



XLIX AICA International Congress Havana, Cuba 11-15 October 2016

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Dear AICA Member,

We are pleased to present to you this Newsletter, which focuses on the XLIX AICA Congress held in Havana, Cuba, last fall. The seven-day event in Cuba included a one-day symposium, "New Utopias: Art, Memory, and Context," panel discussions, a tour of Havana's museums and galleries, as well as a two-day post-Congress outside of the Cuban capital, for which we provide several reports and a rich photographic documentation. During the Congress, we presented two of our Awards, for Distinguished Contribution to Art Criticism and for Young Critics.

During that historic event, we held our latest Board and General Assembly, and elected three Vice-Presidents and ten International Board Members. To introduce the newly elected officials, as well as new National Presidents, we publish their short biographies and pictures.

In addition to the materials mentioned above, this Newsletter contains reports from several AICA Committees and news from the *Archives de la critique d'art*. It also informs about recent publications by AICA members, as well as about several upcoming events.

As we highlight here our Congress in Cuba, we are pleased to inform you that our fiftieth Congress will take place in Paris, between November 13 and November 17, 2017.

Thanks to all contributors and enjoy!

Editors

P.s.: Follow us on [Facebook](#) and [Twitter](#).

Letter from the President

Dear AICA Member:

The XLIX AICA Congress in Havana, Cuba, (October 11-15, 2016) belongs to history, but it stays fresh on my mind, as it was a very special, historic event. It will take time to process its impact on me, therefore here are just a few “memos” I wrote to myself in Havana, while responding to the title of our conference, “New Utopias: Memory, Art, and Context.” Because my presidency of AICA ends this year, I’d like to call it: “Last Letter from the President.”



Context

Yes, this conference coincides with the 500th anniversary of the publication of Thomas More’s *Utopia*, a book of fiction and political philosophy, which presents an imaginary island inhabited by a community that follows the strict rules of citizenship, politics, law, religion, morality, culture, and customs in an exemplary fashion. Strangely enough, I catch myself wondering what the celebration of the 501st anniversary will look like... No answer of course, I rather think about the following words of the Uruguayan writer Eduardo Galeano: “Utopia is on the horizon. I move two steps closer; it moves two steps further away. I walk another ten steps and the horizon runs ten steps further away. As much as I may walk, I’ll never reach it. So what’s the point of utopia? The point is this: to keep walking.”

Memory

Yes, Cuba is an “elusive” island, literally and metaphorically speaking, which has nourished our imagination for centuries. It is also a very concrete place with a distinct political, cultural, and economic identity in the early twenty-first century. Of course, Havana occupies the central position on this island—a city with a unique past and present reflected in its syncretic architecture, culture, and collective memory. A quintessential modern city reflecting various utopianisms (historical, political, cultural, architectural, artistic, or mythical), Havana is a city of continuity and dramatic ruptures, and as such has provided a highly fertile ground for thinking about the future of utopia, not just in terms of the binary “idea-experience,” but also as a chain of “idea-experience-memory-art.” *La Habana, siempre La Habana*—these charged words repeated several times by Rubén del Valle Lantarón in his speeches during our Congress, will stay with me for a long time.

Art

Yes, there is a lot of good art produced in Cuba, often in tiny studios, with very limited access to art materials. The great Wifredo Lam has been quoted to say: “With regard to life, modern painting is a revolutionary activity... We need it in order to transform the world into a more humane place where mankind can live in liberty... We must accept these things with passion. It means that we must live imaginatively.” One thing that I am certain after visiting museums, galleries, and artist’s studios here: there are many Cuban artists who live “imaginatively,” with passion for art, while dealing wisely and sensibly with the current dilemmas of “post-utopias” and “critical dystopias.” And that’s how the idea of “new utopias” is being kept alive.

Sincerely yours,
Dr. Marek Bartelik

Letter from the Secretary-General

The AICA International Congress in Havana was a milestone event for AICA in re-engaging with a country that is emerging from revolution and forging new links, cultural as well as political and economic. Having first visited Havana in 1996 for the first solo exhibition of a British artist in Cuba: the sculptor Richard Deacon at the Wifredo Lam Center, I was intrigued to see how much the city had changed in twenty years. On my first visit we had flown in the teeth of Hurricane Lily and were restricted in our travelling around Havana old city. This time I was pleased to have the opportunity to walk the streets with so much of the rich architectural heritage preserved and much under refurbishment. There are many signs of rapid change; new boutique hotels are opening in the grand palatial old houses, funky new bars offering good food are creating small businesses for a young generation eager and ambitious for a new culture. New artist led spaces are creating a rich artistic energy and the city feels open and welcoming. We could not have anticipated that our visit would just precede the death of Fidel Castro. It will be interesting to see if this puts the brake on the new momentum we experienced.



Cuba was one of the earliest countries to engage with AICA, the Cuban section of AICA was established in 1952-1956; reestablished in 1986-1990 and reformed again in 2014. Today, the section has 29 members led by president David Mateo. The Congress was welcomed by the Ministry of Culture with the strong support of Rubén del Valle Lantarón, President of the National Council for the Visual Arts and Jorge A. Fernández Torres, the Director of the National Museum of Fine Arts which hosted the Congress. The speakers, including AICA UK members Michael Asbury and Hilary Robinson, Robert Storr from the US and Dannys Montes de Ota, Director of the Havana Biennale, offered perspectives on the theme New Utopias, Art, Memory and Context.

Panel contributions also offered some hitherto little known histories of the international relationships of Cuban artists, curators and critics since the 1950s. The event was enthusiastically attended by Cuban artists, curators and critics and laid firm foundations for AICA's presence at the 13th Havana Bienial in November 2018.

AICA UK offered four travel awards for the United Kingdom members to attend the Congress and hope that the Section can continue this support for future Congresses. I was surprised that AICA USA members did not take up this first opportunity to visit Cuba and attend the Congress, but we were very pleased to welcome 140 delegates from 27 countries, including critics from as far afield as Pakistan and Taiwan.

Marjorie Allthorpe-Guyton

Letter from the Treasurer

2016 was my first year as Treasurer of AICA International. I worked very closely with our great Assistant in Paris, Nathalie Rousselle, and I learned a lot. I now have a broader understanding of our global finances.

We have improved the process for collecting membership stamps. The new online order form makes the process easier and less time consuming for our employee and for our accountant. I thank you all for your collaboration, and I'm happy to announce that by today, the majority of Sections which ordered the stamps online have already received them. For the remaining Sections, Treasurers please submit your form online so you can get a good start with lot of stamps in your basket!

I wish you all the best in 2017, and I'm eager to work on great projects with you.

Mathilde Roman



Stamps and cards order form

For stamps and cards order form, visit:

<http://aicainternational.org/en/stamps-order>

If you need more information, please contact:

Nathalie Rousselle, Paris Office Assistant: aica.office@gmail.com

or Mathilde Roman, AICA Treasurer: mathilderoman54@gmail.com

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Office Hours

Monday, Tuesday 10:00 am - 1:00 pm & 2:00 pm - 6:00 pm

Wednesday 10:00 am - 1:00 pm & 2:00 pm - 5:00 pm

Thursday, Friday 10:00 am - 1:00 pm & 2:00 pm - 4:00 pm



Nathalie Rousselle
Paris Office Assistant

New AICA terminology

Please note the changes:

The Executive Bureau is the **Secretariat**

The Administrative Council is the **Board**

International Members are **International Board Members**

AICA Commissions are **Committees**

From David Mateo

An Interview as appeared in the Congress Newspaper published in Havana

Could you please explain in short the reconstitution of the Cuban section of AICA and discuss the XLIX Congress in Havana?

This is the successful conclusion of the process initiated by the reconstitution of the Cuban section about three years ago, with 29 members. Cuban critics were not members of AICA for over 20 years. I am convinced, that the membership of AICA Cuba will increase rapidly.

We must acknowledge the commitment of AICA's President, Marek Bartelik, for assisting us in the process of reconstituting our section. He visited Havana on two occasions and met with the officials from the Ministerio de Cultura [MINCULT], the Unión de Escritores y Artistas de Cuba [UNEAC], and the Consejo Nacional de las Artes Plásticas [CNAP], as well as with the important groups of critics, including members of AICA Cuba. I would also like to acknowledge the support and input of our colleague and friend from Paraguay, Adriana Almada, as well as Carlos Acero Ruiz, the Chair of Congress Committee.

For us, the XLIX AICA Congress offers a great opportunity to engage in debates on the current state of the global art world in regard to art production, curatorial practices, and art criticism. This Congress will offer a unique opportunity for AICA members and other participants to establish contacts with the art professionals in Cuba and learn about our rich art scene.

This XLIX AICA Congress, within the Cuban context, will offer a great opportunity for the updating and engagement in the debates and global analysis taking place at present on artistic production, curatorial practices and art criticism.

