

Wilfrid Laurier University Press

Music, Art, and Film



Series

Cultural Studies

Cultural Studies is the multi- and interdisciplinary study of culture, defined anthropologically as a “way of life,” performatively as symbolic practice, and ideologically as the collective product of varied media and cultural industries. Wilfrid Laurier University Press invites submissions of manuscripts concerned with critical discussions on power relations concerning gender, class, sexual preference, ethnicity, and other macro and micro sites of political struggle.

Environmental Humanities

Features research that adopts and adapts the methods of the humanities to clarify the cultural meanings associated with environmental debate. It addresses the way film, literature, television, Web-based media, visual arts, and physical landscapes reflect how ecological relationships and identities are lived and imagined.

Series editor Cheryl Lousley

Film and Media Studies

Critically explores cinematic and new-media texts, their associated industries, and their audiences. The series also examines the intersections of effects, nature, and representation in film and new media.

Series editors Philippa Gates, Russell Kilbourn, and Ute Lischke

Indigenous Studies

The Indigenous Studies series seeks to be responsive and responsible to the concerns of the Indigenous community at large and to prioritize the mentorship of emerging Indigenous scholarship.

Series editor Deanna Reder

Life Writing

This series includes autobiographical accounts, diaries, letters, and testimonials by (or told by) individuals whose philosophical or political beliefs have driven their lives. Life Writing also includes theoretical investigations in the field.

Series editor Marlene Kadar

Memory and Testimony Studies

As a catalyst for interdisciplinary research and a space of confluence for scholars, artists, and community agencies working in the field of memory representation, this series undertakes comparative explorations in the contested interpretations of remembering and forgetting in relation to traumatic history.

Series editors Marta Marín-Dòmine and Colman Hogan

Wilfrid Laurier University Press is grateful for the support it receives from Wilfrid Laurier University; the Canada Council for the Arts; the Awards to Scholarly Publications Program (with funds provided by the Social Sciences and Humanities Research Council of Canada); and the Ontario Arts Council. The Press acknowledges the financial support of the Government of Canada through the Canada Book Fund and Livres Canada Books. The Press acknowledges the assistance of the OMDC Book Fund, an initiative of the Ontario Media Development Corporation.



Canada Council
for the Arts

Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

Music in Range

The Culture of Canadian Campus Radio

Brian Fauteux

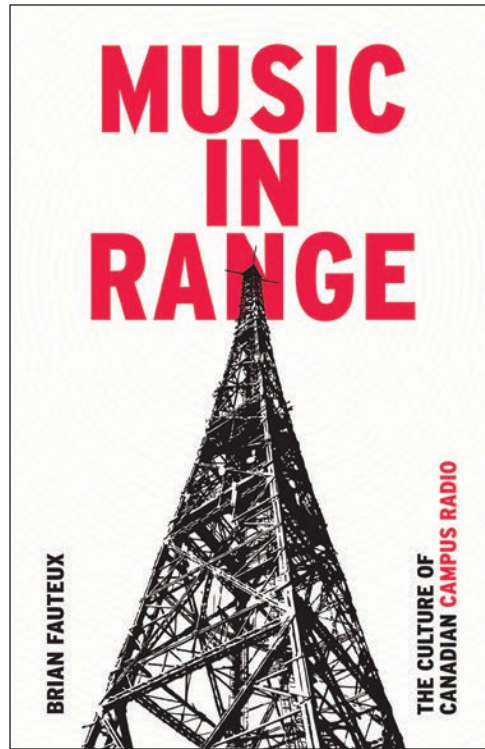
Print | ebook | 2015

230 pages | 6 x 9

Film and Media Studies series

978-1-77112-150-7

\$29.99 paper

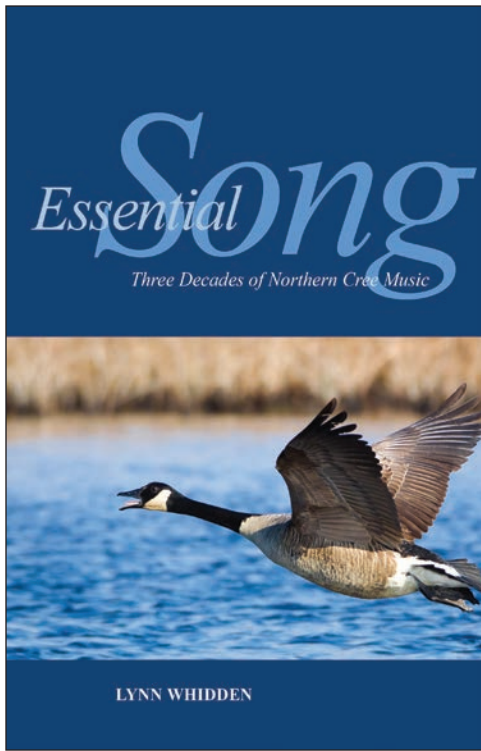


Music in Range explores the history of Canadian campus radio, highlighting the factors that shaped its close relationship with local music and culture. The book traces how campus radio practitioners have expanded stations from campus borders to surrounding musical and cultural communities by acquiring FM licences and establishing community-based mandates.

The culture of a campus station extends beyond its studio and into the wider community, where it is connected to the local music scene within its broadcast range. The book examines campus stations and local music in Vancouver, Winnipeg, and Sackville, NB, and highlights the ways that campus stations—through music-based programming, their operational practices, and the culture under which they operate—produce alternative methods and values for circulating local and independent Canadian artists at a time when ubiquitous commercial media outlets do exactly the opposite.

Music in Range sheds light on a radio sector that is an integral component of Canada's musical and cultural fabric and positions campus radio as a worthy site of attention at a time when connectivity and sharing between musicians, music fans, and cultural intermediaries are increasingly shaping our experience of music, radio, and sound.

Brian Fauteux is an assistant professor of Popular Music and Media Studies at the University of Alberta. He has recently published on radio, music, and sound in *Popular Music and Society*, *IASPM@Journal*, and *Interactions: Studies in Communication and Culture*. He is a co-founder of the *Cultural Capital* project.



Essential Song Three Decades of Northern Cree Music

Lynn Whidden

Shortlisted
Margaret McWilliams Medal
Manitoba Historical Society
2007

Print | ebook | 2017
192 pages | 6 x 9
Indigenous Studies series
978-1-55458-613-4
paper **\$39.99**

Essential Song: Three Decades of Northern Cree Music, a study of subarctic Cree hunting songs, is the first detailed ethnomusicology of the northern Cree of Quebec and Manitoba. The result of more than two decades spent in the North learning from the Cree, Lynn Whidden's account discusses the tradition of the hunting songs, their meanings and origins, and their importance to the hunt. She also examines women's songs, and traces the impact of social change—including the introduction of hymns, gospel tunes, and country music—on the song traditions of these communities.

The book also explores the introduction of powwow song into the subarctic and the Crees struggle to maintain their Indigenous heritage—to find a kind of song that, like the hunting songs, can serve as a spiritual guide and force.

Including profiles of the hunters and their songs and accompanied (online) by original audio tracks of more than fifty Cree hunting songs, *Essential Song* makes an important contribution to ethnomusicology, social history, and Aboriginal studies.

Lynn Whidden is a professor emeritus at Brandon University, Manitoba. Her research has focused on the role of songs in the lives of subarctic Cree and Caribou Inuit. She has published many articles on the song traditions of the Métis and the Dakota and has contributed to numerous television and radio broadcasts about Aboriginal song.

Music Traditions, Cultures, and Contexts

Robin Elliott and
Gordon E. Smith, editors

Print | ebook | 2010
366 pages | 6 x 9
978-1-55458-177-1
\$42.99 paper

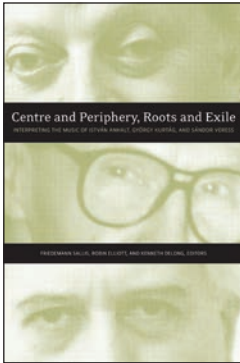


Music Traditions, Cultures, and Contexts is a tribute to the ethnomusicologist Beverley Diamond in recognition of her outstanding scholarly accomplishments. The volume includes essays by leading ethnomusicologists and music scholars as well as a biographical introduction.

