

Rodchenko and Popova

Centro de Arte Reina Sofía

c/Santa Isabel, 52 (Metro: Atocha), Tel: 91 774 10 00. Mon-Sat 10am-9pm; Tues closed; Sun 10am-2.30pm. €6, concs €3, free Sat 2.30pm-9pm and Sun 10am-2.30pm.

Emerging out of Russia's 1917 October Revolution, Constructivism argued that art should be utilitarian. Aleksandr Rodchenko and Lyubov Popova were key players in the movement, and between them designed stage sets, film credits, boldly designed propaganda, lamps for a Moscow cabaret, textile designs, and urban spaces that eschewed monuments in favour of crowd-friendly constructivist elements. Colour, tone, texture and surface should take a back seat—lines ruled, declared Rodchenko. Forty years before Andy Warhol's machine-like techniques

Rodchenko created Miro-esque geometric designs using compasses and rulers to illustrate that the artist did not need to let his skill or emotions interfere. Determined to free art from its baggage, and with a nod to the Dadaists' ready-made works, he and Popova abandoned the canvas at more or less the same time and started creating 3D sculptures out of found-objects, some of which were suspended from the ceiling to free art from terra firma. Of the landmark 1921 Constructivist exhibitions "5x5 equals 25"—reproduced, in part, at the Reina Sofía—Rodchenko said: "I reduced painting to its logical conclusion and exhibited three canvases: red, blue and yellow. I affirmed: it's over." **Until 11 Jan.**



Museo del Prado

P^o del Prado, s/n (Metro: Atocha), Tel: 91 330 28 00. Tue-Sun 9am-9pm. €9 in advance.

Maíno The Prado gives the 17th-century artist—who learned to paint in Madrid—a long overdue showcase. **Until 31 Jan.**

Museo Thyssen-Bornemisza

P^o del Prado, 8 (Metro: Banco de España), Tel: 91 369 01 51. Tue-Sun 10am-7pm. Free.

Grisailles—Jan Van Eyck With painters and sculptors competing for superiority over each other during the 15th century Van Eyck no doubt added fuel to the fire with his "Annunciation" diptych (1435-40), a painting that looks like a sculpture thanks to the Flemish painter's masterful use of *grisaille*—a technique that employed a limited palette of colours, usually black and white, which had its heyday in the 14th and 15th century. A 1966 black-and-white geometric abstract painting by Frank Stella at the foot of the stairs leading to this one-room showcase reminds us that the *grisaille* technique continues to exert an influence on contemporary art. **Until 31 Jan.**

Círculo de Bellas Artes

c/Alcalá, 42 (Metro: Sevilla/Banco de España), Tel: 91 360 54 00. Tue-Sat 11am-2pm, 5-9pm; Sun 11am-2pm. €1.

Wim and Donata Wenders: Como Si Fuera la Última Vez German film director Wim Wenders' photographs could be film stills, but they're not. Andie McDowell aims a gun at Bill Pullman on the set of *The End of Violence*. Jeremy Davies pushes Tim Roth off a roof on the set of *The Million Dollar Hotel*. In marked contrast, his wife Donata's photographs are more inti-

mate. "She prefers to photograph women, because they are more transparent," says Cristina Carrillo de Albornoz, who curated this exhibition of photos taken on the sets of Wim Wenders' films. "She's interested in what's going on inside people." Compare Wim Wenders' photograph of Andie McDowell reading in *The End of Violence* with Donata's image of Jessica Lange waiting between takes on *Don't Come Knocking*. Both depict women in quiet contemplation but they couldn't be more different. In Wim's photograph it is the lighting and the shadowy figure in the background, which are key. It's pure theatre, shot through with a painterly quality. Donata—who, with Wim, has known Jessica Lange for 20 years—effortlessly strips away the protective layers surrounding this fiercely private actress and presents us with an intimate portrait that says more than any interview could hope to. **Until 13 Jan.**

Other galleries

Art Hurt In *Funny Games* Austrian director Michael Haneke had the assassins in the movie rewind the footage to make us watch the violence again. His aim was to force us to face our morbid urge to watch torture porn head-on. The enduring pull of the *Saw* franchise bears testimony to what he was talking about. Artistic duo Nuria Antón and Silvia Zayas—aka Subsiste—are on a similar mission to Haneke with their peep show *Art Hurt*, in which voyeurism and violence collide. Order an injury from a menu and then enter the peep show to watch the artists inflict it upon themselves. *Off Limits, c/Escuadra, 11 (Metro: Lavapiés) Free. Thur 10, Fri 11 Dec 11am-2pm, 5pm-12am; Sat 12 Dec 11am-2pm, 5pm-10pm. Tel: 606 782 975 to book your slot. The line is open 10am-2pm and 5-8pm 3-9 Dec; 2-5pm 10-12 Dec.*

