

"The actual origin of civilization depended on the simultaneous mastery or possession of a number of techniques, some new, some old, which, taken together, sufficed to turn man from being mainly a food-gatherer into being mainly a producer of food. A permanent surplus of food is the necessary basis for the emergence of civil society. Then greater concentrations of population became possible, urban life began, and the neolithic village was overshadowed by the mighty town. The fundamental techniques were the domestication of animals, agriculture, horticulture, pottery, brickmaking, spinning, weaving and metallurgy. These ways of imitating and co-operating with nature constitute a revolution in man's science and a revolution in his way of life. The first area where civilizations based on the combination of these techniques came into existence was in the Near East, in the river valleys of the Nile, the Euphrates and the Indus. The vital period in which the new techniques were developed is roughly the two millennia from 6000 to 4000 B.C.

"When history is really taught as it ought to be taught, so that everybody is made to understand, as the foundation of his intellectual life, the true story of human society, one of the most fundamental lessons will be the concrete and detailed exposition of the nature of this great revolution in man's control over his environment. The film, the museum, the workshop, the lecture, the library will combine to make the significance of these vital two thousand years sink into the historical consciousness of mankind. This technical revolution constitutes the material basis of ancient civilization. No comparable change in human destinies took place between it and the industrial revolution of the eighteenth century. The cultures of the ancient empires of the Near East, of Greece and Rome, and of Medieval Europe, all rest on the technical achievements of the Neolithic Age. Their resemblances to one another result from this fact. Their differences from us today can only be understood when we realize that we are separated from them all by the second great technical revolution, the coming of the Machine Age."

**Professor Benjamin Farrington**  
*Greek Science, Pelican Books, 1963*

"Not the occupation, not the object to be manufactured, should be put in the foreground, but rather the recognition of man's organic functions. With this functional preparation, he can then pass on to action, to a life evolved from within. Thus we lay the organic basis for a system of production whose focal point is man, and not profit interests."

**Lazlo Moholy-Nagy**

"It is the social function of great poets and artists continually to renew the appearance nature has for the eyes of man. Without poets, without artists, Man would soon weary of nature's monotony."

**Guillaume Apollinaire**

"Let us first of all kill our egocentricity. From now on only teams, groups, whole disciplines can create: co-operation between scholars, engineers and technicians, industrialists architects and sculptors will be the first condition of work."

**Victor Vasarely**

"I feel there is a need to affirm that, in terms of the building of objects which embody principles of construction not possible through painting and sculpture, we can extend the framework of creative vision; and in the exploration,

transformation and use of raw materials, we have an unlimited field upon which to develop new analogies between what exists in form, space, time, surfaces, dimensions and what grows in perception."

**Marcello Salvadori**

"Each material has its specific characteristics which we must understand if we want to use it. We must remember that everything depends on how we use a material, not on the material itself. . . . And just as we acquaint ourselves with materials, just as we must understand functions, so we must become familiar with the psychological and spiritual factors of our day. No cultural activity is possible otherwise: for we are dependent on the spirit of our time."

**Mies van der Rohe**

"As for me, I don't subscribe to any theory. I have no theories, only a certain way of life. I like these lines by Walt Whitman: *Do I contradict myself? Very well then, I contradict myself. I am large, I contain multitudes.*"

**David Medalla**

"I shall give up the use of colour, I think. I shall work with the perspiration of the models, mixed with dust, and even, perhaps, with their own blood; with the sap of plants, the colour of the earth and so on."

**Yves Klein**

"This consequence brings us, in a future perhaps remote, towards the end of art as a thing separate from our surrounding environment which is the actual plastic reality. But this end is at the same time a new beginning. Art will not only continue but will realise itself more and more. By the unification of architecture, sculpture and painting in their highest development, a new plastic reality will be created. Painting and sculpture will not manifest themselves as separate objects, nor as 'mural art' which destroys architecture itself, nor as 'applied art,' but, being purely constructive, will aid the creation of a surrounding environment not merely utilitarian and rational, but also pure and complete in its beauty."

**Piet Mondrian**

"The image of man is like the spectrum of a sunbeam, hiding its presence with its rays, yet ever ready to unfold its full radiance the moment we open the prism of ourselves for him to pass through our gates."

**Naum Gabo**

#### Stele to Takis

(Creator of modern aeolian harps/Apollo to the Magneto-Muses/Donor of Votive Figures to the Lares & Penates of nuclear hearths)

Full follow-through  
On-site erection  
Erecting three antennas  
Simultaneously  
In three wide-spread  
Locations  
Maintains a high Degree  
Of coordination  
(In all reflector altitudes)  
With other coordinators  
Operational readiness  
Accurate performance  
Full-field operation  
Anywhere in the world

David Medalla,  
Paris 1961.

