

aica

International
Association
of Art Critics

Association
Internationale
des Critiques
d'Art

Asociación
Internacional
de Críticos
de Arte

AICA Cartography 2010-2020

Cartographie de l'AICA 2010-2020

Cartografía de la AICA 2010-2020

Foreword

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This cartography 2010-2020 is the summary of a large-scale survey which will be regularly updated to demonstrate the richness of the initiatives taken by AICA members worldwide.

The responses show the extraordinary dynamism of our association's National Sections. Over the period, the 37 Sections that have answered have organised 415 special events, were involved in 484 activities supporting the transmission of knowledge and research and 141 other programmes.

These events and programmes are a testimony to the National Sections' tenacity, determination and proactiveness in furthering the mission and goals of AICA. Their initiatives help to promote art criticism as a discipline, contribute to its methodology, and underscore the need to shed more light on the substantive work carried out by each country and the dynamics that they have initiated.

International Secretariat
Lisbeth Rebollo Gonçalves—President
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Mathilde Roman—Treasurer

Avant-propos

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La présente cartographie est la synthèse d'une large enquête portant sur les années 2010-2020; elle est destinée à être régulièrement réactualisée avec l'objectif de continuer à mieux faire connaître la richesse des initiatives prises par les membres de l'AICA à travers le monde.

Les réponses fournies montrent le dynamisme exceptionnel des sections nationales de notre association. Sur cette période de référence, les 37 sections qui ont répondu aux différents questionnaires ont organisé 415 événements spécifiques, elles ont été impliquées dans 484 actions soutenant la transmission des connaissances et la recherche et 141 autres programmes.

Ces événements et programmes témoignent de la ténacité, de la détermination et de la proactivité des sections nationales dans la poursuite de la mission et des objectifs de l'AICA. Leurs actions permettent de promouvoir la critique d'art en tant que discipline, de contribuer à sa méthodologie et de souligner la nécessité de mettre davantage en lumière le travail de fond effectué par chaque pays et les dynamiques qu'ils ont engagés.

Le Bureau international
Lisbeth Rebollo Gonçalves—Présidente
Marc Partouche—Secrétaire Général
Mathilde Roman—Trésorière

Prólogo

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La presente cartografía, que cubre los años 2010-2020, es la síntesis de una encuesta a gran escala que tendrá que actualizarse periódicamente con el objetivo de dar a conocer la riqueza de las iniciativas realizadas por los miembros de la AICA en el mundo.

Las respuestas muestran el excepcional dinamismo de las secciones nacionales de nuestra asociación. En este periodo de referencia, las 37 secciones que han contestado, han organizado 415 eventos, han participado en 484 acciones de apoyo a la transmisión de conocimientos y la investigación y en 141 otros programas.

Estos eventos y programas demuestran la tenacidad, determinación y proactividad de las secciones nacionales a la hora de perseguir la misión y los objetivos de la AICA. Sus acciones promueven la crítica de arte como disciplina, contribuyen a su metodología y ponen de relieve la necesidad de prestar más atención a la labor de fondo de cada sección y las dinámicas que han iniciado.

El Secretariado Internacional
Lisbeth Rebollo Gonçalves—Presidenta
Marc Partouche—Secretario General
Mathilde Roman—Tesorera

The International Association of Art Critics

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At the beginning of the 'fifties, when many schools and movements in art were flourishing, art critics, art historians and art educators, as well as curators from museums of modern art gathered at two congresses at UNESCO Headquarters (1948 and 1949). Their aim was to compare their views concerning the vocation of art criticism, to analyse their responsibility with regard to artists and the public, and to outline the particular nature of their contributions to developments in the fields of art history and culture in general. Convening from around the world, they included the most prestigious names of the time: André Chastel, Jorge Crespo de la Serna, Pierre Courthion, Charles Estienne, Chou Ling, Miroslav Mičko, Sergio Milliet, Marc Sandoz, Gino Severini, James Johnson Sweeney, Albert Tucker, Lionello Venturi, Eduardo Vernazza, Marcel Zohar, Paul Fierens, Herbert Read.

