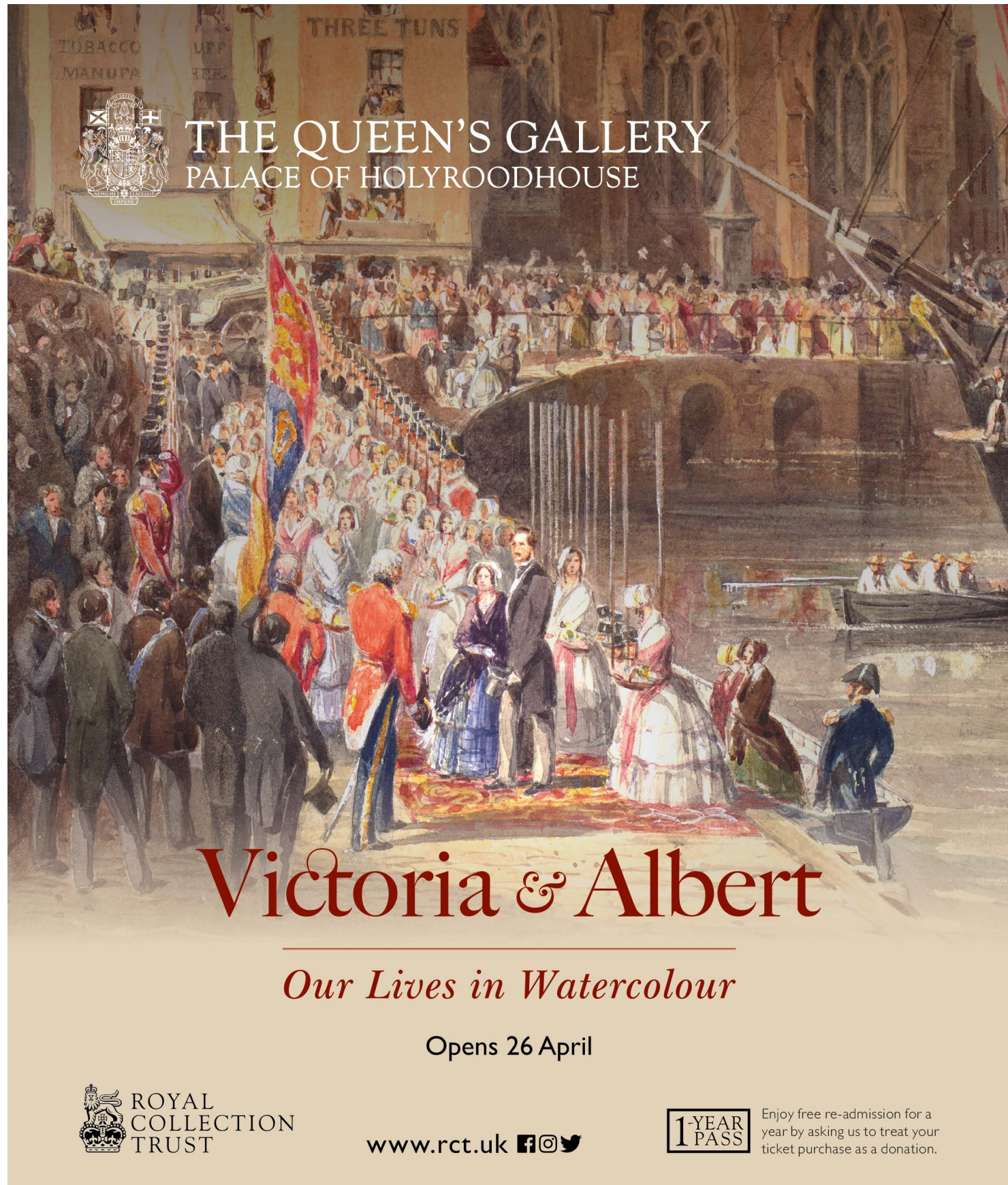




14 May 2021
Issue 163

Punks by Sophie Mackay Knight
is among works by around a
hundred artists at this year's arTay.
See ARTS NEWS.



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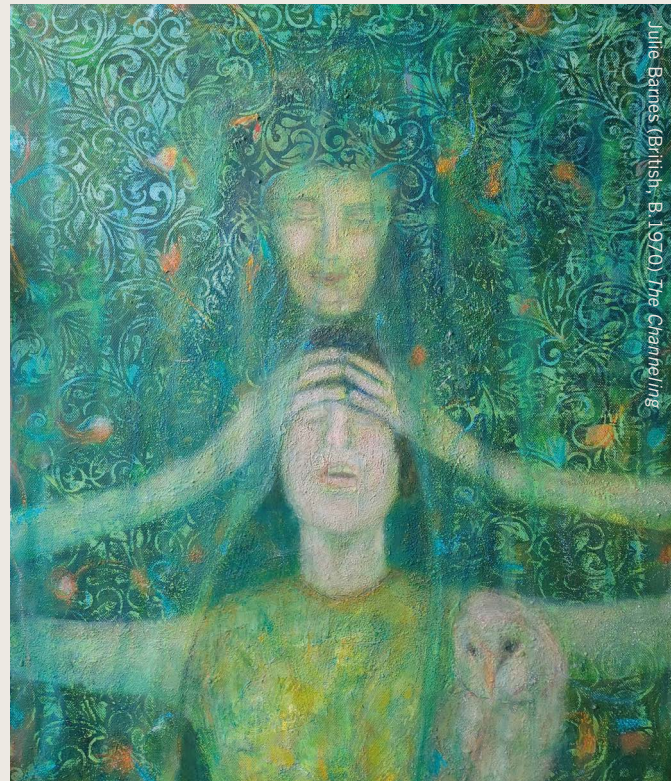
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Eardley centenary

A prominent member of the post-war British avant-garde is remembered in a series of events and exhibitions.

