


AICA 2000
INTERNATIONAL ASSOCIATION OF ART CRITICS
DEPARTMENT OF VISUAL ARTS, GOLDSMITHS COLLEGE

VISUAL ART, VISUAL CULTURE?

a three day symposium
with 70 international speakers

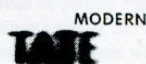
MODERN
 September 14-16th 2000

The annual AICA Congress draws critics, curators and academics from its worldwide membership. Held in London for the first time, a limited number of seats are available to a wider audience.

Organised in partnership with the Department of Visual Arts, Goldsmiths College, the symposium of the 34th AICA Congress will be hosted in the impressive facilities of the newly opened Tate Modern at Bankside. With its panoramic views over the City of London, the siting of the Tate Modern is appropriate to a debate that will examine the relationship between art and the wider visual culture, with particular reference to the living and evolving model of the metropolis and its institutions.

Under the title of *Visual Art, Visual Culture?*, over the period 14-16th September the symposium will be divided into six half-day sessions, with a more informal parallel programme for discussion of themes in greater depth. Each session will comprise an opening address by an invited keynote speaker, short prepared papers by three or four respondents, followed by questions from the floor. For those wishing to pursue the theme further, a workshop for additional papers, responses and further discussion will take place in a separate space during the following half-day session. Ticket holders are warmly invited to join AICA members in a social programme of evening receptions to be held throughout the symposium.

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Evening: Wednesday 13th September

18.30 Formally marking the inauguration of the symposium of the 34th AICA Congress, the evening begins with an address to be given by the distinguished writer on art, architecture and postmodernism, **Charles Jencks**, at the lecture theatre of the National Gallery. Questions to be chaired by **Andrew Brighton** (Curator of Public Events, Tate Modern)

19.45 All delegates are invited to a reception at nearby Canada House.

Sessions to be held at Tate Modern. All morning sessions commence at 10.20; all afternoon sessions at 14.20

Morning sessions: Thursday 14th September

10.00 Registration at the Starr Auditorium, Tate Modern

Art & Representation of Visual Culture Starr Auditorium

Chairperson: **Ramon Tio Bellido** (lecturer in art & cultural theory, Rennes University, France)

10.30 Keynote address: **Prof Norman Bryson** (Slade School of Fine Art, University College London)
This paper considers a number of practices in art of the 1960s and 1990s that were premised on the disappearance of the body, especially within photography. At the same time, the advent of the idea of the body as owing everything to culture and nothing to nature can be thought to lie behind an array of practices concerned with recovering a sense of the body's reality in the era of its representational unavailability. What possibilities does the idea of the body's disappearance from the theatre of representation open up, and what limits to this idea does recent art practice suggest?

11.15 Coffee

11.45 Papers by respondents

Dr Marga Van Mechlen (The Netherlands) Dept. Art & Culture, University of Amsterdam
Considering the role of performance art within the wider visual culture of theatre and film, this paper questions the extent to which performance problematised and redirected these related areas of expertise.

Dr Dena Gilby (USA) Assistant Professor of Art History, Endicott College, Beverly, Mass.
This paper deals with cultural mores and civility as they relate to advertising, generating a debate around the issues of nostalgia, fame and conformity within prevailing conventions of cultural leveling at the expense of both aesthetics and history.

Alexander Jakimovich (Russia) Visiting Professor, Free University, Berlin, & in Russia & USA
This paper deals with mechanisms and strategies within visual culture in the twentieth century. The notion of the destructive creator is highlighted only to be deconstructed in the light of new theories of culture which have seemingly come into play at the end of the century.

13.00 Lunch

Afternoon sessions: Thursday 14th September

The Role of the Museum of Modern Art: Priests? Educators? Iconoclasts? Starr Auditorium

Chairperson: **Saul Ostrow** (Director, Center for Visual Culture & Associate Professor, University of Connecticut, Storrs)

14.30 Keynote address: **Iwona Blazwick** (Head of Exhibitions & Displays, Tate Modern, London)
Brushing against the grain of history, Tate Modern has provided a unique opportunity to examine the conventions and assumptions around the display of a collection, not only in terms of its organising principles but also in consideration of the exhibition itself as a form of discourse. This paper asks what is gained and lost by the linear chronology - and what are the alternatives?

