and enslaved" by the drudgery of housework. Brock characterizes a father's caution not to expect an offer of marriage as "obviously" having a "devastating impact" on the young girl. European women's history shows us that Herschel was neither enslaved nor devastated but, like other women of accomplishment, made the best of her circumstances. Earlier in the eighteenth century the women of the famous Winkelman family of Prussian astronomers also had the patience and skill to watch the stars for hours at a time, and to record their

observations with care. In this exciting period of early modern science, amateurs, whether female or male, if in the right place at the right time, could make significant contributions to knowledge.

I wish that Brock had let go of the rehabilitation project and focused instead on the richness of Herschel's autobiographies, which she does recognize. They have already been edited by Michael Hoskin, an eminent historian of astronomy, but Brock, with her literary training, has an excellent eye for

the vivid quotation. An analysis of the two versions of her past that this remarkable woman created in her old age would make a fascinating double journey from eighteenth-century Hanover to Bath to Windsor, and back to Hanover 50 years later — revealing what Herschel herself chose to illuminate, cloud, or hide altogether. ■

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EXHIBITION

Palaeontology meets Hanna-Barbera

The Homo species

by Hyungkoo Lee

Korean Pavilion, 52nd Venice Biennale, Venice, Italy
(until 21 November)

Colin Martin

Korean artist Hyungkoo Lee's quirky take on palaeontology is a showstopper among the acres of international contemporary art on offer at the 52nd Venice Biennale. Lee, the first artist to have a solo show in his country's pavilion, immediately grabs the attention of visitors with a dramatically spotlighted moment from the world's geological past, staged in the centre of a darkened room. The skeleton of a predator, pouncing on its transfixed, smaller prey, initially evokes the natural history tableaux encountered in museums. Closer examination reveals that the exaggerated quality of Lee's tableau owes more to cartoon animators William Hanna and Richard Barbera than to palaeontologists. Reading the exhibit titles, *Mus Animatus* and *Felis Catus* [sic] *Animatus*, confirms that we're looking at Tom and Jerry, caught in their perpetual cycle of tragedy narrowly averted, with Jerry outwitting Tom to escape in the nick of time. This work is part of Lee's *Animatus* series, in which he "explores hypothetical anatomical possibilities of beings without existential evidence".

By exploring two layers of unreality, Lee achieves a double deception. He transforms familiar animated two-dimensional cartoon characters, which we know to be unreal, into intricately realized three-dimensional 'fossils' created from his imagination. He might give the appearance of working in a quasi-scientific manner but, unlike palaeontologists, he fakes the fossilized remains he uses. "Merely seeing Lee's work gives no clues to the complexity of its creation," comments Asian art specialist Howard Rutkowski. In this exhibition, however, Lee carefully documents his working methods and displays this evidence of his deception throughout the pavilion, as a

Intended to deceive: Hyungkoo Lee's *Mus Animatus* and *Felis Catus Animatus*.

context for viewing his finished works.

In an adjacent room, Lee reveals his artistic sleight of hand in a semicircular vitrine that contains bones of real animals, various implements, anatomical drawings of real animals and their animations, chemicals, modelling tools and fake bones. The assorted tools and chemicals not only emphasize the artist's intention to deceive, but also beseech the viewer to believe anyway. A large black-and-white

photograph also evokes scientific research by showing technicians in white coats in a laboratory. It is obviously staged, however, and they are pouring plaster into moulds to create the fake fossils. Lee's jokes and stories involve narrative build-up before revealing their punch lines. He works backwards, showing us the denouement first and then revealing what preceded it, like a cartoon screened in reverse. ■

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