

DAISY FERNANDEZ



CONTEMPORARY CLASSICISM

Since opening its doors in the spring of 2013, McCabe Fine Art has had quite the impressive roster of artists presenting their work in its beautifully renovated showroom space.

Their newest group exhibition, *Contemporary Classicism*, features a star-studded line-up of artists reimagining classical art in a variety of striking ways. Visitors are given a chance to see the ways in which Barry X Ball, Damien Hirst, Robert Mapplethorpe, and Claudio Parmiggiani have chosen to integrate themes and imagery from Classical art into a contemporary context.

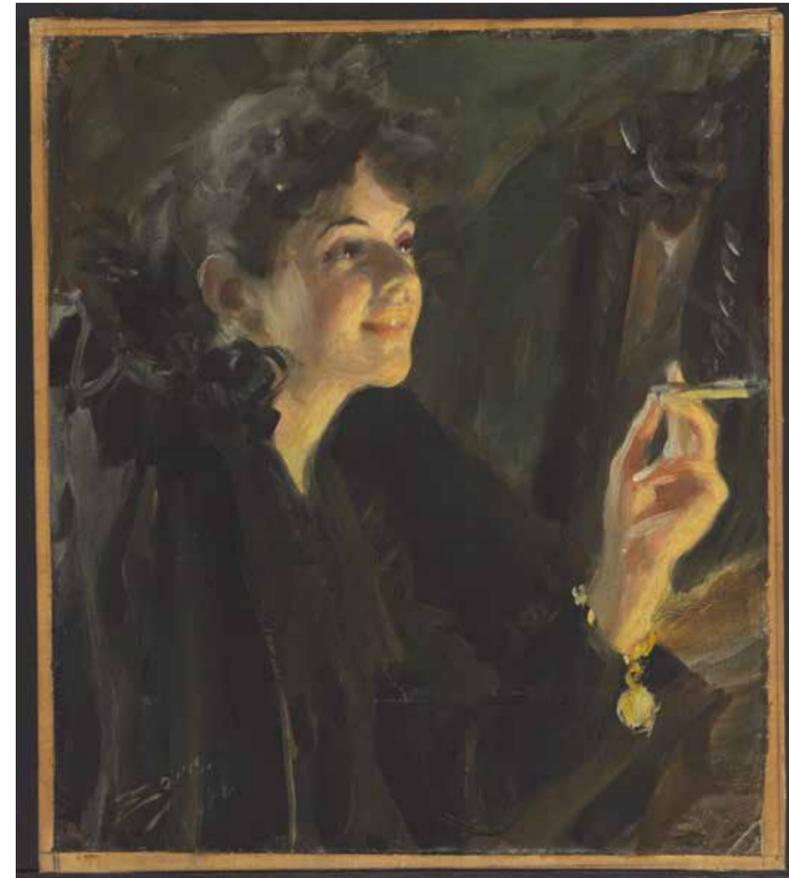
The way in which Mapplethorpe's late-career photographs manage to reframe and bring a certain soft, fleshiness to Classical marble is a sensual sight to behold. Less subtle, yet just as engaging, are Barry X Ball's striated reproductions of Baroque busts and Parmiggiani's rainbow splattered plaster casts of a Classical visage. They're curiously violent.

More violent in a literal sense, however, is Hirst's bronze statue, 'Saint Bartholomew, Exquisite Pain' (2006). Here, viewers are granted access to a 360 degree view of the Christian martyr, famously skinned alive. With one hip popped, the patron saint of doc-

tors holds a scalpel in the air whilst his whole body of skin flaps from his arm like a folded overcoat.

It's visually striking stuff, and a subtle nod towards an artistic practice that has been going on for centuries; the Romans did, after all, make numerous copies of various Greek antiquities.

Contemporary Classicism, McCabe Fine Art, is on display until 22 Jun



Main: Robert Mapplethorpe, *Sleeping Cupid*, 1989 © Robert Mapplethorpe Foundation. Used by permission. Above: Anders Zorn, *Cigarette*, 1892, courtesy Christies, New York. Right: Karin Wiberg, *Stor grå man*, 2006

ANOTHER ZORN

History hasn't been kind to Anders Zorn (1860-1920), which is unfair really, considering just how talented and prolific the guy was. Alongside being commissioned to paint portraits of numerous royals and politicians, he won the gold medal at the World Exhibition in Paris in 1889, and the Grand Prix as both engraver and painter the following year. Despite all this, he ultimately fell out of favour with the artistic avant-garde towards the end of his life, and seems to have been overshadowed today by painters such as John Singer Sargent.

Yet, Stockholm does a valiant job of keeping Zorn's flame alive. And, as summer draws to a close, Sven Harry's will dedicate an entire exhibition to the man. The exhibition title teases at what is to come; alongside Zorn's crudely expressive oil paintings will be his less-exhibited works. Expect an array of watercolours, line etchings, and sculptures. The masterful way in which Zorn conjures up the illusion of light hitting water is by itself worth paying the entrance fee for.

This exhibition has been in collaboration with the Zorn Museum in Mora, Prince Eugen Waldemarsudde, Göteborgs Konstmuseum, Norrköping Art Museum, and several private lenders.

En annan Zorn (Another Zorn), Sven-Harrys Konstmuseum, is on display until 13 Aug



MOMENTS

Malmö/Lund-based Karin Wiberg's busts of men, women and animals manage to occupy that rare space somewhere between benevolent and ghostly. There's a blank but gentle expression on the face of each of her fired clay characters, which, Wiberg hopes, will encourage a moment of thoughtfulness on the part of the viewer.

This intent is reflected in the way in which her work has been displayed around the exhibition space. For the duration of the summer, the sculptures will 'lead' a walking tour around the different parts of the gardens surrounding the villa. And, much like McCabe Fine Art's *Contemporary Classicism* exhibition, the busts will be located amongst the turn of the century classical sculptures.

Wiberg has previously exhibited throughout Sweden and in Tokyo. Her upcoming exhibition venues, apart from Stockholm, include New York and Tokyo.

Karin Wiberg's *Moments* is on display at Thielska Galleriet between 1 June and 1 October.