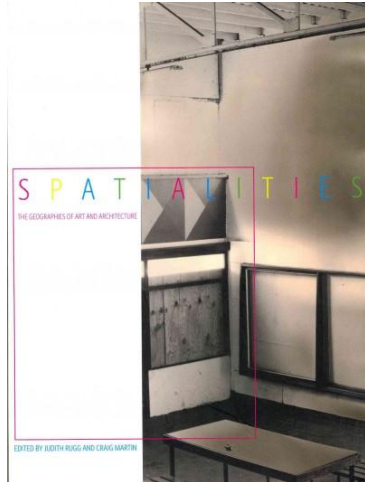


Spatialities: The Geographies of Art and Architecture, ed. by Judith Rugg and Craig Martin. Intellect, dist. by University of Chicago Press, June 2012. 220 p. ill. ISBN 9781841504681 (pbk.), \$50.00.



This reader explores qualitative geography as manifested in art and architecture. A summary of the book's appeal is found in the editor's introduction:

The book's range of disciplinary perspectives offers different approaches through which to consider the critical aspects of space and its span incorporates contemplative and academic strategies as well as conversations and reflections on practice.

The chapter authors include an equal number of artists and art or cultural historians, several geographers, and an architect, most active in the United Kingdom. The content is presented in four thematic sections, the first of which is *Time, Landscape and Eroded Space*. Chapters in this section deal with a site-specific video transmission becoming an archive of place; another, with photographic work documenting makeshift sites within the spaces of transportation systems; the third, with a particular church building in Manchester, and the multiple dimensions of meaning inherent in the structure. In the next section, *Relational Configurations*, several bodies of artwork are discussed: music performed as a brain-like network across a wide geographic area; video installation that presents in-between spaces in the world as correlates to psychological transition; and Daniel Buren's *affichages sauvages* which appropriate public spaces as sites for artwork. A further chapter examines objects used to smuggle contraband within systems of geographic mobility.

Projected Utopias presents chapters on the work of three photographers who explore how people are able (or not able) to exist within natural and built environments. A fourth chapter looks at the role of style in architectural photography to construct "the ideal and utopian image of modernism." Finally, *Disrupted Concepts of 'Home'* has two chapters dealing with dwelling spaces. One examines a multi-function complex in London that provides unlikely living spaces for its residents amidst a corporate/financial center. Another looks at the phenomena of "self-building," wherein people construct their own houses. The volume's postscript, "Remains," is a meditation on the process of collage-in-space that occurs within urban environments.

Selection of the chapters is an issue. There seems to be further editorial sense that could be made within this world of ideas. The conceptual organization could be clarified if brief chapter introductions were included, as some of the chapters seem to start in the middle of a thought without sufficient context.

The collection likely will find an appreciative audience in upper-level and graduate courses in art and architecture curricula. Two-thirds of the chapters include references, and the cited writers will be familiar to readers with grounding in philosophy and theory. An index is not provided.

Katherine Cowan, Senior Reference Librarian, Decker Library, Maryland Institute College of Art,
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