

Regional secretaries : Latin America : Sergio WILHELM (Brazil)
 Europe : Antonin MATYJCEK (Czechoslovakia)
 Near East : Kiriakos POUNDOKIDIS (Greece)
 Treasurer : Walter KERN (Switzerland)

From that moment, it was decided that the Association would group individuals. Each person remained completely free. They voted as individuals and not as members of a nation. The nations were not ignored nevertheless; they had even tried to keep a certain proportion in the representation of the countries. President Fierens asked them to remember that the vote should be international to maintain a certain balance.

October 1961
 N°3

It has been recalled in the last Association's report "Activités" (n°2) how was born the idea of organising the first international Congress of art critics in 1948. The members of AICA will certainly remember with pleasure the heroic period during which AICA grew to its present state. How also was created, one after another, the different National Sections in the world.

It has already been said, that the president of the "Syndicat professionnel de la Presse artistique française", Raymond Cogniat, was the first to realize the project of a 1st International Congress of Art Critics. He wanted the meeting to be truly international. While the organisation was taking place, he established a Directing Committee with the best-known art critics of different countries. Paul Fierens (Belgium) accepted immediately the presidency of that Committee. There was also 5 vice-presidents, Lionello Venturi (Italy), Herbert Read (United Kingdom), Jean Cassou (France) Mojmir Vanek (Czechoslovakia), James Johnson Sweeney (U.S.A.). Denys Sutton (United Kingdom) proved he was a great help in the Congress as a reporter.

At that point, Raymond Cogniat explained they would create small groups to form an international association. In 1949, the following year, the art critics met again to see how they could work together. The task of the 2nd Congress was to realize that the 1st one had dreamed of. The statutes of the Association were voted. President Fierens noted with pleasure that AICA had been created in Paris and Raymond Cogniat declared finished the task of the Organising Committee. AICA was born and had now to begin its work.

The first Bureau was thus composed :

- President : Paul FIERENS (Belgium)
- Vice-Presidents : Lionello VENTURI (Italy), James Johnson SWEENEY (USA)
 Raymond COGNAT (France), Eric NEWTON (United Kingdom)
 J.J. CRESPO DE LA SERNA (Mexico), Gérard KNUTTEL
 (Netherlands)
- Secretary general : Simone GILLE-DELAFON (France)

Regional secretaries : Latin America : Sergio MILLIET (Brazil). Central
Europ : Antonin MATEJ CEK (Czechoslovakia).
Near East : Euripide FOUNDOUKIDIS (Greece).
Treasurer : Walter KERN (Switzerland).

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Presented by the various delegations, some national Sections were created the first year :

1949 - 13 national Sections :	American	Greek
	Belgian	Irish
	Brazilian	Dutch
	Brittish	Italian
	Danish	Mexican
	French	Swiss
		Czechoslovak

The Association, then, grew regularly each year. At each general assembly, art critics of different continents asked to join AICA and new national Sections were created each year :

1950 - 2 national Sections :	Austrian	Luxemburger
1951 - 1 " " "	Argentine	
1952 - 3 " " "	German	Japanese
	Turkish	
1954 - 4 " " "	Egyptian	Yugoslav
	Spanish	Free Section
1955 - 2 " " "	Polish	Portuguese
1956 - 8 " " "	Canadian	Israelian
	Chilian	Lebanese
	Columbian	Uruguayan
	Indian	Swedish
1957 - 1 " " "	South-African	
1960 - 2 " " "	Hungarian	Pakistanese
1961 - 1 " " "	Venezuelan	

The Association is now formed of 37 National Sections. But AICA has still a long way to go before reaching all the Nations.

Secretary general : Simone GILLES-DELFON (France)

Lionello Venturi

by Giulio Carlo ARGAN

Lionello Venturi died suddenly the 14th of August. By his death AICA lost not only its Honorary President and one of its first members but a precious and helpful friend. Venturi had resigned two years ago the Mastership of Modern Art History which he held at the University of Rome, but he had intensified his activity as a learned man and as a critic. Those among his colleagues who met him at the General Assembly of Munich, will remember how enthusiastically he spoke of his working schedule for the years to come. He was born in Modène the 25th of April 1885 and had first studied art history under the direction of Padre Adolfo, the great historian of Italian art. First inspector in the "Marches", he was, still very young, in 1915, given a post of University professor. He taught, till 1931, at the University of Turin and then from 1945 to 1955 at the University of Rome. Twice, he was obliged to interrupt his teaching to do his duty for his country : when he enlisted voluntarily during the first world war and when, in 1931, he had to resign his mastership so as not to swear fidelity to the fascist regim. The politic persecutions obliged him to leave Italy. He came first to Paris, then went to the United States where he taught at the John Hopkins University of Baltimore, at the Berkeley University in California, in Mexico, in New York lastly. At the end of the second world war, he went back to Italy and was given in Rome the mastership which had been his father's a long time ago.

He created thus a new School of Criticism which studied more specially the problems of modern art. At the University and at the Academies of the "Lincei" or of San Luca, as well as in the public offices that he held, Venturi gave himself completely to the task of developping the artistic culture in the world. Lionello Venturi began his critical works very early with the publication of a book on the origins of Venetian painting ("Le Origini della pittura Veneziana" - 1907), of a very great erudition. In 1913, followed a large monography "Giorgione e il Giorgionismo", which brought a new method in the study of art history : it set the problem of the great cultural influence of the revolutionary work of great Masters. The importance Venturi gave to the methodological structure of criticism was made clear in "La critica e l'arte di Leonardo da Vinci" (1919) where, for the first time the history of criticism was used as a direct critic method and as a judgment of artistic values. In the same way, his studies on Caravaggio, followed on the basis of historical facts, the theme of the artist's morality and culture. Even when, as in the case of Caravaggio, this morality and culture were expressed in a rebellion against traditional culture and conventional and old fashioned morality. In 1926, was published the first

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truly theoretical work of Venturi "Il Gusto dei Primitivi" (Taste among the Primitives). In his early essays, there could already be found an idealistic orientation, typical of the spiritual heirs of Crocco; he tackled now resolutely the problem of converting to a historical idealism the researchs on pure visuality. These researchs though being basically positivist, had given way, in Germany, to new - and doubtlessly valuable - ways of interpreting and measuring artistic facts. "Il Gusto dei Primitivi" brought to light the deep cultural substance of Medieval Art and studied rigorously the problem of the relation between inspiration and culture. Thus it opened a way to a better understanding of Modern art and more precisely of French Impressionism. Between 1930 and 1940, the main part of Venturi's critical studies, consisted in elaborating the concept "taste" that is, in judging that special way of experience and judgment of the art of the past which leads the artist to creation, which breaks with tradition and takes a real historical value. From this, came the definition of the artist's "personality" consequence of his cultural background, definition which can be found in the studies of Venturi on Petrarque and art, on Ghiberti, on Signorelli and in the other historical and theoretical works of "Pretesti di critica" (Pretexts for criticism) published in 1929. After having stated the importance of the cultural surroundings of the artist and of the critical tradition which carries on his work in time as an unsolvable problem, Venturi had necessarily to turn his mind to the history of ideas in art: not only the historical of esthetism but also of culture which supports, stimulates and shows the way to artistic creation and its historical evolution. This enquiry was concluded by the publication of a great "Storia della critica d'arte" (History of art criticism) published in England in 1936, in France in 1938 and in Italy in 1945 and 1948, in several editions more complete one from another. It did not consist only of new precious material for writing art history but of an outline of the conceptual structure, which remains until now, the frame-work of the historical evolution of occidental art.

In France and America, the growing interest which Venturi gave to modern art, found a new exit in the direct contact with the highest representations of French art of the last century and its European consequences. Having realised that all modern artistic movements have their roots in the work of Paul Cézanne, Venturi wrote on this last painter a large monography in 2 volumes ("Cézanne, son art, son oeuvre" Paris, 1936). An other essential contribution to the history of Impressionism was the monography, also in 2 volumes, which Venturi dedicated to the work of Pissarro (1940). Some shorter and more synthetic essays written in a firm and incisive manner, showed the cultural background of the great French Masters of the last century: from Delacroix to Daumier, from Corot and Daumier to Degas and Toulouse-Lautrec.

GENERAL ASSEMBLY

The Criticism of modern art which had so often been considered as a purely literary commentary or as a quick and badly informed judgment, acquired through the work of Venturi the value of science : like all science, it was based on a deep analysis and perfect information. "Les Archives de l'Impressionnisme" (1939) were an example of historico-philological research which must precede and accompany any judgment, in Modern as in Ancient art. In 1927-1928 already, and during the years that followed, Lionello Venturi had talked about Modern Art at the University. It was the first time in Italy. In 1945, when he began to create, in Rome, his new School, he put modern art at the center of his critical and teaching preoccupations. He wanted to give back to the problems of ancient art an actual value and he thought the only way was to integrate them actively and directly in the contemporary problems. From there came his studies on the art of to-day's Masters : there, could still be found the wish to explain the artist's personality with his cultural background, which obliged him to create new values and forced him in the historical evolution. Besides the monographies on the great names of foreign art - such as Chagall and Rouault - Venturi wrote then his first works on Italian Masters as Severini and Spazzapan. When death took him by surprise, he was revising and putting up to date his monography on Cezanne and preparing a complete essay on the work of Renato Birolli. Though an ardent seeker, he took an active part and often a polemic one, in the Italian artistic life. Venturi followed all its event with his deep and clear judgment, always motivated and generous even when necessarily severe. He never lost any of his faith or of his enthusiasm. He was deeply convinced that art has always represented a great strength in civilisation. To this ideal, he dedicated, with a generosity equal to his severity all his capacities of a man and all his capacities of an art historian.

(Translation)

GENERAL ASSEMBLY

M U N I C H -

Hochschule für Musik

Monday, July 17 th, 1961

Meeting of the Membership Commission

9. a.m.

Present :

President : Mr. James Johnson SWEENEY (U.S.A.)
Members : Messrs. Pierre JEANNERAT (United Kingdom) for
Mr. Eric NEWTON
Jacques LASSIGNÉ (France)
Juliusz STARZYŃSKI (Poland) for
Mr. Stanislas LORENTZ
Mrs. Simone GILLE-DELAFOŃ secretary general of
AICA
Observer : Mr. Will GROHMANN (Germany)
Not present : Messrs. Mario PEDROSA (Brazil)
Soichi TOMINAGA (Japan)

The President observed that the Membership Commission was always the first to meet at the general assemblies of AICA. The Committee was thus afterwards able to admit the new members who could then take part in the assembly as full members if they were present.

