

"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 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."

Lazio 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. 1 No. 1 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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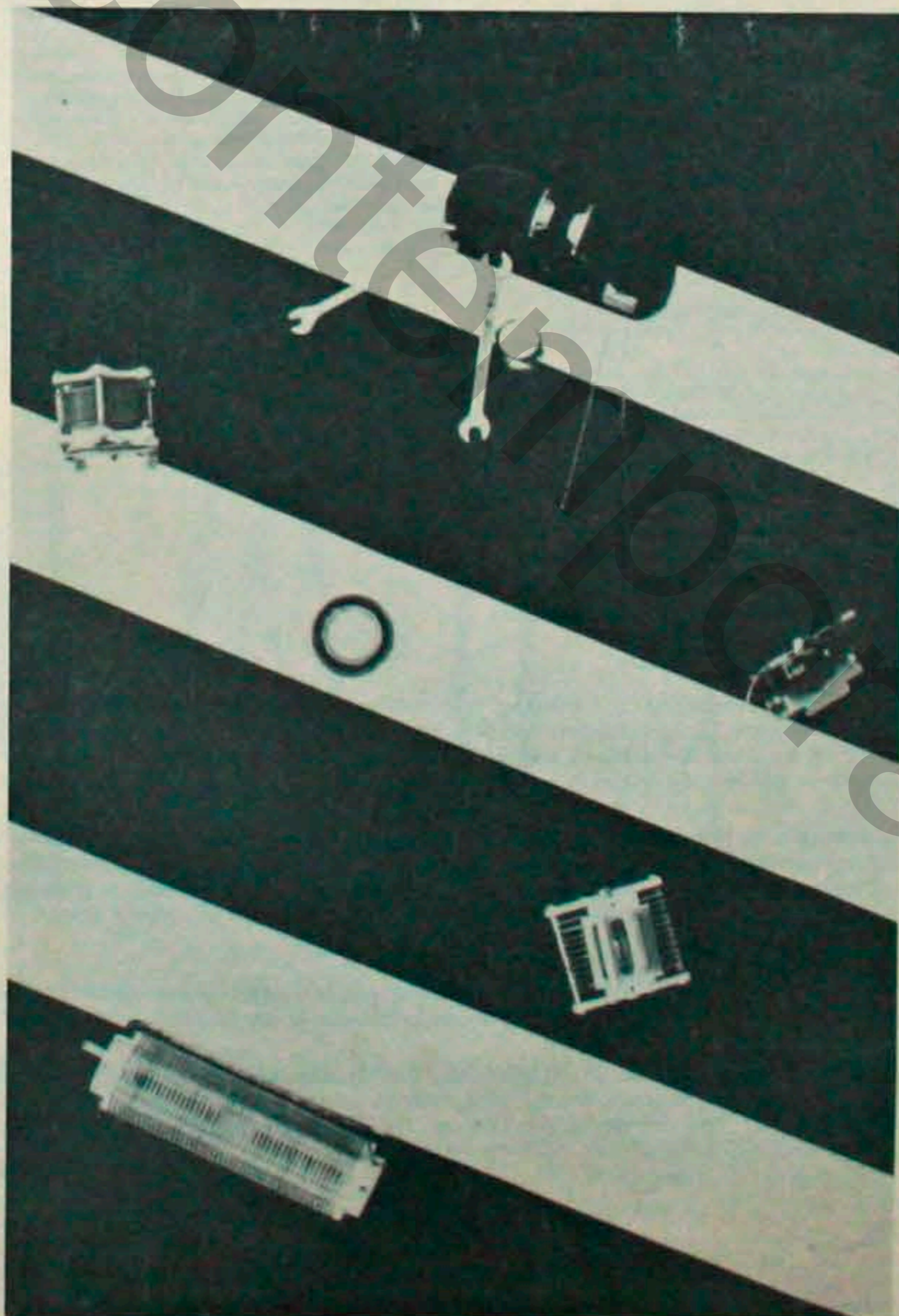
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This is the first number of Signalz, the monthly news bulletin of the Centre for Advanced Creative Study. Signalz will contain news items on the activities of the Centre, documentation and critical studies on the Centre's artists, as well as original 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 sea's 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 disc 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.

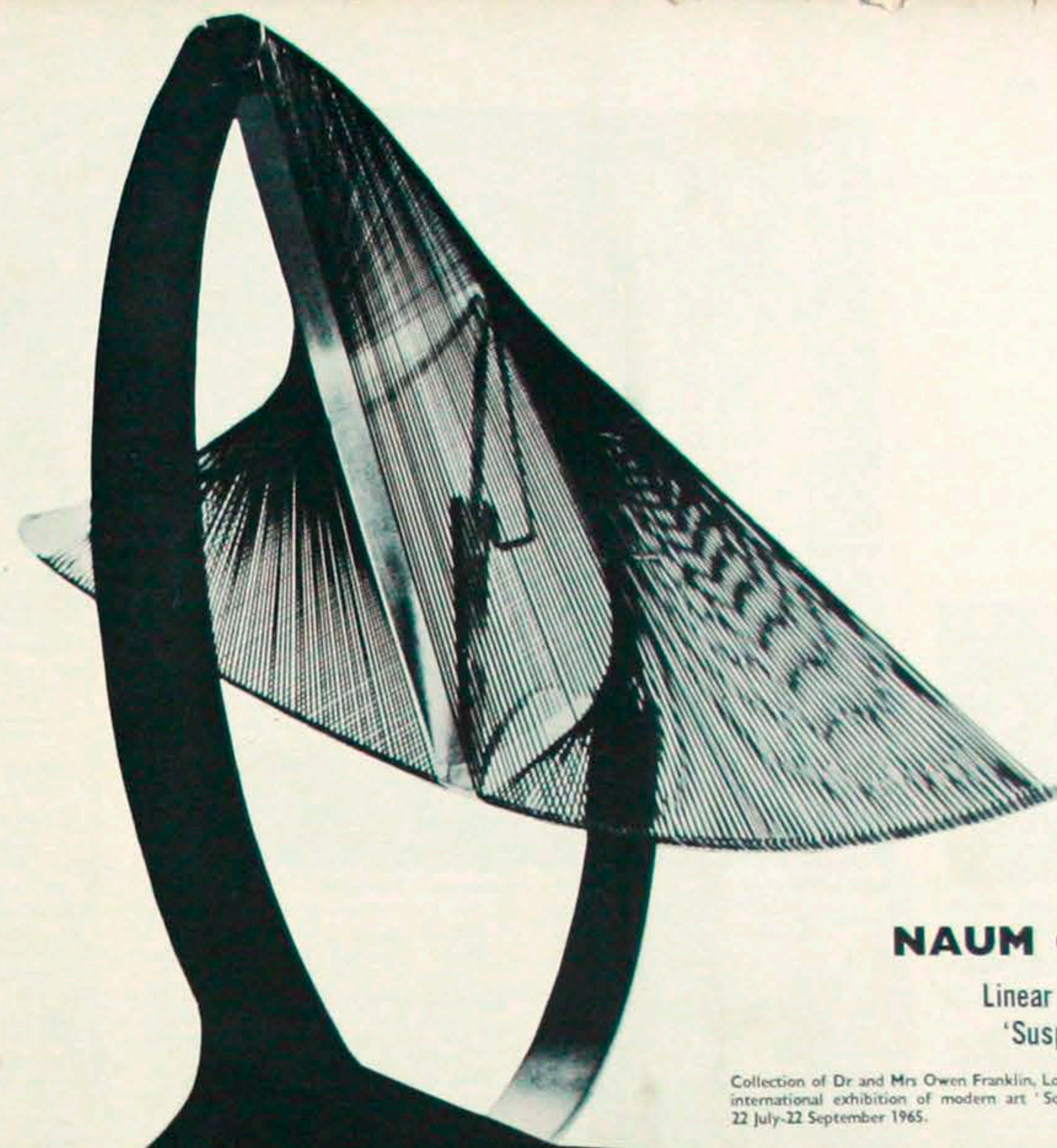
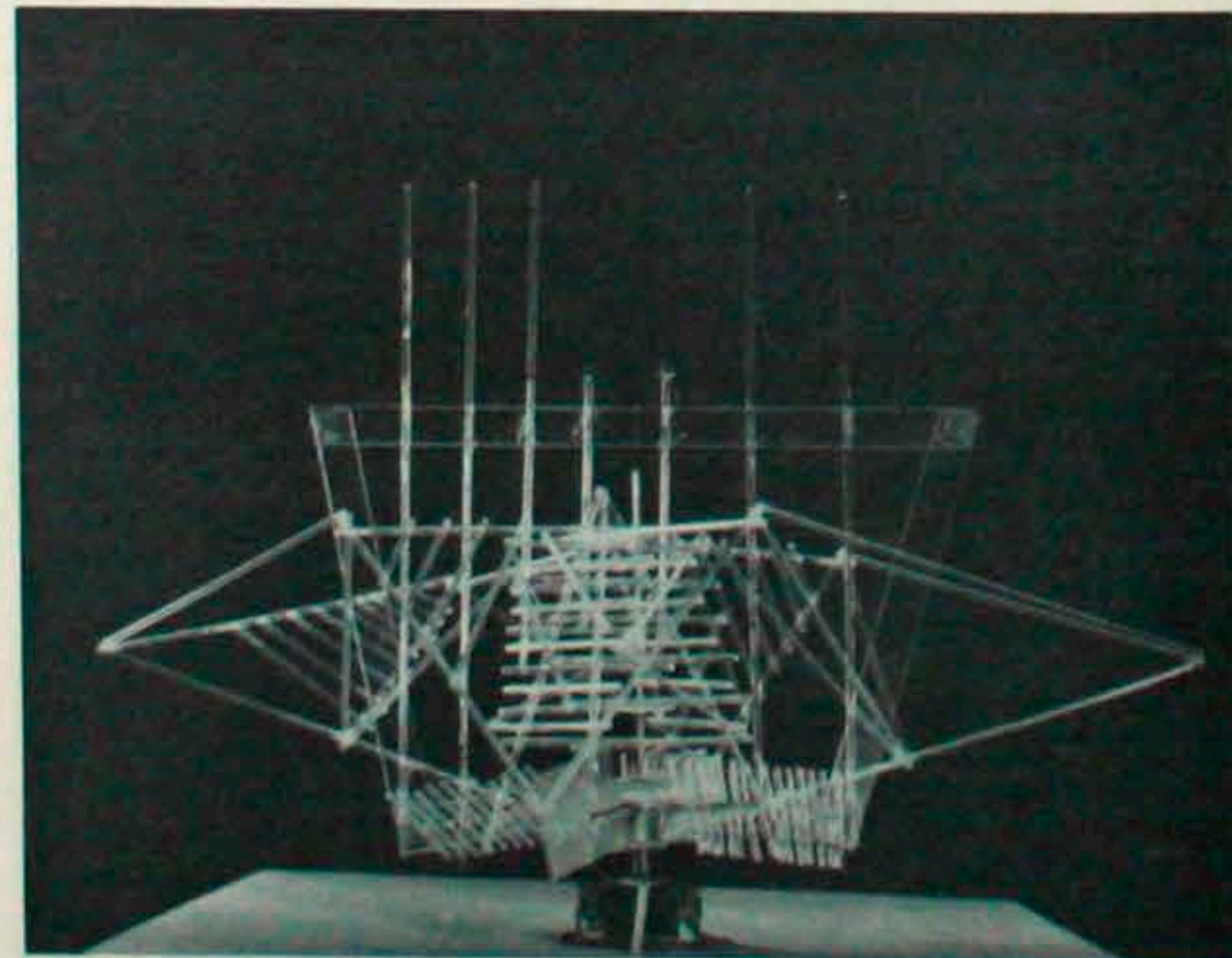
Other Biennale Features

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 Pajatinik** 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



NAUM GABO :

Linear Construction
'Suspended' 1957

Collection of Dr and Mrs Owen Franklin, London. This work will be included in the international exhibition of modern art "Soundings Two" at SIGNALS LONDON 22 July-22 September 1965. Photo: Clay Perry

SOUNDINGS TWO
AT
SIGNALS LONDON

22 JULY TO
22 SEPTEMBER
1965

Estacion inmóvil

Quiero no saber ni saber.
Quiero poder escribirme o no ser.
a vivir sin seguir viviendo?

Cómo continúa el agua?
Cuál es el cielo de las piedras?

Inmóvil, basio que detienen
las migraciones: no sé quien
y luego vienen con sus flechas
hacia el archipiélago iris.

Inmóvil, con suscitos ruidos
como una ciudad silenciosa
para que cambien los días
cuando están insubstanciales —
nada se gana ni se pierde
hasta nuestra resurrección,
para regresar con los pájaros
de la primavera estropeada,
de la que nadie perdona,
desacabadamente inmóvil
y que ahora sólo sirve para
a ser una zona, Babilonia.

Pablo Neruda

1955. Escrito en Chile. Traducción: [illegible]

SIGNALS

newsbulletin of • **SIGNALS LONDON** • 39 WIGMORE ST, W1 • welbeck 8044 2/6

vol 1 no 8 • **DIRECTOR: PAUL KEELER** • **EDITOR: DAVID MEDALLA** • June-July 1965

PATRONS OF SIGNALS LONDON: CARESSA CROSBY, MRS H. D. MOLESWORTH, VISCOUNT AND VISCONTRESS Esher, SIR ROBERT AND LADY MAYER, MR AND MRS CHARLES H. KEELER, SIR JOHN ROTHENSTEIN, MR ROLAND PENROSE, MR FRANK POPPER AND MR FRANK AVRAY WILSON

Statement

by Alejandro Otero

Ma première n'est pas faite pour rassurer.
Façonnées par de changements heurtés elle est en quête d'une structure, d'un temps et d'un espace qui puissent correspondre au siècle et à ce que nous sommes comme résultat des bouleversements qu'il a subis.

Caracas, Venezuela, 1965



Alejandro Otero with his daughter Caroline, Caracas, 1965



Alejandro Otero: 'en manuscrito y plata': collage on metal, Paris, 1963

STOP PRESS

Chilean poet Pablo Neruda recently visited England. Alexander Watt is writing an article on kinetic art and the activities of SIGNALS LONDON for the magazine Art in America.

The following artists are showing for the first time in England in the exhibition Soundings Two at SIGNALS LONDON:

Antonio Calderara (Italy): abstract canvases;



Lygia Clark at work, Rio de Janeiro, 1957

from The Guardian 15 April, 1965

Laboratory of the Invisible

by M. G. McNay

In all the heady talk about a renaissance in British art, one man stands aside in disbelief. Paul Keeler, the young director of SIGNALS LONDON, believes that British art missed a great opportunity when artists like Mondrian and Calder came to live in this country.

The rest live abroad, in Paris or Venezuela, Peru, Brazil. Camargo is one: his wooden constructions were given their first show in England at SIGNALS, Takis is another — he too had an exhibition at the end of last year.

The gallery is clearly involved in kinetic art — it has helped out with major exhibitions already, including the Arts Council Scottish Committee's exhibition in Edinburgh and Glasgow, Art and Movement. But the label is less important to Keeler than the inspiration.

Like everything else in art, the concept of invisibility is not original. Michelangelo believed in its potency, and expressed it in spiritual terms in the phrase of a poem: '... at the soul gains, the world loses'. But invisibility as an explicit theme probably began with the 'Invisible' which SIGNALS will issue...

Paul Keeler in his father's optical factory at Windsor, 1964

Li Yuen-Chia (China): abstract reliefs; Narciso Debourg (Venezuela): abstract relief;

Mathias Goeritz (Mexico): two towers, one leaning upon the other, painted orange and white; (this work was made especially for SIGNALS);

Helio Oiticica (Brazil): a glass bottle; Mira Schendel (Brazil): a suite of abstract drawings.

Antonio Calderara and Li Yuen-Chia are members of Gruppo Punto, Calderara works in Milan and Li Yuen-Chia, who was born in the province of Kwangsi, China, now works in Bologna, Italy. J. R. Soto introduced Calderara's work to Paul Keeler last April in Paris. Keeler has invited Calderara to exhibit next year at SIGNALS LONDON.

Lygia Clark introduced Helio Oiticica's work to Paul Keeler. Mira Schendel's work was introduced to Paul Keeler by Sergio de Camargo.

David Medalla introduced to Keeler the work of Takis, Soto, Pol Bury and Chillida. Camargo also introduced to Paul Keeler the work of Alberto Guzman, Alejandro Otero, Lygia Clark, Rossini Perez and Milton da Costa.

Soto also introduced to Paul Keeler the work of Carlos Cruz-Diez, Narciso Debourg and Antonio Asis.

Debourg, Cruz-Diez and Soto (three artists from Venezuela) are passionate guitarists and in Paris recently they entertained Paul Keeler with a night-long session of guitar music.

Mira Schendel represented Brazil at the second Bienal Americana de Arte, held this year (1965) at Cordoba, Argentina. J. R. Soto won the grand prize at that exciting biennale. Sergio de Camargo will represent Brazil at this year's Sao Paulo Biennale.

Gerhard von Graevenitz is giving a one-man exhibition this June, 1965, at the (op) art galerie in Esslingen, Germany.

SIGNALS VIII

VOL 1 NO 8 JUNE - JULY 1965

Director: Paul Keeler Editor: David Medalla

The name SIGNALS was inspired by a series of tensile sculptures by Takis.

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Photographs and manuscripts should be submitted with a self-addressed stamped envelope. The signed statements and articles in this issue do not necessarily reflect the views and policies of SIGNALS LONDON and its newsletter.

SIGNALS welcomes the best in experimental writing. SIGNALS welcomes progressive ideas on architecture, art, literature, drama, music, modern life.

SIGNALS also welcomes accounts of art events, news items on the progress of science. Poems and articles in any other language aside from English should be submitted whenever possible with adequate English translations.

The editor reserves the right to reject any material and is not responsible for any material that may get lost in transit.

Cher Keeler, Bravo pour la défense de Lygia Clark. C'est vous qui avez raison. Il faut continuer la lutte. Carlos Cruz-Diez

Paris 27 Jun. 1965.

Lygia Clark has been invited to participate in the international exhibition of kinetic art at the Kunsthalle of Berne, Switzerland, this June, 1965.

Takis introduced to Keeler the work of Liliane Lijn.

The work of Eduardo Chillida was introduced to David Medalla by the late Gaston Bachelard.

Camargo has spoken highly to Keeler and Medalla of the art of Spanish sculptor Jorge Oteiza. (We wanted to include Oteiza's sculpture in Soundings Two, but for the moment we cannot trace him).

The angel-maker Raimondos is giving an exhibition of his angels in wood in Rome this spring under the personal sponsorship of Carese Crosby.

Chillida spoke highly to Keeler and Medalla of the art of Pablo Palazuelo, the Spanish painter. Chillida admired the Lygia Clark exhibition at SIGNALS LONDON and liked especially Lygia's recent rubber 'grubs'.

The exhibition of welded iron sculpture by Alberto Guzman, held last May, 1965, at the Museum of Fine Arts of Caracas, Venezuela, was a great success. Guzman, winner of the 1964 Belgian Critics' Prize, has been invited by Paul Keeler to give a one-man exhibition next year at SIGNALS LONDON.