The book's contributors engage many of the critical themes in Diamond's work, including musical historiography, musical composition in historical and contemporary frameworks, performance in diverse contexts, gender issues, music and politics, and how music is nested in and relates to broader issues in society. The essays raise important themes about knowing and understanding musical traditions and music itself as an agent of social, cultural, and political change. *Music Traditions, Cultures, and Contexts* will appeal to music scholars and students, as well as to a general audience interested in learning about how music functions as social process as well as sound.

Robin Elliott holds the Jean A. Chalmers Chair in Canadian Music in the Faculty of Music at the University of Toronto.

Gordon E. Smith is a professor of ethnomusicology at Queen's University. Formerly director of the School of Music, he is currently Associate Dean in the Faculty of Arts and Science.



Centre and Periphery, Roots and Exile

Interpreting the Music of István Anhalt, György Kurtág, and Sándor Veress

Friedemann Sallis, Robin Elliott, and Kenneth DeLong, editors

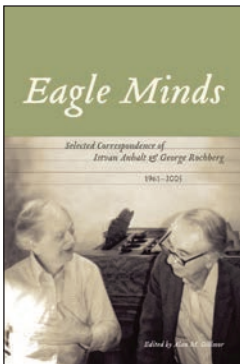
Print | ebook | 2011
480 pages | 6¼ x 9¼
978-1-55458-148-1
hardcover **\$85.00**

Friedemann Sallis has a PhD in musicology from Technischen Universität Berlin.

Robin Elliott holds the Jean A. Chalmers Chair in Canadian Music at the University of Toronto.

Kenneth DeLong is professor at University of Calgary.

This book examines the impact place and displacement can have on the composition and interpretation of Western art music, using as its primary objects of study the work of István Anhalt (1919–2012) György Kurtág (1926–) and Sándor Veress (1907–92). Although all three composers are of Hungarian origin, their careers followed radically different paths. Whereas Kurtág remained in Budapest for most of his career, Anhalt and Veress left: the former in 1946 and immigrated to Canada and the latter in 1948 and settled in Switzerland. All three composers have had an extraordinary impact in the cultural environments within which their work took place.



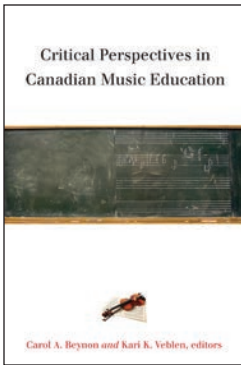
Eagle Minds Selected Correspondence of Istvan Anhalt and George Rochberg (1961–2005)

Alan M. Gillmor, editor

Print | ebook | 2007
474 pages | 6¼ x 9¼
978-1-55458-018-7
hardcover **\$85.00**

Alan M. Gillmor taught at McGill University and Carleton University. He retired in 2003 as professor emeritus. His scholarly publications have appeared in professional journals in North America and in Europe.

Eagle Minds—a selection from the correspondence between the Canadian composer and scholar Istvan Anhalt and his American counterpart George Rochberg—is a splendid chronicle and a penetrating analysis of the swerving socio-cultural movements of a volatile half-century as observed by two highly gifted individuals. Beginning in 1961 and spanning forty-four years, their conversation embraces not only music but other forms of contemporary art, as well as politics, philosophy, religion, and mysticism. The letters chronicle the deepening of their friendship over the years, and the openness, honesty, and genuine warmth between them provide the reader with an intimate look at their personalities.



Critical Perspectives in Canadian Music Education

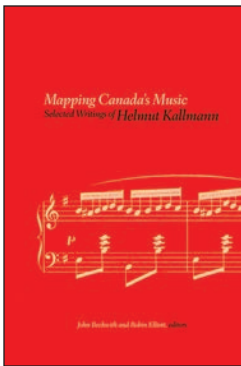
Carol A. Beynon and
Kari K. Veblen, editors

Print | ebook | 2012
230 pages | 6 x 9
978-1-55458-366-9
paper **\$39.99**

Carol Beynon serves as the vice-provost of graduate and post-doctoral studies at the University of Western Ontario.

Kari Veblen is the associate dean of graduate studies and research in the Faculty of Music, University of Western Ontario.

Music education in Canada is a vast enterprise that encompasses teaching and learning in thousands of public and private schools, community groups, and colleges and universities. It involves participants from infancy to the elderly in formal and informal settings. Nevertheless, as post-secondary faculties of music and programs are growing significantly, academic books and materials grounded in a Canadian perspective are scarce. This book attempts to fill that need by offering a collection of essays that look critically at various global issues in music education from a Canadian perspective.



Mapping Canada's Music Selected Writings of Helmut Kallmann

Helmut Kallmann, John Beckwith,
and Robin Elliott, editors

Print | ebook | 2013
260 pages | 6 x 9
978-1-55458-891-6
hardcover **\$59.99**

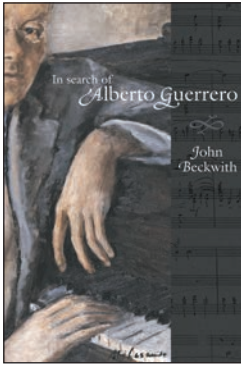
Winner
Carol June Bradley Award
for Historical Research in
Music Librarianship (Music
Library Association), 2013

Helmut Kallmann was chief of the music division of the National Library.

John Beckwith is associated with the Faculty of Music, University of Toronto.

Robin Elliott teaches Canadian music at the University of Toronto.

Mapping Canada's Music is a selection of writings by the late Canadian music librarian and historian Helmut Kallmann (1922–2012). Most of the essays deal with aspects of Canadian music, but some are autobiographical, including one written during retirement in which Kallmann recalls growing up in a middle-class Jewish family in 1930s Berlin under the spectre of Nazism. Of the seventeen selected writings by Kallmann, five have never before been published; many of the others are from difficult-to-locate sources. They include critical and research essays, reports, reflections, and memoirs. Each chapter is prefaced with an introduction by the editors. Two initial chapters offer a biography of Kallmann and an assessment of his contributions to Canadian music.



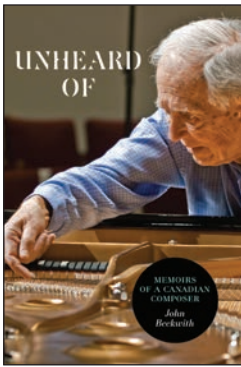
In Search of Alberto Guerrero

John Beckwith

Print | ebook | 2015
180 pages | 6 x 9
978-1-55458-442-0
paper \$28.99

John Beckwith has written more than 150 compositions and was associated from 1952 to 1990 with the Faculty of Music, University of Toronto.

In Search of Alberto Guerrero is the first full biography of the influential Chilean-Canadian pianist and teacher (1886–1959), describing Guerrero's long career as virtuoso recitalist, chamber music collaborator, concerto soloist, and teacher. Written by composer John Beckwith, who was a student of Guerrero, the book blends research and memoir to piece together the life of a man who once insisted he had no story. Guerrero left few written records, and documentation of his work by others is incomplete and often erroneous. Aiming for a fuller and more accurate account of this remarkably influential and well-loved man, Beckwith's *In Search of Alberto Guerrero* gives an insider's story of the Canadian classical music scene in mid-twentieth-century Toronto, and pays homage to the influential musician William Aide has called an "unsung progenitor."



Unheard Of Memoirs of a Canadian Composer

John Beckwith

Print | ebook | 2012
408 pages | 6 x 9
Life Writing series
978-1-55458-358-4
paper \$29.99

John Beckwith has written more than 150 compositions and was associated from 1952 to 1990 with the Faculty of Music, University of Toronto.

For over sixty years John Beckwith has participated in national musical initiatives in music education, promotion, and publishing. He has worked closely with performing groups such as the Orford Quartet and the Canadian Brass and conductors such as Elmer Iseler and Georg Tintner. A former reviewer for the *Toronto Star* and a CBC scriptwriter and programmer in the 1950s and '60s, he later produced many articles and books on musical topics. Acting under Robert Gill and Dora Mavor Moore in student days and married for twenty years to actor/director Pamela Terry, he witnessed first-hand the growth of Toronto theatre. He has collaborated with the writers Jay Macpherson, Margaret Atwood, Dennis Lee, and bpNichol, and teamed repeatedly with James Reaney, a close friend. His life story is a slice of Canadian cultural history.



