



TAKIS

Magnetic Sculpture

TAKIS

Born 1925 in Athens

Lived in Paris and London since 1954

Sculptures from 1954-1958 are called *Signals*

First *Telemagnetic Sculptures* in 1958

First *Magnetic Manifestation* in Paris 1959

Exhibitions:

London — '54, '55, '57, '64, '66

Paris — '55, '59, '60, '64, '66.

Milano — '62

Germany — '61

Stockholm — '61

Participation in most kinetic shows and manifestations in Europe and America.

New York City — '60, '62, '64.

Now showing at the Howard Wise Gallery, New York

LIST OF WORKS

- 1 *Telemagnetic Musical* (with timing box) 24 x 48", New York '66
- 2 *Telemagnetic Musical*, 23½ x 59", London '66
- 3 *Telemagnetic Musical* (with two magnets), 23½ x 78", London '66
- 4 *Magnetic Pendulum* (with timing box), 16 x 49", New York '66
- 5 *Yellow Indicators*, 19 x 23", London '66
- 6 *Neutral Indicators*, 38 x 47", New York '67
- 7 *Indicators 90 Volts*, 22½ x 29½", New York '67
- 8 *Indicators*, 22½ x 29½", New York '67
- 9 *Three Magnetic Needles*, 16 x 49", Paris '65
- 10 *Purple Lights*, 17½ x 23½", London '66
- 11 *Green Lights*, 24 x 34½", London '66
- 12 *Compass with green light*, 8½ x 20", New York '67
- 13 *"Magnetic Nowhere"* (Five compasses with a plum line), 24 x 26", London '66
- 14 *"Quavering Mobile"* (Telesculpture defining gravity) 13½" diameter, New York '67
- 15 *Electromagnetic Sculpture in Three Parts* (Coil, timing box, white ball), 23" diameter for coil, 12" high, 17¾" diameter of ball, Paris '60
- 16 *Electromagnetic Sculpture in Three Parts* (Coil, timing box, silver ball), 21½" diameter of coil, 11" high, Paris '60
- 17 *Electromagnetic Sculpture* (Coil, timing box, black cone, grey wheel), Paris '63
- 18 *Double Signal* (Red and amber), 9½" base, 110" high, London '66
- 19 *Double Signal* (Green and fog light), 9½" base, 83" high, London '66
- 20 *Signal* (Orange flickering bulb), 8" base, 100" high, London '66
- 21 *Signal* (Fog light), 8" base, 100" high, London '66
- 22 *Signal* (Amber light), 9" base, 90" high, New York '67
- 23 *Signal* (Purple light), 7" base, 85" high, New York '67
- 24 *Signal* (Purple light), 7" base, 80" high, New York '67
- 25 *Yellow Signal*, 8" base, 71" high, New York '67
- 26 *Blue Signal*, 8½" base, 75" high, New York '67
- 27 *Red Signal*, 8" base, 57" high, New York '67
- 28 *Amber Lights*, New York '67
- 29 *Turquoise Light*, 8½" x 20", New York '67
- 30 *Ruby Light*, 8½" x 20", New York '67
- 31 *Magnetron I*, New York '66
- 32 *Magnetron II*, New York '66
- 33 *Magnetron III*, New York '66
- 34 *Magnetic Wall*, New York '67

Front and Back Cover:

- 15 *Electromagnetic Sculpture in Three Parts* (Coil, timing box, white ball), 23" diameter for coil, 12" high, 17¾" diameter of ball, Paris '60

