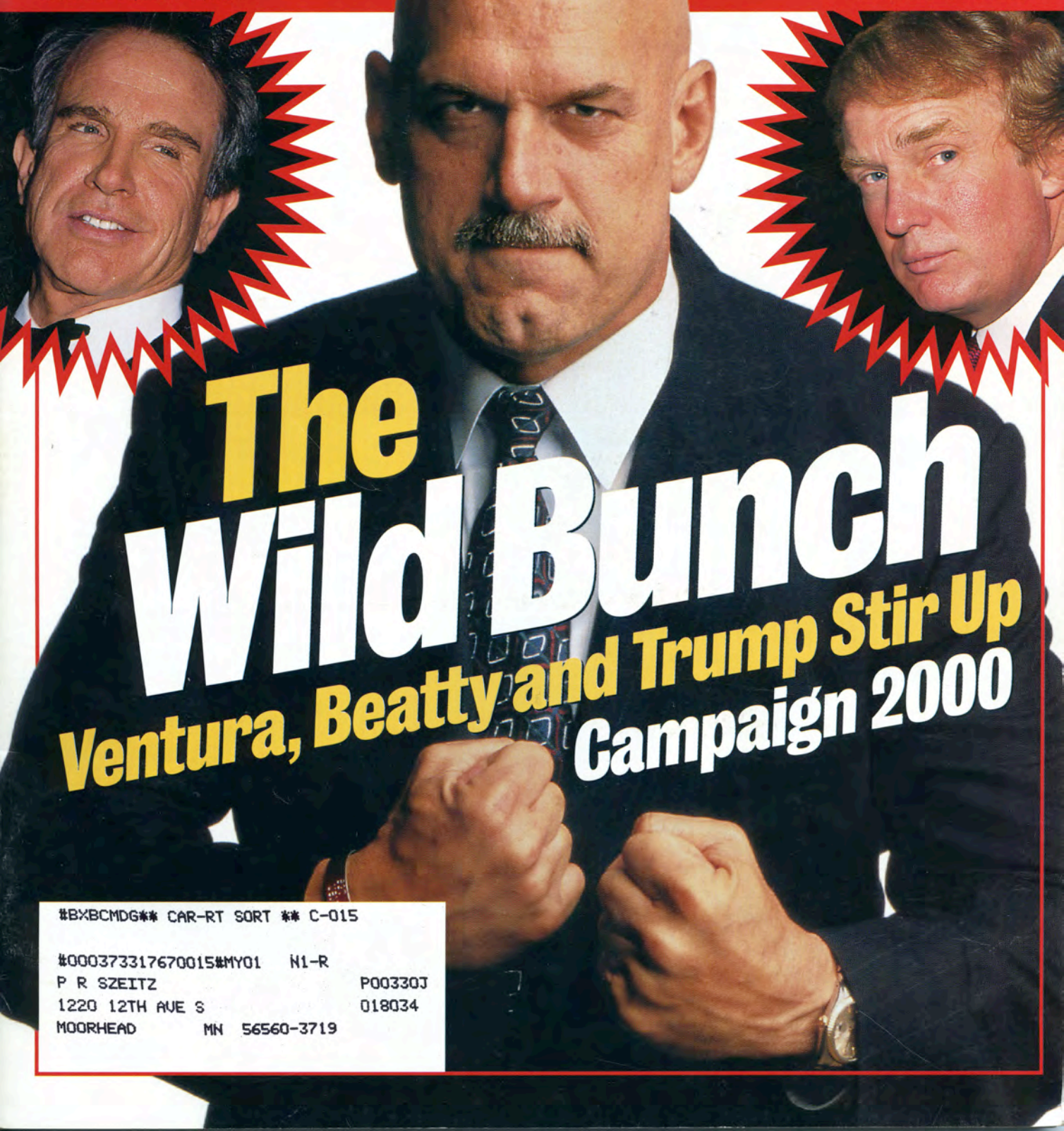


JAPAN'S NUCLEAR SCARE * TRACKING THE WEST NILE VIRUS

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The Wild Bunch

Ventura, Beatty and Trump Stir Up Campaign 2000

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Ten Works of Art That Have Rocked the Ages

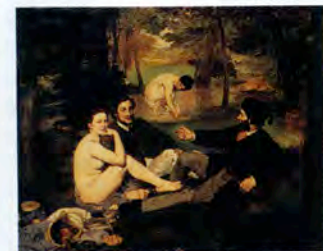
Controversial art is no doubt as old as the prehistoric cave paintings. From emperors to mayors, artists and politicians have been natural adversaries. Here are some of the more explosive clashes.

741 The Byzantine **Iconoclasts** ("image-breakers") thought that pictures and statues led to idolatry. The movement peaked under emperor Constantine V in the 8th century, resulting in innumerable white-washed walls and crumpled sculptures.

1541 Michelangelo's mighty mural "**The Last Judgment**" was rebuked by the Vatican for its nude figures and threatened with destruction. But the pope settled for adding drapery.

