

THE MUSEUM OF SCANDALS

Éléa Baucheron
Diane Routex

Front cover: Maurizio Cattelan, *La Nona Ora*, see p. 40

© 2013 olo.éditions, Paris

© for the English edition: Prestel Verlag, Munich · London · New York, 2013

Credits on page 176

Library of Congress Control Number: 2013936555;
British Library Cataloguing-in-Publication Data: a catalogue record for this book is available from the British Library; Deutsche Nationalbibliothek holds a record of this publication in the Deutsche Nationalbibliografie; detailed bibliographical data can be found under: <http://dnb.d-nb.de>

Prestel books are available worldwide. Please contact your nearest bookseller or one of the above addresses for information concerning your local distributor.

Prestel Verlag, Munich
A member of Verlagsgruppe Random House GmbH

Prestel Verlag
Neumarkter Strasse 28
81673 Munich
Tel. +49 (0)89 4136-0
Fax +49 (0)89 4136-2335

Prestel Publishing Ltd.
14-17 Wells Street
London W1T 3PD
Tel. +44 (0)20 7323-5004
Fax +44 (0)20 7636-8004

Prestel Publishing
900 Broadway, Suite 603
New York, NY 10003
Tel. +1 (212) 995-2720
Fax +1 (212) 995-2733

www.prestel.com

Authors: Éléa Baucheron and Diane Routex

Editorial direction of the French edition: Nicolas Marçais
Artistic direction: Philippe Marchand
Editorial support: Énaïde Xetuor-Docin
Layout: Prestel Verlag, based on the design of Marion Alfano
Copyediting of the French edition: Aurélie Gaillot

Editorial direction: Claudia Stäuble, Dorothea Bethke
Translation from French: Fabia Claris, Robert McInnes
Copyediting: Chris Murray
Cover: Stefan Schmid Design, Stuttgart
Typesetting: Greiner & Reichel, Cologne
Production: René Fink
Printing and Binding: Tien Wah Press, Singapore

Verlagsgruppe Random House FSC® N001967
Printed on FSC®-certified paper *Titan MA* produced by Hansol Paper Co., Korea

ISBN 978-3-7913-4849-0

Éléa Baucheron
Diane Routex

THE ART THAT SHOCKED
THE WORLD
**MUSEUM OF
SCANDALS**

What possible link can there be between a figure of Saint Teresa by a devout sculptor, an Impressionist painting of an open-air dance, and tattooed pigs? The answer is that they all created a scandal. Looking at works of art in terms of the controversy they caused can help us to understand a specific period by giving us an insight into its innermost prohibitions, fears, and aspirations. This book offers readers a different way into art and social history through the study of a selection of seventy works with stormy histories. Art is full of difficult subjects: sex, blasphemy, political and artistic revolution all find their way into art, to the consternation and horror of all backward-looking, conservative-minded people, who would much rather see art shut up in an ivory tower well away from real life and controversy. It is a moot point whether anything can be controversial in its own right or whether it depends on the “eye of the beholder.” Artists very often find themselves chastised for being trivial and accused of corrupting the morals of their age. People are quick to pounce on the slightest departure from convention or failure to obey the rules, and in a sense this is a continuation of the trend set by Plato when he voiced his mistrust of art as an “imitation of an imitation” and of artists therefore as peddlers of illusions.

Looking at what has upset people over the ages is illuminating. In the Middle Ages, for instance, people were clearly touchy on the subject of religion, whereas in the nineteenth century it was anything about politics that raised their ire. Could you say off the top of your head what our current generation finds morally offensive? From the evidence we have assembled, it seems, as you will see, to include assaults on human dignity, exploitation of the weak (children and animals), and the commercialization of art. Sensitive subjects do not fall neatly into period or type, however: fear of sacrilege was not peculiar to our distant ancestors, for instance. That said, our period seems to be marked by its unbridled pursuit of the scandalous. Whereas in the past scandal was frowned upon in art, today it is synonymous with success and extends across all domains, including not just literature and cinema, but also advertising and television. “I shock, therefore I am” would be a fitting mantra for the twenty-first century.

But as you will discover in the pages that follow, the scandalous in art is far more than a sales gimmick. It springs from all kinds of causes and has all manner of effects: it forces people to think, and sometimes to act; it rejects preconceptions and outdated rules. Who says that art should be nothing but aesthetic contemplation?

