



16 April 2021
Issue 159

Rare St. James pattern wallpaper repeat, c.1881, by William Morris, from Design Since 1860, a live online auction at Lyon Turnbull. See ARTS NEWS.



ARTISAN

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Tuesday 27 April

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Magenta and Yellow Lesley Birch



Breathing Gill Walton

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www.whitefoxgallery.co.uk
info@whitefoxgallery.co.uk
Tues-Sat 10am-5pm.
Wed by appointment

Please note:
Exhibitions are currently online only due to gallery closures during the pandemic.



Multimedia artist and composer Renzo Spiteri recording his soundscape *Sonic Interactions*

New works in a wide variety of disciplines showcasing a diverse range of Shetland-grown talent are premiering throughout April as part of the **Refresh Now** programme by **Shetland Arts** (until May 2). The season includes animated storytelling, traditional and contemporary music, literature, film, improv, video works and drama. A number of Shetland filmmakers have undertaken multi-camera shoots for performance as part of an upskill training programme for Shetland's creative community. www.shetlandarts.org/refreshnow

zenwalls gallery



Poppyfield Lynn Rodgie

New gallery in Peebles

Contemporary art gallery in Peebles, Scottish Borders. The space hosts regularly changing, engaging and thought-provoking exhibitions by established artists, photographers and exciting new talent.

Come and visit from 26 April

Safety measures in place

68 High Street
Peebles
EH45 8SW
www.zenwalls.co.uk



Photographer David Yarrow has joined the portfolio at Edinburgh's **Watson Gallery**. Yarrow's large, monochrome images of life on earth have gained a growing following among collectors for their evocative and immersive qualities. He is one of the best-selling fine art photographers in the world and his limited edition works regularly fetch high prices at Sotheby's and other auction houses.

Born in Glasgow in 1966, Yarrow was working for the London Times by the age of 20, when he made a name for himself by capturing a now iconic shot of Diego Maradona holding the 1986 World Cup. He went on to cover other major sporting events before working in wildlife photography. He is also known for his staged "storytelling" pictures. www.watsongallery.co.uk



David Yarrow, *South by Southwest*



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Readers of a certain vintage will recall the heady days of the psychedelic '60s (that's the 20th century, kids), when pop and rock acts from The Beatles to Jimi Hendrix as well as their fans took to adorning themselves in colourful clothes with a swirling, teardrop pattern. In fact, they were reviving a fashion which first became popular in the 1830s, when 'imitation Indian shawls' were manufactured in the west of Scotland town after which their design was named.

Today the Paisley pattern has worked its way onto everyday items from phone cases and toilet roll to kitchenware and now face masks and Scots are being asked to share any examples of the design that they have in their home, with the best examples to be included in 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.



Mick wears it well

Catriona Baird, the museum's textile curator, told The Scotsman: "The shawls first started coming into Europe from Kashmir in the late 1700s through various trade routes and with explorers or the military bringing them home. Because they were sought after, companies across Europe started to copy them and with its established weaving skills Paisley was able to produce them cheaper than other shawl-making centres."

Photos of your Paisley pattern items can be sent to paisleymuseum@renfrewshire.gov.uk or via social media using #ShowUsYourPaisley and @paisleymuseum.

The next live online auction at Edinburgh's **Lyon & Turnbull** is **Design Since 1860** (Apr 21), featuring some 600 items, including chandeliers, candlesticks, furniture, stained glass, mirrors, tiles and tile panels, silverware, tableware, vases and much more.
www.lyonandturnbull.com



Set of Gothic revival dining chairs by William White, c.1860, Lot 20, est. £600-800

ADAPT
 A digital exhibition of contemporary furniture, art and applied art
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www.scottishfurnituremakers.org.uk



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Christian Newby,
Raspberry Jail, 2020, tufted
yarn on cloth,
Photo: Keith
Hunter

Christian Newby: *The drum, the chime, the scrape, the splash, the jerk* at Patricia Fleming in Glasgow (until May 29) includes work produced by Newby while on residency at the Academy of Visual Arts, HKBU in Hong Kong as well as a new, large scale work. The exhibition coincides with a solo show at Edinburgh's Collective in May.

Newby combines industrial textile production techniques and his own drawing practice using

a hand-held industrial carpet-tufting gun. This unique technique of 'drawing with carpet' takes the manufacturing function of the gun in a new direction and explores its capacities as a mark-making tool equivalent to the pencil, spray can or paintbrush. His works raise awareness of the anonymity of globalised commercial production and mass labour, in direct contrast to the skilful mastery equated with artisanal handicraft.

www.patricia-fleming.com

Funhouse at the Look Again Project Space in Aberdeen (until May 7) is an exhibition of foldable, pop-up objects by Jiggle 'n' Juice, the artist duo of Shae Myles and Georgia Tooke, who were inspired by the saturated colour palettes, playful fonts and familiar characters of summer fairground-themed paper games. The items are displayed behind glass in the Window Vitrine Gallery and explained via digital QR codes.

The travelling nature of a fair and the human interaction around its shows and rides resonated with the artists in a time when social contact is restricted. Best friends since meeting at Gray's School of Art, the duo themselves are based in different countries – Shae in Aberdeen and Georgia in British Columbia, Canada.

www.lookagainaberdeen.co.uk



Jiggle 'n' Juice

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online exhibition.



Michael Clark *Memories of a Summer in Montjoi*



Catriona Mann *Orchids on a Persian Mat*



Helga Chart *Sleep*



Caroline Bailey *Skeabost in Autumn*



St Mary's Episcopal Cathedral in Edinburgh

The chamber music collective **Hebrides Ensemble** and the Baroque ensemble **Dunedin Consort** recently filmed a live performance of Estonian composer Arvo Pärt's *Passio Domini Nostri Jesu Christi secundum Joannem* at St Mary's Episcopal Cathedral in Edinburgh, which was broadcast on BBC Radio 3. The 90-minute programme can be watched online for 30 days from 7.30pm on Saturday April 17. www.hebridesensemble.com/events



Artist's impression of a temporary performance venue in the Old College Quad

Live performances during this year's **Edinburgh International Festival** (Aug 7-29) will be staged in three temporary outdoor pavilions designed especially for live performance and to be erected at locations including Edinburgh Park and the University of Edinburgh's Old College Quad. Featuring covered concert stages and socially distanced seating, the pavilions are part of efforts by festival organisers, the Scottish Government and the City of Edinburgh Council to implement Covid safety measures. These include shorter performances with no intervals, physical distancing, regular cleaning and contactless ticketing. The International Festival will also release a series of free, streamed performances available to a worldwide audience. www.eif.co.uk

