

XLVIII AICA Congress

Who Cares? Cultural Intelligence: Value, Veneration and Criticality, London, UK, October 2015



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fantasy landscape generated from financial data

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Association Internationale
des Critiques d’Art
International Association
of Art Critics
Asociación Internacional
de Críticos de Arte

Dear AICA Member,

We are pleased to present to you this Newsletter, which focuses on the XLVIII AICA Congress held in London, United Kingdom, last fall. During that highly successful event, we held our latest Administrative Council and General Assembly and elected a new Treasurer, three Vice Presidents, Chairs of Commissions, and International Members. To introduce the newly elected officials, as well as new National Presidents, we publish their short biographies.

The five-day event in London included lectures and panel discussions, as well as a tour of London’s museums and galleries, for which we provide a report and a photographic documentation.

In addition to the materials mentioned above, this Newsletter informs you about recent publications by AICA members, our new initiative “AICA Online Platform”, an exhibition at the Archives de la critique d’art devoted in part to history of AICA International, and the second IAAC Prize, as well as about several upcoming events being organized in collaboration with AICA International.

Thanks to all contributors and enjoy!

Editors

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Letter from the President

Dear AICA Member:

Last year brought important administrative changes to our association, which have already begun to benefit all of us. I am pleased to report that after a few years of transition, the Secretariat is conducting its activities from Paris in a more structured way than in the previous years. This has been made possible largely by the incredible commitment of our new Secretary-General, **Marjorie Allthorpe-Guyton**, as well as by the work of our former Deputy Secretary-General, **Raphaël Cuir**. Moreover, the Secretariat is being assisted by our new employee **Florence Bequignon**, who has already proven to be indispensable to running AICA's office on a daily basis; and by **Alma Saladin**, who has proved to be a highly effective manager of our website.



Unfortunately, last summer **Efi Strousa** resigned from the position of Treasurer due to the health problems. I very much thank her for her devotion to AICA during her tenure, which reaches back to 2011. I look forward to working with our new Treasurer, **Mathilde Roman**, who has been elected in London for the mandate of 2015-2019.

I would like to thank the departing Vice-Presidents and International members, whose mandates expired last year and welcome the new ones, who are listed below in this Newsletter. I also congratulate all Chairs of Commissions on their elections and re-elections.

While AICA grows in membership, our priority must remain to improve and expand the existing website, which continues to serve as the main venue to communicate with our members worldwide. While art critics around the world face new challenges due to shrinking opportunities for work in traditional media, new opportunities must be created, and our association should play a leading role in making that happen. I very much welcome the initiative of **Mathilde Roman** and **Elisa Rusca** (Chair of our Website Commission) to create an "AICA Online Platform" as an ongoing forum for our members to publish regularly.

Lately we have been receiving a growing number of complaints that certain museums, as well as biennials and art fairs, are not honoring our membership card. In response to this, it is our hope to broaden the acceptance of our card for entry into museums and galleries. With this in mind, I proposed last March that we replace the existing AICA card with a better designed and more personalized one by the end of this year. The new design will be posted on our website for your viewing and comments following our Administrative Council this March. Once it is approved, we shall be able to start printing and distributing it by the next cycle of membership renewal in late 2016.

The Congress in London was a true success. Currently, we are working hard with our AICA colleagues in Cuba to hold the 2016 Congress there and, of course, to make sure that it is a similar success. AICA Cuba is strongly committed to making that happen. As we anticipate our next Congress to take place in Cuba, I would like to encourage Presidents of national sections to submit proposals for hosting our Congresses in 2017 and the following years.

I look forward to seeing you at our upcoming Administrative Council scheduled to take place on 19 March in Paris, as well as at several accompanying events.

Thank you for being a member of AICA.

Sincerely yours,
Dr. Marek Bartelik, President of AICA International

Letter from Secretary-General

**AICA International Annual Congress
London
2015**

Note by Congress Convenor Marjorie Allthorpe-Guyton

In October 2014 I stepped down as Chair of the AICA International Congress Commission to assume my new role as Secretary-General. I also continued to complete a second term as President of the UK section which was invited to host the AICA International Congress in London from 26-29 October. The decision to come to London was made at Council in March when it was clear that the planned Congress in Cuba had to be deferred.



