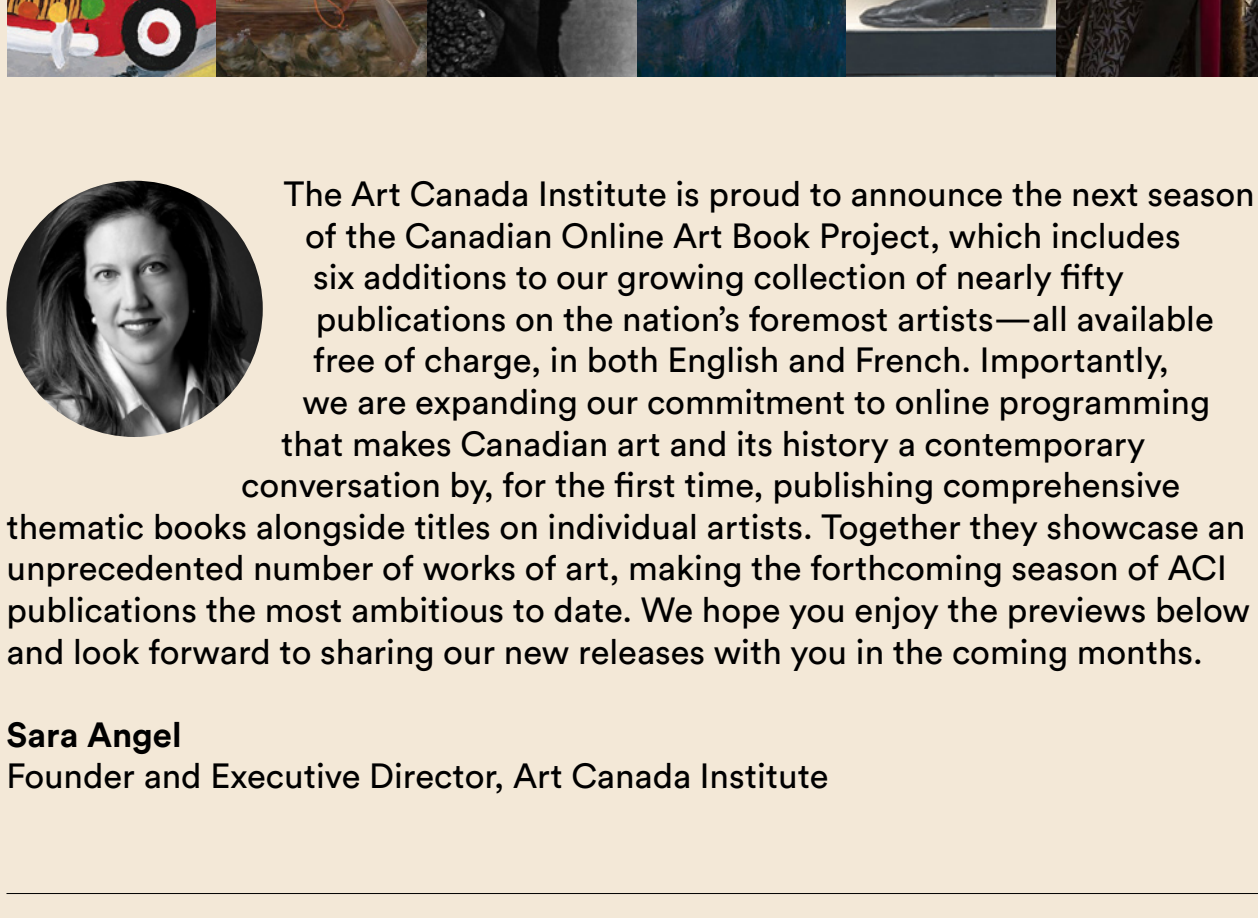


AUGUST 27, 2021

# SIX NEW BOOKS FOR CANADIAN ART LOVERS

Coming Soon 2021 &amp; 2022



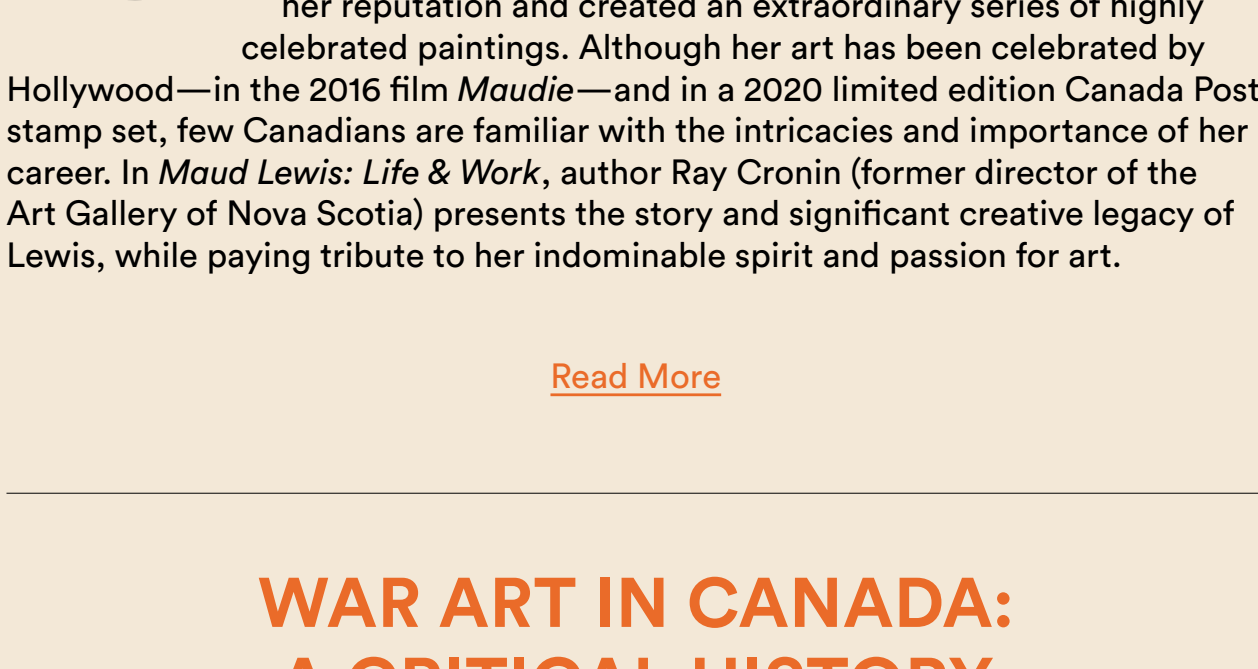
The Art Canada Institute is proud to announce the next season of the Canadian Online Art Book Project, which includes six additions to our growing collection of nearly fifty publications on the nation's foremost artists—all available free of charge, in both English and French. Importantly, we are expanding our commitment to online programming that makes Canadian art and its history a contemporary conversation by, for the first time, publishing comprehensive thematic books alongside titles on individual artists. Together they showcase an unprecedented number of works of art, making the forthcoming season of ACI publications the most ambitious to date. We hope you enjoy the previews below and look forward to sharing our new releases with you in the coming months.

**Sara Angel**  
Founder and Executive Director, Art Canada Institute

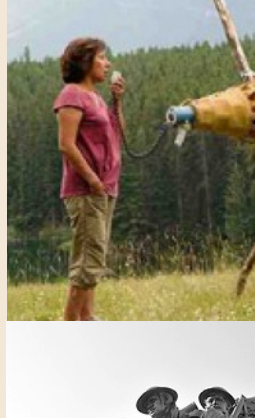
## MAUD LEWIS: LIFE & WORK

by Ray Cronin

September 2021



Maud Lewis, *Roadster and Cow*, c.1960s, Collection of Dr. Doug Lewis and Florence Lewis, Digby, Nova Scotia.



