

# AICA International National Sections' Activities and Actions Survey

2010-2020

aica

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

# Survey presentation and methodology

Acknowledging the lack of visibility of the actions carried out by its 59 national sections, the board of AICA Int. decided to map the activities of AICA national sections, country by country. In order to complete this cartography, we drafted an online survey in 3 languages (French, English and Spanish), and contacted each section's president.

The goal was to have a better understanding of the work carried out by national sections all around the world over the past 10 years and to reflect on how to better promote and publicise, both within and outside the network, the wide ranging activities, global reach and diversity of AICA.

This report is a summary of the gathered information. It follows the **5** parts that structured the survey:

- 1. Information about the respondent**
- 2. Events**
- 3. Actions Supporting Research and Transmission of Knowledge**
- 4. Special Projects**
- 5. Partnerships**

It includes visual charts based on the collected answers and often on additional information found on AICA Int. website and each respondents' websites.

In addition to this analysis, for each type of action or project, the reports highlights a selection of programs or initiatives that illustrate the range and wealth of activities carried out by AICA International sections.

# About the Respondents

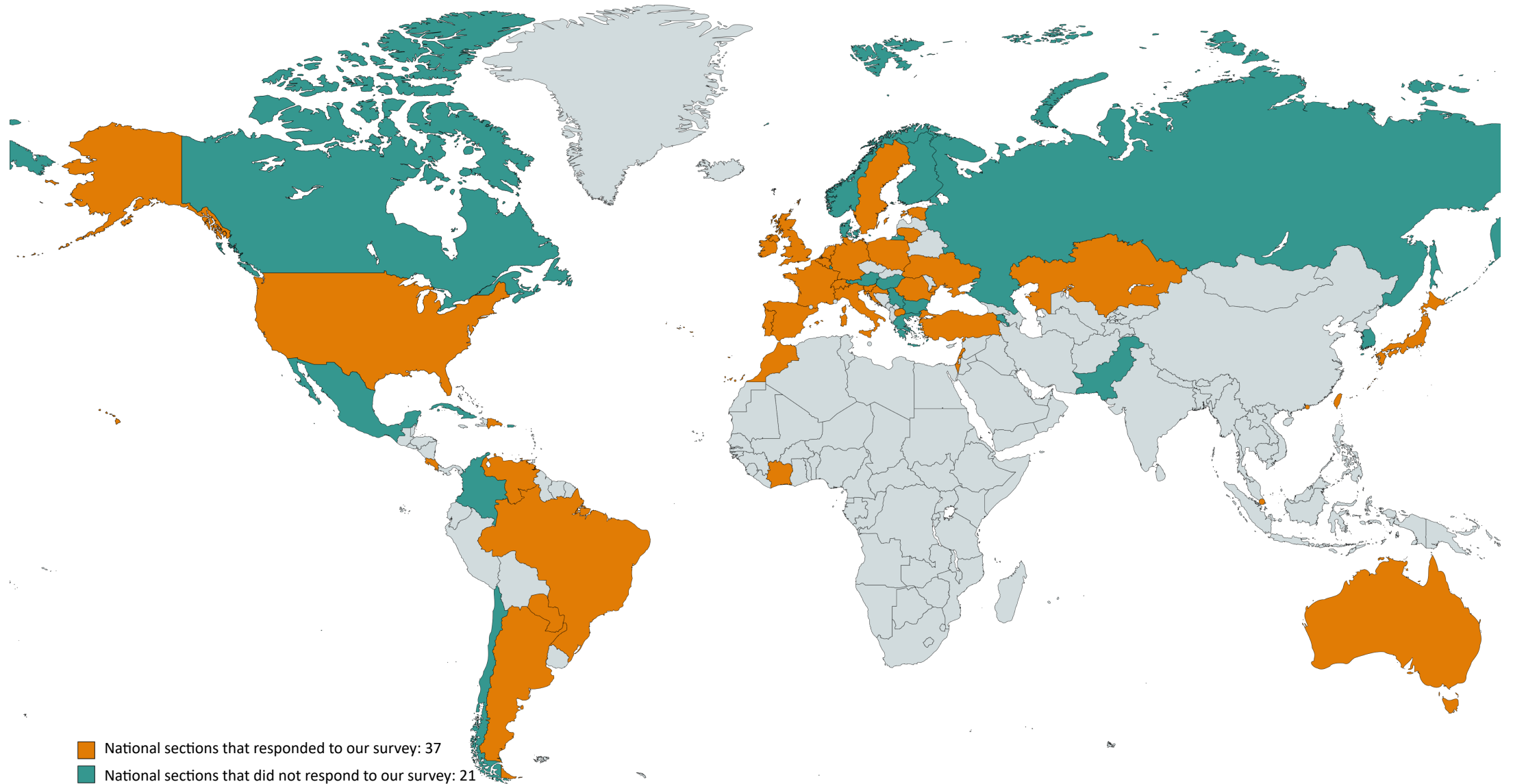
37 sections responded to the survey:

**Argentina, Australia, Belgium, Brazil, Catalonia, Costa Rica, Croatia, Dominican Republic, France, Germany, Hong Kong, Ireland, Israel, Italy, Ivory Coast, Japan, Lebanon, Lithuania, Morocco, Netherlands, North Macedonia, Paraguay, Poland, Portugal, Republic of Kazakhstan, Romania, Singapore, Slovenia, Spain, Sweden, Switzerland, Taiwan, Turkey, Ukraine, United Kingdom, USA, Venezuela.**

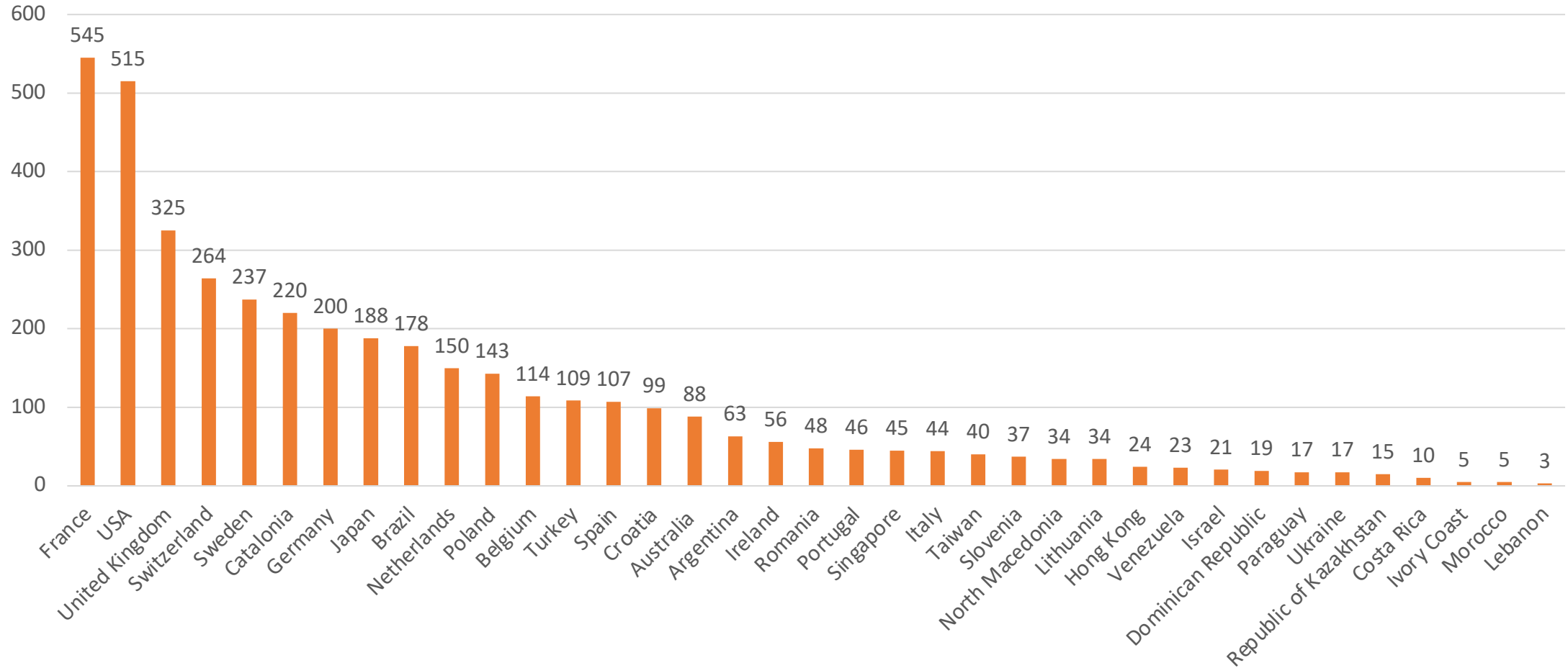
They represent 63% of the 59 sections.

They represent 4088 members out of the total number of 5500 members (74%).

# Map of AICA national Sections

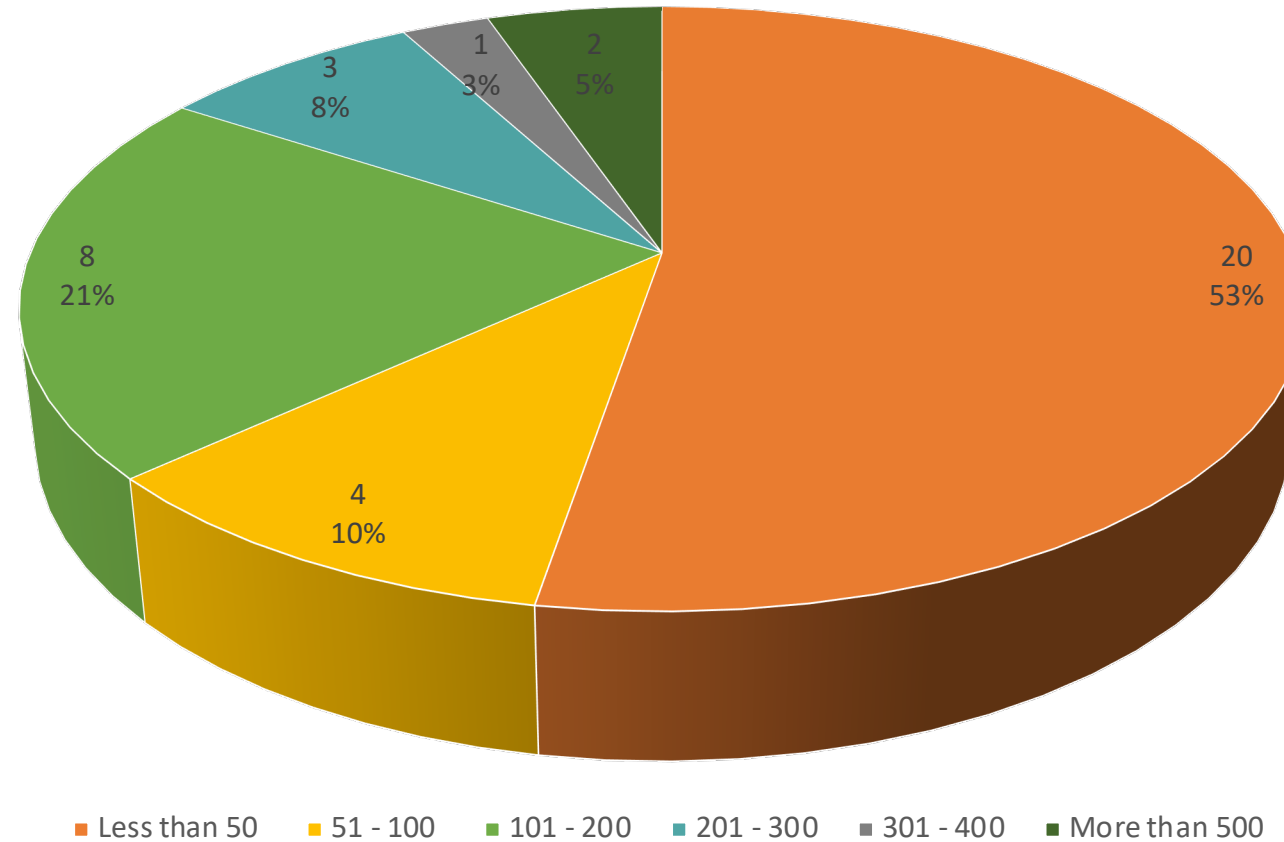


*Members per section as of January, 1st 2022*



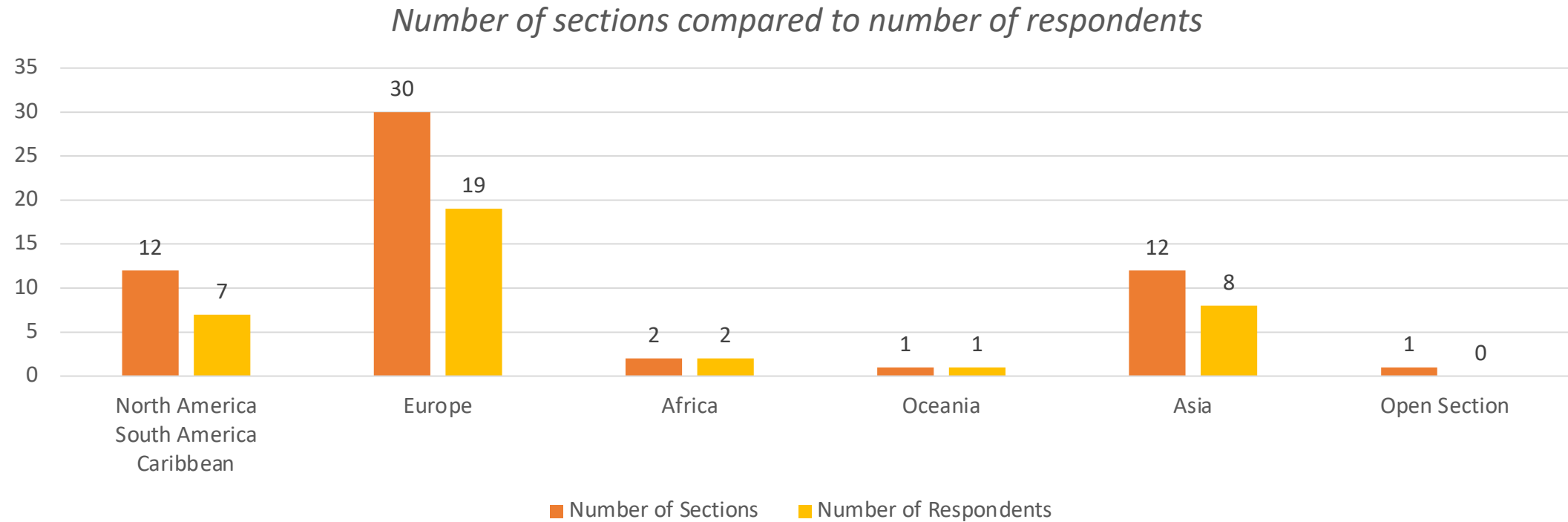
The sections that responded to the survey have a total of 4088 members (74% of total members) with the highest number of members per section being 545 (AICA France) and lowest 3 (AICA Lebanon).

*Number of members per section as of January, 1st 2022*



63% of national sections have less than 100 members (53% of national sections have less than 50 members and 10% have between 51 and 100 members).

