

Mixed Exhibitions in London

By Sheldon Williams

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LONDON, Aug. 16.—The big mix. London galleries specialize in mixed exhibitions. This is a statement of fact, not a criticism. Such miscellanies often provide a welcome perspective.

Signals London, filling three floors with op, kine and movement, for instance. It is not often that one has the opportunity of seeing Ben Nicholson, Schwitters, Henry Moore, Gabo, Calder and Kandinsky in company with the Young Turks of the next stage.

Great care has been taken to make "Soundings Two" a well selected show. There is an early Moore marble—like an Aztec fragment—of compelling beauty. Gabo's small, linear construction "Suspended" (1957) is a watershed work, a pointer toward his latest development.

Minute collages from Kurt Schwitters look like artists' prints. They blend in pleasantly with the latest from Formosa: the Li Yuen-chia plaques—one-tone paintings with a tiny spatter of color contrast which Li calls the "germ of life."

In Company

It is also good to see Lygia Clark (from Brazil) in company. Her remarkable range (the manipulative sculpture, the two-tone panels and the random auto rubber and ribbons of copper) was inclined to be overpowering in the personal exhibition she held here a few months previously. Seen alongside Soto's twinkling wires and Wayang-Klitik shadow play, they cease to become mere clever artifacts. Miss Clark is a fast-moving pioneer, reputedly the prime influence of most of Brazil's youthful artists.

A smaller, lively group occupies the Robert Fraser Gallery. Peter Blake has the main share with some complex cute toys, of which "Big Iron Bird She Come" is the most crowded. There are three of Faolozzi's shiniest chrome sections casually adrift on the floor, curiously at odds with a sinister black plane ("Handley-Page Victor B-1") rising from a stack of equally black missiles, by Colin Self.

Harold Cohen's "Free Fall" is in the American tradition of stain paintings, but far wilder and random in color and image. Boshier is hard-edging his way toward what looks like total-situation pictures. Patrick Caulfield contributes two of

his matt-style popular imageries. "Pom-Pom Girl" and "Cowboy" are life-size kapoc figures by Jane Haworth, who seems to be smart with the needle—clean and frightening in a hallucinatory way.

The Egyptian Selim at the Woodstock Gallery is less settled than many other artists. There is enough of his previous work on view to show that what he is doing now is but one further offshoot—by no means properly developed yet.

There is always a danger in scrawling in the features of a face with an easy pen or brush that can degenerate into clumsy caricature. In the current group there are at least two good examples where the artist has steered clear of all these pitfalls. In one, a couple of juvenile figures are caught in a splendid color system of greens and grays and yellows. The study of dark birds is a good indication of how successful his brushwork can be when critically applied.

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