



FALL 2022

CONCORDIA UNIVERSITY PRESS
PRESSES DE L'UNIVERSITÉ CONCORDIA

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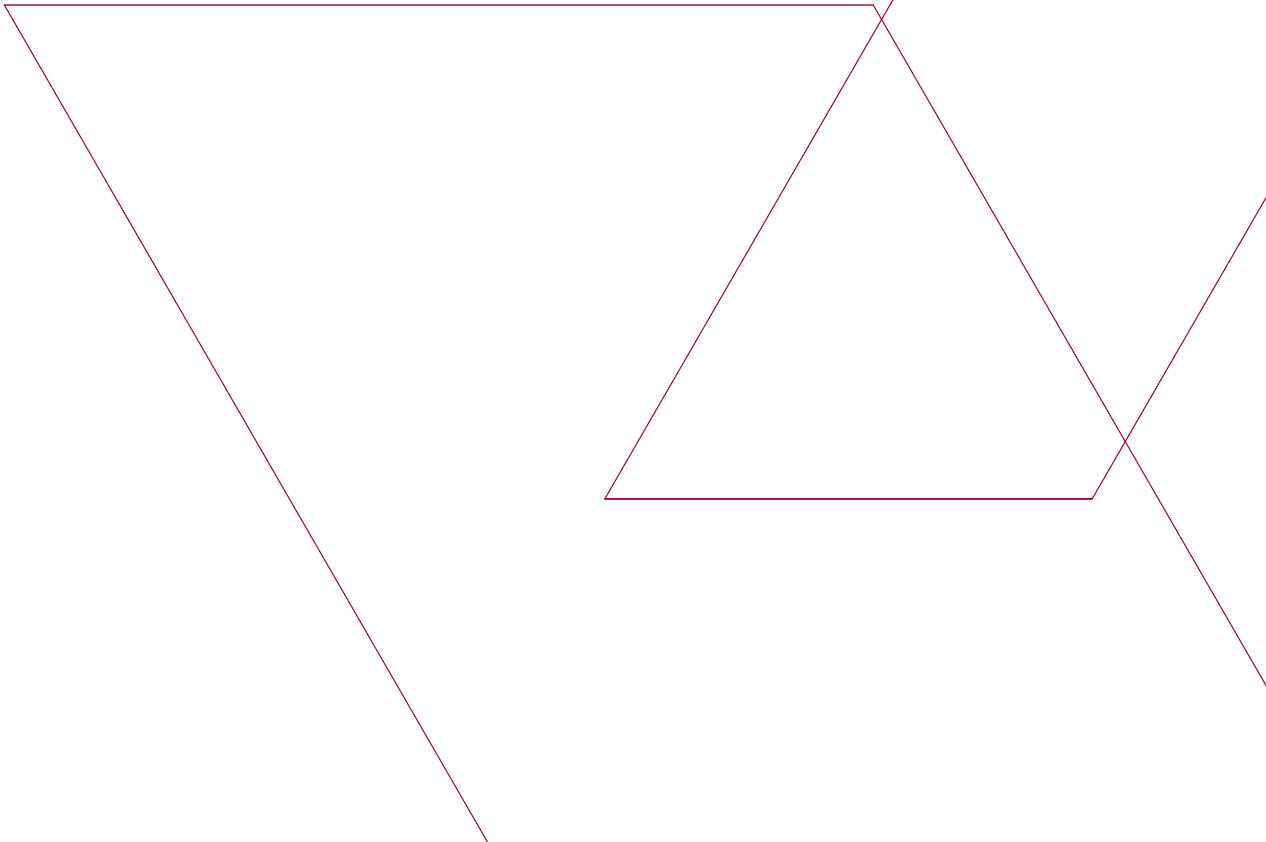
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COVER IMAGE

Bloodroot Collective, circa 1970s. Bloodroot Collective Records (MS 1955). Manuscripts and Archives, Yale University Library.

Concordia University Press is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather. Tiohtiá:ke/Montreal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present, and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

Concordia University Press stands in solidarity in the fight against anti-Black racism. University presses have a role to play by upholding the educational pillars of democracy, which requires the shared work of dismantling white supremacy in all its manifestations. We are proud that our books tell diverse stories by diverse voices.



