



Nile tribesman in a sitting position  
Photo by Eliot Elisofon

1000 for Viennese concert-houses. However, the starting point of this exhibit is a statue which dates back to 5750 B.C. of a Turkish goddess giving birth while sitting on two lions. Whether exploring the role of seats in medieval churches, the lifestyle of nomads or squatting meetings in modern Japan, "Sitzen" dynamically reviews the historical meaning of this everyday posture, while posing sociological, anatomical, ergonomic and philosophical questions. (Until Jan. 4. Tues.-Fri. 9 a.m.-5 p.m.; Wed. until 8:30 p.m.; Sat., Sun. and holidays 10 a.m.-5 p.m. Deutsches Hygiene Museum, 1 Lingnerplatz. Tickets: 5 marks. Tel. 49-351-484-6670.)

— EVELYN ANULACION

## ANTWERP

### The Princely Pilgrimage

The "Grand Tour" of a prince had political as well as educational and matrimonial motives, as was the case with Prince Wladyslaw of Poland in 1624-25, whose sojourn is chronicled in this exhibit. His father, Sigismund III, wanted to present his son to the courts of Europe to increase his aspirations to the Swedish throne and as victor over the Turks in 1620. Suits of armor, weapons, jewelry, silverware and utensils as well as portraits and paintings make such a tour more imaginable to the modern viewer. Besides the royal portraits, there's a curious painting of a bearded woman from that time who was also touring Europe in an effort to gain her livelihood. (Closes Dec. 14. Tues.-Sun. 10 a.m.-5 p.m. Koninklijk Museum voor Schone Kunsten, Leopold de Waelplaats. Tickets: 150 Belgian francs. Tel: 32-3-238-7809.)

## FRANKFURT

### 'A Flight Through Dreams'

Producer Andre Heller has realized his dream of presenting a spectacular stage show with the widest spectrum of Japanese entertainment artists ever seen outside of Japan. In this several-stop tour, we get a fascinating peek at the often underexposed culture of Japan, where entertainment traditions of the 17th and 18th centuries often thrived in private circles. In "Yuma" we encounter a surrealist mix of fan, torch and other dances, including the Dream Dance of the Edokko, water games, transformation artists, flame-swallowers, swordfighters and richly-costumed courtesans, to name a few. (Dec. 18-Jan. 4. Mon.-Fri., and Jan. 1, 8 p.m.; Sat.-Sun. 3 p.m. and 8 p.m.; Dec. 31, 6:30 p.m. Jahrhunderthalle Hoechst, Pfaffenwielse. Tickets: 35-112 marks. Tel: 49-69-944-3660.)

## LONDON

### 'Sealed with Fire'

"Love is so short, forgetting is so long." British artist Peter Griffen, whose awards include the Prix de Rome, has long been touched by the poetry of

Pablo Neruda. (In one of the most haunting of many similarities between the two men, both lost their mothers three days after their birth, making Neruda's "Birth" especially poignant for Griffen.) To mark the 25th anniversary of the poet's death, a special exhibit has begun a world-wide tour in London with 30 collages made by Griffen using acrylic, gouache, pigment, sand, cotton and wood. Griffen devoted three years to find the right imagery to convey the passion of Neruda's masterpieces. Fragments of the poems are incorporated into most of Griffen's colorful designs as he succeeds in his attempt to "reflect rather than interpret" the poetry of Pablo Neruda. (Until Dec. 17. Tues.-Sun. 10 a.m.-6 p.m. European Academy and Accademia Italiana, 8 Grosvenor Place, London. Free admission. Tel: 44-171-235-0303.)

## MILAN

### The Intimacy of Artist & Lover

"The Private Hayez: Art and Passion in Pre-Romantic Milan" presents 34 art works by Francesco Hayez, a 19th-century painter and patriot, famous for his portraits and his activity at the courts of Vienna and Milan. The exhibit features paintings and drawings, but its most original item is a series of erotic drawings showing the artist and his favorite model-and lover-Carolina Zucchi, in intimate attitude. The dim lights necessary to protect the very delicate materials of the drawings contribute to the fascinating atmosphere. It is probably the only opportunity to see this private part of Hayez's work, since the 19 "love drawings" will go back to a private collection after this display. (Until Dec. 21. Museo di Milano, 6 Via Sant'Andrea. Tues.-Sun. 9:30 a.m.-5:30 p.m. Free admission. Tel: 39-2-869-3549.)

