



association internationale des critiques d'art
international association of art critics
asociación internacional de críticos de arte
11 rue berryer 75008 paris téléphone (1) 42 56 17 53

lettre d'information

AICA NEWSLETTER 1985

38th GENERAL ASSEMBLY
XVIIIth CONGRESS
BRUSSELS - 1985

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ANNEXES

BOARD OF DIRECTORS

The Board of Directors met twice. The first session was held in Brussels, on Sunday September 15th 1985.

Attended :

Harry-Paul Aletrino (Netherlands)	Jabra I. Jabra (Iraq)
Valentina Anker (Switzerland)	Marina Lambraki Plaka (Greece)
Georges Boudaille (France)	Hélène Lassalle (France)
René Berger (Switzerland)	Jacques Leenardt (France)
Flor Bex (Belgium)	Jacques Meuris (Belgium)
Valérie Brière (France)	René Micha (Belgium)
Palma Bucarelli (Italy)	Andrée Paradis (Canada)
Christian Chambert (Sweden)	Vadim Polevoi (USSR)
Fernande-Duchateau Meuris (Free Section)	Nicola Ponomarev (USSR)
José-Augusto França (Portugal)	Boris Petkovski (Yugoslavia)
Peter Feist (GDR)	Kimmo Sarje (Finland)
Giuseppe Gatt (Italy)	Olga Schmedling (Norway)
Vladimir Gorianov (USSR)	Atanas Stoikov (Bulgarie)
A.M. Hammacher (Belgium)	Gertrud Sutton (Denmark)
Hans-Jorg Heusser (Switzerland)	Andrzej Turowski (Poland)
Liam Kelly (Ireland)	

and Palmina d'Ascoli, administrative secretary.

- I. President's, General Treasurer's and General Secretary's reports to be submitted to the General Assembly.

President José-Augusto França's report
See text (annexed)

General Treasurer Jacques Meuris's report
See text (annexed)

General Secretary Hélène Lassalle's report
See text (annexed)

2. AICARC Bulletin

Its chief editor, Hans-Jorg Heusser, introduced the last two issues of the Bulletin.

Automation takes command : Art history in the age of computers
The issue is a double one, considering the complexity of the theme. The contributions from high level international decision-makers in the political and technical fields aroused such interest that

UNESCO has offered a second contract so as to publish a second volume.

Belgium

The issue has appeared on the occasion of the Congress. Jacques and Fernande Meuris have been the key agents of this publication ; all the papers have been contributed by members of the Belgian section of art critics.

3. Reports of the commission

Peter Feist, in charge of the Art and Environment commission, talked about future projects. Boris Petkovski expressed his wish to take part in the work of the commission, in relation with the symposium he organizes in Yugoslavia about Monumental Art in Macedonia.

Georges Boudaille, in charge of the commission dealing with Major Biennales and International Exhibitions, gives a historical outline of the work of the commission till the meetings at the Cini Foundation (Venice, June 1985), of which Hélène Lassalle was to give a synthesis (see annexed report).

"First as an art critic, and later on as general delegate for the Paris Biennale, I always kept myself informed of the preparation and organization of other Biennales, for reasons which are so obvious that I would be ashamed to state them. But the lack was felt of a structure which would centralize information and dispatch it among concerned people. The initiative for launching such a structure is due to Walter Zanini and to the President of the Sao Paulo Biennale, Luiz Diederichsen Villares.

The first meeting took place in Sao Paulo on December 10th, 11th and 12th 1981. Attended : Bernice Murphy (Sydney Biennale), Luigi Carluccio (Venice) who was to deacease there, Oscar Meija (Medellin Biennale), Rudy Fuchs (then in charge of Documenta VII) and myself, representing the Paris Biennale. An official record was issued as a result of our meetings, and sent to the several concerned national and international organizations, including UNESCO. It contained esthetic and moral recommendations. The final aim proved to be the need to create a permanent committee linking all organizers of international manifestations so as to improve their operation, among other points.

To ensure the progress of our initiative, a decision was made to apply on the one hand to ICOM, this step being entrusted to Walter Zanini, and on the other hand to AICA, which I was put in charge of. In September 1982, during our Congress in Sophia-Antipolis, a study group on major international exhibitions was created. The objectives of this commission were broadened from the strictly practical to the human, sociological, statistical, ... aspects.

Under the auspices of Dan Haulica, President of AICA, a first questionnaire was sent to the people in charge of thirty-five Biennales, Triennales, etc..., and tabulation of the results was taken care of by Catherine Forbin, my collaborator at the Paris Biennale.

At the 1983 Congress in Finland, I asked Valérie Brière to present the first results of this survey. Afterwards, a second and much more accurate questionnaire was sent to an increased number of "Biennales", again thanks to the services of the Paris Biennale. This one implied in-depth research and study, so that we received few responses. This venture gathered a new dimension after I got directly in touch with Miss Madeleine Gobeil, of UNESCO, and after another President had been elected as head of our Association. Plans for an international symposium became more concrete and reached their realization in Venice, in June of the current year..."

Jacques Leenhardt, in charge of the commission Art of the image/ Image of Art, recalled its origins at the Sophia-Antipolis Congress.

Nadine Descendre, member of the French section of AICA, who is a specialist of new techniques and new images, has been put in charge of a pluridisciplinary commission devoted to this topic, which is to start working next December.

4. New sections

A new section has been created in Angola. Its admission is voted unanimously.

Recommandation

Fernande Duchateau-Meuris expresses her concern about the silence of many sections, especially among those which joined AICA recently. She asks the Bureau to get in touch with those sections and to have them participate in the activities of the Association.

5. Composition of the commission in charge of admission to full membership

Valentina Anker (Switzerland), Olga Schmedling (Norway), Liam Kelly (Ireland) have been appointed to investigate and select candidacies to full membership.

6. Composition of the financial supervision commission

Valérie Brière (France), appointed as Auditor last year in Delphi, has been entrusted with supervising the accounts of AICA for the year 1984.

7. Composition of the commission in charge of the elections
Marcel Van Jole (Belgium) and Jacques Leenhardt (France) have been requested to record and count the votes.

8. Next Congresses

1986 : Portugal - Lisbon.

Fernando de Azevedo has been commissioned by the Portuguese section of AICA to confirm its proposal to organize the next congress and the next General Assembly in Lisbon in 1986. The theme of the Congress will be : National Schools, International Criticism : the Dilemma of Modernity. This topic has been proposed by the Bureau of AICA to UNESCO, which had suggested to ensure the funding of a symposium organized jointly with the General Assembly of AICA on a theme specific to art criticism. This symposium would take the place of a Congress. In keeping with the traditions of AICA, not only was the theme chosen by AICA in agreement with the host section, but participants will be invited according to the choice made by an organizing committee composed of several members of AICA and of Madeleine Gobeil, in charge of this project within UNESCO.

9. Miscellaneous issues

Spanish section

New elections resulted in a thorough restructuring of the Spanish section and gave it a new cohesion. The new President, Cesareo Rodriguez-Aguilera, is a Catalan, whereas the General Secretary, José Marin Medina, is from Madrid. They have agreed to normalize relations between the Spanish section and the international body of AICA.

Free Section : new membership

Ernesto Ruiz de la Matta has asked to be transferred from the American section to the Free section. The International President, President of the Free section, being the sole person with authority to decide in that case, granted this request.

10. Two projects were submitted to the General Secretariat. They are to be carried out with or under the patronage of AICA.

. The first one is of a juridical nature. It bears on moral rights over the works of an artist after his/her death. Current legislation is exceedingly complex. In France, it results in situations which endanger the integrity of the work. It would certainly be interesting to compare different situations in this field, from one country to another, and to make more coherent proposals.

- . The second suggestion is that of an in-depth study, in book shape, dealing with the history of art criticism ; it would be both a historical study and a theoretical effort.

II. Vote on the agenda of the 38th General Assembly
Adopted unanimously.

BOARD OF DIRECTORS (continued)

The second session of the Board of Directors took place in Brussels on Monday September 10th 1985.

Attended :

Harry-Paul Aletrino (Netherlands)	Hélène Lassalle (France)
Fernando de Azevedo (Portugal)	Jacques Leenhardt (France)
René Berger (Switzerland)	Jacques Meuris (Belgium)
Florent Bex (Belgium)	Andrée Paradis (Canada)
Valérie Brière (France)	Osmar Pisani (Brazil)
Palma Bucarelli (Italy)	Vadim Polevoi (USSR)
Christian Chambert (Sueden)	Boris Petkovski (Yugoslavia)
Giuseppe Gatt (Italy)	Belgica Rodriguez (Venezuela)
Vladimir Gorianov (USSR)	Anda Rottenberg (Poland)
Hans-Jorg Heusser (Switzerland)	Olga Schmedling (Norway)
Liam Kelly (Ireland)	Kimmo Sarje (Finland)
Jabra I. Jabra (Iraq)	Atanas Stoikov (Bulgaria)

and Palmina d'Ascoli, administrative secretary.

12. Changes in the statutes

Work on the changes in the Statutes had to be postponed, for according to René Berger, a change in the Statutes can only be affected if it has been submitted at least two months in advance to the members of the Board of Directors. Jacques Meuris suggests that the General Assembly appoint members of a work group which would meet in 1986 in Lisbon to discuss the Statutes.

