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Stephanie Noritz

Everything is Relevant Writings on Art and Life, 1991–2018

Ken Lum

Introduction by Kitty Scott

Everything is Relevant: Writings on Art and Life, 1991–2018 brings together texts by Canadian artist Ken Lum. They include a letter to an editor, diary entries, articles, catalogue essays, curatorial statements, and more. Along the way, the reader learns about late modern, postmodern, and contemporary art practices, as well as debates around issues like race, class, and monumentality. Penetrating, insightful, and often moving, Lum's writings are essential for understanding his practice, which has been prescient of developments within contemporary art, as well as the international art world over the last three decades.

Vancouver-born artist **Ken Lum** is known for his conceptual and representational art in a number of media, including painting, sculpture, and photography. He is currently the Chair of Fine Arts at the University of Pennsylvania's Weitzman School of Design and he previously taught at Bard College and the University of British Columbia. As an artist, he has exhibited at Documenta 11, Venice Biennale, Carnegie International, and Whitney Biennial, among others. He is a co-founder and founding editor of *Yishu: Journal of Contemporary Chinese Art* and in 2000 he was a co-editor of the Shanghai Biennale. He is co-curator of Philadelphia's Monument Lab: A Public Art and History Project. In 2017, he was appointed an Officer of the Order of Canada.

Kitty Scott is the Carol and Morton Rapp Curator of Modern and Contemporary Art at the Art Gallery of Ontario.

Praise for *Everything is Relevant*

"While the writings in this volume obliquely elucidate the thinking process that informs Ken Lum's artistic production and provide interesting interpretations of the art of the artists they feature, they also represent contemporary art's gasping for air in the context of the increasing pressure from what in the past thirty or so years has come to be defined as the globalization of the art world. As such, the texts stand as important historical documents of what was at stake in art in the late twentieth and early twenty-first centuries."

Alexander Alberro, Barnard College/
Columbia University; author of *Conceptual Art and the Politics of Publicity*

"Lum is a keen and prescient observer of the art world and of global society more broadly. He is one of the most significant art writers of our time."

Mark A. Cheetham, University of Toronto;
author of *Landscape into Eco Art: Articulations of Nature since the '60s*

October 2019 | 320 pages | 7.5x11"
Approx. 60 b&w and colour photos and illus.
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\$40.00

Series: Text/Context: Writings by Canadian Artists

Pre-order by 1 October and save 10%:
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Buddhist stupa at Vrang, Tajikistan. Richard Foltz

Les religions de la Route de la soie Les chemins d'une mondialisation prémoderne

Richard Foltz

Traduit de l'anglais par Benoit Léger

D'abord publié en anglais en 1999, l'ouvrage de Richard Foltz, *Les religions de la Route de la soie : les chemins d'une mondialisation prémoderne*, est désormais offert en français, traduit par Benoit Léger. Richard Foltz montre que la Route de la soie n'était pas qu'un seul chemin, mais un réseau formé de nombreuses routes allant d'est en ouest, effectuant des incursions dans le sud de l'Iran, la steppe eurasiatique plus au nord, puis encore au sud à travers les montagnes de l'Hindou Kouch, jusqu'au sous-continent indien. Ce livre concis, compact, superbement traduit et au style très accessible déborde d'information étonnante fondée sur des sources primaires et une documentation secondaire. *Les religions de la Route de la soie* est une lecture fondamentale des plus éclairantes pour toute personne qui souhaite en savoir plus sur la transmission de la culture religieuse le long de la Route de la soie au cours des deux derniers millénaires.

Historien de la culture, **Richard Foltz** s'intéresse particulièrement au monde iranien élargi. Il est professeur titulaire au Département des religions et cultures de l'Université Concordia.

Benoit Léger est professeur titulaire au Département d'études françaises de l'Université Concordia, où il enseigne la traduction générale et littéraire.

Novembre 2019 | 224 pages | 13×19 cm
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Harry Sutcliffe, *Florence Sutcliffe reading*, Laval, QC, 1927. M2011.64.2.6.60, McCord Museum

