x 21 cm
\$21.00

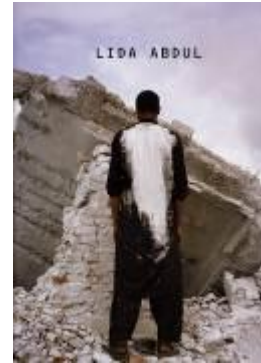
Lida Abdul: Performing Architectures (2006)

Edited by Anthony Kiendl

Essays by Said Ismael Noori, Anthony Kiendl, Sara Raza

Coproduced with La Biennale di Venezia Foundation, Venezia, Italy

Over the course of five years Afghani artist Lida Abdul has created a body of work that has challenged conventional thinking about architecture. Through numerous film work, video performance and live performance Abdul poses questions about place, community, and the meaning of our surroundings. In summer 2005, Lida Abdul produced three video works at The Banff Centre which were then presented at the 2005 Venice Biennale where she was the first official representative for Afghanistan in the Biennale's 100 year history. These video works *Clapping with Stones*, *the untitled (Tree)*, and *White House* are socially engaged reappraisals of the unbuilt, destroyed, and monumental.



ISBN: 1-894773-21-7

28 pages, paperback

11 colour images

21.5 x 30.5 cm

\$15.00

Transference, Tradition, Technology: Native New Media Exploring Visual and Digital Culture (2005)

Edited by Dana Claxton, Stephen Loft, and Melanie Townsend

Essays by Marjorie Beaucage, Dana Claxton, Shawna Dempsey,

Monika Kin Gagnon, Candice Hopkins, Puhipau & Zacharias Kunuk,

Steven Loft, Victor Masayesva, Ahasiw Maskegon-Iskwew,

Loretta Todd, Melanie Townsend, Greg Young-Ing

Coproduced with the Art Gallery of Hamilton, Hamilton, Ontario,

and Indigenous Media Arts Group, Vancouver, British Columbia



Transference, Tradition, Technology explores Canadian Aboriginal new media and references the work of artists within a political, cultural, and aesthetic milieu. The book constructs a Native art history relating to these disciplines, one that is grounded in the philosophical and cosmological foundations of Aboriginal concepts of community and identity within the rigour of contemporary arts discourse. Approachable in nature but scholarly in content, the book is the first of its kind, a text book for students and teachers of Canadian Aboriginal history, visual and media art, and a source for writers, scholars and historians.

ISBN 1-894773-09-8

223 pages, paperback

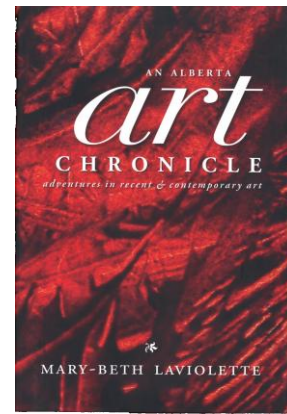
39 b/w images

16.5 x 23 cm

\$25.95

***An Alberta Art Chronicle:
Adventures in Recent & Contemporary Art (2005)***
(NOT WPG)

Edited by Sebastian Hutchings, Jennifer Groundwater, Joanna Kadi,
Leslie Strudwick
Essays by Mary-Beth Laviolette
Produced by Altitude Publishing, Canmore, Alberta



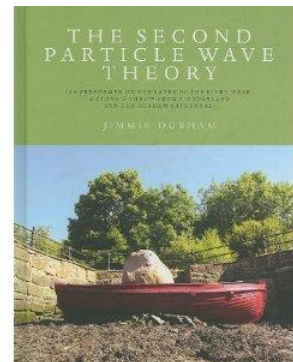
Researched and written for the province's 2005 Centennial celebration, *An Alberta Art Chronicle* is a one-of-a-kind book that documents Alberta art from 1970 to 2000. This collection of artists, art, and commentary covers the major events and developments connected with Alberta's Renaissance in the late 20th century. Through the work of 175 Alberta artists, this book highlights both the contemporary Canadian and regional Albertan art scenes, with its focus on locale, landscape, and the peoples of western Canada. This multilayered approach presents a significant and captivating review of recent developments in contemporary art.

A CD-ROM accompanies this book, featuring 197 colour images.

ISBN: 1-55153-940-3
544 pages, hardcover
197 colour images on accompanying CD
16 x 23.5 cm
\$40.00

***The Second Particle Wave Theory
(as performed on the banks of the River Wear, a
stone's throw from S'underland and the Durham
Cathedral) (2005)***

Edited by Robert Blackson and Candice Hopkins
Essays by Jimmie Durham
Coproduced with the Reg Vardy Gallery, University of
Sunderland, Sunderland, UK



This artist book is a companion to the exhibition *Jimmie Durham: Knew Urk*. The book is written in Durham's unique style, complete with original illustrations. Washington-born and Berlin-based Durham, of Cherokee heritage, was active in the American Indian Movement throughout the 1970s and early 1980s. His work has been exhibited widely at venues including the Venice Biennale; Whitney Biennial, Matt's Gallery, London; Documenta; DAAD Gallery, Berlin, and the Institute of Contemporary Art, London.

ISBN: 1-894773-23-3
80 pages, hardcover
18 b/w, 36 colour images
20.5 x 26 cm
\$29.95

Making a Noise!
Aboriginal Perspectives on Art, Art History,
Critical Writing and Community (2005)

Edited by Lee-Ann Martin

Essays by Kathleen Ash-Milby, Marie Bouchard, Joane Cardinal-Schubert, Nika Collison, Vincent Collison, Brenda L. Croft, Guy Sioui Durand, Richard Hill, Candice Hopkins, Jim Logan, Lee-Ann Martin, Catherine Mattes, Megan Tamati-Quennell, Jim Vivieaere



Making a Noise! Aboriginal Perspectives on Art, Art History, Critical Writing and Community is a collection of essays by leading Canadian and international curators and artists. The fifth in a series of books about curating and contemporary art, this publication re-examines the role of Aboriginal art and curatorial practice in contemporary culture. This collection of writing explores the exhibition and display of Aboriginal art including issues of repatriation of culturally significant artifacts, the role of the curator, the institution, and community. This book features fourteen essays by leading Canadian and international curators and artists.

ISBN: 1-894773-13-6

238 pages, paperback

57 b/w images

15.5 x 23 cm

\$21.95

Aural Cultures (2004)

Edited by Jim Drobnick

Essays by Philip Auslander, Robert Bean, Jodi Brooks, Gabor Csepregi, Robert Desjarlais, Daniel Fisher, Jennifer Fisher, Wes Folkert, Charles Hirschkind, David Howes, Georgina Kleege, Kanta Kochhar-Lindgren, Richard Leppert, Andra McCartney, Christof Migone, Peter L. Schmunk, Sherry Simon
Coproduced with YYZ Books, Toronto, Ontario



Sounds resonate in nearly every social activity – from symphonic concerts and ritual chants to cacophonous revelries and respectful silences. These acoustic situations do more than reflect cultural sensibility; they create it as a living presence. *Aural Cultures* is a timely and comprehensive collection of essays and artists' projects that examines sound in art and contemporary culture. The authors come from diverse fields, including sound construction, communication, performance, anthropology, art history, cinema studies, literature, and philosophy. A CD of sound art recordings by international and Canadian artists accompanies the publication.

ISBN: 0-920397-80-8

288 pages, paperback

59 b/w, 16 colour images

15 x 23 cm

\$30.00

***Giddy-Up or a Darn Good Hat Act:*
A Project by Andrew Hunter with Special Guest
William Eakin (2004)**

Essays by Andrew Hunter

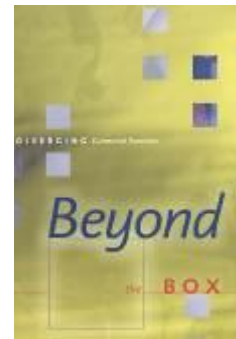


Giddy-Up tells the tale of Andy, a young boy from Southern Ontario who yearns to visit Banff, ride the trails, sleep under the stars and be a "real" cowboy. The boy's fantasies are fuelled by a mysterious neighbor, a "cowboy" lost in the suburbs of 1960s Southern Ontario. Inspired by classic Westerns, country music, pulp fictions and cowboy kitsch, *Giddy-Up* weaves a tale of innocence lost with a sinister twist. This publication accompanies Andrew Hunter's exhibition *Giddy-Up*, showcasing historical artworks, flea market finds and new artworks commissioned specifically for the exhibition, including William Eakin's photographs.

ISBN: 1-894773-08-x
24 pages, paperback
17 colour images
15 x 15 cm
\$5.00

***Beyond the Box:*
Diverging Curatorial Practices (2003)**

Edited by Melanie Townsend
Essays by Jessica Bradley, Sarah Cook, Sara Diamond, Andrea Fraser,
Bruce Grenville, Anjum Katyal, Susan Martin, Cuauhtemoc Medina,
Ivo Mesquita, Stella Rollig, Gregory Sholette, Melanie Townsend,
Peter White



Beyond the Box: Diverging Curatorial Practices is a collection of essays by leading Canadian and international curators and artists that explores regions of art outside the gallery or museum. Delving into four main topics — publications, biennials, art museums today, and new media — the book documents contemporary curatorial work in relation to traditional practices.

