This 168-page book on the career and work methods of Alan Sorrell— including many of his sketches— can still be found in second hand book stores, or bought on eBay.

Of equal interest is an article on the same artist in this 34-year old issue of *Current Archaeology* magazine, bottom right.

ART
or, that illusionistic quest to open a window on past life

(ed.), 1981. *Alan Sorrell: Reconstructing the Past*. London: Book Club Associates/London: Batsford/ Newton Abbot: David & Charles/Lanham: Rowman & Littlefield.
An overview of the master's work and life (1904-1974), compiled by his son and detailing much of the research behind the paintings.

• **D.P. Snoep**, 1982. *De Geschiedenis gekleurd: Historie-Schoolplaten-J.H. Isings*. Utrecht: Centraal Museum/Assen: Drents Museum.
Illustrated catalogue to an exhibition on the long use, in schools of the Lowlands, of historical schoolplates.

• **Rob van Eyck**, 1984. "Bert Bus en de historie: Voor de historische strip is tegenwoordig weer een markt", *Bert Bus Blibliografie, Deel 1 (Bibliotheek van het Nederlands Beeldverhaal 33)*. Bayum: Uitgeverij De Lijn.
In this interview, Dutch comic strip artist and amateur archaeologist Bert Bus talks at length about preparations for his *Malorix*, about a Frisian whose adventures are set around the Roman fort of Flevum.

• **Mary Vitoria**, 1984. *The Archaeological Illustrator and the Law of Copyright (AAI&S Technical Paper 5)*. Association of Archaeological Illustrators & Surveyors.

• **Barry Cunliffe** (ed.), 1985. *Heywood Sumner's Wessex*. Winborne: Ray Gasson Associates.
An anthology of the writings of the Victorian illustrator and archaeologist Heywood Sumner on natural history, topography and archaeology, with biographical notes by Cunliffe and reproductions of illustrations by Sumner, a man who found continual inspiration from the Wessex countryside.

• **M. Coatts** and **E. Lewis** (eds.), 1986. *Heywood Sumner: Artist and Archaeologist, 1853-1940*. Winchester: Winchester City Museum.
Catalogue to an exhibition.

• **Stuart Piggott**, 1989. *Ancient Britons and the Antiquarian Imagination: Ideas from the Renaissance to the Regency*. London: Thames and Hudson.

• 1990. *Peintres d'un Monde Disparu: La Préhistoire vue par des Artistes de la Fin du XIXème Siècle à nos Jours*.
Catalogue to an exhibition at the Musée Départemental de Prehistoire in Solutré-Pouilly, France.

• **Jan-Albert Bakker**, 1990. "Prehistory visualised: Hunebedden in Dutch school pictures as a reflection of contemporary research and society", *Berichten van de Rijksdienst voor het Oudheidkundig Bodemonderzoek 40*: pp 29-71. Amersfoort: Rijksdienst voor het Oudheidkundig Bodemonderzoek.
A lengthy article on the illustrations of megalithic builders that, in twentieth century Holland, were hung up in classrooms to educate children on their country's prehistory. Includes the correspondence between the influential artist Johan Isings and an archaeologist, plus a discussion on pictures of Denmark's Bronze Age past.

Prehistory seen through the eyes of artists, from the end of the nineteenth century until our time.... that's how the title translates, but the compilers of this bibliography were not able to gain much information on this book, below.
The front cover shows a painting by Czech artist Burian.

A is for Aarrgh…Although not strictly reconstruction art, the collection of book covers for prehistoric fiction (novels set in prehistoric times, or in which the principal characters are members of a prehistoric society) at **www.trussel.com/f_prehis.htm** *is well worth a visit! Old artwork, rarely seen covers and new books, the good and the hilariously bad, all together… it is all great fun!*

Reconstruction artists come well-equipped these days. To their palet of pencil, paper and paints, they have added mouse, tablet and Adobe. The adventures many of them are taking in creating digital worlds in which the site visitor can virtually navigate past the doorstep of, say, the reconstructed house, are represented in a fine selection of books and articles at the end of this section. Reconstruction art has a history longer than one would imagine, mind you... Stephanie Moser's groundbreaking research on our gender-biased and perhaps slightly too primitive views of ancient man... and, oops: woman were formed.

Reconstruction artists have had their heroes amongst them. Zdenek Burian from Eastern Europe yet popular worldwide, is represented with monographs, as is Johan Isings, whose schoolplates of Dutch history are still as popular today as they were fifty years ago.

RECONSTRUCTION

• **Camille Cazedessus, Jr.**, March 1973. Title of article unknown, *ERBdom 68*. Pagosa Springs: Camille Cazedessus, Jr.

Published in a fanzine on Edgar Rice Burroughs, this short essay on Czech artist Zdenek Burian (1905-1981), famed for his depiction of palaeolithic life, contains biographical information not easily found elsewhere in the English language.

• **Alan Sorrell**, November 1973. "The artist and reconstruction", *Current Archaeology 41*: pp 177-181. London: Maund and Irvine Limited.

This article is an expansion of a paper originally read at a seminar on the reconstruction of Roman buildings, in 1972.

• **Boyce Rensberger**, October 1981. "Facing the past", *Science 81*: pp 40-51. Washington, DC: American Association for the Advancement of Science.

