

PICTORIALS
JUDGES' COMMENTS

BEAUX LIVRES
OBSERVATIONS DU JURY

ANNA BANANA: 45 YEARS OF FOOLING AROUND WITH A. BANANA

Sophisticated packaging and a story that complements the visuals without competing with them made this the runaway winner. The designer smartly resisted imitating the content or opting for a “quirky” look. The type is clear and the yellow is bright but easy on the eyes, contributing to a very smart and readable book.

L'ENVERS DU DÉCOR

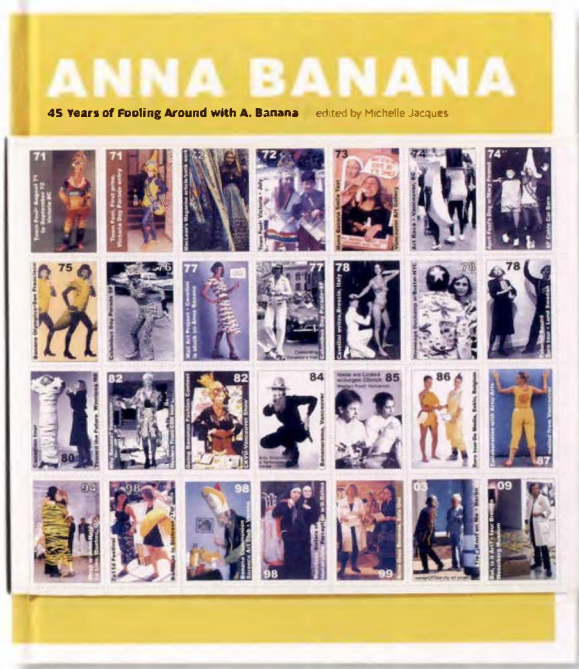
A great pictorial work that has a cinematic feel, but also rewards the careful reader: close examination reveals a thoughtful design that holds together well.

ROBERT TOMBS: INDEX

This transcends the average catalogue to succeed as an enjoyable object of art in its own right, but still shows signs of care toward its utility as a catalogue.

SARAH ANGELUCCI: PROVENANCE UNKNOWN

Immediately from the compelling cover the readers are pulled through this book as if they were being led through the actual exhibit—it’s a remarkable effect, and an unusual accomplishment.



ANNA BANANA: 45 YEARS OF FOOLING AROUND

WITH A. BANANA

Son habillage sophistiqué et son histoire qui viennent bien compléter les éléments visuels sans entrer en compétition les uns avec les autres, font de ce livre un vainqueur sur toute la ligne. C'est avec intelligence que la conceptrice graphique a résisté à la tentation d'imiter le contenu ou d'opter pour un style excentrique. Les caractères nets et le jaune éclatant, mais doux pour les yeux, en font un livre très élégant qui se laisse lire facilement.

L'ENVERS DU DÉCOR

Un très beau livre au style cinématographique, mais qui récompense le lecteur attentif : en l'observant dans le détail, il révèle une conception graphique soignée qui se tient bien.

ROBERT TOMBS: INDEX

Cet ouvrage transcende le catalogue ordinaire pour en faire un objet d'art agréable à regarder en soi, tout en démontrant des marques de soin gardant sa fonction de catalogue.

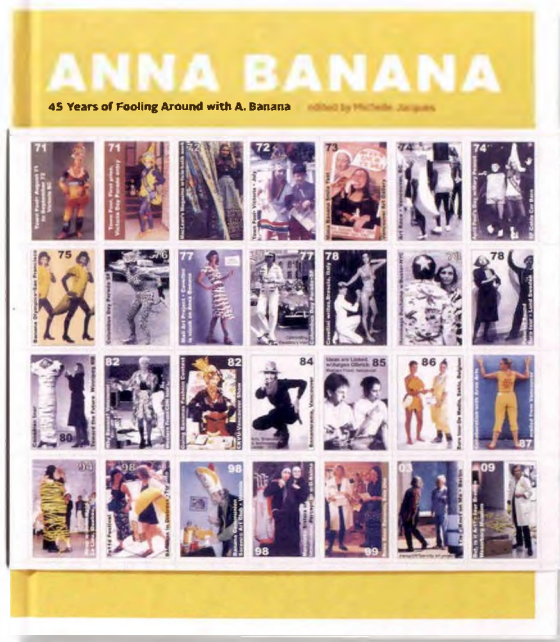
SARAH ANGELUCCI: PROVENANCE UNKNOWN

Dès le départ et l'irrésistible couverture, le lecteur est absorbé dans le livre comme si on voulait le mener au véritable objet d'intérêt; c'est un effet remarquable et un résultat inhabituel.



