

THE TIMES MONDAY JUNE 1 1964

Two phases of "Small Eclipse", 1964, by Marcello Salvadori.

# New Synthesis Between Art and Science

scare.

## USES OF MATERIAL

Industrialists and businessmen themselves will inevitably soon realize that such experiments are much more use to them than a couple of bronzes gathering dust on the board-room mantelpiece. Industry can supply the artist with materials and equipment and the artist can discover aesthetic possibilities in that material for use in building, lighting, and production of all kinds.

Two London exhibitions at present give actual substance to the trends I have pointed out. One just opened at the Royal College of Art includes work by the artists attached to the Olivetti company in Italy, and the other, at 92 Cornwall Gardens, is a highly interesting small international exhibition of kinetic art. It includes work by Takis, Soto, Kramer, Camargo, and Medalla. It also features work done by Marcello Salvadori with polaroid lenses, electric lights and motors. Salvadori is probably the most talented foreign artist working in England today and his "eclipses" are astonishingly beautiful objects by any standards. His work illustrates as well as anybody's the new synthesis between art and science which is taking shape.

## ARGUS de la PRESSE

Tél. PRO. 16-14

37, Rue Bergère, PARIS (9<sup>e</sup>)

N° de débit \_\_\_\_\_

NEW-YORK HERALD TRIBUNE

21, rue Harri. 1/111.

30 JUN 1964

The Salon de la Jeune Sculpture is being held this year not in the garden of the Musée Rodin but in a rather depressing basement gallery, the Galerie Creuze, at 12 Rue Beaujon. Too bad, as the setting and the official standing of the Musée Rodin would have enhanced this uneven but on the whole worthwhile undertaking at a time when "young sculpture" is coming to the fore in France.

I was especially taken by the drastic simplicity of two sculptures: Jean-Pierre Raynaud's sinister, comic "Alphabet for Adults"—merely a tall black wall topped with decorative spikes—and, on