

# BOOK REVIEWS

## REFERENCE

**Urban Surprises: A Guide to Public Art in Los Angeles** (Glendale, CA, Balcony Press, 2002, edited by Gloria Gerace, photographs by Dennis Keeley, \$14.95 paper) does not cover all the public art, which involves hundreds and hundreds of works of art, but is limited to three programs: the City of Los Angeles Cultural Affairs Department's Public Art Programs, the Community Redevelopment Agency's Downtown Art in Public Places, and Los Angeles County's Metropolitan Transit Authority's Metro Art Department. Each of these three programs is tied to new construction, jointly producing the over 340 works of art featured in this book. This includes urban installations, percent for art programs, libraries, artist and architect collaborations, metro rail art, and much more. Then there are maps, 12 pages of color photos, a list of sponsors and a list of artists.

**Leave any Information at the Signal: Writings, Interviews, Bits, Pages** by Ed Ruscha, edited by Alexandra Schwartz (Cambridge, MA, MIT Press, 2002, \$44.95 hardcover) documents the work of this influential artist as he rose to prominent, but also contains his writings and commentaries on other artistic developments of the period. Divided into 3 parts, each of which is arranged chronologically, Part One contains statements, letters, and other writings; Part Two consists of more than 50 interviews, some of which have never before been published or translated into English; Part Three contains sketchbook pages, word groups, and other notes that chart how Ruscha develops ideas and solves artistic problems. This is a sourcebook, a reference book, and a reflection on the more than forty years' career of one of the most innovative artists in the U.S. Bibliography, index, black and white plates. An October Book.

**100 New Zealand Craft Artists** by Helen Schamroth (Auckland, Random New Zealand, 1998) emphasizes

the vibrancy and ingenuity of contemporary New Zealand craft, including ceramics, jewelry, glass, fibre, furniture and book-making. It covers a wide variety of media and techniques, forms and functions. Highly regarded established artists stand next to young, energetic talent. Each artist's work is represented by one work in full color, accompanied by an overview of their life and work. There is a glossary of Maori terms, a glossary of craft terms, and a

bibliography. Order from 18 Poland Rd., Glenfield, Auckland, New Zealand.

## PHOTOGRAPHY

**Women of Our Time: An Album of Twentieth Century Photographs** by Frederick S. Voss (London, Merrell, in assoc. with National Portrait Gallery, 2002, \$35.00) is a photographic celebration of 75 of the most creative, witty, brave, courageous, humane, controversial and inspirational women of the 20<sup>th</sup> century) accompanied by a biographical essay that both gives highlights of each subject's career and how their contemporaries viewed them.

These are rarely seen photographs of women such as Marilyn Monroe, Helena Rubinstein, Billie Holiday, Gloria Steinem, Sylvia Plath, and more. With a preface by Cokie Roberts, who says "All they have in common is their century and their sex, but that is quite a lot in a century when women found themselves in the midst of a revolution." Most of the renowned photographers are also represented. Just don't say "another photo book"—this is extraordinary and will be accompanied by an exhibition that will be launched in 2003.

**Street Graphics Tokyo** by Barry Dawson (New York, Thames & Hudson, 2002, \$19.95 paper) is a sumptuous full-color tour of the outdoor graphics that bombard the eye wherever one may go, including traditional, signs, symbols & services, food & drink, fashion, music, ex, digital and nostalgia—the full circle.

With 151 color illustrations, this is a tour of Tokyo like no other, a graphic tour using the visual language of cities, a tour of that which one cannot avoid in Tokyo, the design element that is eye candy. Cartoon characters can signify the police or pornography, slot machines vend erotica, pets and cops are robots, and so much more. But it is the Japan of now, the youth culture, yet an idea of what tradition has also dictated. This is a sumptuous tour, a delicious invasion of Japanese culture through the photograph.

**The Italians** by Bruno Barbey (New York, Abrams, 2002, \$37.50) is the result of this Magnum photographer having traveled throughout Italy from 1960 - 1964 just shooting photographs from north to south to capture the spirit of the Italian nation. And then they were put aside, due to circumstances, and are only now do they appear "as if from a long sleep" imbued now with mythology of place and nostalgia for the times. There are beggars, priest, prostitutes, carabinieri and mafiosi and much more—archetypal figures that could occupy Visconti, Fellini, and Pasolini films. 100

black and white photographs that capture a period that was so energetic, full of hope, and yet just emerging from a brutal past, World War II. The text is by Tahar Ben Jelloun.