15.15 Coffee

15.45 Papers by respondents

Dr Elaine King (USA) Professor History & Critical Theory, Carnegie-Mellon University
This paper considers the transformation of art and exhibition-making in the wake of post-modernism. It discusses the shift from ostensibly exclusive discourses within modernism to inclusive interdisciplinary ideas and methods which may be applied to a contemporary practice in the wake of increased globalization.

Jason Kaufman (USA) Art historian & Journalist for *The Washington Post* & *The Wall Street Journal*

With reference to the reinstallation of MOMA's permanent collection alongside that of Tate Modern, this paper investigates the important shift from diachronic art history towards so-called content-led installations as practiced by MOMA's new hang and that at Tate Modern. Is this a major reassessment of the role of Museums, or is it just a marketing ploy?

Olaf Hanel (Czech Republic) Deputy-Director, Czech Museum of Fine Art

This paper considers the role of 'authentic art' in Czechoslovakia after the Second World War. In the wake of the imposition of Soviet Realism, the term 'authentic' became equated with the modernist investigations practiced by both Czech and international western artists prior to the annexation of Czechoslovakia into the Soviet bloc. Museum institutions in the Czech Republic today are therefore faced with a dilemma of acquisition policies and an ambivalent relationship to the official realist art.

14.40-17.45

Art & Representation of Visual Culture (further papers and discussion arising from the morning session) Macauley Room B

Chairperson: **Ramon Tio Bellido**

Leonida Kovac (Croatia) Senior Curator & Head of Modern Art Department, Museum of Contemporary Art, Zagreb

What Do We Need the Word Art For? This paper inverts the conventions of modernism by asking not 'how does the wider culture learn from art?', but 'how does art learn from wider culture?' It argues that the meaning of art is produced by its representations, and is not immune from power strategies and wider social practice.

Mette Sandbye (Denmark) Professor of Comparative Literature & Modern Culture, University of Copenhagen

Photography as Cultural Critique of Ethno-Tourism: Representing the Arctic Experience. Sandye investigates the role of contemporary artist-photographers who borrow from other disciplines, most notably anthropology. This paper will discuss the work of two contemporary Danish artist-photographers and question to what extent their work functions as social critique or ethno-tourism.

Ryszard W Kluszczyński (Poland) Director of Video Art, videomaker & theorist

Ontological transgressions: Art Between the Real and the Virtual. This paper investigates Polish video art, theatre, media installations and interactive media works. It analyses the role of meaning and contacts, human relations, influences and transgressions within the new media.

Michael Rush (USA) Critic & filmmaker

Digital Culture. This paper deals with the radical changes brought about by the digital revolution of recent years. It questions whether this new technology is transforming the very meaning of the term visual culture itself.

Jorge Alberto Manrique (Mexico) Professor of Aesthetics, National University of Mexico

The Art Critic in Mexico: Exhibitions, Experiences and Works. This paper investigates the role of the art critic in contemporary Mexico, reflecting upon the changes which have been wrought over the last thirty years, especially with regards to independent spaces.

Jorge Figueroa (Argentina) Professor of Aesthetics, National University of Tucumán-Argentina

Thinking Art. This paper exposes the conflict between thinking art and today's visual culture, arguing that the former requires reflection while the latter has become a consumerist product.

Sjoukje van der Meulen (USA) Associate Professor, Columbia University, New York

This paper begins by developing Thierry de Duve's *Kant After Duchamp* thesis; that the commonplace question 'what is art' has shifted today's questions of visual culture from ideas of specificity to those of generality. It concentrates on art within the new schema of ever-changing debate of multi-faceted-ness, and asks how this works within the boundaries the art discourse itself.

