Teske’s search for technical innovation and for new ways of seeing was a search for a mode of existence for himself in a world that would not allow him to be himself. Ultimately, however, Teske’s work does not succeed in transcending his personal predicament, and it is hard to agree that his work as a whole belongs with the great photographers of the 20th century.

This volume contains not only 79 prints by Teske but also a comprehensive introduction and essay on his life and work, a transcript of a conversation with George Herms, who knew him for over 30 years, a chronology, a bibliography and a list of Teske’s exhibitions.

**Memories Are Made Of This: How Memory Works in Humans and Animals**


Reviewed by Rob Harle, Australia. E-mail: <recluse@lis.net.au>.

At first glance this book seems rather timid and, to some extent, understated. Nothing, however, could be further from the truth. Reading it closely is like drinking champagne cocktails: everything starts out innocently and gently enough, then bang—it hits you like a sledgehammer.

**Memories Are Made Of This** is much more than a well-written, highly readable book concerning the nature of memory in animals and humans for general readership. It works on four somewhat distinct levels: (a) simply, a “ripping good yarn”; (b) a serious scientific exposition of the latest research on memory; (c) an overview of just how science is done, concerning politics and funding; (d) a frightening scenario for the future resulting from the misuse of scientific research findings.

Memory is one of the most important aspects of being human and, as such, warrants intense research efforts. Without memory we would have no sense of self. Brain injury and disease can have devastating effects on both long- and short-term memory, and many such cases are discussed throughout this book. The book also describes many experiments done using animals, presented in a matter-of-fact way; this information might distress some readers who support the decreased use or abolition of laboratory test animals. Many of the experiments are done with mice, which are how we know that “the genome of a mouse is virtually identical to the genome of a human” (p. 166). Now I know why I like cheese so much!

Bourtchouladze’s casual writing style belies the fact that she is one of the world’s leading scientists engaged in laboratory research into the molecular, chemical and genetic basis of memory. The first five chapters, with such titles as “The Wiring of a Seahorse and Almond’s Fears and Emotions,” are filled with wonderfully personal and highly relevant anecdotes. Chapter 6, “The Biology of Memory,” explains in fairly technical, though not necessarily complicated, language, the scientific experiments and findings that have helped piece together the little that is really known about memory. Bourtchouladze notes this dearth of knowledge regarding memory in the book’s Preface when she writes, “I must admit we know very little.”

Chapter 7, “What Have Genes Got To Do With It?,” is the sledgehammer! I was not prepared for the very serious, heavy-duty ramifications of Bourtchouladze’s and her colleagues’ research findings. Here we learn that they also hold out the possibility of the manipulation of gene function with drugs. The tetracycline-regulated system has now been combined with the technique of producing region-specific mutations. This will allow us to control both when and where in the brain the gene of interest is turned on and off (p.162) [!]

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**Images:**

- A photograph of a darkroom technique with a reference to how it relates to Victorian surrealism.
- A list of Teske’s exhibitions.
- A photograph of a found object of contemporary urban life, highlighting the blending of natural and human-made elements.
- A reference to the late photographer George Herms, who knew Teske for over 30 years, and his influence on Teske’s work.
As Bourtchouladze, to her credit, notes further on, while this possibility may be good news for a person with a disease such as Alzheimer’s, it will also be open to abuse in various forms.

Simply noting this possibility in the last two or three pages of the book does not give me any sense of security about possible abuse and potential control of individuals by drugs developed from this research. Given the quote by Jim Watson (of Watson and Crick fame) that “[Scientists] are like Michael Douglas’s characters—a little evil and very competitive,” little ease from this concern is provided (p. 165). Incidentally, Watson was involved in one of the laboratories in which Bourtchouladze did much of her groundbreaking research.

Research into this so-called CREB switch has become a commercial urgency! Already two pharmaceutical companies have been formed to “search for memory-improving drugs” (p. 170). I am not generally given to paranoia, but drugs that can turn genes on and off in the human brain in the hands of little evil scientists, funded by multinational companies driven by the need to make as much profit as possible worries me.

This book was written for anyone “curious to know how memories are made.” It goes a long way toward satisfying this curiosity and makes public, perhaps unintentionally, the covert concerns that millions of humans have regarding “messing about with genes” and scientific discoveries possibly ending up in the wrong hands.

