

*THREE TRENDS IN CONTEMPORARY FRENCH ART*



TROIS TENDANCES DE L'ART FRANCAIS CONTEMPORAIN

1969



In the arts these days a road is a road is a road, but all the highways still lead to Paris, even those that pass through New York or Tokyo. The one from here is well-established and thick with traffic these many years.

It was French art (transmitted not directly, but vaguely through the intellectual air somehow) which taught us the beauty of our own landscape. And the prestige of the artist, here among us, is due in part to the example observed by visitors and readers, of the French artistic climate and the esteem of the artist in France.

It is not only for this reason that we are delighted to have this exhibition on which M. Henri Souillac has been working for such a long time, but it is in a sense the first fruit of a new relationship between the art museums in France and Australia, following the most welcome visit to this country last year of M. Gaston Diehl; and it is therefore an event of great promise for the future.

Two continuing features have characterised French art throughout its illustrious history. The first is the distinction of its style and the high regard in which style itself is held, and the second, perhaps due to the continued influence of the classics, is its subjection to theoretical examination, rigorous logical scrutiny and reference to general principle.

These things seem to lie at the root of French eminence in the arts in general which has been maintained for so long and which remains one of the features of the art world even now in a period when national separations are mostly overridden by great swift movements of other kinds. France continues to act as the conscience and register of the art world, retaining her position of centrality despite the forceful challenges of modern times.

We hope this exhibition which brings to us works of many renowned French artists never represented in this country before will establish close and regular contact between Australian and French art.

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In this catalogue measurements are given first in centimetres then in inches, height preceding width. In the case of sculpture, height only is stated.

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AUSTRALIAN TOUR 1969

NATIONAL GALLERY OF VICTORIA  
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In 1968, for the first time since Paolo Uccello and Leonardo da Vinci, some artists have once again found inspiration in knowledge and a taste for a pure and precise language for its expression. The language is that of research and technology. It is not that science, philosophy and art should all be expected to follow one path, but today's language provides a way out of so many exasperating trials. What it offers is the possibility of interpreting nature without the intervention of the personal factor. That is not to depreciate humanism; it is not the ab-humanism of Camille Bryen but something important. It is a definitive stage in the art of painting.

## ART AND SCIENCE

Long before our own period there were praiseworthy attempts, shining examples, which forecast the turning taken by the three painters or sculptors we have chosen in this exhibition to represent the trend "Art and Science". To show some of these we have included the work of Robert and Sonia Delaunay in which the use of the prism for analysing colour played an important part.

Nearer to our own times we have Pro Diaz who works on surfaces. These surfaces are sometimes of inert materials like earth or clay, which he allows to speak as works of art in their own right, sometimes of liquids like petrol, sometimes of metals on which he sets off explosions. Petrol explosions make tachiste pictures which can be called anything but subjective. But even an event of this kind has its own characteristic effects which are easily recognized. Detaching itself from the age-long geological cycle to which it has conformed until now, the petrol passes through a black bitumen state producing movements and metallic colours which it deposits on this surface.

Pro Diaz has high ambitions. He is now going to try the effects of lightning on metal plates which he will previously have taken to Mount Sinai or into the "Vallée des Merveilles" (which is nearer to Paris of course). For him everything is possible: even to take boiling geysers and produce them exactly as they are in boudoirs, or to use marbled colour effects from the glaciers which, in fact, he watches at home in his frigidaire . . . behind the ice-cream. Takis is a sculptor shaped by the demands of today's technology. He began his career with wire forms which played upon the relationships between one another. He then decided to use magnetism by means of which he was able to put heavy iron elements, miraculously suspended overhead, on the ceilings, in corners, along the walls.

Developing this magnetism led him to mobiles which turned in steady rhythm around a magnetic hub.

Kowalski, neither painter nor sculptor, but one who takes up a position between these two disciplines, has shown how far scientific display can go. His great 'manipulator' holds within a plexiglas sphere, two egg-shapes filled with a rare luminous gas. Four rubber gloves allow the spectator to hold the eggs and thus to seize in his hands pure light itself. Kowalski has also contributed to human knowledge in other ways, for he once worked in an American naval base where he was able to make experiments to test the strength of metals in fusion worked under water at low pressure.

## ART AND SOCIETY

There are many ways of thinking of the relationship between art and society. First is that of the ones who are in love with technology and see it as a kind of hors-d'oeuvre of present-day life. Art is adapted to man and science confirms this state of affairs.

That is to some extent the way Vasarely conceived art stripped of artifice, more naked and more alive than a woman stepping out of the bath. The contrasts of forms, the contrasts of colours, the counting up of the thousands of possibilities which a grille suggests, will be in one sense the generating idea of this new objective: a way of renewing oneself without repeating oneself.

In this way Sobrino, Tomasello, Le Parc, Soto, Schöffer, have sought to develop a new image of man through the gifts of imagination.

Then there are the social commentators, militant or otherwise, like Monory or Rancillac or Erro. In this case daily events which attract their attention are the starting points of their works. Politics is the great war-horse.

There is also another line which is not exactly partisan; those who use it only give hints. Some take the waste products of our so-called society: rubbish, torn posters on walls or slogans written on the footpaths. This is the preserve of Hains, Villeglé and Dufresne. But when the defaced notices cease to be great wounds or the graffiti mighty puns they turn into objects: boxes of matches for Hains, tubes for Arman or Nanas for Niki de Saint Phalle.

Objects lose their heads and make the wisest lose theirs too. Thus J. P. Raynaud's bathing-boxes influence one's temperature and his red pots have recurring effects on the vision. Tinguely is on the other slope of social comment: he takes the same path as Marcel Duchamp: of the irony of the machine. It is by the example of Rougemont that we assess it. Rougemont takes hold of a situation and does not let it go. The motor car is his quaint curiosity, his chosen war-horse. It is a choice the motor-car manufacturers like Fiat, for whom he worked last year, have become aware of.

## ART AND NATURE

Psychology is no longer what it used to be, a science of flowery language. It has taken up a position in the field of scientific speculation. It has become a discipline and this discipline is to be seen in its pure state with Henri Michaux.

Hartung Soulages and Mathieu have all developed, each in his own sphere, qualities appropriate to them and which are quite above suspicion. But it is easier to grasp the motives of Michaux' activity and the reasons why he abandons writing for painting from time to time.

The introverted interior submersion of Michaux has given him some sympathy with Bettencourt's problems. He is in a better position to understand the dereliction of this artist who proceeds through successive renunciations either of the body or the soul. His pictures have concentrated on faces with heavy eyelids.

By contrast Dado remembers hope. In his paintings, through the morbid black yearnings, there wafts a light breath of rose and violet.

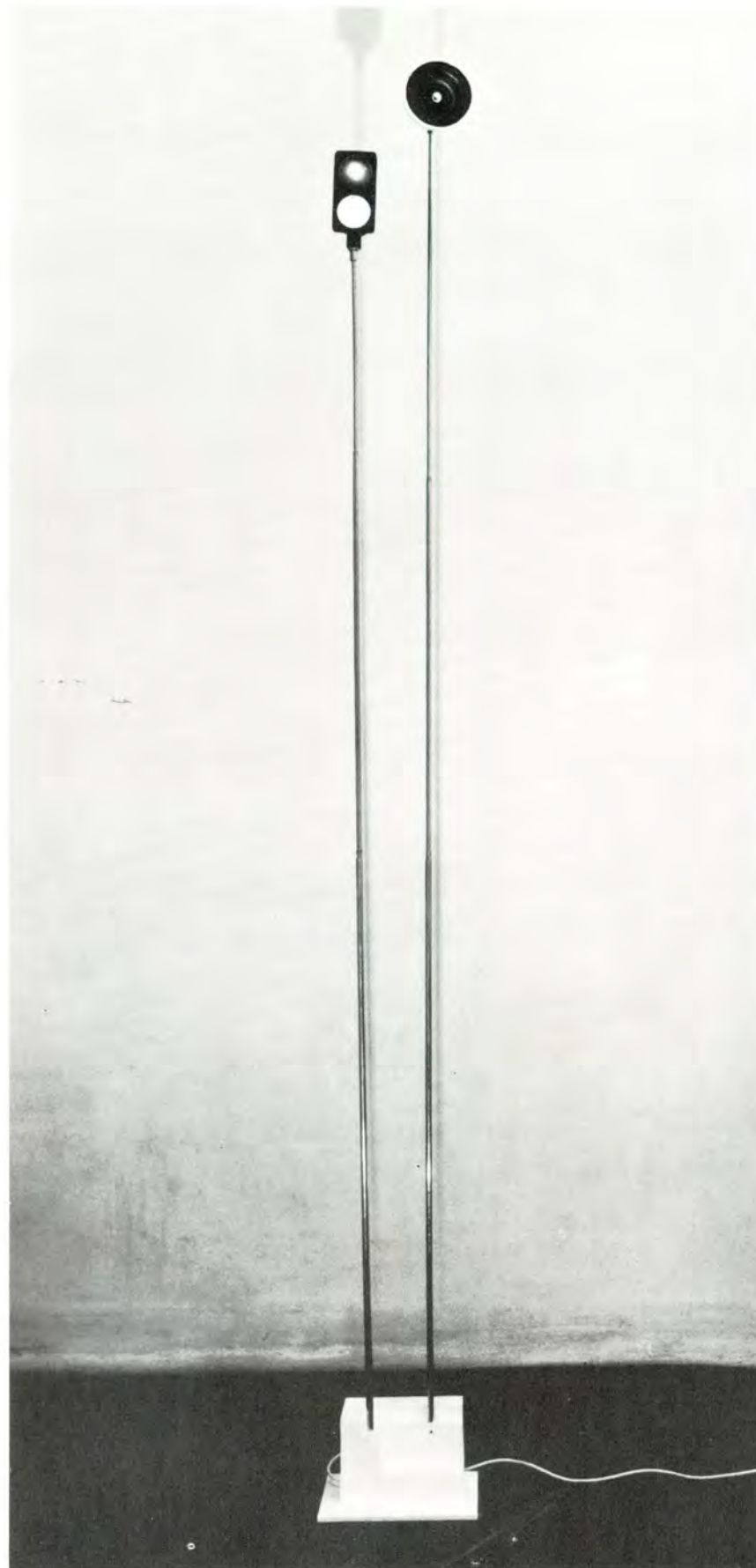
Michenet certainly sees the world in black. He cuts it up into strips by setting against one another anatomical charts and plans of electronic machines. He gives this confrontation an objective cruelty which he coldly accepts.

Next there are the painters of the vegetative sensual animal existence who have no purpose other than to show the anguish of the simple state. Among those interested in this trend should be mentioned some who are "asthmatics" like Benrath or Lerin. They have problems directly connected with pathos.

I now to introduce a man, Jacques Bonnal who, besides being an artist, is a tutor who lives in the Lozère (a mountainous Department in the South-East of France) giving classes to three students and going through the countryside like a hunter, axe in hand to attack the chestnut-trees. He understands how to retain in his sculpture the life, the ruggedness, the unpolished splintery appearance of these chestnut trees.

Graziani makes Ikebana like the Japanese. These flower arrangements are drawn from his imagination and fragments from the Jardin de Longchamps at Marseilles and from the gulfs of Ajaccio. All of this is intimately mixed up and gives the painter a renewed sense of pleasure. All in all, in this art and this nature one must choose either the civilization of the mountain-tops with the clouds and an occasional blast from the infernal regions or else the gulfs, the resting-places and the flowers of Graziani's paintings.

JULIEN ALVARD



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Although the artists of today deny any connection, it seemed to us that Robert and Sonia Delaunay had a place in an exhibition which places an accent on some of the newest means of artistic expression. In spirit and in technique the artists brought together here illustrate a certain concept of modernity even when they appear to rise up against modern society.