FIRST PRIZE

PREMIER PRIX



TITLE | TITRE

Anna Banana: 45 Years of Fooling Around with A. Banana

DESIGNER | CONCEPTION GRAPHIQUE

Jessica Sullivan

AUTHORS | AUTEURS

Michelle Jacques, Anna Banana [et al.]

PUBLISHERS | MAISONS D'ÉDITION

Figure 1 Publishing & Art Gallery of Greater Victoria

PRINTER | IMPRIMEUR

C & C Offset Printing

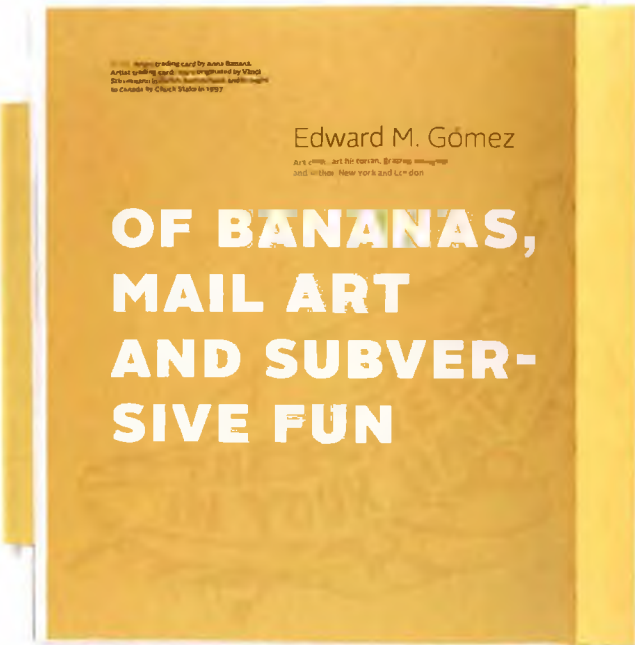
TYPEFACE | POLICE DE CARACTÈRES

Alright Sans

TRIM SIZE | FORMAT MASSICOTÉ

210 x 250 mm.

ISBN 9781927958292



IN MODERNISM'S HISTORY, some art forms have turned out to be as surprisingly enduring as they were at first ephemeral. In the century since Dada erupted in Europe (preluding everything from Fluxus happenings, performance art and punk's radical aesthetics), both the makers of a wide variety of action-based artworks that were realized and unfolded in real time and those who learned about them later through books, films, lectures or hearsay have grown accustomed to knowing such artistic creations, primarily, if not exclusively, through written accounts or photographic and audio documentation. As a result, as fleeting as those artworks were at the time of their first—or only—presentations, they have still become

important milestones in modern art's complex and still-evolving canon. Anna Banana's activities as a creator and executor of action-based artworks—in effect, varieties of performance—share certain characteristics that are associated with experimental theatrical productions and have historical affinities with aspects of the forms, attitudes, spirits or purposes of such earlier modernist, avant-garde expressions as Dadaist anti-art or audience-participatory Fluxus events (Fluxus events were guided by their originators' self-styled "scores," which were inspired by conventional musical compositions). Now, as 45 years of Fooling Around with A. Banana demonstrates, from the beginning

SECOND PRIZE (TIE)

DEUXIÈME PRIX (EX Aequo)



TITLE | TITRE

L'envers du décor : photoroman

DESIGNERS | CONCEPTION GRAPHIQUE

Chélanie Beaudin-Quintin

Émilie Mannering

AUTHORS | AUTEURS

Chélanie Beaudin-Quintin

Guillaume Corbeil

Émilie Mannering

PUBLISHER | MAISON D'ÉDITION

Les Éditions Michel Quintin

PHOTOGRAPHERS | PHOTOGRAPHIE

Chélanie Beaudin-Quintin

Émilie Mannering

PRINTER | IMPRIMEUR

Leo Paper

TYPEFACE | POLICE DE CARACTÈRES

Helvetica Neue

TRIM SIZE | FORMAT MASSICOTÉ

210 x 260 mm.