Leading the reopening of the **Scottish National Gallery of Modern Art (Modern One)** on May 16, **Joan Eardley & Catterline** features oil paintings, works on paper and a selection of photographs and archival materials drawn from the National Galleries Scotland permanent collection.

The selection focuses on Eardley's works in Catterline, the northeast coastal village where she worked from the early 1950s, and includes some of her most iconic paintings such as *Catterline in Winter*, *Summer Fields* and *Snow*. Maps of Catterline, marked with the locations where the artist stood to draw and paint her subjects, will be available to enable visitors to trace her movements.

Commenting on the display, Leila Riszko, NGS Curatorial Assistant, said: "We want to tell the story of what it was about this remote coastal community that so captivated Joan Eardley, providing the ideal setting for her development as an artist. Whether she was depicting land or sea, she had an inimitable ability to translate her everyday surroundings into powerful, emotionally evocative drawings and paintings."

Bookings to visit the exhibition are free via the website. The gallery will initially open for three days a week (Sun-Tues). www.nationalgalleries.org



Joan Eardley, *Catterline in Winter*, National Galleries Scotland



Joan Eardley, *Tenements*, 1958-62 © The Hunterian, University of Glasgow

Hosted by **The Hunterian** at the University of Glasgow, **Joan Eardley: The Centenary Celebration** is a free online event convened by BBC Arts Correspondent Pauline McLean and featuring representatives of Lyon and Turnbull auctioneers, Paisley Museum & Art Galleries, The Hunterian, the National Galleries Scotland and others. It takes place on May 18, which would have been Eardley's hundredth birthday. Contributors will explore Eardley's career and legacy and there will also be a short film on her formative years on Arran. Tickets are available at www.eventbrite.co.uk/e/joan-eardley-the-centenary-celebration-tickets-150722068765



Oscar Marzaroli, *Joan Eardley in her Townhead studio*, 1962

The **Fine Art Society** in Edinburgh has an online exhibition of photographs of Joan Eardley in her Townhead studio (until May 29). Taken by friend and photographer Oscar Marzaroli, they are available alongside selected works by Eardley. www.thefineartsociety.com



COLOUR and BALANCE



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Henry Tayali, Title Unknown, c. 1971



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The Perth Festival of the Arts is virtual this year with a series of performances recorded 'as live' in the city's cultural spaces to be broadcast online (May 20-29). Featuring orchestral, choral and ensemble concerts, jazz, indie/rock, folk, drama, literature, film and visual art, the programme includes a Classical Concert Series and the launch of Scotland Trending, a new focus on rising stars in all types of music.

Highlights include: the Scottish Ensemble filmed in a beautifully restored rustic barn performing a repertoire of uplifting music from throughout Europe and the Americas; the British vocal ensemble The Gesualdo Six with works from Renaissance Italy captured in Perth Museum and Art Gallery; and the Scottish Chamber Orchestra in Perth Concert Hall playing Mozart and Mendelssohn, the latter with guest violinist Nicola Benedetti. There is also a three-day Drive-In Cinema series. Tickets are now on sale at www.perthfestival.co.uk.



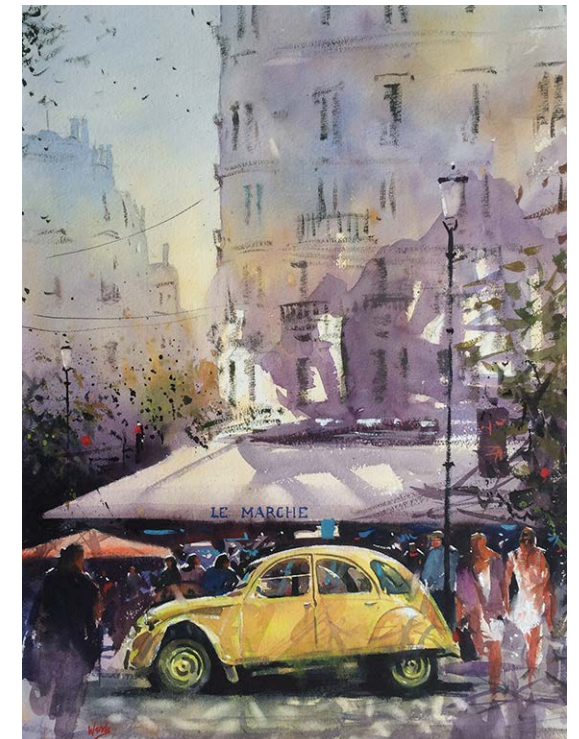
The Scottish Chamber Orchestra closes the Classical Concert Series with guest violinist Nicola Benedetti at the Perth Festival of the Arts.



