

SOUNDINGS TWO
AT
SIGNALS LONDON

22 JULY TO
22 SEPTEMBER
1965

Estación Inmóvil

*Como un pueblo en el agua
Que se mueve lentamente
a vivir en un mundo de papel.*

*Cómo cantaba el agua
Cual es el cielo de los papeles.*

*Inmóvil, baso que detengo
las migraciones de aves
y luego vuelen con sus alas
hacia el archipiélago azul.*

*Inmóvil, con secreta vida
como una ciudad subterránea
para que vuelvan los días
como gotas inabarcables
cuando se gasta el momento
hasta mostrar volutas de
nada primicia con las brujas
de la provincia inmóvil
de la gran ciudad inmóvil
inmóvil inmóvil inmóvil
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Pablo Neruda

SIGNALS

bulletin of SIGNALS LONDON • 39 WIGMORE ST, W1 • walsby 8044 2/6
vol 1 no 8 • DIRECTOR PAUL KEELER (EDITOR): DAVID MEDALL • June-July 1965

PATRONS OF SIGNALS LONDON: CARESSÉ CROSBY, MRS H. D. MOLESWORTH, VISCOUNT AND VISCOUNTESS 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

JUNE 8 - JULY 21, 2018

Curator: Dr. Isobel Whitelegg

An exhibition conceived by kurimanzutto,
presented at Thomas Dane Gallery, London

3 & 11 Duke Street St. James's
London, SW1 6BN, UK

Antonio Asis
Fred Bazler
Oswell Blakeston
Michael Broido
Antonio Calderara
Sergio de Camargo
Malcolm Carder
Li Yuan-Chia
Lygia Clark
Gianni Colombo
José Maria Cruixent
Ivor Davies
Timothy Drever

Mathias Goeritz
Gerhard von Graevenitz
Lily Greenham
Harry Kramer
Edwina Leapman
Liliane Lijn
Len Lye
Kenneth Martin
Mary Martin
David Medalla
Gustav Metzger
Helio Oiticica
Alejandro Otero

Henk Peeters
Otto Piene
Keith Potts
Keith Richardson-Jones
Ken Rowat
Nena Saguil
Marcello Salvadori
Mira Schendel
Brian Stones
Takis
John Wells

CURATOR'S TEXT

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ARTISTS' ANECDOTES

Antonio Asis (b. 1932)

Antonio Asis began studying art at the Escuela Nacional de Bellas Artes when he was aged just 14. Subsequently, at the Escuela de Bellas Artes Prilidiano Pueyrredón, he studied composition with Héctor Cartier, who encouraged the young artist to explore the many diverse applications of the principles of design and composition.

Fred Bazler (b. 1934)

Born in Hartford, Connecticut, USA, painter Fred Bazler studied at Massachusetts College of Art and Tulane University before coming to England in 1964. He exhibited in Transatlantics at the American Embassy and Soundings Three at Signals Gallery, both in 1966.

Oswell Blakeston (1907-1985)

Painter, draughtsman, writer, lecturer and filmmaker nee Henry Joseph Hasslacher, his family being of Austrian origin and his father a well-to-do wine merchant. The name Oswell was derived from that of the writer Osbert Sitwell and his mother's surname was Blakiston, which he modified. Blakeston ran away from a Roman Catholic school and a bourgeois home in 1923. He became a conjuror's assistant, a cinema organist and then a film clapper boy with David Lean at Gaumont film studios.

Marcello Salvadori with his children John and Carola. Photo: Clay Perry / Wood relief by Camargo, Photo: Clay Perry / View of the 2nd Pilot Show at 92 Cornwall Gardens, magnetic blue lamp machine by Takis / Paul Keeler, Takis Vassilakis, Guy Brett / Narciso Debourg, Francesca Fisher / Carlos Cruz-Diez, Sonia Sanoja / Sergio de Camargo, David Medalla, J. R. Soto / Kasper Fruitema & David Medalla painting the ceiling at 39 Wigmore Street, London / Takis and his fire-sculpture at the Place de la Concorde, Paris, 1957 / Takis Vassilakis



Paul Keeler, Sergio de Camargo, Guy Brett, Christopher Walker, David Medalla and Gustav Metzger mailing Signals Newsletter from Cornwall Gardens, London, 1964. © Clay Perry, England & Co, London.

