

FALL 2025

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COVER IMAGE

Still image from the 2015 video work *Naufraños*, by artist Manuel Piña.

We acknowledge the financial support of the Government of Canada.
Nous remercions l'appui financier du gouvernement du Canada.

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Launched in 2016, Concordia University Press is a non-profit publisher of scholarly books that share substantiated, insightful, and nuanced information and arguments with diverse readerships. We value and amplify Concordia University's commitment to innovation, experimentation, and accessibility. Our list of peer-reviewed books is organic and growing, with a focus on disciplines in the humanities, social sciences, and fine arts. We are a small press with a big impact.

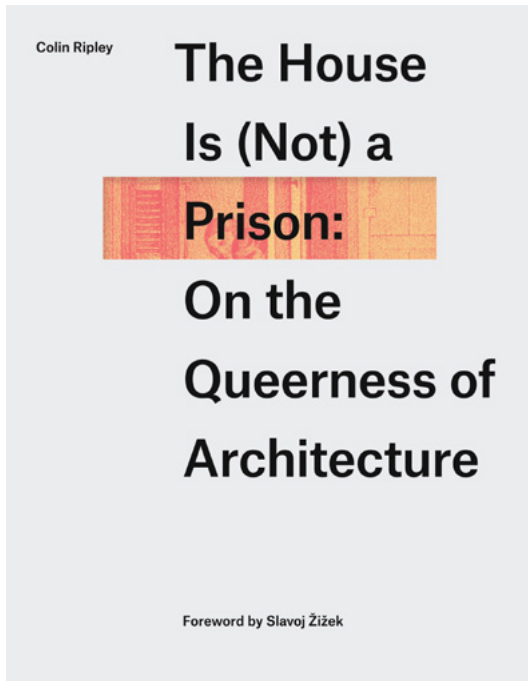
We believe that university presses have a role in upholding the educational pillars of democracy, which requires magnifying the work of those who have been excluded from the scholarly discourse. Equity, diversity, inclusion, decolonization, Indigenization, and social justice are at the foundation of our work.

The Press is as interested in publishing the works of early-career and precariously employed scholars and practitioners as we are in those by established academics. We are proud that our books tell diverse stories by diverse authors. Likewise, Concordia University Press is committed to barrier-free scholarship and our books are available for free online, as well as for sale in thoughtfully designed print editions.

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The Press acknowledges the generous support of the Birks Family Foundation.

FORTHCOMING TITLES



November 2025
\$49.95 CAD | \$44.95 USD
368 pages | 6 x 8 in. | 35 b&w photos
9781988111612 | Paper
9781988111629 | E-book

The House Is (Not) a Prison On the Queerness of Architecture

COLIN RIPLEY
FOREWORD BY SLAVOJ ŽIŽEK

Where is sexuality, especially queer sexuality, in architecture? ***The House Is (Not) a Prison*** approaches this question from a radically new position, looking not for a theory of queer architecture, but rather for a queer theory of architecture. Starting from a reconsideration of the foundational principles of architecture, **Colin Ripley** demonstrates how the division of space steals land from the commons and forces separations and categories. In the process, queerness is created as an indispensable outside to architecture's disciplinary interior.

Tracing the evolution of architecture from the late Enlightenment to the postwar twentieth century, Ripley shows how distinctions between the prison and the domestic home began to collapse in nineteenth-century initiatives to rehabilitate the criminalized, and blurred even further with the popularization of glass and concrete in the modernist cell. He examines sites such as Jeremy Bentham's Panopticon, Guillaume-Abel Blouet's Mettray penal colony, Fontevault prison, Le Corbusier's Villa Savoye, Philip Johnson's Glass House, and the architecture of North American suburbs to better understand how structures both facilitate and regulate queer sexuality.

A parallel text in the endnotes connects Jean Genet's prison-set writings to buttress the relationship between architectural features and queerness. With a foreword by Slavoj Žižek, *The House Is (Not) a Prison* is a provocative and surprising work that advances understandings of queer space.

Colin Ripley is an architect and a professor in the School of Interior Design at Toronto Metropolitan University.

Advance Praise for *The House Is (Not) a Prison*

“Ripley’s book is not about queer sexuality, as if there are two species of two species, straight and queer; it is about how sexuality as such is queer. Queerness changes its status from predicate to subject which is a universal ontological feature. That’s why Ripley deals in his book with queerness of architecture, with special focus on the work of Jean Genet: not to discover in architecture traces of queer sexuality but to discover in architecture at a more general level traces of the same queerness which ‘distorts’ sexuality. That’s why his book is more than just worth reading: if seriously read, it is destined to change radically our basic experience of who we are.”

—Slavoj Žižek, *from the foreword*

“Colin Ripley challenges us with an occasionally brilliant and occasionally puerile book. In fluid, well-written, and witty text, Ripley demonstrates, as he puts it, how architecture is a ‘reification’ and direct realization of many of the laws, languages, and other codes of an abstract nature that define and imprison us. *The House Is (Not) a Prison* makes a major contribution both to the fields of queer studies and to that of architecture.”

—Aaron Betsky, *visiting professor, Michael Graves School of Public Architecture at Kean University*

“*The House Is (Not) a Prison* is a very enjoyable read and clearly written, which is not always the case for theory-focused books. It is an important contribution to architecture theory, where queer theory is still under-discussed.”

—Olivier Vallerand, *associate professor, École de design, Université de Montréal*

FORTHCOMING TITLES

The Pornographic Delicatessen

Mid-century Montréal's Erotic Art, Media, and Spaces

MATTHEW PURVIS

Following the Second World War, Montréal earned a reputation as a North American hotbed of eroticism due to its Red Light District, nightclub scene, and pornography industry. Although this erotic environment had a significant presence in the art and media of the period, the topic has been neglected by scholars. ***The Pornographic Delicatessen: Mid-century Montréal's Erotic Art, Media, and Spaces*** offers an important examination of the development of erotic art and design in the city's postwar and Quiet Revolution era.

Matthew Purvis surveys a range of erotic materials to rediscover nearly forgotten artworks in a period that expanded definitions of what could be considered art. He stresses the confluence of visual art and film, magazines, and journalism during the period, as formal models passed from surrealism and automatism into the evolution of a Quebec-specific variation of pop art, *ti-pop*.

A deeply researched work, *The Pornographic Delicatessen* shows how eroticism was central to marginal art as well as how aspects of it were adapted and assimilated into the expanding field of institutionalized art being constructed through state intervention.

Matthew Purvis is an independent scholar and media journalist with a PhD in Cultural Mediations from Carleton University.



October 2025
\$59.95 CAD | \$59.95 USD
424 pages | 6 x 9 in. | 50 photos
9781988111599 | Paper
9781988111605 | E-book

Advance Praise for *The Pornographic Delicatessen*

"Matthew Purvis's *The Pornographic Delicatessen* presents an enthusiastic and fascinating approach to Quebec media and artistic phenomena, inviting new readers to discover a wealth of cultural richness and participate in a renewed collective reflection."

—Adrien Rannaud, *University of Toronto*

"This volume is a weighty, interdisciplinary contribution to Quebec studies and North American art history. Matthew Purvis is to be commended for providing bountiful previously untranslated documentation of his subject and highlighting important francophone artists and writers who have been ignored by anglophone scholarship."

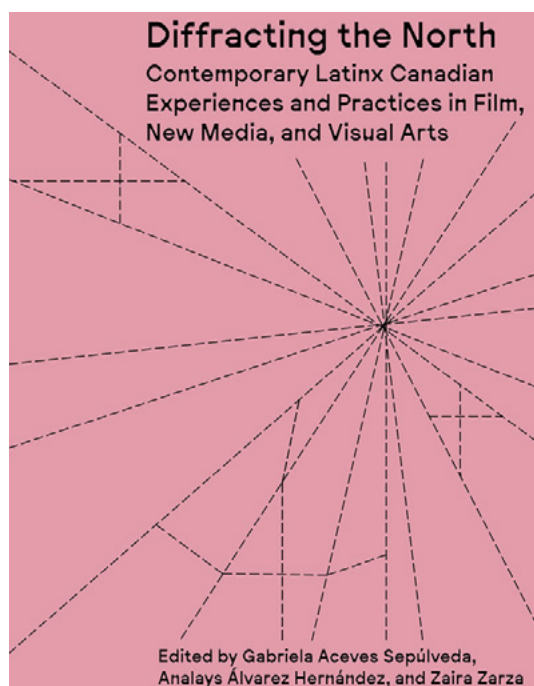
—Thomas Waugh, *Distinguished Professor Emeritus, Film Studies and Interdisciplinary Studies in Sexuality, Concordia University*

FORTHCOMING TITLES

Diffraction the North

Contemporary Latinx Canadian Experiences and Practices in Film, New Media, and Visual Arts

EDITED BY GABRIELA ACEVES SEPÚLVEDA, ANALAYS ÁLVAREZ HERNÁNDEZ, AND ZAIRA ZARZA



December 2025
\$64.95 CAD | \$59.95 USD
384 pages | 6 x 8 in. | 45 b&w photos
9781988111636 | Paper
9781988111643 | E-book

Diffraction the North is the first book to collect and share the experiences and material realities of Latinx Canadian creators of film, media, and visual arts. Bringing together scholars, filmmakers, curators, and artists from a range of Latin American backgrounds, this publication is a forthright and practitioner-driven reflection on the circumstances of producing and disseminating work in a country of predominantly anglophone and francophone environments.