Takis Magnetic Sculpture. 1964

## Signalz

### Newsbulletin of the Centre for Advanced Creative Study

Director: Paul Keeler  
Flat 4, 92 Cornwall Gardens  
London, S.W.7 Kni. 0138

Vol. I No. I August 1964

**STOP PRESS**  
NOVEMBER: INAUGURATION OF CENTRE SHOWROOMS (FOUR FLOORS, 39, WIGMORE STREET, LONDON W.1): TAKIS RETROSPECTIVE AND LILIANE LIJN.

**Signalz**, the name of our newsbulletin, was inspired by a series of tensile sculptures by the Greek artist **Takis**. Our symbol and the layout of this paper were designed by **Keith Potts**.

Price per copy of **Signalz** is one shilling and six pence.

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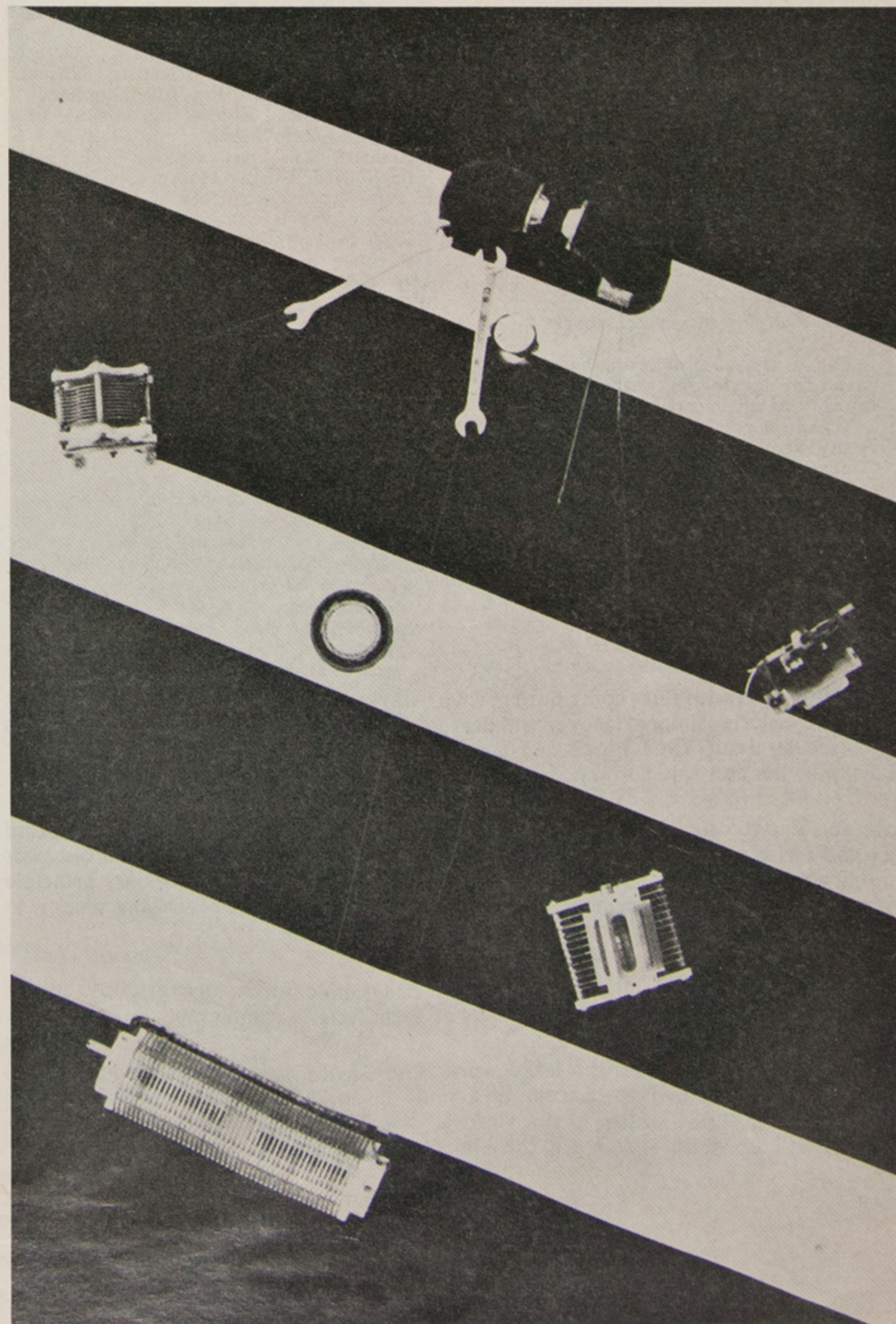
Advertisement rates on request.

Photographs and manuscripts should be submitted with a self-addressed stamped envelope.

This is the first number of **Signalz**, the monthly news bulletin of the Centre for Advanced Creative Study. **Signalz** will contain news items on the activities of the Centre, documentation and critical studies on the Centre's artists, as well as original writings by the artists themselves. From time to time **Signalz** shall also publish pamphlets and books of experimental prose and poetry. We hope to expand and increase our pages in the future: to include essays by architects, art historians, scientists, technologists, economists, sociologists and town planners. **Signalz** shall print book reviews, notices of important exhibitions in London and the provinces, as well as accounts of pioneering work in the dance, cinema, theatre and music. **Signalz** shall bring to the attention

of the artist new developments in technology and science which might be of assistance in the formation of the artist's discipline, in the choice of his materials and the improvement of his technique. We hope to provide a forum for all those who believe passionately in the correlation of the arts and Art's imaginative integration with technology, science, architecture and our entire environment.

