

Church as patrons in the commissioning of vestments and stained glass (Egans, Watsons). This is a definitive contribution to the scholarship of the Arts and Crafts movement in Ireland and it is hoped that it will encourage further research and studies on the related subjects of domestic architecture, interior design and garden history of this period.

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BRIAN O'DOHERTY/PATRICK IRELAND: WORD, IMAGE AND INSTITUTIONAL CRITIQUE

CHRISTA-MARIA LERM HAYES (ED)

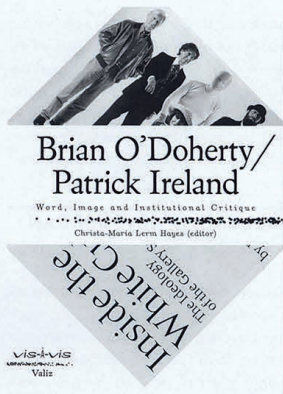
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Peter Murray

A New York-based artist who defies easy categorisation, Brian O'Doherty, now in his nineties, continues to intrigue and attract the admiration of a younger generation of artists and curators. Before moving from Ireland to the United States in 1957, O'Doherty studied medicine at UCD, and this early training as physician and diagnostician stood him in good stead when drawn to the seemingly chaotic world of contemporary art. A varied career followed, as artist, television personality, film-maker, novelist and teacher. In the early 1960s, O'Doherty was art critic for the *New York Times* and later edited *Art in America*. His novels, such as *The Strange Case of Mademoiselle P* (1992), *The Deposition of Fr. McGreevy* (2000) and *The Crossdresser's Secret* (2014), provide a key to his intellectual world, dealing as they do with history, visual perception, psychology, while touching on the darker side of human nature. His art practice, inspired by labyrinths, mazes, coding systems and the ancient Irish Ogham alphabet, culminated in a



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series of experiential 'rope drawings', and the *One Here Now* mural cycle at the Sirius Arts Centre in Cobh (1995). There is a transgressive, rebellious quality to much of O'Doherty's work, but he writes, paints and constructs installations with exquisite taste and delicacy. Like the poet Ferdinand Pessoa, he has adopted different identities or 'heteronyms', ranging from the artist Patrick Ireland, a name adopted in protest at the murder of unarmed civilians by the British army in Derry in 1972, to the glamorous transvestite Mary Josephson.

The editor of this volume, Christa-Maria Lerm Hayes, for many years lecturer at Queen's University Belfast, is now Professor of Modern and Contemporary Art at the University

of Amsterdam. Lerm-Hayes pursues the concept of cross-dressing as a metaphor for O'Doherty's varied and transgressive artistic life. She charts his career from the beginning, when he employed strategies that combined scientific practice with liberal dashes of history and perceptual psychology. In 1967 as guest editor for the art journal *Aspen*, O'Doherty produced *Aspen 5+6*, not as a book but rather a box, which included work in different media. His book *Inside the White Cube*, originally written in 1975 as a series of essays for *Artforum*, established a new conceptual vocabulary regarding the design and experience of contemporary art galleries.

Lerm-Hayes' volume includes essays by Hans Belting, Anne-Marie Bonnet, Lucy Cotter, Patricia Falquière, Christina Kennedy, Ingmar Lahnemann, Thomas McEvilley, Whitney Rugg, Yvonne Scott and Mary-Ruth Walsh. O'Doherty's career has long been supported by his wife Barbara Novak, herself a distinguished professor for many years at Columbia University in New York. The new generation of lecturers at Columbia includes Alex Alberro, expert on Minimalist art and, like Novak, another contributor to this volume. The late Thomas McEvilley makes a welcome appearance, as does O'Doherty's dedicated biographer and interpreter, Brenda Moore-McCann. By including such a wide range of writers, Lerm Hayes brings together diverse readings of O'Doherty's artistic and literary output, adding to a new generation's understanding and appreciation of his work. The restoration of his mural cycle *One Here Now* at the Sirius Arts Centre, to be unveiled in April 2018, ties in with this fine publication, as does an exhibition of his work at IMMA and a new edition of his prints by Stoney Road Press.

Peter Murray is an art historian who has published widely on Irish art and architecture.