

Prose Non-Fiction Illustrated / Études et essais illustrés

First prize / Premier prix

Title / Titre

**The Surface of Meaning:
Books and Book Design in Canada**

Designer / Conception graphique
Robert Bringhurst

Author / Auteur
Robert Bringhurst

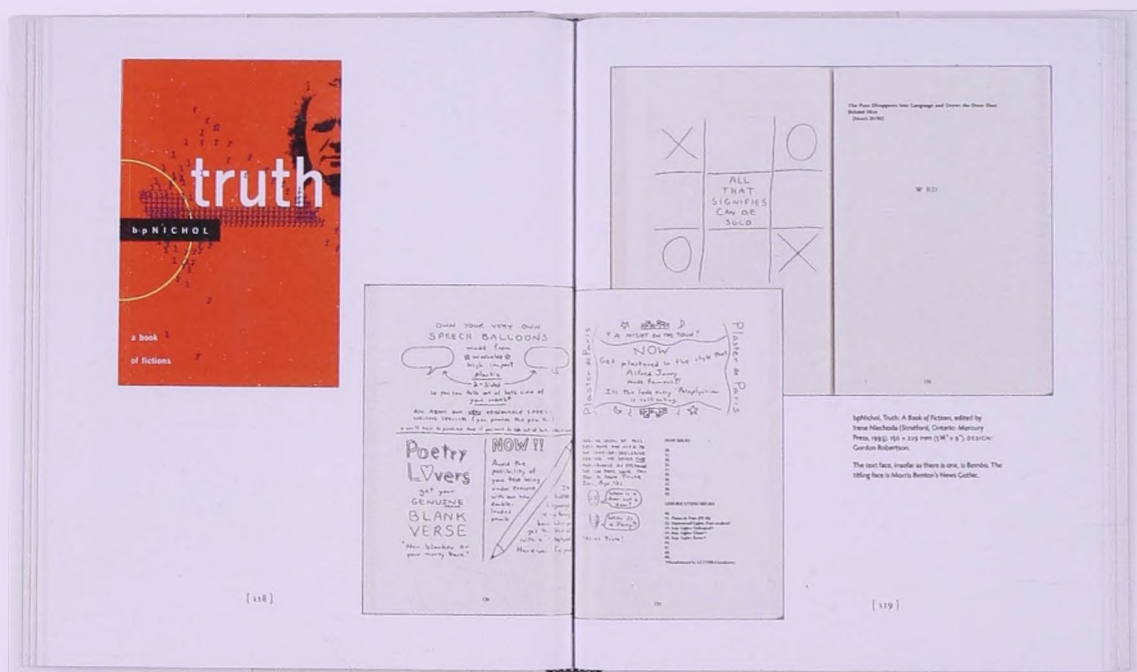
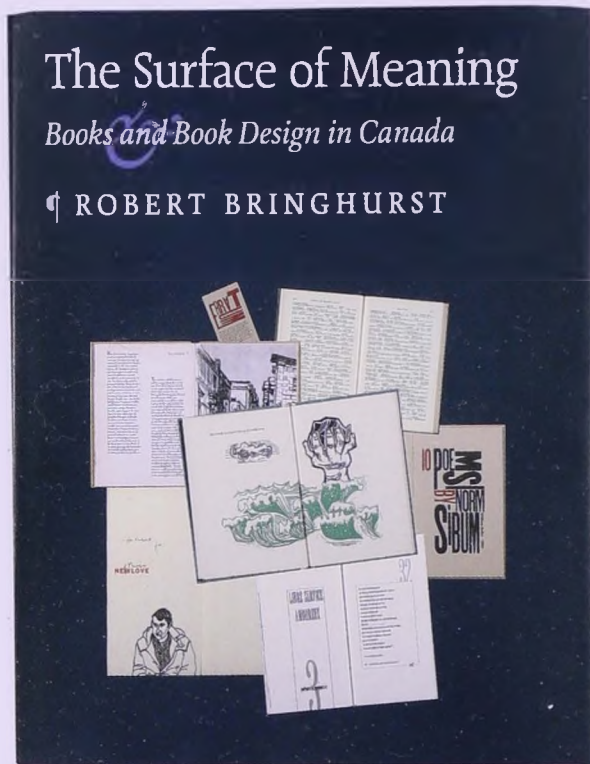
Publisher / Maison d'édition
CCSP Press / Simon Fraser University

