

Delacroix (1889; National Museum of Wales, Cardiff; Fig.67) depicts a large winged figure of Fame scattering flowers over the tomb of the artist, with the towers of Notre-Dame and the dome of the Pantheon seen in the background. This was painted the year before the unveiling in 1890 of Jules Dalou's monument to Delacroix, which is represented at the exhibition by preliminary studies, and a plaster cast model. The visit to the exhibition should ideally be followed by a stroll to the Jardin du Luxembourg to see Dalou's monument, the final official consecration of the artist, and to St Sulpice, to admire Delacroix's artistic testament in the Chapel of the Holy Angels.

¹ As was the case with the 2008 and 2009 exhibitions: *Delacroix et la photographie*, reviewed by Jon Whiteley in this Magazine, 151 (2009), p.325; and C. Leribault, ed.: *Une passion pour Delacroix: la collection Karen B. Cohen*, Paris 2009.

² Reviewed by Michèle Hannoosh in this Magazine, 146 (2004), pp.201–03.

³ M. Reinhard-Felice, ed.: *Eugène Delacroix reflections: Tasso in the Madhouse*, Munich 2008.

⁴ J.C. Polistena: *The Religious paintings of Eugène Delacroix, 1798–1863: the initiator of the style of modern religious art*, Lampeter 2008; A. Sérullaz and E. Vignot: *Le bestiaire d'Eugène Delacroix*, Paris 2008; and M.-C. Natta: *Eugène Delacroix*, Paris 2010.

⁵ Reviewed by Jon Whiteley in this Magazine, 152 (2010), pp.617–18.

⁶ Catalogue: *Delacroix: de la idea a la expresión (1798–1863)/Delacroix de l'idée à l'expression*. By Sébastien Allard, with contributions by Amar Arrada, Nina Athanassoglou-Kallmyer, Michèle Hannoosh, Thierry Laugée, Manuela B. Mena Marqués and Vincent Pomarède. 333 pp. incl. 216 col. ills. (Obra social 'la Caixa', Madrid, 2011), €58. ISBN 978-8-49524-178-8 (French edition); ISBN 978-84-95241-86-3 (Spanish edition).

⁷ The Barcelona showing will coincide with *Goya. Luces y Sombras/Goya: Light and Shade. Masterpieces from the Museo del Prado*, also at the CaixaForum, Barcelona (15th March to 24th June).

⁸ The two works were the subject of an exhibition in 2001 at the Musée national Eugène Delacroix, Paris; see A. Sérullaz: exh. cat. *Médée furieuse*, Paris 2001.

⁹ Catalogue: *Fantini-Latour, Manet, Baudelaire: L'Homage à Delacroix*. Edited by Christophe Leribault, with texts by Stéphane Guéguan, Christophe Leribault, Marie-Pierre Salé and Amélie Simier. 168 pp. incl. 104 col. + b. & w. ills. (Le Passage/Musée du Louvre Editions, 2011), €28. ISBN 978-2-84742-177-4.

Perino del Vaga

New York

by ROBERT B. SIMON

OF THE ARTISTS in Raphael's immediate following, Perino del Vaga has always seemed the least knowable. His participation in the frescos of the Belvedere loggia remains unclear, his easel paintings few and widely dispersed, and major tapestry and fresco projects lost or until recently largely inaccessible. Our understanding of his art has chiefly been defined by his drawings, which reveal an artist of such variety and evolution in his brief



68. *Presentation of the Virgin in the temple*, by Perino del Vaga. c.1521. Pen and brown ink, brush and wash with white gouache, squared in black chalk, 22.6 by 25.5 cm. (Metropolitan Museum of Art, New York).

career (he died at the age of forty-seven) that his work could almost be taken as that of several artists. *Perino del Vaga in New York Collections at the Metropolitan Museum of Art, New York* (closed 5th February), did nothing to help us see Perino as a stylistic singularity, or, for that matter, as the historically crucial figure suggested by his designation as 'the missing link' in the title of Elena Parma's monograph on the artist.¹ Rather this small (twenty-three works) exhibition presented a focused introduction to an inventive, idiosyncratic and restless personality.

The genesis of this exhibition originated in the Museum's recent purchase at auction of two exceptional works by the artist. The first, a previously unknown painting of the *Holy family with St John the Baptist*, has recently been discussed in this Magazine.² In the exhibition, housed in a single hexagonal gallery of the Museum's Lehman Wing, the panel was presented together with lucid documentation of its dramatic restoration by its conservator, Michael Gallagher. Reasonably dated to the mid-1520s, this is a striking work that is both playful and serious. The Virgin, standing behind an altar-like ledge on which the Christ Child sits, is beguiling, her head slightly inclined as she directly engages the viewer. The child is gently, if remotely, sheltered within the arms of his mother, as he ingenuously plays with the portentous symbols of the goldfinch held in his right hand and a cherry placed in the fingers of his left by the Virgin. Joseph, with a distracted sideways gaze, appears bemused, while the young Baptist adoring the scene from the near side of the slab seems to function as a surrogate for a worshipping viewer. The palette is brilliant and the overall composition, with its implied sense of motion, suggests an energised variant of a traditional Florentine Holy Family.

