

Extrait de STUDIO INTERNATIONAL Couches - (suite)

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figuration are at their massive and weighty best in the totemic warriors of Nobumichi Kondo of Japan, Ricardo Irarrazaval of Chile and Paul Rotterdam of Austria. Johannes Koetsier of Holland blows up the sections of printed letters into formal elements of torsion. Great Britain distinguished the national contributions by a strong contingent that ranged from the strongly drawn *View of the bay* with its linear rhythmic areas by Patrick Caulfield to the lively striptease *'It won't be long now'* by Antony Donaldson.

Paul Huxley won one of the six painting prizes.

Sculpture in general provided greater variety and intensity. Here Great Britain's adventures in plastic forms combined the colour impact of painting with a three-dimensional depth that became by paradox almost weightless as in *The scene* by Derrick Woodham and the acrobatic twist to the pillar *Volution* by Isaac Witkin. With David Hall, Roland Piché and Tim Scott, they won the Prix de la Ville de Paris jointly for Great Britain. The German representation was strong from



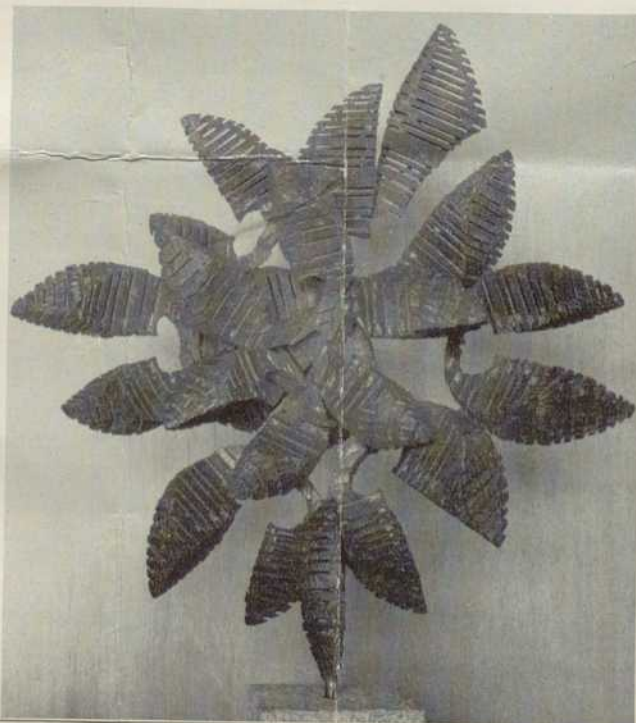
1
Michel Charpentier, France
Madame Z 1965
Cement
1.75 m. high

2
The Zero Group, Germany
Heinz Mack, Otto Piene, Günther Uecker
Luminous Mill 1964
Aluminium and iron nails
220 x 130 x 80 cm.

3
Antony Donaldson, Great Britain
It Won't Be Long Now 1964
Oil on Canvas
66 x 66 in.
Collection: Mr. J. Bannenberg

4
Feliciano Hernandez, Spain
Sculpture in Iron, I 1964
130 x 110 x 30 cm.

5
Mauricio Salgueiro, Brazil
Urbis I 1965
Cast metal with objects, sound and music
107 x 75 x 62 cm.



the nail reliefs of Günther Uecker, cascading almost fluidly over the seat of a chair and the group work realised by the famous Zero Group of Uecker, Heinz Mack and Otto Piene *Luminous Mill*. *Son et Lumière* was involved in the rigid planes of metal sculpture by Mauricio Salgueiro of Brazil. Feliciano Hernandez of Spain assembles leaves of iron in arboreal and floral motives that have structural force.

Establishing the continuity of the biennales the two prize winners chosen by the young artists in one exhibition are also given one-man shows in the following one. Thus Allen Jones of Great Britain chosen by French exhibitors in 1963 exhibited now a brilliant collection of lithographs. Michel Charpentier of France chosen by the foreign exhibitors was represented by a group of figures and torsos in cement and bronze, carrying the sombre identities of limbless young women vertically ossified in a twentieth century Pompeian eruption.

Also exposed as reward from the previous biennale were Anna Letycia Quadros of Brazil, whose brilliant drypoint etchings combine abstractly the blackness of a mass as counterpoint with the strength of bitten hatchings and Jennifer Dickson, a South African etcher, whose figuration is evocative and free.