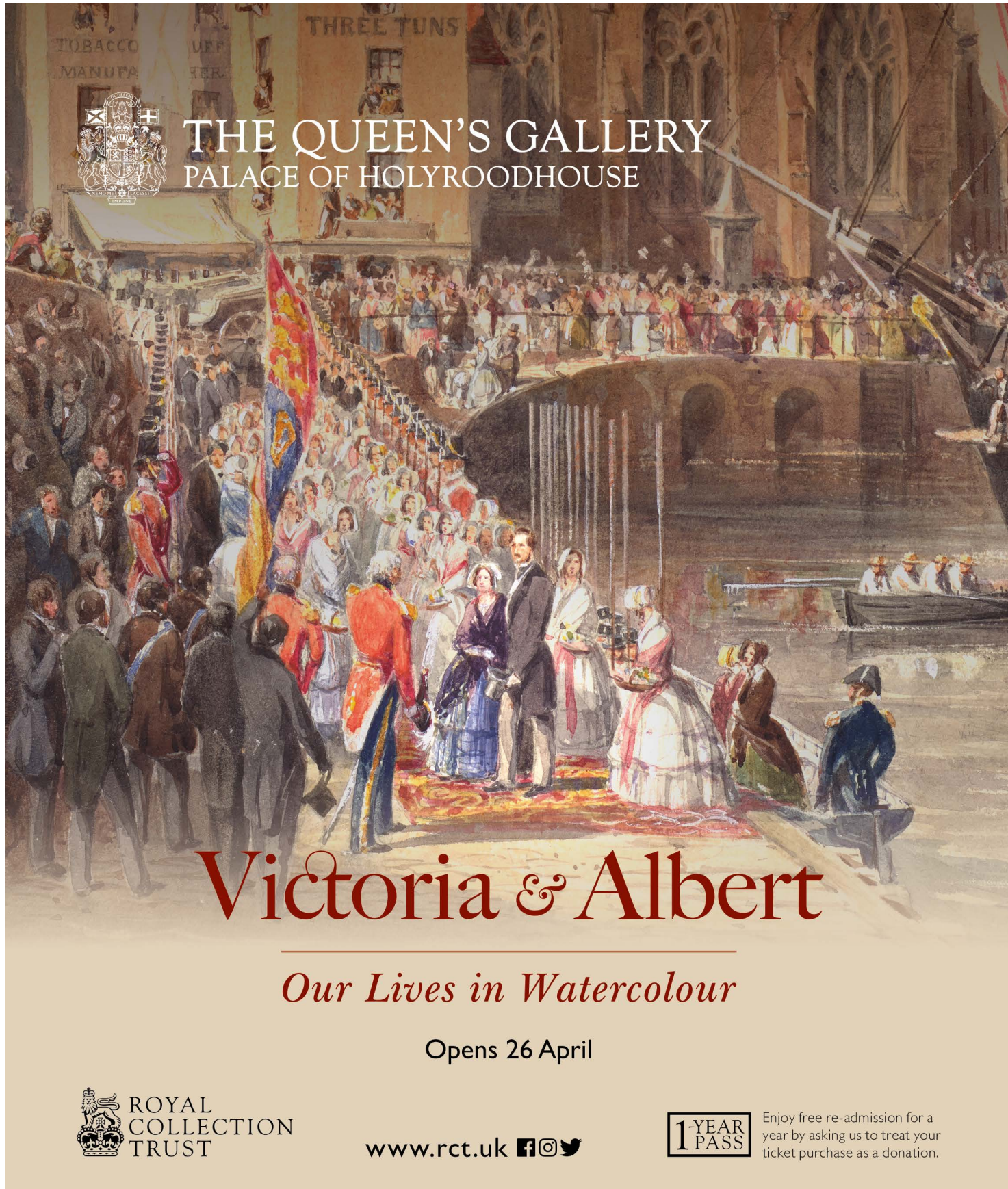




7 May 2021
Issue 162

Siobhan O'Hehir,
Shore Line Song 2
(part of a large diptych),
see ARTS NEWS/
White Fox Gallery



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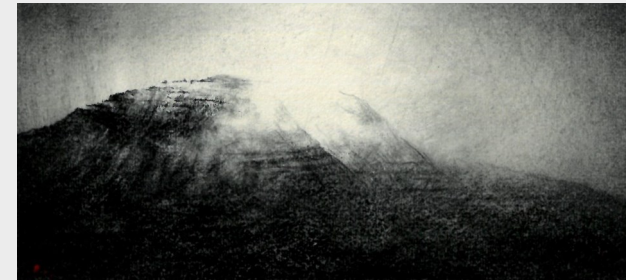
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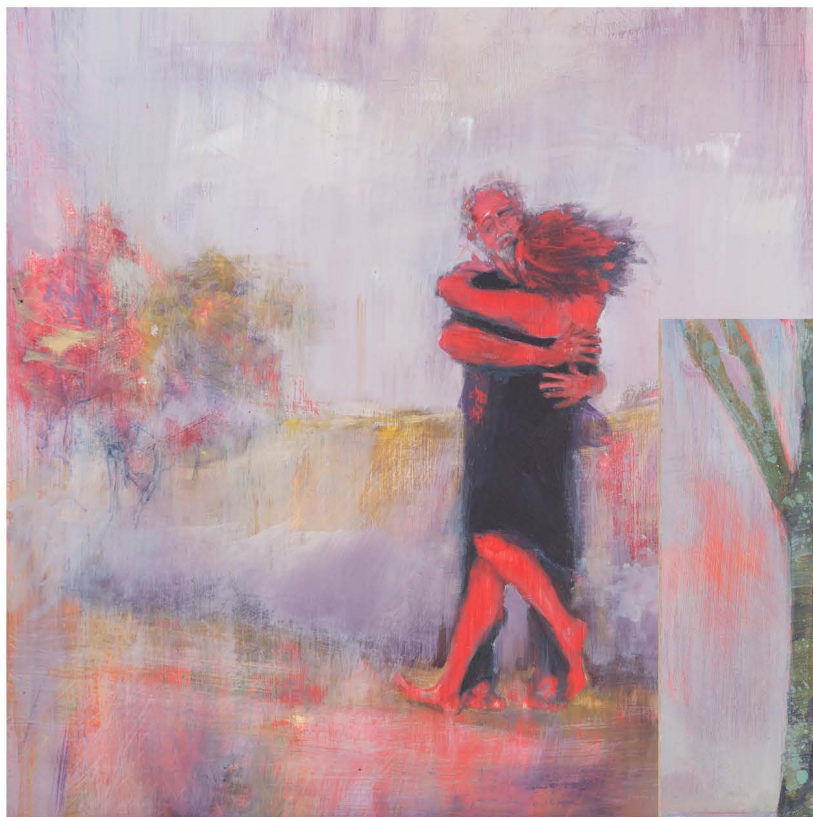
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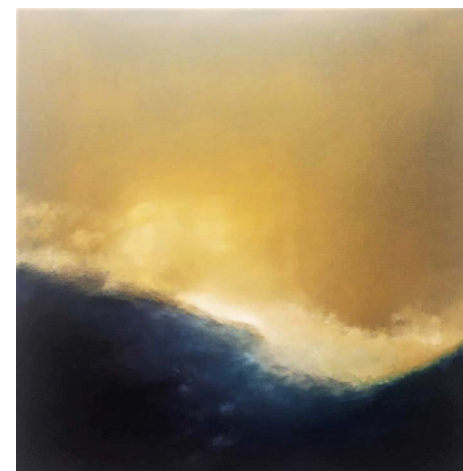
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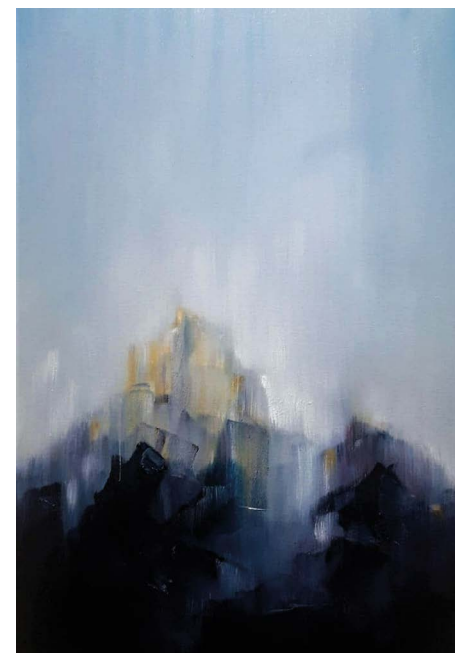


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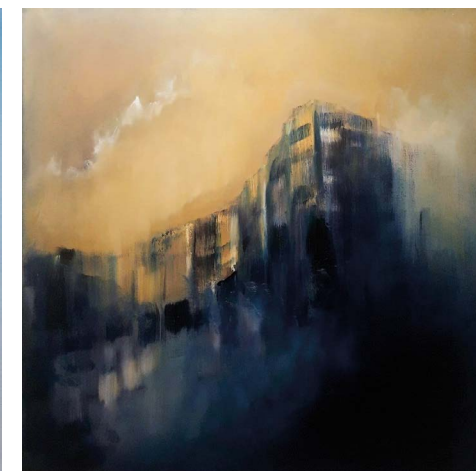
Antony Clarkson

19, 20, 21:
The self-isolation
residency. Finding a
reason to paint.