FORTHCOMING AUCTIONS

Design since 1860 | **21 & 22 APR**

Lalique | **29 APR**

Modern Made: Modern British & Post-War Art,
Design & Studio Ceramics | **29 & 30 APR**

African & Oceanic Art,
Antiquities and Natural History | **05 MAY**

Whisky & Wine | **13 MAY**

Fine Asian Works of Art | **14 MAY**

Property Of The Earls of Breadalbane
& Holland, Taymouth Castle | **18 MAY**

Five Centuries: Furniture,
Paintings & Works of Art | **19 & 20 MAY**

LINO TAGLIAPIETRA (ITALIAN 1934-)

VASE, 1995 | To be auctioned 30 April

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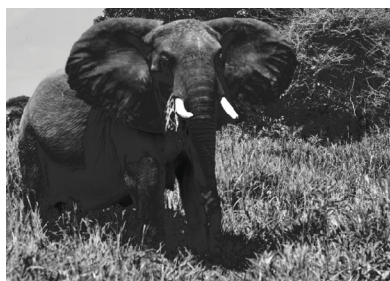
0131 557 8844 | www.lyonandturnbull.com

The Line Gallery



Damian Henry

Spring Awakening
Feb 24 to April 26



Silke Elisabeth Thörn



Morag Stevenson

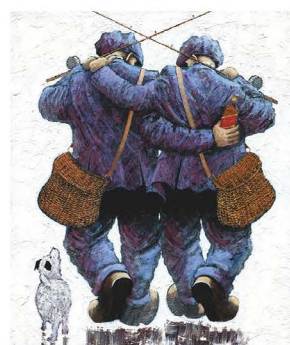
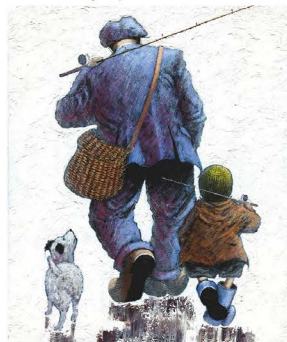
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MEMORIES OF MY CHILDHOOD

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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ARTS NEWS

The Scottish Borders will have not one, but two new galleries when retail outlets reopen.

In Selkirk, **Burnside Gallery & Frames** will have an ongoing exhibition programme featuring watercolours, oils and prints by local and national artists as well as providing quality art materials and a framing service. The gallery is preparing for an April 27 launch and an exhibition by John Onslow and Charly Murray entitled **Walks in the Borders** (May 4-Jun 12). www.burnsidegallery.co.uk



John Onslow, *Eildon Hills from Blackcastle Hill*



Allan Wright, *Dendrite Nite*

In Peebles, **Zenwalls Gallery** will show a changing selection of contemporary work by established and emerging artists and photographers, including landscape painters Angela Lawrence and Ann Armstrong, mixed media artist Maggie Ayres and award-winning photographer Allan Wright. www.zenwalls.scot

ART & CRAFT COLLECTIVE

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Image analysis

*The Death of Marat (1793) by Jacques-Louis David
(Royal Museums of Fine Arts of Belgium)*

What an extraordinary time it was to be a leading establishment painter in France. Jacques-Louis David straddled the revolution and then the rise and fall of Napoleon Bonaparte. Next time you are able to visit the Louvre, seek out his works. They are monumental in so many ways.

But it is a work now in Brussels (although a decent copy by Serangeli is at the Louvre) which is the archetypal history painting. Showing an actual event and painted in the days and weeks after it happened, it is perhaps the most famous painting of the French Revolution. First, the history.

The French Revolution of 1789 was a bloody affair and its violence increased and spread throughout the early 1790s. Joseph Guillotine's invention was but one example of the torture and death which accompanied the fall of the monarchy and the ensuing chaos.

Born in 1748, Jacques-Louis David had a wealthy upbringing, despite his father having died as a result of a duel when his son was nine years old. By his early 50s at the height of

the revolution, David had become an ardent rebel and part of a group called the Jacobins which also included Georges Danton and Maximilian Robespierre. During what is now known as the Reign of Terror, one of David's friends, the publisher, journalist and politician Jean-Paul Marat, was murdered by a female assassin, Charlotte Corday. Murdered, as you can see, in his bath – with Corday's letter of introduction in his hands.

Corday later claimed that she blamed Marat for countless deaths and that killing him was killing one man to save 100,000. David, on the other hand, held him in high esteem as a great speaker and thinker. David had been in that very room only 24 hours earlier - the room where his friend is now depicted taking his last breath.

It is therefore a painting of a murder which has just happened, a raw painting, showing the vulnerability of someone in their bath having been stabbed to death, almost Christ-like, at a time when religion had been banned, with the open gash visible to all. Marat was apparently in his bath because the cold water eased an itchy skin disease. Perhaps Corday knew that Marat would be bathing and defenceless. Although the knife is on the

