



AICA ADMINISTRATIVE COUNCIL

Paris, March 2012

Edito

We are pleased to present to you the second AICA Newsletter devoted to our Administrative meeting of last March in Paris.

This Newsletter also contains information about our upcoming Congress in Zürich and post-Congress tour in Kassel.

We hope you have enjoyed the regular correspondence of our newsletters and thank all contributors to this edition.

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AICA Newsletter
Special Edition Devoted to the Administrative Council Meeting
in Paris on March 10, 2012
Dr. Marek Bartelik

Dear AICA Member:

It was my great pleasure to preside, together with Secretary General Brane Kovic and interim Treasurer Efi Strousa, over AICA's Administrative Council meeting.

The gathering in Paris was eventful and highly productive. A panel discussion, entitled "Facing the Artist" – with the participation of Daniel Buren, Dora Garcia, Daphné Le Sergeant, Nilofur Farrukh, Brane Kovic and me (as moderator), which took place at the Ecole des Beaux-Arts on 9 March and was co-organised by AICA and AICA-France – was a true success, generating interest among leading French and international critics. Reacting to our event, Yves Michaud wrote, "It's hard to imagine, in fact, an encounter in the 1950s during which Picasso or Matisse would pose questions to Douglas Cooper and Georges Dethuit. The master was the artist," in his blog published by the prestigious newspaper Libération. Well, times have changed since the 1950s, and today artists and critics appear to be more like kindred spirits than competitors for the title of "the master." We want to make sure that this relationship remains lively and constructive. The panel inaugurated a series of debates between artists and art critics on vital subjects related to contemporary art, which we plan to organise in conjunction with our Administrative Council meetings in Paris on a regular basis.

During our deliberations in Paris, we discussed various new policies regarding our membership, website, publications, future programmes, as well as our preparations for this year's Congress in Zürich, Switzerland, which will be preceded by a pre-Congress hiking trip (!) and followed by a post-Congress tour in Kassel, Germany. I thank you our colleagues in Switzerland and Germany for their hard work on these important events in our calendar. The programme for the 45th Congress includes a three-day symposium entitled "Writing with an Accent," during which we will examine different ways of practicing art criticism by looking at the recent writings of other critics, or our own ones. We will also present in Zürich the new editions of our two Prizes: AICA Prize for Distinguished Contribution to Art Criticism and AICA Incentive Prize for Young Critics. The presentation of the former award will coincide with the publication of an AICA book devoted to the art criticism of Ticio Escobar, winner of the First AICA Prize for Distinguished Contribution to Art Criticism. Entitled *La Invención de la distancia (The Invention of the Distance)* the book will be co-published with Fausto Editorial S.A. Publishers from Paraguay. The post-Congress trip to Kassel, during Documenta (13), will include a meeting and discussion with the curators Carolyn Christov-Bakargiev and Chus Martinez on 16 July.

AICA also organised a one-day symposium in Havana, Cuba, in collaboration with the Unión des Escritores y Artistas de Cuba (UNEAC, Union of Writers and Artists of Cuba), which took place at UNEAC on 16 May. The event was held in memory of Haydee Venegas (AICA's former Treasurer, who passed away on December 31, 2011) and included in the programme of the 11th Havana Biennial. AICA and UNEAC conceived this exciting event as part of our outreach programme to support independent discourse on contemporary art in countries that still don't have a national section of AICA. I also discussed establishing a Cuban section of AICA with various critics. I will write on it more extensively in a separate report.

Finally, I am delighted to inform you that we received a major grant from the Getty Foundation to assist a group of critics from developing countries to travel and take part in our Congress in Zürich. The Foundation's continuous support of our programmes continues to help critics from different parts of the world engage in important discussions on contemporary art and criticism. This year's selection of invitees is truly impressive, reflecting the variety of voices in current art world, as well as the diversity among AICA's members.

As I mentioned in my previous letter, it is my priority as the new President of AICA International to expand our activities to Asia, Africa, and the Middle East, where we are urgently needed, but where our presence is still quite limited. As we enlarge our global perspective, I also want to assure you that we will continue to facilitate the interaction between critics and other art professionals from both developed and developing countries, which, I strongly believe, the Congress in Zürich will be able to achieve with great results.

See you in Zürich and Kassel!

Dr. Marek Bartelik
 President

Tribute to Haydee Venegas

The day someone dear to us passes away we feel speechless. Yet total silence is impossible, hence we speak, hoping that words will convey our grief, or at least will allow us to share it with others.

