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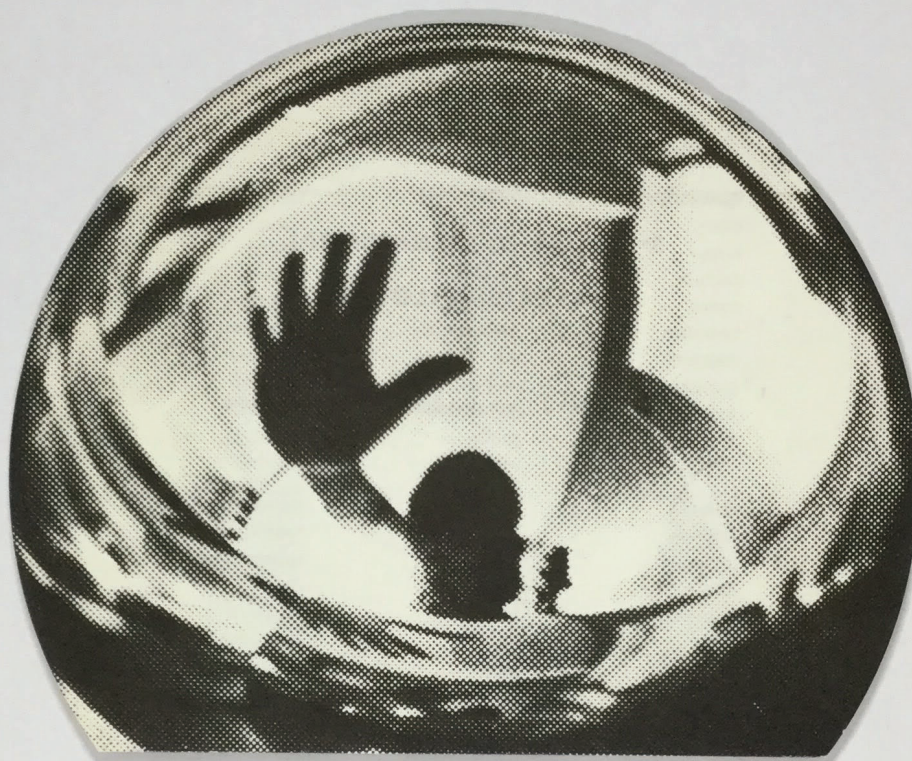
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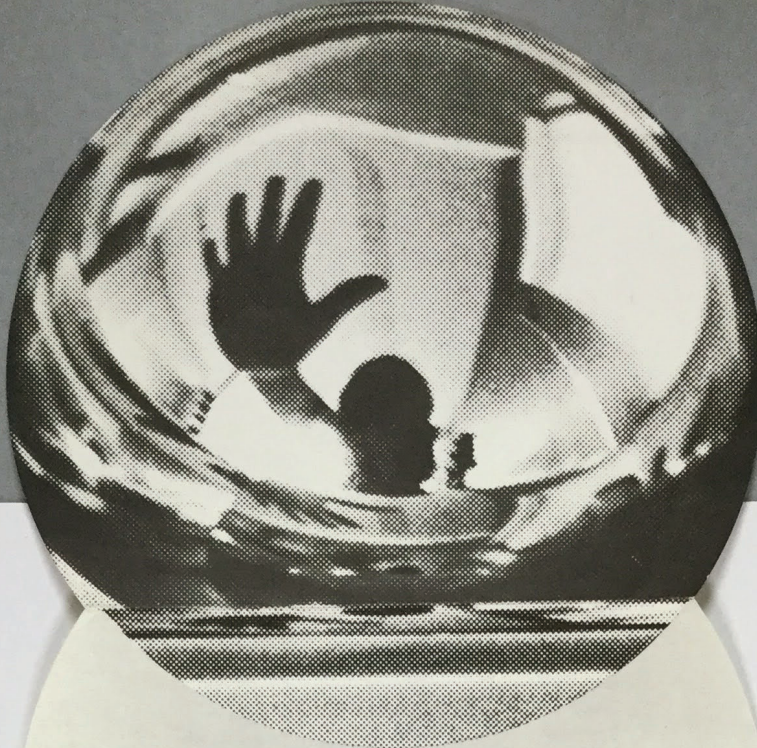
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Information Exhibition Papers 2.61

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3^e SALON INTERNATIONAL DE GALERIES-PILOTES
Lausanne (Suisse)

Musée Cantonal des Beaux-Arts
(Palais de Rumine – Place de la Riponne)
21 juin – 4 octobre 1970

Tous les jours, de 10 à 12 h. et de 14 à 18 h., mardi de 20 à 22 h.,
jeudi à 20 h.: visite-conférence.

