

*The Editor advises on some of the internet resources for maintaining  
contact with the world of art*

## **SURFING FOR ART**

If, like me, you are reaching the point where you feel you will never be able to enter an art gallery (or, for that matter, museum, theatre, or concert hall) ever again, you can at least draw some comfort from the availability, through the relevant institutions' websites, of access to most public art collections held worldwide. So, although we can't visit galleries in person at the moment, we can plan visits to galleries we have never been to, remind ourselves of artworks (and places) we know and love but perhaps haven't seen at first hand for a while, or maybe just inform ourselves of what's out there. I, for example, was unable to participate in the Friends' visit to Dublin last year, so was interested to take the opportunity to look at the National Gallery of Ireland website. This, as well as showing a wide variety of images of the gallery's holdings, offers (among other things) fascinating details of conservation work in progress or recently carried out, podcasts, and interviews with gallery staff, including Mary Dowling, the 'Retention Co-Ordinator' for the Friends of the gallery, who reveals that the gallery's activities include yoga sessions – something to consider when York Art Gallery re-opens?

But as well as the major galleries some of the smaller institutions offer very thought-provoking contributions. Thus the Compton Verney Gallery in Warwickshire, in association with the National Gallery, and with unfortunate timing, on 14 March opened an exhibition on Lucas Cranach the elder (c.1472-1553), court painter to the Electors of Saxony and an associate of Martin Luther. As well as images the works in the exhibition and some very informative text, the website offers an excellent video tour of the exhibition by Amy Orrock, the exhibition's curator. There is also a podcast, produced by the Colnaghi Foundation, in which a number of currently practising artists whose works are on show in the exhibition discuss how their work is affected by Cranach or by Renaissance art more generally.

For people with more modern tastes, the Baltic Centre for Contemporary Art at Gateshead, recently hosted a major exhibition of work by Judy Chicago to mark her eightieth birthday. The Baltic's website carries a number of items generated by this exhibition. There is a deep discussion of the theoretical and ideological dimensions of Chicago's work and their current relevance by James Bell, an artist, art educator, and PhD candidate at the Northumbria University, and a shorter video on Chicago's work by a member of the gallery staff. To this is added a video 'in conversation' discussion of Chicago's work, involving Irene Aristabel,

the Baltic's Head of Curatorial and Public Practices, and Frances Borzello and Diane Gelon, both of whom have worked with Chicago.

Friends who have not already discovered it might like to know about the BBC's 'Culture in Quarantine' site, which aims to create 'a virtual festival of the arts' rooted in the experience of national lockdown. There is a 'Visual Arts' section which, among other good things, currently offers a video by Dr Jacqueline Cockburn on 'Las Meninas', a work of 1656 by Diego Velasquez held by the Prado. And, to explore possibilities further and bring in the art dealers, *Christie's Online Magazine* for April 2020 (no. 216) has articles involving Andy Warhol, 'Journeys of the Mind' taken by artists who depict far-flung locales without leaving their studies, a list of ten great art novels, and, reassuringly, a list of the ten best virtual museum experiences in Europe. So, even in these locked down times, we can still make some sort of contact with the world of art.

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