Following those two international congresses at UNESCO, the International Association of Art Critics (AICA) was founded in 1950 and was admitted in 1951 to the rank of Non-Governmental Organisation (NGO).

L'Association Internationale des Critiques d'Art

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Au début des années 50, alors que fleurissent de nombreuses écoles et divers mouvements artistiques, des critiques d'art, des historiens d'art et des professeurs d'art, ainsi que des conservateurs de musées d'art moderne, se réunissent lors de deux congrès au siège de l'UNESCO (1948 et 1949). Leur objectif est de confronter leurs points de vue sur la vocation de la critique d'art, d'analyser leur responsabilité à l'égard des artistes et du public, et d'esquisser la nature particulière de leurs contributions relativement aux développements dans les domaines de l'histoire de l'art et de la culture en général. Venus du monde entier, ils comptent les noms les plus prestigieux de l'époque: André Chastel, Jorge Crespo de la Serna, Pierre Courthion, Charles Estienne, Chou Ling, Miroslav Mičko, Sergio Milliet, Marc Sandoz, Gino Severini, James Johnson Sweeney, Albert Tucker, Lionello Venturi, Eduardo Vernazza, Marcel Zohar, Paul Fierens, Herbert Read.

Suite à ces deux congrès internationaux à l'UNESCO, l'Association Internationale des Critiques d'Art (AICA) est fondée en 1950 et admise en 1951 au rang d'Organisation Non Gouvernementale (ONG).

La Asociación Internacional de Críticos de Arte

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A principios de la década de 1950, cuando florecían numerosas escuelas y movimientos artísticos, críticos de arte, historiadores del arte y profesores de arte, así como conservadores de museos de arte moderno, se reunieron en dos congresos en la sede de la UNESCO (1948 y 1949). Sus objetivos era comparar sus puntos de vista sobre la vocación de la crítica de arte, analizar su responsabilidad hacia los artistas y el público, y esbozar la naturaleza particular de sus contribuciones a los desarrollos en los campos de la historia del arte y la cultura en general. Procedían de todo el mundo e incluían algunos de los nombres más prestigiosos de la época: André Chastel, Jorge Crespo de la Serna, Pierre Courthion, Charles Estienne, Chou Ling, Miroslav Mičko, Sergio Milliet, Marc Sandoz, Gino Severini, James Johnson Sweeney, Albert Tucker, Lionello Venturi, Eduardo Vernazza, Marcel Zohar, Paul Fierens, Herbert Read.

Tras estos dos congresos internacionales en la UNESCO, se fundó en 1950 la Asociación Internacional de Críticos de Arte (AICA), que fue admitida como Organización No Gubernamental, (ONG) en 1951.

The AICA brings together historians, critics and art professionals concerned with developing international cooperation in the fields of artistic creation, dissemination and cultural development. They are elected by their peers for their sustained activity in one or more of the following areas:

- Daily/periodical press, or broadcasting via radio, television, video, or electronic media.
- Publication of works in art history, aesthetics or criticism.
- Teaching art criticism, art history, aesthetics, curating or art at the higher or tertiary level.
- Curatorial work and analysis for educational or scholarly ends, including the production of scholarly or critical works for museums or galleries, where the primary aim is not primarily commercial.

AICA brings together some 5,500 art professionals worldwide, organised into 59 National Sections and an Open Section. Since 2020, AICA has supported the restructuring and creation of three new Sections: AICA Argentina, AICA Costa Rica and AICA Italy.

Every year, the International Congress of AICA is held in different parts of the world; since 2010: Chile/Argentina (2022), Turkey (2021), Germany (2019), Taiwan (2018), France (2017), Cuba (2016), United Kingdom (2015), South Korea (2014), Slovakia/Poland (2013), Switzerland (2012), Paraguay (2011), France (2010).

