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Caravaggio's Cupid

November 26, 2025 to April 12, 2026

The Wallace Collection, Hertford House, Manchester Square, London W1U 3BN

www.wallacecollection.org/

One of Caravaggio's masterpieces has never before been seen in public in the UK; it goes on display for free at London's Wallace Collection, from late November.

Cupid as Victor (1601-02) originally hung in the 'great room of ancient paintings' of a magnificent Roman palazzo owned by Marchese Vincenzo Giustiniani, along with 13 other works by Caravaggio. What a room that must have been.

The painting's provocative sexuality and full frontal nudity still has the power to shock. Life-sized, and painted from nature, a 12-year-old Roman boy – a pair of arrows in his hand – wears only a pair of eagle's wings and a cheeky grin. The painting's theme is 'Love conquers all' and scattered at his feet lie musical instruments, a crown and scepter, pieces of armor, a compass and set square, a laurel wreath and pen – symbols of culture, learning and power. All have been prevailed over by the god of love. Indeed, behind him is a sliver of a celestial globe, suggesting he's triumphed over the whole world.

A major loan from the Gemäldegalerie in Berlin, this is the centerpiece of a focused exhibition, accompanied by two ancient Roman sculptures, of Aphrodite and Apollo, which, four centuries ago, were displayed in the same collection. As you traverse the rooms of the Wallace exhibition, there is a sense of walking through the Palazzo Giustiniani, with images of sculptures decorating the walls, and the suggestion of views through the window to the church of San Luigi dei Francesi. Maps and prints evoke 17th-century Rome, where, in a small area of dark alleyways, piazzas, taverns, artists' studios, churches, and splendid palaces, the drama of Caravaggio's life was played out – and a revolution in European painting took place.

Caravaggio (Michelangelo Merisi), *Cupid as Victor*, 1601/02

COURTESY GEMÄLDEGALERIE, STAATLICHE MUSEEN ZU BERLIN



The Beauty of the Earth:

The Art of May, Jane & William Morris

November 15, 2025 to February 4, 2026

The Arc, Jewry Street, Winchester, Hampshire SO23

www.arcwinchester.org.uk

This is the first ever exhibition to focus on how the radical imagination and artistic vision of the Morris family and their friends were sparked by nature. It features designs by William along with work by his daughter May and wife Jane, and artworks by other Pre-Raphaelite artists including Dante Gabriel Rossetti, John Ruskin, Edward Burne-Jones and Marie Spartali Stillman, and reveals how the Morris' love for gardens and green spaces was woven into all aspects of their lives, from patterns to politics. More than 50 objects are on display, with significant loans from the William Morris Society, Victoria and Albert Museum, Kelmscott Manor, the Ashmolean Museum, the British Library and private lenders, including ceramics, textiles, wallpapers, prints, personal items, books and poetry.



Left: May Morris, *Orchard Bed Curtain* ©SOCIETY OF ANTIQUARIES OF LONDON (KELMSCOTT MANOR)/V&A

Right: Dante Gabriel Rossetti, *Blanziflore (Snowdrops)* ©PRIVATE COLLECTION

Kerry James Marshall: The Histories

Until January 18, 2026

Royal Academy of Arts

www.royalacademy.org.uk

Marking Kerry James Marshall's 70th birthday, the Royal Academy is presenting the largest survey of his work ever to be shown in Europe. The major solo exhibition – organised by the Royal Academy of Arts, London in collaboration with the Kunsthhaus Zürich and the Musée d'Art Moderne, Paris and in close collaboration with the artist – explores the American artist's career to date. It features more than 70 works, primarily paintings, but also prints, drawings and sculpture, from museums and private collections across North America and Europe. It includes, too, a dramatic new series of paintings made especially for the show by the Honorary Royal Academician.

One of the most influential contemporary history painters working today, Marshall's powerful, large-scale paintings address themes including the Middle Passage of the slave trade and the legacies of the Civil Rights and Black Power movements; they portray individuals such as Olaudah Equiano and Harriet Tubman, and create monumental scenes depicting contemporary Black life, elevating the everyday to the epic.

Marshall sets his Black figures in paintings designed in the traditions of Western picture making, which he encountered in books and museums during his childhood. He has said his work is informed by art history, contemporary culture, Afrofuturism, and science fiction. He engages hard questions about the past, celebrates ordinary life, and imagines a more optimistic future.

Marshall tends to work in series and cycles. This is reflected in the exhibition's thematic arrangement, which showcases eleven groups of works made between 1980 and the present day. As you enter you first see works from the 2000s and 2010s, highlighting Marshall's long interest in the disciplines of art taught in institutions such as the Royal Academy. The centerpiece of the opening room will be *The Academy*, 2012, in which a male model in a life class strikes the classic Black Power salute pose with a raised fist.