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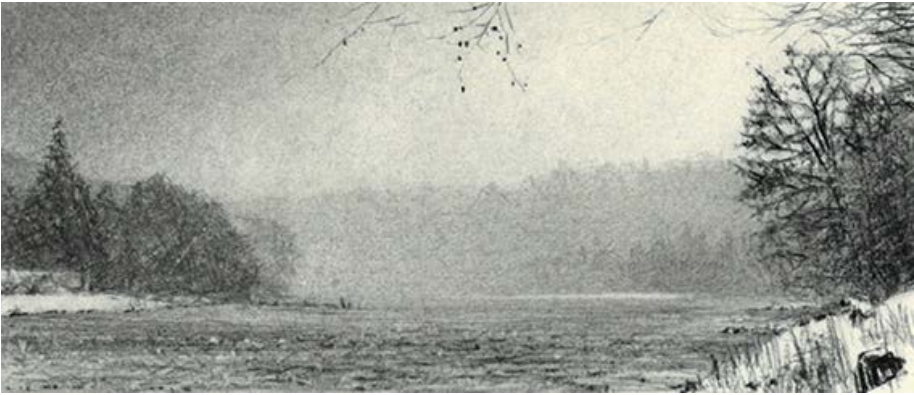
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Featured artist at **Frames Gallery** in Perth is Philip Edwards (May 8-Jun 5), whose, tiny, precisely drawn charcoal and pastel landscapes lure the viewer in to see how he renders an image so immaculately and captures the spirituality of nature's beauty, whether it be a lone tree in a field or sunlight bursting from behind clouds and moving across the Highlands.

The gallery has been showing Edwards' work since first seeing it at his Edinburgh College of Art degree show in 2003. Since then he has exhibited throughout the UK, won multiple awards and has reached the semi-finals of the Sky Landscape Artist of the Year. **www.framesgallery.co.uk**



Philip Edwards, *Out of the Cloud XLIX (Tay at Stanley in Snow)*, charcoal, 10x4cm



The **Central Scotland School of Craft** has been launched in Dunblane by jewellery designers Rebecca Wilson and Jo Pudelko in a former children's nursery which has been refurbished into a spacious classroom to accommodate craft workshops for all abilities in a wide range of disciplines, including mosaics, printing and dyeing, book binding, weaving, embroidery and doll-making. Some workshops are offered free to low income locals via an Open Funding Grant from Scene Stirling. **www.scottishcraftschool.com**

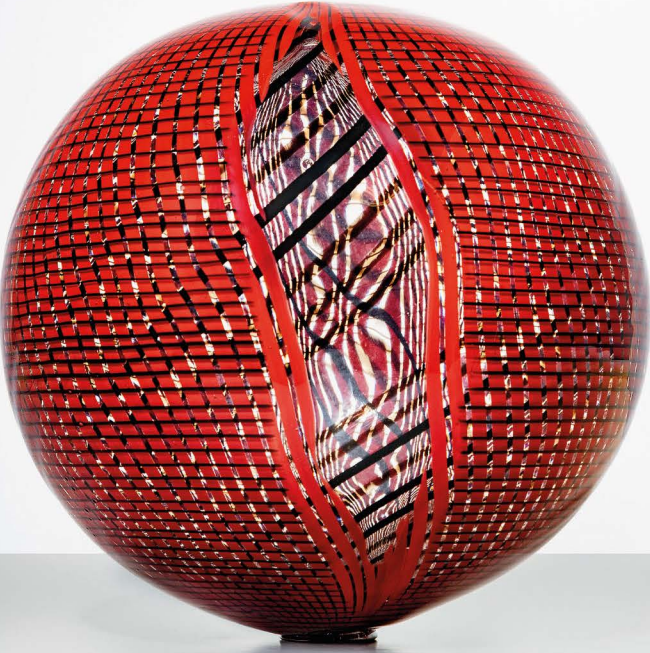
Part of a series of events celebrating the centenary of the renowned Scottish artist, **Joan Eardley: A Painter's Life** at **Gracefield Arts Centre** in Dumfries (until Jul 3) features paintings, pastels and sketch drawings from the centre's permanent collection along with black and white photographs by the artist's friend and photographer, Audrey Walker.

Best known for her depictions of the Glasgow kids who lived around her Townhead studio, Eardley was also building a reputation for her landscapes and seascapes created around the coastal village of Catterline near Aberdeen when her career was cut short by her death from cancer in 1963 at the age of 42. Since then her work has been celebrated in many major exhibitions, notably in 1988 and 2008 at the Royal Scottish Academy and in *A Sense of Place* at the Scottish National Gallery of Modern Art in 2016-17.

Audrey Walker bequeathed a number of Eardley works to the Gracefield Collection and her photographic archive was given by her son John in 2004. The exhibition also features loans from the Walker family collection as well as two short films featuring the artist at work in her Glasgow studio. **www.dgculture.co.uk/venue/gracefield-arts-centre**



Joan Eardley, *Brian and Pat Samson*



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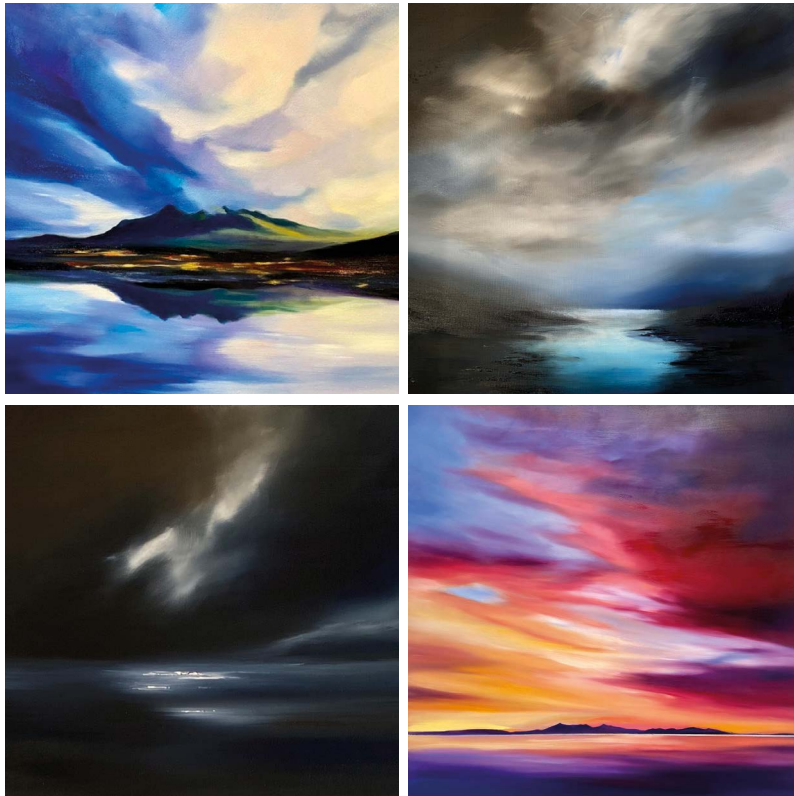
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The final concert in the **Brunton Classical Online Series** features soprano Rowan Pierce (from May 11), accompanied by pianist Christopher Glynn and recorded at All Saints' Church in Helmsley. The concert costs £10 plus booking fee and is available to view an unlimited number of times for two weeks from the start date.

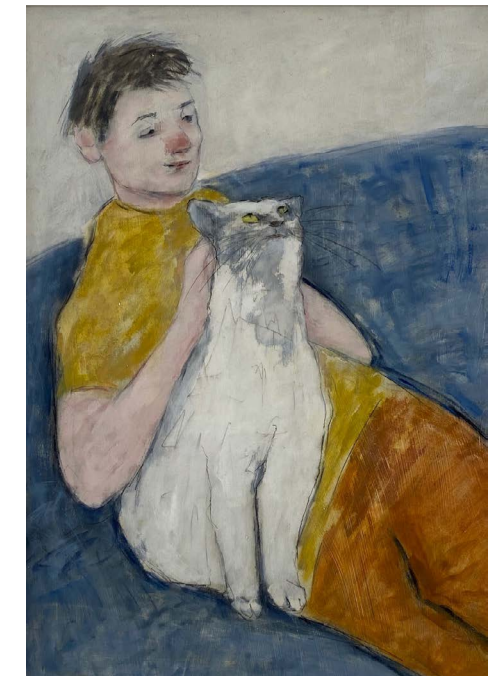
A rising star in the world of Baroque opera, Rowan Pierce has appeared internationally with leading ensembles, including the Scottish Chamber Orchestra and the BBC Scottish Symphony Orchestra. She has also performed at the Edinburgh International Festival and the Ryedale Festival in Yorkshire. She is the recorded singing voice for the character Siena Rosso in the TV period drama *Bridgerton*. Christopher Glynn is a Grammy Award-winning pianist and accompanist and Artist Director of the Ryedale Festival.

www.thebrunton.co.uk



Soprano Rowan Pierce

Dockside Gallery in Berwick-upon-Tweed has a selection of figurative works of animals and people by Joyce Gunn Cairns, one of Scotland's most extensively exhibited artists. Her paintings and drawings are intensely personal, exploring her emotional and physical history and often using her own body as a point of departure. She also produces portrait drawings, usually of friends. www.docksidegallery.co.uk



Joyce Gunn Cairns, *A Boy Loves His Cat*

Ceramicist John Booth with his A Colourful Life collection of urns



Hoping to bring a little light into what can be a dark time, Scottish-born ceramicist John Booth has created a collection of urns which are a far cry from sombre, traditional vessels. Challenging the old fashioned approach to death, their vibrant colours and quirky shapes are intended to raise a smile and erase a frown.

Entitled *A Colourful Life*, the collection was created in collaboration with 'death specialists' **Farewill**, whose research found that over 80 per cent of Brits agree that COVID-19 has completely changed the way

they think about death. It also shows that people are looking for more personal ways to celebrate someone's life and agree that the funeral industry is in need of a refresh.