Describes how illustrator Jay Matternes puts muscle and flesh to a Neanderthal skull. Scientists had known for some time that the standard reconstructions were based entirely on early, arthritic skeletons, but nobody had really done a serious job of reconstructing an image of these people from more recent evidence. Still, a conclusion is made that artists' depictions of them, especially of their fleshy portions, are often quite imaginative and are not supported by the evidence.

Very popular today— a hero to many who know him as the silent yet dilligent illustrator on *Time Team*— is Hungarian-born Victor Ambrus, patron of your own Association.

The book *Recreating the Past*, below, explains the many illustrations he did for that television programme.
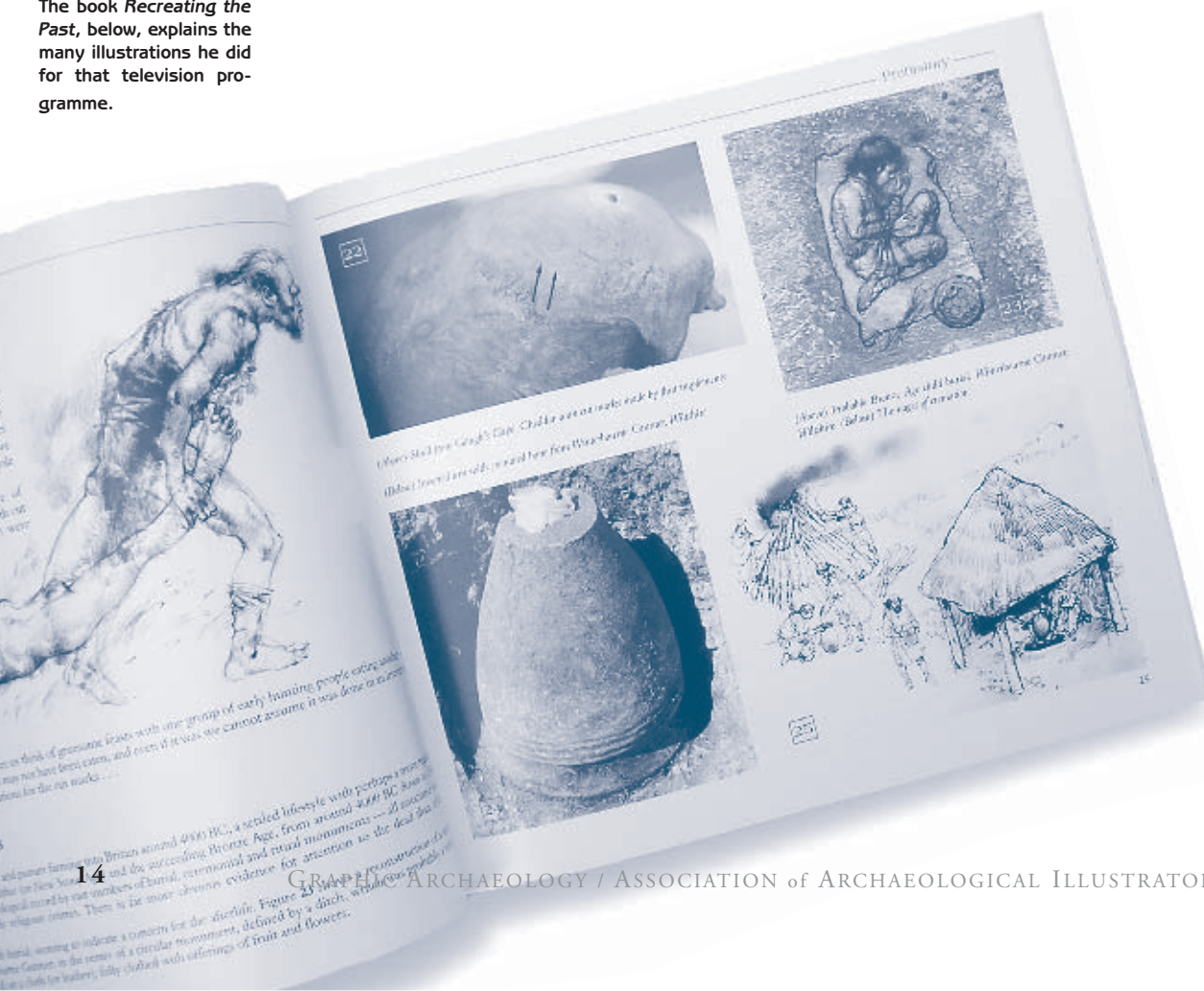
• Mark Sorrell

• **Vladimir Prokop**, 1990. *Zdenek Burian: A Paleontologie*. Vydal Ustredni Ustav Geologicky. List all of Burian's published works.

• **Eva Hachmanovà-Burianovà**, 1991. *Zdenêk Burian: Pravêk a Dobrodouzstvi*.
A biography of the master which includes not only his work on our ancient past, but illustrations done for the Wild West series *Karl May* too.

• **Keith Durham**, June 1992. "Portrait of the artist... Rick Scollins", *Military Illustrated 49*. London: Publishing News Ltd.
Although usually titled a 'military illustrator', Scollins (who died prematurely at age 46) visualised warriors from all periods, including the ancient The article describes his career and techniques and carries large plates of his work.

