

SAO PAULO SHOW LOSES U.S. ENTRY

Artists Boycott Bienal Over
Military Repressions

By GRACE GLUECK

The United States exhibition planned for Brazil's São Paulo Bienal, largest of the big international art biennials, has been canceled because nine of the participating artists withdrew, to protest repressive tactics of the Brazilian military regime.

Noting that the show had been crippled by the withdrawal of nine of the 23 artists who had originally agreed to take part, Gyorgy Kepes, director of the Center for Advanced Visual Studies, organizer of the entry, said:

"Most have chosen to boycott as their way of registering protest against the lack of democratic processes and consequent mistreatment of artists and intellectuals in Brazil."

Show Highly Technological

As the United States contribution to the Bienal, scheduled to open late in September, Dr. Kepes and Fellows at the center had designed a two-part, highly technological show, with a community section and an information center. The information center would have reported on current United States art through slides, films, videotapes and other multi-media techniques.

The community section, conceived as a team endeavor, rather than an "anthology of independent artistic statements," would consist of programmed constructions, environments, light structures, inflatable sculptures and other works exhibited in what Dr. Kepes calls "an environmental community."

Earlier this month, word began to circulate among artists here of mounting European protests and withdrawals from Bienal participation because of distaste for the Costa Silva regime. One official French delegation had pulled out, only to be replaced by another, which later announced its intention of withdrawing.

French Critic Resigns

Bridge: Standard Bidding Proves Far From That at Times

By ALAN TRUSCOTT

STANDARD bidding is a long way from being standardized, for even an apparently straightforward part-score deal may produce a wide variety of contracts. On the diagrammed deal, played at the Madison Club, 24 West 57th Street, six different contracts were reached.

Four North-South pairs reached two clubs, one two spades and one three spades. Eight tricks were usually made, although one two-club bidder made an overtrick. At the four other tables, the contract was no-trump. Seven tricks were made by two declarers who were trying to make nine, and by another who shrewdly stopped at the level of one.

The top score was achieved by Nino Harari of New York by bidding and making two no-trump, a contract that could have been defeated by inspired defense.

Almost all experts would open one club as South, but there are different opinions about the right response as North. Because the opening is specifically one club, most tournament players would respond in spite of the lack of the six high-card points, which are normally needed to make any response to a suit opening.

North Bids a Spade

The usual theory in responding with four-card suits is to bid "up the line," and on this basis the response would be one diamond. However, bidding a major rather than a minor at the one level can have advantages, and North chose to respond one spade. The jump rebid of two no-trump, showing 19-20 points, could then be passed without any fear that a major suit fit had been missed.

West led the diamond seven, and South captured the queen with the ace, seeing no point holding up his ace. There were several different plans available to South at this point. There were three suits in which he could hope to develop tricks, and he had to consider returning diamonds immediately.

NORTH
♠ Q 8 7 3
♥ 6 2
♦ 6 5 3 2
♣ K 8 5

WEST EAST
♠ J 9 ♠ K 6 5 4
♥ K J 9 ♥ 8 7 5 3
♦ K 10 8 7 4 ♦ Q 9
♣ J 6 2 ♣ Q 4 3

SOUTH (D)
♠ A 10 2
♥ A Q 10 4
♦ A J
♣ A 10 9 7

Both sides were vulnerable.
The bidding:
South West North East
1 ♣ Pass 1 ♠ Pass
2 N.T. Pass Pass
West led the diamond seven.

ately and allowing West to make his tricks.

The declarer selected a plan that worked well as the cards lay. He played the spade ace followed by the two. This established two more tricks in the suit thanks to the fortunate appearance of the nine and jack from West.

East won with the spade king, and made the normal return of the diamond nine. West took his diamond tricks, on which South discarded a spade and two hearts from his hand and a heart from the dummy. Any lead at this point was certain to give South his eighth trick in clubs or hearts.

West Leads Low Club

In practice, West led a low club, and South finessed against the jack after capturing the queen with the ace. The lead of the club jack would have been no better, for South would have won in the dummy, playing for the club honors to be in different hands.

