

SEPTEMBER 16, 2022

OPEN BOOKS ON CANADIAN ART  
ACI'S 2022–2023 SEASON

Since 2013, when the Art Canada Institute was founded, we have published a dozen open-access art books each year, released from fall through spring. Here's a preview of what's coming up in the months ahead.

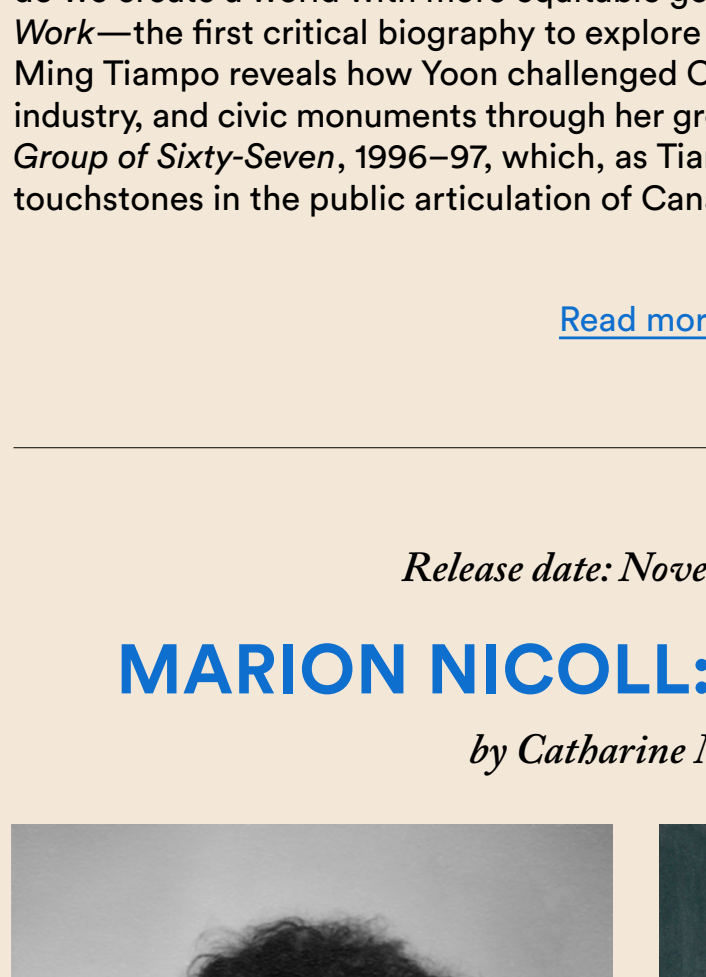


Sara Angel  
Founder and Executive Director, Art Canada Institute

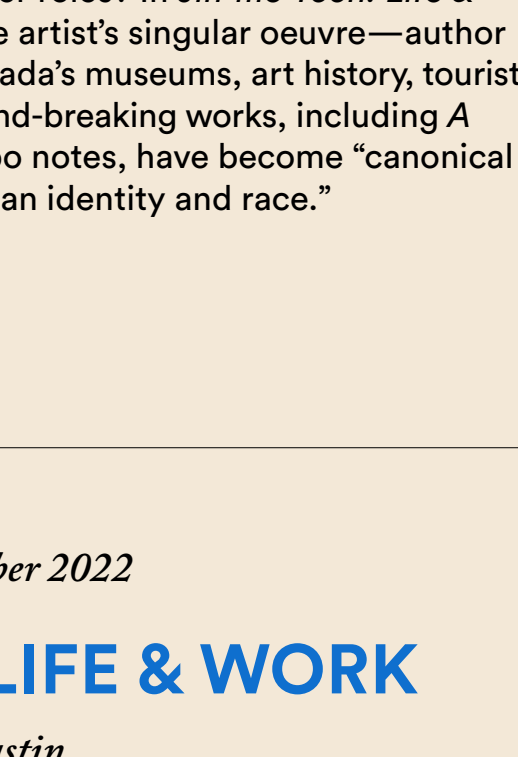
Release date: November 2022

## JIN-ME YOON: LIFE &amp; WORK

by Ming Tiampo



Jin-me Yoon, n.d., photograph by Jae Woo Kang.



