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Paris arts calendar

by MICHAEL PEPPIATT

While the big summer exhibitions are virtually all at an end now, the Ministry for Cultural Affairs here has announced a varied and promising programme for the autumn and for the year ahead.

The first of the new shows is a tribute to the Cubist movement at the Musée d'art moderne de la ville, beginning on September 25. Clearly linked to this is the Georges Braque retrospective which will begin at the Orangerie on October 17 to mark the tenth anniversary of the painter's death.

The Centre national d'art contemporain (CNAC) will be opening its season with the Dubuffet exhibition that was shown at the Guggenheim from April to July this year. Side by side with this, at the Grand Palais, Dubuffet's "ballet," *Coucou Bazar*, will be put on as part of the forthcoming Festival d'Automne from November 2 to November 29.

Of the exhibitions planned for the coming year, a number are of quite exceptional interest—even if rather too exclusively concerned with French achievements. The Grand Palais' list is particularly impressive. After an exhibition organised round the influential critic Jean Paulhan, called "Jean Paulhan à travers ses peintres," it will be putting on a show of Le Valentin and the French Caravaggists, another inspired by the "Dream of Ossian," a tribute to Miró, a re-creation of the Musée du Luxembourg (once Paris' modern art museum) as it looked in 1874, an exhibition devoted to Impressionism (in the autumn), and another to French painting from David to Delacroix.

Among many other projects, it would be worth signalling three at the Orangerie: a Juan Gris retrospective; all the Cézannes in the French museums' collections; and the Peggy Guggenheim collection. At the same time, the Musée national d'art moderne will be having large shows of Richard Lindner and Munch.

This year's Festival d'automne, which is just about to open, has a number of promising events on its calendar. Maurice Béjart will be here with his *Ballet du 20e siècle* and his version of *La traviata*. Jorge Lavelli will be directing a new play by the writer and cartoonist Copi: *Les Quatre Jumeaux*. The TSE, the Argentine group whose excellent *Comédie policière* and intriguing *Futura* were reviewed here, will be putting on an elegant parody called *Luxe*. The Sainte-Chapelle will be host to Grotowski's *Apocalypsis cum Figuris*, while at the other end of the dramatic scale there will be a little-known Marivaux, *La Dispute*, directed by Patrice Chéreau, co-director of the Théâtre National Populaire.

Two American directors will be taking part. Andrei Serban, whose *Medea* drew enthusiastic crowds last November, will be at the Théâtre Récamière with an *Electra*; at the same theatre Richard Foreman's *A Week under the Influence* of will be put on for the first time in Europe. With luck, this will prove the liveliest season in the arts as a whole that Paris has seen for years.

The Louvre and the Metropolitan of New York agreed on a policy of special exchanges and closer co-operation earlier this year. The first fruit of the agreement will be 100 French drawings from the Met's collection. They cover over a century, from David's *Death of Socrates* of 1787 to the portrait of the dealer Ambroise Vollard which Picasso drew in 1915. Ingres, Delacroix, Degas and Seurat will also be well represented in this prestigious loan. Another result of this new policy will be an exhibition of tapestry bringing together the Cloisters' famous *La Chasse à la Licorne* with *La Dame à la Licorne*, the centrepiece of the Musée Cluny here (both exhibitions from October 27 to January 7).

Although a number of Futurist group-members have been given retrospectives in Paris, the movement as a whole will be having its first exhibition here at the Musée national d'art moderne as from September 19. The choice of works will be different from those shown in London, with the notable inclusion of some unpublished documents from the archives of the poet and art critic Guillaume Apollinaire.

Until October 21, the 8th Paris Biennial is being held at the Musée d'art moderne de la ville. A hundred artists of various nationalities, all of them under 35, were invited to show their work this year.

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A la 8^e Biennale de Paris : 100 créateurs de 20 à 35 ans

◆ Jean-Jacques Lévêque explique pourquoi cette manifestation, qui confronte les différentes tendances de la recherche artistique dans 25 pays, devient, cette année, aussi importante que la Biennale de Venise.

Entre le 14 septembre et le 21 octobre, entrez au musée d'Art moderne de la ville de Paris, puis au musée national d'Art moderne. Pas forcément le même jour mais que l'un ne vous fasse pas renoncer à l'autre. Oh ! sur la centaine d'œuvres proposées par les jeunes créateurs de 25 pays, vous n'aimerez — il faut « aimer », c'est-à-dire recevoir avec la sensibilité, non « comprendre » qui serait admettre avec l'intelligence — vous n'aimerez donc qu'un certain nombre de pièces ; celles, justement, correspondant à votre sensibilité. Peut-être