ISBN 0-920159-99-0
188 pages, paperback
18 b/w images
15 X 23 cm
\$24.95

***The Edge of Everything:
Reflections on Curatorial Practice (2002)***

Edited by Catherine Thomas

Essays by Nina Czegledy, Pip Day, Joshua Decter, Matthew Higgs,
Ihor Holubizky, Andrew Hunter, Anthony Kiendl, Lee-Ann Martin,
Dorothee Richter, Catherine Thomas, Lilian Tone



Few public venues exist for development of curatorial research and development in Canada, and there are even fewer forums where Canadian curators can reflect on their practice within an international context. *The Edge of Everything* is the result of a book project designed by Catherine Thomas to provide such a space. It is a surprising collection of political, personal, quirky, and humorous commentary by Canadian and international curators on their individual practices.

ISBN 0-920159-92-3
132 pages, paperback
68 b/w images
15 X 23 cm
\$24.95

***We Are Full Circle:
An Aboriginal Women's Voice Concert (Audio CD)
(2003) (NOT WPG)***

Produced by Sadie Buck
Recorded at The Banff Centre, Banff, Alberta

The *Full Circle* concert took place at the close of a fourth residency at The Banff Centre for Aboriginal women's singing groups. It brought together group repertoires with individual and collaborative works to create a dynamic evening of song. This audio CD includes the performances by Jani Lauzon, Olla Maidens, Tzo Kam, Olivia Tailfeathers, Ulali, and Six Nations Women Singers.



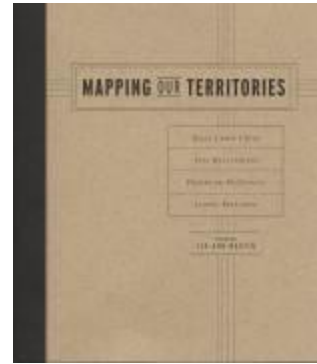
No ISBN
26 tracks, 70:45 minutes
14 x 12.5 cm
\$20.00

Mapping Our Territories (2002)

Essays by Lee-Ann Martin

In the *Mapping Our Territories* catalogue, curator Lee-Ann Martin has defined “territory” not only as geography, but a collection of thoughts, histories, beliefs and memories. Four artists, Delia Cross Child, Faye HeavyShield, Frederick McDonald, and Lionel Peyachew from Treaty areas 6, 7 and 8, map the landscape guiding us to a better understanding of one’s sense of place and history.

ISBN 1-894773-01-2
18 pages, paperback
2 b/w, 4 colour images
17.5 X 20.5 cm
\$7.00



Sentient Circuitry (2002)

Essays by Melanie Townsend

This catalogue documents the exhibition *Sentient Circuitry* in which the artists Ken Rinaldo, Reva Stone, Bill Vorn, and Norman T. White challenge conventional definitions of robots and explore alternative modes of agency that question the idea of sentience, personality, dysfunction and community.

No ISBN
4 pages, paperback
4 colour images
21 X 21 cm
Free

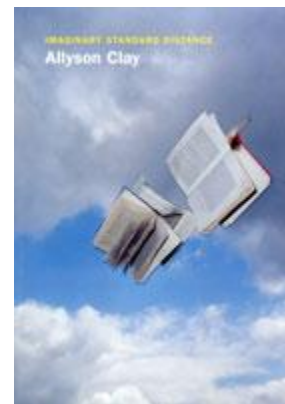


Allyson Clay: Imaginary Standard Distance (2002)

Edited by Karen Henry
Essays by Karen Henry, Lisa Robertson
Coproduced with Kamloops Art Gallery, Kamloops, British Columbia, Allyson Clay, and Doryphore Curatorial Collective, Hornby Island, British Columbia

This publication documents a mid-career survey of the work by Vancouver-based artist Allyson Clay made between 1988 and 2002. The work in *Imaginary Standard Distance* is concerned with issues of identity, gender, and the boundaries between public and private space, exploring themes such as seduction, curiosity, and voyeurism.

ISBN 0-920159-95-8
48 pages, paperback
7 b/w, 17 colour images
18 X 26 cm
\$20.00



Quoting Commercialism (2002)

Essays by Chris Reid, Melanie Townsend
Coproduced with Art Gallery of Southwestern Manitoba,
Brandon, Manitoba

This exhibition catalogue documents the *Quoting Commercialism* exhibition. Examining work by Shinobu Akimoto, Greg A. Hill, Mitch Robertson, and Jan Wade, it explored how cultural differences of the artists affect the construction of their individual personas within a multicultural, consumerist society.

No ISBN
24 pages, paperback
7 b/w, 2 colour images
15 X 18 cm
\$5.00



Wildlife:* *A Field Guide to the Post-Natural (2002)* **(NOT WPG)*

Edited by Lisa Gabrielle Mark, Sarah Quinton
Essays by Lisa Gabrielle Mark, Sarah Quinton
Produced by The Museum for Textiles, Toronto, Ontario

The first in a three part series titled *100% Natural*, *Wildlife*, this exhibition examines a world where nature is mediated by corporate and economic agendas, technology, science and mass media - in short, culture. Human influence on nature is evident all around us, from deforestation, sheep-cloning and performance enhancing drugs to wildlife theme parks and nature videos. This exhibition catalogue highlights the work of Lois Andison, Nina Katchadourian, Jake Moore, Warren Quigley, and Louise Weaver and how each of the artists uses textiles to emphasize the interaction of nature with technology and culture, under the assumption that textiles themselves are an age-old manifestation of this phenomenon.

ISBN: 0-9684411-5-7
32 pages, paperback
12 colour images
20 x 16.5 cm
\$7.00

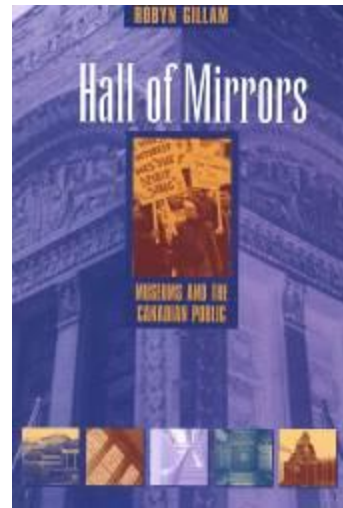


Hall of Mirrors:
Museums and the Canadian Public (2001)
(NOT WPG)

Edited by Lori Burwash, Lauri Seidlitz, Gillian Watts
Essays by Robyn Gillam
Produced by The Banff Centre Press, Banff, Alberta

Hall of Mirrors is an examination of Canadian museums and their relationship with the public which they attempt to represent. This book examines a number of questions, issues, and controversies surrounding some of Canada's major institutions. Whose interests do museums reflect and whose do they distort? Do museums provide a 'social good' that should be publicly supported or should they be forced to survive in the free market? *Hall of Mirrors* assess the identity crisis that faces Canadian museums in an analysis that has implications for all public cultural institutions.

ISBN: 0-920159-85-0
244 pages, paperback
No images
15.5 x 23 cm
\$24.95



Computer Voices / Speaking Machines (2001)

Essays by Sara Diamond, Corinna Ghaznavi, Emile Morin,
Jocelyn Robert, David Rokeby

Computer Voices/Speaking Machines addresses and develops the idea of community — and dis-community — both in physical and technological terms. This publication documents a Walter Phillips Gallery exhibition featuring the work of Canadian new media artists David Rokeby, Jocelyn Robert and Émile Morin.

ISBN 0-920159-91-5
20 pages, paperback
10 b/w images
18 x 23 cm
\$7.00



John & Lou's 1923 Voyage (2000)

Edited by Nancy Tousley
Essays by Nancy Tousley, Melanie Townsend, John Will

In 1982, artist John Will acquired a box of photographic images at a Calgary garage sale. Among the images were a set of negatives of a journey from Vancouver to Yokohama made in 1923 by Louis W. Shulman, then a student at the University of Alberta. Intrigued by his find, Will began to learn more about the images and soon launched his own creative odyssey. This bookwork is both a document and extension of Will's photographic exhibition and includes a part-fictional, part-factual "retelling" of the journey by Will as well as interpretive essays on the work by Nancy Tousley and Melanie Townsend.



ISBN 0-920159-79-6
48 pages, paperback
27 colour images
24 x 16 cm
\$15.00

Yellow, no sleep at night (2000)

Essays by Melanie Townsend, Jake Moore

This bookwork for Jake Moore's site-specific installation at the Walter Phillips Gallery extends Moore's commentary on the celebrated and sordid history of the Banff National Park. The publication winds together 12,000 years of human history at Banff spanning its use by First Nations as a ceremonial site to its modern day popularity as a tourist destination.