Jin-me Yoon, *A Group of Sixty-Seven* (detail), 1996–97, Vancouver Art Gallery.



Ming Tiampo

For over thirty years, Korean Canadian artist Jin-me Yoon (b.1960)—winner of the 2022 [Scottiabank Photography Award](#)—has explored identity in national and global contexts, drawing on her childhood in Korea and her experiences of immigration, migration, and travel to build an internationally acclaimed practice that is committed to social justice. Her work considers such pressing questions as: How can we move away from colonial ways of being? How do we create sustainable relationships with our environment? How do we create a world with more equitable gender roles? In *Jin-me Yoon: Life & Work*—the first critical biography to explore the artist's singular oeuvre—author Ming Tiampo reveals how Yoon challenged Canada's museums, art history, tourist industry, and civic monuments through her ground-breaking works, including *A Group of Sixty-Seven*, 1996–97, which, as Tiampo notes, have become “canonical touchstones in the public articulation of Canadian identity and race.”

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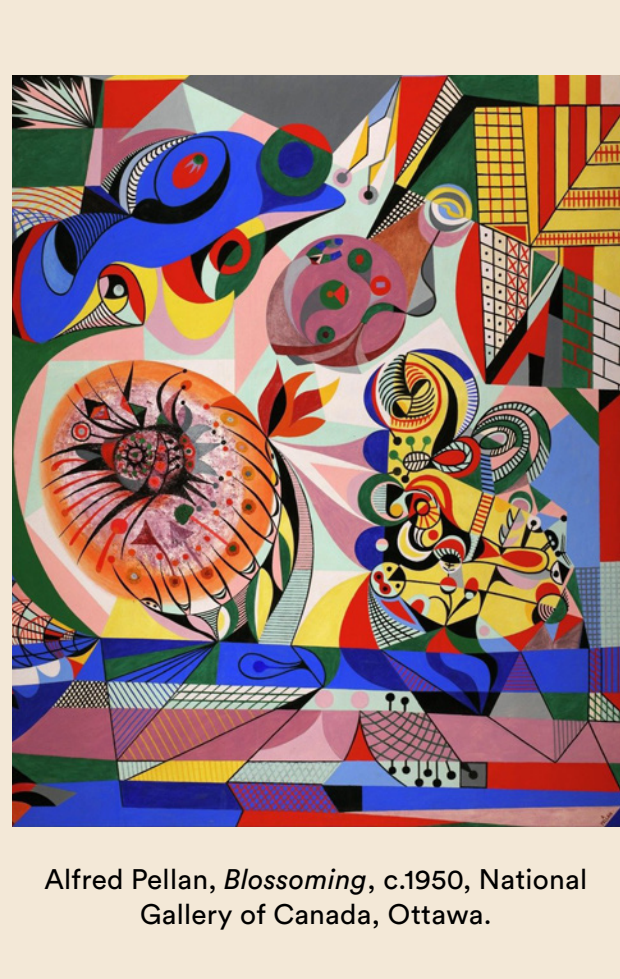
Release date: November 2022

## MARION NICOLL: LIFE &amp; WORK

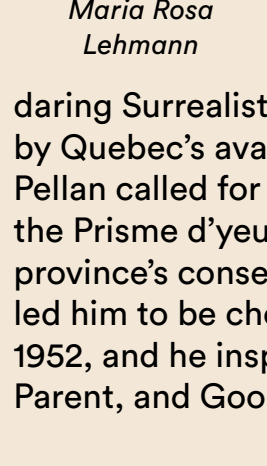
by Catharine Mastin



Marion Nicoll, n.d., Courtesy of the Glenbow Museum, Calgary.



Marion Nicoll, *Prophet*, 1960, Glenbow Museum, Calgary.



