



FALL 2021

CONCORDIA UNIVERSITY **PRESS**
PRESSES DE L'UNIVERSITÉ **CONCORDIA**

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COVER IMAGE

View of Simon Fraser University designed by Arthur Erickson and Geoffrey Massey in 1963.
ARCH279734, Arthur Erickson fonds, Collection Canadian Centre for Architecture.
Gift of the Erickson Family. Photo: Peter Knowlden © Simon Fraser University

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.

Arthur Erickson on Learning Systems

Arthur Erickson on Learning Systems

Introduction
by Melanie O'Brian

Building Arguments

Whether he was designing buildings and spaces for universities, museums, performing arts venues, or libraries, Arthur Erickson was preoccupied with intersections – of people, of cultures, and of ideas. Published by Concordia University Press and the Canadian Centre for Architecture, **Arthur Erickson on Learning Systems** collects writings by an architect advocating for interdisciplinary approaches to education and the methods for sharing knowledge.

In essays on one of his mid-1960s masterpieces, the Simon Fraser University campus, Erickson explains how he intended to avoid compartmentalization between academic disciplines by thinking of a campus as akin to a “biological system” capable of adaptation. He outlines 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. These writings also show Erickson reflecting on whether his original vision was maintained by future development on the site and considering how university education changed in the decades that followed.

An introduction by Melanie O'Brian nuances Erickson's big-picture thinking. She draws parallels between curatorial practices and his approach to learning spaces, and she 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. His major works 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. Erickson received numerous professional honours during his career, including the Governor General's Award for Architecture, the American Institute of Architects Gold Medal, and an Honorary Fellowship of the Royal Institute of British Architects. He was created a Companion of the Order of Canada in 1981.

Melanie O'Brian is a curator of contemporary art based in Vancouver. She was director and curator of Simon Fraser University Art Galleries from 2012 to 2020.

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*

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and the Canadian Centre for Architecture
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Series: Building Arguments

RECENTLY PUBLISHED &
PREVIOUSLY ANNOUNCED

Old Media and the Medieval Concept

Media Ecologies Before Early Modernity

EDITED BY THORA BRYLOWE AND STEPHEN YEAGER

OLD MEDIA AND THE MEDIEVAL CONCEPT



MEDIA ECOLOGIES BEFORE
EARLY MODERNITY

Edited by
Thora Brylowe & 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.

Contributors: Brandon W. Hawk; Stephen Yeager; Kathleen E. Kennedy; Fiona Somerset; Jonathan M. Newman; Alice Hutton Sharp

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.”

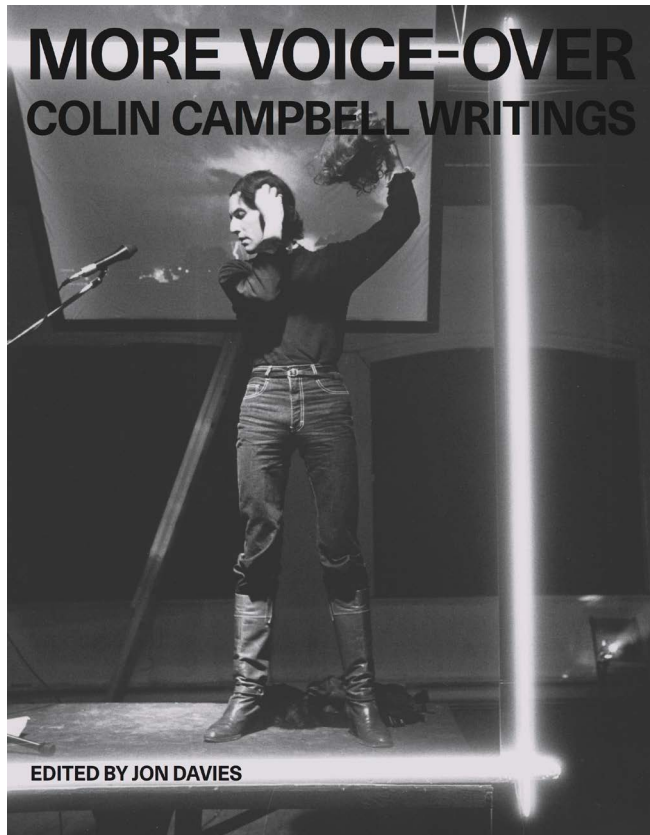
Whitney Trettien, University of Pennsylvania

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978-1-988111-29-2 | E-book
Series: Media Before 1800

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.