38th GENERAL ASSEMBLY

About 150 delegates and guests took part in the sessions. Apologized for not attending : Wladyslawa Jaworska (Poland), Raoul-Jean Moulin (France), Guy Weelen (France), C. Christou and A. Kalogeropoulou (Greece), Alexander Wojciekowski (Poland), Ellen Lubell (USA), Maurice Pianzola (Switzerland).

FIRST SESSION, WEDNESDAY SEPTEMBER 10th 1985
PALAIS DES CONGRES, BRUSSELS

1. All the questions on the Agenda of the Board of Directors were expounded to the General Assembly.

The reports which had already been submitted to the Board of Directors were read to the General Assembly.

- President José-Augusto França's report :
Approved unanimously
- General Treasurer Jacques Meuris's report :
Approved unanimously
- General Secretary Hélène Lassalle's report :
Approved unanimously

2. Obituaries

<u>Canada</u> :	Pierre Desjardins
<u>France</u> :	Marcel Brion Simone Gille-Delafon
<u>Greece</u> :	Mario Oscaligas
<u>Rumania</u> :	Ion Frunzetti

3. Report of the commission in charge of admission to full membership

AUSTRIA

Angelica BAUMER
Horst Gerhard HABERL
Wolfgang HULGER
Otto HOCHREITER
Herrmann STERNATH
Thomas ZAUNSCHIRM

BELGIUM

André BALTHAZAR
Michel BAUDSON
Geert BEKAERT
Frans BOENDERS
Hugo BRUTIN
Laurent BUSINE
Willy van Den BUSSCHE
Remi de CNODDER
Rona DOBSON
Jaak FONTIER
Luc de HEUSCH
Claude LORENT
Guillaume TOEBOSCH
Johan VANBERGEN

DENMARK

Vivi MYHRE
Margrethe PEDERSEN

USA

A.D. COLEMAN
Kenneth S. FRIEDMAN
Kay LARSON
Linda NOCHLIN
Shelley RICE
David RUBIN
Merle SCHIPPER
Judith E. STEIN
Paul SUTINEN
Gene THORNTON
Judd TULLY
Theodore F. WOLFF

FRANCE

Didier ARNAUDET
Jean-Pierre BORDAZ
Ann CREMIN
Anne DAGBERT
Nicole DUAULT
Olivier KAEPELIN
Patrick LE NOUENE
Gérard-Georges LEMAIRE
Béatrice PARENT
Michael PEPPIATT
Roberto PONTUAL
Maria-Fortunata PRIETO BARRAL
Jean REVOL
Margit ROWEL
Catherine STRASSER
Marie Louise SYRING

SPAIN

Manuel CONDE SANCHEZ
Manuel GARCIA VINO
José GARNERIA
Rosa MARTINEZ DE LA HIDALGA
Fernando MON RODRIGUEZ
Francisco ZUERAS TORRENS

IRAQ

Zuhair Rayih AL-ATLYYA
Walid AL-JADIR
Ismail AL-SHEIKLHY
Jabra Ibrahim JABRA
Adil KAMIL
Tariq MADHLOUM
Henry SVOBODA

NORWAY

Svein CHRISTIANSEN
Kristin LAASTAD
Jorunn VEITEBERG

POLAND

Alelisandra NAWOJKA CIESLINSKA
Andrzej OLSZEWSKI
Andrzej Josef PRZEKAZINSKI
Andrzej TUROWSKI
Janistanislaw WOJCIEKOWSKI
Wojciech Jozef WLODARCZYK

SWEDEN

Bengt LARKNER
Gunilla LUNDAHL
Gunilla PETRI
Barbro SCHAFFER
Roland SPOLANDER

SWITZERLAND

Alex BANNINGER
Marcel BAUMGARTNER
Catherine-France BORRINI
André DUCRET
Jörg HUBER
Cäsar MENZ
Marie-Claude MORAND
Hanspeter REDERLECHNER
Hans Rudolf SCHNEEBELI
Jeannot SIMMEN
Beat STUTZER
Beat WISMER
Adelina von FURSTENBERG

URUGUAY

Roberto de ESPADA

VENEZUELA

Aquiles José ORTIZ BRAVO

YUGOSLAVIA

Jure MINUZ
Grozdana SARCEVIC

4. Report of the financial supervision commission.

Valérie Brière, auditor, gave a full discharge to the General Treasurer.

SECOND SESSION, THURSDAY SEPTEMBER 19th 1985
PALAIS DES CONGRES, BRUSSELS

5. AICARC

Hans-Jorg Heusser, chief editor of the Bulletin on the Archives of Contemporary Art, having introduced the last two issues, informed us of the next AICARC publications. One will bear upon the history of AICA, with unpublished texts by the founders of AICA ; the other one will be devoted to Portugal, where our next meeting is to take place.

Hans-Jorg Heusser pointed out how necessary it was to subscribe to the Bulletin. This has been done by too few countries. The only ones to have responded to our appeal have been Canada, Austria and Switzerland. Hans-Jorg Heusser once again underlined the interest raised by the review, especially in the United States, and he added that due to the quality of his publication he has been requested to present the AICARC issue by the Art Library Section of the International Federation of Library Associations.

Hans-Jorg Heusser expressed his concern to see AICA members attach so little importance to a review which is recognized by the major specialists.

6. Life of the sections

Hélène Lassalle gave a broad panorama of the activities of national sections, based on the information sent by the sections.

(see annexed study of activity reports of national sections, 1984-1985)

7. Next Congresses

1986 The Portuguese section renewed its invitation, confirmed in front of the Board of Directors.

1987 The General Secretary of the Spanish section, José Marin Medina, invited AICA to meet in Madrid in 1987.

8. Discussion

The prospect of a symposium organized by UNESCO instead of the usual AICA Congress raised much questioning, especially on the part of Peter Feist (GDR) and of our President of Honour Dan Haulica. As a whole, the Assembly insisted on being assured that the traditions of AICA would be respected in the organization of this project. Guarantees have been given them that it would be so. The theme has been proposed by the Bureau members to UNESCO, which accepted it, in agreement with the host section. Moreover, a contract is passed between UNESCO and AICA, the latter being responsible for organizing the symposium. The participants will be selected by an organizing committee composed of AICA members and the list will be submitted to the approval of Madeleine Gobeil, head of the Department of Artistic Creation, who initiated the project.

Katia Ambrozic (Yugoslavia), Anda Rottenberg (Poland) and Olga Schmedling (Norway) expressed the wish to see more young art critics attend our General Assemblies, in spite of material difficulties. They would like AICA to find solutions so that young colleagues may be helped financially to take part in our work. The Bureau was asked by the General Association to start taking care of this matter during the current year.

Boris Petkovski, President of the Yugoslav section, expressed his surprise and his disappointment at finding that numerous members of the Yugoslav section did not appear in the recently published international directory. He was answered that only members who have paid their dues have been listed. A wider debate ensued, bearing on the fact that some members find it difficult to pay their dues. The Bureau once again stressed the vital importance of this source of finance and the obligation to resort to stringent measures as a reminder to members, though it does wish to be understanding.

CULTURAL MANIFESTATIONS
SIGHTSEEING, RECEPTION

BRUSSELS

Speeches

Minister president of the Executive of the French speaking
Community
Mr. Philippe Moureaux

Vice-president of the Executive of the Flemish Community
Minister of Flemish Culture
Mr. Karel Poma

Representing the General Director of UNESCO
Miss Madeleine Gobeil

President of the international association of art critics
Prof. José-Augusto França

President of the Belgian section of AICA
Mr. Flor Bex

Sightseeing and exhibitions

Exhibition "Belgian Artists 1985" in tribute to the late Robert Rousseau.
Dynasty Room. Monts des Arts.

Belgian artists exhibited by the Professional Association of modern and
contemporary Art dealers. Mont des Arts.

Visit to the collection of the Bank Bruxelles Lambert and reception.

Museum of Modern Art.

ISELP : exhibiton " Travaux en cours ".

Preview of the film by Henri Stork and Patrick Conrad : "Permeke"

Preview of the film by Benoit Lamy : " Ceci n'est pas Bruxelles "

LIEGE

Museum of Modern Art.

Visit to the Museum St. George : exhibition Léonard Defrance.

Reception in the Hôtel de Bucholz.

Opening of the International contemporary art exhibition organised by
Espace 251 Nord.

Visit to the collection Uhoda.

ANTWERP

Visit to the Royal Museum of Fine Arts.
Visit to the Rubens'house.
Open Air Museum Middelheim.
Exhibition Karel Dierickx.
Gallery Campo : Pol Mara.
Reception to the Osterrieth House.

TOURNAI

City Hall : reception by the communal authorities in the XIIth century Crypt. Special exhibition of the main works of art from the museums and treasuries of the City.

LE GRAND HORNU

Exceptional example of industrial archeology in Belgium.

MONS

Visit to the Sainte-Waudru collegiale church. Preview of the exhibition of "Du Broeucq, Renaissance architect and sculptor" (Europalia).
State University of Mons : dinner

GHENT

Cathedral of St Bavon : "The Adoration of the Lamb".
Museum of Fine Art of Ghent : " L'école de Barbizon ". Visit to the collection of the Museum of Contemporary Art.

BRUGES

Groeninghe Museum.
Visit of St. John's Hospital.

OSTEND

Museum of Modern Art of the Province of West Flanders.

ST. IDESBALD

Visit to the Paul Delvaux Foundation.

KNOKKE-LE-ZOUTE

Reception around Niki de Saint -Phalle 's "Dragon ", given by M. R. Nellens.
Visit to the Casino of Knokke-Le-Zoute(Frescoes by R. Magritte and other artworks).