L'AICA rassemble des historiens, critiques et professionnels de l'art soucieux de développer la coopération internationale dans les domaines de la création artistique, de la diffusion et du développement culturel. Ils sont admis par leur pairs en raison de leur activité soutenue dans un ou plusieurs des domaines suivants:

- Presse quotidienne/périodique, ou diffusion par la radio, la télévision, la vidéo, ou les médias électroniques.
- Publication d'ouvrages d'histoire de l'art, d'esthétique ou de critique.
- Enseignement de la critique d'art, de l'histoire de l'art, de l'esthétique, de la conservation ou de l'art, au niveau supérieur ou secondaire.
- Travaux de conservation et d'analyse à des fins éducatives ou savantes, y compris la production d'ouvrages savants ou critiques pour les musées ou les galeries, dont le but principal n'est pas essentiellement commercial.

L'association compte quelque 5 500 membres répartis sur tous les continents, organisés en 59 sections nationales et une section ouverte. Depuis 2020, l'AICA a accompagné la restructuration et la création de 3 nouvelles sections: AICA Argentine, AICA Costa Rica et AICA Italie.

Chaque année est organisé le Congrès International de l'AICA qui se tient dans différents pays du monde; depuis 2010: Chili/Argentine (2022), Turquie (2021), Allemagne (2019), Taïwan (2018), France (2017), Cuba (2016), Royaume-Uni (2015), Corée du Sud (2014), Slovaquie/Pologne (2013), Suisse (2012), Paraguay (2011), France (2010).

La AICA reúne a historiadores, críticos y profesionales del arte preocupados por el desarrollo de la cooperación internacional en los ámbitos de la creación artística, la difusión y el desarrollo cultural. Son admitidos por sus pares por su actividad sostenida en uno o más de los siguientes campos:

- Prensa diaria/periférica, o difusión por radio, televisión, vídeo o medios electrónicos.
- Publicación de obras sobre historia del arte, estética o crítica.
- Enseñanza de crítica de arte, historia del arte, estética, conservación o arte a nivel superior o secundario.
- Trabajos de comisariado y análisis con fines educativos o académicos, incluida la producción de trabajos académicos o críticos para museos o galerías, cuando el objetivo principal no sea primordialmente comercial.

La Asociación cuenta con unos 5.500 miembros en todos los continentes, organizados en 59 secciones nacionales y una sección abierta. Desde 2020, la AICA ha apoyado la estructuración y creación de tres nuevas Secciones: AICA Argentina, AICA Costa Rica y AICA Italia.

Cada año, el Congreso Internacional de la AICA se celebra en diferentes partes del mundo, desde 2010: Chile/Argentina (2022), Turquía (2021), Alemania (2019), Taiwán (2018), Francia (2017), Cuba (2016), Reino Unido (2015), Corea del Sur (2014), Eslovaquia/Polonia (2013), Suiza (2012), Paraguay (2011), Francia (2010).

National Sections' Activities and Actions Survey

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Initiated by AICA International Secretariat and supported by its Board, this mapping is the result of a survey whose objective was better to understand the work carried out by the National Sections over the past 10 years and to reflect on how to promote and better publicise the wide-ranging activities, global reach and diversity of AICA.

It is a summary of the information gathered from the 37 Sections that 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, 4088 members, or 74% of the total number of 5500 members.

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

Enquête sur les actions et activités des sections nationales

FR

Initiée par le Bureau international de l'AICA et portée par son Conseil d'administration, cette cartographie est le résultat d'une enquête dont l'objectif était de mieux comprendre le travail effectué par les sections nationales sur une période de 10 ans et de réfléchir à la manière de promouvoir et de mieux faire connaître l'étendue des activités, la portée mondiale et la diversité de l'AICA.

Elle est une synthèse des informations recueillies auprès des 37 sections qui ont répondu au questionnaire: Allemagne, Argentine, Australie, Belgique, Brésil, Catalogne, Côte d'Ivoire, Costa Rica, Croatie, Espagne, États-Unis, France, Hong Kong, Irlande, Israël, Italie, Japon, Liban, Lituanie, Macédoine du Nord, Maroc, Paraguay, Pays-Bas, Pologne, Portugal, République Dominicaine, République du Kazakhstan Roumanie, Royaume-Uni, Singapour, Slovaquie, Suède, Suisse, Taïwan, Turquie, Ukraine, Venezuela. Elles représentent 63% des 59 sections, 4088 membres, soit 74% du nombre total des membres de 5500.