Real People Samuel Salcedo makes sculptures of dismooted heads blowing raspberries and vulnerable, solitary figures standing naked except for a mask on their face—this time Mickey Mouse, at past shows Darth Vader. Does his work aim to amuse, or are we the butt of the joke? A bit of both, I'd say. *Galería Fernando Latorre, c/Doctor Fourquet, 3 (Metro: Atocha), Tel: 91 506 24 39. Mon 6-8.30pm; Tues-Fri 11am-2pm, 6-8.30pm; Sat 11am-2pm. Free. Opens 10 Dec.*



Real People

The Kitchen. Homage to Saint Therese Performance artist Marina Abramovic limbers up for her major retrospective at New York's MoMA next year with this show, a series of photographs shot by Italian photographer Marco Anelli of her in the old kitchens of La Laboral in Gijón. The 63-year-old Serbian artist, who cut her teeth in the early 70s with performances that saw her lose consciousness in a blazing wooden star, have a loaded gun aimed at her, and play a lightning-speed game of Five-Finger Fillet with a selection of knives, was inspired to create the photos by the writings of Saint Therese of Ávila—a 15th-century nun who was said to have levitated in her kitchen while making soup. *La Fábrica, c/Alameda, 9 (Metro: Atocha), Tel: 91 360 13 20. Tue-Sat 11am-2pm, 4.30-8.30pm. Free. Until 12 Dec.*

Nan Goldin The trust Goldin inspired among the transvestites, couples both gay and straight, drug addicts and prostitutes that constitute her inner circle of friends has enabled her to create searingly powerful portraits that completely erase the line

between private and public. The 16 photos on show feature her friends Jens and Clemens in the throes of sex (a photo reminiscent of Caravaggio's dramatically lit paintings), Bruce snorting coke, Joana dressing after a bath and Simon and Jessica looking at each other adoringly. *Galería Javier Lopez, Jose Marañón, 4 (Metro: Alonso Martínez), Tel: 91 593 21 84. Tues-Fri 11am-2pm, 4.30-8.30pm; Sat 11am-2pm. Free. Until 30 Dec.*

XperimentArte Debates and presentations centring on the latest in digital art. More details at www.xperimentarte.com *Salón de Actos de UGT, c/Maldonado 53, Tel: 669 00 48 66 (Metro: Diego de León), Free. 9-11 Dec.*

Animales a Escena An exhibition celebrating the role of animals in theatre, opera and dance from Greco-Latin times to today. Featuring original stage sets and costumes from 19th- and early 20th-century productions of *Swan Lake*, *The Magic Flute* and *Sleeping Beauty*. Guided tours last 60 minutes. *Teatro Fernán Gómez, Plaza de Colón, 4 (Metro: Colón), Tel: 91 480 03 00. Tues-Sat 10am-9pm, Sun 10am-7pm. Free. Until 10 Jan.*



Marina Abramovic



The Kitchen

WHY NOT? Get in touch with your soulful side at the 15th Gospel & Negro Spirituals Festival sponsored by Caja Madrid. Dec 12-20. Each concert €25. www.cultart.com



Dennis Hopper Wim Wenders

theatre

Blancanieves Boulevard

Its title may sound like *Snow White*, but this is not your traditional fairy tale. Full of scene changes, special effects, acrobats and 110 characters, the production brings to life the frivolity, violence and corruption of the 1920s. Barbara Milton is a showbiz star obsessed with stopping a young orphan named Blanca from stealing the spotlight. While surviving in the street, Blanca is discovered by a music group and her life changes forever. With music spanning rock, pop, swing and hip hop, plus plenty of dancing, there's enough to keep the whole family entertained. *Teatro de Madrid, Avda Ilustración, s/n, La Vaguada (Metro: Barrio del Pilar/Herrera Oria), Tel: 91 730 17 50. Tickets (theatre box office 91 730 17 50 or 902 488 488 or entradas.com) €12-€22. Tue-Sun, times vary according to date. 3 Dec-10 Jan.*

El Mago de Oz

Seventy years on from Metro-Goldwyn-Mayer's classic 1939 screen version starring Judy Garland, *The Wizard of Oz* remains as popular as ever. And even if you think you've heard "Over the Rainbow" one too many times, you'll find more to enjoy in this new Spanish stage version. The show has been revamped and includes live magic tricks and five catchy new songs. *Teatro Príncipe Gran Vía, c/Tres Cruces, 8 (Metro: Gran Vía), Tel: 91 521 83 81. Tickets (entradas.com) €12-18. Tue, Wed 4.30pm; Fri, Sat 4.30pm; Sun 12noon, 4.30pm. Until 6 Jan.*