Catharine Mastin

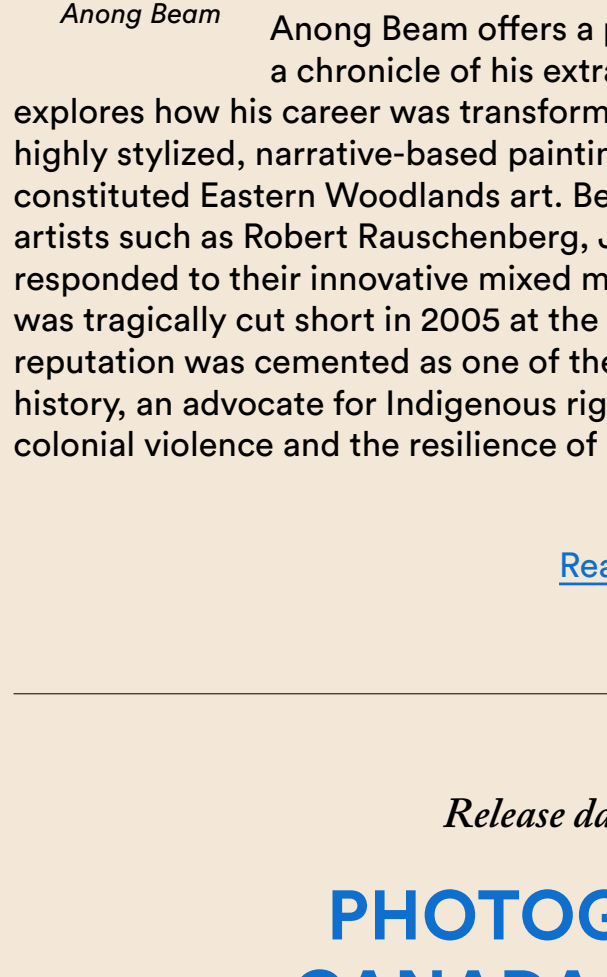
This long-overdue account celebrates Marion Nicoll (née MacKay) (1909–1985), who produced work in a diverse range of media—paintings, prints, ceramics, batiks, and jewelry—and influenced generations of artists as both the first permanent female art instructor at the Provincial Institute of Technology and Art (now Alberta University of the Arts) and the first woman from the Prairies to be elected to the Royal Canadian Academy of Arts (1976). With her innovative hard-edge abstract paintings, Nicoll sparked a modernist revolution in mid-twentieth-century Alberta while challenging prevailing gender norms and conservative attitudes in her hometown of Calgary. In *Marion Nicoll: Life & Work*, author Catharine Mastin explores how the artist's practice underwent a radical shift from landscapes and still lifes to non-figurative art around 1945, when Jock Macdonald (a future member of Painters Eleven) introduced her to automatic drawing and watercolour. Dedicated to this experimental method, and inspired by nature and spirituality, Nicoll developed compositions featuring carefully balanced flat shapes and colours, as in the widely admired *Prophet*, 1960, which became a critical component of the development of Canadian modern art.

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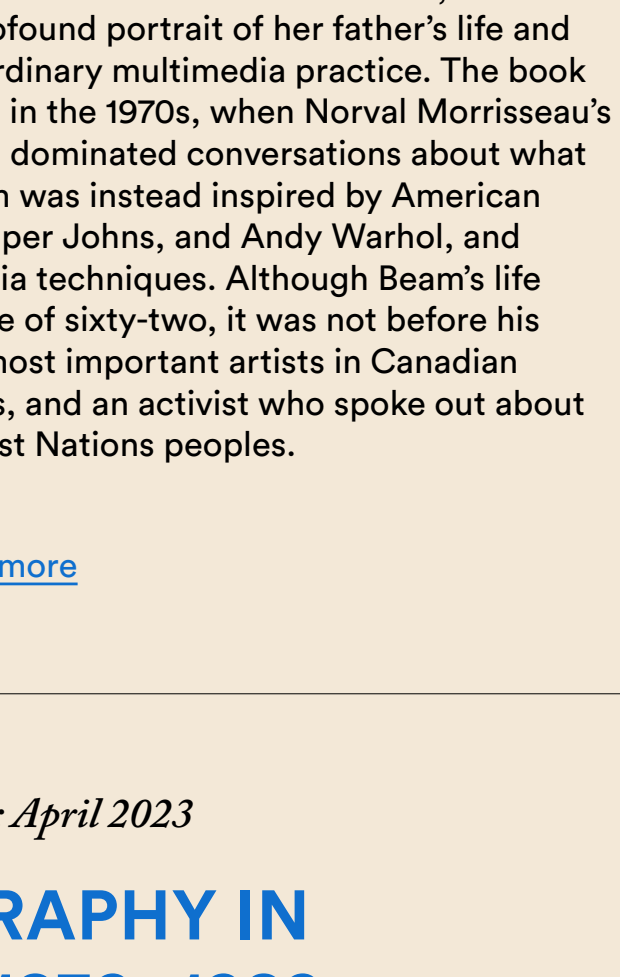
Release date: January 2023

## ALFRED PELLAN: LIFE &amp; WORK

by Maria Rosa Lehmann



Alfred Pellan, 1946, photograph by Ronny Jaques.