EUROPALIA/ESPANA

Splendour of Spain and the Belgian cities.
Goya/Tapiès/Chillida, Lopez-Garcia.

CONGRESS PROGRAMME

THEME : ART CRITICISM IN PROCESS IN A SOCIETY IN PROGRESS

WORKING SESSION 1

The language of Criticism

Talks by Messrs. O. Baetchmann, D. Kuspit, J. Leenhardt.
President : J. van Bergen
Moderator : H. Lassalle

WORKING SESSION 2

Social Change and the Changing Media

Talks by Mrs. R. Moulin, V.L. Zolberg, MM. R. Berger, R. Laufer.
President : J. Meuris
Moderator : F. de Vree

WORKING SESSION 3

The artist as a critic

With the participation of the artists J. Charlier, Th. Huber, B. Vautier
and the critics J.M. Poinot, L. van Damme, J.P. van Tieghem.
President : M.K.J. Geirlandt

Free talks by A. Puig, V. Polevoi; A. Xydis, A. Rottenberg, P. Feist.



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11 rue berryer 75008 paris téléphone (1)561.11.68

SPEECH BY THE PRESIDENT

Every time, since 1959, that I have listened to the speeches of the presidents of our Association, I have been tempted to think that they could be referred to as "the State of the Union". We are all familiar with that famous title - which belongs to a classic in the history of films which Frank Capra produced in 1948. I am sure that there are many colleagues among you who are interested in the figurative art of films...

As fate has decided that, today, I would be in the position to make the "president's speech", I have decided, with your approval, to adopt this very meaningful title - and it is the state of our union that I am going to talk to you about.

After all, as members of the 52 national sections of AICA, we do make up a union; otherwise we would not fulfil the moral conditions which are the justification of our will to combine our efforts. It is a union which has its organic justifications and sets a precedent in so far as it involves the five or six geographical continents, the three economic worlds and the two contemporary ideological poles. Under the auspices of UNESCO, in our capacity as a Non-Governmental Organization, we make no distinctions of any kind, we do not take sides except in favour of our own professional conscience, that is to say, our intellectual freedom. Other sections will no doubt come to join the existing ones; it is our earnest wish, but cannot always be easily achieved and there are also those sections to which we must give a new lease of life.

In a few moments, you will hear reports by the secretary-general and the treasurer which will provide detailed information on the daily existence of our Association. I must not venture along the path which their judicious and dedicated observations will reveal to you later. My task is more general in nature, involving what might be referred to as the very essence of AICA's existence, and more individual, as an assessment of my own modest endeavours during the first of the three years of office with which you have entrusted me.

Who are we, where do we come from, where are we going? Yet another famous quotation which I am sure you will excuse, especially if you recall that these questions have never been asked and yet, they are far from futile if we want to know what we represent, what our true identity is. With our three thousand members, two thousand of whom have full membership status, our Association possesses a very commendable scope of representation, including university professors and art historians, museum curators and directors of art events, journalists and writers on the arts. The succession of presidents which we have elected since 1948 is an excellent illustration of this and many of us are also members of CIHA or ICOM. Our endeavours therefore are pursued in various fields.

It is my belief that if we are to acquire greater awareness of our action and, accordingly, our potential unity, we must get to know each other individually, that is to say, to know "who's who". Many a colleague, of legitimate eminence in his own country, within the context of his own culture, is unknown elsewhere. I am not merely referring to nationals from those countries which, either marginal or remote, play less considerable a part in our Western-oriented culture as a whole, but also from countries which are major cultural centres, in comparison with others enjoying similar conditions: parallel or competing homes and countries. This familiarity (or lack of familiarity) with critical discourses and their authors tends to correspond to a similar state of affairs in respect of the relevant artistic creation. I cannot believe that information on art critics of "such and such" a country does not arouse curiosity about the wealth of the country's artistic expression. Unfortunately, the opposite is not always true, but such circumstances do illustrate the role which befits our profession: that of drawing attention to the arts or to artists whom we have chosen to defend.

In the meantime, however, it is our own fate which we are supposed to be dwelling on, to succeed in getting to know ourselves better, to open our minds to information, not only in order to satisfy our own self-esteem but also to help those whose studies and research work, even of a general nature, have led us to question the sources of reliable information concerning certain national fields in which one or more of our colleagues have specialized. I feel sure that results could be achieved from this approach, even exchanges of the greatest value: all that is needed is to know "who's who" and what they do, and then get into contact with them...

AICA has, at last, published an up-dated and newly-awaited version of its directory. To all those names, as abstract as some kind of scientific information, we have thought that it would be good to add a few biographical and bibliographic details to give them more substance. This was one of the ideas which was put forward at the beginning of this year. UNESCO, conscious of the cultural purpose which a directory of this kind could serve, has included this initiative in its programme for 1986 and provided generously for it.

It is now up to you to play your part by filling in the forms which we have sent you. The secretary-general, in her report, will indicate which national sections have already completed this task and how many forms we have received so far. You will then be able to judge whether or not I have reason to be optimistic. In any case, I have always preferred to be realistic.

Nevertheless, it is not just a question of getting to know each other and identifying each other: what matters is to know in what conditions we have to work in our respective countries and cities. Another survey was launched, at the same time, on the resources available for our various members, whether they live in Paris or Lyon, in Bogota or in Kinshasa. You will be informed of the preliminary results of this survey and, once again, it will be up to you to judge its merits. In either case, if there would appear to be a lack of enthusiasm on your part, I do not think that there is a total lack of interest for measures of this kind. In sociology, even in the sociology of art, negative results can themselves be of positive significance...

It could be assumed that the vast majority of our colleagues are not available for conducting collective tasks, however trivial, such as that of filling in a biographical and bibliographical form. Admittedly we are all involved in our own work and in shouldering our own burdens, but we belong to a society and, in the present instance, to an association... It goes without saying that the AICA bureau cannot stand in for national leaders who, for this kind of survey, provide the indispensable link with members.

Our Association can undoubtedly respond to invitations or conclude contracts with UNESCO, if that involves work of an occasional nature or a scientific meeting. We have often done it and will continue to do so: the secretary-general's report will inform you of a symposium which we are already preparing for 1986 on the theme of "National schools, international criticism - the dilemma of modernity".

As an association, however, AICA should be able, in my opinion, to take an interest in programmes involving its own national sections or their regional units - a process that has, nevertheless, proved difficult as some projects that were prepared for this purpose have been held up. The fact remains that these programmes as a whole constitute the only way of ensuring the unity which we believe to be the vital justification for our professional and moral existence.

That is why, despite certain difficulties, I am a staunch advocate of certain solutions to be found through decentralization and I would like our Statutes to be strengthened or at least implemented, after having been better defined in respect of the regional secretaries - who, we must remember, according to the Statutes, are members of the Directing Committee. If they were well chosen, they could contribute to inspiring a little more vigour in the somewhat languid sections, thereby establishing a local relay network.

In view of the practical problems we are faced with, I have come to think that the most important task of the Directing Committee which represents our Association is to endeavour to define the profession which we practise and to defend its rights within the socio-cultural framework to which we belong. This can only be done on the basis of very strict ethical criteria which our own behaviour must reflect in an exemplary way.

We all work in circles that are influenced to varying degrees by interests that are mercenary or "princely", official or private. The former are to be found as much in trade circles as in the press. The latter, without wishing to venture onto political ground to which the non-governmental organizations are, by definition, alien; it is hardly worth emphasizing the fact that official decisions taken in the arts field (commissions, competitions, exhibitions, prizes, ventures of all kinds) are not always the right ones nor the best. It is vital that critics should be consulted and should be able to give an opinion, that is purely a reflection of their cultural expertise and nothing else. We must not forget that in consumer societies, the interests of trade or of government sometimes merge through an advertising process which works both ways. Above all, we must not forget that the gates to the world of criticism are narrow...

Independence of action and freedom of thought go hand-in-hand and constitute major prerequisites for practising any intellectual profession such as the one we have chosen. It is the responsibility of every national section to ensure that this is the case. It is the responsibility of the Directing Committee or the Bureau of AICA to ensure that such vigilance is maintained and to assist, through the authority of its international position, any legitimate action conducted locally, in favour of the independent practice of art criticism.

Admittedly, the Directing Committee or the Bureau can only recommend. Sometimes, however, they can protest against deeds that concern us all, provided they enjoy the wholehearted support of our sections. In other words, provided the state of the union means what it says.

If we are to unite our forces, it can only be done through confidence and confidence cannot exist without dialogue. Before concluding, may I add that the first indication of a dialogue would be to answer the surveys and a second token would be to pay our subscriptions... or vice versa...

September 1985

José Augusto França



*association internationale des critiques d'art
international association of art critics
asociacion internacional de criticos de arte
11 rue berryer 75008 paris téléphone (1)561.11.68*

38TH GENERAL ASSEMBLY, BRUSSELS, SEPTEMBER 1985

THE SECRETARY-GENERAL'S REPORT

1985 will have been the first year in office of our bureau and the first opportunity I will have had of welcoming you to this annual meeting of our association. It is therefore with considerable pleasure and not without a degree of excitement that I wish you a very warm welcome on the occasion of our 38th General Assembly.