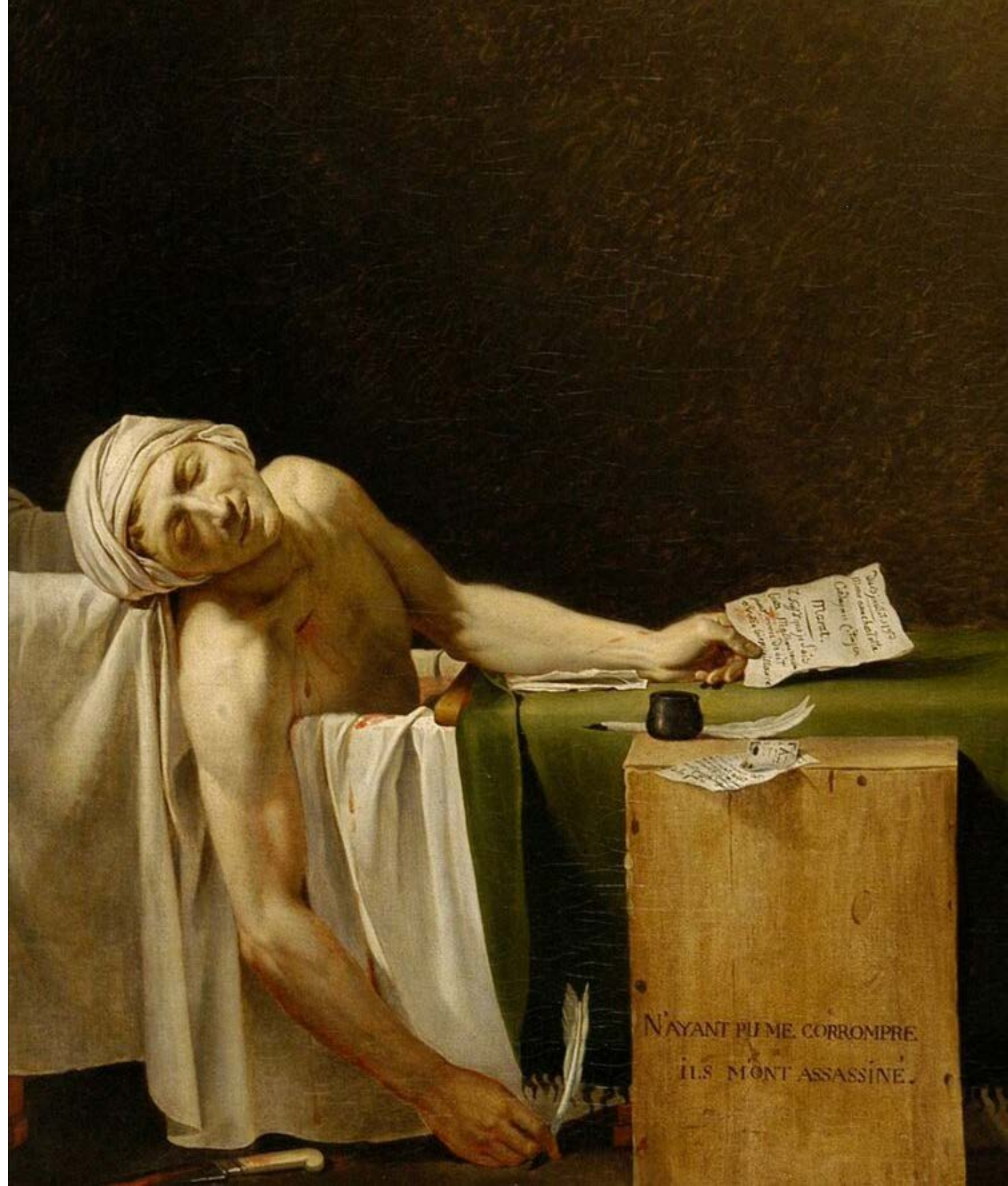
floor, in reality it was left in his chest. Corday herself apparently did not attempt to flee, although David chooses not to paint her in the scene.

Showing all the drama of a great novel, this neo-classical work has something of Michelangelo about it. It may not be accurate – there are no unsightly skin rashes on view, for example – but the composition, detail, drama and lighting combine to tell a gripping story.

By 1794 the Jacobins themselves were on the run. David only just survived by renouncing his association with them and, after being imprisoned in the Louvre (the former royal palace), was fortunate that his skills as a painter were recognised by a young Corsican army general by the name of Napoleon Bonaparte. He was released and the rest, as they say, is history.

Phil Grabsky is a British documentary filmmaker. His company Seventh Art Productions has produced documentaries for television and cinema on art, history, social issues and classical music. All films are available on DVD and to download:

www.seventh-art.com/shop.



Vintage Bordeaux

Famous for its wines, the capital of Nouvelle-Aquitaine also has a lot to offer art-lovers.

In the jostle for bragging rights as Europe's best city break destination, Bordeaux is on a lot of people's radar. A 15-year makeover has resulted in a redeveloped waterfront with a four kilometre-long quay hugging the curve of the broad River Garonne, and the city has been voted the favourite of the French. The TGV (Train à Grand Vitesse, or high speed train) now puts it at a little over two hours from Paris.

A ban on skyscrapers means that the city skyline has remained largely unchanged for 300 years. In the 18th century **St Pierre** district, the historic heart of Bordeaux, the waterfront facades

have changed little since they greeted merchants arriving down the river estuary from the Atlantic.

In a symbolic break from the medieval period, part of the old city wall was demolished to make way for the splendid **Place de la Bourse** (Stock Exchange Square). Cross the busy waterfront street to see the gorgeous buildings reflected in the water covering the **Miroir d'Eau** (Water Mirror), the world's largest reflecting pool.

Birthplace of 'animalière' (animal portraitist) and sculptor Rosa Bonheur, Symbolist Odilon Redon, Fauvist Albert Marquet ▶▶▶

FLAT CAT GALLERY



Photo: Earth Winifred Hodge

Winifred Hodge
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Photo: Robin Mitchell



Museum of Decorative Arts & Design

and Cubist Andre Lhote, Bordeaux is also where Goya drew his last breath in 1828 after spending his last four years there in voluntary political exile from Spain.

A good place to start a tour of the main art museums is the central Place Pey Berland, where three are clustered within a few minutes of one another. (The 16th century Pey Berland tower is actually the steeple and belfry of the adjacent Saint-Andre Cathedral, kept separate from one another to protect the cathedral from the vibrations of the bells.)

Occupying facing wings on either side of the Jardin de la Mairie (Town Hall Garden), the **Musée des Beaux-Arts** (Museum of Fine Arts) has over 300 paintings and sculptures dating from Titian to Picasso. Built in 1880, both wings adjoin the Town Hall, a former palace. The south wing of the museum is dedicated to 16th to 18th century classical painting, including religious and mythological scenes, while the north wing displays 19th and 20th century art. Along with leading

Bordeaux artists, the museum has works by French masters (Matisse, Renoir, Delacroix, Seurat, Dufy) and other big European names (Rubens, Kokoschka, Soutine, Veronese).

Information boards emphasis the French contribution to key movements, from the

mythological imagery and ancient history of 'academic art' to the violently bright palette of Fauvism and the passions, longings and human sufferings of Romanticism. Other genres represented include Impressionism, Naturalism, Symbolism and post-war art. A couple of blocks around the corner ▶▶▶




CAPC shows contemporary art in a former 19th century warehouse.