Contributors to the volume explore topics including how Latinx Canadian identity is constructed, negotiated, and expressed, as well as the networks and solidarities that shape Latinx Canadian experiences. These connections include intergenerational mentorships, cross-cultural alliances, and collaborations with Indigenous and other marginalized communities within racialized and gendered frameworks. This volume's contributions also demonstrate strategies of allyship, from learning with Indigenous artists to fostering hemispheric solidarity across feminist and migrant collectives. Moreover, this book highlights how Latinx Canadian art and film productions and experiences both challenge and enrich Canada's cultural landscape by intervening in dominant creative, academic, and curatorial practices. It recovers overlooked cultural histories through a series of analytical essays, interviews with artists and curators, and firsthand accounts of artistic practices, all with a focus on cultural efforts to build community.

Amplifying the voices of Latinx Canadians and their communities and filling a critical gap in scholarship, *Diffraction the North* showcases the significance of Latin American diasporas within Canadian cultural contexts.

Gabriela Aceves Sepúlveda is an associate professor in the School of Interactive Art and Technology at Simon Fraser University.

Analays Álvarez Hernández is an associate professor in the Département d'histoire de l'art, de cinéma et des médias audiovisuels at the Université de Montréal.

Zaira Zarza is an assistant professor in the Département d'histoire de l'art, de cinéma et des médias audiovisuels at the Université de Montréal.

Advance Praise for *Diffraction the North*

"*Diffraction the North* is the first book to examine Latinx Canadian arts and media and is an original and necessary publication. It challenges previous assumptions about Latinx communities in diaspora, and particularly challenges notions of how Latinx Canadian cultural productions are lived and experienced in Canada and how they engage with Indigeneity. Without a doubt, this is a groundbreaking multi-disciplinary project that spans forms of artistic and media production, curatorial practices, and cultural studies, without neglecting crucial contextual, socio-political issues pertaining to what it means to be Latinx in diaspora, and to what it means to live and create in Canada."

—Alessandra Santos, *University of British Columbia*

"*Diffraction the North* brings a fresh, contemporary, and intersectional perspective to a strong compendium of Latinx Canadian creative practice and experience. The writing is accessible, which is commendable and accords with the ethos of the volume. It is enjoyable to hear the candid and honest accounts of the lives of the contributors. This work will be useful to a range of fields, especially to anyone researching the lived experiences of Latinx Canadian artists, filmmakers, educators, and other professionals in the cultural sector."

—Miguelzinta C. Solís, *University of Lethbridge/Iniskim*

"I thoroughly enjoyed reading *Diffraction the North*. This volume brings together discussions on and interviews with contemporary Latinx-Canadian artists and filmmakers and is an original and valuable contribution to the field. I particularly appreciated the creativity and the variety of written forms (analytical chapters interspersed with interviews, different interview styles, and the thoughtful inclusion of artwork)."

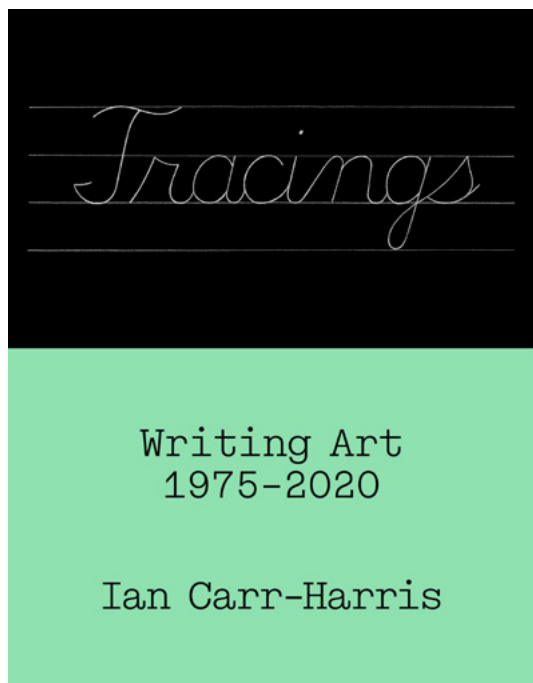
—Amanda Holmes, *McGill University*

RECENTLY PUBLISHED

Tracings

Writing Art, 1975–2020

IAN CARR-HARRIS



November 2024

\$69.95 CAD | \$59.95 USD

424 pages | 62 halftones | 7 x 9 in.

Series: Text/Context: Writings by Canadian Artists

9781988111513 | Paper

9781988111520 | E-book

An artist, curator, critic, and teacher, **Ian Carr-Harris** has been a central figure in Toronto's art scene since the 1970s. By collecting his impressive output of essays, critical experiments, and reviews into a single volume, *Tracings* documents the growth of conceptual art and postmodernism in Canadian art, as well as the expansion of mediums and spaces, while providing insights into methods of representation and the role of criticism in contemporary art. In clear and intelligent prose, Carr-Harris offers detailed studies of individual artists and exhibitions as well as theoretically informed reflections on broader cultural concerns. Whether writing about the complexities involved in the construction and transmission of knowledge, meaning, and historical narrative, or discussing the material matters of government cultural funding, patronage, and artist-run centres, or describing his own process and artworks, these pieces reveal a literary love of language and a nuanced and investigative mind at work. Throughout his writing, he considers themes of identity, cultural nationalism, postcolonialism, institutionalism, the act of viewing, and relations of power.

An introduction by **Dan Adler** situates Carr-Harris's work within the context of his contemporaries, collaborators, and cultural environment, pointing out the mutually reinforcing qualities and relationships between his art and his writing. Covering decades of critical thought and engagement, *Tracings* confirms why Ian Carr-Harris has indelibly written himself into Canadian art.

Ian Carr-Harris has exhibited in Canada and internationally, including in the Paris Biennale (1975), the Venice Biennale (with Liz Magor; 1984), Documenta (1987), Art Gallery of Ontario (1988–89), the Canadian Biennial at the National Gallery (1989), the Sydney Biennale (1990), and the Montreal Biennale (1998). In 2007 Carr-Harris received the Governor General's Award in Visual and Media Arts. He is professor emeritus at OCAD University.

Dan Adler is an associate professor in the Department of Visual Art and Art History at York University.

Praise for *Tracings: Writing Art, 1975–2020*

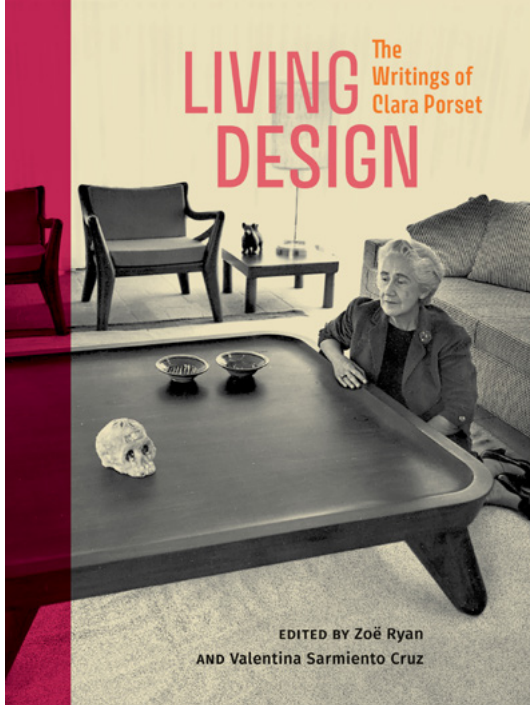
“Tracings: Writing Art, 1975–2020 is a comprehensive collection of writings by a highly respected senior artist that documents a formative period in the postmodern era of Canada’s visual art community. As a working artist, an educator, a former librarian, and a contemporary historian, Ian Carr-Harris brings a breadth of knowledge and experience to his skills as a writer. The anthology as a whole, predicated around the nature of the text and image as ‘trace,’ particularly expands upon Carr-Harris’s own innovative artistic engagement with the relationship between image and text in the construction of identity and meaning in contemporary culture. His practice, augmented by his focus on history, also continues to dismantle the authority bestowed on the photograph as an objective historical document, influencing his choice of subject matter.”

—Carolyn Bell Farrell, independent curator and writer, London, Ontario

“Tracings’s first contribution to the field of artists’ writings on art will be to expand it. Few artists have had the dedication and the nerve to comment cogently on the artists, critics, and institutions that make up their social and cultural milieux, and fewer still have twinned practices of making and writing art. Ian Carr-Harris reveals himself in this volume to be an affectionately attentive and engaged observer of the Toronto art community in which he is rooted, and which forms the backdrop of most of the writing. He is also a participant, and the impact of international currents of thought such as feminism and postmodernism on this community is visible in his writing, which engages with the debates around and within poststructuralism with intellectual ease. Trained initially as a historian, he brings an enviable arsenal of analytical and conceptual skills to the framing of his commentary, which goes well beyond the purely documentary.”

