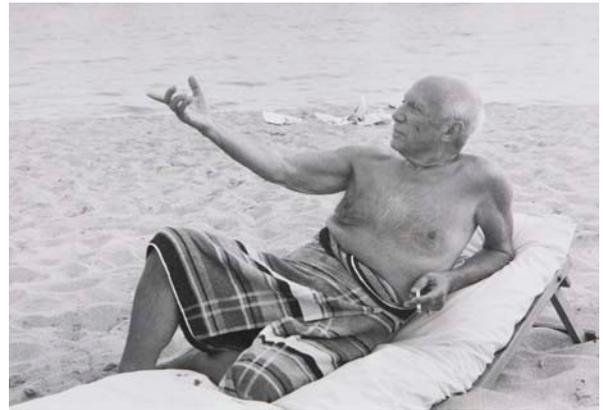


The Artist's Eye

Photographic Portraits of Artists
from the collection of the Galleria civica di Modena

29 March – 7 July 2013

Lewis Glucksman Gallery
University College Cork
www.glucksman.org



Picasso by Lucien Clergue
courtesy Raccolta della fotografia Galleria civica di Modena

Curated by **Fiona Kearney** and **Marco Pierini**

From Pablo Picasso to Salvador Dali, and Jean Cocteau to John Lennon, *The Artist's Eye* at the Lewis Glucksman Gallery presents seventy-nine photographic portraits of artists including some of the best-known faces of the 20th Century.

The Glucksman is proud to present a selection of work from the collection of Italian museum, the Galleria Civica di Modena. The collection focuses exclusively on portraits of artists whether it is the deadpan gaze of Andy Warhol or the intense performances of Joseph Beuys. Fiona Kearney, Director of the Glucksman and curator of *The Artist's Eye* said:

"This is the first time many of these portraits have been seen in Ireland and it is an honour for us to collaborate with our Italian colleagues in Modena to present this fascinating exhibition in Cork".

The earliest photograph included in *The Artist's Eye* is by the German photographer August Sander. It is entitled *Painter (Anton Räderscheidt)*, and depicts a rather stern looking gentleman in a dark coat and hat, stopped still on an empty street. There is no clue to his artistic profession. We are not in the studio or the salon. Räderscheidt is not carrying any paintbrushes, canvas or materials that might hint at his creative work. Rather, he is an everyman – an ordinary citizen going about his daily business – and yet, he is all alone. Sander photographed the artist at 6am on Bismarckstraße in Cologne, deliberately isolating his painter from other human beings while resolutely connecting him to the urban environment.

Here lies the nub of an artist's portrait: how to relate the artist to the world they represent and simultaneously suggest that they remain separate from it, spectators as well as participants in modern life. Artists are masters of image making, aware of the multiple meanings generated by one picture. This exhibition explores the complexity and potential of the artist as subject matter through the intelligent and focused collection of the Galleria civica di Modena, Italy.

Notes to the Editor:

An illustrated exhibition catalogue published by Silvana Editoriale accompanies *The Artist's Eye* with essays by Fiona Kearney, Marco Pierini, Silvia Ferrari and Francesca Mora. This is available to press in PDF format on request.

It is possible to arrange for press interviews with the curators. For further discussion of the exhibition, press images or more detailed information, please contact us at exhibitions@glucksman.org or +353 21 4901846.

Notes on individual photographs

Jean Cocteau

The idea of the artist as an observer as well as the observed is beautifully captured in the portrait of writer and film-maker Jean Cocteau by French photographer Roger Pic. We see the seventy-six year old Cocteau intensely scrutinising a drawing of himself as a young man by the artist and writer Lucien Daudet. The two Cocteaux regard each other across generations, and expand the single instant of the photograph into a reflection on time itself.

Pablo Picasso

Pablo Picasso relaxes on the beach, a cigarette in one hand with the other hand raised, his reclining pose cheekily mirroring that of Michelangelo's famous *Creation of Adam* fresco in the Sistine Chapel. Picasso seems to knowingly style himself as the first modern master, the genius who inherits the mantle of artistic greatness from his brilliant Renaissance predecessor.

Elina Brotherus

Brotherus confronts the viewer with a direct gaze and the glaring yellow of her clothes, bleached hair, acid lemon background and square post-it note. The hand of the artist is not relaxed in the easy manner of Picasso, but rather adopts a nail-biting pose that references Auguste Rodin's famous sculpture *The Thinker*.

Francesca Woodman

For some artists, the enactment of the self for the camera is a way to create art. Francesca Woodman's self-portraits are thoughtful fictions that use props and abandoned interiors to perturb and provoke the viewer. Here the artist poses nude in a derelict house. Her bare body crouches on the floor and a large lily rests upright against a dilapidated surface. Both are wallflowers, hovering between light and shadow. Is this a modern day Annunciation, or a more sinister picture of troubled innocence?

Richard Long

In Carlo Fei's portrait of Richard Long, the artist stands beside one of his stone floor installations. Long is no more than a dark silhouette against the light-filled gallery suggesting perhaps that the finished artwork overshadows the artist. It recalls the portrait of Max Ernst in his New York studio, with the paintings and art objects clearly visible while Ernst's face is obscured behind curls of cigarette smoke.

Pino Pascali

Pino Pascali is captured interacting with his large sculpture *Vedova Blu*. His hilarious gymnastics complete the legs of the enormous spider with his own body. The vibrancy of the giant furry blue sculpture might have been lost in a black and white photograph if it wasn't for Pascali injecting fun and colour into the proceedings.

Joseph Beuys

In this image, the performance artist Joseph Beuys is aware of the camera and performing for it. Beuys staged *Bog Action* in a remote marsh for the photographer Gianfranco Gorgoni to demonstrate his concern for endangered ecosystems. He is visually declaring his complete immersion in socially and politically engaged art.

Notes on events in the exhibition:

The Lewis Glucksman Gallery makes great art available to everyone. A wide range of events and activities are programme for all abilities throughout the exhibition run. You can view the entire season in our current **seasonal brochure** at <http://www.glucksman.org/PDFs/CurrentBrochure.pdf>

For an expert audience:

Perspectives: How do you photograph performance?

Artists talks, May - June 2013

<http://www.glucksman.org/talks.html>

To explore themes in the exhibition:

In Detail: Looking closely at a work of art.

Dr Silvia Ross responds to the exhibition, 1pm, 28 May 2013

<http://www.glucksman.org/indetail.html>

To get creative in the gallery:

Family Sundays: making art together

3-4pm, Sundays throughout exhibition run

<http://www.glucksman.org/familysundays.html>

Note on the Lewis Glucksman Gallery

The Lewis Glucksman Gallery is an award-winning museum on the campus of University College Cork. It is located in the Lower Grounds of UCC, on the main avenue on the right hand side coming through the Ceremonial Gates entrance on Western Road. It is a short walk from Cork city centre, and on bus routes no.205/208.

Opening Hours

Tuesday – Saturday, 10-5pm

Sunday 2 – 5pm

Closed Mondays

Admission Free/ Suggested donation €5.

Contact Details

Lewis Glucksman Gallery

University College Cork

Cork, Ireland

T + 353 21 4901844

info@glucksman.org

www.twitter.com/glucksman

www.facebook.com/glucksmangallery

www.glucksman.org