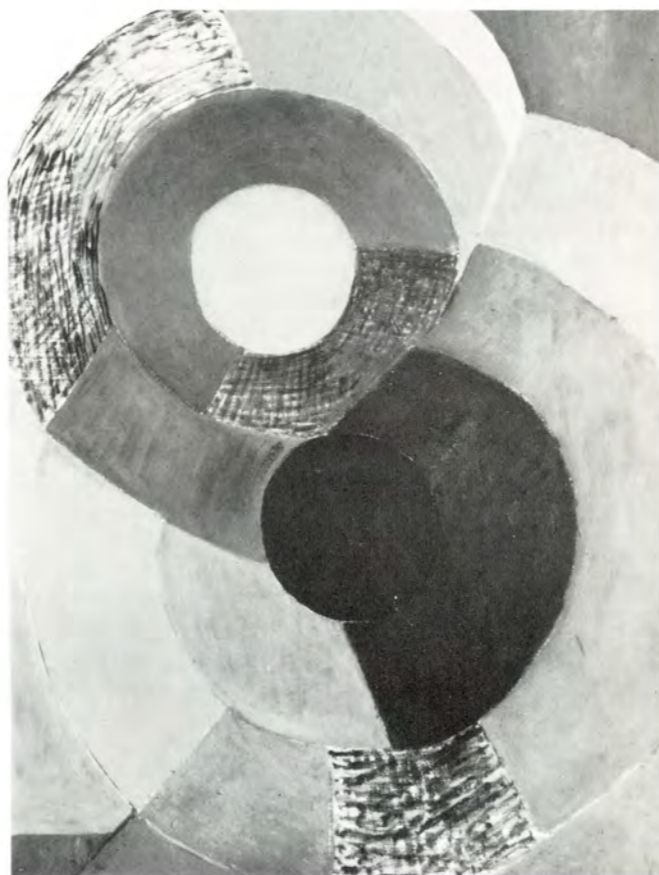
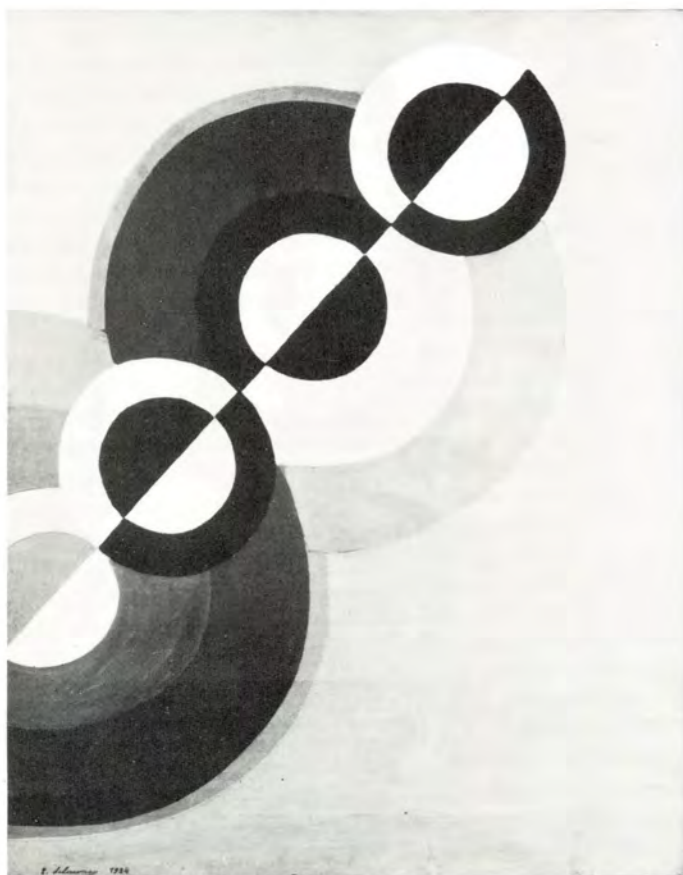
The characteristic of the work of Pro Diaz is the desire to reproduce the events of nature by putting together materials which are ready to react against one another. He puts his own personality between parentheses and leaves to the elements he has selected (and that is his only intervention) the making of whatever work they like to bring about.

He worked on the effects of light as well. These relate to spatial curvatures: what he calls a spatial curvature is really an apparatus adapted to retinal impressions. It has nothing to do with the plotting of the real curvature of space. This idea has also been discussed by Stéphane Lupasco: the profiles follow exactly the shapes of paraboloidal or hyperboloidal curves plotted in relation to diverging foci. Only a few millimetres are needed to obtain this sort of curve called by Pro Diaz a free curve.

These curved surfaces are sprinkled with silicon carbide giving the effect of innumerable little mirrors (for a surface 5 ft. x 4 ft. there are over 29 million mirrors). The illumination is done with violet light because it is not confined to the solar system. The human eye is confronted by elements beyond its comprehension and which give the effect of extra terrestrial vision. The 29 million mirrors are themselves a condensed version of infinity and the violet light suggests the remoteness of the quasars. (Cat No. 5). Takis is known for his magnetic sculptures either mobile or static; he uses magnetism also with long spindles he has made flashing lights which light up and go out in varying rhythms, making something quite poetic (Cat. Nos. 8 and 9).

Kowalski wanted to make use of an absolutely technological vehicle of expression which he considers the best means of communication. So he conceived the book which he made on one of Gherasimo Luca's poems: five simple bodies, five volumes exactly: a cone, a pyramid, a cylinder, a cube and a sphere filled with rare gases which take on delicate nuances of colour when they come within an electro-magnetic field. (Cat No. 10).

JULIEN ALVARD

**ROBERT DELAUNAY**

Born in Paris in 1885. Apprenticed at 17 to a theatre decor workshop in Belleville. Produced his first paintings in 1904; he was strongly influenced by neo impressionism without subjecting himself to the precept of optical mixing; then by Cezanne (1906-1907). Married Sonia Terk in 1910. After the series of "destructive" paintings ('Ville de Paris') came in 1912 the period of "constructive" paintings ('Windows'). Works in which he wrote "The breaking-up of forms by light creates coloured areas. These coloured areas form the structure of the painting, and nature is no longer a subject for description but a pretext, a poetical evocation of expression through coloured areas which assert themselves by simultaneous contrasts. Their orchestration creates structures that unfold, like colourful sentences and allude to a new form of expression in painting, to pure painting". Moved towards the circular disposition of contrasts and abstract painting of which he is, with Kandinsky, a pioneer (1912). 1912-13 one of the few French artists who exhibited at the Sturm in Berlin. Guillaume Apollinaire, enthusiastic about his experiments, composed his famous poem inspired by "The Windows". Joined with Blaise Cendrars and the American painters Bruce and Frost who were influenced by him. Robert and Sonia Delaunay gained refuge at the beginning of the war with ARP at Mag-nelli's house at Plou di Grasse where they all worked in an atmosphere of great excitement. Frequented the surrealist circle and the company of numerous writers (1922-23). Designed stage decorations, notably for Serge Diaghilev in France and elsewhere. Directed 50 painters and executed a painting of 2000 metres square for the Exposition Universelle, Paris, 1937. Participated in exhibitions in France and throughout the world since 1912. Died in 1941.

**SONIA DELAUNAY (TERK-STERN)**

Born in Russia (Ukraine) in 1885. Studied at Saint Petersburg. Studied drawing at Karlsruhe. Went to Paris in 1905 where she frequented the Academie de la Palette. Influenced by Van Gogh (1907). Married and divorced W. Uhde in 1909. Married to Robert Delaunay in 1910. Both painters have strong ties with Guillaume Apollinaire and Blaise Cendrars for whom Sonia illustrated the poem "La pose du Trans-siberien et de la Petite Jehanne de France". Designed many stage decorations for Serge Diaghilev and also costumes for ballet. Went to live permanently in Paris in 1920. Produced scarves, dresses, fabrics and card games from 1921 and devoted herself to abstract painting in competition with her husband (1930-35). Executed a painted mural of 230 sq. metres for the Exposition Universelle, Paris 1937 at the Pavillion of Railways and the Air. Organized with her husband the first Realities Nouvelles exhibition at the Galerie Charpentier in 1939. Participated in numerous exhibitions in Europe and throughout the world since 1914.

**RHYTHM WITHOUT END (1934) 1**

oil on canvas  
145 x 113 57 1/8 x 44 1/2  
Musee National d'Art Moderne, Paris  
(Delaunay gift 1963)

**COLOUR-RHYTHM No. 961 (1962) 2**

oil on canvas  
117 x 89 46 1/8 x 35  
lent by the artist

**COLOUR-RHYTHM No. 1042 (1962) 3**

oil on canvas  
195 x 97 76 3/4 x 38 1/8  
lent by the artist

- 4 ALEATORY DEFACTION (1967)**  
fluorescent paint on 4 steel panels  
200 x 100 78 $\frac{3}{4}$  x 39 $\frac{3}{8}$   
Centre National d'Art Contemporain, Paris
- 5 SPACE CURVE No. 351-30 (1967)**  
ovoid in copper and silicon carbide  
100 x 133 39 $\frac{3}{8}$  x 52 $\frac{3}{8}$   
M. Serge Nafilyan
- 6 FUSION ON CHROMED NICKEL (1968)**  
stainless steel — oxidized aluminium  
100 x 105 39 $\frac{3}{8}$  x 41 $\frac{3}{8}$   
lent by artist

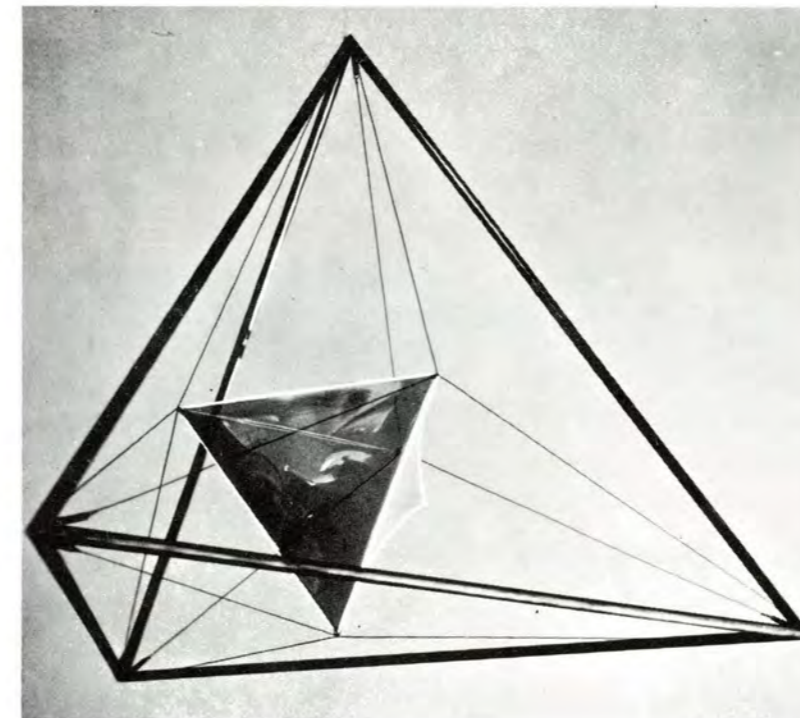
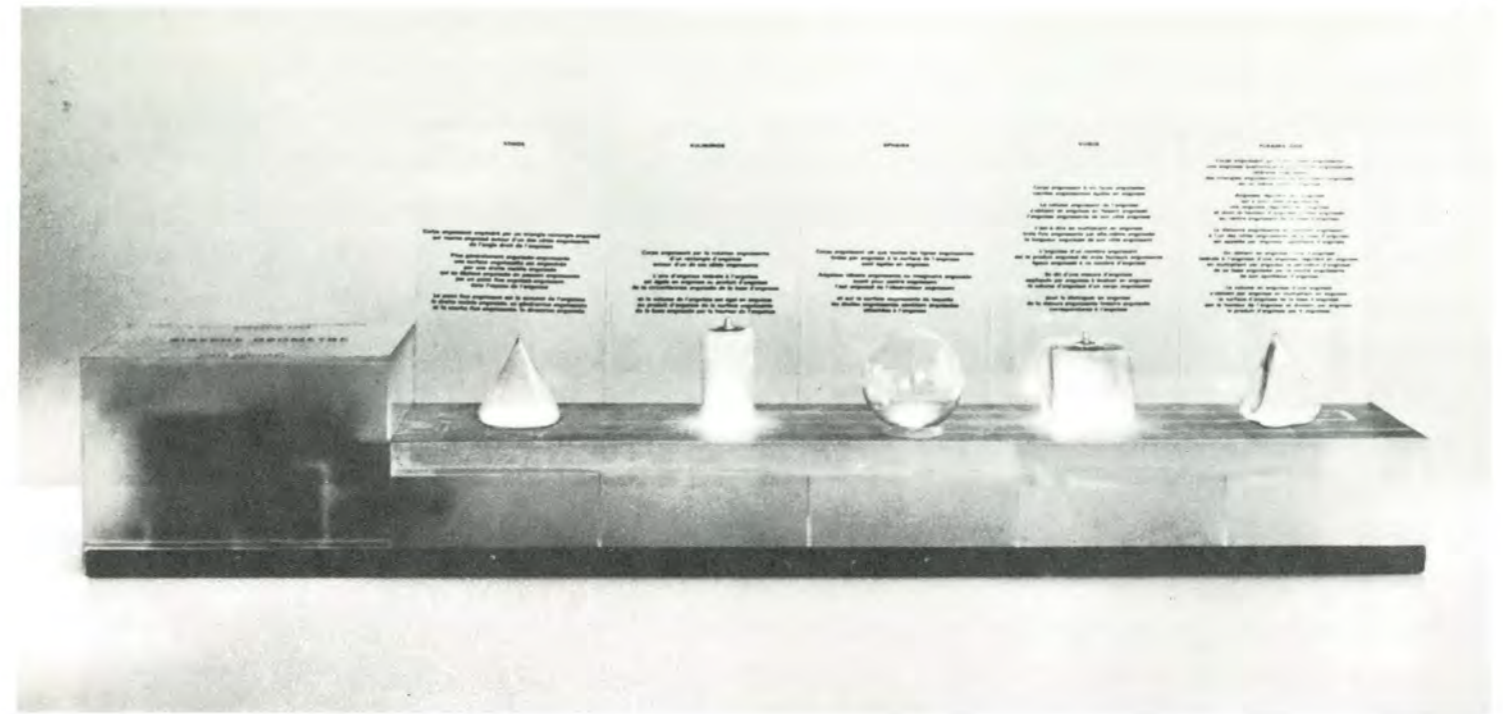
**PRO DIAZ**