The President announced that there were 92 candidacies that year, an even greater number than the preceding years. Nevertheless some candidacies had reached them too late or the necessary informations had not been given : these would have to wait till the next assembly. He then began to look into the biographical notices and remarked that, some candidates having given proof of a too recent professional activity, they would have to remain adherent members for some time still.

Mrs. S. GILLE-DELAFOŃ announced that the Spanish Section had been reorganised and had presented 25 candidacies.

The Spanish biographical notices were looked into and the members of the Commission proposed that a choice be presented to the Committee. The Spanish Section would have, of course, the possibility to present the other candidates at the next assemblies.

A favourable advice was given for the three candidacies which came from the German democratic Republic, but the candidates were not enough to form already a Section in this country. The Commission therefore suggested that these new members be admitted for the time being in the German Section (Federal Republic).

Mrs. S. GILLE-DELAFOŃ announced that a Peruvian Section was being created but that the colleagues of that country had not yet presented their official candidacy. A Venezuelan Section had been created with the help of Mr. Picon-Salas who presented 5 members quickly joined by 6 other candidates. The Section could be admitted with the members who had already sent their biographical notices as full members. The others could become adherent members.

MEETING OF THE COMMITTEE

10 a. m.

Present :

Messrs. Lionello VENTURI (Italy)
James Johnson SWEENEY (U. S. A.)
Mario BARATA (Brazil)
Miss Palma BUCARELLI (Italy)
Messrs. Alberto DEL CASTILLO (Spain) for Mr. CAMON AZNAR
Raymond COGNAT (France)
Robert DELEVOY (Belgium) for Mr. Charles BERNARD
Mme Simone LILLE-DELAFOX (France)
Mr. Will GROHMANN (Germany)
Mrs. Renilda HAMBACHER (Netherlands)
Messrs. H. L. C. JAFFE (Netherlands)
Pierre JEANNERAT (United Kingdom) for Mr. Denys SUTTON
Walter KERN (Switzerland)
Jacques LASSAIGNE (France)
Miroslav MICKO (Czechoslovakia)
Joseph Emile MULLER (Luxemburg) for Mr. Joseph FUNCK
Kenjiro OKAMOTO (Japan) for Mr. Shuzo TAKIUCHI
Tony SPIT RIS (Greece) for Mr. Evangelhos PAPANOUTSOS
Juliusz STARZYNSKI (Poland)
France STELE (Yugoslavia)
Sandor TORDAY (Free Section)
Suut KEMAL YETKIN (Turkey)

The President, at the opening of the meeting, reminded them that the Committee comprised now the presidents of the national Sections, it represented the old traditional meeting of the presidents to which AICA had always been devoted. The collaboration of the members of the Committee was even more useful to the Association than it had ever been : first in the execution of the programme but also in its preparation. The Committee would have to take the largest part in the activities of AICA which grew together with the Association.

The first task of the Committee was to look into the candidacies to full membership presented by the national Sections. The Membership Commission had prepared the work of the Committee; it had given for each candidacy a favourable or unfavourable advice as the case may be. The Committee had now to admit or refuse the candidates.

Admission of New Members

The list of the candidates was as follows :

Presented by the Argentine Section, 3 candidates were proposed : Messrs Rosualdo BRUGHETTI, Julio LLINAS, Ernesto I. RAMALLO.

Presented by the Belgian Section, 5 candidates were proposed : Messrs. Emiel BERGEN, Joseph-Gérard DELAHAUT, Marcel FRYNS, Mme Edith GREINDL, Mr. Philippe John ROBERTS-JONES.

Presented by the British Section, 2 candidates were proposed : Messrs. Roland PENROSE, Francis George (Peter) STONE.

Presented by the Columbian Section, 1 candidate was proposed : Mr. Francisco GIL TOVAR.

Presented by the Dutch Section, 2 candidates were proposed : Messrs. Reynder BLYSTRA, Gisjsbertus OUDSHOORN.

Presented by the French Section, 5 candidates were proposed : Mr. André BERNE JOFFROY, Mrs Germaine CART, Mrs Françoise CHOAY, Mr. Guy HABASQUE, Mrs Dora VALLIER.

Presented by the German Section, 3 candidates were proposed : Messrs. Harro ERNST, Albrecht FABRI, Kurt LEONHARD.

Presented by the Greek Section, 5 candidates were proposed : Mrs. Marie ANAGNOSTOPOULOS, Messrs. Dimitris FATOUROS, Kitsos MACRIS, Jean PANAYOTOPOULOS, Pandelis PREVELAKIS.

Presented by the Italian Section, 5 candidates were proposed ; Messrs. Francesco ARCANGELI, Miss Anna BOVERO, Messrs. Oreste FERRARI, Franco RUSSOLI, Mrs. Marisa VOLPI.

Presented by the Japan Section, 1 candidate was proposed : Mr. Tanio NAKAMURA.

Presented by the Lebanese Section, 2 candidates were proposed : Messrs. Joseph ABOU-RIZK, Salah STETIE.

Presented by the Spanish Section, 14 candidates were proposed : Messrs. Santiago ARBOS BALLESTE, Jose DE CASTRO ARINES, Fernando CHUECA-GOITIA, Alejandro CIRICI-PELLICER, Juan-Eduardo CIRLOT, Ramon DESCALZO FARALDO, Luis FIGUEROLA-FERRETI, Juan Antonio GAYA NUNO, Angel MARSA Y BECA, José Maria MORENO GALVAN, Cirilo POPOVICI, Cesareo RODRIGUEZ-AGUILERA, Manuel SANCHEZ CAMARGO, Juan VIDAL CORTEZ.

Presented by the Swiss Section, 2 candidates were proposed : Messrs. René BERGER, Hans NEUBURG.

Presented by the Yugoslavian Section, 6 candidates were proposed : Miss Katarina AMBROZIC, Mr. Bozo BEK, Mrs. Vera PINTARIC-HORVAT, Messrs. Djordje POPOVIC, Lazar TRIFUNOVIC, Boris VIZINTIN.

3 candidates of the German Democratic Republic were proposed for the German Section : Messrs. Siegfried BEGENAU, Heins LUDECKE, Joachim UHLITZSCH.

A new National Section was proposed, thus composed :

Venezuelan Section : President : Mr. Mariano PICON-SALAS. Members : Messrs. Alfredo BOULTON PIETRI, Graziano GASPARINI, Miguel OTERO SILVA, Rafael PINEDA.

After having been examined, these candidates were unanimously accepted as full members by the Committee.

Mr. Vicente AGUILERA CERNI asked to be admitted in the Free Section. Mr. Alberto DEL CASTILLO representative of Mr. CAMON AZNAR, president of the Spanish Section having agreed, permission was granted to him.

The President, considering afterwards the yearly plan of activities, announced first that AICA was now definitely settled at the Pavillon de Marsan, 107 rue de Rivoli. It could be hoped that it would soon have there its private office owing to the new president of the "Union centrale des Arts décoratifs", Mr. CLAUDIUS PETIT, who was a personal friend of his and who took a great interest in the activities of art critics.

The President told them afterwards that Unesco, following a proposal of AICA, had taken in consideration the prospective creation of an International Center of Documentation on the origins of modern art. For the realisation of this project, Unesco would pass a special contract with the Association. The President was particularly happy to be able to give them this important news. It would enable them to realise a part of their programme which had still to be carried out. All the National Sections would be asked to take part in the creation of this International Center of Documentation, which would prove useful to all the members (every one of the members).

Mr. Raymond COGNIAT (France) expressed the wish that the Association entertain permanent contacts with the other cultural associations. Observers should be sent to the meetings organised by these associations.

Mme S. GILLE-DELAFFON remarked that AICA was thus in close contact with the International Association of Plastic Arts (AIAP), the International Council of Museums (ICOM), the International Union of Architects (UIA), the International Council of Art History and other similar organisations. These associations and AICA invited one another to send observers at their congresses. AICA generally asked the members of the Section of the country where was held the congress to represent the Association. The other Associations did the same. Thus at the Congress of Warsaw, the president Stanislas LORENTZ had spoken in the name of ICOM and in London, this year, it had been asked to Sir Herbert READ, to represent the art critics at the congress of UIA. It was the way in favour with the non governmental international organisations.

Mr. Mario BARATA (Brazil) suggested that a Liaison Committee should be created between these different associations which the Esthetic Congresses could join. Permanent contacts could be assumed by the Secretariat general. A Committee could be formed to that effect with Messrs COGNIAT, JAFFE, DELEVOY, PALLUCHINI and the secretary general of AICA.

Mr. Robert L. DELEVOY (Belgium) seconded the proposal.

Mme GILLE-DELAFFON reminded them afterwards that a list of the members who had not payed their yearly subscription fees had to be presented to the Committee. She was happy to be able to announce that most of the members had regularized their account this year. The Portuguese Section had just sent a telegram to the Assembly to inform them that it had been reorganised; they would send their subscription fees soon. There remained the Indian Section which was being reorganised and so would not be able to pay anything in 1961. But this Section had accepted to undertake a great task for the Association.

13th GENERAL ASSEMBLY

Opening Session
(public)

11 a. m.

At the presidential table :

Messrs. James Johnson SWEENEY (U.S.A.), president of the International Association of art critics
Professor Dr. MAUNZ, State minister for Education and Culture of the Bavarian Government
Lionello VENTURI (Italy), honorary president of the International Association of art critics
Will GROHLANN (Germany), vice-president of AICA, president of the German Section
Raymond COGNAT (France), vice-president
H.L.C. JAFFE (Netherlands) vice-president
Jacques LASSAIGNE (France), vice-president
Juliusz STARZYNSKI (Poland), vice-president
Michel DARD, chief of the Division of Arts and Letters representative of the Unesco
Mme Simone GILLE-DELAFOV (France), secretary general
Messrs Mario BARATA (Brazil), regional secretary
Suut KEMAL YETKIN (Turkey), regional secretary
Walter KERN (Switzerland), treasurer
Gert SCHIFF (Germany), secretary for the assembly
Kurt MARTIN (Germany), general director of the Fine Arts Museum of Bavaria.

