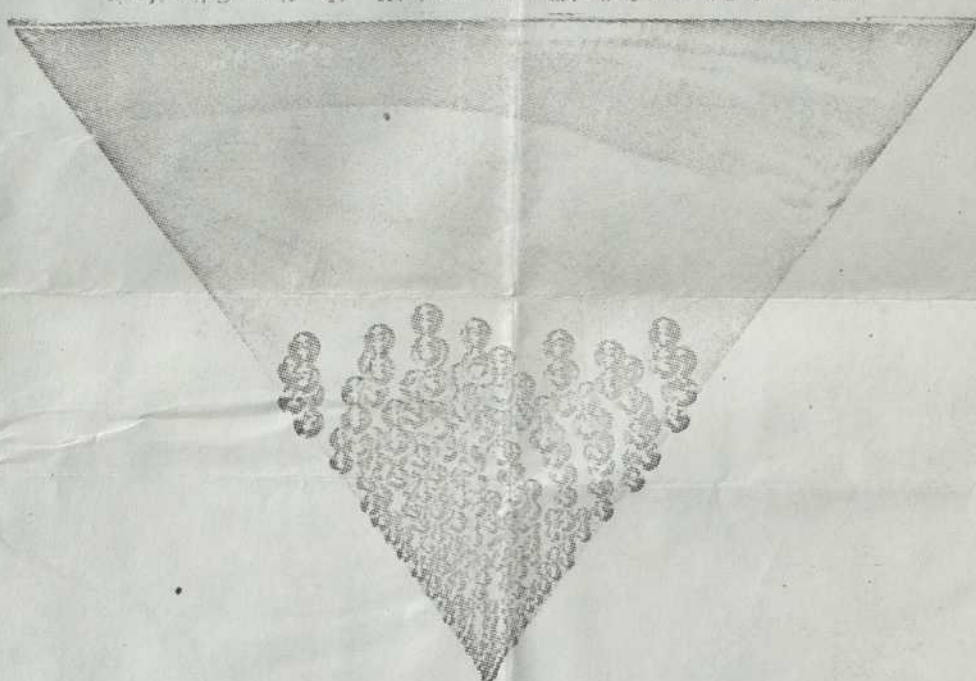


Among the paintings I noticed Hundertwasser's glowing colours, Britan's subtle black and white compositions, a vigorous and meandering portrait by Karel Appel, good examples by Lam, Lubchanska, Moreu, Breyer, Saur, and

next to a pink (wax) penis. Highest layer a little Eros with his bow (halls' sculptures). At the top of the dolls, beads etc. (resembling Niki de St. wedding cake made from plastic flowers, by Dorothée Selz, an enormous Peter de Wattenwyl, and *Love, Dinner* painted in sharp red, yellow and gold by cade of circus beasts in papier maché with stiff shirts on a black frame, a caval-neo-realist exhibit: Journaux stand Quantities of anti-art, Dada, pop-art, mirrors.

Megert constructions in perspex and and Maria Pan, Ruth Frankken, Christian severe *Structure Architecturale* in steel, Francisco di Tena showed an imposing, (who was also represented at this Salon) delicacy and charm of Calder's mobiles appearance of a living organism, with the and different metal nails. It has the La Goutte of Klaus Geissler, and Joyce Minsour's *Vie et Semence*, made of wire very beautiful; and the silvery, metallic

Pol Bury 120 Balls on an Inclined Plane 1969 metal 133 x 65 x 40 cm Galerie Maeght



Arman Fan Accumulation 1969 metal Musée des Arts Décoratifs



Tapiés, Medek, a shining metal relief *Homage à Jules Verne* by Willia Weber, and the picture-constructions of Tomasselli and Philippe Morrison.

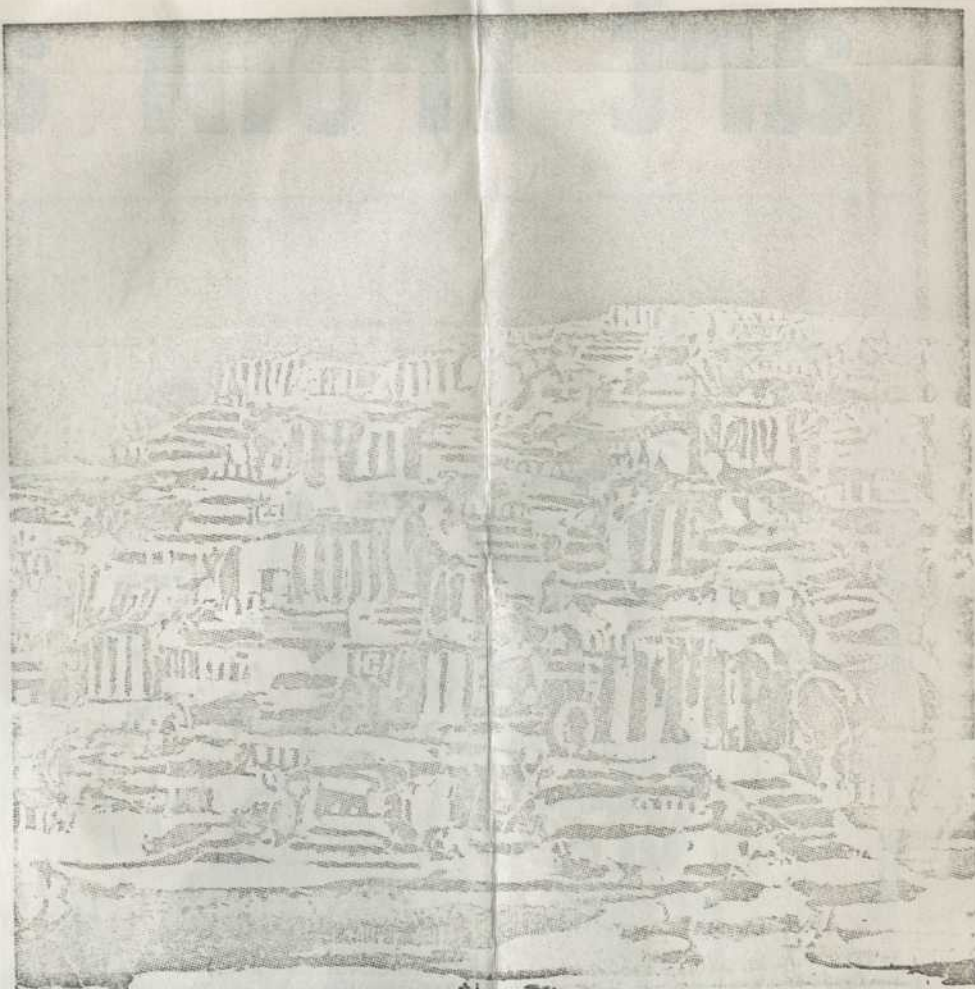
Graphic works are excellent – apart from Picasso's, Miro's, Masson's I would mention especially Courtin's *Hereux Evenement* and the engravings of Fiorini.