Afin d'évaluer la représentativité de l'enquête, la répartition des sections a été analysée:

Encuesta sobre las actividades y las acciones de las secciones nacionales

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Iniciada por el Secretariado Internacional de la AICA y apoyado por su Consejo Administrativo, este cartografía es el resultado de una encuesta cuyo objetivo era conocer mejor el trabajo realizado por las Secciones Nacionales durante un período de 10 años y estudiar cómo promover y dar a conocer mejor la amplitud de la actividad, el alcance mundial y la diversidad de la AICA.

Es una síntesis de la información recogida en las 37 secciones que respondieron al cuestionario: Alemania, Argentina, Australia, Bélgica, Brasil, Cataluña, Costa de Marfil, Costa Rica, Croacia, Eslovenia, España, Estados Unidos, Francia, Hong Kong, Irlanda, Israel, Italia, Japón, Líbano, Lituania, Macedonia del Norte, Marruecos, Países Bajos, Paraguay, Polonia, Portugal, Reino Unido, República de Kazajstán, República Dominicana, Rumanía, Singapur, Suecia, Suiza, Taiwán, Turquía, Ucrania, Venezuela. Representan el 63% de las 59 secciones, 4088 miembros, es decir, el 74% del total de 5500 afiliados.

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%)

The Open Section is not included in the survey.

The full cartography can be found at:

Afin d'évaluer la représentativité de l'enquête, la répartition des sections a été analysée:

Amériques et Caraïbes: 12 sections–7 réponses (58%)

Europe: 30 sections–19 réponses (63%)

Afrique: 2 sections–2 réponses (100%)

Asie: 12 sections–8 réponses (67%)

Océanie: 1 section–1 réponse (100%)

La Section ouverte n'est pas incluse dans l'enquête.

La cartographie complète est consultable sur le site:

Para evaluar la representatividad de esta encuesta, se analizó la distribución de las secciones por región:

Norteamérica, Sudamérica, Caribe: 12 secciones–7 respuestas (58%).

Europa: 30 secciones–19 respuestas (63%).

Africa: 2 secciones–2 respuestas (100%).

Asia: 12 secciones–8 respuestas (67%).

Oceanía: 1 sección–1 respuesta (100%).

La Sección Abierta no está incluida en la encuesta.