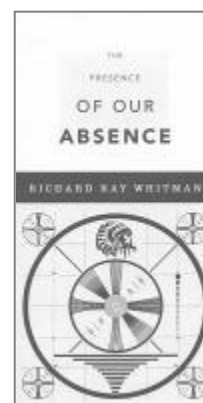


No ISBN
16 pages, paperback
2 b/w images
16 x 18 cm
\$5.00

The Presence of Our Absence (2000)

Essays by Paul Chaat Smith

The Presence of Our Absence is the fourth in an ongoing series of exhibitions presented by the Walter Phillips Gallery in collaboration with the Aboriginal Arts Program at The Banff Centre for the Arts. This publication highlights parts of Oklahoma States political and cultural past with particular emphasis on the racial injustices at the turn of the 20th Century.



No ISBN
16 pages, paperback
5 b/w, 7 colour images
10 x 20 cm
FREE

New Works
(Domain Games CII)
(2000)

Essays by Sara Diamond

New Works was a collaborative exhibition by the Canadian Creative Innovation Initiative. The initiative grew from a desire to support Canadian new media artists as well as to develop ambitious projects and provide research and learning opportunities for artists, engineers, and students. *New Works* is the presentation of three projects. Vera Frenkel's *The Institute: Or What We Do For Love (Working Title) Version 1* creates fictional and documentary modes mirroring and interrogating each other, mapping the travails of a large cultural organization. *Trajets* by Susan Kozel is a video-dance installation that crosses dance, digital imagery, sound architecture, and networked mapping techniques. *Talk Nice* by Elizabeth Vander Zaag uses software to analyze declarative sentences to define the speaker's relationship to power.

No ISBN
4 pages, paperback
3 b/w images
31 x 23 cm
FREE

First Descent.
Art and Artifacts from Snowboard
Culture (2000)

Essays by Sarah Cook, George Covalla
Coproduced with Bellevue Art Museum,
Bellevue, Washington

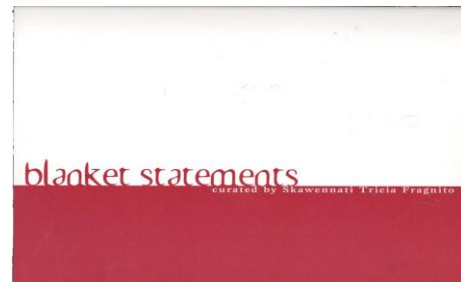


No matter how much the 'mainstream' has come to snowboarding, the sport still presents, in most mountain towns in Canada and the US, an 'identity forming image.' The impetus behind organizing an exhibition about this image was recognition that the look of snowboarding has been propelled by the input of the riders themselves. The publication includes interpretative essays by Sarah Cook and sports writer George Covalla, as well as commentary by the artists involved in the exhibition.

No ISBN
24 pages, paperback
11 colour images
23 x 10 cm
\$5.00

***Blanket Statements* (1999)**

Essays by Skawennati Tricia Fragnito



Blanket Statements is the third in an ongoing series of exhibitions presented by the Walter Phillips Gallery in collaboration with the Aboriginal Arts Program at The Banff Centre for the Arts. This publication and corresponding exhibition attempts to expand our notions of what a quilt can be through the work of four artists working within this medium. These artists explore the imagery, the meaning, the limits of the tradition, and the possibilities of a new tradition in quilting.

No ISBN

5 pages, paperback

5 b/w, 5 colour images

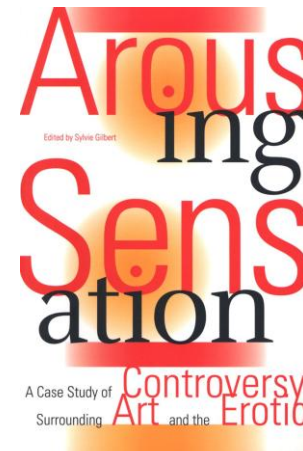
23 x 19 cm

FREE

***Arousing Sensation: A Case Study of Controversy Surrounding Art and the Erotic* (1999)**

Edited by Sylvie Gilbert

Essays by Su Ditta, Sylvie Gilbert, Thomas Allen Harris,
Myrna Kostash, Thomas Waugh



This volume was developed following a controversial exhibit that appeared at the Walter Phillips Gallery in 1992. In *Much Sense: Erotics and Life*, the artists explored ideas about sexuality, expressing frank viewpoints on topics such as body image and gay and lesbian sexuality. In the months following the opening, politicians, the media, and coalitions of arts organizations engaged in a rancorous debate, alternately battering and boosting The Banff Centre and its support of the exhibition. *Arousing Sensation* offers a fascinating case study of a controversy concerning freedom of expression, funding for the arts, censorship, sexuality, political responsibility, and journalistic integrity. The book combines thoughtful analysis, critical discourse, and full text media clippings from the public debate. The book received an Honorable Mention, Trade Title of the Year, from the Alberta Book Awards.

ISBN 0-920159-82-6

145 pages, paperback

36 b/w images

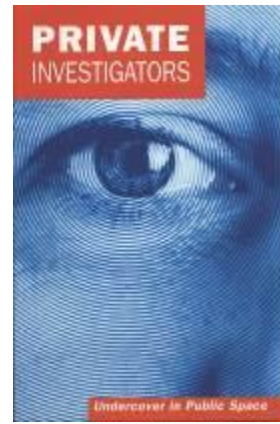
14 x 21.5 cm

\$27.00

***Private Investigators:
Undercover in Public Spaces (1999)***

Essays by Kyo Maclear, Kathryn Walter

In July 1997, eight artists infiltrated the public spaces of one of Canada's most famous tourist destinations — Banff, Alberta. The performers explored Banff's role as both a symbol of the Canadian wilderness and a commercial centre for four million tourists a year. They also examined some of the roles people play conforming to society's expectations: heterosexual, tourist and consumer. Many of the artists drew curious observers into their masquerade. From a new twist on the dating game to a bar soap giveaway, the artists looked at their subjects with a fresh and sometimes humorous eye. *Private Investigators* documents the often surprising results when artists move their work into public spaces. No expectations, including those of the artists themselves, are left unchallenged.

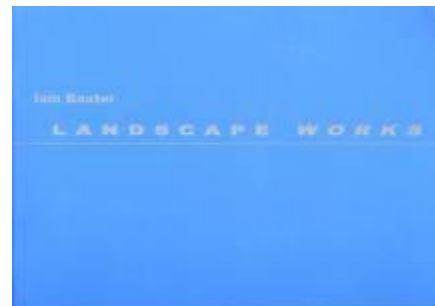


ISBN 0-920159-61-3
84 pages, paperback
33 b/w images
14.5 x 22 cm
\$14.95

Iain Baxter: Landscape Works (1999)

Edited by Lisa Gabrielle Mark
Essays by Iain Baxter, Melanie Townsend

Landscape has been, and continues to be, an important theme in works by Canadian artists. This catalogue documents use of landscape over four decades of art production by the renowned Canadian artist Iain Baxter. An outgrowth of early West Coast conceptual art practice, Baxter's approach places a strong emphasis on satire and commentary about social, cultural and ecological concerns.



No ISBN
20 pages, paperback
1 b/w, 8 colour images
21 x 14.5 cm
\$5.00

Staking LAND Claims (1999)

Edited by Patricia Deadman and Paul Seesequasis
Essays by Patricia Deadman, Lynn Hill

Staking LAND Claims, documents the work of Mary Anne Barkhouse, Michael Belmore, Kelly Greene and Anne Walk from their 1998 Walter Phillips Gallery exhibition. Incorporating traditional values and contemporary issues, *Staking LAND Claims* relates a centuries-old connection with the land to current environmental concerns. The book combines essays, artists' statements and photographs offering important insights into the integral role the land plays in Aboriginal self-perception and self-definition.

ISBN 0-920159-51-1
42 pages, paperback
15 b/w images
22 x 15.5 cm
\$13.00

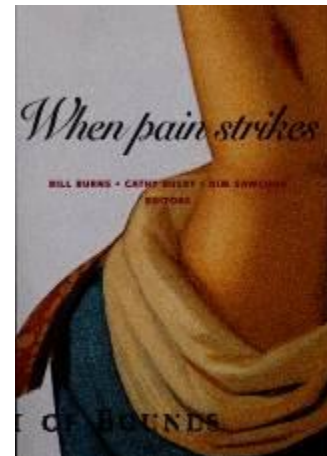


When Pain Strikes (1999)

Edited by Bill Burns, Cathy Busby, Kim Sawchuk
Essays by Charles R. Acland, Isabelle Brabant, Bill Burns, Cathy Busby, Stephen Busby, Marie-Paule Macdonald, Bob Flanagan, Thyrza Nichols Goodeve, Margaret Morse, Celeste Olalquiaga, John O'Neill, Elsie Petch, D. L. Pughe, Kim Sawchuk, Johanne Sloan, Patrick D. Wall, Gregory Whitehead
Coproduced with the University of Minnesota Press, Minneapolis, Minnesota

This collection of essays and images addresses pain and pain relief in North America, covering a wide spectrum of intellectual and political positions on what has been deemed "the puzzle of pain." The intellectual and experiential bases of the 30 contributing writers and artists traverse the boundaries of art criticism, literature, visual arts, activism, political economy, sociology, practicing midwifery, marketing and architecture.

