

*Making Canadian Art & Its History a Contemporary Conversation Online & In Print*

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

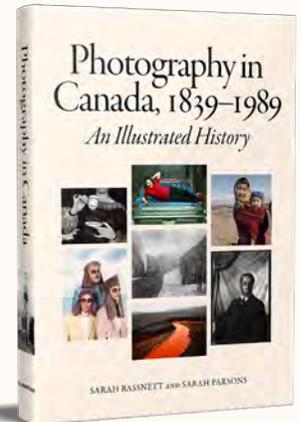
by Sarah Bassnett and Sarah Parsons

**This publication is the first comprehensive book on the history of photography in Canada. It addresses an artform like no other: ever since its invention in 1839, photography has revolutionized the way that we understand ourselves and our country. From the moment the first visionary practitioners in Canada took up cameras to create portraits, capture landscapes, and record history, photographs have played a pivotal role in shaping national identity while offering compelling opportunities for creative expression.**

*Photography in Canada, 1839 – 1989* offers an unprecedented exploration of a fascinating history. Authors Sarah Bassnett and Sarah Parsons take readers into Canada's earliest studios, follow the adventures of geographic expeditions, trace the significance of cameras for soldiers in battle, reveal the roles of imagery in colonial oppression and resistance, and examine how photography has transformed the artworld. Celebrating the work of internationally renowned creators like William Notman, Jeff Thomas, and Suzy Lake, as well as dozens of images by lesser-known figures, the book provides a remarkable new history of major developments in portraiture, landscape, ethnography, photojournalism, family and street photography, art, and advertising.

### ABOUT THE AUTHORS

**Sarah Bassnett** is a Professor of Art History at Western University, where she specializes in the history of photography and photo-based contemporary art. Her award-winning book, *Picturing Toronto: Photography and the Making of a Modern City* (2016), examines photography's role in the liberal reform of the early twentieth century. **Sarah Parsons** is an Associate Professor in Art History and Visual Culture at York University, where she specializes in the history of photography and modern and Canadian art. She is the author of numerous publications on Canadian photography, including *William Notman: Life & Work* (Art Canada Institute, 2014). Her forthcoming publication, "Feeling Exposed: Photography, Privacy, and Visibility in Nineteenth-Century North America" will be released in 2024.



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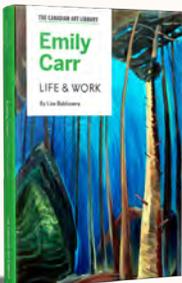
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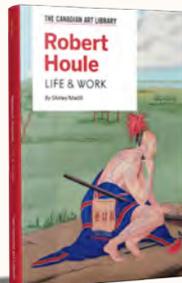
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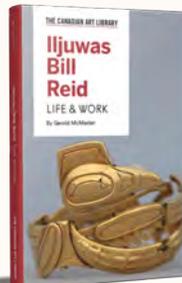
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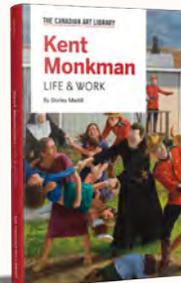
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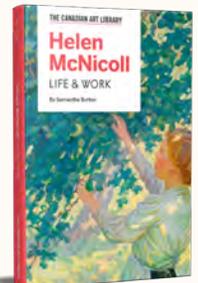
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## ALFRED PELLAN LIFE & WORK

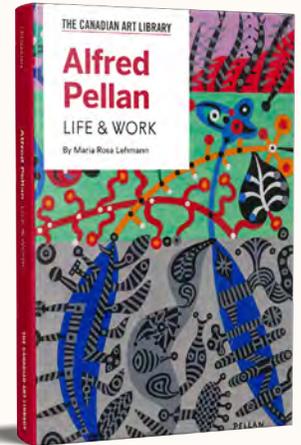
by Maria Rosa Lehmann

For fourteen years in the early twentieth century, Alfred Pellan (1906–1988) acted as a conduit between Canadian and European art. In 1926, at age twenty, he left Quebec for Paris, where he absorbed all that the city's avant-garde had to offer: he met Joan Miró, Pablo Picasso, and Fernand Léger, and he viewed a 1938 Surrealist exhibition that was a “transcendent” experience. Over the next several decades, Pellan divided his time between Paris and Montreal, making a distinctive—though often controversial—impact on modernism in Canada.

In *Alfred Pellan: Life & Work*, author Maria Rosa Lehmann chronicles the storied artist's career from 1923 when the National Gallery of Canada purchased its first canvas by the then seventeen-year-old. The book examines his formative encounters in Paris and how people responded to his art at home. This landmark new publication addresses Pellan's formative years as well as his later career and how in 1952 he was chosen to show at the first Canadian pavilion at the Venice Biennale art fair—yet at the same time, he struggled for acceptance as he challenged the conservative art establishment in his home province. Brilliantly innovative and unwavering in his battle for artistic freedom, Pellan forged an independent vision that led him to being described by revolutionary art historian Guy Robert as the man who “set Canadian painting free.”

### ABOUT THE AUTHOR

Maria Rosa Lehmann is an art historian, curator, and author who has published on Surrealism, performance art, eroticism, and revolutionary practices. She earned her doctorate from the Université Sorbonne-Panthéon and has held fellowships at Cornell University, Brown University, the Deutsches Forum für Kunstgeschichte in Paris, and the Sorbonne, and she was invited to do postdoctoral work at the Université du Québec à Montréal. She has held curatorial roles at the Louvre Museum and the Fondation Maeght in France.



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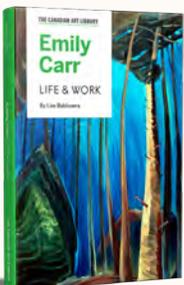
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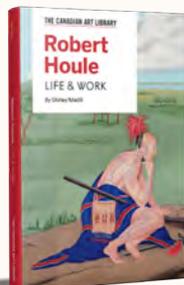
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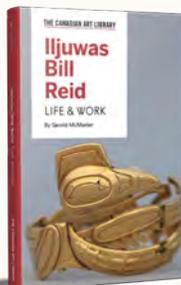
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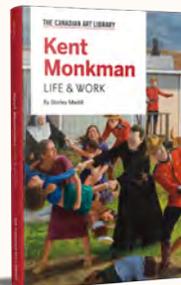
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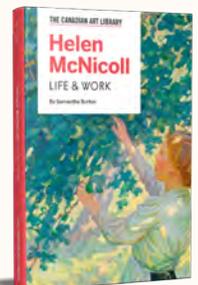
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