

ArtWorld

Royal Dutch Hapsburgs' Collection Plumage & Trappings



REMBRANDT van RIJN - "Self Portrait As A Young Man," Royal Cabinet of Paintings, Mauritshuis, The Hague, included in the show "William & Mary and Their House," at the Pierpont Morgan Library, 29-33 E. 36 St., through March 15.

By RONALD J.B. CAMPBELL

If I were allowed only one word to describe the show currently on display at the Morgan Library (through March 15), that word would be "domestic." I suppose this isn't surprising since the show is called "William and Mary and Their House" (the House of Orange, of course), but I don't mean it as a pun. I mean to suggest the quality of the exhibition and the feeling one has about these art objects. The exhibits are intimate, familial, useful, on a human scale, solid

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By ANNE HOLLANDER

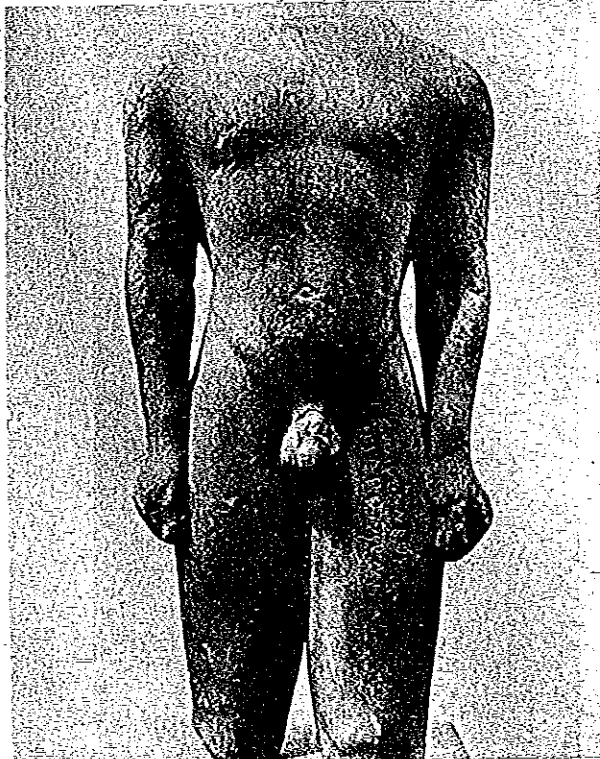
One good way to prove that dress is an art is to demonstrate its connection with the arts of the stage. All the costume shows mounted by Diana Vreeland at the Metropolitan Museum have carefully emphasized the immediate drama of clothed appearance, and the current show does this most successfully once again. The exhibitions have all offered vivid juxtapositions and sequences of historical garments, enhanced by theatrical lighting and abstract settings heavily suggestive of show business and the fashion business, but never of "period flavor." Historical suggestion, here as before, is conveyed by "underscoring" — the show floats on a tide of apt background music.

Quality of Sexual Assault

The drama in "Fashions of the Hapsburg Era: Austria-Hungary" (at the Met through August, 1980) is concentrated on dress and trappings for the male sex — ceremonial, military, festive, honorary and servile. It is in fact the purely sexual appeal of male plumage that comes across in this display. The footman or postillion is no less attractive a figure in his gold-laced uniform than the captain or the ambassador is in his. This society apparently had no need to

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Fertility Of Aegean Mind



RAOUL HAGUE - "Onandaga," 1977, walnut, 68" high
Xavier Fourcade, 36 E. 75 St., through Jan. 5.

Raoul Hague's V Sculptor Shows At Fourcade

By WALTER CHANNING

The most complex and certainly the most interesting part of a tree from a sculptor's point of view must be the major forked intersections of the trunk and principal limbs. Here, orderly arrays of inner skeletal channels (called grain when the wood is cut), divide miraculously. When

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Cultures Of El Dorado

By LUIS ENRIQUE URIBE

"Gold of El Dorado: The Heritage of Colombia" at the Museum of Natural History through March 18, sponsored by Chemical Bank, is an extraordinary exhibition of preColumbian craftsmanship. The exhibition offers only a sampling of the vast treasures from the Museo del Oro in Bogota. Perhaps it is unfair to assess "El Dorado" unless you have had the chance to visit the Gold Museum in the Banco de la Republica in Bogota, where more than 30,000 gold works are beautifully displayed.