This Awareness of Beauty

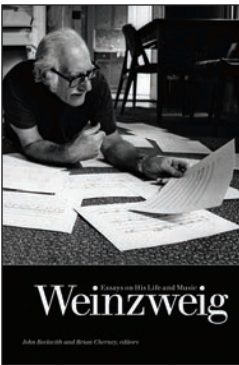
The Orchestral and Wind Band Music of Healey Willan

Keith W. Kinder

Print | ebook | 2014
240 pages | 6 x 9
978-1-55458-960-9
hardcover **\$36.99**

Keith W. Kinder is a professor of music and the director of the School of the Arts at McMaster University in Hamilton, Ontario.

This Awareness of Beauty is the first book to consider the orchestral and wind band music of Canadian composer Healey Willan, who was known primarily for his choral work. A succinct biography accompanies historical, analytical, and critical investigations of Willan's instrumental music, asserting Willan's seminal place in Canadian music and the significance of his orchestral and wind band music both nationally and internationally. This project considers his instrumental music in terms of performance, provides historical context for many of the works included, and corrects errors that have crept into the literature.



Weinzweig

Essays on His Life and Music

John Beckwith and
Brian Cherney, editors

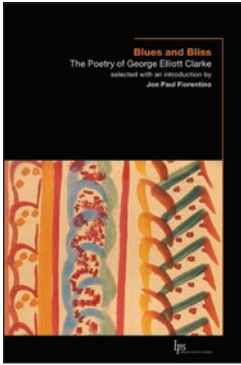
Print | ebook | 2011
420 pages | 6 x 9
978-1-55458-256-3
hardcover **\$50.99**

Winner
Association for the Recorded
Sound Collections Award for
Excellence in Historical Recorded
Sound Research 2012

John Beckwith has written more than 150 compositions and was associated from 1952 to 1990 with the Faculty of Music, University of Toronto.

Brian Cherney teaches composition at the Schulich School of Music at McGill University.

John Weinzweig (1913–2006) was the pre-eminent Canadian composer of his generation. Influenced by European modernists such as Stravinsky, Berg, and Webern, he was the first Canadian composer to employ serialism, thereby bringing a spirit of innovation to mid-twentieth-century Canadian music. A forceful advocate for modern Canadian composition, Weinzweig played a key role in the founding of the Canadian League of Composers and the Canadian Music Centre during a buoyant and expansive period for the arts in Canada. He was an influential force as a teacher of composition, first with the Royal Conservatory of Music and later with the University of Toronto's music faculty.



Blues and Bliss

The Poetry of George Elliott Clarke

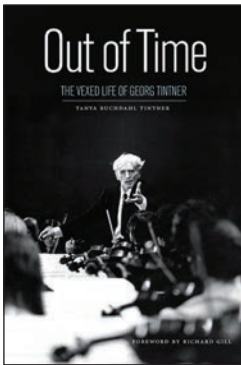
selected with an introduction
by Jon Paul Fiorentino

Print | ebook | 2008
90 pages | 6 x 9
Laurier Poetry series
978-1-55458-060-6
paper **\$18.99**

George Elliott Clarke is the inaugural E.J. Pratt Professor of Canadian Literature at the University of Toronto.

Jon Paul Fiorentino is a writer and editor whose most recent book of poetry is *The Theory of the Loser Class* (2006).

Blues singer, preacher, cultural critic, exile, Africadian, high modernist, spoken word artist, Canadian poet—these are but some of the voices of George Elliott Clarke. In a selection of Clarke’s best work from his early poetry to his most recent, *Blues and Bliss: The Poetry of George Elliott Clarke* offers readers an impressive cross-section of those voices. Jon Paul Fiorentino’s introduction focuses on this polyphony, his influences—Derek Walcott, Amiri Baraka, and the canon of literary English from Shakespeare to Yeats—and his “voice throwing,” and shows how the intersections here produce a “troubling” of language. He sketches Clarke’s primary interest in the negotiation of cultural space through adherence to and revision of tradition and on the finding of a vernacular that begins in exile, especially exile in relation to African-Canadian communities.



Out of Time

The Vexed Life of Georg Tintner

Tanya Buchdahl Tintner
Foreword by Richard Gill

Print | ebook | 2013
432 pages | 6 x 9¼
978-1-55458-938-8
paper **\$39.99**

Tanya Buchdahl Tintner is Georg’s third wife and widow, is a freelance classical music writer and editor. She has managed a professional development program for conductors for over twenty years and served as concerts officer at the Queensland Conservatorium. She lives in Halifax, Nova Scotia.

Georg Tintner is best known to music lovers for his stunning interpretations of Bruckner’s symphonies recorded by Naxos in the 1990s. He was a man who lived and breathed music. Blessed with perfect pitch, at the age of nine he was the first Jew to join the Vienna Boys’ Choir. Later, he became immersed in the concert life of the city, rubbing shoulders with Berg, Schoenberg, and Webern, and observing the great conductors of the age. But by the late 1930s Tintner had to flee and he eventually landed in Auckland, New Zealand. There could’ve been no greater contrast for this gifted young musician, yet he started a new life there before moving on to Australia and, much later, to Canada.

Arts of Engagement

Taking Aesthetic Action In and Beyond the Truth and Reconciliation Commission of Canada

Dylan Robinson and
Keavy Martin, editors

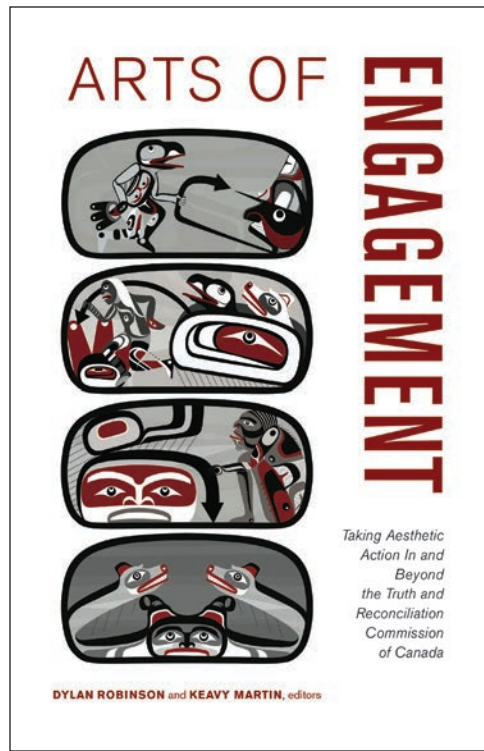
Print | ebook | 2016

382 pages | 6 x 9

Indigenous Studies series

978-1-77112-169-9

\$39.99 paper

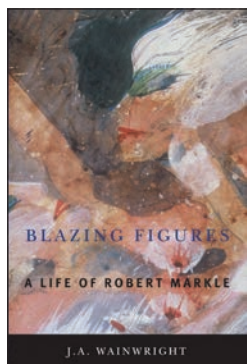


Arts of Engagement focuses on the role that music, film, visual art, and Indigenous cultural practices play in and beyond Canada's Truth and Reconciliation Commission on Indian Residential Schools. Contributors here examine the impact of aesthetic and sensory experience in residential school history, at TRC national and community events, and in artwork and exhibitions not affiliated with the TRC. Using the framework of "aesthetic action," the essays expand the frame of aesthetics to include visual, aural, and kinetic sensory experience, and question the ways in which key components of reconciliation such as apology and witnessing have social and political effects for residential school survivors, intergenerational survivors, and settler publics.

This volume makes an important contribution to the discourse on reconciliation in Canada by examining how aesthetic and sensory interventions offer alternative forms of political action and healing. These forms of aesthetic action encompass both sensory appeals to empathize and invitations to join together in alliance and new relationships as well as refusals to follow the normative scripts of reconciliation. Such refusals are important in their assertion of new terms for conciliation, terms that resist the imperatives of reconciliation as a form of resolution.

Dylan Robinson is a Stó:lō scholar who holds the Canada Research Chair in Indigenous Arts at Queen's University.

