

AICA

*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

The President Dan Haulica
The General Secretariat
and the AICA officia extend
their best wishes for 1983

LETTER OF INFORMATION

The 34th General Assembly and the XVth Congress of the AICA took place in France, at Daphia Antipolis, near Antibes, from September 12 to 20, 1982, thanks to the initiative of the French section and its President Jacques Leenhardt. The congress'work was based on a double theme : " Art criticism's function in the media age " and " The function of art criticism within geo-cultural and regional groups ". The organisers had received support from the Ministry of Culture, from the region Provence Alpes Cote d'Azur, from the cultural and technical cooperation Agency and from UNESCO.

Over 150 delegates and guests had accepted the French invitation : 31 countries were represented, 19 European countries, 3 Arab countries, 3 Latin American countries, 2 North American countries, 2 African countries, Australia and Japan. Were excused : Wladislawa Jaworska, Giulio Carlo Argan, Alexandre Cirici, A.M. Hammacher and Jacques Lassaigue, honorary presidents ; René Micha and Pierre Restany, vice-presidents ; Guy Weelen, former secretary general ; Palma Bucarelli (Italy), Dore Ashton, Jeanne Siegel, David Bourdon (USA), Maurice Pianzola (Switzerland), Erik Kruskopf (Finland), Miroslav Klivar et Jiri Setlik (Czechoslovakia), the Polish section (see appendix).

BOARD OF DIRECTORS

The Board of Directors met on September 12 under Dan Haulica's chairmanship. Among those present were : Harry-Paul Aletrino (Netherlands), Valentina Anker (Switzerland), René Berger (Switzerland), Christian Chambert (Sweden), Fernande Duchateau Meuris (free section), Daniel Giralt Miracle (Spain), Ernst Goldschmidt (Belgium), Hans Jorg Heusser (Switzerland), Hans L.C. Jaffé (Netherlands), Jacques Leenhardt (France), Jaakko Lintinen (Finland), Jacques Meuris (Belgium), Raoul-Jean Moulin (France), Andrée Paradis (Canada), Belgica Rodriguez (Venezuela), Luke Rombout (Canada), Sven Sandström (Sweden), Dorothy Walker (Ireland) and Palmina d'Ascoli, administrative secretary of AICA.

The Board of Directors were acquainted with the activities reports from the president, the secretary general and the treasurer general which were to be submitted to the General Assembly. Jacques Meuris particularly stressed the fact that too many sections pay their subscriptions irregularly, to the detriment of the running of the AICA. Harry Paul Aletrino, assisted by Maria José Corominas (Spain), Jaakko Lintinen (Finland), Fernando Pernes (Portugal), Belgica Rodriguez (Venezuela), Cecilia Stam (Sweden) were nominated to the admissions commission ; Andrée Paradis and Sven Sandström were nominated to the elections commission.

As the proposal of the office, the secretary general presented requests for the admission from the Dominican Republic and from Irak, to the AICA. In each of these countries, critics and art historians have constituted a national section on the bases of the AICA's statutes : the Dominican section is presided over by Jabra I. Jabra, critic and art historian, essayist, translator of Shakespeare in Arabic. After discussion, the Board of Directors agreed to propose these two candidatures for approval to the General Assembly, and hoped to receive their respective statutes within a reasonable length of time.

The board of directors listened to the reports and proposals of those responsible for the AICARC and AICA review commissions, which will be presented to the general assembly. Responsible for AICARC for ten years, Sven Sandström asked that the main responsibility be henceforth given to Hans Jorg Heusser, Vice Director of the Swiss Institute for art studies, with whom he has worked on a regular basis, and who intends to promote a renewal of the operation under way, particularly in connection with the twice-yearly publication. President Haulica warmly thanked Sven Sandström for the important work he had undertaken then, after approval of the board of directors, he asked Hans Jorg Heusser to present his plan of action to the general assembly. In the absence of René Micha, reporter of the commission studying the AICA review, President Haulica reminded the board that a second meeting of the commission took place in Paris in October 24, 1981 to study the concept, the program and the means of financing such a publication. A summing up note was handed in to Unesco in order to obtain its help. Two possibilities can be envisaged : one based on President Haulica's contacts with the Herne publications ; the other, based on a project of Ernest Godschmidt 's " Catalogus ", a three-monthly bibliographical review of catalogues of important exhibitions throughout the world, within which a certain number of pages would be given to the AICA. Due to Ullrich Kuhirt's lateness, the report of the commission " Art and Environment " will be heard in the genral assembly.

