

Time for every object



ABSTRACT: From the video installation by Kate Gilmore.

Kate Gilmore "Built to Burst," Braverman Gallery, Tel Aviv

"Built to Burst," Kate Gilmore's solo exhibition at solo exhibition at the Braverman Gallery in Tel Aviv, was actually made in the gallery – a large-scale installation that was constructed as part of a documented performance piece. This marks the second time that an exhibition of this nature has been held at Braverman. Two years ago the gallery mounted Uri Nir's "Tropic of Pulse," an extended version of which is presently on display at the Helena Rubinstein Pavilion in Tel Aviv.

Experiments in presenting installations constructed as part of or which come alive in performances began in the second half of the 20th century. Gilmore made a one-time performance that was not open to the public, but there are many shows in which the piece is performed a number of times. Conceptually these recreations represent an effort to hold onto time, to freeze what is inherently transient.

The issue of transience versus repetition has generated a lively debate in recent years, especially with the opening of Marina Abramovic's retrospective and performance recreation last spring, "The Artist Is Present" at the MOMA in New York.

Born in 1975, Gilmore is an American artist who engages with the question of time, and whose work converses with art made between the 1950s and '80s, specifically the transition from abstract expressionism to minimalist and post-minimalist art. Her work is saturated with references to the modern history of art and the documentary photographs and videos stand on their

own, indicating the search for a proper balance between action and its mummification as it were.

Another debate, more symbolic in nature, concerns the time for creation and time for destruction, cycles of life and death. Gilmore performs most of her pieces but in some instances, like the work she showed at the Whitney Biennale last year, her piece was performed by other artists.

On the entrance level of the gallery is a metal construction made of five platforms (designed by Sholi Strauss). The structure expands from bottom to top, recalling constructions like "Monument to the Third International" by Vladimir Tatlin from 1920, a tower that was never erected but whose design secured the artist's place in the history of art, and the "Bottle Rack" readymade by Marcel Duchamp from 1914.

The gradually expanding construction, getting wider as it grows taller, reinforces the inversion that Gilmore explores from a painterly standpoint in her references to action painting. The first thing that Gilmore's video brings to mind is Hans Namuth's 1950 film that documented Jackson Pollock at work, one of the most influential art movies ever made. Gilmore is filmed breaking rows of white clay pots. Filled with paint, these pots create a whirlwind of white and orange, resembling a huge abstract painting adorned with shards of pottery, and consequently recalling Julian Schnabel's series of "plate paintings," large-scale paintings set on broken ceramic plates.

As in many of her other works, Gilmore performs this piece wearing "feminine" clothing, including a dress and high heels. When she

breaks the pots in what initially appears like a state of rage (but which later takes the form of an obsessive act) Gilmore creates a more aesthetic version of artist Paul McCarthy's films. While the latter addresses art as a substitute for violence, Gilmore explores this along with other feelings.

Obsession also figures prominently in the piece shown on the lower level of the gallery, "Blood from a Stone" from 2009. In this video Gilmore picks up what appear to be very heavy cubes and places them on shelves. On one of their sides is fresh white paint which drips on the gray wall and on the artist's clothes (another reference to Pollock). The manual labor, heavy breathing and beads of sweat stand in contrast to Gilmore's white skirt and heels, whose clicking is integral to the soundtrack of the piece. The cubes entrench the idea of the white cube, considered an ideal platform for the display of art until around the 1970s, when it was repeatedly challenged.

In both pieces Gilmore performs challenging, physically exhaustive work, but she does not test the limits of endurance like other performance artists, including Abramovic, Vitto Acconci or Bruce Nauman. In this respect it seems like Gilmore bridges art that tests the limits of endurance with the biting ridicule of popular culture found in the early films of artist Martha Rosler. While Rosler, who also critiqued female stereotypes, portrayed a deranged cooking show host, parodying the 1950s role model for American women, Gilmore uses female figures to parody the celebration of machismo in early art films.

(03) 672-1734. **Sarah Levine:** "Love Thy Neighbor," photography, dealing with the Israeli/Palestinian conflict. Tues, Wed, Fri 11.00-14.00
GROSS GALLERY
 86 Bograshov St.
 054-454-9502. **Dani Sessler:** Paintings; **Naomi Limor:** Sculpture; **Boris Oicherman:** "Bograshov 86," site specific installation. Mon-Tues, Thur-Fri 11.00-14.00
GVANIM GALLERY
 Kibbutz Ha'ogen, Emek Hefer (09) 898-2148. Group exhibit: "Eco Art," paintings and sculpture, made from recycled materials. Fri, Sat 9.00-14.00; Mon-Thur 9.00-18.00
HAKIBBUTZ ISRAELI ART GALLERY 25 Dov Hoz St. (03) 523-2533. **Sima Meir:** "Ahadom," paintings; **Nirit Mitrani:** "Skin," paintings, mixed technique. Fri 11.00-14.00; Sat 11.00-14.00 Mon-Thur 11.00-15.00, 16.00-18.00
HA'RIVIERA Ben Gurion St., corner of Nordau St., Bat Yam Promenade. Group exhibit: "Built to Last," street art, installations and video art. Fri-Sun 10.00-22.00
HELENA RUBINSTEIN PAVILION FOR CONTEMPORARY ART 6 Tarsat St. (03) 528-7196. **Uri Nir:** "Accelerator," installation; Permanent exhibits: Meissen porcelain from the 18th and 19th centuries; "Rises and Daffodils, Dragonflies and Butterflies: The Glassware of Emile Galle." Sat, Mon, Wed 10.00-16.00; Tues, Thur 10.00-22.00; Fri 10.00-14.00
HERZLIYA CENTER FOR THE PERFORMING ARTS 15 Jabotinsky St., Herzliya (09) 972-9972. **Shlomo Schwartz:** "12 Ideas," paintings. Open during performances
HERZLIYA MUSEUM OF CONTEMPORARY ART 4 Habanim St. (09) 955-1011. **Yitzhak Golombek:** "Carriages," installation; Group exhibit: "Numerator and Denominator," paintings, installation and video. Fri, Sat, Mon, Wed 10.00-14.00; Tues, Thur 16.00-20.00
HEZI COHEN GALLERY 54 Wolfson St. (03) 639-8788. Group exhibit: "Tension," photographs, video and sculpture by Iranian artists. Fri 10.00-14.00; Sun-Thur 10.30-19.00
HOLON INSTITUTE OF TECHNOLOGY 52 Golomb St. (03) 502-6851. **Roee Shachar:** "The One That You Call Mine," paintings. Sun-Thur 9.00-16.00, by appt.
ISRAELI PUPPET CENTER 13 Remez St., Holon (03) 651-6848. **Ori Eliaz:** "Scarecrows," wooden puppets made from recycled materials; **David Ben Shalom (Honzo):** "The Kibbutz Pulls the Strings," puppets, tribute to Israel's first puppet maker. (part of