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The Maclaurin Trust
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Online Exhibition

29th March - 28th May 2021



Wading Water Rail Ruth Hayton



Bols Robert Collie



Busy Bee Bob Nairn



Solar Power Alastair Swan



Underwater Fishing Lorna Hayton



Bernard Magrez Institute of Contemporary Art

40 chateaux, Magrez supplements his own personal art collection, including works by Daniel Buren, Andy Warhol, Agnès Varda, Pierre Soulages, Sebastiao Salgado, Fernand Léger and many others, with loans from public and private collections.

the museum's beautiful annexe, the **Galerie des Beaux-Arts** (Gallery of Fine Arts), hosts special exhibitions.

www.musba-bordeaux.fr

Nearby is the **Musée des Arts Décoratifs et du Design** (Museum of Decorative Arts and Design), where objects from the 17th to the 21st centuries are spread out amid the antique panelling, chandeliers and parquet flooring of the 18th century Hotel de Lalande, one of the many fine buildings credited for the city's Unesco World Heritage Site status. Despite being converted into a museum, the spaces in the mansion still capture the atmosphere of the family residence it once was, with the original furniture and decor offering a glimpse into the lifestyle of Bordeaux aristocracy at the time of the French Revolution.

Antique objects are juxtaposed with works by contemporary French and international designers (the museum has one of the largest modern collections in Europe) to show the evolution of household furnishings, interiors, homewares and appliances. There is also a series of special exhibitions on a range of topics, from sneakers to industrial design.

www.madd-bordeaux.fr

Just off the waterfront to the north of the city centre, **CAPC** (formerly the Centre d'Arts Plastiques Contemporains, or the Museum of Contemporary Art), occupies a cavernous former 1820s warehouse once used to store imports from the colonies. Soaring sandstone walls, high arches and exposed wooden beams form an impressive environment in which to show temporary exhibitions and selections from the museum's permanent collection of works by nearly 200 artists. A nice touch: Through the glass-sided lift you can see an untitled wall painting by Keith Haring unfold as you go up and down.

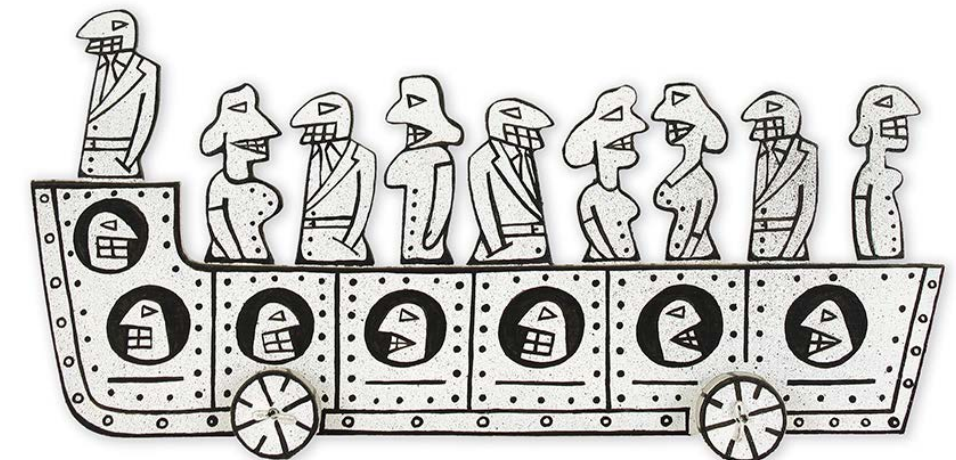
www.capc-bordeaux.fr

Named after its founder, a winery owner, the **Bernard Magrez Institute of Contemporary Art** occupies the beautiful Hotel Labottière, a private, 18th century mansion in substantial grounds. Owner of

There is a series of special exhibitions, some of which take place in the modern, marquee-like annexe. An artist in residence programme and La Galerie des Nouveaux Talents (The Gallery of New Talents) underscore Magrez' support of emerging artists.


www.institut-bernard-magrez.com

In a lovely, two-story private museum, the former home of a fishing magnate, set in its own grounds in the southern suburb of Bègles, the **Musée de la Création Franche** has a collection of 14,000 works of 'outsider art', folk art and naive art. (The term 'franche', meaning in this case 'frank', 'genuine' or 'real', was chosen after the founder, the French artist Gerard Sendrey, was prevented for copyright reasons from using the more familiar term 'art brut', or raw art, as defined by the French artist Jean Dubuffet.) ▶▶▶



Francois Monchatre, *Croisière pour tous (Cruise for everybody)*, 1990, sculpture on painted wood © Musée de la Création Franche

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INTO THE LANDSCAPE

Dominique Cameron
 Anna King
 Ian Kinnear

TATHA GALLERY




Bassins de Lumières
 (Pools of Light)

Shown in rotating exhibitions, the collection emphasises the work of French self-taught artists and other marginal creators who make work outside the tradition of 'fine art'. Sometimes referred to in French as 'artistes singuliers', they often have mental health issues or are otherwise alienated from the mainstream.

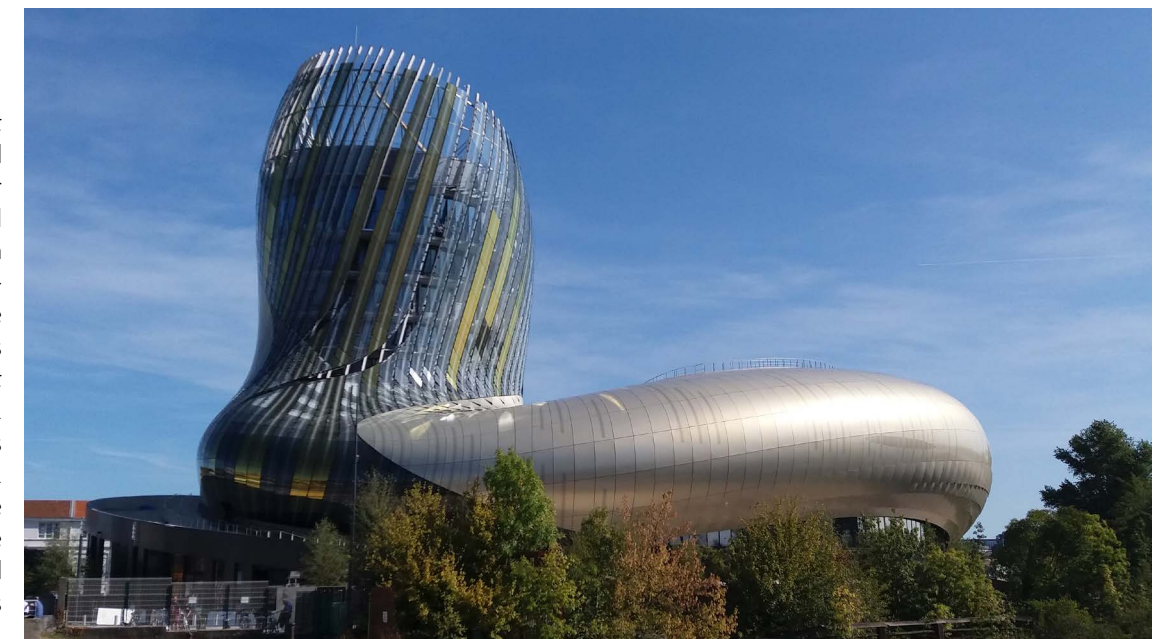
www.musee-creationfranche.com

To experience the city's most unusual cultural centre head to Betasom, where a former WWII submarine base used by the Italian fleet has been developed into an awe-inspiring honeycomb for the **Bassins de Lumières** (Pools of Lights), the world's largest digital art centre. Monumental immersive exhibitions devoted to major historical and contemporary artists are projected onto the immense walls and ceilings and reflected in the waters of the enormous