Congress Committee Report

The XLIX Congress attracted near 150 delegates from 27 countries; we were all pleased to join Cuban museum directors, artists, students and cultural agents from the island in all our different activities and venues from October 11 to October 15, 2016. We continued with a format of a one-day symposium, but this time we added two extra panels, one devoted to the history of AICA in the Caribbean and the second one to the history of the Havana Biennial. We also had tours of the galleries, museums, art schools and artist studios, including those of Los Carpinteros, Kcho and Carlos Garaicoa, as well as the receptions at the Fundación Ludwig de Cuba, for which we thank its Directors Helmo

Hernández and Wilfredo Benítez Muñoz, and at the Norwegian Embassy, in Havana, for which we thank the Norwegian Ambassador Ingrid Mollestad.



On Tuesday October 11, we held meetings of the AICA Committees, which were generously hosted at the Museo Nacional de Bellas Artes in their two handsome buildings. The main event on that day was our opening ceremony at the auditorium of the Cuban Art Building of the Museo Nacional de Bellas Artes. During the evening we presented the Distinguished Contribution to Art Criticism Award (for lifetime achievement) to Adelaida de Juan Seiller, for her contribution to the art and art criticism in Cuba in the context of the Americas. The ceremony concluded with a dance performance by the *Danza Teatro Retazos*.

On Wednesday October 12, we had our AICA Board and our General Assembly at the Universal Art building of the Museo Nacional de Bellas Artes, with an intermission for lunch at a beautiful museum restaurant.

On Thursday October 13 and Friday October 14, we continued our activities with the symposium "New Utopias: Art, Memory and Context" and the panel discussion on the history of Havana Biennial which was simultaneously translated English - French - Spanish. The afternoon of October 14 was devoted to visits of galleries and studios in Havana.

On Saturday October 15, the panel discussion on "AICA in the Caribbean" was held at the Museo Nacional de Bellas Artes, followed by the ceremony of presenting the Incentive Awards for Young Critics to Victor Wang (UK), Francisco Dalcol (Brazil) and Yenny Hernández Valdés (Cuba). The congress concluded with a lovely closing ceremony at Centro Wifredo Lam with the Ensemble *Septeto Habanero*.

The two-days post-congress took the delegates to the Matanzas City, to visit the Slavery Museum at San Severino Castle and the Varadero Beaches. The next day we spent at Finca Vigía, the house where the famous American writer Ernest Hemingway lived, and we also visited the National Ballet Dance Company School in Havana.

We were highly indebted to two host institutions and their directors: the Museo Nacional de Bellas Artes and the Centro Wifredo Lam, Jorge A. Fernández Torres and Dannys Montes de Oca.

Our deepest gratitude to David Mateo, AICA Cuba President, who was in charge of the management of this Congress. His work was a key to articulate everything from the financial contribution of the National Council to the involvement of all cultural institutions, artists, students and critics. We would like also to acknowledge Dannys Montes de Oca, Antonio Fernández Seoane and others members of AICA Cuba, as well as to Margarita González Lorente, interim Director of the Centro de Arte Contemporáneo Wifredo Lam and Martha Alicia Gonzalez Puig, AICA Cuba congress assistant. We also thank the travel agency Paradiso, and in particular Yanet Ramírez Hernández, for assisting us with hotel and travel arrangements.

We would also like to recognize the support from the Ministry of Culture in Cuba and the National Council of Plastic Arts, chaired by Rubén del Valle Lantarón, for providing all the resources to our congress, including transportation for the delegates to different venues, simultaneous translations, receptions, promotional materials and the special newspaper devoted to the congress.

Carlos Acero Ruiz
Chair

AICA Awards Committee Report

During the opening ceremony of the Congress, the Awards Committee presented the **2016 AICA Prize for Distinguished Contribution to Art Criticism** to Adelaida de Juan Seiller, a lifetime achievement award, given every year to a renowned art critic from the country that hosts the conference and who is nominated by the national AICA section. When nominating Adelaida de Juan Seiller for the prize, AICA Cuba stressed her commitment to and engagement with the national art scene as art critic, teacher and researcher, and the recognition she has been given in Latin America and the Caribbean.



Adelaida de Juan Seiller was born in Havana in 1931. She received a PhD in Literature from the University of Havana and undertook postgraduate studies at Yale University and the *École du Louvre* in Paris. She was a founder and President of the Cuban Section of AICA International in the 1980's, a founder member of the Unión Nacional de Escritores y Artistas de Cuba (UNEAC), and a member of its National Council. She has lectured in universities in Mexico, the United States of America, Venezuela, Brazil, Argentina, Spain, France, the United Kingdom and Japan, and has published numerous books. She regularly contributes to various anthologies of Latin American art in Cuba, Mexico, Brazil, Ecuador, Chile, Spain, and France, and to international art magazines. She is Professor and Art History consultant at the University of Havana.

Previous recipients of this award were Ticio Escobar (Paraguay 2011), Annemarie Monteil (Switzerland 2012), Thomas Strauss (Slovakia 2013, posthumous), Lee Yil (South Korea 2014, posthumous), Sarah Wilson (United Kingdom 2015). As a part of the award, a collection of selected writings selected by Adelaida de Juan Seiller will be published by AICA Press in collaboration with AICA Cuba.



Adriana Almada, Carlos Acero Ruiz, Marjorie Allthorpe-Guyton, Adelaida de Juan Seiller at the awards ceremony, MNBA

The 2016 AICA Incentive Prize for Young Critics was presented during the closing ceremony of the Congress. This is an international contest related to the annual AICA Congress, which awards the winner with a trip to the city where the event takes place. This year, young critics (up to 35 years old) were invited to submit a text related to Latin American art, artists or events. The winning text and the honorary mentions were selected among submissions coming from Cuba, Ireland, USA, El Salvador, Barbados, Brazil, Guatemala, Venezuela, Greece, Spain, México, South Korea, United Kingdom, Guyana, and Puerto Rico.

The Jury members were Sara Hermann and Carlos Acero Ruiz from the Dominican Republic, and Michael Asbury from the United Kingdom. The international Jury awarded the first prize to Victor Wang, a Vancouver-born and London-based writer and curator. The honorary mentions were given to Francisco Dalcol (Brazil) and Yenny Hernández Valdés (Cuba). Yenny Hernández, who lives in Havana, attended the ceremony to receive honorary certificate. Victor Wang will be invited to attend our next Congress.

The Awards Committee thanks the AICA Fellowship Fund Committee for its kind collaboration to cover the winner's travel costs.

Adriana Almada
Chair

AWARD OF EXCELLENCE



International Association
of Art Critics

XLIX AICA Congress, Havana, Cuba, October 2016



VICTOR WANG

Premio AICA de incentivo
a jóvenes críticos 2016

First Prize



**FRANCISCO
DALCOL**

First Honorary Mention



**YENNY HERNÁN-
DEZ VALDÉS**

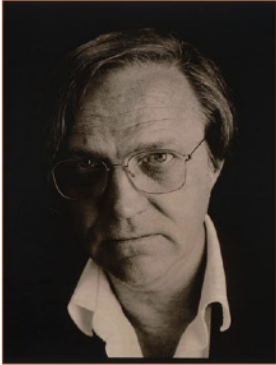
Second Honorary Mention

Screen image from the ceremony

Speakers for Symposium

"New Utopias: Memory, Art, and Context," Museo Nacional de Bellas Artes

Keynote Speakers



Robert Storr
(USA)

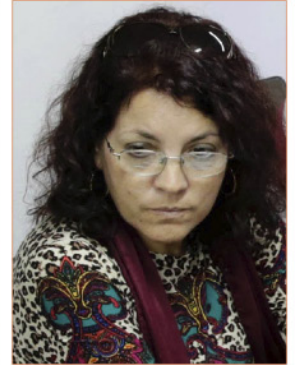


Jorge A. Fernández
Torres (Cuba)

Moderators



Nilofur Farrukh
(Pakistan)



Dannys Montes de
Oca Moreda (Cuba)

Speakers



Michael Asbury
(UK/Brazil)



Cristina Freire
(Brazil)



Antonio Eligio (Tonel)
(Cuba/Canada)



Hilary Robinson
(UK)



Damian Smith
(Australia)



Yolanda Wood
(Cuba)

Read more: <http://aicainternational.org/en/congress-2016-symposium>

IN PICTURES



Rubén del Valle Lantarón and members of AICA Cuba with President of AICA International at the Centro de Arte Contemporáneo Wifredo Lam [CWL]



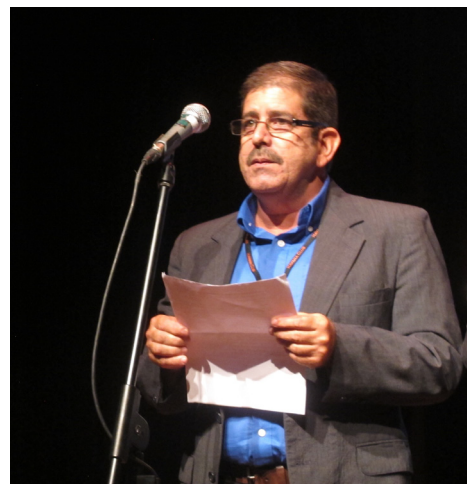
From left to right: Dannys Montes de Oca, Antonio Fernández Seoane, David Mateo, Marek Bartelik, Jorge A. Fernández Torres and Teresa Domínguez at the Museo Nacional de Bellas Artes [MNBA]



