

Attention-seeking: the modern disease
LAST WORD P56



THE FRIENDLY FACE OF NORTH KOREA
TALKING POINTS P22



"Bullies are everywhere"
JO BRAND P8



THE WEEK

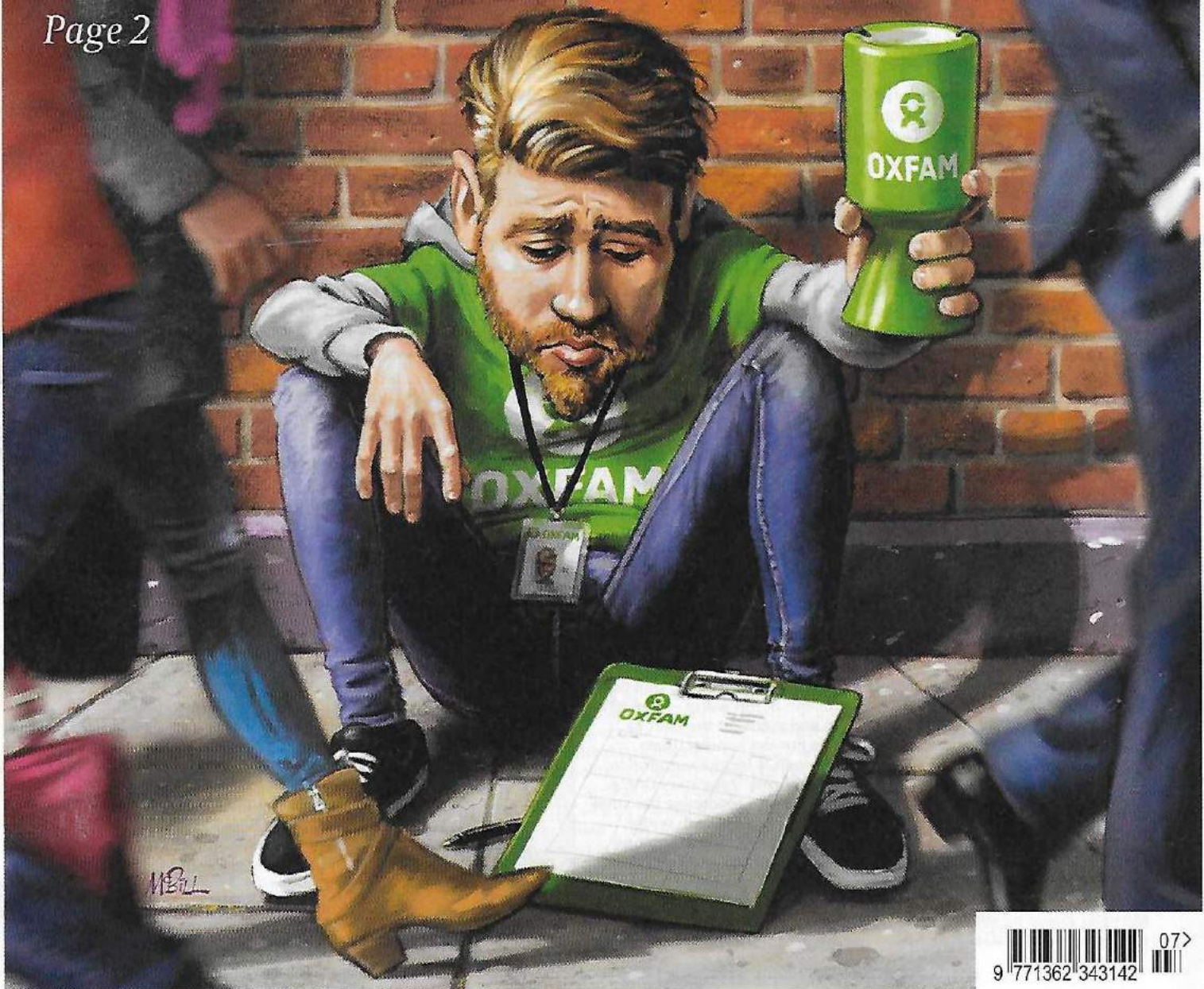
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THE BEST OF THE BRITISH AND INTERNATIONAL MEDIA

