

Shirley Wiitasalo

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Fiction Art Gallery of Ontario 1982

Vanguard 1988

Will Gorlitz Bruce W. Ferguson 2009-05-21 Will Gorlitz: nowhere if not here examines the art, background, and theoretical concerns of contemporary Canadian artist Will Gorlitz. Appreciated especially for his painting and drawing, Gorlitz produces imaginative and highly visual artwork that is further distinguished by its fundamentally restructured and critically extended approach to representational painting. With differing emphases from several contributing writers, this book identifies the contexts, methodologies, and motivations that comprise the artist's practice over the past 25 years. The book is published in conjunction with a major circulating survey exhibition of Gorlitz's work organized by Allan MacKay for the Kitchener-Waterloo Art Gallery in partnership with the Macdonald Stewart Art Centre. Co-published with the Kitchener-Waterloo Art Gallery

Late Capitalism 1985

Shirley Wiitasalo Shirley Wiitasalo 1987

Canadian Art 2008

North American Women Artists of the Twentieth Century Jules Heller

2013-12-19 First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Asparagus Feast S.P. Zitner 1999-10-13 Once she woke me in the streaky dark to savour one of her delights - "larks against bells," she called it. We carried our coffees down to the minty garden and waited ankle-deep in dew. Across the shallow valley, the early traffic crept in glimmers through the groundmist. At dawn the cannonade of bells from the Certosa - as she had promised - did not drown out small songs. --from Loquacious Philomel

Shirley Wiitasalo - My Nature 1974

Abstract Painting in Canada Roald Nasgaard 2008 After the overwhelming success of the original, this lavishly illustrated and superbly printed art book is now available in trade paper. From the sometimes eccentric but remarkable work, rooted in symbolism and theosophy, of pioneers such as Kathleen Munn, Bertram Brooker and Lawren Harris, to the Automatistes in Montreal, to the conceptual art movement in Halifax, the urge to abstraction in art is spread wide across Canada. Abstract Painting in Canada covers the movement throughout the twentieth century, including highlights from 1940s Montreal and the Clement Greenberg-influenced Prairies in the sixties and seventies. The

book continues through the eighties and nineties, during which critics largely denounced painting, and concludes in the twenty-first century, with abstract painting alive and well again in the studios of Canada's young artists. A monumental tome containing 200 colour reproductions, it mines a rich vein of art history ripe for international discovery.

Fiction Rhythm Elke Town 1982

The Gershon Iskowitz Prize, 1986 to 2006 Gershon Iskowitz Foundation 2009

Contemporary Canadian Artists 1997

Fiction 49th Parallel, Centre for Contemporary Canadian Art 1982

Late Capitalism Will Gortitz 1985

Installation and the Moving Image Catherine Elwes 2015-05-12 Film and video create an illusory world, a reality elsewhere, and a material presence that both dramatizes and demystifies the magic trick of moving pictures. Beginning in the 1960s, artists have explored filmic and televisual phenomena in the controlled environments of galleries and museums, drawing on multiple antecedents in cinema, television, and the visual arts. This volume traces the lineage of moving-image installation through architecture, painting, sculpture, performance, expanded cinema, film history, and countercultural film and video from the 1960s, 1970s, and 1980s. Sound is given due attention, along with the shift from analogue to digital, issues of spectatorship, and the insights of cognitive science. Woven into this genealogy is a discussion of the procedural, political, theoretical, and ideological positions espoused by artists from the mid-twentieth century to the present. Historical constructs such as Peter Gidal's structural materialism, Maya Deren's notion of vertical and horizontal time, and identity politics are reconsidered in a contemporary context and intersect with more recent thinking on representation, subjectivity, and installation art. The book is written by a critic, curator, and practitioner who was a pioneer of British video and feminist art politics in the late 1970s. Elwes writes engagingly of her encounters with works by Anthony McCall, Gillian Wearing, David Hall, and Janet Cardiff, and her narrative is informed by exchanges with other practitioners. While the book addresses the key formal, theoretical, and historical

parameters of moving-image installation, it ends with a question: "What's in it for the artist?"