The state minister, Professor Dr. MAUNZ welcomed the members of the International Association of art critics on behalf of the Bavarian Government. To chose Munich as the place for the General Assembly was, he considered, a sign of the reputation of Bavaria as a country with an extensive cultural program and of its capital as a home town for the fine arts. The birth after the war, of an international organisation of art critics, at a time when the international ties in the field of art had barely been taken up again, seemed truly prophetic. It certainly contributed to develop the exchanges between the different countries in that same field. As the representative and head of a Ministry in charge of the promotion of Fine Arts in Bavaria, he considered the art critics as his allies. They inspired and stimulated all efforts for the further development of plastic arts. The critic had a great responsibility in the appreciation of the new art. He helped to recognize the true creative talent, and had to come between the artist and his public. Thus the independent art criticism had become the necessary instrument for the promotion of art. He wished, for his part, that the general assembly which would be held

now, would strengthen their intention to pursue this task, so important in their time ; he hoped the members of the Association would always remember the treasures Bavaria had to offer to the art lover.

The President of the International Association of art critics, Mr. James Johnson SWEENEY was greatly comforted at his arrival by the smiling welcomes of the Bavarian countryside. The art critics had several notable welcome to recall for example their arrival at the Golden Horn for the Istanbul meeting and in Naples alive with the fireworks from Capri. But the welcome of Bavaria equalled the charm of both these earlier experiences though in quite another way, and would remain fixed in their recollection for the years to come. From an earlier acquaintance with Bavaria and rococo, he had kept a live recollection of its gaiety and charm and particularly of its people. Now they, members of the International Association of art critics, were on the verge of a brief, intense and certainly rewarding venture. Dr. MAUNZ, in his address, had expressed the warmth of the welcome of Munich for which he wished to thank the Bavarian Government. He wished to thank also Dr. Hans Jochen VOGEL, the Mayor of Munich for his invitation to held the assembly in his town. He was very grateful to them both for the aid they had given to the German Section. Their thanks went likewise to the German Section who had organised this 13th General Assembly of AICA. First Professor GROHMANN to whom they were indebted for the program of the assembly and the organisation of the ensuing tour, and also Dr. Gert SCHIFF who had seconded him from the start. He wished also to express his gratitude to Baron Michel DARD, chief of the Division of Arts and Letters of Unesco who represented that organisation among them. The members of the Association knew well how much they were indebted to Mr. Dard. Each time he had joined them at a meeting, there had been a happy and beneficial sequel for the Association.

After some days of Association work, the art critics would be able to devote the rest of their visit to acquiring a fuller knowledge of Munich and Bavaria. He thanked the German Section to have afforded them this opportunity.

The President of the German Section, Mr. Will GROHMANN, wished to thank the members of the Association who had come to the General Assembly. His gratitude went also to those who so generously had welcomed the assembly and helped with its program. First the Minister of Culture, Professor Dr. MAUNZ, representative of the Bavarian Cabinet, as well as the Mayor of Munich, Dr. Hans VOGEL, who both contributed to the realisation of this assembly. He thanked also President SWEENEY for coming specially from New York and Mme GILLE-DELAFOEN, the secretary general of AICA without whom they would never have achieved their aim. He was happy that his colleagues would be able to get acquainted with Germany in Munich, capital of Bavaria which had proved ceaselessly in the eight hundred years of her history her love for fine arts. To-day, the town was considered as one of the finest art centers owing to its historical monuments, its museums, its exhibitions, its taste for contemporary music and art. Those, familiar with the twentieth century art history knew Paul Klee's diaries. Paul Klee had lived in Munich till 1920 and described the artistic life of this town, the musical life with Felix Mottl and Bruno Walter,

the splendor of its Opera whose the best artists of which could be found in his paintings under an imaginaty title. At the same period, lived there poets such as R.M. RILKE, Thomas MANN and it was also the time of the "Blaue Reiter" , founded in Munich in 1911 and whose works would be admired in the Municipal Gallery. A reception at the Pinacothec would introduce them to the old painting in Germany and Bavaria while an excursion to the church of the Wies and to Otto-beuren would give them an example of perfect Bavarian rococo. In Bavaria "folk art" was still very much alive. The American poet Thomas Wolfe as well as the French writer Joan Giraudoux were both great admirers of that town. He hoped their short stay would prove gratifying and as a beginning gave to professor Arno SCHONBERGER the care of introducing them all to Bavarian rococo.

MEETING OF THE COMMISSIONS

Rules Commission

3 p.m.

Present :

President : Mr. Raymond COGNIAT (France)
Members : Messrs. H.L.C. JAFFE (Netherlands)
Walter KERN (France)
Jacques LASSAIGNE (France)
James Johnson SWEENEY (U. S. A.)
Mme Simone GILLE-DELAFON, secretary general
of AICA

Not present : Messrs. Umbro APOLONIO (Italy)
Grgo GAMULIN (Yugoslavia)
Emile LANGUI (Belgium)
Eric NEWMAN (United Kingdom)

Observer : Mr. Robert L. DELVOY (Belgium)

Mr. Raymond COGNIAT president of the Commission, announced that the modifications of the statutes would be examined.

Mme GILLE-DELAFON reminded them that the Secretary general had prepared these modifications and had sent them to the members of the Commission before the general assembly. They had worked on the statutes and also on the preparation of the Inner Rules. Some of the members of the Commission had met in Paris. They had proceded with the work. At the eve of the assembly, a note had been sent to the members of the Commission thus composed :

" It was necessary to precise the following items which were the most important ones :

Statutes : the composition of the Committee, directing board of the Association and whose authority should be strengthened.

Rules : There had been up till then, no rules concerning the manner in which the President and the Vice-Presidents were elected. But in view of the increasing importance of the Association, they should try to find a way by which the national Sections would be truly represented. The group of the 9 Vice-Presidents should express the international character of AICA. They would have to precise also the part played by the Commissions and see that they do not encroach on the authority of the Committee. "

Mr. H. L. C. JAFFE thought the authority of the Committee should be increased to curb the fantasy of the general assembly.

Mr. Jacques LASSAIGNE acknowledged that the structure of the Committee should be simpler to enable it to do better work. The Bureau would be itself easier to handle if it was smaller. The general assembly should be able to manifest its opinion and have the impression that it was useful. It was necessary to respect the persons but it was not right to have Sections with no activities of their own rule the other ones.

At the last general assembly, it had been decided to modify the statutes. It had been pointed out that the modifications had to be put before the Committee beforehand. Everybody agreed on the necessity of the modifications relative to the payment of the subscription fees. There remained therefore to be discussed the other item concerning the composition of the Committee. Should the honorary members be kept ?

The item having been discussed, it was decided that the Commission would propose to be included in the Committee, the former presidents and vice-presidents of AICA. 10 members to be renewed at each Assembly would be elected instead of the place of the honorary members.

Commission of the Archives of contemporary art

Tuesday, July 18th, 9 a.m.

Present :

President	: Mr.	Juliusz STARZYNSKI (Poland)
Members	: Mrs.	Nora ARADI (Hungary)
	Messrs	Aleksa CELEBONOVIC (Yugoslavia)
		Pierre FRANCASTEL (France)
	Mme	Simone GILLE-DELAFOU (France)
	Mrs.	Francine LEGRAND (Belgium)
	Messrs	Charles DE MAYER (Belgium)
	Miroslav MICKO (Czechoslovakia)	

J.J. SWEENEY (U. S. A.)
Hans Maria WINOLTER (Germany)

Observers : Messrs Raymond COGNAT (France)
Suut KEMAL YETKIN (Turkey)

Mr. Michel DARD, representative of Unesco

Mr. Juliusz STARZYNSKI, president of the Commission, wished to begin by expressing his warm congratulations to the Belgian Section for its great work and the publication of the "Archives of Belgian Expressionism" just brought by Mrs LEGRAND. He reminded them afterwards that, last year in Warsaw (1960), the Commission had deplored the great dispersion of the work already done. It had asked that a Center of Documentation be created at the seat of AICA in Paris and that the help of Unesco be asked for this important venture. He asked Mme GILLE-DELAFFON to expose the results obtained in that field.

Mme GILLE-DELAFFON announced that, according to the decision taken by the general assembly on the suggestion of the commission, she had exposed the planned Center to Unesco. The Section of the Plastic Arts had presented to the Division of Arts and Letters a memo comprising a report of the work already done by the Commission since its creation in 1956, a report of the work undertaken at the request of Unesco so that the Western Sections of AICA acquire a better knowledge of the contemporary art of the Eastern countries (former contracts of Unesco with the Association), lastly the projected plan of the "Creation of an International Documentation Center on the origins of contemporary art" followed by a statement of expenses for such a Center.

This memo was examined by the different departments of Unesco. With the help of Mr. Michel DARD, chief of the Division of Arts and Letters who had been interested in the plan from the start, the necessary help had been promised to the Association and a contract studied. Mme GILLE-DELAFFON was extremely happy of this result which would enable AICA to create the International Center of Documentation on contemporary art. It would thus be possible for the Association to undertake a task useful to all the art critics and all the art historians.

Mr. Michel DARD wished that they should work out a schedule precise enough so that Unesco could help them with their plan.

Mr. Juliusz STARZYNSKI thought it important to delimit what the Sections should begin with. He saw for his part two different problems : the study of the origins of modern art in the different countries, and afterwards the documentation.

Mr. Pierre FRANCAISSE would like them to separate the creation of a Center and the documentation to be collected. The former should be permanent and the latter, local and movable. Would it be possible to have files on contemporary art, did the Sections already have such a documentation and could they give it to the center ?

In Mme Francine LEGRAND's opinion, the problem could not be solved that way : the cost of the transportation and of the photography of these files would prove too great. She found it also important to remind them of another source of archives : the small films of the Television on contemporary artists. These news reels should be kept.

Mr. Juliusz STARZYNSKI believed that the first thing to do was to look thoroughly into the problem.

Discussion between the members of the Commission.

Mr. Juliusz STARZYNSKI concluded in declaring that the Center of Documentation of Paris should be a Liaison Center between the different National Sections collecting the Archives. It would send enquiries which the Sections would answer. The answers would be published in a Bulletin.