OUR SERIES

AUTHORS, PUBLISHERS, READERS, TEXTS: STUDIES IN BOOK HISTORY AND PRINT CULTURE

Edited by Ruth Bradley-St-Cyr, University of Ottawa



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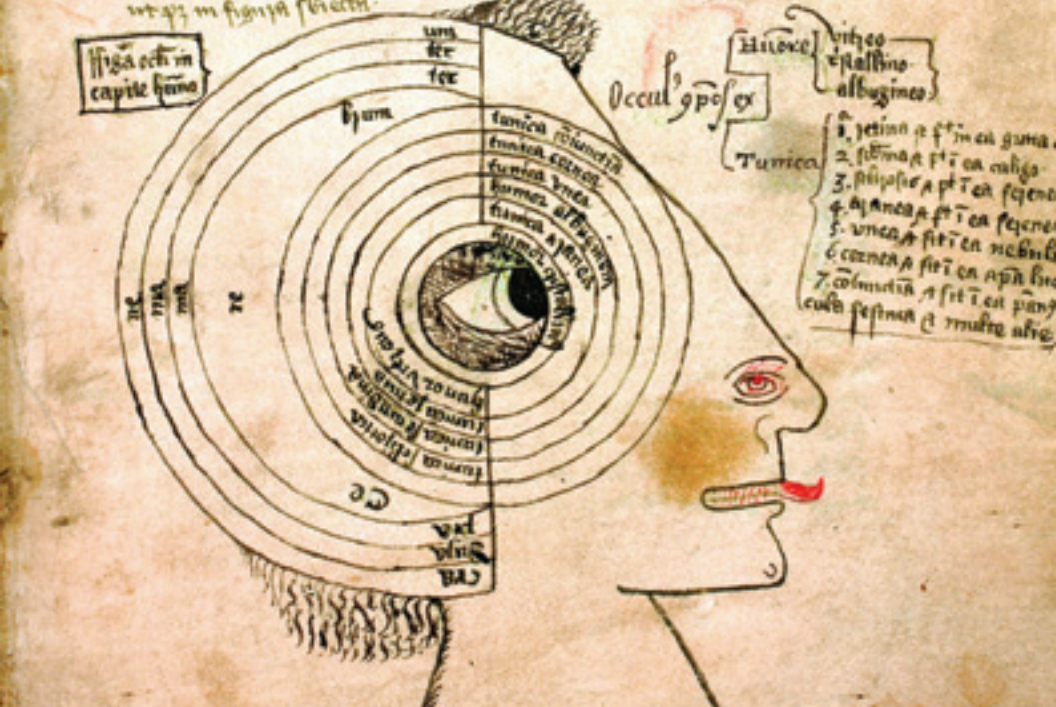
Sponsored by the Bibliographical Society of Canada/la Société bibliographique du Canada (BSC/SbC), **Authors, Publishers, Readers, Texts** will produce new scholarship in the fields of book studies broadly defined, including bibliography, print culture, and textual studies. The first book in the series is forthcoming in 2020.

Founded in 1947, the BSC/SbC is a national, bilingual scholarly association that promotes the study of the history, description, and transmission of texts in all media and formats, with a primary emphasis on Canada. Titles in this series will not be geographically or thematically restricted, but will mirror the

BSC/SbC's interest in Canadian topics. Books will be published in English or French.

From the late-1940s until the mid-1970s, the BSC/SbC published bibliographies, facsimiles of early Canadian printing, and wider studies of Canadian book culture. To mark the creation of the series, the Society and Concordia University Press partnered with McGill University Library to digitize the BSC/SbC's book backlist. The Press will re-publish these important titles over the course of 2019.

Those interested in submitting a project to the series are invited to contact: editor@bsc-sbc.ca



Detail from Sloane 981, f. 68, ca 1375-1425. British Library

MEDIA BEFORE 1800

Edited by Daniel Kline, University of Alaska Anchorage; Fiona Somerset, University of Connecticut; and Stephen Yeager, Concordia University

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Media Before 1800 will bring cutting-edge discoveries from the disciplines of manuscript and early print studies into conversation with the interrelated disciplines of media archaeology, infrastructure studies, and media ecology. The "1800" of this series title comes from Friedrich Kittler, whose description of the 1800 discourse network continues to influence the dominant periodizations of media history.

Books in the Media Before 1800 series will examine media from the medieval and early modern periods to make challenging and politically efficacious claims that engage with the discourses of critical theory, cultural studies, media history,

and media archaeology. In particular, they will complicate established narratives and counter-narratives of periodization to look for alternative configurations of the relation between past and present. The first book will be published in 2020.

To submit a project to the series or to learn more, contact:

