



objects by transforming and combining found or manufactured materials. Geoffrey Farmer represented Canada at the 2017 Venice Biennale in what was one of the most celebrated installations of the 57th International Art Exhibition. Titled *A Way Out of The Mirror*, it dismantled much of the Canada Pavilion to leave only a shell in which a geyser of water exploded periodically and in which visitors were also showered from spigots of water concealed in objects fabricated from acid-etched brass. Finally, Rachel Harrison continued to garner international acclaim with her retrospective *Life Hack* at New York's Whitney Museum of American Art, which ran from October 2019 to January 2020.

By focusing on these four key artists, Adler's examination provides historical context as well as critical analysis and even intuitive guidance concerning the intrinsic value of assemblage and the cultural role this reinvigorated genre continues to play. His book will appeal to specialist and generalist alike and particularly to those who hanker for a skilled appraisal based on a cross-disciplinary knowledge of modernism and the post-modern machinations that characterized the opening decade of this century. ¶

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Susan Doyle, Jaleen Grove, and Whitney Sherman (eds.)  
*History of Illustration*  
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Sarah McLean Knapp

Beautifully illustrated, with colour reproductions on every one of its 592 pages, *History of Illustration* is a welcome and impressive book, offering the reader an introduction to the global scope and breadth of the field. It sits comfortably with previous studies in the history of illustration, which have mostly appeared as inclusions in volumes concerned with the history of art or design. *History of Illustration* collects these approaches into one volume and extends them through its global reach. The history of illustration (and indeed other fields within the umbrella of visual culture) have traditionally been constructed by scholars from other fields.<sup>1</sup> Those interested have needed to weed their way through the few volumes dedicated to specific illustrators or genres (books for children, medical/fashion illustration, comics) as well as a few attempts at a comprehensive overviews such as Heller and Chwast's *Illustration: a visual history* (2008) or Zeegans' *Fifty Years of Illustration* (2014). Both make a good attempt at consolidating examples from the history of illustration. Here, the effort is much larger. The editors have assembled an interesting group of authors from a great many areas of illustration. The layout and content make it accessible to all readers with interest in visual communication, from the overall design and colour-coding of sections for easy access, through clear signposting of topics, a comprehensive index, and a glossary. These, together with insets that appear throughout

the book, allow the reader either to dip in and out of the text or to read it cover to cover. The inclusion of such an array of authors from the field presents a variety of voices and perspectives.

As a compendium, the volume introduces global traditions (specifically India, China, Japan, United States, Britain, Canada and generally the Islamic world, Africa, Latin and North America, and Europe), situating these traditions within discussion of the power of images, mass media, and digital production. The volume is arranged as a chronology extending from prehistory to the present day, although most of the focus is on the 1800s–2010s. Within these large subject areas, the authors drill down to examine the uses of illustration as meaning-making through representations of the natural world (scientific and medical illustration); popular culture, i.e., printed ephemera, posters, advertising, fashion, science fiction, comics, pulp, and social media; journalism and caricature; control (propaganda, wartime imagery, posters, advertising); technological and historical developments; and global approaches.

There are interesting chronological arcs in some chapters. For instance, Chapter Eight, "Illustration in the African Context," by Bolaji Campbell, features a very strong history and analysis of illustration and editorial work in the modern era on that continent. Chapter Seventeen, "Six Centuries of Fashion Illustration, 1540–early 2000s," by Pamela Parmal, ends with a rich and highly relevant discussion of the revival of fashion in the twenty-first century. Chapter Twenty, "Diverse American Illustration Trends in Periodicals, 1915–1940," by Roger Reed with a contribution by Grove, features a thought-provoking discussion questioning whether murals and prints are art or illustration—although I wondered if this might have been a useful discussion for in the first part of the book. The last chapter, Chapter Twenty-Nine,