



New and Noteworthy

More than Real: Art in the Digital Age
 Edited by Daniel Birnbaum and Michelle Kuo

Following the Verbier Art Summit in 2018, this anthology offers insights on contemporary digital practices from notable artists and curators. Walther König, 240 pages, 9 colour illustrations, paperback, \$34.95 CA, November 2018

This Is Television
 By Judy Radul

An idiosyncratic artist book by Canadian multidisciplinary artist Judy Radul that reflects on the increasingly obsolete medium of television. Sternberg, 240 pages, 103 colour illustrations, 5 black-and-white illustrations, softcover, €26.00, December 2018

Shape of Light: 100 Years of Photography and Abstract Art
 Edited by Simon Baker, Emmanuelle de l'Écotois and Shoair Mavlian

An exhibition catalogue that surveys the intertwined histories of photography and abstract art from the early twentieth century to the present. D.A.P./Tate, 224 pages, 180 colour illustrations, hardcover, \$47.50 CA, June 2018

Public Studio: The Long Now

With essays by T.J. Demos, John Greyson, Susan Schuppli and Jayne Wilkinson, and an interview by Emelie Chhangur and Philip Monk

The Long Now addresses the collaborative work of architect Tamira Sawatzky and filmmaker Elle Flanders, the duo behind Toronto-based Public Studio. Featuring an interview with Sawatzky and Flanders by Art Gallery of York University curators Emelie Chhangur and Philip Monk, as well as photo documentation of their work and four critical essays, this catalogue excavates the layered methodologies and politics that drive Public Studio's artistic practice.

In a conversation that explores Public Studio's complex multi-disciplinary approach, Chhangur and Monk push Sawatzky and Flanders to address the ethics of working with vulnerable populations, how and when to recognize collaborators, and the politics of appropriation. Sawatzky's and Flanders' willingness to engage openly with these questions makes for a dynamic interview and demonstrates their ongoing commitment to difficult, albeit fruitful, dialogue. The essays that follow narrowly focus on Sawatzky's and Flanders' engagement with the digital realm: T.J. Demos examines the exhibition *What We Lose in Metrics* (2016) within the emergent field of ecomedia; Susan Schuppli considers Public Studio's durational projects as an important type of proxy data; and Jayne Wilkinson analyzes Public Studio's oeuvre as a digitalized rhizome. Rounding out these expository essays is a creative piece by artist John Greyson, who takes a more embodied approach by tracing the locations of Public Studio's installations on his bike, thereby producing rough sketches of Sawatzky's and Flanders' faces on his GPS-enabled watch – an act that inherently undermines Public Studio's critiques of surveillance culture.

The texts are framed by extensive images, making the publication an effective archive of Public Studio's practice to date. While the essays could have ranged more broadly in order to provide deeper insight into the multiplicity of ways – embodied, filmic, architectural – that Sawatzky and Flanders conduct their research, *The Long Now* nevertheless acts as an important point of entry into thinking about landscape as it exists within our anthropocentric, hyper-capitalist and hyper-militarized society. – Justine Kohleal

Art Gallery of York University, 176 pages, 172 colour illustrations, softcover, \$30.00 CA, fall 2018

Beaufort Scale of Wind Force

Force	Range	Scale	Description	Specifications for use on Land
0	0-1	0-1	CALM	Calms visible above horizon
1	1-3	1-3	LIGHT AIR	Direction of wind shown by smoke drift, but not by wind vanes
2	4-6	2-3	LIGHT BREEZE	Wind felt on face; leaves rustle
3	7-10	3-4	MODERATE BREEZE	Leaves and small twigs in constant motion; wind direction felt on face
4	11-16	4-5	MODERATE TO STRONG BREEZE	Ripples on water; small waves form
5	17-21	5-6	STRONG BREEZE	Small waves to half metre (1.5 feet) in length; wind direction shown by wind vanes
6	22-27	6-7	STRONG TO VERY STRONG BREEZE	Large waves to one metre (3.3 feet) in length; wind direction shown by wind vanes
7	28-33	7-8	VERY STRONG GALE	White foam on breaking wave crests; full wave rolling against land
8	34-40	8-9	GALE	Breaks top of trees generally; sprays sea water
9	41-47	9-10	STRONG GALE	White foam on breaking waves; electricity poles and wires sway
10	48-55	10-11	STORM	Trunks of trees moved; inland trees bent; considerable structural damage occurs
11	56-63	11-12	VERY STRONG STORM	Tree tops swayed; inland trees bent; considerable structural damage occurs
12	64	12	HURRICANE	

The Work of Wind: Land

Edited by Christine Shaw and Etienne Turpin

The Work of Wind: Land expands upon an eponymous site-specific exhibition that occurred in the Southdown industrial area of Mississauga, Ontario, in 2018. This, the first of three volumes, gathers projects and texts by artists, curators, philosophers, activists, researchers and scholars who treat the wind as a vital agent, a vehicle or a metaphor in their interdisciplinary practices.

Each chapter of this ingeniously curated “book-as-exhibition” corresponds to an increment on the Beaufort wind force scale, created in 1806 by a Royal Navy officer to chart the visible effects of the wind, both on land and at sea. Given that the scale has, by design or by coincidence, facilitated imperialist navigational endeavours – colonization, the slave trade, industrialization, military surveying, resource extraction, etc. – the book seeks to “dislocate [the scale’s] poetic attunements from its colonial provenance.” Here, the wind’s force is reclaimed in order to give new breath to anti-colonial, ecological and anti-capitalist discourses.

From “0 (Calm)” to “12 (Hurricane),” each contributor addresses the wind’s various processes while asking questions such as: What do bricks on the shore, so eroded by the gale that they become “more like rocks again,” reveal about geological time and human time? How can we bear witness to the subjectivity and agency of the elements? What about the plethora of airborne toxins that are carried by the breeze? Is it possible that “unequal power relations are ‘inscribed’ in the air ... just as they are ‘embedded’ in the land”? What might the wind teach us about geopolitical borders?

Though these questions remain mostly rhetorical, the tapestry of materials featured in this thoughtful publication attest to a shared concern with nature’s incessant labour, and the ways in which we might not merely contend with it, but become its accomplice in the struggle for justice.

– Laura Demers

K. Verlag in partnership with the Blackwood Gallery, University of Toronto Mississauga, 336 pages, 62 colour illustrations, hardcover, \$42.00 CA, September 2018