submarine bays. Visitors make their way along gangways above the water and along the quays. www.bassins-lumieres.com

In the southwestern suburb of Pessac, Les Quartiers Modernes Frugès, or **Cité Frugès**, is

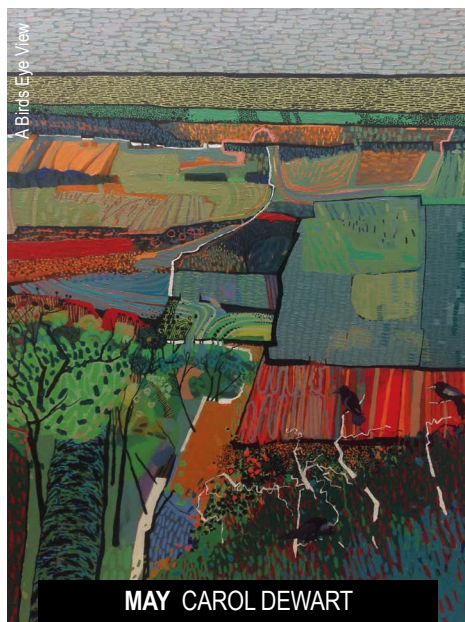
La Cité du Vin ressemble a wine decanter



a 1920s housing estate of 50 properties built by the industrialist Henry Frugès to house his sugar refinery workers. Frugès commissioned the then rising avant-garde urban architect Charles-Edouard Jeanneret-Gris, now known as Le Corbusier (1887-1975) to design ▶▶▶



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Gallery Q
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Figures & Faces

Mixed online exhibition 27 Mar - 17 Apr



www.galleryq.co.uk

ART & TRAVEL

a new form of inexpensive living quarters – economic, standardised, mass-produced properties which were geometrically sparse, minimalist and functional.

Cité Frugès was Le Corbusier's first large scale urban project and one of France's first social housing projects. Identically sized, prefabricated modules came in six variants and innovations included isothermic walls (to regulate temperature), suspended gardens and integrated garages. Outside, Le Corbusier added dashes of colour to brighten up the neighbourhood. Today this UNESCO World Heritage Site houses fashionable apartments, and curious tourists and architectural students have become a common site.



The Le Corbusier-designed Cité Frugès © Nikolas Ernult

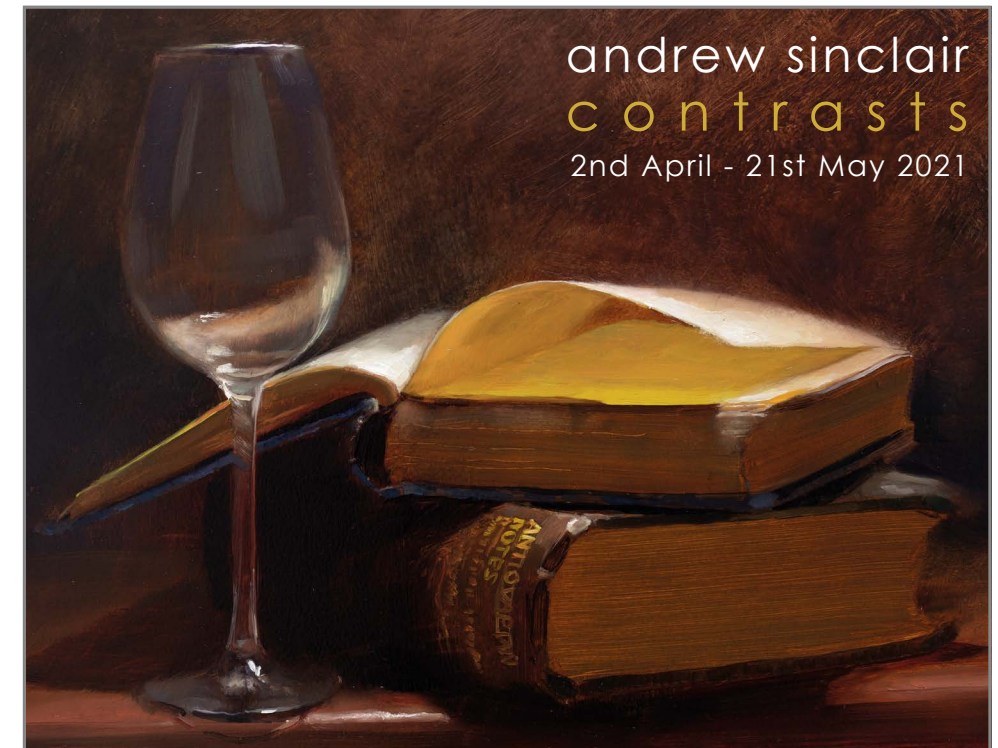
Even the region's most famous product has 'crossed over' into the art world, with many famous artists commissioned to design Bordeaux wine labels. The Pauillac estate, for example, has featured work by the likes of Salvador Dali, Henry Moore, Wassily Kandinsky, Pablo Picasso, Francis Bacon and Lucian Freud on its vintages.

