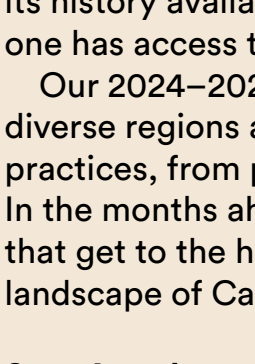
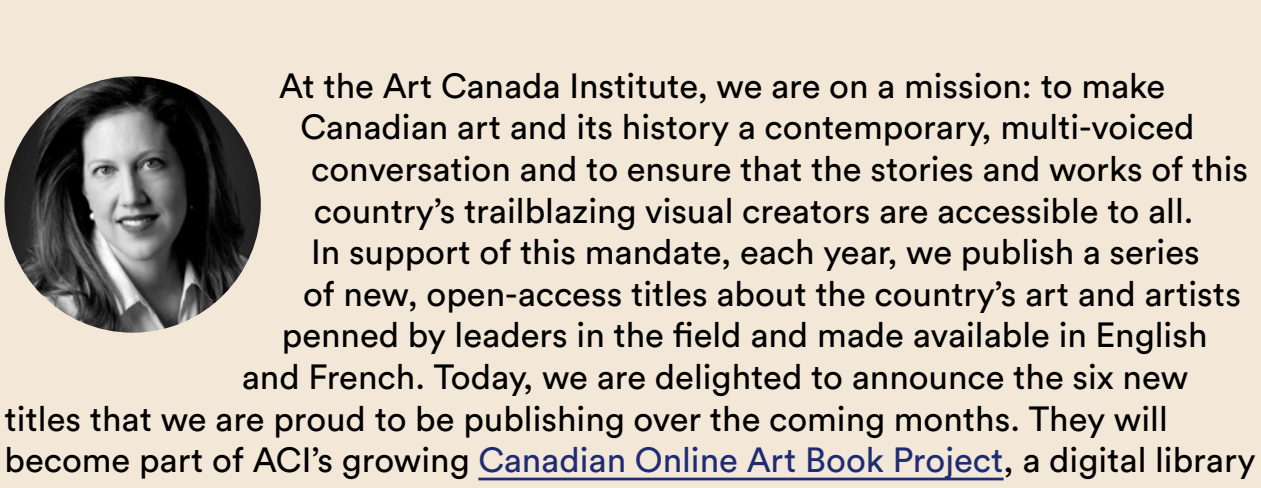


SEPTEMBER 13, 2024

NEW SEASON ANNOUNCEMENT SIX GROUNDBREAKING BOOKS ON ART & ARTISTS IN CANADA

Introducing the Art Canada Institute's 2024–2025
online art book publication lineup.



At the Art Canada Institute, we are on a mission: to make Canadian art and its history a contemporary, multi-voiced conversation and to ensure that the stories and works of this country's trailblazing visual creators are accessible to all. In support of this mandate, each year, we publish a series of new, open-access titles about the country's art and artists penned by leaders in the field and made available in English and French. Today, we are delighted to announce the six new titles that we are proud to be publishing over the coming months. They will become part of ACI's growing [Canadian Online Art Book Project](#), a digital library and go-to resource of over sixty publications that makes this country's art and its history available to all—no matter one's knowledge of the subject or whether one has access to a bricks-and-mortar museum.

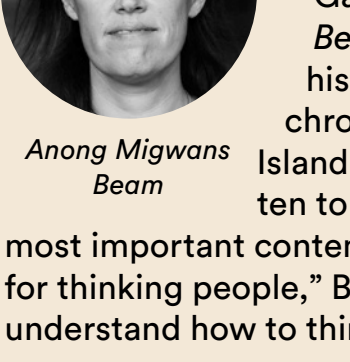
Our 2024–2025 book season is a lineup that spans centuries, encompasses diverse regions and cultural contexts, and explores multiple genres and artistic practices, from painting to performance art and from sculpture to printmaking. In the months ahead, we look forward to sharing with you these new reads that get to the heart of our ambition: to celebrate the vast, vivid, and vibrant landscape of Canadian art through the stories that have shaped it.