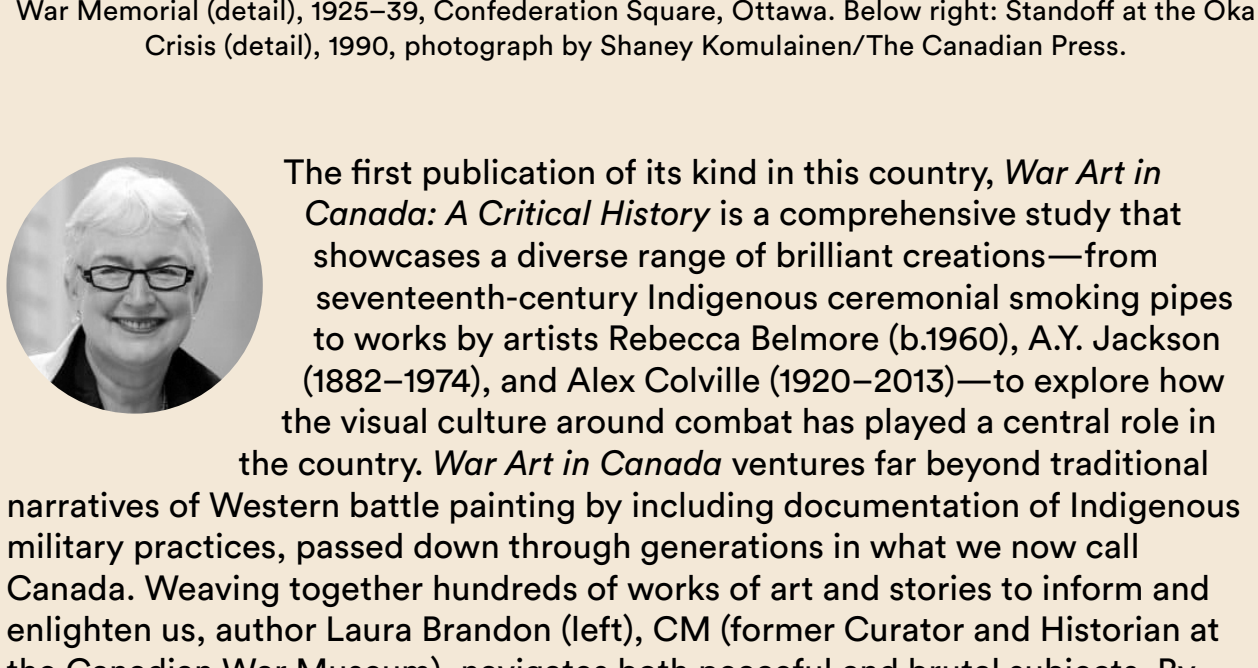
One of Canada's most beloved folk artists, Maud Lewis (1901–1970) (left) is famed for her brilliantly coloured and iconic images of the Maritimes. Born and raised in rural Nova Scotia, she spent much of her life in physical pain, suffering from juvenile rheumatoid arthritis. Despite working in isolation, poverty, and challenging conditions, Lewis forged her reputation and created an extraordinary series of highly celebrated paintings. Although her art has been celebrated by Hollywood—in the 2016 film *Maudie*—and in a 2020 limited edition Canada Post stamp set, few Canadians are familiar with the intricacies and importance of her career. In *Maud Lewis: Life & Work*, author Ray Cronin (former director of the Art Gallery of Nova Scotia) presents the story and significant creative legacy of Lewis, while paying tribute to her indomitable spirit and passion for art.

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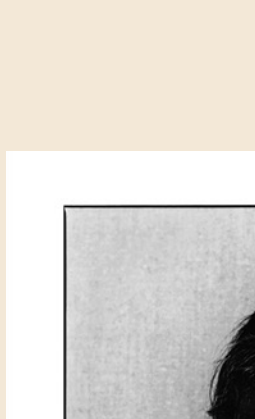
## WAR ART IN CANADA: A CRITICAL HISTORY

by Laura Brandon

November 2021



Above left: Rebecca Belmore, *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother* (detail), 1991, Johnson Lake, Banff Centre National Park, Canada, 2008. Courtesy of the artist and Walter Phillips Gallery, Banff Centre. Above right: Arthur Lismer, *Sketch for Minesweepers and Seaplanes* (detail), 1917–19, Canadian War Museum, Ottawa. Below left: Vernon March, *National War Memorial* (detail), 1925–39, Confederation Square, Ottawa. Below right: Standoff at the Oka Crisis (detail), 1990, photograph by Shaney Komulainen/The Canadian Press.