• **Stephanie Moser**, 1992. "The visual language of archaeology: A case study of the Neanderthals". *Antiquity 66*: pp 831-844. Cambridge: Antiquity Publications Ltd.

• **Stephanie Moser**, December 1992. "Visions of the Australian Pleistocene: Prehistoric life at Lake Mungo and Kutikina", *Australian Archaeology 35*: pp 1-10. Adelaide: Australian Archaeological Association Inc.
Images of Aboriginal life based on archaeological findings are seen as important documents for understanding developments in the history of Australian archaeology. To illustrate this argument, two pictorial representations of Aboriginal life in the Pleistocene are discussed in detail.

• **Stephanie Moser**, 1993. "Gender stereotyping in pictorial reconstructions of human origins", in Hilary du Cros and Laurajane Smith (ed.), *Women in Archaeology: A Feminist Critique*. Canberra: Australian National University Press.

• **Diane Gifford-Gonzalez**, 1993. "You can hide, but you can't run: Representation of women's work in illustrations of palaeolithic life", *Visual Anthropology Review: Journal of the Society for Visual Anthropology 9*: pp 3-21. Los Angeles: Society for Visual Anthropology, University of Southern California.
Professor Gifford-Gonzalez, from the University of California, is an anthropological archaeologist specializing in zooarchaeology, taphonomy, African prehistory, and interpretive theory.

• **Peter Stone** and **Brian Leigh Molyneaux** (eds.), 1994. *The Presented Past: Heritage, Museums and Education*. London: Routledge.
The 35 papers in this volume are concerned with the differences between the comparatively static, well-understood way in which the past is presented in schools, museums and at historic sites around the world, compared to the approaches presently being explored in current archaeology.

• **Sam Smiles**, 1994. *The Image of Antiquity: Ancient Britain and the Romantic Imagination*. New Haven: Yale University Press.
This book examines the ways in which eighteenth- and nineteenth-century British artists portrayed the archaic past. The author argues the representation of ancient Britain changed over time to suit current political fashions and changing ideas of national identity.

• **Diane Gifford-Gonzalez**, 1995. "The real Flintstones? What are artists' depictions of human ancestors telling us?", *Anthro Notes: National Museum of Natural History Bulletin for Teachers*. Washington, D.C.: Smithsonian Institution.

• **Jane Vadnal**, September/October 1995. "Virtual Antiquity", *Archaeology*: pp 67-70. New York: Archaeological Institute of America.

• **Paulette M. McManus**, 1996, revised edition 2000. *Archaeological Displays and the Public: Museology and Interpretations*. London: Archetype Publications.
The twelve papers in this edition question the perceptions and expectations of the public audience as well as those who attempt to inspire, motivate and educate those visiting sites and exhibitions, and are divided into three main sections: Institutional Setting; Archaeology Indoors: Museum exhibitions; Archaeology Outdoors: Site interpretation and education.

• **Brian Leigh Molyneaux** (ed.), 1997. *The Cultural Life of Images: Visual Representation in Archaeology*. London: Routledge.

With subjects ranging from prehistoric artworks to excavation drawings, scientific illustrations, artists impressions of ancient sites and contemporary landscapes, this study explores how pictures and representations of the past shape our perceptions and our expectations of the past.

Knowledge: Historical and Philosophical Problems concerning the Use of Art in Science. Toronto: University of Toronto Press.
Published with nine other essays exploring the relationship between illustrations and scientific theory.

• **E.B. Berglund**, 1997. "Methods for reconstructing ancient cultural landscapes: The example of the Viking Age landscape at Bjäresjö, Skåne, southern Sweden", in *PACT 52: Birka Studies 4*: pp 31-46.

• **Brian Davison**, 1997. *Picturing the Past: Through the Eyes of Reconstruction Artists*. London: English Heritage.
A colourful look at British history as imagined by the reconstruction artists employed by English Heritage and Cadw.
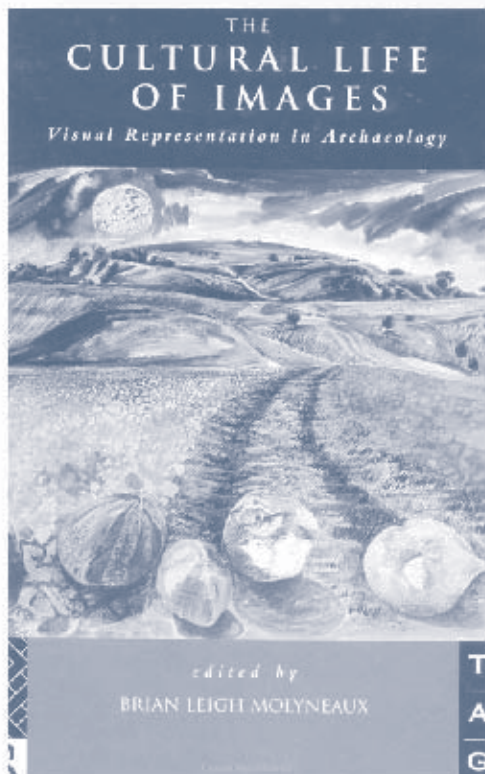
A very influental collection of essays, *The Cultural Life of Images*, right, commands a steep retail price, but in many people's opinion, is worth every cent.