Known for his work in interiors and fashion for brands such as Fendi and Paul Smith, John Booth said: "I've been really inspired by the opportunity to create something new in an industry traditionally void of creativity and choice. After the year we've had, it's more important than ever to bring some joy to how we're remembered."

Farewill CEO Dan Garrett said: "We're on a mission to change the way the world deals with death. The funeral industry hasn't changed in over 150 years. We need to move away from the grim, Victorian approach to death and help people to remember their loved ones in a way that reflects who they are."

The limited edition urns can be applied for at www.farewill.com/urns.

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GSA Exhibitions has commissioned four UK-based artists and designers to select one piece each from the textiles, fashion and costume holdings at the Glasgow School of Art Archives & Special Collections and to track their histories in order to present a new story or work from them.

Taking place at the CCA, the resulting exhibition, **ambi**, features work by Rabiya Choudhry, Fiona Jardine, Raisa Kabir and Hanneline Visnes (May 7-29). The title of the exhibition is Punjabi for the design style known in Scotland as Paisley pattern and also means 'both', allowing for multiple narratives and acknowledging that the works chosen from the archive have diverse origins and appropriations.

The exhibition comes ahead of a new display to mark the redevelopment of Paisley Museum, which this year marks its 150th anniversary. The museum held its first exhibition of Paisley shawls in 1905 and now holds over 1,200 examples.

Ticketed 1-hour visiting slots to **ambi** can be booked online at www.cca-glasgow.com/programme/ambi

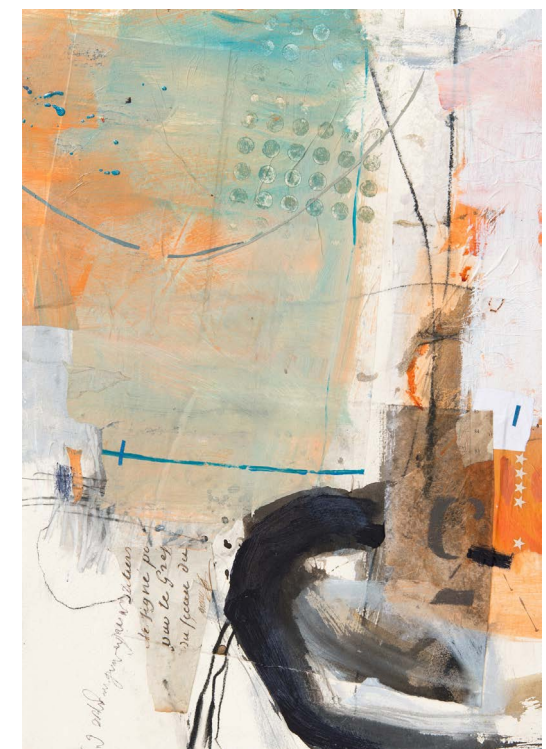


Paisley shawl design c.1840s-1850s, courtesy of GSA Archives and Collections

The **White Fox Gallery** in Coldstream reopens on May 15 with not one, but two exhibitions (until June 19). **Colour and Balance – A Journey into Abstraction** introduces work by artists Niall Campbell and Lesley Birch, both new to the gallery, alongside regulars Siobhan O'Hehir and Marta Utsler. **Renewal**, the gallery's mixed spring exhibition, for the first time features work by Karen Stamper along with several other artists and craftmakers. Now in its eighth year, the gallery has been redesigning its website, due to launch shortly with new branding, and has announced its exhibition programme through to December. www.whitefoxgallery.co.uk



Fire Station Creative in Dunfermline has reopened with **Overcoming COVID**, an exhibition of work produced during lockdown by some 60 HND students at Fife College working in Photography, Jewellery and Fashion Design and Production (until May 30). www.firestationcreative.co.uk



Karen Stamper,
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Chop and change

How artists have altered an iconic scene over the centuries

Cristofano Allori,
Judith with the Head of Holofernes (1613), Royal
Collection, London

It is one of the most compelling images in all of art and one which artists have tackled for over 500 years. Various titles for their works *Judith Beheading Holofernes*, *Judith with the Head of Holofernes*, *Judith and Holofernes* or just plain *Judith*, they have all taken their inspiration from the same source.

In the Book of Judith in the Catholic and Eastern Orthodox Christian Old Testament of the Bible, Judith is a Jewish widow who uses her beauty and charm to kill the invading Assyrian general Holofernes, thereby saving her besieged town from occupation and Israel from oppression. The murder prevented the

Jewish people from having to worship the Assyrian king Nebuchadnezzar and thus keep on the path of the one true God.

Judith gets Holofernes drunk and, while he is incapacitated, slits his throat and beheads him with a sword. She is normally accompanied by a maidservant, usually elderly but sometimes young, who waits to put the head in a bag or basket or in at least one painting walks off with it in a container on her head.

Here is a sample of how some artists have treated the subject.



COLOUR and BALANCE



Lesley Birch Niall Campbell
Marta Utsler Siobhan O'Hehir



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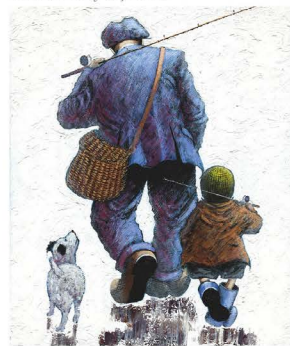
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MEMORIES OF MY CHILDHOOD

Ayrshire born Alexander Millar has used 'lockdown' to relive happy memories of his childhood.

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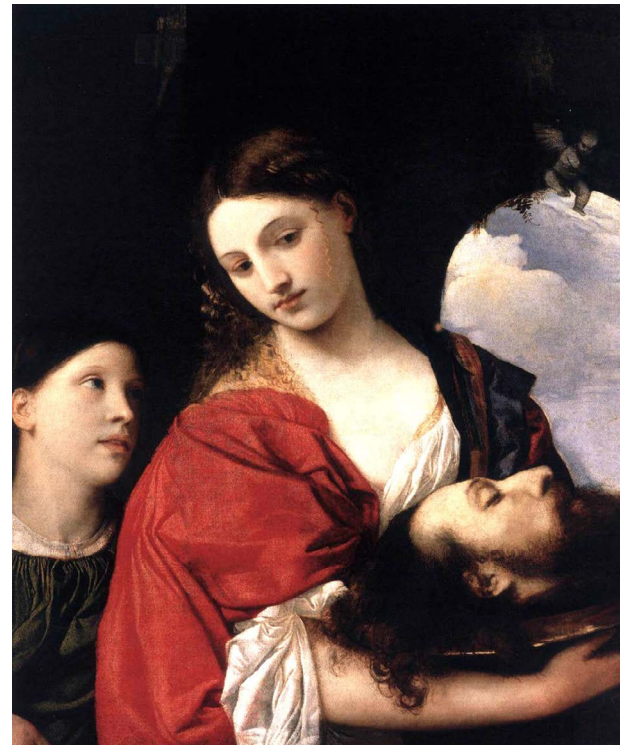
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ART HISTORY

RENAISSANCE DEPICTIONS (14th-16th CENTURY)

Sandro Botticelli, *Judith with the Head of Holofernes*, c.1470, Cincinnati Art Museum

Judith and her maidservant could be two friends out for a stroll were it not for the fearsome curved blade in Judith's hand and Holofernes' head in a vessel on the servant's head like purchases she is bringing home from the market.



Titian, *Judith with the Head of Holofernes*, c.1515, Galleria Doria Pamphilj, Rome

In this depiction Judith holds Holofernes' head in a dish, while her maidservant gazes adoringly at her. An angel overlooking the scene suggests God's approval of the act.



Lucas Cranach the Elder, *Judith with the Head of Holofernes*, 1530, Burrell Collection, Glasgow

This is one of several renderings by Cranach in which Judith is "dressed to kill" in an elaborate costume, complete with an ostrich plume in her hat, which would have appealed to Cranach's courtly patrons. She poses with Holofernes' head as with a trophy, an unconcerned smirk on her lips. The bucolic scene in the background echoes her serenity, while the heavy use of red hints at the bloody act.

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ART HISTORY

BAROQUE DEPICTIONS (c.1600-1750)



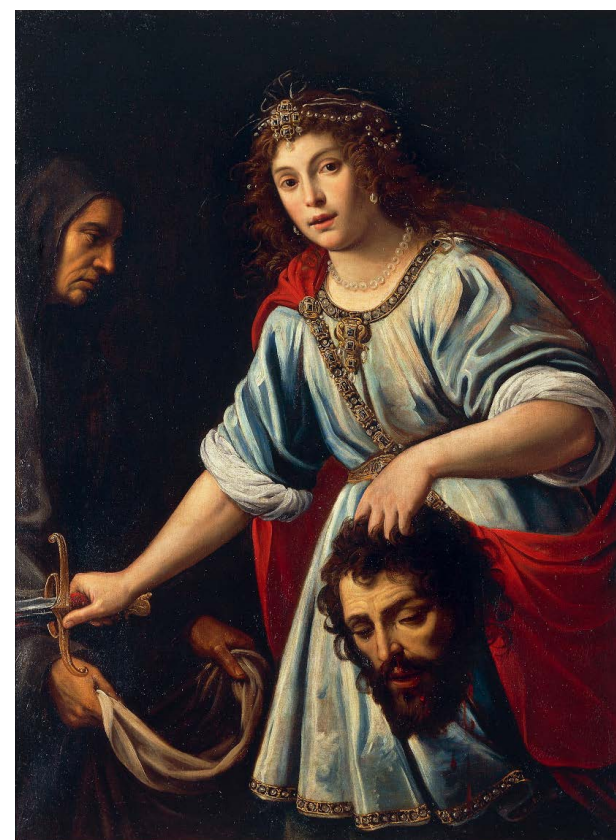
Caravaggio, *Judith Beheading Holofernes*, 1599-1602, Galleria Nazionale d'Arte Antica, Rome

No stranger to blood in his own life (police records from the time describe an inveterate brawler and he killed at least one man with a sword in a duel), Caravaggio chooses the moment of greatest dramatic impact – the decapitation itself. Theatrically lit, the scene shows Judith slicing through Holofernes' neck, blood spurting from his carotid artery.