With such a short lead time, we decided to adopt a different Congress format, with a one day symposium, a tour and less time spent on AICA administrative meetings. The symposium was preceded by meetings of the AICA Commissions which were generously hosted by the Canadian Commission in their handsome refurbished building in Trafalgar Square. AICA Council and the General Assembly meetings were both held on the final day which closed with a reception at the Chelsea College of Art. There was no call for papers for the symposium, speakers were elected with the advice of an editorial group of AICA members. I am very grateful to the group and to all our speakers who readily responded to the theme with succinct and strongly argued presentations. Our decision to work with partner organisations was not only cost effective but deepened AICA's contacts and relationships with colleagues across the visual arts. I am delighted that we were able to work in partnership with the Courtauld Institute, and we must offer warm thanks to **Sarah Wilson** for negotiating the keynote lecture arrangements. We are very grateful to **Michaela Crimmin** of Culture+Conflict and the Royal College of Art for working with us on the Congress symposium. **Michael Asbury**, of Chelsea College of Art gave invaluable support in the arrangements for our Congress meetings at the College. I would also like to thank **Raphaël Cuir** and AICA France for his collaboration and for securing sponsorship from the Institut Francais to fund our three speakers from France.



We were also indebted to the National Gallery and Royal Academy for hosting delegates at breakfast receptions of the Goya and Ai Wei Wei exhibitions, both arrangements were kindly facilitated by **Angus Stewart**. We were fortunate to be able to employ **Jill Sheridan**, who ran the administrative arrangements for the last London Congress in 2000, as Congress Organiser. Jill managed a packed gallery tour for delegates visiting some of the smaller but no less significant non profit spaces as well as Damien Hirst's lavish new venue in Newport Street. The bus tour began with Matts Gallery and a very enjoyable conversation between Director, **Robin Klassnik** and exhibiting artist **Gerard Hemsworth** and finished with an evening reception hosted by Gasworks.

The Congress attracted over 100 delegates from 19 countries; we were pleased to accommodate students from the Courtauld and RCA and honoured that artist **Gustav Metzger** was our guest for the symposium. The video recordings of the lectures are posted on the [AICA website](#) and there is also a blog on the symposium by UK member **Paul O'Kane** [See page 5]. Our international colleagues have paid tribute to the welcome they received and to the quality and range of speakers at the symposium which was ably chaired by **Anna Somers Cocks**, CEO of The Art Newspaper. The relatively modest costs of the Congress were shared between AICA UK and AICA International and we are immensely grateful to our partners for their in kind support. Although the timing of the Congress, at the start of the academic year, meant that many AICA UK members could not attend the whole week, I was pleased that several came to the General Assembly when colleagues from the Rennes Archives presented an important research project which will examine the AICA archives from 1948-2003 through a transversal history of art criticism and the social-political, cultural and scientific issues of the time. We offer warm congratulations to **Sarah Wilson** who was awarded the AICA International Award for Distinguished Contribution to Art Criticism.

We also congratulate the new AICA International Treasurer, **Mathilde Roman**, on her appointment, the three new Vice Presidents and Chairs of the AICA Commissions. Members are warmly invited to contribute to their work; their mandates are posted on the AICA International website. The Congress Commission will be chaired by **Carlos Acero Ruiz** of the Dominican Republic who will work with the Cuban section which hopes to host the 2016 Congress in Havana.



Report from the XLVIII Congress

Paul O’Kane “At the AICA Congress Symposia”

“This year’s congress was actually a slightly smaller affair, with less time, less delegates, less events and less funds than a full congress. This was because London stepped-in very late in the planning schedule, agreeing to host a congress when funding for the proposed Swedish congress fell through at a late stage [and a congress in Cuba had to be postponed until 2016]. Nevertheless, as well as showing a group of delegates a selection of London’s wide range of galleries, and as well as AICA attending to its annual bureaucratic matters, the congress still managed to put together a very focused one-day symposium held at RCA and a keynote event at The Courtauld Institute.



The theme of these talks generally revolved around the value and price of art in our presently rampant, barely opposable, neoliberal and global capitalist economy. Keynote speaker **Matthew Bown**, who spoke at Courtauld, set the scene with a slightly audacious, quietly argued thesis in which the ‘relic’ remained centre stage as our most reliable and consistent sign of value for art. Bown argued that ‘relic’ status can be applied equally to the nail clippings of saints maintained in jewel-encrusted medieval reliquaries and to the squeegeed prints of Andy Warhol. Enlightenment, Modernist, or today’s often crass and grotesque market-valuations become incidental distractions given the real, central, fundamental and enduring value of the ‘relic’.”

AICA UK member **Paul O’Kane** provides a recounting of the 2016 Congress on his weekly blog in which he details numerous presentations from the three-day event, as well as writes on many other subjects.