Born in Paris 1924, French-Bolivian from Indian - Bolivian - French - Gallic - Germanic-Catalan origins. Has undertaken research since 1958 on the ways that the dynamic power of nature comes from similarity and dissimilarity. His tendencies are para-scientific. His particular interest stems from the releasing of natural mechanics, the absence of intervention being rigorously observed; maintaining an attitude of submission to the unique state of the phenomenon. The result is an exaltation of a spectacle organized by chemical and physical attributes. His program covers diverse fields; earth and fire, fertile earth, petrol, pure explosions, fusions of metals, movements of asphalts, anodisations of aluminium, curves of space, congelations, boilings, sounds, percussions coming from expansion of metals. His film about pure explosions is still in production. Participated in exhibitions in Europe and throughout the world since 1953 and has had official commissions in Paris since 1960: O.R.T.F., Pavillon de l'Espace at Bourget in 1967; and in London: destruction in the art symposium in 1966.

**TAKIS**

Born in Athens in 1925. Devoted himself to sculpture since 1946. Arrived in Paris in 1954 and settled there. Explaining why he attaches great importance to reproduced work. "The multiplication of a work multiplies the spirit that has brought about its production. This is not concerned with replicas: during casting (bronze, copper, silver, or aluminium) the sculpture will be of the same volume, the same intensity (if a line is lengthened by one centimetre the difference is negligible, if the diameter of a sphere is increased by one centimetre the result is quite different). People reject replicas of this type but not Archaic sculptures discovered here or there, that are not replicas but recreations. A person creating a unique work is similar to a man watering a garden. He employs every means possible in order to water effectively, without finding a geometrical solution to avoid splashing himself. But if he wishes to multiply an original work in a limited number, or better, unlimited, he becomes responsible for the irrigation of a whole region. It is up to him to work out a precise method. In the case of sculpture that means the elimination of "accidents" that produce the unique work until all peculiarities are removed. As for me it allows me to think anew about space, about the volume of my sculptures, slowly transforming single prototype objects until their volume and space changes and their economy causes them to become objects designed for production. As in antiquity, we finish with a collective activity of which the final product is accessible to the greatest number of people. The artist will then recover his role as a magician, seer and oracle." (Genie illimite: Cat. Editions Giraudan 1967.) Participated in numerous exhibitions in Europe and in the United States since 1954.

- 7 ELECTRO-MAGNET I (1959-1967)**  
fibreglass, plexiglass, wood and electric magnet  
multiple, edition no. 4/24  
diameter 65 25 $\frac{5}{8}$   
Centre National d'Art Contemporain, Paris
- 8 SIGNAL I (1968)**  
steel, aluminium and electrical fittings  
multiple in edition of 6  
230 89 $\frac{1}{2}$   
Centre National d'Art Contemporain, Paris
- 9 SIGNAL III (1968)**  
steel, aluminium and electrical fittings  
multiple in edition of 4  
248 92 $\frac{5}{8}$   
Centre National d'Art Contemporain, Paris

**PIOTR KOWALSKI**

Born at Lwow (U.S.S.R.) in 1927. Painter, architect, sculptor. Worked and painted in Brazil in 1946. Went to the United States where he studied architecture, physics and mathematics (1947-1952). Obtained the Diploma of Architecture in 1952. Worked in New York in 1952-1953. Arrived in Paris in 1953 where he executed an architectural project for the U.N.E.S.C.O. Building. Opened an architecture practice in Paris in 1955. Built a school at Le Havre. Studied with Prouve prefabricated structures for desert housing. Executed the first construction, sculpture-architecture in translucent polyester for an electric transformer at Fresnes (France) in 1960. Lives and works in Paris where he concentrates on sculpture. Participated in numerous exhibitions in Europe and throughout the world since 1961.

**BOOK OBJECT: UNENDING GEOMETRY OF GHERASIM LUCA (1966)**

plexiglass, glass, gas, electronic equipment  
multiple in edition of 33  
14 15 $\frac{1}{2}$   
Centre National d'Art Contemporain, Paris

**SPHERE No. 1 (1966)**

chromium plated brass  
multiple, edition no. 3/10  
diameter 51 20 $\frac{1}{8}$   
Centre National d'Art Contemporain, Paris

**CUBE No. 7 (1967)**

lacquered steel and plexiglass  
multiple, edition no. 3/30  
56 22

**PYRAMID No. I (1967)**

stainless steel and plexiglass  
multiple, edition no. 3/30  
57 22 $\frac{3}{8}$   
Galerie Claude Givaudan

Touching on the psychology of depth does not mean leaving science altogether, but entering the domain of what science is growing into. In speaking in these terms the place of Henri Michaux can never be over-stated. He has for some time now taken over from Breton and given a more realistic orientation to those interested in psychology, disowning the metaphysics of surrealism, but seeking to replace poetry and truth on the same path. Lyrical abstraction was at first represented by Hartung, Soulages and even Mathieu. Under the influence of Michel Tapié who had published the "Bible" of informal art "Un Art Autre" in which he defended the position of artists like Mathieu, a new wave; he was supported in this by Charles Etienne who, wearied by the dogmatism of the geometric painters, had written a pamphlet "Is Abstract art a form of Academism?" and tried to interest André Breton in Tachisme.

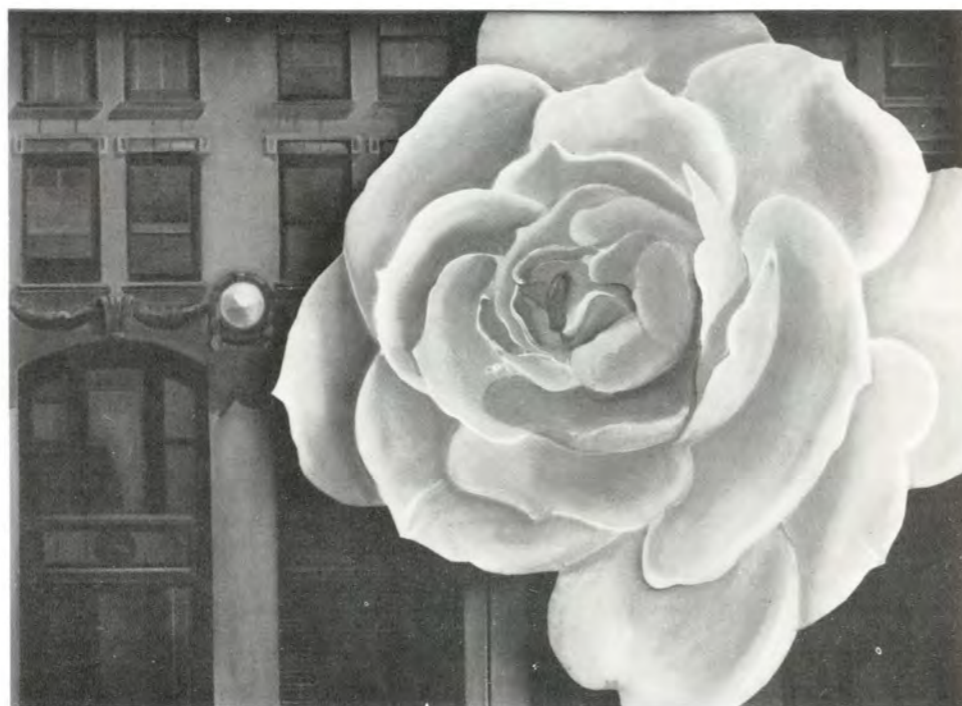
The influence of Henri Michaux took two forms. One involved the painters who were especially concerned with sexuality, sadism or even Satanism. In the front rank of these is Bettencourt, then Dado; to a smaller extent and probably unconsciously Michenet.

Bettencourt is impossible to classify from the plastic point of view. He is a gifted writer, a cruel form-maker who has the shrill conscience of those with a duality of body and mind. His head is outside the strange calamities of the body. His work is close to the heart of the 'world of the viscera' as Dr. Olivier Loras describes it. Bettencourt makes dead souls, bodies stripped of spirit which, abandoned to their almost demoniacal desires, play out before us an unrelieved tragedy.

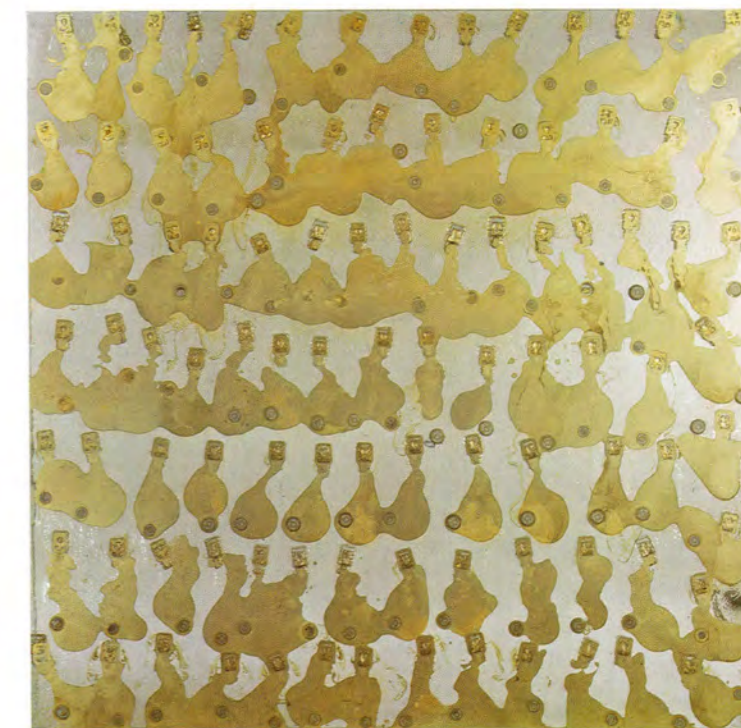
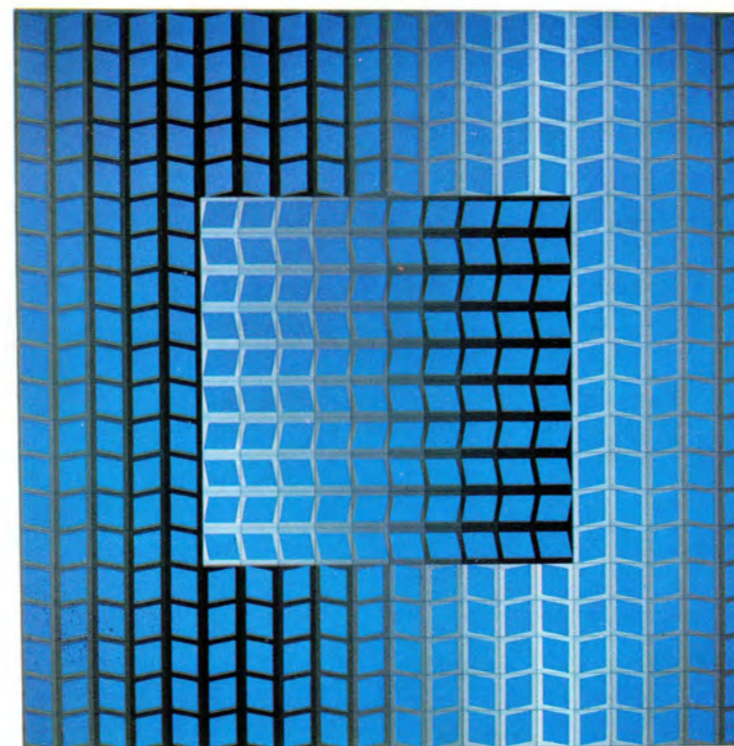
The indelible impression left by Bettencourt's "Towers of Silence" his "Easter Islands" his "Black Virgins" is due partly to the way he gives them form: egg-shells, coffee-grains, black slates, sack-cloth, old garters, the whole arsenal of instruments of torture for bodies buried in a long-suffering sexuality. And behind these lowered lids, these dead looks, the solitude of beings who once believed themselves of the same nature as God and who do not have left even the comfort of recognizing one another. Oniric painting if ever there was such. Bettencourt is a voice crying in the wilderness.