Siún Hanrahan (Ireland) Post-Doctoral Fellow, Dublin Institute of Technology

An Image of Discontinuity: Arts Intentional Constellations & Contemporary Culture. This paper looks at how notions of multiple meanings within readings of contemporary culture force us to abandon conventional ideas of coherence. It questions and deliberates on a series of contingent cultural (intentional) themes, and asks whether today's experience of continuous and discontinuous meaning allow for a discrimination as to any secure readings on the multiplicities of the contemporary.

Innessa Levkova-Lamm (USA)

Russian Feminist Art: Out of the Kitch-en. This paper deals with the positions taken by Russian feminism in the wake of Perestroika and post-Communism. It will focus on the works of Elena Elagina, Olga Chernyshova, and Masha Konstantinova, whose use of banal household objects have had a serious effect on feminist art in Russia.

Maria Anna Potocka (Poland) Gallery Director, Warsaw & President of Polish AICA

Encountering the Rest of the World. This paper considers today's shift towards inclusiveness and away from the grand narratives of modernism. It deals with the quest for reality in defining inside and outside vis-à-vis visual representation.

Evening Programme: Thursday 14th September

18.30-20.00 Preview of *On Stage*, a performance event organised by the South London Gallery.

Morning sessions: Friday 15th September

The City as a Vehicle for Visual Representation Starr Auditorium

Chairperson: **Claire Doherty** (Curator, Ikon Gallery, Birmingham)

10.30 Keynote address: **Prof Edward Soja** (Professor of Urban and Regional Planning, UCLA)
Using Los Angeles as the model, this paper examines the influence of the city on local artists and argues that a familiarity with this particular urban context is a prerequisite for reading the art it inspired. The paper then progresses to the 'postmetropolis and cyber-city', and the role of culture industries – demonstrating their contribution to the transmission of visual culture in the present. In conclusion, Prof Soja makes the case for greater interaction between art and urban studies.

11.15 Coffee

11.45 Papers by respondents

Osa Egonwa (Nigeria) Professor of Fine Arts, Delta State University, Abraka, Nigeria
An examination through photography, house-types and interior decoration of the influence of the major urban centres on the rural village culture of the Delta State of Nigeria.

Betti-Sue Hertz (USA) Curator, Thread Waxing Space, NYC
Urban Mythologies: The Bronx Represented Since the 1960s. A presentation of evolving individual, social, political and economic aspects of the Bronx as represented through the work of numerous artists associated with the borough over the past forty years.

10.30-13.00

The Role of the Museum of Modern Art: Priests? Educators? Iconoclasts? (further papers and discussion arising from the previous day's session) Macaulay Room B

Chairperson: **Saul Ostrow**

Saul Ostrow

Multi-tasking. This paper examines the role of the artists and artist-curators within the world of post-modern institutions, where the struggle to retain critical control in the reading of work, and professional control over their practice, is being frequently undermined.

Helen Harrison

(USA) Director, Pollock-Krasner House and Study Center
Jackson Pollock in New York and London: Two Museums, Two Narratives. This paper investigates the curatorial practices leading to the surprisingly differing readings of Pollock's work in the recent shows at MOMA, New York, and the Tate, London.

Kaija Kaitavuori (Finland) Museum Educator, Kiasma Museum of Contemporary Art, Helsinki & former editor, *Taide Awaiting*
Museum as a Configuration of Interests. This paper looks at the role of museum education and takes up the Museum of Contemporary Art, Kiasma as a case study for why education is important within the contemporary museum.

En Young Ahn

(Australia) Curator, writer & PhD candidate, Monash University, Melbourne
How can the Museum of Modern Art be for Everybody? This paper uses the Museum of Contemporary Art in Melbourne as a point of departure to investigate the role contemporary art institutions should play in today's society. It is claimed that the crisis that this institution has had to face in self-fundraising ninety per cent of its budget provides a useful case study as to where the constituency for contemporary art exists today.

Allison Thompson (Barbados) Lecturer in Caribbean Art History, **Alissandra Cummins** (Barbados) Director of the Barbados Museum, **Nick Whittle** (Barbados) artist & critic
(De)Constructing a National Gallery This is an investigation of the policy in the Caribbean to construct a National Gallery, concentrating on how contradictory demands will be facilitated between local and national rivalries in the different Caribbean constituencies.