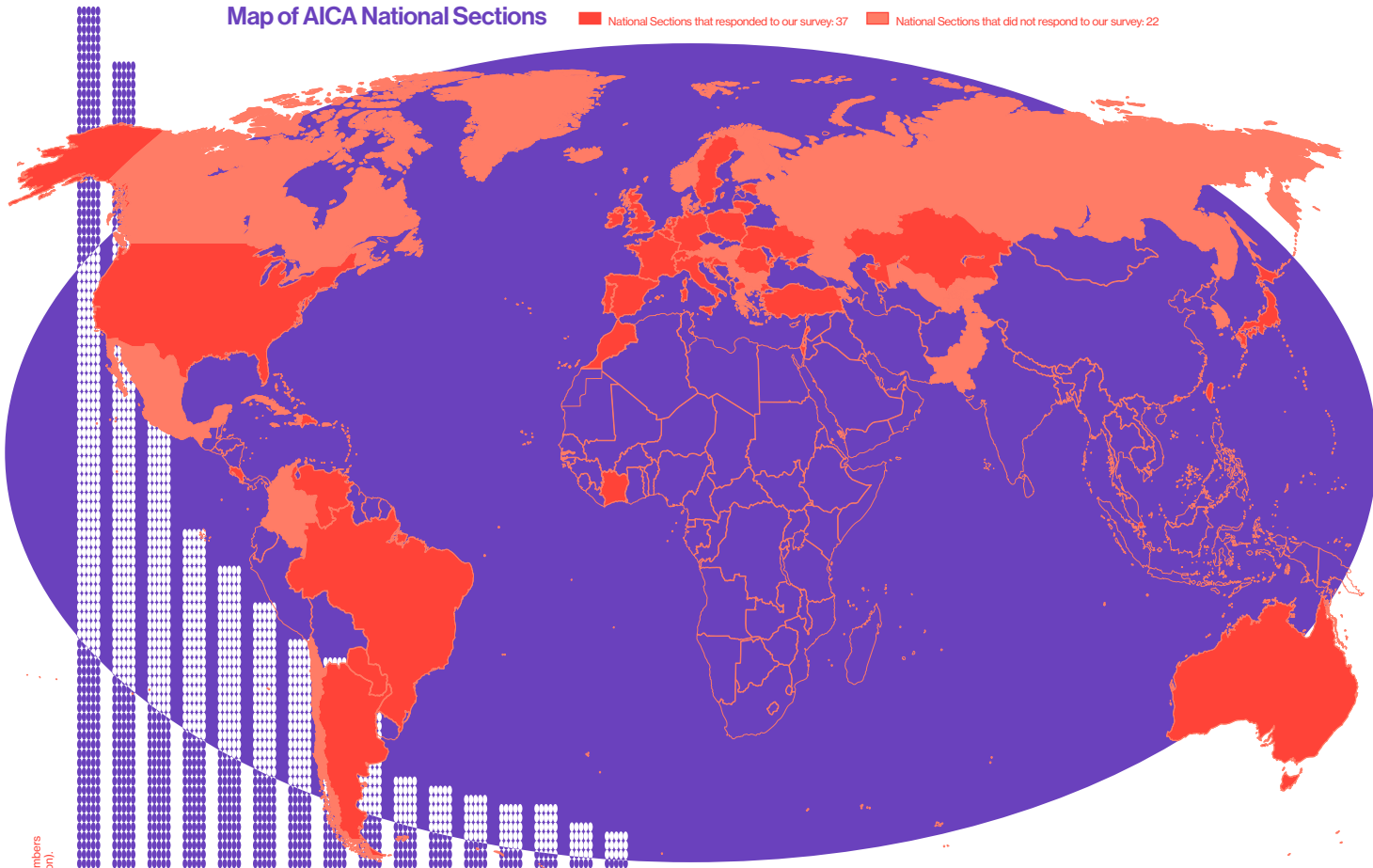
La cartografía completa puede consultarse en:

<https://aicainternational.news/cartography>

Map of AICA National Sections

National Sections that responded to our survey: 37

National Sections that did not respond to our survey: 22



Members per Section as of January 1st, 2020

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).

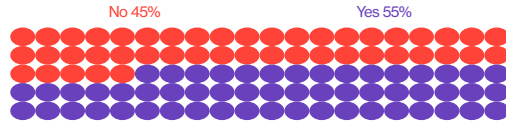
France	545
USA	515
United Kingdom	325
Switzerland	264
Sweden	237
Catalonia	220
Germany	200
Japan	188
Brazil	178
Netherlands	150
Poland	143
Belgium	114
Turkey	109
Spain	107
Croatia	99
Australia	88
Argentina	63
Ireland	56
Romania	48
Portugal	46
Singapore	45
Italy	44
Taiwan	40
Slovenia	37
North Macedonia	34
Lithuania	34
Hong Kong	24
Venezuela	23
Israel	21
Dominican Republic	19
Paraguay	17
Ukraine	17
Republic of Kazakhstan	15
Costa Rica	10
Ivory Coast	5
Morocco	5
Lebanon	3

Promotion and Advocacy

For the professional practice of art criticism

- 61% of the 37 National Sections that took part in the survey created a directory of their members.
- 32% created a standard fee schedule for art critics to be used by their members.
- 55% advocated for the professionalisation of the field through 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),
 - Samples contract, guidelines for critics and commissioners (AICA Argentina, AICA UK, AICA Sweden), negotiation guidance (AICA USA),
 - Freedom of the press and artistic expression (AICA Ireland, AICA Ukraine, AICA Poland, AICA Hong Kong, AICA Japan).