The President Haulica took up the question of the venues for our next meetings pointing out that two distinct invitations had been accepted by the last general assembly and that it was important not to give up this double possibility. The representatives of both countries involved, president Lintinen for Finland and vice president Belgica Rodriguez for Venezuela took the floor to point out the program and the themes of discussion on which they have been working for a year now. René Berger, after pointing out that both these proposals provide a great opportunity for the AICA, and that both sections had already produced a great deal of work, would like the board to agree to both these proposals.

The president asked the board of directors to agree to a general assembly and a congress in each of the two countries, with the undertaking that the office would prepare the agenda for both the general assemblies with the organisers, the vice presidential elections and those to the Board of Directors to be held in Finland. The board unanimously approved the principle of two general assemblies and two congresses in 1983.

Among the other business, the board examined Tony Spiteri's query as regards two Greek critic's request to adhere to the free section, as they belong to a Greek association other than that recognised by the AICA. After discussion it was decided that they should first of all present their candidacy to the Greek AICA section. Finally, the board of directors unanimously adopted the agenda for the 34th general assembly.

ASSEMBLY GENERAL

The 34th general assembly of the AICA was presided over by Dan Haulica, who at the opening of the first session, greeted the participants and expressed his gratitude to the French section and its president, who had efficiently worked for the success of this meeting, as well as to the bodies which had helped. Then he presented the double theme of the congress, to which were associated the international council for cinema and television at Unesco (CICT) and the world wide audiovisual Council for edition and research on art (CAMERA). Our collaboration with these international organisations had started during the Venice Biennale, where three seminars were held under the auspices of the AICA, which points up our presence within significant confrontations. President Haulica recalled our links with Unesco and its program, whose main lines were once more borne out in Mexico, by MONDIACULT, the world conference on cultural policies. By means of its national sections, the AICA must totally participate in this search for a cultural identity in each country. In the same way, when the AICA was asked to cooperate with Unesco in organising the centenary celebrations of Picasso's birth, we made sure of adding to the voices of the specialists and those familiar with the works, the voices of the geocultural regions who are too frequently set aside from the international art scene.

Among other activities undertaken with Unesco, president Haulica suggests adding three new work commissions, so as to follow up concretely the discussions under way within the framework of this congress. A first commission " Art of the image/ Image of art ", under Jacques Leenhardt's responsibility could give an account of this research and study the evolution of these questions. A second commission, under Georges Boudaille's responsibility, would regroup the organisers of important international exhibitions and would analyse their strategy, their cultural dimension as meeting places for contemporary creation. A third commission, to be headed by Pierre Gaudibert - who is undertaking in Grenoble a means of information concerning artistic practices in the third world - will be responsible for different investigations in the Northern-Southern axis.

Before concluding, president Haulica called on the vice-presidents to assume their full responsibilities concerning the international expression of the association and to become the ambassadors of the AICA. The representativeness of our work is tied to our struggle to impose criteria. The critic's function is not merely that of a cultural organiser. We are makers of opinion and of artistic life.

Then Jacques Meuris and Fernande Duchateau Meuris, general treasurer and assistant treasurer general, commented the financial report : " The AICA's accounts for 1981 are characterised by receipts amounting to 50.357 \$, expenses for an amount of 35.787 \$, and are therefore closed on a credit of \$ 14.580... If the expenses are higher than estimated, this increase underlines the important influence of the increase in running costs for the AICA... It is true that the organisation of the General assembly in Paris in 1981, after the Spanish defection, heavily influenced the expenses compared to the estimates. This does not mean however, that very serious efforts must not be made to economise, in spite of the general increase in necessary expenditure such as postal charges and telecommunications for instance ". The financial report was unanimously approved.

