

Art and Artist  
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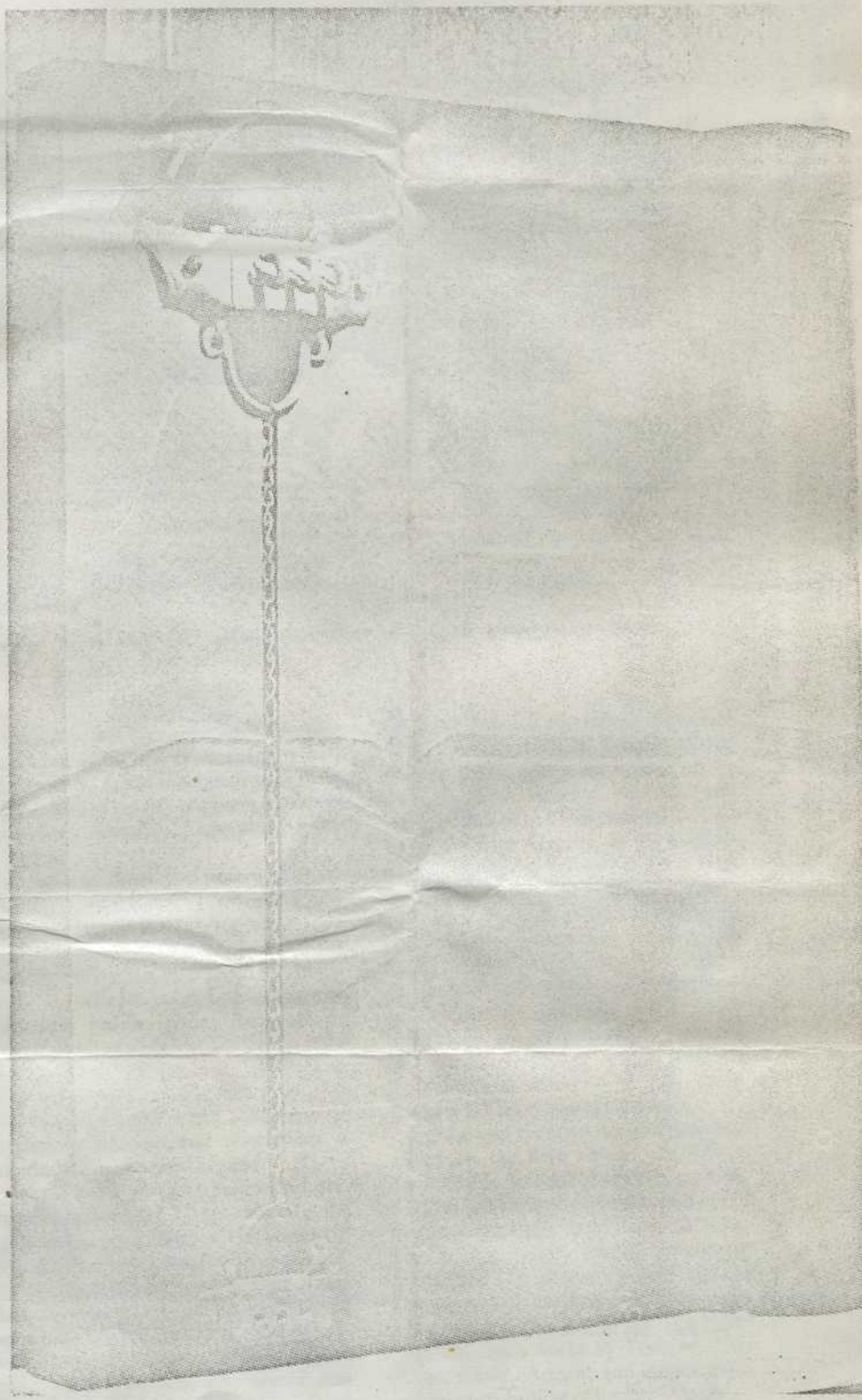
PARIS

# the closing of the salons

THE OPENING OF the 25th Salon de Mai was a very noisy affair. Many Parisian painters demonstrated and protested against the whole institution of the Salon itself - a weak echo of last year's May 'revolution' with no great repercussions. To an outsider the causes seem rather obscure. The artists of the left-wing of the left did not expose their works, but Picasso and Pignon - both communists - showed paintings (not the best at the exhibition). It seems that in the future there will be no more Salons de Mai de Comparaisons and de Realites Nouvelles - though this year the Paris Biennale of young painters will take place as usual in September. There are relatively few private galleries in Paris and for many artists little possibility to show their works. The large Salons are not only frequented by the artists themselves - as Julio le Parc said in his letter of resignation as this year's Salon's Comité Directeur - but also by art critics, dealers and the public. The gap between society and the artists will not be narrowed by cancelling official exhibitions; the causes are much deeper than 'bourgeois' attitudes, the most important being art education in primary and secondary schools. This means that to achieve a closer relationship with the public the artist must wait until he educates future consumers.

Meanwhile the Salon de Mai was not uninteresting, with a large selection of every type of work: kinetic, electronic, op-art, abstract, figurative, pop-art, surrealistic, neo-realistic etc. In the kinetic and electronic section I liked best Xenakis's delicate shapes, like fungi in changeable pinks, greens, blues, oscillating with the slow movement of sea anemones. There were also works by Danil, Malina, and Yoshiko Hamada, phosphorescent in the dark room, creating an atmosphere of dreams - but very scientific dreams.

Caroline Lee's sculpture *Recette perception* (reproduced in the February issue of *Art and Artists*) was in a place of honour, outside the Musée d'Art Moderne. In the first hall the visitor's attention was assaulted by Pierluca's two aggressive forms in black stainless steel, and Erhardy's *PEtreinte* in black stone. The organic, intricate *Fraissence* of Antoine Poncet in white marble, and Gilioli's simple, spheric *Sun of Life* were



Horst Egon Kallinowsky *La Porte des Supplices* 1963 wood and metal 200 x 160 x 40 cm  
Museum of Modern Art New York