Recent visitors to SIGNALS LONDON: Venezuelan artist Jesus-Raphael Soto; Spanish artist Eduardo Chillida and Señora Pilar Chillida; Austrian poet Ernst Jandl; Mexican artist Mathias Goeritz; Italian artist Pia Pizzo; Australian art-enthusiast Margaret Carnegie; and art critic Rosalind Constable of New York, our first American subscriber. Mr Norman Reid, director of The Tate Gallery, has also, on several occasions, visited SIGNALS LONDON. But of the trustees of The Tate, the only one (in our knowledge) to have visited SIGNALS LONDON is Mr Roland Penrose.



Marie-Thérèse and Sergio de Camargo at SIGNALS LONDON, December, 1964

Photo: Clay Ferry

Antonio Calderara

by Francesco Saba Sardi

Art implies limits. Limits set at the moment when things are given a name, at the very moment when language comes into being, not when it is put to use. Creative imagination, expression, is a theoretical act by which a definition in form is given to the infinity of existence — which would otherwise remain unexpressed and inconceivable: it is a living process, not, by any means, a sterile accession to eternal truths, to hypothetical 'categories of vision'.

The history of Calderara's art is to be read in this unceasing struggle; the tragedy of reality is ever present in his daily uphill toil, in his crawling towards the brink in the hope, or illusion, of finding the absolute — the indistinct cosmic immediacy — only to fall back, soothed, to the meditation and solution of individuation. Calderara's art resides in this assertion of what

is human, in the materialization of universality into form: dawn of awareness — his 'white' canvases —, presence of man surrounded by darkness — his squares —, the very last resource — a sign that screens off the void —, a definite will to clear the field of everything that may cover up the foundations of being, the struggle for a way out — the 'figures' which, little by little, have been cancelled out of his surfaces.

We can, here, only consider a practical result: a painstaking work, canvases through which a luminous energy vibrates, quivering, very subtly, a mathematical order — a certainty — yet all the time undermined by almost imperceptible vibrations of uniqueness. The cosmos, life, the spirit acquiring individuality of expression.

All'Insegna del pesce d'oro Milan, Italy, 1965.

from The Financial Times, 29.1.1965.

GROWTHS AND GLOBULES

by Paul Grinke

The enterprising new SIGNALS LONDON gallery in Wigmore Street have turned to South America with their latest exhibition of work by Sergio de Camargo, a Brazilian sculptor. Camargo, like so many of the artists shown at this gallery, has arrived in England via Paris, where he won the International Sculpture Prize at last year's Biennale, and the atmosphere of the rue de Seine rather than Brasília seems to pervade his work.

Camargo's wooden reliefs evolve from a simple technique of meticulously placed geometric wooden shapes, basically truncated cylinders, which protrude from a flat surface; the whole being painted white or a primary colour. A major variation on this central theme is a series of free-standing tree trunks, like telegraph poles, which incorporate painted wooden chips and fragments in the form of crystalline growths. The carefully graduated

size of each component preserves a feeling of some supra-human order, in much the same way as pebbles on a beach have a look of being placed there deliberately by a giant hand.

Camargo's imagery is mineralogical; inorganic matter still embedded in its matrix and gleaming dully like an unpolished semi-precious stone. These reliefs have the feel of objects reserved, full of hidden possibilities yet complete in themselves as all natural objects must surely be. Some of them have a definite resemblance to fossils. Camargo's reliefs, with their fascinating interplay of rough brooding texture and pure hard whiteness are as stimulating as a brisk walk around the White Cliffs of Dover and considerably more rewarding to the eye.

Reprinted by kind permission of The Financial Times, 29 January 1965. Arts Page Editor: John Higgins.



Antonio Calderara

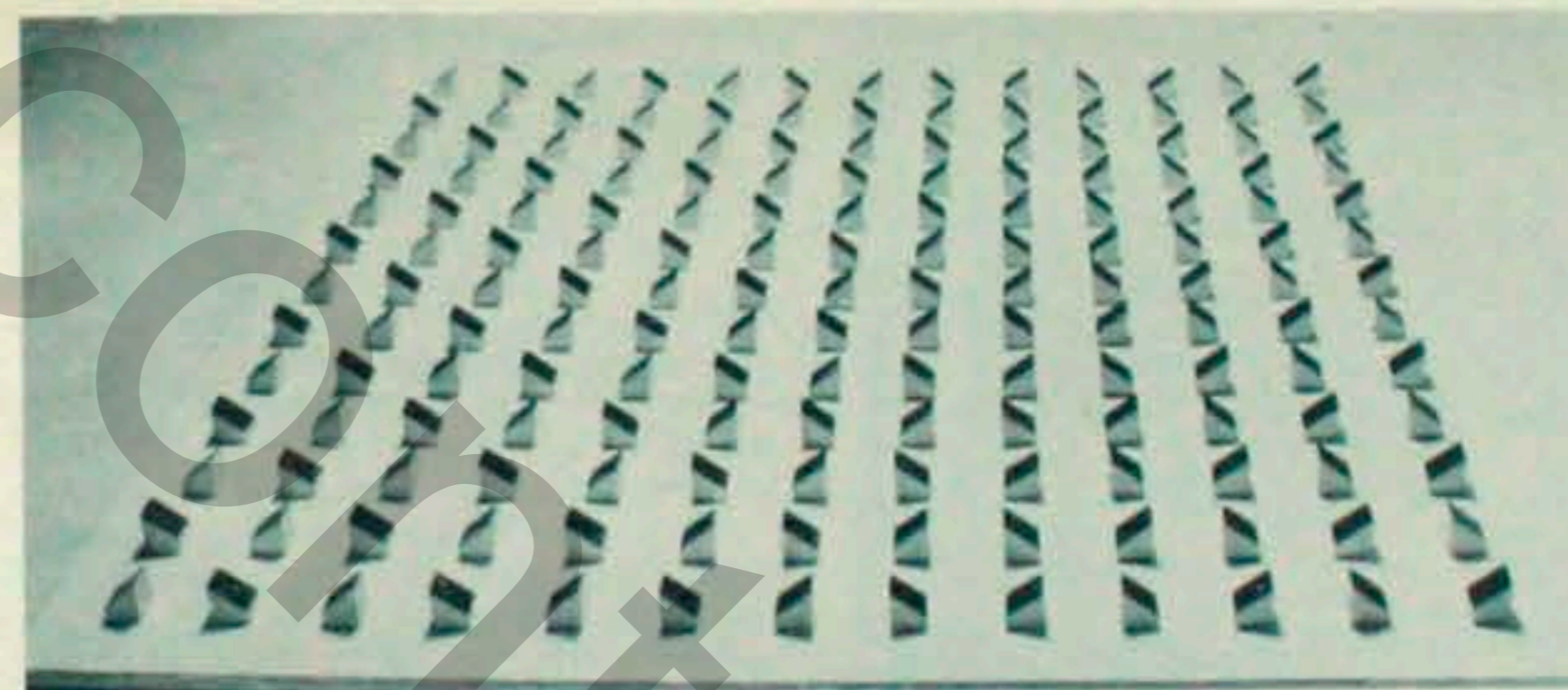
Antonio Calderara: Spazio Luce, oil on canvas, 1964

'Vorrei giungere a una pittura soltanto di luce, vorrei dipingere il "silenzio".' Antonio Calderara

'If anyone advances anything new which contradicts, perhaps threatens to overturn, the creed which we have for years repeated, and have handed down to others, all passions are raised against him, and every effort is made to crush him. People resist with all their might; they act as if they neither heard nor could comprehend; they speak of the new view with contempt, as if it were not worth the trouble of even so much as an investigation or a regard, and thus a new truth may wait a long time before it can make its way.' Goethe

Most of the works reproduced in this issue of SIGNALS will be included in the exhibition SOUNDINGS TWO at SIGNALS LONDON.

Exhibition on three floors: 39 Wigmore Street, W1



Narciso Debourg: Relief 1959

Narciso Debourg is a young Venezuelan artist who is presently working in Paris. His art is based on rhythmic progression similar to progression in music. The exhibition SOUNDINGS TWO at SIGNALS LONDON this summer, Debourg is contributing a monumental relief in four panels painted black and white. The relief utilizes hollow cylinders (each cut at an angle on one end) which change shapes as the spectator moves. Paul Keeler has invited Narciso Debourg to give a one-man show at SIGNALS LONDON in 1967.

from The New Scientist 3 June 1965. Volume 26, Number 446.

Sculpture Which Can Be Reshaped

(Notes and Comments: Editorial Leaders of The New Scientist)

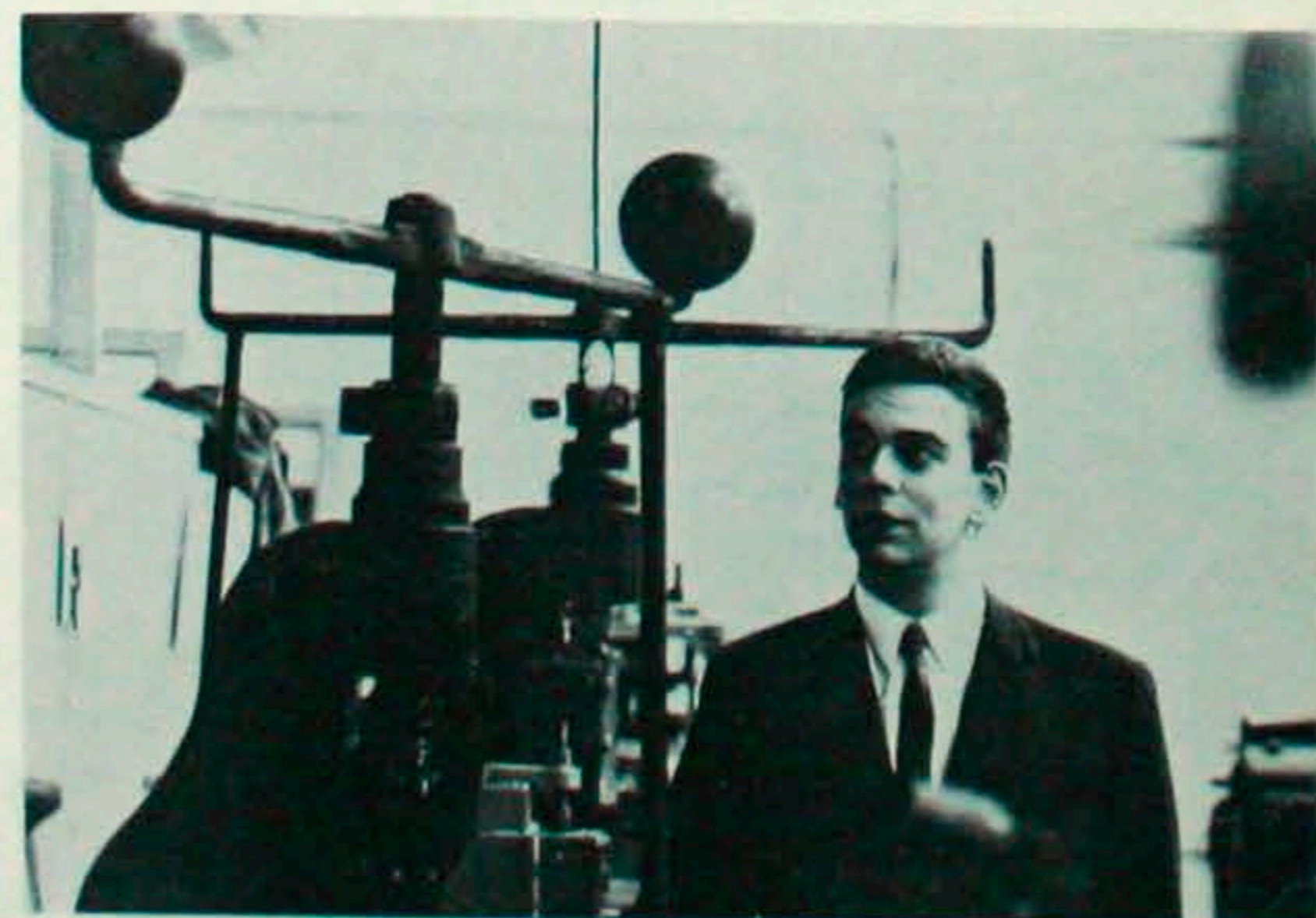
Normally the visitor is not allowed to touch sculpture in an exhibition, although many sculptors and critics maintain (rightly) that sculpture is as much a matter of tactile as of visual satisfaction. But at an exhibition which opened at a London gallery last week, the patrons were positively encouraged to pick up, handle and change the form of the sculpture, although the sculptress herself was unfortunately unable to attend to encourage them. The artist is Lygia Clark, now showing at the SIGNALS gallery in Wigmore Street, which specializes in the application of new materials and techniques to the visual arts, and particularly in kinetic art.

Although Lygia Clark uses a variety of materials and techniques, the bulk of her work is made up of flat sheets of aluminium, up to several feet across, polished and cut into simple angular straight-edged shapes, and joined together by hinges into collapsible three-dimensional structures rather like metallic, articulated

houses of cards. The hinges are ingeniously arranged so that by picking up and refolding one of the sculptures it can be made to adopt a completely new configuration, turning itself inside out and flattening or expanding in a most disconcerting way.

While some critics may dismiss these kinetic sculptures as mere toys (though highly mathematical and educative toys), others will think that they are a logical extension of more conventional hard-edged static abstract sculpture. Mathematicians in particular may enjoy the subtle interplay of the shapes as they are swung on their hinges, and may agree that, as with the work of Victor Vasarely, Lygia Clark's sculptures demonstrate well how an artist can retain creative control over the tremendous possibilities of expression opened up by real or apparent movement, by reducing the 'language' employed to relatively simple and mathematical elements.

Reprinted by kind permission of The New Scientist, 3. VI. 1965.



Paul Keeler in his father's optical factory at Windsor, 1964

Photo: Clay Ferry



Soto, Takis and Pol Bury, Paris, 1963. In the foreground: a vibrating magnetic structure by Takis

Photo: Shanon, Vancouver



Eduardo Chillida at work

CHILLIDA

by Gerald Turner

'As, in full view of the world, the crown of the tree unfolds and spreads in time and space, so with his work. He does nothing other than gather and pass on what comes to him from the depths. He neither serves nor rules—he transmits. He is merely a channel. For he does not attach such intense importance to natural form as do many realist critics, because for him these final forms are not the real stuff of the process of natural creation. For he places more value on the powers that do the forming than on the final forms themselves.'

Paul Klee
in his lecture
'On Modern Art'

London 1965

There are many reasons for the widespread impression that art in this century has been confused and anarchic. For one thing, the pseudo-myth of many different and conflicting styles is a good commercial proposition—it is an effective way of disguising the inadequacy of an inadequate 'artist' to pass him off as the standard-bearer of some 'new' style. But perhaps the chief reason for the existence of this strangely self-perpetuating confusion has been the extraordinary purity and simplicity of the work of the greatest modern artists, setting standards high enough to make people unwilling to acknowledge them. For, if you consider it, the egg of Brancusi or the grids of Mondrian throw into a new light the whole familiar history of western art.

For abstract art proposed nothing less than a completely new relationship between man and the world. Formerly man carried his inner world about with him quite separately from the exterior world of objects in which he moved, and even those exterior objects were separated from each other by their names and forms. But abstract art set itself to discover a universal reality which flowed across the barriers between man's spiritual longings and the outside world, uniting them in a single intuitive rhythm. It was precisely this rhythm that became of chief importance; the actual art-object was no longer produced as an image of something else, but as a kind of device for realising these rhythms of sets of relationships. Gabo, for example, expressed himself as no longer interested in separate objects, but in 'the reality of the constant rhythm of the forces in them'.

For Gabo these forces are reality. The created object in which these forces are expressed must manifest them as reality, as a concrete fact. Relations could be produced by combinations of the simplest elements. In the words of a psychologist, Rudolph Arnheim: 'The deepest meaning is conveyed by the elementary properties of size, shape, distance, location or colour. The power of this visual language lies in its spontaneous evidence, its almost childlike simplicity. Darkness means darkness, things that belong together are shown together, and what is great and high appears in large size and in high location.' This concept is further illuminated by Mondrian: 'The abstract is inwardness brought to its clearest definition, or externality interiorized to the highest degree.'

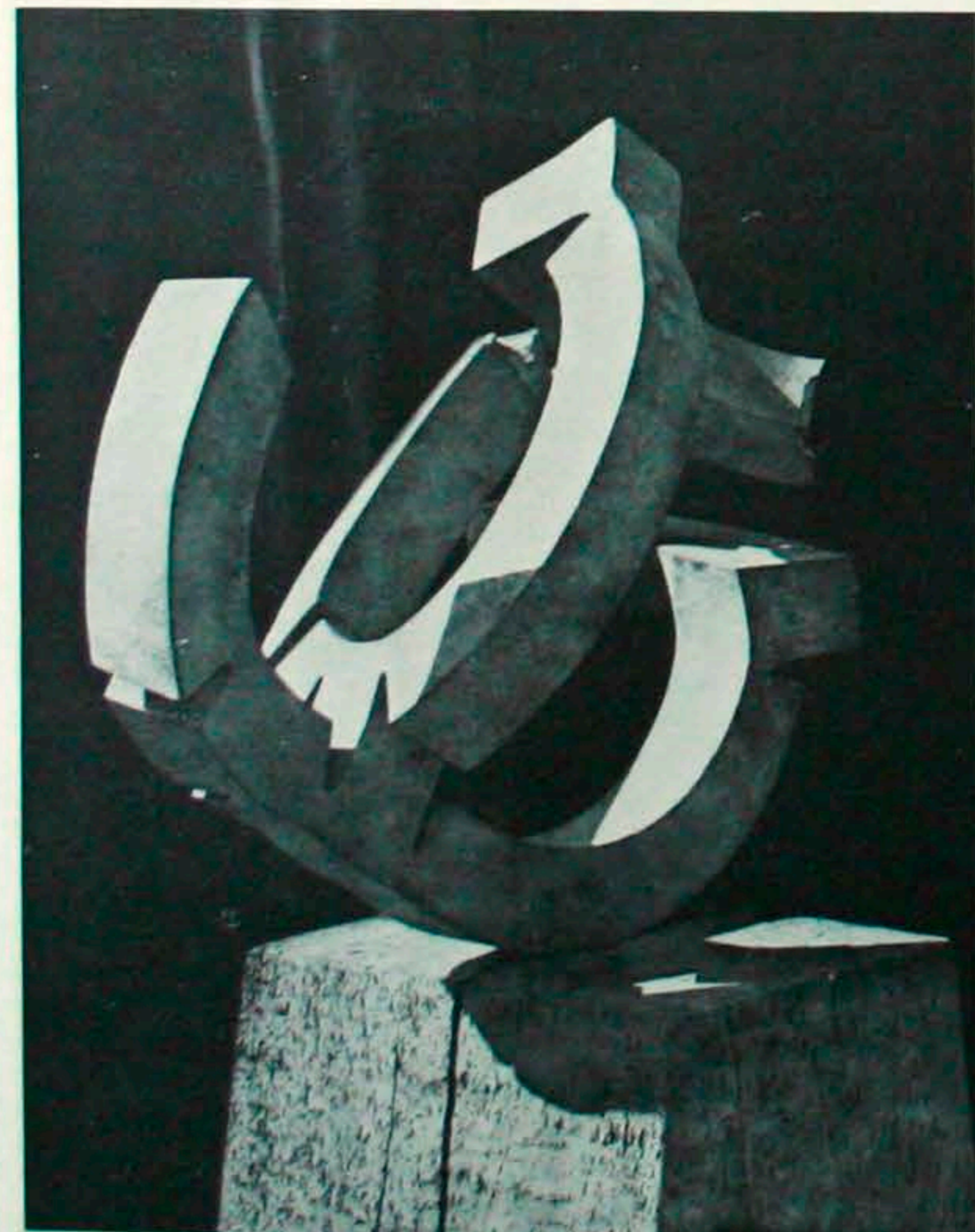
These facts, taken with Klee's words above, put the artist almost in the position of a medium, a kind of vibrating wire between nature and man. Such an idea seems closer to Oriental thought than Western philosophy, and indeed there is something Oriental, and monastic, about the lives of most of the greatest modern artists. Brancusi, Gonzalez, Mondrian, Gabo, Malevich and Klee—are they not all mystical, solitary, simple in habit, contemplative and receptive? Certainly in their work you find little intrusion of the subjective personality. You find in their work the clearest possible invitation to the spectator to approach the object and to know it.