Some twelve months ago, we parted under the blue skies of Greece, after the very warm welcome extended to us by our colleagues of the Greek section. This year, it is the turn of Belgium to be our host, thanks to the efforts of our colleagues of the Belgian section and their president, Florent Bex, who have managed to obtain the high patronage of Her Majesty the Queen of the Belgians and who have succeeded in winning the generous sympathy and vital support of the authorities, institutions and leading figures from the world of the arts in their country. They have also succeeded in arousing the interest of the cabinets of the ministers responsible for culture and the commissariats responsible for international relations in the two communities. Our thanks must also be expressed to the provincial and municipal authorities of the regions and towns which we shall be visiting.

On behalf of AICA and in my own name, I wish to thank Jacques and Fernande Meuris for their untiring efforts for the preparation of this congress. As indefatigable negotiators and organizers, they have bravely tackled a variety of problems and persevered until solutions were found.

Following the last General Assembly and the changes which took place within the bureau, my preliminary responsibilities as secretary-general were, quite obviously, of an administrative nature and, in collaboration with President França, I pursued the activities which have been undertaken by our predecessors.

I. Financial measures

- Simplification of the management of the working capital fund of the association's head office, thanks particularly to the quarterly estimates of expenditure for the Paris office prepared by Marcel Bernet, the Association's accountant.

- Obtention of private subsidies:

I am currently pursuing investigations in order to obtain other subsidies in addition to the UNESCO subvention and the subscriptions, as had been promised at the time of our election. Negotiations are already underway and I shall not fail to keep you informed of the preliminary results. In the meantime, Daniel Wildenstein, our sole and faithful benefactor, took my request to heart and immediately responded favourably by increasing substantially the monthly payment he gives us.

- Subscriptions: I wish to give my support to the very laudable efforts of Jacques and Fernande Meuris who have endeavoured to impress upon the sections the need to pay their subscriptions on time. As such, they are one of our main sources of income. Furthermore, a section which fails to pay is a source of expense for all of us, as every single section receives mail and circular letters (which accounts for the very considerable administrative costs with regard to distant countries). We have shown ourselves to be indulgent once again this year, but we shall not be able to continue to be as "understanding" in the future.

2. Publication of an international directory

Under the presidency of Dan Haulica, Raoul-Jean Moulin, secretary-general, had begun to prepare an international directory, the publication of which was long overdue as the last edition dated back to 1976. A preliminary request was sent to national sections and a dummy was prepared. The new bureau had the task of seeing the venture through. A new request was addressed to the national sections. The manuscript was prepared - a particularly complex task in view of the total absence of any standardization of the documents received, and even the most striking imagination, in some instances, in respect of alphabetical order, despite our attempts to prevent such disparities. Printing was carried out in Brussels under the supervision of Jacques Meuris, whose assistance was particularly precious and tireless. I therefore wish to express my gratitude both to Jacques and to Fernande Meuris. I also owe a debt of gratitude to Palmina d'Ascoli whose responsibility it was to conduct the methodical, patient and daunting task of producing the manuscript.

3. Dispatch of the newsletter

The first letter was sent to you in December 1984, containing the minutes of our last meeting in Greece and details of our future projects. Among these was the dispatch of the next quarterly bulletin - in accordance with your wishes, as expressed at the last General Assembly. My intention had been to produce a bulletin in the form of a series of international reports and, for that purpose, I asked you to send me information on the activities of your section. Unfortunately I received so few answers to my request that I had to give up the project.

I would like to take this opportunity of reiterating my urgent request: the general secretariat ought to be an instrument for facilitating exchanges between us. I can only conduct my work satisfactorily with your collaboration.

4, Office hours at the head office (rue Berryer)

I am fully aware of the grounds for your complaints in respect of the difficulty you have in communicating with the general secretariat and my foremost concern, when I took up my duties, was to ensure that our head office could provide a more regular and more efficient service.

The number of working hours of the administrative secretary has been considerably increased. Furthermore, we have installed an answering machine and have attempted to make our premises more attractive and more functional, with improved access to the archives. The experience we have acquired this year when dealing with several of our members has proved to what degree our attempts at reorganizing our facilities have been useful. I should like to remind you that whenever you come through Paris, we would be pleased if you were to contact us and to keep us informed of the activities of your sections. I regret to say that, much to my dismay, far too few of you have taken advantage of these new facilities. May I say once again how much I would like the general secretariat to maintain close and regular contact with you all, in accordance with the wishes you yourselves have so often expressed.

5. Centralization of documents requested by President França

Following the various initiatives taken by President França (publication of a "who's who" of art critics, a survey on the working instruments used by critics, possible modifications to the statutes), the general secretariat has taken responsibility for collecting the appropriate documents, documents which each section president was supposed to send me in answer to our circular letters.

I must say how disappointed I am at the negligible number of answers we have received. We subsequently sent a reminder, which proved hardly more successful. Only the French section and the Swedish section replied to the questionnaire on the "who's who". All of their members returned the form to us, properly completed.

May I take this new opportunity of expressing to you once again my disappointment and repeating my request for a prompt response from you all. As a matter of fact, on examination of the activity reports - many of which are ridiculously succinct and therefore unusable - I was surprised to observe that many section presidents admitted that they did not distribute to members the correspondence which I send them. This is a most discouraging state of affairs as it prevents our association from acquiring any cohesion and restricts the possibility of playing a truly international role.

6. Relations with UNESCO

- Introduction to the way this major institution operates and to the type of relations which an NGO such as ours maintains with UNESCO. This "initiation" was made all the more straightforward on account of the comprehension and friendly assistance shown towards us by Madeleine Gobeil, head of the department of artistic creation, and her colleagues. I should like to express my warmest thanks to Madeleine Gobeil for all the interest she has shown in our association, the friendly concern she has demonstrated towards us and the evidence she has constantly given us of her desire to develop our co-operation with her own department.

- General Assembly of NGOs, 29 November 1984. This was the first opportunity I have had, in the company of President José Augusto França, of attending this important meeting. I was fortunate enough to be able to establish ties with the representatives of other NGOs, such as Pen Club, AIAP and ICOM. This led, for example, to an exchange of letters between Mediacult and AICA, a relationship that is destined to develop with the work of the AICA committee on the media. Preliminary contacts were established with the secretary-general of ICOM. As the latter has been very recently replaced, President França and I plan to renew this approach with his successor, Mr Patrick D. Cardon, during the coming autumn.

- Project for collaboration with the MUSEUM magazine (ICOM-UNESCO). Two issues on temporary and permanent exhibitions are planned for 1987. Mr Yudhishthir Raj Isar, editor of the magazine, is interested in a certain number of suggestions that I have made to him, such as contributions from members of AICA and summary records of the activities and proceedings of our association. We have already met several times and already chosen various projects for specific articles, but the overall plan has not yet been finalized.

- Consultation on the "Role of the major biennial art exhibitions and international contemporary art events in the promotion and dissemination of culture" at the Cini Foundation, 24-26 June 1985 (The information documents, AICA secretary-general's report and all texts concerning this meeting may be consulted at our head office). It should be recalled that the theme of these meetings has been, for some considerable time, a subject of concern for AICA, ever since the encounter organized by Georges Boudaille at our 33rd General Assembly on 2 September 1981. During the meetings in São Paulo on 10, 11 and 12 December 1981, the idea was launched for the establishment of a committee of Directors of Biennial Events. Walter Zanini accepted to pursue the matter with ICOM and Georges Boudaille with AICA. Only AICA, under the presidency of Dan Haulica, responded by establishing a committee on major exhibitions. Madeleine Gobeil was kept informed of the progress of the enquiry launched by the committee. The meeting in Venice organized at the instigation of Madeleine Gobeil therefore constituted the extension and development of work conducted by AICA. It testifies to the impact that a project launched by our association can have, instituted through personal initiative such as that of Georges Boudaille. UNESCO gave it the breadth and prospects which the limited structure of our association could not provide. The meeting, as such, was therefore remarkable.

For the preparation of the meeting, UNESCO concluded two contracts for a study on this subject, one of which was with our honorary president, René Berger, while the other was with Jacques Leenhardt, president of the French section. The sessions of the three-day meeting were chaired by René Berger. Furthermore, President José Augusto França was officially invited by UNESCO to present a paper on the problem of artists excluded from art circuits. I myself was invited as observer. Therefore, AICA was quite well represented at this event.

It is worth noting that a number of participants invited by UNESCO on account of their particular position or their responsibilities (Directors of Biennial Events, orators or observers) were members of AICA, including two of our vice-presidents, Georges Boudaille (France) and Vladimir Gorianov (USSR). The others came from Italy, Japan and France. This illustrates, I believe, that members of AICA are always to be found at work in international cultural activities. It would indeed be very desirable that you should all be actively involved in the life of our association in order to help it play the part that it deserves on the international artistic scene.

7. Geographical development

Following the example of my predecessor, Raoul-Jean Moulin, I have pursued the policy of geographical development which is so dear to UNESCO. The fact should not be overlooked, however, that in many countries, the tradition of associations not only does not exist but the specific nature of critical activity in contemporary art is not a feature of their cultural experience. This considerably restricts our scope for action.

Nevertheless, contacts have been established in three cultural areas which have not so far been concerned by our activities. There has been the example of Cuba in the Caribbean, which our honorary president, Dan Haulica, visited in the autumn of 1984. The meeting in Venice provided an opportunity of re-establishing contact with the representatives of this country, and also with the Egyptian Vice-Minister of Culture who promised his support for setting up an Egyptian section. In fact, we received requests this winter from Egyptian art critics which wished to join our association. This will, no doubt, develop our links with the Islamic world. Finally, in Africa, Angola has announced its intention to set up a section of AICA. Negotiations are already in progress in respect of all these sections.

