

A large, bold, black graphic of the letter 'T' is positioned on the left side of the page. The vertical stem of the 'T' extends from the top to the bottom of the page. The horizontal top bar of the 'T' is at the top, and the horizontal bottom bar is at the bottom. The right side of the 'T' is open, revealing the text.

# Congress Programme

# PARIS

INHA

Musée de l'Histoire  
de l'Immigration

Centre Pompidou

# Fiftieth Congress of AICA International

13 – 17  
Nov. 2017

Marek Bartelik

Raphael Cuir

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for the future*

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Friday, November 17<sup>th</sup> 2017  
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NOTES

Marek Bartelik  
(President of AICA International, USA)

Marek Bartelik is a Polish-born, New York-based art critic, art historian and poet. He holds a Master of Science degree in Civil Engineering from Columbia University and a PhD in Art History from the Graduate Center of CUNY. He continuously taught modern and contemporary art at The Cooper Union for the Advancement of Art and Science in New York between 1996 and 2008. He has also taught at Yale and MIT as well. For over twenty years he was a regular contributor to *Artforum*—for which he wrote reviews from 30 countries on four continents.

It is my great pleasure to welcome you on behalf of AICA International to our 50th Congress in Paris. AICA's first Congress—or, as it was also originally called, the First International Convention of Art Critics—took place between 21 June and 28 June 1948, also in Paris, with the participation of critics from thirty countries, among them, Brazil, India, Morocco, Egypt, China, Australia, and South Africa. Since that historical event, which was organized under the patronage of UNESCO, AICA has held its Congresses on a regular basis. They took place in such diverse locations as Ireland, Turkey, the German Democratic Republic, Canada, Brazil, Argentina, Paraguay, Hong Kong, Taiwan, the United States and Cuba, each time with the growing participation of members from around the world. From a Eurocentric organization at its inception, AICA has evolved to be truly international. AICA now has 4600 members in over eighty countries around the world, who are gathered in 63 national sections and an Open Section. This growth is taking place in spite of repeated statements from self-appointed cultural arbiters announcing the end of art and the end of art criticism.

The 1948 Congress addressed the following topics: “International relations and means of information exchange,” “droits d’auteur and copyrights on works of art and resell rights,” “realism and abstraction,” “nationalism and internationalism in art,” “living conditions of artists and critics in different countries,” and “art on radio and television.” These subjects reflected the complex reality of a post-WW II world, but they remain important today. We will address them, directly and indirectly, during three days of symposia and round-tables, which include: “Shifting Paradigms: History and Future of AICA” and “Interpreting contemporary art,” both at the Institut national d’histoire de l’art (INHA) and “Everywhere and Nowhere: migrations and contemporary art” at the Palais de la Porte Dorée – Musée national de l’histoire de l’immigration.

Our debate pursues a constructive dialogue among art critics, artists and others art professionals, who do not always share the same political or social values, let alone their artistic preferences, but who all care about the fundamental importance of the arts in our societies. In so doing, we remain true to our original mission: to build bridges among the artistic communities around the world and to foster artistic exchange. Following our policy of giving a special Award to the critic from the country that hosts our congress, this year’s prize will be presented to Dr. Georges Didi-Huberman. This prize—which has already been presented to critics from Paraguay, Slovakia, Switzerland, South Korea, the United Kingdom, and Cuba—recognizes Dr. Didi-Huberman’s unique contribution to art criticism, but it also acknowledges the special place of France for our AICA community; with Paris being our second home. There is no better place to celebrate this anniversary.

The list of organizations and individuals who have assisted us in preparing this Congress is long, and they will be acknowledged elsewhere in this programme. I must thank our principal partners—the Institut national d’histoire de l’art, the Palais de la Porte Dorée – Musée national de l’histoire de l’immigration, and the Centre Georges Pompidou—for their collaboration and contribution. Our gratitude goes to the France’s Ministry of Culture for their generous financial support. I also thank President of AICA France, Raphael Cuir, for turning this Congress into such a superb event. Finally, I would like to thank all members of our AICA community for their day-to-day support and collaboration.