The second room looks at Marshall's earliest mature works from the 1980s, including *A Portrait of the Artist as a Shadow of His Former Self*, 1980 and *Invisible Man*, 1986, exemplifying Marshall's questions about representation in art history, and who and what has been excluded.

The two largest galleries are devoted to Marshall's ambitiously composed, large-format paintings that record scenes of everyday life in Black America. Deeply influenced by artists such as Edouard Manet, Gustave Caillebotte, Georges Seurat and other painters of modern life, and conscious of the absence of large-scale images of daily life in the work of many Black artists before him, Marshall depicts Black families doing ordinary things, picnicking in the park, dancing, children playing, and friends hanging out in hair salons.

In the final gallery, *Wake*, 2003 is an accumulative sculpture which is decorated with new additions each time it is exhibited.



Kerry James Marshall, *School of Beauty, School of Culture*, 2012. Acrylic and glitter on unstretched canvas, 274.3 x 401.3 cm.

COLLECTION OF THE BIRMINGHAM MUSEUM OF ART, ALABAMA; MUSEUM PURCHASE WITH FUNDS PROVIDED BY ELIZABETH (BIBBY) SMITH, THE COLLECTORS CIRCLE FOR CONTEMPORARY ART, JANE COMER, THE SANKOFA SOCIETY, AND GENERAL ACQUISITION FUNDS, 2012.57. © KERRY JAMES MARSHALL. COURTESY OF THE ARTIST AND JACK SHAINMAN GALLERY, NEW YORK. PHOTO: SEAN PATHASEMAMARSHALL



Clockwise from top left:

**Wayne Thiebaud, *Pie Rows*,
Oil on canvas, 46 x 66cm**

COLLECTION OF THE WAYNE THIEBAUD
FOUNDATION ©WAYNE THIEBAUD/VAGA AT ARS,
NY AND DACS, LONDON 2025

**Wayne Thiebaud in his studio in
Sacramento with Professor
Paul Beckmann, 1962**

COLLECTION OF THE WAYNE THIEBAUD
FOUNDATION © WAYNE THIEBAUD/VAGA AT ARS,
NY AND DACS, LONDON 2025

**Wayne Thiebaud, *Four Pinball
Machines*, Oil on canvas, 1962,
172.7 x 182.8cm**

PRIVATE COLLECTION ©WAYNE THIEBAUD/VAGA AT
ARS, NY AND DACS, LONDON 2025, IMAGE:
COURTESY OF ACQUAVELLA GALLERIES

Wayne Thiebaud: American Still Life

Until January 18, 2026

The Courtauld Gallery, Somerset House, Strand, London WC2R 0RN

www.courtauld.ac.uk/whats-on/exh-wayne-thiebaud-american-still-life

By Estelle Lovatt

Have you ever seen a slice of pie glow? You will at Wayne Thiebaud's first ever solo exhibition in the UK. An illustrator and cartoonist, including a stint at Walt Disney Studios, Thiebaud is a remarkable painter, draughtsman and printmaker.

Oil on canvas with, as he said, "the best graphic power" behind him, we have the most popular cultural life of Americans from the Cold War plus. Celebrated in fat slices of pie and striking pinball machines, it's everyday Americana, right down to the iconic form of a Coca-Cola bottle.

A consumer's delight from diner to deli counter, be it a joint of meat, box of cereal, slice of pie, baloney sausages, hot dogs with mustard, cup of coffee or cheese block. Playful yo-yos, pinball machines or jackpot machines. Sweet sticks of peppermint candy and ice-cream cones. All inspired by the art history of European still life from the Dutch Golden age, to the French with Chardin, Manet and Cezanne, and Italy through Morandi.

Although associated with Pop Art, Thiebaud wasn't a member of the group; his paint application not as smoothly applied or as flatly focused as the visions of, say, Andy Warhol or Jasper Johns. More experimental, Thiebaud painted from memory and imagination; making it up, the perspective and scale is a bit weird, yet believable. Gaudily colored and markedly more decorated, he smeared pigment in a very painterly, more Abstract Expressionistic manner. Thick brushstrokes of paint, unfussy and uncomplicated, applied as broad shapes inspired by Frank Stella, Kenneth Noland and Ellsworth Kelly's designs, with a shimmer of Ed Ruscha's Conceptualism.



Thiebaud connected the space between Realism, Abstraction and Calligraphy, through his vibrant 'halo effect' technique; the halation of rainbow colors, changing temperature, radiating. Orange highlights blaze across from fizzling blue glazed shadows. And intense red, green and purple chroma, vividly drawn, shape the items against neutral creamy white backgrounds.

