

## ARGUS de la PRESSE

Tél. : 742-49-46 - 742-98-91  
21, Bd Montmartre - PARIS 2°

N° de débit \_\_\_\_\_

Extract from  
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- 2 OCT 1967

## Simple things m effect at Biennial

From Guy Brett  
Art Critic

PARIS, OCT. 1

Of all kinds of art exhibition the Biennale has the most peculiar structure. At Venice things are usually fairly clear, because each country has its own pavilion which it prepares as it wants, and these individual parts fit loosely into the whole. But the Paris Biennale des Jeunes Artistes (they have to be under 35) which struggled into existence on Saturday seems to experience near-fatal conflicts between the parts and the whole, which is ironical since it is the most centralized in organization.

To begin with it is all in one unwieldy building (the Musée d'Art Moderne de la Ville de Paris). Countries have sections to themselves, but there are usually last-minute squabbles over space (on the press-view day I watched the Italian Gianni Colombo putting up an interesting-looking environmental construction, but the next day he withdrew it altogether because apparently he could not get the conditions he had asked for in advance). The Biennale authorities invite contributions to various sections whose arrangement they are responsible for, in that the works are grouped together according to theme rather than country. One is for the prize-winners of two years ago, another for group projects, and they initiated three more sections this year: for architecture, photography and stage-design. All were pretty shabbily presented. At the opening TV cameras were busy filming a parade of rather bored-looking girls dressed in fluorescent plastic emanating from the French section while these installations were still unfinished.

All in all it would be difficult for a journalist who dutifully attended the press view (two days before the exhibition opens to the public) or even the vernissage on the next day, to feel confident he had seen enough of the Biennale to write about it.

These spleenish remarks may be due partly to such a brief, harassed view. But it is always difficult to see things in this kind of exhibition. Its whole structure seems to damage the artist-spectator relationship. The young Brazilian sculptor Helio Oiticica, for example, sent some "clothes" to be worn, imaginative constructions incorporating slogans

and different which referre pockets full foods. These reach without point was co

But no lon sentation cou tiveness of m And this re unthinking r styles (from unaware of, o developments) of artists who able manneris and then infla The Biennale farther before it has this, ordinary pre "visionary" French section

It may be th ter of the o simplest kinds relief to pass section and s firm bright pe Mac Cracker boards leaning Edward Rusch

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= 2 Okt. 1967

### Pariser Biennale

PARIS. Vier luftgefüllte, aus Plastik geformte Frauenfiguren, mit Silberfarbe gestrichen und so schwer atmend, als ob sie in Agonie verfallen wären, haben bei der am 29. September eröffneten Fünften Pariser Biennale die größte Aufmerksamkeit des Publikums gefunden. 1182 Objekte von 800 jungen Künstlern aus 56 Staaten sind im Pariser Museum für Moderne Kunst zu besichtigen.

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Süddeutsche Zeitung, München

### 30 deutsche Künstler zur Biennale von Paris

Eine ungewöhnlich starke Delegation von 30 jungen deutschen Künstlern wird sich an der Biennale von Paris beteiligen, die am Freitag im Museum für moderne Kunst eröffnet wurde. Fünf Maler, drei Graphiker, vier Bildhauer, vier Theaterdekorateure, vier Architekten, vier Photographen, drei Komponisten und drei Schriftsteller aus der Bundesrepublik sind beim größten internationalen Treffpunkt junger Kunst in Paris vertreten. Insgesamt beteiligen sich an der Biennale von Paris 858 Künstler unter 35 Jahren aus 54 Ländern. Die besten Leistungen werden am 6. Oktober von einer internationalen Jury ausgezeichnet und mit Geldpreisen und Stipendien belohnt.

(dpa)