SACRILEGE

MASACCIO <i>The Expulsion of Adam and Eve from Eden</i> , 1427	12
FRA BARTOLOMEO <i>Saint Sebastian</i> , 1526	14
HANS HOLBEIN THE YOUNGER <i>The Body of the Dead Christ in the Tomb</i> , 1521-1522	16
MICHELANGELO <i>The Last Judgment</i> , 1536-1541	18
VERONESE <i>The Feast in the House of Levi</i> , 1573	22
EL GRECO <i>The Martyrdom of Saint Maurice</i> , 1580-1583	24
CARAVAGGIO <i>The Death of the Virgin</i> , 1601-1605/1606	26
BERNINI <i>The Ecstasy of Saint Teresa</i> , 1647-1652	28
DIEGO DE SILVA VELÁZQUEZ <i>Portrait of Innocent X</i> , 1650	30
PAUL CHENAVARD <i>Divina Tragedia</i> , 1865-1869	32
ANDRES SERRANO <i>Immersion (Piss Christ)</i> , 1987	34
DAVID WOJNAROWICZ <i>Fire In My Belly</i> , 1986-1987	36
ALEXANDER KOSOLAPOV <i>Icon Caviar</i> , 1995-2005	38
MAURIZIO CATTELAN <i>La Nona Ora</i> , 1999	40
MOUNIR FATMI <i>Lost Springs</i> , 2011	42

POLITICAL INCORRECTNESS

FRANCISCO GOYA <i>Los Caprichos</i> , 1799	48
THÉODORE GÉRICHAULT <i>The Raft of the Medusa</i> , 1819	52
EUGÈNE DELACROIX <i>Liberty Leading the People (28 July 1830)</i> , 1830	54
HONORÉ DAUMIER <i>Gargantua</i> , 1831	56
JEAN-FRANÇOIS MILLET <i>The Gleaners</i> , 1857	58
ÉDOUARD MANET <i>The Execution of Emperor Maximilian</i> , 1867	60
GUSTAVE CAILLEBOTTE <i>The Floor Scrapers</i> , 1875	62
AUGUSTE RODIN <i>Balzac</i> , 1897	64
KAZIMIR MALEVICH <i>Black Cross</i> , 1923-1929	66
ERNST LUDWIG KIRCHNER <i>Self-Portrait as a Soldier</i> , 1915	68
CHRISTOPHER RICHARD WYNNE NEVINSON <i>Paths of Glory</i> , 1917	70
OTTO DIX <i>The Trench</i> , 1920-1923	72
MARC CHAGALL <i>A Pinch of Snuff (The Rabbi)</i> , 1923-1926	76
GENPEI AKASEGAWA <i>One-Thousand-Yen Note Trial Impound Object: Mask</i> , 1963	78
MAURIZIO CATTELAN <i>Him</i> , 2001	80
YINKA SHONIBARE MBE <i>How to Blow up Two Heads at Once (Ladies)</i> , 2006	82
AI WEIWEI <i>June 1994</i> , 1994	84
BLU <i>Art in the Streets Fresco</i> , 2010	86

SEXUAL SCANDALS

ARTEMISIA GENTILESCHI <i>Judith and Holofernes</i> , c. 1620	92
FRANCISCO GOYA <i>The Nude and Dressed Maja</i> , 1800	94
KATSUSHIKA HOKUSAI <i>The Dream of the Fisherman's Wife</i> , 1814	98
JEAN-AUGUSTE-DOMINIQUE INGRES <i>The Turkish Bath</i> , 1862	100
ÉDOUARD MANET <i>Olympia</i> , 1865	102
GUSTAVE COURBET <i>Origin of the World</i> , 1866	104
JEAN-BAPTISTE CARPEAUX <i>La Danse</i> , 1869	106
EGON SCHIELE <i>Reclining Woman with Legs Apart</i> , 1914	108
CONSTANTIN BRANCUSI <i>Princess X</i> , 1915-1916	110
AMEDEO MODIGLIANI <i>Reclining Nude</i> , 1917	112
TAMARA DE LEMPICKA <i>La Chemise Rose I</i> , 1933	114
HANS BELLMER <i>Doll</i> , 1935-1936	116
BALTHUS <i>The Guitar Lesson</i> , 1934	118
OTTO MUEHL <i>Christmas 70</i> , 1970	120
OLEG KULIK <i>Mad Dog</i> , 1994	122
ROBERT MAPPLETHORPE <i>Self-Portrait</i> , 1978	124
NAN GOLDIN <i>Klara and Edda Belly Dancing, Berlin</i> , 1998	126
BLUE NOSES <i>An Epoch of Clemency (Kissing Policemen)</i> , 2005-2009	128