Judith Guttman (USA) Professor, New University, New York
The Changing Museum and Changing Demographics. An investigation of the changing patterns of museum attendance and reception, focusing on the relations taking place between MOMA and P.S.1. in New York.

13.00 Lunch

Afternoon sessions: Friday 15th September

The Cultural Power of the Curator Starr Auditorium

Chairperson: **Caryn Faure-Walker** (freelance curator and writer)

14.30 Keynote address: **Rosa Martinez** (Barcelona-based freelance curator)
This paper will discuss the independent curator's input, especially in the 'trans-national utopia' of the biennial, giving a personal perspective based on her experiences of curating such events as the biennials of Istanbul (1997), Santa Fe (1999) and Limerick (2000)

15.15 Coffee

15.45 Papers by respondents

Iara Boubnova (Bulgaria) Curator, art critic & assistant professor, The Bulgarian University
A absolutely new type of profession, the curator exists within the art scene of Eastern Europe as a polyvalent and multifunctional character. This paper will discuss the figure of the curator as an 'institution' achieving realisation through inter-cultural collaboration.

Suzana Milevska (Macedonia) Curator, Museum of the City of Skopje
Self-Referential vs. Critical. The paper will explore distinctions that should be made between the art critic, curator and the artist in the realm of self-referentiality.

Marianne de Tolentino (Dominican Republic) Director, Centro Cultural Cariforo, Dominican Republic
This paper examines the strategies adopted in smaller societies where the narcissism of the all-powerful curator is problematic.

Robert Hobbs (USA) Curator & writer, endowed chair at Virginia Commonwealth University
The hybrid term 'artist-as-curator' suggests a number of problems that need to be analysed and understood. The paper will analyse the approaches of conceptual and neo-conceptual artists who have developed viable and critical models of the 'artist-as-curator' role.

14.30-17.45

The City as a Vehicle for Visual Representation (further papers and discussion arising from the morning session) Macaulay Room B

Chairperson: **Claire Doherty**

Emanuela de Cecco (Italy) Former Managing Editor of *Flash Art*, Lecturer, University of Images, Milan
Between Tactic and Strategy. Using Milan as a case study, this paper contrasts the strategies of public administration in commissioning public art works with the tactics of 'unofficial' artists who nevertheless make a contribution to the urban environment.

Myrna Rodriguez (Puerto Rico) Lecturer in Contemporary Art, University of San Juan, Puerto Rico
An examination of the theoretical rationale behind the commissioning of recent public art works in San Juan.

Patrick Schaefer (Switzerland) Freelance Curator, formerly curator, Musée Cantonal des Beaux-Arts, Lausanne
The continuing significance of the festival in Swiss art and its manifestation in various artist-initiated institutions, with examples from Bernhard Luginbuhl, Daniel Spoerri and Jean Tinguely.

Aleksander Bassin (Slovenia) Director, City Art Gallery, Ljubljana
A look at the counter-culture in Ljubljana as exemplified by the take-over of the former military barracks in 1993 as a cultural centre, a decisive action in reinstating civil rule in Slovenia.

Amei Wallach (USA) Co-president, AICA USA
Forever is just for now. A comparison between the Metronome and Times Square projects in New York, exploring the reasons for the failure of the one and the success of the other.

Altti Kuusamo (Finland) Helsinki University
A Monument in the City Space. The changing semiotic roles of the public monument in recent decades.

Marion Wolberg Weiss (USA) State University, Stony Brook, USA
A comparison between grand-scale public and commercial art projects in Mexico City and New York.

Marijan Susovski (Croatia) Chief Curator, International Collection, MOCA, Zagreb
The architecture of Zagreb as a record of socio-political message, from the style of the late Austro-Hungarian empire to the present.