Dado is a Yugoslav whose fertile imagination disintegrates reality and makes it like old rotting fragments all in pastel tones as attractive as happiness itself.

Michenet wishes to unite the most precise technology with the highest biological refinements. He works on illustrations from medical treatises on anatomy which he juxtaposes with diagrams of electronic machines.



JULIEN ALVARD





**14 ZETT KEK (1966)**

acrylic on canvas  
140 x 140 55 1/8 x 55 1/8  
Galerie Denise Rene

**VICTOR VASARELY**

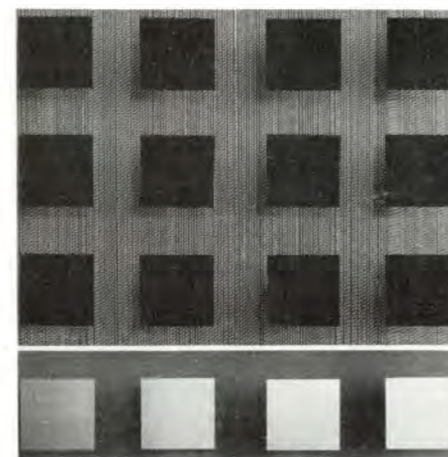
Born in Pecs (Hungary) in 1908. Studied at the Faculty of Medicine in Budapest. Entered the Bauhaus of Budapest where he read the works of Moholy-Nagy and discovered the work of Malevitch, Mondrian, Gropius, Kandinsky, Le Corbusier, in 1928-1929. Arrived in Paris in 1930 and settled there. Began to find fame through his original creations from 1931. Conceived an important graphic production from which he drew his own plastic semantics from 1936 to 1944. Formed at the school some "designs" that he transformed with genius into the most rigorous art, he became the veritable leader of the group created by Denise Rene in 1944. Devoted himself exclusively to constructive and geometric abstract art from 1947. Took part in the "Manifeste jaune" on kinetics in 1955. Won the same year the Critic's Prize in Brussels, the Gold Medal of the Triennale in Milan, the Valencia International Prize in Venezuela. Executed architectonic integrations in the University City at Caracas. Collaborated in the works of architect Jesu Giresberg in Paris, Meaux and in Belgium. Conceived a full-length film covering his integral production in 1963. Executed some cartoons for tapestries for the Aubusson tapestry works. Participated in numerous exhibitions in Europe and throughout the world since 1947.

**15 LUX 2 (1966)**

metal  
180 70 7/8  
Galerie Denise Rene

**NICOLAS SCHOFFER**

Born in Kalasa (Hungary) in 1912. Began his studies at the School of Fine Arts in Budapest. Arrived in Paris in 1936 and settled there; attended the Ecole des Beaux-Arts. Adopted French nationality. Developed his theories on spatio-dynamism, which he created in 1948. Realised a spatio-dynamic, cybernetic and sonorous clock in Paris in 1954 (Salon des Travaux Publics); a house with invisible partitions in Paris in 1956 (Salon des Travaux Publics.) Presented his first cybernetic sculpture YPS1 at the "Night of Poetry" at the Sarah Bernhardt Theatre in Paris in 1956, the same year at the Festival for Avant-Garde Art in Marseille; in 1958 at the Academy of Fine Arts in Amsterdam for the "Experimental Cantata". Gave the first spatio-dynamic spectacle at the theatre in Evreux at the Art Fortnight in 1957. Created luminodynamism and gave an experimental lumino dynamic spectacle at the Grand Central Station in New York. Created chronodynamism in 1960 and perfected the musiscope which he presented in 1961 at the Theatre de France in Paris. Realised at Liege a spatio-dynamic, cybernetic and sonorous tower, with a luminodynamic and audiovisual spectacle. Presented five mobile sculptures with projections on two screens and peripheric projections at the Biennale of Sao-Paolo in 1961. The same year on French television presented a programme with luminoscope 2: Luminodynamic Variations. Presented in 1962 the "Light Wall" at the Musée des Arts Decoratifs at the exhibition "Object", and for the first time in 1963, the sketch of the Cybernetic Light Tour destined for the Defense in Paris. Was represented at the Carnegie International in Pittsburg in 1967. Won the Grand Prix at the Biennale in Venice in 1968 and the same year created a luminodynamic spectacle at the Opera in Hamburg. Brought out in 1968, the Lumino, first luminodynamic work of art conceived for mass production, industrially (Philips Company).

**JEAN DEWASNE**

Born at Lille in 1921. Carried out highly advanced classical and musical studies. Worked at the Ecole des Beaux-Arts in Paris and spent two years in the Architecture Department. His first abstract works date back to 1941, when he settled definitely in Paris. Participated in the first group of painters of the Galerie Denise Rene in 1946 with Hartung, Schneider, de Stael, Poliakoff, Soulages. Defended by the review: "Art d'Aujourd'hui". Received the Kankinsky Prize the same year. Took part in the organisation of the "Salon des Realites Nouvelles" with Jean Arp, Pevsner, Sonia Delaunay. Executed his first mural painting "La Joie de Vivre" in 1948. Founded the Studio of Abstract Art in 1950, in Rue de la Grande Chaumiere, with Pillet, for study of the most recent progress in plastic techniques. Organised lectures on abstract art at Saint-Germain des Pres during three years, from 1950 to 1953. His first antisculptures commenced in 1951. Undertook several journeys around the world and gave lectures, was particularly impressed by the ancient civilisations of Latin America. Executed in 1967 a mural decoration for the Glaciarum of Grenoble. Participated since 1941 in numerous exhibitions in Europe and throughout the world.

**JESUS RAPHAEL SOTO**

Born in Ciudad Bolivar (Venezuela) in 1923. Studied figurative art at the University of Caracas from 1942 to 1946. Directed the Academy of Fine Art at Maracailo in Venezuela from 1947 to 1950. Has lived in Paris since 1950. "Formerly," he says, "the artist felt he was an exterior witness of the world whose harmonies he recomposed in his own manner, from the outside, in creating relations of forms and colours upon the canvas. In our days, on the contrary, we feel we are in the world as a fish is in water. We are no longer just observers but constituent parts of reality. Man is no longer here and the world there. He is in the mass, and it is this mass that I would like to make felt in my enveloping works. There is no question of sending people mad, or to overwhelm them with optical effects. The thing is to make them understand that we bathe in the trinity, space, time, matter . . ." (quoted by Jean Clay in Catalogue of Soto's exhibition, Galerie Denise Rene: May-June, 1967, Page 25). Executed a project for a labyrinth in 1957 for the garden of the Architecture Institute at the University of Caracas and various important kinetic works for the World Exhibition of Brussels, the Berne Museum . . . Participated in numerous exhibitions in Europe and throughout the world since 1943.

**ANTI SCULPTURE: VICTORY OF 16 SAMOTHRACE (1966)**

painted polyester  
130 51 1/8  
lent by artist

**QUARTER BLUE (1968)**

painted wood and metal  
107 x 107 42 1/8 x 42 1/8  
Galerie Denise Rene



**18 ATMOSPHERE CHROMOPLASTIQUE: WHITE (1967)**

Painted wood  
multiple in edition of 50  
36.5 x 36.5 14 3/8 x 14 3/8  
Galerie Denise Rene

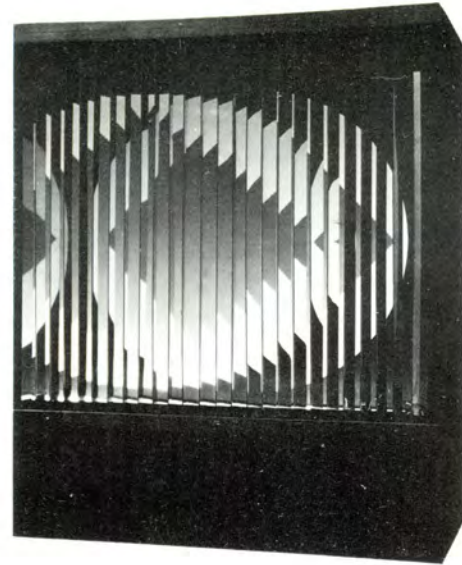
**19 ATMOSPHERE CHROMOPLASTIQUE: YELLOW (1967)**

Painted wood  
multiple in edition of 50  
36.5 x 36.5 14 3/8 x 14 3/8  
Galerie Denise Rene



**LUIGI TOMASELLO**

Born at La Plata (Argentina) in 1915. Studied at the Prilidiano Pueyrredon National School of Fine Arts and at the Ernesto de Carcova Senior School of Painting in Buenos Aires. Made his first study trip to Europe in 1951. Settled permanently in Paris in 1957. Has belonged to the Galerie Denise Rene group since 1958. "Works by Tomasello could not be compared to the kind which one too readily classifies under the label: Relief Construction. If we really want to associate his work with an aesthetic category different from traditional orders of painting and sculpture we must then borrow this term: Plastic objects most suited to the spirit of contemporary semantic aesthetics" (Carlo Belloli, Milan, October 1962; Cat. Exp. Tomasello, Galerie Denise Rene, November 1965 January 1966). Participated in exhibitions in Europe and throughout the world since 1953.