Such aims imply the very opposite of egotism and snobbery, so it is not surprising that the essential direction of modern art should be often obscured by those two intellectual vices. Perhaps the most rampant snobbery at the moment is to do with the use of materials, which touches the schools of pop, op, assemblage and kinetic art. The use of new materials appears to bring something of the same exclusivity as the choice of a 'glorious theme' in the past. Today in the art

world there exist pedantic critics and cataloguers ready to recount the assorted materials in an assemblage as their predecessors recounted the plumes and bridles in a battle picture. Now Chillida is a sculptor who uses iron, a humble artisan's material in his part of the world with a long and simple history, and he forges the iron in his own hands. Many observers have noted how bronze casts of his work lack an indefinable quality of vitality when compared to the piece he worked on himself. Yet without breaking step with the slow march of the Basque artisanal tradition, Chillida has brought to realisation a sculpture which not only extends this development of abstract art, but really puts to silence a great many opposing efforts.

Chillida is a Spaniard, and as it has turned out, the Spanish personality has been particularly fitted to the nature and aims of modern art. For one thing, with his natural dislike for 'apparatus', he has escaped this snobbery of materials. (According to Lafuente, Velazquez was content with 'a palette of few colours, and those rather sombre, and a few fine brushes'.) For another, the Spanish artist has never been prolific if he is not ready (Gonzalez, for example, between the ages of 32 and 51 produced virtually nothing) or to indulge in super-

fluous shock tactics, as has been the practise of a questionable section of the avant-garde. Salvador Dali is, if anything, an exception to prove this rule. In fact in all the best Spanish art one finds clarity, simplicity, reserve and objectivity. Velazquez, to mention once again the great embodiment of the Spanish genius, was no court man, although he loved, and was loved by, the king. He could never have practised the willful bravura of the Italians or the French; his eye fell equally on kings, intellectuals, servants, dwarfs and animals. He did so, not through indifference, but through a profound respect for nature and an objective desire to present nature's integrity. Spanish art, therefore, has little exclusivity; at its best it is democratic, and this may seem strange in a country which has often been stifled by the most reactionary governments. It amounts to a refusal to base one's art on the subtle and rarified atmosphere of great ideas. Instead the artist participates in a simple struggle common to every Spanish mind, the struggle between two extremes—light and darkness—which is carried out with great subtlety though seldom venturing into the half-light. This struggle is present in the paintings where there is infinite grace but no compromise between opponents; in Chillida's sculpture the struggle takes the form of a clear-cut division



Eduardo Chillida: The Anvil of Dreams. Photo courtesy of Galerie Maeght, Paris, and McRoberts and Tunnard Gallery, London



Eduardo Chillida: Comb of the Wind, no. 2, 1959. Coll: Baroness Alix de Rothschild, Paris



Eduardo Chillida: Música Callada ('Silent Music')

between the intense solidity of the iron and its sudden endings in space. This is very different, for example, from English art, which recognises no such awful and inescapable 'moment of truth' but delights in nuances, graduations and degrees. Even the boldest and simplest works of English abstract art, Ben Nicholson's white reliefs, accentuate the beauty of the tones of shadow which lurk in the crescents and angles.

All this bears upon one's first impression of Chillida's sculpture, which is of great simplicity and directness. It is true of whatever material he works in, but particularly in his most important works, those in iron. Chillida's iron is never forced to carry messages that it could not well have conceived itself. It still retains the mottled impresses of the hammer and the bulges of stress on the corners where the thick bars have been bent. And the modulations, although they seem the result of a series of tremendous efforts in which man has allied himself with fire, never betray signs of this effort having been wearisome or desperate. The bars follow the direction of a clean and even application of force. In fact in all Chillida's works there is a sense of natural rhythm, a just fall of pause and interval that leads one to the unusual impression that the works have almost formed themselves.

This rather sets him apart in both vision and technique from Gonzalez, with whom he is often compared. Of course there are similarities—the use of 'poor means' and the iron left naturally with the marks of its manufacture—but Gonzalez's art is essentially angular, tragic, penetrative, superreal. On their slender pillars Gonzalez's tensile personages are transcendental, cathedral-like. In fact 'Gothic' is one of Julio's adjectives for titles, one would hardly expect to find Chillida using it. In a Gonzalez there is a perpetual tension between agony and ecstasy, reminiscent of El Greco, whom, in fact, Gonzalez mentions in one of the few paragraphs of his writings that survive. The physical process of making is not communicated by Gonzalez's sculptures themselves. Indeed one of the few and most revealing photographs we have of Gonzalez shows him sitting quietly writing, in a room most delicately and subtly hung with a few measuring instruments and a Japanese mask of transcendental character.

Of the two Spanish sculptors (the older, a Catalan; the other a Basque), Chillida is nearer the earth. His earlier works have the actual appearance of ploughs and pick-axes and even in his latest and entirely abstract spatial sculptures, the forms are almost always roughly spherical in combination, and never flutter away into the air as the streamer-forms at the extremities of Gonzalez's sculptures appear to do. But this is only one side of Chillida, the concreteness of his iron is only one side of the dialogue which every work contains, between the volumes and the space they define. His extremely imaginative use of titles runs beside the formal development itself, continually suggesting the existence of tensions besides those materially realised, inter-relating verbally what is inter-related visually, substance and the substanceless, the full and the empty: 'Silent Music', 'Murmur of Boundaries', 'Comb of the Wind', 'Dream Anvils', 'Modulation of Space' and 'Around the Void'—all refer to the mysterious power of space and the invisible forces that charge it. They are, perhaps, the reverberations of the iron itself. The last two, the names of recent series of sculpture done in the last two years, are the most immaterial, for they no longer refer to a concrete object (however animated by

photo (top) by p. 12, vol. 1...

THE TAKIS DIALOGUES: V 'Towards the Invisible' Part One

Personae:
Takis
Guy Brett

This dialogue took place in Takis's studio in Paris on the 24th of April 1965. This and the other Takis dialogues were edited by David Medalla.

Takis: Signals 1959



Takis at work

Takis opened the Wigmore Street showrooms of SIGNALS LONDON last November 20, 1964, with a one-man exhibition devoted entirely to his magnetic sculpture done in the last six years. To the exhibition SOUNDINGS TWO, Takis is contributing two monumental ballet-magnétiques.

T: Maybe you'd better begin, Guy, by telling me what you yourself mean by the 'invisible'.

G: Well, the SIGNALS exhibition 'Towards the Invisible' is really to give an idea of how our conception of reality has changed recently, and how this change has made us aware of a new order which involves us very strongly. We reckon that this order is the result of going beyond the visible, which both scientist and artist, in their different ways, are doing. Obviously this search for a new order meant the collapse of the old one—in other words the disintegration of separate objects with their different names, visible nature, and static structures. This disintegration of static forms is a process which modern artists have pursued since Seurat and Cézanne in order to find what Gabo called 'the reality of the constant rhythm of the forces in them'—the forces in what were formerly thought of as 'static' forms; to find the unknown, the invisible and universal which, with the aid of modern penetrating instruments in science, is gradually becoming part of our experience. Spiritually I think this penetration beyond the normal range of our senses does not suggest our distance from the outside world, but rather our closeness to it—and more than that, our part in the outside world; the collapse of the division between inner and outer, between myself and others and 'god', isn't this one of the things you do, Takis? I mean, instead of saying to some unknown god 'Reveal yourself', you say these words instead to the invisible magnetic waves, and you (and we) are given a signal which, although it is only a piece of metal waving about, we feel very deeply.

T: Yes, it's true what you say.

G: So I think the invisible, in the sense we use it, has two qualities—one is physical and directly affects the body...

T: Yes, that's wonderful...

G: And the other, completely inseparable from the first, is the spiritual force which makes you aware that you are placing yourself in harmony with the workings of nature as these forces are revealed to you. It is a new understanding and assimilation of the things around you. Symbols are no longer necessary. Like music, it is pure and abstract, directly connected to, and emergent from, matter itself. The view of life we take if we pursue the invisible in this way is a view of life which now affects almost everybody. For example, we no longer think that man is the centre of the universe, as people erroneously thought during the Renaissance; but that the forces which created man create everything else as well and that man is only a small part of a vast cosmic pattern whose centre we do not yet know. This process—the shift from an egocentric to a cosmic view of life—has been clearly reflected in Western art: from the emergence of portraiture during the Renaissance to its gradual decline; from the ascendancy of landscape and genre painting in the 17th and 18th centuries, to the triumph of the still-life in the 19th century and the Impressionists' victory over nature by painting pure visual sensations; till, finally, from the iconoclastic labours of the Post-Impressionists, abstract art which tends towards anonymity emerged at the start of our century. This cycle of disintegration, of course, covers only what we call the 'modern age' and excludes altogether the arts of the ancient world and of primitive peoples. Excepting the advent of 'Hellenism' in Greece, the ancient civilisations were not self-conscious as were the peoples of the Renaissance, that man was the centre of the universe. That is why perhaps what is called archaic art and primitive art have exerted such a magnetic fascination for modern artists, for at least in the sense that the ancient civilisations and primitive peoples do not think

of man as the centre of the universe, we today feel close to them in spirit.

T: My opinion is that in the ancient world the 'artist' did not think of himself as an 'artist', in the sense that we understand that word, but rather he acted as the servant of religion. He made visible in stone and metal the invisible gods for the people. When praying before these images of gods the people came out of themselves. The people wanted to con-

tact the spirit of the gods whose image they saw in front of them.

G: They did this because they thought praying to the image of a god would connect them with the forces of the universe.

T: And the artist-priest (for even if they were not one, the priest and the artist of the ancient world worked in close contact with each other) acted as the vehicle, the conductor, through which the people communicated with

the gods. Today we have no religion in that sense. Instead, today, the artist has a possibility of taking people out of themselves by means of objects, through real things. What is important is not the material, the superficial finish, the shape, or even the form of an object, but the object's capacity to penetrate the spectator and be penetrated by him.

G: In other words, the object to be valid should act as a channel for the flow of unseen forces from nature to the spectator and back again—in a reciprocal rhythm.

T: Precisely. The object must be able to make the spectator vibrate along with it. This, the ancient artist tried to do, but he did it through images. Because images are, by their nature, descriptive, their potency was limited. That is why, deeply moved though we may be by archaic statues and the idols of primitive peoples, the emotion we feel before these images is purely an aesthetic one, and no matter how hard we try, we shall never be able to feel the complete power of these images; we shall not be able to penetrate them as the ancients did.

G: Is it because we are separated from them by a vast—in human terms—distance of time?

T: Time, yes... but even more important, we are separated from them by a vast psychological distance...

G: And so today the modern artist has discarded images, just as the modern physicist has discarded the old models of the universe.

T: And just as the modern physicist now works directly with the structure of matter, with the sub-particles and the anti-particles that make up the atom, once thought intact and indivisible, finding the subtle and unpredictable inter-relationships between and among them, so today the modern artist looks for the inner relations, the visible and invisible forces that animate matter.

G: I think Soto beautifully said this when he said: 'We declare the existence of relations in every lucid moment of our "thinking" existence'.

T: Yes, that is beautifully and aptly said...

G: And so, Takis, one of the aims of 'Towards the Invisible' is to present the relations discovered through intuition and passionate research by today's artists, and by doing this, to show that the work of art is no longer an image of something but an almost autonomous object able to convey nature's forces.

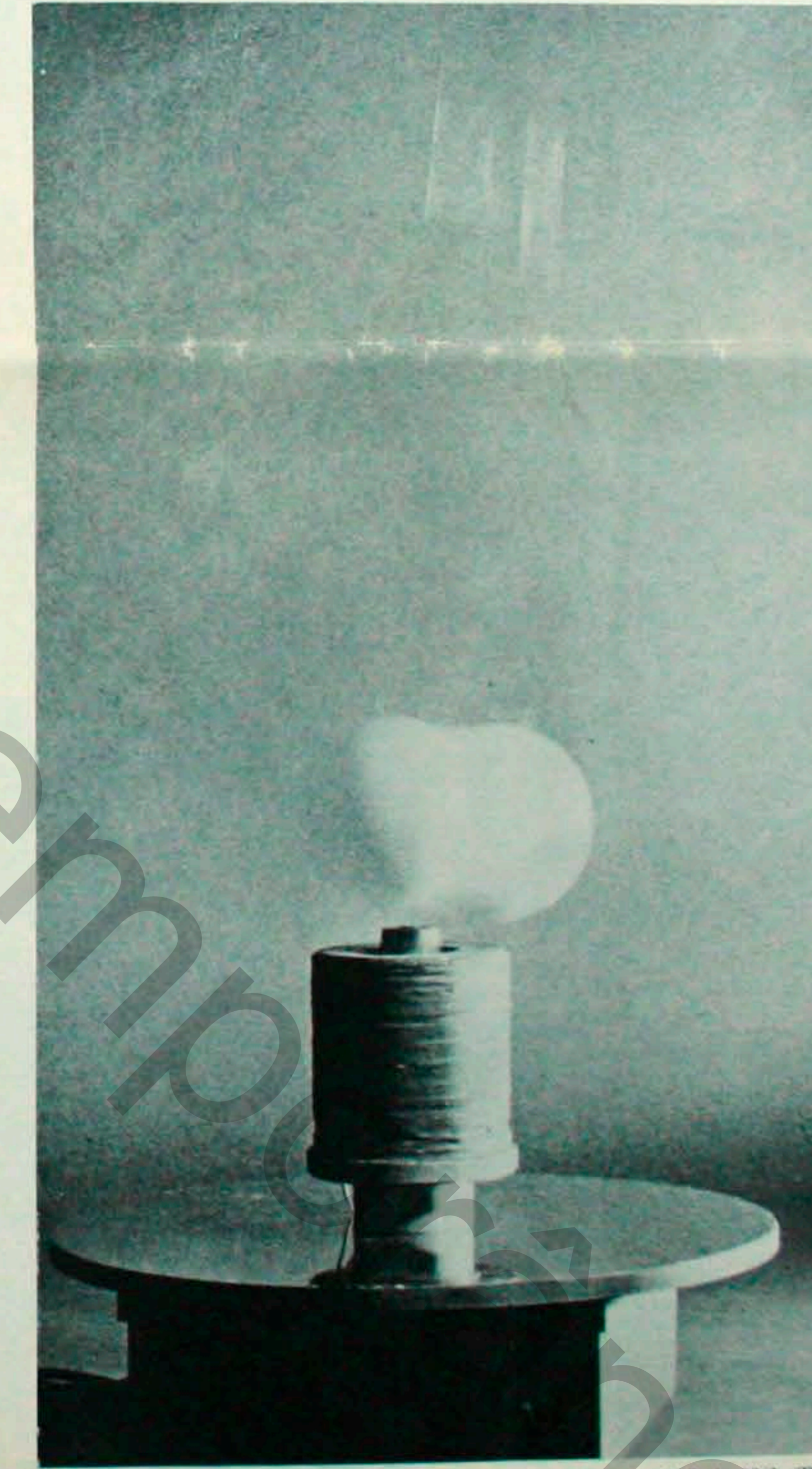
T: Wonderful! Break the images, Man!

G: I think that several artists in the first half of our century began to do this, Mondrian, for example. His works are never descriptive, we feel purely and directly vibrations come from them. THEY come straight from his works...

T: That is true about Mondrian. I once painted according to principles similar to his.

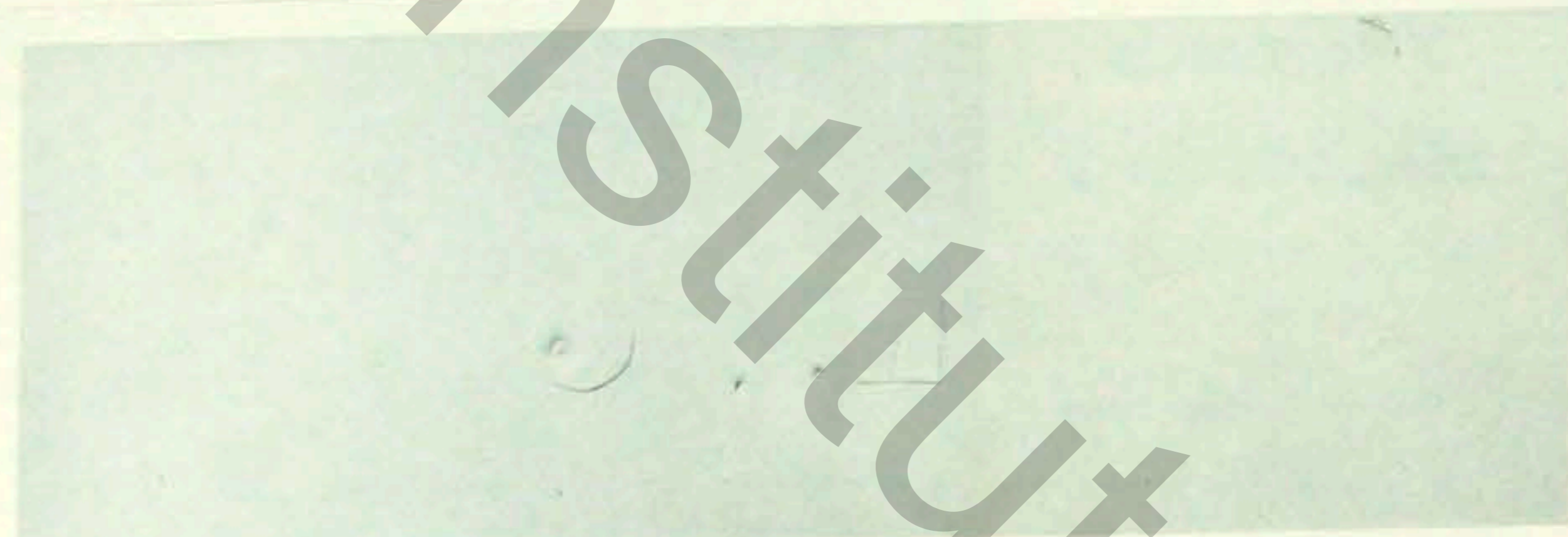
G: Yes, I believe this is also true in your case. When you wrote about the non-existence of colours, after a bit of initial puzzlement, I understood that you meant colours had no descriptive meaning but are merely different degrees of the reflection of light/energy.

