

...to draw directly from life. (When he took up painting again, after an eight-year interval, it was in the exact same mode.)

Studying this selection, one notes that Arikha rings the changes frequently, drawing onto colored, textured or untouched papers; and employing techniques and tools which offer a variety of effects, such as gold and silver point, hard and soft pencil, charcoal, chalks, brush and sumi ink.

The nuances of Arikha's touch are spectac-

...way carriage. While Arikha's drawings may be described as realistic, his style of representation has nothing whatsoever to do with "photorealism." One of his aims is to arrive at the defining quality or "spirit" of his subject, even if it happens to be an old pair of shoes; another is to catch a transient pose or gesture, or a passing mood.

Among some captivating examples are Arikha's mood drawing "Self-Portrait Shouting

...studying Arikha's drawings, the visitor will perhaps experience a sense of *deja vu*, of something once seen and half-remembered. This is because Arikha is so thoroughly steeped in the history of painting that, even though he wishes to approach every "assignment" as freshly and directly as he can, his knowledge of the great figure draftsmen of the past, of Michelangelo, Ingres and Degas, inevitably informs his work.

The innate modesty of Arikha's drawings has a special appeal today, when so much of

...factor and Arikha only (and to have no introductory text in any language in the gallery) shows a glaring lack of consideration for other "minority" groups who may well visit this exhibition, including tourists. (Janco-Dada Museum, Ein Hod). Till January 24.

"I TOLD YOU SO" is a strangely intriguing show by Aya Ben Ron (b. 1967), a graduate of the Ramat Hasharon Art Teachers College, currently engaged in postgraduate studies at Goldsmiths' College, London. Her previous exhibitions have dealt with illnesses, biological and medical experimentation and her present work follows this trend.

Since the 1970s, the female body as object and the question of stereotyped roles for women have become central issues within the feminist debate. Twenty years on, one would have thought that these topics would have been explored to saturation. But Ben Ron has come up with something new. Looking back in history to the times when hysteria and various nervous complaints were considered to be "women's diseases," she highlights the techniques which were once in use whereby women not conforming to the social or medical norms of the time were restrained and subdued.

Her source material is derived from a 19th-century pamphlet marketing home treatments to counteract mental and physical ailments (baths, enemas etc.), and a publication of the Torture Museum in Amsterdam. Illustrations in this literature form the starting point for Ben Ron's oils of the nude figure of a woman, which she has then scanned and processed in a computer and printed out as transparencies. Seven such images are mounted in light boxes.

Titles of a cruel, derogatory nature (*You Coward, You Loser, Cry Baby*) are integrated into these pictures in which women are depicted in remedial baths, with restraining clamps or stocks applied to their faces or bodies. In some cases, they are forcibly inhaling some liquid matter. Each image has a harshly colored background, surrounded by a repetitive "ornamental" border of petri dishes holding microbe cultures. (Herzliya Museum of Art).

IN THE FRAME

European glass from Renaissance times to the 19th century is highlighted at a new exhibition at Tel Aviv's Eretz Israel Museum. Changing styles and trends are illustrated by some precious and beautiful pieces; among them a frosted glass cup from 16th-century Venice and a magnificent basin with foliage ornament featuring the profile of a Spanish nobleman and horse, a rare example of the green-leaf type of 16th-century Barcelona enameled glass.

THE HANUKKA lamp presented to President Clinton during his recent tour of Masada was the work of Arle Ofir, a well known designer of Jewish ceremonial art who headed the gold- and silversmithing department at the Bezalel Academy between 1972 and 1985. This lamp, producing the effect of a three-dimensional object by two-dimensional means, is characteristic of Ofir's design language.

Made from stainless steel, its profile, repeated four times in parallel bands of decreasing size, echoes that of the fortress palace. At its lower center, Ofir has sited a small cave, placing within it a miniature reproduction in orange-colored ceramics of one of the 11 ostraca found at Masada. These pottery fragments may well have been the lots (described by Josephus) which the last survivors at Masada drew in order to decide who would first kill the oth-



Beaker with view of the city of Dresden painted with transparent enamels by Samuel Mohn, Germany, 1811 (Eretz Israel Museum, Tel Aviv)

ers and then himself. Silver brooches designed by Maya Ofir, an artist and teacher from Ein Hod, were

Angela Levine

also presented to Hillary Clinton and Sara Netanyahu. These took the form of a window frame bounding the same silhouette of Masada. Maya Ofir also designed the pair of gold and silver earrings incorporating ancient glass presented to Chelsea Clinton.

PRIZES TO "young artists" and to an older group for the "encouragement of creativity" are to be presented on the evening of December 29 at the opening of an exhibition of their work at the Tel Aviv Artists House. Among the prize-winners is industrial designer Elshar Levi, whose portfolio includes a system of rubberized pavement strips for the blind, manufactured by Pirelli and installed on platforms in Milan's underground and at stations elsewhere.

A NEW video presentation at the Herzliya Museum, *Young and Restless*, is a traveling exhibition of recent performance-based works by New York artists, curated by Stephen Vitiello in conjunction with the Museum of Modern Art, New York. The program, nearly four hours long, comprises mainly light-hearted productions by 17 women artists in their 20s and 30s. The longest piece (57 mins), shown in a separate viewing area, is by Alex Bag and features a collection of talking heads, whose "owners" range from a "live" blonde to rag dolls and puppets.

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