The newly acquired *Jupiter and Juno on their marriage bed* (Fig.69), known but long unlocated, was probably the final presentation drawing for the design of one of the lost *Furti di Giove* tapestries commissioned by Andrea Doria. It is an extravagant work in composition, style and detail and reveals Perino's dazzling draughtsmanship at its best. The sheet has

clearly suffered over the years, and it is refreshing to see that today's cult of condition did not dissuade the Museum from acquiring a drawing of such manifest importance and beauty.

The exhibition proposed no drastic revision of the artist's work or chronology. The curators, Linda Wolk-Simon and Andrea Bayer, presented these two significant works and then framed them with eighteen drawings, a single somewhat unfortunate painting (*Conversion of St Paul*; private collection) by Perino, and two related prints. These were drawn from a variety of New York sources – the Morgan Library & Museum, private collections and the Museum's own holdings. Given the geographical limitations, the selection of drawings was remarkable in providing an overview with superb examples across the artist's career.

The Metropolitan's *Presentation of the Virgin*, a design for a vault fresco in the Pucci chapel of SS. Trinità dei Monti, Rome (c.1521; Fig.68), demonstrated the remarkable fluidity and expressiveness of form evident at the outset of Perino's independent career. Several works from his tenure in Rome followed, although the exhibition wisely avoided a rigorous chronological arrangement. The drawings from Perino's ten years in Genoa, after the Sack of Rome in 1527, included another design for the Jupiter tapestry series – an ink-and-wash study for *Jupiter and Semele* (Metropolitan Museum), distinguished by its dramatic power and narrative clarity.³ Other drawings related to religious and decorative projects, many lost or apparently never executed. Among Perino's relatively late drawings, *Alexander the Great cutting the Gordian knot* (Metropolitan Museum) was a vibrant and powerful study for the monochromatic fictive frieze in the Sala Paolina in Castel Sant'Angelo.

This was in many ways a satisfying exhibition, providing a focused opportunity to study and enjoy works of varying significance but uniform interest. The lack of a catalogue cannot be criticised given the modest ambitions



69. *Jupiter and Juno on their marriage bed*, by Perino del Vaga. c.1532–35. Pen and brown ink with wash heightened with white, 43.1 by 40 cm. (Metropolitan Museum of Art, New York).

EXHIBITIONS

of the show, the already noted publications devoted to the *Holy Family* and the need to consider the drawings within the context of Perino's entire *œuvre*. A catalogue raisonné of Perino's drawings remains a desired undertaking, one that would complement and expand recent scholarship on the artist.⁴

¹ E. Parma: *Perin del Vaga; L'anello mancante*, Genoa 1986.

² L. Wolk-Simon: 'A new painting by Perino del Vaga for the Metropolitan Museum of Art, New York', *THE BURLINGTON MAGAZINE* 153 (2011), pp.643–49; and M. Gallagher: 'A new painting by Perino del Vaga: recent cleaning and technical observations', *ibid.*, pp.650–52.

³ On the *Furti di Giove* series, see B. Davidson: 'The "Furti di Giove" Tapestries Designed by Perino del Vaga for Andrea Doria', *Art Bulletin* 70 (1988), pp.424–50.

⁴ See, in particular, E. Parma, ed.: exh. cat. *Perino del Vaga, tra Raffaello e Michelangelo*, Mantua (Palazzo Te) 2001.

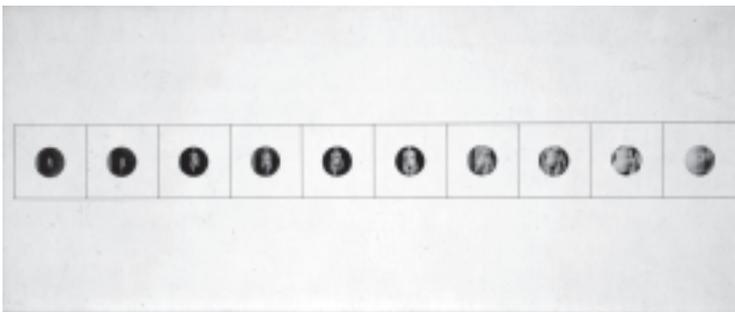
Conceptual art and the photograph, 1964–1977