Michael Broido (1927-2013)

Michael Broido worked for Patrick Heron as a gardener and then as an assistant and also for Barbara Hepworth. He later taught at Truro Art School. Broido exhibited with the Penwith Society, Fore Street Gallery, St. Ives and with Belgrave Gallery.

Antonio Calderara (1903-1978)

After abandoning his university studies in engineering in 1925, Antonio Calderara dedicated himself fully to experimenting with colour and form. The artist sought deep inspiration from Lake Orta in Vacciago, where the artist moved in 1934 with his wife Carmela, and where he would work for most of his life.

Sergio de Camargo (1930 - 1990)

Sergio de Camargo was born in Rio de Janeiro in 1933. He first studied with Lucio Fontana in Buenos Aires but then pursued a long list of studies in Paris, where he lived from 1948 to 1953. As a student, de Camargo balanced his practical art studies with more theoretical ones: he studied philosophy at La Sorbonne with teachers such as Gaston Bachelard, and meanwhile trained in arts at Académie de la Grande Chaumière. During his second stay in Paris in 1961, he attended a sociology class at the École Pratique des Hautes Études.

A keen restorer as well as artist, in Signals Newsbulletins' News Bits, Sergio de Camargo was said to

have converted an old barn in his atelier where he had transported all of his machines.

Malcolm Carder (b. 1936)

The kinetic work of Malcolm Carder experienced some flaws whilst exhibited during the 1960s. At Expo67 a very large kinetic work by Carder for the British Pavilion was delivered to the gallery... in a fuel cell. Ironically (and somewhat unfortunately), this journey caused the work to malfunction and it managed to stop the moment HM The Queen was looking at it. Another work by Carder at the Hayward Gallery managed to almost electrocute a visitor and had to be cordoned off.

Carder left the art world, changed his name to Malcolm Godwin and developed a design and illustration company that is known primarily for science-based images. He has worked with scientist Stephen Hawking on the design and illustration of The Illustrated A Brief History of Time and also The Universe in a Nutshell.

Li Yuan-Chia (1929-1994)

After exhibiting at Signals London and enchanted by the Lake District, Li Yuan-Chia eventually migrated to Cumbria, UK, occupying a rural life there in a house next to Hadrian's Wall. It was in fact whilst he was employed as handyman clearing the derelict property in readiness to be sold he decided to purchase it himself for 2,000 pounds.

Lygia Clark (1920-1988)

According to the wife of Sergio Camargo, Lygia Clark said to her whilst in conversation at Signals that it was her dream to "one day travel the earth in a caravan, creating sculptures with the people from place to place." She continued to make art but did not travel the world in a caravan.

On remembering delivering works by Lygia Clark, David Medalla said "When removing one of her works from the Bedford van, one end which I was holding accidentally slipped from my grasp. To my astonishment, the sculpture, instead of falling completely to the ground as I had expected, began to unfold itself in the air. The sculpture unfolded itself swiftly until, almost by magic, from a flat two-dimensional piece it transformed itself into a spatial construction shaped like an abstract bird."

Gianni Colombo (1937-1993)

In the Milan of 1959, during the midst of a Europe-wide wave of artistic fervour, Colombo founded Gruppo T with Giovanni Anceschi, Davide Boriani, Gabriele De Vecchi and later Grazia Varisco, and exhibited at Galleria Azimut. The idea of works that the viewer can directly interact with, realised in various and experimental materials, was from this point onwards to be his recurrent theme, both in his object pieces and in the more than sixty environments he realised, which questioned the visitor's behavioural and sensory perceptions.

José Maria Cruxent (1911-2005)

José Maria Cruxent was an artist and professional archaeologist considered to be the "Father of Scientific Archaeology" in Venezuela. He was born in Catalonia, Spain. Cruxent is known for making significant contributions to understanding the culture history of Venezuela from the Paleindian period to the early Colonial period. Cruxent was responsible for the discovery of archaeological sites at Nueva Cádiz and Taima-Taima. He extended the archaeological evidence for human presence in South America backward into the Late Pleistocene epoch.

After engaging with artists and thinkers at Signals, José Maria Cruxent left London for Jamaica in search of "colour, movement, and also anthropological studies."