**Berliner Kindheit** (A Berlin Childhood) by Aura Rosenberg (Göttingen, Germany, Steidl in association with DAAD, 2002, \$35.00) is an artist book as well as a trade book. Using the metaphor of Walter Benjamin, who after leaving Germany in 1932, wrote *Berliner Kindheit Um Neunzehnhundert*, a collection of 42 texts that functions as a childhood memoir, distilling the poignancy of a lost childhood from vividly remembered places, things and experiences.

So, too, Aura Rosenberg, arriving in Berlin with her husband and young daughter in 1991, was introduced to Benjamin's memoir, and found herself moving, uncannily, through the very spaces Benjamin once had. Her goal became to produce photos to match each entry in Benjamin's book.

This volume of 160 color photographs, juxtaposed with excerpts from Benjamin and accounts of her own investigation, is the result of her quest. What we see is a multi-layered allegory that offers a look back to the origins of modernity through the lens of contemporary Berlin.

Benjamin wrote the book in 1933. Some of his "chapters" are entitled "Loggias", "Tiergarten", "Came Too Late", "The Corner of Steglitzer and Genthiner", "Market Hall" and "The Little Hunchback" reinforces the thought he supposed a sense of repetition by future generations after him. Benjamin in his sensitivity remembers the smell of an apple, the clatter of shutters, the sensation of spinning on a carousel as his mother turns into a blur.

Amplified by essays in both Germany and English by Esther Leslie, who is so clear about Benjamin's book and its import, *A Berlin Childhood* is an amazing project, one that not only amplifies Benjamin, but gives us insight into Aura Rosenberg's conceptual investigation using contemporary Berlin to match the layers of memory that emanate from Benjamin's words. The hunt seems to have been worth it. This is a must for most contemporary art collections! Distributed by D.A.P.

**Thomas Struth 1977-2002** by Douglas Eklund, Ann Goldstein, Maria Morris Hambourg, and Charles Wylie (Dallas Museum of Art, dist. by Yale University Press, 2002, \$50.00) is a sumptuous photographic album of one of the most intriguing, challenging and gifted artists to emerge from Europe in the past two decades, depicting the world—its buildings, people, society, and culture—in its present moment

of perpetual flux. He allows his viewers to see their world and his in often entirely new ways.

Starting with black and white photographs of deserted city streets, his psychologically penetrating portraits of individuals and families, his renowned "museum pictures," and his large-format color landscapes of nature and industry from around the globe are all represented in this beautifully printed collection of images. With 37 black and white and 80 color plates, this is a comprehensive survey of a career that gives testimony to the importance of his photographs and his valued place in the history of photography and contemporary art.

Charles Wylie examines the development of Struth's art and places him in the context of photographic history of the last century; Maria Morris Hambourg and Douglas Eklund review the artist's aesthetic and intellectual influences and maturation; and Ann Goldstein investigates the role portraiture has played in Struth's art.

A list of plates, a checklist of the exhibition, a biography selected exhibitions and a selected bibliography complete this sumptuous volume.

**A Book of Books** by Abelardo Morell with a preface by Nicholson Baker (New York, Bulfinch Press, 2002, \$60.00 hardcover) is the ideal gift for book collectors, readers and lovers of photography, for Morell, an exquisite photographer, has captured the experience of books brilliantly. He combines photographs of bindings, typefaces, and delicate illustrations

These full size duotone photographs are interspersed with musings from Pablo Neruda, Emily Dickinson, Lewis Carroll, Jane Austen, Nathaniel Hawthorne, Eudora Welty, Samuel Butler, Jean Cocteau, Stéphane Mallarmé, Francis Bacon, Elizabeth Barrett Browning, Goethe. The artist also has a wonderful statement about what books mean to him, as do the photographs of them. You will not look at a book in the same way again, for as Nicholson Baker writes in the preface, it is the page that has so much to offer. But the photographs of the pages show a passion for the object, an insight into the single units of the book, and the love of the book as a precious artifact. This book is an experience.

## GENERAL

**Taisho Chic: Japanese Modernity, Nostalgia, and Deco** by Kendall H. Brown and Sharon A. Minichiello (Honolulu Academy of Arts, 2002, \$45.00 cloth, dist. by University of Washington Press) is a sumptuous exposé of the first three decades of the 20<sup>th</sup> century, which spawned social liberalism and political radicalism on the one hand; on the other, it

generated the social conservatism and cultural nativism that grew into the ultranationalism of 1937 - 1945.