To read the article visit:

<https://750wordsaaweek.wordpress.com/2015/10/30/49-at-the-aica-congress-symposia>





Chelsea College of Art, the location of AICA Administrative Council and General Assembly 2015



Marjorie Allthorpe-Guyton (UK), Marek Bartelik (USA) and Raphaël Cuir (France) during the Administrative Council meeting



Delegates attending the Administrative Council meeting



Mathilde Roman (France) and Elisa Rusca (Switzerland) presenting the AICA Online Platform



Sarah Wilson's acceptance speech (with Adriana Almada, Chair of the Awards Commission) - AICA International Award for Distinguished Contribution to Art Criticism



Mathew Bown's keynote lecture at the Courtauld Institute



Marie-José Mondzain's lecture during the symposium at the Royal College of Art



Anna Somers Cocks, CEO of The Art Newspaper, chairing a panel discussion



Marjorie Allthorpe-Guyton (UK), Lisbeth Bonde (Denmark) and Sophie Allgards (Sweden)



Delegates at the Royal College of Art reception



Delegates listen to artist Joy Gerrard at her show in Peer gallery London



Delegates at Matts Gallery, Gerard Hemsworth's exhibition: *Nothing to Declare*



Delegates at Newport Street Gallery, John Hoyland's exhibition: *Power Stations*



Delegates at GASWORKS, Kemang Wa Lehulere's exhibition: *Sincerely yours,*



Danièle Perrier (Germany) at the Whitechapel Gallery (Emily Jacir's exhibition: *Europa*)



Ninon Gauthier (Canada), Niilofur Farukh (Pakistan), Marja-Terttu Kivirinta (Finland), Alma Saladin (AICA office, Paris)



Florence Bequignon (AICA office, Paris) with *aica press* books

Newly Elected and Re-elected AICA officials

AICA International and its national sections elected numerous new officials in 2015.

Treasurer

Mathilde Roman (France)

After studying philosophy, Mathilde Roman graduated PhD in Arts and Sciences of Art at the Sorbonne 1. Her research focuses on the fields of moving image, exhibition studies, and performance. She has been teaching those subjects at the Pavillon Bosio, Art & Scénographie, Monaco, since 2006. She is the author of *Art vidéo et mise en scène de soi* (L'Harmattan, 2008; preface by Françoise Parfait). Her most recent writings include: *On Stage, The Theatrical Dimension of Video Image* (published in French and English in 2016). She contributes to various journals and publications on line, including *Mouvement*, *zérodeux*, *artpress*, www.lacritique.org. She has conducted several curatorial projects in the form of video programming and collaborations.



Chairs of Commission

Carlos Acero Ruiz (Dominican Republic) – Congress Commission

Carlos Acero Ruiz is a visual artist, art critic, curator, and professor at Pontificia Universidad Católica Madre y Maestra de Santo Domingo. He studied fine arts, as well as social and economic sciences at the Universidad Nacional Pedro Henríquez Ureña in Santo Domingo, Dominican Republic. He holds Master's Degree in Arte Actual: Análisis y Gestión from the Universitat de Barcelona, Spain. He is former President of Asociación Dominicana de Críticos de Arte (ADCA/AICA Dominican Republic; 2012-2015) and former Vice-president of AICA International (2011-2014) Currently, he serves as Director of the Centro de la Imagen and Artistic Director of the Photoimagen Festival.



Marja-Terttu Kivirinta (Finland) – Electoral and Membership Commission [For her biographical sketch see page 9]



Burcu Pelvanoğlu (Turkey) – Censorship Commission

Burcu Pelvanoğlu received her Master's degree and PhD from Mimar Sinan Fine Arts University Institute of Social Sciences. Her books include *Hale Asaf: A Turning Point of Turkish Painting*, *A Theoretical Introduction to Western Civilization* (co-authored with Hilmi Yavuz), *History of the Istanbul Fine Arts Academy: Painting Department: Artists, Tutors, and Pupils*, and artist's monographs of Devrim Erbil, Mevlut Akyıldız, Neset Günal, Meriç Hızal, Özdemir Altan, Füsün Onur, and Nejad Devrim. She prepares to publish her PhD thesis entitled *Art in Turkey after 1980: Transformations*.

Elisa Rusca (Switzerland) – Website Commission [for her biographical sketch see page 9]

Re-elected

Adriana Almada (Paraguay) – Awards

Christan Chambert (Sweden) – Statutes and Regulations (Sub-Commission)

Henry Meyric Hughes (UK) – Archives and Living Memories

Danièle Perrier (Germany) – Fellowship Fund

Jean-Marc Poinot (France) – Publications and Languages

Lisbeth Rebollo Gonçalves (Brazil) – Financial Oversight

International Vice-Presidents



Marja-Terttu Kivirinta (Finland)

Dr Marja-Terttu Kivirinta is an art critic, art historian and academic writer based in Helsinki, Finland. Between 1978 and 2008, she was a permanent staff writer for the cultural section of the daily newspaper *Helsingin Sanomat*. She worked as a researcher at the University of Helsinki between 2009 and 2013. She has taught art history and art criticism at the University of Helsinki, the University of the Arts, and the Aalto University in Helsinki since 1978. Dr Kivirinta has curated numerous exhibitions and published books, articles and essays on contemporary art.