ARTISTES ET DÉCOUVREURS DE NOTRE TEMPS:
144 artistes de 24 pays présentés par 16 Galeries d'Allemagne, Belgique, Canada,
Espagne, États-Unis, France, Grande-Bretagne, Italie, Japon, Pays-Bas, Pologne,
Suisse et Yougoslavie.

3. INTERNATIONALE AUSSTELLUNG DER «GALERIES-PILOTES»
Lausanne (Schweiz)

Kunstmuseum Lausanne
(Palais de Rumine – Place de la Riponne)
21. Juni – 4. Oktober 1970

Alle Tage von 10 bis 12 Uhr und von 14 bis 18 Uhr,
Dienstag von 20 bis 22 Uhr, Donnerstag um 20 Uhr: Führung.

KÜNSTLER UND ENTDECKER UNSERER ZEIT:
144 Künstler aus 24 Ländern, Werke aus 16 Galerien: Belgien, Deutschland, Frankreich,
Grossbritannien, Italien, Japan, Jugoslawien, Kanada, Niederlande, Polen, Schweiz,
Spanien und Vereinigte Staaten.

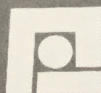
3rd SALON INTERNATIONAL DE GALERIES-PILOTES
Lausanne (Switzerland)

Cantonal Museum of Fine Arts
(Palais de Rumine – Place de la Riponne)
June 21st – October 4th, 1970

Daily from 10 a.m. to 12 noon and from 2 p.m. to 6 p.m.,
Tuesday from 8 p.m. to 10 p.m., Thursday at 8 p.m.: lecture tour.

ARTISTS AND DISCOVERERS OF OUR TIME:
144 artists from 24 countries, presented by 16 Galleries from Belgium, Canada, France,
Germany, Great Britain, Italy, Japan, the Netherlands, Poland, Spain, Switzerland,
the United States and Yugoslavia.

**3^e SALON INTERNATIONAL
DE GALERIES PILOTES
LAUSANNE 1970
ARTISTES ET DÉCOUVREURS
DE NOTRE TEMPS**



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3^e SALON INTERNATIONAL DE GALERIES-PILOTES

Liste des artistes / Liste der Künstler / List of artists

adami	heerich	rabinowitch d.
alfonso	heizer	rabinowitch r.
anastasi	hsiao	raussmuller
andre	hüppi	ray
anselmo	ida	raynaud
aoki	izumi	reuterswärd
arakawa	jaray	rivera
baertling	jemec	ristvedt
baier	judd	rollier
baj	kantor	ross
baxter	kermarrec	rot
beres	kiar	rotar
bernik	klasen	rueda
bertholo	koch	sala a.
beuys	krasinski	sala m.
beveridge	kudo	sandback
blake	laffon	santbergen
böhmler	lamelas	saxe
bolduc	lewitt	schifano
broodthaers	lim	sempere
brusse	lohaus	serrano
buren	long	smithson
van buren	lopez-garcia	snelson
burguillos	luethi	southall
calzolari	lye	stangret
canogar	mackenzie	stazewski
césar	de maria	stupica
chirino	matisse	suga
collie	matsutani	suzuki
cook	matter	tadini
dewasne	mccracken	takis
dias	manzoni	télémaque
dietmann	merz	tihec
downey	miyazaki	torner
dufo	molinari	tsar
farreras	morris	tsai
flavin	muno	twombly
fontana	nauman	tyzack
frances	noël	uecker
gerber	ono	urban
gisiger	panamarenko	vaux
gladwell	panting	de vries
gostomski	pardi	weiner
grab	persico paris	weiss
graubner	del pezzo	yayanagi
griffa	pichler	zelenak
hagi	poli	zobel
hamilton	prentice	zorío

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MUSÉE DES ARTS DÉCORATIFS DE LA VILLE DE LAUSANNE
(avenue Villamont 4)

«REFLET DES GALERIES-PILOTES»
avec la participation des galeries suivantes:

Axiom, Londres	Juana Mordo, Madrid
Claude Bernard, Paris	Palette, Zurich
Léo Castelli, New York	Denise René, Paris
Coco, Kyoto	Ileana Sonnabend, Paris
Foksal, Varsovie	Der Spiegel, Cologne
Krugier, Genève	Swart, Amsterdam
Carmen Lamanna, Toronto	Svensk-Franska, Stockholm
Studio Marconi, Milan	Wide White Space, Anvers

L'exposition sera ouverte du 21 juin au 4 octobre 1970
Heures d'ouverture: Tous les jours de 13 h. à 19 h. Le mardi de 13 h. à 19 h. et de 20 h. à 22 h.
Le dimanche de 10 h. à 12 h. et de 14 h. à 18 h.