Canada's Place Names & How to Change Them

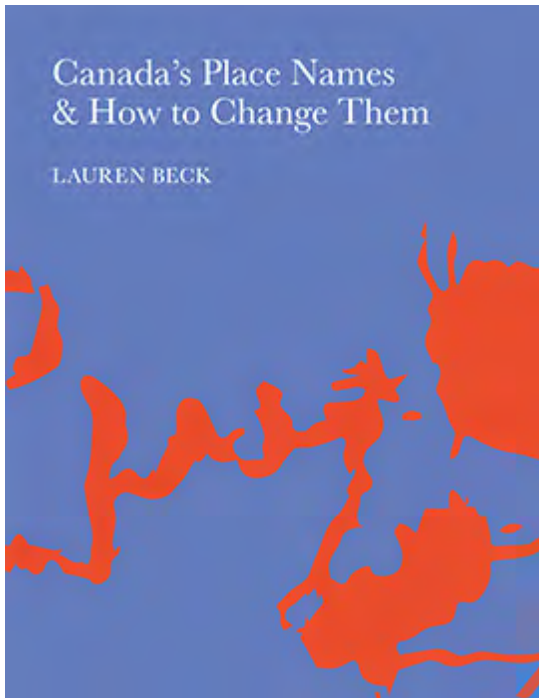
LAUREN BECK

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
300 pages | 6x8" | illus.
\$34.95 CAD/USD
9781988111391 | Paper
9781988111407 | E-book

Advance Praise for *Canada's Place Names and How to Change Them*

"Lauren Beck looks at Canadian toponyms as they appear on current maps, then traces the history of their naming. It is a history of cultural tensions, often violence, as various victorious groups redefine the landscape by erasing previous markers of identity. Beck suggests that we can continue the process of renaming, now by consultation and peaceful agreement, in order to draw a new map 'that better reflects who we are.'"

Barbara Belyea, University of Calgary and editor of *Peter Fidler: From York Factory to the Rocky Mountains*

"*Canada's Place Names and How to Change Them* is very engaging. Lauren Beck's rhetorical style is creative and the work is well-organized and coherently structured, with a strong linking narrative throughout. Her work highlights many of the questions of power and perception relating to place names in the postcolonial period, and this book should be an influential text in onomastic scholarship both within and beyond Canada."

Maggie Scott, University of Salford and editor of *The Concise Scots Dictionary* (2nd ed.)

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.

SUBJECT
TO
CHANGE
WRITINGS
AND
INTERVIEWS
LIZ
MAGOR

October 2022

290 pages | 7x9" | 50 b&w and colour photos and illus.

\$59.95 CAD/USD

Series: Text/Context: Writings by Canadian Artists

9781988111339 | Paper

9781988111346 | E-book

Praise for *Subject to Change*

“Liz Magor’s beautiful writing is as quietly mind-expanding as her artwork. Her texts are cinematic in their pacing, cutting between scenes, and in their canny, knowing descriptions of the physical world. Some of my favourites here are her lecture notes, conversations, and correspondence for the ways they place the writing in that physical world. But the surprising thing about this brilliant collection is that Magor’s writing is its own parallel universe, an expansive, heterodox place full of unexpected insights and experimentation.”

Dan Byers, Robinson Family Director of the
Carpenter Center for the Visual Arts at Harvard University

“I knew Liz Magor to be a protean thinker, warm and witty: still, none of this prepared me for the breadth and candour of *Subject to Change*. This most charismatic intellect moves through the prescriptive art world ‘corrections’ of the 1980s, to her inspirations from literature and anthropology, to the relationship of writing to art making, and most persistently, to ruminating the fundamentals of a studio practice. This perspicacious collection is a deep dive into the workings of a visionary, supple mind and confirms Magor as one of the great artist-writers of our time.”

Moyra Davey

“When I look at art, I need to be convinced that the artist has investigated their subject extensively and taken it as far as they can go. Liz Magor’s work fulfills this, and this collection of her writings goes further by laying bare her curiosity about the world. Here we get glimpses into how she generates her seductive practice. The reader is treated to the mind-expanding nature of her work – not to explain it, rather to enrich the experience.”

