

(Brazil) had undertones of Arrabal, the approach to and synthesis of the subject matter being far inferior to the actual camerawork.

In terms of technology per se, there was a virtual absence. At the entrance of the Biennale stood Ray Staakman's (Holland) lifesize mobile room. Via a floor mechanism, the cubicle space would open its walls and reclose them on the opposite side. A spectator if he wished could be momentarily enclosed in a steel embrace. Tatsuo Kawaguchi (Japan) presented an ingenious earth-electricity spectacle in which water, stones, wood, hot plates, wires and fluorescent lamps combined in a space-time programming. His floor-bound machines remained subservient to the given location and blended quite amusingly with the natural elements utilized.

Bill Beckley's (USA) photos and texts overshadowed most of the other uses of this media. Playing very personal expression and word games, Beckley creates autonomous and comical entities. 'The French Restaurant' text was posted high on a wall so that the spectator had to climb three steps in order to discover that the information itself involved levels of an experience and communication. Joel Fisher's (USA) drawing and collage imitations were also a noteworthy body of work.

Anne and Patrick Poirier (France) exhibited an earth model of Ostia Antica measuring 1140 x 575 cm. From their notes taken on site: 'I remember Marguerite Yourcenar's phrase in Hadrian's Memoirs: 'Every edifice was the plan for a dream.' So we constructed every day, all the time, the dream.' Other artists deserving mention were Georges Touzenis (Greece) notes and drawings on art and artists; Louis Cane's (France) 90 degree angle wall-onto-floor canvases and Sigurdur Gudmundsson's (Iceland) photo-text ensembles.

A great number of films were projected in a special auditorium. 'Birth' and 'Dwellings' by Charles Simonds (USA) were an interesting example of body art expression. In 'Birth' the artist emerges nude from the land in a visually surreal sequence. In 'Dwellings' he lays on the virgin ground and proceeds to build Minoanlike structures on his stomach. In the last scene, the artist is in a ghetto street in New York building another

miniature house amongst the commentary of the neighborhood. According to Simonds: 'Birth establishes the sexual ties between myself and the earth. Body-Landscape-Dwellings locates myself on the earth and the dwellings on me on the earth'.

Various galleries in Paris presented shows in the cadre of the Biennale. Among them was Michel Jaffrennou's environment at Gallery Stadler. From the second-floor window hung a lady in distress, again a doll, but a convincing means of integrating the exterior with the interior space. Inside the gallery was a labyrinth which brought rue de Seine indoors and eliminated the gallery's identity. One found paper boutiques, a bridge overlooking silverfoil and lights, postcard stands. The upstairs room was transformed into a Christmas world that included a tree, decorations, carols, and a table of feast. Jaffrennou explained that he lived in the gallery for two months and created this place, this time, this attitude. He summarizes it as ambiguity, no different than our everyday world, no more justifiable.

No doubt Paris on both a municipal and private level has decided to open more doors to the avant-garde, as witnessed by the show 'Aspects de l'Art Actuel' at the Galliera Museum. Sponsored by Sonnabend Gallery in the context of the Festival d'Automne, Art Actuel features familiar experimental artists such as Glass, Baldessari, Boltanski, Kenneth King, Acconci, Wegman, Oppenheim etc. on either a permanent or visiting basis. From the 24th to the 27th of September, Giulio Paolini installed his 'Apotheosis of Homer' which consisted of myriad music stands holding photos of famous actors in historical roles. According to Paolini, the stands are . . . 'autonomous partitions (each spectator can find himself in each interpreter and thus in each personage) that constitute a stage scene without any narrative objective.' A special text by the artist was repeatedly played by a tape recorder during this unusual performance. The section which sheds light on his tentative reads as follows: 'Theatrical, classical, and modern are three incongruous pieces of data as long as the value of the unknown remains hidden; the interpreters are these personages; they stop real time; they don't occupy

space; for a moment that only they themselves can determine (off stage?) they interrupt the habitual references (their and our very own identities); they celebrate a dazzling fiction.'

As 'Aspects de l'Art Actuel' is and promises to be a highlight of the fall art agenda, a complete coverage of the actualities will appear in the next issue of Art and Artists.