ISBN 0-8166-2949-8
287 pages, paperback
50 b/w images
18 x 25.5 cm
\$25.00



Ken Lum: Photo-Mirrors (1998)

Edited by Lisa Gabrielle Mark

Essays by Lisa Gabrielle Mark

Produced in association with the XXIV Bienal de São Paulo, São Paulo, Brazil

This trilingual publication featuring text in English, French and Portuguese documents the work of Vancouver-based artist Ken Lum. The publication includes an introduction by Jon Tupper and an interview with Lum that grounds this work within his larger practice.

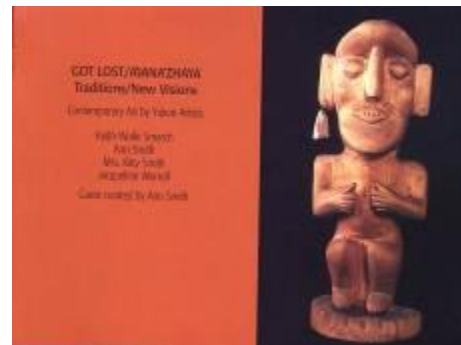


ISBN 0-920159-63-x
26 pages, paperback
10 b/w images
18.5 x 24 cm
\$5.00

Got Lost: Traditions/New Visions (1998)

Essays by Ann Smith

Got Lost: Traditions/New Visions is the second part of an ongoing series of exhibitions initiated and presented by the Walter Phillips Gallery in collaboration with the Aboriginal Arts Program. Taking inspiration from the Yukon-based artist Mrs. Kitty Smith, *Got Lost* emphasizes the importance of traditions and the understanding that they evolve without necessarily leaving the past behind. The subtitle of the exhibition *Traditions/New Visions* highlights the notion that new works are new visions but they maintain the language of the traditional.



No ISBN
9 pages, paperback
5 b/w images
19 x 13 cm
\$2.00

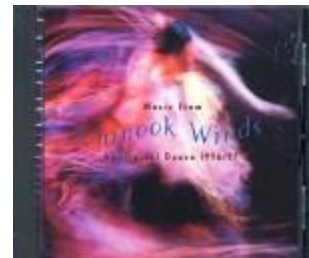
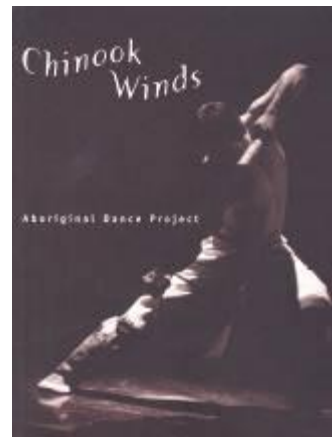
Chinook Winds: Aboriginal Dance Project (1997)
(NOT WPG)

Essays by Siobhan Arnatsiaq-Murphy, Cheryl Blood, Sandra Laronde, Jerry P. Longboat, Marrie Mumford, Karla Jessen Williamson
Coproduced with 7th Generation Books

Chinook Winds is an exciting fusion of contemporary and traditional Aboriginal dance styles. The publication is a collection of interviews, memoirs, poetry, and personal essays documenting the first, groundbreaking dance piece from the Aboriginal Dance Project in 1996, created out of a partnership between the Aboriginal Film and Video Art Alliance and The Banff Centre for the Arts.

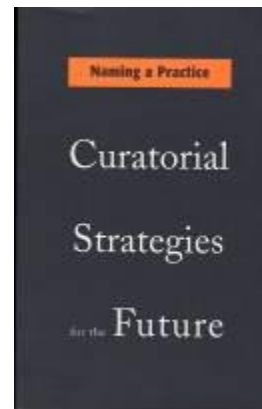
ISBN: 1-896923-02-x
96 pages, paperback
38 b/w images
14 x 18 cm
\$10.95

Music from Chinook Winds:
Aboriginal Dance 1996-1997 (Audio CD) (1997) **(NOT WPG)**
No ISBN
15 tracks, 57:20 minutes
14 x 12.5 cm
\$15.00



Naming a Practice:
Curatorial Strategies for the Future (1996)

Edited by Peter White
Essays by Karen Atkinson, Daina Augaitis, Renee Baert, Wayne Baerwaldt, Joan Borsa, Sharon Brooks, Sara Diamond, Rosemary Donegan, Lorne Falk, Barbara Fischer, Jennifer Fisher, Sylvie Fortin, Richard Fung, France Gascon, Sylvie Gilbert, Nicole Gingras, Bruce Grenville, Sunil Gupta, Jamelie Hassan, Tom Hill, Johanne Lamoureux, Scott Marsden, Judith Mastai, Everlyn Nicodemus, Matthew Teitelbaum, Henry Tsang, Keith Wallace, Scott Watson, Peter White

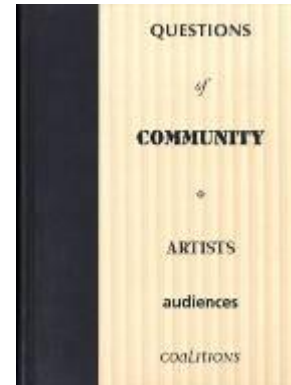


This publication features the proceedings of the *Naming a Practice: Curatorial Strategies for the Future* seminar that originated as an independent project within the Canadian curatorial community. Organized in cooperation with the Walter Phillips Gallery and The Banff Centre for the Arts, the event took place in November 1994. This publication documents the seminar, following the format of the event itself, and features transcripts of the formal presentations of each of the twenty nine participants, portions of the general discussion, as well as brief commentaries by each of the seminar organizers: Daina Augaitis, Lorne Falk, Sylvie Fortin, Bruce Grenville, Tom Hill and Peter White. The essays are grouped to address such topics as: "Methodologies," "Negotiations" and "Ethics," as well as "Local Knowledge and New Internationalism."

ISBN: 0-920159-84-2
278 pages, paperback
31 b/w images
15 x 22 cm
\$20.00

***Questions of Community:
Artists, Audiences, Coalitions (1995)***

Edited by Daina Augaitis, Lorne Falk, Sylvie Gilbert, Mary Anne Moser
Essays by Ruby Arngna'naaq, Wayne Baerwaldt, Carole L. Beaulieu,
Karl Beveridge, Melanie Boyle, Carol Conde, Chris Creighton-Kelly,
Martine H. Crispo, Sigrid Dahle, Bryce Kanbara, Rhoda Karetak,
Average Good Looks, Lee-Ann Martin, Sabrina Mathews,
Ken Morrison, Baco Ohama, Calgary Minquon Panchayat,
M. Nourbese Philip, Aruna Srivastava, Henry Tsang, Dot Tuer,
Solomon Tzeggai

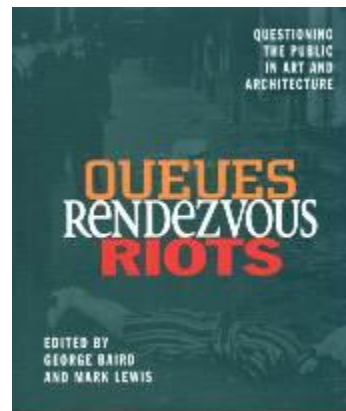


Radical artist alliances, skepticism about institutions, and an awareness of new audiences are factors that contribute to a re-evaluation of strategies for artists working towards social change. *Questions of Community* looks at the boundaries of community and the role of artistic coalitions in the women's, environmental, and labour movements.

ISBN: 0-920159-74-5
242 pages, hardcover
45 b/w images
16 X 22 cm
\$25.00

***Queues, Rendezvous, Riots:
Questioning the Public in Art and Architecture
(1994)***

Edited by George Baird, Mark Lewis
Essays by Dennis Adams, George Baird, Marik Boudreau,
Elizabeth Diller, Vera Frenkel, Dan Graham, Daniel Hermant,
Johanne Lamoureux, Mark Lewis, Rodolfo Machado,
Andrew Payne, Regine Robin, Ricardo Scofidio, Jorge Silvetti,
Jeff Wall



What do you do with the civic monuments, commemorative sculptures and public art of fallen regimes? How do artworks and buildings function when they embrace notions of "the public" that no longer prevail? What could public art be today? This anthology, edited by Toronto architect George Baird and Vancouver artist Mark Lewis, offers a strategic exploration of these questions -- and many others -- raised by the tension of changing political times. Essays by renowned theorists illuminate the ways in which symbols of "the public" serve specific historical and philosophical movements.