Brian Jungen

Ingredients for Revolution

A History of American Feminist Restaurants, Cafes, and Coffeehouses

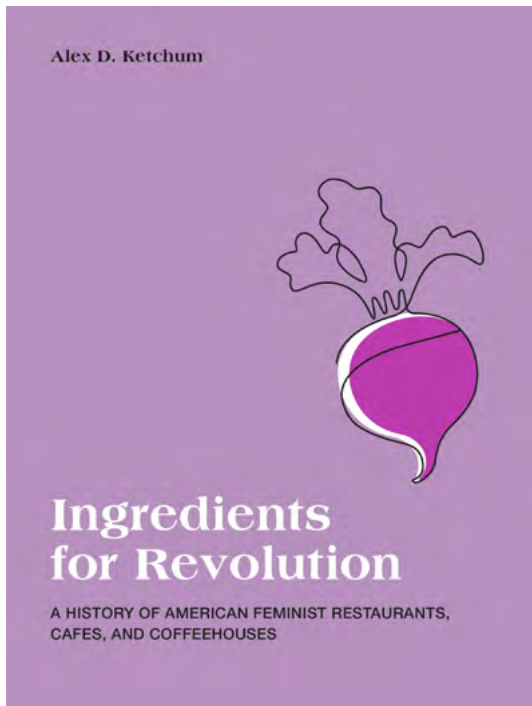
ALEX D. KETCHUM

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 the Faculty Lecturer 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.



November 2022
360 pages | 6x8" | 20 illus.
\$49.95 CAD/USD
9781988111414 | Paper
9781988111421 | E-book

*Pre-order discount: Use code
"Ketchum20" at checkout for
20% off the cover price*

Advance Praise for *Ingredients for Revolution*

“This is a beautifully written study and the first work of its kind to provide a comprehensive overview of the feminist cafe subculture, with its deep history of economic barriers to the establishment and staffing of women’s collective spaces. *Ingredients for Revolution* intersects with many pending issues in feminist discussions today, such as finding community, fair and equal wages, self-determined cultural spaces, the value of traditional ‘women’s work,’ sexism in lending and bank practices, and the problem of capitalist realities for lesbian feminist collectives. This is a wonderful, important, much-needed history.”

Bonnie J. Morris, University of California, Berkeley, author of
What’s the Score? 25 Years of Teaching Women’s Sports History

“The great strength of *Ingredients for Revolution* is that it is so full of the impassioned voices of the women involved in these spaces and Alex Ketchum’s writing is accessible and notably free from academic jargon. She does a real service by making so much archival material available to the public in collecting and presenting the history of feminist women’s coffeehouses that has not been seen together before. She takes each individual at their word, not introducing judgement, which enables us to hear their concerns in their own contexts.”

Megan J. Elias, Boston University, author of
Food on the Page: Cookbooks and American Culture

Cornelia Hahn Oberlander on Pedagogical Playgrounds

Cornelia Hahn Oberlander on Pedagogical Playgrounds

With an introduction by Jane Mah Hutton

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.

This title is a collaboration between Concordia University Press and the Canadian Centre for Architecture and is part of the Building Arguments series..

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.

November 2022
Published by Concordia University Press
and the Canadian Centre for Architecture
72 pages | 4.5x7" | 20 b&w illus.
\$24.95 CAD / \$21.95 USD
Series: Building Arguments
9781988111377 | Print
9781988111384 | E-book

Excerpt from *Cornelia Hahn Oberlander on Pedagogical Playgrounds*

“Whether with hammers and nails, rocking dories, luscious plants, or sand birthday cakes, Cornelia Hahn Oberlander’s message about the design of play spaces is loud and clear: make them complex, make them movable, give children agency, and recognize different learning styles, body sizes, and physical abilities. Acknowledging and designing for differences imparts respect for difference; it contests the notion of a ‘normal’ child as well as the design norms that reinforce such a false and problematic idea in the first place.”

—from Jane Mah Hutton’s introduction

RECENTLY PUBLISHED

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
Published by Concordia University
Press and the Canadian Centre for
Architecture
88 pages | 4.5x7" | 23 b&w illus.
\$24.95 CAD / \$21.95 USD
Series: Building Arguments
9781988111315 | Print
9781988111322 | E-book

Praise for *Arthur Erickson on Learning Systems*

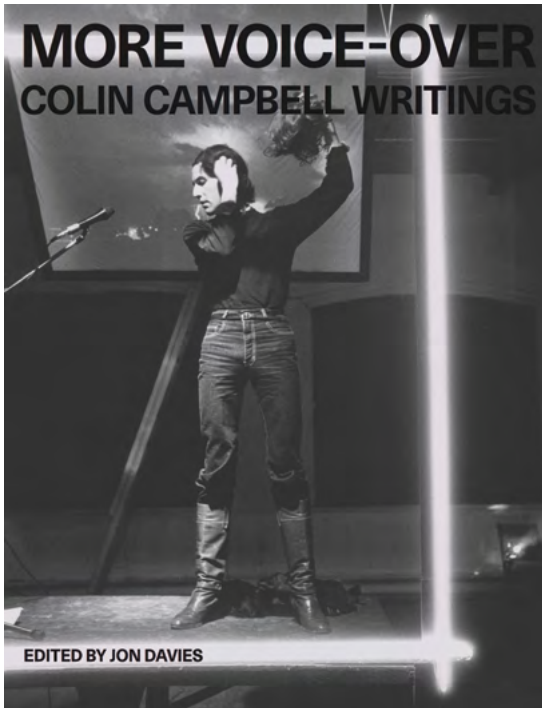
"We are fortunate that Arthur Erickson was gifted as a writer as well as an architect. In elucidating his design approach, Erickson evokes the history, philosophy, and humanity that contextualize all architecture in general and his own in particular. Whether describing an Egyptian mosque or a biological system, he invites us with great eloquence to join his exploration."