—Diana Nemiroff, Carleton University

RECENTLY PUBLISHED



December 2024
\$39.95 CAD | \$39.95 USD
376 pages | 46 halftones | 6 x 8 in.
9781988111551 | Paper
9781988111568 | E-book

Living Design

The Writings of Clara Porset

EDITED BY ZOË RYAN AND VALENTINA SARMIENTO CRUZ

Cuban-born and Mexico-based **Clara Porset** is renowned for her mid-century modern furniture and interior design and for her collaborations with architects, such as Luis Barragán and Mario Pani. She was also an accomplished critic and writer: **Living Design** collects Porset's essays, reviews, and lectures to highlight her role as an influential thinker, educator, and practitioner. This volume insightfully contextualizes the politics that shaped Porset's design principles, charts the influence of the Bauhaus and Black Mountain College on her work, and reveals the period's fusion of local adaptations and modernist principles that made Mexico a major centre of modernist design.

At a time when many practitioners believed that design could only be modernized by replacing hand craftsmanship with mechanization, Porset valued both approaches for their distinctive qualities, and urged others to do the same. Through her writings, she encouraged efforts to catalyze local design communities during a period of rapid technological and social change. With essays by historian **Randal Sheppard** and design curator and scholar **Ana Elena Mallet**, an introduction by volume editors **Zoë Ryan** and **Valentina Sarmiento Cruz**, and explanatory notes on the people and publishing forums in Porset's circle, *Living Design* makes available works never before published in English, and with only limited circulation in the Spanish language, in order to recover an important and neglected voice in global modernism.

Clara Porset (1895–1981) was born in Cuba, studied in the United States and France, and primarily lived and worked in Mexico from 1935. Her design of a *bataque* chair is in the permanent collection of the Museum of Modern Art in New York City and she co-founded the Industrial Design Department in the Faculty of Architecture at the Universidad Nacional Autónoma de México.

Zoë Ryan is Director of the Hammer Museum at the University of California, Los Angeles.

Valentina Sarmiento Cruz is an independent writer, researcher, interpreter, and translator based in Mexico City.

Praise for *Living Design: The Writings of Clara Porset*

“Living Design: The Writings of Clara Porset is a very welcome contribution to our understanding of Porset’s innovative studio and the histories of design, design education, and everyday life in Mexico and the greater Americas. A large array of illustrations will make this an attractive volume to scholars and design enthusiasts. The contextualizing essays by Zoë Ryan and Valentina Sarmiento Cruz, Randal Sheppard, and Ana Elena Mallet, are well-written and thoroughly researched, and the high quality of Natalie Espinosa’s translations grants greater access to Porset’s writerly voice and her writing as a form of thinking.”

—George F. Flaherty, *University of Texas at Austin*

“The value of this collection of Clara Porset’s writings spanning four decades cannot be overstated. *Living Design* demonstrates Porset’s significant intellectual and social contributions in Cuba, Mexico, and beyond, and makes a compelling case for her enduring commitment to theorizing and promoting interior design at the intersection of artisanal and industrial fabrication. This volume constitutes an important step toward addressing the historical impacts of women designers and critics whose legacies have been overlooked for far too long.”

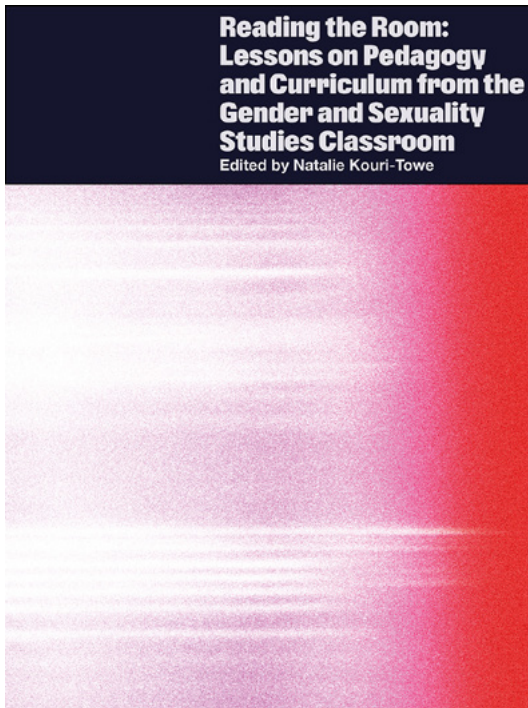
—Jennifer Josten, *University of Pittsburgh*

RECENTLY PUBLISHED

Reading the Room

Lessons on Pedagogy and Curriculum from the Gender and Sexuality Studies Classroom

EDITED BY NATALIE KOURI-TOWE



December 2024
\$39.95 CAD | \$34.95 USD
416 pages | 6 x 8 in.
9781988111537 | Paper
9781988111544 | E-book

The contemporary post-secondary classroom has become a flashpoint in public debate on gender and sexuality, with controversy over gender-inclusive policies, “trigger warnings,” and “cancel culture” that have been misrepresented by opportunistic and divisive voices within and outside of the education sector. However, gender and sexuality studies scholars have long engaged in these debates over pedagogy and closer study of gender and sexuality classroom practices reveals constructive and transformative ways of learning that grapple with power, conflict, discomfort, and safety in the classroom. ***Reading the Room*** collects candid discussions of classroom experiences from instructors and students throughout Canada to provide guidance to educators on often-fraught issues relating to gender, sexuality, race, class, disability, and decolonization. Working from a place of coalition building, this volume is a frank, insightful, and pragmatic invitation to share different pedagogical practices with educators in a range of academic disciplines.

Contributors to this volume discuss an array of topics including asymmetrical power relations between students and teachers, how students and professors learn from each other, how to negotiate conflict in a classroom, and how to be self-reflective about methods of teaching and learning. They also consider debates around trigger warnings and students' expectations, discuss methods for curriculum selection and pedagogical practices, reflect on what it is like to embody a subject one teaches, and show how university equity, diversity, and inclusion work is often offloaded to overburdened racialized students and precariously employed staff.

A thoughtful and generous work, *Reading the Room* shows how teachers and students can navigate the difficulty and discomfort of contentious topics and learn more from each other.

Natalie Kouri-Towe is an associate professor of feminism and sexuality at the Simone de Beauvoir Institute at Concordia University.

Praise for *Reading the Room*

"Reading the Room is a deeply engaging volume that demonstrates the courage, vulnerability, creativity, and scholarly rigour that goes into authentic critical pedagogical praxis. The strong quality and clarity of the writing across the chapters of this book is remarkably consistent. The overall willingness and commitment of the authors to wade into emotionally and politically charged areas of inquiry and to engage in profoundly difficult conversations and learning with students, where comfortable outcomes are certainly never guaranteed, is inspiring."

—*rosalind hampton, University of Toronto*

"Reading this book is like entering into a familiar yet always necessary conversation about many issues that arise in a feminist classroom. These include teaching and learning as both intellectual and emotional labour, navigating and challenging the overwhelming whiteness of academia, confronting complicity, thinking about the potentials and pitfalls of content warnings, considering the classroom as a site of pleasure and desire, and more. This is the first volume to bring them together in a specifically Canadian context, and with an explicit focus on pedagogy."

—*Sonja Boon, Memorial University*

Family and Justice in the Archives

Historical Perspectives on Intimacy and the Law

EDITED BY PETER GOSSAGE AND LISA MOORE

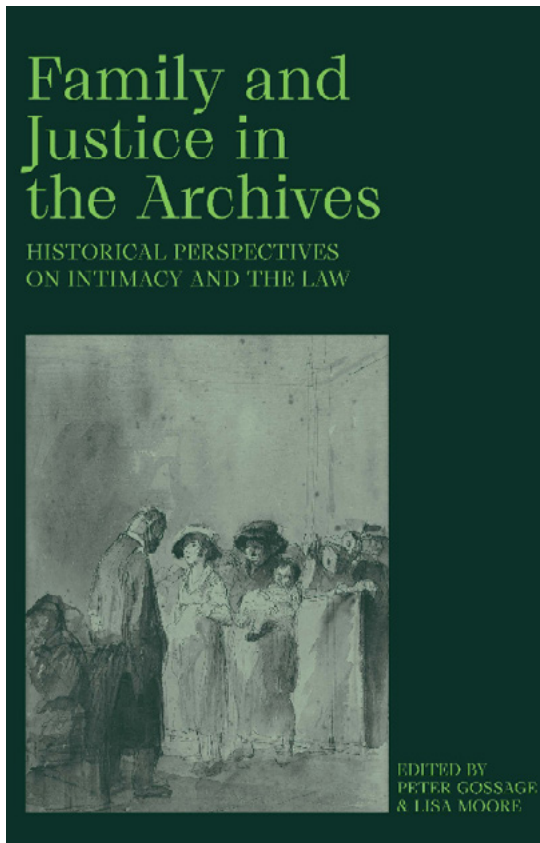
Legal archives offer extraordinary opportunities for understanding intimacies across time and space. ***Family and Justice in the Archives*** presents a series of fascinating historical essays that unpack stories of familial, domestic, and sexual intimacy from the records left behind by legal processes, providing rich new insights about family, gender, race, sex, culture, identity, and daily life.

Contributors examine the written traces left by public proceedings that occurred in legally sanctioned spaces of social regulation, from notaries' offices to criminal and civil courtrooms to legislatures. Focusing on the past two centuries and spanning five continents, the essays explore a wide range of topics including marriage, citizenship, inheritance, indentured servitude, infanticide, juvenile justice, parental abuse, bigamy, and sex work. Mindful of the ethical questions that arise when scrutinizing the details of people's most vulnerable moments, these authors also demonstrate how individuals navigated and sometimes challenged legal prescriptions and processes in order to address systemic imbalances of power.