Dr. Marek Bartelik  
(President AICA International, USA)

Raphael Cuir  
(Art critic and art historian,  
President of AICA France)

Raphael Cuir is a critic and art historian, PhD (EHESS). He received a research fellowship at the Getty Research Institute in Los Angeles, where he taught at Otis College of Art and Design. He contributed to numerous books and edited *Pourquoi y a-t-il de l'art plutôt que rien?* (Archibooks, 2014). He is the author of *The development of the Study of Anatomy from the Renaissance to Cartesianism* (Edwin Mellen Press, 2009, Hermann, 2016). *Anatomiquement votre* will be his next book (forthcoming, Nouvelles éditions Scala, 2018). He is president of AICA France since 2012.

Marek Bartelik, the President of AICA International, joins me in wishing you all a very warm welcome to the 50th AICA Congress.

It is a great honour and a privilege to host this momentous occasion in our organization's history in France, where it was founded. This would not have been possible without the invaluable support of the Ministry of Culture and I would like to extend my warmest thanks to Régine Hatchondo, Director General of Artistic Creation, and to Pierre Oudart, until recently Deputy Director in charge of visual arts.

AICA France is honoured to have been able to organize this congress in conjunction with AICA International and the many partners who have helped us give it a dimension in line with our ambitions.

I am also delighted to welcome you, first of all, to this magnificent venue: the Institut National d'Histoire de l'Art. My warmest thanks to its Director General Eric de Chasse for his welcome and his exceptionally generous support of this Congress. Our presence here, at the heart of French art history, also has an important symbolic dimension: it shows that we have overcome the obsolete division between art criticism and art history. After all, was not Giorgio Vasari, the inventor of art history, also an art critic who wrote about his contemporaries and the ancients alike? Is not today's art criticism the source and, to a degree, the history of tomorrow's art?

The program has three main aspects. There will be sessions of reflection on the history of AICA, which largely coincides with that of contemporary art. There will be more speculative sessions with a questioning not only of the practice of art criticism and the production of a discourse on an artwork, but also of present-day tensions – particularly the migrant crisis, the geopolitical and theoretical issues it raises and its resonances in art. Thirdly, there will be plenty of opportunities to discover contemporary works with exhibition visits throughout the week.

There is also a fourth aspect, with opportunities to relax and socialize – which are just as intellectually stimulating, as they allow for interaction between all participants, both members and non-members of AICA. I would like to thank our precious partners for their contribution, especially Colette Barbier, Director of the Fondation d'Entreprise Ricard, Stéphanie Chazalon, Director General of the Institut des Cultures d'Islam, Bérénice Saliou, Artistic, Cultural and Scientific Director of the Institut des Cultures d'Islam, Antoine de Galbert, founder of La Maison Rouge, Aurélie Deplus, in charge of art patronage for Société Générale, Thomas Kirchner, Director of the German Art History Center in Paris, and Stéphane Magnan, Director of the gallery Les Filles du Calvaire.

Our second venue will be the Palais de la Porte Dorée, home to the national museum of the history of immigration, and I would like to thank Hélène Orain, its Director General, and Stéphane Malfettes, its cultural program coordinator. My thanks also to Serge Lasvignes, President of the Centre Georges Pompidou, Bernard Blistène, Director of the Musée National d'Art Moderne, and Jean-Max Colard, head of the "Spoken Word Department" in the Cultural Development Division at the Centre Pompidou, for agreeing to host the closing ceremony. On that occasion, the AICA International Award will be presented to Georges Didi-Huberman; this distinction of one of its members for his prolific and inspirational work is another source of pride for AICA France.

In recent years, we have endeavoured to boost the dynamics of AICA France and, with President Marek Bartelik, of AICA International. I hope this 50th Congress will reflect these efforts, and that it will spark intense and productive debate on art and art theory.

Before wishing you a memorable and thought-provoking congress, there are other people I would like to thank for their contribution: José Manuel Albares Bueno, Cultural Advisor at the Cultural Office of the Spanish Embassy in France, Bénédicte Alliot, Director of the Cité Internationale des Arts, Catherine Bédard, Deputy Director of the Canadian Cultural Center in Paris, and Yves Robert, Director of the Centre National des Arts Plastiques.

Finally, the organization of this 50th Congress was largely dependent on the commitment and hard work of our teams. I would like to thank Célia Bricogne, for AICA France, Nathalie Rousselle, for AICA International, assisted by Paula Caredda, and Alma Saladin.