Keavy Martin is an associate professor in the Department of English and Film Studies at the University of Alberta.



Blazing Figures

A Life of Robert Markle

J.A. Wainwright

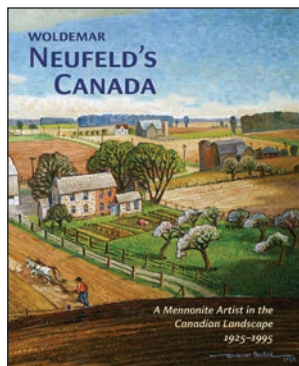
Shortlisted
Evelyn Richardson Memorial
Literary Prize for Non-fiction
Atlantic Book Awards 2011

Shortlisted
ForeWord Magazine
Book of the Year Award
Biography Category 2010

Print | ebook | 2010
304 pages | 6 x 9
978-1-55458-182-5
hardcover **\$45.99**

J.A. Wainwright is a novelist, poet, and McCulloch Emeritus Professor at Dalhousie University. He is the author of a biography of writer Charles Bruce and editor of *Every Grain of Sand: Canadian Perspectives on Ecology and Environment* (WLU Press, 2004).

Robert Markle (1936–1990) was an infamous figure on the Canadian cultural scene for almost three decades. His paintings and drawings celebrating the female nude were deemed obscene by Ontario courts in 1965, and Markle defended them on national television, emphasizing what he considered a crucial distinction between eroticism and pornography. Although Markle was a Mohawk who employed Native symbolism in his later work, he refused to identify himself as a Native painter.



Woldemar Neufeld's Canada

A Mennonite Artist in the Canadian Landscape 1925-1995

Hildi Froese Tiessen, and
Paul Gerard Tiessen

Laurence Neufeld and
Monika McKillen, editors

Print | ebook | 2009
152 pages | 9½ x 11
978-1-55458-190-0
hardcover **\$65.99**

Laurence Neufeld and **Monika McKillen** are based in western Connecticut. Laurence Neufeld is the son of Woldemar Neufeld.

Woldemar Neufeld's Canada, a record of Neufeld's Canadian paintings and block prints, explores influences that shaped Neufeld's career as it developed in Canada during the 1920s and 1930s and came to fruition from 1940s to the 1990s. Early on, Neufeld came into contact with leading Canadian artists, from Homer Watson to members of the Group of Seven. During the 1930s, he began to participate in group and solo exhibitions, including a one-man show at the Vancouver Art Gallery. After studies in Cleveland, he settled in New York City (1945) and New England (1949). Until the 1990s, however, he continued to work in Canada, returning especially to document, in various media, urban and rural landscapes in southern Ontario.

The Memory of Water

Allen Smutylo

Shortlisted
Governor General's Award
for Non-Fiction 2013

Shortlisted
Edna Staebler Award
for Creative Non-Fiction 2014

Shortlisted
Banff Mountain Book Competition:
Adventure/Travel 2013

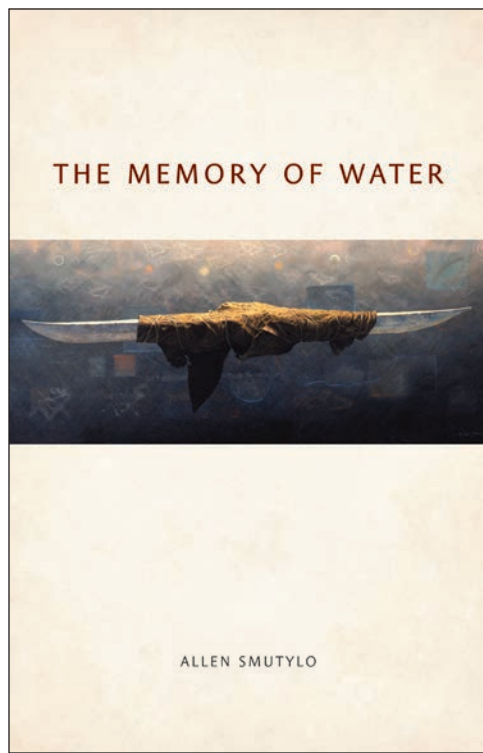
Print | ebook | 2013

272 pages | 6 x 9

Life Writing series

978-1-55458-842-8

\$39.99 hardcover



Over the last forty years, Canadian adventurer, writer, and artist Allen Smutylo has experienced some of the wildest and most captivating waters in all corners of the globe. The stories in *The Memory of Water*—all of them accompanied by the author's own stunning artwork—describe his adventures in the Arctic, South Pacific, Great Lakes region, and India.

In the Arctic he is attacked by a polar bear, stalked by a rogue walrus, and nearly drowns. But his Arctic stories also celebrate human creativity as they recount the life of the pre-Inuit people, who, hunting in a changing environment, endured many hardships and developed new technologies, such as the sea kayak, to cope. Other stories include an account of a sojourn in a small Georgian Bay fishing village as a young artist, an adventure on an urban river in southwestern Ontario, and a portrayal of the complex underwater world of the South Pacific. Travelling the River Ganges in India, the author finds that a massive misuse of water is complicated by a billion people's faith-based adoration of the same water.

The Memory of Water probes a crucial and contemporary issue—that of our relationship to water and the wildlife and human life that depends upon it. This book will appeal to anyone interested in the natural world, in artistic depictions of it, or in a good story well told.

Allen Smutylo's artwork and writing have been based on extensive travelling to some of the most remote areas in the world, including the Canadian High Arctic, Greenland, Antarctica, Patagonia, the Amazon, the Himalaya, and Rajasthan. The paintings and writings from these experiences have garnered a large following and numerous awards both nationally and internationally.



Evan Macdonald A Painter's Life

Flora Macdonald Spencer

Judith Nasby, editor

**Co-published with the
Macdonald Stewart Art Centre**

Print | ebook | 2008

144 pages | 8 x 9

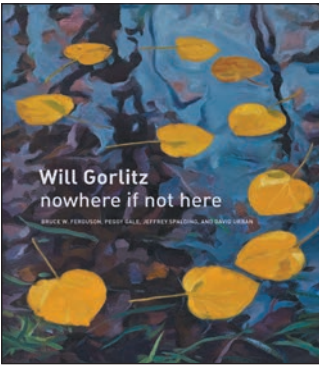
978-1-55458-048-4

paper **\$36.99**

Flora Macdonald Spencer taught art for thirteen years at Hillfield-Strathallan College (Hamilton).

Judith Nasby is the director of the Macdonald Stewart Art Centre and an adjunct professor in the School of Fine Art and Music at the University of Guelph.

A master draughtsman, artist Evan Macdonald had extraordinary facility as a painter, printmaker, and book illustrator. Born in Guelph, Ontario, in 1905, to one of the city's founding Scottish families, Macdonald was a young contemporary of the Group of Seven and pursued his practice in Canada during the Great Depression. He took part in the Second World War as an artist-soldier. After the war, Macdonald became a professional portraitist, fulfilling commissions from heads of government, industry, and academia. *Evan Macdonald: A Painter's Life* is a richly illustrated chronicle of Macdonald's life and work from the perspective of the artist's daughter, Flora Macdonald Spencer, whose insightful essay creates a lasting image of a great Canadian artist.



Will Gorlitz nowhere if not here

Bruce W. Ferguson, Peggy Gale, Jeffrey Spalding, and David Urban, editors

**Co-published with the
Macdonald Stewart Art Centre**

Print | ebook | 2009

120 pages | 8 x 9

978-1-55458-049-1

paper **\$38.99**

Bruce W. Ferguson is the Director of Future Arts Research. **Peggy Gale** is an art historian. **Jeffrey Spalding** was curator at the Glenbow Museum. **David Urban** is an artist, an independent curator, and a critical writer.

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 constitute the artist's practice over the past twenty-five years.



Creating Together

Participatory, Community-Based, and Collaborative Arts Practices and Scholarship across Canada

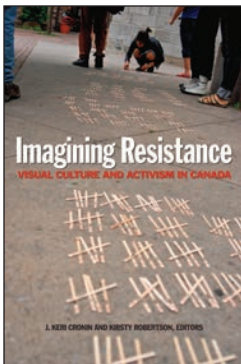
Diane Conrad and Anita Sinner, editors

Print | ebook | 2015
290 pages | 6 x 9
978-1-77112-023-4
paper **\$38.99**

Diane Conrad is an associate professor of drama/theatre education at the University of Alberta.