Robin Hood

Here's your chance to catch a traditional holiday show in English. The Madrid Players, an amateur English-language theatre group established



El Mago de Oz

over 40 years ago, invites you to sing along and laugh at this comic pantomime. With live music, a diverse group of actors and only three days to see it, this is one you'll want to book ASAP! *Colegio Cardenal Spínola, c/Cardenal Marcelo Spínola, 34 (Metro: Duque de Pastrana), Tickets (madridplayers.org) €10, under-17s €7. Fri 7.30pm; Sat 4pm, 7.30pm; Sun 12noon, 4pm. 11-13 Dec.*

Auto de los Reyes Magos

El día de los Reyes (The day of The Three Kings), celebrated on 6 January, is when Spanish children traditionally receive their Christmas presents. In this unusual production, The Three Kings guide you on an adventure into the medieval origins of the celebration. Based on the *Auto de los Reyes Magos*, the famous 147-verse text that has become an important reference in Spanish dramatic literature, the script is accompanied by live 12th- and 13th-century music. *Teatro de la Abadía, c/Fernández de los Ríos, 42 (Metro: Quevedo/Canal/Isias Filipinas), Tel: 91 448 11 81. Tickets (at theatre ticket windows or 902 101 212 or*

telentrada.com) €20. Tue-Sun 8pm. 2, 3, 9, 10 Jan 6pm, 9pm. 23 Dec-10 Jan.

El Mercader de Venecia

Gustavo Galdino's version of Shakespeare's classic black comedy *The Merchant of Venice* is presented in intelligible, simple Spanish with a reduced number of characters. Although the play was written over four centuries ago, its themes of religion, multiculturalism, fundamentalism and the battle to defend identities remain relevant to today's socio-political world. The show takes place at the newly re-opened Teatro Arenal, a café-theatre with a unique atmosphere where people can gather not only to see shows, but also for a drink and chat. *Teatro Arenal, c/Mayor, 6 (Metro: Sol), Tel: 91 523 76 79. Tickets (theatre box office or entradas.com) €12-16. Wed 8.30pm. 2, 9, 16 Dec.*

Ben Hur Live

Ready for a grand production that has been in the making for 15 years? The creator of this stage spectacular, Frank Abraham, has collaborated with names such as Stewart Copeland (The Police), Shaun McKenna (who helped author the stage version of *Lord of the Rings*) and Mark Fisher (who's designed tours for Pink Floyd and the Rolling Stones, as well as the 2008 Olympic opening ceremony) to make it a unique experience. It features 400 actors, 100 animals, five horse-drawn chariots, and a 360-degree set, and according to Abraham, it combines "the forces of rock, the energy of a musical, the quality of theatre and the magic of the grand classics of Hollywood". Based on Lew Wallace's novel, it recounts the story of Judah, prince of the Hebrew house of Hur, and the controversies he encounters with his Roman friend Messala. Sure to be a sell-out. *Palacio de Deportes de Madrid, Avda Felipe II, s/n (Metro: Goya/O'Donnell), Tel: 91 444 99 49. Tickets (entradas.com, topticketline.com) €25-€110. Fri 9pm; Sat 4pm, 9pm. 1-2 Jan.*

dance

El Lago de los Cisnes

One of Tchaikovsky's best-known ballets, *Swan Lake* is based on both Russian folklore and an ancient German legend. Its four acts recount the story of a princess who is turned into a swan by an evil sorcerer's curse. The Russian Ballet Company of St Petersburg performs this graceful, 130-year-old ballet. *Teatro Auditorio San Lorenzo de El Escorial, Parque Felipe II (Cercanías: Line C8 to El Escorial), Tel: 91 890 07 07. Tickets (entradas.com) €18-€22. Sun 8pm. 6 Dec.*

Bothanica

Voces Pendleton and his groundbreaking dance company Momix arrive in Madrid to present *Bothanica* for the first time. Since the 1980s, Momix has surprised audiences throughout the world with its innovative combination of art and dance. In this show, Pendleton and co paint a picture of metamorphosis, where dancers break the boundary between reality and imagination by transforming into birds, rocks, trees and bees. Combining dance, acrobatics, lighting effects and set design, the scenes are optical illusions set to the music of Vivaldi and Peter Gabriel, plus sporadic sonic interventions from nature. *Teatros del Canal, c/Cea Bermúdez, 1 (Metro: Canal/Ríos Rosas), Tickets (902 488 488, entradas.com, Caja Madrid cash machines) €20-35. Tel: 91 308 99 99. Tue-Fri 8pm; Sat 6pm, 10pm; Sun 7pm. 2 Dec-10 Jan.*



Bothanica Photo: Max Puccinelli