Dr. Raphael Cuir  
(President of AICA France)

Adriana Almada  
(Chair of Awards Commission,  
President of AICA Paraguay)

Adriana Almada is an art critic, writer, poet, editor and independent curator based in Asunción, Paraguay. She has been member of curatorial teams for several biennals in Latin America and curated paraguayan art exhibitions in Europe and South America. She contributes to several art magazines. She currently runs TEKOHHA projects, a cultural platform to develop publishing and curatorial projects. She has served as president of AICA Paraguay (2008-2012) 2014-2017). She currently is vicepresident of AICA International (2014-2017) and chairs its Awards Commission.

## Awards

The Awards Committee is pleased to announce that the AICA Prize for Distinguished Contribution to Art Criticism – which is presented for lifetime achievement to a critic from the country that organizes AICA Congress in a given year – this time is presented to the French philosopher, art historian, writer and curator Georges Didi-Huberman.

Georges Didi-Huberman's ideas and reflections on the status of images, expressed in his books and exhibitions, have offered a new perspective on art history and contributed to shaping contemporary artistic and curatorial practices all around the world. The award is presented at the 50th Congress's closing ceremony at the George Pompidou Centre, with the presence of, among others, the art critic and curator Robert Storr.

Previous recipients of the AICA Prize for Distinguished Contribution to Art Criticism were Ticio Escobar (Paraguay, 2011), Annemarie Monteuil (Switzerland, 2012), Tomáš Štrauss (Slovakia, 2013), Lee Yil (South Korea, 2014), Sarah Wilson (United Kingdom, 2015), and Adelaida de Juan (Cuba, 2016).

Monday, Novembre 13<sup>th</sup> 2017  
*Opening Ceremony*

CITÉ INTERNATIONALE  
DES ARTS  
18 rue de l'Hôtel de Ville, 75004 Paris

9:00 AM  
COFFEE

9:30-12:30 AM  
BOARD MEETING  
[AICA Board members only]

12:30-1:30 PM  
LUNCH BREAK

1:30-5:30 PM  
GENERAL ASSEMBLY  
[AICA members only]

Éric de Chassey  
(Director of INHA)

Éric de Chassey is Director of the Institut National d'Histoire de l'Art (INHA), a doctor of art history and a professor at the École Normale Supérieure in Lyon. A specialist in abstraction and in 20th-century American and European visual art, he has gained international recognition for the many books he has authored and exhibitions he has curated. A former Director of the French Academy in Rome (2009-2015), he consolidated the influence of the Villa Médicis both in Rome and internationally through his initiatives in the field of exhibitions, cultural events and heritage enhancement.

Gayatri Chakravorty Spivak  
(Columbia University,  
New York, USA)

Gayatri Chakravorty Spivak teaches at Columbia University, New York. Her latest books include *Other Asias* (2008) and *An Aesthetic Education in An Era of Globalization, Readings* (2013). She is re-translating Jacques Derrida's *Grammatology*, and works on a book on W. E. B. Du Bois. Kyoto Award and Padma Bhutan laureate. She trains teachers and guides ecological agriculture in India. She is involved in the consortial initiatives in continental Africa and the Himalayan Studies, re-thinking globality: India, China, Senegambia.

INSTITUT NATIONAL  
D'HISTOIRE DE L'ART / INHA  
6 rue des Petits Champs, 75002 Paris

7:00 PM

VISIT OF THE EXHIBITION  
Roberto Longhi's room, gallery Colbert  
*Seismography of struggles:  
towards a global history of critical and cultural reviews*

8:00 PM

OPENING CEREMONY

8:00-8:30 PM

WELCOME AND INTRODUCTION  
Éric de Chassey (Director of INHA)  
Marek Bartelik (President of AICA International, USA)  
Raphael Cuir (President of AICA France)

8:30-8:40 PM

SCREENING OF A SHORT VIDEO  
by William Kentridge (South Africa)

8:40-9:40 PM

KEYNOTE SPEECH

by Gayatri Chakravorty Spivak (Columbia University, New York, USA),  
*Halting Map-making*, followed by a Q&A

Only capital and data globalize. Everything else is damage control. My presentation will provide an example of this damage control to show how teachers and cultural workers can come together. Over against the Anthropocene (map-making), my paper will propose an example of the feminine transcendental. It will also give an account of Antonio Gramsci's idea of the new intellectual, for whom the subaltern environment is a teacher, in order to learn from the subaltern how to teach such social groups on the fringes of history.