Family and Justice in the Archives reveals the wealth of detail that emerges from a close reading of documents generated by legal processes in the past, offering valuable new perspectives on the complex personal lives of so-called ordinary people in former times.

Peter Gossage is a professor in the Department of History at Concordia University.

Lisa Moore is a PhD candidate in the Department of History at Concordia University.



May 2024
\$64.95 CAD | \$59.95 USD
464 pages | 6 x 9 in. | 13 illustrations
9781988111438 | Paper
9781988111445 | E-book

Praise for *Family and Justice in the Archives*

"Sixteen narratives of scintillating detail unveil legal archives from Canada to Australia, South America to Central America, Europe to Africa. The authors share with readers moments of intimacy unmasked in courtrooms—legal power struggles over two centuries of dominance and resistance within families."

—Constance Backhouse, *Faculty of Law, University of Ottawa*

"This is a strong collection focusing on intimacy, affect, and emotion as viewed through legal archives. The individual stories told by the authors of *Family and Justice in the Archives* are compelling, moving, and often tragic. The glimpses and contexts of intimacy that they uncover constitute a major strength and unifying force in the collection. And, the narrative approach, based most often around the histories of specific individuals or kinds of court cases, not only unites the chapters but also makes the issues accessible to a wide audience."

—Bettina Bradbury, *professor emeritus of history, York University, adjunct professor, Victoria University Wellington, New Zealand*

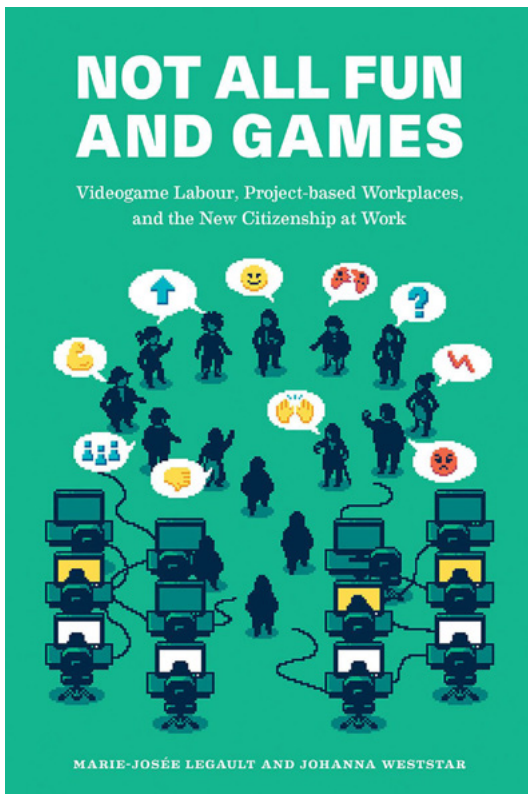
"*Family and Justice in the Archives* uses archival sources generated by law and legal processes as a window into better understanding numerous aspects of intimate life and family relations. Each chapter is clearly, concisely and thoughtfully written, carefully researched, and will be of interest to social and legal historians, as well as scholars interested in colonialism and post-colonialism, gender, immigration and migration, and suitable for use in graduate or honours seminars."

—Christopher Frank, *professor of history, University of Manitoba*

Not All Fun and Games

Videogame Labour, Project-based Workplaces, and the New Citizenship at Work

MARIE-JOSÉE LEGAULT AND JOHANNA WESTSTAR



Motivated by the goal of understanding the labour conditions of workers in the videogame industry and their participatory power to create decent work, **Not All Fun and Games** is a critical examination of a global entertainment juggernaut with revenues that top film, television, and music production combined. Jobs in the industry are heralded as the vanguard of the new economy, governments offer lucrative tax credits to lure game studios to their regions, and game developers often express commitment and passion for their work. Yet, the industry is also known for its toxic workplaces.

To understand these disparities and gain insight into twenty-first-century labour conditions, **Marie-Josée Legault** and **Johanna Weststar** have carried out a comprehensive mixed-methods study of the North American industry over the past fifteen years. They combine detailed survey data from thousands of game developers with over one hundred qualitative interviews to systematically reveal labour issues such as precarity, lack of workforce diversity, unpredictable schedules, unpaid overtime, low unionization rates, worker burnout, and significant pay inequality.

Updating the theoretical concept of citizenship at work, the authors connect these labour issues to a fundamental lack of voice and representation in the workplace. They determine that videogame workers and others in contemporary project-based work environments lack agency in regulating their work and lack fundamental protections. *Not All Fun and Games* comprehensively documents conditions in the North American industry and highlights ways to counter workers' lack of voice and representation in their workplaces to better create healthy, equitable, and inclusive workplaces.

May 2024
\$59.95 CAD | \$49.95 USD
408 pages | 19 graphs, 50 tables | 6 x 9 in.
9781988111490 | Paper
9781988111506 | E-book

Marie-Josée Legault is an associate professor at École des sciences de l'administration, TELUQ University (Université du Québec).

Johanna Weststar is an Associate Professor of employment relations in the DAN Department of Management and Organizational Studies at Western University.

Praise for *Not All Fun and Games: Videogame Labour, Project-based Workplaces, and the New Citizenship at Work*

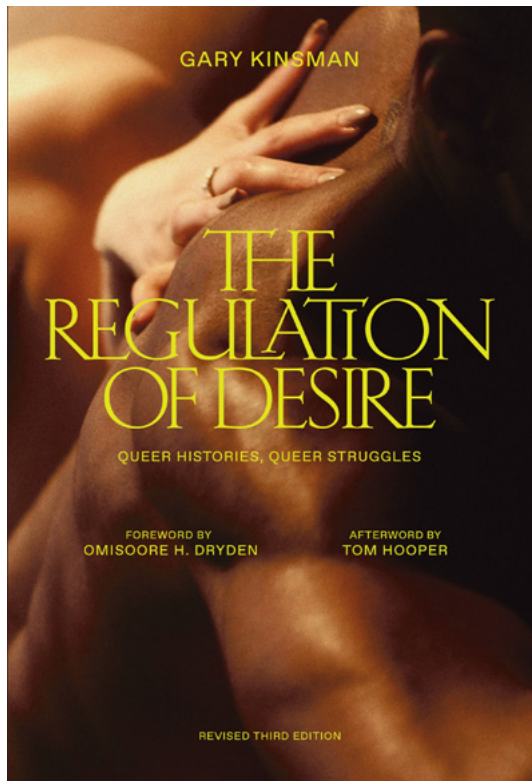
"*Not All Fun and Games* sets a new benchmark for research on game development work. Marie-Josée Legault and Johanna Weststar have undertaken the field's most systematic, large-scale surveys of working conditions and experiences of videogame developers, involving thousands of respondents. Rich in empirical detail and analytical insight into the challenges of game work—and pathways to its democratization—this book is a vital addition to scholarship on labour in the videogame industry and in the cultural industries more broadly."

—Greig de Peuter, Wilfrid Laurier University

The Regulation of Desire, Third Edition

Queer Histories, Queer Struggles

GARY KINSMAN



February 2024
\$54.95 CAD | \$49.95 USD
684 pages | 6 x 9 in.
9781988111476 | Paper
9781988111483 | E-book

Originally published in 1987 during the panic around HIV/AIDS, ***The Regulation of Desire*** was the first book-length study of sexual regulation in Canada. Drawing on his long experience in anti-capitalist groups, the gay liberation movement, anti-racist and anti-police organizing, and AIDS activism, **Gary Kinsman's** investigation of the social forces that produce both sexual regulations and resistance and enforce queer, trans, and Two-Spirit oppression laid the groundwork for subsequent studies of queer sexuality in Canada and beyond. It quickly became an essential work of scholarship and an expanded second edition appeared in 1996.

Ranging from the beginning of colonization to the twenty-first century, Kinsman's historical-materialist approach attends to the specificities of race, class, and gender to show how desires, pleasures, and sexualities have been organized and regulated by state relations—in the service of patriarchal, capitalist, and imperialist relations. At the same time, Kinsman documents the emergence of Indigenous, gay, lesbian, and trans resistance, and the formation of queer and trans movements and communities.

This new edition of *The Regulation of Desire* includes new chapters on the rise of the neoliberal queer and the mainstreaming of white-defined homosexuality since the late 1990s, along with a new introduction by the author examining how the COVID-19 pandemic, the housing and poverty crisis, and the necessity of Indigenous liberation and police/prison abolition intersect with and transform the politics of queer liberation.

This new edition also features a foreword by **OmiSoore Dryden** and an afterword by **Tom Hooper**, plus updates to the text addressing topics such as the limitations of legal reform and same-sex marriage, and the emergence of transgender activism and abolitionist perspectives, moving far beyond limited rights approaches.

Gary Kinsman is an activist and professor emeritus of sociology at Laurentian University.

OmiSoore H. Dryden is James R. Johnston Endowed Chair of Black Canadian Studies in the Faculty of Medicine at Dalhousie University.

Tom Hooper is an assistant professor in the Faculty of Liberal Arts and Professional Studies at York University.