Rubén del Valle Lantarón, President of the Consejo Nacional de las Artes Plásticas



Jorge A. Fernández Torres, Director of the Museo Nacional de Bellas Artes



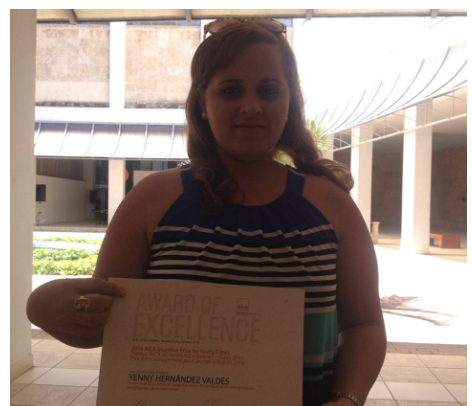
David Mateo, President of AICA Cuba



Adelaida de Juan Seiller, winner of the 2016 AICA Prize for Distinguished Contribution to Art Criticism



Adelaida de Juan Seiller with David Mateo and Marek Bartelik



Yenny Hernández Valdés, winner of Second Honorary Mention Incentive Prize for Young Critics 2016



Natalie Rousselle, Hai-Ming Huang, Chi-Ming Lin, Jean-Marc Poinot, Danièle Perrier, Elisabeth Couturier, Ulrika Stahre and Christian Chambert at the Board, MNBA



Niilofur Farrukh, Marjorie Allthorpe-Guyton, Marek Bartelik and Mathilde Roman at the Board



Robert Storr, Niilofur Farrukh, Damian Smith, Hilary Robinson and Yolanda Wood during Symposium "New Utopias: Memory, Art, and Context," MNBA



Michael Asbury, Cristina Freire, Jorge A. Fernández Torres, Dannys Montes de Oca and Tonel during Symposium "New Utopias: Memory, Art, and Context"



Matilde dos Santos, Luz Merino Acosta, Carlos Acero Ruiz and Marianne de Tolentino during panel discussion: "AICA in the Caribbean," MNBA



Michael Asbury, Yenny Hernández Valdés, Carlos Acero Ruiz, Adriana Almada and Marek Bartelik during 2016 AICA Awards Ceremony, MNBA



Antonio Fernández Seoane, Margarita Sánchez, Margarita González Lorente, Dannys Montes de Oca during panel discussion: "Past, Present and Future of the Havana Biennale"



AICA members at "Past, Present and Future of the Havana Biennale," CWL



**Speakers at the Symposium
"New Utopias: Memory, Art, and
Context" at the Museo Nacional de
Bellas Artes**

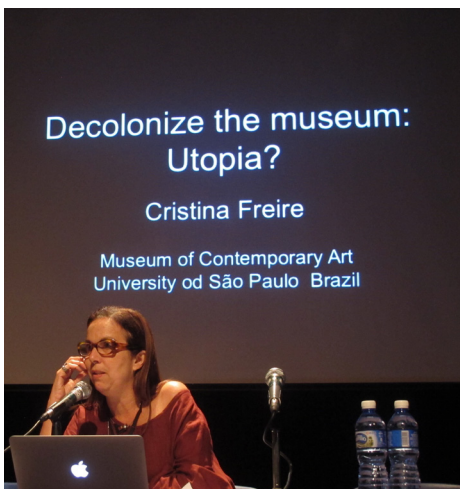
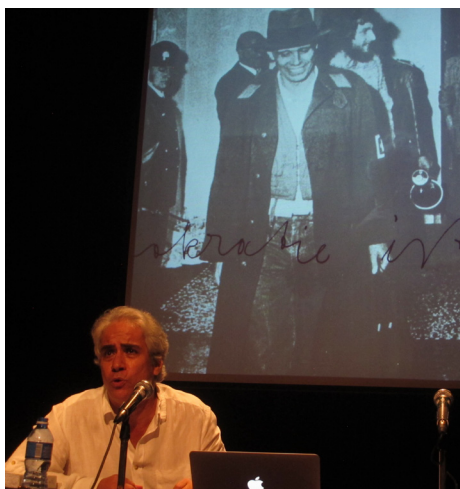
left: Robert Storr, keynote speech

right: Hilary Robinson, "New Feminist
Activism: Memory, Art, and Context"



left: Yolanda Wood, "Art, thought and
utopia: insular memories and visual
imaginaries to think the Caribbean in
the global space"

right: Damian Smith, "Intercambio - A
Conversation between Two Trains"



left: Jorge A. Fernández Torres, key-
note speech

right: Cristina Freire, "Decolonize the
Museum: Utopia?"



left: Michael Asbury, "Brasília from
birth to death"

right: Antonio Eligio (Tonel), "Carnival,
or the triumph of the Utopian Drum"

GALLERY VISITS



Union de Escritores y Artistas de Cuba [UNEAC]



Kcho' studio / Museo Orgánico de Romerillo [MOR]



Carlos Garaicoa' studio



Cristina Vives Gallery



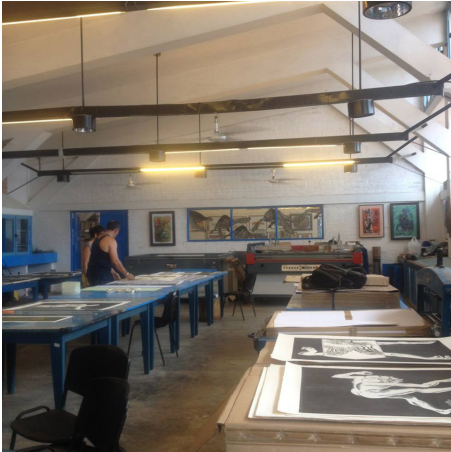
Christian Chambert, translator, Cristina Vives, Ingrid Mollestad (Ambassador) and AICA members at Norwegian Embassy



ISA, Universidad de las Artes



ISA, Universidad de las Artes



Serigraphy studio at ISA, Universidad de las Artes



Robert Storr and Marie-Luise Syring visiting an exhibition at ISA, Universidad de las Artes



Christian Chambert visiting an exhibition at ISA, Universidad de las Artes



Villa Manuela Art Gallery at UNEAC



Villa Manuela Art Gallery at UNEAC



Exhibition with Michel Chailloux, Karlos Pérez, Stainless, Serones, at the Serones Estudio, specially organized for AICA members



Cristina Freire, Tony de Serones (artist), Martha Alicia Gonzalez Puig (AICA Cuba congress assistant), Marek Bartelik, Paolo de Serones (artist) and David Mateo at the Serones Estudio

AICA MEMBERS RELAXING



Marja-Terttu Kivirinta and Mathilde Roman



Adriana Almada and Jean-Marc Poinot



Lunch at the Museo Nacional de Bellas Artes restaurant



Nathalie Rousselle, Alma Saladin and Martha Alicia Gonzalez Puig at an evening reception in Havana



Opening Ceremony, performance by *Danza Teatro Retazos* at MNBA



Ensemble *Septeto Habanero* performing for Closing Ceremony at CWL



AICA members dancing at the Closing Ceremony



Rose Morley, Robert Storr and AICA members at the Closing Ceremony

Thank-you Letters

Victor Wang

"Firstly, I would like to apologize for not being able to attend this exciting congress in person, I would have really liked to have met you all, and partake in the many relevant discussions happening over the week.

I am extremely honoured to receive the 2016 AICA Incentive Prize for Young Critics for my essay 'The Creation of Sanctioned Spaces and the Fall of the Cuban Wall: The 12th Bienal de La Habana'. And I would like to share this award, along with my admiration, to all the cultural workers, artists, curators, technicians and viewers in Cuba that work to make such exhibitions possible. I would firstly like to thank the Centro de Arte Contemporáneo Wifredo Lam, Jorge Fernández Torres, Margarita González Lorente, Blanca Victoria López, Edisabel Marrero Tejeda and the rest of the team for their extreme generosity. And a special thank you to the artist Aman Mojadidi, Victor Ekpuk and Jeanno Gausi, for which this paper would not be possible.

For me, this paper was my attempt in trying to understand and analyse a moment of political transitioning, one that will effect Cuba, and the role of the Bienal de La Habana moving forward. In part, I see mega-structures, such as biennales, as having a role in supporting and informing the public. Especially when they operate in countries and societies that are in transition, or have recently begun a process of economic/governmental reform.

The other side of this is how biennales and artist can enter a foreign context, and remain sensitive to the conditions, regulations, and environments of that specific site or country, especially when such sites are subject to unique economic, colonial, and neoliberal histories and conditions. And with that I would like to thank AICA for this generous award, and I look forward to continuing my support to the arts and culture in Cuba, and attending the next congress."

