76. *Chamber tomb of Pentre Ifan near Newport, Pembrokeshire*, by Richard Tongue. 1835. Canvas, 51 by 71 cm. (Society of Antiquaries of London; exh. Royal Academy of Arts, London).

ancient history of England, and then of Britain as a nation. It is not insignificant that the Society's foundation coincided with the Act of Union between England and Scotland.

The practical activities of antiquaries are investigated in terms of their work in the eighteenth century, exploring the contents of barrows and other landmarks of the past (assisted by the impact of the Enclosure Acts). As the exhibition demonstrates, archaeological excavations were not a priority for the earliest antiquaries, but developed in the eighteenth century, particularly through the exploration of barrows, and became fully professional in the second half of the twentieth century. The need for accurate records of these activities is studied through a series of fine watercolours and drawings, made not only by specialists in the field who depicted mosaic floors and early coins but by such artists as Turner and Girtin, who studied ancient buildings (nos.94–96 and 100), and Richard Tongue, a 'painter and modeller of megaliths' (Fig.76). The documentary records, in particular, raised at the time interesting (and still relevant) issues about their status, or otherwise, as works of art. The relationship between 'antiquaries and the arts' is further explored from the late eighteenth century to the late nineteenth: Ford Madox Brown's *Chaucer at the court of Edward III* (no.118) is analysed in terms of the historic sources employed by the artist. The antiquarian tendencies of William Morris, whose house at Kelmscott belongs to the Society (see no.125), are discussed at some length.

The Society of Antiquaries is keen to demonstrate that it is part of an active national programme of preserving, recording and analysing the artefacts of the past. An intriguing section illustrates the popularity of archaeology as a subject for television in the second half of the twentieth century, from *Animal, Vegetable, Mineral?* in the 1950s to *Meet the Ancestors* today. The final exhibits summarise many of the exhibition's themes, showing portrayals of Stonehenge ranging from a fourteenth-century illumination (no.155) to the high-resolution photography and laser scanning applied by Wessex Archaeology to its carvings in 2003.

Making History is the product of much labour, offering a rich concentration of ideas and images. Whether it fully succeeds as an exhibition is open to doubt: presented in the lofty halls of the Royal Academy, with the (generally small-scale) objects mostly shown in dimly lit showcases, it can be hard to absorb. Where it excels is in the catalogue,[1] an authoritative compilation of essays and detailed catalogue entries by such scholars as Graham Parry, Bernard Nurse and Stephen Calloway. While the text is restricted to the British story – perhaps regrettably, since some consideration of comparable developments overseas would have been valuable – it provides an important overview of attitudes to the past, not only through artefacts but through changing perceptions of their meaning.

[1] Catalogue: *Making History: Antiquaries in Britain 1707–2007*. Edited by David Gaimster, Sarah McCarthy and Bernard Nurse, with contributions by David Starkey, Graham Parry, Rosemary Sweet, Bernard Nurse, Barry M. Marsden, Elizabeth Lewis, Sam Smiles, Stephen Calloway, Christopher Evans, David Gaimster, Carenza Lewis, Bill White and Mike Pitts. 267 pp. incl. 215 col. ills. (Royal Academy of Arts, London, 2007), £40 (HB). ISBN 978–1–905711–03–1; £22.95 (PB). ISBN 978–1–905711–04–8.

Baselitz
London

by JILL LLOYD

GEORG BASELITZ IS the first living German artist to be accorded the honour of a retrospective in the Main Galleries of the **Royal Academy of Arts, London** (to 9th December). Twenty-five years ago Baselitz made his first appearance in *A New Spirit in Painting*, and since that time the Academy's Exhibitions Secretary, Norman Rosenthal, has been a devotee of his work. The present exhibition, chosen by Rosenthal, draws on his close knowledge of Baselitz's work and his friendship with the artist to present a personal view of his art. Although it is billed as a retrospective, *Baselitz* highlights the artist's work in progress: two large rooms are given over to his recent 'Remix' paintings, while the overall installation demonstrates the relationship between these new works and the paintings on which they are based, dating mainly from the 1960s. In effect, the exhibition does on a grand scale what **Karsten Schubert**'s recent exhibition of Baselitz's prints, *Heroes and Remix*, achieved in microcosm.[1] Perceptively, the Schubert exhibition concentrated on the link between Baselitz's delicate early etchings and the light yet bold touch that characterises his recent work.