Hermanus Donselaer (Belgian, 1761-1829), *A Winter Landscape with Figures Skating*, Lot 171, est. £1,500-£2,000

The next live online auction at Edinburgh's **Lyon & Turnbull** is **Five Centuries: Furniture, Paintings & Works of Art** (May 19 & 20), featuring over 600 items, including furniture, clocks, mirrors, fire surrounds, mezzotints, candlesticks, paintings and much more.

www.lyonandturnbull.com



Le Peril Jaune by Graham Wands is among work by around a hundred artists at this year's arTay.

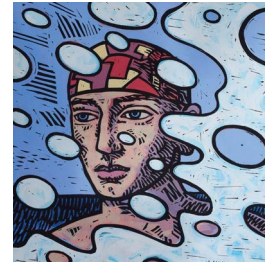
Curated by Frames Gallery, **arTay**, the contemporary art exhibition which is part of the Perth Festival of the Arts, is also moving online (May 20-30). Around a hundred artists have been invited to submit two or three pieces each and asked to keep prices below £1,000. There will be a wide range of styles, subjects and media and all the works can be bought from the website and shipped free of charge in the UK. They can be viewed from 10am on opening day at www.framesgallery.co.uk/artay-2021.



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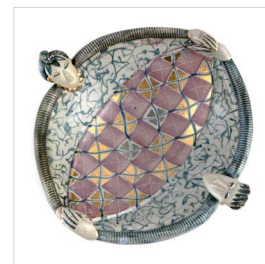
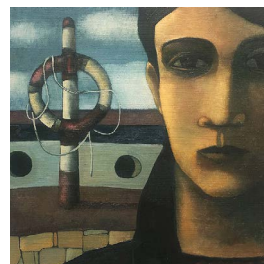
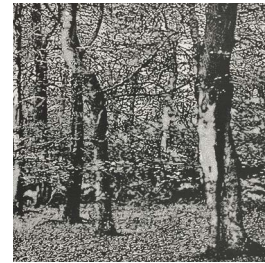
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Edinburgh's **City Art Centre** reopens with **Charles H. Mackie: Colour and Light** (May 15-Oct 10), the first major exhibition in over a century dedicated to the Scottish painter and printmaker and one of the most versatile artists of his generation. Mackie drew inspiration from French Symbolism, the Celtic Revival movement and the landscapes of his European travels to produce oil paintings, watercolours, murals, woodblock prints, book illustrations and sculpture.

Featuring over 50 works from public and private collections, this full scale retrospective on the centenary of Mackie's death charts the progress of his career from the rural Scottish landscapes of his youth to his spectacular late Venetian scenes.

Charles Hodge Mackie (1862-1920) was based in Edinburgh throughout his career, although he travelled often and embraced an international outlook. A friend of E.A. Hornel and other Glasgow Boys, he met Paul Gauguin, Edouard Vuillard and the Nabis while working in France. He was a founding member and Chairman of the Society of Scottish Artists and was elected to the Royal Scottish Academy in 1917.

Visitors to the City Art Centre can also see **Bright Shadows: Scottish Art in the 1920s** (until Jun 27).
www.edinburghmuseums.org.uk



Charles H. Mackie, *There were Three Maidens pu'd a Flower (By the Bonnie Banks o' Fordie)*, c.1897

Rachel Maclean's first permanent outdoor installation at **Jupiter Artland** sculpture park near Edinburgh has been unveiled with an accompanying solo exhibition featuring four filmworks from varying stages of her career and covering topical issues such as a breakdown of the union, the pandemic, online violence and lying politicians.

The new work for Jupiter Artland, now in its twelfth season, is Maclean's first fully animated character, *Mimi*, a cartoon princess created using motion capture which is shown on film in a candy-coloured, upside-down toy shop inspired by fairy tales and seemingly abandoned at the end of a woodland path. Inside, Mimi, a darkly arch character, confronts pressures facing young people during the pandemic.

Scotland's representative at the 57th Venice Biennale in 2017, Maclean uses film, sculpture, printmaking and photography to create baroque characters and hyper-real worlds which she uses to delve into politics, society and identity.
www.jupiterartland.org



Bridget Hunter, *Pink in a Landscape*

Close to Home at the **Maclaurin Art Gallery** in Ayr (May 15-Jun 13) features new work by three popular local landscapes painters: John Macdonald, Margaret Macdonald and Bridget Hunter. www.themaclaurin.org.uk

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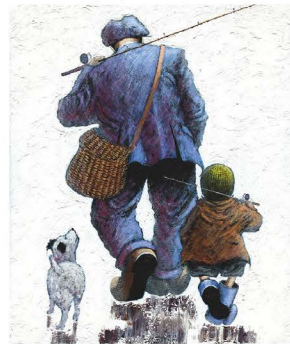
Dryad Jacqueline Shortland

MEMORIES OF MY CHILDHOOD

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

These three original oil paintings are now also available as signed, limited edition prints.

