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REES & COMPANY

THE MAIL ON SUNDAY

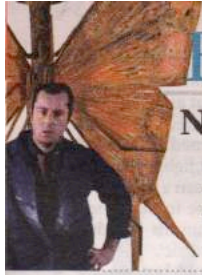
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COME AND GET IT

MR HITLER!

Dad's Army is back with a crack unit of our finest actors. And - don't panic! - Event has recruited Michael Gambon, Tom Courtenay and the new Private Pike to reveal all

plus
The best films to watch this winter with your
FREE MAIL ON SUNDAY CINEMA TICKET
SEE PAGE 18



BOOKS

No flies on him
...the original
playboy artist

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MUSIC

Alexander
conquers
singing too

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ART

Scarred by
the long arm
of the war

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THEATRE

A Private Lives
'as flat as old
champagne'

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CARS



Mighty Mini!
Chris hails the
new Clubman

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FOOD

Taco of the town
down by
the sea

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ANNA
McNAY

SHOW OF
THE WEEK

David Jones:
Vision And Memory
Pallant House Gallery, Chichester
Until February 21 ★★★★★

In one sketch, a soldier rides proudly into battle on horseback; in the next, two rats lie dead in a trench – quite possibly metaphors for the companions David Jones lost during his four years as a private in the Royal Welch Fusiliers. Hugely affected by his experiences at the Somme, Jones went on to suffer two nervous breakdowns (in 1932 and then in 1947), and his later works are strewn with piles of lifeless bodies, be they in the guise of medieval knights in their tombs or storm victims on the masthead of Tristan and Isolde's fateful ship.

Both visually and in his epic poem *In Parenthesis* (published in 1937), Jones was dedicated to commemorating the fallen knights of all eras, albeit specifically those of the Great War.

In the early Twenties, Jones converted to Roman Catholicism and joined Eric Gill and a number of other artists in the Guild of St Joseph and St Dominic, on Ditchling Common, West Sussex. Here he learned the skill of engraving: initially on wood and later on copper. Although he continued to draw and paint, his work became increasingly illustrative in nature.

To mark the centenary of the First World War, this exhibition – along with a companion show, *The Animals Of David Jones*, at Ditchling Museum of Art and Craft until March 6 – offers an exhaustive overview of Jones's oeuvre, every bit as thorough as any Tate retrospective.

The smaller exhibition in Ditchling focuses on Jones's fascination with animals – he claimed to have known from the age of seven that they were what he most wanted to draw, and a brilliant sketch of a dancing bear from this age attests to his precocious talent.

The 80-work show at the Pallant House Gallery looks at key themes and motifs – including the sea, Arthurian romance, and Welsh and Celtic folk tales – from throughout his career.

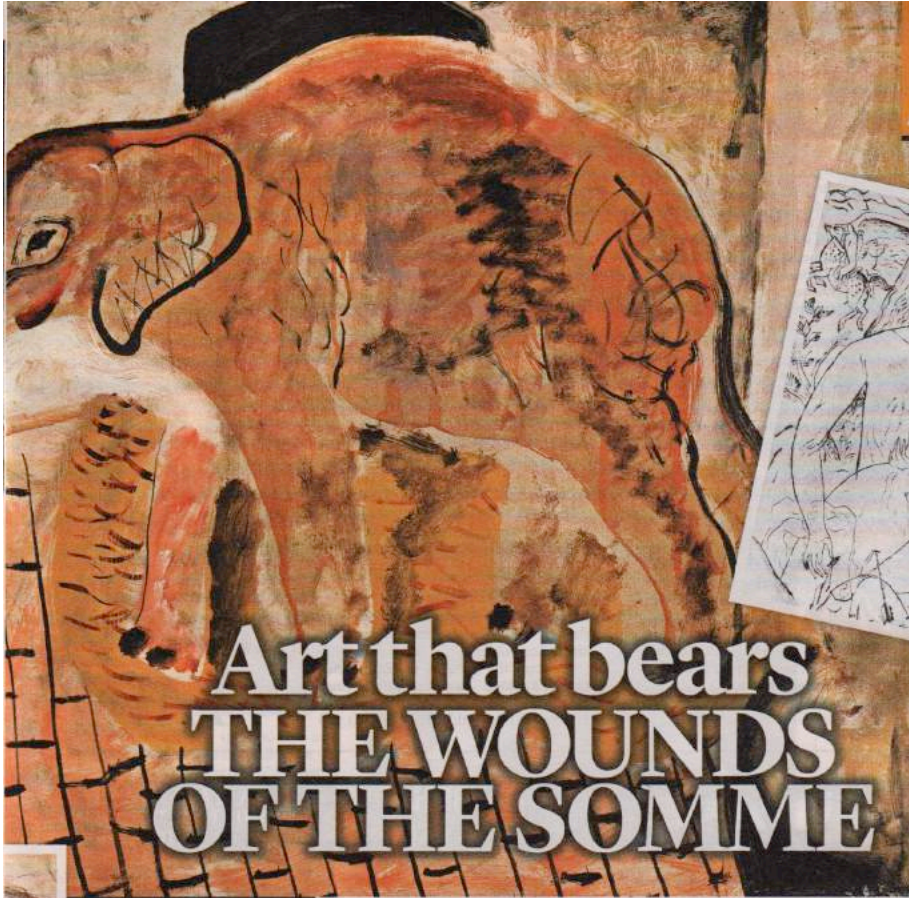
Eye strain was to end Jones's career as an engraver, but before it did so, he created *Wounded Knight*, in which the Celtic goddess Arianrhod holds the body of King Arthur, mortally wounded at the Battle of Camlann. This is a rousing reworking of the traditional Christian Pietà, in which Mary cradles the body of Christ after his crucifixion, and this conflation of Christianity and myth is typical of Jones, whose nativities are enlivened by shepherds with guitars.