# Distribution of respondents per region

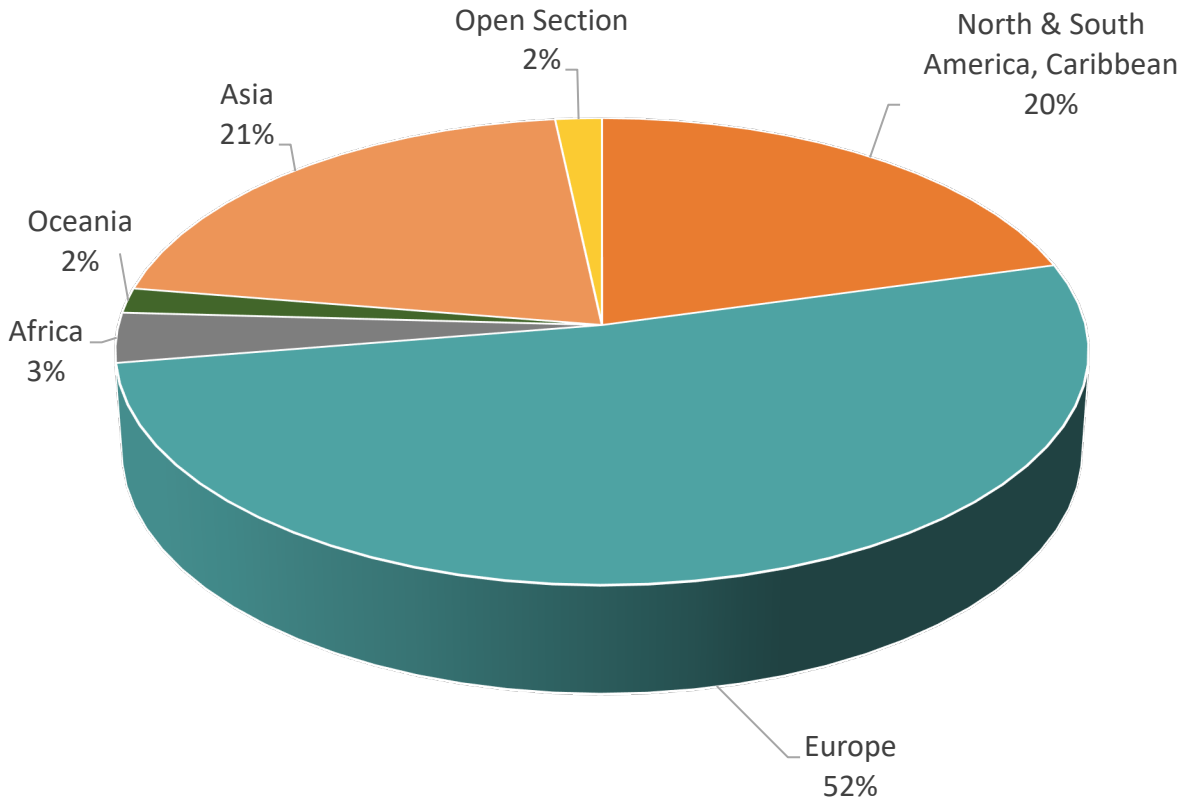


In order to assess the representativeness of this survey, the distribution of sections by region is analysed:

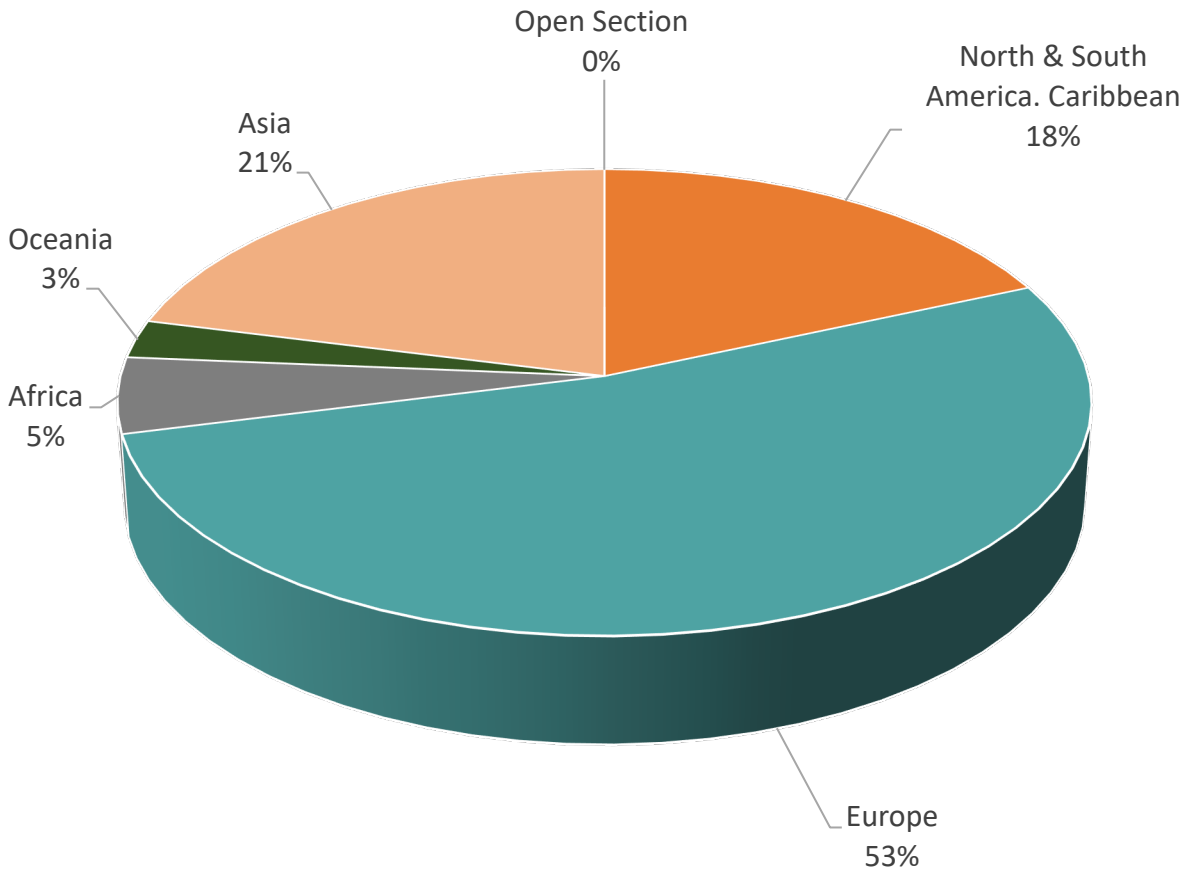
- North America, South America, Caribbean: 12 Sections - 7 respondents (58%)
- Europe: 30 Sections - 19 respondents (63%)
- Africa: 2 Sections - 2 respondents (100%)
- Asia: 12 Sections - 8 respondents (67%)
- Oceania: 1 Section - 1 respondent (100%)
- 1 Open Section (not contacted)



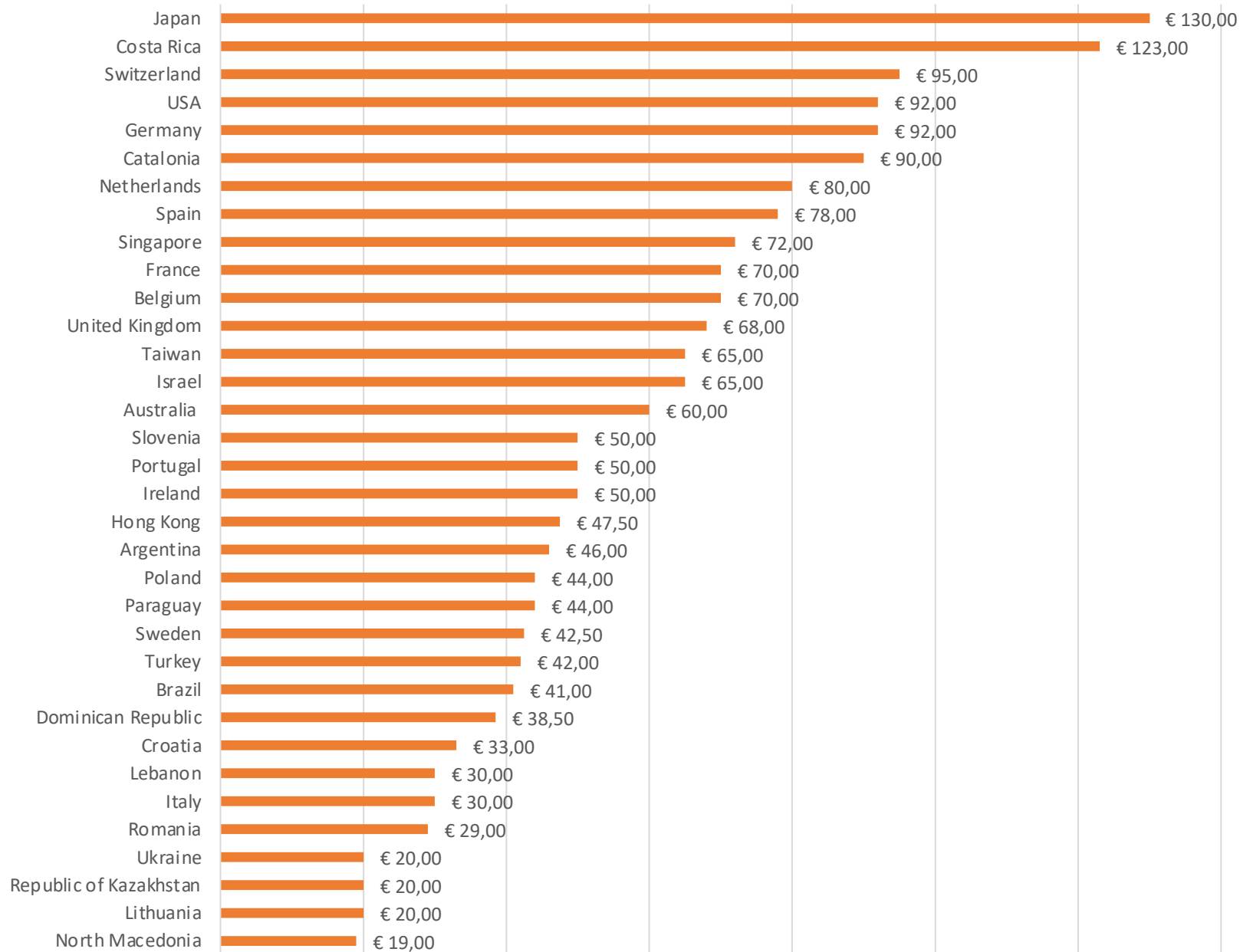
*Distribution of all sections by region*



*Distribution of responding sections by region*



*Annual membership fee per section  
(in corresponding euros as of 25/09/2022)*

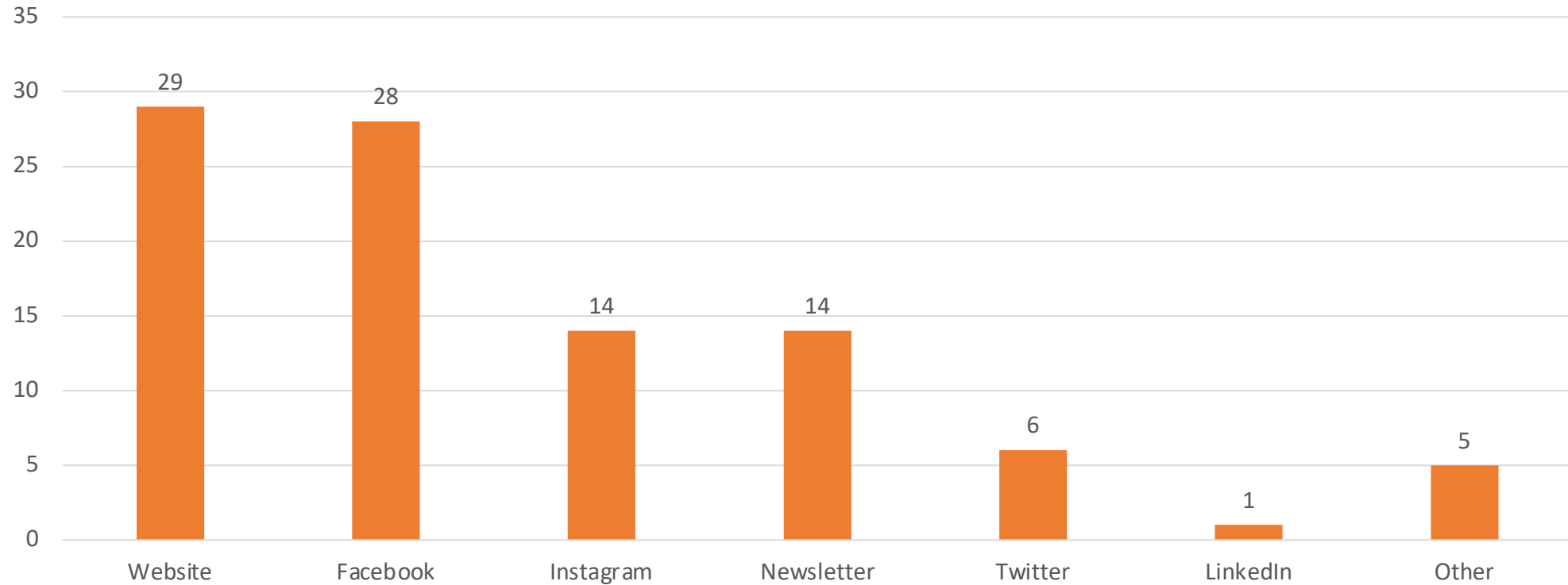


Annual membership fees vary widely:

- Lowest fee: €19 (AICA Macedonia)
- Highest fee: €130 (AICA Japan)
- Average fee: €57.25

The amounts raised from membership fees by sections vary which results in inequalities in the sections' abilities to finance and develop events and projects.

## Types of digital communications tools used by sections

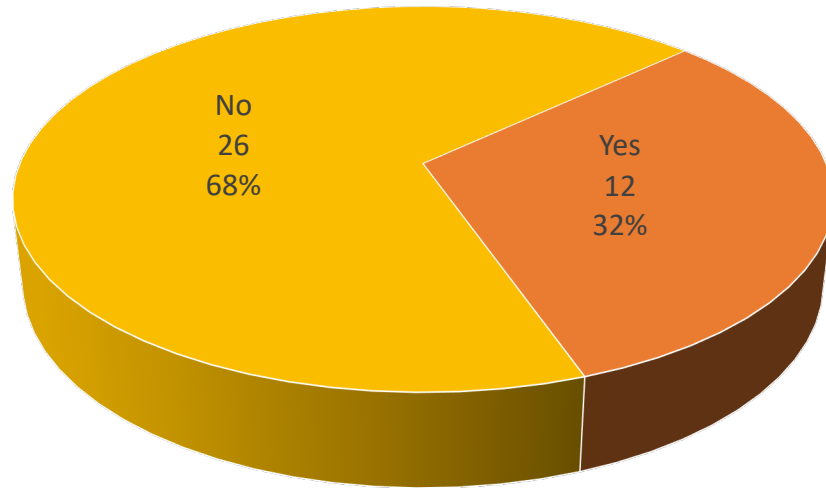


All but 3 sections use at least one digital tool to communicate their activities. On average, sections use 2.5 tools to communicate their activities.

29 (76%) sections stated that they have a website (7 of which were not found or found not to be working). The most popular social media platform used by sections is Facebook, which is utilised by 28 sections (74%).

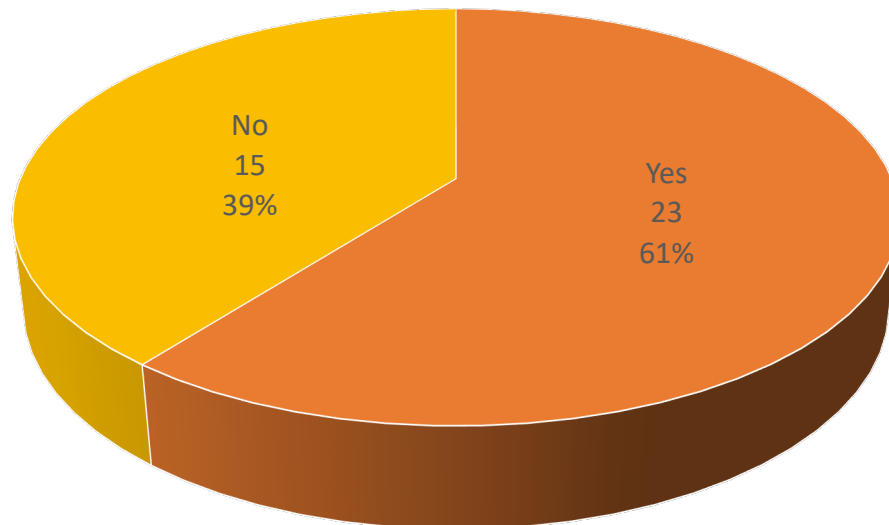
Beside the popular social networks and digital tools, few sections also mentioned having YouTube channel, blog and Wikipedia page.