Memories of My Dad



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Cooking Sections, Photo: Ruth Clark

For the first time, the 2021 **Turner Prize** nominees are made up entirely of collectives who, organisers say, have helped to 'inspire social change through art' and who have continued to work in the community throughout the pandemic and become more relevant as a result. Prize chair and Tate Britain director Alex Farquharson said the nominations are intended to reflect the present mood in contemporary British art.

The five 2021 nominees are Array Collective, Black Obsidian Sound System (B.O.S.S.), Cooking Sections, Gentle/Radical and Project Arts Works. Their projects have included artwork in support of law changes in Northern Ireland, a 24-hour fundraising rave for queer, trans and intersex black and people of colour, the use of food to help understand the workings of the world, a lockdown doorstep neighbourhood story-telling campaign and work by a group of neurodiverse artists.

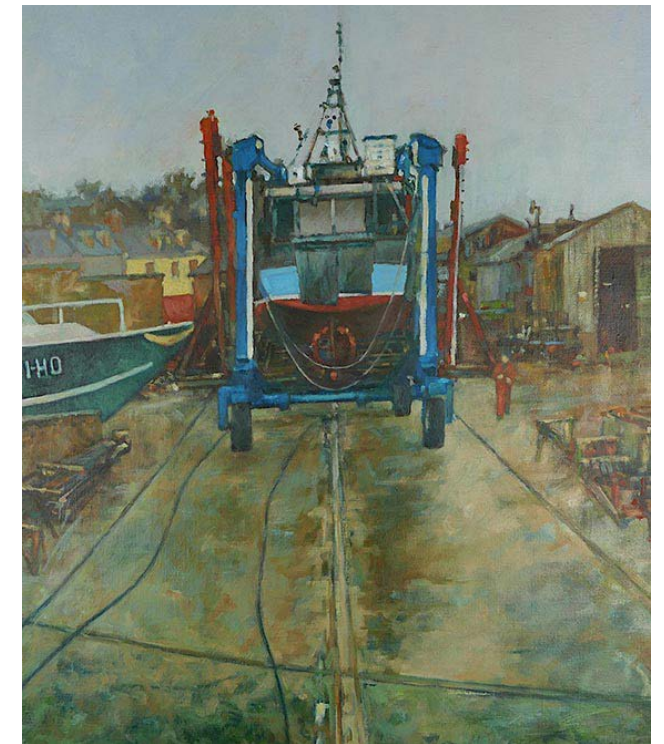
The 2020 Turner Prize did not happen at all due to coronavirus and was instead replaced by a fund for struggling artists, while in 2019 the prize pot was split four ways at the request of the nominees, who said they wanted to make a "collective statement" at a time when there was "already so much that divides and isolates people and communities".

An exhibition of the nominees' work will be held at the Herbert Art Gallery and Museum in Coventry (Sep 29-Jan 12) as part of the UK City of Culture 2021 and the winner will be announced on December 1. www.tate.org.uk/art/turner-prize



Winifred Hodge, Hint of spring

Quay Gallery in Aberdour has reopened with some beautiful pieces, including new, semi-abstract works by Maryann Ryves, scenes of Edinburgh New Town and Perthshire as well as a harbour study by Stuart Moir and landscapes by Linda Pettie, one of which sold on the first day it was displayed. Gallery owner Alan Dawson has recovered from a broken right wrist (the dominant one) and is "painting again like a man possessed". www.thequaygallery.co.uk



Stuart Moir, Dry Dock, Arbroath Harbour, oil

Winifred Hodge: Wild spaces...freedom at **Flat Cat Gallery** in Lauder (until Jun 28) features a new group of landscapes by the Edinburgh-based artist which she painted last winter and spring in Galloway, the Lammermuirs, north Edinburgh and on the East Lothian coast.

She says: "I love the low light of winter and always enjoy painting in January and February. I get out and sketch as much as possible and usually complete most of my painting in the studio. I also enjoyed making concertina sketchbooks, which have proven very popular."

The Maclaurin Gallery re-opens on **Monday 26th April**
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John MacDonald



"Pink in a Landscape"
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Poppyfield Lynn Rodgie

Chop and change

How artists have altered an iconic scene over the centuries

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.