Presenting the general secretariat's activity report, Raoul-Jean Moulin underlined that " our relationship concerning information and consultation with Unesco is entering a new phase, we are more closely associated with the realisation of its program ". For instance, he mentioned the organisation by Unesco and the AICA of the seminar in celebration of the centenary of Picasso's birth, which was presided over by Dan Haulica and was the subject of publication. Furthermore, he pointed out that Unesco asked the AICA to take part, as observer, in the second session of the intergovernmental committee to promote the return of cultural heritages to their country of origin, and to take part with other NGOs, in the preliminary meetings for the second world conference on cultural policies, MONDIACULT, where " we have emphasised the function of art and the artist in society, the free circulation of artists and their works, the protection of creators' rights, chiefly their right to research and experimentation as an irreplaceable practice, while insisting on the new role of the museum, seen not only as a place to curate the past and present patrimony but as a cultural workshop and as a place where the cultural communities can be identified ". Furthermore, as a result of some of our recommendations, Unesco convened a new meeting with experts in order to set up a collection of slides on contemporary art (1960-1980), which will bear witness to different aspects of research throughout the world. Presided by Dan Haulica, this meeting was able to define the main lines of the collections, in order to promote better knowledge of to-day art, which will take into account the specific nature of each cultural zone. It was decided that Unesco would get in touch with specialists within each region, notably through the offices of the national sections, of AICA, in order to choose the artists from the region in question and the slides of their works. (see Appendix II).

Then, in the name of the office and of the board of Directors, the secretary general submitted the request for membership of the Dominican Republic and Irak to the AICA, upon which the assembly general must give its opinion. These two candidacies point up our wish for geographical extension and show that we have not ignored any possibility to give the AICA a better geocultural representation. As to the activities report of the national sections, it seems to be decidedly positive for a great number of them (see Appendix III). Raoul-Jean Moulin then read out a letter from our friend Jiri Kotalik, who reminded us " the 26th of March this year, Miroslav Micky would have celebrated his seventieth birthday. Time passes quickly, where I would like to speak of his work on the history of art and on aestheticism, and also of his longstanding work in the realm of international relations including his work for the AICA ". The secretary general's report was unanimously adopted.

On a proposal made by the Dutch section a telegram was sent to Wladislawa Jaworska, expressing the general assembly's anxiety in view of the absence of representatives of the Polish section (see Appendix I). Hommage was then paid to those members

of the AICA who have passed on since our last meeting : Leo Braat and C. van Em (Netherlands) Walter Erben and John Galhery Thawaitis (FRG) Maurice Eschapasse and Catherine de Hulewicz (France) André Jocou et Robert Rousseau (Belgium), Eugen Wretholm (Sweden).

The accounts controllers Andrée Paradis and Gertrud Kobke Sutton, from the financial control commission discharged the treasurer general. In the name of the admissions commission for membership Harry Paul Aletrino read out the list of the new members admitted after perusal of their dossiers :

GDR : Barbara Barsch, Bruno Flierl, Matthias Flugge, Hans Dieter Grampp, Ulrike Krenzlin, Gisold Lammel, Helga Möbius, Helmut Netzker

Australia : Gordon James Rintoul

Brazil : Carlos Roberto Levy, José Neitein

Spain : Francisco Calvo Serraler, Victoria Combalia i Dexeus, Llorenç Jaume Grau, Pilar Parcerisas i Colomer, Antoni Urrutia i Raspall

Finland : Kaisa Broner, Kaisu Mikkola, Perttu Näsänen, Riitta Nikula, Pekka Paavola, Ullmaria Pallasmaa, Tom Dansquist, Maila-Katriina Tuominen-Vakkari, Timo Vuorokoski

France : Georges Charbonnier, François Chaslin, Alice Bellony-Rewald, Nadine Descendre, Madeleine Deschamps, Jacques Dopagne, Jean-Pierre Gillard, France Huser, Serge Lemoine, Michel Melot, Marcelin Pleynet, Stuart Preston.