ISBN: 0-92015-972-9
167 pages, hardcover
35 b/w, 6 colour images
21 x 23.5 cm
\$35.00

Epiphany (1994)

Essays by Elspeth Sage

This catalogue was produced for the exhibition *Epiphany* held at the Walter Phillips Gallery from August 29 to October 16, 1994. The exhibition was curated by Daina Augaitis and Elspeth Sage. *Epiphany* was a presentation of recent work by Vancouver-based artist Jan Wade. Wade has been working in isolation for more than 20 years. During the time, she developed a unique vision in her art-making expressed through a series of philosophical and literal journeys tracing her African and Canadian ancestry.



ISBN: 0-920159-80-x
32 pages, paperback
6 b/w, 4 colour images
15 x 23 cm
\$5.00

Book Ends (1994)

Essays by Ashok Mathur

For the first time the public had the opportunity to view and engage with almost two hundred selected works from the Banff Centre Library collection of artist books. The exhibition explored how books can operate as transgressive forms of expression in their content and their format.



No ISBN
18 pages, paperback
No images
11.5 x 28 cm
\$4.00

Clay Between My Fingers (1994)

Essays by Sandra Buckley, Amy Gogarty, D.L. Pughe,
Reginald Woolery

This catalog accompanies the exhibition *Clay between My Fingers*, curated by Sylvie Gilbert at the Walter Phillips Gallery from July 22 to October 17, 1993. Millie Chen, Mamelie Hassan, Baco Ohama and Garry Williams present works in the context of a complex set of relationships that build on the history, cultural use and social value of clay material. They attempt to challenge the history of class status, modernist aesthetic or cultural function of the objects they produce. Through this process, they offer new metaphors for understanding function that address the social ramifications of clay in everyday life.



ISBN: 0-920159-78-8
45 pages, paperback
10 b/w, 4 colour images
16.5 x 20 cm
\$5.00

Territories of Difference (1993)

Edited by Renee Baert

Essays by Daina Augaitis, Cameron Bailey, Eugenio Dittborn, Monika Kin Gagnon, Amy Gogarty, Gwaganad (Diane Brown), Marlene Nourbese Philip, Norbert Ruebsaat, Kim Sawchuk, Loretta Todd, Francesc Torres, Rachel Weiss

This selection of writing on art and culture examines the politics of difference. Moving beyond traditional polarities – of mainstream and periphery, normal and deviant, universal and particular – these essays propose challenging ideas about construction of difference. Focusing primarily on the histories and context of Canada, they present a spectrum of critical practices and cultural readings.

ISBN: 0-920159-48-6

189 pages, paperback

22 b/w images

15.5 x 23 cm

\$15.00



Frame of Mind:

Viewpoints on Photography in Contemporary Canadian Art (1993)

Edited by Daina Augaitis

Essays by Richard Baillargeon, Serge Berard, James D. Campbell, Ian Carr-Harris, Alain Laframboise, Johanne Lamoureux, Cheryl Simon, Abigail Solomon-Godeau, Charlotte Townsend-Gault, Scott Watson, Donna Zapf

Documenting acquisition of ten works of contemporary photography by The Banff Centre, this publication examines historical antecedents to the works, while providing critical analysis of each artist's practice. Although these photographs reflect many strategies, they share a conceptual basis, replete with references to the larger social body with all of its paradoxes and complexities. Essays by a number of artists and critics examine how they address contemporary issues related to the politics of representation such as the construction of history, gender, and identity.

ISBN: 0-920159-54-0

134 pages, paperback

48 b/w, 15 colour images

22 x 25 cm

\$40.00



Virtue vs. Vice (1993)

Illustrations by Sandra Meigs, Cecily Moon

In this collaborative book project, artists Cecily Moon and Sandra Meigs explore emotional ideas behind moral struggles. Influenced by the battle in *Hortus Deliciarum*, a twelfth-century moral tract by Herrad of Landsberg, the artists have pitted the seven virtues against the seven vices, creating images that refer to centuries of tradition. Each artist started by drawing fourteen characters, which were arranged in the order they appear. The collaboration began when they took turns drawing them in combat, transforming the parts into a continuous whole.

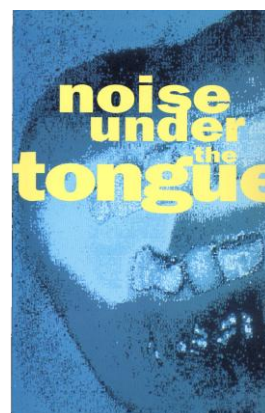


ISBN: 0-920159-43-5
33 pages, hardcover
29 b/w illustrations
20 x 15 cm
\$20.00

Noise Under the Tongue (1992)

Essays by Sylvie Gilbert

The understanding of noise as disruptive is based on an idealistic view of the world as a continuous narrative, as though events could logically unfold against a silent neutral backdrop. Curated by Sylvie Gilbert in 1990, the exhibition *Noise under the Tongue* presented artists who question their culture through investigating its determining aspects. Confronting the surrounding conditions and the cultural fabric, they explore themes intimately related to their daily lives and personal experience. The works are autobiographical and reflect various social concerns: cultural identity, the colonization of the west, the family, assimilation by media culture and sexuality.



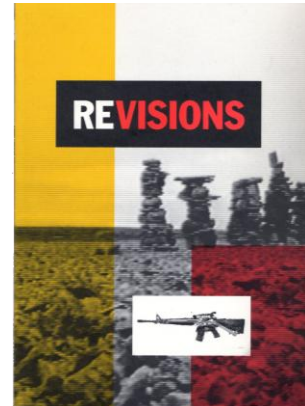
ISBN: 0-920159-41-9
48 pages, paperback
15 b/w images
15 x 22.5 cm
\$8.00

***Revisions* (1992)**

Essays by Deborah Doxtater, Jean Fisher, Rick Hill,
Helga Pakasaar

Published in conjunction with the exhibition *Revisions*, the catalogue highlights eight aboriginal artists and their attempts to grapple with the problem of representing “Indianness” outside of a paternalistic and colonialist celebration of indigenous culture. They sabotage ethnographic stereotypes, not to redeem the past, but rather to redress their present and future cultural identity. In both subtle and overtly polemical ways, their works draw attention to the ongoing acculturation and colonization of Native Americans and its impact on their social identity. The artists in *Revisions*, Joane Cardinal-Schubert, Jimmie Durham, Hachivi Edgar Heap of Birds, Zacharias Kunuk, Mike MacDonald, Alan Michelson, Edward Poitras, and Pierre Sioui, are concerned with deconstructing Eurocentric versions of native history and proposing their own counter-narratives.

ISBN: 0-920159-39-7
59 pages, paperback
16 b/w images
20 x 26 cm
\$10.00

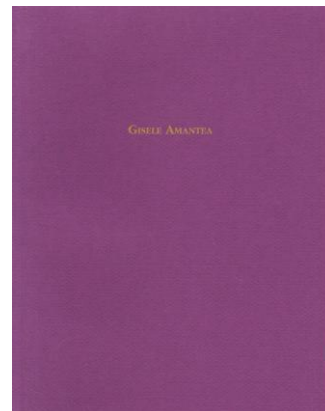


***Gisele Amantea* (1991)**

Essays by Daina Augaitis, David Joselit

This is a catalogue published in conjunction with an exhibition of works by Gisele Amantea at the Walter Phillips Gallery in 1991, curated by Daina Augaitis. Continuing to use recast greenware that she finds in hobby shops, she combines a multitude of kitsch objects into architectural tableaux. In her installations, powers of consumption are pitted against the diminishing powers of nature, where dreams of interaction have been replaced with consumer desires. Amantea’s interest is not necessarily to comment on nature’s demise, but to observe its transformation and ponder the effects of human involvement.

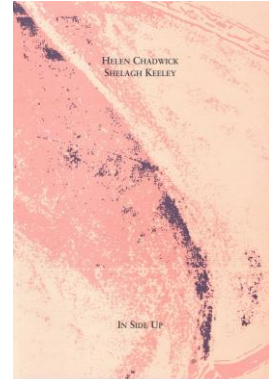
ISBN: 0-920159-37-0
32 pages, paperback
7 b/w, 5 colour images
20 x 27 cm
\$6.00



***In Side Up* (1991)**

Essays by Jack Butler, Bob Sherrin

This publication accompanies exhibition of works by Helen Chadwick and Shelagh Keeley curated in 1991 by Daina Augaitis. The pieces, partially created through residencies at The Banff Centre, explore the body as a contested site of personal and political struggles. Helen Chadwick exhibited two pieces as part of this exhibition: *Viral Landscapes*, a series of computer-montage panoramas in which a rocky landscape and a cellular bodyscape merge into one, and *Piss Flowers*, a series of imprints of her physical contact with the conditions of the local site, capturing female and male urinations in the snow. Shelagh Keeley's installations *flesh on the body*, and *notes on healing*, suggest possibilities for repair of social wounds through acknowledgement of fragility. Both artists propose a return to the bodily self to understand the implications of difference within the larger social sphere.

