

43

Extract from  
Manchester Daily Mail

30 SEP 1963

ART by Pierre Jeannerat

## THE WORLD'S YOUNG ART LOOKS LIKE AN H-BOMB HANGOVER

PARIS, Sunday.

THE world really is in a mess, judging from the third Paris Biennale, which has just opened its doors in the Museum of Modern Art here.

This is a huge show window placed every two years at the disposal of the world's young artists, aged between 20 and 35.

They have seized the opportunity with both hands, crowding vast galleries with thousands of works from 60 countries of every size, shape, and colour—the works and the countries.

I have emerged from it all thoroughly depressed. Not because of an absence of skill, imagination, and audacity—on the contrary.

But a Martian landing straight in the exhibition from his planet could believe that our earth is staggering out of the shambles of an H-bomb war.

A feature of the Biennale is a set of team efforts by architects, painters, and sculptors, occasionally assisted by musicians and poets.

One of these set pieces from France presents the appearance of a radar post. Its antennae still moving jerkily with hisses, shrieks and the cries of frightened birds coming from somewhere near.

Sculpture from the United States, Korea, Morocco, Germany, Canada, and elsewhere consists of lumps of metal and wood, of odds and ends of broken machinery, and smashed stonework that seem to be the result of particularly violent explosions.

Of course one meets with exceptions. Britain's contribution of pop art, pictures by Peter Blake, Derek Boshier, David Hockney, Allen Jones, and Peter Phillips, reflecting the atmosphere of juke-box arcades, introduces an amusing note.