Israel : Sara Becitber Semel, Michael Levin, Gideon Ofrat

Portugal : Silvia Chico, Marie Jose Fernandes, Eduardo Laureço de Faria

Rumania : Théodor Enescu

United Kingdom : Ewa Kuryluk

Sweden : Jan-Gunnar Kolke Sjölin

Switzerland : André Corbos, Karl Jost, Ava Korazija, Guido Mafanguagno, Marianne Matta; Max Wechsler

The commission's choice was unanimously adopted except for one abstention.

Then the general assembly unanimously agreed, except for one abstention, to admit within the AICA new sections created in the Dominican Republic and in Irak.

During the second session of the general assembly, president Haulica recalled that an agreement in principle had been made in Paris last year, on a double proposal of meetings in Finland and Venezuela, in 1983. He underlined that to accede to the proposals of the both these national sections, the board of directors would like to see organised in both these countries a general assembly and a congress. Jaakko Lintinen, president of the Finnish section, outlined the program foreseen in Helsinki and Tampere from May 25 to June 1, 1983. He suggested as a theme for discussion " Information on art, a bridge or a barricade between cultures : criticism and cultural identity, the capacity to interpret contemporary art, the artist's and the critic's point of view, dialogue with artists, confrontation or communication ". One day would be given over to an exchange of views with the representatives of the International Plastic Arts Association (AIAP) whose congress will take place in Helsinki at the same time as our own, which would enable us to realise an inter NGO collaboration according to Unesco's wishes. Then in the name

of the Venezuelan section, Belgica Rodriguez announced that the AICA meeting in Caracas would take place from September 10 to 18th, within the framework of the celebration of the bicentenary of Simon Bolivar and by invitation of the President of the Republic of Venezuela. The projected program, which concerns the situation of Latin American art, will favour the presence and the extension of the AICA on that continent. The general assembly unanimously accepted the invitations from Finland and Venezuela for 1983. For 1984, and the forthcoming years, as there were no invitations, president Haulica appealed urgently to all the national sections.

The third session of the general assembly began the hearing of the commission's reporters. Sven Snadström, who has been responsible for ten years for the AICARC project, entrusted by Unesco to the AICA, in order to study the archives and documentation on contemporary art, asked that the main burden of the research involved be placed upon Hans Jorg Heusser, vice director of the Swiss Institute for the study of art. The latter, in cooperation with Sandström suggested the following renewal plan :

- 1/ to undertake a sixmonthly publication in the three statutory AICA languages ;
- 2/ to open up the publication to the national sections ;
- 3/ distribute the publication in all national sections and improve its distribution within specialised institutions ;
- 4/ link the content of the publication to the AICA congresses and to the art situation and its documentation, in the countries where these congresses take place ;
- 5/ to also deal with theoretical themes ;
- 6/ to aim for a double audience : the members of AICA so as to simplify for them the use of documentary materials ; the different users of documentary centers ;
- 7/ give a critical information on the introduction and uses of new technologies within the documentary practice ;
- 8/ analyse the information on contemporary art such as it expressed within the mass media ;
- 9/ study the function of the documentation centres as an instrument in developing a cultural identity in countries or regions, particularly in developing countries ;
- 10/ to realise these aims and increase AICARC's audience, a graphic transformation of the publication is under way. The general assembly unanimously accepted the nomination of H.J. Heusser as head of the AICARC, as well as his renewal plan.

Ullrich Kuhirt, in charge of the commission " Art and Environnement " presented the forthcoming seminar organised by the Soviet Union's section from September 28 to October 9 1983, in Moscow and Oubekistan, on the theme : " Popular art in the contemporary city, national traditions and today's urbanism, the role of popular art in the desing of a town and its buildings, in daily life and in holidays, in everyday objects ...".

