



categorizations of beauty and ugliness, the pure and impure. Picabia rejected traditionalist painting, and the exhibition features his intentionally amateurish pornographic nudes, which have proved to be a source for new painting.

What follows directly, however, are works by Bernard Buffet, Martin Kippenberger, Sigmar Polke and Alex Katz—all of whom continued to paint figuratively, whether with resistance or not, while other genres of art making dominated. The German Kippenberger's work has had the greatest impact (this exhibition is titled after an exhibition he mounted in 1981). His oscillation between figuration and abstraction, his attack on myths of the artist and his interventionalist-like approach to painting (hiring illustrators to make his pictures, for example) left a deep impression on contemporary painting.

Most of the 13 contemporary artists paint from popular culture but, while doing so, avoid the trappings of pop art. Their use of imagery from magazines, cinema, even literature, results in a variety of directions, influenced by a plethora of sources. Three typify the approach especially: Luc Tuymans, Neo Rauch and Peter Doig. Tuymans's paintings (based on medical journal photographs of invalids) are a superimposition of the photographic index—a cold, scientific, non-auratic gaze—with the iconic nature of painting. His enigmatic and strangely melancholic pictures declare that this kind of image, in its complexity and criticality, can only be accomplished through painting.

Rauch is from the former East Germany and he manipulates a once-dominant socialist realism within an illustrative, sometimes cinematic style, often including his self-portrait struggling with surrounding forms of art history and communist detritus. Pompidou curator Alison Gingeras, in the exhibition catalogue, raises the question that his work is an "allegory for the lack of reconciliation between Modernism and Realism." However,



Glenn Brown *Joseph Beuys (after Rembrandt)* 2001
Oil on board 96 x 79.5 cm

Patty Chang *In Love* 2001
Video still
Courtesy Tilton/Kustera
Gallery, New York



a sense of freedom and playfulness with the nostalgia and weight of history also informs his work.

Doig's paintings are the most striking on view and they come from an urgent place of resistance—his formative years are the 1980s—exemplifying a poetic atmosphere that is shaped by the powerful plasticity of the medium. Somehow, a serenity emerges from his whirlwind of sources and influences, with visual plays on Romanticism, Post-Impressionism, Expressionism and Pointillism. Doig is one of the few real masters in this exhibition, especially in the fact that the painted whole dominates his pictures rather than the figure itself.

An interesting exclusion is British painter Francis Bacon, who would have fit this grouping. Yet his absence clearly highlights a new strategy for figurative painting, one that eschews Bacon's blunt nihilism, that declares, instead, an optimism toward and within painting. As a whole, the exhibition characterizes a freedom that is emerging from an educated relinquishment of the weight of art history. **By Séamus Kealy**

Hollywood and Fifth

Solomon R. Guggenheim
Museum, New York

With "Moving Pictures," the Guggenheim Museum in New York City has attempted to offer a comprehensive survey of work in photography, film and video from the last 40 years. The exhibition moves chronologically, each level of the museum's spiral ramp grouping work loosely by decade. On the rotunda floor, the show begins with a new installation of Nam June Paik's 1974 *TV Garden*,

then winds its way to a finish with Patty Chang's affecting *In Love* (2001). It made sense to start at the top; Chang's video installation demands an emotional response that will slow the viewer's pace through the rest of the

exhibition. The 150 pieces in the show come from a roster of 55 artists whose names read like a who's who of contemporary video and photography. The engaging and at points frenetic show requires more than one visit to do it justice; the video alone could fill an afternoon.

Standouts include *In Love*, a pair of videos that show the artist, and each of her parents, eating an onion. The side-by-side films run backward, so that each couple appears to be kissing in a disturbingly passionate exchange between parent and child, until the evidence of an onion begins to take shape between them. As they consume the overpowering food their eyes tear, adding to the disconcerting sense of intimacy created by the proximity of the characters. Ultimately, the poignant bond between child and parent leaves the impression of having witnessed a tender and stirring ritual.

Pierre Huyghe's *The Third Memory* is similarly engaging, but provides the viewer with a more accessible narrative. It highlights the problematic nature of preparing a feature film from a real-life event. This nine-minute video contrasts John Woytowicz's personal account of his 1972 attempted bank robbery with the film *Dog Day Afternoon*, which also retells the story. Showing a healthy contempt for the Sidney Lumet film, and referring to his own story as "the real movie," Woytowicz uses extras to create a diorama of his crime, on a set mimicking the one created for *Dog Day Afternoon*. The two illusions play off each other, conflating to create a "third memory."

If the Guggenheim's exhibition suffers at all, it is from a lack of cohesiveness. While it is presented in the guise of a survey, it misses the mark to some extent. The show is pieced together from the museum's permanent collection, and views as a well edited but fragmented compilation. There are strange inclusions in the exhibition too, such as production stills from Matthew Barney's *Cremaster* film cycle, while the films themselves remain absent. Some artists could be better represented by a more careful choice of works; other artists are missing entirely. The show remains, however, an excellent opportunity to view some seminal examples of recent video and photography and see artists working with the possibilities offered by new media. By Lise Hoeslin

Lucian Freud *Sleeping by the Lion Carpet* 1996
Oil on canvas 2.3 x 1.2 m
Lewis Collection © Lucian Freud



Tension + attention Fundació "la Caixa," Barcelona

At the age of 80, Lucian Freud has the face of a fierce old eagle, and some have seen in his paintings an equally predatory quality. The American writer Arthur C. Danto even noted a tinge of sadism in his unsparing nudes, where every decline and fault of flesh appears emphasized, the genitals raw and red and exposed. Yet throughout more than 60 years of making art, Freud's concern has been revelation, not sensation. His gaze is intense, if melancholy. The meditative force of his portraits reflects his absorption in the subject. Although it's tempting to make connections between Lucian Freud the painter and Sigmund Freud, his grandfather, the painter is a poet, not an analyst. His insights come from a lifelong concentration on how to reveal, in paint, the spirit of what he sees.

A recent Freud retrospective, originating at Tate Britain, London, and touring to Barcelona and Los Angeles, brought together more than 100 paintings, dating back to 1939 and ending with three works finished in 2002, including a magnificently blunt self-portrait. There has not been a full-scale