In the Arts, however, the interwar epoch produced an infatuation with Western modernism as well as a new exploration of traditional aesthetics. In the midst of all this, there came a symbiosis which really became Art Deco as interpreted in the Taisho period. Women were at the center of the sociocultural debate on Japanese modernism, and the various types of women were fashioned by artists, e.g. the modern girl, the traditional woman, and a new type of hybrid woman.

Besides paintings and prints, there are decorative arts, textile arts, popular songbooks demonstrate the powerful relations between styles and ideologies imported from the West. Most of the *nihonga* paintings, woodblock prints, textiles, and domestic artifacts come from the Honolulu Academy collections. Much of the work is newly discovered, ranging from 1915 - 1935. There are 98 full-size color illustrations, bibliography and index.

**The Art and Politics of Arthur Szyk** by Steven Luckert (Washington, DC, United States Holocaust Memorial Museum, 2002, \$35.00 hardback, dist. by University of Washington Press) reflects the collection of Szyk's work, given to the museum by his daughter. The gift consists of 79 original drawings and works on paper. This led to a search for all his work around the world to do a show about this illuminator and miniaturist, cartoonist and caricaturist, propagandist for the Allied cause and champion of American democracy, Polish patriot and tireless partisan for a Jewish state, anti-fascist humanist and freedom fighter—all about one man, Arthur Szyk.

Skilled in medieval and Persian miniature painting, Szyk redirected his artistry during World War II into political cartoons that unmasked the face of the Nazi enemy and mobilized popular opinion. His caricatures became daily fare in newspapers and magazines throughout the United States. In 1942 alone, Szyk's war-driven cartoons were published in *Esquire*, *Collier's*, *Look*, *Liberty*, *Time*, the *Saturday Review of Literature*, and the *Saturday Evening Post*. One magazine reported that Szyk cartoons were as popular as Betty Grable pin-ups for troops heading overseas.

The Art and Politics of Arthur Szyk places the extraordinary artist and his work into the context of the turbulent times in which he lived (1894-1951). Hundreds of illustrations - rendered in the artist's original brilliant colors and painstakingly intricate detail - were drawn from private and public collections around the world. The illuminations, paintings, prints, line drawings, lithographs, posters,

magazine covers, and stamps are still vibrant and compelling. The political caricatures still resonate.

**Art Crazy Nation, The Post-Blimey London Artworld** by Matthew Collings (London, 21 Publishing, 2001, \$35.00 paperbound, dist. by D.A.P.) is a sequel to Collings' *Blimey*, which touted the Young British Artists who have become stars in the international scene, such as Gary Hume, Tracey Emin, and Chris Ofili. This update is in Collings' inimitable style of autobiographical blips, personal observations, off-kilter judgments. Certainly he talks about the "stars", but he introduces us to a whole slew of people, places, and art which he questions, always answering with wit and style, but always asking questions. From the Queen at Tate Modern to the Nation's Nervous Breakdown, Collings has a way about him. He's fearless and seems to waver between Rocking Marxists and Creative Curating, titles of his chapters.

The design is more than energetic with cool photographs of people, places, and art, and a mixture of grungy realism and glamour, oftentimes inserting himself into the picture. There is a good discussion of the 80s and a sense of style that dominates the whole book. Why are we like this now and how long will it last? At any rate, you can have a good feel for what British art is all about today. It will be different in five years, and I'm sure Collings will write another book.

**Butterflies in Flight** by Roger Camp (New York, Thames & Hudson, 2002, \$27.50 boxed) is a remarkable concertina in boards, an homage to the butterfly with more than 300 photographs of 285 real butterflies, depicted in all their lightness and brilliance, and presented in the endless accordion which allows it to be displayed.

Roger Camp, Professor of Photography at Golden West College in California, has used modern techniques of photography and digital imaging to create an irresistible flight of real butterflies. They soar and drift across the page. Each panel of this *orihon* book, a traditional Japanese format, stands on its own visually, yet is also designed to lead to the next panel so that the flight itself appears to glide, panel after panel, before the viewer. The accordion, if stretched, reaches more than 40 feet, allows the book to be displayed as a delightful art object. Luckily, there is an Identification Key so one can identify the butterflies for future reference as well. The artist has also written a very clear introduction to the work with passion and enthusiasm.