In René Micha's absence, as reporter of the study group on the AICA review, president Haulica proposed two steps which could be taken : one based on contacts with the publishers La Herne, the other based on a project due to Ernest Goldschmidt, Catalogus, a three monthly review of bibliography and critical analyses of catalogues of important exhibitions throughout the world, where AICA might find a platform. On René Berger's proposal, the general assembly, unanimously except for one abstention, entrusted to the president and the office the responsibility for carrying out these steps.

The at president Haulica's request, the general assembly unanimously agreed on the necessity to envisage creating three new work commissions on " Art of the image/ Image of art " with Jacques Leenhardt, on the strategy of important exhibitions with Georges Boudaille, on the North/South axis and artistic practices in the third world with Pierre Gaudibert.

Finally the general assembly carried out the elections of the vice presidents and of the members of the board of directors. The voting, which was presided over by Dan Haulica, was carried out nominally. The counting was effected by Andrée Paradis and Sven Dandström. On the second ballot, were elected to the vice presidency : Han Jorg Heusser (Switzerland) 29 votes, and Georges Boudaille (France) 24 votes. Were elected or re-elected to the board of directors : Ernst Goldschmidt (Belgium) 38 votes, Valentina Anker (Switzerland) and Harry Paul Aletrino (Netherlands) 35 votes, Giuseppe Gatt (Italy) 29 votes, Erik Kruskopf (Finland) 20 votes, Karel Geirlandt (Belgium) 19 votes, Vladimir Gorionov (USSR) 17 votes, Ryszard Stanislawsky (Poland), Mario Barata (free section) and Marina Plaka Lambraki (Greece) 15 votes.

On René Berger's initiative the president of the Finnish section Jaakko Lintinen was unanimously elected regional secretary for the northern countries.

During the final session, which was held in Cannes on the terrace of the Palais des Festivals, in the presence of Michel Pezet, president of the regional council Alpes-Provence-Cote d'Azur, president Dan Haulica read out the message from the Director General of Unesco Amadou Mahtar M'Bow to the 34 General assembly of the AICA.

" I was extremely interested to learn of the events scheduled within the framework of the 34th general assembly of your association. As I was held up in Paris by the 115th session of the Unesco executive council, I was unable to attend as I would have wished, following your kind invitation. But I shall be very interested in the results of your study groups which will, I am sure, enrich the thinking on " the function of art within geocultural and regional groups " and on " Criticism in the media age ".

It seems to me particularly well chosen that those very people whose mission it is to analyse other's works should, collectively, examine the finality of their own work, and that they should do so on an international scale, widely representative of the various cultural areas to which they belong, as well as of the whole of the intellectual activities to which their work pertains.

This is particularly important at a time which is characterised by the fast growing cultural interpenetrations, by their reciprocal exchanges, as well as by the intermingling, the medley of the various creative fields wherein they operate. For other people's artistic universe, nowadays, is becoming a part of our own world, and other's consciousness enters our own consciousness.

Thus, a contemporary art critic must discover the manifold cultural differences discovering the infinite variety of sources of inspiration and of existing forms of expression, as well, no doubt, as their reciprocal mingling, the influences they have never ceased to have one upon the other and which have, throughout the centuries, engendered the first links of friendship between men everywhere.

Your association has been working along these lines since its beginning, and Unesco can only be proud of this factor, as it is happy to see the cooperation between it and the AICA, thanks notably to the unremitting efforts of its president Mr Dan Haulica and of its secretary general Mr Raoul-Jean Moulin, to whom I want here to express all my congratulations. It is in the hopes of an ever more fruitful cooperation in the future that I would like to extend my best wishes for the success of your assembly ".

CONGRESS

The AICA 's XVth Congress, whose work was prepared and organised under the guidance of president Jacques Leenhardt, had two main themes of reelections, which provoked many communications and lengthy discussions.