X-rays have revealed that Caravaggio adjusted the placement of Holofernes' head as he proceeded, making the victim more vulnerable. The details may have been drawn from Caravaggio's observations of a public decapitation, a relatively frequent legal punishment in Rome, with the heads then hung in public. The depiction of Holofernes may be a self-portrait.

Giuseppe Vermiglio, *Judith and Holofernes*, c.1610-15, Pinacoteca Ambrosiana, Milan

Vermiglio's portrayal is an altogether more antiseptic scene. The deed has been done. There is no blood, no agonised scream from Holofernes and no determined expression on Judith's face. Instead, her blue dress is spotless, she looks absent-mindedly into the middle distance and Holofernes looks like he's asleep.

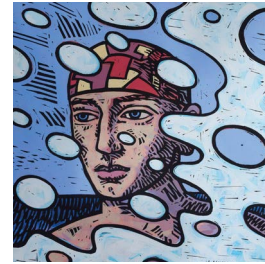


Artemisia Gentileschi, *Judith slaying Holofernes*, 1612-13, Museo Capodimonte, Naples

Like Caravaggio, Gentileschi confronts the sheer brutality and copious gore head on, with blood running in rivulets down Holofernes' bedsheets, while Judith's muscular arms get to work. Even her maidservant gets in on the act by holding down the victim.

Judith's rage may be Gentileschi's own. Raped by a fellow painter, she endured a long court case brought by her father against her abuser and, as was the custom at the time, was tortured with thumbscrews to verify her testimony. She would also have had to continually face the difficulty of being a woman painter in a man's world. ►►►

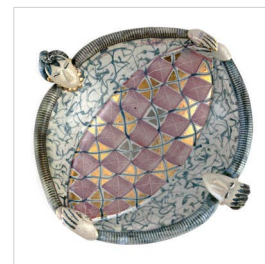
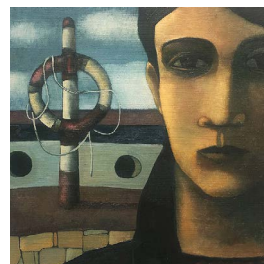
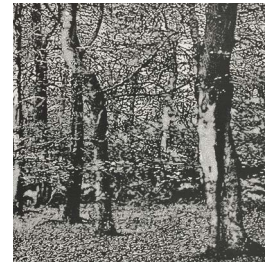
MODERN DEPICTIONS (LATE 19th CENTURY-2012)



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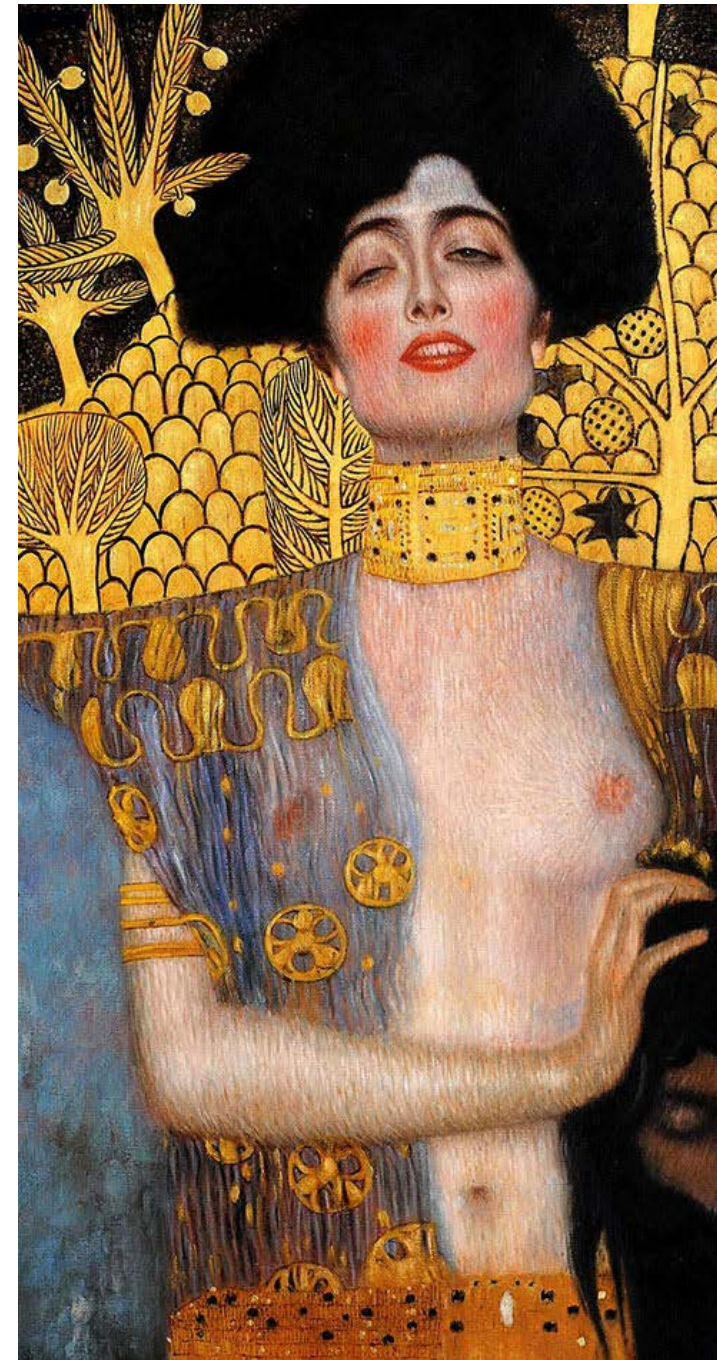


"Pink in a Landscape"
Bridget Hunter



"Snow Shadows, Stewarton, Ayrshire"
Margaret MacDonald

Saturday 15th May to Sunday 13th June 2021



Gustav Klimt, *Judith I*, 1901, Galerie Belvedere, Vienna and *Judith II*, 1909, Ca' Pesaro, Venice

The Austrian Symbolist's luminous, golden *Judith I* shows her as a modern, sensual woman with an open bodice and an exposed breast. Her victim's head barely makes it into the frame. Eight years later his *Judith II* shows her fully exposed from the waist up. The presence of Holofernes is reduced further to a shock of hair dangling from her fingers.



Vitaliy Komar and Alexander Melamed, *Judith on the Red Square*, 1997, private collection

The Russian artists' Judith is a young girl in anonymous silhouette holding an outsize head of a smiling Stalin. It suggests a bloodless coup against the tyrant by a feminine assassin. The gore of earlier depictions has been replaced by a blood red backdrop.



Kehinde Wiley, from the *An Economy of Grace* series, first shown in 2012

Part of the American artist's first group of female portraits, this work depicts Judith as an African American woman, barefoot and wearing a gown designed by Givenchy. Standing proudly with a defiant expression, she is surrounded by brightly coloured flowers which almost distract the viewer from noticing the severed head of a white woman in her hands.

Berlinische Galerie, Photo: Nina Strassguetl

Going up

With around 450 galleries presenting 3,000 exhibitions a year, Berlin has the biggest art scene in Europe.

Since German reunification, a massive redevelopment programme in Berlin has resulted in perhaps the world's densest concentration of art institutions, a former railway station now shows art installations where trains once came and went, important new art museums have appeared and once forlorn streets of East Berlin have been revived with a range of independent galleries.

Most art-lovers make a beeline for **Museum Island**, where an ensemble of monumental buildings has undergone refurbishment in Europe's biggest cultural development. Reconstructed in stages over four decades, their rehabilitation is based on a master plan hatched after the fall of the wall. Representing over a century

of museum architecture, their collections span a vast period, from prehistory to the present day. Resembling a cluster of Greek or Roman temples, the entire complex is a UNESCO World Heritage Site.

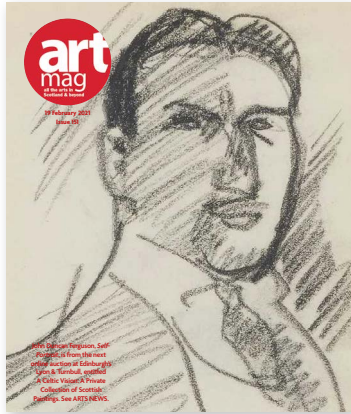
Named after its spiritual founder, gallery director Wilhelm von Bode, the **Bode Museum** is situated at the tip of Museum Island, where it seems to rise from the River Spree. When it opened in 1904, it was the first museum to display painting and sculpture on an equal footing. The Bode Museum holds a number of collections, including Byzantine art, European painting and one of the largest sculpture collections anywhere.

Raised on a plinth decorated with motifs from antiquity, the **Old**

National Gallery holds 19th century art. The permanent exhibition covers the German Romantics, including an entire room devoted to Carl David Friedrich, and a selection of French masters such as Monet, Manet, Cezanne and Renoir. There are also examples of Biedermeier in Germany and Austria, Classical Sculpture, Symbolism and Neoclassicism. At one end of the building interconnecting, oval-shaped rooms on all three levels allow for an intimate connection with the works.