**20 VIRTUAL FORMS ACTIVATED BY MOVEMENT OF THE SPECTATOR (1966)**

Wood, aluminium, electrical fittings  
multiple in edition of 100  
40 x 30 15 3/4 x 11 3/4  
Galerie Denise Rene

**21 CONSTANTLY MOVING SILVER ON RED (1967)**

Metal, nylon, and wood  
multiple in edition of 100  
100 x 40 39 3/8 x 15 3/4  
Galerie Denise Rene

**22 CONTINUOUS LIGHT MOBILE No. 23 (1968)**

Metal, wood, nylon and electrical fittings  
multiple in edition of 250  
100 x 100 39 3/8 x 39 3/8  
Galerie Denise Rene

**23 UNCATALOGUED No. 20 (1968)**

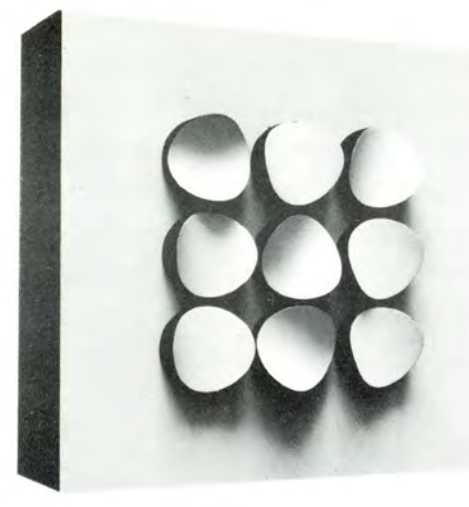
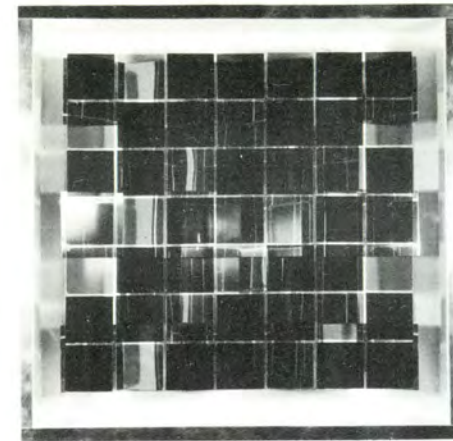
Metal, wood  
multiple  
90 x 20 35 3/8 x 7 7/8  
Galerie Denise Rene

**24 CHANGING REFLECTION (1967)**

Plexiglass  
multiple in edition of 50  
38 x 38 15 x 15  
Galerie Denise Rene

**25 CHANGING CIRCLES (1968)**

Wood with electric motor  
multiple in edition of 50  
32 x 32 12 3/8 x 12 3/8  
Galerie Denise Rene



**FRANCISCO SOBRINO**

Born at Guadalajara (Spain) in 1932. A member of the group de recherche d'art visuel a Paris, co-founder of this group in 1960, whose first exhibition was followed by a second in 1961—both held in Sobrino's studio. Joined the group de recherche d'art visuel of the Galerie Denise Rene in Paris. Participated in numerous exhibitions in Europe and throughout the world since 1960.

**UNSTABLE DISPLACEMENT F.G. 26 (1967)**

Plexiglass  
multiple in edition of 100  
60 23 3/8  
Galerie Denise Rene

**UNSTABLE DISPLACEMENT M.C. 27 (1967)**

Plexiglass  
multiple in edition of 100  
40 15 3/4  
Galerie Denise Rene

**UNSTABLE DISPLACEMENT M.G. 28 (1967)**

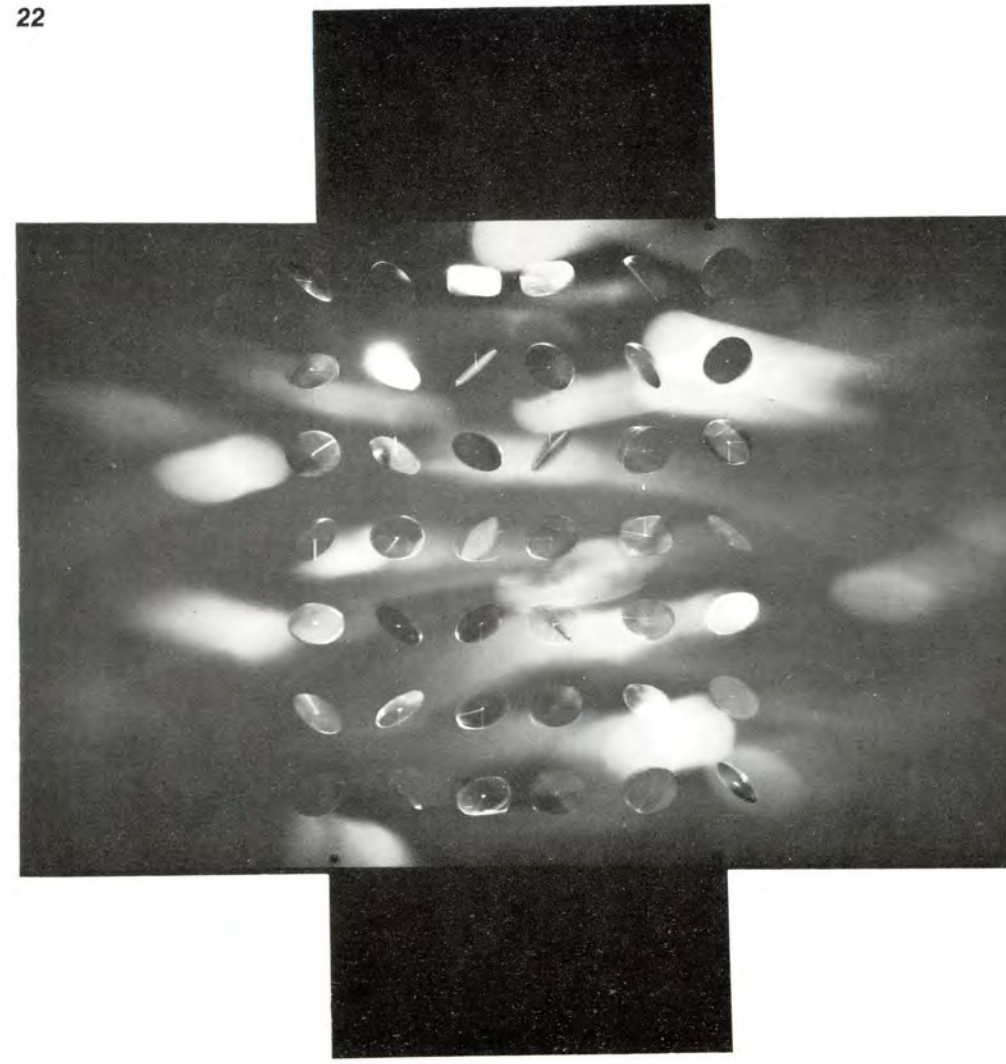
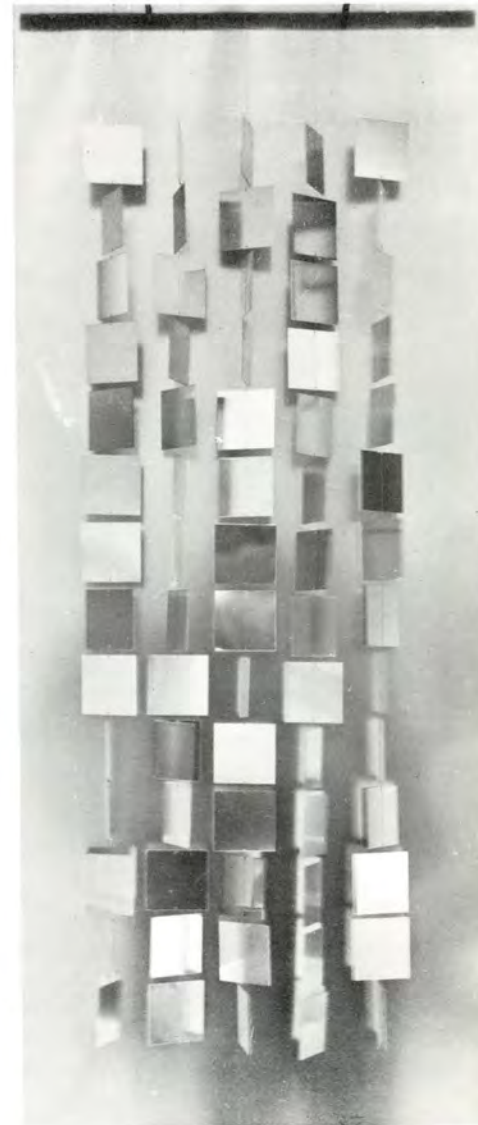
Plexiglass  
multiple in edition of 100  
60 23 3/8  
Galerie Denise Rene

**UNSTABLE DISPLACEMENT M.V. 29 (1967)**

Plexiglass  
multiple in edition of 100  
60 23 3/8  
Galerie Denise Rene

21

22



**HUGO DEMARCO**

Born at Buenos Aires in 1932. Master of painting and drawing at Buenos Aires. Settled in Paris in 1959. Has belonged to the Galerie Denise Rene group since 1961. Received a French government scholarship in 1962. Participated in exhibitions in Europe and throughout the world since 1956.



## ART AND SOCIETY: AGAINST

### 32 THE RED TELEPHONE (1964)

oil on canvas  
128 x 98 50% x 38%  
lent by the artist

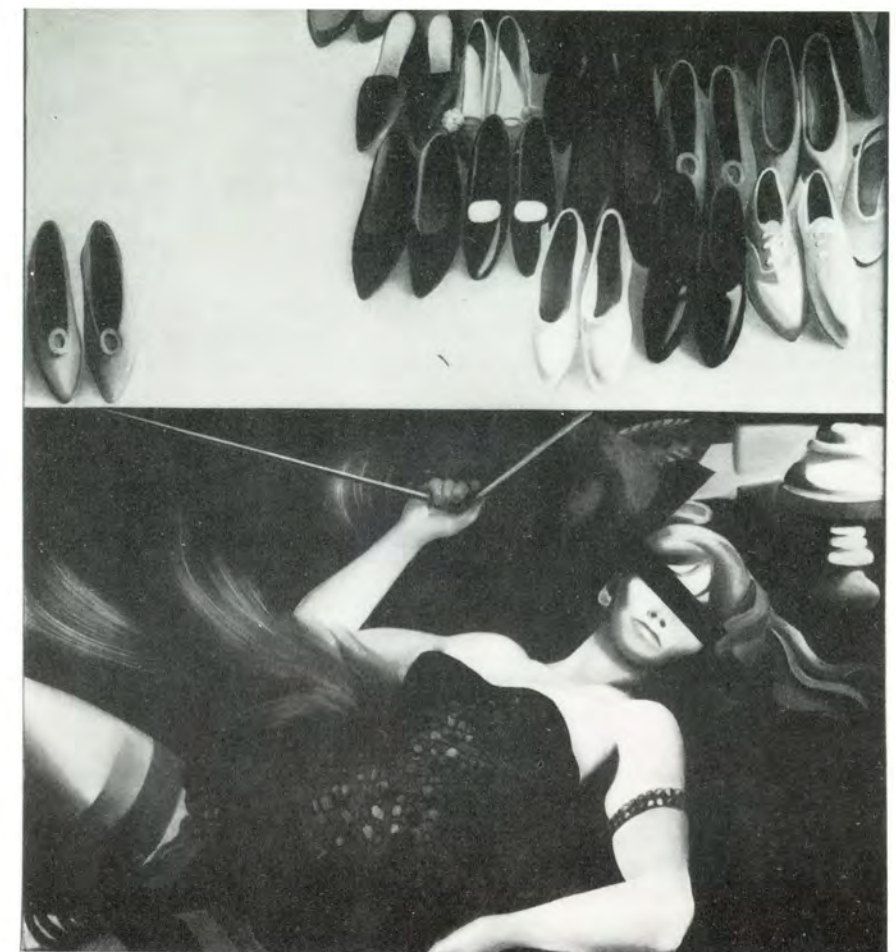
### 33 THE FIRST MONDRIAN LEAVES FOR AMERICA (1967)

oil on canvas  
130 x 98 51% x 38%  
lent by the artist

### ERRO

#### (Gundmundur Gudmundsson)

Born at Olafavik (Iceland) in 1932. Until 17, lived and worked on his father's farm. Entered the Academy of Fine Arts of Reykjavik in 1950. Then the Academy of Fine Arts of Oslo in 1952. Went to Italy in 1954 and became a student at the Academy of Fine Arts of Florence until 1956. Studied mosaic-making at Ravenna. Returned to Iceland in 1957 and executed two large mosaic panels at Reykjavik. Made a prolonged sojourn in Jerusalem, Haifa and Tel-Aviv in 1958. Has lived in Paris since 1959. "The world in which we live does not resemble any of the worlds man has passed through since his origins. What one calls the fantastic modern—machinism, cybernetics, nuclear physics, astrophysics—is a gigantic reservoir that several generations of artists will no doubt be unable to exhaust. Quite paradoxically, art has not yet assimilated the specific modernity of 20th Century. It is indirectly, and as if in spite of themselves or in a very naive manner, that certain painters and poets have concerned themselves to accord their images to the immense planetary commotion which renders accessible to Man realities which remained forbidden since the dawn of time" . . . (Alain Jouffroy: cat. exb. Ferro, Listamannaskaling, Reykjavik, Mai-June 1960). Participated in exhibitions in Europe and throughout the world since 1960.



