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PARIS

Youth and Authority Mark 5th Biennale

By Carol Cutler

PARIS, Oct. 2.—There's a theory among some wine fanciers that odd years produce more fine vintages than the even. Paris Biennale followers are coming to the same conclusion about the salon.

After a promising first show, No. 2 was a disappointment, No. 3 a lively success, No. 4 a flat mess and this, the fifth, is the best ever.

Gone is the slap-dash, slightly hysterical approach. Instead, pure professionalism and cool confidence have taken over. With this new authority comes a relaxed feeling that even encourages occasional flashes of humor. A real sign of having arrived.

By the time the anxious visitor has picked his way through the sculpture-littered terrace, then parried with the gigantic bouncing balls at the entrance, he knows this Biennale is going to be different.

The ground rules remain the

same. Artists must be between 20 and 35 years of age. Selections are left to the 54 participating countries. The exhibits must have been done within the last four years. The emphasis is, as always, on youth, vigor and unpredictability.

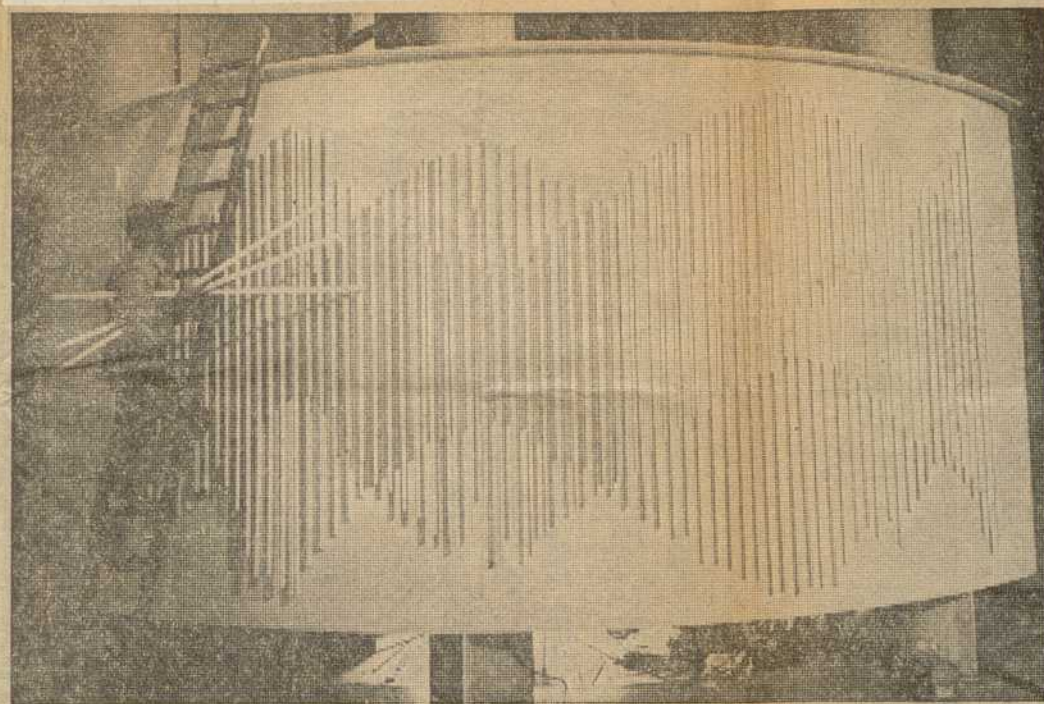
This is a true youth festival. Not only are the plastic arts presented, but also theatrical productions, musical events and happenings. For the first time the art group includes architecture, photography and medals.

The happiest surprise of all is the French section. Recent Paris salons have been hinting at a rediscovered authority.

Earlier Hints

Last March, the Salon des Comparaisons, showing all tendencies in French painting, had one of the best shows in its 13 years. Then, in June, the Réalités Nouvelles, devoted to abstract work, presented a sounder show than seen in recent years.

Now, at the Biennale, the young French artists prove that



Mariano Carrera's white-on-white kinetic construction is in the Biennale show.

those earlier signposts were pointing to a genuine change for the better. All the credit cannot go to the French themselves. The section has 122 painters and sculptors. Of the group, 55 are foreigners working in France. The section

would be weaker without them.

David Johnson from the United States, Eduardo Arroyo and Antoni Miralda from Spain, Mutsuo Mawarabayashi from Japan, and Roberto Altmann from Cuba are a few of the outside talents that add strength and scope to the group.

Of native French artists Claude Pasquer, Nicole Giroud, Claude Grobet and Pierre Daquin are young talents to reckon with.

Italians Strong

The Italians have one of the strongest sections in the marathon show. The catalogue lists 24 paintings and sculptures. One could quibble and call most of them sculptures. The only difference seems to be in whether the works are on the wall or not.

These three-dimensional inventions bring out some of the best characteristics of the Italians themselves: colorful, tasteful and, best of all, witty.

It's a pleasure to see the United States participating this time. Incredibly, there were no funds to send a group two years ago.

Only four artists are seen; all are from the West Coast. Painters Lynn Foulkes and Edward

Ruscha, and sculptors Craig Kauffman and John McCracken show off to good advantage what is best about stark, crisp, uncomplicated American art. It's not especially new work and won't snap Europeans to attention, but it is important to have Americans in the show.

At the moment, the whole world is caught up in a youth kick. This Biennale seems to underscore the new authoritative position of the young. So good to know that in between all the kookiness there lurks much serious talent. (Museum of Modern Art, 11 Ave. President-Wilson, daily 1 to 9 p.m., Thursday, Friday, Saturday, until 11 p.m., entrance four francs; till Nov. 5.)

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LES EXPOSITIONS

La Biennale de Paris ouvre une saison chargée

LES trois coups qui ouvrent la saison artistique ont retenti avec l'inauguration avant-hier par M. André Malraux de la « Biennale de Paris » au Musée d'Art Moderne (1).

Cette Biennale est, avec celle de Sao Paulo et celle de Venise, la plus importante « foire aux croûtes » du monde. Mais hélas ! Il n'y a pas que des croûtes ! Il y a aussi des navets. Réserve aux jeunes artistes de moins de 35 ans, elle groupe cinquante-six pays — qui ont envoyé les œuvres de cinq cent quarante-deux artistes — parmi lesquels les U.S.A., l'U.R.S.S., le Japon, Cuba, Et la France, bien entendu,

dont la section présidée par M. Jacques Lassaigue, membre du conseil de l'O.R.T.F., est de loin la plus importante, mais pas forcément la plus séduisante.

A côté des arts plastiques, la Biennale se double d'une série de manifestations diverses : créations théâtrales, auditions musicales, présentation de films d'art, conférences, colloques, réceptions chez les grands collectionneurs. En résumé, on peut se faire là une idée de ce qu'est l'avant-garde dans le monde. Une avant-garde quelque peu officielle puisque la plupart des sections sont organisées par les ministères des Beaux-Arts des Etats représentés.