T: Yes, and in a way I cannot think of my work as entirely my work. In a sense, I'm only a transmitter, I simply bathe in energy. The artist must preserve this intense receptiveness. The real artist you cannot touch. He is like the boiling lava at the centre of the earth. I feel the artist is composed of material like that, boiling material. When I made my blue lamps I wanted them to have this centre of boiling material, this centre that you could not touch: it would be fatal to touch it. In a way that centre is irresistible—like the soul of Socrates, which must have been so irresistible to the people of ancient Greece that they touched it



Takis: Ballet Magnétique, detail of 'Télélumière: The Mirror of A Soul', Paris, 1963. (The other part of this work is reproduced on page 9 of SIGNALS Newbulletin, vol. 1, nos. 3 and 4.) Coll: Paul Keeler, Windsor

photo (top) by p. 12, volume 1...



Li Yuen-Chia: Il Tutto e Il Nulla, 1963

Alberto Guzman, the Peruvian sculptor, was personally invited by André Malraux to work in France. Guzman has been invited by Paul Keeler to exhibit next year 1966 at SIGNALS LONDON.

By what miracle, in Guzman's sculpture, can such a total disintegration of form and such a systematic fragmentation of mass contribute in so coherent a fashion to the undeniable organization of final volume, by which all the secondary constituents remain firmly and intimately determined?

This is a question I ask myself occasionally — and to which I can find no answer. I can only compare this strange characteristic to an analogous phenomenon — to the Impressionist technique of diffusion. The destruction, by the light of every form on which it acts, gives birth inevitably to a new plastic vocabulary. So perhaps one should look at Guzman's sculpture in this light, as a metaphor for the image of life which is born ceaselessly out of its own annihilation.

For, like life, the art of sculpture is open to the world; and its forms (gaping, all-embracing, pierced, filtering) have a constant characteristic — permeability.

Of course this permeability applies primarily to space; but I have no doubt that in addition it uncovers, from an allegorical point of view, so to speak, realities which are all the richer in substance from not being purely plastic. So what does it matter that these demi-spheres or corollas lying open to the great inner sun of the artist? They all testify equally, and by the same title, to a sensibility fascinated by the inner nature of innumerable things and beings which inhabit our modern world. Therefore I do not say that Guzman can be found in a state of submission to the outside world and to its influences, but I hold rather that, very consciously attracted by this world and the events which agitate it, he considers it, ultimately, his true primary material, rather than the metal in which he expresses himself.

Perhaps I should also say something about

Alberto Guzman

by Denys Chevalier
Président, Salon de la Jeune Sculpture, Paris

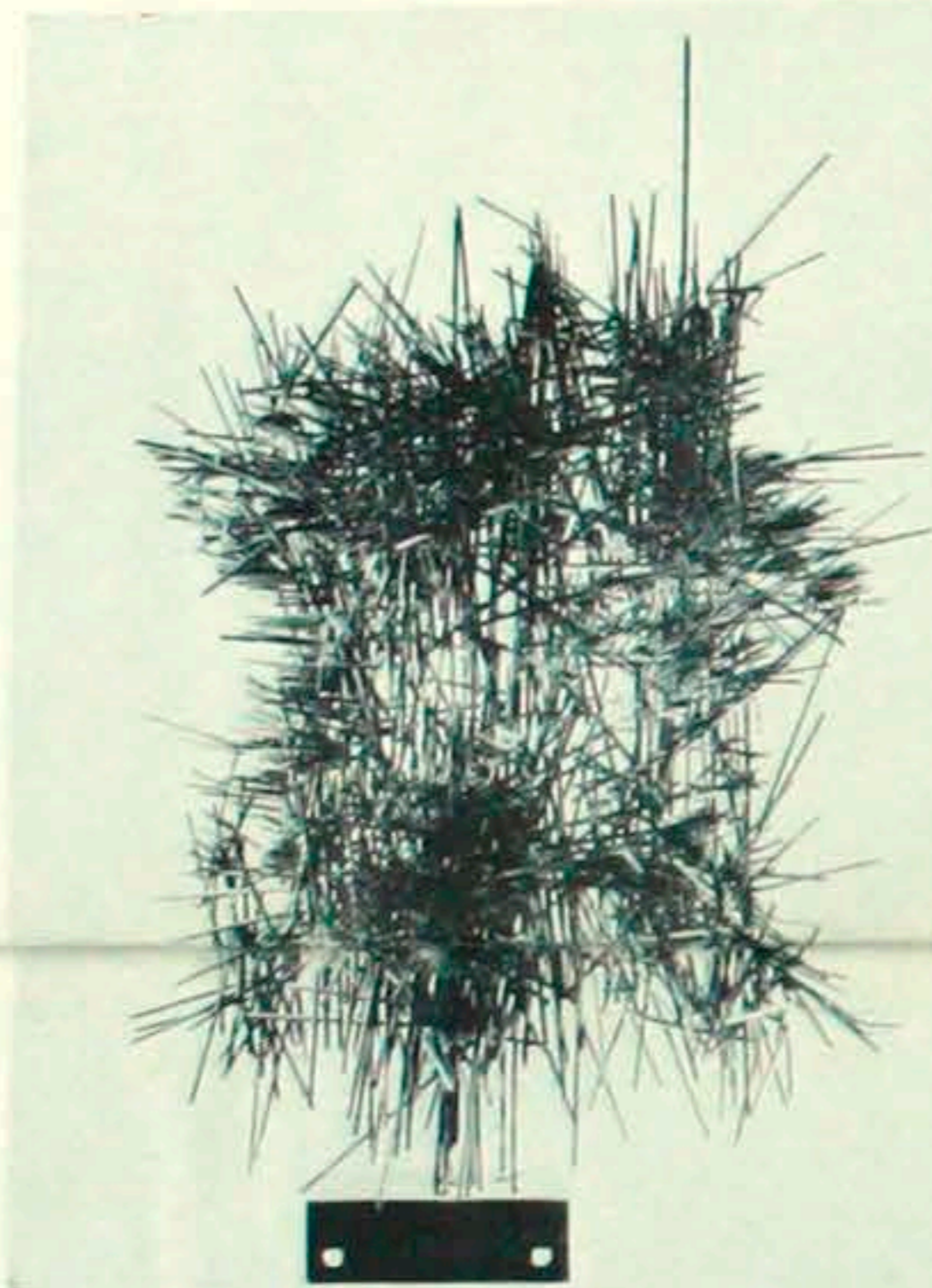


Alberto Guzman at work

the use which the sculptor make of fire in his art, for though a long time has elapsed since fire was first stolen from the gods, it has only recently become a medium of sculptural expression. But that is simply a question of a process, because to achieve transcendence and poetic metamorphosis, technique must not only be the business of the technician. As such, technique in art remains in the last analysis inessential.

That is why, in my view, Guzman's art, fed by the purifying flame, expresses a far more organic relationship with the myth of the phoenix, of eternal rebirth (in the image of the sculptor's works, born from minute strips of metal like cinders) than with the rather mediocre and banal virtues of the craftsman. Moreover, in Guzman's art, these latter exist, of course, and at a high degree of perfection — but decanted, purified and somehow transcended by the creative fervour of the artist, in whose hands the fabulous bird of the myth is eternally reborn.

from the catalogue of Alberto Guzman's one-man exhibition of welded sculpture at the Museum of Fine Arts of Caracas, Venezuela, May-June 1965. Translated from the French by Sebastian Brett.



Alberto Guzman: S. O. I. Welded iron sculpture, 1961. Exhibited in SIGNALS LONDON'S 'First Festival of Modern Art from Latin America' last year



Rossini Perez at work, Paris, 1965

from The Times 23 March 1965

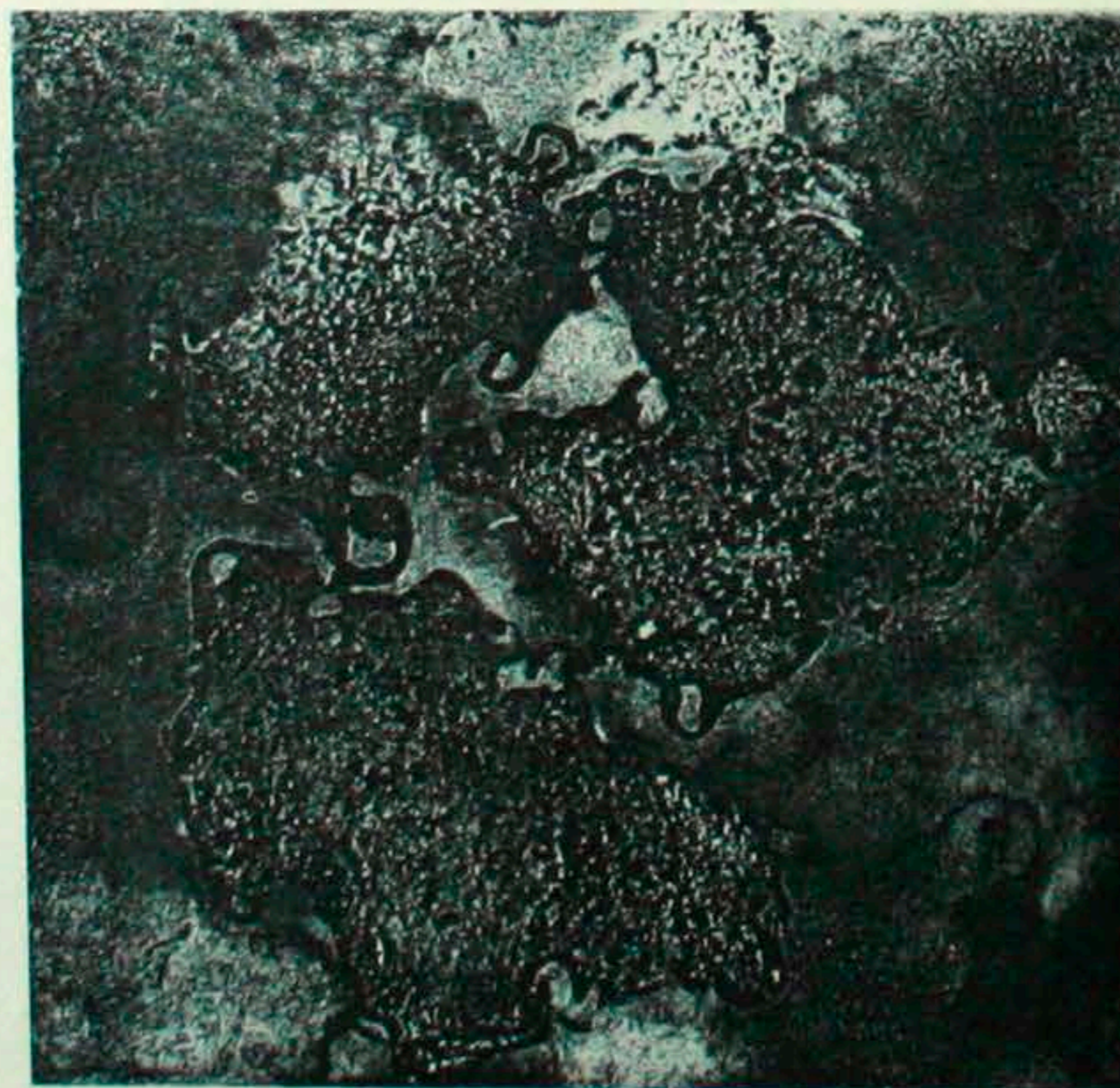
Rossini Perez Etchings

To a certain extent any art is a craft. Art becomes academic when the rules of the craft take precedence over the creation which the rules constrain. Even now, when painting consists of rewriting rules and art of inventing new craft, there remains a necessary minimum of skill that an artist must have and this is especially true for the graphic media.

The Brazilian artist, Rossini Perez, was Professor of Engraving at Rio before moving to Paris, and his exhibition at SIGNALS LONDON, 39 Wigmore Street, W1 (until March 27) shows him as a true master of technique. Etching with acid and engraving with a burin are processes offering vast possibilities to the ingenious artist: Julian Trevelyan's 'Stonehenge', for instance, is a brilliant opportunist exploitation of the accidents of acid and gum. Mr Perez clearly has the same eye for textural effect and nos 7 and 8, 'Debandade I and II', show how independent this effect is of colour and tone: the first is printed black and brown, the second uses the same plate without any ink so that the paper is embossed with blind craters, gullies and tumuli. The landscape, like the process which made it, is a familiar one and has the fascination of cracked mud, moonscape or microphotographs.

The transformation of interesting texture into art is a difficult matter. It is the step beyond craft. It seems that Mr Perez, like Dubuffet, sometimes fails in this where Tobey or Tapiès might succeed.

Reprinted by kind permission of The Times, 23. III. 1965.



Rossini Perez: Continent Retrouvé, 1964. Metal engraving/aquatint, relief. Coll: SIGNALS LONDON

First SIGNALS Book

This summer, to coincide with the exhibition Soundings Two, SIGNALS will issue its first book — a collection of poems entitled The Green Tunnel by young English poet Nicholas Snowden Willey. A publication party will be held at the showrooms of SIGNALS LONDON, 39 Wigmore Street, W1, sometime in July to mark this occasion. Exact date and details from The Secretary, SIGNALS LONDON, 39 Wigmore Street, W1. Telephone: WELbeck 8044.

The Green Tunnel is printed for SIGNALS by Villiers Press, London, and, of an edition of 350 copies, 50 contain a signed lithograph each by Nena Sagui for frontispiece.

Statement by Li Yuen-Chia

'The Point is the Origin and the End of Creation. To understand the true significance of the Point is to know Life and the Eternal Existence of the Universe.'

The colours Black, Red, Gold, White, are — for me — the graphic symbols of the Universe:

Black . . . Origin and End
Red . . . Blood and Life
Gold . . . Nobility
White . . . Purity.

Li Yuen-Chia

Bologna, Italy, 1965.

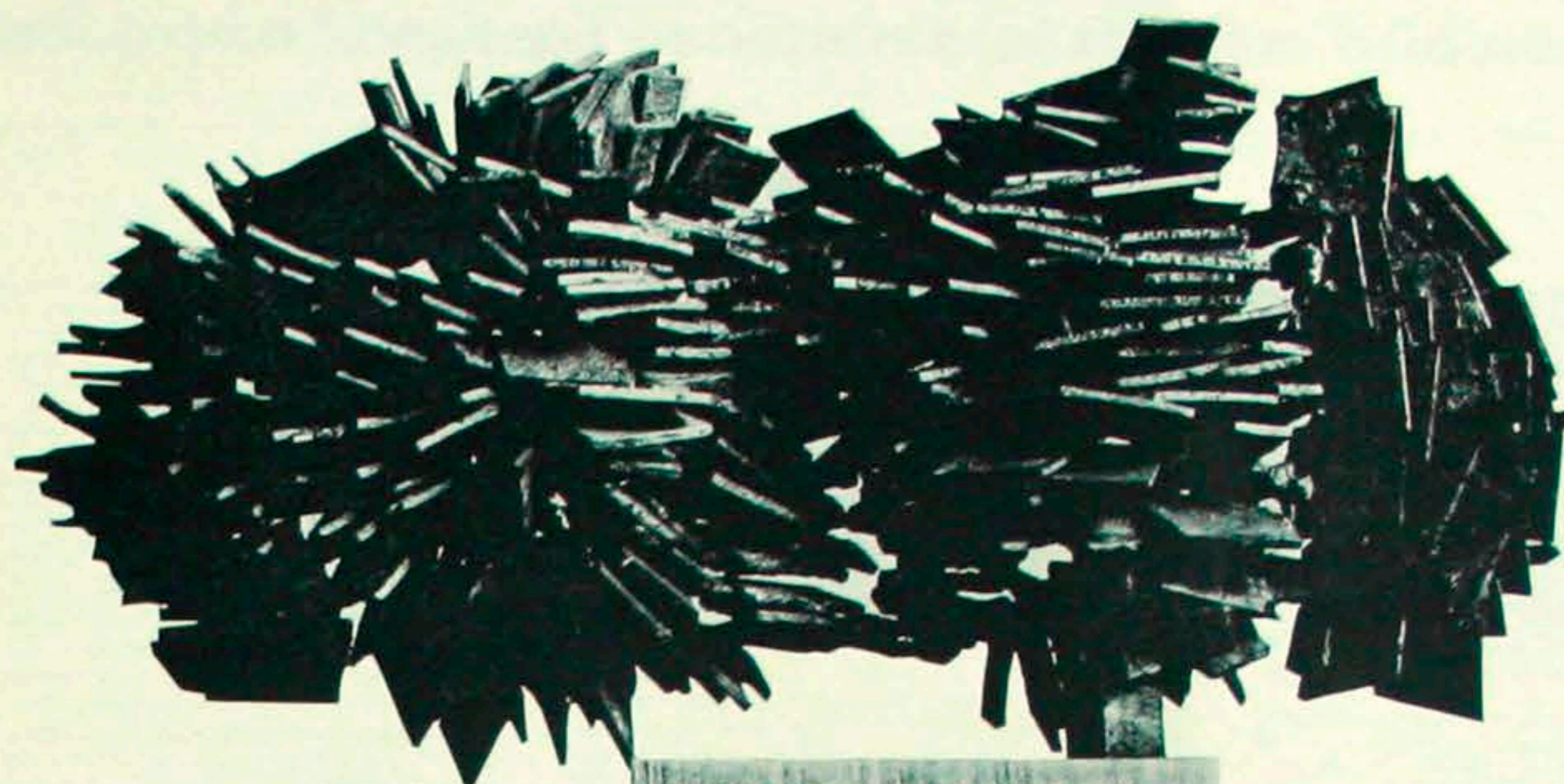


Photo: Clay Perry

Alberto Guzman: Welded Iron Sculpture, 1964. A work commissioned from Guzman by Paul Keeler for the exhibition 'First Festival of Modern Art from Latin America' held last year at SIGNALS LONDON



Helio Ottonica: Glass Bolide, no. 4, 1964

For a note on Helio Ottonica's 'Bolides', please turn to page 11, column 1.

An Adaptation, no. 201

by José Garcia Villa

British painter Ben Nicholson Made a pilgrimage to Mondrian's quiet, Immaculate Paris studio Looking the Montparnasse rail-

road tracks—and likened it to 'One of those hermit's Caves where lions Used to go to have thorns Taken out of Their paws.'

from an item in Time Magazine, June 24, 1957.