Sections that Advocated for the Standardisation of the Field

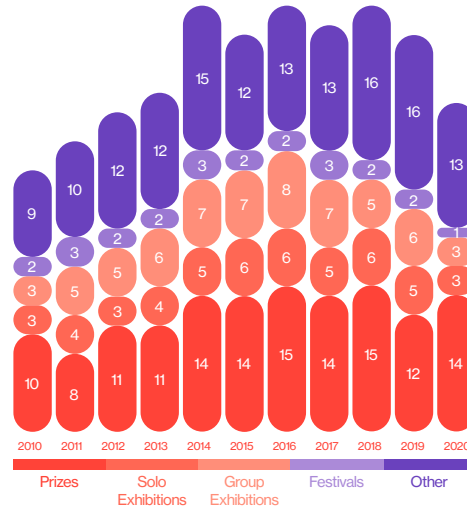


Events

Prizes, Exhibitions, Festivals ...

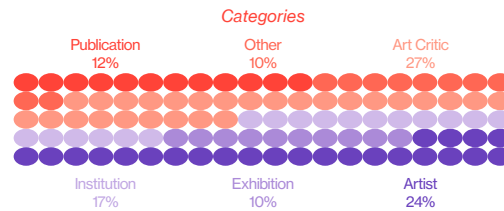
- Between 2010 and 2020, the 37 sections organised 415 special events:
- 138 prizes and awards, 33% of all events,
 - 50 solo exhibitions, 12% of all events,
 - 62 group exhibitions, 15% of all events,
 - 24 festivals, 6% of all events,
 - 141 other events, 34% of all events.

Types of Special Events Organized by, or in Collaboration with, National Sections



Prizes and Awards

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



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).

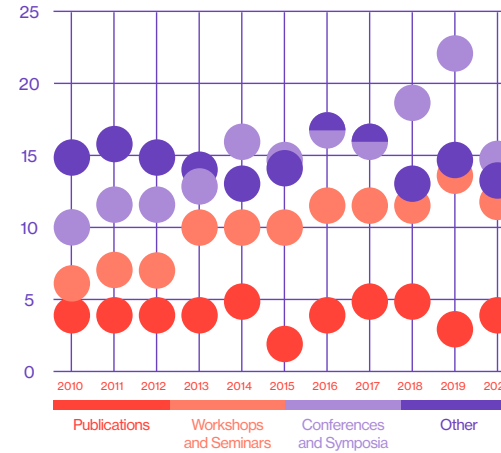
Other events

- 141 other events were organised by AICA National Sections including:
- Debates, artist-critic conversations (AICA Venezuela, AICA Paraguay, AICA Sweden),
 - Book presentations, book launches (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),
 - Nomination of artists for national prizes (AICA Lithuania),
 - Trips for collectors (AICA Lebanon),
 - Outreach programmes (AICA Ivory Coast, AICA Lebanon).

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, 35% of all events,
 - 112 workshops and seminars, 23% of all events,
 - 161 publications, 33% of all events,
 - 44 other events, 9% of all events.

Trends of Events Supporting Research and Transmission of Knowledge



The number of events supporting research and transmission of knowledge has increased 54% from 35 events per year in 2010 to 54 in 2019.

Workshops and Seminars

- 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.

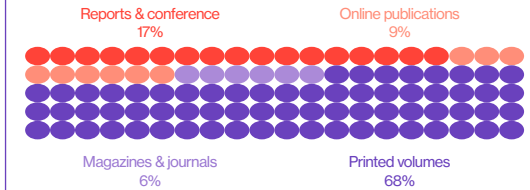
They covered themes such as writing workshops (AICA Singapore, AICA Netherlands, AICA Croatia, AICA Switzerland), seminars on art conservation (AICA Ukraine), art history, art criticism and history of art criticism (AICA Costa Rica, AICA Brazil, AICA Venezuela, AICA Poland). Some addressed more practical subjects such as art critics' websites (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.

Publications

Publications represent 33% of all initiatives 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.

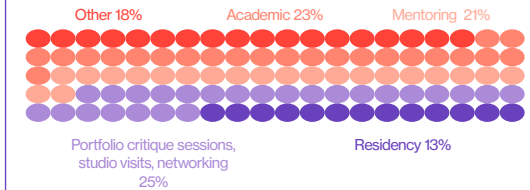
Types of publications



Other Programmes

The 37 National Sections, organised or collaborated on 141 special programmes.

Types of Special Programmes



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