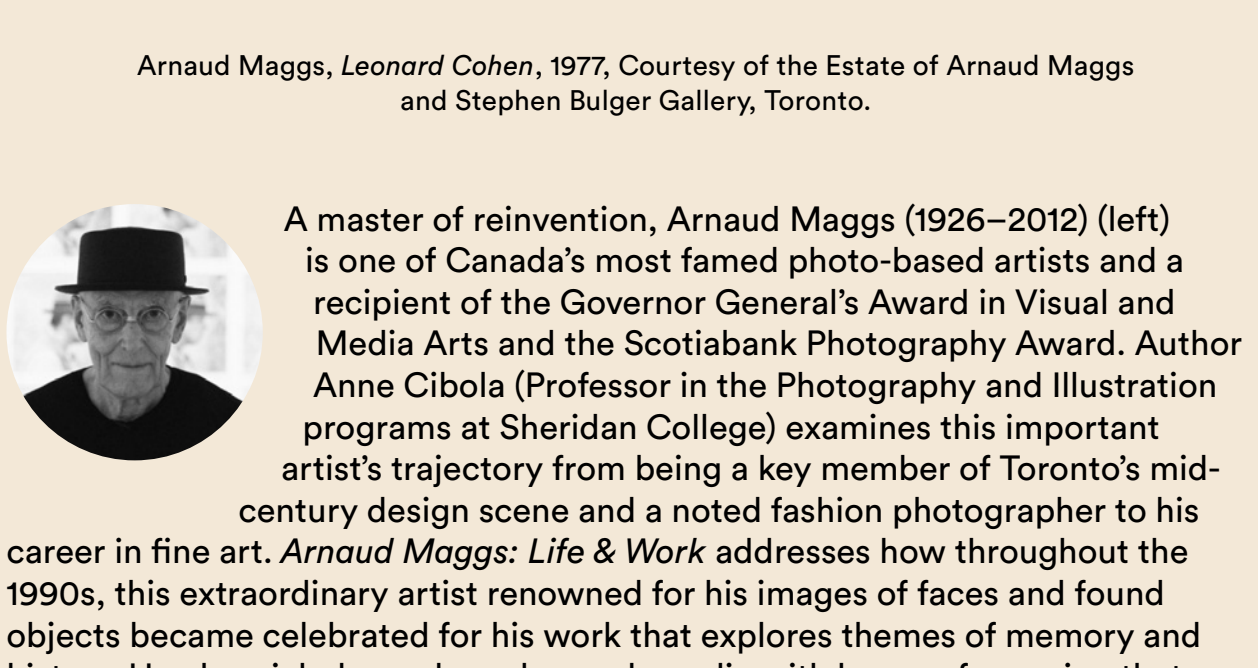
The first publication of its kind in this country, *War Art in Canada: A Critical History* is a comprehensive study that showcases a diverse range of brilliant creations—from seventeenth-century Indigenous ceremonial smoking pipes to works by artists Rebecca Belmore (b.1960), A.Y. Jackson (1882–1974), and Alex Colville (1920–2013)—to explore how the visual culture around combat has played a central role in the country. *War Art in Canada* ventures far beyond traditional narratives of Western battle painting by including documentation of Indigenous military practices, passed down through generations in what we now call Canada. Weaving together hundreds of works of art and stories to inform and enlighten us, author Laura Brandon (left), CM (former Curator and Historian at the Canadian War Museum), navigates both peaceful and brutal subjects. By presenting the dynamic and, at times, surprising visual legacies of conflict, *War Art in Canada* enlightens readers about our country's military past and provides unforgettable insights into the complex relationship between beauty and anguish.

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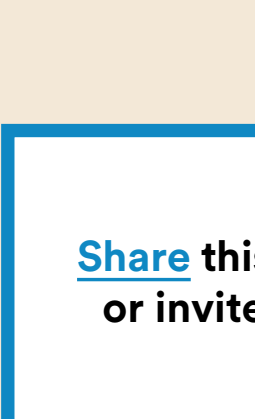
## ARNAUD MAGGS: LIFE & WORK

by Anne Cibola

December 2021



Arnaud Maggs, *Leonard Cohen*, 1977, Courtesy of the Estate of Arnaud Maggs and Stephen Bulger Gallery, Toronto.



A master of reinvention, Arnaud Maggs (1926–2012) (left) is one of Canada's most famed photo-based artists and a recipient of the Governor General's Award in Visual and Media Arts and the Scotiabank Photography Award. Author Anne Cibola (Professor in the Photography and Illustration programs at Sheridan College) examines this important artist's trajectory from being a key member of Toronto's mid-century design scene and a noted fashion photographer to his career in fine art. *Arnaud Maggs: Life & Work* addresses how throughout the 1990s, this extraordinary artist renowned for his images of faces and found objects became celebrated for his work that explores themes of memory and history. He chronicled people and paraphernalia with layers of meaning that are of personal, historical, and universal significance. The first online publication to present the breadth of Maggs's multidisciplinary oeuvre, from his early illustrations and photographs to his signature black-and-white portraits, *Arnaud Maggs: Life & Work* demonstrates its subject's skill in using photography to represent the past, present, and future all at once.

