

Peter Ackermann, Il Segno, 4
Via Capo Le Case, Rome,
through February.

Ackermann's engraving technique is superb, but overwhelmed by his bookish fantasy. At times Bermanesque baroque, often obsessed by a theatrical vision—the wanderings of Marx and Engels in Victorian London of all things—he is at his best when least weighted down and explicit. Why do most practitioners of printmaking tend to expend their energy on skill and not on content? ~~71~~

N.Y. Herald Tribune
1971
publ. - mayo