TRANSGRESSIONS

REMBRANDT <i>The Night Watch</i> , 1642	134
GUSTAVE COURBET <i>A Burial at Ornans</i> , 1849-1850	136
JOSEPH MALLORD WILLIAM TURNER <i>Rain, Steam and Speed</i> , 1844	138
AUGUSTE PRÉAULT <i>The Killing</i> , 1834-1850	140
AUGUSTE RENOIR <i>Bal du Moulin de la Galette</i> , 1876	142
PABLO PICASSO <i>Les Demoiselles d'Avignon</i> , 1907	144
MARCEL DUCHAMP <i>Fountain</i> , 1917/1964	146
JEAN DUBUFFET <i>Volonté de Puissance</i> , 1946	148
JACKSON POLLOCK <i>One: Number 31, 1950</i>	150
PIERO MANZONI <i>Merde d'artiste Number 31</i> , 1961	152
DANIEL BUREN <i>Photo-souvenir: Les Deux Plateaux</i> , 1985-1986	154
JOSEPH BEUYS <i>I Like America and America Likes Me</i> , 1974	156
WIM DELVOYE <i>Micheal</i> , 2005	158
DAMIEN HIRST <i>For the Love of God</i> , 2007	160
MARCO EVARISTTI <i>Helena</i> , 2000	162
JEFF KOONS <i>Balloon Dog (Magenta)</i> , 1994-2000	164
XIAO YU <i>Ruan</i> , 1999	166
GUNTHER VON HAGENS <i>Plastinated Bodies</i> , 2009	168
MR. BRAINWASH <i>The Life is Beautiful Exhibition</i> , 2008	170

MASACCIO

FRA BARTOLOMEO

HOLBEIN THE YOUNGER

MICHELANGELO

VERONESE

EL GRECO

CARAVAGGIO

BERNINI

DIEGO VELÁZQUEZ

PAUL CHENAVARD

ANDRES SERRANO

DAVID WOJNAROWICZ

ALEXANDER KOSOLAPOV

MAURIZIO CATTELAN

MOUNIR FATMI

SACRILEGE

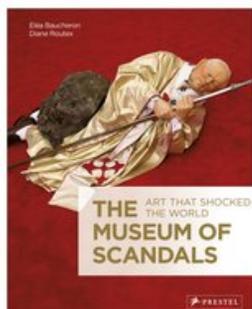
“Woe to the man through whom scandals come!”

(Matthew 18:7-11)

Is art religious in origin? While many scholars contend that it is, others argue that it proceeds primarily from a love of beauty, which man later harnessed to a spiritual purpose. Whatever the truth of the matter, in ancient and primitive cultures the two were closely intertwined. Stylized pieces dating back to prehistory seem to have been linked to shamanistic rites or to have been designed to secure divine intervention. It was not long before religion imposed detailed rules on artists, sometimes going so far as to ban completely all representation of the divine. In spite of this, the various religions have generated a vast array of magnificent works of art of all kinds, from intricate mosques to giant Buddhas, and from paintings to sculptures.

Western art was initially geared to depicting a Catholic universe. In the Middle Ages, it was literally under orders to do so, with Gregory the Great, Pope Gregory I (r. 590-604), stipulating in the seventh century that art had two functions: to spread knowledge of the faith by creating and disseminating images of religious figures and scenes; and to move the faithful to devotion through such images and so elevate their souls. At this time, artists were considered craftsmen and were not free to work as they pleased but instead had to adhere to rigorous rules governing everything from materials to subjects and their treatment. Their works were rarely signed. A work was made and bought – generally by churchmen or members of princely families – to serve a specific religious purpose. In the sixteenth century, Catholicism went into crisis as re-

formers established the Protestant Church. The rivalry between the two Churches led not only to killings and torture, but also to a fight for the moral high ground, which in turn led the papacy to monitor art very closely. The Council of Trent (1545-1563) set out principles designed to intensify the Counter Reformation, decreeing among other things that there was absolutely no place for profanity of any kind in a sacred work. Clerics kept a very close eye on artists, who had little freedom: any hint of originality in treatment or interpretation was seen as revealing an impious tendency to flout the rules of the Church and as demonstrating sympathy for the Reformation. Very few dared tread anything but the most well-worn paths; though, equally, many artists clearly did not feel stifled and zealously depicted and defended their faith in their works. It was not until the Renaissance that artists began to gain greater freedom and confidence. As time has gone on, religion has come to play an increasingly smaller role in society and art, and profane, lay, even anti-clerical subjects have become permissible. Blasphemy continues to vex some authorities, but these days it no longer leads to torture or the stake. It remains a highly sensitive subject, however, and believers of different faiths can be quick to take offense, as shown by the Muhammad cartoons controversy that rocked Europe and the fury that Andres Serrano's twist on a crucifix aroused (see p. 34). Whether by providing inspiration and subjects, exerting control or offering patronage, religion has been a constant influence on art.



Eléa Baucheron, Diane Routex

The Museum of Scandals

Art that shocked the World

Gebundenes Buch, Pappband mit Schutzumschlag, 176 Seiten,

21,0 x 26,0 cm

120 farbige Abbildungen

ISBN: 978-3-7913-4849-0

Prestel

Erscheinungstermin: September 2013



Der Titel im Katalog