Haydee Venegas left us on December 31, 2011. In her death, we lost a colleague, a friend, an art critic, an educator, and a beautiful human being. For many years, Haydee was a key member of AICA: Treasurer of AICA Puerto Rico and Vice-President of AICA International, and the most recently AICA's Treasurer. As the Treasurer, she remained involved with our daily activities to the very last moment in her life.

Those of us who traveled to our last Congress in Asuncion, Paraguay, will remember her attendance vividly, for, despite already being very sick, Haydee brightened each day with her incredible optimism and great sense of humor. Nothing matches the generosity of a smile from a person facing mortality.

Our deepest condolences go to Haydee's family, friends and colleagues in Puerto Rico. Today we, all members of AICA, mourn her death in deep sadness.

AICA held a short memorial for Haydee during our Administrative meeting in March.

Posted below are e-mails AICA received from those of our members, who knew Haydee very well and admired her a lot. We will miss her greatly.

Marek Bartelik, President of AICA International.

Haydee Venegas Avila

4 March 1950 – 31 December 2011

Wednesday 16 May: Artcrónica.com, in collaboration with AICA, organised a panel at the UNEAC in tribute to Haydee Venegas.

<http://www.artcronica.com/magazine.html> (page 16)



Report of the Secretary-General on UNESCO's General Conference on the NGOs

The aim of the working day held at UNESCO's seat in Paris on 5 December 2011 was to provide THE UNITED NATIONS AGENCY with an opportunity for presenting its new guidelines on collaboration with Non-Governmental Organisations (NGOs). I took part in this meeting in my capacity of Secretary-General of AICA, one of the 376 NGOs that benefit from regular, reciprocal relations with UNESCO, and present here some of the main points and conclusions affecting AICA's status as one of UNESCO's institutional partners.

The main part of the conference was devoted to a presentation of the two types of partnership statuses – either 'consultative' or 'associative' – that UNESCO accords to the group of NGOs it officially recognises. 'Consultative Partners' are just that! The term 'Associate Partnership' is used to describe NGOs that enjoy a close, sustained relationship with UNESCO in the realisation of one or more of its specific programmes. AICA undoubtedly deserves to belong to the former category of 'Consultative Partners', by virtue of its international scope, history and range of activity. 'Consultative,' or 'Associate' status is established for a period of 8 years and is renewable. Given that our association has

a proven competence in the important areas of culture, education, social sciences and the humanities, as well as information and communications, and simultaneously contributes significantly to the furtherance of UNESCO's objectives and the realisation of its programmes, we have every right to believe we are eligible to claim Associate status. This implies submitting to a procedure that has to be confirmed, and renewed, by the Executive Council of UNESCO, on the recommendation of the organisation's Director-General.

As one of UNESCO's NGO partners, AICA has the right to convey its views to the Director-General on any projected programme of activity, including proposals emanating from the Executive Council, as well as the right to take part in sessions for commissions, committees and working groups that are held at the time of THE AGENCY's General Assembly. AICA is also entitled to receive financial contributions, in conformity with current regulations, to enable it to effectively participate in the implementation of UNESCO's programmes. UNESCO's name, logo and patronage are customarily used for special events and/or individual activities by partner associations, such as AICA. The Director-General keeps his/her governing body informed about the salient features of any co-operation between UNESCO and the relevant NGOs. The NGOs hold a conference every two

years with a view towards examining the state of their relations with THE AGENCY, conducting joint consultations on the broad outlines of ITS programmes, and facilitating co-operation between organisations with shared interests. This International Conference also elects a Liaison Committee charged with supervising the relationship between UNESCO and its NGO partners. The President of the International Conference who serves a non-renewable two-year term, presides over the Committee. In consultation with the Secretariat of UNESCO, the Committee also organises an 'NGOs' Forum' on one of the prioritised strands in THE AGENCY's programme. The Secretariat provides financial assistance to the Committee as a means of topping up its resources. The new dispensation for financial contributions to NGOs that enjoy Associative status will take effect from the time of the 37th session of the General Assembly onwards. I have tried, in this brief résumé, to concentrate on the essential aspects of the documents presented and discussed in the course of the meeting. I believe that it will be most important for AICA to commit itself to playing an active part on the Liaison Committee with the aid of seeking formal recognition as a full partner of UNESCO.