Rubén del Valle Lantarón

"Dear Marek,

Time has passed since the closure of the Congress, and yet here, we are still talking a lot about all the experiences lived together. It is rare that this kind of event marks as much the memory of the participants and organizers. This was mostly due to your desire to organize this Congress in Cuba, as well as your ability to create a climate of respect and dialogue beyond possible tensions and contradictions. The preparation and realization of this Congress is an example that will mark our ways to keep building utopias: broad and complex and more intimate and daily ones. In Havana you have left a large community of friends and, among them, you can count on me."

Damian Smith

"I really enjoyed the AICA conference. I felt very honored to have participated. The talks were very stimulating and they gave me some fresh insights. It was great... to encounter many wonderful people from around the world."

Cristina Freire

"For me it was also great to have this opportunity to share my ideas within this fantastic Congress and to visit Cuba for the first time."

Tonel (Antonio Eligio)

"Many thanks again for the invitation to attend this AICA congress, and for the opportunity of being part of it and of the symposium. I enjoyed very much the whole experience."

XLVIII AICA Congress Newspaper

Advertisement for the XLIX Congreso Internacional La Habana, featuring the AICA Cuba logo and the text 'Nuevas Utopías: Arte, memoria y contextos'.

Adelaida de Juan MIEMBRO DE HONOR | HONORARY MEMBER, AICA-CUBA |

¿Cómo se fundó el capítulo cubano de la Asociación Internacional de Críticos de Arte (AICA) en los años ochenta?

In 1985 I was invited by the Presidency of the AICA to assist a reunion annual in Caracas. Yo había colaborado, en tanto Experto de Arte Latinoamericano de la Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura (UNESCO)...

Could you refer to the creation of the Cuban AICA section in the 80's, with you as President?

In 1985 I received an invitation from the AICA Presidency to attend its annual meeting in Caracas. I have cooperated, in my capacity as expert on Latin American art with UNESCO, in several meetings and publications. Once I was attending the Congress I met with the then President and the Secretary...

How do you assess the fact that Cuba was able to reintegrate to AICA International and that present the country hold the seat of the XIX International AICA Congress?

During the last century, the section AICA-Cuba played an active role on national and international levels. Once the economic conditions, which had hindered our cultural activities as Cuba improved, the reinstating of the Cuban section of AICA was a source of joy to all members of AICA-Cuba.

You have been awarded the 2016 AICA Award for Distinguished Contribution to Art Criticism? How does this award represent to you?

Receiving such an important award from AICA is an honor and an obligation. I am very grateful to AICA and at the same time, feel deeply committed to working as an art critic.

"En 1987, ya el capítulo cubano funcionaba a nivel nacional con unos 35 miembros. Establecimos un premio anual de crítica de arte y otro para la curaduría [ganado inicialmente por Lesbia Vent Dumois]. El término Curaduría resultaba tan inusual, que el periódico Gramma me entrevistó sobre él."

"By 1987, the Cuban section was already active at a national level with 35 members. We created the annual award for art critic and another for curator work (the first award was granted to Lesbia Vent Dumois). The term curator was so unusual, that the Gramma newspaper interviewed me to learn about it."

"Adelaida de Juan Premio Internacional AICA Awards, 2016"

During the last century, the section AICA-Cuba played an active role on national and international levels. Once the economic conditions, which had hindered our cultural activities as Cuba improved, the reinstating of the Cuban section of AICA was a source of joy to all members of AICA-Cuba.

NOTICIAS ARTECUBANO [ESPECIAL]

Adelaida de Juan Premio Internacional AICA Awards, 2016

Adelaida de Juan Premio Internacional AICA Awards, 2016

¿Qué importancia le otorga Uda. a la celebración del XLIX Congreso de la Asociación Internacional de Críticos de Arte (AICA) en La Habana, para la cultura cubana y sus interrelaciones en particular?

La Habana siempre La Habana. Escenario de trascendentes eventos culturales, plaza de incontables descubrimientos y exploraciones visuales, territorio de múltiples encuentros...

How important for Cuban culture is the fact that Cuba is hosting the XLIX Congress of AICA International?

La Habana siempre La Habana. The scene of many timeless cultural events, a square of countless discoveries and visual encounters...

Rubén del Valle Lantarón PRESIDENTE | PRESIDENT, CONSEJO NACIONAL DE LAS ARTES PLÁSTICAS [CNAP] |

"La Habana se ofrece, esta vez, como contexto para la discusión inteligente alrededor de los desafíos y derroteros de la creación contemporánea."

"This time Havana opens itself to the engaging debates on the challenges and trajectories of contemporary art creation."

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David Mateo PRESIDENTE | PRESIDENT, AICA-CUBA |

¿Cómo se explican en breve la reconstrucción del capítulo de AICA y la celebración del XLIX Congreso en Havana?

This is the successful conclusion of the process initiated by the reconstruction of the Cuban section about three years ago with 29 members. Cuban critics were not members of AICA for over 20 years. I am convinced, that the membership of AICA-Cuba will increase rapidly.

"Para el contexto cubano, este XLIX Congreso de la AICA será una magnífica oportunidad de actualización e involucramiento en los debates y análisis globales que se están desarrollando hoy día sobre la producción artística, el ejercicio de la curaduría y la crítica de arte."

"This XLIX AICA Congress, within the Cuban context, will offer a great opportunity for the updating and engagement in the debates and global analysis taking place at present on artistic production, curator practices and art critic."

Could you please explain in short the reconstruction of the Cuban section of AICA and the celebration of the XLIX Congress in Havana?

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Danny Montoya de Oca VICEPRESIDENTA | VICE-PRESIDENT, AICA-CUBA |

"[...] el momento actual nos empuja en la confluencia no solamente de las más disímiles tendencias, sino también de una transformación total de la escena artística, de una máxima estratificación incluso del pensamiento sobre el arte que suponen la búsqueda de "nuevas utopías" y niveles de confrontación."

"[...] we could even say it is imposing on us a challenge with the merging of not only the most different trends but also with a total transformation of the artistic scene, of a huge creation of strata even in art though leading to a search of "new utopias" within a confrontation level."

¿Cuál es el basamento conceptual que sustenta la elección de tema "Nuevas Utopías, arte, memoria y contexto"?

"Nuevas Utopías, Arte, Memoria y Contexto" como tema del XLIX Congreso de la Asociación Internacional de Críticos de Arte (AICA) 2016 en La Habana pretende abordar variadas dimensiónes del estado actual de la crítica y el pensamiento sobre el arte, teniendo en cuenta que no se puede hablar de un único o varias líneas de comportamiento, sino y sobre todo, de líneas transversales en las que se cruzan las especificidades contextualizadas y culturales, y las tradiciones de pensamiento de cada uno de estos espacios de referencia, los cuales no se pueden dejar de tener en cuenta en una escena internacional de comunicaciones globales.

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Antonio Fernández Seoane TESORERO | TREASURER, AICA-CUBA |

¿Qué importancia concorda a la celebración en La Habana del XLIX Congreso Internacional de Asociación Internacional de Críticos de Arte (AICA)?

El hecho de que la AICA Internacional haya propuesto -no desde postoramente- celebrar a XLIX Congreso en nuestro país, no le da solo, pero también un compromiso y alta responsabilidad. No creo que se haya seleccionado a Cuba porque ella "está de moda"; se conoce el país, sus artistas, sus tendencias, sus tradiciones, sus valores, sus valores del arte en la arena internacional y eso ha sido, en su momento, una decisión acertada.

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The fact that the AICA International has proposed -not from a posteriori- to celebrate the XLIX Congress in our country, is not only a commitment and high responsibility. I do not think that Cuba was selected because it is "in fashion"; the country is known, its artists, its trends, its traditions, its values, its values of art in the international arena and that has been, in its time, a correct decision.

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Read more: http://aicainternational.org/en/congress/2016-newspaper



Jorge Fernández

DIRECTOR | DIRECTOR, MUSEO NACIONAL DE BELLAS ARTES (MNBA) |

"El feedback no ocurrirá en esta ocasión con galeristas y coleccionistas, ni con el mercado del arte, si no con las maneras en que se produce el conocimiento..."

Unidad Académica de Honorario Director del Museo Nacional de Bellas Artes (MNBA), que funcionalidad y relevancia podría tener la celebración del XLIX Congreso Internacional de Asociación Internacional de Críticos de Arte (AICA) en las poéticas y estéticas actuales de la dirección...

propio de una labor elevada de interpretaciones. Un asunto que es perfectamente demostrable en los testimonios que han quedado de las intervenciones entre Pierre Bourdieu y Hans Haacke. Desde hace muchos años se ha visto la crítica como un acto de creación en sí misma, de ahí salió el concepto de parateoría...

in this context, we generated a public meeting with Ana María Guach, a theoretical writer and critic, and artist Antoni Muntadas. During the holding of this exchange several issues were discussed such as the different ways to assess the relation between art and politics...

aica cuba logo and text: MIMORAMA CHUPO (CRÍTICO | CURADOR AND CRITIC) Lograr la sede de un evento internacional de este carácter resulta difícil, más aún en nuestra región...