Alfred Pellan, *Blossoming*, c.1950, National Gallery of Canada, Ottawa.



Maria Rosa Lehmann

One of our country's most pivotal twentieth-century painters, Alfred Pellan (1906–1988) spent fourteen years acting as a conduit between Canadian and European art. In 1926, at age twenty, Pellan left Quebec for Paris, where he absorbed all that the city's avant-garde had to offer, including a 1938 Surrealist exhibition that the artist described as “transcendent.” As author Maria Rosa Lehmann chronicles in *Alfred Pellan: Life & Work*, the artist later divided his time between Paris and Montreal, making a distinctive—though often controversial—impact on Canadian modernism with daring Surrealist-influenced abstractions. Rejecting the concepts advanced by Quebec's avant-garde Automatiste painters in the 1940s as too dogmatic, Pellan called for greater creative liberty in his art, teaching, and leadership of the Prisme d'yeux group. Although he struggled for acceptance from his home province's conservative art establishment, Pellan's fiercely independent vision led him to be chosen for the first Canadian pavilion at the Venice Biennale in 1952, and he inspired the work of Léon Bellefleur, Jacques de Tonnancour, Mimi Parent, and Goodridge Roberts.

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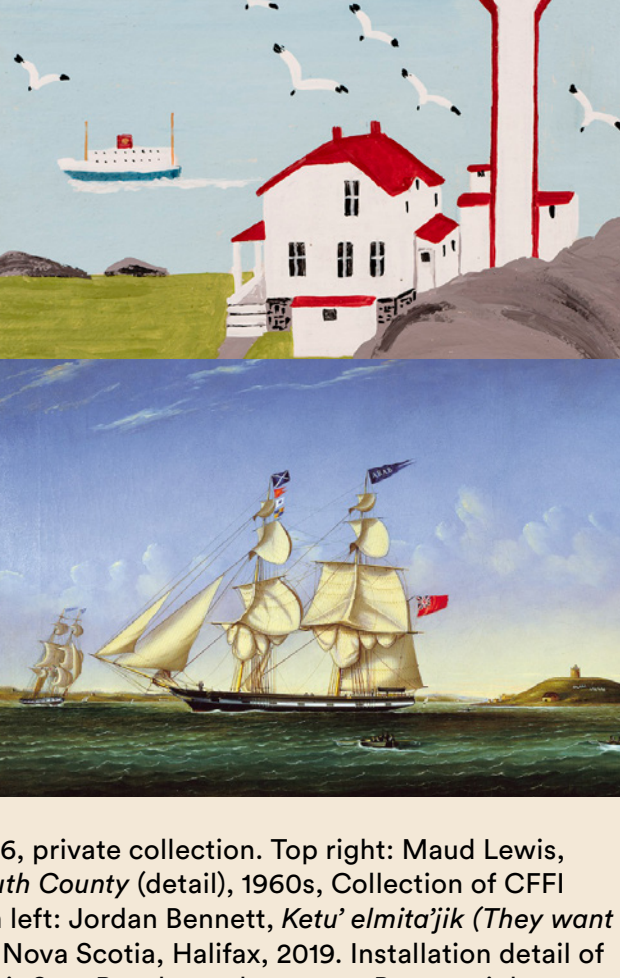
Release date: February 2023

## CARL BEAM: LIFE &amp; WORK

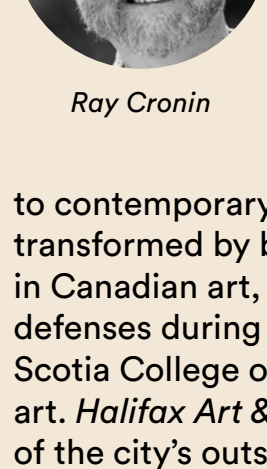
by Anong Beam



Carl Beam, 1984, photograph by Ann Beam.