Photographer / Photographe
Ernst Vegt (Coast Imaging Arts)

Printer / Imprimeur
Friesens

Font / Police de caractères
**Rod McDonald's Laurentian,
Rod McDonald's Cartier Book, Euphemia,
Caspari, Slimbach's Arno, Slimbach's Minion,
Kaiti**

Trim Size / Format massicoté
28 x 23 cm



Second prize / Deuxième prix

Title / Titre

Off the Wall

Designer / Conception graphique

Tim Inkster

Authors / Auteurs

Michael S. Phillips (captions / légendes);

Tony Urquhart (drawings / dessins)

Publisher / Maison d'édition

The Porcupine's Quill

Illustration / Illustration

Tony Urquhart

Printer / Imprimeur

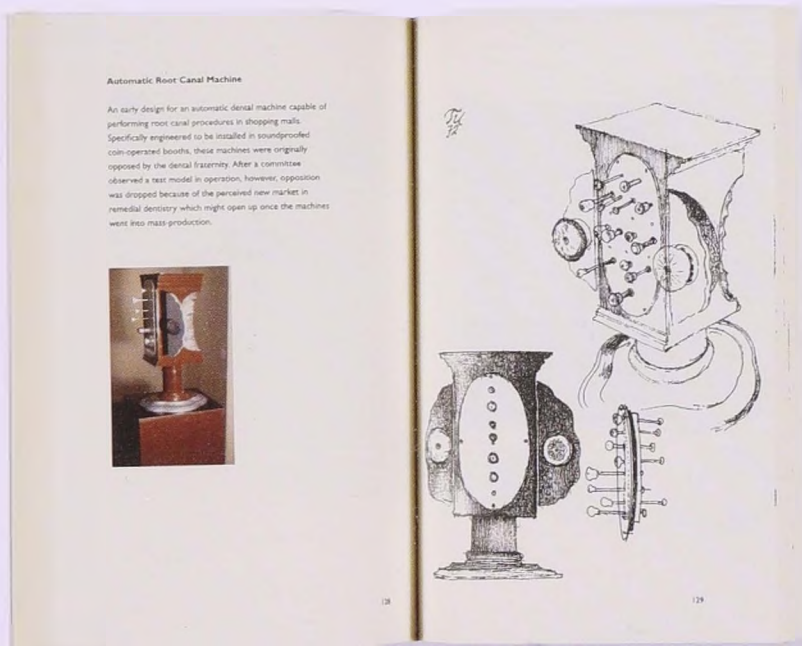
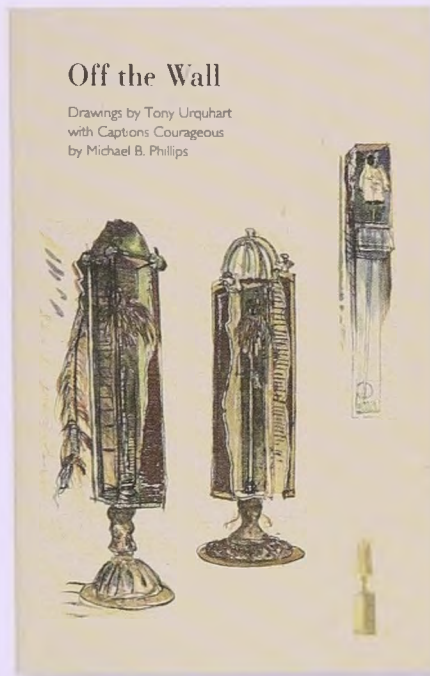
Porcupine's Quill Inc.