ENTREVISTA A MIEMBROS DE LA SECCION AICA-CUBA | INTERVIEWS TO AICA-CUBA MEMBERS |
Cuba is on fashion, this, at the same time, could be good or bad. Everybody is trying to guess what will happen, what is the future holding for us...

deberá salir beneficiada en este encuentro internacional que la tocado a nuestro país desde el inicio. En Cuba, esta ocupación aún no está cuantificada culturalmente en cuanto a lo que se refiere al desarrollo de la profesión del crítico de arte...

"[...] la función del verdadero crítico de arte [el auzar, el sagaz, el pedagogo, el gran comunicador que debe ser] a nivel global, es la que deberá salir beneficiada en este encuentro internacional..."

Which areas of critic exercise do you consider most beneficial from the holding in Havana of the XLIX AICA Congress?
The fact that AICA International presented the proposal - and later on took the decision - to hold its congress in our country of Cuba is a reason for feeling joy...

in this context, we generated a public meeting with Ana María Guach, a theoretical writer and critic, and artist Antoni Muntadas. During the holding of this exchange several issues were discussed such as the different ways to assess the relation between art and politics...

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¿QUÉ IMPORTANCIA LE CONCEDE A LA CELEBRACION EN LA HABANA DEL XLIX CONGRESO INTERNACIONAL DE LA AICA? | WHAT IS THE IMPORTANCE DO YOU GRANT TO THE HOLDING IN HAVANA OF THE XLIX AICA CONGRESS? |

Luiza Mariz (CRÍTICA | CURADOR AND CRITIC)
En primer lugar, considero que el hecho de que se haya vuelto a convocarse a un congreso cubano de la Asociación Internacional de Críticos de Arte (AICA) es un hecho que merece ganancia para todos los que estamos interesados en el desarrollo de la teoría y la práctica de la crítica de arte en Cuba...

Corina Matamoros (ESPECIALISTA DEL MUSEO NACIONAL DE BELLAS ARTES | LA HABANA | ESPECIALIST OF THE MUSEUM OF BELLAS ARTES)
Es de esperar que el próximo Congreso de la AICA se realice en un espacio que sea significativo en cualquier ámbito de actividad. La crítica de arte en Cuba, en su momento AICA Internacional había decidido celebrar en La Habana su XLIX Congreso...

marketed, también suele reconocerse de la acción de esa amplia red institucional de los artistas en Cuba que se ha convertido en un espacio de proyección una vital actividad positiva, sobre todo en la capital, que irradia hacia otros territorios...

First of all I am of the opinion that the recreation of the Cuban chapter of the International Association of Art Critics (AICA) is a win-win situation for all those interested in art theory and art criticism in Cuba. The fact that AICA International has decided to hold in Havana its XLIX Congress is, per se, a vote of confidence and a stimulus to our recently created institution...

It is a well-known fact that the Cuban artistic production has deserved a peculiar visibility during the last decade and that a link is made between the great interests of this movement abroad in the international scene and the art teaching system existing in Havana...

in this context, we generated a public meeting with Ana María Guach, a theoretical writer and critic, and artist Antoni Muntadas. During the holding of this exchange several issues were discussed such as the different ways to assess the relation between art and politics...

EXPOSICIONES, LA HABANA | EXHIBITIONS, HAVANA |

Map of Havana showing exhibition locations with numbered markers 1 through 10. Includes addresses and names of galleries and museums.

Select press coverages of the XLIX Congress

We are pleased to share with you several articles.

by Matilde dos Santos (AICA Southern Caribbean)

Nouvelles utopies : art, mémoire et contexte

Le 49^e congrès de l'Association Internationale de Critiques d'Art s'est tenu à la Havane du 11 au 15 octobre 2016 sous le thème Nouvelles utopies, art, mémoire et contexte.

L'Association Internationale de Critiques d'Art (AICA), créée en 1950, compte plus de 4500 membres regroupés en 62 sections nationales, 1 section régionale (Aica Caraïbes du Sud – actuellement présidence martiniquaise) et 1 section ouverte regroupant des critiques d'art du monde entier, généralement de pays n'ayant pas de section nationale. [...]

Read the entire article: <https://aica-sc.net/2016/11/08/le-xlix-congres-international-de-laica-a-la-havane>

Aica Caraïbe du Sud

ASSOCIATION INTERNATIONALE DES CRITIQUES D'ART

 Recherche

Accueil Souscrire

ACCUEIL QUI SOMMES-NOUS ? THÉORIE ET CRITIQUE D'ART EN CARAÏBE THEORY AND CRITIQUE OF ART IN THE CARIBBEAN TEORÍA Y CRÍTICA DE ARTE EN EL CARIBE PARTENAIRES CONTACT



ARTICLES EN FRANÇAIS

LE XLIX Congrès International de l'AICA à La Havane

POSTÉ PAR AICASC · 8 NOVEMBRE 2016 · POSTER UN COMMENTAIRE

CLASSÉ DANS AICA INTERNATIONAL, LA HAVANE, MATILDE DOS SANTOS, XLIX CONGRÈS

**LE XLIX Congrès International de l'AICA à La Havane:
Le rapport de Matilde dos Santos,
représentante de l'Aica Caraïbe du Sud à La Havane**



RETROUVEZ-NOUS SUR FACEBOOK



SUIVEZ-NOUS SUR TWITTER

repeatingislands.com/2016/11/03/new... 3 days ago

Suivre @aica_sc

RECEVEZ LES NOUVEAUTÉS PAR EMAIL

Suivre

RETROUVEZ TOUTE L'INFORMATION SUR LE MARCHÉ DE L'ART



by Uta M. Reindl (AICA Germany)

KONGRESS Bei der Tagung des internationalen Kunstkritikerverbands AICA im kubanischen Havanna diskutierte man Perspektiven für die Szene des Landes – zudem spiegelte sich der aktuelle Diskurs der gesamten Kunstwelt wider. [...]

Read the entire article: <http://aicainternational.org/en/wp-content/uploads/2016/11/uta-m-reindl-about-cuba.pdf>

Gesellschaft + Kultur

DIENSTAG, 25. OKTOBER 2016 TAZ.DIE TAGESZEITUNG

17

Duchamp schweigt auf Kuba

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Ins Netz gegangen: Street-Art in Havanna Foto: P. Escaderez/taf

VON UTA M. REINDL

sche Kunsthistorikerin Cristina Bruguera, die sich 2014 in Havanna mit einem Ausstellungs- Duchamps) mit kubanischen Künstlern. Film der sechs Kunst-

Konsens ist ungut und unproduktiv

ESSAY Jan Küvelers Buch „Theater hassen“ hat einen heimlichen Helden. Er heißt Frank Castorf

Da schämt sich einer für das Bürgerliche seines Berufs. Denn der Theaterkritiker gilt nicht als einer von den coolen Jungs. Und so zieht er die Gefühlswelten des Fußballs, aus dem Kino und von Netflix-Serien heran, etwa um den Begriff Katharsis zu umschreiben und dabei doch noch seine popkulturelle Zugehörigkeit unter Beweis zu stellen. Das zumindest ist der Eindruck, den Jan Küveler auf den ersten vierzig Seiten seines Buchs „Theater hassen“ erweckt: Hochkultur machen, aber es nicht so aussehen lassen.

Andrea Breth, Michael Thalheimer, Milo Rau, Frank Castorf, René Pollesch, Vegard Vinge und Ida Müller, Herbert Frisch. Ja, wenn das jetzt nach besonders viel Berliner Volksbühne klingt, der liegt richtig. Denn auf dieses Theater kommt Jan Küveler immer wieder zurück, wenn er nach positiven Beispielen sucht, nach Öffnung des Feldes, nach dem Unberechenbaren, nach dem Risiko.

Viele Seiten seines Buchs lesen sich unterhaltsam, und dort, wo Küveler kurze Abstecher in die Theatergeschichte unternimmt, entstehen auch erhellende Perspektiven auf die Geschichte. Wenn er detailliert

Nun ist Jan Küveler nicht nur Theaterkritiker, sondern „Creative Director“ der Welt aus Spann-

by Marianne de Tolentino (AICA Dominican Republic)

Que se celebre en La Habana el Congreso y Asamblea General de la Asociación Internacional de Críticos de Arte -mejor conocida por sus siglas como AICA- ha sido para los profesionales cubanos de la crítica, la curaduría, la gestión, la enseñanza del arte, un reconocimiento y un reto.

Fue un reconocimiento a la brillantez de la vida artística, a instituciones locales reputadas, a manifestaciones de altísimo nivel e intercontinentales como la Bienal de La Habana, a la dedicación incondicional de sus especialistas, todos obviamente apasionados. [...]