Equally wellknown, and much cheaper, is English Heritage's trip through history, below, illustrated by their own stable of illustrators... people including Peter Dunn and Ivan Lapper are well-represented in this collection.

Maurizio Forte (ed.), 1997. *Virtual Archaeology: Re-Creating Ancient Worlds*. New York: Harry N. Abrams, Inc.

• **Stephanie Moser**, 1996. "Visual representation in archaeology: Depicting the missing-link in human origins", in Brian S. Baigrie (ed.), *Picturing

Using computer reconstructions of many of the world's most fascinating archaeological sites, this book show us just how much cybertechno-logy adds to our understanding of lost worlds. They document how, as sites are unearthed, measured, and documented, the discoveries find their way into cybernetic models that both sharpen scholars' understanding of the discoveries and allow scholars to further explore these worlds.

The big colour-ful plates of *Virtual Archaeology*, top right, were aimed at a large public at a time when 3D-reconstructions of ancient sites were only just coming into vogue.

• **Heather M. Harvey**, 1997. *Imaging and Imagining the Past: The Use of Illustrations in the Interpretation of Structural Development at the King's Castle, Castle Island, Bermuda*. Williamsburg: College of William & Mary. Harvey's MA thesis, following which she became the illustrator for the Department of Archaeological Research in Williamsburg, USA.

• **Christina Kempcke-Richter** and **Verena Nübling**, 1998. "Ur- und Frühgeschichte im Schulbuch I", *Archäologische Informationen 21*: p. 327. Erfurt: Deutsche Gesellschaft für Ur- und Frühgeschichte. A report from the DGUF's workgroup 'Archäologie im Schulbuch', which reviews the depiction of ancient man and woman in schoolbooks. Their work can be followed through www.dguf.de/akschulbuch.htm.

• **Allan Klynne**, 1998. "Reconstructions of Knossos: Artists' impressions, archaeologi-cal evidence and wishful thinking", *Journal of Mediterranean Archaeology 11 (2)*: pp 206-229. New York: Continuum International Publishing Group.
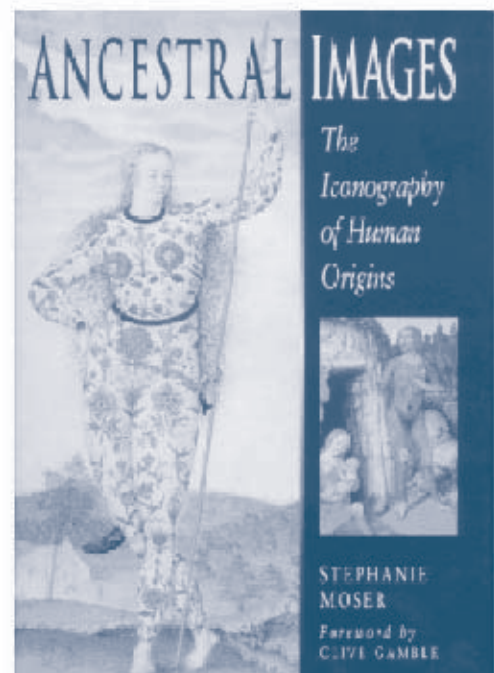
• **Garry Law**, 1998. *Picturing the Past: Art and Analogy in New Zealand Archaeological Reports*. Published online at members.fortunecity.com/glaw1/artpaper/art.htm. A paper on the representation on New Zealand's Maori past, with many illustrations.

At the same time these allegedly more realis-tic recreations of long past worlds prompted a discussion on their true value.
Professor Stephanie Moser's *Ancestral Images*, right, spear-headed the debate.

• **Nick Merriman** (ed.), 1998. *Making Early Histories in Museums*. London: Cassell. Examining the debate about interpretation in archaeological museums, this book challenges the traditional approach by combining some of the debate about the interpretation of the past that characterizes modern archaeology and museolo-gy with a critical approach to the interpretation of the early past in museums. Contributions include Stephanie Moser's "The dilemma of didactic dis-plays: Habitat dioramas, life-groups and recon-structions of the past" and Simon James' "Imag(in)ing the past: The politics and practicalities of reconstructions in the museum gallery".

•
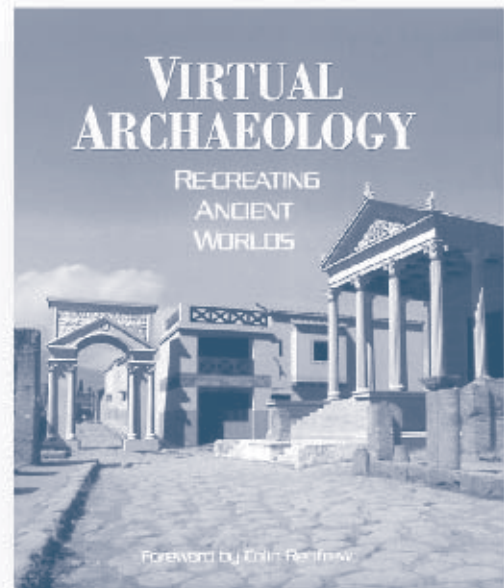
Moser analyzes the close relationship between rep-resentations of the past and theories about human evolution, showing how this relationship existed even before a scientific understanding of human origins developed. She also considers the impact of reconstructions on popular literature, showing that early visualizations of prehistory retained an influence that archaeologists and anthropologists have found difficult to shake.