Ivor Davies (b. 1935)

Painter, printmaker, performance artist, writer and teacher, born in Treharris, Glamorgan. From 1952-56 Davies studied at Cardiff School of Art & Design, 1956-57 at Swansea College of Art and then he worked at the University of Lausanne, Switzerland, 1959-61, as an assistant teacher of English. He then decided to improve his academic qualifications and, by 1975, he had completed his PhD on the subject of the Russian Avant-Garde. Returning to Wales, in 1978 he became Head of Cultural Studies, at Gwent College of Higher Education until his retirement from teaching in 1988. From then on, he devoted his activities entirely to his art. Multi-lingual, he has at least a working knowledge of seven European languages.

After Signals Ivor Davies designed and installed a mosaic of Saint David at Westminster Cathedral.

Mathias Goeritz (1915-1990)

A critical figure in the development of modern art in postwar Latin America, Mathias Goeritz developed the principle of "emotional architecture." The unique perspective considers spaces and objects that are produced to elicit empathy and celebrates collaboration rather than functionalism and individual authorship. After emigrating to Mexico from Spain in 1949, Goeritz opened the Museo Experimental El Eco. The institution served as the embodiment of these principles, facilitating collaboration and expanding upon existing notions of patronage. Best known for large-scale, totemic sculptures like Moses and Heads, Goeritz worked in a style that prefigured Minimalism by 10 years. With its elongated, angular, rising and falling form, Goeritz's sculpture La Serpiente de El Eco (The Serpent of the Echo) best embodies his

artistic style.

For Signals it was reported that Mathias Goeritz allegedly produced a crucifix in a collapsible box which he designed specially for use by traveling clerics.

Gerhard von Graevenitz (1934-1983)

Gerhard von Graevenitz studied economics at the University of Frankfurt/Main in 1955/56 but changed course shortly thereafter by moving to the Akademie der Bildenden Künste (Academy of Fine Arts) in Munich where he studied art until 1961.

Graevenitz, who had been living in Amsterdam since 1970, died in 1983 as a result of a plane crash in Switzerland.

Lily Greenham (1924-2001)

Lily Greenham was a Danish composer and visual artist. A pioneer of concrete poetry in the musical field and inventor of lingual music, she is known for her experimental pieces mixing human voice recordings.

Born in Vienna of Danish parents, Greenham emigrated with her family to Copenhagen in 1938. She then trained as a singer before returning to Austria to begin studies at the Vienna Academy of Music in 1952. Towards the end of the 1950s, she took part in the experimental theater of Wiener Gruppe interpreting texts by Gerhard Rühm, Konrad Bayer and Hans Carl Hartmann.

Reported in the News Bits section the Signals Newsletter, after leaving London Lily Greenham told friends at Signals she was looking forward to an ambiguously described "possible co-operation with Michel Ecochard, urbanist."

Dom Sylvester Houédard (1924-1992)

Alongside being a concrete poet, visual artist and writer, Dom Sylvester Houédard was a Benedictine monk. Born Pierre-Thomas-Paul Joseph in 1924 in Guernsey and educated in Rome and Jesus College Oxford, Houédard worked as a military intelligence officer during the war, before joining the community at Prinknash Abbey in Gloucestershire in 1949, becoming ordained as a Benedictine monk a decade later.

Harry Kramer (1925-1997)

Outside of his art making, Harry Kramer was, amongst other things, a choreographer, dancer, professor of art at the Kunsthochschule Kassel and non-related, a hairdresser. He was elected into the National Academy of Design in 1994.

Edwina Leapman (b. 1934)

Edwina Leapman was drawn to abstract painting in the late 1950s, but her interest in abstraction was informed by painting from New York of the late 1960s and early 1970s. Though interested in Minimalism and Abstract Expressionism, she developed her own style and process of working.

Liliane Lijn (b. 1939)

Sculptor and video artist, Liliane Lijn was born in New York and came to Europe in 1955. She attended the Sorbonne where 1958-61 she studied Archaeology and Art History at the École du Louvre in Paris. Lijn experimented with interchangeable forms, light, fire, acid and reaction to motion in a local plastics factory. In 1966 she relocated to London where she divides her time with a house in Umbria.