Jesús-Pedro Lorente (Spain)

Dr Lorente is Professor of Art History at the University of Saragossa, Spain, from which he graduated in 1986. Benefiting from research grants, he pursued his academic training at the Spanish Academy of Rome (1988), the Università Internazionale dell'Arte, Florence (1989/90), the École du Louvre, Paris (1990/91), and the University of Leicester, UK (1991/96), where he submitted his PhD thesis at the Department of Museum Studies (supervisor: Prof. Eilean Hooper-Greenhill) and continued his studies as a research fellow at the Centre for Urban History Studies (supervisor: Prof. Peter Clark).



Elisa Rusca (Switzerland)

Elisa Rusca is a Berlin-based art historian, writer and independent curator. She received her MA in History of Art and Archaeology from the University of Lausanne, Switzerland. She was Assistant Curator at the Collections of the Musée de l'Elysée in Lausanne between 2007 and 2012. From 2010 to 2012 she was editor for *ch-arts*, an internet-based platform for contemporary art in Switzerland. She contributed to *New Dictionary of Photography* published by Thames & Hudson in 2015. Currently, she is Curator for NON Berlin: Asia contemporary art platform. Her recent research centers on the risks and the benefits to publish online, with a focus on the combination between hacking culture and art criticism.



International Members 2015-2016



Michael Asbury
(UK)



Rui Cepeda
(Portugal)



Richard Dyer
(UK)



Chris Fite Wassilak
(UK)



Richard Gregor
(Slovakia)



Simone Guirandou
(Ivory Coast)



Paul O'Kane
(UK)



Stephanie Radok
(Australia)



Anselmo Villata
(Open section)



Raylin Tsai
(Taiwan)

Newly Elected and Re-elected National Presidents

Maria Amelia Bulhões (Brazil)

Dr Bulhões is a Professor at the Arts Institute of Federal University of Rio Grande do Sul (UFRGS). She holds a PhD in Social History from the University of São Paulo (1990). She was a visiting researcher at the University Paris I-Sorbonne and the Polytechnic University of Valencia, Spain. She chaired the Postgraduate Program of Visual Arts at UFRGS (1992-95). Between 1992 and 2013, she was writer and editor of *Porto Arte Magazine*. Her most recent books include *As novas regras do jogo: o sistema da arte no Brasil* (*The new rules of the game: the art system in Brazil*; 2014) and *Web art e Poéticas do Território* (*Web art and poetics of the territory*; 2011). Curator of the Pinacoteca Barão de Santo Ângelo (1998-2000) and co-curator of the Curitiba International Biennial (2013). For more information visit: <http://www.ufrgs.br/artereflexoes/site>



Babacar Diop (Senegal)

Dr Babacar Mbaye Diop received his doctorate in philosophy of art from the University of Rouen in France. He currently teaches aesthetics and philosophy of art and serves as Director of the Higher Institute of Arts and Cultures at the University Cheikh Anta Diop (UCAD) in Dakar, Senegal. He is a former Secretary General of the Biennale of Arts in Dakar (Dak'Art), the largest arts event in Africa. His books include *Critique de la notion d'art africain* (*Critique of the concept of African art*) published in France by Éditions Connaissances et Savoirs in 2011.



Marko Golub (Croatia)

Marko Golub is an art critic, curator, director of the Croatian Designers Association Gallery and editor of various design-related publications. He is currently co-editor for the cultural TV show "Transfer" and screenwriter and host for "Tri-kultura", both programs produced by the Croatian Radio-television. He was a member of the editorial boards of magazines *Man and Space* and *Oris*. He has been writing about contemporary art and visual culture for various art magazines, journals and other media since the early 2000's.



Alban Martínez Gueyraud (Paraguay)

Dr Martínez Gueyraud is an architect (UNA), art critic, and curator. He holds a Master's degree in History of Art, Architecture and the City and a PhD in Architecture from the Polytechnic University of Catalonia (UPC), Barcelona, Spain. He is a member of ICOMOS (International Council on Monuments and Sites) since 2011. He has served as a jury member for various awards in architecture, design and contemporary art. He has curated exhibitions, lectured and published extensively. He is currently Director of LA CAJA / Cultural Project at the Columbia University of Paraguay (UCP); and Professor of contemporary Latin American art at the Instituto Superior de Arte, Asunción, Paraguay.



Latest news: **Abdías Méndez Robles** has been elected new President of AICA Puerto Rico.

Gamal Michelén Stefan (Dominican Republic)

Dr Gamal Michelén Stefan holds a PhD (ABD) in humanities at the University of Seville, a graduate degree in Architecture from the National University Pedro Henriquez Urena. He has been lecturer and professor of art history and architecture in New York, Bogotá (Colombia), Panama City, San Jose (Costa Rica), San Juan (Puerto Rico), Havana (Cuba) and the Dominican Republic. Vice Minister of Culture in the Dominican Republic (2000-2002) and Dean of the Faculty of Architecture of University O & M (1990-1995). He was a founder and vice president of Michelén Michelén Architects and Associates (1985-1995), founder and vice president FEWP (Erwin Walter Palm Foundation), and cultural advisor of the executive in Dominican Republic (2007-2016).