Historians and authors comment on Dutch reconstruction art and the historical tales behind them. Most of the plates were made especially for this book.

• **Juan A. Barceló**, **Ivan Briz** and **Assumpció Vila** (eds.), 1999. *New Techniques for Old Times (CAA 98): Computer Applications and Quantitative Methods in Archaeology (Proceedings of the 26th Conference, Barcelona, March 1998)*. Oxford: Archaeopress.
This collection of papers includes sections on using computers for archaeological explanation, and for archaeological heritage. An accompanying CD carries nearly 300 Mb of freeware, shareware and commercial demos of computer programs created for archaeologists.

• **Henrik Jarl Hansen**, 1999. "Archaeology computerised: Dream or reality?", *Our Fragile Heritage: Documenting the Past for the Future*. Copenhagen: Nationalmuseet.

• **M. Masuch** and others, 1999. "Virtual reconstruction of medieval architecture", *Proceedings of Eurographics 1999: Short Papers*: pp 87-90. Aire-la-Ville: European Association for Computer Graphics.

• **Peter van der Plaetsen**, 1999. *Beelden uit de Prehistorie*. Zottegem: Provinciaal Archeologisch Museum van Zuid-Oost Vlaanderen.
This Belgian museum publication is jam-packed with colourful examples of how comic book artists have interpreted, represented and fantasised about prehistory.

• **Melanie G. Wiber**, 1999. *Erect Men/ Undulating Women: The Visual Imagery of Gender, 'Race' and Progress in Reconstructive Illustrations of Human Evolution*. Waterloo: Wilfrid Laurier University Press.
An account of how visual imagery in reconstructive illustrations of human evolution has itself evolved over the years.

• **Juan A. Barceló**, **Maurizio Forte** and **Donald H.Sanders** (eds.), 2000. *Virtual Reality in Archaeology: Computer Applications and Quantitative Methods in Archaeology, Supplementary Volume*. Oxford: Archaeopress.
This volume accompanies the CAA 98 volume. Its many papers tell of an array of virtual reconstructions of sites worldwide.

• **J. Ayolt Brongers** and **Simon Wynia,** 2000**.** *Wie is wie in Archeologie: Proeve van een Biografisch Woordenboek van in Nederland en Directe Omgeving tot ca. 1960 op enigerlei wijze*

Archeologisch Actieven. Amersfoort: J. Ayolt Brongers.
A lexicon on the people who occupied themselves in the field of archaeology in the Netherlands and surroundings, including the biographies of more than a dozen illustrators.

Belgium's *Beelden uit de Prehistorie*, below, is simply a lot of fun to glance through.
Comic strip figures are put on one line next to re-enactors, and opposite the archaeological material.

Reconstruction Pictures of Essex. Chelmsford: Essex County Council.
This book reconstructs life through a selection of reconstruction drawings, computer-models and, in some cases, photographs of the actual finds or sites on which they are based, providing a vivid picture of what people and places looked like in the past. The illustrations were produced from the 1920s onwards.

• **Albert** and **Jacqueline Ducros** (eds.), 2000. *L'Homme Préhistorique: Images et Imaginaire*. Paris: L'Harmattan.
A dozen academic papers on the use of imaginery in reconstructing palaeolithic life.

• **Cornelius Holtorf**, "Picturing megaliths in twentieth-century Swedish archaeology", *Current Swedish Archaeology 8*: pp 111-125. Uppsala: Svenska Arkeologiska Samfundet.

• **Jan A. Niemeijer**, 2000. *J.H. Isings: Historieschilder en Illustrator*. Kampen: Uitgeverij Kok.
A monography on Holland's most famous illustra-

A continuation, perhaps, on the Moser debate, is presented in this American book, above.

Splendid & Permanent Pageants, right, is a wonderful book. The focus might only be on the county of Essex, but the scope of techniques used to render its past is wide.

tor of historical schoolplates, Johan Isings (1884-1977).

• **John-Gordon Swogger**, 2000. "Image and interpretation: The tyranny of representation?", in Ian Hodder (ed.), *Towards Reflexive Method in Archaeology: The Example at Çatalhöyük*. Cambridge: The McDonald Institute for Archaeological Research.
Swogger is an illustrator and member of the international research team at the world famous neolithic site of Çatalhöyük in Turkey. He uses his reconstruction art as an ongoing method of understanding how archaeological finds are understood.

• **John-Gordon Swogger**, 2000. "Reconstructing Archaeobotany", in Andrew S. Fairbairn (ed.), *Plants in Neolithic Britain and Beyond (Neolithic Studies Group Seminar Papers 5)*. Oxford: Oxbow.

Swogger's paper is an exploration of the ways in which plants have been and can be interpreted and brought into focus through archaeological reconstructions.