*Sections that created a standard fee schedule for art critics*



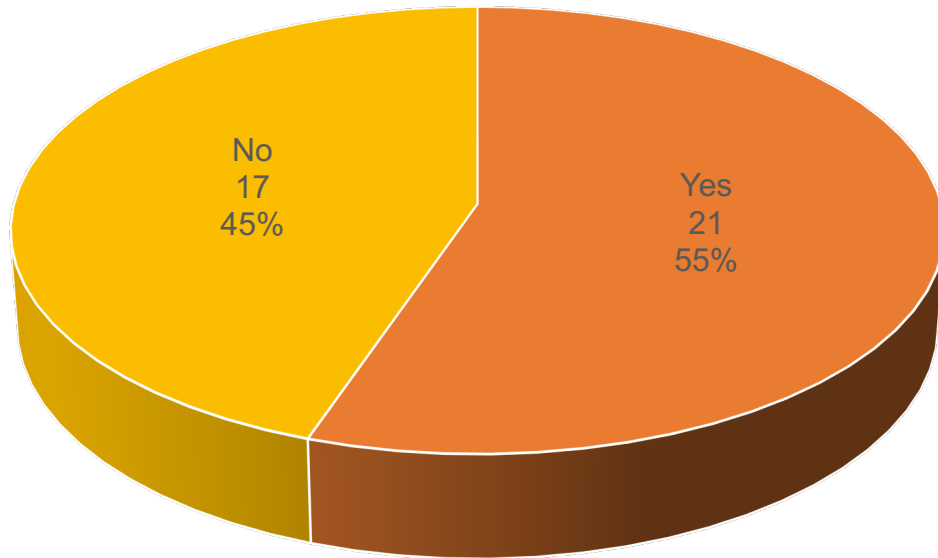
68% of respondents did not create a standard fee schedule for art critics to be used by their members.

*Sections that created a directory of their members*



61% of respondents created a directory of their members.

*Sections that advocated for the standardisation of the field*



Advocacy is an important practice among national sections, endorsed by 55% of the respondents. It covers a wide range of situations:

- Conferences, talks and workshops for members (AICA Taiwan, AICA Croatia)
- Open letters, petitions (AICA Italy, AICA Croatia, AICA Ireland)
- Defence of the status of art critics - recognition of the AICA card by institutions (AICA Netherlands, AICA Germany)
- Contract samples, guidelines for critics and commissioners (AICA Argentina, AICA UK, AICA Sweden), negotiation guidance (AICA USA)
- Defence of the press and artistic expression (AICA Ireland, AICA Ukraine, AICA Poland, AICA Hong Kong, AICA Japan)

These actions take various forms: workshops for members, open letters and op-ed in the media, letters to government agencies, petitions, protests and demonstrations, creation of a dedicated committee (AICA Catalonia).

“ In the recent years, particularly, since 2017, the activity of the Polish Section of AICA has been focused mainly on defending the democratic values within the field of art and culture: freedom of speech, cultural pluralism and variety, autonomy of art institutions in reaction to the political situation in Poland. Between March 2017 and March 2020 more than 30 letters (some of which were public statements) have been sent both to Ministry of Culture and National Heritage or to municipal institutions. We have reacted against censorship, ideological and political attacks on art institutions or power abuse within the cultural institutions.” **AICA Poland**

“We try to have the AICA and Press card accepted in museums in the Netherlands, which is a very long and difficult process. Press cards are not seen as something important, and since there is a cheap card for general access to all museums, many museums don't see why we as art critics should not have this card. We now join forces with some magazines to convince the museums to accept the (international) press cards.” **AICA Netherlands**

“In 2021 we made a declaration / a public announcement - open letter about authorship [...], and the necessity of stating the source of quotations in texts published in different media, including online media.” **AICA Croatia**

“We have drawn up and drafted [...] a Code of Good Practices for critics, curators, researchers and art historians, art managers and museologists with a specialty in art and professionals from related fields on curatorship, research, exhibition design, management in public or private institutions, publications, archives, [...] etc. ” **AICA Argentina**

“When Chinese artist Ai Weiwei was arrested we mounted a campaign for his release and wrote letters directly to the PRC government and helped organise a large demonstration of artists/arts writers/curators etc marching through the streets - these all assisted his eventual release. Many of our AICAHK members are prominent advocates of artistic freedom, freedom of expression etc - their views are published in Hong Kong and international media, especially during the Umbrella protests of 2015 and the recent Anti-extradition protests of 2019, which are on-going.” **AICA Hong Kong**

# Special and recurring events

## Prizes, exhibitions, festivals ...

**Between 2010 and 2020, the 37 sections that took part in the survey, organised 415 special events:**

- 138 prizes and awards, accounting for 33% of all events,
- 50 solo exhibitions, accounting for accounting for 12% of all events,
- 62 group exhibitions, accounting for 15% of all events,
- 24 festivals, accounting for 6% of all events,
- 141 other events, accounting for 34% of all events.

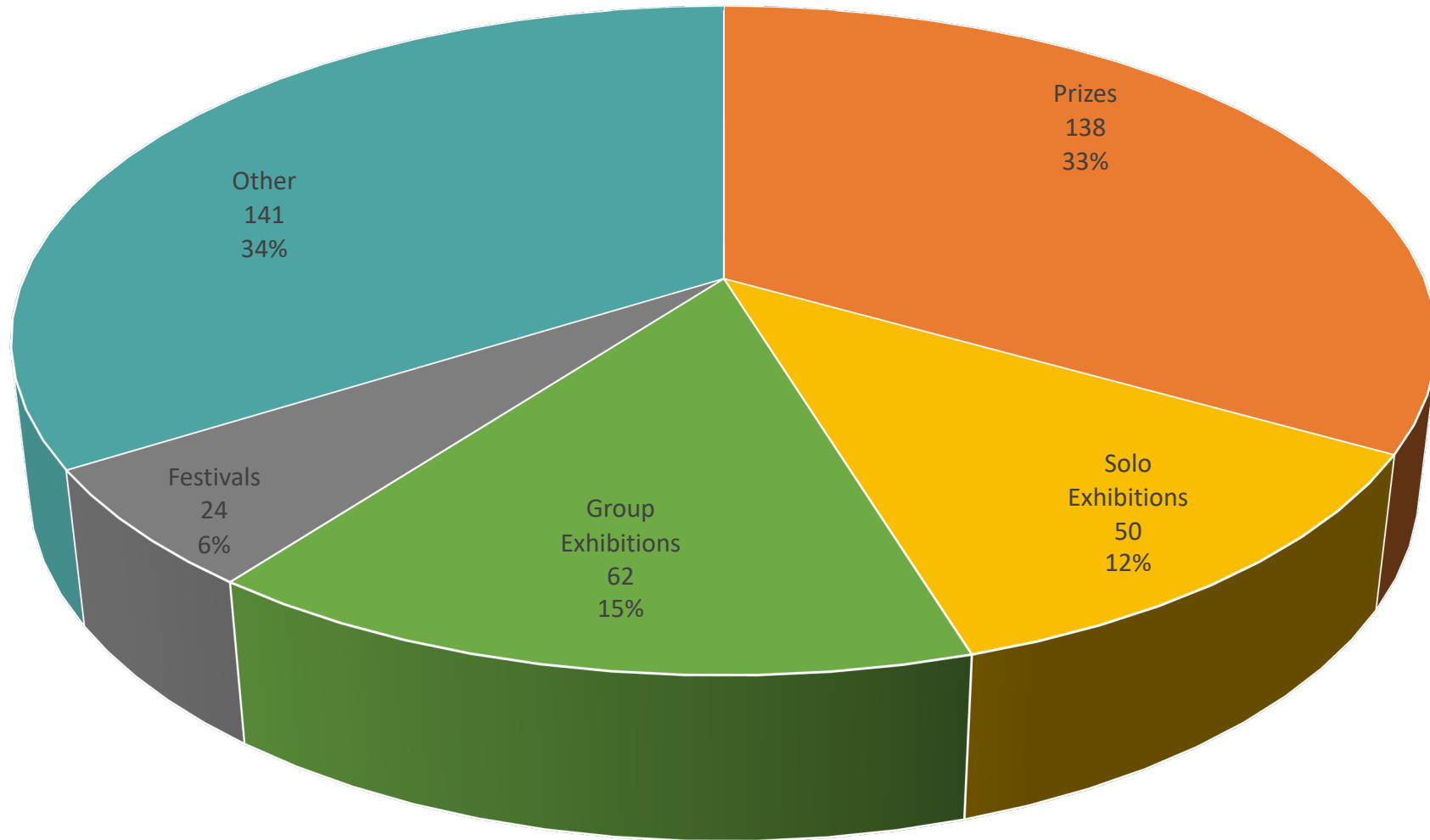
The number of special events organised by national sections has steadily increased between 2010 and 2014 (+63%). Between 2014 and 2019 the number of special events per year has held steady at 41- 44 events per year.

*Types of special events organized by, or in collaboration with, national sections between 2010 and 2020*

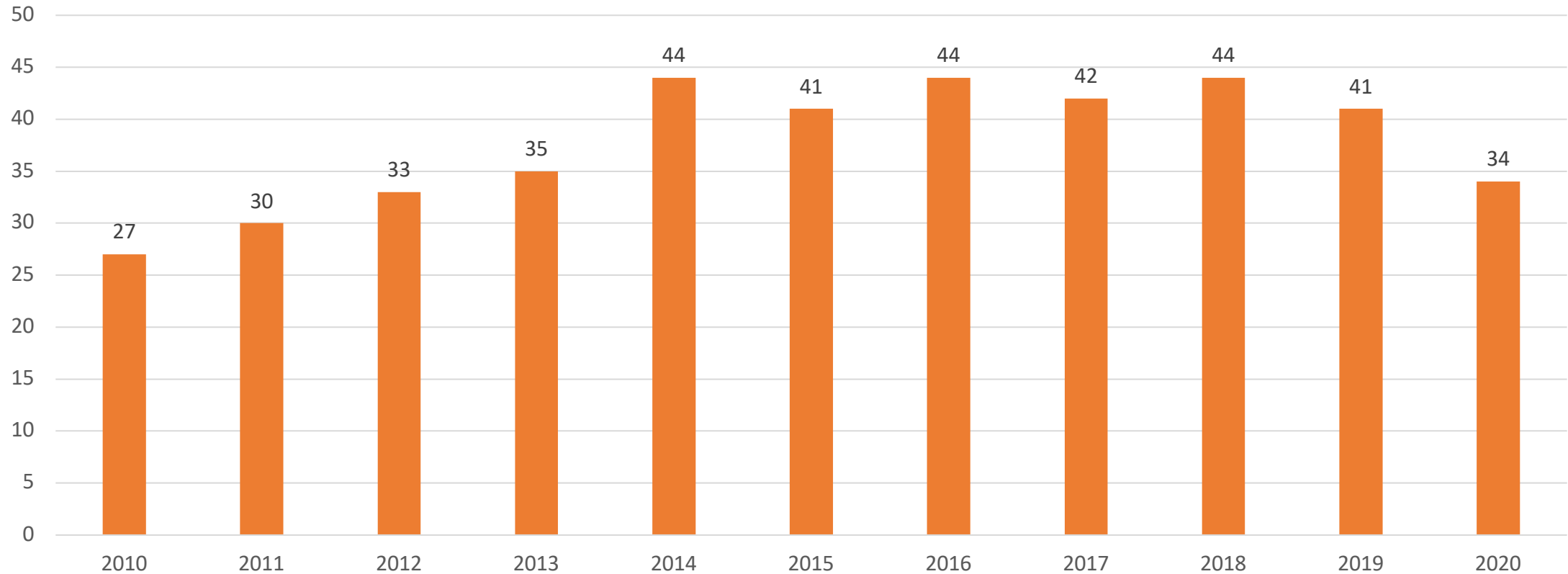




*Special events organised by or in collaboration with national sections  
between 2010 and 2020*



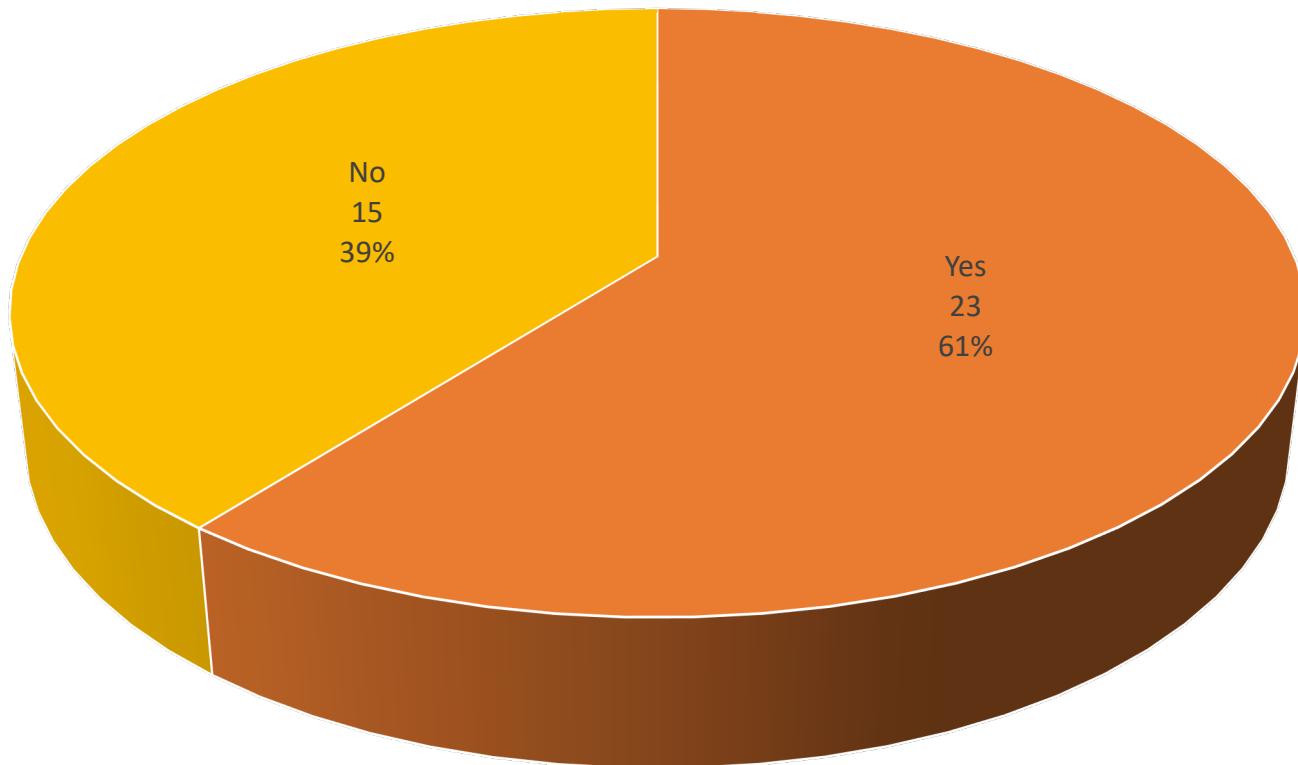
*Number of special events per year between 2010 and 2020*



The number of special events organised by national sections has steadily increased between 2010 and 2016 (+63%), with 27 events per year in 2010 and 44 in 2016. Between 2014 and 2019 the number of special events per year has held steady at 41- 44 events per year. This was followed by a sharp decline (-23%) which was caused by the COVID-19 pandemic.