Emmanuel Mavrommatis (Greece)

Dr Mavrommatis is a Professor Emeritus at the Aristotle University of Thessaloniki, where he taught art history for many years. He received his undergraduate degree in Sociology and History of Art and Archaeology from the Sorbonne, where he later resumed his post-graduate studies. He holds a PhD from the University of Athens, Greece. He also studied museology at the Louvre School in Paris. He was a Commissioner of the Greek Pavilion at the Venice Biennale (1980 and 1988), the Paris Biennale (1979 and 1981), the Alexandria Biennale (1998). Recipient of a *Chevalier des Arts et des Lettres* from the French Ministry of Culture in 1992.



Paulo Pires do Vale (Portugal)

Paulo Pires do Vale is a philosopher and curator based in Lisbon. He teaches at the Universidade Católica Portuguesa and the Escola Superior de Educadores de Infância - Maria Ulrich in Lisbon. He has written books and essays on Hegel, hermeneutics, religion, and aesthetics. He curated various group and solo exhibitions, including "Visitation: the archive as memory and promise" (Museum São Roque, Lisbon, 2014); "Pliure. Prologue" (Fondation C. Gulbenkian, Paris, 2015); "Pliure. Épilogue" (Palais des Beaux-Arts, Paris, 2015) and "Lourdes Castro: All the books" (Fundação C. Gulbenkian, Lisbon, 2015).



Raphaël Cuir (France) re-elected

Dr. Raphael Cuir is an art critic and an art historian, curator. His research focuses on anatomy and art. He has published *The Development of the Study of Anatomy from the Renaissance to Cartesianism* (Mellen Press 2009). He contributed to and edited numerous books, such as *Performance Art: Life of the Archive and Topicality* (les presses du réel 2014). He collaborates regularly with *artpress* magazine for which he edited the *artpress* 2 n°25 dedicated to "Cyborg". <http://memoiresactives.org>



Toshiaki Minemura (Japan) re-elected

Toshiaki Minemura is an art critic based in Tokyo. After majoring in French literature at the University of Tokyo, he sought a career in the field of art, being influenced by André Malraux. He had worked nearly ten years at the *Mainichi Newspapers* and turned freelance art critic in 1971. Between 1979 and 2005, he taught at Tama Art University in Tokyo. His fields of specialization include 20th-century Italy and Japanese art. He has been engaged in organizing and directing many international exhibitions continuously since 1970s.



Upcoming events

Administrative Council – March 2016, Paris

The forthcoming Administrative Council will be held in Paris, on **19 March**.

Further information will be provided at this link: <http://aicainternational.org/en/march-2016-paris>

AICA France Prize of Art Criticism 2016

You are invited to the next AICA France Prize, which will take place at the Palais de Tokyo, Paris, on **18 March** at 7:30 PM.

Ten art critics have been invited to present the work of a living artist of their choice according to the short format known as the PechaKucha. Each presentation will consist of a discussion of 20 images in the time frame of 6'40 minutes. Applied to art criticism this format allows concise monographic approach to specific works of a selected artist. The main goal of this event is to introduce to a wide audience art by artists who deserve more attention than they have already received.



More information will be provided on the AICA France website: <http://aicafrance.org>

AICA France in collaboration with AICA International is also pleased to invite you to a round-table focusing on the contemporary art scene in Turkey, entitled “**Behind the Art Scene in Turkey Today**” with the participation of **Evrin Altuğ** (President AICA Turkey) and **Burcu Pelvanoğlu** (Chair of Censorship Commission, AICA International). The event will take place at INHA (Institut national d’histoire de l’art), Room Benjamin, located at 2 rue Vivienne in Paris’s 2nd district, on **19 March, starting at 6:45 PM**.

Entrance is free – but limited seats, so please RSVP before 11 March to aica.france@gmail.com

AECA Symposium 2016

AECA (Asociación Española de Críticos de Arte), in collaboration with the research group OAAEP will host an international symposium in Saragossa, Spain. The event is titled “En los márgenes de la ciudad, del arte y de la crítica (On the margins of the city, art, and art criticism)” and scheduled for 17th and 18th September 2016. It will be a part of the XIII Congress of AECA. For more information go to: <http://aicainternational.org/en/aeca-call-2016>



“AICA Online Platform”: to publish and to connect

The aim of this project is to create an on-line platform for AICA members: a place to publish, co-work and be in contact with the entire AICA community and beyond. It is being designed as a safe virtual space to connect and promote research and exchanges on art criticism.