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Magnetic Sculpture

Opening Friday, April 7th

Continuing through April 29th, 1967

The Howard Wise Gallery

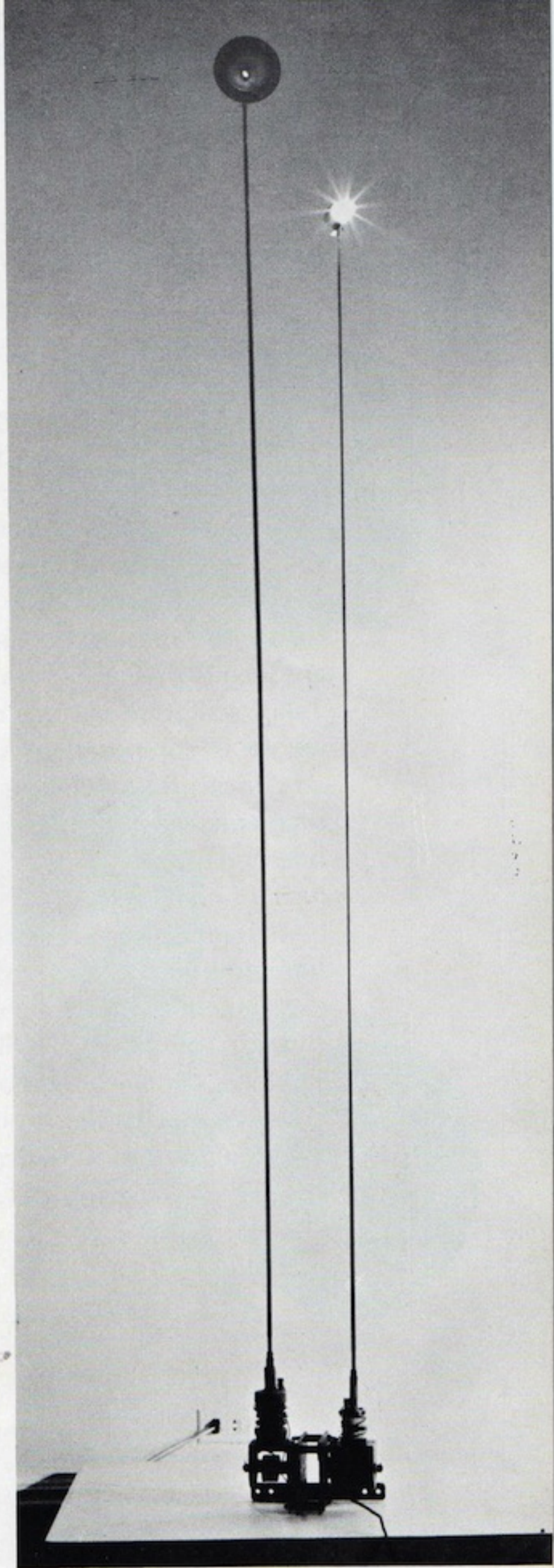
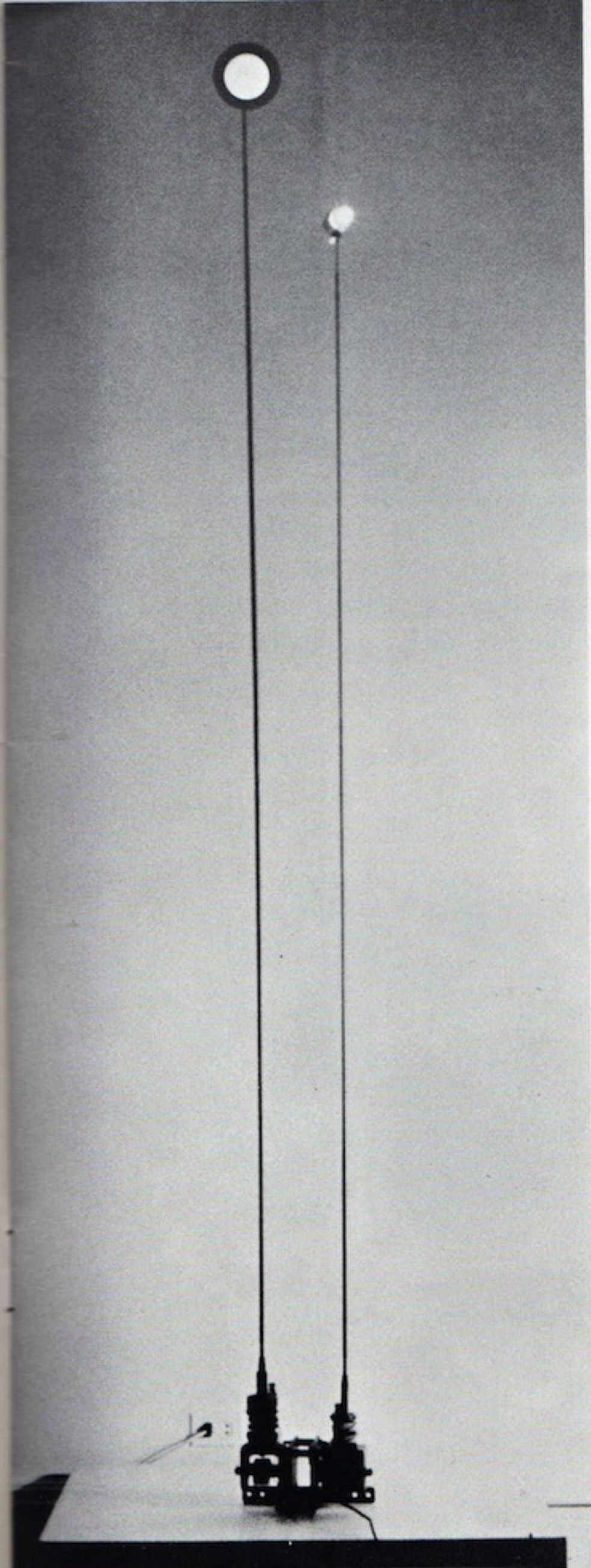
50 West 57th Street

