Peter Pinson:  *Elwyn Lynn: Metaphor + Texture*
Craftsman House, $100hb, 174pp, 1 877004 170
This handsome volume chronicles Lynn’s eighty years of life and ground-breaking work. Professor Pinson explores both Lynn’s influences and his contribution to Australian art as critic, author and administrator. More than fifty extensively annotated colour plates, black-and-white figures and photographs of the well-travelled artist and his studio enrich the thoroughly researched and referenced text. Pinson’s extensive endnotes provide a detailed chronology, exhibitions list and bibliography.

Jane Hylton:  *Ivor Hele: The Productive Artist*
Wakefield Press, $39.95pb, 80pp, 1 86254 490 5
Noting only three prior publications dedicated to this prolific and celebrated artist, Jane Hylton, a former Curator of Australian Art at the Art Gallery of South Australia, launched this volume to coincide with the Carrick Hill exhibition in 2002. Hylton offers a broader view of the well-known war artist by focusing on his exuberant portraits, animal compositions and landscapes. Photographs and more than thirty colour reproductions complement this study of the extraordinarily disciplined and productive Hele, whose unusual, sensual self-portrait appears on the cover.

Ashley Crawford:  *Wimmera: The Work of Philip Hunter*
Thames & Hudson, $77hb, 138pp, 0 500 50010 X
The first monograph on the work of this contemporary landscape painter, Ashley Crawford’s richly illustrated volume draws on interviews, letters, essays and exhibition catalogues to provide a survey of Philip Hunter’s work, inspiration and influences. Placing Hunter with the likes of Drysdale, Nolan and Williams, Crawford explores the role of the Wimmera as a place of powerful resonance for the artist. An extensive index, bibliography and exhibitions list facilitate the reader’s grasp of the artist’s challenging work — ‘landscapes of the interior’.

Ron Radford:  *Our Country: Australian Federation Landscapes 1900–1914*
Art Gallery of South Australia, $40pb, 176pp, 0 7308 3060 8
Thirty-two artists are represented in this lavishly illustrated Centenary of Federation exhibition publication. Arthur Streeton, Fred McCubbin, Walt Withers and Hans Heysen are well-represented, but the work of lesser-known artists such as Jane Price, Mary Myer and Jane Sutherland is also reproduced. Artist biographies, a detailed catalogue of reproductions, and a chronology enable further study for the reader not content simply to flip through these beautiful pages.

Ros Bandt:  *Intersections in Sound and Sculpture*
Craftsman House, $88hb, 160pp with CD-ROM, 1 877004 02 2
Ros Bandt, a composer and sound artist, explores the nature of sound sculpture in Australia, ‘the most challenging and difficult art form’. Her research includes interviews, recordings, programme notes, publications and correspondence. The wealth of illustrations, and Bandt’s narrative on the theory and dynamic of the sculptures, add to the listening experience provided by the CD.

Jason Smith and Charles Green:  *Fieldwork: Australian Art 1968–2002*
National Gallery of Victoria, $49.95pb, 160pp, 0 7241 0213 2
Echoing the ‘legendary’ *Field* exhibition of 1968, *Fieldwork* is the inaugural exhibition of the Ian Potter Centre: NGV Australia, and this publication forms its catalogue. Tracing a trajectory of Australian art since that ‘defining moment’, through copious illustration and informative text, this innovatively designed volume contains extensive footnotes and provides an illustrated checklist for quick identification, as well as more leisurely perusal.

Daniel Thomas:  *James Darling: Instinct, Imagination, Physical Work*
Wakefield Press, $45hb, 80pp 1 86254 568 5
This is the third in the Wakefield series of monographs of contemporary South Australian artists. Daniel Thomas traces James Darling’s development as environmentalist, photographer and sculptor whose malleefowl nest installations have gained him international renown. The farmer–artist’s own photographs illustrate the text. A comprehensive chronology and list of Darling’s exhibitions, writing, and film and television involvement provide a detailed guide to the subject’s diverse work.

Les Murray:  *The Full Dress: An Encounter with the National Gallery of Australia*
National Gallery of Australia, $49.95pb, 132pp, 0 642 54166 3
Les Murray offers readers ‘the pleasures of the oblique’ in this ‘encounter’ between his poetry and works held by the NGA. Eschewing a derivative engagement, the poet, who has ‘often delighted in the paint-like qualities of language’, has selected pre-existing poems and set up a ‘dialogue’ between the visual works and words. More than 100 poems and extracts ‘meander’ through selected colour reproductions of landscapes, sculpture, photographs and Aboriginal art.

Isobel Crombie and Susan van Wyk:  *2nd Sight: Australian Photography in the National Gallery of Victoria*
National Gallery of Victoria, $44.95pb, 128pp, 0 7241 0211 6
This fine publication matches image to analytical narrative to trace photographic art in Australia from the 1840s to today. The chronological structure provides an immediate overview to the development of this form, while the glossary of photographic terms and biographical notes on more than seventy photographers gives readers more detailed information.

Bill Henson:  *Lux et Nox*
Scalo, $165hb, 192pp, 3 908247 55 1
This book, published by Scalo in Zurich, may be the most sumptuous book of the year. Bill Henson’s photographs of bridges, nightscapes, forests and grimy, balletic couplings — famously suggestive and enigmatic — are reproduced with immense fidelity. The effect is like working through the great Booth/Henson room at the new NGV. Artists and the odd poet will approve of *Lux et Nox*: there’s no commentary.

Lolla Stewart