Oenophiles will want to head for **La Cité du Vin**, the gleaming waterside temple to the grape. Shaped like a decanter, the modernistic, metal and glass structure is riven with streaks of colour to suggest swirling wine and the River Garonne flowing by.

www.laciteduvin.com

FURTHER INFO

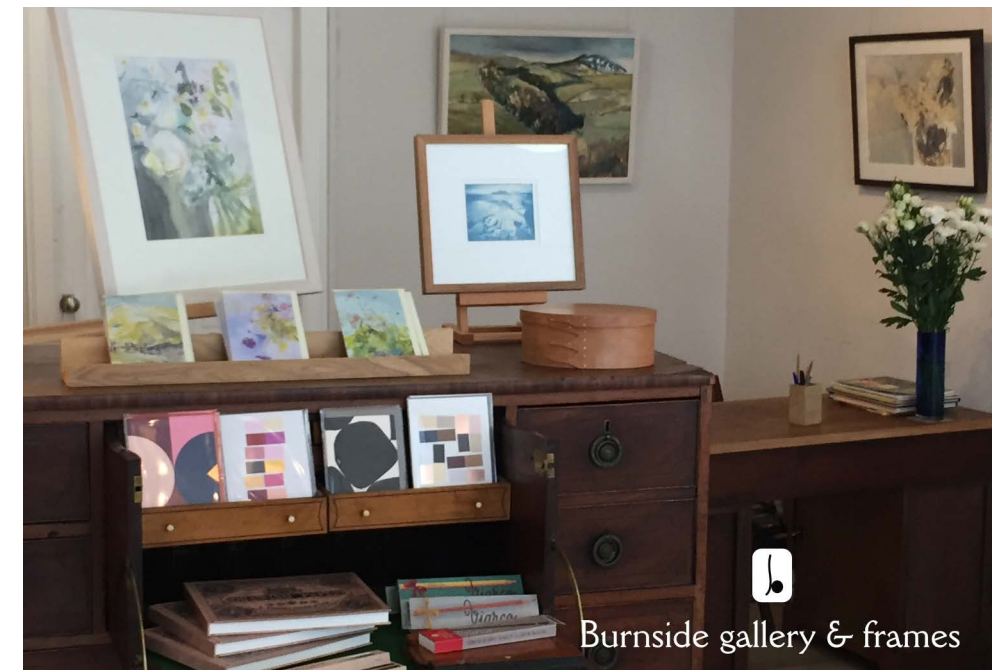
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From restoration to ruination

Restoration is an art in itself, requiring training, experience and skill to help preserve artworks for posterity. But not every job passes muster. Even work done between 1980 and 1994 on Michelangelo's Sistine Chapel in Rome divided experts over the bright colours revealed. Other intended 'improvements' have ended in outright disaster.

Spain seems to have been particularly badly affected by botched "improvements". There is no law there prohibiting people from restoring artwork even if they lack the necessary skills. The country's Professional Association of Restorers and Conservators stated: "This lack of regulation translates into an absence of protection of our heritage. In recent years, conservation and restoration professionals have been forced to emigrate or leave their professions due to a lack of opportunities." It warned that the industry was at serious risk of disappearing in Spain.

Here are some of the world's most infamous restoration failures.

When good intentions turn out bad



A Spanish art collector gave the job of restoring a copy of a painting by the Baroque artist Bartolomé Esteban Murillo to...a furniture restorer. Despite two attempts to fix the botched job, the picture of the Immaculate Conception has been left unrecognisable.



In Borja near Zaragoza an elderly parishioner attempted to restore a fresco of Jesus Christ at her local church, but her paint job led to the painting being dubbed the "monkey Christ". The finished product had the unexpected result of attracting thousands of visitors eager to see the infamous restoration job for themselves and the incident even inspired an opera.

In the Church of San Miguel de Estella in the same Spanish region of Navarre a 16th century statue of St George underwent "restoration" at the hands of a local teacher and emerged looking like a Disney character. Fortunately, after three months' of work, the work was successfully re-restored to its original appearance.



Attempts to conserve ancient Buddhist frescoes in China's Yunjie Temple turned into a technicolour nightmare, with new, storybook-style paintings completely replacing the original Qing dynasty-era works. According to an expert on fresco restoration the result amounted to nothing less than the "the destruction of cultural relics, since the originals no longer exist".


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After restoration work was done at the Hatay Archaeology Museum in Antakya, Turkey on mosaics dating from the 2nd to the 6th centuries, the delicate figures emerged looking that they had gone several rounds with Muhammad Ali, their fine features appearing battered and swollen.

After vandals repeatedly decapitated a statue of Mary holding the baby Jesus in a Canadian church, a local artist offered to replace it free of charge. The church happily accepted, but what they got was a spiky-headed, lobster-faced Lisa Simpson lookalike. The artist (name withheld to protect the guilty) claimed that the terracotta face was just temporary while a stone replacement was carved, but thanks to the media attention, the penitent thief returned the original head.



In the Santa Cruz da Barra Chapel in Brazil an overzealous restorer tarted up a wooden statue of Santa Barbara, giving her flat, white skin, eye-liner and a garishly coloured robe. A shocked historian, Milton Teixeira, a frequent visitor to the church, declared: "They turned Santa Barbara into Barbie!"

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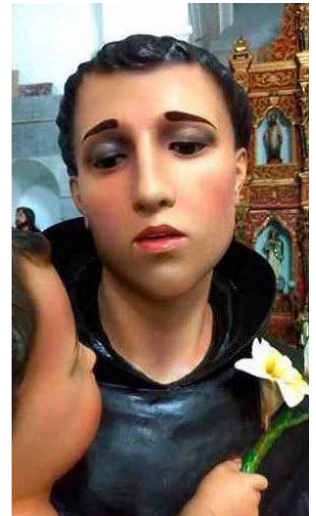


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The picturesque ruins of the 2,000-year-old Ocakli Ada Castle in Sile, Turkey was completely rebuilt with modern materials, transforming the crumbling edifice into something looking like a prop in a computer game. The more unkind social media commentators likened it to the cartoon character Spongebob Squarepants.

When a church in Colombia sent out a wooden statue of Saint Anthony of Padua holding baby Jesus for repairs due to termite damage, what they got back was a glammed-up version which appeared to have undergone a gender change.



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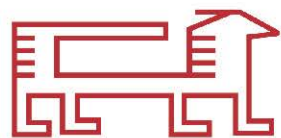
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ARTSPEAK

Huh?

Talk about giving art a bad name.
(Names withheld to protect the guilty.)

(The artist's) images explore the abstract sequence marked in the heart of a map, the direct perception of what is imagined, to finally represent the memory of that instant.

(The artist's) connected research is concerned with the emotional impact and commanding power made by both the built environment and the miasma generated from neoliberalism.

(The artist's work is) concerned with the incremental progress of repetitious actions, of concealed forms, vernacular and non-human architecture, journeys to marginal places, and contorted observations based on urban existence.

(The artist's) work is often relational and takes into account the wider ecology of people and place.