New York City

William Burroughs

Paris 1960

Song cut along typographical magnetic lines from *Anibasis*
St. John Perse *Illuminations Rimbaud* "say only this should
have been obvious from her fourth grade junk class": song for
her your heart the red night jargon muffles. Double sex sad
as the drenched lands. At the service of second thigh and that
time of the assassins. Marching and roused the pure principle
of violence dictated out gently. On the threshold of a great
turn in their accounts. Wounds of yellow wind. Lust of the
soul. Smoke of dreams in new body. Crystal arms in corridors
of black gauze. Have told noone to wait. Banner of raw meat
against the hum of seashells and the eaves. Came such a one.
Have not sniffed such a stranger. Far shudder of space shaking
old flames. Invisible and insistent dream. Who talks of frost
bill? Still heard. Still felt. (Nor weak the friend). Weary of a
great bird on my face. Painted eats in that belly where sleeps
the drum. Spice and death of monkeys gently moving: exploi-
tations. This is theft leg. Betraying the least sober soul orders.
Lets go a great pestilence of night. "I hate you all" fashions.
Stale smell of morning from the old assassins. : "Pas de commis-
sion." Pure song of new before the travellers. Scarlet burst in
the flesh. Our bones clothed the dead powder of earth. Land
more chaste than whistlings of death and circle. They who at
birth laid bitter fruit in out hands what have they to do with us?
(*Her* is woodencoal angel carved by Raimondos)



