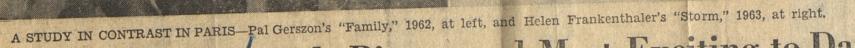
MEW-YORK HERALD TRIBUNE 21. The Berri-VIII.

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REW YURN HERALD, IN.



Current Paris Biennale Bigger and Most Exciting to Date the lively British contingent, made Hungary is also tinged with a cer- who paints with distinction in an American Helen Frankenthale

changing. In order to get itself put on the cultural map today, a middle-aged couple in a comany self-respecting city must have mercial art technique and one of a toreador whose costume is its biennale,

By John Ashbery PARIS, Oct. 15.—It used to be pat an opera house was the cus-PARIS, Oct. 15.—It used to be that an opera house was the cus-tomary status symbol for a city. Tenran has one that has never been used, and there are guite a Tehran has one that has never been used, and there are quite a few throughout the world whose rafters have rarely resounded to the sound of opera. But times are chaptering. In order to get itself

It all began at the turn of the stitched with real yarn. There are century with the Venice Biennale, those who will feel that Blake is

tain modernism.

There are signs of a mild thaw even in Romania, usually the most conservative of the satellite states; Ion Georghiu has apparently been told to jazz things up in his Modi-gliani-influenced "Nude" and in

undramatic, realist style akin to won a prize in the first Paris Bien that of Edward Hopper and Andrew Wyeth. The Russians apparently hibited there were almost its sole think his "Convoy" is one of their most important modern paintings Frankenthaler is having her second since they put it in another show here two years ago, and it is a good Galerie Lawrence. picture. So is his cool, classic ** portrait of the musician Kara-She is one of

Karaev. I wish there were time to discuss drawings of American Gregory Masurovsky, the strong realist sculpture of Holland's Arthur Spronken, another prize-winher; the handsome red-and-gold abstrac-tion of Inner, Aita Mixawaki and paintings are perhaps denser and in detail the prize-winning ink all. Now there are biennales every where. Tehran has one of course so do Sao Paulo, Pittsburgh, Mex ico City, Tokyo, Antwerp and Ljubljana, Yugoslavia. Milan has a triennale. Paris has a machinetol biennale and, since 1959, an art biennale, which is now on at the Musée d'Art Moderne de la art biennale, which is now on at the Musée d'Art Moderne de la Ville de Paris. The first Paris biennale was a Wille de Paris. The first Paris biennale was a mess. The one two years ago was livelier but unwieldy. This year's is even bigger and it is the most the dead wood that is an inevitable feature of any exhibition this large, owing to the small percentage of Philip King. If there artistic geniuses to be found in the world's population at any given time. Wille de Paris. The results owe more than a little to Larry Rivers Peter Philips re-arranges mass media cigarette ads and TV screens) in dramatic and sometimes terrifying compositions. I have a special fondness for artistic geniuses to be found in the world's population at any given time. Wille de Paris. The results owe more than a little to Larry Rivers Peter Philips re-arranges mass media cigarette ads and TV screens) in dramatic and sometimes terrifying compositions. I have a special fondness for artistic geniuses to be found in the world's population at any given time. With are very much his own in-

one-man show in Paris at the

* * *

She is one of America's most original and satisfying contemporary artists. Coming after the first

time.

It is limited to artists aged 35 and under, and as an indication of what the younger set is up to these days, it puts last year's Venice Biennale in the shade.

Sprawling, Confusing

What emerges from this sprawling, confusing picture of current avant-garde trends? For one thing, many of the artists reaffirm the idea that art has something to do with enjoyment.

In fact, the exhibition often seems on the verge of turning into Coney Island. There is a constructivist fun-house in the French section, with a maze of mirrors that is straight out of Orson Welles's "The Lady from Shanghai." The Lettrist section includes an aquariim with fish constituting a "live mobile" and a mechanical clown labeled "The Anti-Lettrist Critic." But there is more to it than that. After the tons of sludge which clogged the last two shows, there is a new preoccupation with color. with ideas and with recognizable forms. This is especially true of

vention.

Other interesting entries from the English-speaking world are the fresh-looking abstractions of Edmund Alleyn, Gray Mills and Glenn (Canada); a snappy black-and-white composition by Nelson Kenny (New Zealand), and Toppings the sober wood-and-iron constructions of Irish sculptor Ian Stuart. There is certainly no lack of exciting art in the United States today, but the ten sculptors from Berkeley, Calif., who represent our country make a curiously tentative impression. Much of their work looks like the European imitations of American art which abound in other rooms of the Biennale. Victor Royer uses old machine parts à la Stankiewicz; Frederick Sauls twists sheet metal in the manner of John Chamberlain. The least influenced of the group is James Melchert, whose "Door F," an uncomprising oblong with nonfunctional drain pipe attached, has a sour individuality.

There are some surprises from the Communist countries. Usually the only modern-looking comes from Poland, but this