# Prizes and Awards

*Number of sections that organised or collaborated on the organisation of a prize or award between 2010 and 2020*

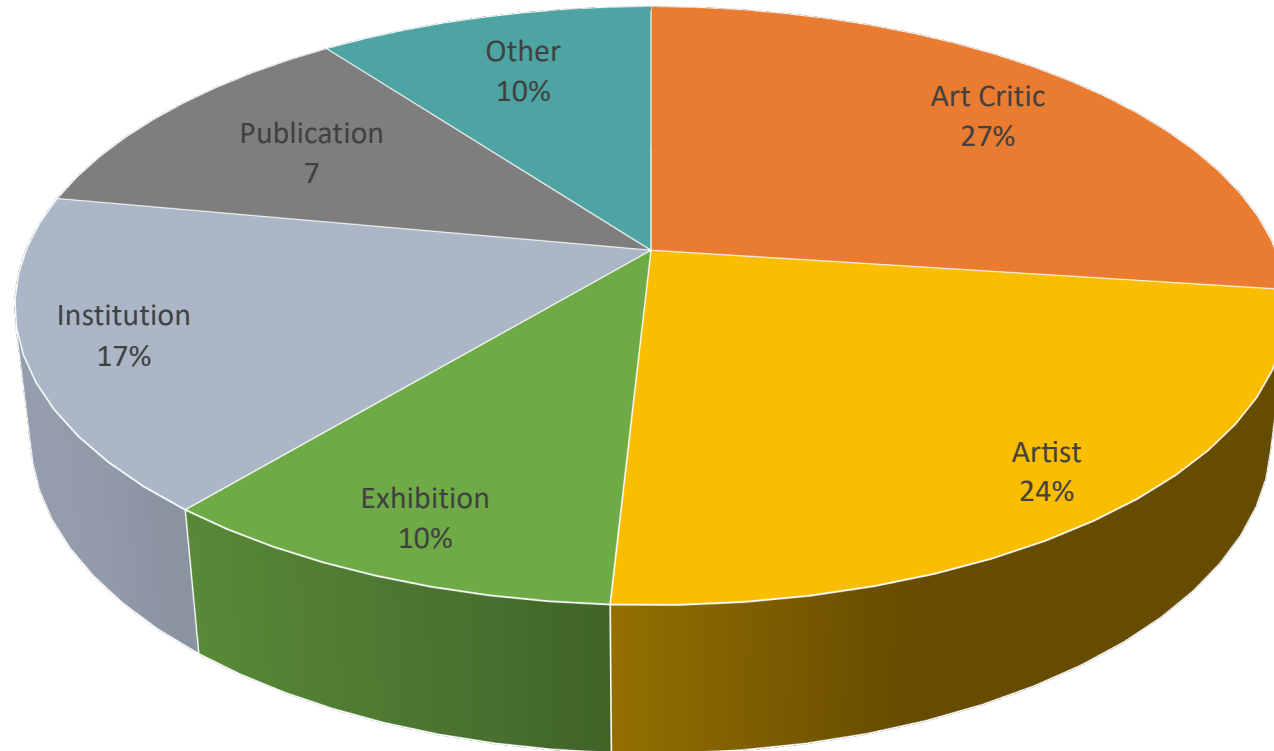


Prizes and awards appear to be a regular part of AICA Int. national sections' activities.

61% of the respondents have organised or collaborated on the organization of a prize or award.

Based on the information provided ,138 prizes and awards were organised or collaborated on, accounting for 33% of all special events.

## Awards - categories



The most common categories for the awards are art critic (27%) and artist (24%).

90% of the awards are organised annually. The majority of awards have more than one category, with up to 10 categories (AICA Costa Rica and AICA Brazil).

### **AICA Brazil: ABCA Awards**

“Recognizing the contribution of critics, artists, researchers, institutions and personalities working in the field of visual arts to the national culture, ABCA instituted, in 1978, with the sponsorship of FUNARTE, an Annual Award, in the form of a trophy. Since then, this award has been distributed to personalities from the artistic milieu. The trophy has had different versions since its creation, being designed by renowned artists. All award categories are named after a critic of recognized contribution to Brazilian culture and plastic arts.

Currently, in addition to the trophy, the ABCA awards special highlights and tributes to personalities from the visual arts scene. The Award has undergone changes and additions since it was created in 1978. Initially conceived to highlight the visual artist, shortly afterward two other categories were defined; today, we have ten, four of them created in the year 2000 (\*) and two in the year 2003 .”

### **AICA Costa Rica**

“There are ten categories in the visual arts and cultural artistic work. It includes a prize for the best critic, the living consecrated artist with more than 40 years of production, best curatorship, best exhibitions, best publications and research.”

### **AICA North Macedonia**

“Annual competition: research project in the field of art criticism in Macedonia. The prize aims to offer an opportunity for reflection on the treatment and positions of art criticism today and on critical writing about phenomena and tendencies in contemporary visual arts and art theory. [...] The competition is open to projects that will recognize art criticism as a practical discipline that theoretically interprets current artistic production and initiates its articulation in the context of contemporary artistic productions. The prize is in the amount of 500E and it is reviewed by a three-member expert jury.”

### **AICA Catalonia - ACCA Awards**

*Established in 1978, the ACCA annual awards recognise artists, galleries and art critics for work carried out in Catalonia, targeting a broad cross-section of activities through 6 categories: Spaces and initiatives, Education, Research, Art Criticism, Curation and Art Projects. The winners are decided by the votes of members of the association at an extraordinary annual general meeting. The Award consists of a diploma featuring the drawing that Joan Miró designed specifically for the Associació Catalana de Crítics d'Art.*

*Organised by the ACCA - Associació Catalana de Crítics d'Art / AICA-Catalunya in partnership with the MACBA, Contemporary Art Museum of Barcelona, the City of Barcelona and the Department of Culture de la Generalitat de Catalunya.*

### **AICA Venezuela - Premios y Reconocimientos AICA - Since 1972**

The prizes are awarded every year since the creation of the AICA-Venezuela section in 1972.

These awards are: Venezuelan Visual Arts Master Prize, Consecrated Artist Prize, Best Individual Exhibition, Best Group Exhibition, Best Book, Best Exhibition Catalog, Institutional Accomplishment Prize, Young Artist Prize, International Project Prize. They are attributed by the Awards Committee, but all members of the section can submit their proposals and candidates for the awards.

### **AICA United Kingdom - IAAC, International Award for Art Criticism**

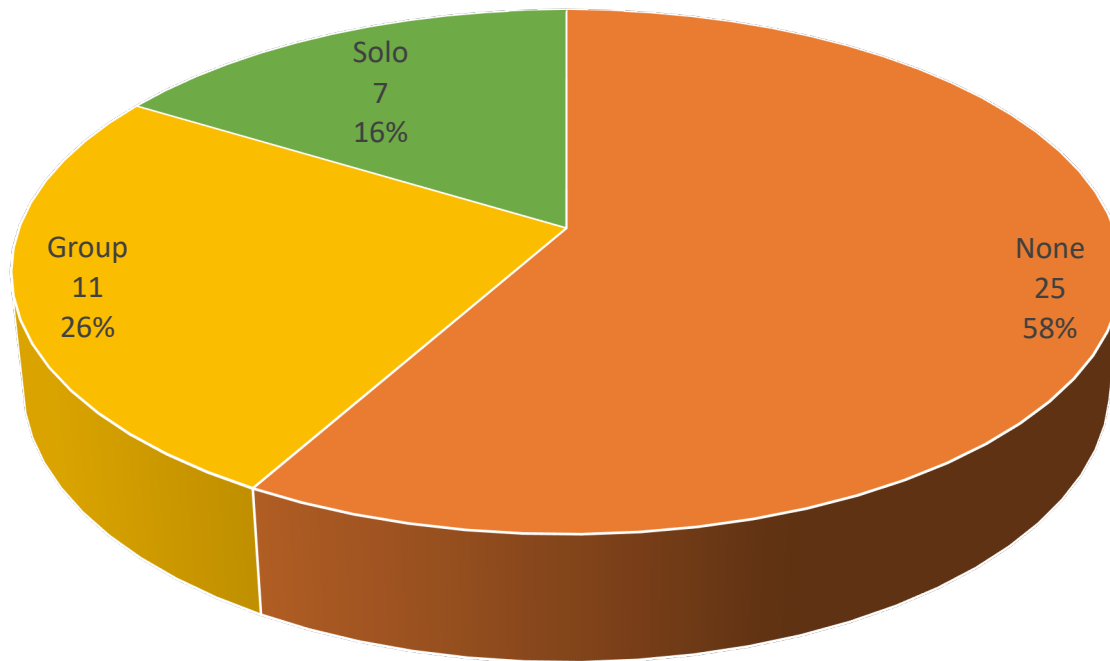
*Established in 2014, IAAC is an annual prize open to candidates from anywhere in the world writing in Chinese or English about any contemporary art exhibition. In 2019, the First Prize consisted of a cash award of 10 000 Euros or the RMB equivalent of this amount and a fully funded short programme of visits and meetings in Shanghai or London. Each of the three Second Prizes were awarded a cash prize of 3,500 Euros or the RMB equivalent of this amount.*

*Since 2014, IAAC was awarded to 20 art critics.*

*Organised by the Shanghai Minsheng Art Museum, in partnership with the Royal College of Art (RCA), London, and AICA-UK.*

# Solo and group exhibitions

*Number of sections that organised (or collaborated on) group and solo exhibitions between 2010 and 2020.*



25 national sections (58%) have not been involved in the organisation of any group or solo exhibition.

11 sections (26%) organised or collaborated on the organisation of group exhibitions. 7 sections (16%) organised or collaborated on the organisation of solo exhibitions.

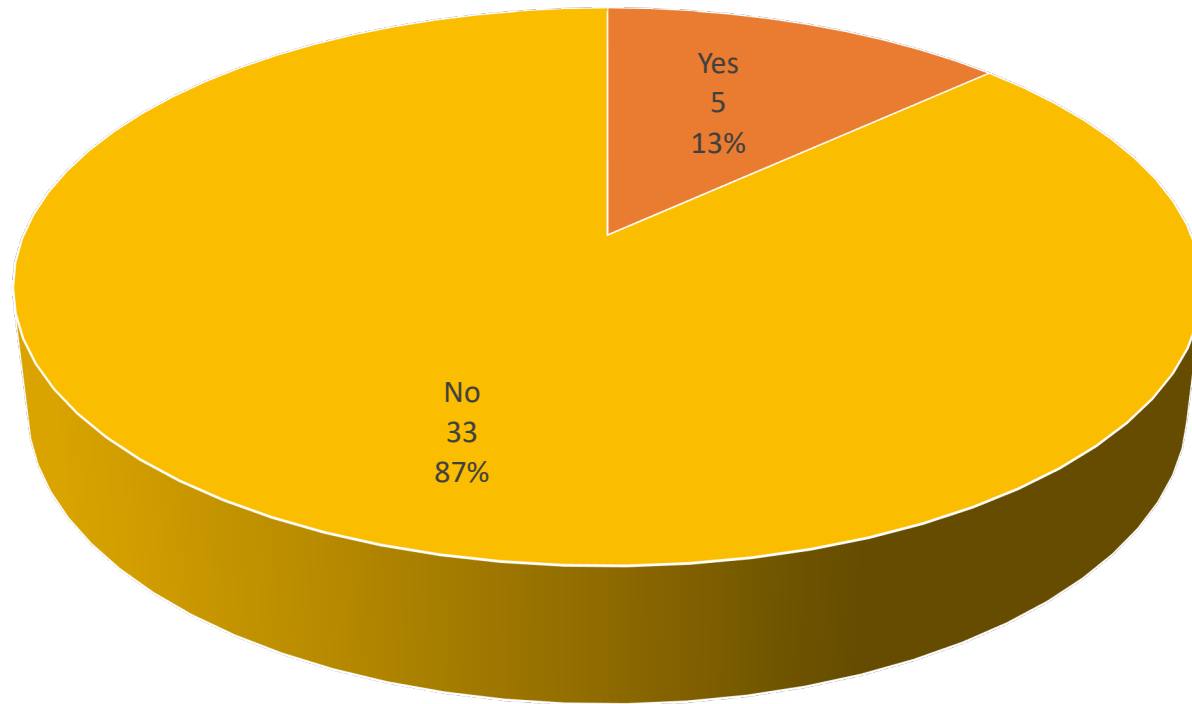
Although the majority of respondents were not involved in the organisation of any group or solo exhibition, based on the information provided, 62 group exhibitions (15% of all special events events) and 50 solo exhibitions (12% of all special events events) were organised between 2010 and 2020 by national sections.

Exhibitions were often organised in conjunction with :

- Other events organised by the sections, such as awards honouring laureates with a solo exhibition (AICA France)
- Biennials, art fairs or recurring artworld events taking place in the section's country or region (AICA Lebanon, AICA Singapore),
- Cultural exchanges between countries (AICA Israel).

# Festivals

*Sections that organised or collaborated on the organisation of festivals*



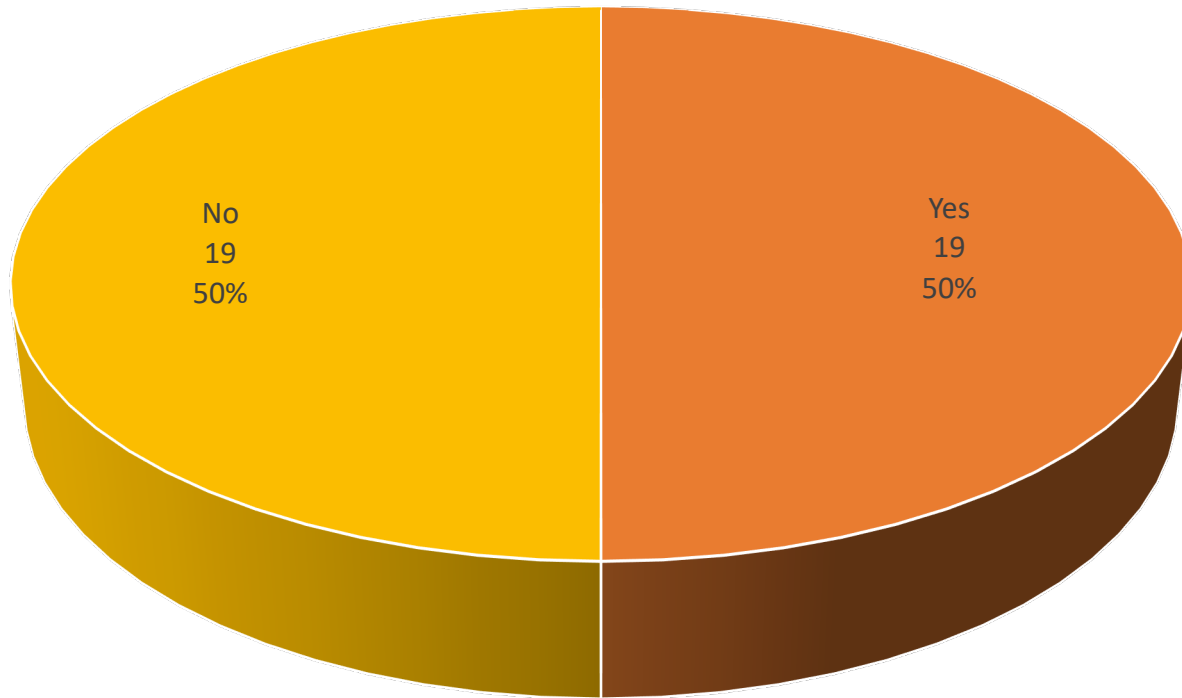
Very few AICA national sections have organized or collaborated on organisation of festivals. Only 5 sections (13%) have organised or collaborated in the organisation of festivals.