Mr. Pierre FRANCASTEL approved of the enquiries. They could perhaps study a different question each year.

Mr. Juliusz STARZYNSKI saw how useful it was to begin a general report on the problem and on its bibliography. Themes would be chosen afterwards.

Mr. Raymond COGNAT explained that the French Section proposed to publish each year, informations on the artistic life of different countries.

Mr. Pierre FRANCASTEL saw this as an almanach. It was therefore not immediately related to the present problem.

Mr. Juliusz STARZYNSKI asked that a copywriting Commission be created for the publication of the Archives' Bulletin.

Were proposed : Messrs. J. STARZYNSKI, P. FRANCASTEL, Mrs. F. C. LEGRAND,
Mr. A. CELEBONOVIC, President SWEENEY et Mme GILLE-DELAFON.

Commission of the Archives of contemporary art (concluded)

2nd meeting, Wednesday July 19th

Mr. Juliusz STARZYNSKI according to what had already been said, submitted to them a working schedule : the International Center of Documentation of AICA would be based on the activities of the national Sections. It would organise collective researches on the origins of modern art. Three concrete tasks were proposed as a beginning :

- 1°) A short enquiry among the national Sections to register the different national centers in liaison with AICA. Answer before December 1st.

- 2°) An enquiry among the public or private centers already existing in the different countries. State of the problem, future studies, how did they see the origins of modern art, bibliography. Answer before April 1st 1962.
- 3°) Bibliography of the modern art magazines. Mr. FRANCASTEL' s program.

Mr. Pierre FRANCASTEL wished to give some details on this last work. The interesting period, in his opinion, began between 1880 and 1885 and ended in 1918 about. They would receive sample files to be sent back at a precise date. Some members of the Commission having objected of the change undergone by the first conception of the Archives of contemporary art, Mr. Francastel stated that they could also look for the personal archives of the artists. The existence of such archives would prove very interesting.

Mr. Juliusz SZARZYŃSKI saw the creation, in relation with the Center, of an "International Bulletin of the Archives of modern art", to convey the result of the work to the national Sections.

Mr. Michel DARD believed Unesco would help them with the researchs as well as with the publication of a typed report which would be a kind of documentation paper.

For Mr. Juliusz STAR NEMI, such a bulletin meant for work, should be published more than once a year according to the financial possibilities of AICA. The Commission would assume the copywrite. The secretariat would be at the International Center of Paris.

Mr. Pierre FRANCASTEL thought it necessary to put someone in charge of the whole publication.

Next meeting of the Archives Commission in October in Paris.

Methods and Congress Commission

Wednesday, July 19th, 9 a.m.

President : Mr. H. L. C. JAPPE (Netherlands)

Members : Messrs. Aleksa ČELEČONOVIC (Yugoslavia)
Robert DELEVOY (Belgium)
Pierre JEANNERAT (United-Kingdom)
Walter KERN (Switzerland)
Mario BARATA (Brazil) for Mr. Mario PEDROSA

Jacques LASSAIGNE (France) for Mme GILLE-DELAFFON
G.L. LUZZARRO (Italy) for Mr. R. PALLUCHINI

Not Present : Messrs. Giovanni CARANDENTE (Italy)
Will GROHMANN (Germany)
Georges POILLEX (Switzerland)
Juliusz STARZYNSKI (Poland)
J.J. SWEENEY (U.S.A.)
James WHITE (Ireland)

Mr. H.L.C. JAFFE, President of the Commission, reminded the members that the Commission was systematically composed of all the members of AICA who had prepared one of its Congresses or one of its general assemblies. The members of the Commission had to study that year, the themes for the next congress (8th International Congress of art critics, Israël 1963). they had received different suggestions from the national Sections.

The members of the Commission discussed those themes. For the General Assembly of Mexico (1962), the Uruguayan Section proposed : "the parallel evolution of Latin-American and European art".

For the congress of Israël (1963), president Lionello VENTURI suggested the study of the following problem "How can the Unity of Visual Arts, architecture, painting, sculpture, be reached." The Mexican Section thought it interesting to study "The influence of western art on the artistic production of the Jews" "Biblical themes and art in the world". The Spanish Section presented the following theme : "Interference between Industry and Art. What does industrial science bring to contemporary art ?"

After having studied these different themes, the Commission decided to bring some of them before the assembly for approval (see the report of the Commission, full session of the general assembly, Wednesday July 19th, 10.30 am)

Copywriting Commission

Wednesday, July 19th, 9 a.m.

Present :

Presidence of Mr. James Johnson SWEENEY (U.S.A.) owing to the absence of Mr. Giulio Carlo ARGAN (Italy)

Members : Messrs H.L.C. JAFFE (Netherlands)
Jacques LASSAIGNE (France)
Juliusz STARZYNSKI (France)
Mme Simone GILLE-DELAFFON, secretary general

Not present Mr. Will GROHMANN (Germany)

Mr. Jacques LASSIGNE thought it necessary for the Commission to control all that AICA published. He wished the reports of the assemblies and of the congresses to be submitted to the approval of the Commission.

Mr. Juliusz STARZYNSKI rose against this view which was contradictory with the initial task of the Commission. The Polish Section hoped to receive a help for the publication of the minutes of the Congress of Warsaw which it would assume alone.

Mme GILLE-DELAFORE remarked that the Commissions must not go beyond their task. In this particular case, the activity reports of the Association were the responsibility of the Bureau thence of the President and of the Secretary general. There should be no question of a control from the Copywriting Commission.

Terminology Commission

Wednesday, July 19th, 9 a.m.

Present :

President : Mr. H. L. C. JAFFE (Netherlands)
Members : Mr. Robert DELEVOY (Belgium)
Mrs. Magda van EMDE BOAS (Netherlands)
Messrs Miroslav NICKO (Czechoslovakia)
Pierre RESTANY (France)
Rene de SOLIER (France)
Tony SPITERIS (Greece)
Guy WEELEN (France)

Mr. H. L. C. JAFFE president of the Commission, recalled that, according to the measures taken at the general assembly in Warsaw, all the national sections had been informed of the work planned by the Commission. The members had been asked to give the words they found interesting to study. The Commission had received answers from : Messrs J. J. CRESPO DE LA SERNA (Mexico), Carrado MALTESE (Italy), Oscar REUTERSVARD (Sweden), Eugenio BATTISTI (Italy), Robert DELEVOY (Belgium), Charles de MAYER (Belgium), Mrs van EMDE BOAS (Netherlands). The Dutch Section who had been in charge of coordinating the work had asked the French Section to see what conclusions could be drawn for the present time from these answers.

The members of the Commission studied then the list which had been received and made different suggestions. After having been submitted to the Committee, these would be put before the general assembly (see Report of the Commissions, general assembly, 2nd full session, Wednesday July 19th, 10 h 30 a. m.).

Committee of the Experts
in charge of examining the documentation on Contemporary Indian Art

Present :

President : Mr. Jean LEYMARIE (France)
Members : Mr. Will GROHMANN (Germany)
 Mr. J.J. SWEENEY, president of AICA
 Mme Simone GILLE-DELAFOY, secretary general
Not present : Mr. Georges SALLES (France)
Observer : Mr. Michel DARD, representative of Unesco.

Mr. Jean LEYMARIE president of the Committee announced that Unesco had asked AICA this year to collect a very thorough documentation on contemporary art in India and thus give to the Western countries a better knowledge of modern art in Eastern countries. The help of the Indian Section of the Association was asked for this work as had been asked before the help of the Japanese and Turkish Sections who had collected a similar documentation. According to the wish of Unesco, this documentation would consist of general studies, of reports of exhibitions, of studies on the most important artists together with photographs of their work. It would be put before a group of international experts.

Mme GILLE-DELAFOY informed them that Mr. Bala RAJ ANAND, president of the Indian Section had accepted to collect the documentation. They all wished that Mr. S. RANDHAWA, who played an important part in the artistic life of India, would help him in this task, so useful to his country.

Mr. Jean LEYMARIE had already met Messrs Bala RAJ ANAND and RANDHAWA. He knew they would be most able to accomplish the task which had been given to them. Both were directors of art magazines and very much up to date on the Indian artistic movement. As for the Committee of Experts, Mr LEYMARIE preferred to keep to a very small but highly qualified Committee. It could be composed of Messrs Will GROHMANN (Germany) and Georges SALLES (France) both experts in that field and of himself who had stayed some time in India.

Mme GILLE-DELAFOY explained that the working schedule mentioned three working sessions of the Committee of Experts. They would next meet in Paris, where the documentation would be sent.

MEETING OF THE COMMITTEE

(2nd session)

Wednesday, July 19th, 10 a.m.

The President called upon Mr. Jacques Lassaigue to address them.

Mr. Jacques LASSAIGNE wished the Committee to approve the modifications of the Statutes proposed by the Rules Commission. These modifications concerned the composition of the Committee and the manner in which the subscription fees could be received (see Meeting of the Rules Commission, Monday July 17th, 3 p.m.)

The Committee gave its approval for these changed statutes.

Mr. Pierre JEANNERAT tried to show the difficulties met by the Sections who have few or no Adherent members.

Mr. Mario BARATA asked that a list of the Adherent members be published.

Mme GILLE-DELAFON stated that the list of the Adherent members of every Section could be consulted at the Secretariat general.

GENERAL ASSEMBLY

1st Full Session

Tuesday, July 18th, 10.30 a.m.

REPORT

PRESENT :

Honorary President : Lionello VENTURI (Italy)

President : James Johnson SWEENEY (U.S.A.)

Vice-Presidents : Raymond COGNAT (France), Will GROHMANN (Germany), Hans L. C. JAPPE (Netherlands), Jacques LASSAIGNE (France), Juliusz STARZYNSKI (Poland).

Secretary general : Simone GILLE-DELAPON (France)

Regional Secretaries : Suut KEMAL YETKIN (Turkey), Mario BARATA (Brazil)

Treasurer : Walter KERN (Switzerland)

Members : Nora ARADI (Hungarian Sect. Pres.), Miroslav MICKO (Czechoslovakian Sect. Pres.), France STELE (Yugoslavian Sect. Pres.).