Font / Police de caractères

Bodoni, Gill Sans

Trim Size / Format massicoté

22 x 14 cm



Third prize / Troisième prix

Title / Titre

**In Black & White:
a Wood Engraver's Odyssey**

Designer / Conception graphique

Andrew Steeves At Gaspereau Press

Author / Auteur

Wesley W. Bates

Publisher / Maison d'édition

Gaspereau Press

Illustration / Illustration

Wesley W. Bates

Printer / Imprimeur

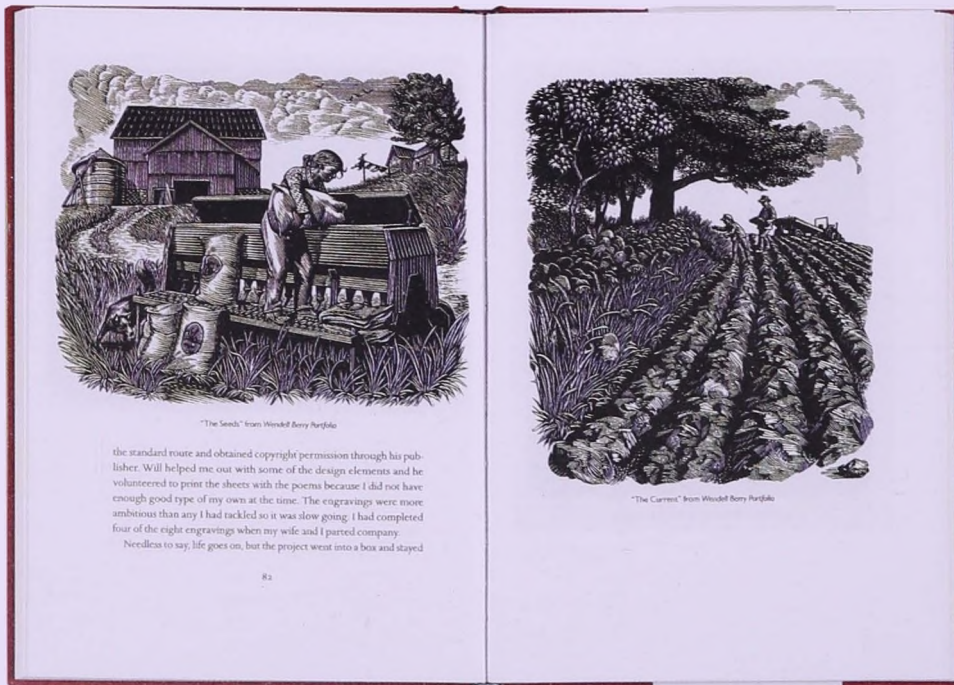
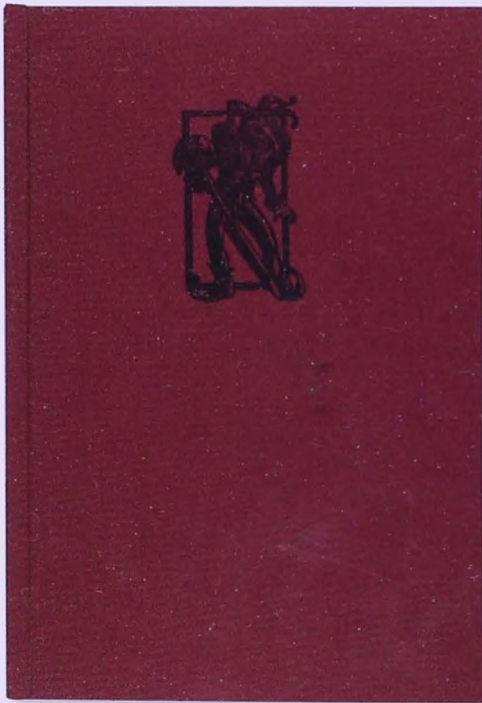
Gaspereau Press

Font / Police de caractères

Giovanni Mardersteig's Dante

Trim Size / Format massicoté

25 x 17 cm



"The Seeds," from *Wesley W. Bates*

the standard route and obtained copyright permission through his publisher. Will helped me out with some of the design elements and he volunteered to print the sheets with the poems because I did not have enough good type of my own at the time. The engravings were more ambitious than any I had tackled so it was slow going. I had completed four of the eight engravings when my wife and I parted company. Needless to say, life goes on, but the project went into a box and stayed