24 festivals were organised by AICA national sections between 2010 and 2020, accounting for 6% of all special events.



# Other events

*Sections that organised or collaborated on the organisation of other events*



19 national sections (50%) have organised or collaborated in the organisation of other special events between 2010 and 2020.

141 other events were organised by AICA national sections between 2010 and 2020, accounting for 34% of all special events. These events were usually organised on a smaller scale and budget and were quite informal in nature. Some were organised in conjunction with larger events.

- Debates, artist-critic conversations (AICA Venezuela, AICA Paraguay, AICA Sweden)
- Book presentations, book launchings (AICA Sweden)
- Open discussions around a theme or a current issue related to art criticism (AICA France)
- Exhibition and art events tours and visits (AICA Paraguay, AICA UK)
- Presentation of artists for national prizes (AICA Lithuania)
- Trips for collectors (AICA Lebanon)
- Outreach programs (AICA Ivory Coast, AICA Lebanon)

### **AICA Sweden - Program of 6 events a year**

“Types of programmed events: Debates on art criticism in Sweden, on freedom of speech and art criticism, book launchings, conversations between a critic and artist, "live art criticism" workshops at art museums where art critics discussed current exhibitions, member visits of newly inaugurated public art commissions, member visits with expert guide of outdoors graffiti gallery space in Stockholm, presentations to members by AICA-Sweden presidents and vice presidents about international AICA congress (Havanna, Paris, Berlin/Köln, etc.), hearings on new regulations on cultural heritage...

Contributors: AICA-Sweden board members, AICA-Sweden members, guests such as artists, art museum curators, kunsthalle directors, international AICA members, state officials from Department of Arts and Culture...

Audience: general public and/or members.

Venues include: art museums, kunsthalle locations, artist driven gallery spaces, and AICA-Sweden office venue. Partners include: Moderna Museet Stockholm, Folkrörelsernas Konstfrämjande, Stockholm (People's Movements for Art Promotion, Stockholm - founded 1947), Konstföreningen Aura, Lund (artist driven gallery space in Lund), Handelshögskolan Stockholm (Stockholm School of Economics), Dept. of Art History and Visual Studies at Stockholm University, Mint Gallery (non-profit driven gallery space, Stockholm), Hertha Hillfon Museum, Stockholm (closed since 2018), Accelerator Kunsthalle Stockholm, Tensta Kunsthalle Stockholm.”

### **AICA Netherlands - AICA Salons**

“Since 2016, AICA-Netherlands proposes a series of informal, lively meetings for AICA members.

During the AICA Salons, an AICA member gives a presentation on a current topic that is followed by a discussion with the audience, drinks and diner.

Contributors include art historians, art critics, art editors, curators, architects such as Robert-Jan Muller, Sandra Smets, Steven ten Thije, Yasmijn Jarram, Gieneke Pieterse, Joke de Wolf...

Themes include: Duchamp's readymades, 2019 ; Forgotten Women, 2018 ; Kunsthalle Amsterdam, 2018 ; The museum: oxygen for the city? 2017.”

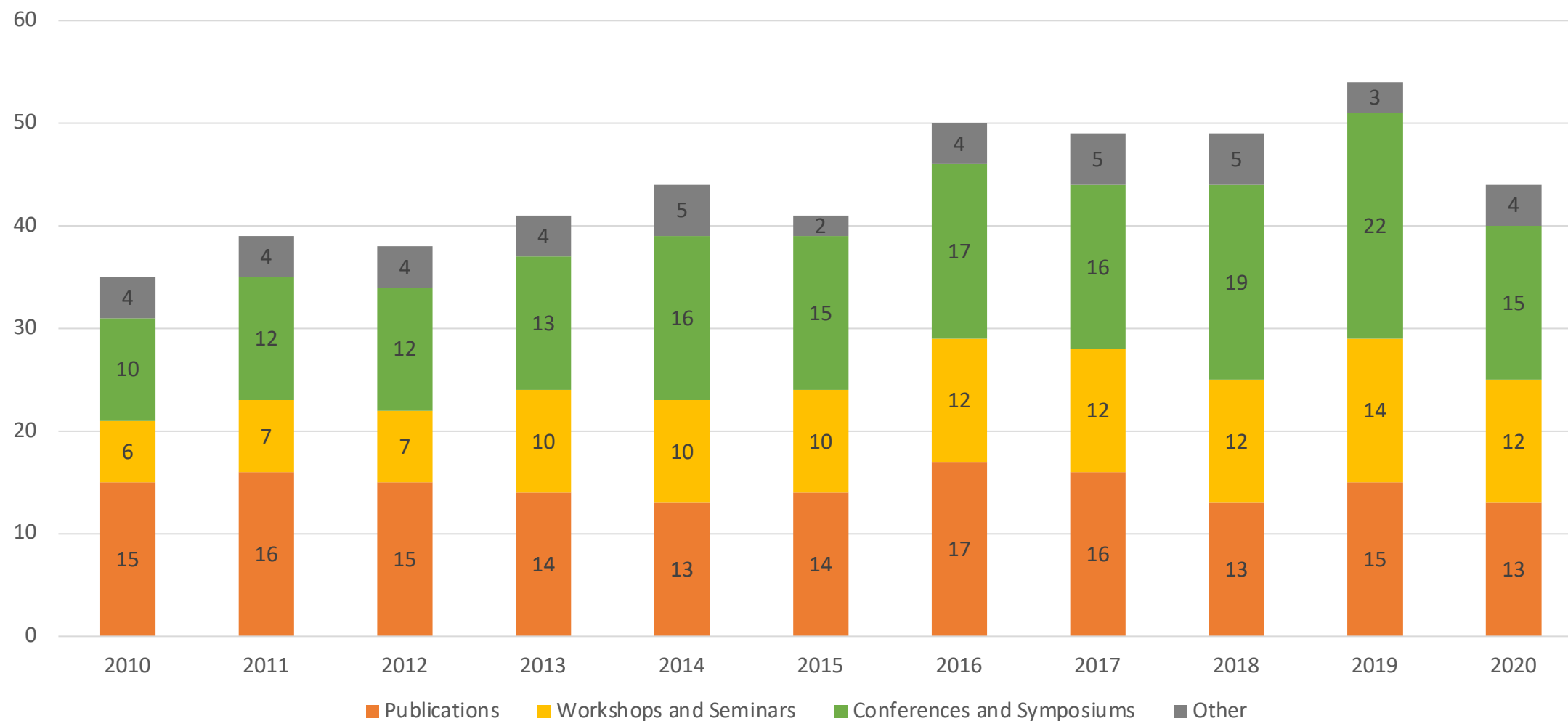
# Transmission of knowledge, research, publications

**Between 2010 and 2020 the 37 national sections, that took part in the survey, were involved in 484 events that support the transmission of knowledge and research:**

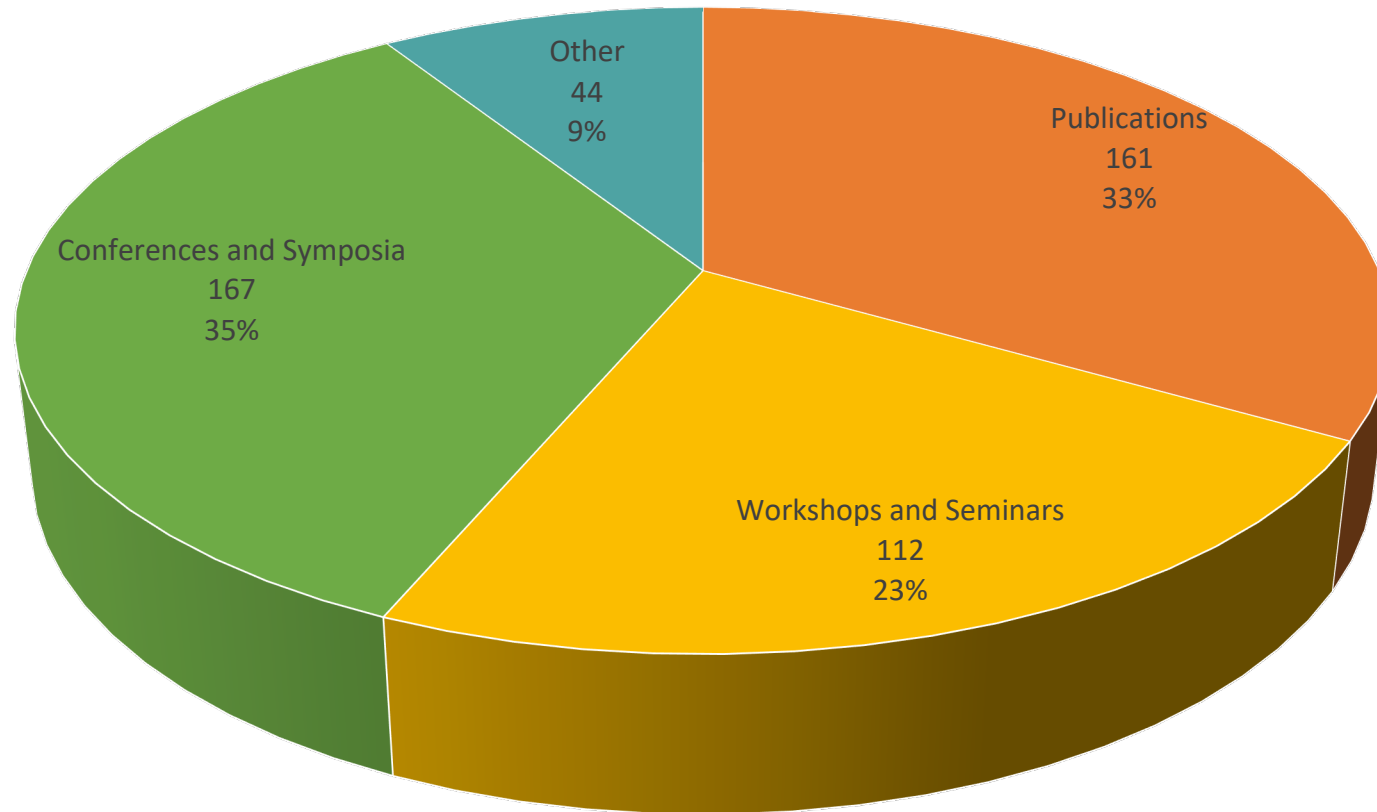
- 167 conferences and symposia, accounting for 35% of all events
- 112 workshops and seminars, accounting for 23% of all events
- 161 publications, accounting for 33% of all events
- 44 other events, accounting for 9% of all events.

The number of events supporting research and transmission of knowledge has slowly increased between 2010 and 2014 (+26%), with 35 events per year in 2010 and 44 in 2014. Between 2016 and 2019 the number of special events per year has held steady at 49- 54 events per year.

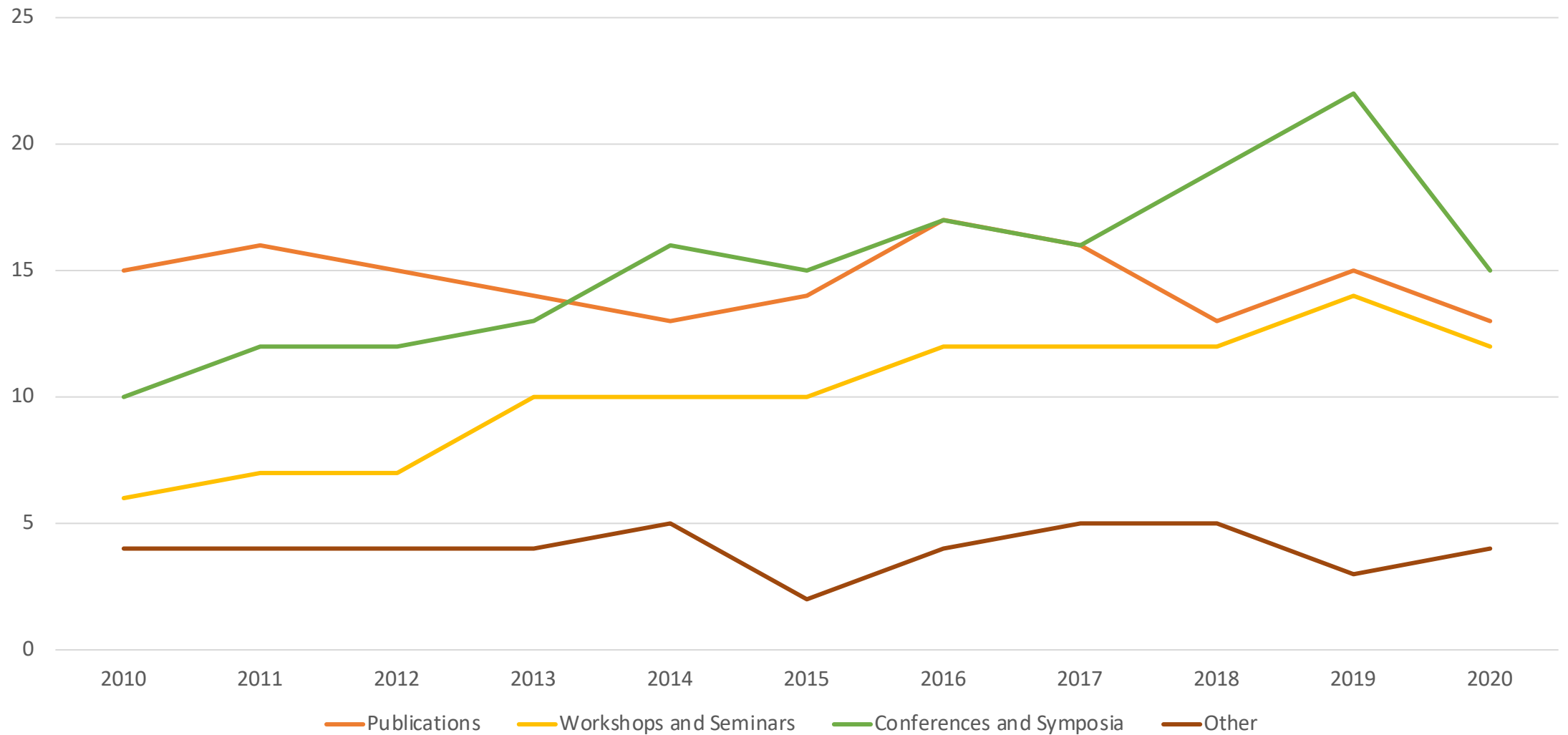
*Types of events supporting research and transmission of knowledge organised by, or in collaboration with, national sections between 2010 and 2020*