Len Lye (1901-1980)

Film-maker, painter, writer and kinetic sculptor, Len Lye was born in New Zealand and moved to England in the mid-1920s. He became a friend and associate of artists Ben Nicholson and Eric Kennington and writers Robert Graves and Laura Riding. Lye also worked with Dylan Thomas, the Surrealists and Alfred Hitchcock. In 1928 he was elected a member of the 7 & 5 Society with whom he exhibited sculpture, paintings and constructions mainly at the Zwemmer Gallery until 1934.

Lye's first film Tusalava was screened in 1929. Other productions, incorporating experimental tech-

niques, were sponsored and released by the G.P.O. Film Unit in the 1930s. During WWII he directed films for the Ministry of Information, as well as for the 'March of Time' documentaries.

Kenneth Martin (1905-1984)

Painter, constructivist and kinetic artist, Kenneth Martin was born in Sheffield, UK. Martin trained at Sheffield School of Art, 1921-23, and then worked as a freelance graphic designer before returning in 1927 to further his studies at Sheffield.

Mary Martin (1907-1969)

Mary Martin, collaborating with her husband Kenneth Martin, exhibited in the seminal 'This is Tomorrow' exhibition at the Whitechapel Gallery in 1956 and soon after began to receive important commissions. These included a screen for Musgrave Park Hospital, Belfast from 1957, reliefs for the liner SS Oriana in 1960 and a wall construction for the University of Stirling in 1969. In that year she was a winner at the John Moores Liverpool Exhibition and showed with her husband at many joint exhibition venues.



David Medalla with a Cloud Canyons work, 1964. © Clay Perry, England & Co, London.

David Medalla (b. 1942)

David Medalla is a Filipino international artist. His work ranges from sculpture and kinetic art to painting, installation and performance art. He lives and works in London, New York City and Paris. Medalla was born in Manila, the Philippines, in 1942. At the age of 12 he was admitted at Columbia University in New York upon the recommendation of American poet Mark van Doren, and he studied ancient Greek drama with Moses Hadas, modern drama with Eric Bentley, modern literature with Lionel Trilling, modern philosophy with John Randall and attended the poetry workshops of Léonie Adams.

In the 1960s in Paris, the French philosopher Gaston Bachelard introduced his performance 'Brother of Isidora' at the Academy of Raymond Duncan, later, Louis Aragon would introduce another performance and finally, Marcel Duchamp honoured him with a 'medallic' object.

In a partly-edited Signals Newsletter by schoolchildren, David Medalla supposedly prepared a special supplement on kinetic Christmas carols.

Gustav Metzger (1926-2017)

Sculptor and painter born in Nuremberg, Germany to Polish-Jewish parents. But, with the rise of Nazism, he emigrated to Britain in 1939. Between 1945 and 1953, Metzger studied at Sir John Cass School of Art and under David Bomberg at Borough Polytechnic and at the Anglo-French Art Centre.

In 1965, David Medalla hosted Gustav Metzger at the Hellenic Restaurant. It was there were the staff

of Signals went regularly to 'drink Samos wine, eat moussaka, mussels fried in butter, or corn on the cob.'

Helio Oiticica (1937-1980)

One of the most influential artists of the 20th century, Hélio Oiticica is known for his dynamic grid-like compositions on cardboard, free-standing wooden structures, and large-scale multi-sensorial installations. He was a pivotal member of the Neo-Concrete group (1959-1961), a movement of Brazilian artists seeking to impart the geometric investigations of Concretism with emotion, sensuality, and subjectivity. Throughout his brief career, Oiticica constantly challenged traditional notions of art and art practices by liberating colour into three-dimensional space and integrating viewer participation as a central element by which to experience his work.

Alejandro Otero (1921-1990)

Alejandro Otero is considered one of the most important kinetic artists from Venezuela, though his influence and involvement spanned multiple styles and movements. Otero was a painter and sculptor who worked at times in a style of geometric abstraction

using grids for Op Art-like effects, and at other times using gestural linear representation.

On receiving Alejandro Otero for his exhibition at Signals, a found poem comprised of trowels, tools and plastering tools were presented to him by the Signals staff.

Henk Peeters (1925-2013)

Henk Peeters used his work to make the viewer aware of their environment; he sought to bring about a state of sensitive consciousness. The materials that Peeters selected for his works often had a very tactile appeal creating a certain untouchability. Thus he used fire on canvases, leaving behind traces of thick smoke, or burned holes into plastic. Peeters used ready-mades which he isolated in his work of art. In this he has had a preference for modern, clean, industrial materials such as plastic and nylon.