Shirley Wiitalalo Shirley Wiitalalo 2001

Arts Canada 1977

René Daniëls, Shirley Wiitalalo Ulrich Loock 1993

Fiction Elke Town 1982

Is There a There There? Marnie Lynn Fleming 2007

Robin Collyer, General Idea, Shirley Wiitalalo 1982

Quelques Artistes Canadiennes Mayo Graham 1975

Faking Death Penny Cousineau-Levine 2003 The first book-length, in-depth study of contemporary Canadian art photography.

Female Gazes Elizabeth Martin 1997 An intriguing and unusual collection of biographies and art, *Female Gazes* is a popular introduction to the lives and work of some remarkable women artists from the Renaissance to the present. Vivid reproductions and commentary accompany the life stories of a diverse group of women from Canada, the United States and Europe.

Historical Painting Techniques, Materials, and Studio Practice

Arie Wallert 1995-08-24 Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting

methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

Canadian Art in the Twentieth Century Joan Murray 1999-11-01 Joan Murray discusses social and political events in combination with the movements, ideas, attitudes, styles, and important groups in Canadian art of this century.

Wiitasalo, Shirley vertical file 2014

Most Contemporary Picture Show René Daniëls 1998 Artwork by Rene Daniels.

Artmagazine 1981

Biennale Canadienne D'art Contemporain Diana Nemiroff 1989

Subjects in Pictures Philip Monk 1984

Art and Rivalry Carol Bishop-Gwyn 2019-10-08 The unauthorized biography of Canada's most famous artist couple and the rivalry that drove them. She painted as if with pure light, radiant colours making quotidian kitchen scenes come alive with sublimated drama. He painted like clockwork, each stroke precise and measured with exquisite care, leaving no angle unchecked and no subtlety of tone unattended. Some would say Mary Pratt was fire and Christopher, ice. And yet Newfoundland's Frida Kahlo and Diego Rivera (or Jackson Pollack and Lee Krasner...) presented their marriage as a portrait of harmony and balance. But balance off the canvas rarely makes great art, and the Pratts' art was spectacular. As a youth at Mount Allison University in New Brunswick, Mary pursued her future husband, a prodigious art talent, and supported his determination to study painting instead of medicine. They married and removed themselves to a Newfoundland outport where his painting alone provided the means to raise a family. But as Mary's own talents became evident and she sought her own hours at the easel, when not raising their four children, and as rumours of Christopher's affair with a young model spread, the Pratts' harmonious exterior slowly cracked, to scandal in Newfoundland and fascination across the country. A marriage ended, and gave way to a furious

competition for dominance in Canadian art.

C Magazine 2001

Art Et Architecture Au Canada Loren Ruth Lerner 1991-01-01 Identifies and summarizes thousands of books, article, exhibition catalogues, government publications, and theses published in many countries and in several languages from the early nineteenth century to 1981.

Canadian Culture Elspeth Cameron 1997 The surest way to the hearts of a Canadian audience is to inform them that their souls are to be identified with rock, rapids, wilderness and virgin (but exploitable) forest. Multiculturalism, feminism, postmodernism and regionalism - these and other vital movements jostle for expression in Canada. This title deals with this topic.

SHIRLEY WIITASALO. 1987

Late Capitalism Tim Guest 1985

Before We Had Words Sheldon P. Zitner 2002 Words across a Ouija Board: Memory is the mother of the Muses, said the Greeks. What we write are shadows of recollections, fictions growing out of other fictions. But now these words grow out of memory failing, as where and when blanch slowly to perhaps. The two who sheltered from the sudden downpour, hugging close, or woke to each other in the dark, or quarreled hatefully-were they snatches of old stories, or were you once my wife? Death veils you in the features of passers-by, and age makes yellow secrets of our letters, until the past is unalloyed with circumstance, and becomes pure moments of unearned deserving.

Artscanada 1978

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