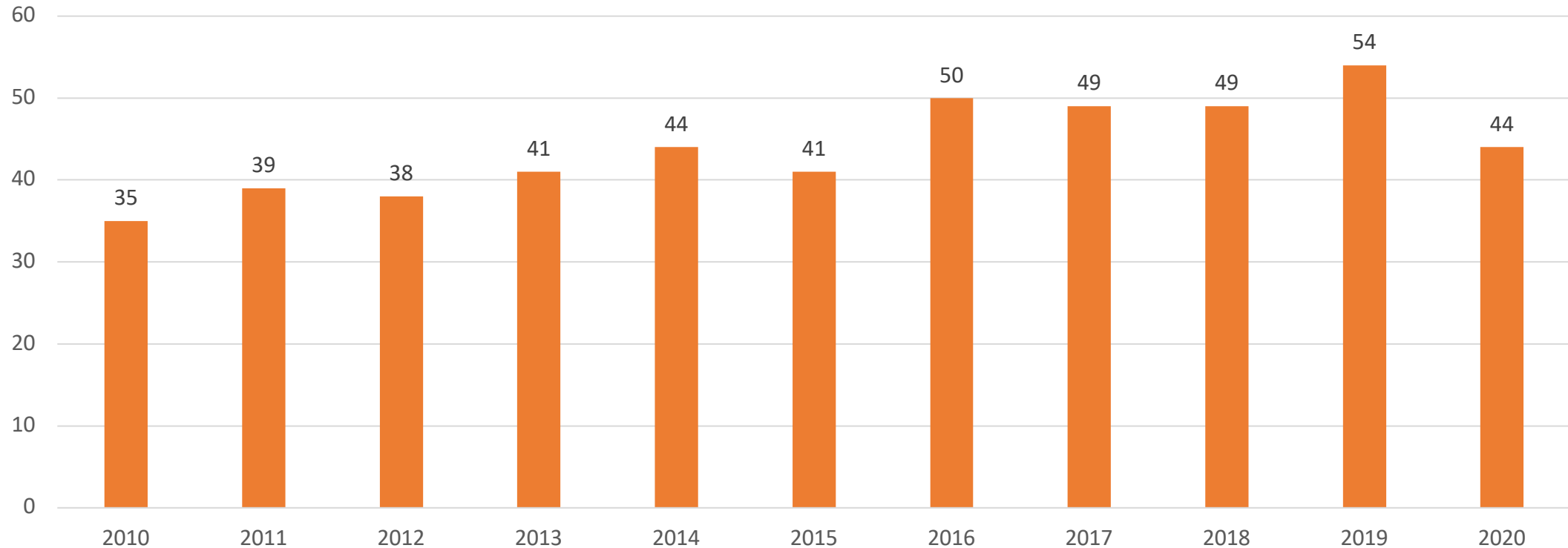
*Events supporting research and transmission of knowledge organised by or in collaboration with national sections between 2010 and 2020*



*Trends of events supporting research and transmission of knowledge organised by or in collaboration with national sections between 2010 and 2020*



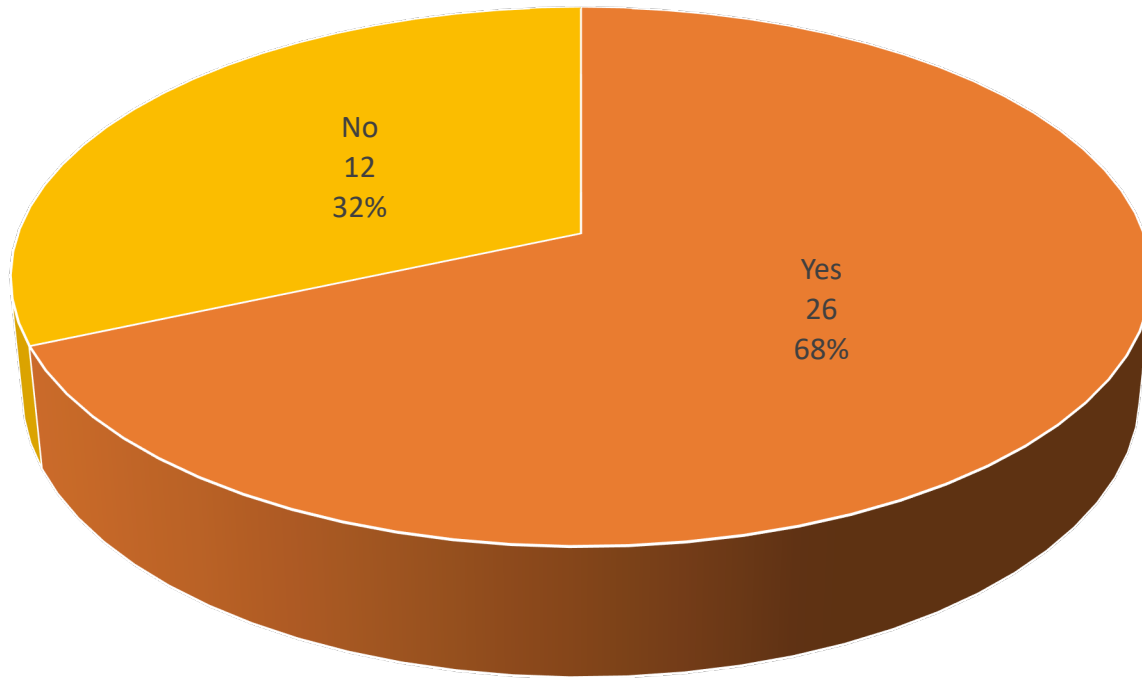
*Number of events supporting research and transmission of knowledge per year  
between 2010 and 2020*



The number of events supporting research and transmission of knowledge has slowly increased between 2010 and 2014 (+26%), with 35 events per year in 2010 and 44 in 2014. Between 2016 and 2019 the number of special events per year has held steady at 49- 54 events per year. This was followed by a decline (-18.5%) which was most likely caused by the COVID-19 pandemic.

# Conferences, symposia

*Number of sections that organised or collaborated on the organisation of conferences and/or symposia between 2010 and 2020.*



With 167 conferences and symposia organised between 2010 and 2020, this category represents 35% of all events supporting research and transmission of knowledge.

26 sections (68% of the respondents) have organised or collaborated on at least one conference or symposium during the survey period.



### **AICA North Macedonia: Art Criticism Today**

“From 2015 until today in the past several years the AICA North Macedonia organizes the annual symposium on the current topic in the field of art criticism entitled "Art Criticism Today". Leading art critics, art theorists and independent researchers are taking part in the Symposium. An integral part of the Symposium is the awarding (for the seventh time) of the Ladislav Barisic Award for Art Criticism awarded by AICA North Macedonia. The symposium had a total of 8 editions.”

### **AICA Ireland: AICA / VAI panel discussions**

“2013 - VAI (Visual Artists Ireland) Get Together in association with AICA Ireland. National College of Art and Design, Dublin (28 June 2013), VAI expanded on the specialist media theme 'Interrogate, Record' in conjunction with AICA Ireland.  
2014 - AICA / VAI panel discussions - 'Artists and Ethics' and 'Art in Time of Transition' – held at the VAI Get Together 2014; AICA Ireland critical writing strand of Visual Artists Ireland's Get Together 2014 Irish Museum of Modern Art, Dublin (Friday 23rd May 2014).”

### **AICA Paraguay: Cuestiones del Arte**

“In 2011, Paraguay hosted the International Congress. Then, since 2018, the Cuestiones del Arte talk cycles have been held, it has been held annually since that year. Until today 4 of them were carried out in different places and in 2020 and 2021 virtually.”

### **AICA North Macedonia - Annual Symposium Program**

“Since 2014, the AICA North Macedonia section proposes an annual symposium organised in order to articulate different key issues regarding the art production, curatorial projects and art criticism in the current local, regional and global sociopolitical context. In partnership with the Museum of Contemporary Art, Skopje and the GEM Club, Skopje.

Themes include: “Art and Space Precarity” (2019), “Attempts at Defragmentation: Expanding and Integrating the Hybrid Institutional Framework” (2018), “The Role of Art Criticism and Visual Arts in the Digital Media Era” (2016), “Fine Art or Visual Art” (2015), “Art Criticism Today: But Clearly, and a Critique of Art”(2014)”

### **AICA Japan - Annual Panel Discussion**

“An annual event featuring two or three members and two or three guests researchers or critics. Audience varies depending on the theme, general public or art world professionals, but the events draw every time a significant number of non-members.

Venues include museum halls and university lecture halls.

Themes include: “Freedom of Art and Expression”(2016), “Rights of Things, Life of Works”(2018), “Transformation of Sculpture in Japan”(2011), “Art and Globalism?”(2010).”

### **AICA United Kingdom - Collaborations**

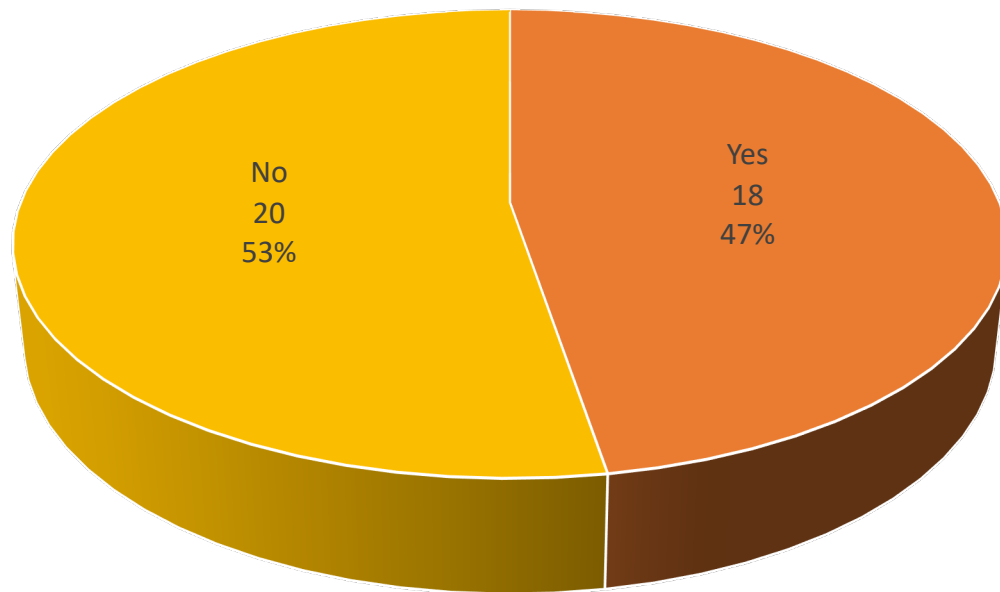
“During the period, AICA-UK has collaborated with different institutions to develop symposia.

Partners included: The Courtauld Institute, the Association of Art Historians (AAH), the Birkbeck Institute of the Moving Image (BMI), the gallery Calvert 22.

Themes include: “Modern Mind: Joseph Paul Hodin at the Tate Archive” (2011), Malevich (2011), John Berger (2016).”

# Workshops and seminars

*Number of sections that organised, or collaborated on the organisation of workshops or seminars between 2010 and 2020*



National sections have organised 112 workshops and seminars between 2010 and 2020; they represent 23% of all events supporting research and transmission of knowledge.

18 sections (47% of the respondents), have organised or collaborated on at least one workshop or seminar during the survey period.

They covered various themes such as writing workshops (AICA Singapore, AICA Netherlands, AICA Croatia, AICA Switzerland), seminars on art conservation (AICA Ukraine), art history, art criticism and history of art criticism (AICA Costa Rica, AICA Brazil, AICA Venezuela, AICA Poland). Some tackled more practical subjects such as art critics' website (AICA USA) or standard contracts and legal framework for curators and art writers (AICA Catalonia).

Those workshops and seminars targeted various audiences: AICA members, arts professionals and researchers, journalists, students in art history, fine arts, etc., institutions, and/or the general public.

### **AICA Brazil: Journey**

“Every year, ABCA launches its Journey, always with a specific theme of the moment. The event has lectures, presentation of communications, artistic presentations, among other activities. The proceedings of the Conferences, published in the form of an e-book, are available on the Association's website.”

### **AICA USA - The Art Writing Workshop**

“Established in 2009, the Art Writing Workshop gives every year ten applicants to the program an opportunity to strengthen their work through one-on-one consultations with leading art critics over a six-month period, from January through June. Participants in the workshop will focus on the craft of writing. Through intensive discussions of their writing, they and their mentors will consider such issues as the development of a critical voice, organizational structure, and argument.”

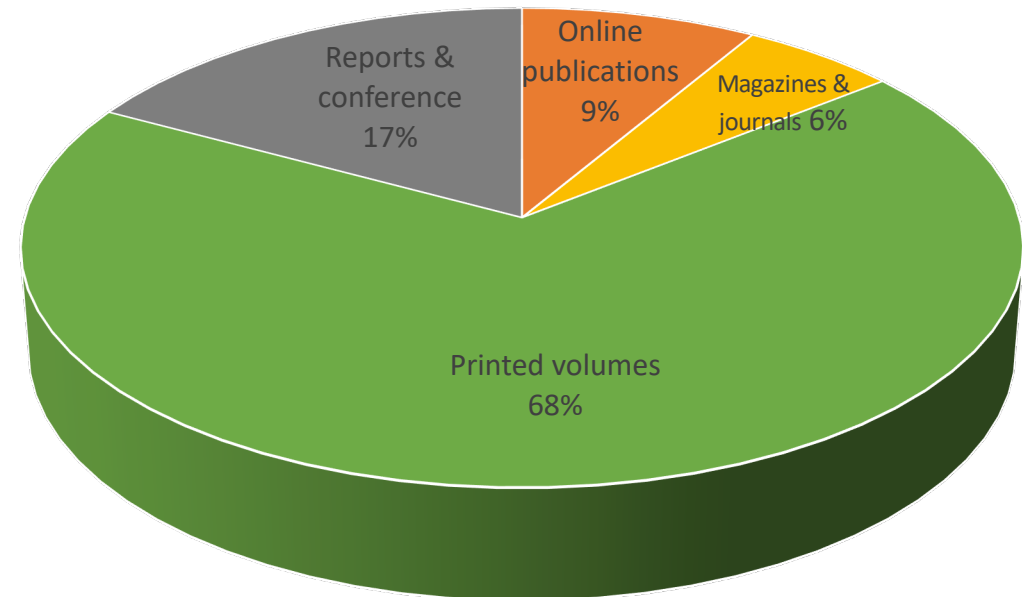
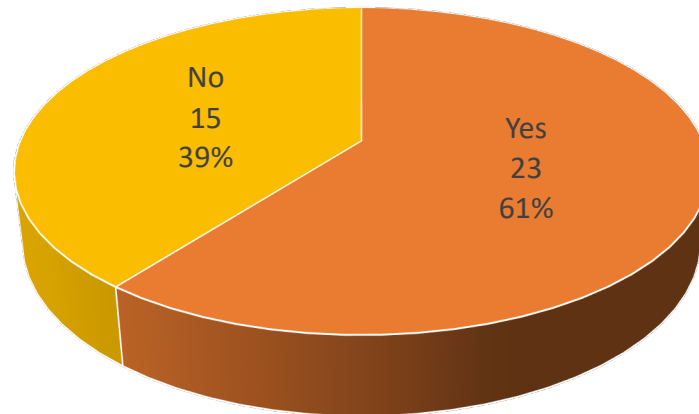
### **AICA Ivory Coast - One-week seminar for journalists: “Art Criticism and Journalism” - 2013 and 2016**

“In 2013 and 2016, the Ivory Coast AICA section offered a one-week art criticism training for journalists (22 in 2016) from Ivory Coast and the diaspora (Burkina Faso, Cameroun, Democratic Republic of Congo, Congo Brazzaville, Niger, Senegal, Togo). Programs included introductory courses, lectures and workshops on art history, contemporary art concepts and issues, art writing lead by art critics, art historians, sociologists and artists. The 2016 seminar concluded with a group show of works by 2 participant artists.”

# Publications

*Types of publications between 2010 and 2020*

*Number of sections that have published or collaborated on publication of books, reviews, etc. between 2010 and 2020.*



**Publications represent 33% of all actions supporting research and transmission of knowledge.**

23 sections (61% of the respondents), have organised or collaborated on at least one publication, online or printed, during the survey period.

### **AICA Brazil: ABCA EDITORIAL SEAL**

“ABCA has its own publishing label, guaranteeing respectability for the publication of books, e-books and event proceedings. The books are published in e-books with partnerships with Brazilian Universities. The ABCA newspaper, with four editions a year (March, June, September and December), presents the reflective production of its members, in articles and essays, with an international section for the participation of AICA members from other countries. Every member can send material for publication in the Journal, which has an ISSN, characterizing itself as a scientific journal.”

### **AICA Portugal: 30 years of AICA/MC Award**

“Three books in Portuguese and English related to the 30 years of AICA/MC Award: «AICA Portugal — History», «AICA Portugal — Visual Arts» and «AICA Portugal — Architecture».”