Anita Sinner is an associate professor of art education at Concordia University in Montreal.

Creating Together explores an emerging approach to research that combines arts practices and scholarship in participatory, community-based, and collaborative contexts in Canada across multiple disciplines. Looking at a variety of art forms, from photography and mural painting to performance art and poetry, the contributors explore how the process of creating together generates and disseminates collective knowledge. This anthology addresses the growing trend in arts-based research that takes a participatory, community-based, or collaborative focus, and encourages scholars to work together, with other professionals and with community groups, to explore questions, create knowledge, and express shared understandings.



Imagining Resistance

Visual Culture and Activism in Canada

J. Keri Cronin and
Kirsty Robertson, editors

Print | ebook | 2011
294 pages | 6 x 9
Cultural Studies series
978-1-55458-257-0
paper **\$39.99**

J. Keri Cronin is an associate professor in the Visual Arts Department at Brock University.

Kirsty Robertson is a professor of contemporary art and museum studies at the University of Western Ontario.

Imagining Resistance: Visual Culture and Activism in Canada offers two separate but interconnected strategies for reading alternative culture in Canada from the 1940s through to the present: first, a history of radical artistic practice in Canada and, second, a collection of eleven essays that focus on a range of institutions, artists, events, and actions. The history of radical practice is spread through the book in a series of short interventions, ranging from the *Refus global* to anarchist-inspired art, and from Aboriginal curatorial interventions to culture jamming. In each, the historical record is mined to rewrite and reverse Canadian art history—reworked to illuminate the series of oppositional artistic endeavours that are often mentioned in discussions of Canadian art but rarely acknowledged as having an alternative history of their own.



Depicting Canada's Children

Loren Lerner, editor

Print | ebook | 2009
 468 pages | 7½ x 10
 Studies in Childhood and
 Family in Canada series
 978-1-55458-050-7
 hardcover **\$50.99**

Loren Lerner is a professor at Concordia University, Montreal. Recent publications include articles in *Canadian Children's Literature* and *Journal of Canadian Art History*.

Depicting Canada's Children is a critical analysis of the visual representation of Canadian children from the seventeenth century to the present. Recognizing the importance of methodological diversity, these essays discuss understandings of children and childhood derived from depictions across a wide range of media and contexts. But rather than simply examine images in formal settings, the authors take into account the components of the images and the role of image-making in everyday life. The contributors provide a close study of the evolution of the figure of the child and shed light on the defining role children have played in the history of Canada and our assumptions about them.



Ley Lines

H. L. Hix

Print | ebook | 2014
 256 pages | 6 x 9
 978-1-77112-032-6
 paper **\$19.99**

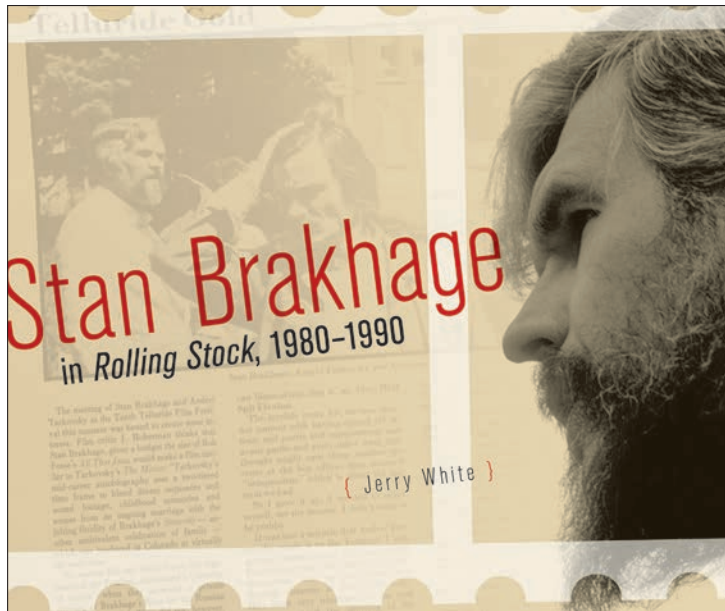
H. L. Hix is the author or editor of more than two dozen books. His most recent poetry collection is *As Much As, If Not More Than*. He lives with the poet Kate Northrop in an 1880s railroad house in the mountain west, and writes in a studio that once was a barn.

Ley lines mark alignments of sacred sites such as ridgetops and ancient megaliths and create pathways between them. This book too marks alignments and creates pathways, but its sacred sites are not monuments, they're artworks and poems. Its various forms of exchange between writers and artists offer unique access to contemporary art, poetry, and the creative process. In this unique anthology, working poets respond to questions about their recent books, painters and other artists offer statements about their work, and writers respond to artworks. These offerings and exchanges are juxtaposed so as to speak to one another in a capacious, resonant dialogue. The result is a broad-minded and inclusive poetics, a vision of creative work as a constituent of personal and civic life.

Stan Brakhage in *Rolling Stock*, 1980–1990

Jerry White

Print | ebook | 2018
 379 pages | 9½ x 8
 Film and Media Studies series
 978-1-77112-303-7
\$64.99 hardcover

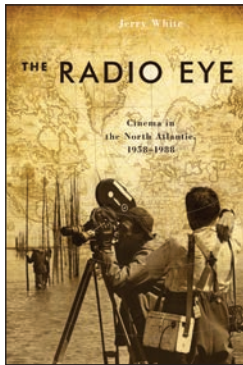


This is a collection of writings by a giant of experimental cinema, Stan Brakhage, that shows him in a completely new light, as part of world cinema. Through the 1980s, Brakhage contributed to the Boulder literary magazine *Rolling Stock*, mostly in the form of reports from the Telluride Film Festival. These reports show that Brakhage was keenly interested in world cinema, anxious to meet and dialogue with filmmakers of many different stripes.

The book also contains substantial discussion of Brakhage's work in light of the filmmakers he encountered at Telluride and discussed in *Rolling Stock*. Long chapters are given over to Soviet filmmakers such as Andrei Tarkovsky, Larissa Shepitko, and Sergei Parajanov, as well as the German filmmaker Hans-Jürgen Syberberg. Brakhage was a keen viewer of their films and those of and their contemporaries, both at Telluride and in his role as teacher at the University of Colorado, and *Stan Brakhage and Rolling Stock* attempts to place his work alongside theirs and thus reclaim him for world cinema.

The book's appendices reprint letters Brakhage wrote to Stella Pence (Telluride's co-founder and managing director), as well as summaries of his work for Telluride and a brace of difficult-to-find reviews.

Jerry White is Canada Research Chair in the Department of European Studies at Dalhousie University. He is the author of numerous books on film.



The Radio Eye Cinema in the North Atlantic, 1958–1988

Jerry White

Print | ebook | 2018

285 pages | 6 x 9

Film and Media Studies series

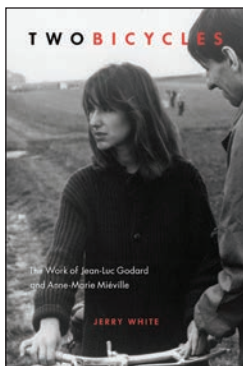
978-1-55458-614-1

paper **\$39.99**

Jerry White is Canada Research Chair in the Department of European Studies at Dalhousie University. He is the author of numerous books on film.

The Radio Eye: Cinema in the North Atlantic, 1958–1988, examines the way in which media experiments in Quebec, Newfoundland, the Faroe Islands, and the Irish-Gaelic-speaking communities of Ireland use film, video, and television to advocate for marginalized communities and often for “smaller languages.”

The Radio Eye is not, however, a set of isolated case studies. Author Jerry White illustrates the degree to which these experiments are interconnected, sometimes implicitly but more often quite explicitly. Media makers in the North Atlantic during the period 1958–1988 were very aware of each other’s cultures and aspirations, and, by structuring the book in two interlocking parts, White illustrates the degree to which a common project emerged during those three decades.