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



Scottish land and sea

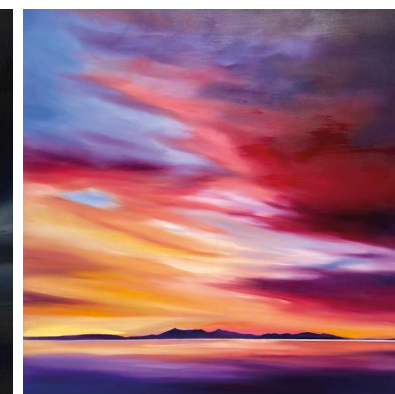
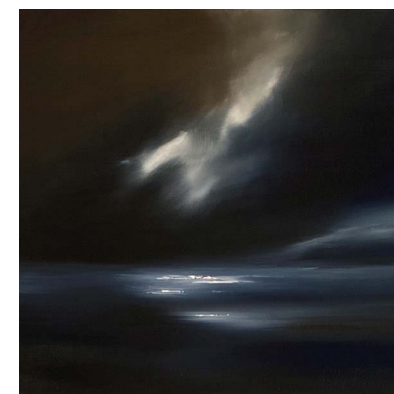
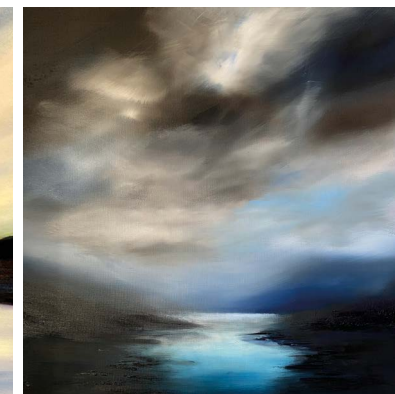
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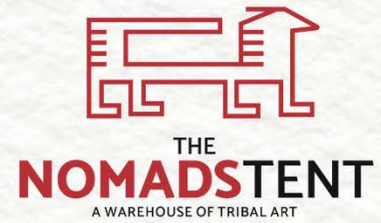
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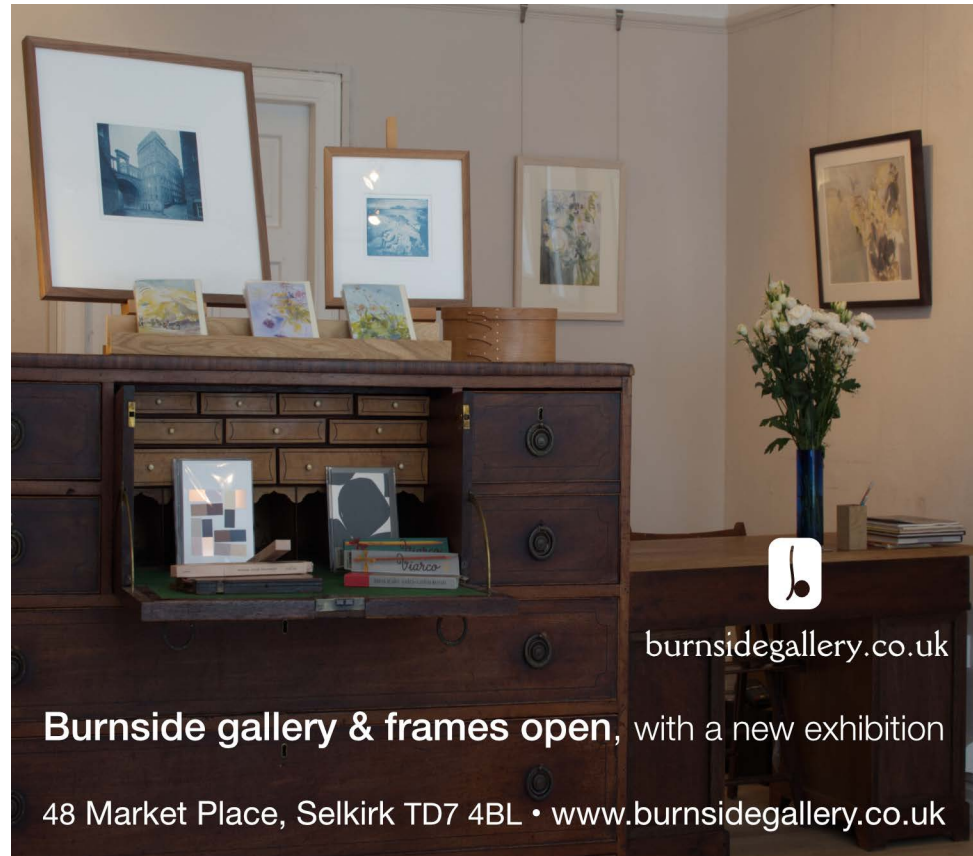
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ART HISTORY

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.

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

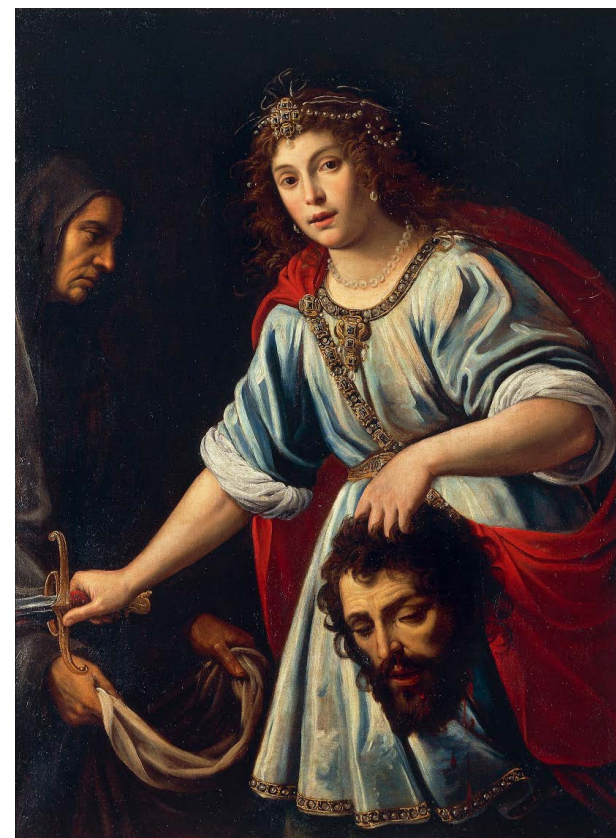
Vermiglio's portrayal is an altogether more antiseptic scene. The deed has been done. There is no blood, no agonised scream from Holofernes and no determined expression on Judith's face. Instead, her blue dress is spotless, she looks absent-mindedly into the middle distance and Holofernes looks like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