18 *Double Signal (Red and amber), 9½" base, 110" high, London '66*

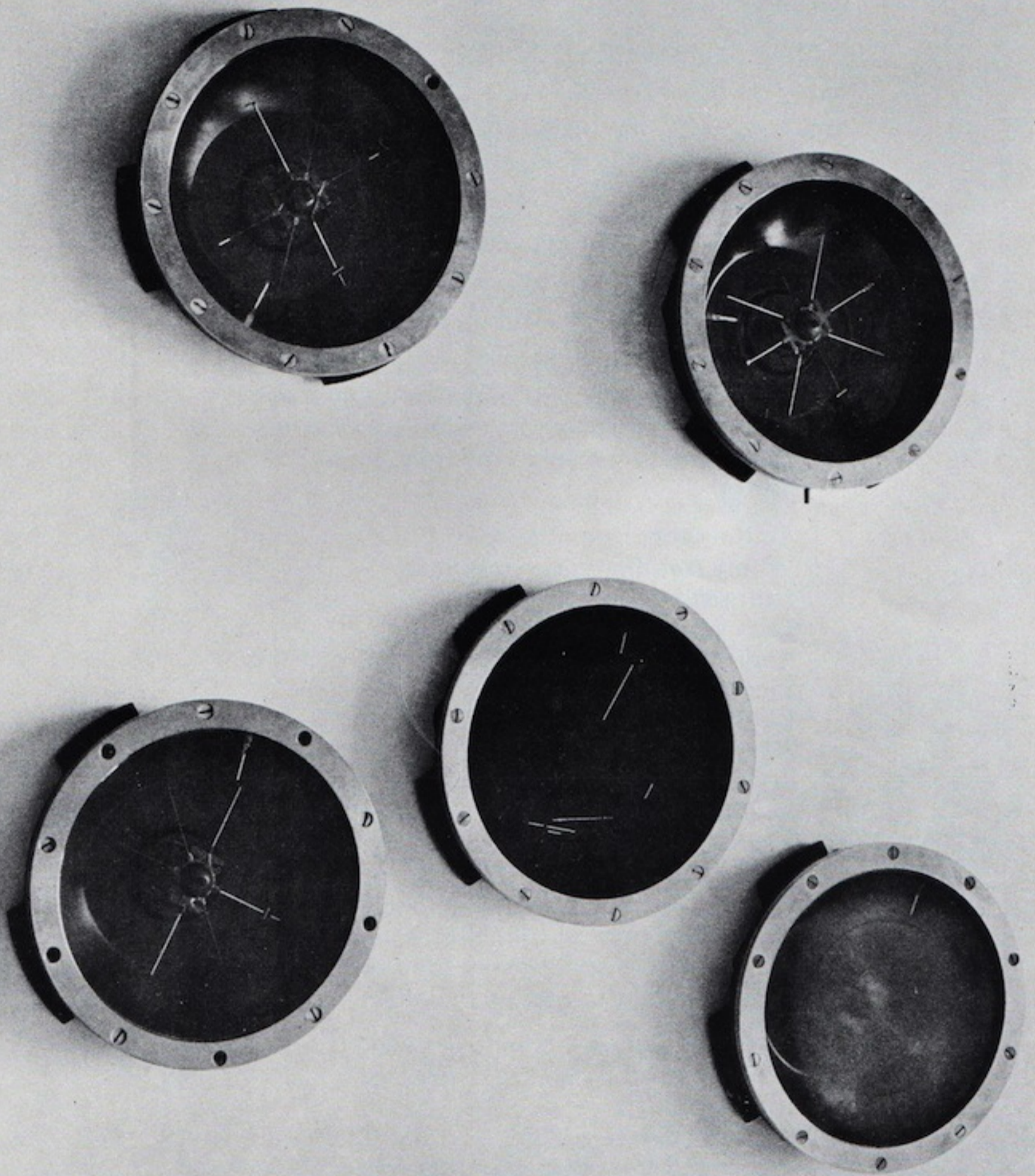
Nicolas Calas

TAKIS' MAGNETIC NOWHERE

To the intervals alleviating the weight of the mass in pre-Giacometti sculpture, Takis opposes magnetic intervals. He thus avoids the pitfall of the constructivists who, in order to introduce tension into a massless statue, confine the sculptural space within an architectural form. Takis' magnetic sculpture is more horizontal than weightless, more musical than pictorial. The tensions in his sculpture, whether still or agitated, are seemingly inexhaustible.

Takis' sculpture has the quality of a primitive idol in that the whole is composed of self-sufficient segments, albeit unlike an African statue with its limbs, torso and head, the magnetic segments, far from being anthropomorphic, are purely spatially oriented. Takis' fields of tension entrance us with the blackness of their magic. What more unsettling than a magnetic pendulum marking time over a set of five ubiquitous compasses trembling in the circle of nowhere, more disturbing than the five fingers pointing accusingly at the emptiness of a monochrome canvas, more disquieting than perfect spheres and cylinders dancing spasmodically about an idol abstracted? Let there be a scientific explanation of magnetism, the poetry of art requires that Knowledge's assurance be suspended while anxiety awakens our sensitivity to the dream-like qualities of objects. Takis sets the stage in space for a post-Laocoon struggle.

Manhattan, November 1961



Gregory Corso

PURPLE SUBWAY RIDE

based on the works of Takis

The 4 points of the blackballed compass
Spins Artic Bombay encased in uni-glass

The magenta magnetaur alights a thermo-light
Its bellhorns clanging the yellow steel kite

Siren the dynamo-port's squadron D!
Susserously like the slow Hindu S.E.

Bounce the Western Gulph with rubber plyers
Catch a dreamy polar bear between velvet wires
Then sing sweet Eskimo when purple you throw
like now beneath the Nile's mummy snow

Come if you will
To the other side of purple
Where smothered by vulturic air
Four sisters N.S.E.W. lie
Each a fume of lilac hair
Bodies of spangled tar
Each plucked bluey eye
Like a beaked carrion star
Everything an equal creation
Ever since apey Eve appled Adam
Himself motherless save for Queen God
Like Cain and Abel after the bell
Riding the sculptured train into hell
Where heaven is told in soul chemical
The eternal miracle forged in iron words:
Every mother's son is every son's mother
Yet none know nor know the other

Electricities whisper a locomotive beauty
Into the terminal the magnet-conductor
switches off
And folds the deisel
De-magnetized the compasses' magic pin
softly screams
Like a wire music plucked from a violin
Twenty Takis' are twenty one dreams