### BERNARD RANCILLAC

Born in Paris in 1931. Completed his secondary studies and obtained the baccalaureat. Studied to become an instructor of drawing for the city of Paris at the atelier Met de Penninghen from 1949 to 1951. Went to Morocco from 1954 to 1955. Studied print making at Atelier 17 from 1958 to 1960. Gained the 2nd prize at the Paris Biennale in 1961 and the prix de Biarritz in 1963. Participated in exhibitions in Europe and throughout the world since 1956.

### JACQUES MONORY

Born in Paris in 1934. "The painting of Monory is an active onirism, that is to say, a meditation upon the relations between the real and appearance which owes nothing to the nonchalance of a wandering and uncertain thought, but constitutes the framework of a behaviour and of a philosophy of life" (Gerald Gassiot-Talabot, catalogue Monory exhibition, Galerie Blumenthal-Jommaton, March-April 1967). Illustrated "La Mort sans Phrase" by Charles Autrand in 1968. Executed 168 metres of mural paintings and luminous signals for the Commercial Centre of Herouville Sainte-Claire (Calvados) in 1968-69. Participated in exhibitions in Europe and throughout the world since 1955.

### THE PURSUIT (1965)

oil on canvas  
116 x 89 45% x 35  
Galerie B. Mommaton

### THE CLIMAX OF THE GRAND PRIX (1967)

oil on canvas  
108 x 100 42% x 39%  
Galerie B. Mommaton

### WHEN I VISIT YOU, I SEE ROSES (1966)

oil on canvas  
92 x 129 36% x 50%  
Galerie B. Mommaton

### EXERCISE IN STYLE No. 3 (1967)

oil on canvas  
110 x 100 43% x 39%  
Galerie B. Mommaton

**36 BOX IN A VALISE (1938, Paris 1941-2, New York)**

cardboard box containing 68 reproductions of works by the artist and a photograph by Man Ray  
40 x 37.5 x 8.2 15¼ x 14¾ x 3¼  
Private collection

**MARCEL DUCHAMP**

Born at Blainville (Seine-Maritime) in 1887. Painter and writer belonging to a family of six children; four of whom were to become artists: Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp and Suzanne Duchamp who married Jean Crotti. Executed his first paintings, influenced by Cezanne, in 1902. Took part in meetings of the Cubists at the house of Jacques Villon at Puteaux in 1911, at which date he painted "The Chess Players" and "Nude descending a Staircase" which appeared in the exhibition of the Section d'Or in 1912. Went to Munich where he realised, among other works, the first stage of his great glass work "The Bride Stripped Bare by Her Bachelors Even". Commenced in 1914 the 'Ready-made' series, everyday objects promoted to the dignity of art works through the choice alone of the artist. Made his first voyage to the United States in 1915-1916, where he again met Picabia. Exhibited with the Independants of New York in 1917 under the pseudonym of Richard Mutt, a "Fountain" which is nothing but a simple urinal: the object was refused by the Committee of which he was a member and he resigned immediately. Published two reviews successively that same year, "The Blind Man" with Henri Pierre Roche and Beatrice Wood; then "Ronwrong". Collaborated in the Dadaist Reviews of Paris from 1919 to 1923. Founded with Catherine Dreier the Anonymous Society. Published the New York Dada Review with Man Ray in 1921 and made a film with him, "Anaemic Cinema" in 1924 where his optical researches figured. Made several sojourns in Paris from 1923 to 1926, appeared in Rene Clair's film "Entr'acte" with Eric Satie and Picabia and also in the only performance of "Relache", the ballet of Picabia and Eric Satie at the Comedie des Champs Elysees. Travelled frequently between New York, Paris, Spain. His writings were published in 1958 by Michel Sanouillet de Marchand du Sel. Jean Marie Drot made with Marcel Duchamp and for the O.R.T.F. the film "The Game of Chess", which won the first prize at the Festival of Bergamo in 1964. Tristan Powel made the film "Rebel Ready-made" for B.B.C. Television in 1966. Died in 1968.

**37 OLD GOLD No. 1 (1968)**

gold ink in plexiglass  
120 x 120 47¼ x 66⅞  
Galerie Ilona Sonnabend

**ARMAN**

Born in Nice in 1928. Completed his secondary studies (Bachelor of Philosophy) then entered the Ecole du Louvre and the Ecole Nationale des Arts Decoratifs. Was a foundation member of the group Nouveaux Realistes in 1960 and of the Ecole de Nice in 1961. Gained second prize at the Tokyo Biennale in 1964 and the Marzotto Grand Prix in 1966. Lives in New York, Nice and Paris. Taught for 6 months at Vila, Los Angeles, California. Participated in numerous exhibitions in Europe and throughout the world since 1955.

**NIKI DE SAINT PHALLE**

Born in Paris in 1930. Spent her childhood in New York where she arrived in 1933. Returned to Europe in 1951 and settled in Paris. Has painted since 1952. Executed her first plaster reliefs and miscellaneous objects in 1956. Made her first shooting experiments on paintings in 1960. Worked in collaboration with Jean Tinguely in 1961 on the homage to Dali with 'toro de Fuego' (Figuras, Spain). In 1962 she worked with Merce Cunningham, Kenneth Kock, Robert Rauschenberg, Jean Tinguely on the "construction de Boston" — and with Martial Raysse, Rauschenberg, Spoerri, Tinguely and Ulteveldt on the "Labyrinthe Dynamique" for the Stedelijk Museum of Amsterdam. Is celebrated for her "Nanas", "Mini Nanas" and "Nanas Maisons". Was represented on the roof of the French pavilion at Expo 1967 in Montreal with "The Fantastic Paradise" on which she collaborated with Tinguely. Has done sets for ballets and plays. Has participated in a number of exhibitions in Europe and throughout the world since 1952.

**BLACK AND WHITE CASTLE (1962)**

painted assemblage with wood, plaster and objects

120 x 120 47¼ x 66⅞  
Centre National d'Art Contemporain, Paris

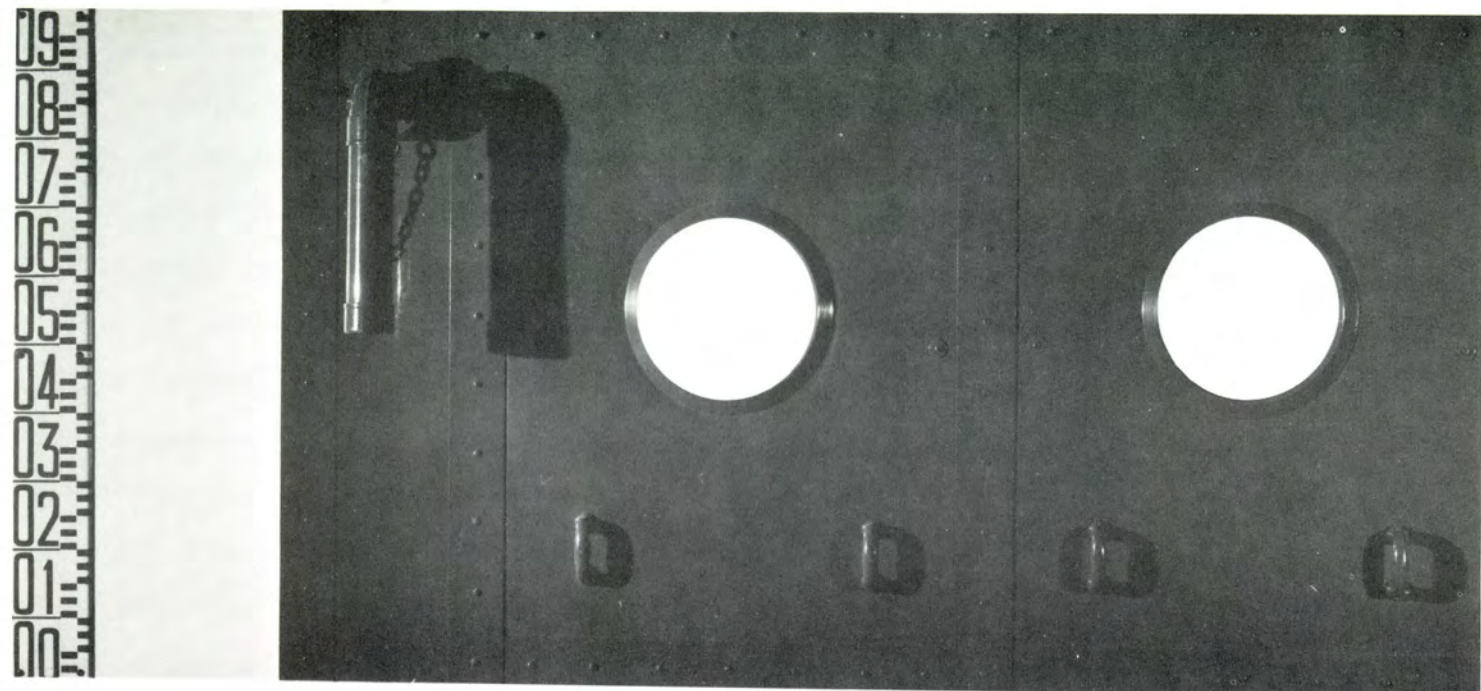
**ELISABETH, NANA (1965)**

painted polyester

205 80¾  
Centre National d'Art Contemporain, Paris

38

39



**ART AND SOCIETY: EXHALTATION OF THE OBJECT**

**40 STEP (1967)**

oil on canvas  
200 x 200 78¾ x 78¾  
Centre National d'Art Contemporain, Paris

**GUY DE ROUGEMONT**

Born in Paris in 1935. Enrolled in the higher school of the Ecole Nationale des Arts Decoratifs from 1954 to 1958, in the studio of Marcel Gromaire. Lived in North Africa from 1958 to 1961. Received a State bursary to go to Spain where he lived from 1962 to 1965. Visited North Africa in 1966. "My painting is continual research into rhythms that correspond to the throb of everyday life" 1966. Participated in exhibitions in Europe and throughout the world since 1955.

**41 COMPOSITION IN THREE SECTIONS (1967)**

enamelled assemblage with polyester,  
metal objects  
100 x 225 39¾ x 88¾  
Centre National d'Art Contemporain, Paris

**JEAN PIERRE RAYNAUD**

Born at Colombes (Paris suburb) in 1939. Began his studies as a gardener at the Horticultural School at Versailles before working at the Truffaut Nurseries in 1957. "At the Horticultural School I had to tend the flowers, but they could not be prevented from dying. I decided to remove the new victims and refill the pots with cement". Executed in the same year his first oil paintings on panels, and gouaches. Went in the evenings to Paris where he admired Fra Angelico and Nicholas de Stael. Simultaneous with his military service, from 1959 to 1961, discovered the urban environment and began to create assemblages of road signs on wooden panels. "The road sign is an alphabet, there lies its success. We are compelled to recognize it, if not an accident occurs. I make use of this alphabet because it is effective." While continuing to produce works, he was employed in an architect's office, from 1961 to 1966 and made floral decorations. Executed his first "psycho objets" in 1963. Met Tinguely in 1965. Jacques Caumont produced in 1967 for Gaumont Actualities a short film entitled: The Psycho Objects of J. P. Raynaud. Participated in exhibitions in Europe and throughout the world since 1964.





#### ART AND NATURE

By his will-power, perseverance and the quality of the results he has obtained, Vasarley has succeeded in creating a movement which is very powerful today and fully rewarded by successes. In the Kinetic movement of painting and sculpture whose originator was Nicolas Schoffer it is useful to pick out Julio le Parc, brought to public notice by the award he won at the Venice Biennale.

Two poles of attraction are to be found in his work: one leads him to perfect the organization of helicoidal movements lit with raking light which has made him a sort of graphic designer in the Kinetic world, the other inclination tempts him to involve himself in anti-mechanical schemes. Demarco was still an unknown artist a few years ago. The whole team of the "Groupe des Recherches visuelles", Tomasello, Sobrino, etc. should also be mentioned here,

and it is not possible to pass on from this team of research-workers without mentioning J. R. Soto who, although he acquired quite a special fame, gave through his works a sense of refinement which we are happy to point out in passing.

