

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

On the Rive Gauche, at the Galerie Denise René, the Venezuelan Cruz-Diez explores possibilities of light and colour in 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.

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.

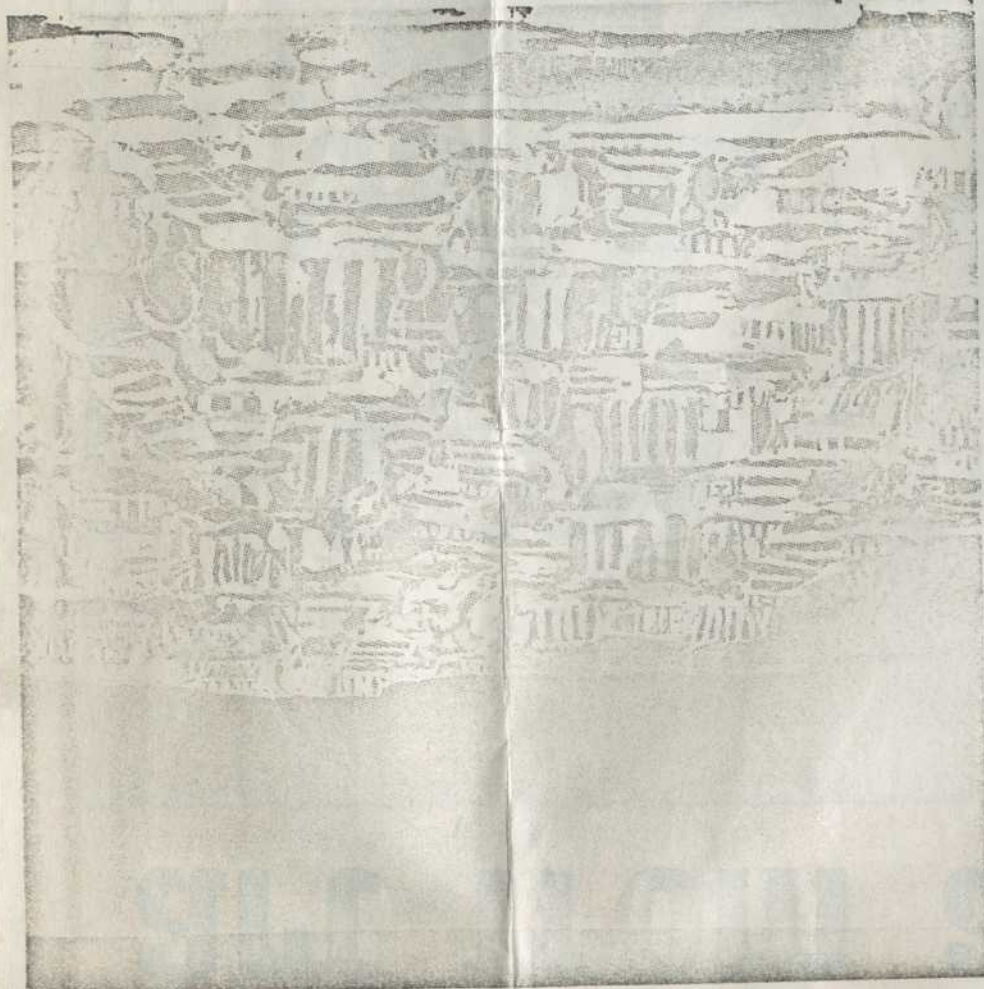
What Arman wants to represent is the atmosphere of our times, the technical and industrial climate of our urban life. Thus he uses ready-made parts of tools, motor cars and other modern objects, combined into beautiful compositions. There are always moments of surprise and poetry in his rich, imaginative 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-'

Also in the Musée d'Art Moderne there is the work of the Icelandic painter Gudmundur Erro. His paintings are a rather unpleasant mixture of journalistic portraiture, social realism, pop-art and surrealism. The colours are dull, the themes uninteresting, the forms inept and restrictive. 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 forms with flickering lights. They are aesthetic exercises based on scientific researches by a young mathematician and architect interested in optical reactions to