• **Judith Winters** and **Steve Dobson** (eds.), 2000. *Internet Archaeology 8*. York: University of York.
This issue of the subcription-only online publication (accessed through intarch.ac.uk) is themed around the increasing use of 3-D visualisation in archaeology. Its seven articles include an anthopology of computer visualisations, and a case study on the reconstruction of a medieval timber and earthwork castle.

• **Victor Ambrus** and **Mick Aston**, 2001. *Recreating the Past*. Stroud: Tempus Publishing Ltd. A chronological survey of British history, drawn together from the hundreds of sketches illustrator Victor Ambrus produced for Channel Four's popular

Another fine publication in the spirit of aforementioned English Heritage collection, was published in Wales, by its National Museum and Cadw, Welsh Historic Monuments. *Re-Creations: Visualizing our Past* even has a chapter on 'interpreting in three dimensions'.
Readers are also given a rare glimpse of a cardboard model of a castle, built by famed Ivan lapper as first step towards painting his reconstruction of the site.
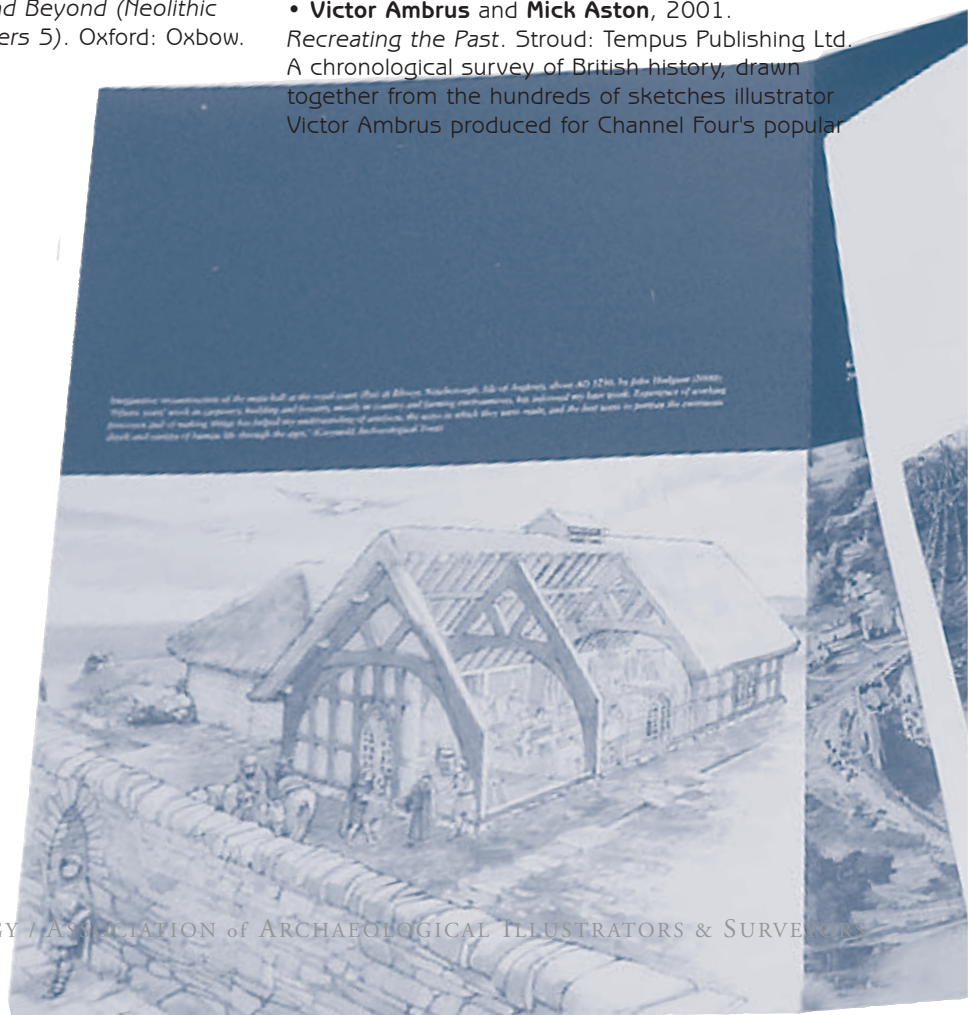
Time Team. With commentary by the artist.

• **Alan Chalmers** and **Kate Devlin**, 2001. "Realistic visualisation of the Pompeii frescoes", in Alan Chalmers and Vali Lalioti (ed.), *AFRIGRAPH 2001*: pp 43-47. ACM SIGGRAPH.
Many of the images generated in virtual reconstr-cutions are photorealistic, but no attempt has been made to ensure they are physically and perceptu-ally valid. Yet, as is proven in this case study, by determining the appropriate spectral data of the original light sources and using them to illumi-nate a scene, the viewer can perceive a site and its artefacts in close approximation to the original environment.

• **Stephanie Moser**, 2001. "Archaeological repre-sentation: The visual conventions for constructing knowledge about the past", in Ian Hodder (ed.), *Archaeological Theory Today*. Cambridge: Polity.
This volume summarizes recent developments in archaeological theory.

• **John-Gordon Swogger**, 2001. "Postcards from the past: New archaeological illustrations at Çatalhöyük", in *Çatalhöyük'ten Günümüze Çumra Kongresi Bildiriler*.
One of the papers presented at a congress in July, 2000.