Evening programme: Friday 15th September

18.30-21.00 Receptions at the Whitechapel Art Gallery and White Cube²

Morning sessions: Saturday 16th September

Art Criticism - Triangular Mutterings Starr Auditorium

Chairperson: **Brandon Taylor** (Professor of Art History, Southampton University)

10.30 Keynote address: **Prof Sarat Maharaj** (Co-curator, Documenta XI; Professor, Dept. of Historical & Cultural Studies, Goldsmiths College)
Dislocations: On Cultural Translation. Does theory serve an explanatory role in art practice or can it be exploratory? If we question theory's role as 'multicultural manager', as a legalistic-discursive mode to be tolerated, what creative possibilities might be found in 'going wobbly', in mis-match, in mistranslation or melt-down, in the politics of considering the operations of cultural difference?

11.15 Coffee

11.45 Papers by respondents

Janet Kaplan (USA) Executive Editor of *Art Journal*, Professor of Art History, Moore College of Art & Design, Philadelphia.
Translation & Agency. Problematising translation as transparent access to work in another language, this paper raises the question of interpretation at the heart of cross-cultural understanding. Wenda Gu's *United Nations Project*, and Mary Kelly's *Mea Culpa* are discussed.

Ola Oloidi (Nigeria) Professor of Art History & Art Criticism, University of Nsukka, Nigeria.

Art Criticism, Transculturalism and African Perspectives. This paper examines African art critics' developing relationship with the West in terms of the politics of globalisation of an African artistic order and art critical tradition, and questions prejudices about cultural ignorance in the development of cross-cultural understanding.

Annie Paul (Jamaica) Publications Editor, Sir Arthur Lewis Institute for Social & Economic Studies.

The Enigma of Survival: Travelling beyond the Expat gaze in Caribbean Art. With a comparison between William Kentridge (South Africa) and Christopher Crozier (Trinidad and Tobago) and the exchange within their practices due to Crozier's residency at Johannesburg's Bag Factory, Paul questions her own politics of location and the practices of being an art critic from India working in the Southern Caribbean.

10.30-13.00

The Cultural Power of the Curator (further papers and discussion arising from the previous day's session) Macauley Room B

Chairperson: **Caryn Faure-Walker**

Elly Stegeman (Netherlands) Curator, Museum de Beyer, Breda

Moulding Models, New Practices in Museum Curating. Descriptions of lectures given at Stedelijk Museum Bureau, and presentations offering 'new tendencies' in museum curatorship.

Gail Levin (USA) Professor, Baruch College & City University, New York

The Cultural Power of the Curator: the Role of Market Forces. Does the breakdown of traditional boundaries reduce artificial distinctions or show decadence? Using the recent example of Charles Saatchi and the Brooklyn Museum the paper will discuss the hidden forces of commercialism.

Maria Hirvi (Finland) Curator, Kiasma Museum of Contemporary Art, Helsinki

Curators have many guises, some overlap with the changing role of artists: orchestrating, coordinating and articulating. However, the question to be addressed is the discourse of presentation and performativity which are often taken for granted. Can transparency within curating be 'of value'?

Nada Beros (Croatia) Curator, Museum of Contemporary Art, Zagreb

The Emperor's New Suit. The blurring of the roles of artists and curators is part of a wider process we witness elsewhere. Dominance of one over the other is necessary because 'total symmetry' leads to atrophy. Using the example of Austrian tandem Svetlana Heger and Plamen Dejanov (artists/curators/agents) the paper will consider new roles making the cultural processes transparent.

Katalin Tamar (Hungary) Art historian, critic & curator

The Gender of Curating or: Who's Afraid of Red, Yellow and Blue. The possibilities of problematising the subjecthood of the curator in the semantics of the exhibition. Can the curator be positioned in 'the signifying system of the exhibition rhetoric' when the exhibition is regarded as the speech act of an institution?

Tineke Reijnders (Netherlands) Lecturer, Gerrit Rietveld Academy & Sandberg Institute, Amsterdam

Artist Run Spaces. Cradles for developing artists and/or pioneers of new exhibition concepts? An account of their emergence in Holland, and the response of museum culture.