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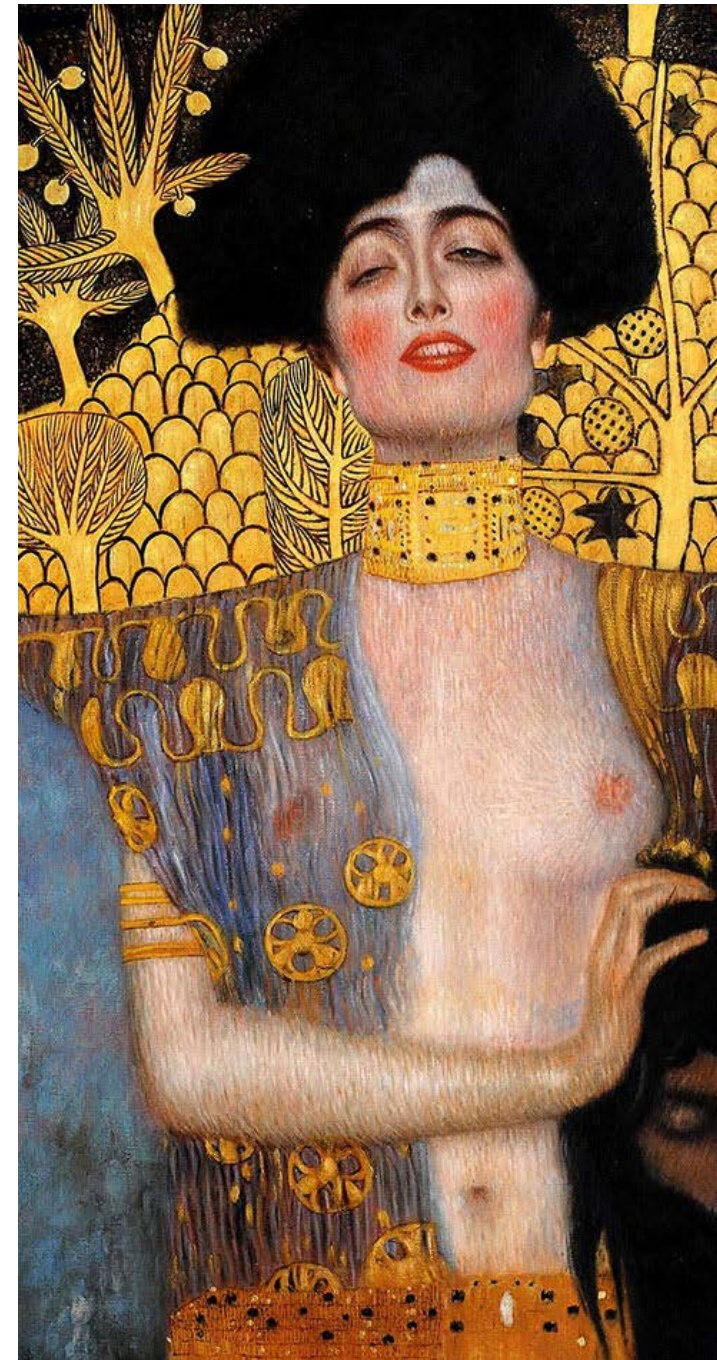
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Gustav Klimt, *Judith 1*, 1901, Galerie Belvedere, Vienna and *Judith II*, 1909, Ca' Pesaro, Venice

The Austrian Symbolist's luminous, golden *Judith 1* 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.

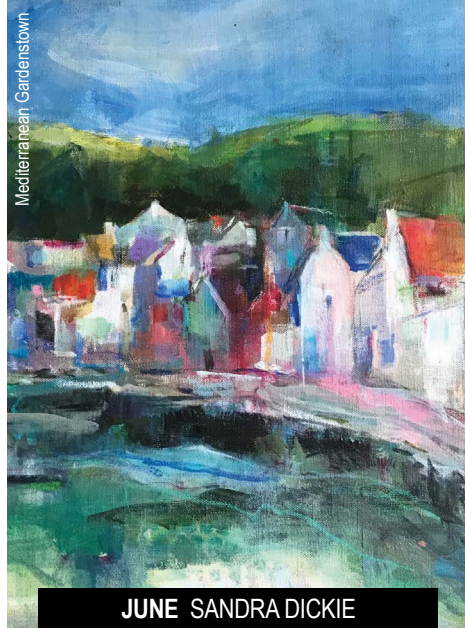
Raised on a plinth decorated with motifs from antiquity, the **Old**