Oxfam's disgrace

The scandal that rocked the aid world

Page 2



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Exhibition of the week **Journeys with *The Waste Land***

Turner Contemporary, Margate (01843-233000, www.turnercontemporary.org). Until 7 May

Off season, Margate's seafront can feel like a "fairly dismal place", said Rachel Campbell-Johnston in *The Times*. But in October 1921, a London bank clerk suffering from "severe psychological stress" found inspiration here: he sat down in front of the bleak North Sea to ponder "the fragments of a poem that was tumbling about in his head". The bank clerk was T.S. Eliot, and the verses would eventually become *The Waste Land*, widely regarded as "the most important English poem of the 20th century". ("On Margate Sands," wrote Eliot, "I can connect/ Nothing with nothing.") Now, almost a century on, Eliot's connection to Margate is being celebrated by a programme of events taking place around the town, the "flagship" of which is this "vivid mix-and-match of an exhibition" at Turner Contemporary. The show is an attempt to explore *The Waste Land's* connections to the visual arts, bringing together the work of about 60 artists, and encompassing everything from "Victorian paintings to video pieces". The resulting display is a "lively, imaginative and evocative" show; it somehow "captures the atmosphere" and fragmentary nature of the poem.



Edward Hopper's *Night Windows* (1928): a "disquieting atmosphere"

was curated by a team of "local volunteers".

I disagree, said Waldemar Januszczak in *The Sunday Times*. This is a "constantly surprising" exhibition that is all the better for having been put together by a group of "interested amateurs" with scant regard for silly art-world fashions. More importantly, it is rammed with spectacular pictures: among the highlights are some "stunning" Paula Regos, Walter Sickert's "grotty" 1911 interior *Off to the Pub* and R.B. Kitaj's *If Not, Not* (1975-76), probably the artist's "best" painting. It adds up to a "sprightly" show and a fine tribute to Eliot's masterpiece.

There are some real "gems" here, said Jonathan Jones in *The Guardian*. J.M.W. Turner's *The Golden Bough* (1834), a depiction

Where to buy...

The Week reviews an exhibition in a private gallery

Philip Pearlstein: Paintings 1990-2017

at Salon 004, Saatchi Gallery

Although not particularly well known in the UK, the US artist Philip Pearlstein (b.1924) has something approaching totemic status in his home country, where he has won countless awards and been the subject of retrospectives at major museums. Since his abstract-expressionist beginnings in the 1950s, Pearlstein has become ever-more fascinated by the human figure, and in the past three decades has settled on an idiosyncratic and instantly recognisable style. The works collected in this intriguing show present a good introduction to Pearlstein's mature style and his signature nudes. The subjects are often pictured gazing into space as if doped, surrounded by novelty consumer products of the sort fetishised by Pearlstein's old friend Andy Warhol.



Two Models (2016)

He captures all this from peculiar, dizzying angles that call to mind the more unsettling camerawork in Stanley Kubrick's films. For better or worse, you won't forget it anytime soon. Prices range from \$175,000 to \$300,000.

Saatchi Gallery, Duke of York's HQ, King's Road, London SW3 (020-7811 3070). Until 25 March

Is the art world rigged?

Some artists who don't attain success blame "fickle critics" or a philistine marketplace, said Julia Halperin on *artnet News*. Robert Cenedella (right) is different. The outspoken satirical artist "believes his career was stymied by a scheming cabal of art institutions – and he



is suing five of New York's largest museums for a combined \$100 million to prove it". Last week, he brought a case against The Metropolitan Museum of Art, The Guggenheim, The Museum of Modern Art and two other museums, complaining that they had unjustly decided not to buy his paintings, despite their "artistic merit and public acclaim". Cenedella is "a troublemaker" best known for his 1988 painting of a crucified Santa Claus, said Will Pavia in *The Times*. But he has a point when he complains that the New York contemporary art world is "a closed shop": artists represented by five mega-galleries dominate the city's top museums. In Cenedella's view, what he calls "con-temporary art" is rigged: "It's a con, and it's temporary."