**Auto Pilot** by Carsten Nicolai (Berlin, Die Gestalten Verlag, 2002, \$38.00 dist. by Consortium) is written by one of the most famous margin walkers of Electronic Music and Art. Born in 1965 in Karl-Marx-Stadt, Nicolai has performed and created installations and had solo shows in some of the world's most prestigious spaces, including the Guggenheim in New York, San Francisco Museum of Modern Art, Museum of Modern Art Oxford, and NTT Tokyo. He also runs the exceptional label, Raster Noton, responsible for the acclaimed CD series "20 to 2000" that went on to win the Prix Ars Electronica 2000 of the globe's leading electronic art festivals.

Nicolai uses electronic sound and visual art as a kind of hybrid tool to create his very special microscopic view of creative processes. This book features texts on and by him, music, sounds, and visuals both in print and on the accompanying CD. Essays are written by Takashi Ikegami, Christoph Cox, Martin Pesch, and Hans Ulrich Obrist.

**Norm: The Things** by Manuel Krebs and Dimitri Bruni (Berlin, Die Gestalten Verlag, 2002, \$44.00 softbound) is the result of a Zurich-based design team which deals in scientific research in two-dimensional space. In the first part, *Norm* examines the two-dimensional appearance of three-dimensional objects like houses, phones, cars, etc. Then you flip the book upside down and the second part is dedicated to printfonts, or to writing. Again, quite scientifically Norm structures Latin letters and compares them to the efficiency of Japanese Katakana or Arabic writing. The result can be called a criticism of Latin writing. Little wonder it looks quite cool anyway. Diagrams, photographs, and illustrative drawings serve Norm very well to test their theories.

The Zurich team is definitely one of the most interesting projects of the international graphic design scene. Their highly structural, nearly scientific approach towards design has been critically acclaimed in various magazine articles, reviews, and books all over the world. You must check out [www.norm.to](http://www.norm.to)

There are 80 black and white and color illustrations in these 100 pages. Distributed by Consortium.

## SPECIAL CATEGORIES

**Alexandria in which the Extraordinary Correspondence of Griffin & Sabine Unfolds** by Nick Bantock (San Francisco, Chronicle Books, 2002, \$19.95 hardcover) is an extraordinary effort on the part of an artist who really understands the mail and how it works. This love story of Matthew Sedon and Isabella de Reims, lovers separated by

continents, are guided by Griffin and Sabine. In Egypt, Matthew is kept from his archaeological dig just as he is about to make a vital discovery, one that tries to explain his strong connection with Sabine. Meanwhile, Isabella, a student in Paris, has the key to a new reality. There is danger and romance, passion and feeling beyond the norm. The correspondence is the totality of this book, with postcards, letters and exotic birds, animals and people all throughout. Certainly, the greatest library of the ancient world is alluded to, as are the spectacular images of a culture we are surely getting to know better through media. But this fantastic tale will explore the two couples and their coalescence in adventure and in resolution. In glorious color, an interactive bookwork published by a very adventurous trade book publisher.

## REPRINTS

**Women, Art, and Society** by Whitney Chadwick (New York, Thames & Hudson, 2002, \$18.95 paper). 3<sup>rd</sup> edition, 302 illustrations 78 in color.

**Inventing Kindergarten** by Norman Brosterman (New York, Abrams, 2002, \$19.95 paper) is the first comprehensive book about the original kindergarten, a revolutionary educational program invented in the 1830s by German educator Friedrich Froebel. There is amazing visual material to teach art, design, math, and natural history. Now in paperback!

**The Tribal Arts of Africa: Surveying Africa's Artistic Geography** by Jean Baptiste Bacquart (New York, Thames & Hudson, 2002, \$29.95 paper with 865 illustrations, 195 in color.

## BOOKS RECEIVED

**One Place after Another: Site-Specific Art and Locational Identity** by Miwon Kwon (Cambridge, MIT Press, 2002, \$32.95) is a critical history of site-specific art since the late 1960s and a theoretical framework for examining the rhetoric of aesthetic vanguardism and political progressivism associated with its many permutations. Informed by urban theory, postmodernist criticism of art and architecture, and debates concerning identity politics and the public sphere, the book addresses the siting of art as more than an artistic problem. Includes work of John Ahearn, Mark Dion, Andrea Fraser, Donald Judd, Renée Green, Suzanne Lacy, Inigo Manglano-Ovalle, Richard Serra, Mierle Laderman Ukeles, and Fred Wilson.