Two Bicycles The Work of Jean-Luc Godard and Anne- Marie Miéville

Jerry White

Print | ebook | 2013

214 pages | 6 x 9

Film and Media Studies series

978-1-55458-935-7

paper **\$39.99**

Jerry White is Canada Research Chair in the Department of European Studies at Dalhousie University. He is the author of numerous books on film.

Jean-Luc Godard and Anne-Marie Miéville are among the most important postwar filmmakers; they have worked across forms, across media, and across countries. This book, the first to be devoted specifically to the work they did together, examines the way they expanded the possibilities of cinema by using cutting-edge video equipment in a constant search for a new kind of filmmaking. *Two Bicycles* examines all of the films, videos, and television works that the two did together, and moves slowly across France and Switzerland, with detours in Quebec, Mozambique, and Palestine. Their amazingly varied body of work includes a twelve-hour television series, some experimental videos, an acclaimed feature film with Isabelle Huppert, a cigarette commercial, and much else. Godard and Miéville have worked together for four decades but have never seemed more relevant.



Of This Place and Elsewhere

The Films and Photography of Peter Mettler

Jerry White

Print | ebook | 2006

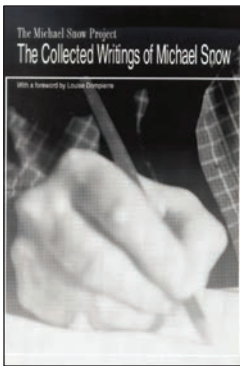
250 pages | 9¼ x 7½

Published by the
Toronto International
Film Festival

978-0-96891-325-3
paper \$29.99

Jerry White is Canada Research Chair in the Department of European Studies at Dalhousie University. He is the author of numerous books on film.

A key figure in the Toronto New Wave of the 1980s, Peter Mettler is one of the most intriguing and audacious filmmakers in English Canada. He is known as a director, a cinematographer, and editor who has worked with many major English-Canadian filmmakers and adapted for the screen the play *Tectonic Plates* by the renowned Québécois filmmaker and theatre director Robert Lepage. His own films bridge the gaps between experimental, narrative, personal essay, and documentary. Mettler is also a pioneer in multimedia work, having produced groundbreaking and legendary live visual mixing performances, a field in which he has acquired a leading international reputation.



The Collected Writings of Michael Snow

Michael Snow

Foreword by Louise Dompierre

Print | ebook | 1994

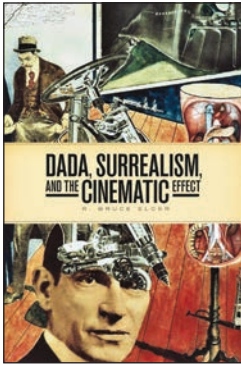
293 pages | 6½ x 9½

978-0-88920-243-6

paper \$48.99

Michael Snow was born in Toronto in 1929. His works are included in the collections of the National Gallery of Canada; the Museum of Modern Art, New York; and the Musée d'art moderne, Paris.

Writing, for Michael Snow, is as much a form of artmaking as the broad range of visual art activities for which he is renowned, including the *Walking Woman* series and the film *Wavelength*. Conversely, many of the texts included in this anthology are as significant visually as they are at the level of content—they are meant to be looked at as well as read. Situated somewhere between a repository of contemporary thought by one of our leading Canadian artists and a history book as it brings to light some important moments in the cultural life of Canada since the 1950s, these texts tell their own story, marking the passage of time, ideas, and attitudes.



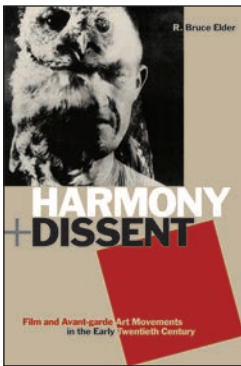
DADA, Surrealism, and the Cinematic Effect

R. Bruce Elder

Print | ebook | 2015
776 pages | 6 x 9
Film and Media Studies series
978-1-77112-199-6
paper \$39.99

R. Bruce Elder is an award-winning filmmaker and teaches media at Ryerson University. His book *Harmony and Dissent* (WLU Press, 2008) received the prestigious Robert Motherwell Book Prize and was shortlisted for the Raymond Klibansky Prize for Best Book in the Humanities.

This book deals with the early intellectual reception of the cinema and the manner in which art theorists, philosophers, cultural theorists, and especially artists of the first decades of the twentieth century responded to its advent. While the idea persists that early writers on film were troubled by the cinema's lowly form, this work proposes that there was another, largely unrecognized, strain in the reception of it. Far from anxious about film's provenance in popular entertainment, some writers and artists proclaimed that the cinema was the most important art for the moderns, as it exemplified the vibrancy of contemporary life.



Harmony and Dissent Film and Avant-garde Art Movements in the Early Twentieth Century

R. Bruce Elder

Shortlisted, Raymond Klibansky Prize
for Best Book in the Humanities 2009

Winner, Robert Motherwell
Book Award 2009

Print | ebook | 2010
540 pages | 6 x 9
Film and Media Studies series
978-1-55458-226-6
paper \$34.99

R. Bruce Elder is an award-winning filmmaker and teaches media at Ryerson University. His book *Harmony and Dissent* (WLU Press, 2008) received the prestigious Robert Motherwell Book Prize and was shortlisted for the Raymond Klibansky Prize for Best Book in the Humanities.

R. Bruce Elder argues that the authors of many of the manifestoes that announced in such lively ways the appearance of yet another artistic movement shared a common aspiration: they proposed to reformulate the visual, literary, and performing arts so that they might take on attributes of the cinema. The cinema, Elder argues, became, in the early decades of the twentieth century, a pivotal artistic force around which a remarkable variety and number of aesthetic forms took shape. To demonstrate this, Elder begins with a wide-ranging discussion that opens up some broad topics concerning modernity's cognitive (and perceptual) regime, with a view to establishing that a crisis within that regime engendered some peculiar, and highly questionable, epistemological beliefs and enthusiasms.

Cubism and Futurism

Spiritual Machines and the Cinematic Effect

R. Bruce Elder

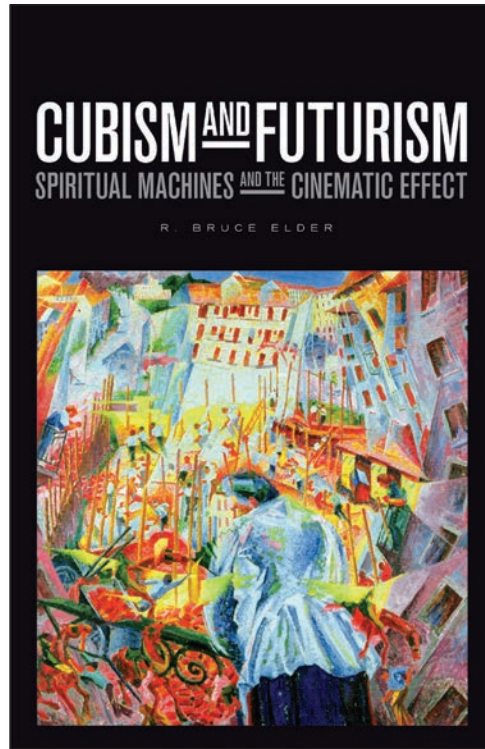
Print | ebook | 2018

591 pages | 6 x 9

Film and Media Studies series

978-1-77112-245-0

\$85.00 hardcover

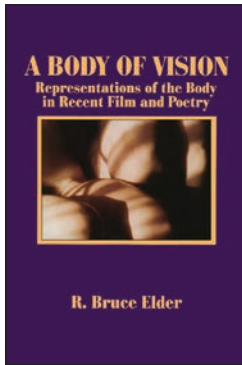


Cubism and futurism were closely related movements that vied with each other in the economy of renown. Perception, dynamism, and the dynamism of perception—these were the issues that passed back and forth between the two. *Cubism, Futurism, and Technologies of the Spirit: Spiritual Machines and the Cinematic Effect* shows how movement became, in the traditional visual arts, a central factor with the advent of the cinema: gone were the days when an artwork strived merely to lift experience out of the realm of change and flow.