8. AICARC

As I informed you in my circular letter dated 7 May 1985, the issue of the AICARC Bulletin on informatics and documentation in art history was published last June. I should like, therefore, on behalf of AICA and in my own name, to express our warmest thanks to our friend, Hans-Jorg Heusser, for the excellent work he has done. This particular issue is exceptional in every way. He has provided us with an up-to-date assessment of one of the most fundamental changes that has taken place in recent years in working conditions in art history and art criticism.

The most eminent specialists throughout the world have accepted to respond to Hans-Jorg Heusser's request. UNESCO, for that matter, has perfectly understood the importance and the merits of this project as a second contract has been granted to Hans-Jorg Heusser in order to finance a second phase of research and another publication, following the one which has just been published. Work on this issue has already begun.

This particular line of enquiry adopted for our bulletin - information on advanced research - represents the best possible image that we can give of our association. It cannot fail to prove the soundness of our work and the legitimacy of our association's activities. I shall not conceal the fact that I am counting on these publications to enhance our reputation among potential benefactors interested in the art world. Therefore, I should like once again to urge you to lend your fullest support to this bulletin and to contribute to its funding with your subscriptions.

The issue on Belgium has just been published. May I ask the Belgian section which has been responsible for editing and publishing it to accept my sincere thanks. Once again, the inexhaustible fund of experience and dedication of our colleague, Jacques Meuris, have been inestimable.

A second issue on informatics is therefore being prepared. It will be followed by two issues on the history of AICA, in collaboration with the general secretariat and, subsequently, an issue on university art criticism.

As you can see, our projects are numerous but the funding is limited as the UNESCO contracts for informatics are granted on a case-by-case basis. Consequently, we shall be relying on your support.

9. Committee reports

- Art and the environment. At Delphi, Professor Feist has been appointed in charge of the committee.

. The art of the image/The image of art. This committee was set up at Sophia-Antipolis, following the proceedings of the congress on the media, at the initiative of Jacques Leenhardt, in collaboration with Jean-Michel Arnold (Audio-visual Department, CNRS, President of CAMERA). Jacques Leenhardt has asked Nadine Descendre, of the French section, to form a research group, which will be set up in the autumn of 1985 and President França has kindly suggested that its meetings should take place at the Gulbenkian Foundation. We hope that such meetings will be monthly. We hope to elicit the co-operation of AICA members throughout the world who may be interested in these problems. A questionnaire on this subject will be sent to all sections.

A working group will be made up of experts who, naturally, will not be AICA members: specialists in the advanced technologies, communication production methods and distribution networks, the publication of video products or new media forms, a legal expert and a political expert, etc... a dozen people in all, who

are ready to work assiduously. Contacts have already been established. Research will obviously be conducted in terms of art criticism: the training of art critics in new communication technologies, the use of new working instruments, the kind of message to be prepared, new fields to be explored and what judgement should be adopted in approaching a new object, according to which criteria and along what lines of comparison with traditional art. Attention will focus on analysing the problems of dissemination, their political and economic aspects, constraints due to industrial considerations and the choice of policies. Attention will also be given to defining the content and to studying the role of art criticism within this context and how it could be introduced.

10. Analysis of the activity reports of the national sections

First and foremost, I must extend my warmest congratulations to the Greek section which published with astonishing rapidity, by May 1985, the summary records of the congress held in Athens and at Delphi in September 1984. (Cf. enclosed progress report, section by section).

II. Forthcoming congresses

During the General Assembly at Delphi in September 1984, two proposals were made in respect of forthcoming congresses. One was made by the Portuguese section for September 1986 and the other by the Soviet section for 1987.

Unfortunately, the Soviet section regrets that it will not be able to maintain its proposal as the organization of the National Congress of Soviet Artists will make it impossible to convene an international congress of art critics in Georgia at the same time, as had been contemplated.

Portugal, however, has maintained its invitation for 1986. Furthermore, for the same year, we have been able to obtain from UNESCO, thanks to the support of Madeleine Gobeil, a special subsidy for an international meeting on the theme of research related to art criticism. This subsidy should therefore enable us, on the occasion of our 39th General Assembly, to organize a congress in the form of an international symposium to which experts from many countries, historians and art critics, will be invited. The theme that has been chosen will be: national schools, international criticism, the dilemmas of modernity. Twenty-four participants are expected.

As regards subsequent years, it would be advisable to investigate immediately the possibility of other places for congresses and any proposal you may have to make will be welcome.

CONCLUSION

1985 has therefore been marked by the completion of former projects, a settlement of various problems which had not yet been solved and an improvement in relations between the general secretariat and the national sections, and we have received an increased number of progress reports and paid-up subscriptions which have encouraged us to be hopeful.

It is, nevertheless, but a glimmer of hope, which will need further encouragement if it is to lead to tangible results in the future, but we shall be faced with many difficulties. UNESCO's current circumstances will undoubtedly have an effect on our budgetary resources, as will inflation. We have many projects, admittedly, but they will require funding and co-operation, that is to say, every possible assistance from you.

The purpose of the congress in Brussels, by the nature of the theme that has been chosen, is to encourage you to reflect on the current crisis in art criticism. Art criticism as we have known it is in the process of disappearing. What kind of role are we going to play in the transformation of its conditions of existence and of its methods? But what part can you really play if within our own profession, you do not endeavour to demonstrate your vitality and show that art criticism really does exist?

Next year, a congress will bring us together on the theme of the interrelationships between countries, between cultures in the field of art criticism. I hope that the theme of that meeting, together with the assessment of 1986, will provide ample justification for the hope and confidence which, in spite of my somewhat sceptical remarks, I continue to have.

Hélène Lassalle

AICA

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ANALYSE DES RAPPORTS D'ACTIVITE DES SECTIONS NATIONALES - 1984-1985

RDA

Président : Prof. Dr. Peter Feist
30 membres sociétaires

La principale activité critique au sein de la section des critiques d'art de l'Union des artistes de RDA a été sur l'exposition " Alltag und Epoche ", portant sur l'activité artistique durant ces 35 dernières années en RDA et qui eut lieu à Berlin en décembre 1984.

RFA

Président : Dr. Horst Richter
90 membres adhérents
88 membres sociétaires

La section a participé à l'exposition " Kunstrat " (Art Council) et à " Deutscher Kulturrat " (Conseil culturel de RFA).

BELGIQUE

Président : Florent Bex
34 adhérents
41 sociétaires

Préparation du congrès international de l'AICA.
La section a institué une exposition biennale de la critique.

BULGARIE

Président : Prof. Atanas Stoikov
15 sociétaires

Presque tous les membres ont contribué à des émissions radio-télévisées ainsi qu'à des publications collectives comme auteurs des catalogues d'expositions. Un prix de la critique est décerné par l'Union des artistes en accord avec la section des critiques d'art de l'Union. C'est un prix très estimé.

CANADA

Présidente: Andrée Paradis
57 membres sociétaires

La section canadienne organise à Ottawa en novembre prochain deux sessions : l'une sur l'information concernant l'intégration des arts à l'architecture et la seconde permettra aux membres de présenter en une dizaine de minutes, l'artiste de leur choix.

DANEMARK

Présidente: Gertrud Kjøbke Sutton
30 membres adhérents
6 membres sociétaires

Rapport succinct

FINLANDE

Président : Kimmo Sarje
27 membres sociétaires

La section finlandaise a été représentée au congrès de Houston sur les avant-gardes en mars 1985.

Le prix de la critique ^{finlandaise} a été décerné à un jeune artiste pour son installation.

FRANCE

Président : Jacques Leenhardt
180 sociétaires

La section française s'est réunie de nombreuses fois. André Chastel a présenté son rapport au premier ministre sur la création d'un institut français histoire de l'art, le président de l'établissement public du Grand Louvre Emile Biasini et ses collaborateurs ont exposé le projet du Grand Louvre, Georges Boudaille et les commissaires de la nouvelle Biennale de Paris ont donné une conférence de presse pour les membres de l'AICA avant l'ouverture de cette grande manifestation.

La section française a convié ses membres ainsi que les directeurs des galeries d'art du quartier à inaugurer son nouveau local au 43 rue Beaubourg à Paris, à cette occasion un débat eu lieu sur les relations entre critiques et marchands.

A chacune de ses réunions la section invite les rédacteurs en chef de jeunes revues d'art pour venir présenter leur magazine et en débattre.

Elle a réactualisé les tarifs des droits d'auteurs.

Elle organise chaque année des journées en région. En 1984, ce fut Bordeaux, en octobre 1985 ce sera Lyon, à l'occasion des manifestations d'Octobre des Arts en collaboration avec la Région Rhône-Alpes, la ville de Lyon et des instances locales, avec des rencontres sur le thème " un tissu artistique régional : l'exemple lyonnais ". Des collègues de la section suisse se joindront aux membres de la section française.

La section française de l'AICA a renouvelé cette année une collaboration avec la Fondation Gulbenkian qui s'était déjà manifestée en juin 1984 lors du colloque " Charles Estienne - Le discours sur l'art " : José-Augusto França, Directeur de la Fondation, Jacques Leenhardt président de la section française, ont organisé une rencontre sur le thème : La tentation du baroque dans l'art contemporain. Les interventions ont été regroupées autour de trois questions fondamentales :

- a) Les principes du baroque, tels qu'ils ont été jadis proposés par Wölfflin, sont-ils décelables dans l'art des années 60,70 et 80 ?
- b) Dans quelles conditions esthétiques, culturelles, sociales ou mythiques se manifestent-ils ?
- c) Signifient-ils une coupure dans le discours culturel du milieu du siècle ou lui assurent-ils une continuité ?

