VIICIY DEMESKI

gallery on the Rive Droite: the Vision Rouvelle is devoted to modern graphics, but also has an imposing collection of old master engravings and prints. Another new gallery, Ariel, exhibits impressive lithographs by Karel Appel, and at Conturrier on the rue de Seine there are Ranall abstract pictures by the late Henri Nouveau, with works by Pontana, Yves Melejn, Césat, Arman, and monumental polytorm sculptures of Etiénne-Martin.

On the Rive Gauche, at the Galérie Denise René, the Venezuelan Cruz-Diex explorts possibilities of light and colour in plastic, plexi-glass, or opaque materials to build delicate structures. The images change with every movement of the spectract. 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.

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

John Day, a young American painter, former pupil of Josef Albers, showed at the Galérie 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 atony slabs. The walls are covered with old photographs of men and women showing through transparent brownish paint,

A different charm and poetry emanate from the works of the German artist Egon. Horst Kalinowski at the Centre National al 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 distribing. 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.

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.

At Galérie 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,
less steel, copper and brass. They are
beautifully assembled and subtly balanced, but it is not only their purity which
attracts attention; a slow, imperceptible
attracts attention; a slow, imperceptible

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

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

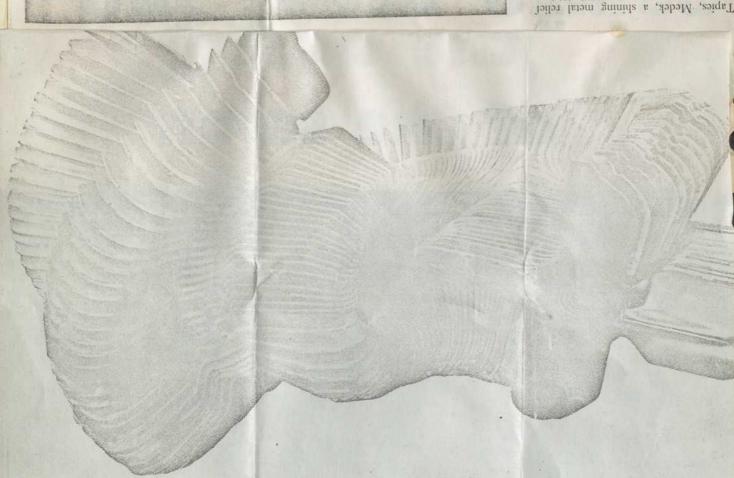
There were many interesting works in every idiom of modern art, by arrists of almost every nationality. But it also must be said that the exhibition was not well organised; the pictures badly hung, the sculptures crowded, and the eatalogue rather muddled.

Tomasselli and Philippe Morrison.

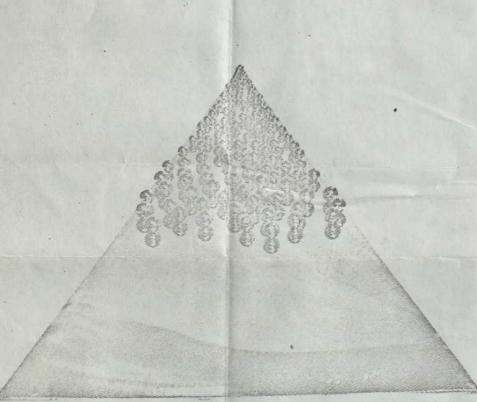
Graphic works are excellent – apart from Picasso's, Miro's, Masson's I would mention especially Courtin's Hereux Evenement and the engravings of Fiorini.

Homage à Jules Verne by Willia Weber, and the picture-constructions of

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Arman Fan Accumulation 1969 metal Musée des Arts Decoratifs



Pol Bury 120 Balls on an Inclined Plane 1969 metal 135 65 46 cm Galero Maegat

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

mirrors.

Quantities of anti-art, Dada, pop-art, neo-realistic exhibits: Journae'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. Phaile'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, Bitran's subtle black and white compositions, a vigorous and monstrous portrait by Karel Appel, good examples by Lam, Lubchanska, Moreu, Breyen, Saura,