The cinema at this time was understood as an electric art, akin to X-rays, coloured light, and sonic energy. In this book, celebrated filmmaker and author Bruce Elder connects the dynamism that the cinema made an essential feature of the new artwork to the new science of electromagnetism. Cubism is a movement on the cusp of the transition from the Cartesian world of standardized Cartesian coordinates and interchangeable machine parts to a Galvanic world of continuities and flows. In contrast, futurism embraced completely the emerging electromagnetic view of reality.

Cubism, Futurism, and Technologies of the Spirit examines the similarity and differences between the two movements' engagement with the new science of energy and shows that the notion of energy made central to the new artwork by the cinema assumed a spiritual dimension, as the cinema itself came to be seen as a pneumatic machine.

R. Bruce Elder is an award-winning filmmaker and teaches media at Ryerson University. His book *Harmony and Dissent* (WLU Press, 2008) received the prestigious Robert Motherwell Book Prize and was shortlisted for the Raymond Klibansky Prize for Best Book in the Humanities.



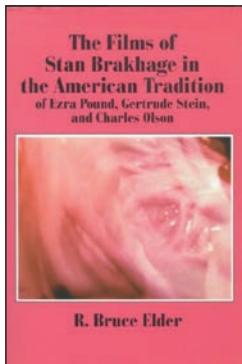
A Body of Vision Representations of the Body in Recent Film and Poetry

R. Bruce Elder

Print | ebook | 1998
408 pages | 6 x 9
978-0-88920-328-0
paper \$42.99

R. Bruce Elder is an award-winning filmmaker and teaches media at Ryerson University. His book *Harmony and Dissent* (WLU Press, 2008) received the prestigious Robert Motherwell Book Prize and was shortlisted for the Raymond Klibansky Prize for Best Book in the Humanities.

Elder examines how artists such as Brakhage, Artaud, Schneemann, Cohen and others have tried to recognize and to convey primordial forms of experiences. He argues that the attempt to convey these primordial modes of awareness demands a conception of artistic meaning that differs from any of those that currently dominate contemporary critical discussion. By reworking theories and speech in highly original ways, Elder formulates this new conception. His remarks on the gaps in contemporary critical practices will likely become the focus of much debate.



The Films of Stan Brakhage in the American Tradition of Ezra Pound, Gertrude Stein, and Charles Olson

R. Bruce Elder

Print | ebook | 2011
583 pages | 6 x 9
978-1-55458-201-3
paper \$48.99

R. Bruce Elder is an award-winning filmmaker and teaches media at Ryerson University. His book *Harmony and Dissent* (WLU Press, 2008) received the prestigious Robert Motherwell Book Prize and was shortlisted for the Raymond Klibansky Prize for Best Book in the Humanities.

From the late 1950s until his death in 2003, Stan Brakhage was in the forefront of independent filmmaking. His body of work—some seventy hours—is one of the largest of any filmmaker in the history of cinema, and one of the most diverse. Probably the most widely quoted experimental filmmaker in history, Brakhage made films that typified the independent cinema. Until this book, despite the well-deserved acclaim Brakhage received, no comprehensive study of his oeuvre existed. *The Films of Stan Brakhage in the American Tradition* fills this void. R. Bruce Elder delineates the aesthetic parallels between Brakhage's films and a broad spectrum of American art from the 1920s through the 1960s.



Image and Territory

Essays on Atom Egoyan

Monique Tschofen
and Jennifer
Burwell, editors

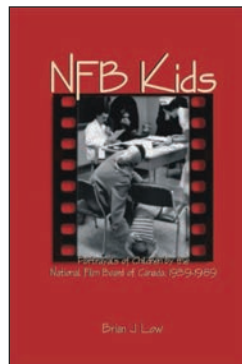
In a culture that often understands formal experimentation or theoretical argument to be antithetical to pleasure, Atom Egoyan has nevertheless consistently appealed to wide audiences around the world. If films like *The Adjuster*, *Calendar*, *Exotica*, and *The Sweet Hereafter* have ensured him international cult status as one of the most revered of all contemporary directors, Egoyan's forays into installation art and opera have provided evidence of his versatility and confirmed his talents. Indispensable for the scholar, student, and fan, this collection of new essays and interviews from leading film and media scholars unpacks the central arguments, tensions, and paradoxes of his work and traces their evolution.

Print | ebook | 2006

426 pages | 6 x 9 | Film and Media Studies series

978-0-88920-487-4

\$38.99 paper



NFB Kids

Portrayals of Children
by the National Film
Board of Canada,
1939–1989

Brian J. Low

Using a half-century of films from the archival collection of the National Film Board, *NFB Kids: Portrayals of Children by the National Film Board of Canada, 1939–1989* overcomes a long-standing impasse about what films may be credibly said to document. Here they document not “reality,” but social images preserved over time—the “NFB Society”—an evolving cinematic representation of Canadian families, schools, and communities. During the postwar era, this society-in-cinema underwent a profound change in its child-rearing and schooling philosophies, embracing “modern” notions based on principles espoused by the American mental hygiene movement.

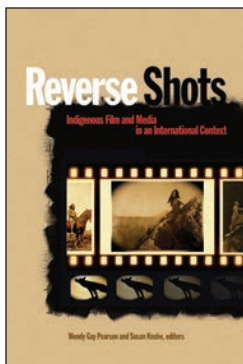
Print | ebook | 2002

294 pages | 6 x 9

Studies in Childhood and Family in Canada series

978-0-88920-386-0

\$42.99 paper



Reverse Shots

Indigenous Film
and Media in an
International Context

Wendy Gay
Pearson and Susan
Knabe, editors

From the dawn of cinema, images of Indigenous peoples have been dominated by Hollywood stereotypes and often negative depictions from elsewhere around the world. With the advent of digital technologies, however, many Indigenous peoples are working to redress the imbalance and counter the negativity.

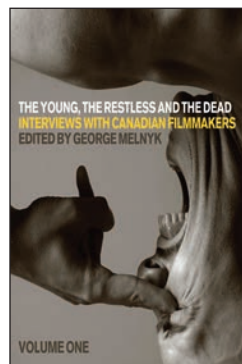
The contributors to *Reverse Shots* offer a unique scholarly perspective on current work in the world of Indigenous film and media. Chapters focus primarily on Canada, Australia, and New Zealand and cover areas as diverse as the use of digital technology in the creation of Indigenous art, the healing effects of Native humour in First Nations documentaries, and the representation of the pre-colonial in films from Australia, Canada, and Norway.

Print | ebook | 2014

392 pages | 6 x 9 | Film and Media Studies series

978-1-55458-335-5

\$42.99 paper



The Young, the Restless, and the Dead

Interviews with
Canadian Filmmakers

George Melnyk,
editor

The Young, the Restless, and the Dead captures the spirit of Canadian filmmakers through interviews with the most accomplished and dynamic of yesterday's, today's, and tomorrow's film greats. Funny, provocative, and enlightening, the filmmakers reflect on their careers and explore with the interviewers the issues that challenge them.

This book features an interview with a late director (Jean-Claude Lauzon) whose work is recognized in the canon as outstanding; interviews with filmmakers who are accomplished in their fields and have to their credit a sizeable body of work (Blake Corbet, Andrew Currie, Brent Carlson, Guy Maddin, Lynne Stopkewich, Anne Wheeler, Gary Burns, and Mina Shum); and an interview with a young director new to the field (Michael Dowse).

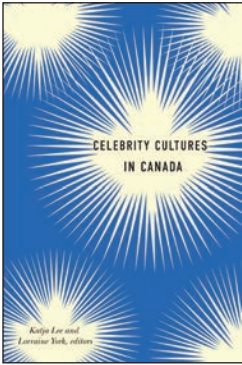
Print | ebook | 2009

150 pages | 6 x 9 | Film and Media Studies series

978-1-55458-036-1

\$24.99 paper

Related Titles



Celebrity Cultures in Canada

Katja Lee and Lorraine York, editors

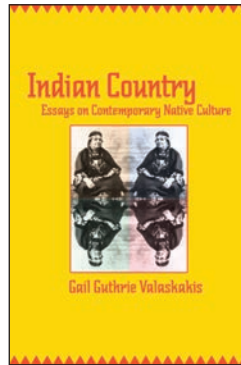
Celebrity Cultures in Canada is an interdisciplinary collection that explores celebrity phenomena and the ways they have operated and developed in Canada over the last two centuries. The chapters address a variety of cultural venues—politics, sports, film, and literature—and examine the political, cultural, material, and affective conditions that shaped celebrity in Canada and its uses both at home and abroad. The scope of the book enables the authors to highlight the trends that characterize Canadian celebrity—such as transnationality and bureaucracy—and explore the regional, linguistic, administrative, and indigenous cultures and institutions that distinguish fame in Canada from fame elsewhere.