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- 1 Norma Aleandro
- 2 Alberto J. Armando
- 3 Eduardo Bergara Leumann
- 4 Estela Becher y Ricardo Becher
- 5 Tato Bores
- 6 Oliver Humberto Campos
- 7 Antonio Carrizo
- 8 Francisco Luppi
- 9 Hugo Gatti
- 10 Alfredo Oscar Gálvez
- 11 Hugo Guerrero Martinheiz
- 12 Libertad Leblanc
- 13 Beatriz Lesca y Carlos Lesca
- 14 Nicolino Locche
- 15 Tita Merello
- 16 Palito Ortega
- 17 Ubaldo Antonio Rattin
- 18 Claudia Sánchez y Nono Pugliese
- 19 Norberto Suárez
- 20 Máximo Wibiel
- 21 Autorretrato
- 22 Autorretrato
- 23 Usted

Colaboradores:

Sra. Magda Sorenson

Fotógrafo: José Miranda

Múltiples: Luis Solbes producciones

Gráfica: Héctor Cattolica

Imprenta: Fontana - Perú 796

MARTHA PELUFFO

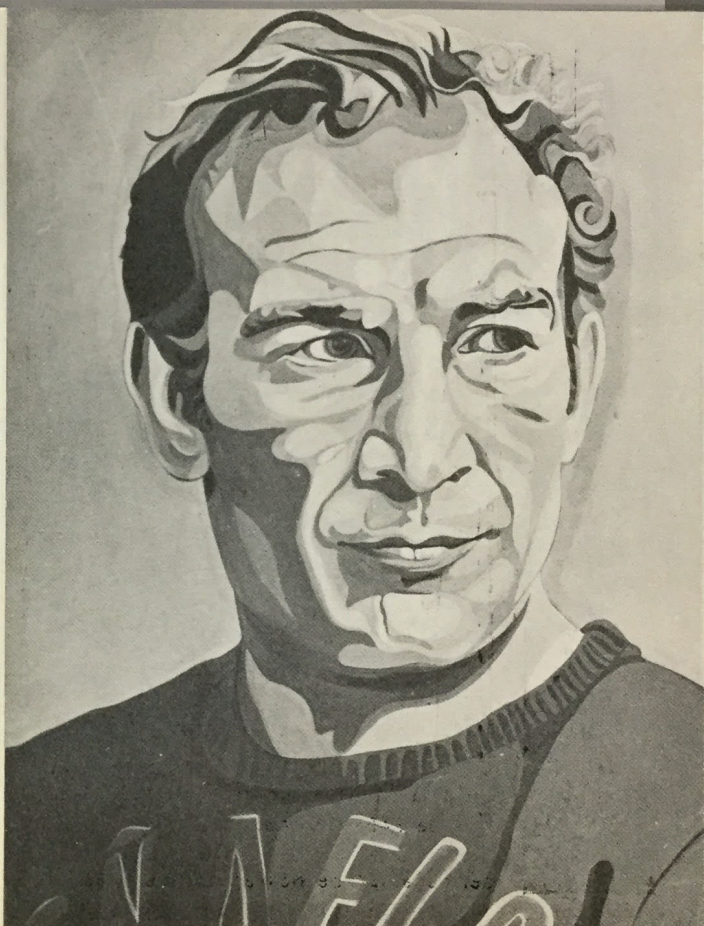
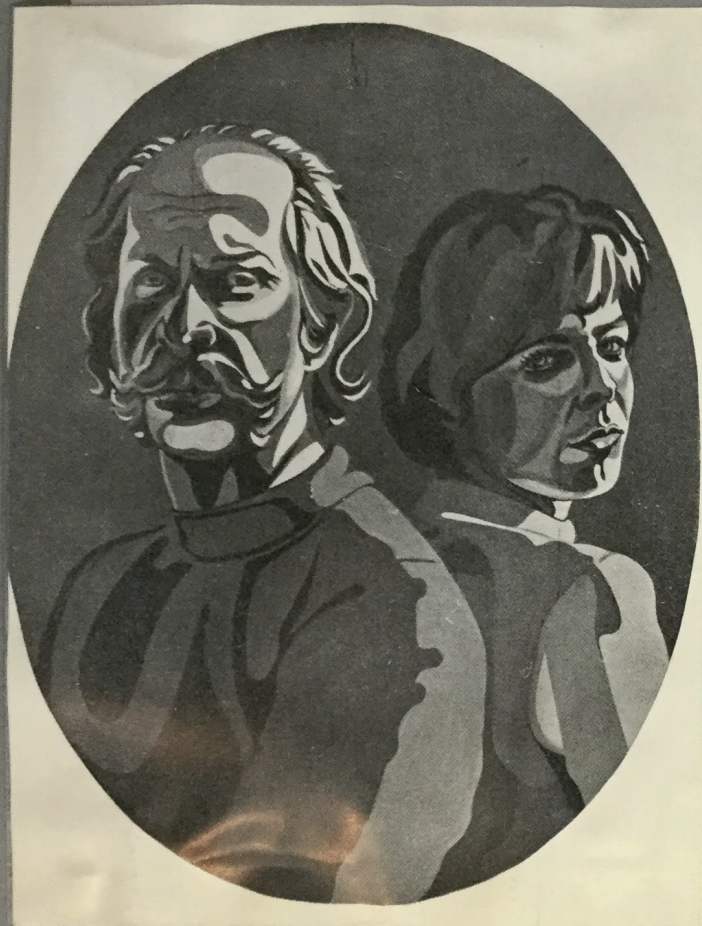