## EXHIBITION CATALOGS

**Sounds of the Inner Eye: John Cage, Mark Tobey and Morris Graves** by Wulf Herzogenrath, Ray Kass, Andreas Kreul, and Wesley Wehr (Seattle, Univ. of Washington Press with Tacoma, Museum of Glass, 2002, \$40 paper) is an exhibition previously opened at the Kunstverein in Bremen, Germany which is the first exhibition in the new Museum of Glass in Tacoma, Washington. These three artists were friends in the Pacific Northwest. Mark Tobey, often aligned with the abstract expressionists, was a pioneer in integrating elements of Asian art into mystical, calligraphic paintings. Morris Graves, known as something of an art-world maverick, combined Eastern religious beliefs and a deep appreciation of the natural world in his work, focusing initially on the Northwest's birds and vegetation. John Cage, the avant-garde composer, philosopher, writer and printmaker, began his visual creations with graphic representations of musical scores, which then inolved to include printmaking, drawing, and watercolor.

This catalog explores the lives and careers of these three men who led a community of artists, patrons, and scholars into a deeper understanding of the potential and power of art, and in turn, had a large impact on much of what followed in modern art in America. Known as the Northwest Mystics, they were influenced by Eastern philosophies and the natural beauty of the Pacific Rim.

The scholars who have written about these men have contributed so much to making this exhibition more than significant, with 250 illustrations, 160 in color, a biographical timeline, an important bibliography.

**Outer and Inner Space: Pipilotti Rist, Shirin Neshat, Jane and Louise Wilson, and the History of Video Art** by John Ravenal (Richmond, Virginia Museum of Fine Arts and University of Washington Press, 2002, \$35.00 paper) has essays by Laura Cottingham, Eleanor Heartney and Jonathan Knight Crary. There are 177 illustrations, 82 in color, a bibliography and index which documents almost 40 international artists in video, whereby this survey offers a chance to reflect on the tremendous cultural, technological and artist changes that have brought us to where we are today. Considerations about outer appearance and inner awareness, surface and depth, subject and object, public and private, mind and body in relation to space and time—these are factors emphasized by John Ravenal in his introduction and amplified by the other essayists.

**An American Avant Garde: Second Wave**, an Exhibit at the Rare Books & Manuscripts Library, Ohio State University from 20 June - 3 September 2002. This exhibition and catalog features work from the Avant Writing Collection, in other words, writing that challenges the reader to reconsider the fabric of life which is about him or her. They generate visceral reactions, cerebral responses, and spiritual awakenings because they encourage the reader to try to explain those strange mixes of words and configurations of design on the page which reflect current society.

John Bennett's essay, entitled "The Blank Generation: An American Avant Garde" definitely sets the tone for the collection and the emphasis on the self-taught artist, the one not trained in the craft but who came to it through contamination and conflict.

The Antecedents include Charles Henri Ford, Isidore Isou, William S. Burroughs, Henri Chopin, Jackson Mac Low, and Bern Porter. Then there is a selection of Artist Books from David Cole to Richard Kostelanetz. Jim Leftwich, Lewis LaCook and Scott MacLeod are in a separate section as are Sheila E. Murphy, Blast Al Ackerman and co-curator John M. Bennett, then Thomas L. Taylor, Michael Basinski and William T. Vollmann. There is a section on Serials, Books and Manuscripts and much more. Many color plates enhance this pithy catalog, which was also accompanied by a symposium in July in Columbus, Ohio. Important for all literature and art collections of 20<sup>th</sup>-21<sup>st</sup> centuries. \$15.00 to be sent to John M. Bennett, Curator, Avant Writing Collection, Rare Books & Manuscripts Library, The Ohio State University Libraries, 1858 Neil Av Mall, Columbus, OH 43210 USA. Please make out checks to the Ohio State University Libraries.

**The Pen's Excellencie:** Treasures from the Manuscript Collections of the Folger Shakespeare Library (Washington, DC, Folger Shakespeare Library, 2002, \$39.95 softbound) selects 100 manuscript treasures from the roughly 55,000 manuscripts at the Library. It provides a window onto a vast landscape of experience, seen over the past seven centuries.