Dans cette perspective, c'est toute l'actualité artistique qui est mise en cause, et les changements esthétiques qui s'observent aujourd'hui dans les divers domaines de la création.

La coordination des travaux du symposium a été assurée par G.C. Argan, professeur à l'Université de Rome et président d'honneur de l'AICA, A. Bonet-Correa professeur à l'Université de Madrid, Jacques Leenhardt, Directeur d'Etudes à l'Ecole des Hautes Etudes en Sciences Sociales et président de la section française. Parmi les participants, on pouvait noter Christine Bucy-Glucksman, auteur de La Raison Baroque (Ed. Fayard), Hélène Lassalle, conservatrice des Musées de France et secrétaire générale de l'AICA, Guy Weelen, Fernando de Azevedo, Roberto Pontual. A l'issue de cette journée, la décision a été prise de développer les problèmes soulevés au cours de nouvelles rencontres et de prévoir chaque année des assises internationales sur le Baroque aujourd'hui.

GRANDE-BRETAGNE

Présidente: Mrs Julie Lawson
29 membres adhérents
59 membres sociétaires

Le thème principal de la plupart des réunions de la section portait sur le désengagement du gouvernement vis à vis de l'art et de l'enseignement de l'art. La section a adressé plusieurs lettres au ministre des Beaux-Arts et elle l'a rencontré deux fois. Elle a protesté contre la fermeture de la section Beaux-Arts dans les collèges d'art orientés désormais vers le design. D'autres sujets ont été soulevés, tels que la relation de la section britannique avec l'association des historiens d'art, la différenciation entre membres adhérents et membres sociétaires, la restriction des catalogues gratuits pour les membres de la presse, la politique de la TV sur les arts et autres sujets.

GRECE

Président : Chryssanthos Christou

Parution des actes du congrès.

IRLANDE

Présidente: Dorothy Walker
2 membres adhérents
13 membres sociétaires

La section irlandaise continue de protester contre l'utilisation de notre papier en tête.

L'un des thèmes abordés pendant leurs réunions fut la critique architecturale lors d'une rencontre avec l'association des architectes irlandais, dont le débat fut reporté dans la presse. La section irlandaise a le projet de publier un livre sur les artistes de Aosdána.

ITALIE

Présidente: Palma Bucarelli

La section italienne traverse une situation difficile due au changement de local.

IRAQ

Président : Jabra I. Jabra
14 membres adhérents

La section iraquienne a tenu 5 réunions publiques d'une audience de 50 à 100 personnes. Les thèmes ont été les suivants :

1. Le lien entre l'effort intellectuel de l'homme et son expression artistique à travers les âges.

2. L'artiste et critique Shakir Hassan al Said a présenté son travail et ses théories sur l'art à l'ouverture de son exposition.

3.4. Ayant invité 15 artistes du monde arabe pour deux semaines à Bagdad pour travailler et discuter, elle a tenu deux réunions publiques sur le thème suivant : " L'art et la vie contemporaine dans le monde arabe ".

5. Une discussion publique à la dernière exposition de Dr. Ala Bashir.

En avril 1985, le président de la section fut invité par le gouvernement Koweit à faire partie du jury pour le choix d'une sculpture monumentale pour le square de la ville de Koweit.

JAPON

Président : Yoshiaki Tono
56 membres sociétaires
80 membres adhérents

La section japonaise a publié une anthologie d'essais de critique d'art japonaise en anglais.

NORVEGE

Présidente: Olga Schmedling
18 membres adhérents
30 membres sociétaires

PAYS-BAS

Président : Harry-Paul Aletrino
22 membres sociétaires
34 membres adhérents

YUGOSLAVIE

Président : Boris Petkovski

La section s'est particulièrement chargée de réaliser quelques activités telles que les préparatifs pour :

- 1/ Symposium des critiques d'art des pays balkaniques au sujet de l'Art des balkans au XXème siècle, qui s'est tenu le 15, 16, 17 juin 1985 à Skopje et Prilep.
- 2/ Symposium sur le sujet : Le bois dans la tradition et dans l'art moderne, qui se tiendra en novembre prochain à Slovenj Gradec, dans le cadre d'un large cercle d'autres activités scientifiques et artistiques à l'occasion du 40ème anniversaire de l'organisation des Nations Unies.

Un groupe de critiques d'art yougoslaves est chargé de préparer une exposition qui montrera les courants les plus actuels dans les arts plastiques yougoslaves. Cette exposition est prévue pour l'an prochain à Sarajevo.

PORTUGAL

Présidente : Silvia Chico

L'AICA portugaise, en collaboration avec l'Imprensa Nacional-Casa da Moeda, est intervenue dans la publication des monographies suivantes, consacrées à des artistes portugais : José de Guimarães (Fernando Pernes), Júlio (Maria Joao Fernandes), Luis Dourdil et Pedro Chorão (Rocha de Sousa), António Dacosta (Rui Mario Gonçalves), Menez (Salette Tavares) et du recueil d'articles Quinhentos Folhetins, vol. 1 (José-Augusto França).

L'AICA portugaise a participé aux jurys des biennales nationales de Vila Nova de Cerveira (IVE), " Lagos 84 " et prépare la " Ière Biennale Ibérique d'Art Moderne " qui aura lieu à Évora. Elle a également participé aux jurys des concours du Prix Calouste Gulbenkian de Littérature pour enfants, de l'affiche du " Jour du Portugal ", de la sélection des artistes intégrés au futur siège de la Banque de Portugal, du monument du " 25 Avril " à Lisbonne (Direction Générale des Edifices et Monuments Nationaux), de la médaille éditée en hommage à Almada Negreiros (Ministère de la Culture), du prix annuel d'architecture Raul Lino (Municipalité de Sintra), du monument à Camoens, à ériger à Paris, et de la 11è Exposition Nationale de Dessin (Cooperativa Arvore, Porto).

La section portugaise a organisé une exposition d'artistes " Novissimo ", à la demande du " Jornal de Letras ", Lisbonne, et l'Exposition AICA-1985, consacrée à une réflexion sur les années 1974-1984, avec une publication de textes critiques et historiques.

Les prix Nationaux d'Art décernés par l'AICA portugaise à la demande du Ministère de la Culture, furent attribués en 1984 au peintre Júlio Resende (Arts Plastiques) et à Alcino Soutinho (architecture). Le jury était composé de José-Augusto França (président d'honneur de la section portugaise), Silvia Chico (président de la section portugaise), Fernando de Azevedo, Pedro Vieira de Almeida et Nuno Portas.

ETATS-UNIS

Présidente : Ellen Lubell
63 membres adhérents
47 membres sociétaires

La section s'est réunie autour de deux thèmes : " Profession : critique d'art " discussion sur les problèmes pratiques et éthiques. " Critique de la critique " : situation des arts. Elle a organisé une table ronde à la Foire internationale de Chicago en mai 1985.

Un bulletin d'information est diffusé parmi les membres de sa section.

URSS

Président : Nicola Ponomarev
20 membres sociétaires

La section s'est réunie 4 fois :

- . Congrégence nationale " Problèmes du réalisme dans la critique contemporaine soviétique et d'autres pays ", mars 1985.
- . Réunion avec la participation des membres de la direction de l'Union des Artistes de l'URSS " Mass media et promotion des Arts ", décembre 1984.
- . Sélection des meilleurs ouvrages sur l'art plastique pour le Prix de l'Union des Artistes de l'URSS.
- . Discussions au sujet des éditions périodiques sur les arts plastiques.

Voyages d'étude :

- Leningrad, participation à une semaine des arts plastiques.
- Bulgarie, rencontre internationale : Mass media. Promotion des arts. Activité coordonnée.
- Bulgarie, participation dans la Triennale de la peinture engagée.
- Pologne, symposium de critiques d'art " Entité sociale en peinture ", à Szczecin.

La section soviétique a largement contribué à la création d'une émission télévisée mensuelle sur les arts plastiques. Cette initiative et le patronage de l'émission revient à M. Gorianov, vice-président de l'AICA. Sous l'égide de la section, l'annuaire " Sovétskoé iskousstvoznanie " (Connaissance des arts en URSS) a été publié. La section a avancé le projet de l'exposition expérimentale des oeuvres des jeunes artistes soviétiques, dont le scénario et le programme sont élaborés par nos critiques. Dans le cadre de l'initiative syndicale la section de concert avec l'Union des artistes veille à l'amélioration de la condition matérielle et juridique des critiques d'art et des artistes soviétiques.

SUISSE

Président : Hans-Jorg Heusser
69 membres sociétaires
18 membres adhérents

Le comité s'est réuni 3 fois : 1 fois à Berne, 1 à Genève et 1 à Zurich.

Le président Heusser a présenté trois projets de travail.

- 1) Projet de continuation de l'étude sur la critique d'art en Suisse (colloque).
- 2) Projet pour une recherche sur l'histoire de la critique d'art en Suisse (colloque et éventuelle publication en collaboration avec le S.I.K.)
- 3) Prise de contact avec les différents organismes privés (banques, fondations, etc.), qui financent la recherche sur l'art.

Les deux premiers projets ont été mis en action, le troisième est encore en discussion.