EXCELENCIA DEL CONGRESO DE LA AICA

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Marianne de Tolentino

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Read the entire article: <http://hoy.com.do/excelencia-del-congreso-de-la-aica>

by **Andrew Hunt (AICA UK)**

[AICA > Comment > Letter from Cuba](#)

In the wake of Hurricane Matthew and Cuba's brush with disaster in early October (only the country's eastern edge caught the full power of the winds that decimated near-by Haiti), a local newspaper headline read 'The Caiman was Saved by Providence'. The caiman in question is Cuba, named by the region because the country's outline resembles a crocodile. This 'friendly beast' that rides its luck in stormy waters is currently opening up to the US and the rest of the world, and it is interesting see how things are shifting. I was last in Havana in 2000 for that year's biennale, and the developers have arrived in the interim, restoring the old colonial villas of the capital's suburbs. [...]

Letter from Cuba



Read the entire article: <http://www.aicauk.org/2016/12/01/letter-from-cuba>

by **Charles Pickstone (AICA UK)**

We were at a reception at the Norwegian embassy in Havana halfway through the 2016 AICA International Congress where there was an exhibition of work by a number of artists. One of them in particular, it was rumoured, could only have exhibited in the safety of a foreign embassy – his series of photos was centred on the collapse of the Berlin wall, a piece of history that had deprived still-communist Cuba of its client status with the Soviet Union, and was the beginning of five years of especial hardship for the already beleaguered island with the collapse of the guaranteed Soviet market for sugar, its principal export. [...]

Read the entire article: <http://www.aicauk.org/2017/01/10/prison-diary-the-aica-annual-congress-2016-havana>

[AICA > News > AICA news > Prison Diary? The AICA annual congress 2016, Havana](#)

Prison Diary? The AICA annual congress 2016, Havana



Newly Elected AICA officials

International Vice-Presidents 2016-2019

International Board Members 2016-2017



Carlos Acero Ruiz
(Dominican Republic)

Carlos Acero Ruiz is a visual artist, art critic, curator, and professor at the 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 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. Acero has curated numerous exhibitions and published books, articles and essays on contemporary art.



Ling Min
(Open Section)

Prof. Ling Min is an associate professor in art history at the Fine Arts Academy of Shanghai University. Prior to this, she served as a research scholar in art curation at Goldsmiths College, University of London and also had a leadership placement with the Liverpool Biennial. From 2009 to the present, she has been a key coordinator of the John Moores Painting Prize in China. She is currently a board member of the International Awards for Art Criticism (IAAC) in Shanghai and London and a trustee of the John Moores Liverpool Exhibition Trust.



Danièle Perrier
(Germany)

See Newly Elected National Presidents



Lisbeth Bonde
(Denmark)



José Manuel Noceda (Cuba)



Rui Cepeda
(Portugal)



Uta Reindl
(Germany)



Elisabeth Couturier
(France)



Marilyn Sampera Rosado (Cuba)



Chi-Ming Lin
(Taiwan)



Karen Von Veh
(Open Section)



Dannya Montes de Oca (Cuba)



Rachel Withers
(UK)

Newly Elected National Presidents

Danièle Perrier (AICA Germany)

Danièle Perrier studied art history, archaeology, philosophy, and Romance languages at the universities of Basel and Vienna. She was founding director of the Ludwig Museum in Koblenz, which is devoted to French art after 1945, and served as visiting lecturer of modern and contemporary art at the University of Koblenz-Landau. Until 2012 she was director of the artist residency Kuenstlerhaus Schloß Balmoral, Bad Ems. She has edited the publications of both the Ludwig Museum and the Kuenstlerhaus Schloss Balmoral. Her main research interests are: French art, kinetic art and its interface to design and architecture, sound and sculpture, time and space, art and technology, and art and media art. She is a freelance curator, author and publishes regularly in *Critica ZPK-net*. Her website is www.perrier.at



Attila Horányi (AICA Hungary)

PhD, art historian, art critic, aesthetician, holder of Németh Lajos Award in art history. Director of Design and Art Theory Program at Moholy-Nagy University of Art and Design; board member of AICA Hungary; head of the Robert Capa Photography Grand Prize jury (2015-2017); formerly, head of the Photography Board of the National Cultural Fund (NKA). Field of research: Anglo-Saxon philosophy of art, theory of art history, contemporary photography. Besides scholarly papers, he regularly publishes exhibition and book reviews in *Műértő* (The Hungarian Art Connoisseur) and *Artmagazin*.



Adriana Almada (AICA Paraguay)

Adriana Almada, born in Argentina and based in Paraguay, is a poet, writer, editor and independent curator. She currently serves as vice-president of AICA International and chair of its Awards Committee, as well as member of its Advisory Council and Publishing and Languages Committee. She runs Tekoha, platform for curatorial and editorial projects based in Asunción. As former president of AICA Paraguay, she organized the 44th AICA Congress in Asunción, in 2011. Her most recent books include *Hugo Aveta: espacios sustraíbles* (Buenos Aires, 2015) and the poetry book *Jardines del abandono* (in print). She contributes to several art magazines in Latin America, such as *Arte al Día* (Miami-Buenos Aires), and *Artcrónica.com* (Havana). She coordinated the Iberoamerican exhibition at the Valencia Biennale (Spain, 2007) and Trienal de Chile (2009); she was co-curator of the Curitiba Biennial (2011, 2013, 2015) and curated exhibitions for the Cuenca Biennale (Ecuador, 2009) and SIART Biennale (Bolivia, 2016), as well as many projects in Paraguay. She has edited books and magazines on art, cultural studies, and poetry, among them the *AICA Paraguay Magazine* and the first book of the collection devoted to the AICA Prize for Distinguished Contribution to Art Criticism (Ticio Escobar, *The Invention of Distance*, 2013).



Nina Getashvili (AICA Russia)

Nina Getashvili is an art critic, curator, professor and Head of the Art History Department at the Ilya Glazunov Russian Academy of Painting, Sculpture and Architecture. In 1972 she graduated from the department of Art History of the Faculty of History at the Moscow State University. She holds a PhD in Art History. During 1992-2000 she has been the owner of Nina Art Gallery and has curated numerous exhibitions. Since 1996 she has taught various art history, curatorial and criticism review courses at the Russian State University for Humanities, Moscow State University, Catholic St. Thomas Institute, and other. She was an organiser for International forums “Actual problems of art critic” (Saint Petersburg, 2011) and “Actual problems of curatorship” (Moscow, 2012). Her publications include over 30 books, numerous articles, criticism and scripts for educational television shows on visual arts. Her recently published book focuses on classical images in the art of XXth century.



Andrei Erofeev (AICA Russia)

Andrei Erofeev was born in Paris in 1956 in the family of Soviet diplomats. After graduating from the Art History Department of The Moscow State University, he received a doctor's degree with the thesis dedicated to Russian art of the beginning of the 20th century. From 1982 to 1989 he works as researcher at the Central Research Institute of Theory and History of Architecture. In 1989, in the midst of Perestroika, Andrei Erofeev undertakes the first national collection of nonconformist contemporary art at the Tsaritsino museum. In 2001 this collection is transferred to the national museum, the Tretyakov Gallery. The department of the Newest Tendencies is then created to receive Erofeev's team and collection. In 2008 the activity of the department is interrupted. After the exhibition “Sots Art – political art in USSR” that took place in Paris Erofeev is dismissed due to his policy of “desovietisation” of the museum. Since then he works as independent curator and art-critic (columnist of reviews in *Artchronika* and *Isskusstvo*).



Kim Yisoon (AICA South Korea)

Kim Yisoon is an art historian and critic. She received her M.A. in Art History from the College of Arts at Hongik University in Seoul, and her second M.A. in Art History from SUNY in Buffalo. She earned her PhD in Art History from Hongik University with her dissertation titled *Post-War Welded Sculptures*. She is a professor at the graduate school of fine arts at Hongik University and serves on the executive committee of ICOMOS-Korea. She is the author of *New Prospect of Contemporary Sculptures; Modern and Contemporary Art in Korea*; and *Imperial Tombs of the Daehan Empire*. She was the president of the Association of Korean Modern and Contemporary Art and chief editor of *Korean Sculpture*. She currently researches and writes on stone figures in the royal tombs of the Choseon Dynasty, as well as Korean modern and contemporary art.



Cèlia del Diego Thomas (AICA Spain – Catalonia/ACCA)

Director of the Centre d'Art La Panera in Lleida and deputy director of *Artiga. Revista de pensament i art contemporani*. She has a degree in Art History and a degree in Librarianship and Documentation from Universitat de Barcelona, as well as a postgraduate degree in Architecture, Art and Ephemeral Space from Universitat Politècnica de Catalunya. She has been the director of CA Tarragona Centre d'Art (2011-2013), the artistic director and head of production of "2011 lumens" Art contemporary Decennial in Valls (2010-2011), the artistic director of Capella de Sant Roc of Museu de Valls (2006-2008) and the deputy director of Galeria Toni Tàpies in Barcelona (2002-2011). She has curated series of exhibitions such as "Durant l'exposició el centre romandrà tancat" (Lo Pati, Amposta 2015-2016); "Shots in the middle of the concert" (Arts Santa Mònica, Barcelona 2015).