NAUM GABO

'The growth of new ideas is the more difficult and lengthy the deeper they are rooted in life. Resistance to them is the more obstinate and exasperated the more persistent their growth is. Their destiny and their history are always the same. Whenever and wherever new ideas appeared they have always been victorious if they had in themselves enough life-giving energy. No idea has ever died a violent death. Every idea is born naturally and dies naturally. An organic or spiritual force which could exterminate the growth of any new idea by violence does not exist. This fact is not realized by those who are all too keen to fight against any new idea the moment it appears on the horizon of their interests. The method of their fight is always the same. At the beginning they try to prove that the new idea is nonsensical, impossible or wicked. When this fails they try to prove that the new idea is not at all new or original and therefore of no interest. When this also does not work they have recourse to the last and most effective means: the method of isolation; that is to say, they start to assert that the new idea, even if it is new and original, does not belong to the domain of ideas which it is trying to complete. So, for instance, if it belongs to science, they say it has nothing to do with science; if it belongs to art, they say it has nothing to do with art. This is exactly the method used by our adversaries, who have been saying ever since the beginning of the new art, and especially the Constructive Art, that our painting has nothing to do with painting and our sculpture has nothing to do with sculpture.'

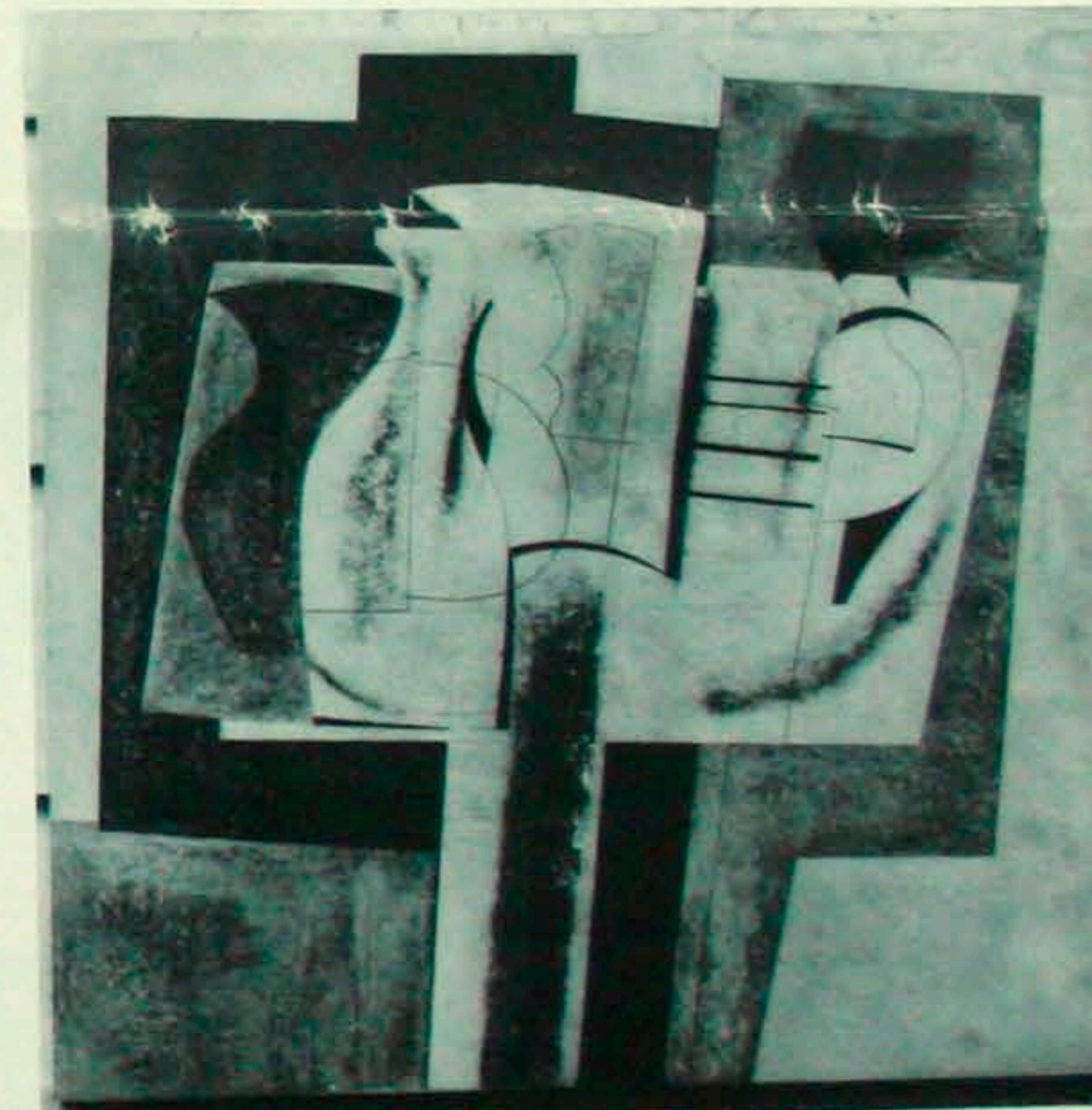
PIET MONDRIAN

'The fact that art which is really non-figurative is rare does not detract from its value; evolution is always the work of pioneers, and their followers are always small in number. This following is not a clique; it is the result of all the existing social forces; it is composed of all those who, through innate or acquired capacity are ready to represent the existing degree of human evolution. At a time when so much attention is paid to the collective, to the "mass", it is necessary to note that evolution, ultimately, is never the expression of the mass. The mass remains behind yet urges the pioneers to creation. For the pioneers, the social contact is indispensable, but not in order that they may know that what they are doing is necessary and useful, nor in order that "collective approval may help them to persevere and nourish them with living ideas". This contact is necessary only in an indirect way; it acts especially as an obstacle which increases their determination. The pioneers create through their reaction to external stimuli. They are guided not by the mass but by that which they see and feel. They discover consciously or unconsciously the fundamental laws hidden in reality, and aim at realizing them. In this way they further human development. They know that humanity is not served by making art comprehensible to everybody; to try this is to attempt the impossible. One serves mankind by enlightening it. Those who do not see will rebel, they will try to understand and will end up by "seeing". In art the search for a content which is collectively understandable is false; the content will always be individual.'

extracts from CIRCLE: International Survey of Constructive Art, edited by J. L. Martin, Ben Nicholson and Naum Gabo. First published by Faber and Faber Ltd, London, in July 1937.

These two extracts from CIRCLE express some of the aims and ideals of SIGNALS LONDON. I would like to dedicate the exhibition SOUNDINGS TWO to the contributors to CIRCLE who made possible the growth of abstract art in England.

PAUL KEELER
London, July 1965



Ben Nicholson: Piccolo, November, 1956. Courtesy of Gimpel Fils, London

Acknowledgements

Paul Keeler thanks the participating artists, many of whom made major works for this exhibition: Miss Erica Marx, M. Edouard Lohy and the patrons of SIGNALS LONDON for their support; The Museum of Fine Arts of Caracas, Venezuela, and a private Venezuelan collector, for sending over from Venezuela an important 'Colour-Rhythms' by Alejandro Otero; The Stedelijk Museum of Amsterdam for shipping over a monumental vibrating mural by Jozsef Rippl-Ronai; The Contemporary Art Society, London, for the loan of 'The First Vibrating Electro-Signals' by Takis; The Brazilian Embassy in London for the shipment from Brazil of a sculpture by Helio Ottonica; The Poetry Club of Manila, Philippines, for the loan of a monumental sand-machine by David Alabala; Sir Robert and Lady Mayo for the loan of a maquette for a sculpture by Henry Moore; The Hon. Sir Robert and Lady Mayo for the loan of a monumental sand-machine by David Alabala; The Hon. Sir Robert and Lady Mayo for the loan of a sculpture by Lynn Clark; Dr and Mrs Owen Franks for the loan of a bronze sculpture by Naum Gabo; Mr Timothy Hartman for the loan of a bronze sculpture by Sergio de Camargo; The Brook Street Gallery, London, for the loan of a construction sculpture by Louise Nevelson; a mobile by Alexander Calder, and a bronze sculpture by Joan Aze; Gimpel Fils, London, for the loan of an abstract relief by Ben Nicholson; The Grosvenor Gallery, London, for the loan of works by Kamaliddin, Lisitsky, Malevich and Malchuk-Nagy; Mr David Yalden-Max for the loan of two kinetic constructions by Paul Bury; The Loda Gallery, London, for the loan of works by Kurt Schwitters; Galerie Alain Margli, Paris, and McRoberts & Yarnall Galleries, London, for the loan of a sculpture by Eduardo Chillida.

Most of the works in the SOUNDINGS TWO exhibition are for sale. Prices on application.

Ceremonial Address

by Lewis Mumford

President of the American Academy of Arts and Letters

New York, May 19, 1965

Ladies and Gentlemen:

Once more, on behalf of the American Academy of Arts and Letters, and its parent body, the National Institute of Arts and Letters, I bid you welcome to our annual spring ceremonial. Traditionally this ceremony, with its bestowal of honours, prizes, and awards, has an air as festive as the spring itself. And since this is the last year I shall have the honour to serve the Academy as President, I have a special reason for desiring that this occasion should not be marred by any sombre or discordant note.

But, as the ancient Greeks well knew, one cannot escape the Fates or the evil Furies when they are pursuing a man or a people. And I cannot artificially manufacture an atmosphere of joy for this meeting, when under the surface of our ritual a rising tide of public shame and private anger speaks louder than my words, as we contemplate the moral outrages to which our government, with increasing abandon, has committed our country.

Last year, when we met here, the pain of an unhealed grief, occasioned by the assassination of President Kennedy, still gnawed at our hearts. And this year an equally ominous black cloud, also the symbol of unpredictable and irrational violence, hangs over our own land and people, even as it hangs over the peoples of Vietnam and the rest of Asia, threatening the lives and prospects of our own younger generation, staining the good name of our country, and violating the peace of the world.

Now, on such grave national issues, institutions like ours have no special license to express an opinion, even if we had any mechanism for formulating a common judgment and recording our reasoned convictions. So, in what I say to you now, I speak on my own, without consulting a single other member, addressing you and my colleagues not as President of the American Academy of Arts and Letters, but as a private citizen, appealing to our common love for our country and our concern to keep alive the traditions of democratic responsibility that are threatened by the high governmental agencies whose patently erroneous judgments are now magnified over by a panicky commitment to even grosser errors of policy and strategy.

I would gladly remain silent, if one could do so and maintain one's self-respect, and keep faith with the generations that are still to come. But those of us who are devoted to the pursuit of the arts and humane letters, have a duty to oppose any assault upon those basic moralities that alone have preserved mankind's common heritage from the aggressive egotism and the presumptuous national claims that so often undermine the prudence and common sense of those who exercise political authority.

And we have a special duty to speak out openly in protest on every occasion when human beings are threatened by arbitrary power, not only as with the oppressed Negroes in Alabama and Mississippi, but the peoples of both North and South Vietnam who must now confront our government's cold-blooded blackmail and calculated violence.

At this moment I would be untrue to the best traditions of our country, the proud home of a Jefferson, an Emerson, a Thoreau, a William James, if I remained discreetly silent and encouraged you, too, to close your eyes and your ears to the realities we must now face. To find a proper setting for the moral issues before us, I go back to the words that Emerson uttered more than a century ago, in the Ode inscribed to W. H. Channing; and I quote:

But who is he that prates
Of the culture of Mankind,
Of better arts and life?
Go, blindworm, go:
Behold the famous States
Harrying Mexico
With rifle and knife.

Even while I was speaking the last three lines, many of you must have been mentally bringing them up to date by saying to yourselves:

Behold the famous States
Harrying Vietnam
With poison gas and napalm bombs.
All our government's unctuous professions of reasonableness and peacefulness and restraint have been undermined by the inconceivable ac-

tions it has taken, and by its constantly repeated threats to widen the scope of its destruction and extermination unless its conditions are met.

The abject failure to date of both the political and the military policy we have been pursuing in Vietnam is only a first instalment of humiliations and human losses that now loom ahead of us, as long as the government stubbornly holds fast to the invalid premises upon which it has been acting. By what legal or moral code has the United States a right to exercise political authority or military coercion in a distant foreign country like Vietnam? Obviously we have no more reason to have our will prevail in Vietnam than Soviet Russia had to establish rocket bases in Cuba; and if Russia could liquidate that blunder and withdraw under pressure, our own country can do the same in Vietnam—and all the better if the pressure comes not from an outside power, but from our own citizens.

The United States, even if it were governed by infinitely wiser minds than those who have fabricated our present policy, can not be and never can become a self-appointed substitute for the United Nations. In the very act of asserting such high-handed power, the United States has done more to rehabilitate totalitarianism and to corrupt responsible democratic government, than the whole communist movement—which has recently showed happy signs of disintegration—could hope to achieve by its own efforts.

The flagrant absurdity of the official Ameri-



Spirals in the courtyard of a Buddhist Temple in Saigon. Photo: Raymond Casabier.

ning to offer even to the communist countries, the United States laid the foundations for a United World. Ours was then an authority and a power that no other nation had ever before earned or exercised. Yes—that was, internationally speaking, our finest hour.

Instead of building on that massive foundation of good will, foolish men allowed the intervention and exploitation of nuclear weapons to ferment delusions of grandeur based on absolute power; and as a result of our growing preoccupation with this kind of power a vast network of secret agencies, armed with secret weapons, prepared with secret plans, have committed our country to a strategy and a policy whose dehumanizing effects, though visible from the beginning, are now being nakedly exposed. As a result, from the heights of effective power that our country had achieved, by evoking the admiration and gratitude and even love of other nations, we have now descended to the depths of political and military impotence; and still more sinister

ply, and peace, he could—even at this dimly late moment—halt the escalation of error and terror to which he has obstinately committed our country. One magnificent act of human decency on the part of our elected leader, —without threats or bribes,— confessing the government's errors and renouncing any one-sided achievement of our aims, would make it possible to find a human way out. And there is no other exit than a human one from the present situation.

Such, ladies and gentlemen, is the grave threat that hangs over our country today; such has been the moral betrayal our more humane tradition has suffered—such are the dark forces that threaten all of us who seek in Emerson's words, to promote the culture of mankind through the "better arts of life". Unless each one of us now seizes every possible occasion to speak out, the barricaded minds in the Pentagon and the White House may take our silence for consent, as the other nations of the world will take that silence for cowardice and self-betrayal, if not total democratic corruption.

In conclusion, I find myself turning once more to those closing lines in Shakespeare's *King Lear*: lines that haunt me and yet fortify me, with their sinister illumination of all that those of us who have lived through a half century of war, terror, starvation, and extermination must feel, even though our own lives, by some accident, may have had more than their share of happy fulfillments. These lines should awaken, above all, our tenderest forebodings over the fate of the young, who in Shakespeare's words, may "never see so much or live so long". In departing from the natural order of this ritual and the natural affabilities that go with it, I have honoured those final words in *Lear*:

"The weight of this sad time we must obey:
Speak what we feel, not what we ought to say."

Had I said less, I should have been false to my vocation as a writer and my duties as a citizen: I should not have been worthy to speak on the same platform as Mr Walter Lippmann, the wise statesman and the brave citizen we are to honour today. But if I said more this afternoon, I would impede the proper order of the ceremony that has brought us together. So now I return to my role as President of the Academy, with the first item on our programme: the presentation of the newly elected members of the Academy.



Liliane Lijn: Poem Machine. . . .

A Letter from Poet Robert Lowell to President Lyndon Johnson

Dear President Johnson:

When I was telephoned last week and asked to read at the White House Festival of the Arts on June 14, I am afraid I accepted somewhat rapidly and greedily. I thought of such an occasion as a purely artistic flourish, even though every serious artist knows that he cannot enjoy public celebration without making subtle public commitments.

After a week's wondering, I have decided that I am conscience-bound to refuse your courteous invitation. I do so now in a public letter because my acceptance has been announced in the newspapers and because of the strangeness of the Administration's recent actions.

Although I am very enthusiastic about most of your domestic legislation and intentions, I nevertheless can only follow our present foreign policy with the greatest dismay and distrust. What we will do and what we ought to do as a sovereign nation facing other sovereign nations seems to hang in the balance between the better and the worse possibilities.

We are in danger of imperceptibly becoming an explosive and suddenly chauvinistic nation, and we may even be drifting on our way to the last nuclear run.

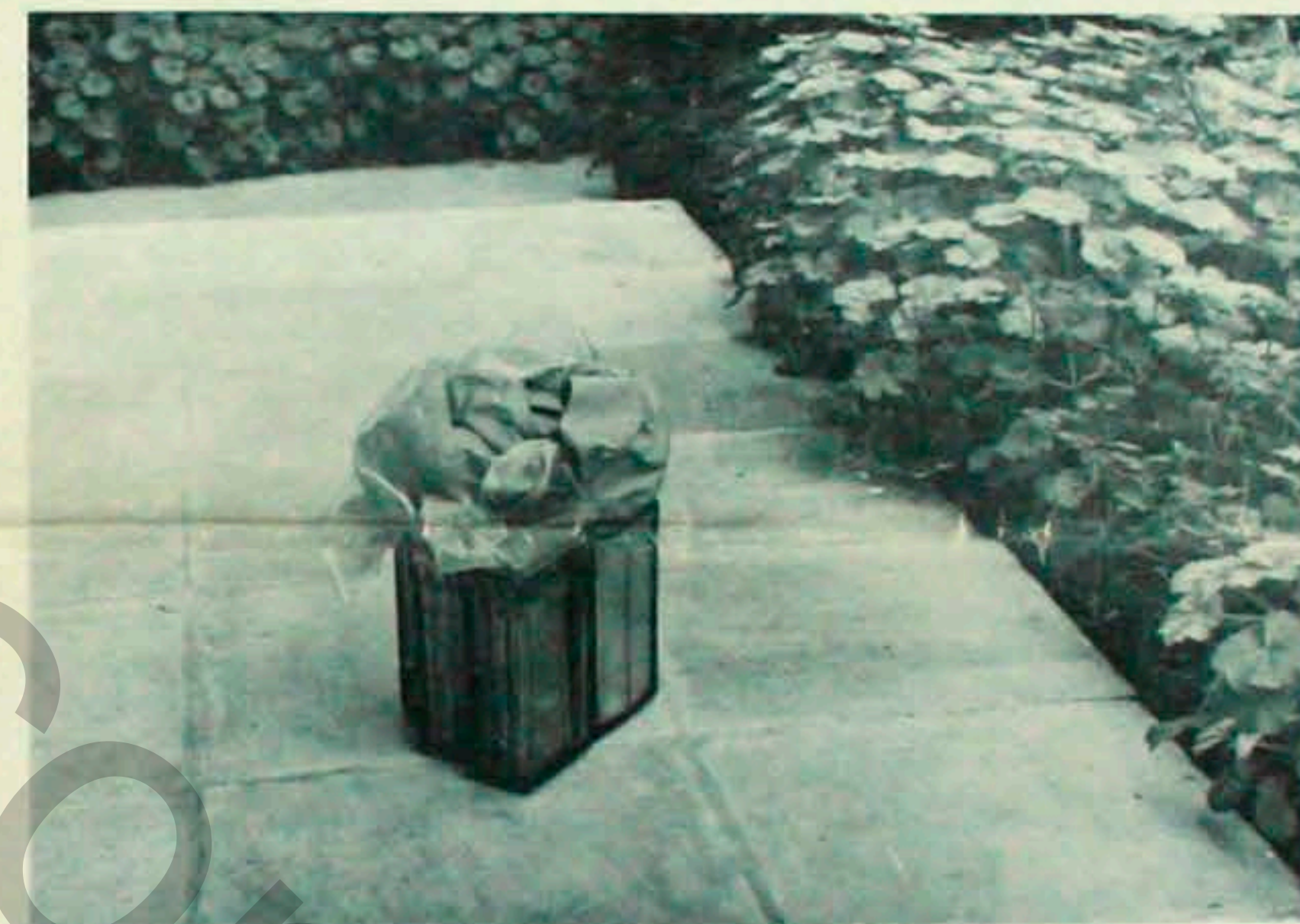
I know it is hard for the responsible man to act; it is also painful for the private and irresponsible man to dare criticism. At this anguished, delicate and perhaps determining moment, I feel I am serving you and our country best by not taking part in the White House Festival of the Arts.