9:40 PM

RECEPTION

[reservations required]

Tuesday, November 14<sup>th</sup> 2017  
*Re-reading the history of AICA  
for the future*

Éric de Chassey  
(Director of INHA)

Éric de Chassey is Director of the Institut National d'Histoire de l'Art (INHA), a doctor of art history and a professor at the École Normale Supérieure in Lyon. A specialist in abstraction and in 20th century American and European visual art, he has gained international recognition for the many books he has authored and exhibitions he has curated. A former Director of the French Academy in Rome (2009-2015), he consolidated the influence of the Villa Médicis both in Rome and internationally through his initiatives in the field of exhibitions, cultural events and heritage enhancement.

Jean-Clarence Lambert  
(Poet, essayist, art critic and  
translator, France)

Jean-Clarence Lambert is a Chevalier des Arts et des Lettres (France), a Knight of the Royal Order of Wasa (Sweden), an honorary citizen of Joal (the home town in Senegal of L.S. Senghor), Régent de Labyrinthologie at the Collège de Pataphysique and Grand Récepteur de l'Ordre de Logogus, among other distinctions. He has twice been granted a poetry sabbatical by the Centre National du Livre (French National Book Center).

Jean-Clarence Lambert has received numerous awards for his poetry: the Grand Prix de Poésie from the Société des Gens de Lettres; the Prix Henri de Régnier from the Académie Française; the Prix Ronsard (Abbaye de St Cosme).

Marek Bartelik  
(President of AICA International, USA)

Marek Bartelik is a Polish-born, New York-based art critic, art historian and poet. He holds a Master of Science degree in Civil Engineering from Columbia University and a PhD in Art History from the Graduate Center of CUNY. He continuously taught modern and contemporary art at The Cooper Union for the Advancement of Art and Science in New York between 1996 and 2008. He has also taught at Yale and MIT as well. For over twenty years he was a regular contributor to *Artforum* — for which he wrote reviews from 30 countries on four continents.

# INSTITUT NATIONAL D'HISTOIRE DE L'ART / INHA

6 rue des Petits Champs, 75002 Paris

9:30 AM  
COFFEE

10:00-10:10 AM  
INTRODUCTORY REMARKS  
by Éric de Chassey (Director of INHA)

## *Paradigmatic shifts in AICA's history*

10:15-10:45 AM  
KEYNOTE SPEECH

BY Jean-Clarence Lambert, (Poet, essayist, art critic and translator, France),  
*Art criticism during the Cold War and AICA France.  
Some recollections and references.*

Despite the so-called Cold War, artistic life in Paris was considerably revitalized in 1950-1960 with the recognition of the great early 20th-century masters, the revival of abstract art and expressionism and the development of surrealism and kinetic art. A form of symbiosis also occurred between Western Europe and the Americas due to the proliferation of modern art museums, biennial festivals, publications with color reproductions, new media and the art market. The members of AICA France contributed with their writings and by organizing exhibitions and events such as the "Biennale des Jeunes" in Paris, the congresses in Warsaw and Rio de Janeiro/Brasilia and the "Rencontres de Vela Luka." During the course of the century, as much as a spectator and/or theorist, the art critic became an active participant in artistic life.

10:50-11:20 AM

Marek Bartelik (President of AICA International, USA),  
*The formative years, late 1940s - early 1950s, and the Introduction of American Art  
at the Venice Biennial (report from James Johnson Sweeney)*

On the occasion of the Second General Assembly of AICA in Venice (June 10-13, 1950), James Johnson Sweeney interviewed several European art critics about modern American art. He recorded their responses in typed notes. The AICA meeting took place during the Venice Biennale (June 8-October 15), the second after WWII. It was during that event that Abstract Expressionism was introduced to the international audience, and Sweeney's notes provide a brief but crucial insight into the way a group of important European critics viewed modern American art. The Biennale took place in the midst of the acceleration of the Cold War, which, among other consequences, resulted in the increased and systematic involvement of the U.S. government in using American modern art as a propaganda tool. This presentation will examine the content of the "Sweeney papers" and put it in the context of the post-war cultural politics of patronage in the United States and elsewhere and the politics behind the founding of AICA.