Brane Kovic

Report of the Acting Treasurer, Efi Strousa

Prologue

Dear Colleagues,

Before presenting the Financial Report for the year 2011, please allow me to express to All two conflicting feelings: first and foremost, the feeling of distress for having to hold this post ad interim under the specific circumstances. The loss of a colleague, our late Treasurer Haydee Venegas, dear to most, who devoted herself wholeheartedly to the scope of serving AICA's interest in the best and most effective way - as I believe will be shown by the following report - cannot be substituted.

In counterpoint to our collective grief, I feel obliged to express my thanks to our President, Marek Bartelik, for his invitation and for confiding me to act as ad interim Treasurer. Last but not least my thanks go to the precious assistance that I had from the AICA International Bureau, specifically from Anne-Claude Morice and Akiko Issaverdens.

Resume of the Financial Report for the year 2011 & of the Budget for the year 2012

Upon assuming the duties of Treasurer ad interim since last January, my first and urgent task was to be updated by the President as to the chief activity programmes, which had been set as

priority goals with relation to attaining AICA's multiple scopes. The second main and important sector with which one has to familiarise oneself with when involved in the duties of the executive board is the structure and needs of its office administration. The clear and precise information that I received from both

sources, the President, Marek Bartelik and the Office administrator, Anne-Claude Morice, made my coaching a much easier job than I feared. I was therefore enabled to acquaint myself with the various phases of the history of our past and current finances without great complication.

As a result, after thorough examination of the analytical results of the Income / Overhead Charges of the year 2011 – audited by the accountant and the Bureau – we note that the finances of AICA have been strengthening over the last two years. Undoubtedly this is due to the wise management by the Executive Board and our late treasurer, Haydee Venegas, who handled with parsimony and reason the administrative and technical equipment costs of the office and the Executive Board expenses. Moreover, the summary of balance sheet for the year 2011 presents a balance with a surplus, an achievement which allows us to meet our administrative costs with fair ease. However, the gradual amelioration of AICA's financial health should be faced with great cautiousness since its Income is made up of five stable resources: membership fees; rent; sale of AICA publications; sponsorship and benefactor subventions; fellowship fund-raising. Taking into account that these given sources of income cannot be pre-estimated with precision on a yearly turnover basis, the Budget expenses of each year must secure first and foremost the Overhead Charges connected with office equipment and Board administrative costs, wages and contributions to our staff, auditor, legal and tax advice, as well as all communication and promotion needs of the

Association, such as the website re-design and relative miscellanea costs.

Membership fees represent the main and major income source for the administrative costs of running AICA's bureau and coordinating its networking activity worldwide. It is for this reason that special emphasis is given to the necessity of respecting the Regulations and prior General Assembly decisions which determine that annual dues must be paid in full and in due time. We should note that following the last Administrative Council Meeting this recommendation was duly implemented by the Bureau and has so far met with positive results, bringing the revenue from subscriptions during the first three months of the current year to more than half of the estimate in the 2012 Budget.

In order to maintain the balance of income and expenses in the 2012 Budget, and on the other, in an effort to effect an increase from the other standard income resources, special efforts have been made by the Executive Board to focus our actions to the aim of obtaining higher scores from the other income items, as from Sponsorship and Benefactor, Sale of Books and Fellowship Fund. In this respect, it should be mentioned that certain actions made by the Executive Board and by AICA Sections have already contributed to this goal, such

as the Getty Grant subvention for the next AICA Zürich Congress; the efforts made by the Secretary General and the President to rekindle a closer collaboration with UNESCO, which stands as a promising collaboration for future support; the contribution made by the AICA Netherlands Section for the Fellowship Fund: as well as the planned promotion for the sale of AICA publications. Furthermore, it should be stressed that concerted action by the Board, AICA members and Commissions have brought into our finances support from sponsoring cultural Institutions thus offering ample space for the realisation of the planned projects, listed below: the AICA Critics Award 2011 and the publication of a collection of critical essays by the winner of our first Distinguished Contribution to Art Criticism Prize, Ticio Escobar, which will be co-published by AICA and AICA Paraguay; the publication online of the Acts of the 1959 Congress in Brazil; the Symposium on Censorship in Belfast (under a provision that matching funds are provided); and a contribution of AICA International to organise a Tribute to Haydee Venegas in Havana in May 2012.