Adele Weder, architectural writer, curator, and author of *The Copp House*

More Voice-Over

Colin Campbell Writings

EDITED AND WITH AN INTRODUCTION BY JON DAVIES



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

Praise for **More Voice-Over**

"I discovered the remarkable artwork of Colin Campbell around 1975. I was taken by how he brazenly stood alone and faced a video camera to record his witty and urbane monologues. Straddling the line between fact and fiction, his videos showed him brilliantly delivering a text with the candour of a TV commercial actress and the veracity of a handsome newscaster. I exhibited Colin's early masterpiece, *Conundrum Clinique* (1981), and quickly added it to MoMA's video collection. *More Voice-Over* will secure this pioneering artist's richly deserved place in video art's history."

Barbara London, author of *Video/Art: The First Fifty Years*, initiator of the podcast *Barbara London Calling*, and former MoMA curator

June 2021

334 pages | 7x9" | 58 b&w and colour photos and illus.
\$69.95 CAD/USD

Series: Text/Context: Writings by Canadian Artists
9781988111261 | Print
9781988111308 | E-book

Engage in Public Scholarship!

A Guidebook on Feminist and Accessible Communication

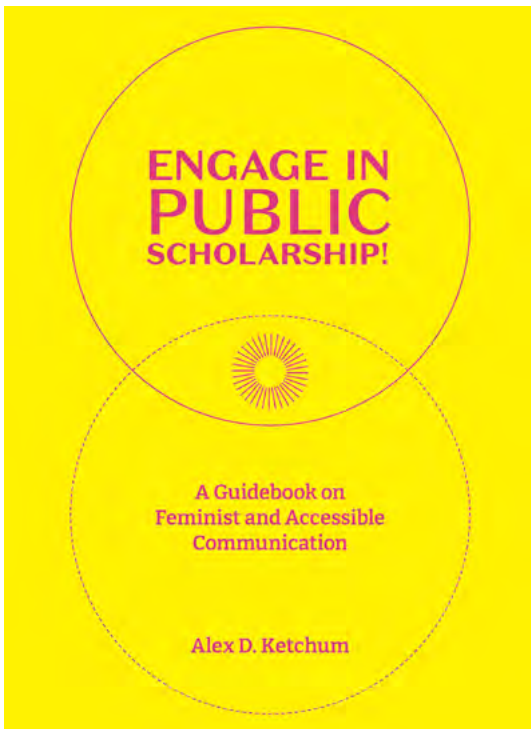
ALEX D. KETCHUM

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 the Faculty Lecturer in the Institute of Gender, Sexuality, and Feminist Studies at McGill University.



May 2022
360 pages | 6x8"
\$34.95 CAD/USD
9781988111353 | Paper
9781988111360 | E-book

Praise for *Engage in Public Scholarship!*

“Alex Ketchum has written an essential guide to creating feminist and accessible public scholarship that is deeply rooted in both theoretical and practical considerations about how and to whom scholars communicate our work. Beginning with the recognition that universities and funders are increasingly calling for scholars to think about the accessibility of our research, Ketchum demonstrates that being public is far from straightforward. She folds in discussions of corporate control and data bias, labour politics and emotional boundaries, community accountability and technological skill levels, with an eye to the practical question of how to do our work publicly – and do it well. Whether it’s considering childcare needs at conferences, transcription of podcasts, or funding for open-access publications, *Engage in Public Scholarship!* continually advocates for a nuanced vision of what public scholarship can be while offering practical strategies for realizing that vision.”

Hannah McGregor, Simon Fraser University and host of *Secret Feminist Agenda*

“This is an important guidebook – with writing that is engaging, accessible, and enjoyable. It provides a foundation to introduce scholars (regardless of rank, experience, age, or skill) to the basic concepts of access, openness, justice, and accessibility in making one’s scholarship public. I appreciate its succinct guidance as a primer on the relationship between feminist, social justice, disability justice, scholarly communications, open access issues, and accessibility. It is refreshing to see such a cogent take on these interweaving issues and I love the feminist and intersectional approach to citations in the book. It is a refreshing perspective that exemplifies the public nature of this research and brings relief to a topic that is often dominated by white men.”