In the post-mortem, the players realized that East could have defeated the contract by returning a heart at the fourth trick instead of the diamond nine. But it is hard to see how he can foresee at that point the danger that his partner will be end-

New Times, July 17, 1969, p 24, col. 1

The Belgian sculptor, Pol Bury, refused to show, and the French art critic, Pierre Restany, resigned as organizer of an international Art and Technology show slated for Biennial exhibition. After a debate in Paris on June 16, 321 "artists and intellectuals" signed a boycott petition.

An anonymous dossier, printed in French and recently circulated here by a Brazilian artist living in New York, detailed the asserted withdrawals and some of the reasons behind them.

The latter included, the dossier said, the burning of three erotic works and the seizure of 16 others at a recent exhibition in Bahia, plus imprisonment of the show's organizers and some artist participants; circulation by Biennial officials of a letter to foreign commissioners asking them not to send immoral or subversive works for exhibit; the regime's recent severe crackdown on civil liberties, beginning with a decree last December 13 in which the Brazilian Congress was dissolved and nearly 200 artists, students, intellectuals and political suspects were imprisoned.

Center's Fellows in Lead

The nine withdrawing artists include several Fellows at the center—Jack Burnham, Takis Vassilakis, and Harold Tovish. The others are Hans Haacke, Tom Lloyd, Stephen Antonakos, Charles Ross, Robert Smithson and John Goodyear.

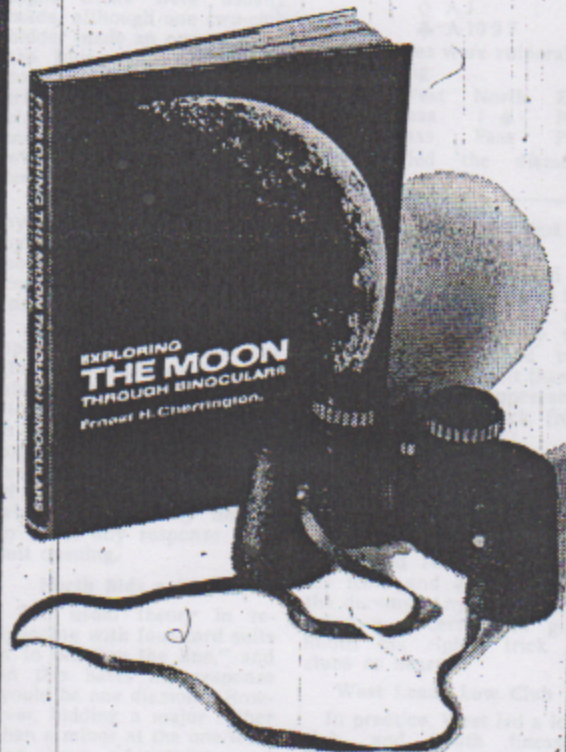
Among the 14 artists who dissented from the decision to withdraw was the sculptor Charles Frazier, also a fellow at the Center. In a letter to Professor Kepes he noted that if the various artists and delegations slated for Biennial exposure had not withdrawn, "their collective voice could have been heard around the world, raised in clear protest against the Brazilian government. As it is, the withdrawals leave us divided, weakened and unheard."

In Washington S. Dillon Ripley, secretary of the Smithsonian Institution, which offi-

cially sponsors art participation abroad, said: "I deeply regret that the people of Brazil, of Latin America and other parts of the world will be deprived of an opportunity to see the novel and exciting exhibition that Professor Kepes and his colleagues had been preparing."

that his partner will be end-played.

Dr. Robert Davis, acting director of the National Collection of Fine Arts, the Smithsonian arm directly in charge of exhibitions abroad, said a meeting would be held today to determine the possibility of presenting the Kepeso show in Washington and at M.I.T.



Be there first!

The newest frontier is 240,000 miles away, but this magnificent new book brings the moon as close as your backyard on a clear night, and lets you explore the moon along with the astronauts.

53 photographs, seven moon phase charts