We believe that such an integration can only be accomplished by most rigorous means: by the exercise of the highest aesthetic standards, and when society gives to the artist its available materials, its support, —and complete freedom in the pursuit of his (the artist's) art.





Portrait of Marcella Salvadori by Clay Perry.

In the background: three of Salvadori's small polaroid "Eclipses" 1964

#### Marine Valentine for Yves Klein by David Medalla

One day you shall become a seahorse  
One day I too shall be a seahorse  
We shall grow fins  
We shall grow spouts  
Shaped like a morning glory  
We shall grow mouths  
Shaped like a small trombone

One day you shall become a seahorse  
I too one day shall be a seahorse  
We shall rove the seas  
We shall patrol the shores  
We shall hold festivals  
When summer comes  
On the seas' pelagic floor

We shall hold festivals  
In a garden of blue coral  
In a cave of a blue atoll  
With our friends the Spiral Snail  
The Sperm Whale  
The Fiddler Crab  
The Dover Sole

All day long I shall exhale  
Vertical poems: haikus  
Of tiny bubbles . . .  
Anemone, Octopus,  
Eel shall dance  
To the monochrome songs  
You shall sing on a dais of sponge!

O, one day you shall be a seahorse!  
And I one day shall be a seahorse  
We shall curl and uncurl our tails  
As we float from pole to pole  
We shall become transparent  
To enable the rainbow  
To vibrate through our bones!

Marseille, 1960.

#### Salvadori at Zurich

Marcello Salvadori is contributing two works to the exhibition of mobiles which the Galerie Gimpel Hanover will present this summer at Zurich. The show was organised by Jean Yves Mock and Erica Brausen. It will move to the Hanover Gallery in London this autumn.

Salvadori's two contributions to this important show belong to his beautiful Eclipse series. These are mobile objects incorporating electric lights, polaroid glass and magnifying lenses. The entire series embodies a new and revolutionary principle in art: the alternate absorption and radiation of light in cycles of varying phases, in radii of varying intensities.

Colours metamorphose, plastic shapes and calligraphic forms mysteriously appear and disappear, cohere, grow and dissolve, as each cycle is completed.

A culmination of this series is a large work, **The Smile**, in which Salvadori successfully captured the abstract concept of a smile in all its simplicity, spontaneity and elusive grace. **The Smile** is on view at the Centre's headquarters at Flat 4, 92 Cornwall Gardens, S.W.7, till the end of August.

#### La Malcontenta

During the opening week of the Venice Biennale, a small nocturnal exhibition of kinetic art was held in the gardens of **Villa La Malcontenta**, the most perfect and widely imitated of Palladio's houses. It was organized by **Paul Keeler** and included work by **Takis, Medalla, Liliane Lijn and Salvadori**. The works were dotted about under the gigantic, shimmering trees which protect La Malcontenta from the harsher outlines of the acres of industrial machinery which now surround her.

The sixteenth century garden absorbed the work as if it had been made for it. Salvadori's "Eclipses" faded and brightened with infinite gentleness against the peeling stucco of Orto Chiuso, the garden house. Takis' large **Blue Lamp** machine was set up on a platform between two vertical pillars, and the single white sphere of the **Ballet Magnétique** which it controlled bounced and swung against the dark background of the trees. Medalla's two works—the machine for making patterns in loose sand, patterns which the spectator can interrupt but not control, and the **Bubble Machine** caused the insubstantial, hardly earth-bound sculpture to grow out over the sides of its container and envelop the ancient stone table on which it stood. Much admired also was Lijn's **Poem Machine**. Nightingales sang as it revolved in the moonlight

Many artists, writers, critics and dealers visited the exhibition and went back to Venice their minds refreshed, on their own admission, by what was certainly an interplay of real poetry between the work and its setting, and that's something you don't see much of at the Biennale itself (in fact the exhibition was described by the *Times* correspondent as having more vitality than the big show at Venice). Among those who saw the exhibition were: Mario Amaya, Nigel Gosling, Roger Berthoud, Willoughby Sharp, Douglas Macagy, Nicholas Calas, John Ryden, Bryan Gysin, John Graham of the British Council in Rome, Robert Fraser, Jean Yves Mock, Victor Musgrave, The Marquess of Dufferin, John Kasmin and Miss Lindy Guinness.

#### Prize for J. R. Soto

The Venezuelan **J. R. Soto** won the David Bright prize for painting at this year's Venice Biennale. Soto's work was introduced to the English public by **Paul Keeler** at the exhibition which the latter organised in the foyer of the Lamda Theatre, London early this year in connection with the Royal Shakespeare Company and **Peter Brook's** "theatre of cruelty" presentation.