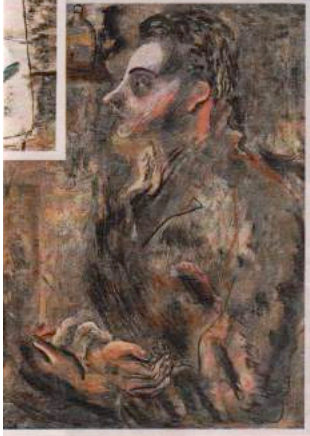
Jones was never a household name, now less than ever, but in his lifetime he was much revered as a poet and a painter, an engraver and a draughtsman. These delightful exhibitions remind us why.

The shows also coincide with the publication of a lushly illustrated book on the artist, published by Lund Humphries – a wonderful souvenir – and the Pallant House Gallery exhibition will move to the Djanogly Gallery in Nottingham from March 12 to June 5.

The Art Of David Jones: Vision And Memory, by Ariane Bankes and Paul Hills, is published by Lund Humphries



Art that bears THE WOUNDS OF THE SOMME



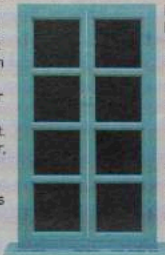
Clockwise from main picture: *The Elephant, Wounded Knight, The Garden Enclosed, Portrait of A Maker, The Table Top*, all by David Jones in the Twenties and Thirties

ALSO WORTH SEEING

Works To Know
By Heart: An Imagined Museum
 Tate Liverpool
 Until February 14 ★★★★★

It's 2052. Art has been banned. Museums are under threat of closure and artists on the verge of extinction. The scenario is from Ray Bradbury's sci-fi novel *Fahrenheit 451*, where works of literature are illegal and subject to being burned, and the only way to save them is to learn them by heart. Tate Liverpool has taken that and, with the Centre Pompidou in Paris and the Museum für Moderne Kunst in Frankfurt, pulled together an exhibition of more than 60 works they consider worthy of committing to memory. It opens with a photograph by pioneering Hungarian photojournalist Paul Almásy, of *The Louvre, Paris*, in 1942. Under threat by the Nazis, curators evacuated the collection to chateaux deep in the French countryside. In Almásy's picture we see the names of

the artists and the inventory numbers for each absent painting written in the empty frames: a cautionary vision of what an artless world might look like. With works dating from 1945 to the present day, the exhibition contains some of the artistic highlights – albeit some rather controversial in nature – of the past 50 years. Andy Warhol is there with his soup cans, Piero Manzoni with his cans of artist's excrement and Marcel Duchamp – the father of conceptual art – is represented by both a small wire birdcage filled with marble sugar cubes and a blacked-out window frame, right. Daniel Spoerri's *Shower*, above, is also included. A large photograph by Martin Parr, from his series taken between 1983 and 1986, shows the decline of the



British seaside resort, while ten black-and-white photographs by August Sander document a range of German citizens between the two world wars: a period of decisive change with a breakdown and subsequent rebuilding of society. This exhibition raises questions and invites the audience to think, then to participate. Which would you commit to memory? How would you describe them?
 Anna McNay

WOUNDED KNIGHT: 1930. PRIVATE COLLECTION. IMAGE COURTESY OF LIMONUMPHREAS; THE ELEPHANT: 1938. NATIONAL MUSEUM OF WALSLEY; PORTRAIT OF A MAKER: 1932. MANNING THE GARDEN: ENCLOSED: 1934. © THE ARTISTS OF THE DAVID JONES ESTABLISHMENT, LONDON; 2010 DANIEL SPOERRI: 1961. 'SHOWER': PHOTO CENTRE POMPIDOU, PARIS; COLLECTOR: ROM-GRAND PALAIS; PIERRE: 1963. MAN: 1967. FRESH WOOD: 1970. REPLICAS: 1965. ACCESSOR: MARCEL DUCHAMP; 1965. AND: 1965. LONDON: 2010