Peeters once famously said: "With my work, I've always wanted to look at it as fresh as it is in the HEMA (a Dutch chain store). I have no need for artistic cotton wool."

Otto Piene (1928-2014)

After serving as a Visiting Professor at the University of Pennsylvania in 1964, Otto Piene became the first Fellow of the MIT Center for Advanced Visual Studies (CAVS) from 1968 to 1971, during which he coined the term "Sky Art" for large outdoor sky/light projects, such as Olympic Rainbow for the 1972 Munich Olympics.

Keith Potts (b. Unknown)
An established graphic designer, Keith Potts designed the cover for a 1969 Pelican book Politics and Social Science.

Keith Richardson-Jones (1925-2005)
Painter, printmaker and constructivist, Keith Richardson-Jones studied firstly at Northampton School of Art, 1947-50 then at RA Schools, 1950-52. Keith Richardson-Jones as he was best known employed various styles in his art progressing through monochrome, geometric reliefs and was for a time during the early 1960s associated with the Signals Gallery, a pioneer in the field of kinetic art.

Tim Robinson (b. 1935)
Tim Robinson (nee Timothy Drever) was a constructivist and sculptor who studied mathematics at Cambridge University, and taught for three years in Istanbul. In 1962 he started painting full-time and 1964 returned to London after living for two years in Vienna.

In 1972 he disappeared from the art scene and reappeared on the Aran Islands, off the west coast of Ireland under his given name Timothy Robinson. He now lives in Roundstone, Connemara, where with his wife he runs the Folding Landscapes studio, which publishes maps and associated writings on the west of Ireland. He has also published a critically acclaimed trilogy on the landscape and environment of Connemara. He has won two Irish Book Awards for his Connemara books.

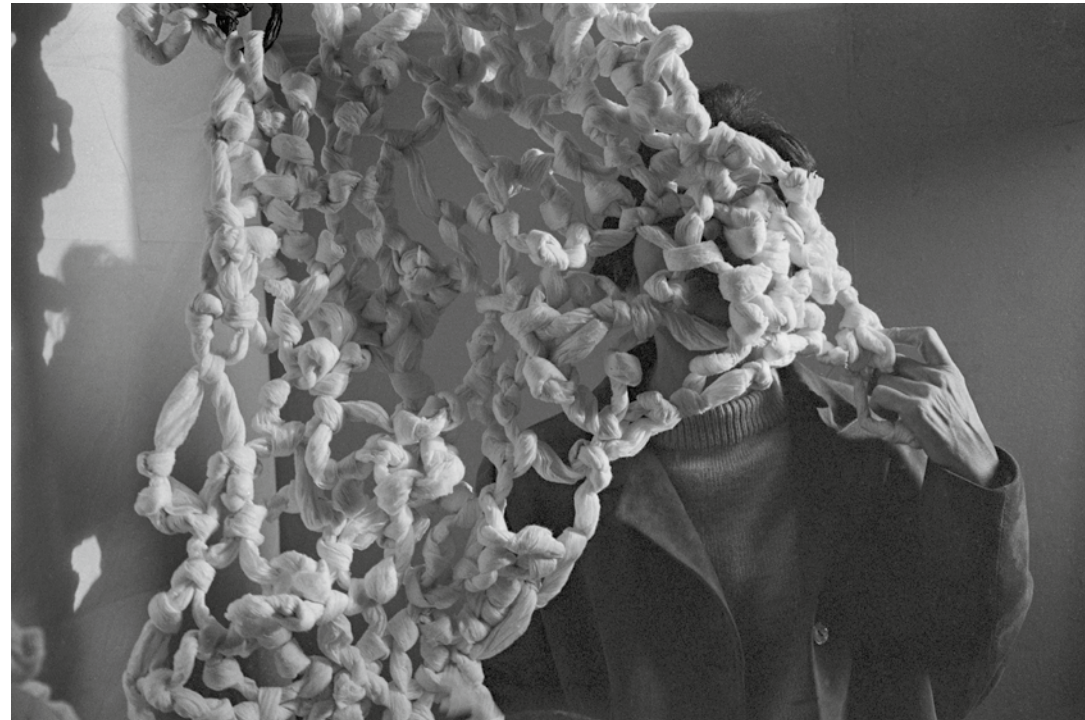
Ken Rowat (1920-1999)
Artist, teacher, sculptor, ceramicist, writer and printmaker, Ken Rowat as he was known, worked as a draughtsman with the Bristol Aeroplane Company 1936-47, designing civil aircraft, including the Brabazon. However his pacifist convictions led him to resign when he was assigned to work on a military plane. His career changed direction when he was accepted at the West of England College of Art, Bristol 1947-52 to study fine art.