The first theme " The function of art criticism within geocultural and regional groups " gave an opportunity to take stock of the regionalisation policies within the visual arts field. Opening the debate, Claude Mollard, delegate for the visual arts to the Ministry for Culture, introduced the new perspectives for artistic decentralisation in France. Other speakers analysed the policies in place in different countries: Alioune Badiane , Marie Jose Corominas, Ruth Faeber, Peter Frank, Daniel Giralt Miracle, Kolko James Hour, Zoubeir Lasram, Jacques Meuris, Osmar Pisani. On the subject of the critic's position within local artistic life and faced with instigational policies, among the speakers were Michel Gaudet, Pierre Gaudibert and André Mure and Dorothy Walker.

The second theme " Art criticism in the media age " gave rise to a demonstration of new technologies with the field of images, which thus added to the theoretical debates, the experiences of various producers regarding the policies which currently regulate the relationships between art and television. A program had been prepared by the world wide audiovisual Council for edition and research on art (CAMERA), with the help of AICA France, of the audiovisual CNRS, of the centre for studies and multimedia audiovisual computer realisations (CERIAM). It was accompanied by conferences and explanations by Jean Michal Arnold (CAMERA), René Berger (AIVAC), Jacques Leenhardt et Georges Raillard, François Ducastel (CNET), Jean-Claude Quiniou (CERIAM), Marc Guillaume, Jean Beauviolla, Jean-François Lacan, Renato Barilli... They dealt with the questions concerning memory banks, visuals information, multimedia/multiservices. The last problem to be approached was that of the new media, of the new criticism, based on a program made by CAMERA, with the help of AICA-France, of the international Council for cinema and television at Unesco (CICT), of the cultural animation group within the Ministry for Foreign Affairs. Several televisual policies concerning the art field were illustrated by the people responsible for them : among others Pierre Barde, Ahmed Bedjaoui, Alfredo di Laura, Alan Yentob, Rainer Hegen. A round table debate, presided over by Enrico Fulchignoni (CICT) led to a wide exchange of view points between the different participants, concerning the role of television as a means of acceding to artistic knowledge and culture.

To conclude this confrontation of the policies of television channels, a joint jury AICA-CAMERA awarded the CAMERA 1982 prize to the Algerian Television represented by Ahmed Bedjaoui. The jury recalled that it was awarding the prize not for a specific work, but for a production policy and for an artistic project.

The awarding of the CAMERA prize took place in Cannes, on the terrace of the Palais des Festivals, during the closing session of the general assembly and congress. It was followed by the awarding of the two AICA France 1982 prizes, one to the painter Pierre Buraglio, the other to the Maison des Arts d'Avignon for its exhibition of Paul Rebeyrolle.

VISITS AND RECEPTIONS

Musée national Fernand Léger, Biot
Musée national du Message biblique Marc Chagall, Nice
Musées et galeries municipales de Nice
Musée Picasso, Antibes
Chapelle de la Paix Pablo Picassi, Vallauris
Donation Magnelli au Musée de Vallauris
Château-musée de Cagnes-sur-mer
Musée de Toulon

Fondation Maeght, Saint-Paul
Galerie Herbage, Cannes
Galerie Sapone, Nice

Our warmest thanks to the people responsible for these institutions for the generosity of their welcome, as well as to the town of Cannes, and more especially to the Association of friends of the Museum of Toulon, to Dr Charles Profizi for the wonderful party in the Bay of Toulon. Our friendly gratitude to Jacques Leenhardt, president of the French section who masterminded this new meeting of the AICA, without forgetting the attentive and faithful presence of Hélène Lassalle, secretary of the French section.

Telegram sent September 13, 1982 to Mme Jaworska, honorary president of AICA
" Worried at not seeing you among us, you and your Polish colleagues, AICA Congress wishes to express affection and deep esteem. Regards.
Dan Haulica, René Berger, Raoul-Jean Moulin ".

Letter from Mme Jaworska to the general secretariat :
" Warsaw, October 19, 1982. Dear Raoul, here is the text of my telegram sent to AICA Congress at Sophia Antipolis. P.S. Your telegram has not arrived"
" AICA Congress, Sophia Antipolis, 06560 Valbonne
Prevented from coming, I send my best regards to all the participants, much success with the Congress. Stop. Thanks to the French section for the personal invitation. Wladyslawa Jaworska. Warsaw 10.9.1982".