Efi Strousa

Information about the Congress – Writing with an Accent Zürich, Switzerland, 9-13 July 2012

AICA

Association internationale des critiques d'art -Section suisse
Associazione internazionale dei critici d'arte Sezione svizzera
Internationaler Kunstkritiker-Verband Sektion Schweiz
Associaziun internaziunala dals critichers d'art Secziun svizra

The 45th AICA International Congress will be held under the aegis of AICA Switzerland, on the theme, Writing with Accents. It will be preceded by an optional hike in the Swiss mountains (6-8 July) and followed by a post-Congress visit to Documenta 13 in Kassel, Germany (14-16 July).

Outline of the draft programme: <http://www.aica-int.org/spip.php?article1270>

Detailed Programme: <http://www.aica-int.org/spip.php?article1311>

Pre-Congress: Hiking in the Swiss mountains (6-8 July): <http://www.aica-int.org/spip.php?article1306>

Post-Congress: Tour to Documenta 13, Kassel, Germany (14-16 July): <http://www.aica-int.org/spip.php?article1323>

Details of FINAL Programme will be provided in the next few weeks.

Facing the Artist: Art Critics Respond to Artists - 9 March 2012, Paris



This panel inaugurates a series of discussions between artists and art critics. It reverses the typical dynamics of an art interview in which critics pose questions to artists. Asking artists to interview critics helps illuminate the work relationship between the two parties involved, empowering the artist to comment on how his/her practice has been interpreted by others. It also allows a critical text to be seen as a work in progress, rather than as a finished work. The panel might also serve as a forum for a discussion on contemporary art that involves artists who are actively engaged in producing their own critical writings.

With participation of Daniel Buren, Dora Garcia, Nilofur Farrukh, Brane Kovic and Daphné Le Sergent.

Discussion moderated by Marek Bartelik.

This panel was held on Friday 9 March 2012 at the Ecole des beaux-arts de Paris by AICA International and AICA France.

Videos of the panel: <http://www.aica-int.org/spip.php?article1288>

Reports of AICA Commissions

ELECTORAL AND MEMBERSHIP COMMISSION

Membership of the Commission is:

Christian Chambert, Marie Luise Syring, Carlos Acero Ruiz and Myrna Rodriguez, Angus Stewart, Andrzej Szczerski, Sophie Allgårdh and Nilofur Farrukh (Chair)

The Commission has a defined mandate that focuses on matters related to elections and membership of individuals and national sections. Its task is to examine issues that need resolution and recommend changes, when needed, in the Statutes to the General Assembly.

The main issues that emerged in the last EMC meeting and will be addressed this year are the following:

Open Section

It has been brought to the attention of the Commission that a more efficient membership process for the Open Section is needed for which the present one needs to be studied closely and improved.

AICA Spain Section

To try to resolve the long pending issue of multiple AICA sections within Spain, in keeping with the recommendations of the General Secretary who visited Spain.

The Commission would continue its work to scrutinise membership applications and recommend applicants to the General Assembly for approval and carry out Elections for the year 2012.

COMMISSION ON CENSORSHIP AND FREEDOM OF EXPRESSION

Commission members: *Prof. Liam Kelly, Chair, (Ireland), Geneviève Breerette (France), William Messer (USA), Burcu Pelvanoglu (Turkey) and Juraj Carny (Slovakia), Andrew Lamprecht (S.Africa), Robert-Jan Muller (Netherlands), Nilofur Farrukh (Pakistan).*

After the congress in Paraguay the chair of the Commission, Liam Kelly, wrote to all national sections explaining the work of the AICA Commission on Censorship and Freedom of Expression since it was established in March 2010. Commission members felt that we needed to consider how best to continue to work/collaborate with national sections. We welcome further responses to this letter.

Over recent months we have been considering and responding to alleged cases of censorship and discussing/developing a working policy. For example AICA learned at the end of last year that the video 'Berek', 1999, by Artur Żmijewski was removed from

an exhibition of Polish/German art in Berlin curated by Anda Rottenberg. The exhibition formed part of the Foreign Programme of the Polish EU Presidency. A letter of protest was sent to the Director of the museum.

A preview clip from the film *The Last War Crime*, indicting Dick Cheney and exposing governmental use of torture, was removed from but later reinstated on YouTube. Prompted by this recent case the Commission has decided to write to YouTube and Facebook to ascertain what procedures exist, if any, for the recipient of censorship to challenge such decisions and what recourse they might have to have something re-instated.

Letters of protest are often displayed on the AICA website. The Commission, however, would very much like to set up a dedicated interactive website where critics and others can alert us to cases of censorship and where informed discussion can be exchanged. It is proposed to hold a regional colloquium at the University of Ulster in Belfast, N.Ireland in the Autumn 2012 on 'Censorship and the Visual Arts'.