Around the mid 1970s, The Guardian newspaper published a major article by Rowat criticising art teaching in higher education and analysing the crisis of confidence prevalent in art schools during a period of national reorganisation. A further controversial but constructive article, 'The Student Artist as an Academic Outcast' appeared in 1979. The following year The Guardian invited him to write reviews of artistic events in the north of England, and later, with his return to Bristol and finally to Sherborne in Dorset. He continued to contribute to The Guardian newspaper until 1993.

Marcello Salvadori (1928-2002)
Painter and sculptor, born in Florence. After a classical art education at the Liceo Artistico and Accademia Belle Arti in Rome, he graduated from university as an architect. He first worked as a designer on films by Fellini, Blazetti, Lattuada and other directors, but soon followed his independent path as an artist, consolidating the reputation established as a student in 1948. He next made a reputation as an artist of kinetic and light effects, exploring the latest technology. He was in the vanguard of the science and art movement, then highly topical, and looked to found a research institute, the Centre for Advanced Creative Study, to encourage the collaboration of scientists and artists.

In 1965, a newly-Hampstead-acquainted artist Marcello Salvadori sent a letter to the Information Department of the British Ministry of Technology enquiring about finding the best and cheapest way of obtaining helium to fill a balloon several feet across. The helium was needed for a project the artist was presenting at Signals. The balloon was tethered to the wall of his living room on the lead up to the show.

Mira Schendel (1919-1988)
Mira Schendel is one of the most significant artists to emerge from Latin America during the twentieth



Mira Schendel at Signals London, 1966. © Clay Perry, England & Co, London.

century. Born in Zurich to a family of Jewish origin, Schendel was baptized and raised as a Catholic in Italy. In 1938, while studying philosophy at the Catholic University in Milan, Schendel was persecuted for her family's Jewish heritage. Forced to relinquish her studies and citizenship, Schendel sought asylum in Yugoslavia before passing through Switzerland and Austria (with the initial intent of establishing herself in Sophia, Bulgaria), and ultimately settling in Brazil.

Brian Stones (b. Unknown)
Unable to trace anything.

Takis (b. 1925)
Among the leading kinetic artists, Vassilakis Takis has created a pioneering body of sculptures, performances, and sound pieces focused on electromagnetism, a force with which he has been fascinated since the beginning of his career. Takis settled in Paris in 1954, and crafted his first "Signal" sculpture the following year. His best-known series, the "Signals" are composed of delicate, moving rods springing from a solid base and topped with various industrial and technological fragments. Referencing natural and manmade antennae, they seem to commune with their surroundings. Magnets are the animating center of his works. He has harnessed their pull to suspend human beings and objects in space. For Takis, electromagnetism is a unifying force, which runs through all bodies, and which he celebrates in art that, in his words, "binds together in space, objects, metals, roaming particles of the cosmos."

Takis was inspired by submarines traveling across the Thames in 1909.

Takis was (in)famously described by Marcel Duchamp as a "gay laborer of magnetic fields and indicator of gentele railways."

Paul Keeler helped to paint the ceiling of 39 Wigmore Street, London, before then heading to Paris to collect the works of Takis for his exhibition at Signals.

John Wells (1907-2000)
Constructivist, abstract painter and medical doctor who qualified in 1930 and who was born in London. While studying for his medical degree in the capital he took evening classes at St. Martin's School of Art 1927-28. When he moved to Cornwall after meeting Christopher Wood and Ben and Winifred Nicholson he studied briefly at the Stanhope Forbes School of Painting, Newlyn. Wells practiced medicine at St Mary's on the Isles of Scilly, 1936-45, building a small hospital there but made regular visits to Cornwall. During World War II he acted as a Medical Officer with the Royal Navy and moved to Newlyn in 1945 taking over Stanhope Forbes' former studio. Artists not included in Signals: If You Like I Shall Grow

Peter Joseph (b. 1929)

Peter Joseph was born in London, UK in 1929 and self-taught, he came to painting from advertising.