### **AICA Germany - “Writings on Art Criticism” series**

“This series was established by Walter Vitt in 1993 and is edited by him in collaboration with AICA-Germany. Each volume (in German) is limited to 48 pages and is to be understood as an alternative program to the mammoth catalogues often published. Authors are preferably members of AICA Germany. The subjects are consistent with the current discourse in art criticism. Small booklet published by Steinmeier, with covers by Braunschweig painter and art professor Lienhard von Monkiewitsch. Latest titles include: John Anthony Thwaites, Yves Klein is the first victim. Late critical texts from the Englishman in Germany - from the Sixties with a postscript by Beate Eickhoff, edited by Walter Vitt, volume 28, 2018.”

### **AICA Switzerland - Yearly publication documenting the workshop “Critic! - discussing Swiss art criticism”**

““Critic!” is a series of events on art criticism in Switzerland. Over six evenings, it brings critics and readers in different regions together and encourages exchange about the state of affairs in the context of writing about art. And it should promote the formation of a discussion-friendly and active community of people working in this area. “Critic!” is performed and supervised by Aoife Rosenmeyer and Daniel Morgenthaler. AICA-Switzerland participate each year in the publication of the workshop productions.

Partner: Pro Helvetia - Swiss Cultural Foundation.”

### **AICA Israel - Terminal Magazine**

“Since 2010, AICA Israel publishes the magazine Terminal. Published 3 times in a year, Terminal is a bi-lingual (Hebrew-English) art journal that provides up-to-date information about art trends and main events in Israel and abroad, exposure to young Israeli artists, a platform for Arab and Palestinian artists, interviews with curators of international Biennials, and intimate insight into selected local and international artists' studios.

Terminal aims to encourage and promote dialog between Israeli and international art and thus contribute to the global exposure of art created in this region.”

### **AICA Croatia: Annual Workshop**

“Since 2015 we have been organising annual workshops How to write on Contemporary Art, and What is Contemporary Art? in cities of Zagreb, Split and Rijeka (Croatia).”

# Special programs

**Between 2010 and 2020 the 37 national sections, that took part in the survey, organised or collaborated on 141 special programs:**

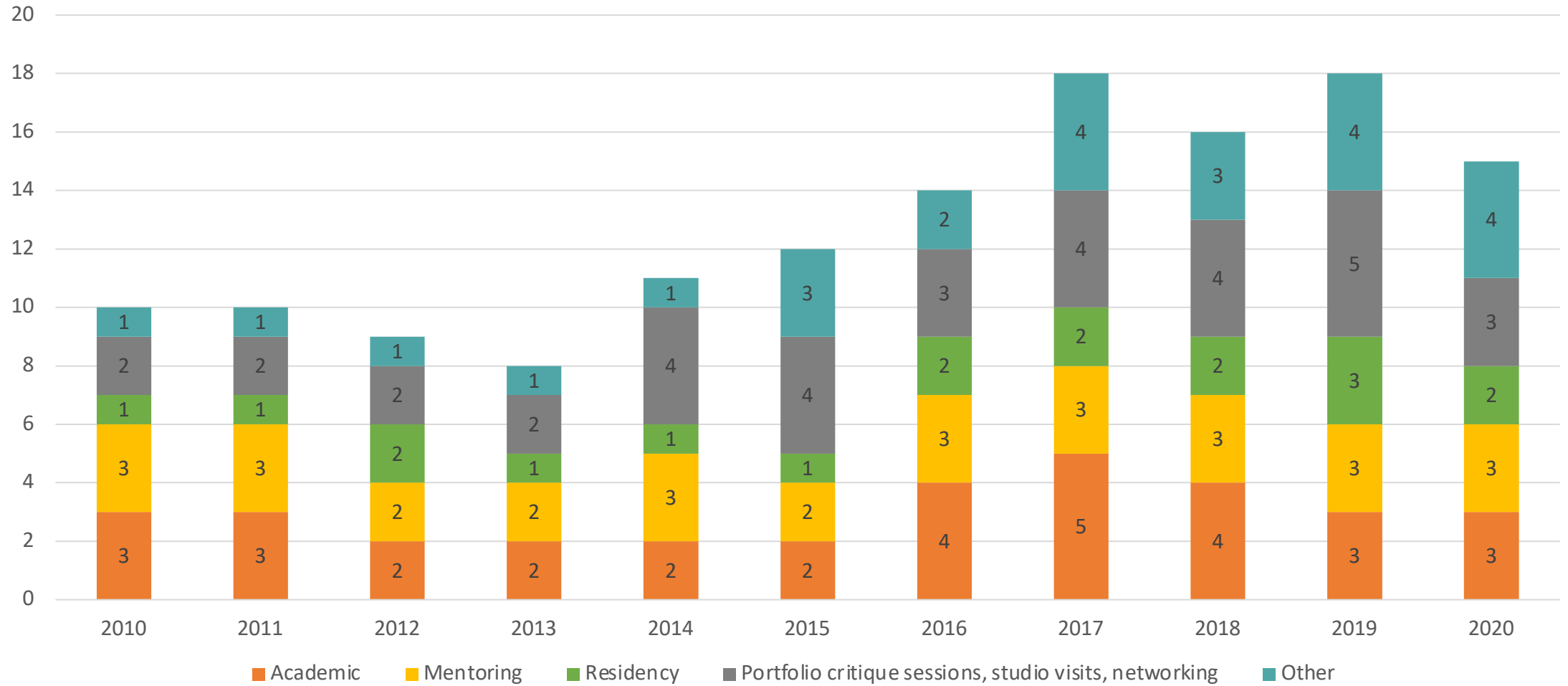
- 33 Academic programs, amounting to 23% of all special programs,
- 30 mentoring programs, amounting to 21% of all special projects,
- 18 residency programs, amounting to 13% of all special programs,
- 35 portfolio critique sessions, studio visits, networking opportunities, amounting to 25% of all special programs,
- 25 other special programs, amounting to 18% of all special programs.

The number of special programs has held steady between 2010 and 2014 at 8-11 special programs per year. Between 2014 and 2019, the number of special programs has slowly increased from 11 programs per year in 2014 to 18 in 2018 (+64%).

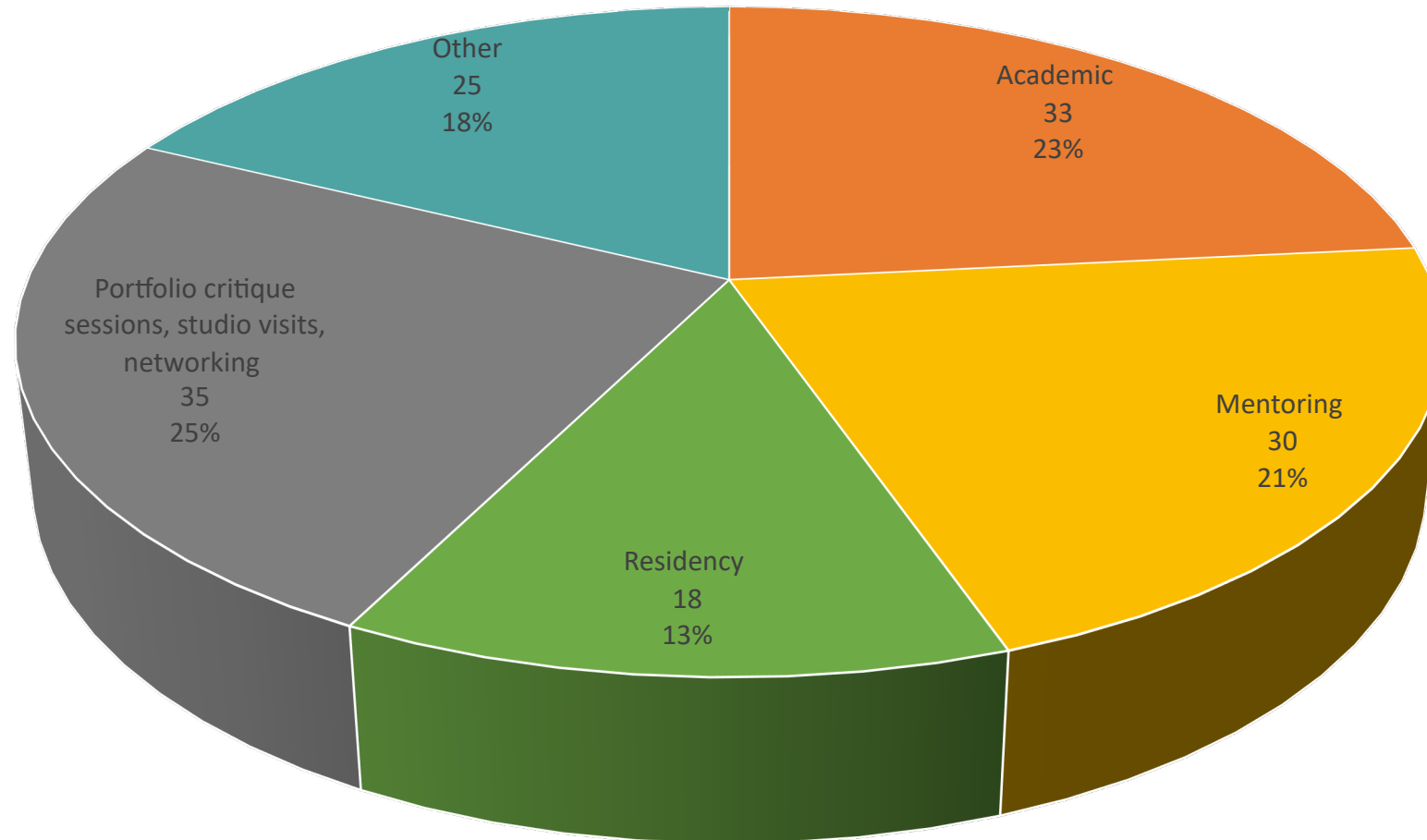
Those programs represent a minority of the surveyed activity, and not much information was provided by the respondents, to draw any formal conclusions.



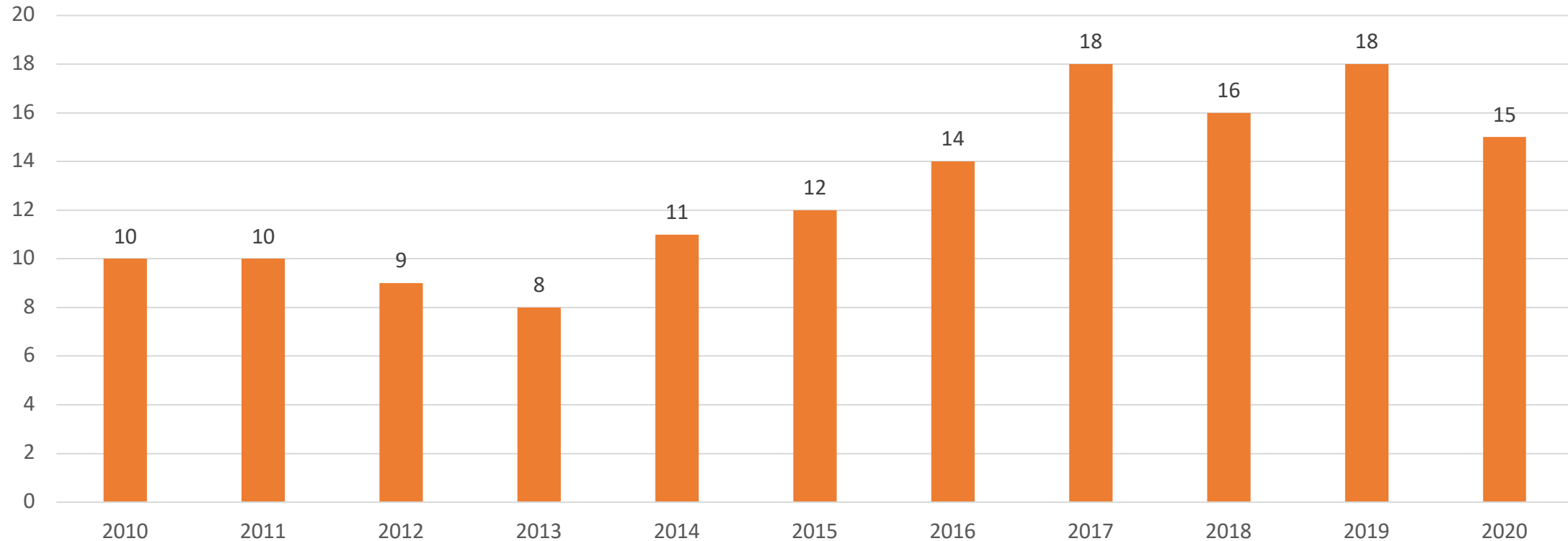
*Special programs organised by or in collaboration with national sections between 2010 and 2020*



*Types of special programs organised by or in collaboration with national sections between 2010 and 2020*



*Number of special programs per year between 2010 and 2020*



The number of special programs has held steady between 2010 and 2014 at 8-11 special programs per year. Between 2014 and 2019, the number of special programs has slowly increased from 11 programmes in 2014 to 18 programs in 2018 (+64%). This was followed by a small decline (-17%) in 2020 which was most likely caused by the COVID-19 pandemic.

### **AICA Brazil: The Critical Practice**

“In its statutes, ABCA presents itself as “a civil, cultural, autonomous and non-profit society” and its purpose is “to bring together visual arts critics, broadly including art critics, researchers, historians, theorists , essayists, journalists, cultural journalists and professors of art history and aesthetics, Brazilian or domiciled in Brazil”. In Universities, we are always together.”

### **AICA USA - Art Critic Mentoring Program**

“Organized in collaboration with CUE Art Foundation, the Art Critic Mentoring program provides six writers annually with the opportunity to work with an established art critic appointed by AICA-USA to develop a piece of writing about one of CUE’s exhibiting artists. Over the course of two months, each writer conducts studio visits with an exhibiting artist and composes a long-form critical essay, which will be published in a printed exhibition catalog and online.

The program is open to writers of any age in the early stages of their careers. Writers are awarded a \$510 unrestricted stipend.”

### **AICA Venezuela - Rafael Pineda and Juan Acha Chairs**

“The creation of the Rafael Pineda Chair of Venezuelan Art and the Juan Acha Chair of Latin American Art honor two distinguished scholars of Venezuelan and Latin American art. The Rafael Pineda Chair was established in 2010 at the Central University of Venezuela UCV, by the Academic Vice Chancellor Dr. Nicolás Bianco, dedicated to art analysis and research. The Juan Acha Chair was established by Rector Benjamin Scharifker in 2018 at the Metropolitan University of Caracas, UNIMET. This Chair aims to promote critical activity and research in the study and analysis of the production of visual arts in Latin America, both in light of the thought and work of the renowned Peruvian-Mexican theorist and critic, and in the contributions of other researchers on the continent with different analytical directions.”

### **AICA France - Studio Critique #1, 2020**

“AICA France has launched in 2019-20 a new program in collaboration with the French authors’ right association ADAGP and the art school Le Fresnoy - Studio national des arts contemporains in Tourcoing.

AICA France has invited 5 art critics at Le Fresnoy to meet the participating artists to the exhibition Panorama 21 - Les revenants and select 5 artists whose work they wished to support.

The 5 critics then met again in Paris to present and explain their choices, dialogue with the artists and respond to questions from the audience.”

### **AICA Macedonia - Art Critic Residency Program**

“Established in 2019, the Art Critic Residency Program invite a theoretician or art critic from the region for a research residency in Macedonia. The resident will produce a relevant text.

In 2019 the Art Critic resident in Skopje was Danilo Prnjat, artist and theoretician based in Belgrade, Serbia.”

### **AICA UK - Regional Meetings**

“In order to reach out to members and the public beyond London, AICA UK holds regular regional summer meetings at major visual arts venues, meeting curators, viewing exhibitions and hosting panel discussions.

The programme was inaugurated in 2009 with an AICA UK's members' summer meeting at Pallant House Chichester; Ashmolean Museum, Modern Art Oxford, 2010; Arnolfini, Bristol, 2011; Sainsbury Centre, Norwich, 2012; Tate Liverpool with an AICA Panel on the Liverpool Biennial open to non members at Bluecoat Gallery Liverpool, 2014; Hull, UK City of Culture, 2017; Nottingham Contemporary, 2018 ; Yorkshire Sculpture Park, 2019.”