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Women Street Photographers

Edited by Gulnara Samoilava

PRESTEL

Women Street Photographers, ed. Gulnara Samoilava, pub. Prestel

Traditionally a male-dominated field, street photography is increasingly becoming the domain of women. Reflecting that shift, this collection of images showcases 100 women photographers working the world's streets today to capture a wide range of unique moments. The fully illustrated volume explores how cultural changes in gender roles have overlapped with technical developments in the camera. 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.

World of Art

Art and Myth in Ancient Greece

Thames & Hudson

T. H. Carpenter

Art & Myth in Ancient Greece, by T.H. Carpenter, pub. Thames & Hudson

Part of the excellent World of Art series, the book explores how visual sources such as vase paintings, engraved gems and sculptures often predate literary references to the Greek myths which are so much a part of our culture today that we tend to forget how they entered it in the first place. In fact, in some cases visual art provides the only evidence – sometimes offering alternative, unfamiliar tellings – in the absence of surviving accounts in ancient Greek literature of such important stories as the Fall of Troy or Theseus and the Minotaur.

THE ESSENTIAL LOUIS KAHN

photographed by CEMAL EMDEN

PRESTEL

The Essential Louis Kahn, ed. Caroline Maniaque, photos by Cemal Emden, pub. Prestel

The Indian architect Balkrishna Doshi said: 'Louis Kahn transformed mundane, everyday elements – brick, concrete – into great historical structures akin to sacred monuments.' Kahn (1901-1974) worked in a variety of countries and settings around the world, reflecting his broad fascination with science, mathematics, history and art. Focussing on 23 pioneering buildings designed solely by him for both public and private use, the book features previously unpublished interior and exterior photographs of some of his most iconic buildings.

45.

Danielle L. Goldstein

New York City is not, in its architecture, infrastructure, and connectivity, as well as in its diverse, ever-growing and constant supply of humanity. That is what makes it both fascinating and overwhelming. It's easy to get lost here. But we often forget that the dense urban forest is, in truth, a collection of individual trees.

Danielle is based in New York City. Her work has been exhibited internationally and is part of the permanent collection of the Museum of the City of New York.

PRESTEL

As Corinthus had been chosen, Achilles tried to wait for Troilus, Achilles, wearing a Corinthian helmet and purple and red robes and a shield with a griffin for a device, holds behind a fountain with a lion-head tap at which Polyxena sits. A bearded Trojan hero has been done light and one dark who has latter Priam and another man walk. c. 560-540 BC (D.C.)

Polixena, daughter of Troilus, emerges fully armed in an attempt to save him, but we know they will be no late. Behind Achilles, Athena, his protector, and Thetis, his mother, urge him on, while Hermes the neutral messenger/repeller of the gods prepares to follow. A woman labelled Rhodias stands by the fountain-house gesturing, presumably calling the attention of the Trojan youth still filling a water jar. From the far left, Apollo moves into the scene, reminding us that Troilus, sometimes said to be his son, is killed in his sanctuary, and that later the god is instrumental in the death of Achilles. In his depiction, Kikilias is not interested in the relation between time, space and action, but, like most Attic artists, leaves them for the viewer to provide.

Depictions of other episodes from the Trojan myth also appear in ancient art – Achilles lying in ambush, the murder of Troilus in the Sanctuary of Apollo and the fight over his body. Though there is, of course, some overlap in representations of the various episodes, we should look at each of them individually.

The earliest certain depiction of Achilles lying in ambush is on a Corinthian black-figure flask made a decade or two before the François Vase. A bearded Troilus leads two horses towards a fountain at which Polyxena fills a jug. Achilles, fully armed, crouches behind a tree at the back of the fountain. A woman walks away with a full jug, and Priam and another man stand to the left watching. Unusual in this version of the ambush are the beard on Troilus and the presence of Priam, but in other ways it is similar to many later Attic depictions on black-figure vases.

In almost all Attic depictions of the ambush, Troilus has two horses (the quality rides one and leads another) which he has presumably taken to the fountain for water, in most Polyxena is present and a bird often sits on the fountain (rarely a fountain-house). Though birds in scenes on Attic vases need not always have a specific meaning, the occurrence of the bird in so many depictions of this particular scene points to a special significance here. It is probably the raven of Apollo, an omen of things to come and a reminder of the god's role in the story. The prominent role of Polyxena in so many depictions of this scene deserves some comment. She is a canonical part, not an extra, and on some vases she even appears to the exclusion of Troilus. But just why she is there is not clear. We know, again from Prestel, that in another of the lost books of the Trojan cycle, the *Iliad*, Polyxena was sacrificed at the tomb of Achilles after the fall of Troy. A particularly brutal depiction of the event appears on a mid-fifth-century Attic vase where Neoptolemos, the son of Achilles, cuts her throat. Later painters chose, more characteristically, to show her being led to the

As Attic black-figure 'vase' painter, Basilides of Paestum. Scenes from the Iliad and the Trojan cycle. The vase is decorated with a scene from the Iliad, the sacrifice of Polyxena. Here all figures look away while Neoptolemos cuts Polyxena's throat. A few horses on the right suggest the tomb of Achilles. c. 500-480 BC (D.C.)

164 THE ESSENTIAL LOUIS KAHN

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Stained glass artist **Aimee McCulloch** makes work inspired by an interest in 'numinous' (spiritual, mysterious) spaces such as mountains, cathedrals and night skies as well as completing more traditional commissions. She has featured in CBBC's *Junk Rescue* and made windows for the set of the *Outlander* TV series. Pictured: *Moon over Munros*
www.aimeemcculloch.com

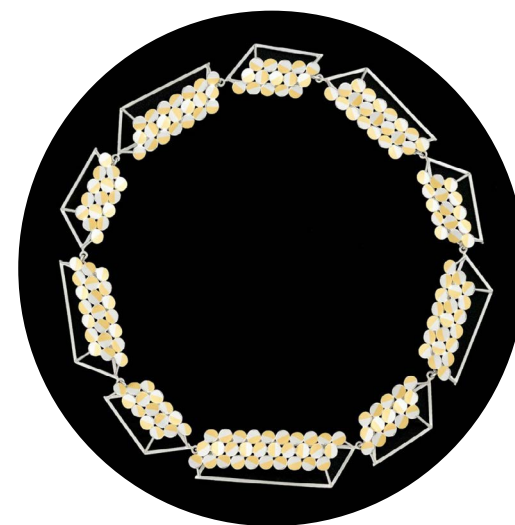


A resident artist at the Glasgow Ceramics Studio, **Melanie O'Donnell** experiments with raku firing to make often highly coloured pieces ranging from small wall pieces to large figurative sculpture. She is inspired by many sources, including religious iconography, architecture, statuary, Mexican and European domestic "shrines" and women's adornment in different times and cultures. Pictured: *Berlin Boy*
www.glasgowceramicstudio.com/melanie-odonnell