Carl Beam, *Artist and Eagle in a High Tech Environment*, 1980, MacLaren Art Centre, Barrie.



Anong Beam

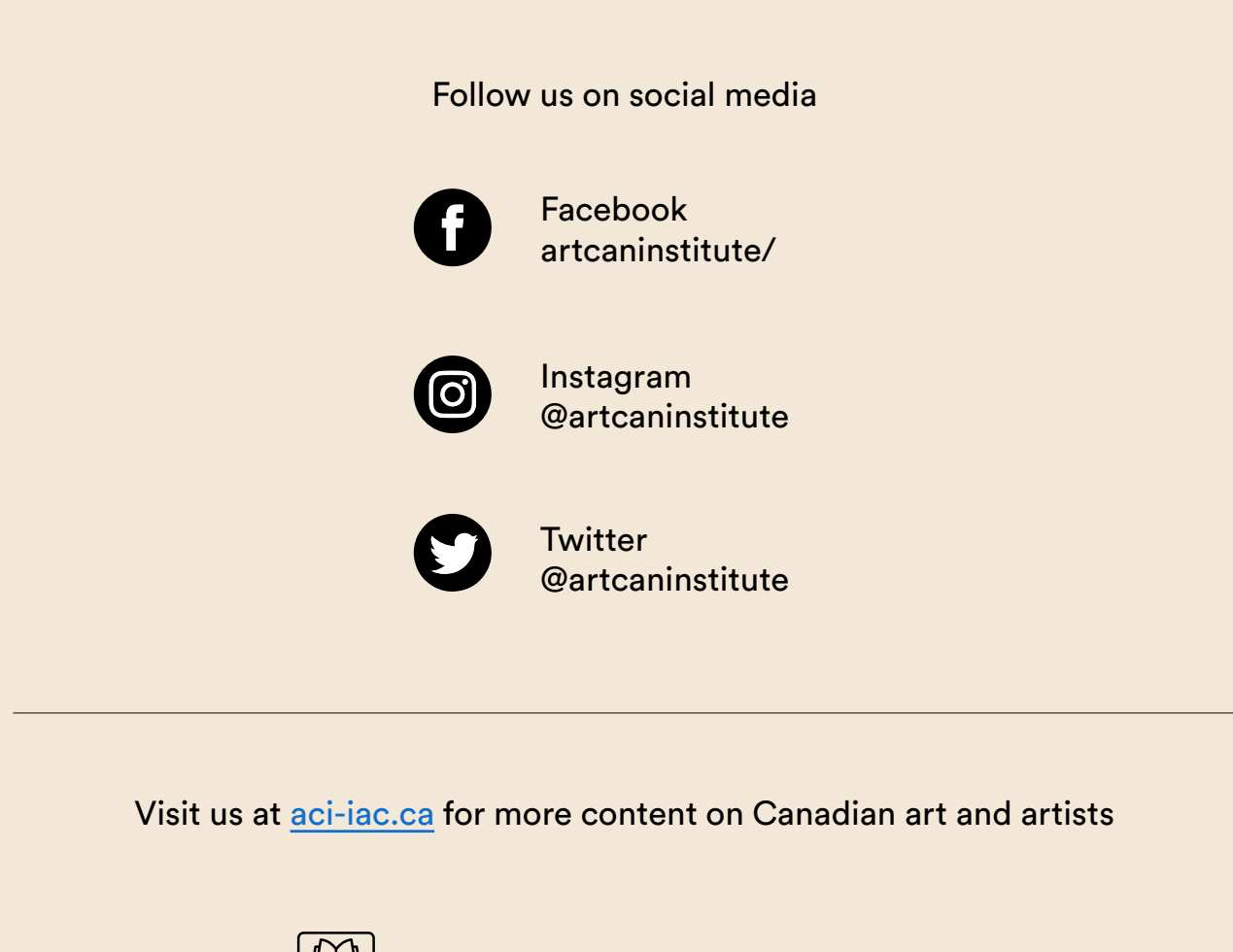
Before Carl Beam's (1943–2005) *The North American Iceberg*, 1985, was acquired by the National Gallery of Canada in 1986, the country's most prestigious art institution had never collected work by an artist from a First Nations community as contemporary art. The gallery's purchase of Beam's masterpiece opened doors for generations of Indigenous artists who followed him. In *Carl Beam: Life & Work*, author Anong Beam offers a profound portrait of her father's life and a chronicle of his extraordinary multimedia practice. The book explores how his career was transformed in the 1970s, when Norval Morrisseau's highly stylized, narrative-based paintings dominated conversations about what constituted Eastern Woodlands art. Beam was instead inspired by American artists such as Robert Rauschenberg, Jasper Johns, and Andy Warhol, and responded to their innovative mixed media techniques. Although Beam's life was tragically cut short in 2005 at the age of sixty-two, it was not before his reputation was cemented as one of the most important artists in Canadian history, an advocate for Indigenous rights, and an activist who spoke out about colonial violence and the resilience of First Nations peoples.