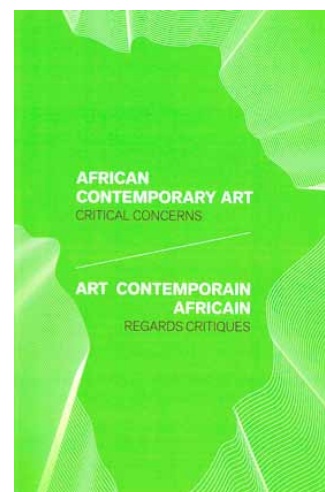
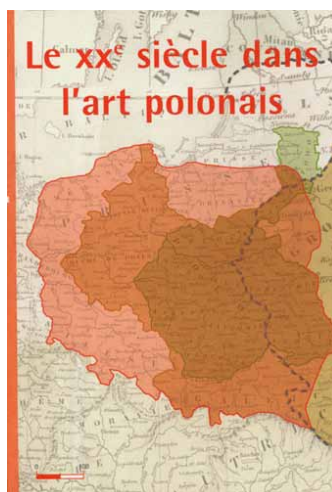
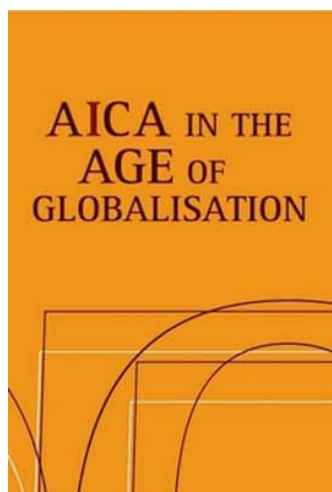
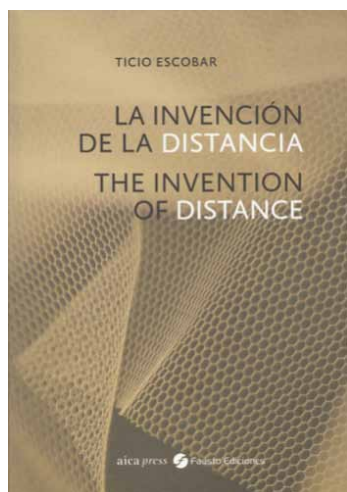
To publish on the Internet has always been problematic. Furthermore, in the current corporates' oligarchy scenario, the questions about copyright, visibility, freedom of expression and data protection must be addressed. If we want to experience the Web not only as an entertainment, but also as a source for cultural exchange, we have to think about new ways to use the virtual space.

As AICA members, we all publish regularly. However, the occasions to share our points of views are seldom. This project would give more visibility to the research of AICA members, while publishing papers on a regular basis and generating collaborations among members: the platform's structure will allow connections and exchanges between members from different sections working on similar topics or fields of research; it will also act as an online magazine with regular calls for papers and monthly issues.

The AICA platform, which will implement and complement the AICA international Website, will provide a unique online tool, in part a virtual magazine and in part a professional social network.

Elisa Rusca (AICA Switzerland, Chair of the Website Commission)
Mathilde Roman (AICA France)

***aica press* publications available through AICA office;
contact aica.office@gmail.com**



AICA

MEMBER LOGIN

XLVII AICA KOREA 2014

XLVII AICA KOREA 2014

XLVII AICA KOREA 2014

The New AICA Platform is born

A place where to publish, co-work and be in contact within the whole AICA community and beyond. A safe virtual space where to connect and promote the research and the exchanges on art criticism.

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READ MORE

Recent publications by AICA members

We encourage Presidents of the National Section to submit information about recent publications by their members to aica.webzine@gmail.com

From AICA Bangladesh



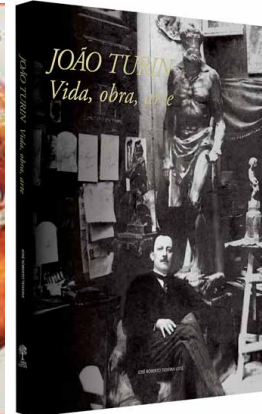
More information at www.departmag.com

From AICA Cuba



More information at www.artcronica.com

From AICA Brazil



Winner of the 2015 Sérgio Milliet Prize of ABCA. More information at www.abca.art.br