Galería Carmen Waugh
Florida 948 - Bs. As.

del 13 al 27 de noviembre de 1969

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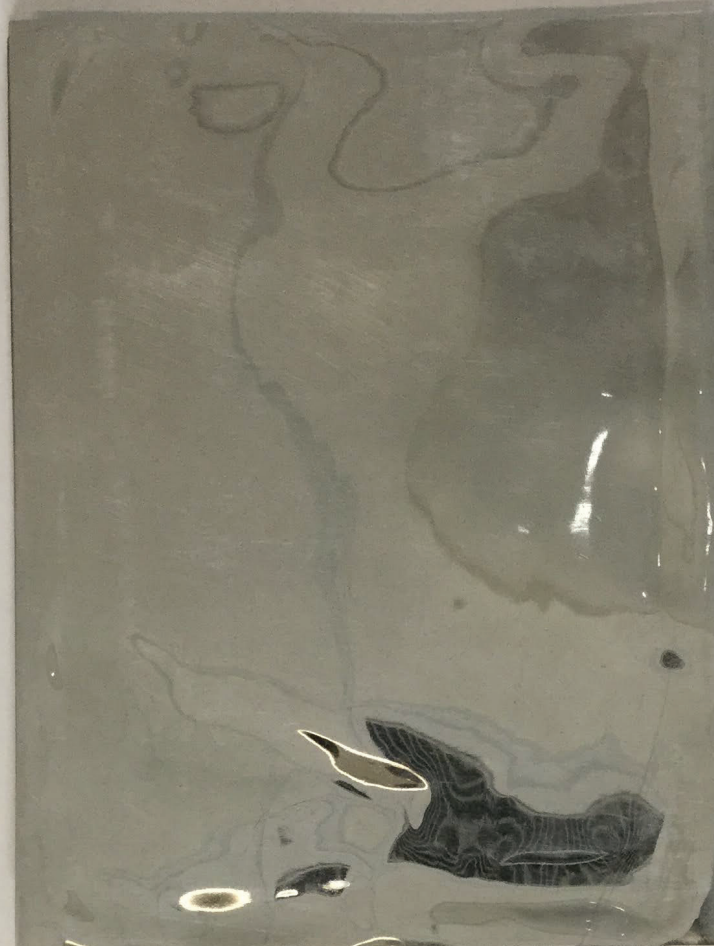