Chi-Ming Lin (AICA Taiwan)

Chi-Ming Lin, art critic and curator. Doctor of Ecole des Hautes Etudes en Sciences Sociales, Paris. He is a professor at the Department of Arts and Design of National Taipei University of Education. He specializes in the field of theory of image, French contemporary thoughts, cross-boundary study of arts and contemporary aesthetics. His publications have been published in Chinese, French, English and Italian. His recent books include *Multiple and Tension: On History of Photography and Photographic Portrait, A Contemporary Dialogue with Michelangelo* (exhibition catalog), *Histoire de la folie à l'âge classique, translator's double Introductions*. He is an International Board Members of AICA International.



Firat Arapoğlu (AICA Turkey)

Firat Arapoğlu is an art historian (M.A.)/art critic & independent curator; lives and works in Istanbul. He has been working in the Fine Arts and Design Department, Istanbul Kemerburgaz University. He curated exhibitions "Body & Space" (with Ebru N. Sülün), "Memory," "IDs Please," "Re-De/Generation," "For the Public, In Spite of Public" "Other Bodies" (with Erkan Doğanay) "Asphyxiating Culture (with reference to Jean Dubuffet)," "Democracy and Conflict," "Museum inside a Museum," "Berlin und Tell Me," "I Know A Place Where We Can Go," "Homo Homini Lupus or Forgetting about Tomorrow," "Distance and Contact," "Crossing Axis," "Marx 2.0" and co-curated 3rd International Canakkale Biennale and 3rd International Mardin Biennale. He has written articles in national and international art magazines such as *Gençsanat, Art-Ist Modern & Actual, ICE, ARTAM, Art Unlimited, Critical Culture, RH+, Istanbul Art News* and *Flash Art*. He has also written articles in a national newspaper called "Birgün" and "SOL." He has written national and international symposium proceedings about art and art education.



Susan Harris (AICA USA)

Susan Harris is an independent curator and writer of contemporary art based in New York City. She was a founding Board member of Exit Art. She has a Master's Degree in Art History from the Institute of Fine Arts at New York University. Her large-scale, curatorial projects include monographic exhibitions and catalogues on Frank Moore at The Grey Art Gallery, Pat Steir at The RISD Museum and The Neuberger Museum, Jim Hodges and Nancy Spero at the Centro Galego de Arte Contemporanea in Santiago, Spain, and two Richard Tuttle exhibitions and publications for the Museu Serralves in Porto, Portugal and at the Centro Galego de Arte Contemporanea respectively. Prior to this, she was a curator of *The American Century: 1950-2000* at the Whitney Museum of American Art. She is a contributing writer for *Artnews*, *The Brooklyn Rail* and *Art in America*.



Judith Stein (AICA USA)

Judith Stein is author of *Eye of the Sixties, Richard Bellamy and the Transformation of Modern Art* (Farrar, Straus & Giroux, 2016). For the Pennsylvania Academy of the Arts she curated the award-winning "I Tell My Heart, The Art of Horace Pippin," which traveled to the Metropolitan Museum of Art. A former arts reviewer for National Public Radio, she has written for *Art in America*, *Art News* and *The New York Times Book Review*. She is the recipient of awards from the Pew Fellowship in the Arts and The Creative Capital/Andy Warhol Foundation Arts Writers Grant Program.



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Venezuela: María Luz Cárdenas

Open Section: Marek Bartelik

Censorship and Free Speech Committee Report

Members of the Committee: Burcu Pelvanoğlu (Chair, Turkey), Liam Kelly (Ireland), Ulrika Stahre (Sweden), Robert Jan Müller (The Netherlands), Niilofur Farrukh (Pakistan), Danièle Perrier (Germany)

In 2016, the Committee took on the case of Ashraf Fayadh, a poet, artist, curator and member of the British-Saudi art organisation Edge of Arabia. It was reported that Fayadh, originally sentenced to four years imprisonment and 800 lashes in May 2014, was sentenced to death in November 2015. AICA strongly condemned that decision and signed a petition which was also signed by PEN. Fayad's sentence was revoked a few months later.



The second case the Committee reviewed concerned Turkish academics after Turkey arrested a group of academics who signed a petition denouncing military operations against Kurdish rebels in the country's southeast on 13th January 2016. AICA issued a protest letter sent to Yekta Saraç the President of Universities Commission. (The letter was also signed by Raphael Cuir, President of AICA France.) The committee has been following this case.

Another case is the petition against Zlatko Hasanbegovic, the Minister of Culture, in Croatia. The petition was issued by Kulturnjaci11 and forwarded to us by CIMAM. AICA International and AICA Turkey signed this petition.

Finally the Committee signed a petition against the abolition of the National Centre for Contemporary Arts in Moscow. The statement issued by AICA Russia and signed by AICA International is posted below. The condemnation letter was sent to The Ministry of Culture of the Russian Federation, Culture Advisor of President of the Russian Federation and Russian National Committee of the International Council of Museum. The committee follows this case.

The Committee continues to work on its guidelines in order to be able to react immediately when required. A draft was prepared by Robert Jan Müller.

Burcu Pelvanoğlu
Chair

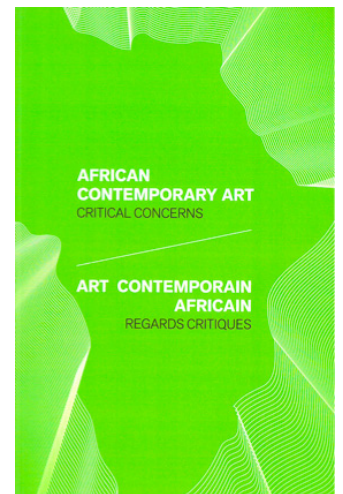
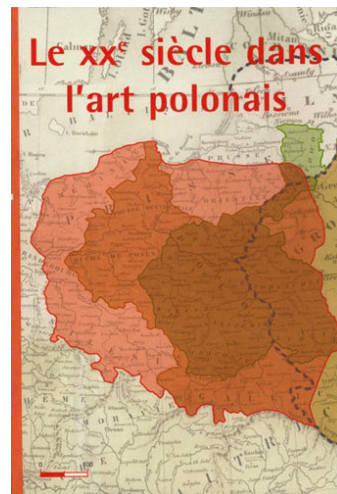
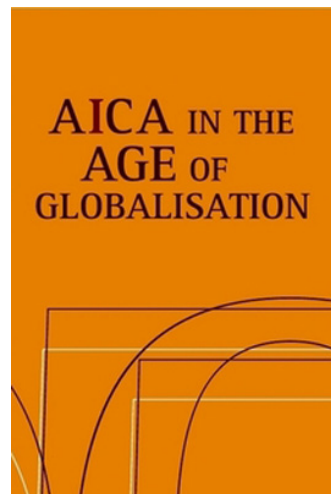
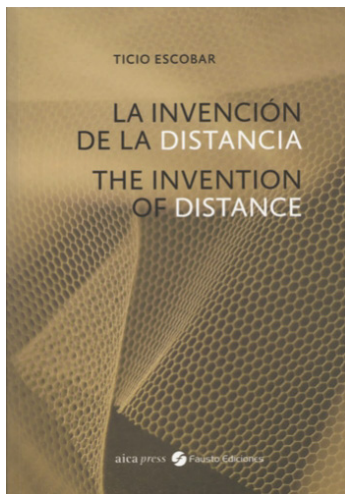
STATEMENT OF THE AICA RUSSIAN SECTION on the abolition of the National Centre for Contemporary Arts

“We, members of the Russian section of AICA, write to express our deep concern about the abolition of the autonomy of the National Centre for Contemporary Arts (NCCA). The main outlet of the NCCA in Moscow, along with its seven regional branches, has for many years been the main platform for collecting, researching and popularizing contemporary art in Russia.”

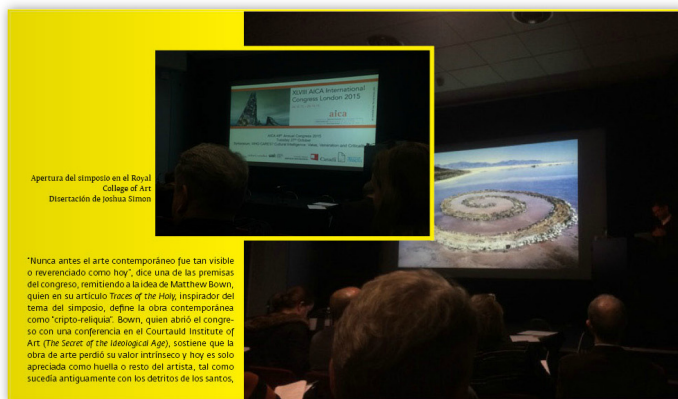
Read more: <http://aicainternational.org/en/report-from-aica-russia>

aica press publications

Available through AICA Office, to order, contact aica.office@gmail.com



Coverage of the XLVIII AICA Congress in *Artcrónica.com* XLVIII AICA Congress, London, United Kingdom, 2015



artcronica.com [opciones / options] [índice / index] [pag. 5]

artcronica.com [opciones / options] [índice / index] [pag. 6]

Artcrónica.com has been conceived to promote reflection and ideas on the visual arts in the Americas and the Caribbean, for the presentation and recognition of works and authors from the region. *Artcrónica.com* has the intention of systematically documenting the art processes in the region, of contributing to the story, to the history of its main causes or effects, and to register the individual and group values derived from them. It is also the creation of a means destined to the defense, to the safeguarding of a kind of art projection and of an analytical and interpretational outlook of solid, sharp, rooted grounds.