From AICA Spain



More information at www.aecaspain.es

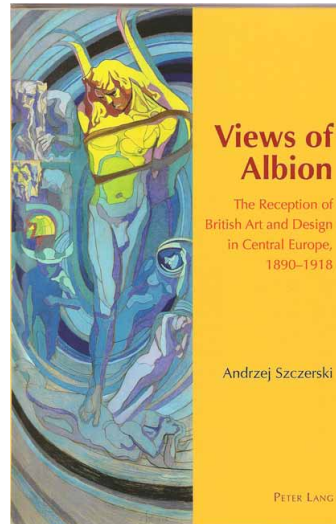
From AICA France



More information at www.aicafrance.org

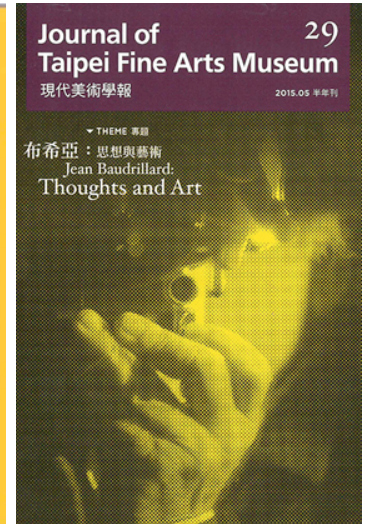


From AICA Poland



More information at www.aicainternational.org

From AICA Taiwan

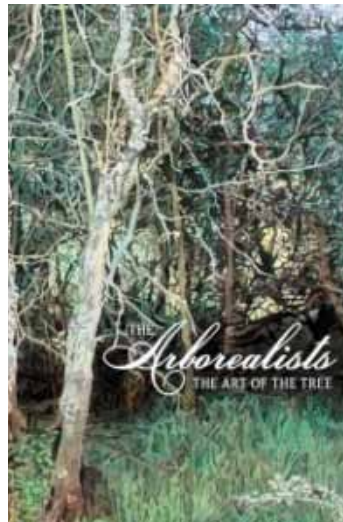


More information at www.tfam.gov.taipei

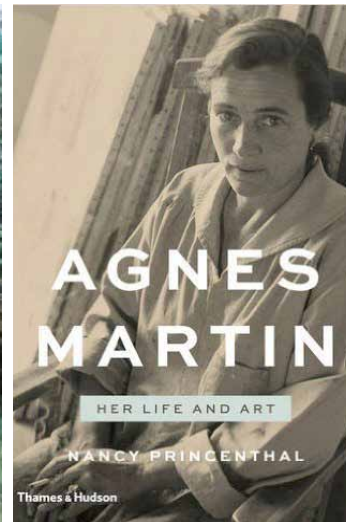
From AICA UK



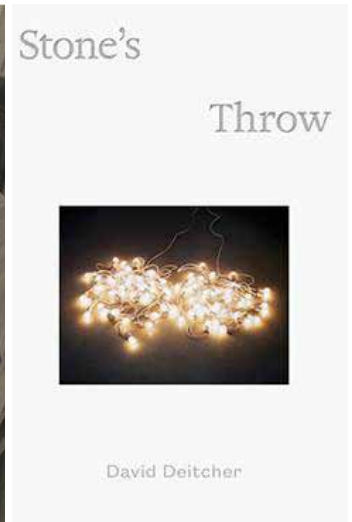
More information at www.aicauk.org



From AICA USA



More information at www.thamesandhudsonusa.com & www.daviddeitcher.com

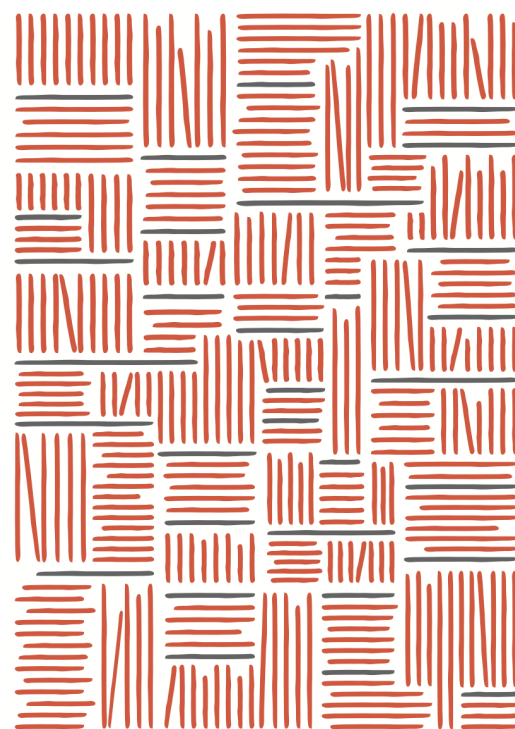


News from the Archives de la critique d'art

“Mémoires croisées / Dérives archivistiques”

“Mémoires croisées / Dérives archivistiques” (Crisscrossed memories/ Archival Drifts) was an exhibition that took place in 2015 at L’Institut National d’Histoire de l’Art, Paris, (May 12th - July 18th) and at FRAC Bretagne, Rennes (September 18th - November 29th). The display of the archives and original publications was organized in nine sections, among them:

- AICA events (focusing on AICA’s congresses, from the first one, organized in Paris in 1948 to the 2014 Congress in South Korea),
- Biennale de Paris (1959-1985)
- Neoconcretism (materials from Roberto Pontual’s archives)
- The upheaval of the international geography of art with the 1964 Venice Biennale
- Supports-surfaces movement in France
- “Soyez réalistes, demandez l’impossible” (Be Realists, Demand the Impossible), an exhibition at Galerie Jennifer Flay, Paris in 2001.