Praise for *The Regulation of Desire*, Third Edition

"The 3rd edition of *Regulation of Desire* by Gary Kinsman is a brilliant, thoughtful and captivating text. It is one that offers us insight into his process of uncovering and disrupting the discourses and practices of whiteness, homonormativity, capitalism and neoliberalism of the contemporary white queer movement in Canada. In this new edition, Kinsman reveals how the social organizing of forgetting has worked to subvert the histories of organizing by Black, racialized, queer, trans and two-spirited people. He endeavors to address these erasures by centering the most recent revolts and uprisings by Black and Indigenous and Two-Spirit Peoples. Kinsman is an incisive, caring, radical, activist and scholar, whose new edition holds in its pages ways to create liveable queer futures."

—Beverly Bain, *Women, Gender, and Sexuality Studies, University of Toronto*

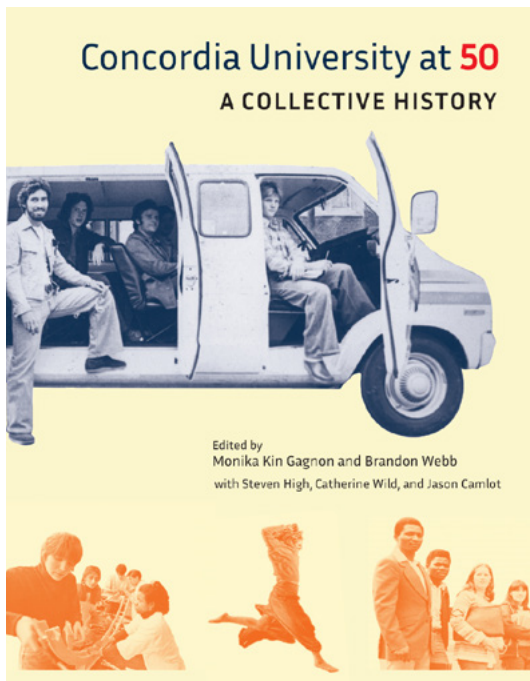
"For more than three decades, Gary Kinsman has been a rigorous and fearless social historian, theorist, and activist whose work has concerned itself with the conditions that shape and structure queer life. In *The Regulation of Desire*, he brings the practices of social history and history from below together, combining theory and activism to plot how we collectively work against the forces that would literally take our queer lives. Kinsman's insights, analyses, observations and, importantly, his participation in political struggles provides us an account from the heart of the struggle for queer lives to come into their fullness—and by that we mean the making of an entirely new world. This book was a crucial intervention more than two decades ago. Today its updated version is an urgent record of our failures, our accomplishments, and the ongoing struggle to invent new forms of relation to win the world we so desperately need."

—Rinaldo Walcott, *author of On Property: Policing, Prisons, and the Call for Abolition*

Concordia University at 50

A Collective History

EDITED BY MONIKA KIN GAGNON AND BRANDON WEBB
WITH STEVEN HIGH, CATHERINE WILD, AND JASON CAMLOT



November 2024
\$39.95 CAD | \$39.95 USD
448 pages | 140 photos | 7 x 9 in.
9781988111575 | Paper
9781988111582 | E-book

Concordia University at 50: A Collective History celebrates the fiftieth anniversary of the merging of Loyola College and Sir George Williams University in Montreal in August 1974. Distinct from traditional institutional histories, this volume approaches Concordia University's history from the ground up by sharing a plurality of voices from across the university over time. Fifty contributions from faculty, staff, students, and alumni, present stories of a vibrant community and its activities, in a multilayered collection of professional and personal reflections, essays, and oral histories conducted with participants and observers of key events.

Providing insights into the early political pressures that inspired Concordia's formation, the growing pains of its merger among its four faculties, as well as the development of new programs such as dance, theological studies, and études françaises, this book is a testament to an urban university formed by its many constituents and by the multilingual city and the complex province that is its home. Enriched with copious and colourful archival documents, photographs, and public artworks that grace these urban campuses, *Concordia University at 50* highlights the great range of activities, causes, innovations, and debates that emerge from educational institutions but extend well beyond the classroom.

Monika Kin Gagnon is professor of communication studies at Concordia University.

Brandon Webb is a PhD graduate of the Department of History at Concordia University.

Steven High is professor of history and a founding member of the Centre for Oral History and Digital Storytelling at Concordia University.

Catherine Wild is a professor of print media and former dean of the Faculty of Fine Arts at Concordia.

Jason Camlot is professor of English at Concordia University.

Canada's Place Names & How to Change Them

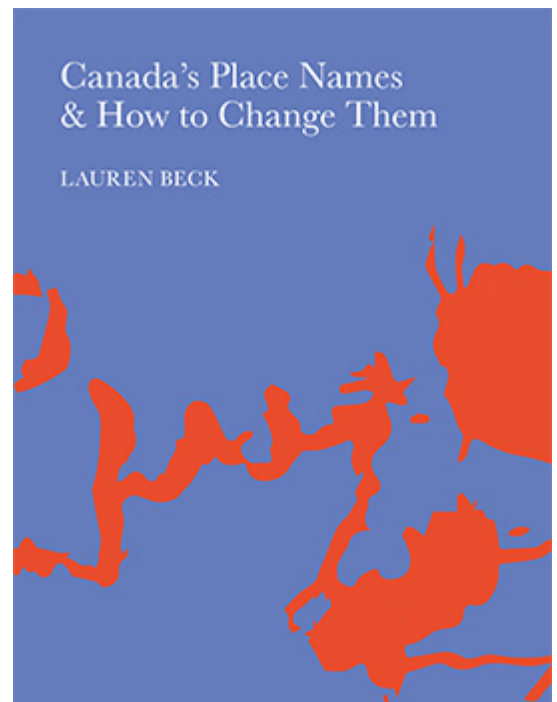
LAUREN BECK

The first book to demonstrate how inadequately place names and visual emblems represent the presence of women, people of colour, and people living with disabilities, ***Canada's Place Names and How to Change Them*** provides an illuminating overview of where these names came from and what they reflect.

This book disentangles the distinct cultural, religious, and historical naming practices and visual emblems in Canada's First Nations, provinces, territories, municipalities, and federal lands. Starting with a discussion of Indigenous place knowledge and naming practices from several Indigenous and Inuit groups spanning the country, it foregrounds the breadth of possible ways to name places. **Lauren Beck** then illustrates the naming practices introduced by Europeans and how they misunderstood, mis-rendered, and appropriated Indigenous place names, while scrutinizing the histories of Columbian names, missionary names, and the secular and commemorative names of the last two centuries. She studies key symbols and emblems such as maps, flags, and coats of arms as visual equivalents of place names to show whose identities powerfully inform Canada's place nomenclature.

Canada's Place Names and How to Change Them also documents the policies and authorities that have traditionally governed the creation and modification of names and examines case studies of institutions and communities who have changed their names to demonstrate pathways to change.

Lauren Beck is professor of visual and material culture and the Canada Research Chair in intercultural encounter at Mount Allison University.

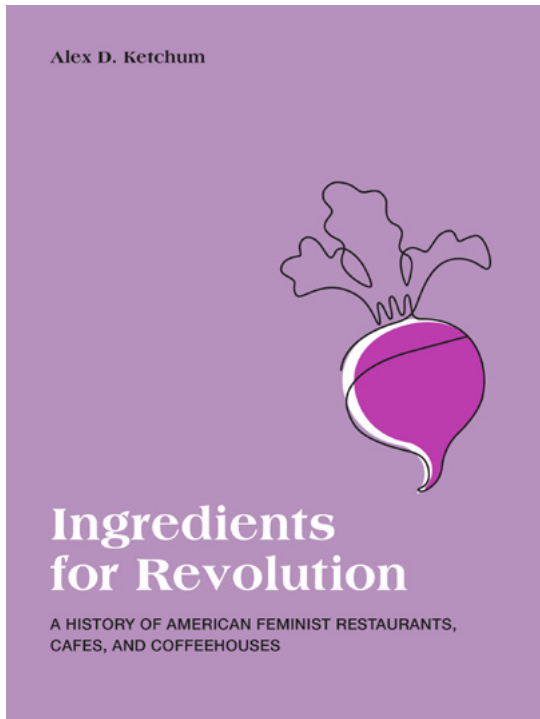


October 2022
\$34.95 CAD | \$34.95 USD
264 pages | 6 x 8 in. | 14 illustrations.
9781988111391 | Paper
9781988111407 | E-book

Ingredients for Revolution

A History of American Feminist Restaurants, Cafes, and Coffeehouses

ALEX D. KETCHUM



November 2022
\$34.95 CAD | \$29.95 USD
432 pages | 6 x 8 in. | 20 illustrations
9781988111414 | Paper
9781988111421 | E-book

Coinciding with the fiftieth anniversary of the trailblazing restaurant Mother Courage of New York City, ***Ingredients for Revolution: A History of American Feminist Restaurants, Cafes, and Coffeehouses*** is the first history of the more than 230 feminist and lesbian-feminist restaurants, cafes, and coffeehouses that existed in the United States from 1972 to the present. As key sites of cultural and political significance, this volume shows the essential role these institutions served for multiple social justice movements including women's liberation, LGBTQ equality, and food justice, as well as for training women workers and entrepreneurs.