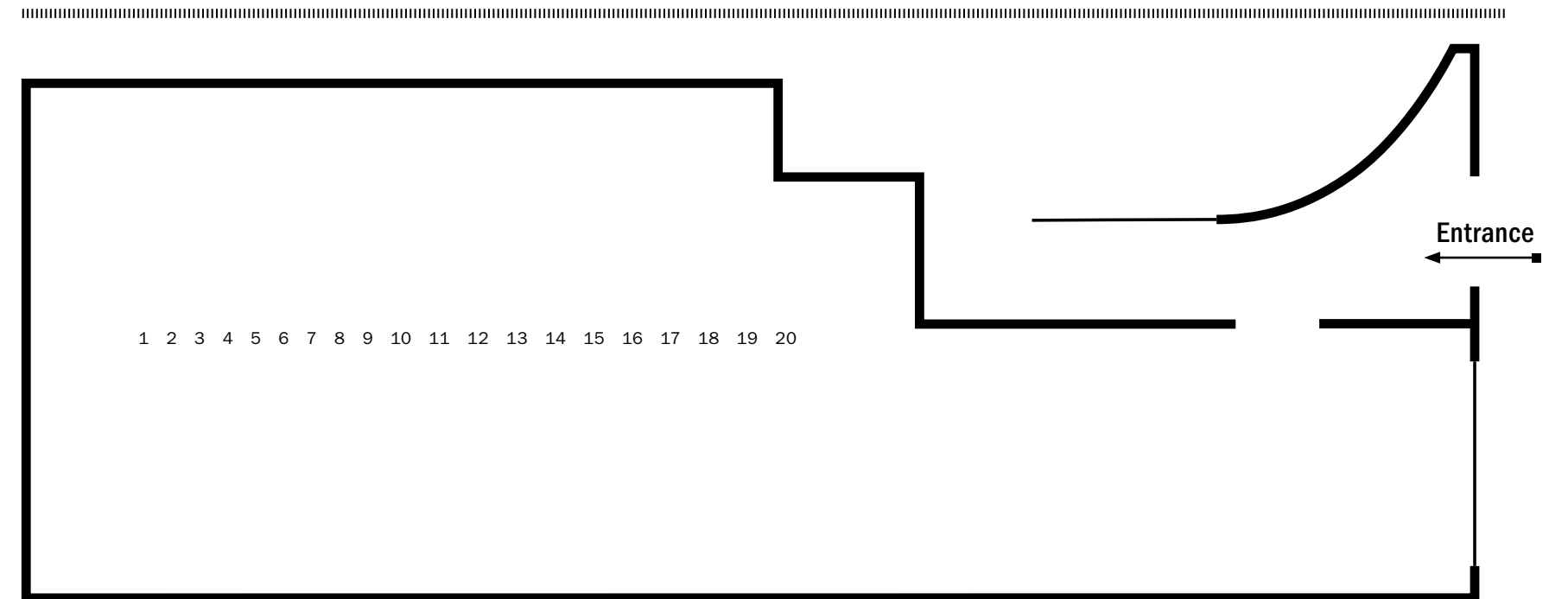
In 1966 at Signals Gallery, he showed a painting 32ft long, and produced other large scale work with an intention towards public art.

Tony Morgan (1938-2004)
Few artists have utilised the medium of video as explicitly as Tony Morgan. Morgan caught the zeitgeist perfectly with his films of random and bizarre activities in videos that often featured him. Part Fluxus inspired, these videos are compelling expressions of Morgan's bleak but humorous reflection of social and political change. Tony Morgan turned to themes of gender identity in the early '70s, establishing Herman, his part-woman alter ego.

