

context as well as a sense of urgency and advocacy. The legacy of Letting Space is greater than its parts – the book makes clear its progression into a long-lasting inquiry into how cities can evolve and adapt, and better serve the people who live in them.

There is something of the child in the work of Len Lye—all that exploration of and fascination with motion, the respect for the old brain and its spontaneity, as well as his propensity for onomatopoeic neologisms—so a themed art activity book for kids seems like a natural step for the Govett-Brewster Art Gallery / Len Lye Centre. Developed by Rebecca Fawkner, the educator at the Taranaki institution, *Ziggle! The Len Lye Art Activity Book* brings together an enjoyable set of exercises and activities, interspersed with facts about Lye's life and ideas about art. The book benefits from the variety of Lye's pursuits, so that film, drawing, doodling, sculpture and extreme science inspire such things as maquettes, flip-book animation, story-boarding, poetry interpretation, nature hunts, music making, and playing the *Exquisite Corpse* game. Lye was inventive, inquisitive and irrepressible; qualities that align him perfectly with the modern child, for whom this activity book could become quite a manifesto.

The propagation, appreciation, reproduction and celebration of

flowers all occupy a seriously enduring role in life and art. Only Te Papa could have brought together the team of five editors—Carlos Lehnebach, curator of botany; Claire Regnault, curator of histories and cultures; Rebecca Rice, curator of historical New Zealand art; Isaac Te Awa, curator mātauranga Māori; Rachel Yates, curator of Pacific Cultures—of *Flora*, and they in turn have called on their wide networks of writers, colleagues and experts to contribute to this large, entertaining, informative and addictive volume. There are over 400 objects pictured and described—each receives a page, with an image and a short interpretative text; only Te Papa could have brought together this range and interdisciplinary mix of subjects. A cynic might accuse those behind the book of targeting the Yates crowd at Christmas time, and it will find its way under many trees in late December, but this book is bigger, better and longer-lasting than a sumptuous turkey dinner; it will amply satisfy appetites for the rest of this and future years.

Under the auspices of Antarctica New Zealand artists have been visiting the frozen continent for quite a few years. *Artists in Antarctica* brings together the responses of 36 of those who have been. A couple of essays offer an initial overview, but the meat of this handsome production is the contributions of the artists who feature.

Each is allocated 4–10 pages; they write of their experience in Antarctica and present the work around their trip there. They are a mixed bunch of individuals who, together, present a complex and multi-faceted portrait of the arts in this country. Together, they in turn offer a portrait of the place they visited that goes beyond any traditional encyclopedic depiction. Photographers, sculptors and painters are joined by poets, composers, designers and choreographers to create a legion of images and impressions that inspire wonder, surprise and curiosity.

*Albatross Neck* brings together the work of two longtime colleagues, Nigel Brown and Denys Trussell, in an absorbing book of images, poetry and prose. A range of Brown's images are from a 2015 exhibition of the same name at Auckland's Artis Gallery, to which Trussell responds with a series of poems, each paraphrasing Brown's canvas. A dialogue ensues between word and image; parallels become extrapolations, and the mind of the reader, like the hand of the artist and the pen of the poet, takes flight. The concept behind the show was that Brown translocated the English romantic poets (Coleridge, Keats, Wordsworth, Blake, etc.) into the landscape and vernacular structure of his Southland home, creating achronological, nonlinear narratives