**DAVID EHRLICH: CITIZEN OF THE WORLD**

Reviewed by Martha Patricia Niño Mojica, Pontificia Universidad Javeriana de Bogotá, Colombia. E-mail: <ninom@javeriana.edu.co>.

This is a vital, illustrated, bilingual text written in French and English, in which experimental filmmaker Olivier Cotte documents and acknowledges David Ehrlich’s 25-year period of continuous artistic production. Ehrlich is well known as an animator, professor, film director, sculptor, musician, activist and International Animated Film Association (ASIFA) promoter. This association has recognized his dedication, giving him a special award at the Zagreb World Animation Festival Croatia 2002 for his exceptional contribution to the art of animation. Ehrlich has an extended filmography, composed of more than 35 films. Among his most recognized works are *Precious Metal* (1980), *Dissipative Dialogues* (1982), *Dryads* (1988), *A Child’s Dream* (1990) and other works that have been screened and have received awards in a variety of film festivals.

The book starts with Ehrlich’s biography, which consists of a chronological look at his broad interests: medical studies, international relations and languages, Indian aesthetics, sculpture, playwriting, painting, music, art therapy, philosophy and holographic film, and later on explains his interdisciplinary artistic practice and way of living. A chapter titled “An Aesthetic Study of the Films” analyzes key formal and conceptual aspects of his work, such as geometry, lines, points, fields, wipes, color, surface, editing, cycles, symmetry, perspective, music, holography, metamorphosis and the fascination with rhythmical transformations both methodic and intuitive that lean toward the sensuality of the forms. He was also a pioneer in experimental holography with his 1978 *Oedipus at Colonus*, a sculptural hologram shown at the International Animation Festivals in Annecy, France, and Zagreb, Yugoslavia.

The central part of the book consists of an aesthetic study of his films and an interview that depicts Ehrlich’s family background, education, creative process, way of thinking, intentionality, his relationship to narration and abstraction, his starting point as an animator, and his religion, philosophy, ideas and artistic influences.

Ehrlich appreciates the importance of international collaboration. The work *Animated Self-Portraits* involved artists from Japan, Czechoslovakia, Yugoslavia, Estonia and the United States. The award-winning *Academic Leaders Variations* was another international collaboration among 21 artists from Poland, China, Switzerland and the United States. He has done numerous workshops with children in the United States, Asia and Europe. In 1987 Ehrlich produced *The ASIFA Children’s Film*, made by children in nine countries. Ehrlich speaks about the difficulties of his own creative process with an incredible openness, commenting on the contradictions that naturally arise from the collaboration of artists with divergent sociopolitical backgrounds, among people from Estonia, the Czech Republic and Yugoslavia, and on his unsuccessful attempts to integrate Muslim and Jewish animators in one project that could not get enough funding to be accomplished because of its political implications.

The text ends with a contributions section that compiles descriptions of Ehrlich’s personal character made by numerous directors, professors, friends and colleagues from all over the world. The reader gets little pieces of extra information as well as the contributors’ extremely personal statements of gratitude that depict Ehrlich as an altruistic person whose socially engaged work has helped the development of the animators’ community enormously.

There are some small typographical errors, and the layout of the bilingual pages is sometimes difficult to read. I recommend the book for people who have an interest in experimental animation, in particular, or the visual arts, in general. However, it will be more easily understood by people who already know Ehrlich’s work, because the static and 2D characteristics of the silent printed text cannot adequately represent his animated and colorful movies.

**SEURAT AND THE MAKING OF LA GRANDE JATTE**

Reviewed by Roy R. Behrens, Department of Art, University of Northern Iowa, Cedar Falls, IA 50614-0362, U.S.A. E-mail: <ballast@netins.net>.

Largely due to one painting, *A Sunday on La Grande Jatte* (1884–1886), French Neo-Impressionist Georges Seurat is among history’s best-known artists. That picture is surely a jewel in the crown of the Art Institute of Chicago, along with *American Gothic* by Grant Wood and the exquisite, dreamlike boxes of Joseph Cornell. In the summer of 2004, in part to mark the 80th anniversary of the painting’s acquisition, the museum mounted an exhibition called *Seurat and the Making of La Grande Jatte*, which included along with that artwork a parade of historical artifacts that, in one way or another, contributed to *La Grande Jatte*. This large, impressive volume—a 288-page exhibition catalog, illustrated by hun-