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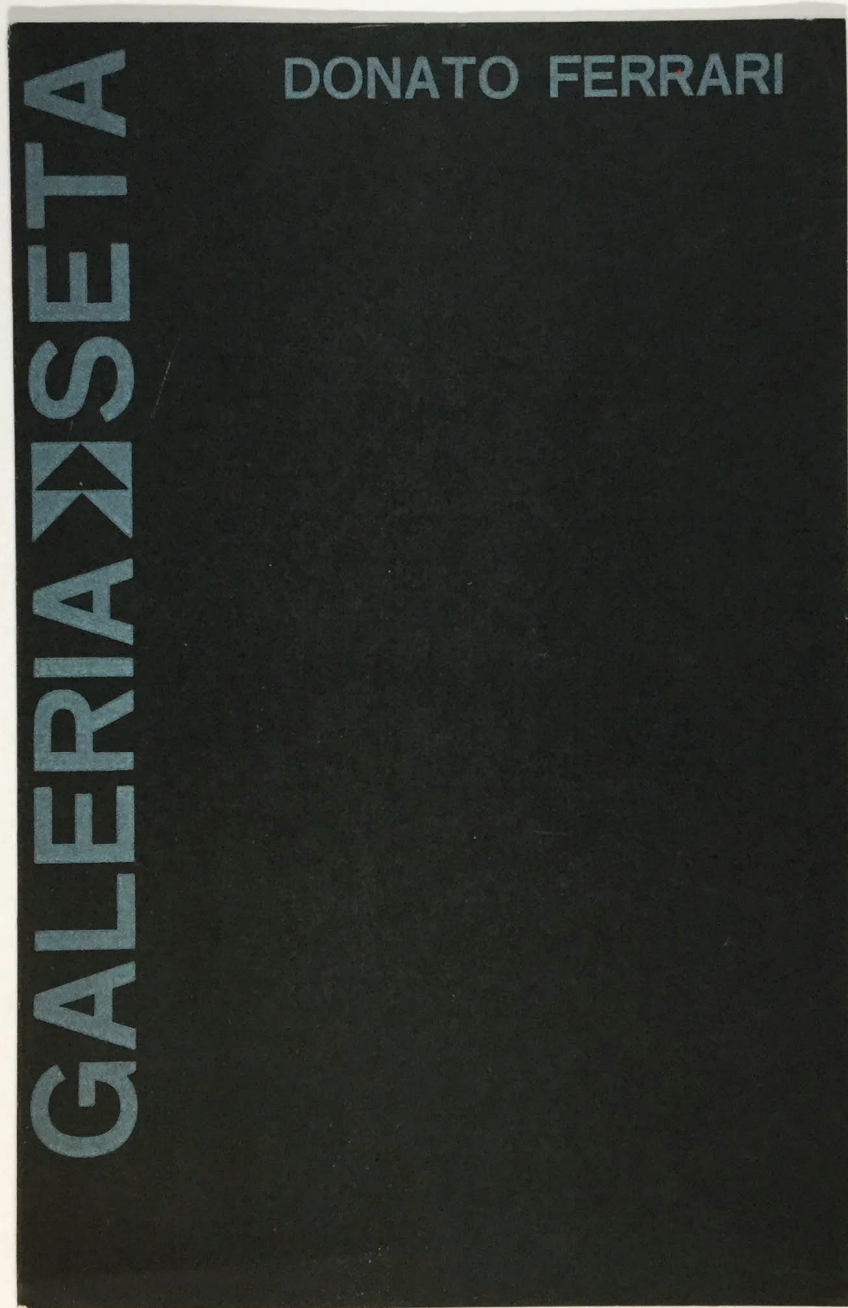


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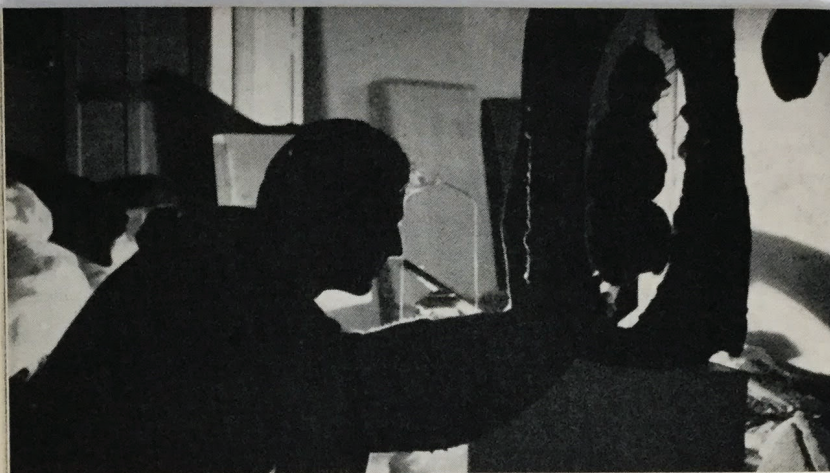
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integrado há cinco anos no meio de racismo universal de são paulo, donato ferrari seguiu rigoroso desenvolvimento lógico para fazer sua arte chegar a este novo ato de presença. no início de 1961 sua tendência já era a de romper com o plano a fim de pesquisar o objeto. mas ele persistiu em experiências no espaço representativo embora articulando-o asperamente com segmentos de tecido que enrugados e convulsionados adquiriam uma tensão expressionista e dramática dentro de uma comunicação abstrata fortemente unida do humano e do social. atingia assim ao relêvo e então a necessidade do volume levou-o à tentativa na própria escultura. recentemente, aquele espaço emotivo, enrijecido pelo colorido áspero, tumultuou-se mais ainda com rasgaduras, superfícies realçadas e perfurações que apelavam pela existência atmosférica. deu-se então a orgânica transição para o domínio do objeto.