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



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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ART & TRAVEL

The Gemäldegalerie
(Old Masters
Painting Gallery) in
the Kulturforum



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

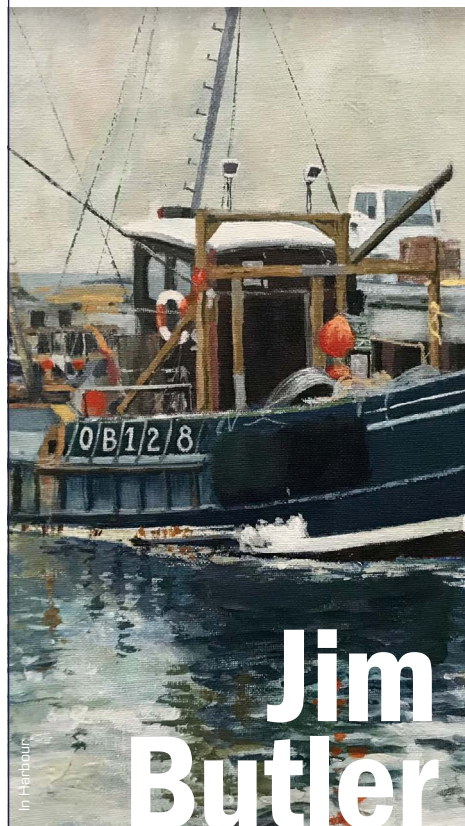
the three floors. Dedicated to Modernism, it has over a hundred works by Picasso, providing an overview of his artistic development. They include *The Seated Harlequin* from his Blue Period, a study for *Les Femmes d'Alger* and numerous portraits of Dora Maar. You can also see works on paper, cut-outs 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

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



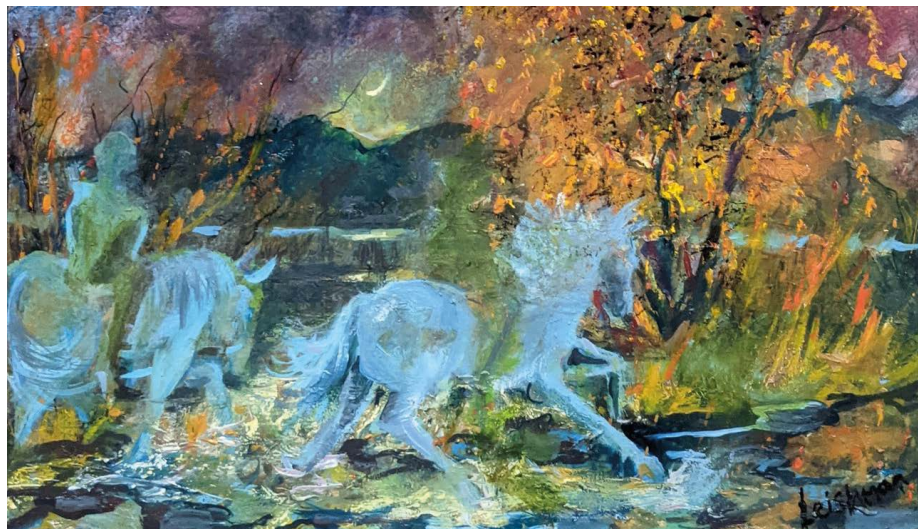
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ART & TRAVEL

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



C/O Berlin



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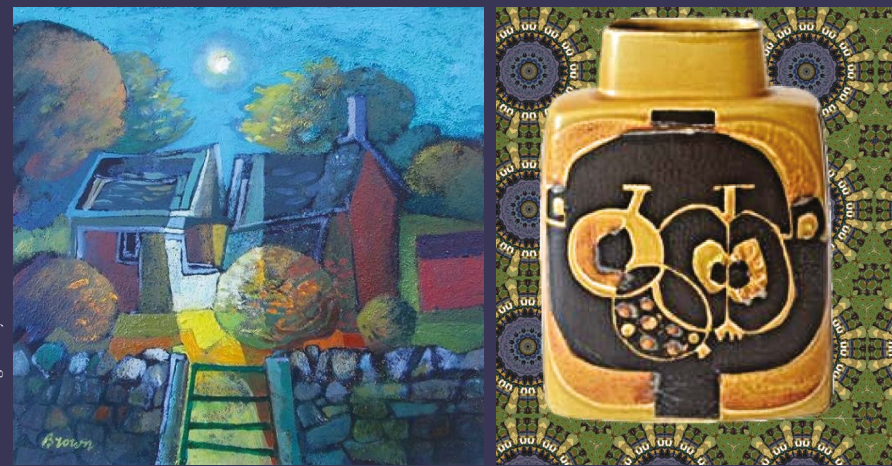