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"The Current," from *Wesley W. Bates*

Fourth prize / Quatrième prix

Title / Titre

**Flight of the Hummingbird:
a Parable for the Environment**

Designer / Conception graphique

Jessica Sullivan

Author / Auteur

Michael Nicoll Yahgulanaas

Publisher / Maison d'édition

Greystone Books

Illustration / Illustration

Michael Nicoll Yahgulanaas

Printer / Imprimeur

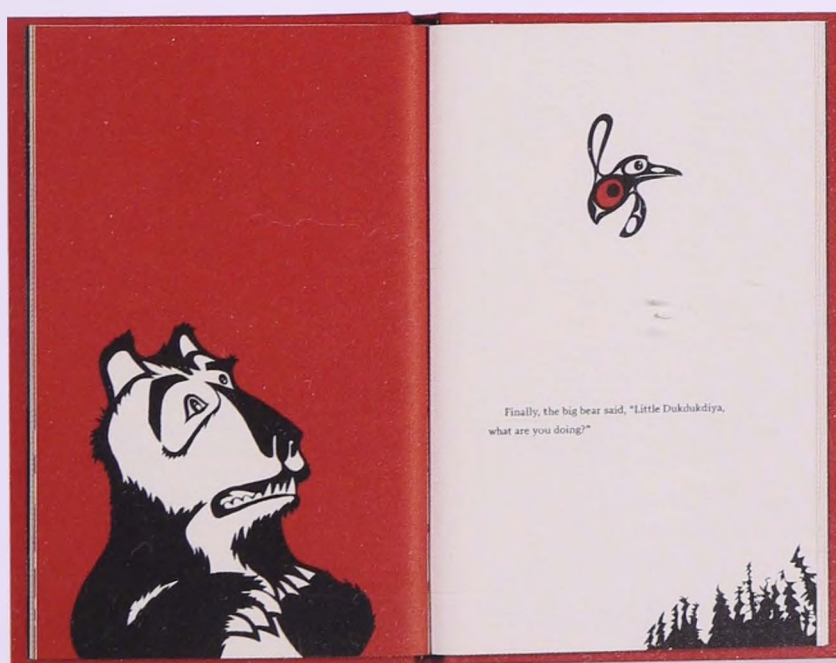
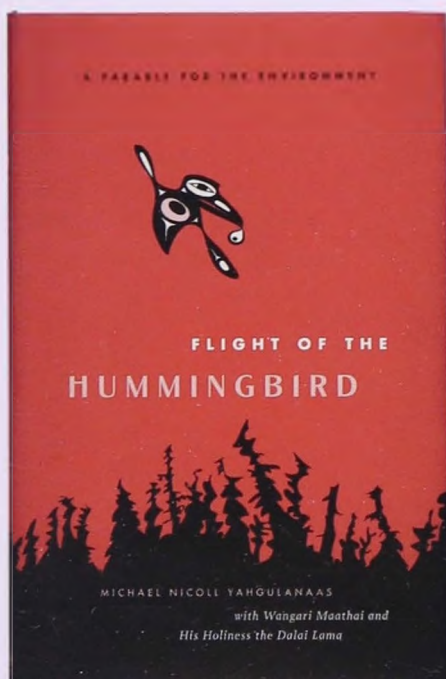
Friesens

