

A history of flamenco in New York. BY ALASTAIR MACAULAY

Linear precision and the Impressionists. BY KEN JOHNSON



Maidens sighing and dying, in Pre-Raphaelite Technicolor. BY ROBERTA SMITH

Weekend Arts II

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Inside Art

Carol Vogel

Canterbury's Windows At the Getty Museum

Two rare examples of English medieval art — stained-glass panels from the Canterbury Cathedral in Kent and the illuminated book of psalms known as the St. Albans Psalter — will be exhibited together at the J. Paul Getty Museum in Los Angeles.

Two serendipitous events brought this rare pairing. Stained-glass windows were removed from the cathedral while repairs were being done to its facade; at the same time the psalter — in the collection of the Cathedral Library in Hildesheim, Germany — was being unbound for conservation and a facsimile project.

"This is a once-in-a-lifetime opportunity for anyone interested in medieval art," said Timothy Potts, director of the Getty Museum. Its exhibition, "Canterbury and St. Albans: Treasures From Church and Cloister," will be on view Sept. 20 to Feb. 2.

The show, which has been in the works since around 2009, will consist of six of the cathedral's 12th-century stained-glass panels depicting the ancestors of Jesus. These seated, near-life-size patriarchs of the Old Testament, including Noah and Abraham, are from the great south window at Canterbury. The patriarchs, along with 18 other figures, were removed in July 2009 so conservation work could be done on the architectural framing of the windows. It is the first time all but one of these panels, each four feet tall, have left the cathedral.

Also on view will be pages of the St. Albans Psalter, which includes scenes from the Old Testament and the life of Jesus. Dating from around 1130, the psalter is believed to have been made for the nun Christina of Markyate. Halfway through the show the Getty will rotate the leaves on display so that visitors can see as much of the book as possible.

The Getty will be the only place where the windows and the psalter will be shown together. After the Getty the stained-glass windows will go to the Cloisters, the Metropolitan Museum of Art's branch for medieval art in northern Manhattan, from March through May 2014. The St. Albans Psalter will travel to the Victoria and Albert Museum in London.



DEAN AND CHAPTER OF CANTERBURY

Two stained glass panels from the Canterbury Cathedral that will be on display at the J. Paul Getty Museum in Los Angeles.

More Richter at Auction

When Eric Clapton sold an abstract Gerhard Richter painting at Sotheby's in London for \$34.2 million, the price was not only a record for Mr. Richter's work at auction but also for that of any living artist. After that sale a rash of sellers emerged, all hoping to cash in on his rising tide. But none did as spectacularly as Mr. Clapton.

Still, said Tobias Meyer, Sotheby's worldwide head of contemporary art, "when you look at how many paintings traded, they all did well."

Of course Mr. Meyer has a vested interest in seeing Mr. Richter's canvases get big prices. On May 14 Sotheby's will test the market for Mr. Richter's Photo Realist paintings when it puts "Domplatz, Mailand [Cathedral Square, Milan]" up for sale in New York.

This 1968 work, which depicts both the Milan Duomo and the square's 19th-century shopping arcade in a marriage of religion and commerce, was a winner before. In 1998 Sotheby's sold it in London, where it fetched what

was then a record price for Mr. Richter, \$3.6 million.

The buyer was the Pritzker family, majority shareholders in the Hyatt Hotel Corporation. And since the Hyatt Hotel in Chicago opened in 2000 the painting has been hanging there. "We're thrilled that a very good acquisition has turned into a very great masterpiece," said Mark Hoplamazian, Hyatt's chief executive.

But the painting, expected to bring \$35 million to \$45 million when it goes up for sale in May, is now too valuable to hang in a hotel. Part of the proceeds from the sale will go toward putting art in the Hyatt's international network of hotels, a program that also involves reaching out to local artists.

"Domplatz, Mailand" is among Mr. Richter's most ambitious canvases. Measuring 9 by 9½ feet, it was a commission from the Siemens Corporation, and it hung in that company's offices in Milan from 1968 to 1998. In his signature style Mr. Richter artfully blurred the image of the busy arcade.

Mr. Meyer will be traveling with the painting to Hong Kong, Zurich and London, where it will

be on view for Sotheby's clients. "This is a painting that needs to be seen," he said.

Floating on the High Line

On Monday, when the next High Line billboard goes up on West 18th Street and 10th Avenue in Manhattan, it is going to be impossible to tell whether the figure floating in a bright blue background has just hurled himself off a roof or is peacefully floating in water.

"You really can't tell," said Cecilia Alemani, director of High Line Art, which commissions the billboard art. "It's both very figurative and very abstract."

Ms. Alemani likes to keep people guessing. The billboard image, "Blue Falling," is a dreamlike photo from 2007 taken by the New York artist Ryan McGinley. On view through April 30, this is the ninth High Line billboard. The program has featured the work of artists including John Baldessari, Allen Ruppersberg, Maurizio Cattelan and Paola Pivi.

A Gift for the Clark

The Sterling and Francine Clark Art Institute in Williams-town, Mass., has recently received a gift that will help ensure that it has significant holdings in the work of the 19th-century American landscape painter George Inness.

It's an important acquisition for the Clark, which prides itself on collecting certain artists in depth, including Sargent, Homer and Renoir. Frank Martucci, a New York financier, and his wife, Katherine, have given the institute a group of works that include eight landscapes by Inness, as well as an early watercolor landscape by Mondrian.

But it is the Inness landscapes that are especially important. "We only had two paintings by Inness," said Richard Rand, the Clark's senior curator. Mr. Rand said that the couple had decided to give their work to the Clark because they have a house nearby, so they can visit the paintings easily.

The Clark plans to put the Inness landscapes on view from June 9 through Sept. 8; at the same time it will have a major exhibition of paintings, watercolors and prints by Winslow Homer.