Soto has many distinctions, chief among them is the decor for the interiors of the University of Caracas, Venezuela, in which he participated with **Otero, Fernand Leger, Hans Arp, André Bloc, Pevsner, and Victor Vasarely** under the direction of the architect **Carlos Raul Villanueva**. The Centre for Advanced Creative Study will present next year a one-man exhibition of J. R. Soto's new work.

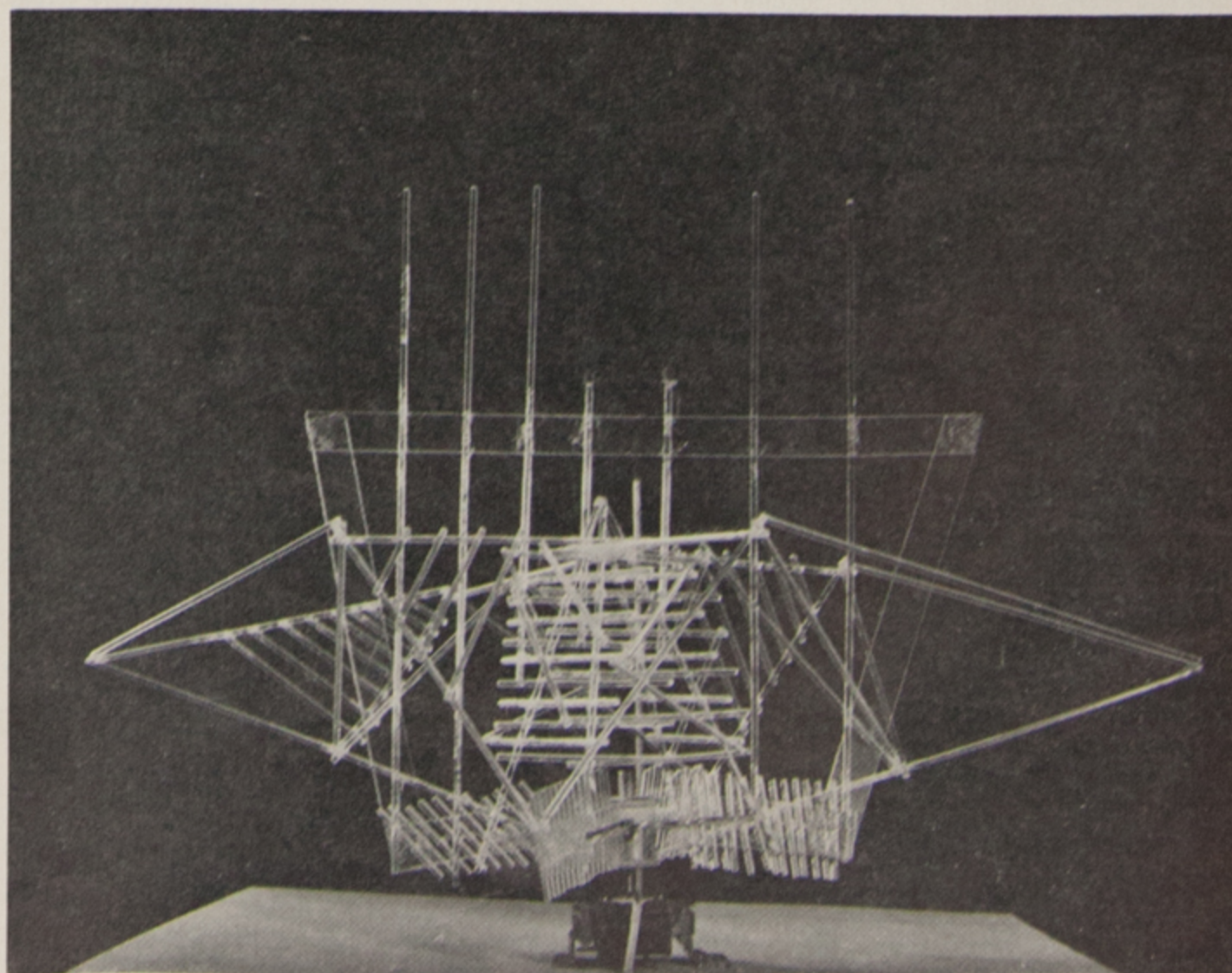
#### Other Biennale Features

Most memorable feature in an otherwise chaotic Venice Biennale was the memorial exhibition of works by **Julio Gonzales**,

Spanish-born pioneer of welded metal sculpture, in the French pavillion. The French pavillion also featured the work of the young sculptor **Jean Ipousteguy** who won the David Bright prize for sculpture.

Other notable contributions to the Venice Biennale were made by **Norbert Kricke** in the German pavillion, the late **Morris Louis** in the American pavillion, **Abraham Palatnik** in the Brazilian pavillion, **Julio Le Parc** in the Argentinian pavillion, **Antonio Asis** at piazza San Marco and **Gyula Kosice** at the punta della Salute. The Belgian pavillion featured **Pol Bury**. The American pavillion, according to our special correspondent, had "the look and smell of built-in obsolescence." Our correspondent also noted a painting by **Palazuelo** and a sculpture by **Eduardo Chillida** in the Zurich Museum contribution to the "art from museums" section. All in all it was a cacophonous Biennale and, like most cacophonies, very far from profound.