Frequency: bi-monthly / Languages: Spanish and English / Director & Editor: David Mateo
Read more: www.artcronica.com/magazine7.html

Recent publications by AICA members

Links to the recent submissions

We encourage Presidents of national sections to submit information about recent publications by their members to aica.webzine@gmail.com

AICA Australia

more information
at this link:

<http://aicainternational.org/en/aica-australia>

AICA Brazil

more information
at this link:

<http://aicainternational.org/en/aica-brazil>

AICA Canada

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<http://aicainternational.org/en/aica-canada>

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AICA Cuba

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at this link:

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AICA Denmark

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<http://aicainternational.org/en/aica-denmark>

AICA France

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<http://aicainternational.org/en/aica-france>

AICA Germany

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AICA Paraguay

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AICA Portugal

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at this link:

<http://aicainternational.org/en/aica-portugal>

AICA Turkey

more information
at this link:

<http://aicainternational.org/en/aica-turkey>

AICA USA

more information
at this link:

<http://aicainternational.org/en/aica-usa>

News from AICA International partners

International Awards for Art Criticism 2016 (IAAC 3)

In the fall of 2016, the International Awards for Art Criticism were given to Laura Oldfield Ford (First Prize Winner), YAO Mengxi (Joint Second Prize Winner) and Peter Lunenfeld (Joint Second Prize Winner). More information: <http://www.iaac-m21.org/english>



Pictured here: jury members, board members and former prize winners at the IAAC 3 Awards Ceremony at the Shanghai 21st Century Minsheng Art Museum, 25 November 2016

PRISME Research Programme

Contemporary Society (1948-2003) through the Prism of Art Criticism

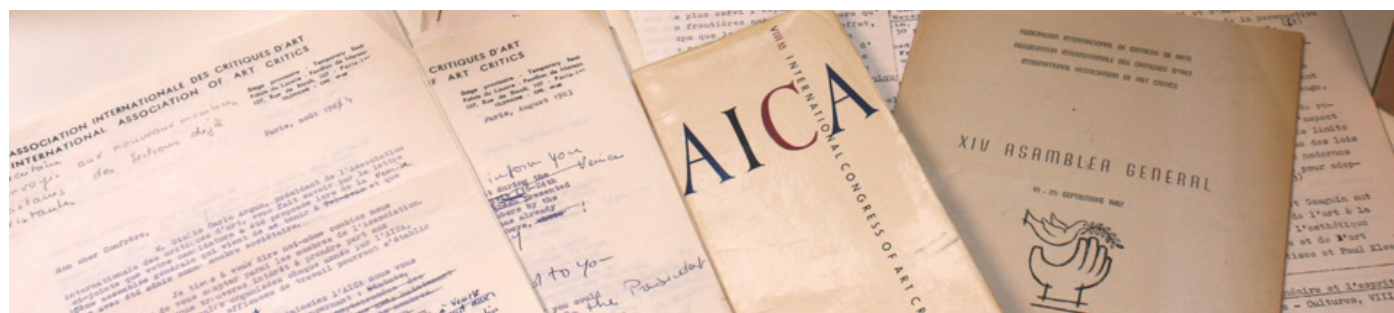
With the support of Fondation de France, Région Bretagne, Maison des Sciences de l'Homme en Bretagne and Université Rennes 2.

Location: Archives de la critique d'art, Rennes (France) • Dates: Sept 2015 – Sept 2018

This research programme is closely connected to the history of AICA and its international ramifications, because it focuses on the large amount (ca. 45 linear metres) of records from the inception of AICA in 1948 until 2003, which is the currently the latest date for the receipt of material by the Archives of Art Criticism, in Rennes. It is based on the Archives' large body of material relating to AICA's history that is being progressively treated and made permanently available for on-line consultation at:

http://www.archivesdelacritiquedart.org/outils_documentaires/fonds_d_archives/show/3

More information: <http://aicainternational.org/en/prisme-research-programme-summary>



News from the Archives de la critique d'art



Critique d'art Issue 47, *The International Review of Contemporary Art Criticism*, Fall/Winter 2016

Spatial Boundaries, Cultural Transgressions, and Breaks in Time

Despite nostalgia for a reference main stream, the extent of the chaotic effects of globalization is being translated into resistances and innovations whose challenges and propositions we must grasp. "One of the major features of the international contemporary art scene lies in its cultural diversity, but you would look like an idiot if you wanted to make this the subject of a discussion," explains Kobena Mercer. In our pages, Maureen Murphy describes the current state of African-American, black and diaspora art. The title of her article about recent events, such as the inauguration of the National Museum of African American History and Culture in Washington DC, and the exhibition *The Color Line: African-American Artists and Segregation*, at the Musée Quai Branly, brainchild of Daniel Soutif, clearly highlights the fact that such matters are evolving, and that they are re-casting venues, modifying representations, and rendering histories more complex. [...] »

Object: Digital magazine subscription offer



Archives de la critique d'art / Université Rennes 2
4, allée Marie Berhaut-Bât. B
F-35000 Rennes
www.archivesdelacritiquedart.org

Dear new AICA member,

Associated with AICA since their creation in 1989, the Archives de la critique d'art (www.archivesdelacritiquedart.org) aim to promote worldwide the writings and practice of art critics through publishing the magazine *CRITIQUE D'ART*.

As a welcome gift, the Archives de la critique d'art are pleased to offer you a free subscription to the digital magazine *CRITIQUE D'ART: ACTUALITE INTERNATIONALE DE LA LITTERATURE CRITIQUE SUR L'ART CONTEMPORAIN / THE INTERNATIONAL REVIEW OF CONTEMPORARY ART CRITICISM*, for a period of one year.

For the latest issue please contact us at sylvie.mokhtari@univ-rennes2.fr and confirm your interest in receiving a free annual subscription to *CRITIQUE D'ART*. Sylvie Mokhtari, editorial manager, will send you a **username** and a **password** which will give you access to the entire website <http://critiquedart.revues.org> until 31 December 2017.

You will find at this link: <http://aicainternational.org/en/critique-d-art-issue-47> a summary of the new issue of *CRITIQUE D'ART* No. 47, Fall/Winter 2016

I look forward to welcoming you as a reader of *CRITIQUE D'ART*.

Jean-Marc Poinot
Publication Director

**Critique
d'art**

Visit their website: www.archivesdelacritiquedart.org

Upcoming events

AICA France Prize of Art Criticism 2017

24 March 2017, 7:30 PM, Palais de Tokyo
13 avenue du Président Wilson, 75016 Paris

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>

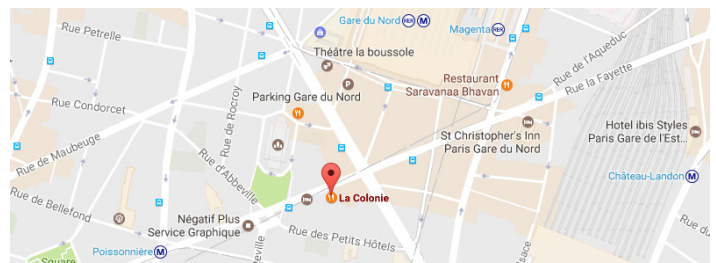


Board

25 March 2017, 9:30 AM - 1:00 PM, La Colonie
128 rue La Fayette, 75010 Paris

Committees meet

24 March 2017, 9:30 AM - 5:00 PM
AICA Office and others venues



Further information will be provided at this link:
<http://aicainternational.org/en/march-2017-paris>

New members and Elections

Deadline for submitting application for new members to the Electoral and Membership Committee to be reviewed in March 2017
24 February 2017, 4:00 PM

Deadline for submitting application for new members to the Electoral and Membership Committee to be reviewed in November 2017
13 October 2017, 4:00 PM

Applications for the elections of President, Vice-Presidents and International Board Members. Follow the guidelines (after login in Member access): <http://aicainternational.org/en/call-for-candidatures-2017>

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AICA International Paris Office
32 rue Yves Toudic, Paris, France

Managing Editor
Alma Saladin

Editorial Board
Marek Bartelik, Marjorie Allthorpe-Guyton

Your comments are welcomed. Write the editors at aica.webzine@gmail.com

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50th AICA International Congress

13-18 November 2017, Paris, France,
venues to be announced