Sara Angel
Founder and Executive Director, Art Canada Institute

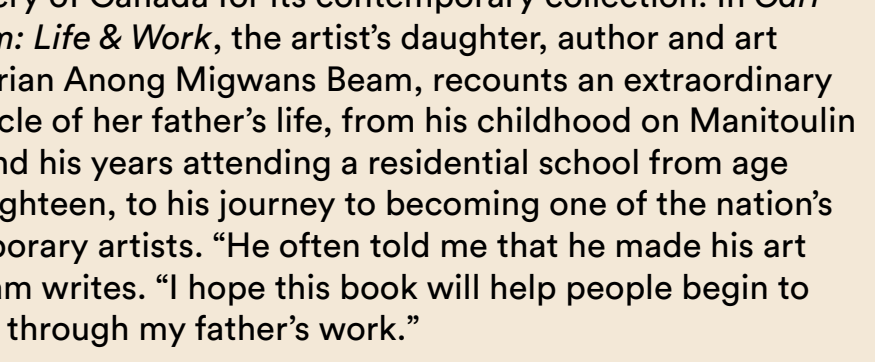
Release date: September 2024

CARL BEAM: LIFE & WORK

by Anong Migwans Beam



Carl Beam in front of *Exorcism* in Thunder Bay, 1984, photograph by Ann Beam. © Estate of Carl and Ann Beam / CARCC Ottawa 2024.



Carl Beam, *The North American Iceberg*, 1985, National Gallery of Canada, Ottawa. © Estate of Carl and Ann Beam / CARCC Ottawa 2024.



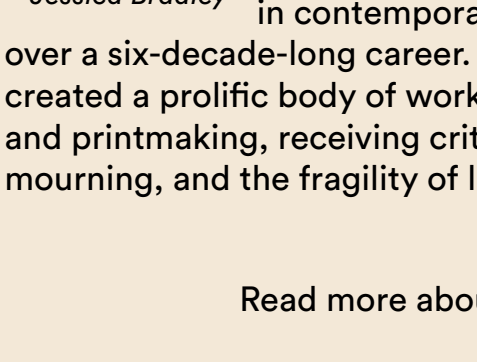
Carl Beam's (1943–2005) storied tour-de-force *The North American Iceberg*, 1985, became the first work by a self-identifying Indigenous artist to be purchased by the National Gallery of Canada for its contemporary collection. In *Carl Beam: Life & Work*, the artist's daughter, author and art historian Anong Migwans Beam, recounts an extraordinary chronicle of her father's life, from his childhood on Manitoulin Island and his years attending a residential school from age ten to eighteen, to his journey to becoming one of the nation's most important contemporary artists. "He often told me that he made his art for thinking people," Beam writes. "I hope this book will help people begin to understand how to think through my father's work."

Read more about ACI's [Carl Beam: Life & Work](#)
by Anong Migwans Beam

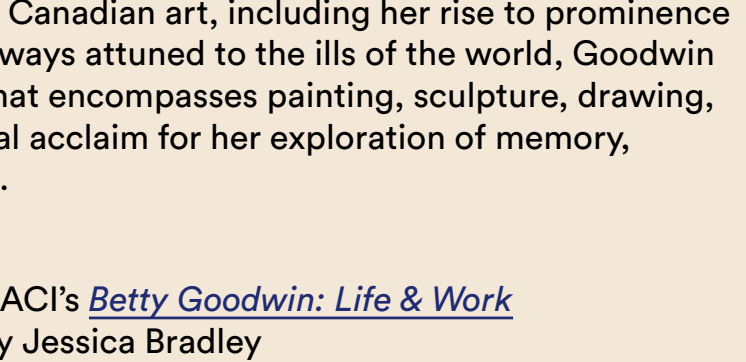
Release date: October 2024

BETTY GOODWIN: LIFE & WORK

by Jessica Bradley



Richard-Max Tremblay, *Betty Goodwin*, 1987, printed 2001, Montreal Museum of Fine Arts.



Betty Goodwin, *Untitled*, from the series *Swimmers*, 1982, Art Gallery of Ontario, Toronto.