Lisbeth Rebollo Gonçalves  
(University of São Paulo, Brazil)

Member of AICA Administrative Board, Chair of the Finance Commission, Lisbeth Rebollo Gonçalves has been twice the President of AICA Brazil. She is Full Professor at the School of Communications and Arts of the University of São Paulo; twice Director of the Museum of Contemporary Art of the University of São Paulo. Author of articles and essays, she is Editorial Advisor of Art Nexus Magazine, member of the Editorial Board of Arte e Cultura na América Latina Magazine; former member of the Board of Rouanet Law at the Brazilian Ministry of Culture; and is Coordinator of “Art Criticism” publication.

Sarah Wilson  
(Courtauld Institute, Grande-Bretagne)

Sarah Wilson is an art historian, curator and writer. In 2015, she was co-curator and curator for the academic forum of the 1st Asian Biennale / 5th Guangzhou Triennale, Guanzhou, China. She was educated at the University of Oxford and at the Courtauld (MA and Ph.D degrees). Chevalier des Arts et des Lettres in 1997, she was also awarded the 2015 International Association of Art Critics’ Award for Distinguished Contribution to Art Criticism. She was Head of the Modern and Contemporary Department at the Courtauld from 2005-Spring 2008 and Head of Graduate Diploma programmes, 2014-2015.

Paula Barreiro López  
(University of Barcelona, Spain)

Paula Barreiro López is a researcher on the Ramón y Cajal program in the Art History Department of the University of Barcelona. She teaches the art history of the second half of the 20th century, and is in charge of the project “Decentralised Modernities: Art, politics and counter-culture in the transatlantic axis during the Cold War.” Her research focuses on artistic exchanges and cultural and political networks in Spain, Europe and Latin America during the Cold War.

11:25-11:55 AM

Lisbeth Rebollo Gonçalves (University of São Paulo, Brazil),  
*Mário Pedrosa and Sérgio Milliet: the international context*

Mário Pedrosa and Sérgio Milliet were two Brazilian intellectuals whose trajectories were distinguished by the practice of art criticism in the XXth Century, in the period between the wars and after them. The main subject discussed at that time was Brazilian Modern Art and the international Abstract Art. The practice of the criticism and the cultural management activities that these critics developed in the museums and in the São Paulo Biennial, coincide with the participation that they had in the history of AICA. Nowadays, Mário Pedrosa draws the main attention of the specialists and the artistic institutions while Sérgio Milliet is a bit forgotten, even in Brazil, although many studies were developed, in the 35 years after his death, about his work. Factors of the globalized cultural context can explain this fact. A critical view of this matter is the proposal of this lecture.

12:00-12:30 PM

Sarah Wilson (Courtauld Institute, Grande-Bretagne),  
*Network global: how AICA’s expanding remit has unfolded  
in our lives and practices*

Joining AICA in Paris while at the Pompidou Centre, I recall our trip to Marne la Vallée: “postmodern” architecture catering uneasily to the social mix of the outer suburbs. In London, drawn to art history via J. P. Hodin’s Alfred Manessier, I met noteworthy figures such as Pierre Rouve and Francis Carr in the English group, unaware of their Polish, Bulgarian and Czech origins. My title renders homage to Arshile Gorky’s How my mother’s embroidered apron unfolds in my life: I learned about the “Triumph of Abstract Expressionism” ; my Courtauld curriculum had no space for problems of identity and displacement. The life-changing congress I attended in Moscow and Tbilisi in 1989, and later AICA-based friendships play out in my current critical practice: critic Andrei Kovalev now curates “Moscow Actionism” at Saatchi. This paper will have a particular focus on Eastern Europe and the former USSR.