Warsaw June 22, 1982. To the general assembly of the international association of art critic. (letter arrived after the congress)
" The Polish members of the AICA, whose signatures are to be found at the end of this letter, feel it is their duty to inform the participants of the General Assembly of the AICA of what follows : at this year's congress, the Polish section of the AICA will not be officially represented. This is our answer to the introduction of martial law in our country. We do not want to give the impression that artistic life in Poland is currently functioning normally. There cannot be any normal artistic life during a time when the citizens' rights have been abolished, when authentic representations of society such as professional syndicates and associations of artists and writers, have been suspended or liquidated. This year will not and have not taken place, among others, the international print Biennale in Cracow, the international poster Biennale in Warsaw, the Musical Autumn in Warsaw.

Moderne methods of communication via the mass media, which will be discussed among you, are being used in Poland under martial law, to attack those who cannot defend themselves. In these conditions, the Polish art critics, as well as the writers, actors, and people involved in culture and science - apart from a few exceptions - refuse to collaborate with a militarised television and radio.

Since December 13, many regular magazines, among them cultural and artistic ones, have stopped appearing in Poland, or have changed radically. To bi-monthly magazine Sztuka and the weekly paper Kultura. A number of important journalists and writers have deliberately given up writing, hundred of others have had to leave their work and are under orders not to practise their profession. It is still difficult to tell in what measure these restrictions will be respected. They have also been applied, let us add, to some art critics.

Dear friends and colleagues, forgive us for upsetting by our information the normal course of the deliberations of the AICA's general assembly. We have very special reasons for knowing the cost of an untroubled exchange of view. We are not sending out an appeal. However, we feel it is only right that you should know and remember in what conditions art and art criticism are living in Poland.

Szymon Bojko, Anda Rottenberg, Aleksander Wociechowski, Wieslawa Wierzchowska, Andrezej Oseka, Danuta Wroblewska, Marcin Gizycki, Magdalena Hniedziewicz, Maciej Gutowski, Andrezej Turowski, Alicja Kepinska, Stefan Morawski, Andrzej Ryszkiewicz, Piotr Piotrowski, Stanislaw Lorentz, Wladyslawa Jaworska, Janusz Zagrodzski, Gustaw Romanowski, Urszula Czartoryska, Wieslaw Borowski, Mieczyslaw Porebski, Marek Rostworowski, Jacek Wozniakowski, Bohdan Urbanowicz, Janusz Bogucki, Joanna Guze, Irena Moderska.

I have checked the signatures. Aleksander Wojciechowski president

Analysing the progress reports which have reached us from 19 countries out of 46 enables us to better evaluate the AICA's functioning during the period 1981-1982. Since the previous general assembly, these 19 sections have met with their staff and convened once or several times all their members: FRG, GDR, Chile, Israel, Switzerland, once; Spain, twice, but Catalonia 23 times; Colombia, USA, Italy, three times; Australia, Canada, Finland, Holland, Iceland, 4 times; Sweden, 5 times; France and Japan, once a month; Zaire once a week; Uruguay does not give the exact number of its meetings. In these 19 sections, 9 staffs have been renewed: they are those of Canada, Ireland, Israel, Japan, Netherlands, Sweden, Switzerland, USA, Zaire. There are internal rules and regulations in FRG, Australia, Colombia, Ireland, Italy, Japan, Switzerland. Spain, Sweden and Zaire have revised their statutes. All these national sections send their members the memos from the general secretariat, but only Colombia, France, Ireland, Italy, Sweden, Switzerland and Zaire send us a ~~memo~~ or other information regarding their meetings. We also receive catalogues, and publications from GDR and Sweden.