#### Salvadori Project for a Fountain on the Thames. 1964



## Silence

Poem by Yves Klein

written at the age of 12

The soft scraping of a dead leaf  
dragged by the wind,  
a falling stone  
It is there the small hole dug  
The silence space struggles.  
Suddenly, steps, shadows.  
A shepherd, his regiment of sheep  
around him  
Their little bells rind so sweetly.  
That is it! He has won!  
The silence around him is . . . . .  
. . . . . After his passage  
(1939)

## Changing Fruit

by Bob Lens

Whitechapel redcherries  
starred among the grasses of Hyde Park  
a bonus to the pleasure of walking  
They will show you the way to be green  
. . . drifting on a line  
to get resurrected  
then to a point of no return  
You drift into target  
You see even the greatest machines  
that ever had been designed  
swallowing themselves in a war of atomic  
skies  
You see a taperecorder of waves  
cooling in blue clouds  
eating that green  
growing to an orange

London, 1964.

## Pilot Show

The second pilot show for **Tomorrow Today** opened on Thursday, the 16th July, at flat 4, No. 92, Cornwall Gardens, S.W.7. The show will last till the 27th August, and may be viewed by appointment (telephone *Knightsbridge 0138*) daily except Sunday, from 3 p.m. to 8 p.m. On view are important new work by promising and well-known kinetic artists from all over the world. Among the artists who are contributing to the second pilot show are: **Takis, Marcello Salvadori, Camargo, Cruz-Diez, David Medalla, J. R. Soto, Frank J. Malina, Harry Kramer, Aubertin, Gyula Kosice, Lygia Clark, Liliane Lynne, Keith Potts, Bob Lens, Crucent, Paul James, Antonio Asis, Ray Staakman, Hans Haacke, Yves Klein, Victor Vasarely, Alexander Calder, Len Lye, Jean Tinguely, Heinz Mack, Gunther Uecker, Pol Bury, Arman, and Henk Peeters.** As of the 29th July, 890 people have attended the Second Pilot Show.

## Takis Centre in Greece.



## Tomorrow Today

is the title of a large international exhibition tracing the history and development of kinetic art from the beginnings to the present day, which the *Centre for Advanced Creative Study* will present next year in London and the provinces including several industrial cities of the North. Organiser of **Tomorrow Today** is **Paul Keeler**, director of the Centre. Chief adviser is **Frank Popper**, art historian and critic. Kinetic artists who wish to participate in this exhibition are urged to send photographs of their work and documentation before *December, 1964* to **Paul Keeler**, address above.

## Pushbutton catalogue

The catalogue for **Tomorrow Today** will be executed by Centre artists to a design by **David Medalla**. It will not be a "catalogue" in the ordinary sense of that word. The catalogue will be a man-size object (7ft. x 7ft. x 7ft.) with smaller subsidiary units in sculptural shapes which will be deployed in various parts of the exhibition hall. The catalogue will be made of plastic, metal and other new materials. It will be operated by the spectator himself. If the spectator, for example, wishes to find out certain information about a particular artist, about **Tatlin**, say, the spectator simply pushes a button marked **T** and a revolving mechanism incorporating electric lights and sounds will then give the spectator important details about **Tatlin's** life and work. The catalogue for **Tomorrow Today** will be informative and entertaining at the same time. It should also be a beautiful object in its own right.

## Small Festivals

In preparation for **Tomorrow Today**, the Centre will organise a series of pilot exhibitions featuring some of the artists who will be invited to participate in the large international show. These pilot exhibitions will be held in Cornwall Gardens and, after October 1st, at the Centre's showroom, 39, Wigmore Street, W.1. Several of these pilot shows will have specific themes. One, scheduled for this autumn, is a small festival of kinetic art from South America. This will feature leading kinetic artists from the southern hemisphere such as **Camargo, Soto, Piza, Palatnik, Otero, Kosice, Le Parc, Asis, Navarro, Viera, Vigas, Sobrino, Manaure, Vardanega, Boto, Cruz-Diez** and **Tomasello**. This festival will open in September at 92, Cornwall Gardens, S.W.7. Another pilot show with a theme will be a **trans-atlantic exhibition of kinetic art: London-Paris-New York**, to be held early next spring. This will feature the work of younger kinetic artists in America and Europe. The Centre has asked New York art historian **Willoughby Sharp** to organise the American section while **Guy Brett** will present the European contribution.

A third pilot show with a theme will be entitled **Constellation**. This will be in the form of a twin homage to **Manzoni** and **Yves Klein**. The Centre hopes to invite the following artists to submit one environmental project each to the **Constellation** show: **Takis, Cruz-Diez, Marcello Salvadori, Jean Tinguely, Camargo, David Medalla, von Graevenitz, Hoenich, Norbert Kricke, Eduardo Chillida, Linck, and Otto Piene**. The Centre will ask the London County Council permission to display some of these projects in the open air, in parks and along the embankment.