13.00 Lunch

Afternoon sessions: Saturday 16th September

Art Education - Giving Permission for What? Starr Auditorium

Chairperson: **Tony Godfrey** (Acting Director, Sotheby's Institute of Art, London)

14.30 Keynote address: **Dr Suhail Malik** (Course leader, Critical Studies Post-Graduate Fine Art, Goldsmiths College)
Discipline and Contingency. This paper will suggest a response to the paradoxical situation in which the passage and transmission of certain inheritances of contemporary art in the art school context appears contrary to the iconoclastic thrust of art in its modernity. The efforts of contemporary art education - its discipline - must be to recognise and promote the contingencies of artistic production, so displacing the orientation of art education from one of transmitting a given discipline to one of confirming the specific contingencies of individual practice.

15.15 Coffee

15.45 Papers by respondents

Lilliane Schneider & Catherine Queloz (Switzerland) Professors of Theory & History of Art, Ecole Supérieure d'Art Visuel
The age of multiple information sources undoes academic knowledge, giving back to the academic a complex thinking and productive criticality elaborated from The Situationists: not to study history, the arts and visual culture, but to make history with them.

Chika Okeke (Nigeria) Artist, critic & poet

Where Did the Rain Begin to Beat Us?: Pedagogical Strategies for Contemporary Art. The University of Nigeria, Nsukka, continues to encourage its students to draw from their cultural traditions and experiences even as they strive to create art meant for a wider, global audience.

Joseph Backstein (Russia) Curator, educationalist & art critic

Art Education: Local or International? Should art education in a country in transition such as Russia be oriented to the local traditions or local visual values, or should it take into account a primarily international experience and adopt an international model for artistic practice?

Lylia Gallo (Colombia) Art critic & writer

How should we view the history of art today? It has to approach the necessity for plurality as a frame to help the student reflect and discern: to reveal the present and establish an active relationship with it. It should not break roots or be a nostalgic contemplation of them, rather it should seek the presence of tradition in the present.

14.30-17.45

Art Criticism - Triangular Mutterings (further papers and discussion arising from the morning session) Macauley Room B

Chairperson: **Brandon Taylor**

Anne Kirker (Australia) Curator of Prints, Drawings & Photographs, Queensland Art Gallery, Brisbane; co-curator of the Asia-Pacific Triennial of Contemporary Art

Asian Women Artists and the Impact of Feminism. This paper examines the work of women artists who have shown at the Asia-Pacific Triennial and analyses the processes of cross-cultural transmission between these women in relation to developing feminist debates on multiculturalism.

Fred Allan Andersson (Sweden) Lecturer, critic, curator & photographer

Confronting the Local and the Global - Some Nordic Aspects of Contemporary Social Sculpture. An analysis of the projects of Jorgen Svendsen, especially *Public Safety*, and whether it succeeded in its aims to explore the boundaries between art and life, the local and the global in a small village in Sweden.

Susan Platt (USA) Fullbright Professor & Scholar, Yildiz Technical University; visiting lecturer University of Washington, Seattle

Tomur Atagok (Turkey) Artist, curator & Chair of Museum Studies, Yildiz Technical University
Contemporary Art in Turkey: the Affects of the Istanbul Biennial. A critical analysis of the Biennial's ten year history in terms of its impact on presenting or promoting the work of Turkish artists both in and outside Turkey.

Mika Hannula (Finland) Rector of the Finnish Art Academy, Helsinki; reviews editor of *Nu:*

Misunderstandings as Ethics. A discussion of how reciprocal recognition of different backgrounds and cultures should be based on the principles of misunderstandings to avoid relativism and dangerous utopianism whilst granting respect to difference.

Virginia Mackenna (South Africa) Artist & Lecturer, Technikon, Durban

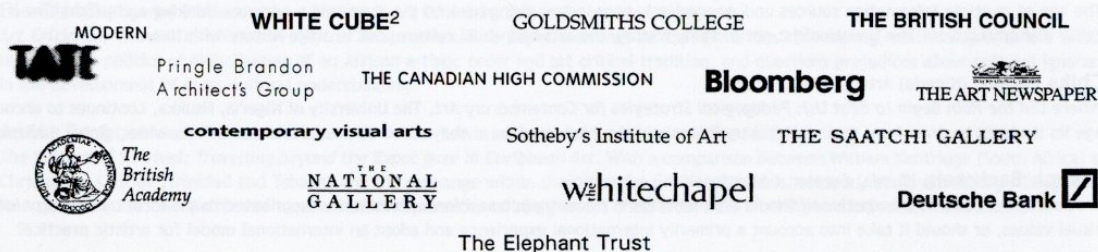
Re-Presenting Identities: Performance Art in South Africa Since Democracy. An examination of press and academic responses to questions of identity, gender, race and sexual orientation in the work of performance artists in South Africa.