esta exposição pode ser considerada como fruto do longo amadurecimento de um jovem e brilhante artista. ao mesmo tempo que ela demonstra a presença de cargas influencias que recuam inevitavelmente ao dadaísmo e ao surrealismo, revela uma «forma mentis» que não recua um passo da realidade de seu temperamento. é fácil evocar nomes de artistas mais idosos, de buri a chavignier, que perseguem tenazmente objetivos vizinhos. sua posição conceitual aproxima-o estreitamente ainda do experimentalista lúcio fontana. e o sistema do mobile relaciona-o obviamente à engenharia de Calder e a outros construtores espaciais. mais de imediato a poética mítica do movimento «phases» excitou sua imaginação criativa. ferrari, entretanto, é ouvinte fiel de seu rumor interno. sua terra meridional de montanhas teve outrora expressionistas de visão dura e acrimoniosa que recorda as cosmogonias nórdicas. transfigurados no sangue esses substratos distantes podem reencontrar a dimensão histórica em novas formulações vitais. não se foge sem perda destes complexos humanos mesmo numa época de vivência planetária. a linguagem destas obras atesta justamente a criatividade a partir da base anímica mais fundamental. ferrari alcançou na série de objetos elaborados com rudes materiais — «ready mades», panos grosseiros, arames retorcidos — impregnados de cores sem retórica, uma riqueza de metamorfoses espaciais. mobiles agitados por movimentos irregulares e abruptos, armações de elementos prisioneiros e pênseis, relêvos de textura congestionada e ferida e outras construções sempre imprevisíveis e magnéticas formam um «corpus» de expressividade dinâmica e virulência permanente.

sem dúvida há a se louvar também a categoria artesanal do autor e seus conhecimentos de equilíbrio e estrutura. a intuição é a concretiza de início no esboço a lapis e carvão, partindo para formas preliminares que desenvolve

cuidadosamente. intitulando suas obras «proposições», entende-as como acréscimo a experiências que podem gerar outras evoluções, pensamento histórico que valoriza ainda mais o poder simbólico da comunicação. walter zanini

1933, nasceu em guardiagrele, itália.
1953, formou-se pelo liceu artístico de roma.
1954, mostra michetti (prêmio de aquisição).
1955, prêmio cesenático (3.º prêmio), cesenático; «incontri della gioventù», (1.º prêmio de desenho), roma.
1956, «maggio di bari», (prêmio de aquisição), bari; «mostra extemporânea» (1.º prêmio), ortona; colaboração com diversos jornais.
1957, formou-se pela academia de belas artes de roma; prêmio viterbo, (3.º prêmio), viterbo; «mostra extemporânea» (2.º prêmio), ortona; «mostra michetti» (2.º prêmio regulamentar); entra no «messaggero» como colaborador fixo: desenho e crítica de artes plásticas.
1958, exposição individual na galeria verrocchio, pescara. «taccuino delle arti» (prêmio de aquisição), florença.
1959, trabalha em uma equipe de arte industrial, roma.
1960, viaja para o brasil; individual na piccola galleria (prêmio piccola galleria), rio de janeiro; exposição individual na galeria são luiz, são paulo.
1961, X salão paulista de arte moderna, são paulo; salão nacional de arte moderna, rio de janeiro; II salão de arte moderna de curitiba (medalha de prata e prêmio de aquisição); exposição ernesto wolf no m.a.m. de são paulo.
1962, exposição individual na galeria são luiz, são paulo; XI salão paulista de arte moderna; I salão do trabalho.
1963, VII bienal de são paulo; salão do jovem desenho nacional, organizado pelo m.a.c. de são paulo, (prêmio aquisição); XII salão paulista de arte moderna, (escultura); exposição na piccola galleria, rio de janeiro.
1964, grupo 6, centro de ciências, letras e artes de campinas, são paulo; grupo 6, centro cultural brasil-estados unidos, santos; exposição ernesto wolf no m.a.m. do rio de janeiro; exposição da jovem gravura nacional, organizada pelo m.a.c. da u.s.p.; salão municipal de arte moderna de belo horizonte; salão esso no m.a.m. do rio de janeiro; salão esso no m.a.c. de são paulo.
1965, participa da VIII bienal de são paulo.

