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F. CLEMENT

FRANÇOISE CLEMENT

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Fahlström attempts the witty conjunction of poetry, painting and political information. Thus his two pieces devoted to Chile present us with a large (3-meter-long) cut out map of Chile. Out of it jut a number of spikes and on the spikes hang 20 colorful, fantastic-shaped cutouts. The ornamentation of these semi-mobiles ranges from the pure, flamboyant decor to the style of the comic book. These pieces bear quotations from the poems of Sylvia Plath and Garcia Lorca, others carry factual information about some aspects of political or economic colonialism. Fahlström himself compares the relationship between aesthetics and political fact which one encounters in his work to a scene in "Tosca" where a man is being tortured off-stage while the stage itself is filled by Puccini's bel canto. This conjunction, as he points out, may be in bad taste, but it generates its specific tension. He may not succeed in actually mixing oil and water, but he can shake the bottle pretty thoroughly.

Hessie, Dietman and Brusse, A.R.C.2. Musée d'Art Moderne de la Ville de Paris, 11 Avenue du Président Wilson, Paris 16, to March 16.

Mark Brusse makes objects out of plain white wood (including wooden shoes which, like other found objects, he does not carve himself), perhaps to help his Dutch compatriots dissociate themselves from their Dutchness. He also makes rugged wooden machines some of which are rather handsome, but that, clear-

flagging perseverance over a period of 20 years, has produced reams of anti-art with the assistance of adhesive plaster, swallow dung and, it would seem, rather frequent hangovers. No matter how you grasp his paradoxes, you are still likely to get stung...

Hessie's work is entitled "survival art" (in English) and presents us with ecru thread sewn into untreated canvas, a frail manifest against the "technological threat."

17 Amis Dont Aldo Mondino, Galerie Karl Flinker, 25 Rue de Tournon, Paris 6 to March 2.

In June last year Eduardo Arroyo had a show in this gallery. In October he was arrested in his native Spain, which he has always bitingly criticized. A coordinated action of pressure and influence obtained his release one month later. Meanwhile Flinker's gallery was the place where all of Arroyo's friends came for news, or brought news when they had any. This show assembles works by 17 of these friends, among them Adami, Gilles Ail-

laud, Byzantios, Lucio Fanti, Hélon, Saul Steinberg, etc. There is a surprising diversity and an interesting quality in the works assembled. Most of the artists already have well-established reputations, others, who are less well-known, are worth discovering.

Paul Caranicas, * Galerie du Luxembourg, 93 Rue Saint-Denis, Paris 1, to Feb. 23.

The dominant theme of this exhibition is a thick, square plate of glass standing on its edge. Caranicas, a young artist in his 20s, depicts the prismatic effects of light on its edges in large, light canvases. He is also attracted by the square and plumb-line architecture of the 1920s and has done some quasi-abstract paintings that draw their inspiration from it.

Raoul Hausmann, Galerie Beaubourg, 5 Rue Pierre au Lard, Paris 4, to March 3.
Photographs, photomontages, flagging perseverance over a pe-
photograms and photopictograms by this early dadaist.

—MICHAEL GIBSON.