1863 Manet's "**Le Déjeuner sur l'Herbe**" shocked Parisians with its matter-of-fact nudity. Emperor Louis Napoleon called it "an offense against modesty."

1913 Duchamp's cubistic "**Nude Descending a Staircase**" was a sensation at the historic Armory Show in New York. It was lampooned in newspaper cartoons, and Theodore Roosevelt found it much inferior to Navajo blankets.



Manet's all-natural luncheon

ing, confusion, panic, euphoria and anxiety." Then the day that Hurricane Floyd blew through New York City, the mayor began to whip up his own tempest. A reporter brought "The Holy Virgin Mary" painting in the upcoming show to the mayor's attention. Days later, at a press conference, Giuliani blasted the show. "You don't have a right to government subsidy for desecrating somebody else's religion," he said. A Roman Catholic, the mayor says he has no problem making enemies in the art world (though it must have hurt when he was booed at the Metropolitan Opera last week, since opera is one art form he adores). "I represent a lot of people other than the elite of the city," he told



A Byzantine icon, thought to lead to idolatry

1933 Diego Rivera outraged his patron, John D. Rockefeller Jr., by tucking a portrait of Lenin into his giant mural in the new Rockefeller Center. The mural was destroyed.

1937 The Nazis called modern art Jewish and Bolshevik. They staged shows of "degenerate art" with work by artists, such as **Chagall**, next to pictures by the insane.

1966 Edward Kienholz's assemblage of lovers in "**Back Seat Dodge '38**," was called obscene by the board of the Los Angeles County Museum. The show went on—with

NEWSWEEK. Although no one knows what the upstate New York voters that Giuliani may be courting think about his stand, polls showed that both New York City residents and a nationwide sample were against shutting down the exhibition.

The evening after the mayor came out swinging, Lehman was in Manhattan at the opening of a new exhibit at the Whitney Museum. (Ironically, that show included Serrano's "Piss Christ.") He was mobbed by well-wishers, and Whitney director Maxwell Anderson offered some encouraging comments. But other than two formal letters signed by groups of museum directors, the New York museums have been silent on Giu-

liani's attempt to dictate the content of an art exhibition. "I understand that there was a lot of pressure from board members not to alienate the mayor," said Brenda Richardson, a curator who worked with Lehman in Baltimore. "They're watching their funding."

1981 Richard Serra made "**Tilted Arc**," a 120-foot rusted-steel wall outside a New York federal building. Politicians organized protests, and the commissioned work was removed.

1989-90 Congressmen attacked the NEA-funded tour of homoerotic photos by **Robert Mapplethorpe**. Washington's Corcoran Gallery canceled the show. Cincinnati's Contemporary Arts Center didn't. Its director was tried—and acquitted—of obscenity. Showtime is making a television movie about it.

1990 Judy Chicago's "**The Dinner Party**" depicted variations on the form of female genitalia. When the artist donated it to the University of D.C., Congress cut \$1.6 million from the university's funding.



Mapplethorpe's same-sex 'Kiss'

liani's attempt to dictate the content of an art exhibition. "I understand that there was a lot of pressure from board members not to alienate the mayor," said Brenda Richardson, a curator who worked with Lehman in Baltimore. "They're watching their funding." Privately, some members of the art world also admitted to being uncomfortable with aspects of the Brooklyn Museum's exhibition, especially, as the mayor's office picked up on, the role of Saatchi. Unlike most museum exhibits, the show is drawn entirely from one private collection and Saatchi himself was heavily involved in mounting it. A passionate collector, he's spent the past decade discovering young artists in Britain and buying up their work. Complicating the issue is the fact that Christie's is one of the show's sponsors—the same auction house that sold 130 artworks for Saatchi in London last December, some by the same artists whose works are being shown in Brooklyn. (Those proceeds went to charity.) But the charge that Saatchi will cash in by quickly selling the work in "Sensation" is off base since the show is traveling to Australia and Japan after its run in Brooklyn. Meanwhile, all the noise surrounding the exhibition has distracted from the art itself. "The thing that's so appalling," says Lisa Phillips, the director of the New Museum in SoHo, "is that no one is looking at the work." "The Holy Virgin Mary" has been referred to in the press and by city officials as "smeared" with dung when, in fact, one small mound of dung is deliberately placed on the painting. (Such small dung heaps are a hallmark in all his work, a connection to his African roots.)

While the dispute headed to the courts, most legal experts put their money on the Brooklyn Museum. "Once the city commences financing this kind of programming," says lawyer Adam Cohen of Kane Kessler, "you can't revoke the financing for unconstitutional grounds." But the battle was clearly about more than the First Amendment. When asked about the criticism that he's simply trying to get votes, the mayor shrugged. "What's new? This is Giuliani. I speak my mind."

With MAGGIE MALONE, RAY SAWHILL and GREGORY BEALS