This systematic study outlines the crucial steps it took to establish these businesses during eras when sexism was so institutionalized it was difficult for unmarried women to obtain a bank loan, while also showing the continuities and influences of past businesses on contemporary places. Through an examination of important establishments across America, **Alex D. Ketchum** first examines the foundational principles behind these businesses, noting key differences between cooperative, for-profit, and non-profit models. She then looks to issues of financing, labour, pay, food sourcing, and cultural programming to understand how these organizations reconciled feminist beliefs with capitalism and how they strove for more equitable and sustainable business practice.

Brimming with illuminating archival research, interviews with influential restaurateurs, and illustrated with photographs, menus, posters, and calendars, *Ingredients for Revolution* is a fundamental work of women's history, food history, and cultural history.

Alex D. Ketchum is an assistant professor in the Institute of Gender, Sexuality, and Feminist Studies of McGill University and the author of ***Engage in Public Scholarship! A Guidebook on Feminist and Accessible Communication***, also from Concordia University Press.

Engage in Public Scholarship!

A Guidebook on Feminist and Accessible Communication

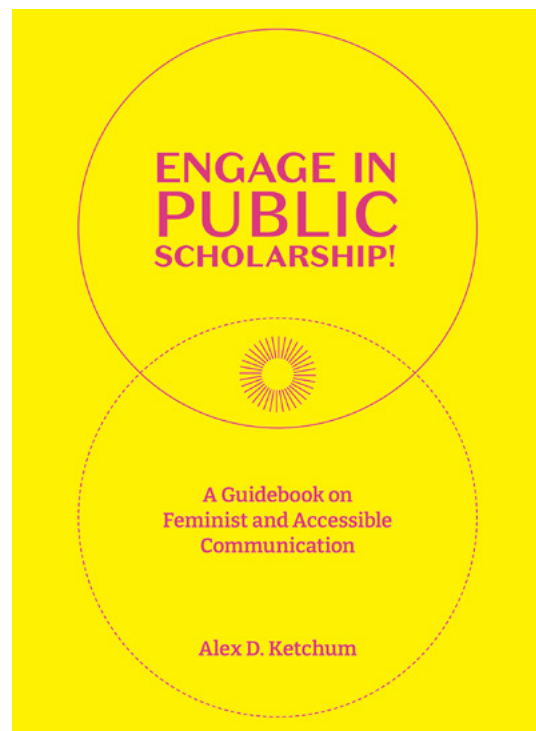
ALEX D. KETCHUM

Public scholarship—sharing research with audiences outside of academic settings—has become increasingly necessary to counter the rise of misinformation, to fill gaps from cuts to traditional media, and to increase the reach of important scholarship by making it available to the public. However, engaging in these efforts also comes with the risk of harassment and threats—especially for women, people of colour, queer communities, and precariously employed workers. ***Engage in Public Scholarship!*** provides constructive guidance on how to translate research into inclusive public outreach while ensuring that such efforts are accessible for a range of abilities as well as safer for those involved.

In clear and helpful language, **Alex D. Ketchum** discusses practices and planning for a great range of educational activities—from in-person and online events, conferences, and lectures, to publishing and working with the media, to social media activity, blogging, and podcasting. Using an intersectional feminist lens, this book serves as a concise approach to the key challenges and benefits of feminist and accessible public scholarship by surveying debates and offering solutions. Examining the needs for long-term preservation and impact, Ketchum discusses issues relating to digital sustainability, maintenance, the concept of “openness,” and how to be mindful of exclusionary barriers that impede access.

A useful and readable guidebook for scholars, students, and content creators, *Engage in Public Scholarship!* offers both encouragement and toolkits for reaching audiences and sharing knowledge in practical and more equitable ways.

Alex D. Ketchum is an assistant professor in the Institute of Gender, Sexuality, and Feminist Studies at McGill University.



May 2022
\$34.95 CAD | \$34.95 USD
357 pages | 6 x 8 in.
9781988111353 | Paper
9781988111360 | E-book

2023 Award of Merit from the Association of University Presses for excellence in design and production

Arthur Erickson on Learning Systems

Arthur Erickson on Learning Systems

With an introduction by Melanie O'Brian

Whether he was designing buildings and spaces for universities, museums, performing arts, or libraries, Arthur Erickson was preoccupied with intersections—of people, of cultures, and of ideas. **Arthur Erickson on Learning Systems** curates a selection of writings by an architect advocating for interdisciplinary approaches to education and the methods for sharing knowledge.

In this volume's first piece, Erickson outlines the intentions behind one of his mid-1960s masterpieces, the Simon Fraser University campus. He explains that thinking of a campus as akin to a "biological system" capable of adaptation avoids compartmentalization between academic disciplines. He shows how his design placed a spine through the campus to circulate people—and communication between them—while making space for additional buildings as they became needed. A second piece written decades later shows Erickson reflecting on whether his original vision was maintained by future development on the site and considers how university education changed in the years that followed. In the volume's final piece Erickson reasserts his vision and ideals of education—to be skeptical of notions of individualism, specialization, and progress and to learn from the diverse wisdom of world cultures.

An introduction by curator **Melanie O'Brian** nuances Erickson's big-picture thinking, draws parallels between curatorial practices and his approach to learning spaces, and discusses the experiences of campus users following university expansion and increased specialization among academic disciplines.

Arthur Erickson (1924–2009) was one of Canada's most important and influential architects. Significant projects include Simon Fraser University in Burnaby, BC; Vancouver's Robson Square; the Canadian Chancery in Washington, DC; Napp Laboratories in Cambridge, UK; and Toronto's Roy Thomson Hall.

March 2022

\$24.95 CAD / \$24.95 USD

Published by Concordia University Press and the Canadian
Centre for Architecture

88 pages | 4.5 x 7 in. | 23 b&w illus.

Series: Building Arguments

9781988111315 | Paper

9781988111322 | E-book

Cornelia Hahn Oberlander on Pedagogical Playgrounds

Cornelia Hahn Oberlander on Pedagogical Playgrounds is a curated selection of writings by a landscape architect dedicated to children's right to play in urban environments. This volume assembles key texts from the 1960s and 1970s where Oberlander urges city planners and developers to recognize playgrounds as important sites for childhood development and to include them in new construction. She emphasizes the social benefits that free play and independent discovery create, and she provides practical proposals for the formulation of new playgrounds.

In pieces including a short history of children's play, reflections on her own work, and a report urging levels of government to protect children's right to play, Oberlander responds to austerity by encouraging the use of inexpensive and recycled materials such as sand, water, logs, boards, and tires for use in playgrounds and suggests vacant lots as play sites. She argues that developers and planners must always consult with their users and that children's input and needs must be considered in playground design.

An introduction by **Jane Mah Hutton**, landscape architect and associate professor at the University of Waterloo School of Architecture, explores the intersections of active play, ecological thinking, urban development, and the enthusiastic and often-playful advocacy of Oberlander's writing and practice.

Cornelia Hahn Oberlander (1921–2021) was a landscape architect and educator known for her designs for sites across North America, including the Children's Creative Centre at Expo 67, Robson Square in Vancouver (1978), the National Gallery of Canada (1988), the Northwest Territories Legislative Building (1995), and the atrium of the New York Times Building (2002), as well as seventy playgrounds. She was a Companion of the Order of Canada.

Cornelia Hahn Oberlander on Pedagogical Playgrounds

With an introduction by Jane Mah Hutton

May 2023
\$29.95 CAD | \$24.95 USD
Published by Concordia University Press
and the Canadian Centre for Architecture
120 pages | 4.5 x 7 in. | 16-page colour section
Series: Building Arguments
9781988111377 | Print
9781988111384 | E-book

Some Magnetic Force

Lionel LeMoine FitzGerald Writings

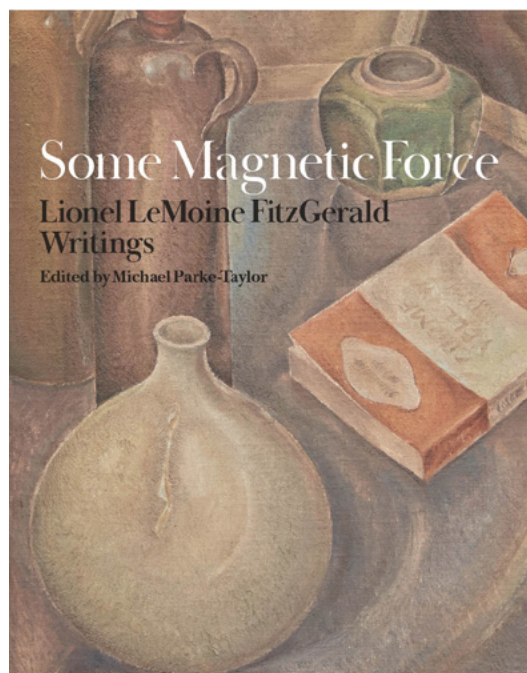
EDITED BY MICHAEL PARKE-TAYLOR

Artist and educator **Lionel LeMoine FitzGerald** (1890–1956) was the only member of the Group of Seven based in Western Canada. ***Some Magnetic Force*** is the first collection to gather the surviving writings by the Winnipeg artist. Spanning from 1930 to 1954, the texts gathered here begin during the mature period of his artistic development at age forty and conclude with personal reflections late in life on the nature of art and his career.