Palma BUCARELLI (Italian Sect. Secr.), Aleksa CELEBONOVIC (Yugoslavian Sect. Secr.), Robert L. DELEVOY (Belgian Sect. Secr.), Renilda HAMMACHER (Dutch Sect. Secr.), Pierre JEANNERAT (British Sect. Secr.), Jiri KOTALIK (Czechoslovakian Sect. Secr.), Charles DE MAYER (Belgian Sect. Treas.), Joseph E. MULLER (Luxemburgese Sect. Secr.), Sandor TORDAY (Free Sect. Secr.).

Vicente AGUILERA CERVI (Spain), Eugenio BATTISTI (Italy), Oto BIHALJI-MERIN (Yugoslavia), Eléonore BILLE DE MOT (Belgium), L. P. J. BRAAT (Netherlands), Marcel BRION (France), Liliane BRION GUERRY (France), Anna Maria BRIZIO (Italy), Alberto del CASTILLO (Spain), Felix DARGEL (Germany), Angelo DRAGONE (Italy), Hans ECKSTEIN (Germany), Frank ELGAR (France), Magda van EMDE BOAS (Netherlands), Walter EREBEN (Germany), Lane FAISON Jr. (U.S.A.), Pierre FRANCASTEL (France), Paul GENEUX (Switzerland), Giulio C. GHIGLIONE (Italy), Carola GIEDON-WELCKER (Switzerland), Ernst GOLDSCHMIDT (Belgium), A. M. HAMMACHER (Netherlands), Alfred HENTZEN (Germany), Werner HOFFMANN (Free Sect.), Francine LEGRAND (Belgium), Jean LEYMARIE (France), G. L. LUZZATTO (Italy), Giuseppe MARCHIORI (Italy), Kurt MARTIN (Germany), Luc MENASE (Yugoslavia), Georges MOURELOS (Greece), Maria NETTER (Switzerland), Georgine OERI (Switzerland), Kenjiro OKAMOTO (Japan), Guido FERROCO (Italy), Roland PIETRI (France), Ksawery PIWOCKI (Poland), Attilio PODESTA (Italy), Leo van PUYVELDE (Belgium), Pierre RESTANY (France), Alfred SCHEIDEGGER (Switzerland), Gert SCHIFF (Germany), Albert SCHULZE VELLINGHAUSEN (Germany), René de SOLIER

(France), Tony SPITERIS (Greece), John A. THWAITES (Free Section), J.J. VRIEND (Netherlands), Joseph VALENTINY (Luxemburg), Guy WEELEN (France), H.M. WINGLER (Germany), Leopold ZAHN (Germany).

New Members : Anna BOVERO (Italy), Dimitri PATOUROS (Greece), Edith GREINDL (Belgium), Taniro NAKAMURA (Japan), Franco RUSSOLI (Italy).

Observer : Herman MADSEN (Denmark)

Representative of Unesco : Mr. Michel DARD, chief of the Division of Arts and Letters.

The President opened the first working session of the 13th general assembly. He was glad to welcome President Lionello Venturi and the members of the Association who, he was sure, had been induced to come by the marvellous program proposed by the German Section. The Association was grateful to president Graham to whom they owed this very interesting trip.

The schedule having been adopted, the President began by announcing that the Committee had admitted 64 new full members among which a new National Section. The Secretary general would give the names of these new members and the Assembly would be asked to ratify these admissions.

The names of the new full members were then read out (see Meeting of the Committee, session of Monday July 17th, 10 a.m.)

Mr. Tony SPITERIS (Greece) expressed his surprise before the number of candidates admitted : 64 for 84 proposed. He felt that 14 new full members was a bit too much for the Spanish Section. He wished that they were more severe for the admission of members.

Mr. Alberto DEL CASTILLO (Spain) explained the situation of the Spanish Section : small and inactive for a long time, it was now being reorganised and wished to make up for the time it had lost.

The discussion became general and different opinions were expressed.

The President remarked as a conclusion that the admissions were the task of the Committee who was alone able to admit or refuse the candidates.

Moral and Financial Reports

The President then asked the Secretary general to read out the moral report and the Treasurer, the financial one.

Mme Simone GILLE-DELAFON began by stating that the report, she has had the pleasure to read out to the general assembly for many years, had always stressed the steadily growing importance of the Association. Ten years had been enough for the art critics to understand how important it was for them to group themselves, to hold international meetings and to work together.

It was nevertheless important to show, during this 13th general assembly, that this year had been decisive for the development of the Association. Important decisions had been to be taken, and a page of the history of AICA had been turned. First, the seat of the Association had changed; the plea for help which President Sweeney had presented to Mr. André MALRAUX State Minister for Cultural Affairs had not remained unanswered. AICA owned now an office in a wing of the Louvre, at the pavillon de Marsan. They had been warmly welcomed by Mr. Claudius Petit, President of "L'Union centrale des Arts décoratifs", and by the curators of the museum. They could now hope for the plan of Mr. Claudius Petit to be realised and that they would have soon an office of their own, and thus be able to stay there. Already the members should remember that the office of the Association, 107 rue de Rivoli, was opened every morning, and on Wednesday afternoon.

There had been another important change that year, concerning the subsidies received by the Association. Since the month of January, the subvention given to it by the honorary member of AICA was sent to the French Section to help with the activities of the Association. An effort had nevertheless been made to improve the financial position of AICA which was not strong enough for the numerous tasks of its programme. They had therefore submitted to Unesco a closely studied plan which should enable them to create an International Center of Documentation on contemporary art, required by the Archives Commission at the last general assembly. The Division of Arts and Letters of Unesco showed them in that occasion a great understanding. They had agreed that such a center of documentation was extremely useful and were considering to enable AICA to try and realise this plan. She was thus able to announce to them that a second contract on the creation in Paris of an INTERNATIONAL CENTER OF DOCUMENTATION ON THE ORIGINS OF MODERN ART would be added, that year to the usual contract proposed by the United Nations Educational, Scientific and Cultural Organisation to AICA, according to its major project "East-West". All the members would understand the importance of this new contract.

AICA was therefore entering new adventures. The help of all the members would be asked, and welcomed. The Association knew it could count on its national Sections who had always given their aid. Last year, it was the Polish Section who had prepared a Congress where they had met with very

interesting work as well as the birth of an exceptional friendship among the critics. This year, the German Section under the direction of president Grohman was organising such an attractive general assembly that more than 80 full members were attending it, number which had never been reached until then for an assembly.

The results which had been obtained during the few months which separated the two meetings were partly known already :

- 64 new full members admitted by the Committee as well as one new Section.

There were now 600 full members and 37 national Sections. They should also note the special effort of some Sections : the Spanish Section, for instance, was being reorganised with a greatly increased number of members, and the promise to take a larger part in the activities of the Association; the Argentine and Greek Sections were also being renewed as well as the Indian Section

But the Sections had unhappily been stricken that year with cruel losses. The Czechoslovakian Section had announced the death of Vincent Kramar, its honorary president. A man of great value, he had been one of the pioneer of modern art in Czechoslovakia, having collected, as early as before the first world war, the works of Picasso. Famous art historian and art critic, he had directed for a long time the National Gallery of Prague. The Belgian Section mourned, for its part, the passing of André de Ridder. One of the first members of the Association, he taught at the University of Gand and was a widely known writer.

AICA was very grateful to the Sections who wrote often to keep close contacts with the Secretariat general. One of its dearest wish was to maintain a permanent liaison between its members and facilitate their contacts. For that reason AICA tried to increase the number of international meetings.

The International Association of Art critics was thus entering a kind of maturity, and it had now very definite aims. The creation of a documentation on contemporary art was a task in which AICA had been, from the first, very much interested. Pierre Francastel had suggested they collect Archives of contemporary art, Mario Pedrosa afterwards had been interested in the origins of modern art in the different countries. She would not speak to them that year, about the exhibition catalogues which had been less frequent owing to their move. She found it useful to remind them that one copy of each catalogue received, was deposited at the Art and Archeology Library of the University of Paris (5, rue Michelet). They completed the collection of that Library which was open to all the members of the Association.

In all this work, AICA was still pursuing its great aim : to bring together the art critics in the whole world, and thus all the nations of the world.

The President thanked Mme GILLE-DELAFON for her ceaseless efforts. They were particularly grateful to her for having interested Unesco in the creation of an International Center of Documentation on contemporary art. She served AICA's cause so tenaciously that AICA looks serenely into the future.

Mr. Walter KERN (Switzerland) presented his report for the period going from September 1st 1960 to June 30th 1961. At the end of August 1960, the credit balance of AICA's account at the bank was 18,486.86 Swiss Francs. The 30th of June 1961, 20,535.96 Swiss Francs were at the Banque cantonale Thurgovienne in Romanshorn. The general Treasurer was of the opinion that the Treasury would be greatly simplified when the treasurers of the national Sections would receive themselves the subscription fees of all the members and send the whole amount to him afterwards. Most of the Sections sent all their fees in one amount but as they did not join to it the list of the members who had paid, it proved impossible to make any control. The accounts were also complicated by the statutes: according to them, he should receive part of the subscription fees payed by the adherent members. A blue leaflet had been sent each year to the national Sections. He deplored that they had not been sent back to him. Everything would be simplified if the national sections kept the totality of the Adherents' subscription fees. For this year, many sections had not yet paid him anything. Most of the sections wished that the stamps should be sent to them before giving any money. The work of such a method remained to be proved. He would prefer for his part, on the contrary that the national treasurers send him first the whole amount of the subscription fees of their members and he would send them back immediately the corresponding stamps as proof of their payment. He wished to remark that it was not the poor Sections who did not pay but those which were badly organised.

Mr. Pierre JEANNERAT secretary of the British Section, wanted the stamps to be sent to each Section before January 1st so that the members may be given the stamp when they pay their subscription. The answer seemed to be for the national treasurers to buy their stamps.

Many members pointed out that it was impossible for them to send the whole amount of the subscriptions before having received the corresponding money. Therefore, the year often passed without the members receiving any stamps. It seemed both out of question and depressing.

Mme Gille-Delafon presented then a statement of account for the General Secretariat (ANNEXE N°3)

The President thanked the General Treasurer who, he hoped, would overcome all the difficulties. He then passed to the next item: the increase of the subscription fees. The sum payed at present by the full members, was much smaller than any other. It had not been increased while the cost of everyday life and of the post office had never ceased to go up. The subscription which was now of 15 new French Francs could be put to 20 new French Francs and still remain among the smallest.