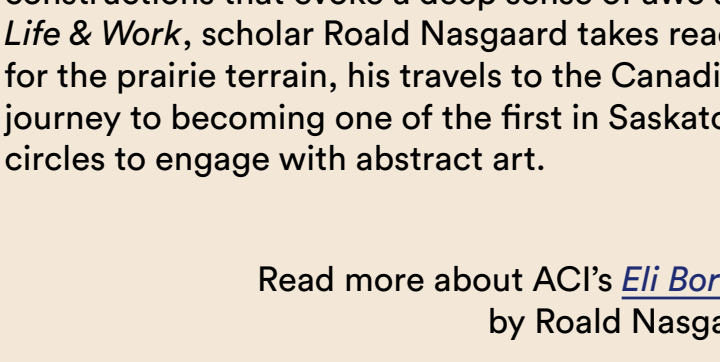
Few creatives address grief and the human condition as powerfully as celebrated Montreal-born multimedia artist Betty Goodwin (1923–2008). She emerged as a singular talent in the 1970s, creating haunting series like *Swimmers*, picturing the body in precarious and uncertain states of being. Written by author and curator Jessica Bradley, *Betty Goodwin: Life & Work* tells the story of one of the major figures in contemporary Canadian art, including her rise to prominence over a six-decade-long career. Always attuned to the ills of the world, Goodwin created a prolific body of work that encompasses painting, sculpture, drawing, and printmaking, receiving critical acclaim for her exploration of memory, mourning, and the fragility of life.

Read more about ACI's [Betty Goodwin: Life & Work](#)
by Jessica Bradley

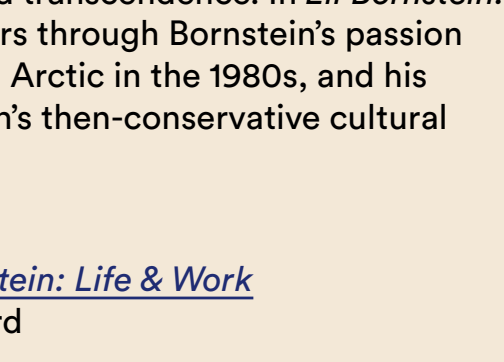
Release date: November 2024

ELI BORNSTEIN: LIFE & WORK

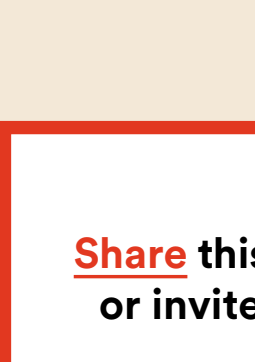
by Roald Nasgaard



Eli Bornstein with one of his *Structurist Reliefs* in the exhibition *An Art at the Mercy of Light: Recent Works by Eli Bornstein* at the Mendel Art Gallery, Saskatoon, 2013, photograph by Michelle Berg.



Eli Bornstein, *Double Plane Structurist Relief No. 3*, 1967–69, University of Saskatchewan, Saskatoon.



With an acclaimed career spanning seven decades, Eli Bornstein (b.1922) holds a unique place in the story of modern art in Canada. From the mid-1950s onward, the Miliwaukee-born, Saskatchewan-based creator followed in the footsteps of twentieth-century masters—yet insistently forged a new path in his mastery of abstraction. Neither strictly a painter nor a sculptor, in his groundbreaking new art form, dubbed the *Structurist Relief*, Bornstein's three-dimensional works reinterpret the natural world into remarkable constructions that evoke a deep sense of awe and transcendence. In *Eli Bornstein: Life & Work*, scholar Roald Nasgaard takes readers through Bornstein's passion for the prairie terrain, his travels to the Canadian Arctic in the 1980s, and his journey to becoming one of the first in Saskatoon's then-conservative cultural circles to engage with abstract art.

Read more about ACI's [Eli Bornstein: Life & Work](#)
by Roald Nasgaard

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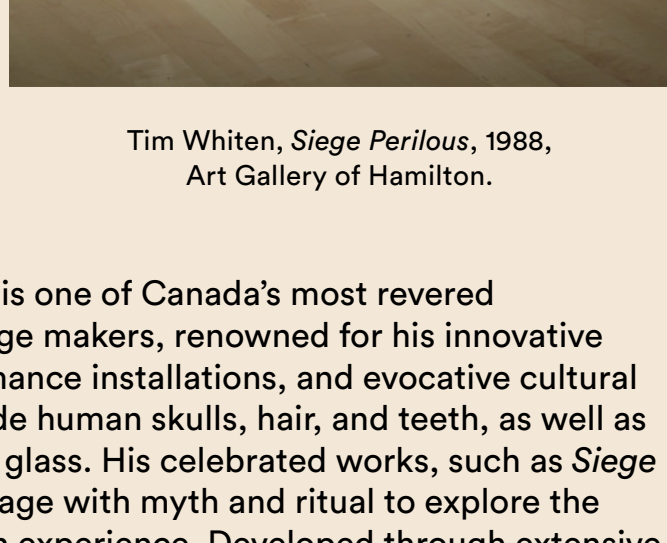
Release date: March 2025