Camargo White Relief. 1964

## Takis in Greece

**Takis**, the Paris-based Greek artist whom **Marcel Duchamp** in a famous *salu*DADAtation hailed as "**un gai laboureur des champs magnétiques et indicateur des chemins de fer doux**," has left for Greece to spend the summer in Athens.

**Takis** is completing work on his centre in Terma Patissia, Probona, a few miles outside Athens. This centre **Takis** is building all by himself. It is a large oval-shaped stone structure which will eventually serve as a workshop and home for kinetic artists visiting Greece. Already **Takis** has invited **Liliane Lijn** and **David Medalla** to present next year a dance-drama on its roof.

This autumn **Takis** will inaugurate the showroom of the Centre for Advanced Creative Study at 39 Wigmore Street, W.1., with a retrospective exhibition of his work, from the early "archaic" bronzes to the latest **télé**magnétiques, **télé**lumière and **télé**phota sculptures. The retrospective exhibition will also feature a project by **Takis** for the canals of England. This project must have been indirectly inspired by **Takis's** sojourn in England in the late fifties when he lived for a time in Paddington near Little Venice.

Future issues of **Signalz** will contain translations of **Estafilades** and other writings by **Takis**. The Centre for Advanced Creative Study will also publish soon a small book of poems and other tributes to **Takis** from poets and fellow-writers. We reprint here, from the catalogue of the *Soundings One* exhibition, the first of **Medalla's Stelae to Takis**.

## Commission for Camargo

**Camargo**, the Brazilian artist now living in Paris, has been commissioned to decorate the interiors of a new "organic" village in the Alpes, Maritimes, France. **Camargo**, whose work was seen for the first time in London at the Centre's first pilot show, won the international sculpture prize at last year's *Biennale de Paris*. The Scandinavian writer **Karl Ringstrom** has written a perceptive study of **Camargo's** wood reliefs in the catalogue of the "transition exhibition" held last year at the *Galerie Ravenstein* in Brussels. Another article on **Camargo's** work is in the current issue of *Aujourd'Hui* magazine. **Camargo** will hold his first European one-man show this autumn at the Centre's showroom at 39, Wigmore Street, W.1.

For the Centre's second pilot show **Camargo** is contributing four works including a large white wooden relief, the pendant to the piece in Baroness *Alix de Rothschild's* collection at *Chateau de Reux*.

## What League?

We note with some amusement **John Russell's** report on the Venice Biennale (*The Sunday Times*, 21 June, 1964). We see **John Russell** has finally come to praise **Pol Bury** and **J. R. Soto**. For the record Mr. Russell condemned **Soto** and **Pol Bury** along with seventeen other artists (including **Takis, Salvadori, Medalla, Tapies, Agam, Piene** and **Uecker**)

when they exhibited in the *structures vivants* show at the Redfern Gallery last March. **John Russell** patronisingly dismissed this show (the first large exhibition of kinetic art in London) as "hardly worth the effort" on the part of its organisers, and presumably also on the part of the participating artists. Less than four months later **John Russell** writes glowingly in praise of two of the Redfern show's participants, **Pol Bury** and **Soto**.

Sudden enlightenment and change of heart on **John Russell's** part? We doubt it. We strongly suspect **John Russell** arrived at his decision after seeing **Soto** and **Bury** in the *official pavillions* respectively of Venezuela and Belgium. Or maybe a nose for the wind of change? An ear for fashionable gossip more likely. Certainly not a nose for the true wind of change.

Incidentally **Pol Bury** is not "top of that particular league" as **John Russell** so ignorantly asserts in his *Biennale* report. At any rate, what league?

## From Montevideo

**La Marcha**, a news magazine in Spanish published in Montevideo, Uruguay, recently featured an article on kinetic art and the activities of the Centre for Advanced Creative Study.

## Mondrian

Pruned his palette to  
Primary colours and his  
Design mechanisms to  
Verticals and horizontals:—  
Finally he

Reached a point at which  
He could not abide  
Green and changed seats  
At tables to avoid  
Seeing trees:

This magician who in  
His early work did some  
Of the most sensitive  
Studies of trees over achieved:  
Advancing

The degree of abstraction  
From example to  
Example until they  
Vanished in squares and  
Rectangles.

José Garcia Villa,  
(New York)

## Medalla: New Projects

David Medalla, the Filipino artist, has embarked on a series of new projects. David describes himself as "an **hylozoist**" (in reference to the Old Ionian pre-Sokratik philosophers)—"one of Those-who-think-Matter-is-Alive." Medalla introduced into sculpture the use of actual elements, not merely as adjuncts of objects but the elements themselves forming the major part of his truly original objects. David's main interest is matter in all its living manifestations. "I am not a physicist," he says, "but I like to think of myself as a poet who celebrates physics."