# Partnerships

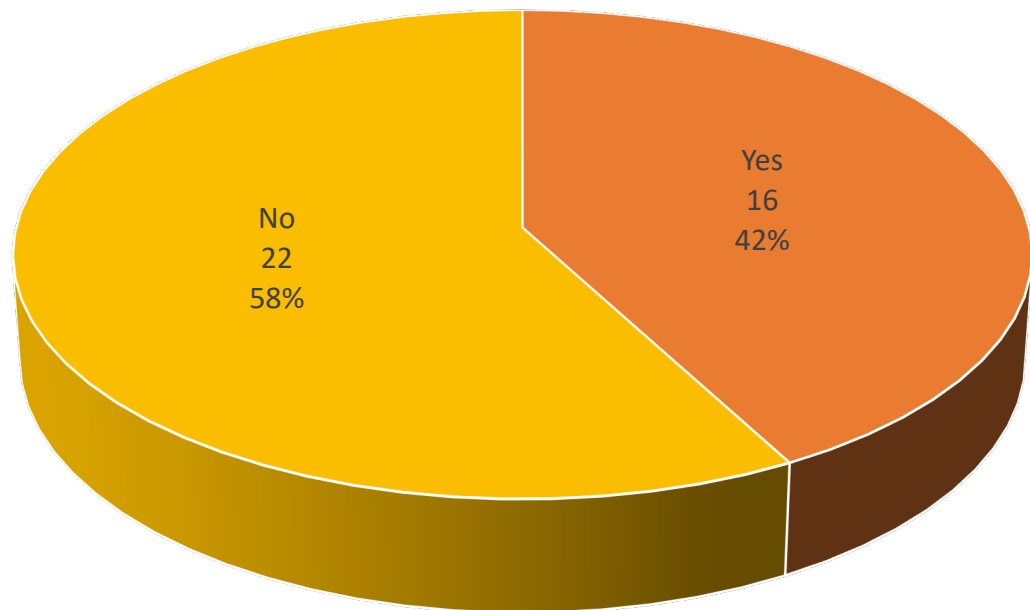
“In kind” support, recurrent and one-time partnerships

In order to carry out their activities, AICA’s national section rely on a wide range of partners, who provide them with long term support or project-based partnerships.

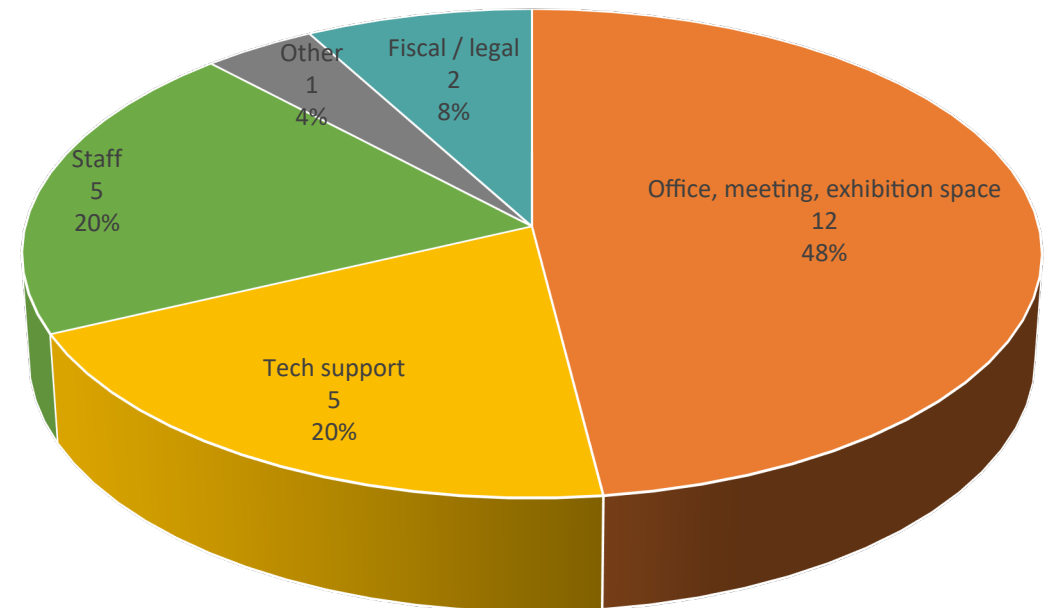
42% of the respondent receive continuous support from their partners that helps with day-to-day work such as assisting with office spaces, technical support and staff.

Sections are also involved in project-based partnerships, either on one-time basis (36%) or a regular basis (64%).

*Sections receiving continuing support from a specific partner*



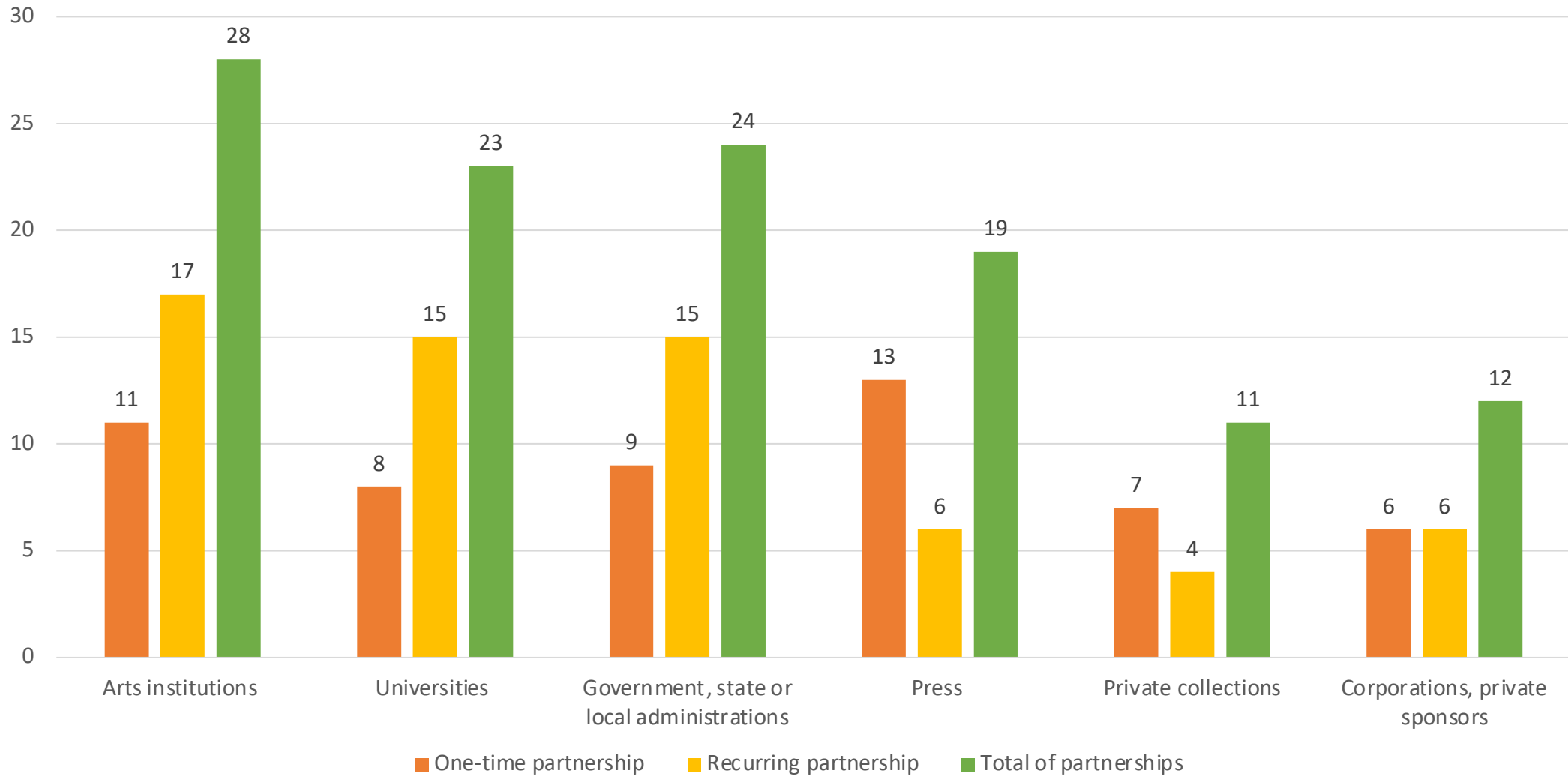
*Type of continuing support received by sections*



42% of the respondents receive long term support from their partners, mostly from art institutions, universities, government agencies and lawyers .

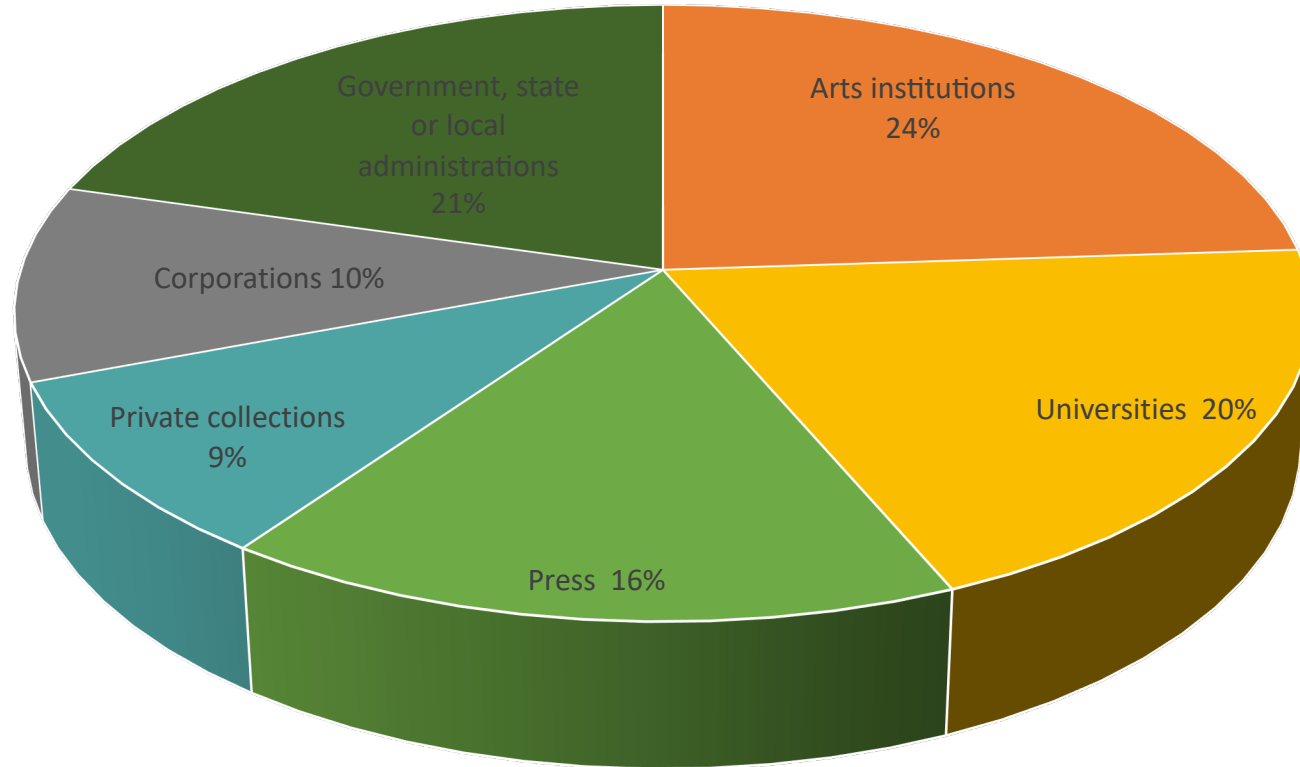
These partners provide sections most often with office, meeting and exhibition spaces (48%), staff (20%) and technical support (20%).

*Number of program or project-based partnerships developed by national sections*



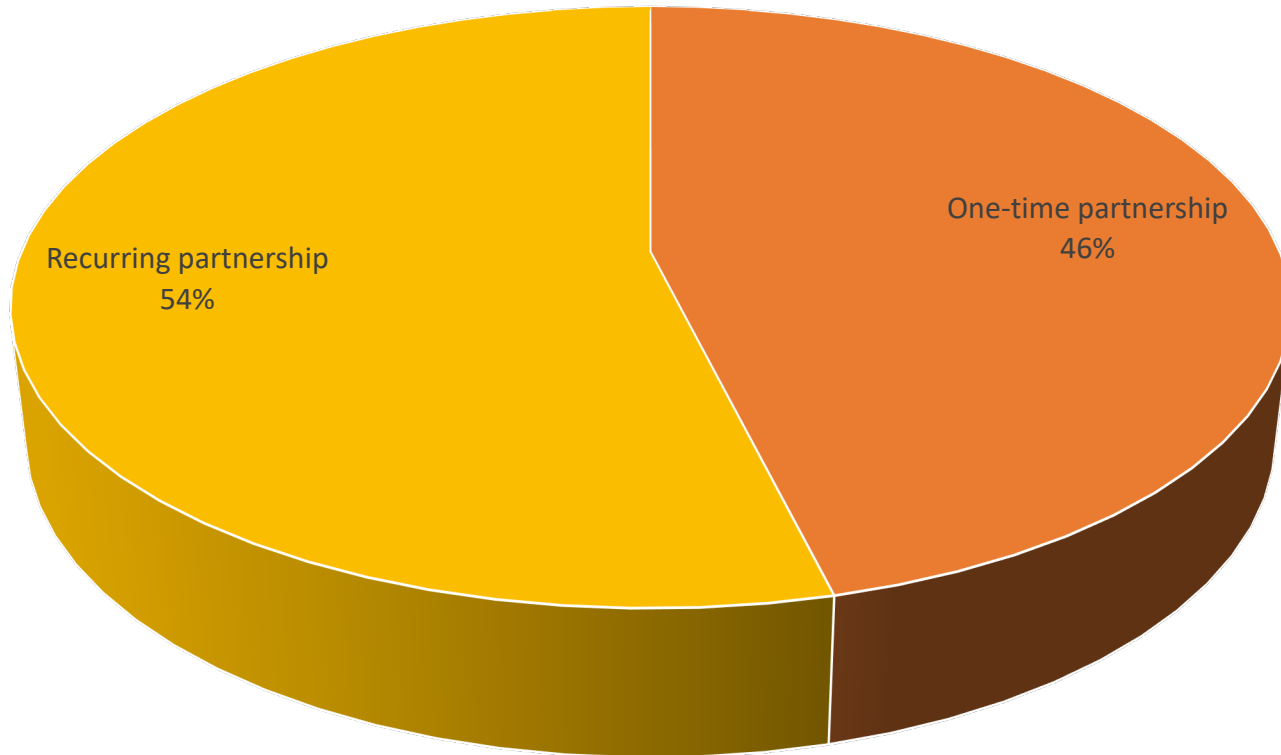


*Partners/collaborators in program or project-based partnerships developed by national sections*



Most partnerships has been developed with with art institutions (24%), government or local administrations (21%) and universities (20%).

*Recurring vs one-time project based partnerships*



Sections have developed project-based partnerships, either on one-time basis or a regular basis. 54% of project-based partnerships occurred on a regular basis.

# Conclusion

The responses to the survey show extraordinary dynamism of AICA's national sections. The 37 sections that responded represent 63% of the total number of sections.

Between 2010 and 2020, the 37 sections organised 415 special events, they were involved in 484 events that supported the transmission of knowledge and research and 141 special programs.

These events and programs are a testament to the national sections' tenacity, determination and proactiveness in furthering the mission and goals of AICA. Their actions help to promote art criticism as a discipline, and contribute to its methodology, and underscore the need to shed more light on each sections' astounding work.