WEBSITE COMMISSION

Members present at the Commission's meeting on March 8 at AICA's office were: Carlos Acero Ruiz (Dominican Republic), Christian Chambert (Sweden), Burçu Pelvanoğlu (Turkey) and Thomas Wulffen (Germany).

During our meeting, the Commission asked Akiko Issaverdens to request that the web designer to redesign the web site and have it completed before the next congress in Zürich. The web designer is going to continue with the graphic line based on the orange colour that AICA's President Marek Bartelik uses in his own card. We propose to use a home page with the menu on the top, which facilitates navigating on the page.

The Commission requests to link the Facebook page to Twitter. We also request a permission from the Administrative Council to have the members of the Website Commission administrate the Facebook account in order to keep information in all three official languages of AICA. Our goal is to have all documents posted on the website to be, in addition to English, translated into French and Spanish.

From the fall of last year we started to receive résumés from the members of the Administrative Council. We encourage those members who haven't submitted theirs yet to do so as soon as possible and send them to both the AICA office and to Carlos Acero Ruiz (carlosaceroruiz@yahoo.com). The next step will be to ask all members of AICA membership to send their forms, which we will post on the AICA website.

A review of the activities on our website shows that only 6 % of the visitors to the site enter the Members' area. The Commission encourages all AICA members to use the Members' area, which contains important information about AICA's programmes, as well as other data.

The Commission invites all AICA Commissions and all the national sections to send information they would like to have published on our website.

ARCHIVES AND LIVING MEMORY COMMISSION

Present: Henry Meyric Hughes (Chair, UK); Ninon Gauthier (Canada); Lisbeth Rebollo Gonçalves (Brazil); Jean-Marc Poinot (President, Archives de la critique d'art, France); Liam Kelly (Ireland); Tineke Reijnders (The Netherlands); Jacques Leenhardt (France).

We picked up on a number of individual initiatives we felt would kick-start a programme of activities that would serve both to enrich the Archives de la critique d'art and to develop the services that they, in turn, could provide to the AICA membership.

1. I would like to expand on a statement that our colleague, Jacques Leenhardt, made at yesterday's meeting: The Archives are the Institutional Memory and Resource of AICA, as a Whole! At the level of individual membership, a campaign will be initiated on the redesigned AICA website (with a link to the website of the Archives), to raise an awareness of the unique facilities the Archives can offer critics and researchers on their new premises (library, archive, conference room, storage, conservation and research facilities). AICA members, worldwide, will be encouraged, via the website, to sign agreements with the Archives to deposit their publications there on a regular basis. Information will also be made available about the terms and conditions for donating whole bodies of material to the Archives. We wish to make the proposal, supported by our colleagues at the Archives, that next year's Administrative Council, around March 2013, should incorporate a one-day visit to Rennes to inspect the Archives, with the option of holding the meetings of the Commissions and/or the meeting of the Administrative Council there.

2. The Commission noted the plans of the review, Critique d'art, for a relaunch in a new printed layout and on the website, with increased levels of international cooperation and an increase of 30 %, initially, in the space allocated to foreign language reviews of publications. A new editorial committee has been set up, to support and advise the editorial team.

3. In discussion with Marek Bartelik, it was agreed that pilot schemes should be set up with a limited number of National Sections, to develop the potential for researching the histories of those Sections and assembling material that can either be deposited with the Archives or made generally available through the Archives. So far, the Presidents of AICA Brazil and Canada have agreed to take part in developing the scheme, and Liam Kelly has said he would be interested to consider this further. We shall also, as a priority, open up the possibility to Christian Chambert (Sweden) and Carlos Acero (Dominican Republic), who were prevented from taking part in this meeting, and those other members of the Commission who were unable to join us in Paris.

4. Finally, Jean-Marc Poinot reminded Commission members that the Archives organise an ongoing series of international seminars on art criticism, starting with one in Rennes and containing with further events in Buenos Aires and Madrid. This year's seminar will be held in Winchester, UK, from 10 to 14 September. The seminars are largely self-financing, as participants (with one

or two exceptions) are expected to provide funding from their own universities. As an offshoot of these seminars, a co-ordinating group has been set up to plan an international anthology or series of anthologies of art criticism since 1950, on which work has already begun. One of the objectives is to ensure the inclusion of a substantial proposition of writings (in the original, and in translation) in languages other than those favoured by AICA.