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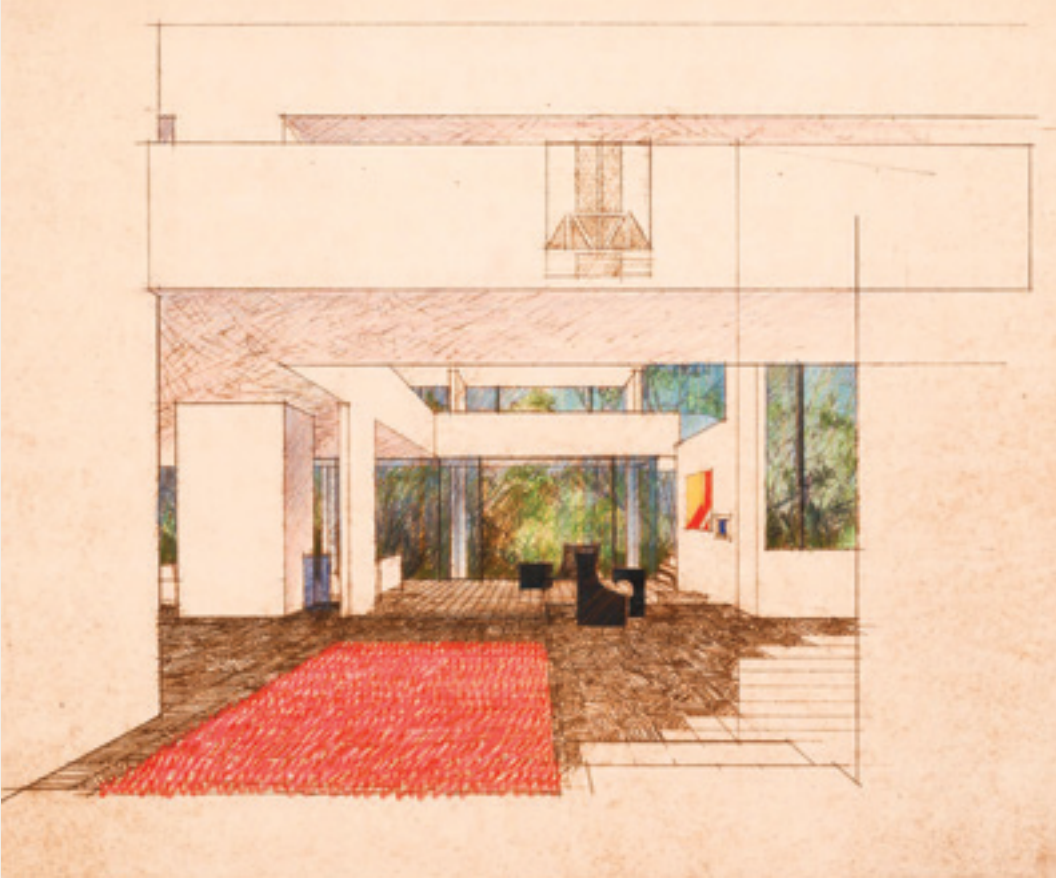
TEXT/CONTEXT: WRITINGS BY CANADIAN ARTISTS

Edited by Geoffrey Robert Little, Concordia University

Writings by artists work differently than writings by academics or curators. Privileged as compelling primary sources that illuminate an artist's practice, they also often strongly resist categorization and traditional narrative modes. **Text/Context: Writings by Canadian Artists** will publish collections of essays, interviews, articles, archival documents, curatorial statements, lectures, and other written interventions by Canadian artists. The series will collate published and unpublished pieces that are otherwise scattered across ephemeral, small-run, or out-of-print publications, reside in archives or email inboxes, or not easily accessible to readers.

In bringing together artists' written works, **Text/Context** will explore the interrelations of what and how they write, as well as where they publish, to the rest of their practice. Works in the series will illuminate an artist's relationships not just to her/his/their own work and practice, but to their peers, and to broader social, economic, cultural, and political questions and issues.

The first title in the series, Ken Lum's **Everything is Relevant**, will appear in fall 2019. Artists or editors interested in the series can write to: geoffrey.little@concordia.ca



Barry Downs, Ravine House (Oberlander Residence): interior perspective, ca. 1968. Cornelia Hahn Oberlander fonds, Canadian Centre for Architecture. Gift of Cornelia Hahn Oberlander © Cornelia Hahn Oberlander

BUILDING ARGUMENTS

A collaboration between Concordia University Press and the Canadian Centre for Architecture (CCA), **Building Arguments** will present texts by Canadian architects on the built environment, focusing on themes like the design of human interaction; relationships between people and spaces; new technologies and material invention; and sustainability and ecology. Edited and contextualized by a contemporary scholar or practitioner, books in the series will deploy the CCA's rich and deep holdings of mid- to late twentieth-century architectural archives and will cast new light on Canadian architects' contributions in the field of architecture writ large.

In taking up writing, either as a discursive pedagogical project or in scholarly or professional publications, architects,

landscape architects, and urban planners approach the built environment and the practice of architecture with a tool that might be more accessible or easily shareable with other disciplines. As Denise Scott Brown writes in *Words About Architecture* (2009), "building an argument is like building a building ... there must be a logic and pattern." Building arguments is always necessary for practitioners of architecture. What, though, can readers gain from the results? By bringing architects' published and unpublished writings into dialogue with current scholars and practitioners, this series will address that question and more.

Compact, portable, and short, but also well-designed and inviting to the reader, the first volumes in **Building Arguments** will appear in 2020.

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