Josette Balsa (Hong Kong) Sponsorship Manager, Hong Kong Museum of Art; Curator & Critic; Founder of AICA Hong Kong
The Development of a Counterculture in Visual Arts in Communist China: Avant-garde movements of the last twenty years in Beijing. Centred on the curatorial work of art critic Li Xianting, this paper will trace the representation of the 'stars' as their work began to circulate outside China and some of their members emigrated.

Annette van den Bosch (Australia) Professor of Art History, Monash University, Melbourne
 Using the Asia-Pacific Triennial of Contemporary Art as a case study, this paper examines various critical approaches to unlocking the cultural codes of artworks while highlighting the cross-cultural borrowings of art produced in a diversity of backgrounds.

Evening programme: Saturday 16th September

Celebrating the close of the 34th Annual Congress of the International Association of Art Critics, all delegates will be invited to a final dinner to be hosted by the British Council and the British Section of AICA.



REGISTRATION FORM

Name

Organisation

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The congress subscription is £150 and includes admission to the inaugural lecture (13 September), all sessions of the symposium and parallel discussions (14-16 September), plus all evening receptions.

Bookings must be accompanied by payment. Method of payment is by sterling cheque made payable to AICA. Please return your completed form and cheque to:
 Jill Sheridan, Department of Visual Arts, Goldsmiths College, London SE14 6NW.
 Tel: +44 (0)20 7919 7049 Fax: +44 (0)20 7919 7673 Email: j.sheridan@gold.ac.uk

Limited hotel accommodation can be booked through AICA. Please contact Jill Sheridan for further details.

Tate Modern, Sumner Street, London SE1

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AICA2000

34th ANNUAL CONGRESS OF AICA

Dear Delegate,

We are writing to remind you that registration for the 34th AICA Congress takes place at Tate Modern on Monday 11th September between 10.15-12.30, at which time you will receive conference packs, programmes and full timetables. If you are unable to attend at that time, enclosed is a brief outline of events so you can join us later.

Sunday 10 September:

13.30-17.45 Administrative Council, Macauley Room B, Tate Modern

Monday 11 September:

10.15-12.30 Registration: Starr Auditorium, Tate Modern

12.30 Starr Auditorium. Welcoming addresses

13.00 Lunch - Bankside House

14.45-17.30 Visits to central London galleries, starting at Anthony d'Offay Gallery, Dering Street, W1

18.30-20.30 Reception at the Saatchi Gallery, 98a Boundary Road, NW8

Tuesday 12 September:

11.00 Tate Britain to view the exhibition *Intelligence* and permanent collection of British art

12.30 From Tate Britain: Pub-lunch and bus tour of alternative and artist-run exhibition venues

18.30-21.30 Dinner reception at Deutsche Bank, 1 Great Winchester Street, EC2

Wednesday 13 September:

10.00-16.00 Choice of visits to various destinations in and around London (including Henry's Moore's studio in Hertfordshire and the Millennium Dome)

18.30 Inaugural lecture of the 34th AICA Congress given by Charles Jencks at the lecture theatre of the National Gallery, Trafalgar Square

20.00-21.30 Buffet reception at Canada House, Trafalgar Square

Thursday 14 September:

10.15 - Final Registration Period: Starr Auditorium, Tate Modern

Thursday 14 September - Saturday 16 September:

10.30-17.30 Plenary Sessions held at Tate Modern

Evenings Various evening events

Sunday 17 September:

10.30-14.00 Annual General Meeting. Starr Auditorium, Tate Modern

CONGRESS ENDS