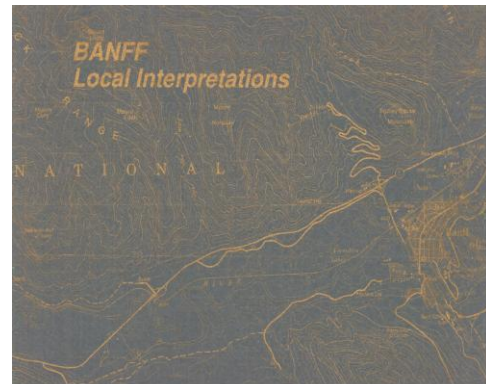


ISBN: 0-920159-45-1
30 pages, paperback
12 b/w images
18 x 27 cm
\$6.00

***BANFF: Local Interpretations* (1991) (Corral at Banff)**

Edited by Louise Hock, Elizabeth Sisco
Essays by Daina Augaitis, Banff residents

As part of the *Corral at Banff, 1991: Community Transactions* project, interviews with long-time residents of Banff were transcribed and edited into this publication. It was originally distributed through a transaction where the town's residents and visitors were able to obtain the book for free from the public library, using coupons from Safeway, the town's only supermarket at the time. The book was folded into a small brown paper bag, similar to those used in souvenir shops around town. At the height of the summer tourist season, coupons announcing the availability of the book at the Banff Public Library were printed on the back of the cash register tapes with a changing selection of excerpts from the interviews. An example of the register tape is included with the publication.



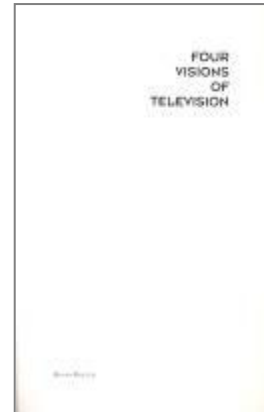
ISBN: 0-920159-58-3
70 pages, paperback
39 b/w images
22 x 15 cm
\$10.00

***Four Visions of Television:
Artists' Television Workshop (1991)***

Edited by Daina Augaitis
Essays by Bruce Ferguson, Karen Henry, Carol Laing, Mireille Perron,
Brian Rusted

Artist Television Workshop was one of the first times visual artists' came together to make video work using the format of conventional television. These artists include Robert Morin, Ardele Lister, Jan Peacock and Daniel Dion. This book features essays about their work in relation to the exhibition.

ISBN: 0-920159-52-4
26 pages, paperback
16 b/w images
14 x 23 cm
\$5.00



White Bones (1991)

Essays by Sylvie Gilbert

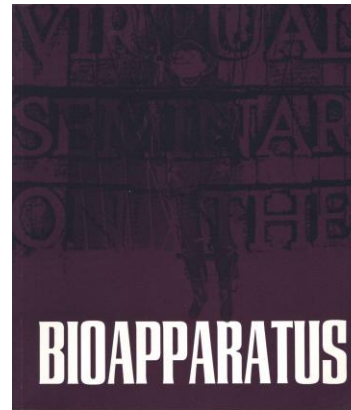
This catalogue was published for the exhibition *White Bones* at the Walter Phillips Gallery, January 28 to February 24, 1991, featuring work by Melanie Counsell, Regan Morris and Roland Poulin. The exhibition addressed the socially uncomfortable theme of death and melancholy by creating a mood for reflection on mortality. They explore death as absence, as a natural phenomenon deprived of sensational characteristics, as evidence of the vulnerability of the physical body, and as the quiet and inevitable outcome of our existence.

ISBN: 0-920159-50-8
9 pages, paperback
8 b/w images
17 x 27.5 cm
\$4.00



Bioapparatus (1991)

Essays by Ingrid Bachmann, Eleanor Bond, Adam Boome, Jack Butler, Michael Century, Jurgen Claus, Regina Cornwell, Dorit Cypis, Francine Dagenais, Char Davies, Derrick de Kerckhove, William Easton, Lorne Falk, Martha Fleming, He Gong, Doug Hall, Gottfried Hattinger, Hubert Hohn, Alice Jardine, Michael Joyce, Carl Frank Lantz, Lyne Lapointe, George Legrady, Wm Leler, Eugene Loeffler, Rafael Lozano, Jean-Francois Lyotard, Marshalore, Robert McFadden, Noah Mercer, Robin Minard, Lisa Moren, Mike Mosher, Mireille Perron, Jerry Pethick, Jeanne Randolph, Catherine Richards, Warren Robinett, Kathleen Rogers, David Rokeby, David Rothenberg, Florian Rotzer, Itsuo Sakane, Kim Sawchuk, Ben Schalet, Daniel Scheidt, Maurice Sharp, Nell Tenhaaf, David Thomas, Chris Titterington, Fred Truck, Inez van der Spek, Chris Westbury, T. E. Whalen, Norman White



This publication is a documentation of a two-day seminar on the bioapparatus held at The Banff Centre in 1991. The term *bioapparatus* reflects an understanding of particular philosophies of technology with theories about the technological apparatus, the technologized body, and the new biology. The seminar invited submissions in response to a text outlining issues concerning the bioapparatus. The discussions centered on ten chapters relating to the bioapparatus, including issues relating to Natural Artifice, Art in the Virtual, and Cyborg Fictions to name a few. The contributions formed the discussion document for the seminar and are included in the publication.

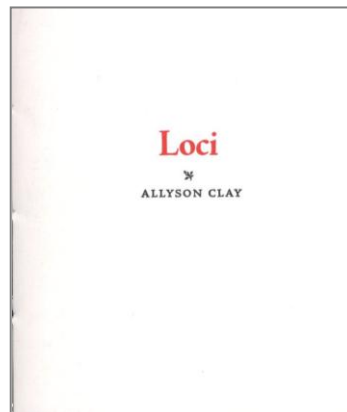
ISBN: 0-920159-62-1
120 pages, paperback
4 b/w images
20 x 24 cm
\$15.00

Loci (N/D) (NOT WPG)

Essays by Allyson Clay
Produced by Black Stone Press, Vancouver, British Columbia

Utilizing performance as a space for narrative, this artist book is suggestive of the relation between interior and exterior spaces, physical and psychological. Each performance is described through text and diagrams, allowing the reader to visualize and preform each action, while other essays link the performance to universal themes as portrayed through the narrator's experiences.

No ISBN
13 pages, paperback
5 b/w illustrations
12 x 14 cm
\$8.00

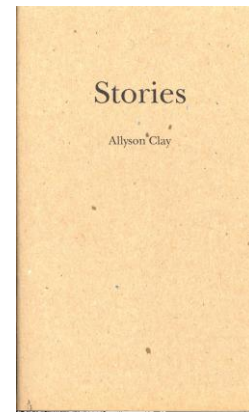


Stories (1989)
(NOT WPG)

Essays by Allyson Clay
Costin and Klintworth Gallery, Toronto, Ontario

Stories is an artist book produced for the *Paintings with Voices* exhibition. Presented as a narrative, each of the stories is told from a single voice, sharing inner thoughts and uncertainties. Juxtaposed with illustrations of differing labyrinths, the stories suggest the narrator's movement through physical and emotional space.

No ISBN
22 pages, paperback
10 b/w illustrations
13.5 x 21.5 cm
\$5.00



Essential Form (1989)

Essays by Daina Augaitis,

The artists in this exhibition, Jocelyne Allouche, Eric Cameron, Francois Girard, Rodney Graham, Warren Murfitt, Shirley Yanover, offer an awareness of their cultural milieu through indirect references in relation to a discourse where the activity of "being" has been replaced with that of "signifying", they acknowledge lived experience in a conceptually orientated framework.

ISBN: 0-920159-27-3
8 pages, paperback
1 b/w, 5 colour images
21 x 27 cm
\$5.00



Stadium (1989)

Essays by Daina Augaitis, Muntadas

The stadium of the 90's asserts the prominence in our cityscape as a contemporary landmark, a ubiquitous monument to the urban western world. This publication is produced in the context of Muntadas' exhibition STADIUM, installed at the Walter Phillips Gallery, January 5-29, 1989. STADIUM was entirely produced during a residency at The Banff Centre. The installation is a critical examination of the relationships between the stadium's structure, audience and events. In a collaborative project between the Gallery and The Banff Centre's Media Arts program, the soundtrack and four other audio interpretations are reproduced on an accompanying CD, which includes recordings by Michael Century, Brian Dyson and Paul Woodrow, Bentley Jarvis, Maurice Methot, Muntadas.

