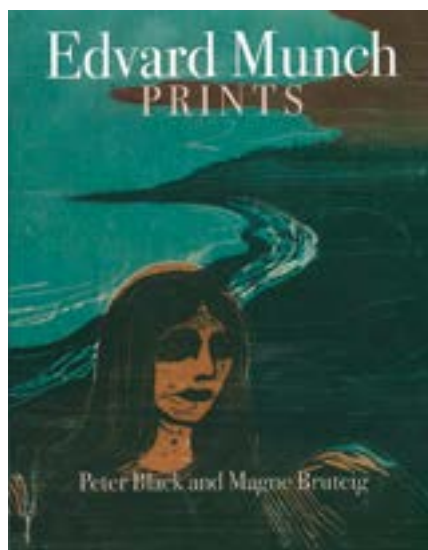


BOOK REVIEWS

BY LUCY STRANGER

116



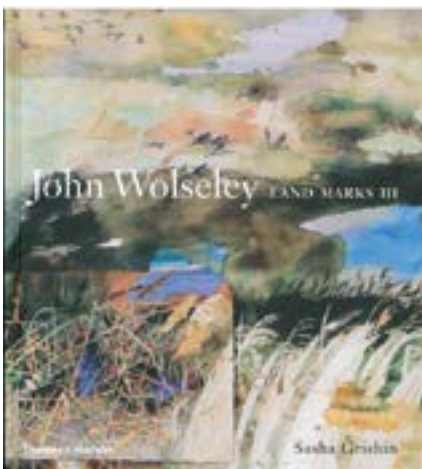
EDVARD MUNCH - PRINTS

PUBLISHED A FEW YEARS AGO to accompany an exhibition of Munch's prints, this catalogue includes beautifully written essays by Peter Black, print curator at the Hunterian Museum and Art Gallery in Glasgow, and Magne Bruteig, from the Munch Museum, who cleverly illustrates the techniques Munch used in his print production. This catalogue highlights particularly well the closely held relationship between Munch's print oeuvre and his paintings. Munch regularly repeated visual motifs of his paintings in his graphic work. He was not afraid to try different approaches in the medium, often cutting up sections of his plates to make two colour woodblocks in a different style from the accepted normal techniques. Munch saw the value in working in print. Wonderfully illustrated throughout,

the book also brilliantly explains Munch's initial impulses when creating an image – and the persistence of his vision – which was at times dark and strange. Munch remains a standout artist and there are a number of important shows in Europe at the moment devoted to his work – one in the Van Gogh Museum Amsterdam, and another a large retrospective show of his work at the Thyssen-Bornemisza Museum in Madrid. It's not too difficult to get a copy of this book online and well worth investigating this artist's 'back catalogue'.

Authors: Peter Black and Magne Bruteig

Publisher: Philip Wilson Publishers
RRP: \$35.95



JOHN WOLSELEY: LAND MARKS III

THIS BEAUTIFULLY COLLATED hard cover edition is an expansive survey of Wolseley's practice and ongoing relationship with the Australian environment. Introducing Wolseley's fascination, Sasha Grishin begins with an in-depth historical account of man's challenging relationship with the wilderness in the attempt to illustrate, capture and evoke its true nature. As if on an artistic campaign, Wolseley immerses himself in the bush, breaking down the barriers between artist and nature. Combining visual analysis and historical background, Sasha Grishin acts as the reader's guide, analysing and piecing together Wolseley's expansive practice. Including sketches and quasi scientific observations from his notebooks, Grishin invites you to get lost in the artistic wanderings of his practice. It is a careful

balance of analysis by the author, while not losing the artist's voice. Full-bleed images and up-close details of his works complement this biography of Wolseley's life. It is hard not to get swept up in the artist's enduring passion as he goes walkabout in the bush. Marking him as artist, explorer and cartographer, there is no single description to understand Wolseley's practice. Both the artist and Grishin shed light on his intrepid search for a language in which to express the wild beauty of the Australian landscape.

Author: Sasha Grishin

Publisher: Thames & Hudson
RRP: \$80



BACK TO THE START, BELINDA FOX

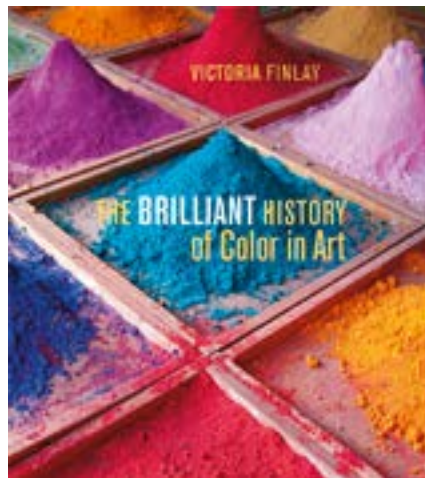
NOT SURPRISINGLY this monograph is executed with the same extraordinary attention to detail given to all of Belinda Fox's works. For an artist not limited to a single medium, it's a natural evolution to return to her original practice of printmaking and try her hand at producing a book. Lovingly pieced together, the layout coalesces text, photographs and works with a clear artistry that is characteristic of Fox. Inviting the reader into the many worlds that make up Fox's practice, the book presents an in-depth look into the places, cultures and artists that have influenced her expansive and diverse oeuvre. Divided into four sections – Painting/Process, Paper/Past, Travel/Nature and Collaborations/Connections – the insights by Kate Bryan, Professor Stephen Naylor and

Michael Kempson, among others, are intimate and enlightening in their different surveys. The inclusion of an interview with Belinda reveals an artist who is driven and open to new encounters in her practice, as proven with her many collaborations. Visually rich, the full-bleed images of her paintings and close-up details of her ceramic works result in a colourful survey that speaks wonders of the development and diversification of her practice. An exposition of Fox's journeys, this book showcases an expansive practice that is multifaceted in its exploration of the duality of the human experience.

Author: Belinda Fox

Publisher: Goff Books and Oro Editions
RRP: \$US60

117



THE BRILLIANT HISTORY OF COLOR IN ART

EVER WONDERED about the secret stories that lie behind the striking hues and tones of the colour palette? Victoria Finlay delves beyond the surface, into the pigments, back to their origins and the human encounters that led to their discovery. For example, had it not been for the urine of mango-eating Indian cows, Turner would never have painted his masterpieces with this remarkable Indian yellow. Finlay also charts how our unwavering fascination with colour could sometimes be fatal. In the toxic case of the arsenic within 'Scheele's green', its alluring popularity was finite after the deaths of those who chose it for their bedroom wallpaper. Combining both scientific and sociological enquiries, Finlay reaches into the annals of civilisation and the colour tones that have motivated us. Powerful in its symbolism, entrancing in its depth, and

striking in its force, colour has played a timeless role, illustrating, motivating and expressing our changing social and political histories. Divided into three spheres – Earth and Fire; Rocks, Minerals, Twigs and Bugs; and Modern Colours – the book playfully negotiates time periods by placing colour in a prominent place. Offering up countless personal anecdotes, Victoria Finlay has successfully evaded the curse of a dull, washed-out historical overview, rather structuring a vivid narration that complements the colours we know and love.

Author: Victoria Finlay

Publisher: J. Paul Getty Museum
RRP: \$US24.95