Respectfully yours,
Robert Lowell

Metamorphosis, 1965: glass 'bolide'

by Helio Oiticica

Metamorphosis, 1965 (see photo) is a recent development of a series of manipulable sculptures by the 26-year-old Brazilian artist Helio Oiticica. The series is entitled *Bolides* and was commenced by their author in 1959, in his desire to create "an art of ambiental space", thereby surmounting the limitations of the conventional canvas support. Each *bolide* embodies Oiticica's concept of a "total structure", in which the spectator's participation is of prime importance in the "unveiling" of the work. The spectator's manipulation of the work creates "a cycle of vision". The first stage of this cycle is the existence of the work itself without the spectator's manual participation. The second stage is the interaction of work and spectator. The third stage occurs after the spectator's actions, when the *bolide* is transformed and has palpably altered its surrounding space. Thus, the first stage of this "cycle of vision" occurs entirely in space and is experienced by the spectator purely by optical means. The second stage involves movement and time-duration created for the spectator, while the third stage is a synthetic evolution of forms within the unified dimensions of time and space. Simultaneously with the *bolides* were Helio Oiticica's "suspended labyrinths" (the *Nuclei*) and his "transformable cabins" containing colour-pigments (the *Penetrables*). Lately this inventive artist has begun work on a new project, the *Parangolé*, which is a culmination of the *bolides*, the *nuclei*, and the *penetrables*. We hope to publish in a future issue of *SIGNALS* writings by Helio Oiticica and appraisals of his work by Mario Pedrosa and other critics.



Helio Oiticica: Glass-Bolide no. 6, 1965. ('Metamorphosis')

Statement by Mathias Goeritz

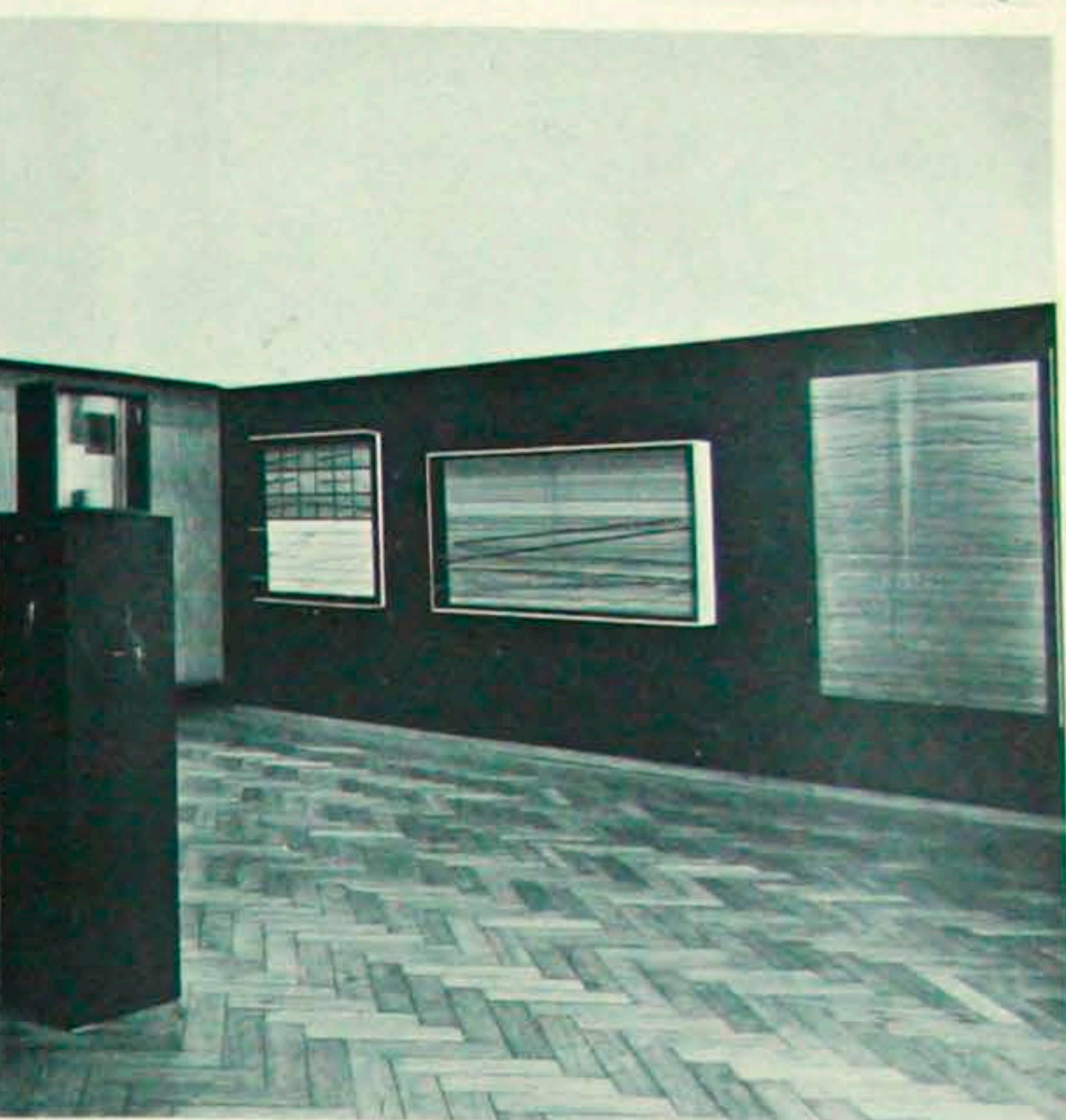
written especially for *SIGNALS* on Senor Goeritz's visit to London last June, 1965

"Many of us are already fed-up with the pretentious imposition of "logic" and "reason", of "functionalism", of the decorative calculation, and of course, with all the chaotic pornography of individualism, the glory of the day, the fashion of the moment, with vanity and with ambition, with the bluff and the artistic jest, the conscious and subconscious egotism, with all the inflated concepts, the boring propaganda of the "isms"—figurative or abstract.

As for me, I feel the need to abandon the worship of the ego and to deflate "art". I am convinced at last, that aesthetic beauty in our times is more vigorous when the so-called "artist" hardly intervenes.

Feeling deeply my own impotence, I do not see any choice but to BELIEVE without asking in what, Do you understand me, dear friend?
Don't worry: (I don't either)."

Mathias Goeritz at *SIGNALS* LONDON, manipulating an articulated sculpture by Lydia Clark, June, 1965. Photo: Clay Ferry.



View of part of J. R. Soto's room at the Nal '65 exhibition, Stedelijk Museum, Amsterdam, June, 1965. On the left is part of Soto's monumental vibrating wall which will be shown in the exhibition 'Soundings Two' this summer at *SIGNALS* LONDON

Kasimir Malevich

On Suprematism (extracts)

"Every social idea, however great and important it may be, stems from the sensation of hunger; every art work, regardless of how small and insignificant it may seem, originates in pictorial or plastic feeling. It is high time for us to realize that the problems of art lie far apart from those of the stomach or the intellect.

Now that art, thanks to Suprematism, has come into its own—that is, attained its pure, unapplied form—and has recognized the independence of its own language, it is arranging to set up a genuine world order, a new philosophy of life. It recognises the non-objectivity of the world and is no longer concerned with providing illustrations for the history of manners.

Non-objective feeling has, in fact, always been the only possible source of art, so that in this respect Suprematism is contributing nothing new but nevertheless the art of the past, because of its use of objective subject matter, harboured unintentionally a whole series of feelings which were alien to it.

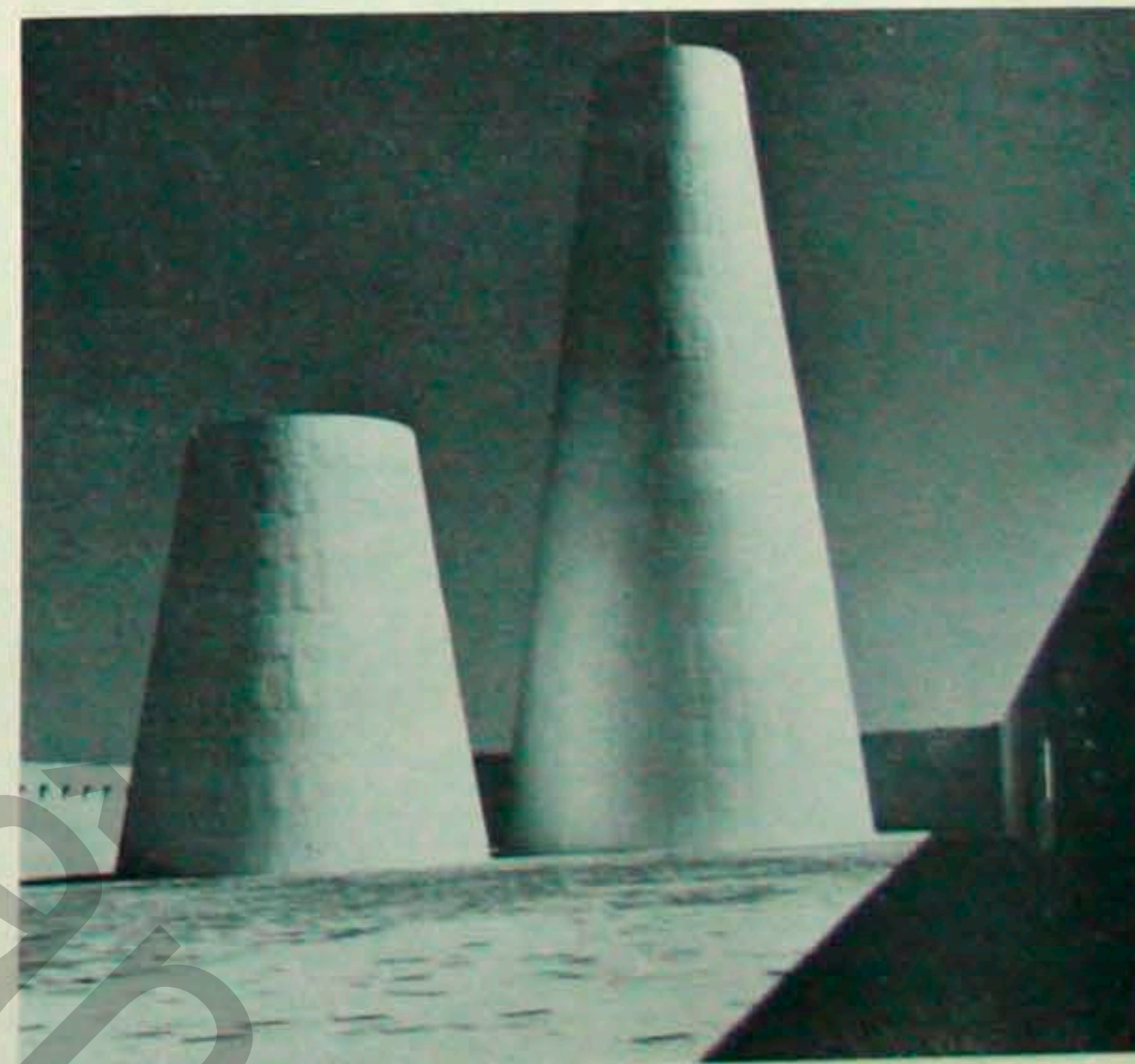
But a tree remains a tree even when an owl



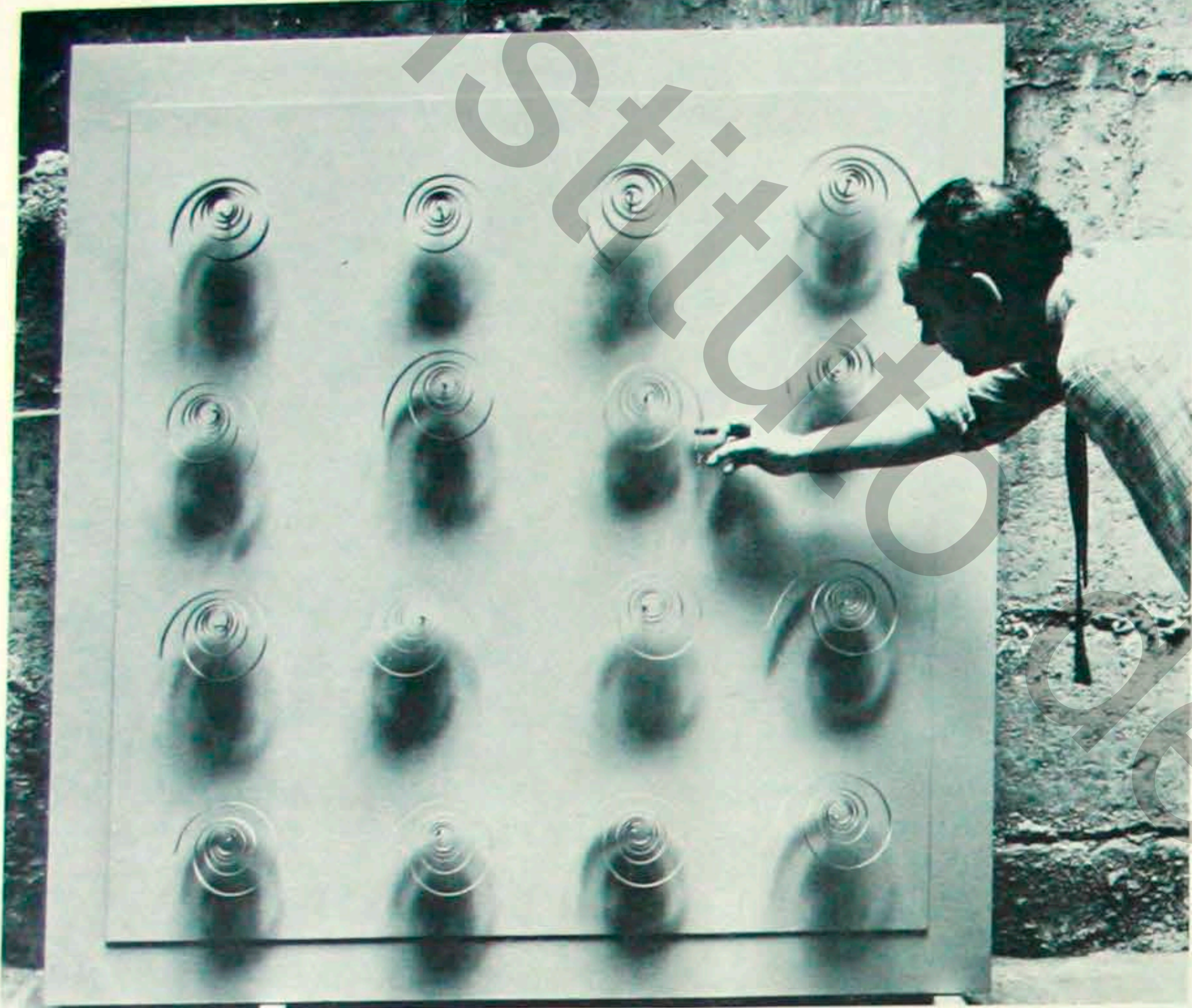
Kasimir Malevich: Rocket Sputnik Study, Watercolour, 1918-1920. Courtesy of the Guggenheim Gallery, London.

builds a nest in a hollow of it. Suprematism has opened up new possibilities to creative art, since by virtue of the abandonment of so-called "practical considerations", a plastic feeling rendered on canvas can be carried over into space. The artist (the painter) is no longer bound to the canvas (the picture plane) and can transfer his compositions from canvas to space.

Concluding paragraph of "The Non-Objective World, Part Two" Suprematism, c. 1917 by Kasimir Malevich. English translation from the German text by Howard Dearmer, first published in 1959 by Paul Theobald and Company, Chicago.



Mathias Goeritz: Two Monumental Towers, concrete painted white. Tallest tower is approximately 150 feet high, the other tower is approximately 80 feet high. Antonex, Mexico. Architect: Ricardo Legorreta. Photo: Karl Harms.



Antonio Asis with his monumental relief 'Rouge Infini'. Relief with vibrating springs painted monochrome red, Paris, 1965. Antonio Asis is a young Argentinian artist at present working in Paris. He contributed several vibrating works to the SIGNALS exhibition 'First Festival of Modern Art from Latin America', one of which was acquired by Mr and Mrs Paul Elek. To the exhibition SOUNDINGS TWO, Antonio Asis is contributing the monumental spiral-relief above.

CHILLIDA by Gerald Turner

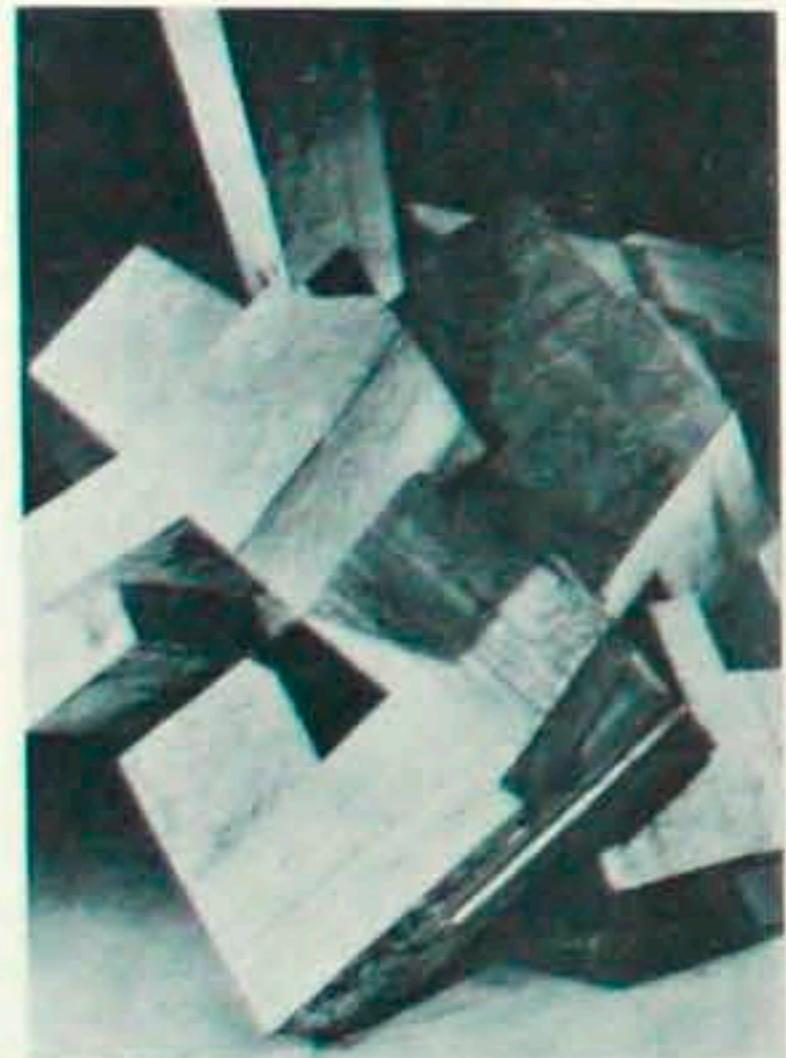
...continued from page 4...
 music, wind or dream) but to an activity of...
 profound effect on the form of Chillida's sculpture, but not the effect of lighting or the seismographic fragmenting the rock-like sturdiness of the iron.

