

Clats. Unis

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Report from Paris

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THE 5th Paris Biennale, at the Musée d'Art Moderne. Since members have to be under thirty-five years of age, this affords a wide survey of the younger artists throughout the world at the present moment. In addition to this immense variety of work there are the other activities which run parallel to painting, sculpture and engraving; i.e. the cinema, theatre, music, poetry, architecture, photography, and dynamics also show a wide range of new structures and techniques. In this immense carnival there is nevertheless much to denote the way things are moving. It would be impossible, however, to indicate anything like a definite style of the times in this enormous mass of exhibits. One can be of the opinion of Jacques Lassaigne, the chief organizer and general delegate of the Biennale, that it shows how all former structures have been exploded and that art today refuses to be confined within the framework of the past. But there are others ready to agree with the art professor of South Korea that the artists from there are successful in holding out against "the avalanche of these pseudo-novelties". The most logical view I think would be to consider the whole display as a vast laboratory. Science and industry have for some time now begun to invade the sphere of pure art with the result that we find a sort of no-man's-land which to many is disconcerting.

Engraving in a great variety of techniques is to be seen: abstract with Brazil; inventive with Poland; powerful with Russia; fantastic with Portugal; surrealist with France.

The British section covers a wide range of activities—painting, engraving, sculpture, drawing, architecture, photography, decoration, theatre, cinema, and music, all of which has a decided *avant-garde* flavour.

The French section, which is the most important and includes a great variety of movements is largely international after the order of the Ecole de Paris. It is in its way a sort of cross roads where the arts meet, one with the other, and new syntheses are beginning to elaborate.

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