Other museums on Museum Island are: the **New Museum**, home to the Egyptology and ancient art collection; the **Old Museum**, which holds the collection of classical antiquities in a permanent exhibition of Greek, Roman and Etruscan art; and the **Pergamon Museum**, ▶▶▶

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which houses the Museum of the Ancient Near East and the Museum of Islamic Art. The Pergamon is famous for its reconstructions of ancient structures such as the Ishtar Gate and the Pergamon Altar, considered the greatest Hellenistic Greek masterpiece in the world.

All these museums are run by Berlin State Museums and there are special ticket prices for admission into all them.

www.smb.museum

Also on Museum Island, the **Humboldt Forum** is one of Berlin's newest landmark museums. Incorporating two former museums – the Ethnological Museum of Berlin and the Museum of Asian Art – it has been housed since 2020 in the reconstructed Berlin Palace. At around \$700 million, its total cost is believed to make it Europe's most expensive cultural project. **www.humboldtforum.org**

Nearby off the famous Unter den Linden (Under the Linden Trees, the grand boulevard leading from the Brandenburg Gate), the restored, 19th century **Friedrichswerder Church** is used to exhibit sculptures belonging to the Old National Gallery.

A couple of streets away is Berlin's newest art museum, Deutsche Bank's **PalaisPopulaire**. Housed in the 18th century Prinzessin Palais (Princess Palace), it presents works from the bank's own 50,000-work collection held in hundreds of branches worldwide. **www.db-palaispopulaire.com**

In the Kulturforum the **Gemäldegalerie** (Old Masters Paintings Gallery) presents the history of European painting in all its schools and epochs, from the beginnings of panel painting in the 13th century to the neoclassical period around 1800. About half of the 3,000 or so works are on display at any one time and include still lifes, miniatures, portraits, landscapes, seascapes, battle scenes and religious tableaux.

A list of artists represented reads like a roll-call of European greats, from (deep breath) Botticelli, Caravaggio, Rubens, Velazquez, Poussin, Watteau and Holbein to Dürer, van Eyck, Brueghel, Raphael, Titian, Vermeer and Cranach. (Look out for the latter's

ART & TRAVEL



The grand entrance to the Bode Museum

extraordinary *Fountain of Youth*). There is a whole roomful of Rembrandts (Dutch artists are particularly well represented), putting it among the world's largest collections. **www.smb.museum**

Across the way is the **Museum of Decorative Arts**, the oldest of its kind in Germany, where the collection provides an overview of European design and object art from the Middle Ages to the present through porcelain, tapestries, furniture, stained glass, majolica, silverware and more. Where else will you find a 12th century domed reliquary and a 1958, Danish-designed ice cream cone chair under the same roof? Recent additions include an extensive fashion gallery and a section dedicated to Art Nouveau and Art Deco.

www.smb.museum

From here it's a short walk to Potsdamer Platz, where you'll find **Contemporary Daimler**. (On the way, look out for Keith Haring's outdoor sculpture, *The Boxers*, which belongs to the collection you are about to see.)

Since 1977 the German car manufacturer Daimler has been acquiring contemporary art. Now shown in the beautiful Haus Huth, a rare survivor of WWII, the Daimler Art Collection covers most major 20th century art developments, primarily in the field of abstraction and including installations, photography, video and sculpture – in all, some 1,800 works by 600 artists. The collection is free to view and ►►►



The Friedrichswerder Church exhibits sculpture from the Old National Gallery

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OWN ART

ART & TRAVEL

The Gemäldegalerie
(Old Masters
Painting Gallery) in
the Kulturforum



the three floors. Dedicated to Modernism, it has over a hundred works by Picasso, providing an overview of his artistic development. They include *The Seated Harlequin* from his Blue Period, a study for *Les Femmes d'Alger* and numerous portraits of Dora Maar. You can also see works on paper, cut-outs and bronze sculptures by Henri Matisse, a roomful of works by Paul Klee, small works on paper by Cezanne and pieces by Alberto Giacometti, Max Ernst, Georges Braque and many others. www.smb.museum

displays change four times a year. Outside, look for eight large sculptures, also part of the collection.

www.art.daimler.com

About a hundred metres from Potsdamer Platz, once bisected by the 'death strip' separating the two Berlins, the **Martin Gropius Bau** ('Bau' is German for building) is often described as one of Germany's most beautiful historic exhibition buildings. It's also one of the biggest. Entered through a grandiose atrium decorated with mosaics and the coats of arms of German states, its exhibition rooms have hosted works by Ai Weiwei, Anish Kapoor, Paul Klee and many others.

www.berlinerfestspiele.de/de/gropiusbau/start.html

For an excellent overview of a century of the city's artistic output, head for the **Berlinische Galerie**. The upper floor of the white, minimalist, Bauhaus-influenced building hosts Art in Berlin 1880-1980, a chronological presentation in a series of interconnected rooms, each dedicated to a particular theme such as The Dawning of the Avant-Garde, Berlin During National Socialism, A City in Ruins and West Berlin: Art in the Shadow of the Wall. The ground floor hosts special

exhibitions. www.berlinischegalerie.de

To the west of the city opposite the Charlottenburg Palace there are three charming museums based around private collections.

The **Bröhan Museum** reflects the turbulent years in German society between 1898 and 1919 and the conflict between tradition and modernity. The focus is on three styles in the decorative and fine arts: Art Nouveau, Art Deco and Functionalism.

www.broehan-museum.de

Next door is the intimate **Museum Berggruen**, where rooms arrayed around a central rotunda allow a circular tour of each of

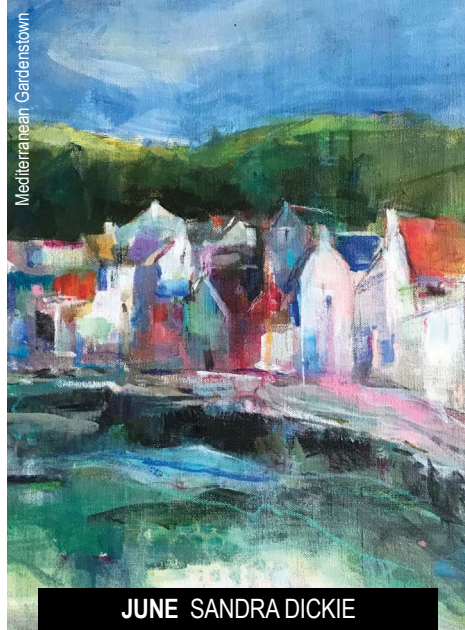
Across the street, its jutting, angular roof in contrast to the surrounding buildings suggests that something different is on display in the **Scharf-Gerstenberg Collection**, which is dedicated to works by the Surrealists and the artists who preceded and succeeded them. They include the movement's main protagonists such as Man Ray, Max Ernst, Jean Dubuffet, Paul Klee, Rene Magritte and Salvador Dali. You can also see classic Surrealist films by Luis Buñuel and Dali as well as works by contemporary artists who reference Surrealism in their work. You can't miss the Sahure room, where the pillars from the ancient Egyptian temple of the same name provide their own Surrealist touch. www.smb.museum

Contemporary Daimler





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Bröhan Museum



The Hamburger Bahnhof – Museum of Contemporary Art – Berlin (to give it its full title) occupies the former train terminal for the Berlin-Hamburg line. ('Bahnhof' is German for station.) One of the largest museums of its kind in the world (the main hall itself is a cavernous space ideal for large scale works), it now houses the state's contemporary art collection in rotating presentations accompanied by special exhibitions.

The West Wing is devoted to a unique ensemble of large scale sculptures by Joseph Beuys alongside works by Anselm Kiefer and

others. The East Wing, where a large, barrel-vaulted painting gallery was added, is an airy, light-filled space dominated by Warhol's *Mao* (1973) along with works by Robert Rauschenberg, Roy Lichtenstein and many others. www.smb.museum

Photography enthusiasts will find the city's two best galleries within a short walk of one another near the famous Zoo Station.

C/O Berlin is located in the Amerika Haus, formerly the US cultural centre. The refurbishment of the building was rewarded

with the Berlin prize from the Association of German Architects. On opening night the line stretched for over 200 metres. C/O shows up to twenty solo and group exhibitions a year by internationally distinguished photographers such as Annie Leibovitz, Anton Corbijn, Sebastião Salgado, Martin Parr and Nan Goldin. www.co-berlin.org

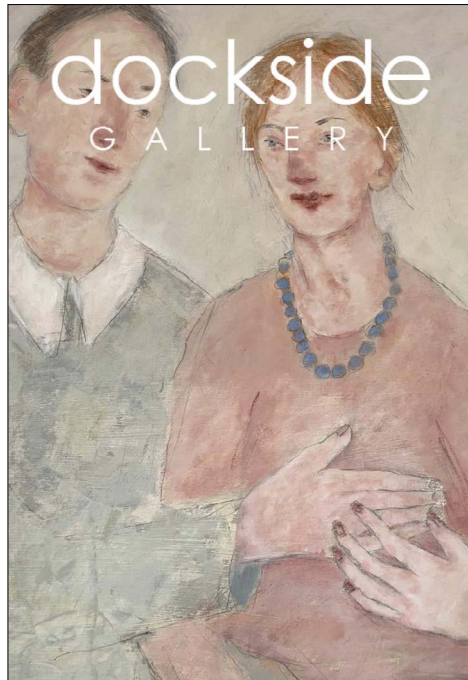
Nearby the **Museum of Photography** features over 1,000 images donated from his collection by Berlin-born Helmut Newton, including fashion photographs and colossal nudes. Doubling as home for the Helmut Newton Foundation, the museum also shows changing exhibitions from the city's photography collection. www.smb.museum