Andrea Chappell of **Acme Atelier** combines traditional kiltmaking and printmaking crafts to create bespoke kilts in both contemporary and traditional designs, using modern and vintage fabrics, historic tartans and classic tweeds. Often commissioned to celebrate a special life event and designed to last more than one lifetime, each uniquely personal kilt is entirely hand-made in Scotland.
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Edinburgh-based jewellery designer and maker **Misun Won** is inspired by the traditional wrapping cloth 'jogakbo' from her native South Korea. She pierces out patterns by hand from a single sheet of silver and shapes it to symbolise the ritual of the patchwork-making process. Pictured: Rhombus 3D chain necklace in sterling silver and 24-carat gold
www.misunwonjewellery.com



A member of the Scottish Furniture Makers Association, Deeside-based **Tom Addy** makes bespoke pieces from mainly locally sourced hardwoods, often revisiting historical vernacular design to tell a story of place through furniture. He can often trace his timber "back to the stump", with the lived history of the tree becoming integral to the character of the works. Pictured: *Isolation Chair*
www.scottishfurnituremakers.org.uk/makers/tom-addy

A member of the Society of Scottish Artists, Polish-born and now Glasgow-based artist and designer Karolina Franceschini of **More is More** uses her oil painting as a base for textile designs transferred onto fabric by the Centre for Advanced Textiles at Glasgow School of Art for cushions, clutches and framed wall hangings.
www.moreismoregallery.com





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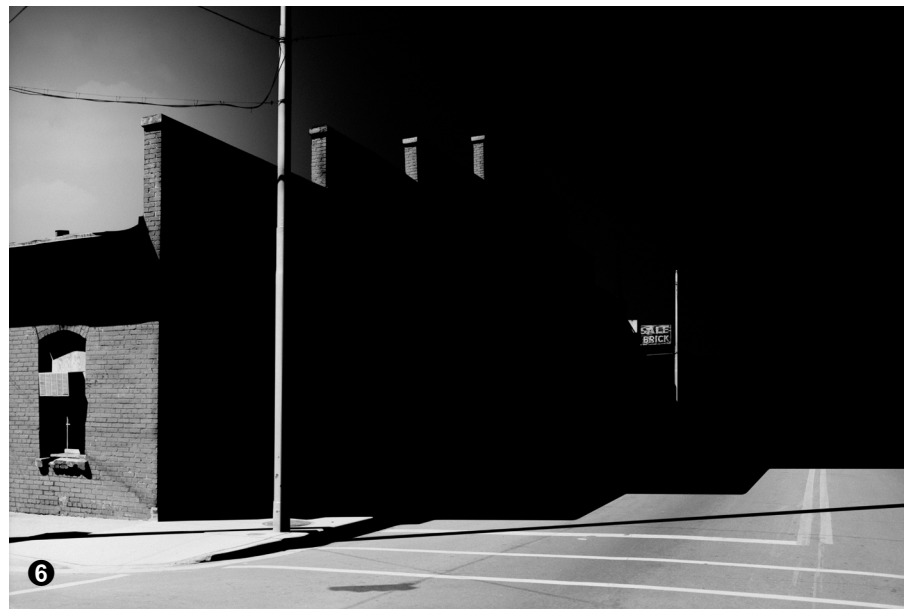
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Organised by the World Photography Organisation and now in its 14th year, the Professional competition for the Sony World Photography Awards 2021 has attracted a remarkable body of work for subject matter, composition and technical excellence. The Photographer of the Year was selected on April 15 in a live-streamed programme. Here is a small selection of short-listed and finalist entries along with their categories. www.worldphoto.org

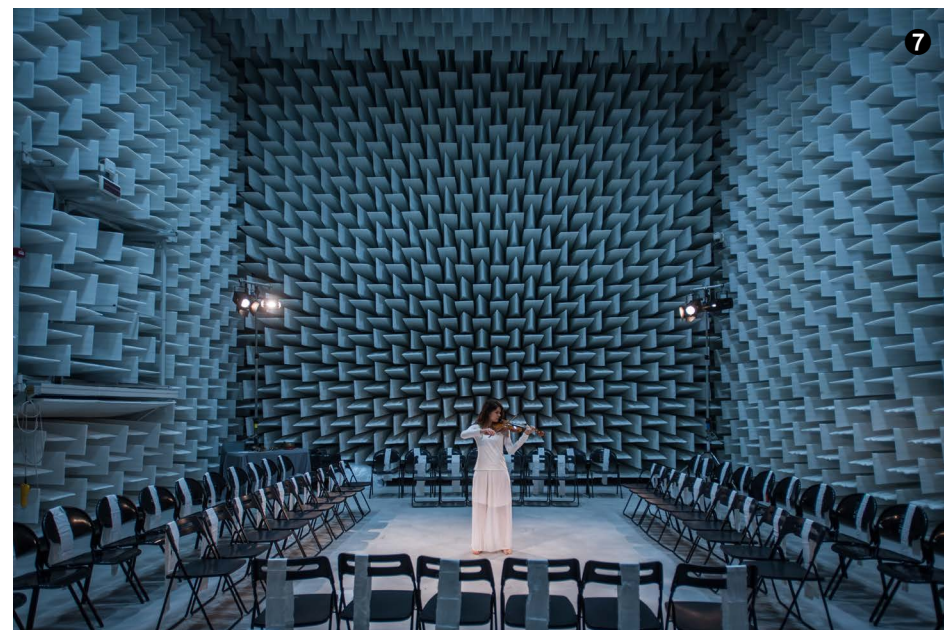
- 1. Berenice Riu, Spain, Still Life
- 2. Dolores Laboureau, Argentina, Portfolio
- 3. Carlos Lopez, Spain, Sport
- 4. Kyung-Hoon Kim, South Korea, Creative
- 5. Majid Hojjati, Iran, Landscape
- 6. Peter Franck, Germany, Architecture & Design
- 7. Alessandro Gandolfi, Italy, Portfolio
- 8. Marvin Grey, Philippines, Landscape



3



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