• **Fay Stevens**, December 2001."Envisioning the Past: Constructing Knowledge through Pictorial Traditions of Representation. University of Southampton, 10th-12th November 2000", in *Papers of the Institute of Archaeology*. London: University College London.
Discusses the visual representation of scientific knowledge, addressing the construction of knowl-edge through visual media, including fine arts, illus-trations, museum displays, multimedia and popular culture.

• **Alan Chalmers** and **Kate Devlin**, February 2002. "A new perspective on the past: Interdisciplinary research in computer science and archaeology", *The Newsletter of the Institute of Archaeologists of Ireland*. Bandon: The Institute of Archaeologists of Ireland Ltd.
Current work at the University of Bristol involves the application of realistic lighting to virtual recon-structions to provide models indistinguishable from a real scene.

• **Neil Faulkner** (ed.), 2002. "Peter Connolly's world of ancient Rome", *Current Archaeology 177*: pp 374-381. London: Robert Selkirk.
An interview with the artist, with the spotlight on his career, his experimental work on ancient warfare and his artistic opinions.
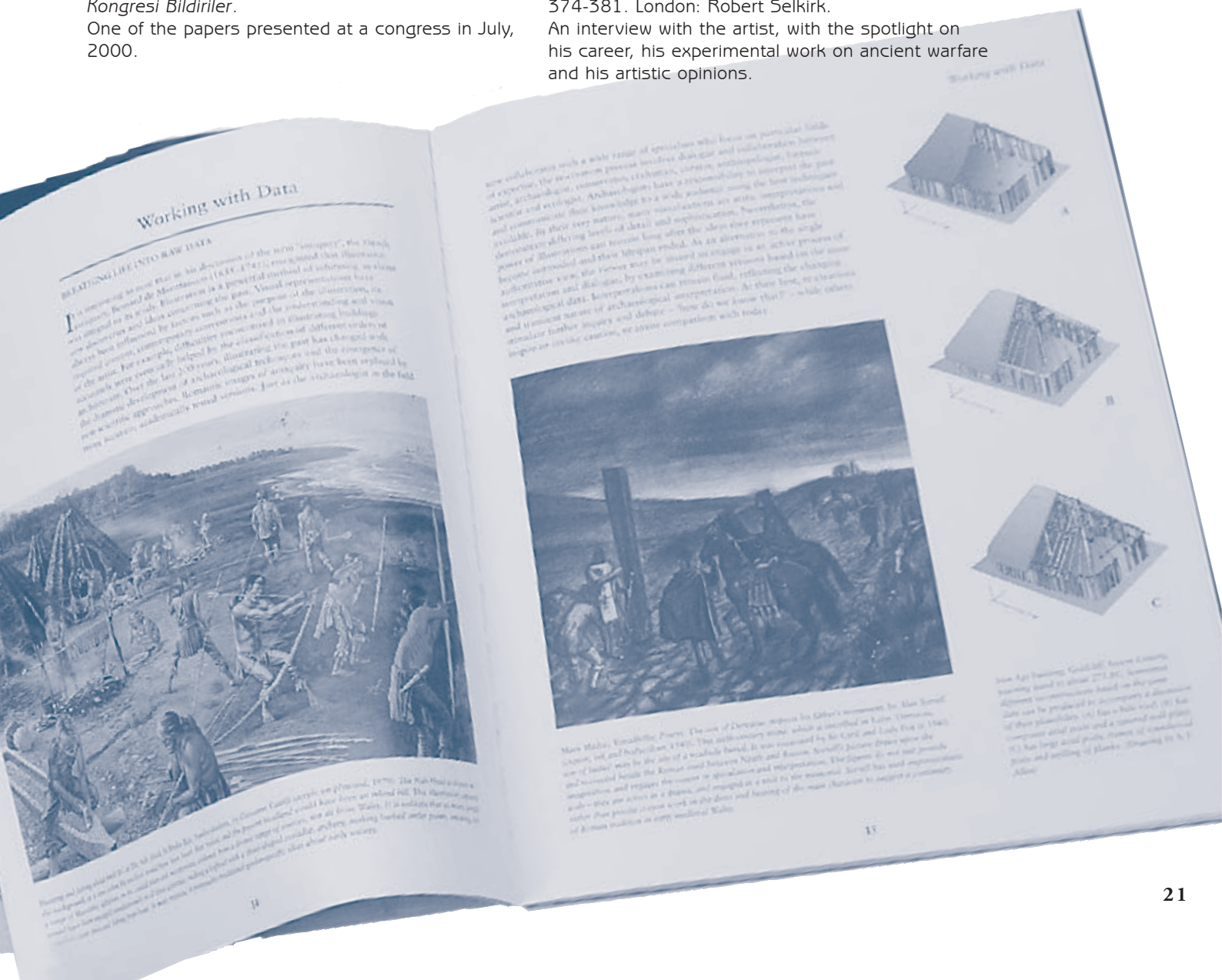
• **John-Gordon Swogger** and **Anja Wolle**, 2002. "Catalhoyuk: Reconstructions in the course of time", in Anita Reiche and Beate Schneider, *Archäologie Virtuell: Projekte, Entwicklungen, Tendenzen seit 1995 (Schriften zur Bodendenkmalpflege in Nordrhein-Westfalen 6)*. Bonn.