La commission nationale suisse pour l'Unesco (groupe culturel), par la voix de Florens Deuchler, professeur à l'Université de Genève, invite la section suisse de l'AICA à participer au Congrès ou Colloque : Folklore et Tourisme où seront traités, entre autres, la notion " art national " et " kitch ".

ZAIRE

Président : Kabatantski Mulamba

La section Zaïre connaît une situation paradoxale. Elle est l'une des sections dont l'activité est la plus constante et la plus intense, mais ses liens se sont distendus avec le secrétariat général. Les causes de cet isolement sont multiples. D'abord et surtout la difficulté d'assurer les cotisations dans un pays où le niveau de vie est extrêmement bas et les devises pratiquement introuvables, ensuite la précarité des services postaux. Par contre, la section zaïroise est d'une activité bourdonnante : cycles de conférences et d'initiations artistiques en salle, à la radio, à la télévision ; patronage de nombreuses expositions d'art contemporain populaire, chroniques dans les journaux. Le commissariat d'Etat à la culture et aux arts tient l'AICA pour une institution officielle particulièrement présente et efficace.



*association internationale des critiques d'art
international association of art critics
asociacion internacional de criticos de arte
11 rue berryer 75008 paris telephone (1)561.11.68*

REPORT on the Symposium held at the Cini Foundation from
24 to 26 June 1985 on the Role of the major biennial art
exhibitions and international contemporary art events in the
promotion and dissemination of culture.

Introduction

At the 33rd General Assembly of AICA held at the Centre Georges Pompidou in September 1981, Georges Boudaille organized a discussion on the theme of "Major international exhibitions. Who for? What for?". Participants included Kasper Koening, organizer of Westkunst, Germain Viatte, Commissioner for Paris-Paris and Jacques Leenhardt, president of the French section of AICA.

At Sophia-Antipolis in 1982, President Dan Haulica appointed Georges Boudaille in charge of the committee for studying the strategy underlying major international exhibitions.

In Helsinki in 1983, on behalf of Georges Boudaille, Valérie Brière presented a report of the committee on major international exhibitions, of which the programme of work might obtain UNESCO's support. Out of 29 biennial and triennial events selected, 18 completed a general form comprising various types of questions on their identity, operation, national, international or regional impact, statutes and catalogue. Besides other conclusions, the committee observed that most of the Third World countries were underrepresented; an entire continent, Africa, was virtually isolated.

In 1984, following preliminary results obtained from the survey conducted by Georges Boudaille, UNESCO granted two contracts for studies, one to our Honorary President, René Berger, and the other to Jacques Leenhardt, president of the French section of AICA.

Symposium at the Cini Foundation

Last June, a symposium was held at the instigation of Madeleine Gobeil, Head of the Department of Artistic Creation at UNESCO. Work already in progress was re-examined and developed and new prospects were outlined. The meeting, which was organized by UNESCO in collaboration with the Italian National Commission and the Cini Foundation, was held in Venice from 24 to 26 June. Its purpose was to promote a wider audience for all aspects of contemporary creation, by calling on those in charge of major biennial art exhibitions and international contemporary art events to study the impact of such events on artistic creation and the art market and on what means could be found to involve artists in this enterprise who do not have access to the major art networks.

The organizers succeeded in bringing together for three days all the directors of major biennial exhibitions and international events. These included: Venice, Paris, Sao Paulo, Medellin, Cuba, Budapest, Sydney, Cairo, New Delhi and the future biennial exhibition of Toronto, the Documenta in Kassel and the Bale Fair, as well as representatives of the International Council on Museums (ICOM), the Association internationale des arts plastiques (AIAP), the Gulbenkian Foundation, the Council of Europe, the Commonwealth Institute, the Guggenheim Museum in New York, the Union of Artists of the USSR and AICA.

The sessions of the Symposium were presided over by our Honorary President, René Berger. André Parinaud, AIAP Secretary, was appointed rapporteur, assisted by Michael Gibson, member of the French section of AICA. Studies had been entrusted to Michael Gibson on art criticism and the media, to Geneviève Breerette, member of the French section of AICA and to Achille Bonito Oliva, member of the Italian section of AICA on the role of the art critic. José Augusto França, President of AICA, was to speak of artists excluded from the major networks of international dissemination.

Agenda of the Symposium

The Symposium opened with a presentation on "The role of major biennial art exhibitions and international events" by the representative of the Director-General of UNESCO, Mr Anders Arfwedson, Deputy Assistant Director-General for Culture.

Two reports were presented on studies conducted by René Berger, Honorary President of AICA, and by Jacques Leenhardt, President of the French section of AICA.

Papers were presented by the representatives of the major biennial exhibitions and international events on their specific circumstances (statutes, funding, operation).

A discussion took place on the impact of international art events, the movement of art works and related difficulties (problems of transport, customs regulations, etc...), the repercussions of such events on the local environment, encouragement given to new forms of creation, the broadening of the public for art and the emergence of "new sections of the public" that are expected but about which little is known.

Discussions also centred on the role of the art critic and the media (paper by Michael Gibson and interventions from Geneviève Breerette and Achille Bonito-Oliva).

Another discussion centred on the means of ensuring greater involvement in international art events of artists who do not have access to the major art circuits (paper by José Augusto França, President of AICA).

Themes discussed

The principal theme of reflection was the contribution that international art events can make to the promotion and dissemination of works of art and artistic talent.

Two general surveys made by René Berger and Jacques Leenhardt, during the first session, highlighted a number of specific characteristics and contradictions.

Firstly, emphasis was placed on the heterogeneous nature of so-called "biennial exhibitions" or "international events", both in terms of their themes and their frequency, long-established tradition, popularity with the general public and budget. The increased number of such events, all too often disproportionate in terms of their location, is a recent phenomenon, typical of the dissemination of contemporary art, a process - emphasized by René Berger and Jacques Leenhardt - of legitimation. There are undoubtedly a number of risks involved, particularly in countries that are alien to contemporary culture dominated by the Western world, for reasons that are both economic as well as political. The dissemination of contemporary art is faced with a dilemma: the danger of imperialism if not actual cultural terrorism, on the one hand, while on the other, the need to inform.

The primacy of the spectacle over the relationship between the individual and the work of art he beholds was singled out as one of the features of major art exhibitions today. This theme was constantly referred to and developed during the three-day symposium, with all the questioning and concern which such an observation can lead to. The same was said of the consequences of this state of affairs: the global, multi-faceted and somewhat confusing view derived by the layman, for whom the exhibition is intended, at the expense of the clarity of the event and the perception of the organizers' purpose. Jacques Leenhardt, in particular, warned against the dangers of frustration, of guilty incomprehension nurtured by cultural policies. Various rapporteurs expressed concern at the importance given to quantitative values - the number of works, the number of participants, the number of visitors, the funds involved - and the difficulty of acquiring a more accurate and better balanced perception of the phenomenon.

All the participants stressed the dominating role of the circuits and the media which produce an effect of "amplification, acceleration, metamorphosis", interaction with the market and with politics.

Divergent points of view

A rift can be observed between the analysts of the phenomenon, on the one hand, art critics reflecting on a changing situation, on their responsibility and their increasingly difficult task, with an ever-diminishing margin for manoeuvre, observers who are austere and concerned if not firmly pessimistic ("we are getting further and further away from culture"), and on the other hand, the organizers who are confident in their projects, confident in their role and the justification of their action, optimistic about dissemination and fragmentation through the media, a process that is denounced by others as being "neutralizing", stifling both memory and sensitivity. Another contradiction, or rather dilemma, was the focus of the attention of participants, particularly museum curators and critics, that is to say, the opposition between the desire to promote the free movement of works of art and that of protecting them. Travelling always means multiple risks, such as transport and customs formalities, which are lengthy and harmful for works of art. Conservation versus transformation: opinions were divided, according to specific roles.

Other rifts emerged between rich countries and poor ones, between the countries of the West and those of the East in which exhibitions are always official and have nothing to do with the commercial circuits.

Recommendations to UNESCO

Twenty recommendations were proposed for submission to UNESCO. Among the most important of these, the Assembly recommended the establishment of a data bank for contemporary works, a study on new sections of the public in both qualitative and quantitative terms, a study on the languages of the media and a comparative study on current circumstances in respect of art criticism and its transformation in order that means could be found to restore the former to its formative purpose.

Other recommendations were made on more practical points such as the organization of exhibitions with debates or joint ventures, the establishment of artists' studios, fellowships for young artists and the simplification of customs and insurance formalities.

Conclusion

A gathering of this kind bringing together so many high-level specialists, examining such vital issues that are at stake, could not fail to bring into question the very foundations of the worldwide contemporary art scene. The dialogue which developed during the three-day meeting, that was particularly rich in content, warranted deeper reflection. My only regret is that we did not give it all the time that we could or would have liked. A day and a half were devoted to an overall survey which provided valuable and varied information on the various art events, one by one. This information in fact confirmed what René Berger and Jacques Leenhardt had illustrated in their studies presented at the opening session. May I suggest that it could have been possible, however difficult a task to conduct in practice, to collate these technical documents before the Symposium as a basis for discussion and require those in charge of the biennial events merely to give a brief summary in order to trigger off discussion? The information documents concerned will be the subject of a UNESCO publication.

The texts of the various studies presented in Venice, together with the documents on the biennial events, are now available for consultation at the head office of AICA, rue Berryer.