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ART & TRAVEL

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



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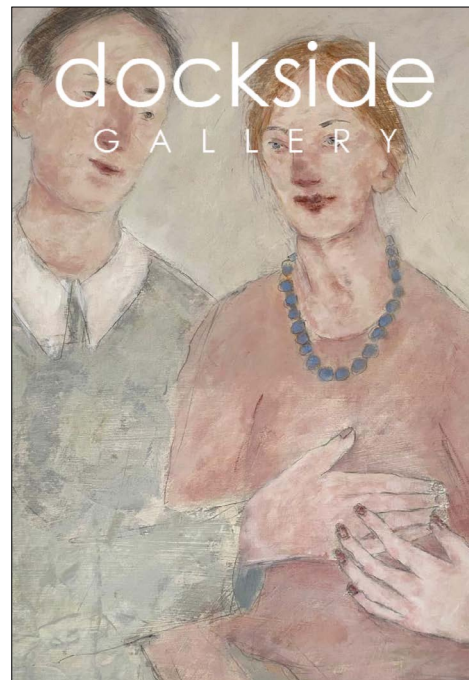
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Anatomy of a painting

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



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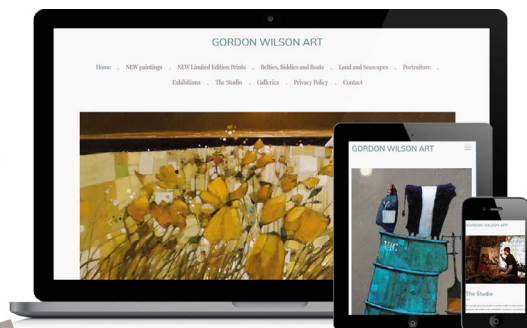
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IMAGE ANALYSIS

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.

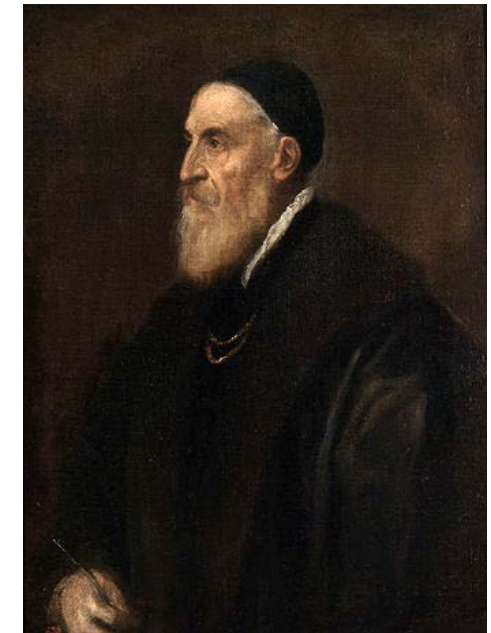
Andromeda's plight has already triggered the epic battle between the hero Perseus and the ferocious sea monster sent to devour her. Their fight rages over the water, while the immobilised princess's vulnerable body cuts across the composition, a poignant reminder of the fragile human life at stake. Love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

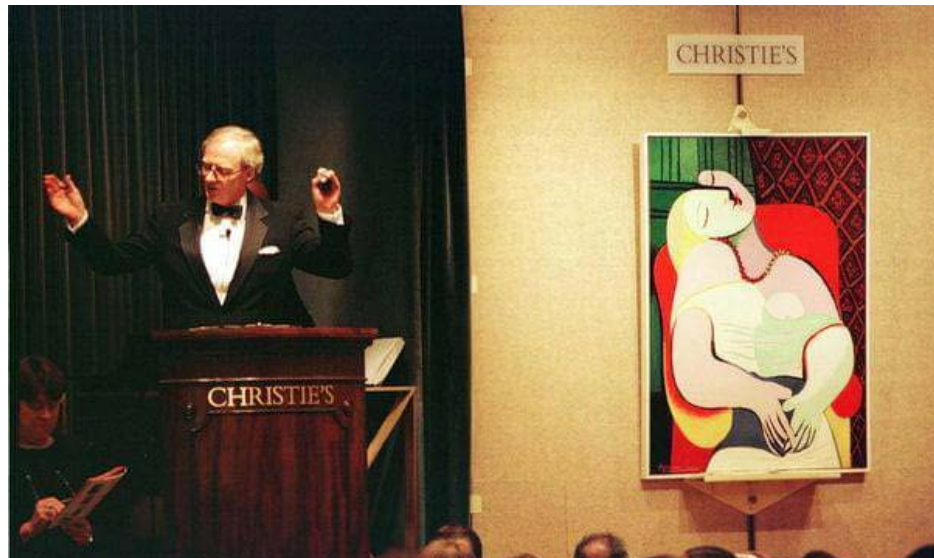


There are plenty instances of artists deliberately destroying their own masterpieces, as when Claude Monet shredded fifteen paintings of waterlilies because he thought they were sub-standard or when towards the end of her life Georgia O'Keeffe purged works of art she no longer liked (and also destroyed 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.



The visitor caught on CCTV

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.

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.



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.

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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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 Kolkota, India', 2017
- 7 Ximena Echague, 'Soul of the Ganges', 2019
- 8 Regula Tschumi, 'A Dance of Joy', 2019
- 9 Elena Alexandra, 'Sleeping Beauty', 2019