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Proposições

- 1 - Fôlha de um Diário n.º 1, 1965 -
Nanquim e fogo sobre papel 100x70
- 2 - Fôlha de um Diário n.º 7, 1965 -
Nanquim e fogo sobre papel 100x70
- 3 - Fôlha de um Diário n.º 8, 1965 -
Nanquim e fogo sobre papel 100x70
- 4 - Fôlha de um Diário n.º 9, 1965 -
Nanquim e fogo sobre papel 100x70
- 5 - Fôlha de um Diário n.º 16, 1965 -
Nanquim e fogo sobre papel 100x70
- 6 - Fôlha de um Diário n.º 25, 1965 -
Nanquim e fogo sobre papel 100x70
- 7 - Fôlha de um Diário n.º 28, 1965 -
Nanquim e fogo sobre papel 100x70
- 8 - Fôlha de um Diário n.º 29, 1965 -
Nanquim e fogo sobre papel 100x70
- 9 - Fôlha de um Diário n.º 31, 1965 -
Nanquim e fogo sobre papel 100x70
- 10 - Fôlha de um Diário n.º 36, 1965 -
Nanquim e fogo sobre papel 100x70
- 11 - Fôlha de um Diário n.º 41, 1965 -
Nanquim e fogo sobre papel 100x70
- 12 - Fôlha de um Diário n.º 47, 1965 -
Nanquim e fogo sobre papel 100x70
- 13 - Relêvo, 1964
Pano, vinil e fogo 110 x 80
- 14 - Relêvo, 1964
Pano, vinil e fogo e madeira 110x80
- 15 - Relêvo, 1964
Pano, vinil e fogo 80x110
- 16 - Relêvo, 1965
Pano, vinil e fogo 180x141
- 17 - Relêvo, 1965
Pano, vinil e fogo 180x141
- 18 - Relêvo, 1965
Pano, vinil e fogo 180x141
- 19 - Relêvo, 1965
Pano, poliester e fogo 111x80
- 20 - Relêvo, 1965
Pano, poliester e madeira 110x80
- 21 - Relêvo, 1965
Pano, corda, arame e poliester 61x85
- 22 - Relêvo, 1965
Pano, arame e poliester 85x66
- 23 - Relêvo, 1965
Pano, ferro e poliester 85x61
- 24 - Objeto marron, 1965
Papelão, pano e poliester 120x70
- 25 - Objeto Azul, 1965
Pano, madeira e poliester 105x67
- 26 - Objeto vermelho, 1965
Pano, ferro, madeira e poliester 97x88
- 27 - Objeto com luz, 1965
Pano e Poliester 51x30
- 28 - Objeto com pêndulo vermelho 1965
Pano, ferro, madeira e poliester 104x99
- 29 - Objeto jazente, 1965
Pano, ferro, madeira e vinil 18x30x206
- 30 - Objeto azul com pêndulo, 1965
Pano, madeira e poliester 93x60x30
- 31 - Objeto Cilíndrico, 1965
Pano, ferro e poliester 74x40x40
- 32 - Objeto vazado, 1965
Pano, ferro e poliester 19x14x14
- 33 - Objeto preto, 1965
Pano, ferro e poliester 21x14x12
- 34 - Mobile suspenso n.º 1, 1965
Aço e poliester 165x110x110
- 35 - Mobile suspenso n.º 2, 1965
Aço e poliester 175x80x80
- 36 - Mobile suspenso n.º 3, 1965
Aço e poliester 50x80x80
- 37 - Mobile suspenso n.º 4, 1965
Aço e poliester 60x80x80
- 38 - Mobile apoiado, 1965
Aço, nylon e poliester 50x80x80

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rua antonio carlos 282 são paulo 3 brasil

16 agosto 1965

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Barry Le Va

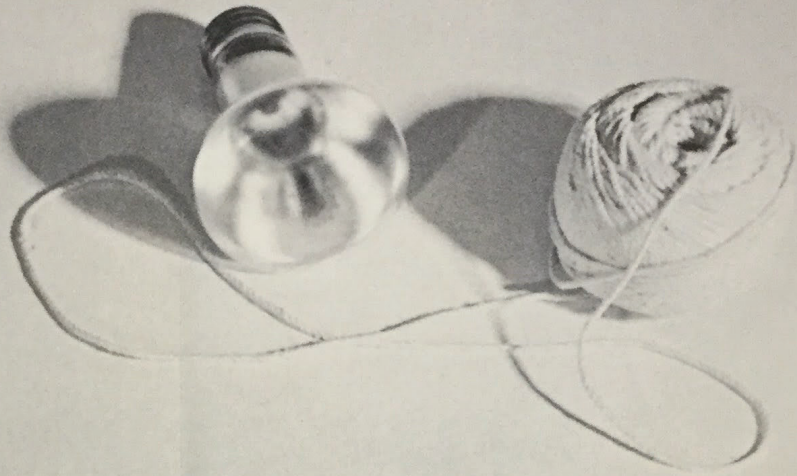
**Divisions of Art Gallery
The Ohio State University
October 21 to November 2**

Gallery Hours:

**9-5 Monday through Friday
1-5 Saturday and Sunday**

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Chapin and Sweeney

Division of Art Gallery
Ohio State University

November 7 to
November 21

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THE NEW YORK TIMES, SATURDAY, JUNE 6, 1970

Books of The Times

Lines From Gotham

By THOMAS LASK

THE POETS OF THE NEW YORK SCHOOL.
Edited by John Bernard Myers. Illustrated.
219 pages. University of Pennsylvania. Dis-
tributed by Gotham Book Mart. \$12.50.