Michael Parke-Taylor has uncovered and chronologically organized FitzGerald's letters, diary, lectures, and reports to show how FitzGerald understood the development of his practice, communicated the philosophy of art to his art students, confronted challenges in his career; as well as revealing his spiritual aspirations, views about the natural world, and his private desires. These writings also elucidate the material and reputational realities of artistic production in places beyond the period's dominant Canadian art centres of Toronto, Montreal, and Ottawa.

With an introduction and notes that contextualize FitzGerald's biography and social circles, and including illustrations of his work, *Some Magnetic Force* provides remarkable insights into the influences, interests, and innovations of the Group of Seven's prairie artist.

Michael Parke-Taylor is an art historian and curator based in Toronto.



December 2023
\$64.95 CAD | \$59.95 USD
232 pages | 7 x 9 in. | 30 photos, colour section
Series: Text/Context: Writings by Canadian Artists
9781988111452 | Paper
9781988111469 | E-book

2023 Award of Merit from the Association of University Presses for excellence in design and production

Shortlisted for the 2023 Melva J. Dwyer Award from the Art Libraries Society of North America

Subject to Change

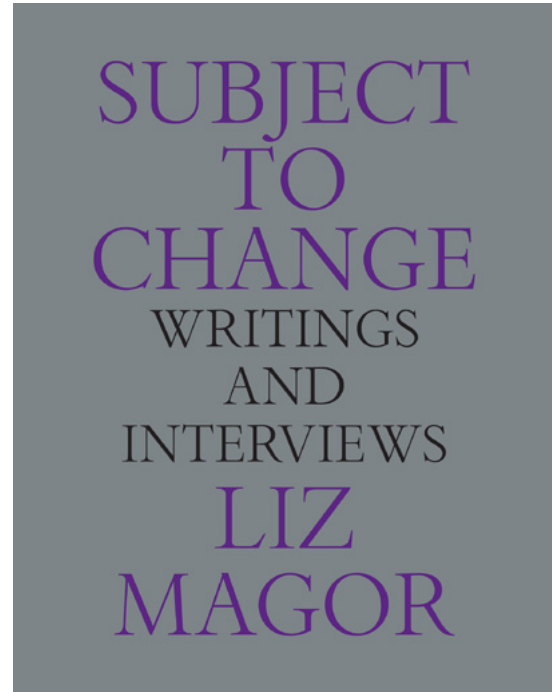
Writings and Interviews

LIZ MAGOR

Subject to Change: Writings and Interviews brings together catalogue statements, essays, conversations, lecture notes, communications with gallerists and writers, and unpublished writings by **Liz Magor**, one of the most important contemporary artists of the last fifty years. In addition to writings spanning more than four decades, the book features a preface by Magor, as well as an introductory essay by critic and curator **Philip Monk**.

A sculptor who replicates quotidian objects, often combining them with found ephemera or complicating their shape or size, Liz Magor prompts viewers of her sculptures to endow them with stories and histories of their own making. As a writer, Magor uses narrative to make sense of her own work, but she also returns to themes over the course of her career including subject/object relations and transformations; training systems for artists; consumption and commodification; human attachment and relationships; and complexities of time, place, and situation, particularly her own as a feminist artist in a settler-colonial society. *Subject to Change* is essential reading for anyone interested in Magor's practice, as well as broader questions in art since the 1970s.

Liz Magor is a sculptor who lives and works in Vancouver. She is a recipient of the Governor General's Award in Visual and Media Arts (2001), the Audain Prize (2009), and the Gershon Iskowitz Prize (2014). In 2019 she was named Chevalier de l'Ordre des Arts et des Lettres by the Government of the French Republic. For several years Magor combined an artistic practice with a teaching one and she has been on the faculty of the Ontario College of Art (now OCAD University) and Emily Carr University. She participated in documenta 8 and the 1984 Venice Biennale.

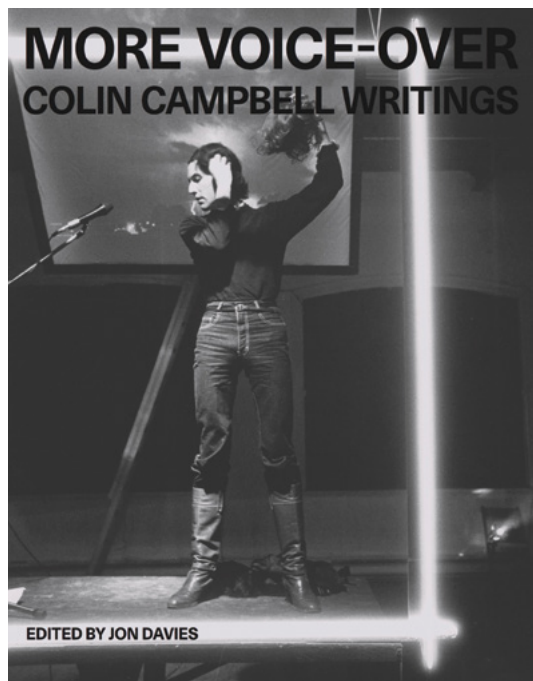


October 2022
\$59.95 CAD | USD
373 pages | 7 x 9 in. | 50 b&w and colour photos and illus.
Series: Text/Context: Writings by Canadian Artists
9781988111339 | Paper
9781988111346 | E-book

More Voice-Over

Colin Campbell Writings

EDITED AND WITH AN INTRODUCTION BY JON DAVIES



June 2021
\$69.95 CAD | \$69.95 USD
334 pages | 7 x 9 in. | 58 b&w
and colour photos and illus.
Series: Text/Context: Writings by Canadian Artists
9781988111261 | Paper
9781988111308 | E-book

Colin Campbell (1942–2001) is widely recognized as a pioneer in the field of video art for his provocative, thoughtful, and wry depictions of sexuality, gender, and social norms and expectations. Born in Reston, Manitoba, he received his MFA from Claremont Graduate School in California. He began teaching at Mount Allison University in New Brunswick, where he made his first video works including the influential *Sackville, I'm Yours* (1972). He moved to Toronto in the early 1970s where he taught at OCAD University and the University of Toronto. The creator of more than fifty video works including *Hollywood and Vine* (1977), *Bad Girls* (1980), and *Dangling by Their Mouths* (1981), Campbell was also active in the artist-run centre movement, helping to establish Vtape, Canada's largest distributor of video art. His works are in the permanent collections of the Museum of Modern Art, the Art Gallery of Ontario, and the National Gallery of Canada.

More Voice-Over: Colin Campbell Writings gathers for the first time a broad selection of Campbell's writings for video and beyond. It includes scripts as well as magazine articles, artists' books, lectures, short fiction, and excerpts from his two unpublished novels. In these witty and perceptive texts, Campbell considers sexuality and gender; desire and longing; power; history; his own artistic practice and community; artist-run culture; video and its audiences; censorship; the AIDS crisis; and more. Covering three decades, *More Voice-Over* illuminates Campbell's development as a central figure in the history of video art as well as the importance of writing to his work and to video as an artistic medium.

Jon Davies has a PhD in art history from Stanford University. He has held curatorial roles at The Power Plant Contemporary Art Gallery, Oakville Galleries, and the Art Gallery of Ontario.

Old Media and the Medieval Concept

Media Ecologies Before Early Modernity

EDITED BY THORA BRYLOWE AND STEPHEN YEAGER

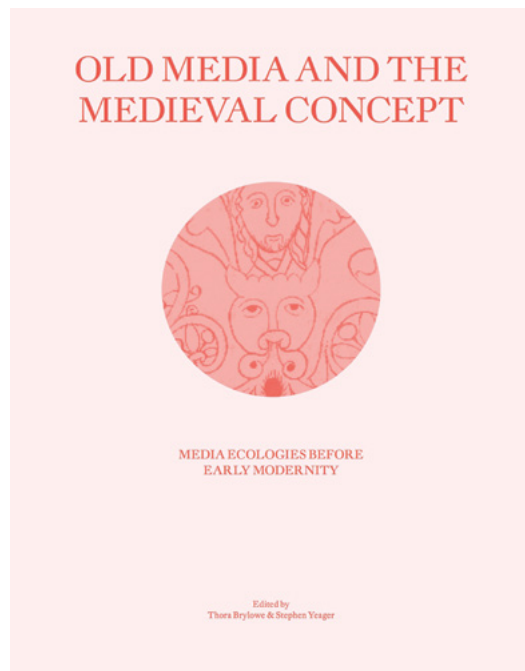
The so-called “Middle Ages” (media æva) were the mediating ages of European intellectual history, whose commentaries, protocols, palimpsests, and marginalia anticipated the forms and practices of digital media. This ground-breaking collection of essays calls for a new, intermedial approach to old media periodizations and challenges the epochs of “medieval,” “modern,” and “digital” with the goal of enabling new modes of historical imagining.

Essays in this volume explore the prehistory of digital computation; the ideology of media periodization; global media ecologies; the technics of manuscript tagging; the haptic negotiations of authority in medieval epistolarity; charisma; and pedagogy.

Old Media and the Medieval Concept forges new paths for traversing the broad networks that connect medieval and contemporary media in both the popular and the scholarly imagination. By illuminating these relationships, it brings the fields of digital humanities, media studies, and medieval studies into closer alignment and provides opportunities for re-evaluating the media ecologies in which we live and work now.

Thora Brylowe is Associate Professor of English at the University of Colorado Boulder.

Stephen Yeager is a professor of English at Concordia University.