The main hall of the Hamburger Bahnhof – Museum of Contemporary Art – Berlin



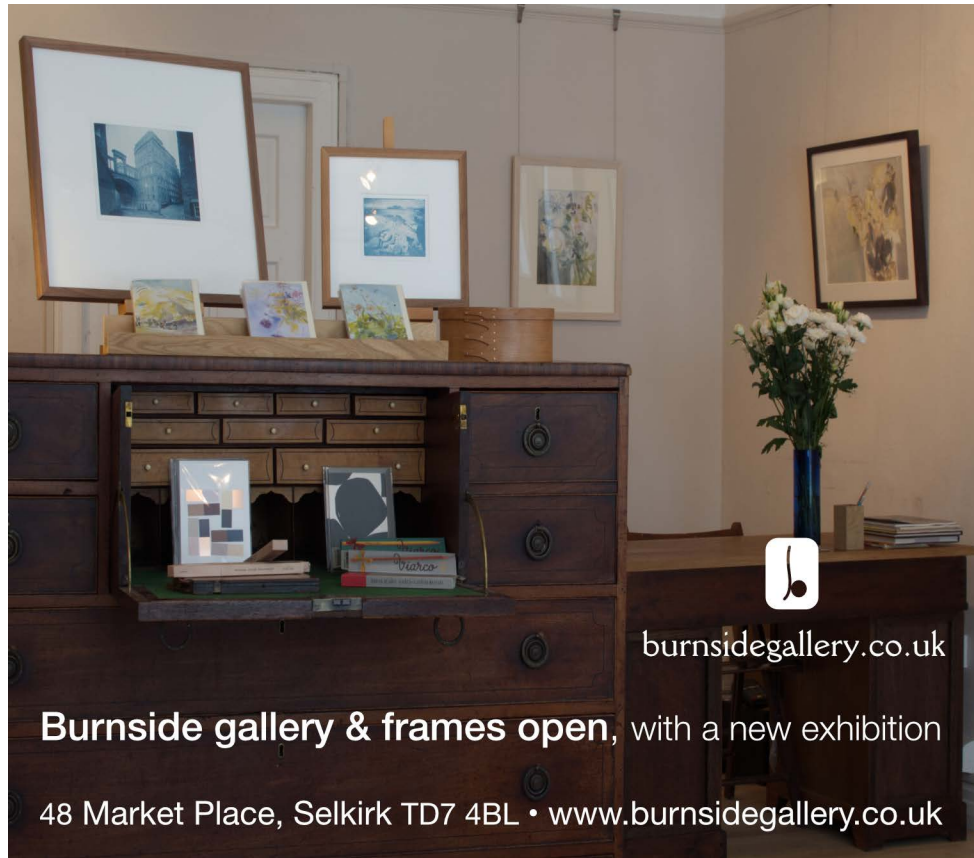
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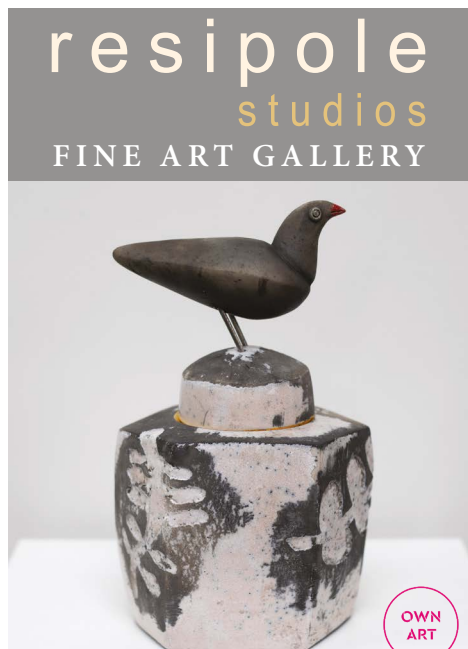
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ART & TRAVEL

Art-Strasse

For a spot of gallery-hopping, head for **Auguststrasse**, which is lined with them from one end to the other. This is also where you'll find two of the most interesting art spaces in the city.

Located in a former cheese factory, the **KW Institute for Contemporary Art** is a warren of rooms and cavernous spaces on multiple levels with bare walls and brick floors, perfect for showing light installations, wall art, film and video. There is a cafe in a glass-encased extension and a neon sign strung across the front of the building proclaims in German 'Your country does not exist'.
www.kw-berlin.de

Next door is the **ME Collectors Room Berlin**, home to the collection of chemist and collector Thomas Olbricht. Comprising painting, sculpture, photography, installation and new media, the collection includes greats such as Cindy Sherman and Gerhard Richter alongside emerging artists. Exhibitions are designed to 'transport the visitor into a realm of sheer astonishment', no less.
www.me-berlin.com

FURTHER INFO

www.visitberlin.de/en/art-museums

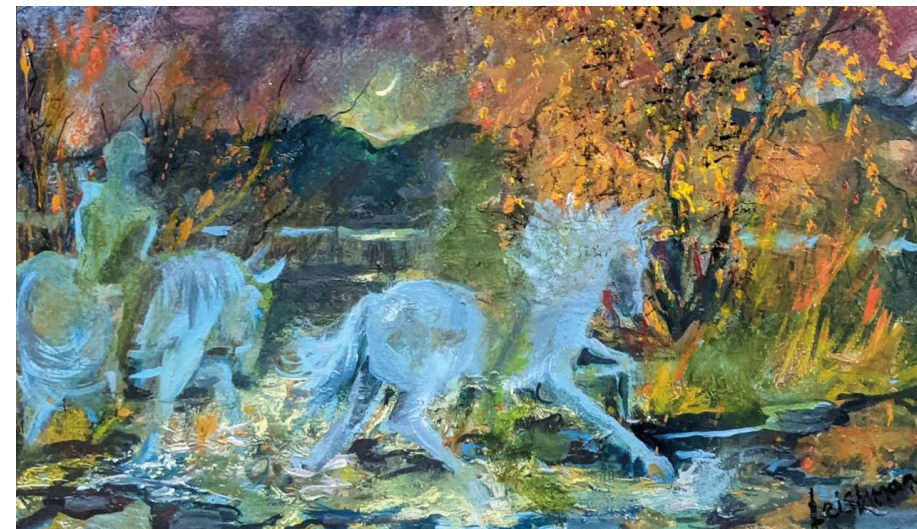


KW Institute for Contemporary Art

The Line Gallery

Exploring the Thin Places

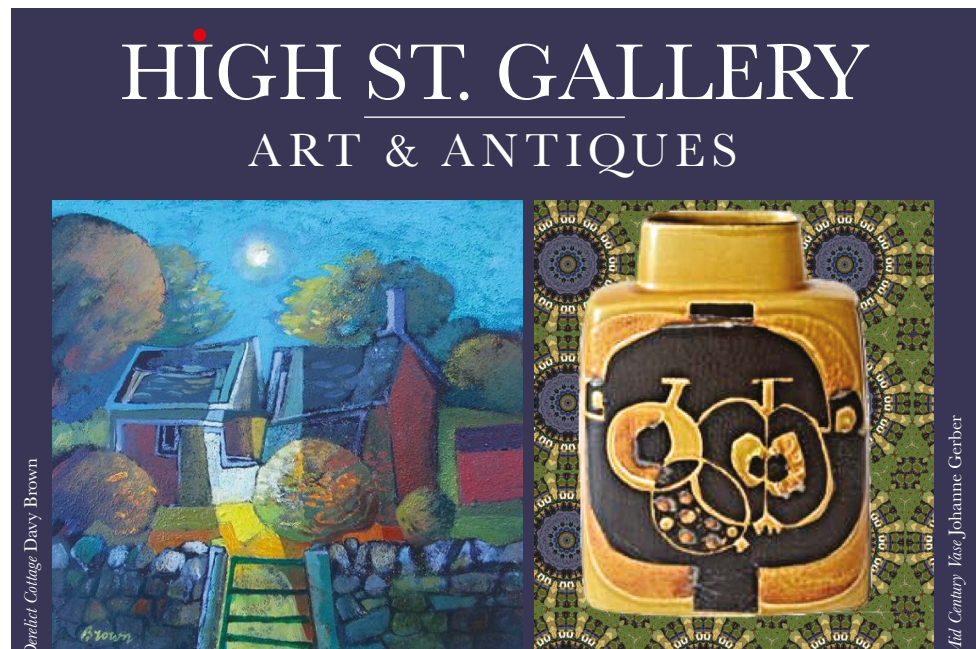
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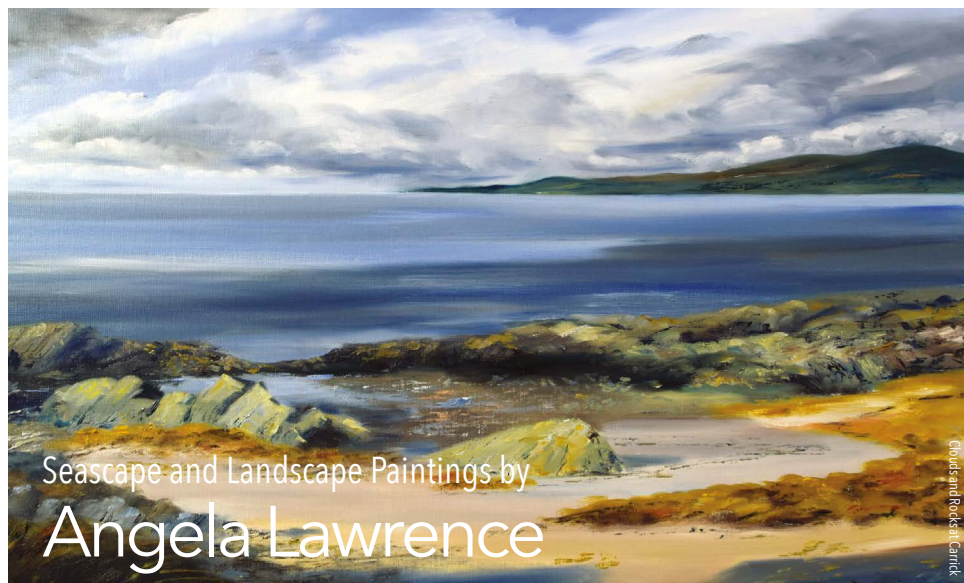
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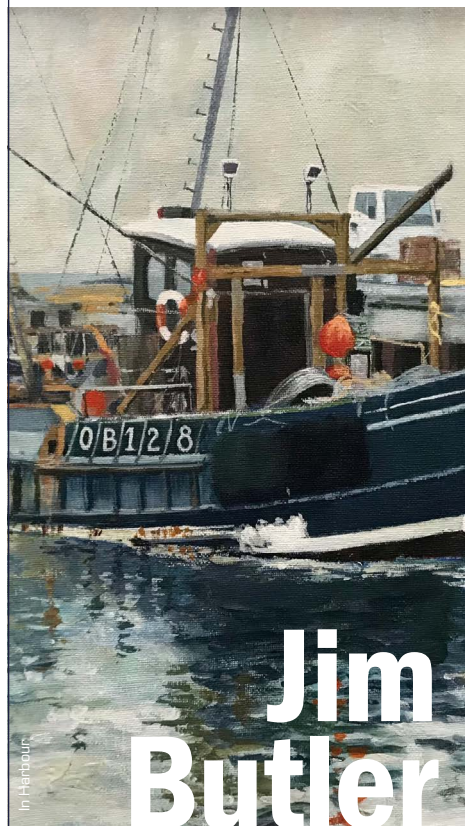
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Anatomy of a painting

