

## JERUSALEM

### Israel Museum News

Through 13 May, over 300 objets d'arts from some of the world's great private collections: the Prince of Liechtenstein, the Rothschild Family, the Baron Thyssen-Bornomiszta, the Czartoryski Museum, and the Authur Gilbert collections. Rare illuminated manuscripts; English, French and German silver and gold; porcelain; tapestries; Limoges enamels; snuffboxes; and priceless pieces in semi-precious stones will be on display.

## LONDON

### Opposing Authority

From 1 January to 30 April, Janus Avivson presents the 5th biannual exhibition concerned with political issues in art entitled "Oppose (Any) Authority." More than 50 works of art by 25 artists from 9 different countries have been assembled for the exhibition. A catalogue with essays by three artists, a gallerist, a Freudian psychoanalyst, an art historian, a professor of aesthetics, and a Doctor in psychology, accompanies the exhibition. Participating artists are: Ilan Averbuch, Janus Avivson, Andras Borocz, Helen Chadwick, Sue Coe, Nancy Fried, Leon Golub, Magnus Irvin, Wolfgang Isle, Ziva Kronzon, Joanna Logan-Sinclair, Charles Mason, Fabio Mauri, Duncan Mounford, Emmaline Neilson, Lee Redmond, Erika Rothenberg, S.J. Rushton, Steve Rushton, Robbin Ami Silverberg, Athena Tacha, Sean Taylor, Daniel Tisdale, Michael Turner, and Horacio Zabala.

the objects from the exhibition, which is aptly titled "Take me (I'm yours)". In other words, the audience has been granted the novel experience of doing those things normally strictly forbidden in an art gallery. Organized by the Swiss curator Hans Ulrich Obrist, this show brings together artists from Britain, France, Germany, Belgium and America in an extraordinary selection of work that functions on two levels: as utilitarian object and as work of art. Among those artists featured are: Christian Boltanski, Hans-Peter Feldmann, Jef Geys, Carsten Höller, Fabrice Hybert, Wolfgang Tillmans, Gilbert and George, Douglas Gordon, Christine Hill, and Franz West. The exhibition has been sponsored by Absolut Vodka with additional assistance from the A.F.A.A., Paris; The French Institute in London; Visiting Arts; the Goethe Institut; and Life Tools.



RIGHT: WOLFGANG TILLMANS, GROUP ON CHELSEA STAIRCASE, 1993. LEFT: CHRISTIAN BOLTANSKI, QUAI DE LA GARE, 1993.

## BERLIN & WEIMAR

### Bettina Munk at Kunst Werke and Kunstsammlung

Nowadays some younger artists want to do everything but installation. They fear that, because of the inflation of the term "installation" to the point of gaudiness, they will not be taken seriously. Therefore certain measures are necessary. Last November, Berlin artist Bettina Munk transformed a room at Kunst-Werke into a sculpture that can exist only as long as the exhibition itself. Thereafter it will deteriorate into its component parts and be stored until it is fitted to another room. After thirty seconds of darkness, lettered panels light up on the ceiling. Their dimensions are carefully calculated to create the illusion of changing depth, distance, and height, depending on where one stands. Then the light gradually illuminates the space, goes down again, and this sequence is repeated ad infinitum. A description by the curator points to the meaning of the words on the panels. She says the installation symbolizes a loss of orientation. On the contrary, the work is about defining space as it relates to one's point of view. The volume of the space itself becomes present as the object of the work. As Bettina Munk makes this strength blantly clear, the work's weakness also stands out. Its execution is dependent on dramatic theatrical techniques and lighting, its conception on a strong sense of geometry. The viewer stays for a while, and the work is understood. But within the field of temporary art, this precision obsessed installation is one that takes formalistic space relations about as far as they can go. Munk has created a basic module that can simultaneously measure, determine, and encompass the visibility of any closed encasement. What does this mean for sculpture and thus for art as such? It is related to architecture, consists of a visible "inside," and its "outside" is everything but that; art in this sense is constructed space. Here Munk's work speaks of the current orientation of artists towards architecture.

Bettina Munk's exhibition will travel to the Kunstsammlung, Weimar for a May/June opening.

Peter Herbstreuth

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## LONDON

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