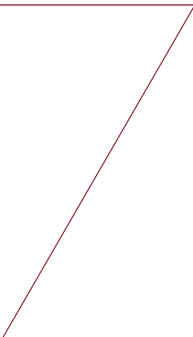




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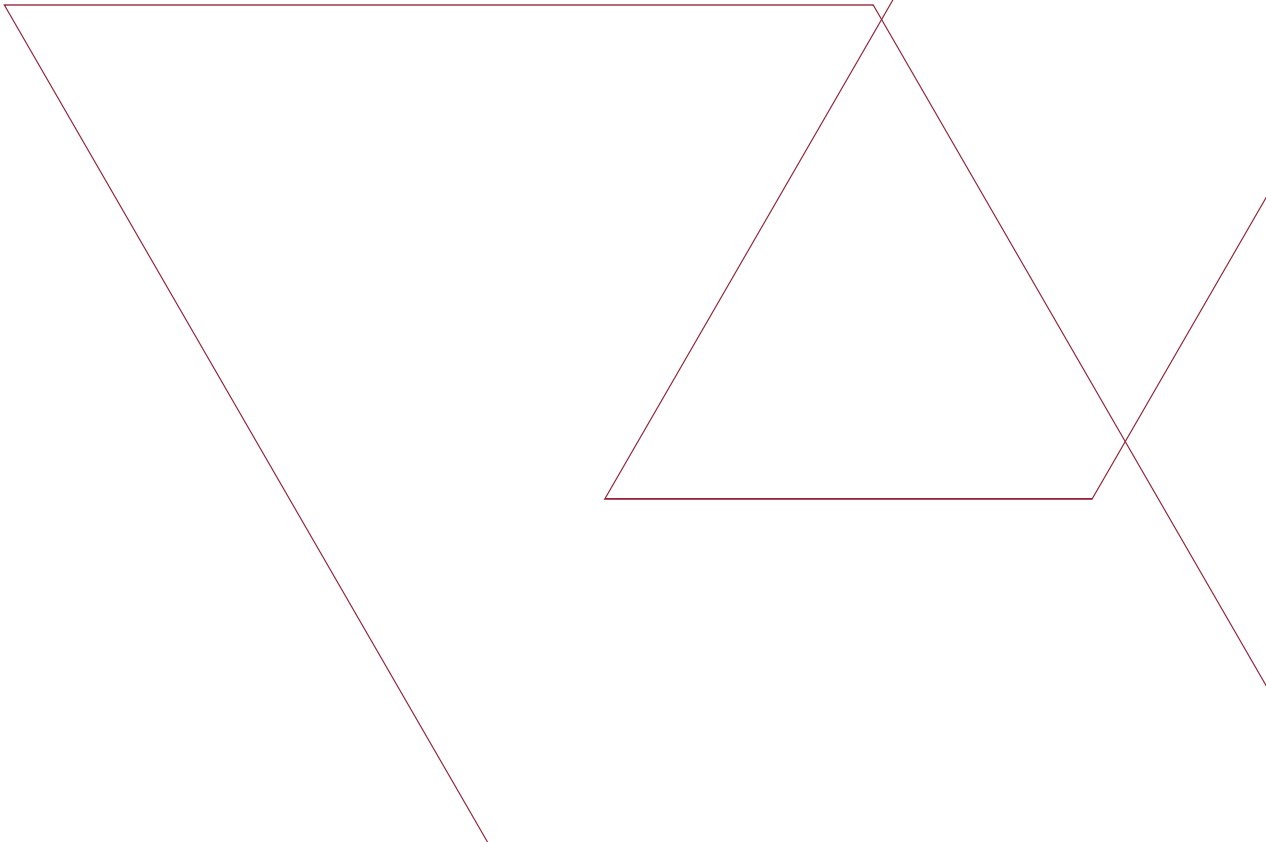


COVER IMAGE

Liz Magor, *One Bedroom Apartment* [detail], 1996. Installation at MAMAC de Nice, 2018. Used with permission.

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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together catalogue statements, essays, conversations, lecture notes, communications with gallerists and writers, and unpublished writings by **Liz Magor**, one of the most important contemporary artists of the last fifty years.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
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CHANGE
WRITINGS
AND
INTERVIEWS
LIZ
MAGOR

June 2022

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concordia.ca/press/subjecttochange

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

Engage in Public Scholarship!