TIM WHITEN: LIFE & WORK

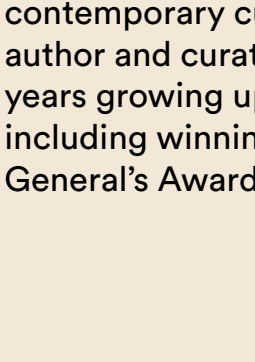
by Carolyn Bell Farrell



Tim Whiten working on *Arisearose*, 2017, photograph by Margherita Matera.



Tim Whiten, *Siege Perilous*, 1988, Art Gallery of Hamilton.



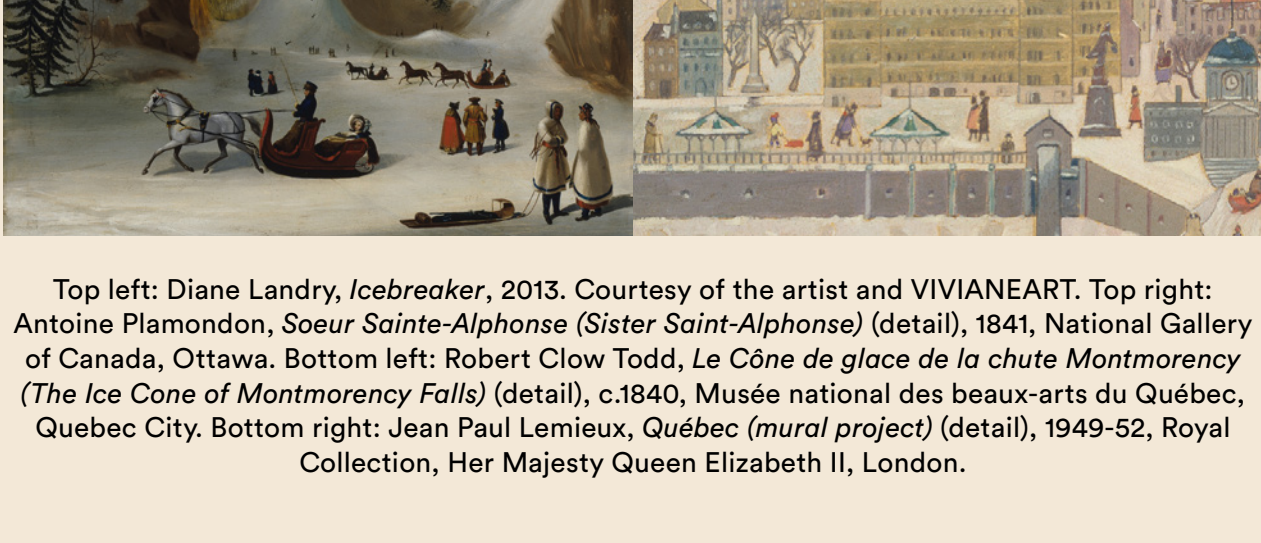
Tim Whiten (b.1941) is one of Canada's most revered contemporary image makers, renowned for his intricate drawings, performance installations, and evocative cultural objects that include human skulls, hair, and teeth, as well as wood, mirror, and glass. His celebrated works, such as *Siege Perilous*, 1988, engage with myth and ritual to explore the depths of the human experience. Developed through extensive dialogues with the artist, his colleagues and former students, contemporary curators, and others in his circle, *Tim Whiten: Life & Work* by author and curator Carolyn Bell Farrell traces Whiten's trajectory, from his earliest years growing up in Inkster, Michigan, to his critical success in the art world, including winning the Gershon Iskowitz Prize at the AGO in 2022 and a Governor General's Award in Visual and Media Arts for Artistic Achievement in 2023.