Julio Herrera described David as "a boy of wisdom, the ferocity of whose wraths is tempered always with the tenderness of his loves." An apt description, say those who know David personally.

In Paris last month fellow-artist Takis, upon seeing David's sand machine, hailed him as a genius. "If other artists understand what Medalla has discovered," said Takis, "then they too will be geniuses like Medalla himself."

A number of David Medalla's new work is a direct continuation of his "thermal sculptures." The first of these thermal sculptures was the bubble machine which was included in last month's pilot show at the Centre's headquarters. Other new developments are the following projects, small models of which will be included in the second pilot show and in subsequent exhibitions of the Centre for Advanced Creative Study.

1. **Smoke machines** with flickering lights in which the smoke itself, with its varying shapes, colours and densities, is the actual sculpture.

2. **Artic columns:** a series of sculptures in which water turns into icicles; the icicles dance, crackle and refract sunlight into a thousand rainbows; the icicles then melt into water and the process outlined above is repeated in an infinity of variations.

3. **Floating sculptures** which produce musical sounds when they hit each other while creating "pelagic pictures" under water with electric lights. A small study for this project was exhibited at last month's pilot show.

4. **Whirlpool sculptures:** leaves and other floating things whirling in actual whirlpools.

5. **Machines for making Instant-Poetry.** With a twinkle in his eye David says that these machines should provide "a sort of un-unified field theory of poetry somewhat analogous to the still missing unified field theory in physics which physicists have been trying to find in the last two or three thousand odd years."

6. **Sand, wind and rain sculptures:** further developments of Medalla's sand mobiles. In these constructions sand is blown by winds in different directions while raindrops and running water make continuous patterns on sand. (Several people incidentally have noted the similarity of this concept to those of the sand gardens of Japan like the Ginkakuji in Kyoto and to the sand paintings of the Tacos Indians of North America.)

7. **Hydrophonic rooms:** rooms with ceilings planted with a million edible mushrooms, rooms with melting walls of milk and butter, rooms with transparent floors containing herbariums.

8. **Collapsible sculptures** and sculptures in components incorporating actual living things such as snails, shrimps, ants. In one construction, snails pass over sensitive plates of metal which trigger off certain modulated sounds. In another, ants travel in space through different lenses, the lenses magnifying and fragmenting into abstract patterns the ants' shapes. A third construction will present an underwater ballet of shrimps. In this set of projects living things are encouraged to express



David Medalla with his Sand Machine. 1964

themselves. Medalla will thus confer the titles of "musicians to the snails, artists to the ants and dancers to the shrimps."

9. **Radio-controlled flying sculptures,** in which objects fly from a sort of gigantic "hive" into different parts of a room, different parts of a house, and into the streets. The "vagabond objects" will return to the hive at different intervals, at different hours of the day, even different days and months, from all parts of a city and may-be also the countryside, bringing with them all sorts of things such as envelopes, handkerchiefs, banners, buttons, banana peelings.

10. **Lightning-rod sculptures:** sculptures to be set in the open air and on top of skyscrapers. The electricity which is "picked" by the lightning rods is conducted and transmitted into picture-making machines.

Finally there are  
11. **The thermo-paintings,** in which pictures on frost- and mist-covered glass are made and unmade purely by the warmth of human breath, . . .

12. **The machines for making mud pictures and sculptures.**

13. **The Braille sculptures:** sculptures to be felt in the dark emitting incense, marjoram, thyme, mint, laurel, benjamin and other fragrances.

14. **Transparent sculptures that sweat and perspire.** When the spectator fans these sculptures, they cool down, reduce their volumes, change their colours, sizes, shapes. These perspiring sculptures also palpitate with the changing intensities of darkness and light.

David Medalla is also a poet, a mime, and a dancer. At the age of 12 Medalla was appointed lecturer on the humanities at the state University of the Philippines. By that time he had already written anthropological studies on the remaining primitive tribes of the Philippines as well as the first translations into Tagalog, the Filipino national language, of the works of Shakespeare, Milton and Walt Whitman.

At 15, upon the recommendation of the American poet Mark Van Doren, Medalla was admitted as a special scholar at Columbia University. At Columbia David studied Greek drama under Professor Moses Hadas who was also appointed Medalla's tutor. It was in New York that David took up painting seriously under the encouragement of the poet José Garcia Villa.

When David returned to the Philippines he was invited to deliver a set of lectures on Dante's *Commedia* before the Poetry Club of Manila. Shortly afterwards, David delivered another set of lectures, *The Ironical Discourses*, parodying the composites of Manila's social and cultural life, before a herd of carabaos (water-buffaloes) and a flock of white-legged herons in the rice-fields of his father's home province.

David is the author of a comic biography in verse of Arthur Rimbaud entitled *The Poet in Abyssinia*, and of several black fairytales including one about the love life of a daylight-bat and another on "the memoirs of an Irish trombone in the Chicago days of the gangster Al Capone." A third fairytale, *The Floating Pagoda*, was successfully translated into a dance drama for children.