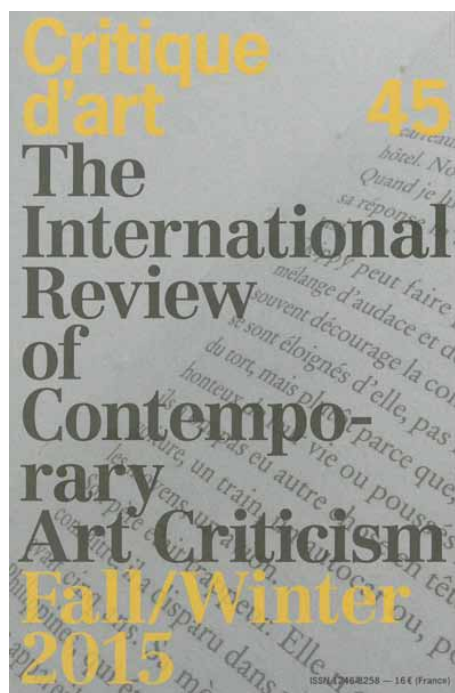
Exhibition poster



“Mémoires croisées / Dérives archivistiques”:
Exhibition view AICA section



The Korean critic Lee Yil at the opening of a Biennale de Paris, 1966



Critique d'art #45, *The International Review of Contemporary Art Criticism*, Fall/Winter 2015

About the Archives:

Founded at the initiative of AICA International, Archives de la critique d'art have developed partnerships with AICA both internationally and through its French section. It has working relationships with numerous archives in Europe, such as Documenta, Zadig (Archives of the Art Market, Cologne) and beyond (Getty Research Program, Los Angeles, for example).

Visit their website:

www.archivesdelacritiquedart.org

International Awards for Art Criticism (IAAC 2), 2015

The three winning submissions for the Second International Awards for Art Criticism (IAAC 2) were announced at the 21st Minsheng Art Museum, Shanghai, on 27 November 2015, as follows:

- First Prize (6,000 euros plus a short visit to Shanghai) for an essay in English or Chinese: **David Balzer**, Toronto, Canada, for his review of Douglas Coupland's exhibition, "everywhere is anywhere is anything is everything" at the Royal Ontario Museum, Toronto, Canada (31 January - 26 April 2015).
- Joint Second Prize (2,000 euros) for an essay in Chinese: **Zhang Wei**, Shanghai, China, for his review of the exhibition, "Ilya & Emilia Kabakov: The Strange City", at the Power House of Art, Shanghai, China (8 August - 6 December 2015).

The Awards were adjudicated anonymously at the end of November 2015 by a jury of 5 internationally recognised critics, curators and art historians, chaired by Henry Meyric Hughes, as follows: Marek Bartelik, Juan Cruz, Dieter von Graffenried, Pi Li and Yongwoo Lee.

Twenty of the shortlisted essays (10 in English and 10 in Chinese) will be published in the original languages and in translation, in early 2016. This publication, the second in the series, "Exhibition Reviews Annual", will take a PDF format and will be printed and distributed in China. It will also be available on the 21st Century Minsheng Art Museum <http://www.minshengart.com> and on the Occasional Papers website: <http://occasionalpapersshop.tictail.com>

More information: [IAAC website](#)



Han Chunyang, Artistic Director of ANXIN Trust Artemis VIP Club; Li Yanhua, Secretary General of the Public Art Committee, China Culture Administration Association; Lewis Biggs, Board Member of IAAC, curator and consultant to Shanghai University; Gan Zhiyi, Executive Committee member of IAAC and Director of M21; Xie Yumin, Deputy Governor of Shanghai Pudong New Area Government; Henry Meyric Hughes, Chair of the IAAC and of the jury for IAAC2, Hon. President of AICA International; Zhang Wei, writer and critic, Winner of the Second Prize IAAC2 for an essay in Chinese; Marek Bartelik, jury member for IAAC2, International President of AICA; Juan Cruz, IAAC Board Member, Dean of the Royal College of Art (RCA), London; Pi Li, jury member for IAAC2, Sigg Senior Curator of M4, Hong Kong; Ling Min, Board member, IAAC, and Professor, Shanghai University.

- Joint Second Prize (2,000 euros) for an essay in English: **Andrew Weiner**, for his review of the exhibition, "Surround Audience: New Museum Triennial 2015", at the New Museum of Contemporary Art, New York, USA (25 February-24 May 2015).

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