## PARIS

### 'Piaf, Je t'Aime'

A musical comedy in French based on the life of Edith Piaf. The show chronicles episodes from the singer's tumultuous life from 1915 to

minutes of beginning her performance. A Cameroon-born singer and composer who wrote music for the movie "Blue in the Face," starring Madonna and Harvey Keitel, Nyolo is accompanied by drums and percussion, bass, guitar and four voices, in music inspired by the bikutsi, the rhythm of her African Beti tribe. (Dec. 20. 8:15 p.m. De Kleine Zaal, Concerthall De Doelen, Schouwburgplein. Tickets: 20 guilders. Tel: 31-10-217-1717.)

## VALENCIA

### The 24-Hour Museum

This Mediterranean city displays an exhibition of 31 sculptures by some of the world's best known artists along the Gran Via, one of Valencia's main streets. Jointly sponsored by Unesco and the municipal government, the exhibition includes works by Rodin, Miro and Julio Gonzalez, among others. Illuminated at night, the sculptures make the street a 24-hour outdoor museum. (Until Jan. 30. Calle Gran Via Marquez, del Turia. Tel: 34-6-391-5454.)

## VIENNA

### From Liz Taylor to the Massai

Over 200 photos by American photographer Herb Ritts are on display in this retrospective at this unusual museum, designed by artist Friedensreich Hundertwasser. The exhibit highlights Ritts's work as a celebrity-fashion photographer, and also explores his career as an independent artist. Although the collection covers a wide range of subjects, Ritts's passion to challenge conventional notions of sensuality and beauty can be found in each of his photographs. Included in the exhibit is an essay of black and white images from Ritts's recent travels to Africa. Here the artist's fascination with lines, texture, and form is joined with timeless scenes from the Massai community and the natural landscapes of east Africa. (Until Jan. 18. Daily, 10 a.m.-7 p.m. KunstHausWien, 13 Untere Weissgerberstrasse. Tickets: 90 schillings. Tel: 43-1-712-0495.)

## ZURICH

### An Opera That Sizzles

George Bizet's sizzling gypsy tale will play only twice more in the current season, with Agnes Baltsa singing the title role. Considered the most operatic of all operas, "Carmen" has been gripping audiences here with a fiery version of the theme that death is the inevitable price to be paid for passionate love. Once again Zurich impresses with creative staging. (Dec. 17 at 7:30 p.m. Matinee on Jan. 2 at 2 p.m. Zurich Opera House, Theaterplatz. Tickets: 32-198 Swiss francs. Tel: 41-1-268-6666.)

— Compiled by MARY MCGLYNN

ing the stage, the chorus then draws back to clear a small space where, tenuously shielded by four powdered lackeys, the oblivious Chevalier de la Force and his father the Marquis discuss Blanche's terror of the threat that is visible all around them. Blanche, in fact, is obsessed with escaping the crowd: In the convent, where the nuns create their own space, she had some respite until the convent too is breached

is closely wedded to the score, even when Mr. Carsen introduces actions that weren't explicitly stated in the libretto, such as having Mme. de Croissy, the old prioress, make her first entrance with a halting gait echoed in the music.

The one weak link was the cast, which was not as strong as Mr. Carsen's images deserve. As Blanche, Joan Rodgers wasn't quite on top of her tones: she didn't achieve

and technique to do justice to the figure whom Poulenc himself admitted falling in love with. Conductor Yves Abel did a fine job bringing out the contrasts in the score, and, for the most part, restraining the orchestra from drowning out the singers.

Aiming to delve into essential truths rather than make a superficial impression, "Dialogues" becomes "grand opera" almost