Chillida's development has been very clear and strong. When he changed from stone to iron he began by making sculptures based on the commonest use that iron is put to, that of making tools and instruments for simple tasks, although he chose sharp and space-filled forms ('Silent Music'). Then followed a deceptive liberation in which the sculptures lost their 'object' quality and became freer and more dynamic. His sculptures of this period are like imaginative materialisations of elemental forces. They are explosive cataclysms of fragmented planes, widely extended in space in defiance of the pedestal, and of a spontaneity which makes the iron look as if it was used with the gestural ease of a brush ('Murmur of Boundaries', 'Tremblement du fer'). After this exuberance, which marks the perfect union of man and material, Chillida's forms became blunter and less expressive, but at the same time more contained and controlled; instead of materialising invisible forces as the earlier ones had done, they provide a framework enclosing a space in which we may more freely feel those forces ('Around the Void').

This progression, taken as a whole, gives one the impression of a kind of life-giving sap forcing its way into the iron. It begins to make its presence felt in the early works, although these had the character of objects that have been manufactured. With the elemental works, however, the 'sap' is triumphantly present, apparently forcing the artist's hand, pushing the iron upwards into vibrant patterns of growth. Then, in the latest sculptures, it seems to undergo a mysterious process of sublimation. The iron does not now give the impression that the sap runs within it; rather that the life-force is generated by the iron and vibrates in the space around the object.

About his recent iron sculpture Chillida has written: 'The interior space is at once the consequence and origin of the positive exterior volume... to try to define it, it is necessary to envelope it and render it inaccessible to the spectator situated at the outside'. This inaccessibility of the interior space draws the spectator into a closer relationship with the iron. The earlier 'elemental' works must remain to some extent a spectacle at a distance, but later sculptures create a space that the spectator

seeks to enter and enfold around him. There are certain similarities here with the work of Lygia Clark. In Lygia Clark's work the spectator becomes so bound up with the motions of the construction he manipulates that the object's uncovering of space becomes the spectator's uncovering of his inner self. Chillida's sculptures do not move, but they are miraculously suggestive of movement. They allow the spectator to be 'projected into the work, actually to feel in his own person all the spatial possibilities suggested by it' (Lygia Clark).



Eduardo Chillida; Abesti Gogora III ('Homage to Luis Martin Santos')

The material itself, to take up this role of being the instrument for revealing these interior spaces, has become increasingly bare and straightforward. Not only do the corner splits and bulges in the iron suggest that in spite of its tremendous strength it is flexible, they also emphasise Chillida's increasing unwillingness to define and finish. In the early works the iron prongs are terminated in points, but now they are sawn off straight, as if the ending was, although unmistakable, relative—in other words it could as well be a beginning; or that the forms have no beginning and no end, that they have clutched space suddenly and forcefully in an envelope of unassailable harmony, implying at the same time the infinite number of other clutches that are possible. It is a truly dynamic sculpture, but one with strong roots, keeping itself intact and resounding in

the wind,—it can never be torn into spirited fragments like the clouds.

Chillida's art has become more and more purely gestural. From his early drawings of hands, he has moved on to make the work itself the trace of the hand's movement—in the etchings, the angular movements of the fingers clutching the sharp tool; in the brush-drawings, the smoother movements of the wrist; in iron, the whole force of the arms and back; and in the great wood pieces, the simple activity of lifting and dumping. In many ways Chillida's work is closer to the Oriental philosophy behind gestural art than most American action painting which is always credited with discovering it. For the work of the Americans (with the exceptions of Rothko, Tobey and Still), stem from a state of unbalance, a distrust of nature, which is quite foreign both to Chillida and to Eastern thought. Chillida's gestures, in fact, are 'expressionless'; they do not seem to stem from an individual will, but from a kind of seismographic receptiveness to the rhythms of nature. They have a 'timeless' quality which is absent from a great deal of American art, where the gestures have an aura of fretfulness about them, as if they were prompted by reactions to day-to-day frustrations. In Chillida's case one is reminded of Herrigel's book about Zen archery with its insistence that the shot must 'fall' at the right moment, irrespective of the shooter's will or the demands of the environment, 'like snow from a bamboo leaf'. Inner and outer have to interpenetrate so freely that it is unclear whether the archer draws the bow or is drawn by it.

This lack of subjective striving, this faith in 'the powers which do the forming' is shared by a considerable number of artists today. Each has his different domain—his different materials, each his own individual and distinctive vision—but they all are united by a desire to reveal, not to invent; and to reveal by using the simplest means, an 'art without art'. For example, Soto's 'lowest and most anonymous elements', Takis's cones and needles, Camargo's whole range of pause and interval from a single basic form; Otero's isolated and treasured commonplace objects; Medalla's unstyled and freely-constructive sand and foam; Lygia Clark's stark rubber; and Chillida's unadorned iron curved in a single movement. The barriers are coming down faster than ever. Otero calls his art 'prophetic of the coming encounter between man and the world', and it could apply equally to all these instances of a confident movement between the outside world of matter and the interior world of pure relations.

Raimondos

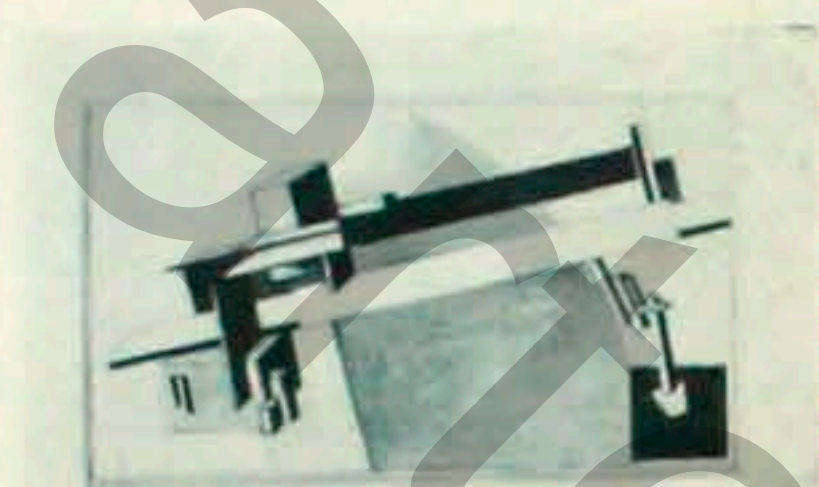
If we think of angels as beings who inhabit ethereal regions, who are penetrated and borne along by the lightest currents, we acknowledge their superiority, their distance from our world. But the angels of Raimondos are not of this kind; they are still earthbound, in fact they are men who have devoted every ounce of their strength and energy to the effort to fly.

Each one of the many angels Raimondos has made for his friends is arrested at some stage in this ceaseless effort to achieve liberation. The clean and simple modulations in each heavy piece of chestnut emphasise that the attempt is made, not with ingenuity, with mechanics or a lucky guess, but with tenacity and will. The legs, thighs, chest and face of each angel are blocked-in quite straightforwardly and are really a preparation for the area of the wings where everything is concentrated. These wings hardly look feathered, in fact they haven't anything like sufficient delicacy to resist on the currents of air. Instead they testify to the enormous development of the muscles necessary for the effort.

One is always aware of the gap between the dream and the reality. I remember an old film about an Edwardian adventurer's attempt to fly away from the Eiffel Tower on a pair of wings he had made for himself. After the preparations—the fixing of the complicated wings and the man's frantic burst of energy—gravity seemed to win its victory with contemptuous ease. But before he fluttered down to his death one had a few moments in which to witness the strange dignity of this unknown man's efforts.

GUY BRETT

London 1965.



El Lissitzky; Proun Construction, watercolour, 1920. Courtesy of the Grosvenor Gallery, London

from The Sunday Telegraph, London, November 29, 1964

... & MAGNETS

by Edwin Mullins
art critic, The Sunday Telegraph

There have been, and will be, many clever tricks played with machines, magnets and flashing lights, which take the name of sculpture in vain. The Greek, Takis, is not among them. His 'Magnetic' exhibition at the newly-opened SIGNALS Gallery, 39 Wigmore Street, is a fascinating event. Takis seems to me to be one of the rare artists of our time who has suggested a genuine new field for sculptors to explore.

Most of his work centres round an electromagnet. In one of them, two tall strands of metal quiver and swing to and fro like reeds in the wind. In another, a white ball, suspended over a magnetised metal block, is pulled and pushed into an ever-changing series of arcs, like a game of bar-skittles played by an invisible hand.

This may sound nuts. And it could be, but for two things. Firstly, the shapes and rhythms which Takis achieves by means of the electromagnet express feelings about movement and space of much the same sensitivity that I find, for instance, in the mobiles of Calder. They suggest, without actually describing them, the movement of forms in nature. Secondly, and here I risk sounding ridiculous, Takis has found a way of putting over an idea of space not in terms of Cubist geometry, which has been the concern of most sculptors this century, but of unseen forces—in particular the phenomenon of gravity. And I think this is quite an achievement.

I offer these as tentative comments only. Equally tentative is the uncomfortable feeling that in some of the more recent sculptures a fascination for machinery has swallowed up the imagination and become an end in itself, the result being romantic physics rather than art. Reprinted by kind permission of The Sunday Telegraph, London. Copyright The Sunday Telegraph, 29 November 1964.



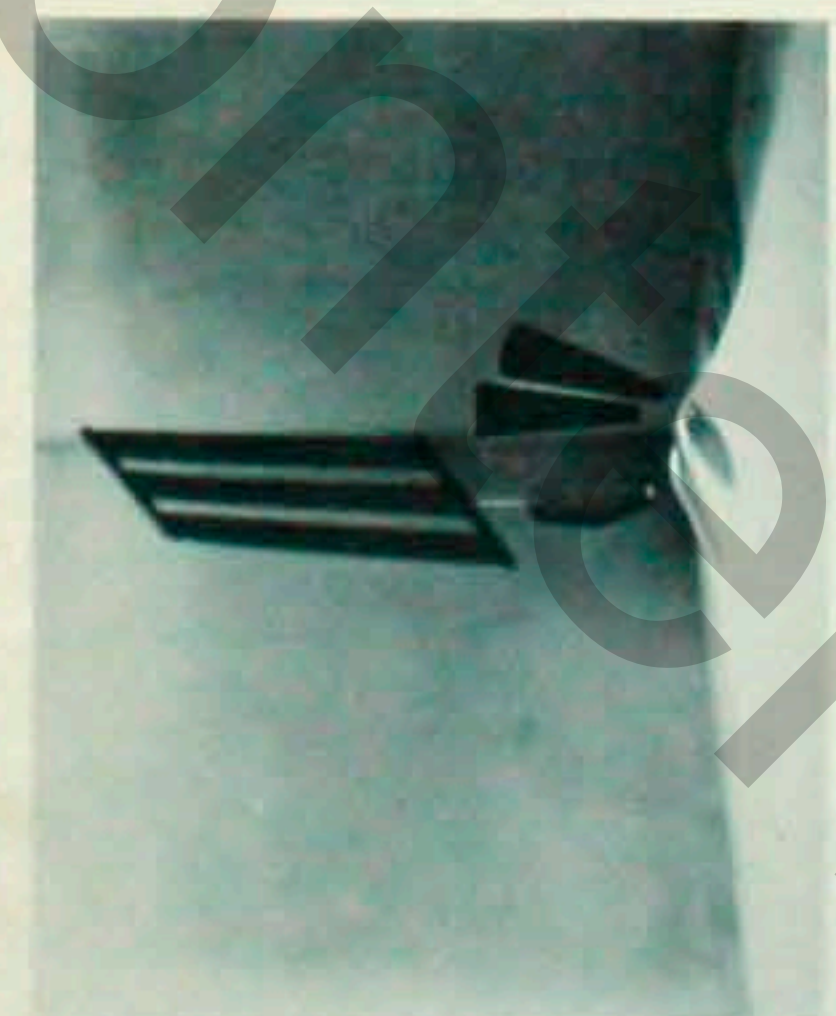
Alejandro Otero with his 'Colour-Rhythms', 1955-1960. Photographed in Caracas by Fabry, 1960. Otero will hold a retrospective exhibition at SIGNALS LONDON early next year. The exhibition will trace the development of his art in the last twenty-five years.

Frank Elgar
 Paris 1964.

'In former times artists represented things which they liked to see, or would have liked to see. Today the relativity of visible objects is made evident, "trying" to me rather than that which is visible is merely an isolated example in relation to the totality of existence, and that most real truths lie hidden. Objects appear in a widened and multiplied meaning, often apparently contradicting the rational experience of yesterday'.

Paul Klee

from Paul Klee's CREATIVE CREDO, 1920.



Takis; Space Landscape—Telemagnetic Relief. Coll: The Hon Guy Brett, Watlington Park, Oxford

The Takis Dialogues

continued from page 8...

and destroyed it. That is why I called one of my télélumière 'The Mirror of a Soul'—though I did not want to imply by this egocentricity, but anonymity.

G: Will you explain, Takis, what you mean by anonymity? It seems paradoxical to hear this word coming from your lips, for you are one of the best known artists in the world today.

T: I can perhaps best explain that by telling you about this piece of machinery. [Takis picks up a piece of machinery from his working table]. This piece of machinery once lay discarded on the floor of the factory belonging to

Paul Keeler's father in Windsor. The workmen in the factory wanted to throw it away as it had no more practical use, but the father of Paul said: 'No, don't; Takis perhaps needs that'. The father of Paul! And now this piece of 'discarded' machinery is on its way to become a work of art.

G: That's wonderful, Takis. I shall tell Mr Keeler about his 'discovery' when I get back to England.

T: Yes, yes... You see, Guy, it was the father of Paul, Mr Keeler, who first saw the possibilities of this piece of machinery... And so when I incorporate this piece of machinery in a work, I think it is only right that the father of Paul and the anonymous people who designed and made it, should take credit also for the work.

G: Here, I think, you have touched upon a subtle distinction between your constructions incorporating found-objects and the found-objects exhibited as 'art' or 'anti-art' by Duchamp and the Dadaists. In their case, the found-object was an entirely personal discovery, exclusive of other people. Even when Duchamp signed his famous urinal R. Mutt, he was really inventing a fictitious person, the product of his extremely sophisticated imagination. In your case, found-objects are the direct extensions of other peoples' personalities, real people, although they are anonymous. Duchamp, I think, was aware of this when he called you 'gay labourer of magnetic fields and indicator of gentle railways'. I think the key word in that beautiful sentence is 'indicator'—for that is precisely what you are, Takis, in relation to the other people whose pieces of machinery you have incorporated in your works. You indicate, by the subtlest poetry, the hidden existence of those anonymous people, each one of whom has, as much right as you say—in being called an artist, if only they are aware of it. Am I right then in thinking that by anonymity, you mean a desire on your part to participate fully with the dreams and aspirations of those unknown people whose pieces of machinery you incorporate in your works? A participation without the ego's interference...

T: Yes, you are right, Guy! (Takis suddenly, impulsively, embraces Guy, and laughing gently, says:) My great happiness is when other people help me and communicate with me. When other people help me and communicate with me, even though they may not be consciously aware of helping me, then I know that I am expressing in my work not merely a personal truth but a universal truth. I want to establish a beautiful dialogue between myself and the other person, to bring out of him, the

other person, the spectator who becomes my co-creator, the hidden forces that animate nature. In that way my individuality disappears.

G: In other words, you establish a link, through shapes, between yourself and other people, an invisible link of magnetic forces...

T: The important thing is to make this invisible link universal, spontaneous... Medalla's poem states it beautifully:

'Operational readiness
 Accurate performance
 Full-field operation
 Anywhere in the World'...

You see, Guy, the invisible is like music; it has no place, no substance; it does not harden into an image applicable to one place and one time only...

G: In a way your works are simply instruments made for the purpose of demonstrating these invisible forces. The solid bodies in your sculpture always lead to and emphasise the void where the forces live. In much the same way, I imagine, the notes of a song speak of the silences that live within it.

T: Yes, Guy; except, in my case, the sculpture, the instrument, creates music by itself. When I have made the instrument, I become detached from it. I become merely a listener, and this conquers my loneliness. It seems only war in our time has been able to conquer momentarily this vast loneliness: to make people vibrate together as they used to do in front of the old gods. It has always impressed me to see whole crowds move, as when together they witness a huge explosion, an eclipse of the sun, fireworks, or a dance. Each individual solitude is conquered, energy flies about, all the circuits are connected and alive. During the war I was in prison with sixty other people, packed like sardines, and I felt between us the apprehension for our collective fate. People ought to be able to feel collectively from a basis of happiness, but at the moment, the periods of peace between wars are so badly used.

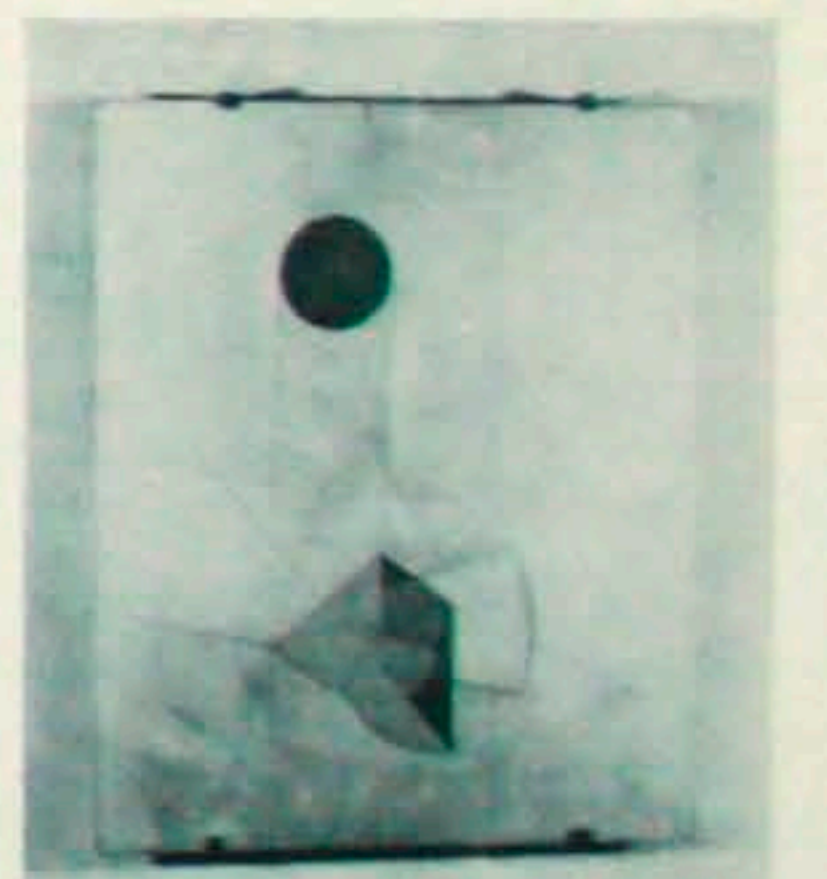
G: Do you think people will be able to feel collectively in times of peace, Takis?