David has given many lectures before schools and clubs in England on behalf of the Freedom from Hunger campaign ("the only movement," he says, "in which I truly believe."). This year David Medalla is designing an **Heracletean Ballet** in which dancers will perform on a smoking stage while spirals, squares, cones, cubes, and pyramids of fire whirl in space.

## New Books

Next year should see the publication of several interesting books on kinetic art. Frank Popper is completing a history of movement in art which he hopes to publish soon in paperback form. Popper's informative article "Movement and Light in Today's Art" in *The Unesco Courier*, September 1963, may be said to have sparked the present worldwide interest in this subject.

Reg Gadney of Cambridge is also preparing a full-length study of art in motion. Gadney wrote an article on kinetic art for *Granta*, November 1963, and he has just finished another essay with especial emphasis on the aesthetic problems of this movement which will appear soon in *The London Magazine*.

Guy Brett, youngest and in many ways the most dynamic of London's art critics, is writing a book on individual kinetic artists. Brett is personally acquainted with the leading artists of this movement and should be able to report firsthand their ideas, plans, thoughts and projects. Brett is the author of three full-length articles in *The Guardian* on the immense possibilities of kinetic art in relation to our environment.

Jack Burnham and Willoughby Sharp are two art historians from America who will also be writing on kinetic art in the next few months. Both came to London last month to attend the first pilot show of the Centre for Advanced Creative Study and to gather material for their work. Willoughby Sharp is a graduate of Columbia University and writes for American art magazines. Jack Burnham is with the art department of Northwestern University, Illinois, where he is now preparing a study of kinetic art with especial emphasis on artists like Medalla and Yves Klein who have broken the artificial "boundaries" between nature and the so-called art object.

Most recent book to discuss (along with other subjects) aspects of kinetic art is Frank Avray Wilson's *Art as Understanding*, Routledge and Kegan Paul, 1963. Signalz recommends Mr. Wilson's book for its detailed and intelligent exposition of the different trends in today's art.

## Many Thanks

The Centre thanks Miss H. Swift and the Central Office of Information for the loan of their documentary film on *structures vivants*, and Mr. Simon Watson Taylor, *pataphysicien*, for the loan to the first pilot show of two small erectiles by Pol Bury. Many thanks also to the anonymous donor who gave the Centre its first gift: an Isokan pengiun donkey mark 2. Thanks also to the Couper Gallery for the loan of works by J. M. Cruxent to the second pilot show; to the McRoberts and Tunnard Gallery for the loan of a work by Otto Piene; to Willoughby Sharp for bringing over from Europe works by Hans Haacke and Aubertin; to Clay Perry for the photographs in this issue; to Julie Lawson of the Institute of Contemporary Arts for her encouragement and cooperation; and to the

following for their gift of a book (*Kunst und Naturform*, Basilius Presse, Basel): Brian Stones, Keith Potts, Philip Smythe and Stephen Knott.

## Book on Nena Saguil

Mme. Suzanne de Coninck, directress of the Centre d'Art Cybernetique and of the Galerie de Beaune in Paris, has announced the publication for autumn of a book on the art of Nena Saguil.

The book was begun last year by the late Professor Ernest Fraenkel, author of a monograph on the Russian expatriate painter Schraga Zarfín and of a remarkable critique cinétique on Stéphane Mallarmé's *Un coup de dés n'abolira pas le hasard*. Professor Fraenkel died last spring a month after he wrote the note on Saguil for the catalogue of the *Soundings One* exhibition which Paul Keeler organised at the Ashmolean Museum in Oxford. Fraenkel's unfinished essay on Saguil is now being completed by the French critic and art historian M. Waldemar George. In M. George's opinion the essay on Saguil was Professor Fraenkel's most beautiful work.

The book when completed will contain over fifty black-and-white illustrations and half a dozen colour reproductions tracing the development of Nena Saguil's art from her early geometric abstractions to her present explorations into "the fourth dimension in painting."

## BBC Film, Interview

The film unit of BBC's *Town and Around* under producer David Hartsilver made a 3-minute film on the Centre's first pilot show. Michael Noakes interviewed David Medalla who discussed some of the work on view including Salvadori's *Eclipses*, Camargo's *Wooden Reliefs*, Soto's *Vibrations*, and the *Ballet Magnetique* by Takis. Last June 21st, John Newell, BBC science correspondent, interviewed Paul Keeler on the BBC home service about the aims and activities of the Centre.

## Vasarely Journals

The cultural bureau of the *Ecole Nationale Supérieure des Beaux Arts*, Paris, has just published the journals of Victor Vasarely. Mimeographed on green paper with an original cover by Vasarely himself, this handsome volume contains notes and reflections on life and art by this profound and fecund artist. Translations of the journal will appear soon in *Peacock*, a new literary magazine in Oxford.

## Metzger Film

Centre members recently attended a private showing of a film on Gustav Metzger's demonstration of auto-destructive art.

## Telescope

A medium-range telescope will be installed in the balcony of Flat 4, 92 Cornwall Gardens this summer for the use of Centre members and their guests.