ISBN: 0-920159-23-0

12 pages, paperback

11 b/w images

12 x 12 cm

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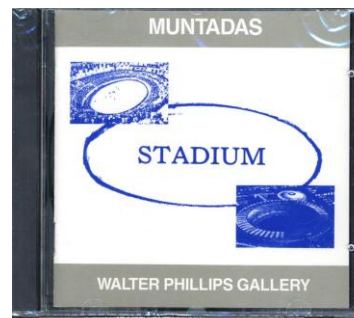
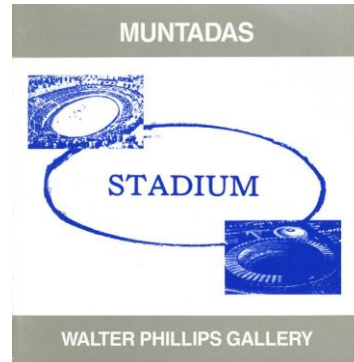
Stadium (CD) (1989)

No ISBN

5 tracks, 56:48 minutes

14 x 12.5 cm

\$18.00



Heroics: a critical view (1988)

Essays by Daina Augaitis, Helga Pakasaar, Dot Tuer, Jerry Zaslove

This catalog was published in conjunction with *Heroics: a critical view*, curated by Helga Pakasaar and Daina Augaitis in 1988. The incentive for this exhibition was to respond to the mass spectacle of the Olympic Games. Six artists, Ida Applebroog, Sara Diamond, Viola Frey, Leon Golub, Stephen Hutchings, and Imants Tillers, take a critical position in relation to the glorified heroic ideal by bringing into relief the heroism inherent in daily life. They assert an ironic self-exaggeration through socially critical images that undermine the seductive aura of all our monuments and spectacles.

ISBN: 0-920159-07-9

60 pages, paperback

2 b/w, 5 colour images

25 x 20 cm

\$6.00



Siting Technology (1988)

Edited by Marie Morgan

Essays by Daina Augaitis, Diana Burgoyne, Richard Kazis, Nancy Paterson, Tom Sherman, Nell Tenhaaf

Curated by Daina Augaitis, this exhibition brings together six artists, Dale Amundson, Diana Burgoyne, Mona Hatoum, Richard Kriesche, Nancy Paterson, Tom Sherman, and Nell Tenhaaf, who examine technology through their work. As members of a critical community, the artists in this exhibition attempt to locate, site, and appropriate place for technology within their lives and their art practices. Through interactivity, technology becomes the primary subject of their artistic exploration, not simply the tool.

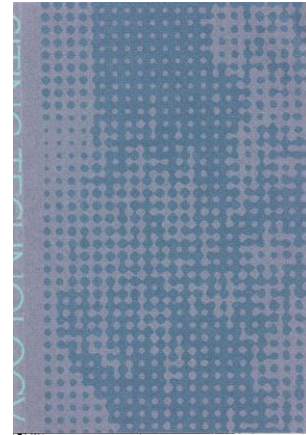
ISBN: 0-920159-09-5

62 pages, paperback

3 b/w, 10 colour images

15.5 x 22 cm

\$6.00



British Performance Series (1987)

Essays by Daina Augaitis, Simon Herbert, Julie Poskitt,

This publication accompanies the *British Performance Series*, curated by Daina Augaitis, and representing four major practitioners of performance art from the UK. Charlie Hooker, Tina Keane, Alastair MacLennan and Nigel Rolfe were invited to present current ideas and, where possible, to develop new pieces for the Banff context. In all cases the artists relied heavily on the incorporation of ritual, imbuing their work with both allegorical and overt references to the social intricacies of our cultural web.

ISBN: 0-920159-25-7

15 pages, paperback

7 b/w images

21 x 21 cm

\$2.00



Object Lessons (1987)

Essays by Helga Pakasaar

This publication accompanies the exhibition *Object Lessons*, curated in 1987 by Helga Pakasaar. Since the early part of the century, artists have been incorporating found objects into their sculptures. The surrealists referred to these assemblages as "object lessons" whereby ordinary things were recognized as symbolic containers of the imaginary. In a similar spirit, the artists in this exhibition respect the integrity of the mundane. The discarded, overlooked, or simply utilitarian is injected with a new poetic resonance.

ISBN: 0-920159-03-6

12 pages, paperback

6 b/w images

21 x 20 cm

\$5.00



Transference (1987)

Essays by Daina Augaitis, Arni Runar Haraldsson,

This catalog was created in conjunction with the first exhibition curated by Daina Augaitis at the Walter Phillips Gallery, which brought together six artists from Southern Alberta: Don Corman, Chris Cran, Billy J. McCarroll, Steve Peterson, Arlene Stamp, and John Will. While their work does not address this region specifically, it investigates ideas and factors relevant to a larger culture of the post-industrial society. Issues of representation are still germane to the art being produced, and increasingly, are fused with theories interdependence between art and the culture around it.

ISBN: 0-920159-38-9

36 pages, paperback

6 b/w, 6 colour images

24 x 23 cm

\$5.00



Seven Sites: Painting on the Wall (1986)

Essays by Lasse Antonsen, Manon Blanchette, Louise Dery,
Mary Beth Edelson, Marnie Fleming, Barbara C. Matilsky,
and Matthew Teitelbaum

Coproduced with Musee du Quebec, Quebec City, Quebec

The work of Mary Beth Edelson is presented and contextualized in this exhibition catalogue. The publication documents the work as it was exhibited in a number of different galleries across Canada and the US including the Walter Phillips Gallery in 1986. Edelson's large scale wall paintings emphasized the differing spaces unique to each gallery space. New works were created within each gallery focusing on architectural elements of the space as points of reference and inspiration for her wall painting.

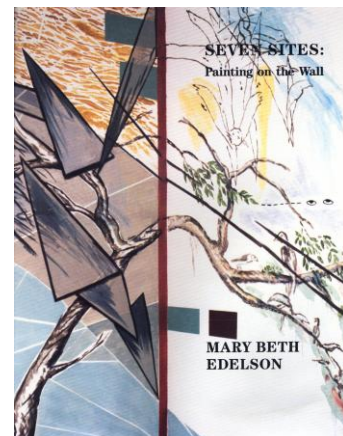
ISBN: 0-9604650-2-2

14 pages, paperback

9 b/w, 4 colour images

21 x 27 cm

\$2.00



The Signed Image (1986)

Essays by Paul Landon, John Roche, Ruth Scheuing

The Signed Image exhibition and subsequent catalogue question the role of curators within museums and galleries. Curating as a profession was relatively new in Canada in the mid 1980s and *The Signed Image* exhibition set out to expose the meaning and significance of the critical discourse, reflecting on the language underlying the choice of works within exhibitions. This exhibition highlighted the continuous role language has in stabilizing, locating, and understanding the function and meaning within works of art.



ISBN: 0-920159-16-8

16 pages, paperback

9 b/w images

28 x 22 cm

\$5.00

Resistance or Submission; Snatches of a Christian Conversation (1986)

Essays by Manon Blanchette

The exhibition *Resistance or Submission* intended to bear witness to the attitude of the artists towards the message borne by religious signs or images. The artists, Mary Beth Edelson, Alex Grey, Komar and Melamid, Owen Land, Tony Oursler, and Michael Tracy, do not reject the sacred out of hand, but rather take a more critical and artistic stance. The exhibition attempts to allow for a reconciliation of spiritual and scientific values using art to blend iconography, symbolism and the discourse on the religious and the sacred.



ISBN: 0-920159-26-5

51 pages, paperback

7 b/w, 6 colour images

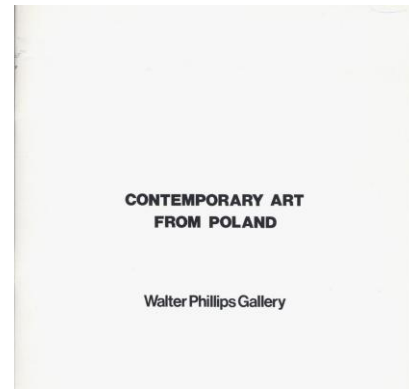
18 x 24 cm

\$2.00

Contemporary Art from Poland (1986)

Essays by Zofia Kulik and Przemyslaw Kwiek,
Anna Kutera, Jerzy Onuch, Bozenna Stoklosa,
Jan Swidzinski

Contemporary Art from Poland was initiated in order to increase the information available to North American audiences on Polish contemporary art, while developing the possibilities for further cultural exchange. The four artists, Anna Kutera, Zofia Kulik, Przemyslaw Kwiek, and Jan Swidzinski, whose work ranges from performance, video, and photography, presented lectures and discussion on current issues on contemporary Polish art. The catalogue also provides a quick discussion on the history of contemporary Polish art and the political context in which it developed after World War II.

