

Flash Art News

The New Paris Biennial

A chat with secretary-general, Georges Boudaille



Georges, what will the new Paris Biennial be like?

Better than all the previous ones, I hope. We have more space and more money. Instead of foreign curators there will be a small international commission. The age limit (35) which was imposed right up to the last Biennial has been abolished, together with the idea of dividing the exhibition up according to country.

But will it be more of a historical exhibition or an informative survey of today's art?

Absolutely non-historical. Somewhere between Documenta and the Venice Biennale?

It certainly won't be like the Venice Biennale.

Who are the curators?

There are five members on the commission: 2 French curators and 3 foreigners. Achille Bonito Oliva, Alanna Heiss, and Kaspar Koenig are the foreign critics; the French critics are Gérard Gassiot-Talabot and Claude-Louis Renard.

Centre Pompidou

Just a few words about the more important items on the prestigious agenda of Paris's Centre Pompidou for 1983-84. The exhibition of Twentieth Century Czechoslovak Drawings, and sculptor Richard Serra's one-man show, as well as the Balthus retrospective, will continue through December.

In 1984 the centre will present an exhibition of unpublished photographs on Hans Bellmer and his activity as a graphic artist, followed by one-man shows of Arnulf Rainer, Christian Boltanski, Etienne Martin, and Raymond Mason. Finally, of greater historical significance, an anthological exhibition of Bonnard, a De Kooning retrospective on the occasion of his eightieth birthday, a hundred drawings by Chagall and an equal number of Kandinsky's major paintings from collections throughout the world.

Düsseldorf '84

Düsseldorf is trying to recover lost ground in terms of artistic prestige. Overshadowed by Cologne in '83, it is planning a major comeback in '84. In the spring it will host a major exhibition on the latest German artistic panorama, with roughly a hundred artists. As regards luster and quality, the standards it aspires to are those of Westkunst and Zeitgeist. The favorite among the candidates for the curator's position is forty-nine-year-old Harald Szeeman, who is at the height of his fame after the recent success of Gesamtkunstwerk and his work on the organizational committee of Documenta 8.



Cover of Graffiti's catalogue.

Graffiti Artists in Holland

The graffiti-ists have gained an enormous amount of ground in a very short space of time. In Holland they have gained entrance not only to private collections, but also to the Groninger Museum which, together with the Boymans-van Beuningen Museum in Rotterdam, is showing ten artists who until very recently were spray painting the New York subway trains, oblivious to the art world.

Blade, Dondi, Seen, Zephyr, Futura 2000, Crash, Quik, NOC 167, Lee and Rammellzee have been chosen from the many graffiti artists who populate the New York scene. The choice was also made with the help of dealer Yaki Kornblit, who has shown many of these young artists in his gallery, creating a good deal of interest in their work in Holland. The show (accompanied by a catalogue with text by Edith DeAk who has done much to promote these artists) will be travelling from Rotterdam to Groningen, where it can be seen from January 14 to February 26.

International Graphics

Sixty artists are represented in the Top Graphic catalogue published by Eco della Stampa.

The book is designed to offer collectors the best contemporary graphics published throughout the world, with a wide range of authors, most of them top-notch. There are Chagall and de Chirico, Ernst and Kandinsky, Marini, Miró and Moore, Nicholson, Picasso, Savi-

nio and many others (perhaps too many Italians in proportion to the artists of other countries, occasionally with editions which seem to escape the desired controls), and each is given a brief but significant biography in Italian and in English. The reproductions of the works are of good quality and the descriptions—also in Italian and English—are comprehensive, avoiding the term "original," which is now quite meaningless, and emphasizing instead such matters as the author's signature, the print run, the printer and the publisher. Price lists in lire and dollars. The volume costs \$20 and is available from:

Klein, Beuys, etc.); the second, more extensive section, presents works of minimal art, conceptual art and arte povera, whilst the third part is devoted to the "new painting" that has been the centre of artistic activity since the end of the seventies. The catalogue contains numerous color reproductions of excellent quality and accompanying texts by Christel Sauer. Only a few of the texts contain descriptions of the works, and there is a greater attempt, with the help of quotations, to express each individual artist's specific attitude.

The texts are in English and German, underlining the international



Donna Hefes, Cocoon Ceremony, 1979.