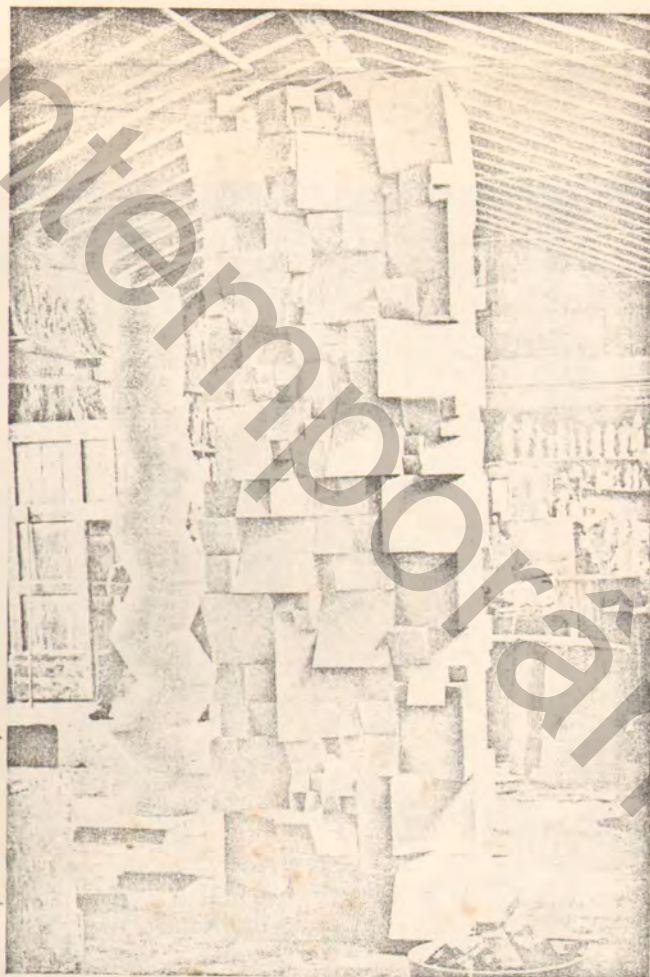
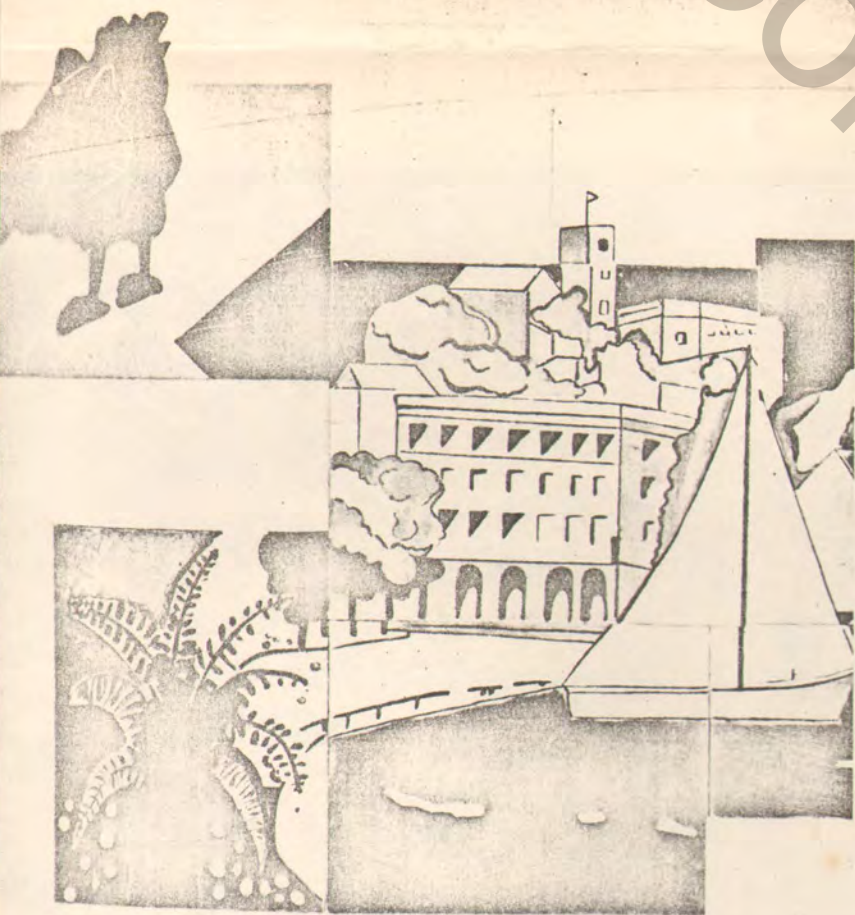


tribute to a great teacher from the Bauhaus, Johannes Itten; the Dutch to Constant, the co-founder of COBRA, engaged since 1956 on the multiple creation of his rather hearty fun-city ambience, *The New Babylon*.

Pop art (one always hesitates to use the term, but there's no other) erupts only occasionally, most interestingly perhaps in the work of Sweden's Fahlström, whose

world of little cut-out puppets is a wry, often witty comment on urban identity where clothes in particular make the man. Martial Raysse—in a French Pavilion shared by the dismal abstract-expressionism of Schneider, a show of Victor Brauner (which his death in March has turned into an obituary), and massive, elaborately gouged and pitted sculpture by Etienne Martin which seems curiously un-French in its Nature-romanticism—looks smooth, proficient but a little tricky; his pop-imagery is only given force by techniques which are basically Parisian *belle-peinture* in terms of furry textures.

The instinctive fine taste of the Japanese survives in Ikeda's colour-printing, but takes a severe beating in a thoroughly vulgar *Rainbow environment* by Ay-o, while the instinctive bad taste of Austrian surrealism is given a riotous outing in Curt Steuvert's shop-window show-cases, as morbid as they are ultimately banal. In the German pavilion Gunter Haese's delicate and attractive watch-spring constructions are contrasted with satirical, rather brutal paintings by Horst Antes which, with their compacted figures—all head, hands and feet but no body—suggest a kind of Chagall with teeth. It is a relief to turn from these to the admirable new Brazilian building, where Camargo's white sculptures and reliefs impressively exploit the play of texture and light in splintered, angled surfaces which manage to be simultaneously lively, varied and strangely calm. □



sans titre

Raysse with his *Seven movable*
 1966 - 'La connaissance du visage
 et la programmation émotionnelle des
 visages particuliers. La bouche à Los
 Angeles'.

Above
Paysage à géométrie variable et à MKM heure,
 1966, by Martial Raysse, whose mixed-media
 paintings and neon objects were awarded
 a painting prize.

Two of Camargo's sculptures
 of white-painted wood standing
 in the new Brazilian Pavilion