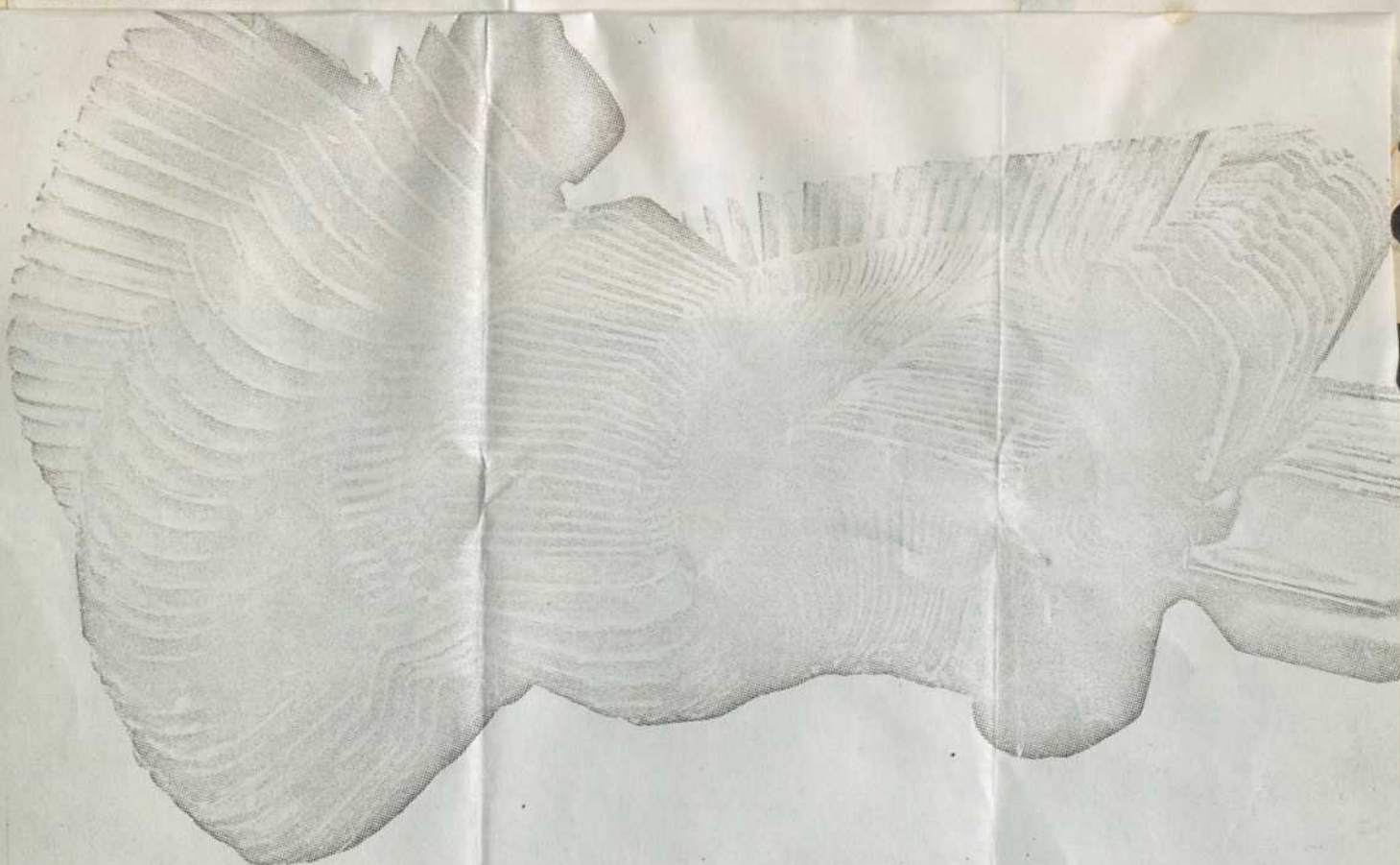
... especially Courtn's Heren

Quantities of anti-art, Dada, pop-art, neo-realistic exhibits: Journac's stand with stiff shirts on a black frame, a cavalcade of circus beasts in papier maché painted in sharp red, yellow and gold by Peter de Wattenwyl, and *Love Anniversary* by Dorothea Seltz, an enormous wedding cake made from plastic flowers, dolls, beads etc. (recalling Niki de St. Phalle's sculptures). At the top of the highest layer a little Eros with his bow next to a pink (wax) penis.

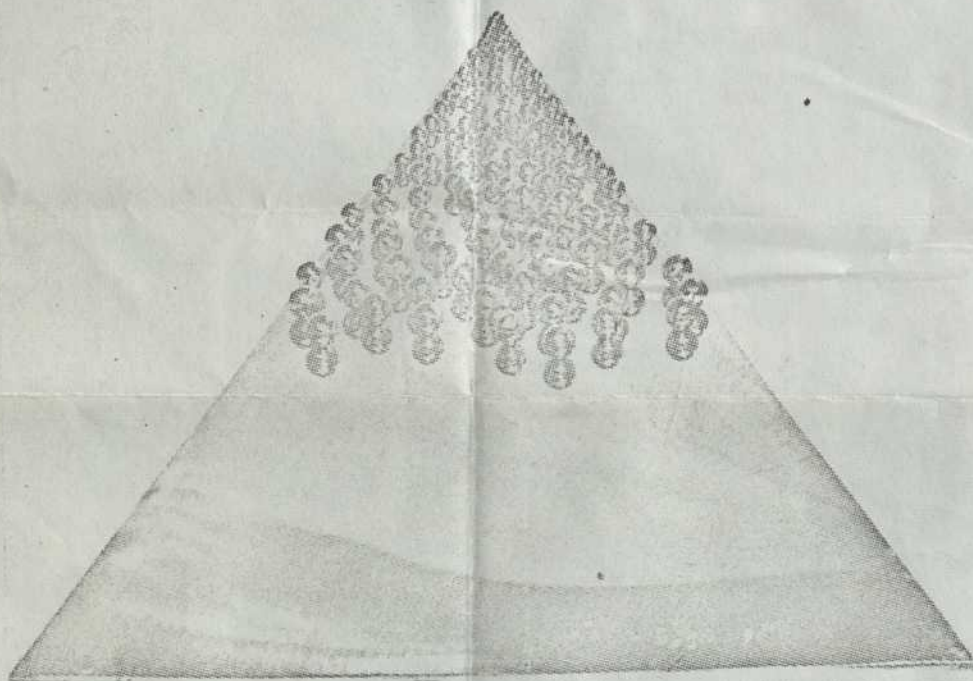
Among the paintings I noticed Hundertwasser's glowing colours, Biran's subtle black and white compositions, a vigorous and monstrous portrait by Karel Appel, good examples by Lam, Lubchanska. Moreu, Breven, Saura,



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



Arman Fan Accumulation 1969 metal Musée des Arts Decoratifs



*Pol Bury* 120 Balls on an Inclined Plane 1969 metal 135 x 65 x 46 cm *Galerie Maeght*