Cheryl E. Ball, Wayne State University Libraries

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 Associate Professor of English at Concordia University.

Praise for *Old Media and the Medieval Concept*

“This collection is a gift to any teachers of cultural and social history, regardless of the epoch on which they focus. The fact that this book can be read in many directions – as a book about the theory of media, about manuscripts, about inscribed objects or about the digital world – makes it an instant scaffolding for many university courses. This is only strengthened by the citation practice which is open and inclusive as well as the diverse bibliography.”

Mateusz Fafinski, *The Medieval Review*, May 26, 2022

October 2021
280 pages | 6x8" | b&w illus.
\$59.95 CAD/USD
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 débordé 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.

« Qu'il s'agisse de religions asiatiques comme le bouddhisme, de religions iraniennes comme le zoroastrisme et le manichéisme, ou de systèmes de croyances plus familiers comme le christianisme, le judaïsme et l'islam, ce livre concis les aborde tous. Surtout, il met en lumière leurs interactions complexes et fascinantes. Déjà un classique des études de la Route de la soie, cet ouvrage est maintenant traduit en français pour la première fois. »

Valerie Hansen, professeure titulaire, département d'histoire de l'Université Yale

Août 2020

280 pages | 15x20 cm | 22 photos et illustrations

44,95\$

9781988111018 | Papier

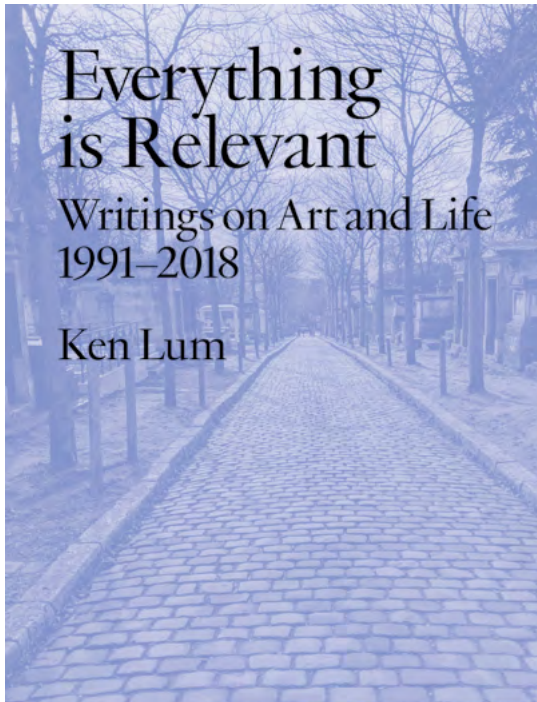
9781988111032 | Livre numérique

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.

Praise for *Everything is Relevant: Writings on Art and Life, 1991–2018*

"*Everything is Relevant* is an inspiring volume both for studio art students and for those who have been part of the art world for a long time. It exposes the unevenness of the global art system while maintaining a hopeful message about how art can serve as an irritant to the status quo."

Cristina Albu, *ArtMargins Online*, August 2020

"... the writings in this book ... engage with the most compelling issues of our time, without polemics or haranguing, sometimes with barely suppressed anger but always with compassion and often with humour."

Phyllis Reeve, *The Ormsby Review*, September 2020

January 2020
336 pages | 7x9" | 60 b&w and colour photos and illus.
\$64.95 CAD/USD
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

Sponsored by the Bibliographical Society of Canada/la Société bibliographique du Canada and responding to the book as actor and agent, **Authors, Publishers, Readers, Texts** will produce new scholarship in the field of book studies broadly defined, including bibliography, literary studies, print culture, and textual studies.

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 (2022)

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 the **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)

Text/Context: Writings by Canadian Artists

EDITED BY GEOFFREY ROBERT LITTLE, CONCORDIA UNIVERSITY

Valued as compelling primary sources that crystallize an artist's practice, artists' writings often strongly resist categorization and traditional narrative modes. **Text/Context** publishes collections of essays, interviews, articles, archival documents, curatorial statements, lectures, and other written interventions by Canadian artists. In bringing together artists' written works, **Text/Context** explores the interrelations of what and how they write, as well as where they publish, to the rest of their practice. Books in the series 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.

Titles in the series:

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)

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.

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.

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