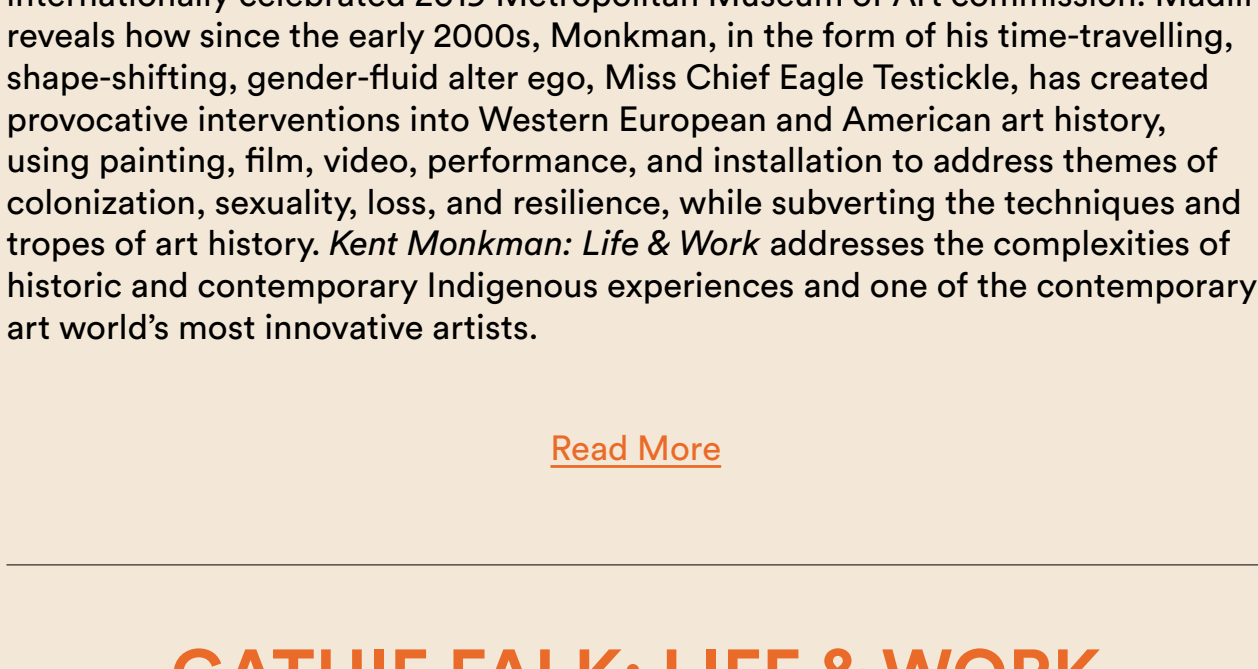
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## KENT MONKMAN: LIFE & WORK

by Shirley Madill

February 2022



Kent Monkman, *Resurgence of the People*, 2019, Metropolitan Museum of Art, New York.