October 2021
\$59.95 CAD | \$ 59.95 USD
280 pages | 6 × 8 in. | b&w illus.
Series: Media Before 1800
9781988111285 | Paper
9781988111292 | E-book

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.

Août 2020

44.95\$

280 pages | 15 x 20 cm | 22 photos et illustrations

9781988111018 | Papier

9781988111032 | Livre numérique

2021 Award of Merit from the Association of University Presses for excellence in design and production

Shortlisted for the 2021 Melva J. Dwyer Award from the Art Libraries Society of North America

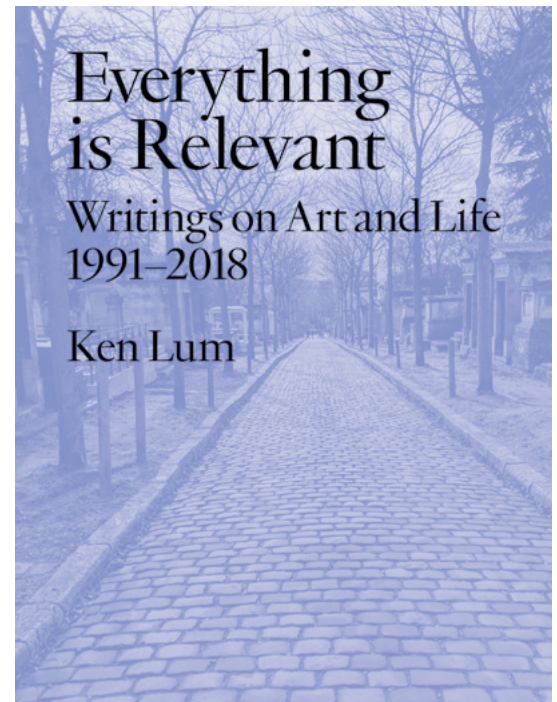
Everything is Relevant

Writings on Art and Life, 1991–2018

KEN LUM

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. The collection includes an introduction by **Kitty Scott**, Deputy Director and Chief Curator of the National Gallery of Canada (NGC) and the co-curator of a 2002–03 NGC retrospective of Lum's photography.

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 Marilyn Jordan Taylor Presidential Professor and Chair of Fine Arts at the University of Pennsylvania's Weitzman School of Design. As an artist, he has exhibited at documenta 11, Venice Biennale, Carnegie International, and Whitney Biennial, among others. He is a cofounder 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. He is the recipient of the 2019 Gershon Iskowitz Prize and a 2020 Governor General's Award for Visual Arts.



January 2020
\$64.95 CAD | \$64.95 USD
336 pages | 7 x 9 in. | 60 b&w and colour photos and illus.
Series: Text/Context: Writings by Canadian Artists
9781988111001 | Paper
9781988111025 | E-book

Authors, Publishers, Readers, Texts: Studies in Book History and Print Culture

EDITED BY RUTH PANOFSKY, TORONTO METROPOLITAN UNIVERSITY

Edited by Ruth Panofsky (Toronto Metropolitan University) and sponsored by the Bibliographical Society of Canada/la Société bibliographique du Canada (BSC/SbC), **Authors, Publishers, Readers, Texts: Studies in Book History and Print Culture** will publish new scholarship in the fields of bibliography, book history, and print culture broadly defined.

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 an emphasis on Canada. Starting in the late 1940s to the mid-1970s, the BSC/SbC published bibliographies, facsimiles of early Canadian printing and publishing, and wider studies of Canadian book culture. This new series reanimates this important work in book historical and bibliographical research. Books in *Authors, Publishers, Readers, Texts* will not be geographically or thematically restricted, but, like the BSC/SbC itself, will have a particular interest in Canadian topics and projects. Titles will be published as appropriate in English or French. Membership in the BSC/SbC is not a requirement for authors or editors.

Building Arguments

A COLLABORATION BETWEEN CONCORDIA UNIVERSITY PRESS
AND THE CANADIAN CENTRE FOR ARCHITECTURE (CCA)

Building Arguments presents source documents by Canadian architects on the built environment, focusing on themes including 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.

Titles in the series:

Arthur Erickson on Learning Systems (2022)

Cornelia Hahn Oberlander on Pedagogical Playgrounds (2023)

Counter-Archives: Media and Material Practices

EDITED BY STACY ALLISON-CASSIN, DALHOUSIE UNIVERSITY;
MONIKA KIN GAGNON, CONCORDIA UNIVERSITY; AND
JANINE MARCHESSAULT, YORK UNIVERSITY

Archives are increasingly being redefined by the communities who care for and use them. In the twenty-first century, approaches to archives are equally informed by the plurality of regional and local communities as by broadly based nationalist identities or the traditional record-keeping practices of governments and institutions. In the media arts, this recalibration has brought attention to the urgencies for preservation of film, video, and community heritage in various artist-run centres and media distribution organizations, where undervalued media works and collections by women, Indigenous, Black, queer, and media makers of colour are deteriorating and vulnerable to continuing erosion.

Books in **Counter-Archives: Media and Material Practices** will explore the theoretical, methodological, and political questions that arise from the evolving nature of archives as keepers of memory and collective histories. Volumes will create a dialogue between scholars, artists, archivists, librarians, curators, media professionals, and policymakers, while reactivating media and materials and refreshing methodologies and approaches to history, to national and transnational cultures, and to community-based collective memories and social practices.

Text/Context: Writings by Canadian Artists

EDITED BY GEOFFREY ROBERT LITTLE, WESTERN UNIVERSITY

Privileged as compelling primary sources that illuminate artistic practice, artists' writings also strongly resist categorization and traditional narrative forms. **Text/Context** publishes collections of essays, statements, articles, lectures, and other written interventions by Canadian artists, collating published and unpublished texts that are otherwise scattered, hard to find, or not easily accessible to readers. In bringing together artists' written works, the series explores the interrelations of what and how artists write, as well as where they publish, to the rest of their practice. Books in the series illuminate an artist's relationship not only to her/his/their own work, but to their peers and to broader social, economic, cultural, and political questions.

Titles in the series:

Tracings: Writing Art, 1975–2020, Ian Carr-Harris (2024)

Some Magnetic Force: Lionel LeMoine FitzGerald Writings,

Lionel Lemoine FitzGerald & Michael Parke-Taylor (2023)

Subject to Change: Writings and Interviews, Liz Magor (2022)

More Voice-Over: Colin Campbell Writings, Colin Campbell & Jon Davies (2021)

Everything is Relevant: Writings on Art and Life, 1991–2018, Ken Lum (2020)

Cultural Production and Everyday Life

EDITED BY MIRANDA CAMPBELL, TORONTO METROPOLITAN UNIVERSITY
AND BENJAMIN WOO, CARLETON UNIVERSITY

How are culture, commerce, and policy knit together at the level of the everyday? **Cultural Production and Everyday Life** disrupts narrow, economic, and instrumentalized views of culture and seeks to expand what counts as “cultural production” and who counts as a “cultural producer” beyond creative industries success stories. By focusing on lived experience and always insisting on thinking of the cultural and the social together, this series provides lines of inquiry into cultural forms, producers, and communities that have been marginalized, received less attention, or otherwise have not been considered cultural or significant. *Cultural Production and Everyday Life* will publish short, focused works that offer a more inclusive view of culture and creativity, all while being grounded in empirical inquiry. By examining the unpaid cultural work of hobbyists, volunteers, and aspirants alongside that of paid creative professionals, this series will embed cultural production in lived experience while accounting for the forces that produce “winners” and “losers” in the creative economy. The result is an altogether messier and more illuminating account of cultural production, circulation, and reception, providing new directions for the study of the cultural, media, and creative industries.

Media Before 1800

EDITED BY DANIEL KLINE, UNIVERSITY OF ALASKA ANCHORAGE;
FIONA SOMERSET, UNIVERSITY OF CONNECTICUT;
AND STEPHEN YEAGER, CONCORDIA UNIVERSITY

This series brings 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. Books in **Media Before 1800** 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 archeology.

Titles in the series: ***Old Media and the Medieval Concept*** (2021)

Feminist Tech Histories

EDITED BY ALEX D. KETCHUM, MCGILL UNIVERSITY

Feminist Tech Histories encourages scholarship that examines the ways in which tech can both support and hinder feminist practices, causes, and worldmaking projects. Books in this series will address questions of how the use of tech has been gendered, racialized, and classed, while revealing how analogue and digital tech has impacted and been transformed by marginalized communities, including Indigenous peoples, LGBTQ2Q+ folks, people of colour, and immigrants.

Focusing primarily on the mid-twentieth century to the present, this series seeks works that consult physical and digital archives, conduct oral history and interviews, and thoughtfully use mixed methods in order to create a platform for scholars to expand on the history of technology and to show how tech has permeated social and cultural histories more broadly. This series will be a harbour for related topics such as the recovery of the experiences of women users of the early internet, the cultural history of online community formation and social media history, as well as subjects relating to cyber feminism, artificial intelligence, internet-based activism, and the re-purposing of hardware for liberatory endeavours.

Feminist Tech Histories welcomes proposals in disciplines including history, feminist studies, communication studies, media studies, art history, digital humanities, library and information sciences, Indigenous studies, and critical race theory, especially in topics relating to critical studies of data collection, privacy, surveillance capitalism, and the biases perpetuated through automation and machine learning.

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