Font / Police de caractères

Prensa, Futura, Renner, Globe Gothic

Trim Size / Format massicoté

21 x 13 cm



Honourable mention / Mention honorable

Title / Titre

**Imagining Science: Art, Science,
and Social Change**

Designer / Conception graphique

Alan Brownoff

Editors / Éditeurs

Sean Caulfield and Timothy Caulfield

Publisher / Maison d'édition

The University of Alberta Press

Illustration / Illustration

various / plusieurs

Photographers / Photographes

various / plusieurs

Printer / Imprimeur

Friesens

Font / Police de caractères

**Greta Text Light (text / texte),
Auto 1 Light and Black (titles / titres)**

Trim Size / Format massicoté

26 x 27 cm

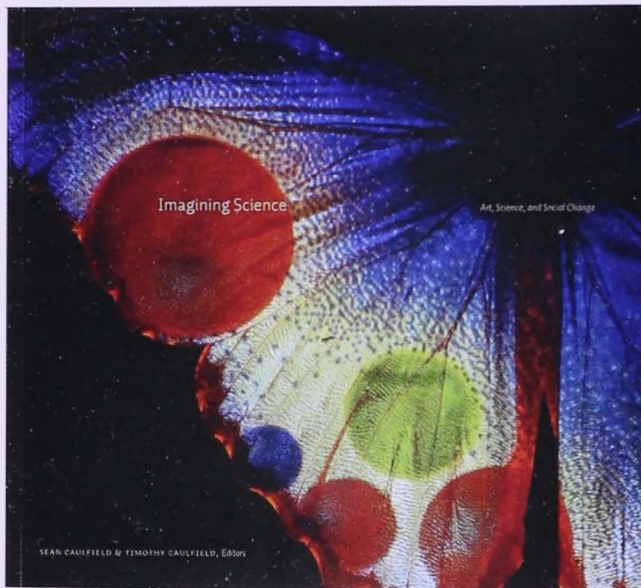


Figure 1: (a) Human torso with various biological structures and organisms, possibly representing a medical or scientific study.

ART AND THE UPHEAVALS OF NEW TECHNOLOGIES

Politics makes strange bedfellows. At root, politics is about the pursuit and use of power, either to achieve some positive objective or to block and limit the objectives of others. Art has played a critical role in visualizing and popularizing our conceptions of our realities and our opportunities. In this way, art often reflects the goals and issues of the day and frames our views and responses to the existing distribution of power.

In the context of new technologies, there are always proponents of change—governments seeking more power and glory, industry and entrepreneurs seeking greater wealth, and social groups seeking more diverse and personal goals—who are always counteracted with alternate views and goals that are often expressed by artists and their art.

Art, in all its forms, has played an integral role in politics since the beginning. Musicians, painters, sculptors, cartoonists, writers, playwrights and filmmakers have all either explicitly or implicitly contributed to the public discourse. In fact, observing or critiquing the leaders and their approaches to the issues of the day. Meanwhile, economic, political and social leaders have always called on, commissioned or commissioned artists to portray them in their goals and accomplishments in a positive light. Most of our earliest art, from Mesopotamia, Central and South America, and Egypt depicts rulers as powerful and beneficent, pursuing grand goals, such as conquest, discovery or just good governance.

As time has passed and civilizations have evolved, the artist's role in society has expanded as they have grown beyond the purview of elites. While often impoverished and unappreciated in their own time, artists have come to occupy a privileged and enduring place in society, helping us to define our conceptions of truth, beauty and justice, and mobilizing ideas and people to support or unsettle powerful actors and systems.

Renaissance art defined many of our conceptions of human beauty—da Vinci's *Mona Lisa*, Botticelli's *The Birth of Venus* and Michelangelo's *David* engendered and promoted the notion of the human as beautiful. Their conceptions of beauty and perfection remain today in the art and culture of many countries in the twenty-first century. Then the Romantic movement defined our conceptions of nature—Constable's pastoral paintings and Emerson for many the ideal and pure "nature" that modern industry and man despoiled. More recently, modern and postmodern art is credited with symbolizing and crystallizing people's sense of alienation and disconnection from many of the existing economic, social and political power systems that prevail today. Experimentation with new styles (color, abstract), new media (digital materials, video), new ways, body extension and new concepts (installation or performance art, involving the viewer as part of the art) that touched different sensitivities and highlighted new aspects of our traditional systems.

Honourable mention / Mention honorable

Title / Titre

Vancouver Matters

Designer / Conception graphique

Robin Mitchell

(Hundreds & Thousands Design Inc.)

Editors / Éditeurs

James Eidse, Mari Fujita,

Joey Giaimo, and Christa Min

Publisher / Maison d'édition

Blueimprint

Photographer / Photographe

Lori Kiessling

Printer / Imprimeur

Paramount Book Art

Font / Police de caractères

Trade Gothic, Walbaum

Trim Size / Format massicoté

20 x 13 cm