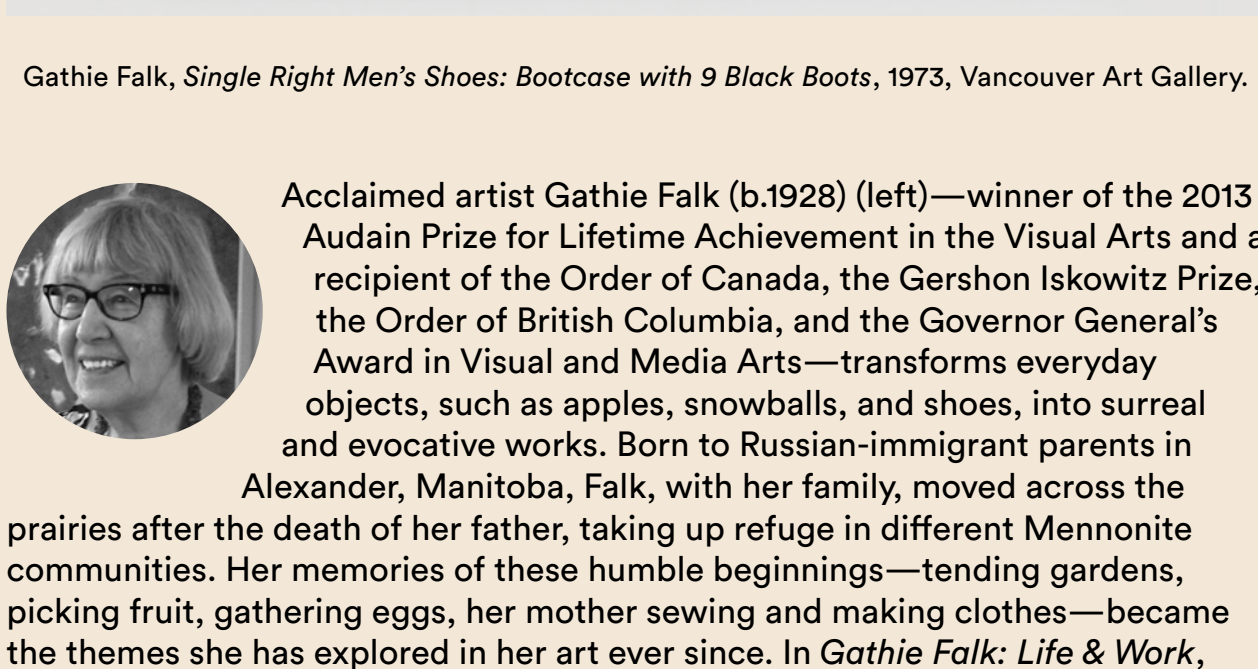
Described by the *Globe and Mail* as "about as famous as a living painter can be," Kent Monkman (b.1965) (left) creates, according to the CBC, "the kind of art Canada needs right now." Subversive, bold, unapologetic, and unforgiving, Monkman's work has left an unmistakable mark on contemporary Canadian art. Yet no book, until now, has told the complete story of this First Nations artist of Cree ancestry. Written by Shirley Madill (Executive Director of the Kitchener-Waterloo Art Gallery), *Kent Monkman: Life & Work* addresses the artist's career from the first works Monkman made in his hometown of Winnipeg to his internationally celebrated 2019 Metropolitan Museum of Art commission. Madill reveals how since the early 2000s, Monkman, in the form of his time-travelling, shape-shifting, gender-fluid alter ego, Miss Chief Eagle Testickle, has created provocative interventions into Western European and American art history, using painting, film, video, performance, and installation to address themes of colonization, sexuality, loss, and resilience, while subverting the techniques and tropes of art history. *Kent Monkman: Life & Work* addresses the complexities of historic and contemporary Indigenous experiences and one of the contemporary art world's most innovative artists.

[Read More](#)

## GATHIE FALK: LIFE & WORK

by Michelle Jacques

April 2022



Gathie Falk, *Single Right Men's Shoes: Bootcase with 9 Black Boots*, 1973, Vancouver Art Gallery.



Acclaimed artist Gathie Falk (b.1928) (left)—winner of the 2013 Audain Prize for Lifetime Achievement in the Visual Arts and a recipient of the Order of Canada, the Gershon Iskowitz Prize, the Order of British Columbia, and the Governor General's Award in Visual and Media Arts—transforms everyday objects, such as apples, snowflakes, and shoes, into surreal and evocative works. Born to Russian-immigrant parents in Alexander, Manitoba, Falk, with her family, moved across the prairies after the death of her father, taking up refuge in different Mennonite communities. Her memories of these humble beginnings—tending gardens, picking fruit, gathering eggs, her mother sewing and making clothes—became the themes she has explored in her art ever since. In *Gathie Falk: Life & Work*, Michelle Jacques (Head of Exhibitions and Collections and Chief Curator at the Remai Modern) details the captivating life of this singular talent, exploring how Falk has created some of the most well-known art in Canada and abroad—from pyramids of fruit to papier-mâché canoes—using sculpture, performance, painting, and drawing to build a boundless body of work.

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## OTTAWA ART & ARTISTS: AN ILLUSTRATED HISTORY

by Jim Burant

May 2022



Above left: David Milne, *Ripon High Street* (detail), 1919, Art Gallery of Ontario, Toronto. Above right: Meryl McMaster, *Bring me to this place* (detail), 2017, from the series *Edge of a Moment*, Courtesy of the artist. Below left: Ernest Fosbery, *Ottawa* (detail), 21 May 1914, National Gallery of Canada, Ottawa, purchased 1961 (9555). Photo credit: National Gallery of Canada. [2] Franklin Brownell, *Byward Market* (detail), c.1915, Art Gallery of Ontario, Toronto.