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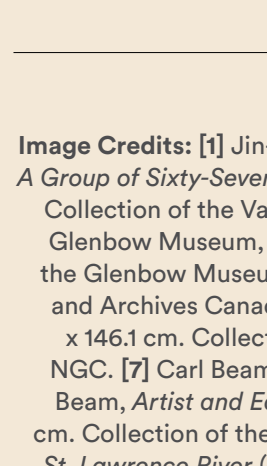
Release date: April 2023

## PHOTOGRAPHY IN CANADA, 1839–1989: AN ILLUSTRATED HISTORY

by Sarah Bassnett and Sarah Parsons



Top left: Alexander Henderson, *Spring Inundation. Bank of the St. Lawrence River* (detail), 1865, Museum of Modern Art, Manhattan. Top right: C.D. Hoy, Chinese man in Revolutionary background (detail), 1912, P1687 Barkerville Historic Town Archives. Bottom left: Shelley Niro, *The Rebel*, 1982/89, hand-tinted photograph, 28 x 35.6 cm. Courtesy of Shelley Niro. Bottom right: Edward Burtynsky, *Nickel Tailings #34*, Sudbury, Ontario (detail), 1996, chromogenic process colour print, framed: 89.5 x 119.9 x 3.2 cm. Collection of the Cleveland Museum of Art, Gift of Fred and Laura Ruth Bidwell in honor of Tom Hinson (2010.491). [13] Alex Colville, *On a River* (detail), 1996, acrylic polymer emulsion on hardboard, 48 x 110.8 cm. Private collection. Courtesy of the Estate of Alex Colville. [14] Maud Lewis, *Lighthouse and Ferry at Cape Forchu, Yarmouth County* (detail), 1960s, oil on board, 31.4 x 33.7 cm. Collection of CFFI Ventures Inc. as collected by John Risley. Bottom left: Jordan Bennett, *Ketu' elmita'jik (They want to go home)*, 2019, installed at the Art Gallery of Nova Scotia, Halifax, 2019. Installation detail of artist unknown, Mi'kmaq, Nova Scotia, Chair Seat Panel, c.19th century. Courtesy of *billie* magazine. [16] John O'Brien, *The ARAB, Brigantine, and the MILO, Brig, off Halifax Harbour* (detail), 1856, oil on canvas, 58.5 x 78.9 cm. Collection of the Art Gallery of Nova Scotia, Halifax, gift of Judith A. and Alex W. Doyle, Sidney, British Columbia, 1999.



Ray Cronin

One of the oldest settlements in Canada, Halifax is steeped in Maritime history, yet is also home to one of the most radical contemporary art scenes in the country. In *Halifax Art & Artists: An Illustrated History*, author Ray Cronin deftly brings these two spheres together, offering an exploration of creativity in the city from time immemorial to the present. Known as Kijiktuk or “Great Harbour” to the Mi'kmaq peoples, Halifax has been home to numerous artists, from nineteenth-century portrait painters like Joseph Coningo to contemporary multidisciplinary makers like Ursula Johnston. As a place transformed by both residents and visitors, the city has welcomed pivotal leaders in Canadian art, from the war artists who came to Halifax to record the country's defenses during global conflicts to the visionary professors who turned the Nova Scotia College of Art and Design into a world-renowned centre of conceptual art. *Halifax Art & Artists: An Illustrated History* provides an authoritative account of the city's outstanding contributions to the nation and reveals the unique synergy between creators and the place itself.

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