Thiebaud's paintings vibrate, looking like they run off electricity, radiating a strong sense of light as bright as your backlit screen. But, if you think more symbolically, it all appears as if an eternal light is powerfully fueling something much more spiritual. Or, perhaps, internally psychological.

All out Americanness, it's done with much wit and fun, simultaneously nostalgic yet melancholic – look at Thiebaud's *Three Machines*, 1963. Bubble-topped gumball machines allow you to pop your cent in to get a sweet out – but there's no release lever for the sweets to drop out – out of reach. It playfully reminds me of the influence of Edward Hopper's *Nighthawks*, the diner with no door to enter nor leave.

We literally have an incredible visual feast for the eyes. As Thiebaud put it, "From when I worked in restaurants....White, gooey, shiny, sticky oil paint spread out on the top of a painted cake becomes frosting. It is playing with reality." So luscious looking... don't lick the artwork!

Lee Miller

Until February 15, 2026
Tate Britain, Millbank, London SW1P 4RG
www.farleyshouseandgallery.co.uk
By Estelle Lovatt

A spectacularly stirring, once-in-a-lifetime exhibition to experience Lee Miller's life, as we see the world through her eyes, it's her story. Gripping and breathtaking, this is the biggest retrospective of Miller's multi-layered, multidimensional, artistic practice, ever curated. It's jaw-droppingly magnificent from the start.

Lee Miller (1907-1977) was born in Poughkeepsie, New York State, America. She studied painting and stage design before becoming a top class fashion model, gourmet cook (her Cairo cheese and cucumber salad is one of many recipes inspired by her trips around the world) and the most extraordinary photographer.

In Paris she met Surrealist artist Man Ray. Together they discovered the photographic technique 'Solarisation', in which reversed, halo-like, effects are created through exposure to light during processing. The image reversed in tone, with dark shadows appearing light, as lights appeared dark. In New York she set up Lee Miller Studios, Inc., and opened her first solo exhibition.

During World War II, Miller was an official accredited war correspondent, recording the Blitz for *American Vogue* magazine. A photojournalist, giving us an eye-witness account across the front lines of France, Luxembourg, Belgium, Denmark, Austria, Romania and Germany. We see Miller photographed sitting in Adolf Hitler's bathtub, washing the dust and grime from her morning's visit to Dachau, the Nazi concentration camp, her boots on the bathroom floor covered in mud. More than war reporting photojournalism, her photographs equal art, capturing the surreal in the everyday.

Miller is groundbreaking. Intrepidly bold in her picture-making. Breaking the accepted formalistic restrictions of photography. I describe her images as 'visual thinks'. This exhibition includes the never been seen before, *Sirène (Nimet Eloui Bey), Paris c. 1932*.

Making her daringly, confidently and creatively layer haunting, dreamy, 'meanings' as significantly important and valuable, that we cannot turn a blind eye to her photos.

Whilst Miller said, "Naturally you're going to take your camera with you everywhere you go, for the simple reason that if you don't you're sure to be sorry..." (*American Vogue*, May 15, 1946). As proved by *David E. Scherman dressed for War, London, 1942* or *Fire masks, Downshire Hill, London. 1941*.

In Miller's own words (from an interview with *Rochester Democrat and Chronicle*, November 27, 1932), "Lee Miller would rather take a picture than be one." The camera was more than a mechanical gadget, it was an emotional science to explore reality; I call it her third eye.

Lee Miller's astonishing life story, full of bizarre surprises, results in her wonderful artistic legacy. Beyond radical, Miller is revolutionary. A groundbreaking trailblazer leading us to believe all things are possible.

Friends with many artists, including Picasso, Max Ernst, Joan Miro, Henry Moore, Jean Dubuffet, Dorothea Tanning, Eileen Agar, Leonora Carrington, and Charlie Chaplin, privately she struggled with personal wars of her own. She dealt with depression and PTSD, as an alcoholic drinking the bottom of bottles dry.

Her biography makes her today's most valuable muse. You must see the movie, *Lee*, starring Kate Winslet. And visit Farleys House and Gallery, near Chiddingfold, East Sussex, England. Miller's second marriage was to British Surrealist, Roland Penrose, with whom she had a son, Antony. Home was Farleys House. Now converted into a gallery and museum it archives the lives and works of Lee and Roland; it's managed by Antony and Lee and Roland's granddaughter Ami.

Photographs by Lee Miller, from top:

David E. Scherman dressed for war, London 1942

Model Elizabeth Cowell wearing Digby Morton suit, London 1941

Untitled, Paris 1930

ALL © LEE MILLER ARCHIVES