Artistic life as it was hitherto understood has been put in a difficult position as a result of the importation of Pop Art from America. This represents the crisis of conscience in the face of the success of American life, the introduction of new methods of working and of research into modern life and its consequences, questioning the benefits resulting from technical orientation, taking to the bitter end the avenue opened by Marcel Duchamp, an awakening of the superficial world, the creation of objects of all sorts, a paradoxical negativity in regard to present-day notions of the evolution of humanity.

A vast multitude of tricks has come to light under this sanction, based on reproduction techniques, photos, half-tone screens, enlargements, on day-to-day political events or cinema photography narrative, repetitions of the same images over and over, working automatic figures, things to touch, things to eat, things to throw, puns, pure

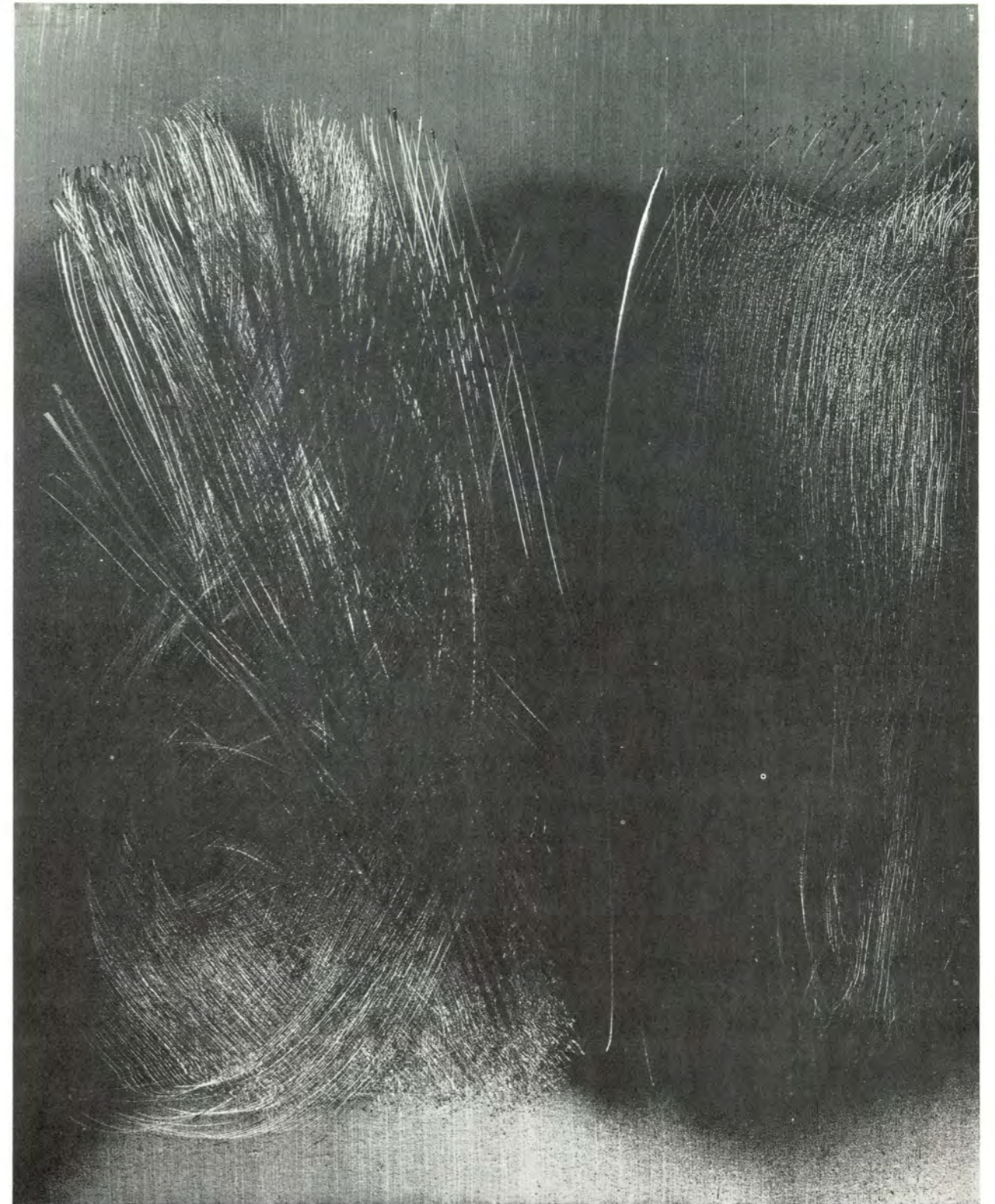
literature, and even the rejection of all these things.

Monory, Rancillac, Erro have been chosen to represent in this exhibition the oppositionist aspect of this trend. Monory is a surrealist, Erro was too, at the beginning. He now attacks the accepted notion of the "masterpiece"; this explains the farcical character of most of his pictures.

Another group of artists has taken the line of neutralizing this society. Niki de Saint Phalle for example with her reliefs and the series of "Nanas". With Arman there is a bitter reflection on present-day technology: his line is to show the harmful aspects of abundance, and the anger which follows it. At first a social commentator accumulating "Ready-mades" he has now passed out of this phase, to take to deeper levels the domain of composition-colour-material beginning with objects entirely subject to the magic of the artistic creator.

For Rougement adjustment to contemporary life is complete. He seeks to objectify forms and colours and his greatest wish is to collaborate with architects, even in temporary structures. His ample forms, straight-forward colours make him one of the hopes of very-large-scale painting.

JULIEN ALVARD



- 42 UNTITLED (1963)**  
ink on paper  
75 x 105 29½ x 41¾  
Musée National d'Art Moderne, Paris
- 43 UNTITLED (1963)**  
ink on paper  
75 x 110 29½ x 43¼  
Galerie Le Point Cardinal, Paris
- 44 UNTITLED (1967)**  
acrylic on paper  
56 x 75 22 x 29½  
Galerie Le Point Cardinal, Paris
- 45 UNTITLED (1967)**  
acrylic on paper  
56 x 75 22 x 29½  
Galerie Le Point Cardinal, Paris

- 46 T. 1963, R. 37**  
oil on canvas  
180 x 142 70⅞ x 55⅞  
lent by the artist
- 47 T. 1964, H. 43**  
oil on canvas  
180 x 111 70⅞ x 43¾  
lent by the artist

**HENRI MICHAUX**

Born at Namur in 1899. Became interested in literature, began studies in medicine that he abandoned in 1919. Having read some works by Lautreamont in 1922, he felt the need to write, encouraged by Franz Hellens and Jean Paulhan. Arrived in Paris in 1924 where he has lived since then; he met Supervielle, discovered Klee, Ernst, Chirico and executed his first works of art. The need to express himself through drawing and painting occurred simultaneously with his expression through writing. Travelled a great deal during the ten years from 1927 to 1937; visited Equador, Turkey, South America, China and India. Write and published articles in the *New French Review*. Began to paint and draw regularly in 1937 without abandoning his career as a writer. Since 1951 he has been writing increasingly less in order to devote more time to painting. Was naturalized French in 1955. Began in 1956 a study of hallucinatory experiences — gained mainly from mescaline, that he pursued for several years: made written accounts of his revelations accompanied by reproductions of drawings. A new stage in the art of Michaux resulted from writing in 1963 the scenario of a film by Eric Duvivier: *Images of a Visionary World*. Genevieve Bonnefoi and Jacques Veinat produced in 1965 a film on the work of Henri Michaux: *H.M. or the Space Within*. Participated in numerous exhibitions in Europe and throughout the world since 1937.

**HANS HARTUNG**

Born at Leipzig (Germany) in 1904. His father, a doctor, and his family had a strong appreciation of the arts, music in particular. Studied at Dresden where he obtained the baccalaureat; drawn to both a religious vocation and painting, he chose the latter; El Greco, Franz Hals, Rembrandt and Goya were the masters he preferred; also interested in the German expressionists: Kokoschka and Nolde. Unaware of the discoveries of abstract art he independently flung himself into the production of non-figurative paintings, especially water-colours. Completed classical, philosophical and art historical studies at the university and the Academy of Fine Arts at Leipzig; where he met Kandinsky in 1925. Discovered French impressionism, cubism, fauvism at the Dresden International in 1926. Le Douanier Rousseau, Picasso, Rouault especially fascinated him. Arrived in Paris in 1926 returning there regularly until 1931, while making many trips to Italy, the Cote d'Azur, Holland, Belgium, Germany. Financial difficulties caused him to leave for Berlin in 1930 but he soon departed as he could not tolerate the Hitler regime. Secretly returned to Paris the same year and set up for the first time a painting studio. Fought for France from 1939, in the Foreign Legion; seriously wounded in 1944, nationalized French in 1945. Participated in numerous exhibitions in Europe and throughout the world since 1931.

**PIERRE SOULAGES**

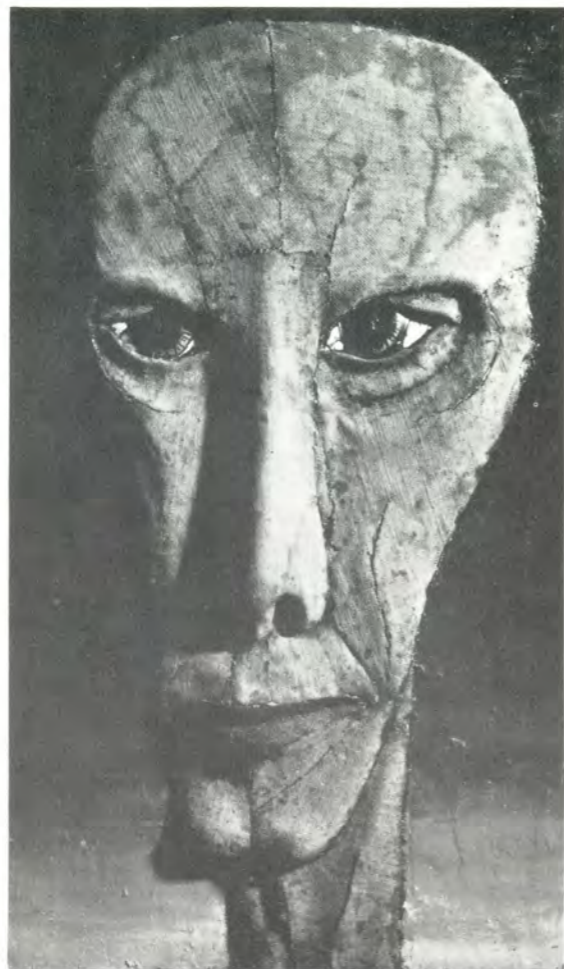
Born at Rodez (France) in 1919. Studied at the lycée de Rodez and was fascinated by the ancient monuments in this region: engraved menhirs, dolmens, Romanesque churches . . . Aged 18 he made a short trip to Paris where two exhibitions of the work of Picasso and Cezanne revealed modern painting to him. Demobilized in 1941, he withdrew to Montpellier, regularly visited the town museum. Under the German occupation, he lived secretly, working as a farmer in the surrounding country. Went to live at Courbevoie, a Paris suburb, and in 1946 began his first abstract paintings in black and white. From 1947 — the period when he moved to Montparnasse, the thick brush strokes joined together into a form reading as a single stroke. This form is characterized not by movement but by the power inherent in a restrained gesture. Restrained also is the sombre colour that appears to unite black and white. After a period during which space and light became more complex, Soulages began a series of paintings where the masses overran the whole surface. Restraint and monumentality are the qualities that assert themselves more and more. His work extends to designs for the stage with Louis Jouvet, notably in 1951 — to engraving — his first etchings were executed in the atelier Lacouriere — to lithography — he received the international prize at the Tokyo Biennale in 1957. Received the prize at the 3rd international exhibition of gravure at Ljubljana in 1959 for his etchings (cut copper). Won the Carnegie prize in 1964. Participated in numerous exhibitions in France and abroad since 1947.