• **John Hodgson**, 2002. *Archaeological Reconstruction: Illustrating the Past (IFA Paper No. 5)*. Reading: Institute of Field Archaeologists.
An introduction to an art which, although complex and problematic, is the most immediate interface between the archaeologist and the public.

• **Franco Niccolucci** (ed.), 2002. *Virtual Archaeology: Proceedings of the VAST Euroconference, Arezzo 24-25 November, 2000*. Oxford: Archaeopress.
The VAST conference brought together a large number of scholars working with or researching virtual reality in archaeology, a subject which also includes 3D modelling, computer visualisation and GIS for example. The papers include case studies from the ancient Near East, prehistoric caves in Italy, historic Bologna, and Pompeii among others.

• **Martin Windrow**, 2002. *Warriors & Warlords: The Art of Angus McBride*. Oxford: Osprey Publishing.
A collection of artwork depicting warriors of all ages, including gladiators, from one of the best known, though recently deceased illustrators.

• **Katia Busch**, 2003. *Vénus et Caïn: Figures de la Préhistoire, 1830-1930*. Paris: Réunion des Musées Nationaux/Bordeaux: Musée d'Aquitaine.
How did 19th-century artists imagine their prehistoric ancestors? This catalogue to a major exhibition of paintings, sculptures and artefacts circulated by the Musée d'Aquitaine in Bordeaux, recounts the first incursions into imagining prehistory. Eleven authors contribute with texts.

• **Evert van Ginkel** and **Anton Cruysheer**, 2003. *Archeologie Presenteren: Ervaringen, Voorbeelden, Adviezen, Kosten (Archeologie Leidraad 2)*. The Hague: College voor de Archeologische Kwaliteit.
A guidebook for the commercial business in heritage presentation. It has interviews with several reconstruction artists.

• **Palma Lagunilla**, winter 2003. "Arqueologia virtual: Mundos resucitados,", in *Muy Especial 60*: pp 90-95. Madrid: Gruner & Jahr Espana.
A review of some current projects in virtual archaeology and brief overview of the process of creating a virtual reconstruction.

• **Gary Lock**, 2003. *Using Computers in Archaeology*. London: Routledge.
This non-technical introduction looks at the role of computers in all aspects of surveying and excavation, but also modelling and simulation, through to computers used in education and museum environments. It even talks the reader through developing a 3D model of a Roman villa.

• **Mark Redknap**, 2002. *Re-Creations: Visualizing our Past*. Cardiff: The Westdale Press.
Besides an overview of the history of reconstruction art, this book is also guide to the process of recreating the past in two- and three-dimensions, explaining how artists of each period represented the past, what social and political agendas were being played out, and how archaeological data is interpreted and transformed into an image. The many examples shown are taken largely from work carried out by the National Museum and Galleries of Wales and CADW.

• **Stephanie Moser** and **Sam Smiles** (eds.), 2004. *Envisioning the past: Archaeology and the Image*. Oxford: Blackwell Publishers.
A collection of original essays bringing together archaeologists, art historians and anthropologists on the construction of knowledge concerning the antiquity of man. Covering a wide variety of time periods and topics, it questions what we can learn from considering the use of images in the past and present that might guide our responsible use of them in the future.

• **Ludovic Duhamel** and **Michel Philippe** (eds.), 2005. *Prehisto Art: Gilles Tosello, Illustrateur depuis 950.000 Ans*. Le Touquet: Auréoline Éditions.
A well-produced, 160-page overview of the illustrations of French artist and prehistorian Gilles Tosello.

• **Victor Ambrus**, 2006. *Unearthing History: Bringing Archaeology to Life*. Stroud: Tempus

***And the winner is...* Stephanie Moser, for being mentioned most frequently in this bibliography!**

Professor Moser, Head of Research with the University of Southampton, specialises in the representation of the past.

She has published numerous articles on the subject, including not only her studies on the role of visual representation in shaping ideas about human evolution but also a comprehensive analysis of how museum displays have created knowledge about ancient Egypt. Her current research project in the field of archaeological representation focuses on the World's Fairs of the 19th century and the central role they played in defining ancient cultures. Professor Moser's thoughts and papers are justly considered the motor behind some of the new directions archaeological reconstruction art is taking.

Professor Moser's other major research interest is community archaeology and community museology. She is currently directing an international research project on community archaeology in Egypt. More information is available online at http://www.arch.soton.ac.uk/Projects/default.asp?ProjectID=20

Publishing Ltd.

For this book the wellknown Time Team artist has selected some of the key excavations from the series to show how it has been possible to recreate snapshots of the past. What comes to light reflects not just drawing but the experiences of an illustrator for whom trampling through mud and wandering around in horizontal rain are all part of the fun.

Monographs on a French, above, and a British illustrator, below, conclude this biography.
We trust it will be very useful to you in the future.

'Victor Ambrus is an archaeological alchemist: he can transform a few stones and bits of pot into a vivid world full of living, breathing people.' Tony Robinson

Unearthing History
BRINGING ARCHAEOLOGY TO LIFE

Victor Ambrus
FOREWORD BY MICK ASTON