

# Life & Arts

FTWeekend



**Edward Snowden**  
Alan Rusbridger meets the whistleblower in Moscow

LUNCH WITH THE FT PAGE 3



**Board games**  
Sweden hosts the world skateboard championships

TRAVEL PAGE 6

**All white now**  
Is silver hair good for business?

STYLE PAGE 4



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## Critics' choice

Life & Arts

### Visual Arts Jackie Wullschlager

**You Say You Want a Revolution: Rebels and Records 1966-1970**  
Victoria and Albert Museum, London

A moon rock on loan from Nasa, a rare Apple I computer, an Ossie Clark costume for Mick Jagger, original artworks by Richard Hamilton, shards from Jimi Hendrix's guitar and the handwritten lyrics for "Lucy in the Sky with Diamonds" are among 350 objects encompassing photography, music, design, film and fashion with which the V&A sets out to define how four years of counterculture and social upheaval, including the 1968 student riots, transformed the western mindset.  
vam.ac.uk, 020 7942 2000  
September 10-February 26

**Michelangelo Pistoletto**  
Blenheim Palace, Woodstock  
Arte Povera in the contradictory opulent setting of Blenheim. "Venus of the Rags", a classical figure combined with piles of discarded clothes, occupies the Chapel; the pressed

newspaper and iron globe "Mappa Mundi" is in the Green Writing Room; "Mirragio", an installation of car roof and gold paint, shimmers on the Water Terrace, and Pistoletto's mirrored paintings, endlessly changing as they co-opt the spectator, are everywhere.  
blenheimartfoundation.org.uk  
01995 815668, September 15-December 31

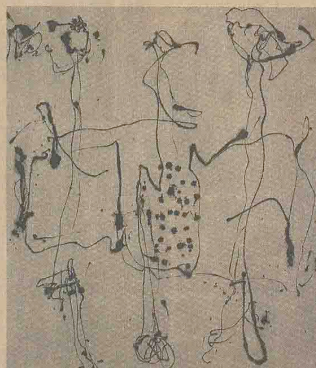
**Fortnum's X Frank**  
Fortnum & Mason, London  
Frank Cohen has collected all sort of things, including by his own admission "a load of bullshit", but his heart was always in British modernism and the glories of its aftermath. Among 60 works from his holdings displayed across the luxury store are paintings by William Roberts in the wine bar, John Hoyland in the restaurant, Leon Kossoff at the ground floor cash desk, Frank Auerbach, Edward Burra and Patrick Heron in the boardroom.  
fortnumandmason.com  
020 7734 8040, September 13-October 15

#### Artists and Lovers

Ordovas, London  
Modern art's revolutionaries often came in twos — Picasso and Braque yoked together in the quest towards cubism, for instance, or Monet and Renoir inseparable by the Seine in the invention of Impressionism. For a determinedly biographical show, Ordovas presents diverse 20th-century artistic pairs and groupings, to suggest how love and friendship may shape creative process.

Some are well-known: Frida Kahlo and Diego Rivera, represented by self-portraits which Kahlo believed symbolised their "remarriage"; Lee Krasner guiding Jackson Pollock towards his signature abstract mode; Max Ernst's influence on the hybrid fantastical/realist styles of his lovers Leonora Carrington and Dorothea Tanning, whose "Temptress" is displayed here alongside Ernst's "Temptation of St Anthony".

Revelatory among the Surrealists is the conversation between the impacted, repetitive constructions of Joseph Cornell and Yayoi Kusama, and the eerie, motionless paintings of heiress Kay



Left to right: Jackson Pollock's 'Silver Square' (1950); Lee Krasner's 'Mister Blue' (1966)



Sage, whose career, begun when she approached 40, spanned the decades of her relationship with Yves Tanguy as both evolved dark, brooding compositions of strange architectural forms: her "Midnight Street", his "La Rose des Quatres Vents". After his death Sage wrote, "I have said all that I have to say" — and shot herself through the heart.

Romantic tangles often coloured postmodern crossovers between art, architecture, music, dance. Donald Judd's sculptures resonate with the architectonic abstract watercolours of his companion Laura Vinciarelli. And Richard Shiff in the catalogue persuasively argues that erotic freedom paralleled avant-garde breakthrough in the

circle of John Cage, Merce Cunningham, Jasper Johns and Cy Twombly: all explored techniques of anti-expression and "a certain negation" — Cage's sound liberated from customary range and order, Twombly's spontaneous gestural mark-making.  
ordovasart.com, 020 7287 5015  
September 16-October 29

**Robert Motherwell**  
Bernard Jacobson Gallery, London  
A mini-retrospective of the great American modernist features key works from every period of his career: the seminal "A View Number 1" (1958), "Mexican Window" (1974) from the "Open" series, "The Studio" (1987) responding to Matisse's "Red Studio"; the late collage "The Blue Guitar" (1990-91).  
jacobsongallery.com  
020 7734 3431, September 16-November 26

**David Hockney**  
Royal Academy, London  
Portraiture as immersive spectacle, taxonomy of the psychological and social types of our era, and a blast against the limits of photography: Hockney's latest experiment, depicting his friends in identical formats the better to show their individuality and quirks, is a moving portrait of youth, age, and the nature of friendship and alliances. Final weeks.  
royalacademy.org.uk  
020 7300 8000, to October 2