12:35-1:05 PM

Paula Barreiro López (University of Barcelona, Spain),  
*On the international dynamics of Spanish art criticism through  
the AICA Congresses of the 1960’s*

From 1957 onward, with the end of self-sufficiency and the acceptance of Spain into the Western sphere of the Cold War divide, Spanish art critics entered a period of prolific exchange and collaboration with international colleagues and institutions. Professional networks and associations such as AICA came into being, fostering the development of new theoretical tools in Spain and the emergence of criticism as a form of activism. Thanks to their privileged status, rather than simply adhering to the new aesthetic discourses and avant-garde movements, Spanish art critics were able to create platforms for informing the international community of the repressive nature of the dictatorship. Support for the avant-garde, therefore, went hand in hand with cultural, social and political activism.

Jacques Leenhardt  
(EHESS, Honorary President of  
AICA International, France)

The art critic Jacques Leenhardt is Director of Studies at the École des Hautes Études en Sciences Sociales. He was President of AICA France from 1981 to 1989 and of AICA International from 1989 to 1995. He founded the Le Crestet art center (1987-2003) and is a founding member of the Archives de la Critique d'Art. He is also President of the Association of Friends of Wifredo Lam (Paris).

Fumio Nanjo  
(Director of the Mori Art Museum,  
Tokyo, Japan)

Fumio Nanjo is Director of Mori Art Museum, Tokyo (since 2006). He served in the Exhibition Department of the Japan Foundation, as the Director of ICA Nagoya, as the Director of N & A Inc. He has many achievements as Commissioner, Jury, Co-curator, Art Specialist for a lot of exhibitions and Biennales. Advisory positions include a Member of International Council of Museums (ICOM), International Committee for Museums and Collections of Modern Art (CIMAM) and International Association of Art Critics (AICA). He also published several books.

João Ribas  
(Deputy Director and Chief Curator at  
the Serralves Museum of  
Contemporary Art, Porto, Portugal)

João Ribas is a curator and writer. He is Deputy Director and Senior Curator of the Serralves Museum of Contemporary Art, and was previously Curator at the MIT List Visual Arts Center (2009–13) and The Drawing Center, New York (2007–09). Ribas is the winner of four AICA Awards for Best Exhibition (2008–11) and of the Emily Hall Tremain Exhibition Award (2010). His writing has been published in publications including *Artforum*, *Afterall*, *Artnews*, *Art in America*, *Frieze*, *Mousse*, *The Exhibitionist*, *Spike*, and *The Guardian*, and his recent publication *In the Holocene* (2014) is published by Sternberg Press.

1:10-1:30 PM  
DISCUSSION MODERATED  
by Éric de Chassey (Director of INHA)

1:30-2:30 PM  
LUNCH BREAK

## *AICA and the challenges of globalization*

2:30-3:00 PM  
Jacques Leenhardt  
(EHESS, Honorary President of AICA International, France),  
*AICA in the era of globalization: a return to the 90s*

During the course of its history, AICA – an international association from the start – has been confronted by the transformation and reorganization of the world, both politically and culturally. The globalization of the art world means that it must constantly develop new responses.

I will propose a brief reflection on how some of these upheavals impacted our association and how we endeavored to respond to them during my six-year presidency of AICA at the turn of the 1990s. My talk will touch on the fall of the Berlin Wall, the end of the Soviet Union, the AICA congress in Puerto Rico in 1993, and its opening to Asia with the 19th AICA Congress in 1995 in Macau, Hong Kong and Canton – three parts of the world that have seen the emergence of different movements and different responses to globalization.

3:05-3:35 PM  
Fumio Nanjo (Director of the Mori Art Museum, Tokyo, Japon),  
*Toward the future—on globalism*

In the text “A book that is never finished” (exhibition TransCulture, Venice Biennale, 1995), I said art will be more and more relative in this multicultural era. By new biotechnology we will prolong our life, expanding the ability of the body, and we may go toward android or cyborg even. In such a situation, the meaning of life may not be the same as now, and if so, the meaning of art either. Leaving technology, looking at the present situation of the world, it seems the notion of nation state seems collapsing. Our political and social system since modern period, will no more function well. This state of affairs also applies to the meaning and definition of art. An Art continually presents new issues and faces an ongoing series of crisis. It cannot afford to be nostalgic about the past, but looks to and invests in the future. Any discussion on art must begin with reality of our life.