Read more about ACI's [Tim Whiten: Life & Work](#)
by Carolyn Bell Farrell

Release date: April 2025

QUEBEC CITY ART & ARTISTS AN ILLUSTRATED HISTORY

by Michèle Grandbois



Top left: Diane Landry, *Icebreaker*, 2013. Courtesy of the artist and VIVIANEART. Top right: Antoine Plamondon, *Soeur Sainte-Alphonse (Sister Saint-Alphonse)* (detail), 1841, National Gallery of Canada, Ottawa. Bottom left: Robert Clow Todd, *Le Cône de glace de la chute Montmorency (The Ice Cone of Montmorency Falls)* (detail), c.1840, Musée national des beaux-arts du Québec, Québec, Québec City, purchase 1995 (2002). Courtesy of the Musée national des beaux-arts du Québec. Bottom right: Jean Paul Lemieux, *Québec (mural project)* (detail), 1949–52, Royal Collection, Her Majesty Queen Elizabeth II, London.



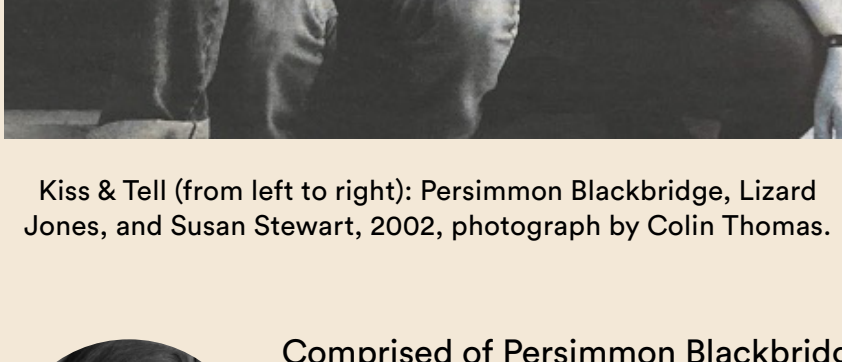
As one of the oldest European settlements in Canada, Quebec City has an extraordinarily rich cultural history that predates its founding in 1608. *Quebec City Art & Artists: An Illustrated History* by art historian Michèle Grandbois introduces readers to the remarkable wealth of visual culture that has emerged from this renowned region, earning it a designation as a UNESCO World Heritage Site in 1985. From works by trailblazing creators like Antoine Plamondon (1804–1895) (above, top right) to the arresting performances of Diane Landry (b.1958) (above, top left), readers are taken on a fascinating journey through the key artists, institutions, and community builders who have forged an unparalleled creative legacy.

Read more about ACI's [Quebec City Art & Artists: An Illustrated History](#)
by Michèle Grandbois

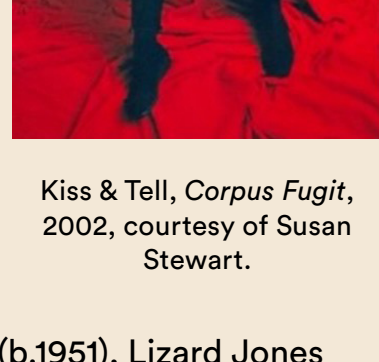
Release date: June 2025

KISS & TELL: LESBIAN ART & ACTIVISM

by Kristen Hutchinson



Kiss & Tell (from left to right): Persimmon Blackbridge, Lizard Jones, and Susan Stewart, 2002, photograph by Colin Thomas.



Kiss & Tell, Corpus Fugit, 2002, courtesy of Susan Stewart.



Comprised of Persimmon Blackbridge (b.1951), Lizard Jones (b.1961), and Susan Stewart (b.1952), the *Kiss & Tell* collective met and worked in Vancouver at the end of the 1980s: a decade marked by the continued marginalization of lesbian and queer women in Canadian art, media, and popular culture. With works like *Corpus Fugit*, 2002, these three visionaries "brought lesbian sexuality out of the closet and into the public realm," writes author Kristen Hutchinson. In *Kiss & Tell: Lesbian Art & Activism*—the first book publication to come out of ACI's fellowships program—Hutchinson tells the story of the collective's landmark photography exhibition *Drawing the Line* (1988–1990), their innovative multimedia performances, and their commitment to championing lesbian sexuality, representation, and identities in the nation's visual landscape.

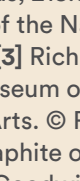
Read more about ACI's [Kiss & Tell: Lesbian Art & Activism](#)
by Kristen Hutchinson

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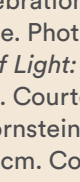
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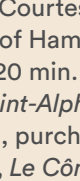
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