

## ART READER

**The Art of Burning Man** is a special section in *Leonardo*, vol. 36, no. 5, where 20 artists discuss the creative aspects of designing and building art for Burning Man. Among the many art mediums discussed are fire, water, lasers, LED light, metal, telestereo optics and fractal audio. Each essay is illustrated with a photo of the artwork. Guest edited by Louis M. Brill who writes about *Desert Weirdness Introduces a New Era of Art*, while a feature article by Burning Man art curator Christine Kristen is entitled: *The Outsider Art of Burning Man*. The rest of the special section includes essays on Sculpture, Light Sculpture, Interactive Installations and Mobile Installations. You can purchase this issue at <http://marketplace.burningman.com> or you can see <http://mitpress.mit.edu/Leonardo/gallery/burningman/>.

**Art on Paper** for September–October 2003 is dedicated to new print portfolios, including a stunning one by Louise Bourgeois, a review of *Visual Poetics: Art and the Word* at the Miami Art Museum, a review of *General Idea: Editions 1967–1995* in Montreal, as well as reviews of *Anselm Kiefer: The Heavenly Palaces: Merkabah* available from Harvard and Yale University Press for \$35.00!

**Art Papers** for November/December includes a fascinating article on Matthew Barney & Mary Kelly and their different takes on their film-making.

“Missing Action” by Calvin Tomkins tells about Lee Bontecou’s disappearance for more than 30 years and now her sterling retrospective at the UCLA Hammer Museum in Los Angeles. **New Yorker**, 4 August 2003.

**Harper’s Bazaar** for August 2003 describes Francesco and Alba Clemente’s “downtown artist’s garret” as designed by the elegant Alba Clemente—if that’s a garret, then I live in the ghetto.

“Folk Art Jubilee” in **Smithsonian** (October 2003) features self-taught artists and their fans mingling at Alabama’s Kentucky Festival.

**European Photography** has a double issue (73/74) which deals with “metadating” the image with the participation of many photographers. In addition, there are many book reviews, including one about “Waiting for Los Angeles” by Anthony Hernandez, the *History of Japanese Photography*, *Sex and Contemporary Japanese Art*, and much more. As always, exquisitely produced.

“Whose 1980s?” by Raphael Rubinstein in the December issue of **Art in America** compares the renegade magazine *Charley* and the more established *Artforum* having

recently offered conflicting, if similarly flawed, views of the art of the 1980s. *Charley* acknowledges the existence of many now overlooked artists, while *Artforum*’s two-issue survey of the 1980s focuses mainly on those artists whose careers are still going strong.

**Artlink** out of Adelaide, Australia (Vol. 23, no. 3) is a special issue for Berlin, with an article on New Australian art to Berlin, an article on the Valencia Biennial 2003, aboriginal art (especially that of Dorothy Napangardi) with an article about the meaning of aboriginal art, as well as indigenous photography. A must!

**The Ephemera Journal**, vol. 10, has a major issue on Ephemera, especially Chromolithography: *The European Legacy*, Contemporary Ephemera at Strong Museum and Ephemera in Polish National and University Libraries.

“Revisiting the Icons: The Intimate Photography of Diane Arbus” by Francine Prose in **Harper’s** for November 2003, a book review of *Diane Arbus: Revelations* (Random House, 2003, \$100)

“The Backside of War: How I saved Iraq’s modern art, and other confessions: A noncombatant’s diary” by P.J. O’Rourke in **The Atlantic Monthly**, December 2003.

**Inter Art Actuel** (no.85) is dedicated to the memory of Pierre Restany (1930–2003) with eulogies by Hervé Fischer, Richard Martel, Guy Sioui Durand, and Julien Blaine. Included are texts by Pierre Restany and articles by several others such as Jan Swidzinski, Serge Pey, Monty Cantsin, Michel Giroud and the eulogists about Art and Life. There is an article about the Matrix Mythology, a series of photographs of 10 years of Le Lieu, the contemporary art space in Quebec.

**Afterimage** for September/October features an essay by Johanna Drucker on Visual Studies and an article on animated Visual Poetry. November/December features an overview of photography in 2003, reviews of 2 Diane Arbus books, the Dave Hickey Experience and much, much more.