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334 pages | 7x9" | 58 b&w and colour photos and illus.
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Series: Text/Context: Writings by Canadian Artists

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

"*More Voice-Over: Colin Campbell Writings* is an impressive labour of personal commitment and erudition on the part of editor Jon Davies. It also confirms the groundbreaking brilliance and coherence of Colin Campbell as a writer, hitherto known as a pioneering Canadian queer video artist. Davies's important collection fills a major gap in international as well as English Canadian cultural history."

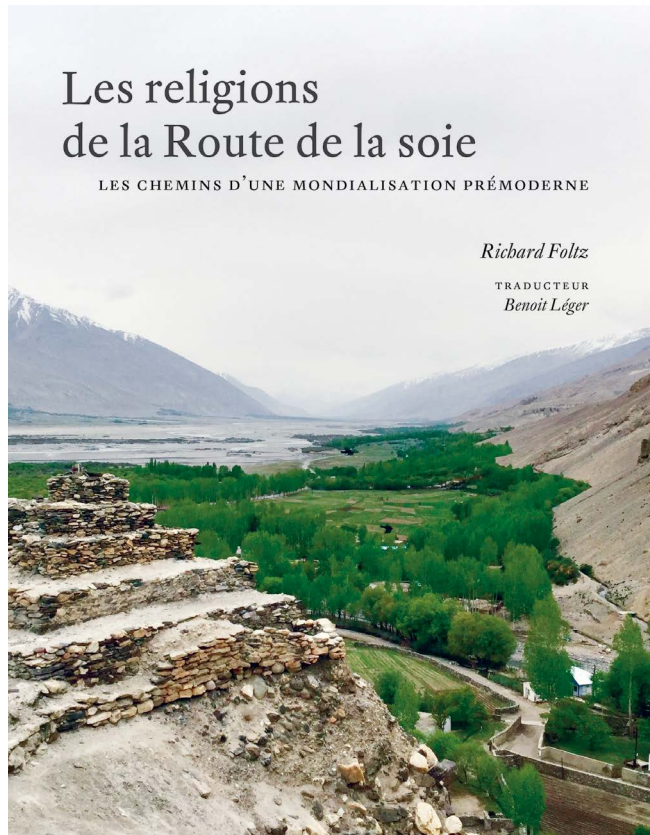
Thomas Waugh, co-editor (with Brandon Arroyo) of
I Confess! Constructing the Sexual Self in the Internet Age

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\$

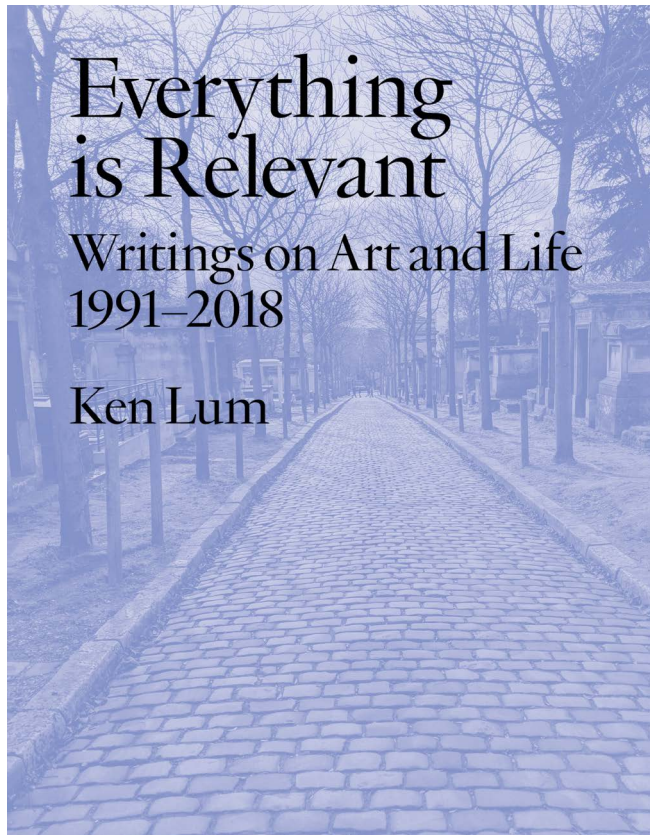
978-1-988111-01-8 | Papier

978-1-988111-03-2 | Livre numérique

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.

