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# Paris Biennale '65

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Shocking! Stunning! but in whatever connotation of the word, the fourth Biennale of Paris cannot leave the spectator indifferent. In any case the visitor is no longer a viewer, he is expected to be a collaborator on all levels of sensory experience. Here fifty or more nations are represented by the younger artists with an age limit of thirty-five, and the arts are liberally interpreted so that music, poetry, theatre and cinema, are all attacked at once. This is the total ingenuity of the nations. Given the premise that the art of yesterday is 'old hat' there are still recognisable tendencies, partly in the demand for integrated motion, partly in the reversion of the static picture to the curiously narrative as a development from 'pop', partly in the breaking down of the barriers between one art and other, partly in the presentation of the 'equipe' in which the architectural build up of the group destroys the individual (who is, however, always merely thinly disguised as in the members of Zero) and above all by the demoting of the myth of "ars longa" and the proclamation of expendability. The population explosion has been anticipated by an art explosion, which has fragmented all images, figurative or physical. The fragments of the human form, and its dissolution whether derived from the figure or at second intent from the newsheet is dominant. Sometimes symbols alone remain, with the arrow of Eros predominant. Where fragmentation is the material world, the science laboratory of S.F. in invaded and randomisation takes command. It is with pleasure that one notes that the British section more than holds its own and that the sculpture especially is well placed, and the German section, both of 'Equipe' and theatre design is exceptional.

As in 1963, the foreign award in the section for group projects executed by artists in several disciplines under the supervision of an architect went to British artists. It was awarded jointly to students from the Royal College of Art, London, and Department of Fine Art, University of Newcastle-upon-Tyne, for their works *An Optical Mass* (Royal College of Art) and *Project for fantastic architecture* (Newcastle University). The artists taking part were: *Royal College Art*: David Porter (Architect), Barbara de Orfe (glass construction) and Christopher Richardson (lighting); *Newcastle University*: Derwent Wise (sculptor), David Wise (sculptor-painter), Stuart Wise (painter-lithographer) and Yvonne Wise (architect).

Both these projects were supported by audio-visual presentations using nine projectors simultaneously on a circular screen, illustrating the effects of the projects if executed full-scale.

One of the six prizes in the painting section was awarded to Paul Huxley (born 1938). The other five prizes in the foreign painting section went to artists from Brazil, Japan, Yugoslavia, Germany and Czechoslovakia. The Prix de la Ville de Paris was awarded to all the British sculptors jointly, and included the offer to them of a group exhibition to be held in the Musée d'Art Moderne, Paris. The five sculptors are: David Hall (b. 1937); Roland Piche (b. 1938); Tim Scott (b. 1937); Isaac Witkin (b. 1936); Derrick Woodham (b. 1940).

All except Hall were represented in the exhibition New Generation 1965 at the Whitechapel Gallery, and Hall, Piche and Woodham at the exhibition of work by students (past and present) of the Royal College of Art, at the Arts Council Gallery, London, last spring. The British section at this exhibition is always organised by the British Council. Previous prizewinners have been Anthony Caro and Trevor Bell (1959), and David Hockney, Allen Jones and Bath Academy of Art (1963).

R.G.