Entering new fields, several national sections have enabled the AICA to point up its existence in the mass media or in public manifestations. Collaboration with radio/television is under way in GDR, Spain via Catalonia, Finland, Ireland, Japan, Netherlands, Sweden, Zaire. Exhibitions have been held with help from the AICA in Colombia, Spain, via Catalonia, and Zaire. A critics' prize was awarded in GDR, Chile, Spain via Catalonia, Finland, USA, and France according to a new formula which will be presented by Jacques Leenhardt, since our congress will end by the awarding of this prize in the Festival Palace in Cannes. Other critics' prizes are being studied in Canada, Colombia, Israel, Uruguay.

Steps are being taken on a union level in Canada and Colombia. Most of these relate to the rates and to authors' rights applied in newspapers and in publishing: this is the case for Spain with Catalonia, Finland, Ireland and the USA. In Finland, a document on this subject has been published in accordance with the Finnish journalists' Union, while Ireland is studying the rates applied in other countries and is studying the possibilities of joining the NUJ.

On a more generally professional level, Spain held a congress on the statute and function of an art critic. Sweden has protested against the newspaper "Aftonbladet" who has dismissed its art critic. Finland has undertaken an activity within the schools by initiating in Tampere, a class on art criticism and an analysis on artistic work, based on a travelling exhibition of the Paris Biennale. The FRG section wants to be acknowledged as expert, as much on a regional as a municipal level, in all decisions pertaining to a cultural policy. In Ireland, the president Dorothy Walker keeps open house every Thursday afternoon.

Several sections have sent us their plan of campaign. Israel wants to increase its membership and to be represented on the cultural commissions of both the Ministry of Education and of Culture. Uruguay, which is going through a difficult phase, would like to take part in the appointment of artists for international exhibitions, in the national commission for the visual arts, in juries and group shows. Our Uruguayan colleagues are also fighting against the destruction of remnants of colonial architecture and from the XIX century, engendered by real estate speculation. Zaire has set up a program through 1984, which touches upon all cultural aspects of national life.



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Paris January 31, 1983

Dear President,

As you will have learned in the letter of information, the AICA intends to support the Unesco's project who wants to realise a synthesis through slides of the art of the last two decades (1960-1980). It will be a precious tool to broadcast the artistic resources of each country, and of each geo-cultural zone, within the traditional and innovative dialectic.

By work sessions organised by Unesco, in which partook experts from many countries, we have tried to define the most appropriate methods of approaching this experience. It already seems that the role of the AICA would be to ensure a rigorous and complex information on the tendencies and values of contemporary art. We attach a great deal of importance to contributions your section and you yourself can make to the setting up of this project.

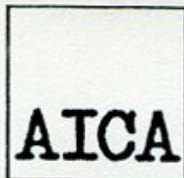
Without in any way aspiring to be exhaustive, it involves selecting ten artists from each country (2 or 3 slides per artist). Unesco is ready to reimburse the costs of the slides, upon receipt. They must be sent to Mr Ayfer Bakalcioğlu, Director, Division for studies and diffusion of cultures, Unesco, Place Fontenoy, Paris.

The texts which will accompany the images will be a further stage in our work. We must start by first of all having a significant range of images of the current state of creation throughout the world, beyond the too obvious highways and byways of the art market. We are relying on you to point out truly authentic aspects of creation, even if they are as yet insufficiently recognised.

The interest of this collective work means that we should get started on it without delay, in order to justify Unesco's interest. We would be grateful if you could help by starting your researches and be sending slides by June 15.

Thanking you in advance for your active cooperation, I remain your very sincerely,

Dan Haulica
Président of AICA



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

The catalan section of the art critics has just announced the sudden death of our honorary president Alexander Cirici i Pelicer.

" We have the sad duty to inform you of the death of our dear colleague ex president of the AICA and socialist senator for Catalonia, Alexander Cirici i Pelicer, suddenly on January 10, 1983 at the age of sixty eight.

We are losing both a great friend and an extraordinary art critic who made his lifetime work the defence and diffusion of the visual arts in Catalonia.

His sudden demise leaves a void which seems to us irreplaceable. "

President Dan Haulica, the secretary general Raoul-Jean Moulin as well as the bureau, profoundly bereaved, salute his memory and his achievement.