

COMMUNICATION from Pierre Jeannerat

to be read on his behalf by David Cleghorn Thomson  
at the EIGHTH GENERAL ASSEMBLY of A.I.C.A., Dubrovnik, 1956.

I don't intend taking up much of your time. I shall be ~~short~~<sup>brief</sup> because the idea, which I have been asked to put before you all, is but a seed. It can only grow into a plant if AICA as a whole discusses its possibilities and husbanda its growth.

At a recent meeting of the British Section, Bryan Robertson, the Director of the active Whitechapel Art Gallery (which, by the way, brings into the populous East End of London with mind-stirring boldness Old Masters and the latest in advanced art) - Bryan Robertson, I say, and Laurence Alloway, of London's ~~xxx~~ also very active Institute of Contemporary Arts, put a question to their assembled colleagues.

They asked:- "Why not have some sort of AICA bulletin giving all the members and associate members information directly concerned with our work? Information such as forthcoming exhibitions of outstanding importance for us, and changes in the personnel of museums, galleries and art organizations on whom we might have to call in the course of travel, or whom we might have to consult by letter."

*What will your answer be?*

It can indeed be awkward if important letters are addressed to curators retired, transferred, dismissed, or even dead.

There is much, we of the British Section think, in favour of an AICA bulletin of information. If there are sound reasons against it, now may be the right time for examining them. If such sound reasons against it do exist and prove superior to the obvious reasons in its favour, the idea need go no further.



If the opposite is the case, the possibilities of instituting the bulletin might be examined straight away, and a decision reached.

But before going any further, I want to make one point clear. Our suggestion does not belittle in any way the merits and usefulness of sheets and publications already issued by several national sections of AICA. The international AICA bulletin I have in mind would not rival these sheets and publications. It would contain no articles, comments, exchanges of views. It would have no literary role or claim whatever. Its style would be, almost, telegraphese or petit negre.

The bulletin would provide in as concentrated a form as possible items of... how shall I put it?... strictly functional news.

At the meeting of the British Section I have already spoken of, I was asked to submit the idea to Madame Gille-Dalafon. After an exchange of marginalia with Paris, I have been further asked to take the idea to the 8th General Assembly at Dubrovnik. How sorry I am not to be able to do so in person! I treasure happy memories of sailing down the Dalmatian coast in a Yugoslav ship, of Split and other fascinating places as well as of Dubrovnik... However, David Cleghorn Thomson has kindly agreed to read my communication to you.

Now, back to the bulletin.

Assuming for the moment that the general concept appeals to you, two difficulties have to be faced. Cost and distribution.

As regards cost, two type-written sheets or so, multiplied by turning a handle, should not prove very expensive, as long as each issue is limited to 100 or at most 200 copies. Nor should postage be very onerous if the bulletin were sent only to the presidents of national sections, each sectional president having to choose his own way of making the information available to individual members of his section.



In London, we already have two offers by editors of art periodicals to print in the columns of these periodicals the information thus obtained.

The General Secretariat in Paris could perhaps save money by suspending or curtailing the present distribution of catalogues, which, in my view at least, has become unmanageable with the great increase in AICA membership. In any case, the catalogues could be sent to national presidents exclusively, or national presidents and secretaries. Postage of heavy parcels to numerous individual members must be a heavy charge on the association's budget; and, for my part, I find most of the catalogues not those I particularly want to receive. Most of the really important catalogues do not come my way that way.

Finally, as regards the contents of the proposed bulletin, information, that is, about important forthcoming exhibitions, changes in the personnel of art institutions and organizations, and so on, they could be collected by the officers of each national section and forwarded by them to the General Secretariat in Paris. The General Secretariat would assemble them, possibly do a little sub-editing, and issue the assembled information every 3 months, or every 4 months.

Thank you, ladies and gentlemen, for listening to my voice by proxy.

La parole essentielle est à vous.

*Pierre Jannet*