Superb technical skill combined with profound artistic

DAVID SMITH - Museum, 945 Mac

David Smith's Central

By ELEANOR

A big presence galleries at the V and the organizer Smith: The Dr were right to have a huge photo of the be studied by all him in life, for weight, his fiercer over his hand

HAPSBURG

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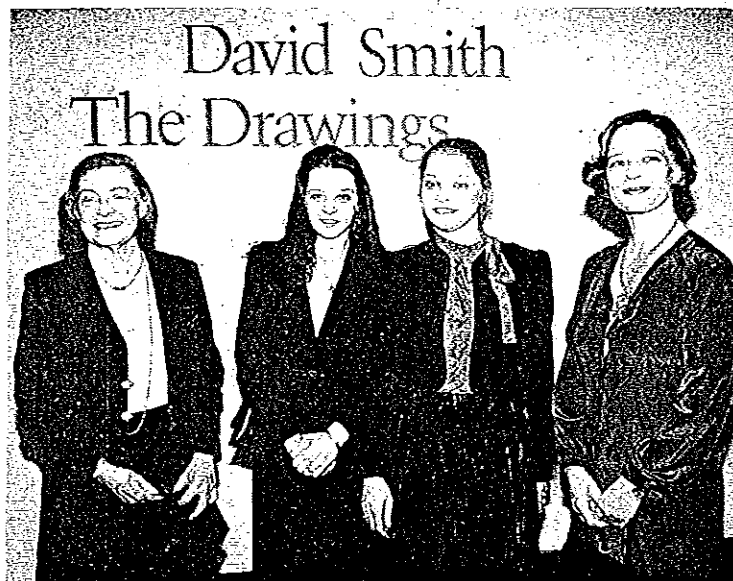
make only the servants humiliatingly gaudy, so that the masters might look superior in austere clothing; nor did they have the opposite impulse to keep the soldiers and servants soberly dressed so as to enhance the glitter of rank. In this Austro-Hungarian style of uniform dress, military power is not displayed in the customary modern terms of grim strength, sleek function and brutal efficiency. The uniforms of these Lifeguardsmen, Royal Archers and Hussars uncannily suggest the principle that sheer personal beauty is a powerful weapon -- that the aim of such warriors was to dazzle the enemy and thus unman him, not to slay him. In this respect this military dress has the same quality of sexual assault that gorgeous female finery conveys. Some of these uniforms have the slight flavor of Mae West going forth to do battle in sequins and marabou. Indeed, such padded gold-laced chests, surmounted by plumed and crested headgear and further embellished by leopard skins or fur-trimmed pelisses over the shoulder, were often balanced below by skin-tight breeches of white doeskin and brilliantly polished black boots. One must also imagine such stunning apparitions in multiples -- whole columns of waving plumes and gleaming tunics, perhaps all on horseback.

Presumably, elegant non-military Austrian gentlemen wore the same kind of tailoring that elegant Frenchmen and Englishmen were wearing, although there are no examples here of such male civilian dress from Vienna. There are, however, a great number of fashionable Austrian ladies' garments dating from roughly 1770 to 1914, and they look fairly indistinguishable from Parisian examples.

Room Devoted to Hungary

Hungarian clothing is an altogether different matter, as the large room devoted to Hungary strikingly shows. Here male court dress resembles costumes for Tartar kings or Moghal emperors, not Western military uniform. The ample use of brocade and fur, the rich subtlety of pattern in the all-over braid trim, the sashes, fur hats and curved scimitars all suggest a sensuous and luxurious ferocity, in contrast to the gaudy display of order and discipline at the Austrian court. In 1760 or thereabouts, at a time when French courtiers were wearing

A/W TASTEMAKERS



Dorothy Dehner, David Smith's daughters and Mrs. Smith



Herman Cherry

At the W



"Fashions of the Hapsburg Era" show at the Metropolitan

knightly orders. Moreover, female Hungarian court dress seemed to lack the harmonious perfection of the male version. It tended toward uninterestingly elaborated combinations of "peasantry" motifs incorporating a laced bodice, an apron, and full gauzy sleeves.

Animate Empty Clothes

A dramatic feminine presence is offered here by the Empress Elisabeth of Austria, whose full-length life-sized portrait by Winterhalter dominates the back room at the exhibition. This beautiful tiny-waisted lady had -- along with a slightly neurotic personality, an unhappy life and a tragic end -- an obvious natural elegance that still can animate

with the vibrant elasticity of her torso and the certainty of her taste.