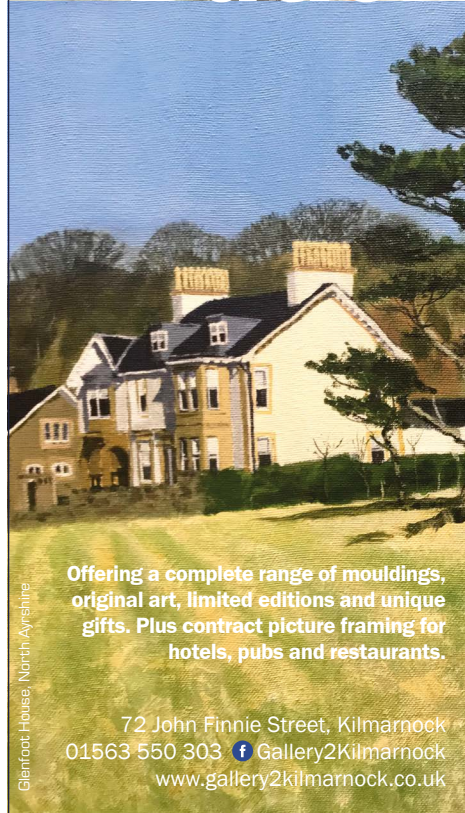
Titian,
Perseus and Andromeda,
probably 1554-56,
The Wallace Collection



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IMAGE ANALYSIS

Readers who know their Greek mythology may recognise the damsel in distress shown in this oil painting by the Venetian Renaissance artist Tiziano, known in English as Titian. (Like Leonardo before him and Rembrandt after him he took to using only his first name instead of Tiziano Vecelli, or Vecellio.) It is Andromeda, the beautiful princess of classical legend, who was offered up in human sacrifice to appease the gods made angry by her mother's vanity.

Andromeda's plight has already triggered the epic battle between the hero Perseus and the ferocious sea monster sent to devour her. Their fight rages over the water, while the immobilised princess's vulnerable body cuts across the composition, a poignant reminder of the fragile human life at stake. Love wins out: Perseus rescues Andromeda and carries her off to Greece to reign as his queen.

But should we really associate the figure of Andromeda with the pale body Titian gave her? After all, she was the daughter of Ethiopian rulers. In his collection of poems entitled *Heroides*, the Roman mythographer Ovid specifically evoked the 'dark Andromeda', a description more in line with

her parentage. As scholars such as Elizabeth McGrath have shown, the phenomenon of "whitewashing" – making black female figures white – is all too common throughout the history of western art and literature.

Heroines such as the Queen of Sheba, Cleopatra and Andromeda have been fundamentally altered, their cultural ties and lineage denied in an effort to adhere to standards conflating whiteness and beauty. In the Old Testament the Queen of Sheba, in the original Hebrew, declares proudly: "I am black and beautiful." But by the fourth century Latin Vulgate translation of the bible, her statement had been altered to: "I am black, but beautiful."

If this same erasure of identity is visible in the French painter François Lemoyne's *Perseus and Andromeda* of 1723, also at the Wallace Collection, viewers may at least meet the true 'dark Andromeda' of Ovidian lore in Bernard Picart's etching of 1731, housed at the Rijksmuseum in Amsterdam. With her skin colour in contrast to the whiteness of the rock and the gulls around her, this Andromeda is clearly a black woman. With her flowing hair and sensuous pose, she is also unmistakably the beautiful princess of legend.



Titian, *Self-portrait*, c.1567, Prado Museum, Madrid

Tiziano Vecelli, or Vecellio (c. 1488/90-1576), known in English as Titian, is considered the most important member of the 16th century Venetian school.

Hertford House, English School, c.1812-3



The Wallace Collection is a national museum which displays the art collections brought together by the first four Marquesses of Hertford and Sir Richard Wallace, thought to be the illegitimate son of the 4th Marquess. It was bequeathed to the British nation by Lady Wallace, Sir Richard's widow, in 1897.

Among the Collection's treasures are an outstanding array of 18th century French art, many important 17th and 19th century paintings, medieval and Renaissance works of art and one of the finest collections of princely arms and armour in Britain.

The Wallace Collection is displayed in Hertford House, formerly the London residence of the Marquesses of Hertford and Sir Richard Wallace. It was opened to the public as a museum in 1900.
www.wallacecollection.org



Accidental Art

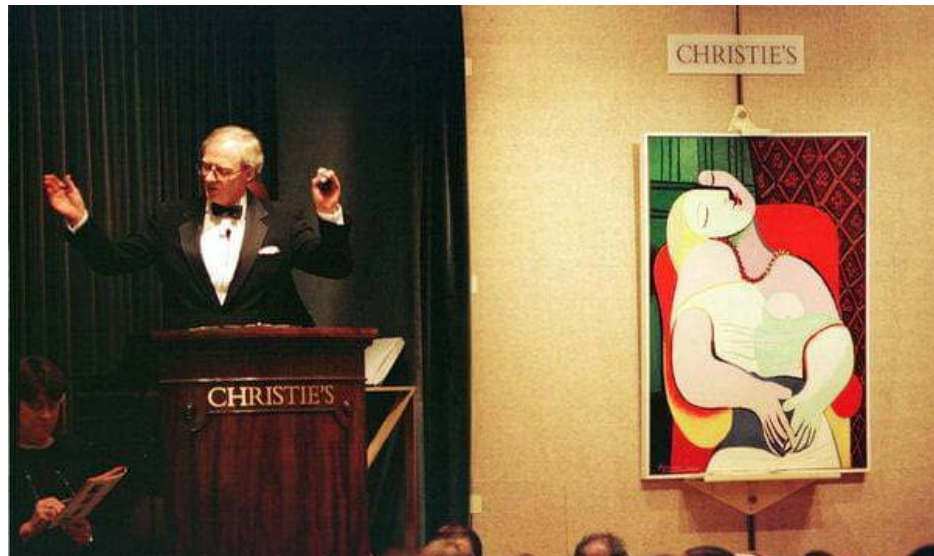
When artworks become damaged goods

There are plenty instances of artists deliberately destroying their own masterpieces, as when Claude Monet shredded fifteen paintings of waterlilies because he thought they were sub-standard or when towards the end of her life Georgia O'Keeffe purged works of art she no longer liked (and also destroyed photographs by her former husband, Alfred Stieglitz) or when about a hundred slashed canvases were found in Francis Bacon's home after his death. The Dutch artist Willem de Kooning even allowed Robert Rauschenberg to erase a sketch of his which Rauschenberg retitled *Erased de Kooning Drawing* (1953).

But what about artworks damaged, ruined or lost through accident, carelessness or 'acts of God'? Here are a few of those examples.

In 2006, US casino magnate Steve Wynn punctured one of Pablo Picasso's most famous paintings, *Le Reve (The Dream)* valued at \$40 million. Mr Wynn, who owned the painting at the time and was about to sell it to a friend, was showing it to some people on the eve of the sale when he backed up and put his elbow through it. The deal was called off. However, Mr Wynn got the last laugh. In 2013 he sold the restored painting to the same friend for \$155 million.

Picasso's *Le Reve (The Dream)* goes under the hammer.



The Qing dynasty porcelain vases are now safely in a glass case.

Also in 2006, a man smashed three Qing dynasty porcelain vases which were standing on a windowsill at Cambridge University's Fitzwilliam Museum when he tumbled down stairs. Produced in the late 17th or early 18th century, the vases were part of a set valued at up to £300,000. The museum spent six months restoring them and they are now housed in a specially designed case. The man was not charged and the Fitzwilliam now sells a mini-jigsaw postcard of the vases so that visitors can put them back together too.