FELLOWSHIP FUND COMMISSION

The Fellowship Fund aims to strengthen the Association's global span and rejuvenate its membership through a variety of initiatives targeted at stimulating growth in regions that are economically disadvantaged and promoting the active participation of members from those regions in AICA's affairs. Currently, the two main schemes it promotes are the Grant-aided Membership Scheme and the AICA Incentive Prize for Young Critics.

The Fellowship Fund is based on the conviction that no talented art critic should be excluded from membership of AICA, simply because of temporary hardship. In such cases mutual support is crucial.

Thanks to those members who can afford to pay twice the international fee, members in temporary difficulties receive their membership from the Fellowship Fund for a period of one, two or three years.

Over 63 countries count an AICA section. Nevertheless there are serious gaps as colleagues and prospective members in economically disadvantaged countries frequently find it impossible to afford our annual fees even at the current concessionary rate. The Fellowship Fund is actively seeking to enrol young and talented critics from countries where AICA is represented poorly, or not at all – most of them classified in 'B and B' of the World Bank's ranking of countries, by average per capita income.

New applications for the Membership Fund are subject to the normal regulations while the Fellowship Fund Commission will do everything to check the financial context.

The AICA Incentive Prize for Young Critics represents a most active instrument of attracting young members. This Prize was launched in 2010 and awarded for the best short review of Dakar's 9th Biennial Arts Festival. The winner of the competition, Franck Hermann Ekra from Abidjan/Paris, received the opportunity to attend the 44th congress in Paraguay, deliver a paper and participate at the post-Congress tour to Curitiba and Porto Alegre. The winner of the second edition of the Prize is Alessandra Simões from São Paulo for her review 'A arte como nação (Art as a Nation)', of the Eighth Biennale of Mercosul in Porto Alegre and the Sixth VentoSul Biennale of Curitiba. She is invited to deliver a paper at the 45th AICA congress in Zürich and participate in the post-Congress tour. The third version will be launched in Zürich. This competition will be open to candidates under 35, living and working in Western Europe and writing in Spanish, English, French or German. The fourth version will address young critics from Eastern Europe and Turkey and the fifth young critics from Asia.

The Prize consists of three years' free membership of AICA and an invitation to deliver a paper at the forthcoming AICA Congress, in 2012. Since the budget for a travel ticket and a per diem is more than the Fellowship Fund can currently afford, the chair of the F.F. Commission will apply for external funding with assistance from the AICA Bureau, in Paris.

Information about upcoming AICA Publications

Book of the AICA Prize for Distinguished Contribution to Art Criticism

AICA Press will launch, during the next congress in Zurich (10th-13th July 2012), *The Invention of the Distance / La invención de la distancia*, a book devoted to the art criticism of Ticio Escobar, winner of the First AICA Prize for Distinguished Contribution to Art Criticism. The volume contains four essays on contemporary art, one of them focusing on the work of four Latin American artists. Each one of the texts addresses key issues on artistic practice and art criticism, such as the paradox of representation or the never-ending tension between image and concept. *Ticio Escobar is a well-known South American theorist, particularly appreciated for his investigations of the art of the indigenous peoples of South America, specifically Paraguay. The book is a bilingual edition (Spanish-English), co-published by AICA, AICA Paraguay and Fausto Ediciones.*

Proceedings of the 44th AICA Congress

AICA Paraguay is preparing the Spanish version of the papers presented in the seminar "Art and criticism in times of crisis" during the 44th AICA Congress in Asuncion, Paraguay, between 17th and 20th October 2011. The congress focused on the present state of art in both local and global context and posed the following questions: What kind of perspective and axes of communication should be adopted in response to the changing relations between art, criticism, and society? What is the critic's role and responsibility vis-à-vis the society s/he lives and works in today? The publication, which is supported by a grant from the Ministry of Culture in Paraguay, will contain all papers presented during the symposium and short biographies of the participants, among them: Paul Ardenne (France), Marek Bartelik (USA), Ticio Escobar (Paraguay), Montserrat Albores Gleason (México), Alicia Haber (Uruguay), Samuel Herzog (Switzerland), Klara Kemp-Welch (UK), Chus Martínez (Spain-Germany), Alban Martínez Gueyraud (Paraguay), Hiroshi Minamishima (Japan) and Suely Rolnik (Brazil). Expected publishing date: October 2012.



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