Mr. Mario BARATA (Brazil), feared that it would be even more difficult

to collect the subscription fees if they were increased. Furthermore, it did not seem necessary as there seemed to be enough money in AICA's account.

Mme GILLE-DELAFON in answer to the questions asked on the subject, stated that part of the money of the account, was dedicated, at each assembly of AICA, to the payment of the tallies given to the members who came but could not meet with their great travel expenses. It had been done at the beginning of the Association with the help of Unesco. Tallies were also given to the members of the Commissions who attended regularly the meetings of these Commissions. AICA's treasury had become propitious for they had reduced the expenses as much as they possibly could : the Secretariat general for example being satisfied with the strict minimum. But such an organisation which had enabled AICA to acquire more power and more financial strength, would not go on for very long owing to the development of the Association.

Mr. Pierre JEANNERAT thought the members who did not come to the general assemblies, would not be interested in the tallies who benefited only a very small number of persons.

Mr. Raymond COGNIAT agreed with what Mr. BARATA had said.

The proposal of increasing the subscription fees was rejected.

Mr. Jacques LASSAIGNE wished to remind them that Mr. Georges Wildenstein still gave a subvention to AICA. The French Section received the amount which was after put to the Association's account.

The President would have liked the budget proposals for the coming year to be presented to the Assembly. But they had to be reconsidered because of the new contract of Unesco which gave them new tasks. He asked them therefore to leave to the Bureau the care of solving this problem.

REELECTION OF THE BUREAU

The President announced that they would have to elect now three vice-presidents. The three vice-presidents retiring were :

Messrs. Raymond COGNIAT (France)
Pierre COURTHION (Switzerland)
Will GROHMANN (Germany)

The assembly was reminded that regarding the Vice-presidencies of the Bureau (six vice-presidents at the beginning, and nine since 1957), AICA's main care had been to maintain a geographical balance even while committing it to its members. For the first time, at the last general assembly in Warsaw, two Vice-Presidents belonging to the same country had been elected. To ensure the continuity of the directing principles of the first years, and of the established

ways, the Committee proposed the candidacy of the three Vice-presidents who had retired last year. Their presence in the Bureau was a great honor for the Association and they represented AICA in the different parts of the world.

Mr. Raymond COGNIAT was of the opinion that AICA was an association of individuals and not of countries. There should be therefore no objection in the election of two vice-presidents of one country.

Mr. Pierre FRANCASTEL agreed with Mr. Cogniat. The base of the Association had been personal worthiness. Thus it differed from all others.

The assembly gave its opinion on the subject by voting by a show of hands though it had not been mentioned on the agenda. The majority went to many vice-presidents for one country.

Mme GILLE-DELAFFON called the attention of the assembly on the fact that if there were more than one vice-presidents by country, very few countries would be represented among the 9 vice-presidencies. The character of the Association would therefore be changed. Thus in 1960, the vice-presidencies had been given to 7 Europeans, 1 Israelian and only 1 American. Never had such a result been reached.

According to what had always been done, the three former Vice-presidents were proposed. Other candidatures were then presented. The ensuing vote gave the following results (73 members voting) :

Messrs. G. C. ARGAN (Italy)	49 votes	} elected
Mario PEDROSA (Brazil)	39 "	
Soichi TOMINAGA (Japan)	22 "	
Giuseppe MARCHIORI (Italy)	19 "	
Jean LEYMARIE (France)	17 "	
Werner HAPTMANN (Germany)	14 "	
Miroslav MICKO (Czechoslovakia)	13 "	
José CAMON AZNAR (Spain)	13 "	
Tony SPITERIS (Greece)	12 "	
Robert L. DELEVOY (Belgium)	11 "	

Applause

The President presented afterwards the next item of the agenda : the creation of new regional Secretaries. The Association developing, it became necessary to create new regional secretaries. The President proposed to divide that which grouped Eastern Europe and Near East. The secretariat of the Near East would remain in the care of Mr. Saüt KEAL YETKIN (Turkey). To whom would they entrust that of Oriental Europe ?

The candidature of Mr. Miroslav MICKO (Czechoslovakia) was proposed by Mme Gille-Delafon. Proposal accepted unanimously and applauded.

The members then discussed the necessity of a Secretariat for Southern Asia and Far East and one for Africa. These were created but, following a proposal of Mr. Jacques Lassaigne, remained free for the present time.

Mr. Pierre FRANCASTEL asked if the regional Secretariats proceeded from the general Secretariat or if they were a screen between the Sections and the general Secretariat.

Mme GILLE-DELAFFON explained that the Secretariats had been created to help the Bureau. All the help they could give the Association would be more than welcomed : specially in the case of the creation of new Sections in countries far removed from AICA's seat and on which they were badly informed. There had been yet no reports of the regional secretariats as they had had hardly any activities. It could be regretted that the farthest Sections had been created without their help.

Mr. Tony SPITERIS suggested that the secretariats regional present a report at each assembly.

The President announced that the remaining problems would be discussed at the next session. The meeting rose.

GENERAL ASSEMBLY

2nd full session

Wednesday, July 19th, 10h30 a.m.

The President opened the session. He asked Mr. Michel Dard, representative of UNESCO, whose presence was already a good omen, to kindly inform the assembly of the plans of the United Educational, Scientific and Cultural Organisation for AICA.

Mr. Michel DARD first assured the art critics of his personal friendship. He was bound to them by lovely memories. One of them, more specially, was the Yugoslavian tour, and the visit of all these monasteries, as picturesque as eventful. Unesco was also very much conscious of the part played by the art critics in the development of the international cultural values. To help the Association, Unesco would continue, as in the past, according to its major project "East-West", its contracts with AICA on the Documentations of the contemporary arts of the Eastern countries. This year, AICA had been asked to collect a documentation on contemporary art in India. A Committee of experts had been formed with Messrs. GROHMANN, LEYMARIE and SALLES. With the help of Messrs Mulk RAJ ANAND and RANDHAWA, they would study the documentation which would be afterwards kept in the archives of AICA. He wished also to inform the members of AICA of a plan which had still to be discussed. At the general assembly in Warsaw, they had wished the creation of an International Center of Archives on contemporary art where the archives already existing in the different Sections would be classified. Unesco agreed on such a plan but a schedule had still to be elaborated. Having himself attended the meetings of the Archives Commission, under the presidency of Mr. Starzynski, he had seen the work already done and had full confidence in the future.

Applause

The President thanked Mr. Michel Dard for his cheering words. They would all do their best to fulfill the task entrusted to them by AICA.

REPORT OF THE COMMISSIONS

The President asked the presidents of the Commissions to give a report on the work done.

Membership Commission

The President informed that the Commission had carried on its duty and given to the Committee the list of the candidacies to full membership with their agreement or refusal.

Commission of the Archives on contemporary art

Mr. Juliusz STARZYNSKI, president of the Commission, thanked the Belgian Section and personally Mme LEGRAND for the great work they had accomplished. Sample files had been published in the "Bulletin des Musées Royaux des Beaux arts de Belgique". He explained then the programme they hoped to realise with the help of Unesco. The Commission wished to see the development of the national Centers of Archives on modern art. The International Center which would shortly be created would organise the work of the national Sections. These would undertake collective studies under the direction of the Commission and of the International Center.

- 1°) An enquiry would be conducted to register the national centers. The Sections would establish and send a documentation on these centers. The answers should reach the Secretariat before December 1st.
- 2°) Next they would send out a second enquiry on the larger problem of "The origins of modern art". It would give the bibliography of the works already existing or only begun on the subject as well as the list of the specialized establishments. Precise details would be asked on the manner in which each country saw the study of these "Origins" (see ANNEXE n°1)
- 3°) The Commission proposed to them lastly to join themselves to the work already undertaken by Mr. Pierre FRANCASTEL on the bibliographic documentation of the art magazines published between 1880 and 1918. These magazines were often the proclamation of the artistic movements of that period whose theories were in general expressed there. A general bibliography could be made with the help of the national Sections. This study would take at least a year.

All these different works would be published through an International Bulletin of the Archives of modern art. It would come out several times a year and would inform everyone of what was being accomplished.

Long applause.

Methods and Congress Commission

Mr. H. L. C. JAFFE, president, informed the Assembly that the Commission considered the organisation of the Congress of Warsaw as extremely satisfying. As the reports had been published in extenso before the assembly, texts has not been read out and had been discussed immediately.

They should keep this method and even improve it. Themes were then proposed for the next meeting of AICA :

For the general assembly of Mexico (1962) :

- a) Assimilative process of European art in both North and South America.
- b) What did Mexican arts bring to contemporary art ?
- c) Criticism in relation to artist, collective movements and individuals.

For the Congress of Israël (1963)

- a) How can the unity of visual arts (architecture, painting, sculpture) be reached. Plastic arts in everyday life - (Industrial Design)
- b) Part played by the artists of Jewish origin in modern art and where goes now Israeliian painting ?
- c) Biblical ideology and inspiration in present day painting and music.

Copywriting Commission

Mr. G. C. ARGAN, president of the Copywriting Commission being absent, Mr. LASSAIGNE expressed the regrets of the Commission for not having supervised anything since it had been created. The Commission, which had been created to help the organisers of the Congresses, wished to be able to use its supervising right.

Rules Commission

Mr. Raymond COGNAT, president of the Commission informed them that the Inner Rules were being studied. He left to Mr. Lassaigne the care of explaining the modifications of the statutes and of asking the agreement of the general assembly.

Mr. Jacques LASSAIGNE read out the proposed modifications :

- ART I Add to the aims of the Association "Help international meetings and thus ensure permanent contacts between its members.
- ART VI The Committee would consist of :
- a) the presidents of the national Sections
 - b) the members of the Bureau
 - c) former presidents and vice-presidents of the Association
 - d) six members elected at each assembly.
- ART IX In the case of vote by proxy, each member present may only do it for the benefit of three other members.
- ART XI The way in which the subscription fees are collected, is thus modified " The subscription fees of the full members will be payed to the Association. The National sections will decide alone of the adherent members' subscription fees and will keep the whole amount".

