



Asta Arias Illisson

AMERICAN LIBRARY  
Square du Bastion, 1c (Porte de Namur)  
BRUXELLES

INVITATION TO THE OPENING  
November 10, 6:30 - 8:30 p.m.

November 11 - December 3  
hours : Monday, 9 a.m. to 8 p.m.  
Tuesday - Friday, 9 a.m. to 6 p.m.



Photo : Jean Warmoes

*The work of Nela Arias-Misson cannot be classified under what is currently served up to us as postexpressionism, postsurrealism, post-new realism, post-pop art and other followings under an avalanche of literary explanations. Neither does she tend towards a conceptual anti-art, the latest dada of the international galleries. The work of Nela Arias-Misson starts from a cultural ex-nihilo to arrive at a new human concreteness. This is painter's painting in its most direct sense, a luminescent fiesta of colours under the signalling of forms reduced to an original simplicity, stripped of our byzantine sophistications, a signalling which calls for an immediate perception of the whole, from which description is banished and replaced by a fundamentally communicative pictural synthesis. The painting of Nela Arias-Misson is not a painting of alienation or isolation but of the possibilities of encounter with each other in a mirror of simplicity and truth. It flows from a fiery spirit governed by its responsibility to open the alphabet of its colours and signs onto an inhabitable environment and an acceptable society.*

PAUL DE VREE

Nela Arias-Misson is an American painter of Asturian (north-west Spain) origin ; she spent her childhood in Cuba and was formed in the United States — her definitive period of formation as a painter was with Hans Hofmann in 58-59, the « dean » of abstract expressionism, who said of her that she had been « a highly talented and outstanding student of mine... a remarkable artist of high integrity and fine sensibility ». Her first exhibitions were in the U.S.A., where she won first prize at the Argent Gallery exhibition in N.Y.C. of the National Association of Women Artists. Since 1964 she has been living and working in Europe where she has had personal exhibitions at the Charlottenborg Gallery, Copenhagen ; in Belgium : at the Celbeton Gallery, Dendermonde ; the V.E.C.U., Antwerp ; the Margaretha de Boeve Gallery, Assenede ; in England : at the Arts Center, University of Sussex ; Arts Festival, Leicester University ; in Spain : at Cultart Gallery, Madrid ; at the Cespedes Gallery, Cordoba. Her work is permanently represented in Brussels at the Dierickx Gallery, 161, Chaussée de Charleroi. Her paintings have been reproduced in magazines such as the Chicago Review, 1967 (cover), and L'VII of Brussels. She has resided in Brussels since three years. *The artist's studio : by appointment ; 113, rue Dodonée, tel. 43.35.77.*

*Cover-reproduction, The Tree of Life, property of Mr. and Mrs. Shaykin, Chicago.*

*The earliest memories of Alain Arias-Misson are of breaking his front tooth sleighing in Central Park, N.Y.C. He was thoroughly miseducated in the best schools of New York and New England with a grand finale and highest honours at Harvard U. After all that he went on to earn a Ph. D. in Mindcleansing at Sahara U., North Africa, in '60-'61. The light poured in. He returned to America to marry fiery soulmate Nela Arias, also of N.Y.C.*

His experimental poetry, fiction, essays, theatre published in reviews in U.S.A. and South America, West and East Europe and Japan. At present in U.S. : summer and fall issues of Chicago Review ; winter issue of Partisan Review. Work included in over a dozen anthologies ; in U.S. : New Directions, *Once Again* ; Something Else Press, *Concrete Poetry* ; Swallow Press, *Concretism* ; Indiana U. Press, *World Concrete Poetry* ; Swallow Press, *Experiments in Prose* ; forthcoming, New Directions, *Annual*. Most recent in Europe : *Projekte, Concepte, Aktionen*, Dumont Verlag ; *If I had a mind*, Dumont Verlag. Exhibitions of objectpoems : most recently in Tokio, ASA Gallery ; Milan, Centro Tool ; and recent collective exhibits at the Stedelijk Museum, Amsterdam ; The Museums of Stuttgart, Zurich, Nuremberg. Co-editor of St. Spusa. Inventor of Public Poetry- in the streets of Amsterdam, Madrid, Milan, Brussels.

Of his objectpoems, he says : « A poem is not an object ; an object is not a poem ; it is an objectpoem ».

t r a n s p a r e n c i e s

PAUL DE VREE, born in Antwerp 13 November 1909; lic. in history; Flemish poet, critic and novelist; editor of «De Tafelronde» and co-editor of «Lotta Poetica»; producer of «Fugitive Cinema»; member of the «Vereniging van Vlaamse Letterkundigen» and of the «Maatschappij der Nederlandse Letterkunde»; member of the «Selectiecommissie voor Nederlandse culturele films»; ex-president of the National Center of Modern Art. **WORKS**: egelrond (exp. poetry, 1957) - grondbeeldig (exp. poetry, 1960) - pl. acid. amore (exp. poetry, 1963) - explosieven (machine poetry, 1966) - improvisaties (concrete poetry, 1968) - contestical mill (vis. poetry, 1970) - verbaal gelaat (vis. poetry, 1970) - poëzien (vis. poetry, 1971) - paul van ostaijen en het dadaïsme (essay, 1966) - poëzie in fusie (introduction to concrete poetry with anthology, 1968) - onder experimenteel vuur (critic, 1968) - een kringloop (novel, 1964) - buiten de oevers (novel, 1970). **SOUND POETRY**: on L.P.: OU-Cinquième Saison, 28, Paris, 1967 - Konkrete Poesie, Bern, 1967 - AH, Utrecht, 1969 - Konkrete Poëzie, Stedelijk Museum, Amsterdam, 1970 - Phonetische Poesie, Luchterhand, Neuwied und Berlin, 1971 - Poeziecassette, Brescia, 1971. **WORK IN ANTHOLOGIES**: Emmett Williams: Concrete Poetry, New York, 1967 - Mary Ellen Solt: Concrete Poetry, Bloomington, U.S.A., 1968 - Eugen Wildman: Concrete Poetry (Swallow Press), 1968, and others. **EXHIBITIONS OF VISUAL POETRY**: Most recently at Amodulo, Brescia, Italy, and a Retrospective show at Hilversum. Recent collective exhibitions at the Stedelijk Museum, Amsterdam; the Museums of Stuttgart, Nuremberg, Oxford U., etc.

Sound poems of Paul de Vree will be played at the opening and during the period of the exhibition. He will also give a brief talk on the concrete movement at the opening.

#### STOCKHOLM ODE

het sneeuwde 's nachts het dooide over dag  
de lente kon niet komen maar april was mooi

april bij sneeuw

april bij sneeuw

		sneeuw	
	snee	u	w
	snee	u	wa
	snee	u	wat
	snee	u	wate
	snee	u	water
	snee	u	waterv
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snee		u	waterv
snee		u	water
snee		u	wate
snee		u	wat
snee	u	w	
	sneeuw		

april bij sneeuw

april bij sneeuw

april bij sneeuw

april bij sneeuw

(it snowed at night it melted during day  
the spring could not come but April was  
beautiful) — 1971

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