The first book in the Art Canada Institute's Art & Canadian Cities Series, *Ottawa Art & Artists: An Illustrated History* is a comprehensive look at our country's capital and its diverse history, from the pre-contact period through to early settlement in the 1800s and up to the present, a place where Indigenous peoples, settlers, and nation-builders created a community. Author Jim Burant (left) (Adjunct Research Professor at Carleton University and former curator at Library and Archives Canada) guides the reader from pictographs created by Anishinaabe artists to vivid photographs of Canadian leaders in the era of Confederation, and from modern painters like David Milne and Pegi Nicol MacLeod to contemporary artists such as Jeff Thomas, Annie Pootogook, Jinny Yu, and Meryl McMaster. He introduces readers to Ottawa as a thriving centre of Canadian art, a city of pivotal museums and galleries, groundbreaking national exhibitions, transformative community leaders, and extraordinary artists. Inspiring and enlightening, *Ottawa Art & Artists* offers a study of Canada and its art through a local lens in a celebration of how regional creativity can change a country.

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Our entire collection of newsletters can be found on the ACI website, for you to read, share, and enjoy.

[PAST NEWSLETTERS](#)

## THANK YOU TO OUR BENEFACTORS

The Art Canada Institute gratefully acknowledges the following benefactors for their support of the 2021–2022 Online Art Book Project:

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The Honourable Margaret Norrie McCain  
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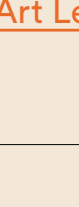
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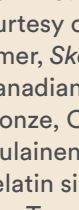
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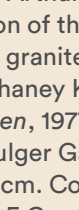


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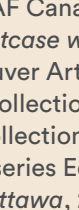


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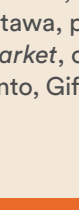
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Image Credits: [1] Maud Lewis, *Roadster and Cow*, 1960s, oil over graphite on particleboard, 30.4 x 34.7 cm. Collection of Dr. Doug Lewis and Florence Lewis, Digby, Nova Scotia. [2] Rebecca Belmore, *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother*, 1991, performance with sculpture, Johnson Lake, Banff Centre National Park, Canada, 2008. Courtesy of the artist and Walter Phillips Gallery, Banff Centre. Photo credit: Michael Beynon. [3] Arthur Lismer, *Sketch for Minesweepers and Seaplanes*, 1917–19, oil on art board, 34.8 x 26.7 cm. Collection of the Canadian War Museum, Ottawa (1970261-6421). [4] Vernon March, *National War Memorial*, 1925–39, granite, bronze, Confederation Square, Ottawa. [5] Standoff at the Oka Crisis (detail), 1990, photograph by Shaney Komulainen. Courtesy of Shaney Komulainen/The Canadian Press. [6] Arnaud Maggs, *Leonard Cohen*, 1977, gelatin silver print, variable dimensions, Courtesy of the Estate of Arnaud Maggs and Stephen Bulger Gallery, Toronto. [7] Kent Monkman, *Resurgence of the People*, 2019, acrylic on canvas, 335.3 x 670.6 cm. Collection of The Metropolitan Museum of Art, New York, Purchase, Donald R. Soby Foundation CAF Canada Project Gift, 2020. Photo credit: Joseph Hartman. [8] Gathie Falk, *Single Right Men's Shoes: Bootcase with 9 Black Boots*, 1973. Collection of the Vancouver Art Gallery. Photo credit: Rachel Topham, Vancouver Art Gallery. [9] David Milne, *Ripon High Street*, 1919, watercolour over graphite on paper, 50.8 x 35.6 cm. Collection of the Art Gallery of Ontario, Toronto, bequest of Mrs. J.P. Barwick (from the Douglas M. Duncan Collection), 1985. © Estate of David Milne. [10] Meryl McMaster, *Bring me to this place*, 2017, from the series *Edge of a Moment*, giclée print, 152.4 x 101.6 cm. Courtesy of the artist. [11] Ernest Fosbery, *Ottawa*, 21 May 1914, etching on laid paper, 21.7 x 48.3 cm. Collection of the National Gallery of Canada, Ottawa, purchased 1961 (9555). Photo credit: National Gallery of Canada. [12] Franklin Brownell, *Byward Market*, c.1915, oil on canvas, 41.3 x 53.7 cm. Collection of the Art Gallery of Ontario, Toronto, Gift of the Canadian National Exhibition Association, 1965 (68).