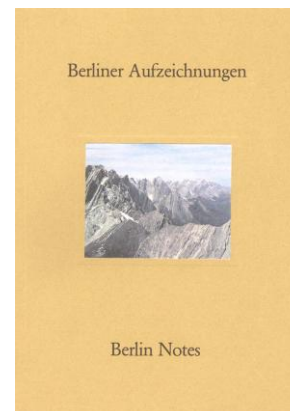


ISBN: 0-920159-28-1
60 pages, paperback
23 b/w images
20.5 x 20 cm
\$6.00

Berlin Notes (1985)

Essays by Lorne Falk, Rolf Langebartels, Jurgen Schweinebraden,
Emmett Williams, Thomas Wulffen

Berlin Notes examines the history, recent developments, and issues that shape the Berlin art scene of the 1980's. This exhibition included works by Ricarda Fischer, Michael Morris, Joachim Peeck, Vincent Trasov, and Yana Yo. They are positioned within the framework of the historical and contemporary international art scene. A brief highlighting of Berlin video and performance art and artists is also presented.



ISBN: 0-920159-06-0
71 pages, paperback
28 b/w, 35 colour images
16.5 x 24 cm
\$10.00

Michael Buthe & Marcel Odenbach (1984)

Essays by Lorne Falk, Amine Haase, Stephan von Wiese, Andreas Vowinckel

This publication in conjunction with the exhibition positions the work of Michael Buthe and Marcel Odenbach as opposite reflections of the seemingly fragmented and broken art movements of West Germany in the mid 1980s. However, taking a more in-depth look reveals similarities and common threads between the work of these two artists and on a larger scale within the art movements of West Germany.



ISBN: 0-920159-04-4
48 pages, paperback
21 b/w, 8 colour images
25.5 x 21.5 cm
\$5.00

The Second Link: Viewpoints on Video in the Eighties (1983)

Essays by Marion Barling, Helen Doyle, Lorne Falk, Peggy Gale, Kathy Huffman, Carl Loeffler, Barbara London, Brian MacNevin, Dorine Mignot, Sandy Nairne, Edward Slopek, John Watt, Gene Youngblood



The Second Link presents different views on the role of video art in the 1980s. The relationship between video art and television is a central issue, which returns to questioning the dichotomy between high and popular art. This publication highlights the differences between European and American video art; while in Europe the tendency is to situate video primarily within the art context, North American artists blur the lines between video art and video broadcast.

ISBN: 0-920159-00-1
112 pages, paperback
16 b/w, 30 colour images
30.5 x 23 cm
\$8.00

Inese Birstins & Anne Flaten Pixley (1983)

Essays by Mildred Constantine

The 1983 exhibition of Inese Birstins and Anne Flaten Pixley brought together two artists working with the antiquated materials of paper and felt within a contemporary practice. This catalogue highlights the similarities in the processes used by each artist, while emphasizing the difference in content created in the works.

No ISBN
30 pages, paperback
4 b/w, 10 colour images
23 x 20.5 cm
\$6.00

Installations (1983)

Essays by Lorne Falk

The catalogue for the exhibition *Installations* is a photographic documentation of the installation works presented at the Walter Phillips Gallery in July and August, 1983, by Rita McKeough, Tom McMillin and Dennis Oppenheim. Utilizing the space of the gallery, as well as a nearby outdoor site, the works attempted to demystify the process behind installing a gallery show as well as to subvert the associated aura of the exhibiting artists.



ISBN: 0-920159-02-8
24 pages, paperback
46 b/w images
46 x 21 cm
\$10.00

AGIT.PROP: Performance in Banff (1982)

Essays by Lorne Falk, Clive Robertson

AGIT: PROP was the first performance series held by visiting artists at The Banff Centre. The theme of the series focused around the legitimacy of politics as content in art as well as what members of the art world conceive as politics. The catalogue essay provides insight into the historical roots of agit-prop and its relationship to performance. The artists' descriptions and statements of their performances strengthen the relationship between contemporary performance and the political associations with agit-prop.

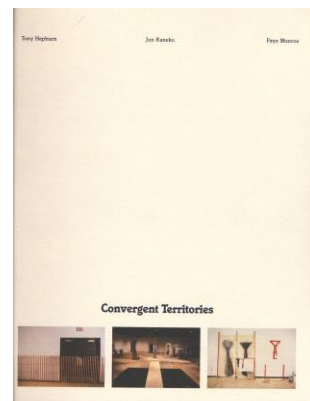


ISBN: 0-920159-90-7
35 pages, paperback
10 b/w images
21 x 27.5 cm
\$4.00

Convergent Territories (1982)

Essays by Lorne Falk, Ree Schonlau

For the exhibition *Convergent Territories* the Walter Phillips Gallery was transformed, for three weeks into an alternative work space for three artists, Tony Hepburn, Jun Kaneko, and Faye Munroe. This catalogue provides photographic documentation of the works in progress. The project challenged the notions of using gallery space for finished objects, and highlighted the paradoxes and limitations within exhibiting the art-making process.



No ISBN
24 pages, paperback
16 b/w, 4 colour images
22.5 x 27 cm
\$5.00

The Gallery as a Periscope (1982)

Essays by Daniel Buren

The Gallery as a Periscope explores the paradoxical meaning of the gallery as both sheltering works of art and often preventing their viewing. Buren transformed the gallery space in order to frame a specific perspective for the visitor. His structuring of the space not only alters the perspective of the interior but also attempts to shape a certain perspective on the natural exterior landscape observed from within the gallery.



No ISBN
2 pages, paperback
3 colour images
24.5 x 16.5 cm
\$2.00

Ron Moppett (1982)

Essays by Lorne Falk, Mayo Graham, Nancy Tousley

In 1982 the Walter Phillips Gallery held the first Canadian comprehensive exhibition of Ron Moppett's work since the late 1960s. The exhibition focused on recognizing Moppett's expansive artistic achievements from the late 70s to early 80s. The subsequent catalogue presents images of the twenty-nine works within the exhibition, while positioning Moppett's work within a theoretical framework. Often associated with an autobiographical point of reference, it is presented as the artist's self-examination of daily experiences expressed through art. The personal narration unfolds within the observer's examination of the visual signs that are at once discrete and specific.



ISBN: 0-920159-49-4
40 pages, paperback
5 b/w, 24 colour images
25 x 21 cm
\$5.00

***Vocation/Vacation* (1981)**

Volume 1 Essays by: Jan Pottie and Tom Sherman

Volume 2 Essays by: Benjamin H. D. Buchloh and Brian MacNevin

This two-part package includes a 56-page research document compiled by Jan Pottie and Tom Sherman entitled *Banff Information Base*. Accompanying this is a catalogue documenting work by Garry Neill Kennedy, Hans Haacke, and Michael Asher which constituted the *Vocation/Vacation* exhibition, which was driven by the concept that the environment in which artists produce and exhibit their art has effect on the finished products and their reception by the public. The three artists were invited to participate in the project, making work that that would be about and for the context of Banff, Alberta, Canada.



No ISBN

Volume 1

56 pages, paperback

25 b/w images

21.5 x 28 cm

Volume 2

40 pages, paperback

22 b/w images

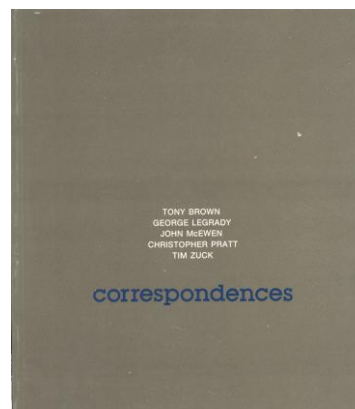
21.5 x 28 cm

\$4.00

***Correspondences* (1981)**

Essays by Robert Berlind, Bruce W. Ferguson

The focus of the 1981 exhibition *Correspondences* centered on the notion that common ideas occur simultaneously in culture at any given moment. Arguably, these common threads are active choices concerned with a conceptual idea and manifested as the rational knowledge of the artist. The title for the exhibition and catalogue, *Correspondences*, is used in reference to the notion that objects and works of art are closely associated to each other. There is an investigation between art and philosophy through which images are able to express and interpret a specific reality, creating a belief in pictorial literacy parallel to language itself. The five artists in this exhibition, Tony Brown, George Legrady, John McEwen, Christopher Pratt, and Tim Zuck attempt to present conceptual images that act as mediators of experience, aiming to confirm our perception of correspondence.



ISBN: 0-920159-47-8

64 pages, paperback

35 b/w, 8 colour images

21.5 x 24 cm

\$4.00

The Banff Purchase (1979)

Essays by Penny Cousineau

The Banff Purchase is a selection of photographs by contemporary Canadian photographers, purchased by The Banff Centre in 1979. It signifies the emergence of photography on the contemporary art scene in Canada, moving away from purely documentary aims. *The Banff Purchase* presents the work of seven artists, Robert Bourdeau, Lynne Cohen, Charles Gagnon, Tom Gibson, David McMillan, Nina Raginsky, and Orest Semchishen. These artists constitute a generation of photographers whose images indicate photography's ability to support heterogeneous ways of understanding its use as a medium of expression.

ISBN: 0-471-99829-x
112 pages, hardcover
50 b/w, 13 colour images
24 x 31 cm
\$15.00