ISBN 9782894357958



SECOND PRIZE (TIE)

DEUXIÈME PRIX (EX AEUQO)



TITLE | TITRE
Robert Tombs: Index. Graphic Works
1985-2015

DESIGNER | CONCEPTION GRAPHIQUE
Robert Tombs

AUTHORS | AUTEURS
Michael Davidge, Ingrid Jenkner
Gerney Kelly, Marina Roy

PUBLISHER | MAISON D'ÉDITION
Owens Art Gallery, Mount Allison
University

ILLUSTRATOR | ILLUSTRATION
Robert Tombs

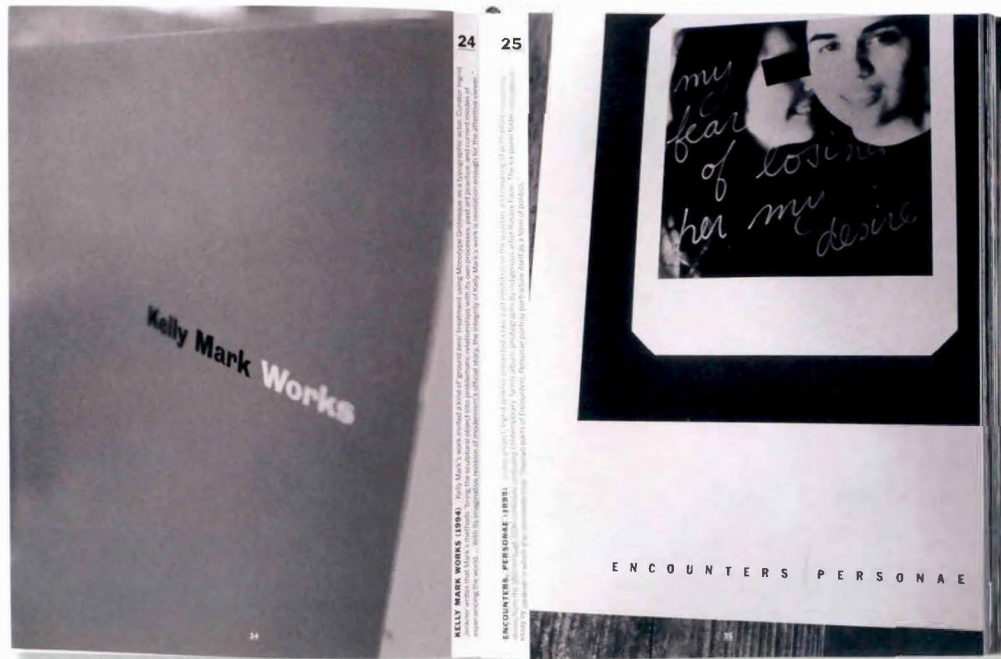
PHOTOGRAPHER | PHOTOGRAPHIE
Robert Tombs

PRINTER | IMPRIMEUR
The Lowe-Martin Group

TYPEFACES | POLICES DE CARACTÈRES
Franklin Gothic No. 3, Benton Sans Book,
Benton Sans Medium

TRIM SIZE | FORMAT MASSICOTÉ
180 x 240 mm.

ISBN 9780888282446



HONOURABLE MENTION

MENTION HONORABLE



TITLE | TITRE

Sarah Angelucci: Provenance Unknown

DESIGNER | CONCEPTION GRAPHIQUE

E.A. (Zab) Hobart

CURATOR | CONSERVATEUR

Emalie Chhangur

PUBLISHER | MAISON D'ÉDITION

Art Gallery of York University

PRINTER | IMPRIMEUR

Warren's Waterless

TYPEFACE | POLICE DE CARACTÈRES

Pluto

TRIM SIZE | FORMAT MASSICOTÉ

150 x 200 mm.

ISBN 9780921972693



ASLEEP IN THE DUST

B.C. Anderson

"It is this dog no one knows how these birds went off on their journey
 it is also mending a stick over horses but my almost to me they will be
 in their presence of the vast distances they must cover, must
 travel for their sake of origin."

"Alphonse once told me, great-nephew and me that everything
 was laid out before our eyes, and that many of the scholars of colour
 was already possible, or simply only where no one saw them, in
 the submarine gardens beneath deep below the surface of the sea."

A. H. BRADSHAW, ALPHONSE

A few moments of film he bring on the white wall of my uncles
 "There is a man in the room, as the man there, when he is
 with me, he looked supremely beautiful in his good clothes. They
 are the only ones in the room, and though I was very old, I
 still see the. The past had become uncutted. The dress made of

Book by Emalie Chhangur
 Design by E.A. (Zab) Hobart
 Printed by Warren's Waterless