

ARGUS de la PRESSE

Tél. PRO. 16-14

37, Rue Bergère, PARIS (9^e)

N° de débit _____

THE NEW YORK TIMES
NEW YORK

3 AOUT 1965

NAL EDITION, TUESDA

Potpourri Of Works In London

By CHARLES S. SPENCER

Special to The New York Times.

LONDON, Aug. 2—Soundings Two, at Signals London, is an unusually interesting summer exhibit. Paul Keeler has bravely pioneered the most avant garde gallery in London, devoted to every form of optical experimentation, where Takis, Poi Bury, Carmargo, Soto, and a host of interesting South Americans, have found an English shop window.

The current show is a fascinating potpourri, with serious intentions since it attempts to trace the origins of much current work in this field. Thus we are shown drawings by Lissitsky and Malevitch, early compositions by Kandinsky, Moholy-Nagy, Gabo, Schwitters, Calder, Arp, Ben Nicholson—all of which stem from the cubist, constructivist experimentation of the early part of the century, leading the way to the more esoteric optical illusions of the present generation.

Perhaps the most arresting work at Signals is the mural by Soto, a black and white striped wall, before which a line of metal rods freely hang. The shimmering effect of light and movement is beautiful. Carlos Cruz-Diez's long triptych of ribbed lines, painted each side, results in brilliantly-colored, changing diamond patterns. Carmargo makes sculptural reliefs, from sawn parts of wooden poles, painted in flat white. The encrusted, organic nature of the compositions are superbly realized.