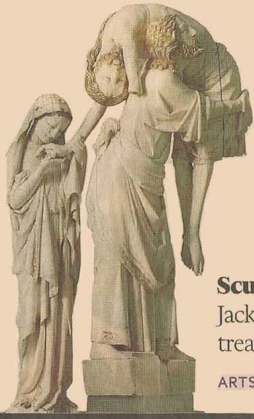


# Life & Arts

FTWeekend



**Sculpted glory**  
Jackie Wullschlager on the treasures at Louvre-Lens

ARTS PAGE 13



**The Insta-models**  
How follower numbers became a vital statistic

STYLE PAGE 4

**Mandela's hideaway**  
His former safari retreat opens to guests

TRAVEL PAGE 7



Follow us on Twitter @FTLifeArts



## Critics' choice

Life & Arts

### Visual Arts Jackie Wullschlager

**Girl — Lucian Freud**

Ordovas, London

"Critics said he paints the anguish of the age — but he really paints the anguish of his sitters," moaned Caroline Blackwood after six months spent sitting to her husband Lucian Freud, at the end of which, she declared, "you can be back where you started".

Freud made her look wistful, uneasy, detached, otherworldly; in fact she was stultified with boredom. Propped on an elbow on crumpled white linen for "Girl in Bed", she read Dostoyevsky's "The Idiot" aloud; eyes downcast for "Girl Reading", she absorbed herself in Henry James' "The Tragic Muse".

Freud, meanwhile, did not end up back where he started. At the age of 22 Caroline had eloped with him to Paris, marrying him a year later in 1953; during the years of their relationship, 1950-56, he liberated himself from the linear, drawing-based style characterising portraits of his pallid first wife Kitty to fluidity, fullness of modelling and gestural employment of rich paint.

This was inspired partly by his friend Francis Bacon "packing a lot of things into one single brushstroke", but also reflects,



according to Pilar Ordovas, "the free spirit" of Caroline, the most beautiful and enigmatic of all Freud's muses.

This show assembles six portraits, five of which are privately owned, where Freud depicts her golden flesh tones, suggestions of veins beneath the skin, freckles, reddish nose, huge wide blue-green eyes, blonde hair — but never her body.

At the time the intense realism of these intimate works, evocative both of Old Masters and of Neue Sachlichkeit acuteness, was reviled as violent and cruel. Now they seem among Freud's most tender, perceptive likenesses: the too-young adolescent *gaucherie* of the luminous "Girl with Starfish Necklace", the too-haggard melancholy of "Girl in a Green Dress" two years later, the turbulent, dishevelled "Girl by the Sea" — a bleak unravelling in paint of a marriage that fuelled Freud's most brilliant early work.

[ordovasart.com](http://ordovasart.com) 020 7287 5013, from Friday to August 1

'Girl in Bed' (1952)

**Agnes Martin**  
Tate Modern, London

Agnes Martin's standing as a seminal figure in American abstraction and minimalism has grown and grown in the past decade; this first retrospective since her death in 2004 traces the evolution of her signature style — pencil grids, pale washes of colour — across half a century. [tate.org.uk](http://tate.org.uk) 020 7593 8898, from Wednesday to October 11

**British Glass Biennale**

The Glasshouse, Stroud, Gloucestershire. Clear cut crystal engraved with images of ink black ravens; glass painted in great technique illustrating women's rights campaigns; light installations; monumental glass vessels; a glass tooth fairy. This exhibition, highlight of the glass art calendar, is drawn from open submissions to showcase the best of British glassmaking, selected by a jury including film director Jonathan Watkins. It demonstrates the diversity and ambition of an increasingly popular

mediums works from miniature to large scale, abstract to figurative, whimsical to formal, spanning many techniques. The show forms part of this weekend's International Festival of Glass across venues in Stroud, Gloucestershire, but runs independently beyond it. [biennale.org.uk](http://biennale.org.uk), to June 28

**Constable's Gardens**  
Christ Church Mansions, Wobey Art Gallery, Ipswich

Constable at home in Suffolk in a Tudor mansion. No artist was ever more defiantly local — "I should paint my own places best" — within the context of significant art-historical ambition and genius. This show celebrates the bicentenary of his two intensely personal works, "Golding Constable's Kitchen Garden" and "Golding Constable's Flower Garden", joined by important loans including "Salisbury Cathedral from the Meadows". [artmuseum.org.uk](http://artmuseum.org.uk) 01473 455554, to September 6