Miss Palma BUCARELLI thought six free members not enough for the Committee. Ten seemed a more adequate number though it would not be necessary to appoint them all.

Mr. LASSAIGNE agreed with this proposition. The number was changed and the agreement of the assembly asked.

Agreement given by a show of hands.

After this vote, two members of the Japanese protested through Mr. Pierre RESTANY (France), that they had voted the modifications of the statutes without understanding them.

The President translated therefore verbally the modified statutes.

Mme GILLE-DELAFFON regretted that the agreement of the Assembly had been asked verbally on such an important problem. There had been no translation and only the representatives of 20 national Sections had been consulted out of 37 (total number of the Association's Sections). As the Secretary general, she felt it her duty to protest. The modifications of the statutes had been voted without a written text, in both languages of the Association, having been sent to all the national sections.

Terminology Commission

Mr. H. L. C. JAFFE president of the Commission, announced that the Commission would ask the help of all the members of the Association who were interested in the subject. They would receive a model plan as well as the list of the words. The plan which had been adopted was as followed :

- | | |
|----------------------------------|---|
| 1. Etymology | 5. Historical and semantic |
| 2. Equivalent in other languages | 6. Artists and works related to the word. |
| 3. Definition of the word | 7. Bibliography since Diderot. |
| 4. Quotations | |

The list of the words would be sent later on, by the Secretariat general (See circular letter to the members : ANNEXE N°2)

Mr. René de SOLIER added to the report of the president of the Commission that they were planning a dictionary of artistic terms. It was therefore very important to begin working on the given words. They could stop now sending lists.

Mr. Jean LEYMARIE (France) pointed out how much he was interested in the work of that Commission. Could they perhaps ask in a next Congress a linguist to come and explain to them the influence of the language on modern art? In his opinion, such a study was necessary to understand really well contemporary art. It would perhaps also be interesting to ask for the collaboration of an ethnologist.

Applause

Committee of the experts on contemporary Indian art

Mr. Jean LEYMARIE, president of this Committee, informed the assembly that he had discussed with Mr. Will GROHMANN. They had regretted the absence of Mr. Georges SALLES, whom they know to be specially interested in Eastern arts. The Committee would meet soon in Paris. Mr. LEYMARIE knew personally Messrs Mulk RAJ ANAND and S. RANDHAWA, he had met them in India. It would perhaps be interesting to collect documentation not only on Fine arts and Folk Arts but also on such arts as Music, dance as well as on the intellectual life, the customs etc... He would write himself to the Indian Section on the whole problem.

ACTIVITIES REPORTS OF THE NATIONAL SECTIONS

The President asked then the Presidents of the national Sections if they would be kind enough to give a report of the activities of their Section.

Mr. Will GROHMANN, president of the German Section, informed the assembly that all their time had been given over to the preparation of the 13th general assembly now being held in Munich. He hoped the members would be satisfied with the programme. But the Section had helped also with the Bauhaus Archives under the direction of Mr. Hans Maria WINGLER. The "Bauhaus Archiv" had been created in 1960 in Darmstadt and had been inaugurated in 1961. It was a research institute in charge of collecting the documents of the Bauhaus. It studied the events which were related to the movement ideologically or historically as well as its consequences at the present time. Besides the real archives and the library they would create a museum which would show the different stages of the evolution since 1850. There would also be some exhibitions.

Mr. Jorge ROMERO BREST, former president of the Argentine Section, announced the creation of an Argentine Association of art critics. He had summoned an assembly of that country's art critics where had been designated a directing committee whose president was Mr. Romualdo BRUGHETTI and whose secretary general was Mr. Julio LLINAS. Mr. Romero Brest had given up the presidency of the Argentine Section for the benefit of Mr. Brughetti. The latter wished to collaborate closely with AICA.

Mr. Charles BERNARD, president of the Belgian Section, let Mr. Robert DELEVOY secretary of the Belgian Section, tell the Assembly that they had lost one of their most prominent members, André de RIDDER. He had been one of the first member of the Association and was vice-president of the Belgian Section. He died on July 1st, in Anvers, at 73 on the very day on which opened at Anvers Museum a retrospective of Gustave de Smet (one of the Flemish painters he had most ardently defended), and in Knokke a Chagall exhibition, which he had helped to organize. At the news of his death, Chagall sent to Knokke a long and very moving telegramme, part of which was as follows : "... Et quand l'heure approche d'une joie, il nous faut involontairement pleurer. Un simple bouquet de fleurs - innocent d'aspect - fait penser à l'enfance, à la mort et voilà, maintenant que mes couleurs et le mouvement sur mes toiles autour de vous sont tristes et pleurent

le départ d'un homme - un seul - et qui donc ? de notre rare ami ". Professor at the University of Gand, member of the Royal Academy of Belgium, André de Ridder was at the same time art historian, art critic, novelist and essayist. He could write with ease both French and Flemish. As soon as 1912, he wrote an essay on " Le Fauconnier and Cubism ". He was the author of the first monography dedicated to Zadkine (1929) as well as the first important work on " James Ensor " (1930). He had nevertheless stood up for the Flemish Expressionist movement on the magazine "Selection" which he had directed with his friend P.G. VAN HECKE (1920-1931).

The Section had continued as it had done for some years now, to designate each month to the public the best shows of living artists, Belgian or foreign, taking place in Belgium. They had also decided to note the most outstanding architectural works and the most esthetic objects in "Industrial Design". The "Prix de la Critique" had been awarded in an exhibition organized in the "Palais des Beaux-Arts" of Charleroi. The "58-59 Prix" which had not been given out yet, was awarded to the sculptor Roel d'Haese and the "59-60 Prix" to the drawing artist Lismonde. Directed by Mr. Francine C. LEGRAND, the working groups had continued to collect the "Archives of Flemish Expressionism". They had established 40.000 files which had been joined to the assembled documents.

Mr. Antonio BENTO DE ARAUJO LIMA, president of the Brazilian Section, had instructed the new Secretary of the Section Mr. Flavio de AQUINO, to announce the change undergone by the Bureau :

President : Mr. Antonio BENTO DE ARAUJO LIMA

Secretary : Mr. Flavio de AQUINO

Treasurer : Mr. Mario BARATA

The Section would organize next December a 2nd national Congress of art critics in Sao Paulo together with the 6th Biennale. The Government had given some money to the Section, who would soon publish a magazine " Critica de Arte ".

Mr. Denys SUTTON, president of the British Section, notified the Assembly that the Section had held its first supper that year at "The Arts Club" in London. The guests of honour were the German Ambassador (the general Assembly of AICA being held in that country) Henry Moore, Sir Philip Hendy and John Napper to whom had been awarded the yearly "Prix de la Critique". Lastly, the Section regretted to announce the death of one of its members, G.S. Stanilands.

Mr. Clemente AIRO, president of the Columbian Section, expressed his regrets that no members of the Section had been able to come at the general Assembly. No help had been given to them. He hoped for better results next year and that they could attend the assembly of Mexico. The Section had held some meetings to study the local problems concerning plastic arts. They had been consulted for the creation of a Museum of Modern Art in Ibaguè and the creation of official art academies in Bucaramanga and Cucuta. The members had been on numerous juries.

Mr. Sigurd SCHULTZ, president of the Danish Section, was happy to tell them that the Section had been given a financial help by the Ministry of Education to send an observer to the assembly in Munich. He was happy to note that the new generation of Danish art critics wished to enter AICA.

Mr. José CAMON AZNAR, president of the Spanish Section, informed them that the activity of the Section was closely connected with that of the Spanish Association of Art critics. The members of the Section had taken part in the Congress of intellectual Cooperation held in Malaga as a tribute to Velasquez, before it had been completely reorganised. The members had obtained during that manifestation that a tablet be put up on the birthplace of Picasso. They wished also to organise a yearly exhibition which would point out to the Spanish "amateurs" the choice of the critics. They planned to create Art Days in the Spanish provinces. Lastly they would shortly be given free entrance to the museums, libraries, archives ... on showing AICA's membership card.

Mr. Raymond COGNAT, president of the French Section, announced that the Section had prepared a scale of syndical prices for professional papers : reports of exhibitions, articles in newspapers or magazines, forward for a show, catalogues monography etc... The scale would be sent to the members according to their wish. He hoped each Section would do the same thing so that they could have an international scale.

Mr. Evanghelos P. PAPANOUTSOS, president of the Greek Section left to Mr. Alexander G. XYDIS, secretary of the Section, the task of reporting its activity : they had organized a succession of lectures on contemporary art, given by the members in the library of the Benaki Museum. These had been attended by more than 1500 persons and had had numerous consequences in the country. For the first time, there, the subject of contemporary art had been reasonably and intelligently treated. The Section had met seven times. Mr. Tony SPITERIS announced afterwards that the Section invited the members of AICA to a tour in Greece, in the islands, after the Congress of Israël (1963).

Applause.

Mr. Mulk RAJ ANAND, president of the Indian Section, had endeavoured to reorganize that Section and notified the Assembly that fifteen of the twenty critics of India, had already given their agreement. A meeting would be held before the end of the year.

The president of the Italian Section, Mr. G. C. ARGAN, being absent, Miss Palma BUCARELLI informed them that the Section had continued the work on the archives. The 2nd volume of " The Archives of Futurism " was in the press. The full members would be able to buy both volumes at lower prices. They had asked for an annual contribution from the Ministry of Education to intensify their activity. The Ministry of Foreign Affairs had helped them to send 4 members to the Munich assembly.

The president of the Japanese Section, Mr. Yasuo TAKIGUCHI sent some news through Mr. Yasuo KAMON, secretary general of the Section. He told them what were the activities of the art critics in Japan : for the most part, they formed the International Art Council where they played a decisive role specially in international artistic exchange. The Section had named two of its members as commissaries : Mr. Soichi TOMINAGA for the Biennial of Venice and Mr. Kenjiro OKAMOTO for the Biennial of Sao Paulo. Both had had the task of selecting the artists. In Japan, the Section had assumed the responsibility of choosing artists for the Shell Award, important competition between young artists. It had also sent 4 members for the Jury of the Yasui Sotaro Award. Lastly the Japanese Section organized a monthly meeting where problems of artistic politics were discussed and a yearly meeting for all its members.