Perhaps the most startling effect in the show occurs when you walk further on, past close ranks of gorgeous Austrian grooms and lackeys, straight into a room with only a few ghostly porcelain mannequins casually wearing the cool modern silks produced by the Wiener Werkstaette craftsmen. This is quite another Vienna. The century has turned with a vengeance -- the romantic Empress is dead by an assassin's hand. Ludwig Wittgenstein is already an adolescent, and Sigmund Freud is hard at work on *The Psychology of Everyday*

Warhol Styles

By FRANCES I

Notes on Warhol's Beautiful People

Giant strobe light, glass and concrete, the Whitney Museum's papazzis bulbs constantly as a column one steady stream of artists, movie stars, collectors, dealers, dance, drink, and Warhol's portraits tering selves. The exhibition of Warhol's "The Seventies" Warholiana everywhere - pop media's beautiful people by the master of 1 Warhol. No one talk art, everyone talk party.

The exhibition m that Warhol is the society portraitist c These paintings of and the not-so-famous different from his work of the 1960 newspaper snapshots chairs, car wrecks memento mori such mourning or Mari were sprayed with d In the 70's the blown painted a la "W" a chic, much like Boldini's 19th Centu invariably long-neck aristocrats, and the

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The rich dark beauty of these Eastern masculine clothes has none of the slightly gross ostentation of the Austrian liveries and uniforms, nor any of the staginess characteristic of all the pointedly archaized and overstated ceremonial robes of the various Austro-Hungarian



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EL DORADO

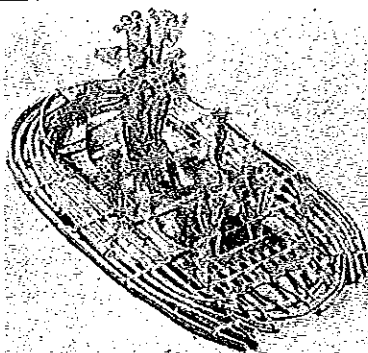
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manship is considered, it should be noted that the "lost wax" casting technique was used.

Of the several cultures represented over a period of 1000 years, perhaps the most outstanding are the Quimbaya, the Tolima and the Muisca. The Quimbayas were the finest gold and silver craftsmen of all the Colombian cultures, noted for their originality and simplicity of design. The *poporos* Quimbayas, vessels used for carrying liquids, are a fine example of their style, rarely equalled by goldworkers of any period in any culture.

The Tolimas are represented by large ornaments of hammered gold. Occasionally embossed, many are of simple design and highly abstract. These pieces are among the most sophisticated of the collection.

The Muisca culture is characterized by elaborate detail. The outstanding piece is a



Muisca tunjo raft

replica of a small gold raft which symbolizes the investiture ceremony of the Muisca ruler who appears in the center of the raft. This exquisite piece, original of which is at the Gold Museum in Bogota, was found only recently. According to the legend of the Muisca people, the ruler, covered in gold dust, goes into Guatavita, one of Colombia's sacred lakes and throws gold offerings into the water from his

Styles Of M

By FRANCES BEATTY

Notes on Warhol's Portraits of Beautiful People

Giant strobe lights lit up the glass and concrete entrance to the Whitney Museum. New York paparazzi bulbs exploded constantly as a columnist's dream, one steady stream of celebrities, artists, movie stars, famous collectors, dealers -- swept in to dance, drink, and view Andy Warhol's portraits of their glittering selves. The opening of the exhibition of Warhol's "Portraits of the Seventies" was perfect Warholiana -- the media everywhere reporting on the media's beautiful people painted by the master of media -- Andy Warhol. No one talked about the art, everyone talked about the party.

The exhibition makes it clear that Warhol is the consummate society portraitist of the decade. These paintings of the famous and the not-so-famous are quite different from his double-edged work of the 1960's in which newspaper snap-shots of electric chairs, car wrecks, and other *memento mori* such as Jackie in mourning or Marilyn Monroe, were sprayed with day-glo colors. In the 70's the blown-up polaroids painted a la "W" are uniformly chic, much like Giovanni Boldini's 19th Century images of invariably long-necked French aristocrats, and they trouble us not.

The nature of these paintings, most of which (it should be remembered) were com-

AUCTION

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Prints

Sotheby Parke Bernet and Christie's both held large print sales in mid-November. At Parke Bernet the 988 lots netted \$1.98 million, a record North American print sale total.

Picasso's linoleum cut "Buste de Femme d'Après Granach le Jeune" (1958) was the top lot at \$85,000 bought by Stonehenge Asset Management. (Another impression of the same print sold for the same price last February at S.P.B.). Two Picasso prints "Le Repas frugal" at \$28,000 and "Buste de Femme au Chapeau" at \$31,000 sold over their top esti-

raft. The Muisca passed this story on to the conquering Spaniards who spread it to other Europeans. This legend was validated when the raft was found about 10 years ago in Cundinamarca in the region of Guatavita.