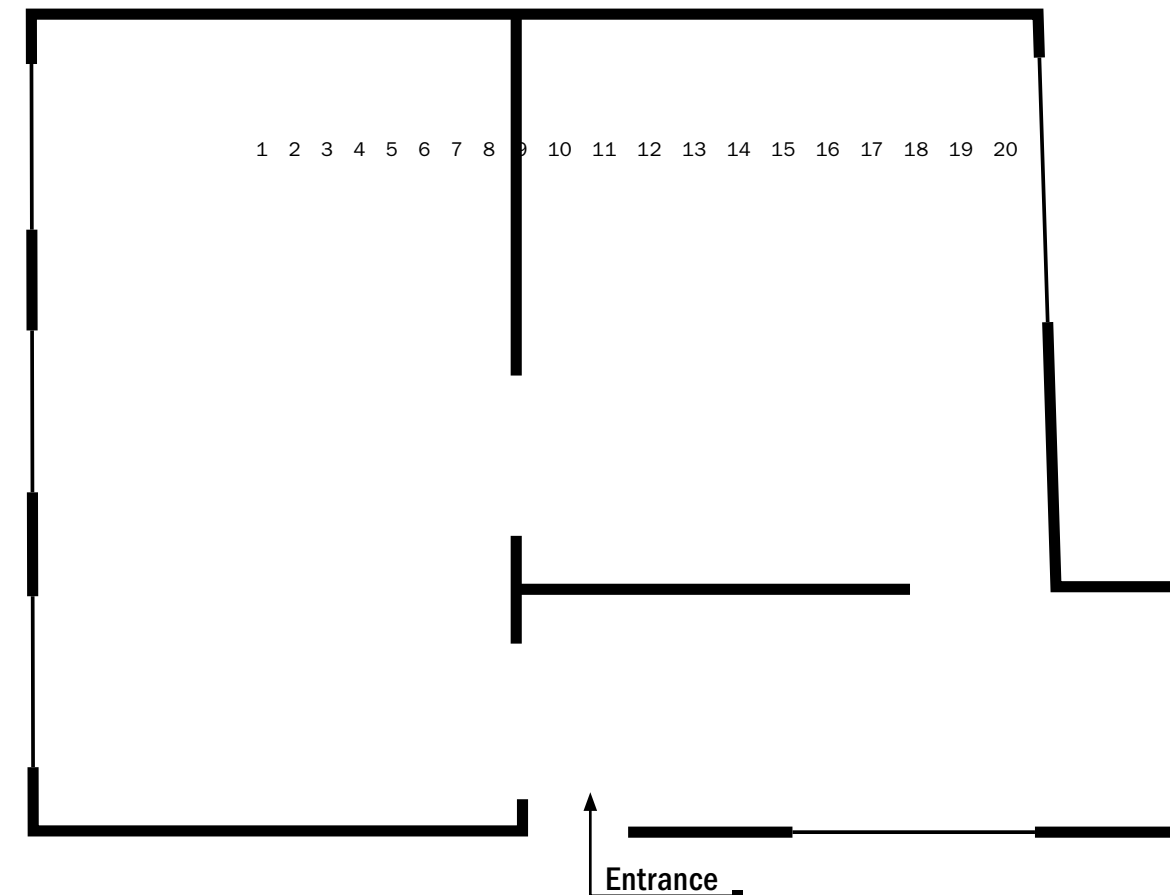
Nena Saguil (1914-1994)
Upon moving to Paris in 1956, Nena Saguil enrolled at the School of American Arts, and quickly had her first solo art exhibit at Galerie Raymond Creuze. Saguil lived in a tiny apartment in the Saint Germain des Pres district, and in order to support her art career she had to take up casual cleaning jobs.

Jesus Rafael Soto (1923-2005)
Jesus Rafael Soto studied at the Escuela de artes plásticas in Caracas from 1942 to 1947 and then served as director of the Escuela de Bellas Artes in Maracaibo, Venezuela, until 1950, at which time he moved to Paris. There he associated with Yaacov Agam, Jean Tinguely, and Victor Vasarely, as well as artists connected to Galerie Denise René and the Nouveau Réalistes (New Realists). Having started out as an illusionistic painter, in 1955 Soto participated in Le mouvement (The Movement) at Galerie Denise René, the exhibition that effectively launched Kinetic art.

LIST OF WORKS



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Thomas Dane Gallery 11 Duke Street St. James's London, SW1 6BN, UK

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| 7 Antonio Asis (b. 1932)
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59 Len Lye <i>Whirlpool Swirler</i> , c. 1960	75 Alejandro Otero (1921-			
60 Kenneth Martin Drawing for Screw Mobile 1967, 1967				
60 Kenneth Martin				



Installation view of Gerhard von Graevenitz's exhibition at Signals London, 1966. © Clay Perry, England & Co, London.