T: Yes, I like to think so, even though present appearances point to a contrary state, the existence of so many conflicts... I like to think that there are young people in the world today who are working for this collective happiness. I like to think also that all of us connected with SIGNALS are working to realise this.

(Two of the dialogues will appear in a future issue of SIGNALS.)

● **Lazlo Moholy-Nagy**
 ● **On Dematerialisation**

'If we turn... to the transformations of water, we come upon a surprising phenomenon—surprising not in its strangeness, but in its commonplaceness. We know water in rest, in motion, in gaseous form, in liquid and solid form. We know it as tiny drips, as the smooth reflecting surface of a pond, stretching far and wide. We know it as a placid or rushing brook, as a raging sea, as pattering rainfall, as a spray-

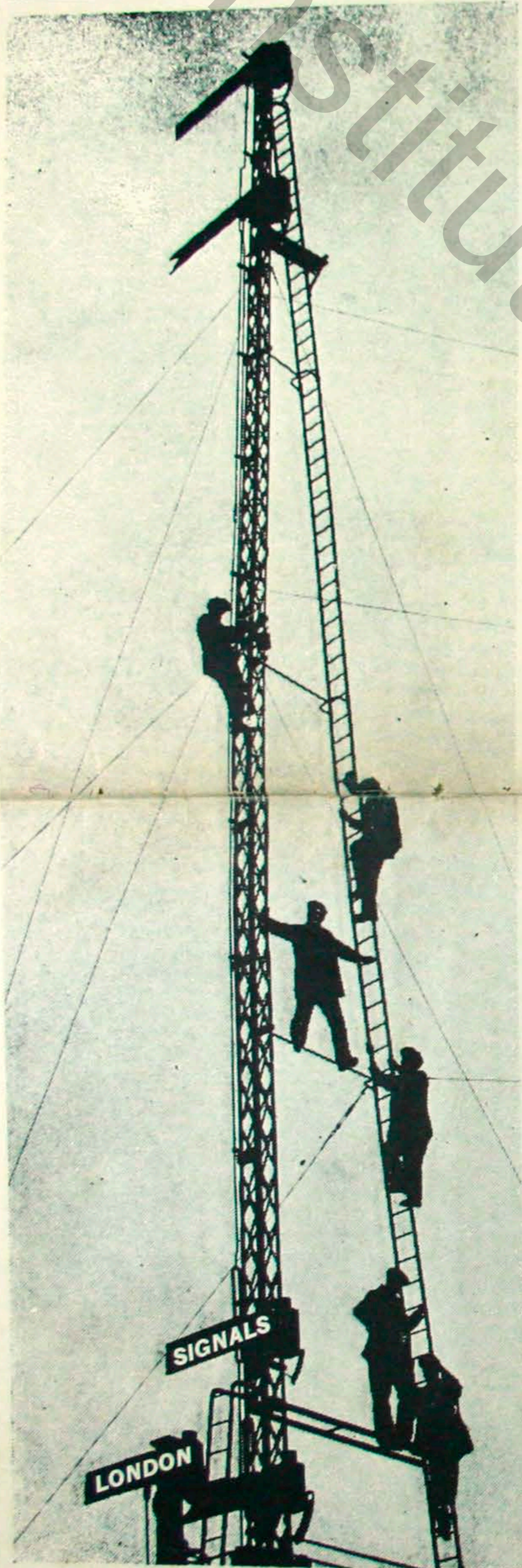


Lazlo Moholy-Nagy; Aluminium Composition, 1932. Courtesy of the Grosvenor Gallery, London

ing fountain, as a drifting cloud of steam. We know it frozen—as snow crystal, frosted window panes, icicles, etc. Its changes arise from an extraordinary adaptability to the forces acting upon it.

One may easily feel moved to employ water as a medium of expression. In earlier history, water, so responsive to adaptations, was recognised as an important medium of creation, and its natural possibilities were exploited accordingly to the expression wanted. Its form was changed from a tranquil mass to complex dissolution into an almost ethereal form; from the calm lakes of the baroque parks to gushing fountains, or to a chain of foaming cascades. All such efforts were directed toward displaying water under as many aspects as possible; and dematerialisation played an important part in the process.

reprinted from Lazlo Moholy-Nagy's THE NEW VISION, 1930.



22 July - 22 September 1965
SOUNDINGS TWO
 an international exhibition of modern art
 organized by Paul Kaeble from the provinces
 of abstraction to today's most significant
 expression of kinetic, optical and abstract art

Participating Artists:

ALBERS (Germany-USA), ARP (France), ASIS (Argentina), BLANQUIN (Romania),
 POL BURY (Belgium), CALDER (USA), CALDERARA (Italy), CAMARGO (Brazil),
 CHILLIDA (Spain), LYGIA CLARK (Brazil), CRUZ-DIEZ (Venezuela), JSA COSTA
 (Brazil), TOUBOURG (Venezuela), DU CHAMP (France), NAUM GABO (Russia-USA),
 MATTHIAS GOEPFERT (Mexico), GONZALEZ (Spain), VON GRAEVENITZ
 (Germany), G. ZEMAN (Paris), HERRIN (France), KANDINSKY (Russia), KLEE
 (Switzerland), SYLVES KLEIN (France), LEGER (France), LI YUEN-CHIA (China),
 LILIANE LIJN (USA), LISSITZKY (Russia), MALEVITCH (Russia), DAVID
 MEDALLA (Philippines), MOHOLY-NAGY (Hungary-USA), MONDRIAN (The
 Netherlands), HENRY MOORE (Great Britain), LOUISE NEVELSON (USA), BEN
 NICHOLSON (Great Britain), HELLO OTTECIA (Spain), ALEXANDRO OTERO
 (Venezuela), ROSSINI PEREZ (Brazil), PICASSO (Spain), PIZA (Brazil), MIRA
 CHENDELA (Brazil), KURT SCHWITTERS (Germany-Great Britain), J. R. SOTO
 (Venezuela), TAKIS (Greece)

Most of the above works, most of those made by the artist especially for this exhibition
 SOUNDINGS TWO will be in two places, Place One begins on July 22nd and ends on August 22nd,
 Place Two begins on August 22nd and ends on September 22nd, 1965. The exhibition is open to
 the public on both days.

SIGNALS LONDON
 39 Wigmore Street, W1 Telephone: Welbeck 8044

**Naum Gabo and Antoine Pevsner
 On Kinetic Art**

"Space and time are the two exclusive forms for fulfillment of life, and therefore art must be guided by these two basic forms if it is to encompass true life. To incorporate our experience of the world in forms of space and time: this is the single goal of our creative art. We deny volume as a spatial form of expression: space can as little be measured by a volume as liquid with a measuring stick. For what could space be beyond an impenetrable depth? Depth is the only form of expression of space. In sculpture we eliminate (physical) mass as a plastic element. Every engineer knows that the static power and the power of resistance of an object do not depend on mass. One example will suffice: railway tracks. Notwithstanding this fact, sculptors labour under the prejudice that mass and contour are indivisible. We free ourselves from the thousand-year-old error of art, originating in Egypt, that only static rhythms can be its elements. We proclaim that for present-day perceptions, the most important elements of art are kinetic rhythms."

Extract from Gabo and Pevsner's REALIST MANIFESTO, first published in Moscow in 1920.

Coming
 at
SIGNALS LONDON
 by
 Three Leading Artists
 of
 Venezuela
 A Decade of Physchromies
 by
 Carlos Cruz-Diez
 (end of September to October)
 The Achievements
 of
 Jesus-Raphael Soto
 (November to December, 1965)
 Quarter of a Century of the
 Beautiful Art of
 Alejandro Otero
 (January to February, 1966)



Constantin Brancusi: Sculpture for the blind. Marble, 1924. Coll: Louise and Walter Arenberg. Philadelphia Museum of Art, USA

Comma Aphorism no. 98
 The last word being uttered.
 The next is not.
 But next to the last word.
 The not-word summarizing all.
 José Garcia Villa



David Medalla in Paris, 1963 Photo: Emil Capon

MMMMMMMM
MANIFESTO
 (a fragment)

Manifestation ... Monstrueux! What do you dream of?
 I dream of the day when I shall create sculptures that breathe, gesture, crawl, laugh, yawn, sneeze, walk, dance, walk, crawl, ... and move among people as shadows move among people. ... Sculptures that will create a shadow's secret dream, those without a shadow's obnoxious behaviour. ... Sculptures without legs, with walking and creeping forms. ... Sculptures that, on certain moments, will migrate on their feet to the North Pole, sculpture with a tender's transcendence without the memory of a central ...

Manifestation ... Monstrueux! What do you dream of?
 I dream of the day when I shall go to the centre of the earth and in the earth's core place me a flower of metal. ... not just a flower of metal but ... But a multi-flower, its petals curled like the crest of a falcon wave approaching the shore. ...

Manifestation ... Monstrueux! What do you dream of?
 I dream of a day when, from the equator of the world, London Park, New York, Madrid, Rome, will hear the sound of sound. ... to fall - like a stick on a square in Peking. ... bent, crooked - like a soldier's head after an explosion on an airport in Ecuador. ... in cylinders - on the bank of Orinoco. ... A few ... to those inter-traditional spaces - circumstances, as they wing about, inter-traditional, nostalgic, nostalgic fields, inter-traditional games - of a new life - as they wing from one galaxy to the spiral nebulae. ...

David Medalla
 London, 1963

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 regimen of sheep
 around him
 Their little bells ring so sweetly.
 That is it! He has won!
 The silence around him is
 After his passage
 (1939)

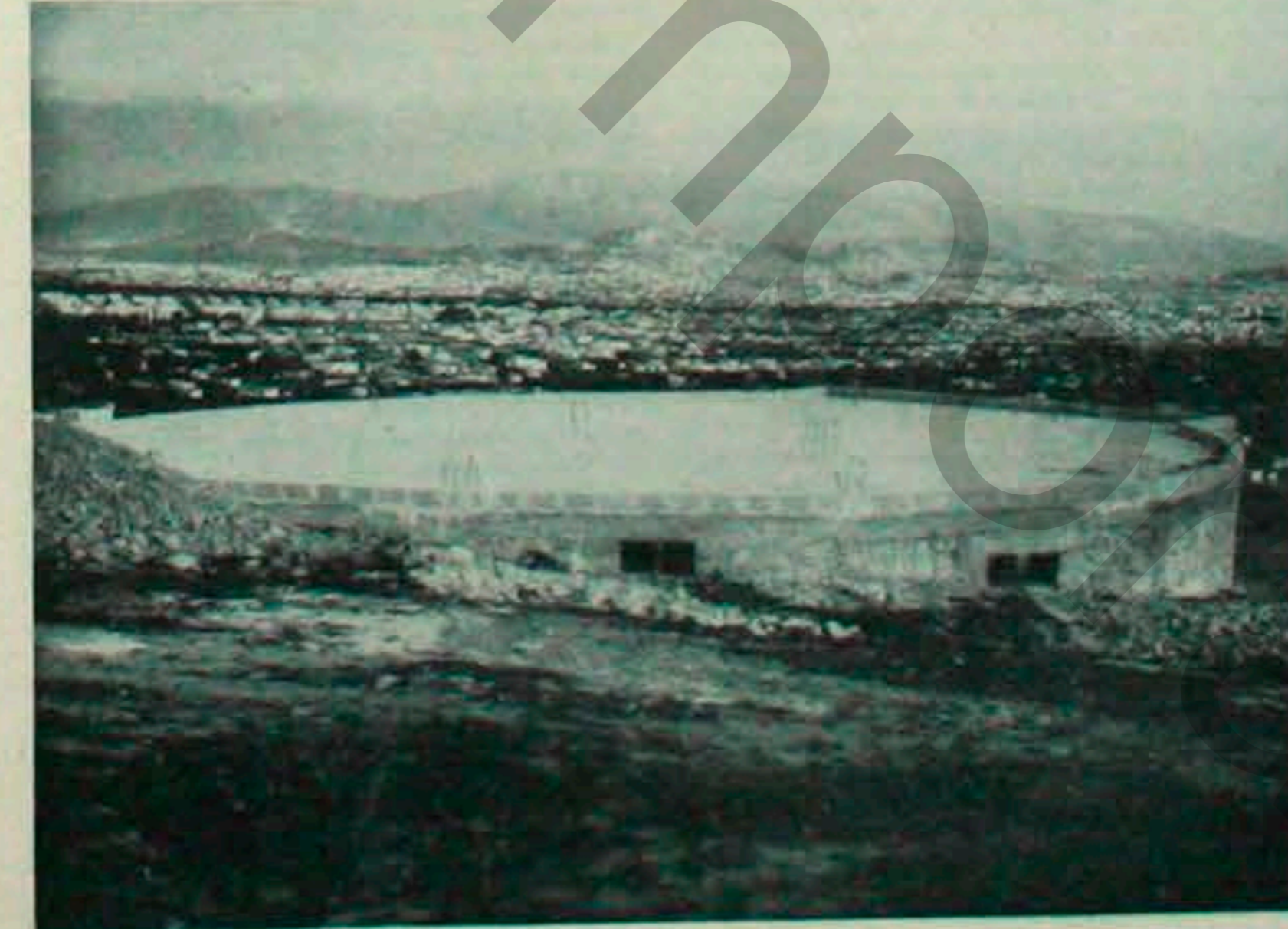
Changing Fruit
 by Bob Lens

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, Cruzent, Paul James, Antonio Asis, Ray Staakman, Hans Haacke, Yves Klein, Victor Vasarely, Alexander Calder, Len Lye, Jean Tinguely, Heinz Mack, Gunter Rambow, 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.

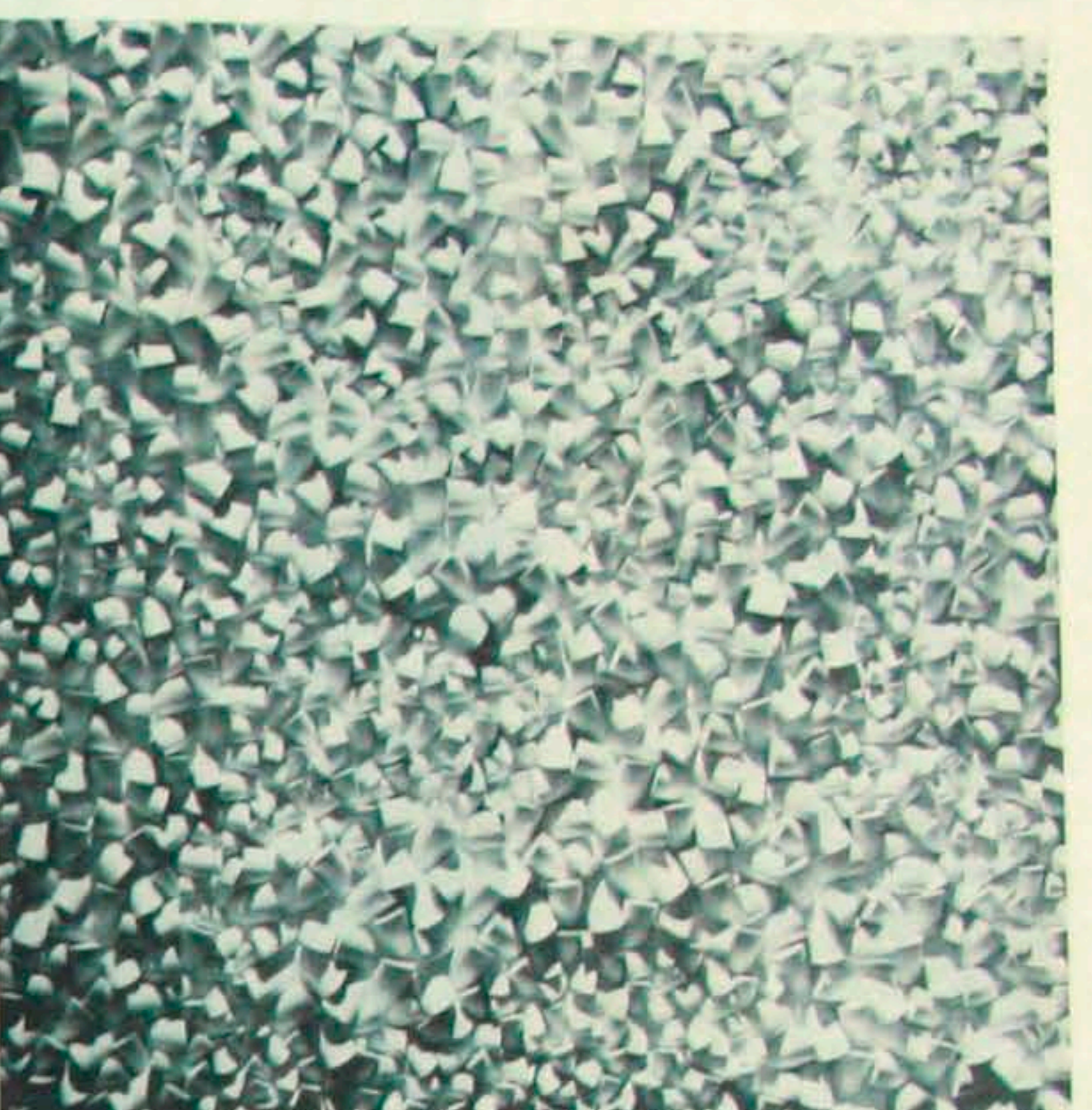
Pushbutton catalogue

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, Manaura, 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 Manzonni 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, Hoernich, 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 1924 DADAist article 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 télématiques, télélumière et téléphota 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 *Signals* 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 Alps, 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 Baronesse 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, Tapiés, 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 pavilions 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 García 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 wrath 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. **Hydroponic 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 García 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 postivities 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 **Heracleitean 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 erectives by **Pol Bury**. Many thanks also to the anonymous donor who gave the Centre its first gift: an Isokan penglin 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*, Basilus 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 Beauce 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 Zarfin** 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 Magnétique** 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.