Print | ebook | 2016

285 pages | 6 x 9 | Cultural Studies series

978-1-77112-222-1

\$34.99 paper



Indian Country

Essays on Contemporary Native Culture

Gail Guthrie Valaskakis

Since first contact, Natives and newcomers have been involved in an increasingly complex struggle over power and identity. Modern “Indian wars” are fought over land and treaty rights, artistic appropriation, and academic analysis, while Native communities struggle among themselves over membership, money, and cultural meaning. In cultural and political arenas across North America, Natives enact and newcomers protest issues of traditionalism, sovereignty, and self-determination. In these struggles over domination and resistance, over different ideologies and Indian identities, neither Natives nor other North Americans recognize the significance of being rooted together in history and culture, or how representations of “Indianness” set them in opposition to each other.

Print | ebook | 2005

304 pages | 6 x 9 | Indigenous Studies series

978-0-88920-479-9

\$38.99 paper



Making It Like a Man

Canadian Masculinities in Practice

Christine Ramsay, editor

Making It Like a Man: Canadian Masculinities in Practice is a collection of essays on the practice of masculinities in Canadian arts and cultures, where to “make it like a man” is to participate in the cultural, sociological, and historical fluidity of ways of being a man in Canada, from the country’s origins in nineteenth-century Victorian values to its immersion in the contemporary post-modern landscape.

The book focuses on the ways Canadian masculinities have been performed and represented through five broad themes: colonialism, nationalism, and transnationalism; emotion and affect; ethnic and minority identities; capitalist and domestic politics; and the question of men’s relationships with themselves and others.

Print | ebook | 2011

372 pages | 6 x 9 | Cultural Studies series

978-1-55458-327-0

\$42.99 paper



Rites of Way

The Politics and Poetics of Public Space

Mark Kingwell and Patrick Turmel, editors

There are many ways to approach the subject of public space: the threats posed to it by surveillance and visual pollution; the joys it offers of stimulation and excitement, of anonymity and transformation; its importance to urban variety or democratic politics. But public space remains an evanescent and multi-dimensional concept that too often escapes scrutiny.

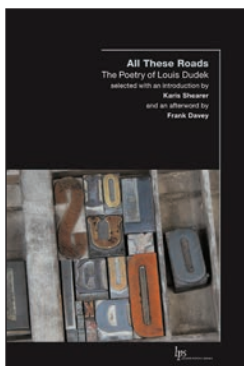
The essays in *Rites of Way: The Politics and Poetics of Public Space* open up multiple dimensions of the concept from architectural, political, philosophical, and technological points of view. There is some historical analysis here, but the contributors are more focused on the future of public space under conditions of growing urbanization and democratic confusion.

Print | ebook | 2009

210 pages | 6 x 9 | Canadian Commentaries series

978-1-55458-153-5

\$36.99 paper



All These Roads

The Poetry of
Louis Dudek

selected with an
introduction by
Karis Shearer

Afterword by
Frank Davey

A passionate believer in the power of art—and especially poetry—to influence and critique contemporary culture, Louis Dudek devoted much of his life to shaping the Canadian literary scene through his meditative and experimental poems as well as his work in publishing and teaching. *All These Roads: The Poetry of Louis Dudek* brings together thirty-five of Dudek's poems written over the course of his sixty-year career.

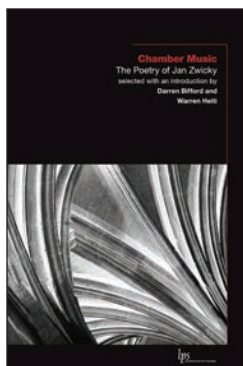
Much of Dudek's poetry is about the practice of art, with comment on the way the craft of poetry is mediated by such factors as university classes, public readings, reviews, commercial presses, and academic conferences.

Print | ebook | 2008

80 pages | 6 x 9

978-1-55458-039-2

\$18.99 paper



Chamber Music

The Poetry of
Jan Zwicky

selected with an
introduction by
Darren Bifford
and Warren Heiti

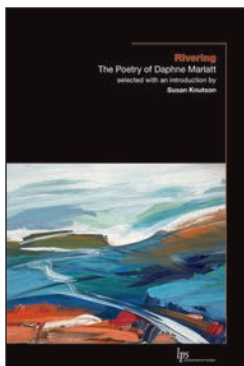
Arcing across thirty years, Jan Zwicky's poetry has always been acutely musical (and sensitive to the silence out of which music comes). In the compositions in *Chamber Music*, the first anthology of Zwicky's poems, one may perceive the attunement of her vocations: poet, philosopher, violinist. Her poetry both praises and relinquishes the earth, bearing witness to the fierce skies of the prairies and the freezing rain of the West Coast. Resisting Western philosophy's exclusion of imagination from civic life, Zwicky's poetry is noteworthy for the tension it achieves between the abstract and the personal, the general and the particular. Meditating repeatedly on themes of love and grief, this poetry is at once passionately committed to the lucidity of its utterances and the fidelity of its images.

Print | ebook | 2014

102 pages | 6 x 9

978-1-77112-091-3

\$18.99 paper



Rivering

The Poetry of
Daphne Marlatt

selected with an
introduction by
Susan Knutson

Opening doors, dreaming awake, tracing networks of music and meaning, Marlatt's poetry stands out as an essential engagement with what matters to anyone writing with a social-environmental conscience. *Rivering* includes poems inspired by the village of Steveston where, before the war, a Japanese-Canadian community lived within the rhythms of salmon on the Fraser River delta. Also gathered into *Rivering*: lesbian love poetry from *Touch to My Tongue*; a transformance of Nicole Brossard's *Mauve*; passages from *The Given*, winner of the 2009 Dorothy Livesay Poetry Prize; a traditional "Kuri" song from the Noh drama *The Gull*; and an unpublished excerpt from the chamber opera *Shadow Catch*.

Print | ebook | 2014

96 pages | 6 x 9

978-1-77112-038-8

\$18.99 paper



Sonosyntactics

Selected and New
Poetry of Paul Dutton

selected with an
introduction by
Gary Barwin

Sonosyntactics introduces the reader to over forty-five years of Paul Dutton's diverse and inventive poetry, ranging from lyrics, prose poems, and visual work to performance texts and scores. Perhaps best known for his acclaimed solo sound performances and his contributions to the iconic sound poetry group The Four Horsemen, Dutton is a surprising, witty, sensitive, and innovative explorer of language and of the human. This volume gathers a representative selection of his most significant and characteristic poetry together with a generous selection of uncollected new work.

Print | ebook | 2015

80 pages | 6 x 9

978-1-77112-132-3

\$18.99 paper

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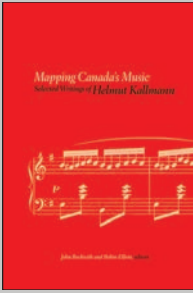
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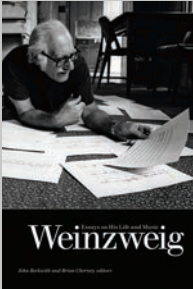
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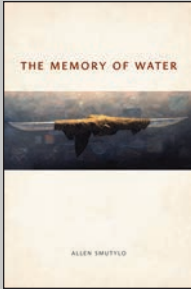
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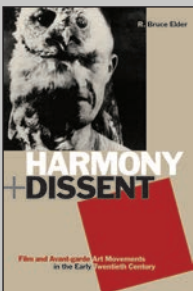
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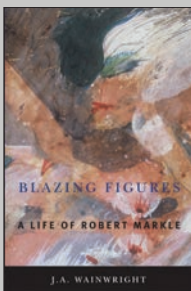
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