



London Round-up 2

Domo Baal • Annely Juda • Tintype •
St Clement's Hospital

At Tintype, **Jost Münster** has presented a selection of small, intense paintings which hold an interestingly fine line between abstraction and figuration, though mainly positioned within the frame of the former. Compositional devices are pushed to the edges of the canvas while loose geometric patterns stabilise an otherwise shaky pictorial structure. The works are simultaneously layered and sparse, reductive yet replete with the stacked skeins of their accumulated surfaces, Münster's working method also supplying an attractive density of colour. Münster has occasionally employed his own earlier works as supports on which to make new paintings and, by retaining portions of the older pieces as found or recovered fragments, a chronologically complicated exchange between diverse developments within Münster's practice and of, perhaps, the artist's biography, is generated. The artist has, as it were, become his own critic, but the criticism here is embedded within the act of painting itself. This reworking of earlier paintings also raises the question of when a work is actually complete: how does one know when the painting is finished? Does 'finished' have any substantive meaning in this context anyway? The exhibition's title, 'Together for Now', with its implications of transience and fragility, seems entirely apt.

In five rooms at the now defunct St Clement's mental hospital on the Mile End Road in east London, **Uliana Apatina** has constructed what she calls an 'immersive', site-specific installation, entitled 'Talk to Me'. Five small to medium-sized rooms, including most of the fixtures and furniture, have been completely covered in smooth shiny foil and lit with blue neon tubes, the effects being visible from the building's exterior as well as when moving about inside. The viewer is reminded of filmic renditions of haunted houses at least as much as of the former hospital's miserable procedures and also, via the work's fuzzy blue shimmer and arched windows, of a Byzantine church. Apatina remarks that the atmosphere of the building heavily influenced the final result and the mirrored surfaces do indeed suggest a kind of tortured navel-gazing – perhaps a metaphor for many artists' endless egotism? The most powerful areas are those lacking the various hanging elements the artist has added throughout the array of rooms. The glassy silver-blue minimalism is enough and more; the hangings and scattered papers only confuse an otherwise effective reworking of the space. But the problem of aestheticising the social and the political is once again very close at hand. ■