New York, March 1967



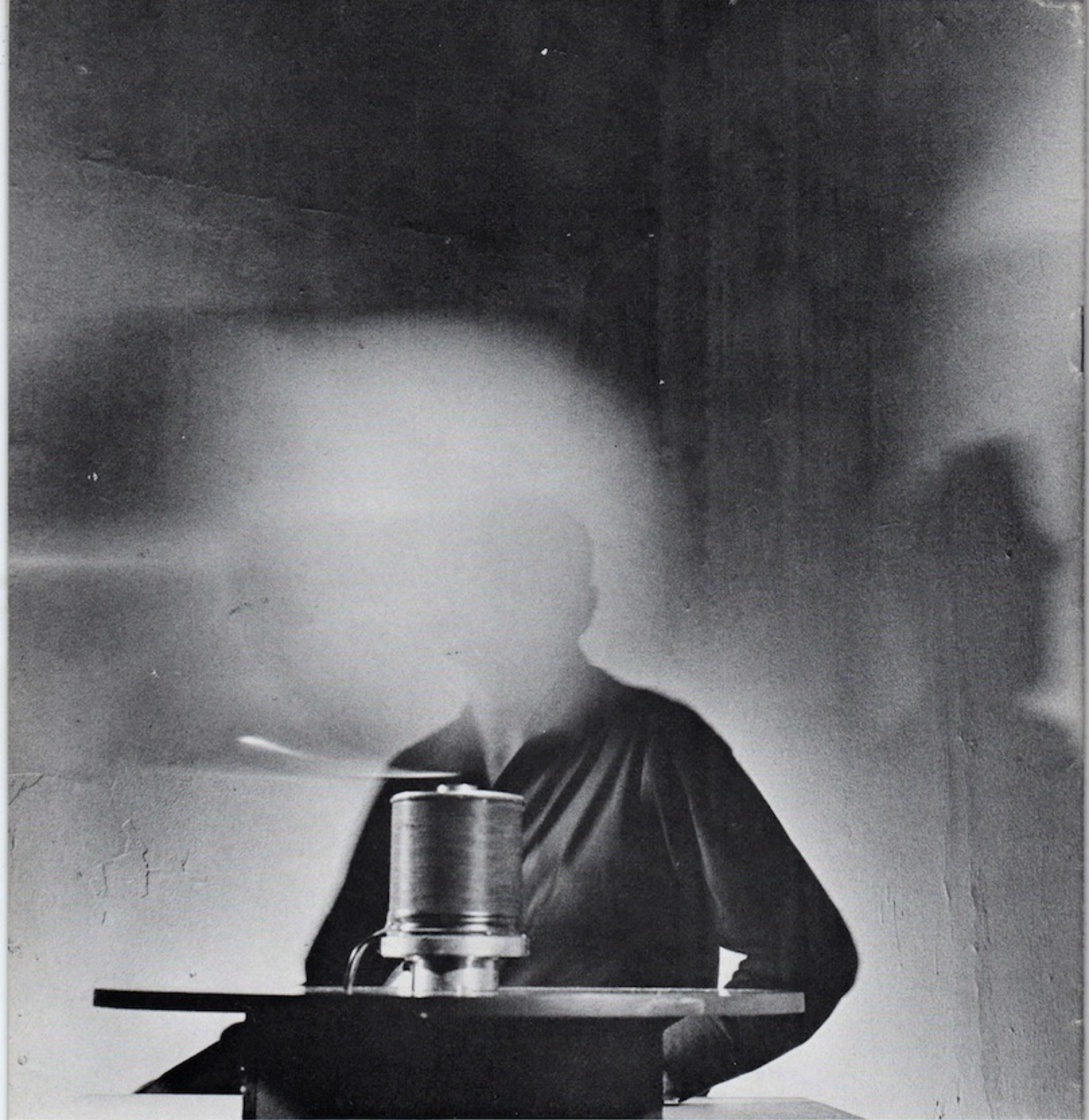
Allen Ginsberg

"The only vision I ever had of megneticism was during a conversation with Takis in Paris in his studio, looking at his little metal cones hummngly waveringly pulled by like wires straight at their little magnet fathers; and he, Takis, explained to me that the stars were all pulled together with myriad thin invisible wires of magnetisim radiating from every star to every other star—so we imagined, if you pulled out any one star the whole thrumming mechanism would slip a cosmic inch like a quavering mobile and all twang together into place at once on lines of unseen magnetic tracks, *thunk*."

Bombay April 22, 62



14 "Quavering Mobile" (Telesculpture defining gravity) 13½" diameter, New York '67



Contributors William Burroughs
Nicolas Calas
Gregory Corso
Allen Ginsberg

All photos by John Palmer "Vision Now"