A Guidebook on Feminist and Accessible Communication

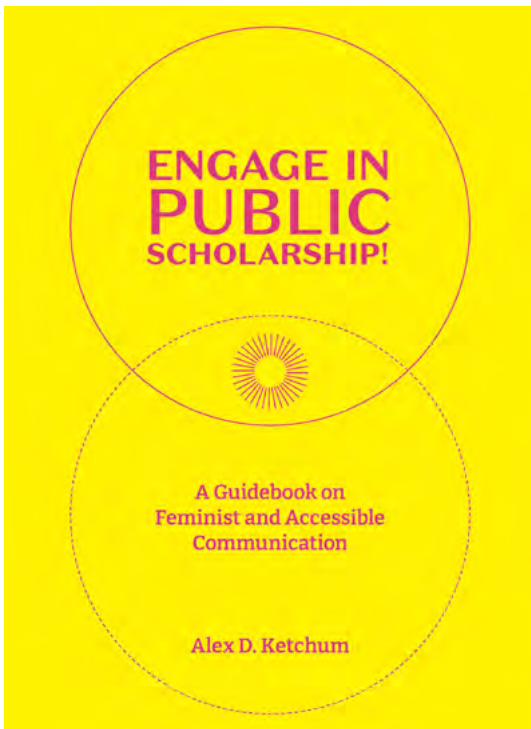
ALEX D. KETCHUM

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.



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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

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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 **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.

Melanie O'Brian is a curator of contemporary art.

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."

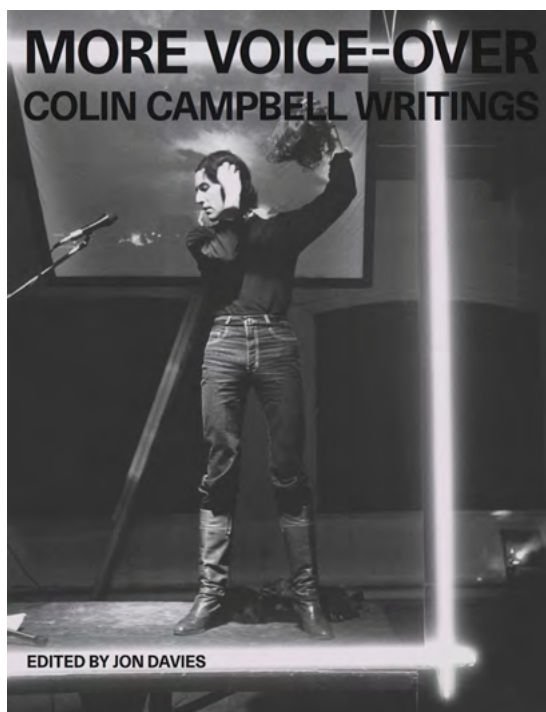
Adele Weder, architectural writer, curator, and author of *The Copp House*

March 2022
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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.
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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

“From colonial coconut cups to mnemonic verse tags in manuscripts, *Old Media and the Medieval Concept* unearths a rich hoard of early media and brings them into dialogue with our present moment. The result is a vibrant collection that transgresses boundaries of period, place, and field. Media historians will look to this book, and the series it inaugurates, as a lodestar pointing us toward what the field could be: theoretically engaged, historically acute, and always attentive to the politics of our work.”

Whitney Trettien, University of Pennsylvania

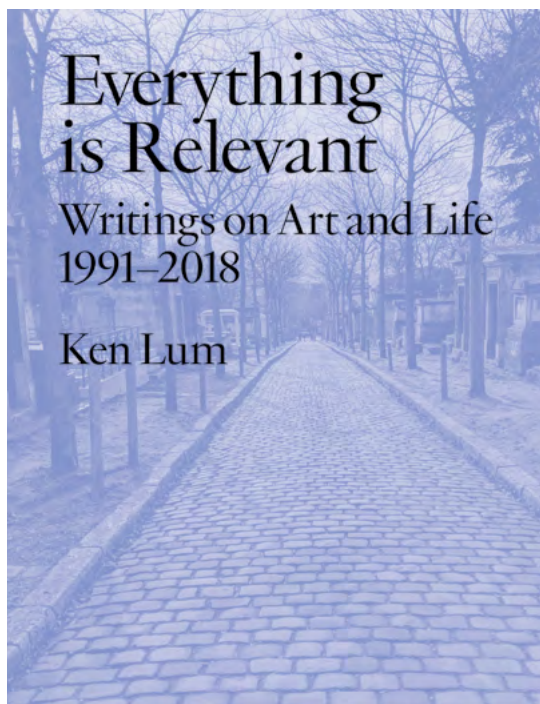
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Everything is Relevant: Writings on Art and Life, 1991–2018

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

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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

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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.

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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.

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