Chicago

by DANIEL R. QUILES

TWO INSTALLATIONS introduce the **Art Institute of Chicago's** exhibition *Light Years: Conceptual Art and the Photograph, 1964–1977* (to 11th March).¹ The first, Victor Burgin's *Photopath* (1967; cat. no.27), twenty-one square photographs of the floor set on a diagonal, effectively camouflages itself in the Renzo Piano-designed Modern Wing. The second, Emilio Prini's *Un piccolo film* (*A small film*) (1968/95; no.81; Fig.71), fills the entrance to the museum's Regenstein Hall with giant gelatin silver prints, 2.5 to 3 metres high, mounted on wooden frames and propped into two free-standing rectangular structures. Literally in the viewer's way, their materiality unavoidable, Prini's photographs serve as a 'little film' of his 1968 show *Paperweight* (Galleria Bertesca, Genoa), from images of the artist installing works to close-ups of details, including an image – a photograph of an earlier photograph – of an Exakta camera. The latter work speaks to the curator Matthew S. Witkovsky's contention that what Joseph Kosuth called 'purely' Conceptual art – the 'inquiry into the foundations of the concept "art"' – was applied to the medium between 1964 and 1977, resulting in unprecedentedly self-reflective photographic practices.² Yet Burgin's incorporation of architecture and Prini's enlistment of minimalist sculpture to make a fragmented movie are reminders that photography, even as Conceptual art, can never be wholly tautological. 'Light-writing' is contingent – always spilling beyond itself, onto other media, places and events – so that a strict definition of conceptual photography is a daunting challenge.

Witkovsky's solution has been to ground 'photoconceptualism' in photography's 'ana-



70. *Muybridge I*, by Sol LeWitt. 1964. Painted wood, photographs and flashing lights, 24.1 by 243.8 by 26.7 cm. (LeWitt Collection, Chester CT; exh. Art Institute of Chicago).

log' capacity to create 'an equation that has general validity' to other things in the world (via enlargement, reduction, or one-to-one reproduction).³ This provides a clear distinction between Pop's appropriation of pre-existing, mass-circulated images, and conceptual artists' production of their own photographs via a panoply of newly available formats: post-cards, slide shows, book and magazine spreads, Polaroids, film, even holography. Indeed, it is the return of the appropriated, proto-digital photograph in Douglas Crimp's 1977 *Pictures* group exhibition that served as an end-point for Witkovsky's photoconceptualist era.⁴

The canonical figures in the opening gallery, entitled 'Camera Work' – Vito Acconci, John Baldessari, Mel Bochner, Jan Dibbets, Dan Graham, Douglas Huebler, On Kawara, Joseph Kosuth, Sol LeWitt, Bruce Nauman, Ed Ruscha and Robert Smithson – are positioned as researchers exploring photography's intricacies, capabilities, and paradoxes. The first work visible upon entry after Burgin and Prini, LeWitt's beguiling *Muybridge I* (1964; no.4; Fig.70), is a rectangular black box with ten peepholes, hung on the wall at eye level. Illuminated by pulsing flashes that produce the disorienting impression that a machine is blinking for the viewer, photographs from left to right show a nude woman approaching the camera until it focuses on a close-up of her navel. Photography is literally inserted within the 'specific object', neither painting nor sculpture, that the artist was to identify a year later.⁵ The 'missed encounter' with the model's genitals suggests

a disregard for the photograph as a revelatory picture in favour of its status as an object.

The investigations in the 'Camera Work' section are echoed throughout this exhaustive, demanding and rewarding exhibition. LeWitt's intermedia approach prefigures the later grouping 'Painting Photography Film', (a nod to László Moholy-Nagy's book, *Malerei, Fotografie, Film* of 1925) which includes films projected on ambiguous texts in Marcel Broodthaers's *Le Corbeau et le Renard* (*The crow and the fox*) (1969; no.77) and Giulio Paolini's *Anna-logia* (1966; no.15), a masterpiece of photographic *mise en abyme*. Like Prini, part of the Italian Arte Povera movement, Paolini demands that the viewer decode a seemingly endless series of mediations: a small white monochrome painting is affixed to the centre of a photograph of the artist holding *1421965* (1965), an earlier photograph of the artist being photographed while hanging a monochrome, the totality of which is mounted on a larger white monochrome. Ed Ruscha's self-explanatory photo-book *Every building on the Sunset Strip* (1966; no.28) demonstrated the 'de-skilling' of the medium that inflected conceptual artists' neutral documentation of sites (Giovanni Anselmo, Hans Haacke, Martha Rosler) and actions (Acconci, Baldessari, Robert Barry, Huebler). Contrary to the longstanding view of de-skilling as 'anti-aesthetic', however, the works in the show are strikingly elegant, framed on the wall or arrayed horizontally in display cases propped on white sawhorses. If these strategies once resisted visual pleasure, it is



71. *Un piccolo film* (*A small film*), by Emilio Prini. 1968/95. Gelatin silver prints and wooden frames, dimensions variable. (Kunstmuseum Liechtenstein, Vaduz; exh. Art Institute of Chicago).