Perhaps the only common features of these remarkable texts is that someone wrote them with his or her own hand. There are examples from such famous writers as John Donne, Edmund Spenser, James Boswell, George Eliot, and letters by Wadsworth, Coleridge, Verdi, Dickens, Twain, Whitman, and Buffalo Bill. These manuscripts are fascinating or beautiful. From the humble pages written in brown ink to the attention-grabbing manuscripts, the 66 illustrations show us the remarkable and oftentimes nostalgic manuscripts of days gone by. The earliest item, a

copy of 12 works by Aristotle, is from the early 14<sup>th</sup> century. The latest item, from 1928, is a short poem by A. A. Milne, the author of Winnie the Pooh. The catalog is distributed by the University of Washington Press.

**Heretical Visions: Words and Images** by Jack Kerouac, William S. Burroughs, Allen Ginsberg and Brion Gysin by Simon Anderson and John McWhinnie (New York, Roth Horowitz; Los Angeles, Roth Horowitz, Ferrini & Biondi, 2002) with examples of Beat thinking, hybrid visuals, letters, photos of Ginsberg.

Using a spiral bound book simulating a notebook, the essays by Anderson and McWhinnie are certainly important as new takes on the literature of the Beat generation and its images. There are 10 illustrations, but the catalog represents sizable collections of Beat imagery and Beat literature shown in both venues. Order for \$20.00 from Glenn Horowitz Bookseller, 19 E. 76<sup>th</sup> St., New York, NY 10021 or from Roth Horowitz Associates, 8446 Melrose Pl., Los Angeles, CA 90069.

**Jewish Life in the American West: Perspectives on Migration, Settlement, and Community**, edited by Ava F. Kahn (Los Angeles, Autry Museum of Western Heritage in assoc. with University of Washington Press, 2002, \$22.50 paper) represents an often neglected segment of the Jewish population in the United States. In fact, between 1850 and the 1920s the Jewish population of the western United States grew from a number too small to count to an estimated 300,000 people. This book explores the birth of an American Jewish culture that had only tenuous roots in the East.

By examining the life experiences of Jewish men and women who migrated to the West overland and by sea, by covered wagon, ship, and train, who settled in cities and on farms, and who became leaders in the Jewish and larger secular community, this book reveals the contrast between the American image of Jews as eastern urbanites and the reality of the diversity of American Jewish life. From cowboys to farmers, from merchants to bankers, from legislators to teachers, activists and creators of fantasy and dreams, namely filmmakers, producers and directors in Hollywood.

Much of the Jewish story in the West is one of shared experience with non-Jews, based on the many needs people have in common. The essential differences were those of belief and issues of conflict born of bias. The West has always been a land filled with a great variety of environments, resources, and people. There was room for

Jewish people along with the hordes of others with differing languages, beliefs, and origins. 70 illustrations, 10 in color, maps, notes, bibliography and index.

**The Fluxus Connection** is a remarkable documentation of the exhibition at the Museum of Contemporary Art, Genoa, Italy called Villa Croce, including an essay by Eric Andersen, another by Gino Di Maggio, which asks whether Fluxus is art as individual subversion or utopia as a craft, other essays by Hannah Higgins, Henry Martin, Enrico Pedrini, Sandro Ricaldone and Ben Vautier. There are many black and white documentary photographs, as well as

color photographs of many of the works in the exhibition, biographies, catalog of the works. Much of the work comes from the collections of Gino di Maggio and Francesco Conz, who writes a wonderful essay, entitled "Winter Journey". The exhibition was from 15 February - 16 June 2002.

#### SPECIAL PERIODICALS

**Circa: Contemporary Visual Culture in Ireland** is celebrating its 100<sup>th</sup> issue with artists' pages solicited from: James Coleman, Caroline McCarthy, Anne Tallentire, Alice Maher, Alastair MacLennan, Rita Duffy, Marjetica Potrc, Robert Ballagh, Barrie Cooke, Dorothy Cross, Kathy Prendergast, Hans Peter Kuhn and Yoko Ono. The Theme: Looking back at 21 years of art in Ireland. Included is an article by Hilary Robinson on "The gender gap" in which she tackles a hard issue with hard numbers, as she traces the gender balance back through time. Shirley MacWilliam looks at media and technology over the past 21 years—how video and photography have become naturalized into artistic practice, and how spaces and silences still open up for new work. Medb Ruane explores how the contexts for art making have evolved over the last 21 years, and Aidan Dunne explores whether content has kept up with form. This magazine has evolved into a beautifully printed, full-color periodical, now in a new size. Available for \$12.00 in the US from St. Mark's Bookshop in New York. Available all through Ireland and the UK. This is the journal of record for contemporary art in Ireland.