'Remix' is a term Baselitz favours for its associations with youth culture: it is drawn from contemporary music where it describes the mixing of old hits into musical collages. Baselitz's visual variation on this theme involves quoting his paintings from the 1960s in large, vibrant canvases. At the Royal Academy we have the opportunity to compare, for example, the artist's haunting painting *Oberon (1st Orthodox Salon 64 – E. Neizvestny)* (Fig.77), depicting four ghostly white heads arising in front of a flame-lit sky, with the recent version entitled *Oberon (Remix)* of 2005 (Fig.78). Etched in a meandering, explosive line against a sketchy black ground, the 'Remix' heads strike a different emotional chord, rather like an echo or afterimage of the original work. In contrast to the ponderous intensity and painterly qualities of Baselitz's early figure painting (reminiscent, on occasion, of Goya and Géricault), the artist now proceeds with spontaneous, 'off the cuff' gestures. Although he associates this with the example of Edvard Munch's late work, it also relates to the reaffirmation of vitality we find in late Picasso.

Despite his old-masterly qualities, Baselitz has always produced oppositional work – most famously his notorious upside-down paintings, which make a surprisingly brief appearance in the Royal Academy exhibition. This upside-down strategy allowed Baselitz to hold the figurative references and abstract, painterly qualities of his paintings in a precarious, unresolved balance. During the Cold War, artistic style became crudely polarised in Germany, so that figuration was associated with the Communist East (where Baselitz

77. *Oberon (1st Orthodox Salon 64 – E. Neizvestny)*, by Georg Baselitz. 1963–64. Canvas, 250 by 200 cm. (Private collection; exh. Royal Academy of Arts, London).

78. *Oberon (Remix)*, by Georg Baselitz. 2005. Canvas, 300 by 250 cm. (Hall Collection; exh. Royal Academy of Arts, London).

grew up) and abstraction with the Americanised West, where he studied and established his career. By simultaneously confronting these stylistic extremes, Baselitz (like his contemporary Gerhard Richter, albeit in a completely different manner) maintained his 'ideological non-engagement'.[2] Struggling to come to terms with the terrible heritage of Nazi Germany, Baselitz insists that art occupies a different sphere from politics and history but acknowledges that his personal development is intimately bound up with the fate and identity of the German nation.

In the Royal Academy exhibition a pivotal role is ascribed to Baselitz's *'45 (Forty-five)* series, a riveting group of paintings that demonstrates how memories of the War continued to haunt him, even in his apparently neutral, upside-down phase. The heroes – or rather anti-heroes – and poets that stumble through the burning forests of Baselitz's early work clearly carry the burden of German memory and guilt. Alongside his monumental wood sculptures entitled *Women of Dresden*, the carved and painted panels of the *'45* series commemorate the women who died during the Allied bombing of Dresden that Baselitz witnessed as a child. In the context of the Royal Academy exhibition, these haunting and strange hybrids of painting and sculpture, simultaneously brutal and tenderly beautiful, represent both a climax and turning point in Baselitz's *œuvre*; after this the second half of the exhibition, with its emphasis on the 'Remix' paintings, unfolds before our eyes.

Significantly, the *'45* series was painted in 1989 just before the fall of the Berlin Wall. Baselitz moved to West Berlin in 1957 when, owing to 'political immaturity', he was thrown out of the art academy in East Berlin. When the Wall was erected in 1961 he was cut off from his family and childhood home near Dresden. Baselitz acknowledges that the destruction of the Wall opened a floodgate of associations and memories; his return to the themes and motifs of his early work is related to an urgent impulse to revisit his past. As he approaches his seventieth birthday, the artist delves back in an awareness of his own mortality; but the watches and skulls that appear in recent sculptures like *My new hat* (2003) and *Mrs Ultramarine* (2004) coexist with references to youth culture. As in the past Baselitz held abstraction and figuration in precarious confrontation, so now he juxtaposes age and youth, reflection and immediacy, creating a number of compelling new works.

Nevertheless, in the context of the Royal Academy a less extensive selection of the artist's recent paintings would have been more in keeping with the occasion. Only in a commercial show, such as Karsten Schubert's *Heroes and Remix*, are we prepared to see such a strong emphasis placed on an artist's new work. The Royal Academy rightly acknowledges that Baselitz is one of the greatest living artists; his formidable talent is evident not only in his paintings and sculptures but also in his drawings and prints. Alongside the dramatic highpoints of his *œuvre*, these aspects are brilliantly represented in the byways of the Royal Academy's exhibition.

[1] *Georg Baselitz, Heroes and Remix* was on view at **Karsten Schubert, London**, from 28th August to 5th October.

[2] See R. Schiff in the catalogue to the exhibition: *Baselitz*. With essays by Norman Rosenthal, Richard Shiff and Carla Schulz-Hoffmann. 260 pp. incl. 250 ills. in col. and in b. & w. (Royal Academy Publications, London, 2007), £40. ISBN 978–1905711–06–2.

Pop art and photography
London

by SARAH WHITFIELD

IN 1956 RICHARD HAMILTON made a collage that was to become widely reproduced, instantly recognisable and so memorable that it has come to represent its own epoch as no other British work of art of that period even came close to doing. The image of *Just what is it that makes today's homes so different, so appealing?* makes two appearances in the three exhibitions under discussion, even though the original collage remains safely housed in the Kunsthalle in Tübingen.