Mr. CRESPO DE LA SERNA, president of the Mexican Section, gave the following informations : greatly worried with the fate of the imprisoned painter, David A. Siqueiros, the Section had approached Mr. Torrès Bodet, Minister of Education on the subject. They had asked that Siqueiros be at least able to paint in prison, which had been granted. The Section had met regularly. It had publicly defended two of its members who had been attacked after a lecture on Mexican artists at the 2nd Biennial of Mexico. Concerning the general assembly of AICA to be held in Mexico in September 1962, steps had already been taken and the authorities applied to. A temporary programme would be presented to the Bureau of AICA before the end of the year.

Mr. H. L. C. JAFFE, president of the Dutch Section, had asked to Mrs. Renilda HAMMACHER, secretary of the Section, to send some news. It had maintained close contacts with the museums and artists of Poland and Czechoslovakia, after the Congress of Warsaw and the trip to Prague. The Section had met seven times during the year, in Amsterdam and in La Haye. Each meeting was generally followed by a lecture of a member on an actual problem or by the presentation of a documentary film. The Section had continued its studies of Terminology. Mrs. Van EMDE BOAS had done a great work. As the painter Jan Wiegers who had been awarded the " Prix de la Critique 1960 " had died suddenly, a commemorative show had been organized in the Amsterdam Museum. This year, the Section would give the Award to an architectural realisation.

The president of the Pakistanese Section, Mr. Shahid SUHRAWARDY, regretted not to have been able to attend the general assembly. He had entrusted to the secretary of the Section, Mr. Yalal Uddin AHMED, the care of sending them the activity report. Recently created, the Section had not yet accomplished anything worth mentioning. Nevertheless, its eleven members, had each continued their works together with the " Arts Council " of Pakistan. One of the members, who had already published a study on the contemporary painters of Pakistan, had begun collecting archives on the contemporary art of that country. There had also been an agreement with the Pakistanese Arts Council to have catalogues sent to AICA's seat.

Mr. Juliusz STARZYNSKI, president of the Polish Section reported the activities of his Section. It had met three times since last October and these meetings had been given over to the organization and analysis of the artistic life in Poland. A plan for the giving out of yearly Awards (honorary) had been executed. These would be awarded by the Polish Section, beginning in 1962. The publication of the minutes of the Warsaw Congress was now completely ready. They would soon be sent to everybody. They had continued to work on the archives on contemporary art but the Section had been obliged to stop publishing its magazine.

Mr. Luis REIS SANTOS, president of the Portuguese Section, announced that they were reorganizing it. As a beginning, they would pay all the subscription fees they owed.

Mr. Oscar REUTERSVARD, secretary of the Swedish Section, informed them that they had elected a new president Mr. Sven SANDSTRÖM, professor at the University of Lund. The president wanted him to tell them that the Section had begun to assume its true place in the art field. The Section had also contacted the representative of Unesco in Sweden and the Swedish Institute of international cultural exchange.

Mr. Walter KERN notified them of his recent election as president of the Swiss Section, Mr. Gotthard JEDLIČKA having resigned in 1958. His purpose was to make the Section leave its ivory tower. It would become more important and thus, he hoped, would be carry greater weight with the Swiss press and government.

Mr. Miroslav MICKO, president of the Czechoslovakian Section, stated that the Section had mourned deeply the loss of its honorary member, Vicenc KRAMAR. One of the great pioneers of modern art in the country, he had formerly directed the National Gallery of Prague. At the end of the Congress of Warsaw, the Section had been happy to organize for the art critics, a tour in Czechoslovakia. This tour had lasted 5 days and had ended in Prague, (37 members present). Lastly, the Section had met often during that year.

The president of the Turkish Section, Mr. Suut KEMAL YETKIN, left to Mr. Fuat PEKIN the task of informing AICA of the first modern art show organized by the Section in Ankara. Mr. Kemal Yetkin had been asked to assume the vice-presidency of the National Commission for Unesco. The president and the secretary of the Turkish Section had been invited to open cultural relations with Israel. An exchange of painting show between both countries had already been thought of.

The president of the Uruguayan Section, Mr. José Pedro ARGUL announced that official representatives began to take advice from the Section. Some lectures on painting, given at the instigation of the Ministry of Education had brought forward the Section.

Speaking for Mr. France STELE, president of the Yugoslav Section, Mr. Aloksa CELEBONOVIC notified them that the Section had held its annual meeting. They were still working on a bibliography on the beginning of modern art in Yugoslavia, which they hoped to publish. Two scholarships were given each year to enable young art critics to study in foreign countries. The Section had also invited two members of other AICA's sections to come and stay in Yugoslavia.

The President thanked the presidents of the National Sections for having sent a short report on the activities of their Sections. He hoped for their collaboration in all that AICA was undertaking.

NEXT MEETINGS OF THE ASSOCIATION

The President remarked that AICA's programme for the year to come seemed very promising : 1962, 14th general Assembly in Mexico; 1963, 8th International Congress of art critics in Israël during which would be held the 15th general assembly. He regretted that the organisers of both these meetings should have been prevented from coming to Munich, and from presenting themselves their plans. He therefore asked the Secretary general to put before them the scheduled programmes.

Mme GILLE-DELAFFON gave the informations sent to her by Mr. J.J. CRESPO DE LA SERNA, president of the Mexican Section. He had explained to her the different steps they had already taken to approach the official authorities on the subject. The Ministries of Education and Foreign Affairs, the General Direction of Cultural Affairs, the National Fine-Arts Institute, the University of Mexico and different other organizations had already promised them their help. The Assembly could open on September 10th. They would spend 3 days in Mexico for the working sessions. There they would also be able to see Mexican art and modern architecture and to study Hispano-Mexican Baroque. They would of course attend also parties and galas, they would visit the lake town of Xochimilco. After the assembly, they would go to Puebla, Oaxaca, Guadalajara (frescoes of Orozco), to the ruins of the Zapothèques. Lastly, they had thought of a trip to Yucatan, Chiapas and Tabasco (Maya country). The lodgings in Mexico would be at very low prices and they hoped to obtain special plane fares.

Loud Applause.

Mme GILLE-DELAFFON informed them afterwards that the president of the Israelian Section, Mr. Haïm GAMZU was at the present time in his home country. He had expressed his regrets and asked all the members not to worry for the 1963 congress. " We will do our utmost to make this congress an extraordinary manifestation of international intellectual solidarity ", he said in his letter. Mr. Gamzu would come later to Paris to organize the congress with the Secretary general.

Applause.

In the name of the Assembly, the President thanked the presidents of the Mexican and Israelian Sections for what they had proposed.

Mrs. Magda van EMDE BOAS (Netherlands) observed that the art critics found themselves in a very difficult position : could they go to Mexico knowing that one of the greatest living Mexican painters was in prison. They would be obliged to protest and thus annoy greatly the organisers of the assembly. She spoke for the whole Dutch Section.

The President answered that the president of the Mexican Section of AICA, Mr. CRESPO DE LA SERNA had given them himself apasing news of Siqueiros. The artist had been allowed to paint in his prison. He had been imprisoned for political reasons and not aesthetical ones. Therefore AICA had nothing to say to it.

Mme GILLE-DELAFFON regretted that the Dutch Section had not trusted the president of the Mexican Section. They should have first asked him informations on the artist. Furthermore the National Sections knew very well that AICA could look into cultural problems but never into political, religious or racial questions.

Mr. Michel DARD had questioned himself the Mexican Delegate of Unesco on Siqueiros. He had then been told by Mr. Torrès-Bodet, Minister of Education in Mexico, that the case was purely political. The proof of it was that Siqueiros still painted in prison and that the official orders had been maintained. Nobody had anything against Siqueiros as an artist.

The meeting rose.

GENERAL ASSEMBLY

Closure Session

Wednesday July 19th, 6 p.m.

The President wished to tell them first that he regretted to have to open his last session of such a perfect and satisfying general assembly. AICA owed such a meeting to Prof. Will GROHMANN, president of the German Section. It had been both extremely pleasant and interesting

Lectures on " Bavarian Art from the rococo to the Blaue Reiter " were then given by Mr. Pierre FRANCASTEL (France), and Prof. Klaus LANKHEIT (Germany). Discussions followed.

Mr. Will GROHMANN had been very happy that such a great number of members of AICA had come to this 13th general assembly held in Munich. He hoped they would take away with them good memories of their short stay in Bavaria. They had still to finish visiting Munich and the Bavarian country and extend thus their knowledge of rococo. He wished to thank the Bavarian Government and the Mayor of Munich for having enabled them to hold this meeting which would leave in all of them a memory of brotherly friendship. His gratitude went also to those who had helped to organize this assembly, among these Mr. Gert SCHIFF, and his secretariat. Lastly he thanked the members of AICA for their presence.

The President announced that the general assembly had finished its work. A very attractive programme awaited them now. Professor GROHMANN and the German Section had been so generous and so imaginative that the memory of this assembly would long remain in the annals of AICA. He expressed his gratitude to Prof. GROHMANN and to those who had helped him : Mr. Gert SCHIFF and Miss Anne-Marie SILZ. Lastly, he thanked the Assembly for its attention and declared the general assembly closed.

During their stay in Munich, the members of AICA were invited to the Rathaus. There the Mayor, Mr. H.J. VOGEL offered them a supper in the hall of the ancient Town Hall. He delivered them some very welcoming words. They were invited also by Mr. K. MARTIN, the director general of the Bavarian Museums of Fine Arts, to a gala in the ancient Pinacothèque and in the Town Gallery. The stay ended with various trips through Bavaria : to the castle of Nymphenburg, the baroque churches of Wies and Ottoheuren with a halt at Steingaden where the members were offered a lunch by the German Section.

Some of them went to Berlin after their stay in Bavaria. The members who were of this trip stopped on their way in Bamberg where they visited the Cathedral, the Library and Weissenstein castle in Pommersfelden. They stopped also to visit the church of Vierzehnenheiligen and the abbey of Banz. In West-Berlin they were welcomed by Mr. Hans SCHAROUN at the Arts Academy where they attended many receptions. They visited West and East Berlin, the museums, the Glienicke castle and Charlottenburg castle. The collections of the National Gallery were presented to them by its national director Mr. L. REIDEMEISTER.