

looking at art



Robert Colescott's *Sunday Afternoon with Joaquin Murietta*, 1980, brings a legendary California bandit into the picture.

Reynolds reclining on a bearskin rug. The success of the Francesco Scavullo photo proved that men's bodies, presented as objects for sexual delectation, could sell magazines too. The result was the founding of *Playgirl* and the mainstreaming of the male nude: see future Massachusetts senator Scott Brown's 1982 *Cosmo* spread, which also appeared in the show.

In the art-historical echo chamber that was "Lunch with Olympia," a 2010 painting by Jenny Kuhla, *Burt Reynolds starring in Manet's Olympia*, united the actor with the black maid from the original.

Yet another take on *Déjeuner* is "Du Bois in Our

Time," an exhibition at the University Museum of Contemporary Art at the University of Massachusetts Amherst (through December 8), reflecting on the legacy of the civil rights leader W.E.B. Du Bois, who cofounded the NAACP. *Held*, an installation by Nigerian-born artist Mary Evans, features a wall of life-size brown paper silhouettes, posed to evoke Manet's leisurely lunchtime picnickers. A closer look reveals that the setting is Elmina Castle in Ghana, once a notorious slave port. The stripped-down quality of these bodies is not a reflection of sex, or pleasure. It stands for everything else they have lost. ■



Mary Evans's *Held* February 23, 2013 (detail), cut paper, is set in Ghana's notorious Elmina Castle.

TOP: COURTESY ROBERT COLESCOTT ESTATE AND KRAWETS WEHBY GALLERY, NEW YORK; BOTTOM: REMI ABUDU/COURTESY TIWANI CONTEMPORARY, LONDON