

ART QUARTERLY

SPRING 2018

CHANTAL JOFFE:
PEOPLE WATCHING
AND PAINTED LIVES

TACITA DEAN TIMES
THREE: LANDSCAPE,
STILL LIFE, PORTRAIT

MARY BEARD ON
THE TRAIL OF THE
SILVER CAESARS





A defining moment in American Modernism

American culture in the 1920s is associated with the idea of the 'Jazz Age' – dancing, music, parties and the Prohibition-busting drinking culture of the illegal speakeasies. In the Depression years of the 1930s and early 1940s images of poverty, hardship and dust-bowl America prevail. During those decades, however, America's pioneering visual artists were producing work in a different mood, and forging a new identity for American art, as the Ashmolean exhibition 'America's Cool Modernism: O'Keeffe to Hopper' aims to highlight.

Featuring works by major artists and photographers, including Berenice Abbott, Edward Hopper, Georgia O'Keeffe, Alfred Stieglitz and Paul Strand, alongside lesser-known names, the themes that these artists were experimenting with focused on a more ambivalent, abstract and emotionally restrained representation of the changing world around them. This world was typified by images of people-less industrial landscapes

and abstracted views of machinery and the towering skyscrapers, still under construction in the modern new America. Experiments in colourful abstract painting, by EE Cummings (better known as a poet), Charles Demuth and Marsden Hartley, among others, also anticipated the Pop Art aesthetic that was to emerge after the Second World War.

The 80-plus paintings, photographs and prints (plus one avant-garde film) will include significant loans from two major collections – the Metropolitan Museum of Art in New York and the Terra Foundation for American Art. With almost half of the exhibits never having travelled to the UK before, this exhibition will be the first opportunity in this country to see a major show about a defining moment in American Modernism. *HS*

• 'America's Cool Modernism: O'Keeffe to Hopper', Ashmolean Museum, Oxford, 23 March to 22 July. ashmolean.org
£6 with National Art Pass
(£12.25 standard)



Clockwise from left:
 George Josimovich,
Illinois Central, 1927;
 Edward Hopper,
Manhattan Bridge Loop,
1928; Louis Lozowick,
New York, 1925



Linder's Chaucerian House of Fame

For more than 40 years, the artist Linder has created striking imagery and performances, first coming to prominence in the punk and post-punk scene of 1970s Manchester with iconic photomontages that bring together pornographic imagery with pictures cut from women's fashion and household publications. At the end of March, Linder will be shaking things up at Nottingham Contemporary with 'House of Fame', an exhibition she has curated marking the culmination of the third season of the 'Grand Tour' partnership linking cultural organisations across Nottinghamshire and Derbyshire. The largest presentation of Linder's work in the UK to date, it will include pieces from various periods in her life, displayed as constellations in what she calls a 'join-the-dots' approach, as well as historic and contemporary works by some 50 practitioners from the fields of art, photography, fashion, architecture and music.

Work by artists including Ruth Asawa, Aubrey Beardsley, Moki Cherry, Max Ernst, Mike Kelley and Madame Yevonde will feature alongside loaned objects, such as an incense burner, a collaged screen, costumes and mourning jewellery from Chatsworth House, where Linder was the inaugural artist-in-residence in the months leading up to the exhibition. During her residency, Linder developed new works including photomontages and sound pieces, interviewed staff and also came to



recognise the synergy between the house and its landscape. In this enhanced appreciation of the place, she created an installation in the aromatic woods on the estate, which enabled her to capture the scent of the landscape in her work.

The oldest work on display at Nottingham Contemporary is Inigo Jones' drawing of 'The House of Fame' (c1609), based on a 14th-century poem in which Linder meditates on the nature of truth and trustworthiness. The project's title and content are a template for the rest of the exhibition.

Is there a political angle to the exhibition? Yes, she says. "It is at this point a political statement to tell it like it is." Every show has told it like it is in their lives. *Ellen M...*
 • 'The House of Fame' at Nottingham Contemporary, 24 March to 22 July. nottinghamcontemporary.org
Free to all

Above: Linder, *Untitled, 1977*; right: *The Goddess Who Makes All Principles Work, 2017*



Preview