**GEORGE MATHIEU**

Born in Boulogne-sur-mer, in 1921. Studied literature and philosophy. Began to paint in 1942. Pioneer of lyrical abstraction, in reaction against geometric abstract painting, he explained his conception of an art freed of all constraint and classic conventions in *l'Imaginaire* in 1947; *H.W.P.S. M.T.B.* in 1948; *White and Black* in 1948. Painted his first large works in 1954. Went to Japan in 1957 where he was given a public reception. Travelled in Latin America, Canada and Europe. Invented "Tachisme", introduced into western art the idea of swiftness. Wished to set the work of art free from the prop of craftsmanship and from the greco-latin culture. Published "Au dela du Tachisme" Editions Julliard in 1963, then spent a year without painting. Did paintings of small size, beginning from 1964. Received from the Gobelins tapestry works in 1966 the commission for a tapestry in the "salon d'honneur" of the French Pavilion at Expo in Montreal. Executed a cartoon for tapestry of 30 square metres for the faculty of Science of Grenoble in 1967. Designed the plan of a factory of 16,000 square metres for Fontenay-le-Comte. The Sevres factory commissioned plates and a dinner service from him for the President of the Republic. Published: "Le privilege d'etre" in Editions Robert Morel in 1967. Has taken part in numerous exhibitions in Europe and throughout the world since 1950.

- PAINTING 14 AUGUST 1956** 48  
oil on canvas  
131 x 162 51⅞ x 63¾  
Musée National d'Art Moderne, Paris
- PAINTING 6 NOVEMBER 1964** 49  
oil on canvas  
202 x 143 79½ x 56¼  
lent by the artist
- PAINTING 6 NOVEMBER 1967** 50  
oil on canvas  
202 x 143 79½ x 56¼  
lent by the artist

- AGAVE (1964)** 51  
oil on canvas  
65 x 115 25⅞ x 45¼  
lent by the artist
- VAIRES (1965)** 52  
oil on canvas  
97 x 195 38⅞ x 76¾  
lent by the artist
- WANG-WO (1967)** 53  
oil on canvas  
lent by the artist

**PIERRE BETTENCOURT**

Born at Saint Maurice d'Etelan (Normandy) in 1917. Became deeply interested in literature and attended the poetry courses of Paul Valery at the Institute in 1938; compiled a history of literary reviews from 1886 to the present day. Bought a printing-press and equipment in 1941; published "Je vous écris d'un pays lointain" by Henri Michaux who became one of his faithful friends and had an undoubted influence on his art. Travelled a great deal in Greece, Africa, Oceania, the Indies and Mexico; led an unusual and eventful life. Wrote works on psychoanalysis, the personality of the sun, composed poems. Met Jean Dubuffet; in his company in 1953, undertook a memorable butterfly hunt of which Dubuffet drew a picture and which, for Bettencourt, served as the point of departure in his artistic career with a series of high reliefs. His works greatly impressed Henri Michaux who spoke of them in the Nouvelle Revue Française (1st January, 1957): "Here, patient, inflexible with a soul thought, monsters have taken up residence, waiting to be satisfied; the hard judge with features of stone, a witness as cold as murder, the impassive replica who, across the acts and events of life looks only at fate, which fulfils itself without a deviation . . . And one perceives an extraordinary silence, not readily understood. Beguiling, corrupt substances, chosen out of nature, in having preserved their properties, having then all which is necessary, strongly felt, in order to grow against nature. Ambivalence without end. Immodest painter, charged, obsessed, possessed. No agitated moments come to scatter themselves into the pictures which themselves disperse, distracted to increase the distraction of all, no more the excited comprehension of worldly artist but, coming forward more and more, long evocations, ponderous, pressing, closed deposit of a world by which somebody was crushed, not knowing how to live with it, nor knowing how to live without it". Lived at Stigny, in the Yonne. Participated in exhibitions in Europe and throughout the world since 1956.

**DADO (Miograg Djuric)**

Born in Cetinje (Yugoslavia) in 1933. Studied at the School of Fine Arts in Belgrade. Has lived in France since 1956. "Through a kind of magic which is uniquely his, Dado makes us pass from an intolerable violence to exquisite peace, from a vile charnel house to a garden in flower, from a sombre novel to a fairy tale. Mutilations, open wounds, trepanations, laparotomies were the sorrowful images conjured up by the pastel tones of an imaginary herbarium. In the ambiguity thus maintained with a grotesque art one can no longer distinguish the part, here, which cries and moans, from that which exults and sings". (Patrick Waldberg, catalogue of the Dado exhibition, Galerie Andre Francois Petit, 1967). Has taken part in exhibitions in Europe and throughout the world since 1958.

**ROLAND MICHENET**

Born in Paris in 1945. Attended the secondary Ecole de Metiers d'Art, studied stained-glass for a year. Entered the Ecole des Arts Decoratifs where he spent two years. Lives in Paris. Has participated in exhibitions in Europe and throughout the world since 1966.

**NAIVE GIRL (1959)**

montage with egg shells, oyster shells, crockery, etc.  
152 x 84 59 7/8 x 33 1/8  
Galerie Arditti, Paris

54

**THE MAN WITH THE SHAVED HEAD (1968)**

montage with hessian, paint, etc.  
127 x 76 50 x 29 7/8  
Galerie Arditti, Paris

55

**LIVELY LANDSCAPE (1960-63)**

oil on canvas  
146 x 114 57 1/2 x 44 7/8  
Galerie Andre Francois Petit

56

**WINDING SHEET (1967)**

oil on canvas  
92 x 73 36 1/4 x 28 3/4  
Galerie Andre Francois Petit

57

**CLAIRE (1968)**

acrylic, tempera and ink on paper  
50 x 100 19 5/8 x 39 3/8  
Centre National d'Art Contemporain, Paris

58





#### ART AND NATURE: CIVILIZATION OF THE HEIGHTS

##### 59 UNTITLED (1962)

oil on canvas  
146 x 114 57½ x 44⅞  
Galerie Paul Facchetti

##### 60 UNTITLED (1962)

oil on canvas  
162 x 114 63¾ x 44⅞  
Galerie Paul Facchetti

##### 61 NIGHT IN SPACE (1964)

oil on canvas  
Centre National d'Art Contemporain, Paris

##### FERNANDO LERIN

Born in Barcelona (Spain) in 1929. Obtained a scholarship to the Institut de France in Paris in 1956. "In my painting, I concern myself with the sensation of anguish, of emptiness, of nothingness. I don't put anything in my painting, I only wait for it to produce something. I have no need to search, no need to find, I wait for life. That is the only thing that interests me. No more no less, life, a state, I am in the absurd, in nothingness, in the absolute, I am in everything, in nothing, in the expectation, in expectation of something, let no one tell me that anything else exists." (December 1967-February 1968). Has participated in exhibitions since 1954.

##### FREDERIC BENRATH

Born in Chatou (France) in 1930. Completed his secondary studies. Between 1946 and 1949 spent three years at the Ecole des Beaux Arts in Toulon. Won the Toulon prize in 1949. Spent a year at the Ecole des Beaux Arts in Paris. Was a member of a group of artists together with Laubies, Graziani, Duvillier, which became known as the "Nuagisme" in 1959, a name which Benrath considers "limited and expeditious". He won the critics prize at the second Biennale in Paris in 1961 and the Victor Chocquet prize at the Hotel des Monnaies in 1963 in Paris. In 1964 received a Ford Foundation scholarship which enabled him to spend a year in Berlin. Executed theatrical decor in 1965 for the Cothurne Theatre at Lyon (Tameran by Ch. Marlow) and in 1966 for the theatre of Lutece (l'Opera du Monde by Audiberti and Badadesques by J. Vauthier). By vote was chosen as the premier artist at the salon of Galeries Pilotes in Lausanne 1966. Has illustrated books since 1954 with serigraphs, lithographs and etchings. Participated in exhibitions in Europe and throughout the world since 1954.

##### JACQUES BONNAL

Born at Ales (Gard) in 1930. Carried out secondary studies and obtained the diploma of Propaedeutical studies then an art history course at the Montpellier university. Entered the Ecole des Beaux-Arts in Paris. Became an instructor and taught in schools in remote villages which suited his taste for the mountain regions and solitude. Painter, sculptor and musician: plays the flute. At present is an instructor at Mijavol — a small village of the Lozere. Participated in several exhibitions in Paris since 1961.

##### PIERRE ALEXANDRE GRAZIANI

Born at Marseilles in 1932, of Corsican origin. Has belonged since 1954 to a group of artists consisting notably of Laubies, Benrath, Duvillier who agree more on the level of sensibility and ideas rather than on plastic theories. The group was known as "Nuagistes" in 1959. Obtained the Feneon Prize — Fondation de l'Universite de Paris, in 1959. Received the Critic's Prize at the Paris Biennale in 1963. "In the imaginary landscapes, outcomes of great flights of venetian baroque, and especially the thick mists of Turner, it is good that Graziani has concentrated on this unique space, where one yields to a dizziness produced by the tension between earth and water, between earth and sky." (Pierre Alexandre Graziani, by Gerald Gassiot Talabot, 1968 page 2.) Participated in several exhibitions.

##### BREATHING SPACE (1962)

oil on canvas  
146 x 114 57½ x 44⅞  
private collection

##### TOWARDS THE GLOOM (1968)

oil on canvas  
146 x 114 57½ x 44⅞  
lent by the artist

##### THE CENTRE AND THE VOID (1968)

oil on canvas  
100 x 100 39⅞ x 39⅞  
lent by the artist

##### SCULPTURE: ENSEMBLE (1967)

wood  
lent by the artist

##### SCULPTURE: ENSEMBLE (1968)

wood  
lent by the artist

##### TO THE FULFILMENT OF THE DAY (1968)

oil on canvas  
80 x 100 31½ x 39⅞  
lent by the artist

##### FOR THE GODS OF GOOD FORTUNE, FOLDING SCREEN (1968)

oil on wood, triptych  
125 x 50 49¼ x 19⅞  
lent by the artist

62

63

64

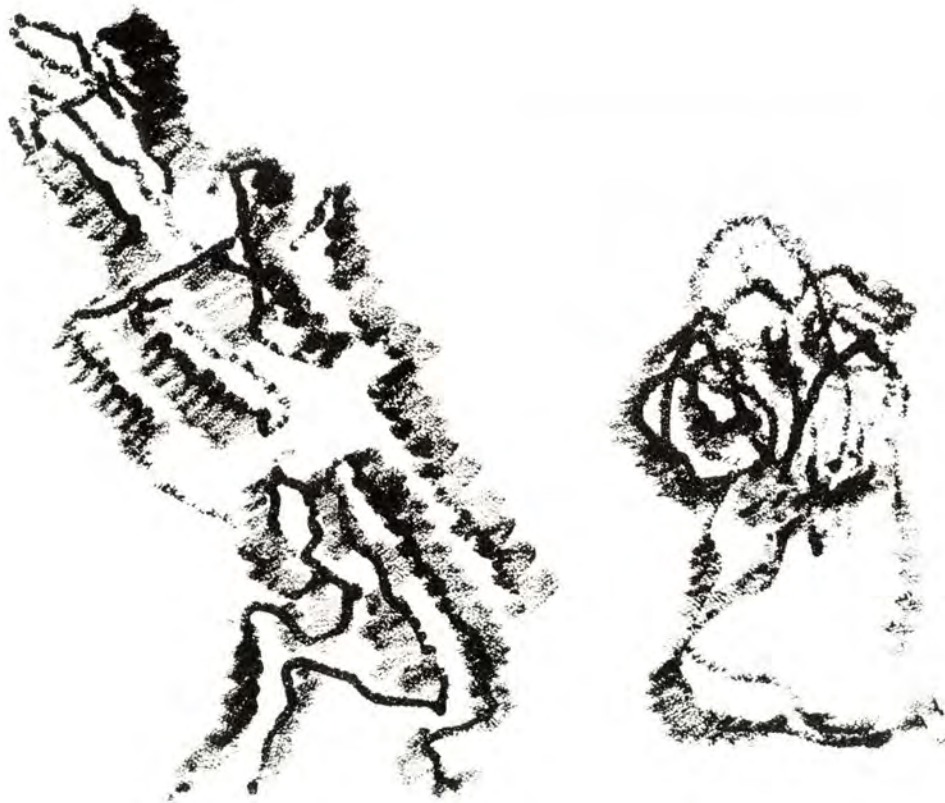
65

66

67

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*TROIS TENDANCES DE L'ART FRANCAIS CONTEMPORAIN*