"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

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

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

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336 pages | 7x9" | 60 b&w and colour photos and illus.
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Series: Text/Context: Writings by Canadian Artists



Studies in Failure

A PUBLISHING INITIATIVE BY CONCORDIA UNIVERSITY PRESS

What is failure? What set of criteria is used to determine failure and how does the same criteria contest what is considered successful? Concordia University Press seeks works from a broad range of disciplines that will reconsider failures as opportunities to illuminate the networks with which they interact in order to challenge assumptions where success is favoured – as a measure of value, as a component of ideologies or privilege, or as revisionist histories of accidents and fortunate sets of coincidences. Studies of failure reveal counter-narratives that create more complete understandings of complex forces at work and suggest alternative directions, possibilities, and methods.

Projects could include, but are not limited to, studies of: failed utopias or colonial projects; trial and error in the scientific method; environmental collapse; inventions and technologies that did not find wide use; unsuccessful commercial endeavours; artworks and literary works that were initially reviled but later reframed as masterpieces or gained cult followings; discarded philosophies or aesthetic movements; ideas that were marginalized by entrenched interests; the failure of majority societies to work with minority populations; public policies that inadequately addressed pressing economic, political, or environmental issues; and social projects and infrastructure initiatives that did not accomplish their intended goals.

From the analytical to the irreverent, from the predictable to the shocking, from the surprising to the tragic, failure offers a range of responses and reactions. Publications in this area will allow communities of scholars and readers to rethink claims, norms, and standards about failure writ large.

For inquiries or to discuss a project, contact the Press's editorial staff via: **concordia.ca/press**.



Our Series

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

EDITED BY RUTH PANOFKY, RYERSON UNIVERSITY

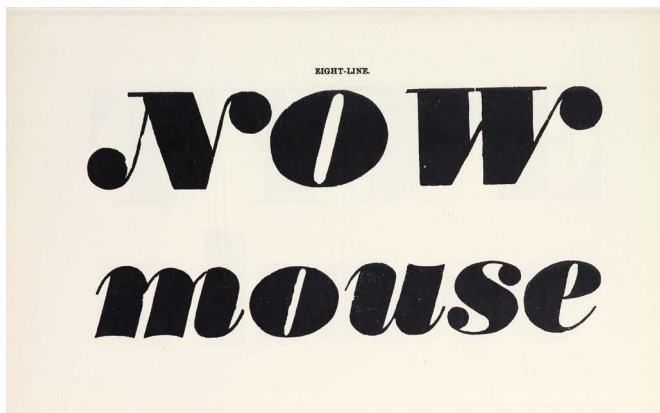
Sponsored by the Bibliographical Society of Canada/la Société bibliographique du Canada and responding to the book as actor and agent, **Authors, Publishers, Readers, Texts** will produce new scholarship in the field of book studies broadly defined, including bibliography, literary studies, print culture, 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** (2021)



Selections from *Specimen of Printing Types and Ornaments: In Use at the Printing Office of Lovell & Gibson, St. Nicholas Street, Montreal*, a facsimile of the 1846 edition published in 1975 by the Bibliographical Society of Canada.

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 will illuminate an artist's relationships not just to her/his/their own work and practice, but to their peers, and to broader social, economic, cultural, and political questions and issues.

Titles in the series:

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

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

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- A short narrative description of the book including its title and subtitle, central arguments, and scholarly goals.
- A description of the book's potential audience and its relationship to existing scholarship. How does your book differ and break new ground?
- A table of contents that provides paragraph-length descriptions of each chapter. A proposal for an edited collection should include details on the contributors.
- The estimated length and date of completion, number and type of illustrations, as well as special requirements for the preparation and production of the printed and digital book, including any multimedia components.
- A sample chapter, ideally the introductory chapter.
- Your curriculum vitae.

Concordia University Press does not publish unrevised dissertations. If your proposal is based on a PhD dissertation, please include a description of the revisions you have made or plan to make, as well as when and where you defended the dissertation and the names of your committee members. The Press does not publish fiction, drama, or poetry, nor does it publish bilingual works, catalogues, or festschriften.

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