

HANS EWORTH
THE COMPLETE CATALOGUE RAISONNÉ

INCLUDING
WHAT'S ON



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pretentious and virtually unintelligible within the context of the cultural tradition within which—and presumably *for* which—it was made. As result, the arts have lost much of their former prestige in the public mind. It is increasingly perceived as irrelevant and the playground of plutocrats who interest themselves in short term profits. The wider public is only useful as a source of revenue; its principles, values and opinions are all ignored or ridiculed.

To that extent, Clair won the debate because art is considerably more important for its cultural and social values than for its contribution to the wealth and/or self-esteem of its practitioners and their commercial sponsors.

J. A. Bosworth, *Cugy, Fribourg, Switzerland*

Tracing a Tudor artist

I hope that your readers may be able to help with my attempt to develop a comprehensive and updated catalogue raisonné of the Tudor artist Hans Eworth's oeuvre. I have long believed that

there are Eworth pictures—portraits and allegorical works—that reside in private collections that have, until now, been misattributed or simply been separated from their attribution over time. I would be grateful to hear from anyone who may suspect that they have a Eworth. For more information please see the website, www.hanseworth.com.

Hope Walker, *Courtauld Institute, London*

Culture vs World Cup

Fifa hopes the billion-dollar 2010 World Cup will bring a lasting cultural legacy to South Africa. However, to host the event the South African government has had to cut budgets, notably to the cultural department, just at a time when the nation's artists have emerged on the international stage. The National Gallery of Cape Town, which is entrusted with building a cultural capital for the country, has an annual budget of just R330,000 (\$44,000). This means the museum cannot afford works by artists such as Marlene Dumas. William Kentridge and others