A decade into the new century, the editors of *The Visual Arts in Canada: The Twentieth Century*, have recruited twenty authors, each contributing one chapter, to attempt a "comprehensive overview" of Canadian painting, sculpture, photography, and design, as well as the new media that have redefined the boundaries of visual art: video and conceptual art.

The first chapter examines the critical, but often uncredited role played by art institutions, artists' societies, galleries, and artist-run centers in twentieth-century Canada, while the last chapter provides a brief history of writing about Canadian art, another neglected subject. Beginning with impressionism at the turn of the twentieth century, nine of the twenty chapters deal primarily with painting and its response to modernist influences—familiar territory for most readers. Charles Hill writes on Tom Thompson and the Group of Seven and the institutional, popular, and nationalist forces that brought them to prominence. Gerta Moray sketches a multifaceted portrait of Emily Carr as a major artist and feminist icon, but she also quotes the contemporary aboriginal view of her imagery as romantic appropriation of native culture "within the context of the colonization of aboriginal land." There are chapters about the economic, political, and social phenomena that impacted modern art from the 1930s to the 1950s as well as modernist representational painting before 1950. Borduas and the Automatistes, abstract and non-objective art in English Canada, geometric abstraction after 1950, and pop art, and postmodernism are the focus of other chapters.

Media such as sculpture and installation, design, photography, conceptual art, and experimental video are well-covered. Although its importance to Inuit art is noted, and its lesser-known function in conceptual art is highlighted, printmaking media get only a peripheral role. How making art became an essential economic activity for the Inuit with government support is well-documented. Two chapters acknowledge the complexity of aboriginal/First Nations art, whose content, post 1970, increasingly parallels the collective activism and socio-political history of First Nations people in Canada.

The contributors have extensive academic and curatorial credentials, while the three editors are current or former professors at Concordia University. The chapters follow a roughly chronological sequence for the development of Canadian art, but, perhaps due to the many authors, read better as stand-alone essays. Consequently, the book's primary audience is the student who needs a concise primer on a particular topic. Notes and a useful list of resources for further reading accompany each chapter. Regrettably, even 185 color illustrations seem paltry for the scope of the book. Recommended for all Canadian art history collections.

Kathy Zimon, Fine Arts Librarian (Emerita), University of Calgary, zimon@ucalgary.ca