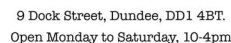
In an intentional "mishap", the Chinese artist Ai Wei Wei created a photographic triptych entitled *Dropping a Han Dynasty Urn*, showing him smashing a vase. Ai has been criticised for destroying artworks by buying ancient urns, splashing them with paint and smashing them. Referring to an incident at Miami's Perez Art Museum, when a protester smashed a pot by Wei Wei on display, the artist said: "I smashed my own belongings, whereas he broke others'. Behavioural art can go to extremes, like you can hurt yourself for instance, but you cannot hurt others for the sake of art."

Chinese artist Ai Wei Wei dropping a Han dynasty urn for a work entitled – you got it – *Dropping a Han Dynasty Urn*



JonOne's graffiti artwork

Graffiti artwork estimated to be worth about £360,000 on display in South Korea was damaged by a couple who thought brushes and paint laid in front of the piece were for visitors' to use in participatory art. After staff spotted fresh brushstrokes, CCTV footage identified the accidental vandals. The work was painted by the American graffiti artist JonOne in front of an audience in Seoul in 2016 and has since been displayed at various venues along with the paint and brushes used in the live performance, which are regarded as integral parts of the artwork. Extra 'Do Not Touch' signs have been put up following the incident.



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A tourist accidentally broke three toes off a 19th century plaster model of a reclining woman by the Italian sculptor Antonio Canova while posing for a photograph in the Gypsotheca Antonio Canova museum in northern Italy. (The marble version of the artwork is in Rome's Galleria Borghese.) CCTV footage shows the man and his female partner, who took the photograph, innocently ambling out of shot in opposite directions.

The visitor caught on CCTV

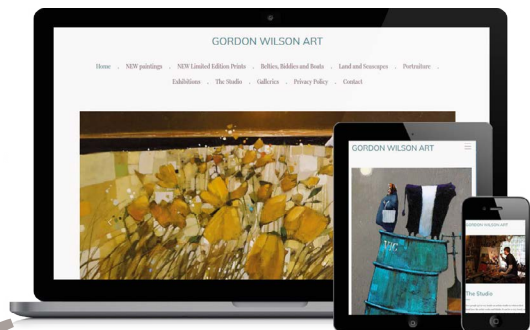
Germany-based Peruvian artist Fernando de la Jara's sculpture Pi-Chacan, a 32-ton, 14 foot high work carved from red Verona marble and modelled on the vulva, stands on the University of Tübingen campus. An American exchange student, apparently acting on a dare, climbed into the sculpture and found himself stuck inside the giant genitalia. Five fire engines and 22 firefighters later – a case of German over-efficiency perhaps – the hapless student was, er, withdrawn.



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A cleaner tidying up after Tate Britain's Art and the 60s: This Was Tomorrow exhibition in 2004 accidentally threw out part of German artist Gustav Metzger's installation *Recreation of First Public Demonstration of Auto-Destructive Art*. In the cleaner's defence, the discarded item was a plastic bag of trash and easily mistaken for garbage. In an ironic twist, the cleaner's mistake was actually in keeping with Metzger's concept of auto-destructive art, which defines art as having a finite existence after which it should be destroyed.



An installation by Damien Hirst. No, really.

Similarly, in 2001 a cleaner at a west London art gallery disposed of a Damien Hirst installation assuming that the half-empty coffee cups, beer bottles, newspapers and full ashtrays were the remnants of a party. In fact, they formed Hirst's representation of an artist's studio and a highly valued one at that. Fortunately, the artist saw the funny side of it and the cleaner, one Emmanuel Asare, would not be the only critic of Hirst's work.

I have been loving doing the website – it's fabulously straightforward once you get started. Thanks for your initial help, we're delighted with how the final site looks.

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Tracey Emin, *Everyone I Have Ever Slept With 1963-1995*

Hundreds of artworks by British contemporary artists with a total value of over £50 million were destroyed in 2004 when a fire, seemingly started by a burglar breaking into a neighbouring storage facility, spread through a warehouse owned by an art storage and transportation company. The lost artworks included over 50 abstract paintings by Patrick Heron, several paintings by Damien Hirst and Tracey Emin’s famous installation *Everyone I Have Ever Slept With 1963-1995*. In an earlier fire, this one in 1734 in the Royal Alcazar in Madrid, hundreds of paintings and sculptures by artists such as El Greco, Rubens, Tintoretto, Titian and Velazquez were destroyed.

How does a museum misplace a 38-ton sculpture? That’s a question often asked about the disappearance of American sculptor Richard Serra’s 1986 work *Equal-Parallel: Guernica-Bangasi*, a series of four solid steel blocks which had been on display at Madrid’s Reina Sofia Museum until being put into storage in 1990. Upon attempting to show the work again 15 years later, the museum learned that the storage company had gone into receivership and the sculpture lost. To date it has not been found, although Serra produced a replica for the museum. (Somewhere in Spain there is a very happy scrap merchant.)

Richard Serra, *Equal-Parallel: Guernica-Bangasi*, 1986



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ART BOOKS

Viking Art, by James Graham-Campbell, pub. Thames & Hudson
Part of the excellent World of Art series, the book covers three centuries’ of intricate art styles, from the first major overseas expeditions around 800 AD to the establishment of Christianity in Scandinavia. Six main successive styles emerge, interacting with one another and covering delicate metalwork, elaborate wood carvings, ‘picture stones’, decorated weaponry and finely crafted jewellery. The Viking influence on later artistic movements is also explored in this definitive guide to a fascinating period in European history.

John Hassall: The Life and Art of the Poster King, by Lucinda Gosling, pub. Unicorn
This beautifully illustrated volume delves into the life of one of Britain’s most prolific and best known artists of the early 20th century. A book illustrator, postcard and magazine humorist, painter, art school founder and teacher and toy designer, Hassall mainly made his name with commercial illustrations for travel companies, theatres and political causes in an age when advertising hoardings were known as the ‘poor man’s art gallery.’ His natural affinity for poster art earned him the title ‘The Poster King’.

Time To Act, by Simon Annand, pub. Terra
Theatre photographer Simon Annand has spent 35 years behind the scenes capturing actors as they prepare to take to the stage. The result is an album of over 200 portraits of some of the world’s best known stars of stage and screen, including Gillian Anderson, Glenn Close, Cate Blanchett, Orlando Bloom, Jake Gyllenhaal, Lenny Henry, Anthony Hopkins, Judi Dench and many more. This unique opportunity to see actors in the intimacy of their dressing rooms reveals moments rarely witnessed by anyone outside the profession.

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for you & your home

Roy Burgoyne of **Carrick Pottery** explores all forms of vessels and ceramic processes, in particular low-fired burnished clay techniques such as Raku, which Bernard Leach, the “father of British studio pottery” introduced from Japan. Roy’s use of Terra Sigillata to create a marbled-smooth canvas on which to create texture through fuming and smoking brings endless possibilities. www.carrickpottery.com



This year celebrating 40 years of making decorative stained glass craft gifts, **Winged Heart** has a large selection in different styles, including Charles Rennie Mackintosh-inspired, cathedral window art reproductions, Celtic and floral art. They also have a range of paperweights and ‘slimline’ Mackintosh mirrors. Pictured: William Morris Angel paperweight www.winged-heart.com

A member of the Scottish Furniture Makers Association, Borders-based **Colin Semple** works mainly to commission, using locally sourced Scottish hardwoods to create unique pieces to meet a specific need, ‘live’ in a particular place in the home or sometimes as a special gift. Pictured: Sharman elm & glass coffee table www.colinsemple.com



Using natural, sustainable, high quality materials to last a lifetime, weaver Laura Derby of **Rugaura** makes hand-crafted rugs and coverings for walls, floors and furniture. Drawing an analogy between the interlocking yarns and the threads of our own lives, she custom-designs works to individual taste, style and colour preferences to enhance and harmonise with existing interiors. www.rugaura.com



The **Toshie Mackintosh Collection** is designed by a group of Glasgow School of Art graduates who are now practising designers in Scotland. Influenced by their time at the GSA, the Charles Rennie Mackintosh-designed tile motifs decorating the corridors and stairwells became imprinted on their minds, and they have gone on to design wallpapers and fabrics in his image. www.toshiemackintosh.com



Italian-born, Scottish-based Roberta Pederzoli of **Quinta Essenza** designs tactile and textured jewellery, sometimes adding a touch of fairy tale elegance and enchantment by delicately brushing colours over her work. Inspired by organic shapes found in nature, her observations of wood, stones, cracks, leaves, lichens and seaweeds are reflected in her collections. Pictured: Lichen cufflinks www.quintaessenza.co.uk



Traditionally a male-dominated field, street photography is increasingly becoming the domain of women. Reflecting that shift, **Women Street Photographers** (ed. Gulnara Samoilava, pub. Prestel) is a collection of images showcasing 100 women photographers working the world's streets today to capture a wide range of unique moments. Offering an insight into the realities of working as a woman photographer in different countries, the photographs offer a glimpse of what happens when women are behind the camera. Here is a selection.

- 1 B. Jane Levine, 'Red Upsweep', 2019
- 2 Danielle L. Goldstein, 'Alone', 2019
- 3 Gulnara Samoilova, 'Cloud Eaters', 2018
- 4 Efrat Sela, 'The Serpentine', 2017
- 5 Jutharat Pinyodoonyachet, 'Mind Flayer', 2017
- 6 Emily Garthwaite, 'A Night Bus in Kolkata, India', 2017
- 7 Ximena Echague, 'Soul of the Ganges', 2019
- 8 Regula Tschumi, 'A Dance of Joy', 2019
- 9 Elena Alexandra, 'Sleeping Beauty', 2019