DICTIONNAIRE BIO-BIBLIOGRAPHIQUE DE LA CRITIQUE D'ART CONTEMPORAINE
(titre provisoire)

- 4.0 Conformément au programme présenté par le président José-Augusto França à l'Assemblée générale de 1984 (Athènes-Delphes) - l'AICA a proposé à l'UNESCO sous forme contractuelle pour 1986, la réalisation d'un dictionnaire des membres de l'AICA qui doit être publié au cours de l'année 1986.
- 4.1 A cette fin le secrétariat général de l'AICA lance par ce moyen un appel aux secrétariats de toutes les sections nationales pour lui faire parvenir, au long de l'année 1985, sur chacun de leurs membres, tous les renseignements nécessaires, qui seront traités de façon uniforme à partir de janvier 1986, par une équipe travaillant à Paris sous la responsabilité du secrétariat général.
- 4.2 Bien qu'adressé aux secrétariats des sections, ce questionnaire pourra recevoir des informations individuelles chaque fois qu'un membre de l'AICA estime nécessaire ou préférable de répondre directement.
- 4.3 Les premiers résultats seront discutés lors de l'Assemblée générale de 1985 (Bruxelles).
- 4.4 La publication envisagée sera réalisée si un nombre de fiches considéré satisfaisant par le bureau de l'AICA est réuni à la fin de 1985 ; le Dictionnaire sera alors composé par ces fiches, les membres de l'AICA n'ayant pas répondu y seront seulement mentionnés.
- 4.5 Le but de ce Dictionnaire, véritable Who's who de la critique d'art, est d'établir un réseau d'informations professionnelles servant à tout chercheur dans les domaines de la critique et de l'histoire de l'art, contemporain ou non, qui se trouvera ainsi en mesure de consulter ses confrères pour ses propres travaux. L'AICA est sûre de combler une lacune grave dans le cadre de notre profession ; elle espère que son projet sera apprécié par tous et que son appel ne restera pas sans réponse.
- 4.6 Questionnaire
- 1) Nom, prénom
 - 2) Date (année) et lieu de naissance ; nationalité
 - 3) Profession
 - 4) Formation universitaire ou autre
 - 5) Curriculum succinct (avec dates)
 - 6) Réalisations personnelles ou collectives dans les diverses activités concernant la critique d'art (ex. réalisation d'expositions, participations à des jurys, direction de publications, etc..)
 - 7) Domaine(s) de ses recherches
 - 8) (principaux) ouvrages (titres, dates et lieux de publication)
 - 9) Adresse (s)

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- 6) Réalisations personnelles ou collectives dans les diverses activités concernant la critique d'art (ex. réalisation d'expositions, participations à des jurys, direction de publications, etc...)
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ENQUÊTES SUR LES INSTRUMENTS DE TRAVAIL ACTUELS DE LA CRITIQUE
D'ART A TRAVERS LE MONDE

- 5.0 Conformément au programme présenté par le président José-Augusto França à l'Assemblée générale de 1984 (Athènes-Delphes), le secrétariat général de l'AICA lance, par ce moyen, une enquête aux secrétariats de toutes les sections nationales sur les instruments de travail dont disposent les critiques d'art dans les pays qui font partie de notre Association.
- 5.1 Cette enquête a pour but d'établir une carte actuelle des possibilités d'exercice de notre profession dans le monde. Elle concernera à l'aide d'informations concrètes et objectives, tous les moyens stricts de communication écrite (presse quotidienne, hebdomadaire, mensuelle etc... générale et spécialisée), radiophonique et télévisée ou autre, aussi bien que, d'une façon plus générale, l'exercice d'activités parallèles (enseignement, recherche, musées et centres culturels, commerce d'art, cinéma et vidéo, etc...).
- 5.2 Les réponses feront l'objet d'un traitement conduisant à un rapport général de synthèse qui pourra être présenté et discuté lors de l'Assemblée générale de 1986, qui sera ensuite envoyé à l'UNESCO et dont la publication est envisagée dans des conditions à étudier.
- 5.3 L'état des travaux sera présenté à l'Assemblée générale de 1985 (Bruxelles).
- 5.4 Schéma-formulaire
- A) Presse écrite
- a. situation générale
- b. (en annexe)
- 1/ revues et magazines d'art
titre/date fondation/directeur et rédacteur en chef
adresse
caractéristiques : Art XXème
Architecture, peinture, sculpture, autres..
Art antérieur au XXème
Arts non occidentaux
Publicité
- 2/ hebdomadaires avec section de critique d'art régulière
titre/local
critiques attitrées ou habituels
- 3/ quotidiens avec section de critique d'art régulière
titre/local
critiques attitrées ou habituels

B) Editions

- a. situation générale
- b. collections d'histoire d'art/monographies/autres titres/editeur/Art XXème/Art antérieur au XXème.

C) Radio et télévision

- a. situation générale
- b. (en annexe) émissions de critique d'art/histoire de l'art postes/local titres et fréquence des programmes auteurs attitrés ou habituels

D) Production cinématographique/videocassettes

- a. situation générale

E) Organisation ou présentation d'expositions
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F) Commentaire historico-critique

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XVIIIth CONGRESS OF A.I.C.A.

Contribution to the report on the Consultation organized by
UNESCO on major international art events

At the request of Hélène Lassalle, Secretary-General, I should like merely to provide an outline of the meetings which led to the important Consultation which was held in June at the Cini Foundation in Venice, of which the summary record will be presented by André Parinaud and Michael Gibson. We shall observe that considerable time is required in order to prepare such meetings satisfactorily and reference will be made to all those who have contributed to its success.

As an art critic, and general delegate of the Paris Biennale, I have always kept myself informed of the preparation and organization of other major art events for reasons that are so obvious that I would be ashamed to list them here.

Nevertheless, there has never been a body which was capable of centralizing all relevant information and disseminating it to all interested parties. The initiative of attempting to set up such a body belongs to Walter Zanini and to the President of the Sao Paulo Biennale, Luiz Diederichsen Villares. The first meeting took place at Sao Paulo on 10, 11 and 12 December 1981, with the participation of: Bernice Murphy (Sydney Biennale), Luigi Carluccio (Venice) who died there, Oscar Meija, (Medellin Biennale), Rudy Fuchs (responsible at the time for Documenta VII) and myself, representing the Paris Biennale. A summary record of our meetings was published and sent to the various national and international organizations concerned, including UNESCO. It contained a number of aesthetic and moral recommendations. The final aim proved to be the need to set up a permanent liaison committee between all the organizers of international art events in order, for example, to improve their operation aspects.

In order to ensure the development of our initiative, it was decided to contact ICOM, on the one hand, which was Walter Zanini's task, and AICA, on the other hand, which was my particular responsibility.

In September 1982, at our Congress in Sophia-Antipolis, a committee was set up to study the major international exhibitions. The scope of its objectives were considerably broadened and came to encompass not only practical considerations but also human, sociological and statistical factors.

Under the patronage of Dan Haulica, President of AICA, an initial questionnaire was sent to those persons responsible for thirty-five biennales and triennales, etc., and a table of the results was drawn up by Catherine Forbin, my colleague with the Paris Biennale.

At the 1983 Congress in Finland, which I was unfortunately unable to attend, I asked Valérie Brière to present the preliminary results of the survey. Subsequently, a second questionnaire, which was more accurate and detailed, was sent to an increased number of "biennales", thanks to the administrative services of the Paris Biennale. This required considerably more research and reflection and very few answers were received.

This project acquired a new lease of life as a result of the contact I was able to establish with Madeleine Gobeil of UNESCO and the election of a new president for our association. The project for an international consultation took shape and finally led to the event in Venice in June of this year. The President of our French association, Jacques Leenhardt, accepted to take over from me, as I could not pursue the task on account of my responsibilities with the Paris Biennale. We are now indebted to him for a brilliant report which will soon be published by UNESCO. If our endeavours are not to be short-lived, we must persevere and ensure that the motions we have adopted lead to practical measures.

I have spoken to you about the past activities of our committee on major international art events. Hélène Lassalle will have the task of talking to you about its future.

GEORGES BOUDAILLE
29 August 1985

AICA

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Themes discussed

The principal theme of reflection was the contribution that international art events can make to the promotion and dissemination of works of art and artistic talent.

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Divergent points of view

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Recommendations to UNESCO

Twenty recommendations were proposed for submission to UNESCO. Among the most important of these, the Assembly recommended the establishment of a data bank for contemporary works, a study on new sections of the public in both qualitative and quantitative terms, a study on the languages of the media and a comparative study on current circumstances in respect of art criticism and its transformation in order that means could be found to restore the former to its formative purpose.

Other recommendations were made on more practical points such as the organization of exhibitions with debates or joint ventures, the establishment of artists' studios, fellowships for young artists and the simplification of customs and insurance formalities.

Conclusion

A gathering of this kind bringing together so many high-level specialists, examining such vital issues that are at stake, could not fail to bring into question the very foundations of the worldwide contemporary art scene. The dialogue which developed during the three-day meeting, that was particularly rich in content, warranted deeper reflection. My only regret is that we did not give it all the time that we could or would have liked. A day and a half were devoted to an overall survey which provided valuable and varied information on the various art events, one by one. This information in fact confirmed what René Berger and Jacques Leenhardt had illustrated in their studies presented at the opening session. May I suggest that it could have been possible, however difficult a task to conduct in practice, to collate these technical documents before the Symposium as a basis for discussion and require those in charge of the biennial events merely to give a brief summary in order to trigger off discussion? The information documents concerned will be the subject of a UNESCO publication.

The texts of the various studies presented in Venice, together with the documents on the biennial events, are now available for consultation at the head office of AICA, rue Berryer.