AN ANTHOLOGY OF NEW YORK POETS.
Edited by Rod Padgett and David Shapiro.
Illustrated. 588 pages. Random. \$12.95.
Vintage Paperback. \$3.95.

In a symposium on contemporary poetry sponsored by the National Book Awards in 1968, John Ashbery, who remarked that he doubted that there was such a school as a New York school of poets; that in any case the term had been thought up during the 10 years he had been away from the United States and that if the school did in fact have a program, it was only the absence of one. "Poetry," he said, "should be everything it wants to be."

In spite of his demurrers, here is Mr. Ashbery not in one but two anthologies that bear the New York sigillum. (Some are born with titles; some have titles thrust on them.) Mr. Padgett and Mr. Shapiro commenting on their choices remark, "We happen to know almost all the poets in this book [27 in all] and most of these poets know each other as well." This domestic fidelity may be what does hold the school together, but it is a reason much too flippant for critical acceptance. Besides, it is a criterion that could also apply to the Partisan Review and the National Review without really distinguishing one from the other.

An Absence of Concern

Perhaps it will be easier to frame the New York school by mentioning what is not there. There are no black poets, for example, and hardly any women. Each book contains one woman poet (a peace offering?), although to my mind the presence of Barbara Guest in the Myers book almost balances the weight of the other poets in this book. There is also a noticeable absence of concern with the problems of people, government, society. "Con Ed's smokestacks are beautiful," writes Mr. Padgett in his poem "Strawberries in Mexico." "The climate you don't use stays fresh and neat," says Edwin Denby about the climate in New York. "I rarely hold opinions for longer than a few hours," Peter Schepdahl writes in "Release," a title that should be attractive to the whole group.

The atmosphere in these books is often rarefied, always fastidious. The poets are fearful of being thought didactic, hortatory. Style and tone tend to the cool, to the prosaic utterance of speech. The concerns of the world are remote; the convulsions of society never intrude. The focus is on the sensuous apprehension of the world; the medium is a language aimed at one person, perhaps a group the poet knows. The logic that holds events, thoughts, impressions together is a personal logic, guided sometimes by sequential observations, sometimes by random insights.

Mr. Myers's introduction stresses the poet's acceptance of the surreal, of the unconscious. But the impressions these poems too often leave is not of a transcendental experience or of an irrational happening but of something manipulated and contrived. It is a device that sometimes works well and sometimes tediously, as in the case of Kenward Elmslie. It is obvious from these general remarks that it is not a style that would be terribly attractive to black poets, at least not to those who don't want to talk to themselves.

Involvement With Avant-Garde

References to one another, usually in the first person, turn up frequently in these poems, a coziness that emphasizes not only their mutual friendship but also a common vocation. Mr. Myers cites their involvement "with advanced styles in painting and sculpture," with what would appear to be abstract expressionism on the one hand and exaggerated realism on the other. The late Frank O'Hara, leader and catalyst for the school, in at least two poems captures a section of Manhattan island that can be retraced foot by foot and brick by brick from point of departure to point of arrival. On the other hand, Kenneth Koch's "Sleeping With Women" depends on an interior structure that may be as subtle as Ptolemy's theory of the heavens, but to this reader scarcely justified either in its length or effect.

Even the more realistic "The Railway Station" with its cleverly worked-out rhymes, appears overcontrived. The gap between the substance of the poem and means used to express it is too great. Defenders of the school will argue that a poem is its own justification. But as R. S. Crane and others of the Chicago schools of criticism have pointed out, it is not enough to say that a work is very good of its kind without also saying what kind it is.

The two volumes are proof positive that the school has an impressive following. It is likely to be even more influential in the years to come. It is not hard to see why. The lives of the young in the last decade were so intense, so weighted, so engaged that an esthetic backlash of sorts is more than possible. It could easily take the form of a fin de siècle indulgence, an art for art's sake posture that would find an easy welcome in the New York school. Since the poet would want nothing from society, he would owe it nothing. The problem of audience and communication would not be troublesome.

Poetry would be written for a coterie in language, symbol and metaphor meaningful to those in the know. The smallest area could be explored geographically, the widest psychologically. It is not an accident that an important element in the current school is play, a weightless exercise of the spirit. These poets have shown that you can get away from the world by living in the most urban part of it.

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