There were many interesting works in every idiom of modern art, by artists of almost every nationality. But it also must be said that the exhibition was not well organised; the pictures badly hung, the sculptures crowded, and the catalogue rather muddled.

Also in the Musée d'Art Moderne there was the work of the Icelandic painter Gudmundur Erro. His paintings are a rather unpleasant mixture of journalistic reportage, social realism, pop-art and surrealism. The colours are dull, the themes uninteresting, the forms intestinal and repulsive. With great relief I entered another room of the Musée to see Piotr Kowalski's exhibition: large cubes constructed from black metal frames, inside which are grey perspex squares with slightly protruding surfaces, hung on black wires, and also large black and red plastic pyramidal forms with flickering lights. They are aesthetic exercises based on scientific researches by a young mathematician and architect interested in optical reactions to colours, shapes and space.

The Musée des Arts Décoratifs has two very interesting shows – one of the Belgian surrealist Paul Delvaux and sculptures by Arman. Arman was with Martial Raysse a leading figure of the 'École de Nice'. He is concerned with 'accumulations' – which can be found almost everywhere: a forest is one, so is a town; or the countryside. What Arman wants to represent is the atmosphere of our times, the technical and industrial climate of our urban life. Thus he uses ready-made parts of tools, motor cars and other modern objects, combined into beautiful compositions. There are always moments of surprise and poetry in his rich, imaginative and unexpected conglomerations. After success in his native Nice, and later Paris, Arman went to the United States in 1958 and lived for several years in New York. In 1967 Régie Renault the motor manufacturer offered him the opportunity to work with diverse materials and techniques. Most of the exhibits at the Musée des Arts Décoratifs are the result of this 'Arman-Renault' collaboration.

At Galerie Maeght Pol Bury, the Belgian sculptor, is another artist of great technical skill and invention. His is a world of elementary geometrical forms: cubes, spheres, triangles, arches, cylinders, highly polished cones in aluminium, stainless steel, copper and brass. They are beautifully assembled and subtly balanced, but it is not only their purity which attracts attention; a slow, imperceptible movement changing the patterns of the



John Day Aegean Night 1967 collage, oil and acrylic 62 x 62 cm Galerie Darthea Speyer

composition and the reflections of light creates confusion between real and reflected elements. A battle between steel balls and the laws of gravity produces a strange fascination; absorbing, amusing, even elevating.

A different charm and poetry emanate from the works of the German artist Egon Horst Kalinowski at the Centre National d'Art Contemporain, the beautiful gallery in the Rothschild Palace. His *Cassons et Steles* – wooden constructions covered with dark brown leather, accented by silvery metal ornaments, are rather disturbing. They look like ritual instruments of an unknown cult, enigmatic, troubling and evocative; one enters a universe of mysterious allusions and associations, a labyrinth of oppressive dreams.

John Day, a young American painter, former pupil of Josef Albers, showed at the Galerie Darthea Speyer. His version of Greece is a very personal myth – strangely quiet, mystical and metaphysical. Long dark corridors lead to luminous rectangles, open onto strange, abstract landscapes. A cold silvery light reflects in floors of grey stony slabs. The walls are covered with old photographs of men and women showing through transparent brownish paint,

like faded caryatids supporting the weight of the ceilings. These images of old deserted lands, where no vestige of life but only myth remains, bear the sad, heavy splendour of times gone by.

On the Rive Gauche, at the Galerie Denise René, the Venezuelan Cruz-Diez exploits possibilities of light and colour in movement. He uses strips of transparent plastic, plexi-glass, or opaque materials to build delicate structures. The images change with every movement of the spectator. There are so many 'propositions' that finally one is exhausted, saturated with colour, especially after penetrating the suspended cylinders of red, green, yellow and blue transparent ribbons.

I must also mention an excellent new gallery on the Rive Droite: the Vision Nouvelle is devoted to modern graphics, but also has an imposing collection of old master engravings and prints. Another new gallery, Arjel, exhibits impressive lithographs by Karel Appel, and at Couturier on the rue de Seine there are small abstract pictures by the late Henri Nouveau, with works by Fontana, Yves Klein, César, Arman, and monumental polyform sculptures of Étienne-Martin.

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