3:40-4:10 PM  
João Ribas (Deputy Director and Chief Curator  
at the Serralves Museum of Contemporary Art, Porto, Portugal),  
*On the public life of art: practice and theory*

The public life of artworks and images is increasingly threatened and precarious today. From increasing acts of iconoclasm to increased forms of censorship, what we can write, say, hear, feel, and share in public is subject to ever more political, social, and spatial constriction--from both the violence of global terror and the repression of nationalist politics. What is the threat or conflict posed by images and words that they should be the focus of contemporary forms of violence and crime, that the publicness of art should be so constricted?

Yacouba Konaté  
(University of Cocody,  
Abidjan, Ivory Coast)

Yacouba Konaté is a professor of philosophy at the Université Félix Houphouët Boigny in Cocody (Abidjan), Secretary-General of the Grande Chancellerie de l'Ordre National, Director of MASA (Market for African Performing Arts), Honorary and Former President of AICA (2009-2011), member of the scientific committee of the Académie des Sciences, de la Culture et des Arts d'Afrique et des Diasporas, and Director of the Ronde des Arts exhibition venue in Abidjan. He is an expert on the cultural development of the EU and the African Union, and has written several books and articles on African culture and politics.

Antje Kramer-Mallordy  
(Université de Rennes,  
France, PRISME)

Antje Kramer is Associate Professor in Contemporary Art History at the Université Rennes II. Her work, focusing on the transnational relationships of art history and art criticism after 1945, is reflected in her books *Yves Klein Germany* (Dilecta, 2017) and *L'Aventure allemande du Nouveau Réalisme* (Presses du réel, 2012).

Zahia Rahmani  
(INHA)

Writer and art historian Zahia Rahmani is in charge of the Globalized Art History research field at the INHA. She previously founded and directed the postgraduate research program at the École Nationale Supérieure des Beaux-arts in Paris. She has written a trilogy of books on the figures of "outcasts" in post-colonial theories and mounted the project "Made in Algeria – Genealogy of a Territory." She was visiting professor at the University of New York in 2016. She is a member of the Collège de la Diversité, and a Chevalier des Arts et des Lettres.

Florence Duchemin-Pelletier  
(INHA)

Florence Duchemin-Pelletier is a doctor in art history whose research focuses on contemporary Inuit art. In 2015, she became a resident member of the INHA

What defines our public life and critical relationship to the images that live in our pockets and permeate our lives, that we touch and like, and the global art that fills the walls of the contemporary arts institution? Do we have a responsibility with caring for, and defending, the public life of the imagination?

4:15-4:45 PM

Yacouba Konaté (University of Cocody, Abidjan, Ivory Coast),  
*Arts, modernities and post-colonialism*

While the tutelary figure of the statue dominates our view of pre-colonial African art, the "modern" period of art history in sub-Saharan Africa tends to be represented by painting. So which art form can be considered dominant in contemporary African art? If we accept that the shift from modern to "contemporary" art is related to the shift from modern to post-modern, we may assume that the latter shift corresponds to the transition from colonial to post-colonial in Africa. What aesthetic and theoretical paradigms were at play during these two last periods in the field of the visual arts in Africa? This talk is accompanied by projected photos of artists' works.

4:50-5:20 PM

DISCUSSION MODERATED

by Antje Kramer-Mallordy (University of Rennes, France, PRISME)

5:25-5:45 PM

PRESENTATION OF THE RESEARCH PROJECT

*The cultural magazine in the world: revolution, subversion and emancipation*  
par Zahia Rahmani (INHA) et Florence Duchemin-Pelletier (INHA)

5:50-6:10 PM

REMARKS ON PRISME

by Antje Kramer-Mallordy et Jean-Marc Poinot  
(Les Archives de la critique d'art)

in the Globalized Art History section,  
where she coordinates the Global Art &  
Cultural Periodicals project.

Jean-Marc Poinot  
(Les Archives de la critique d'art)

Jean-Marc Poinot is Emeritus Professor at the Université Rennes 2 and President of the Archives de la Critique d'Art. He contributes regular articles to the journal *Critique d'Art* and other publications. His books include *Quand l'œuvre a lieu* (Mamco/Presses du Réel), the first in a series of publications on the history of exhibitions.

Thomas Kirchner  
(Director of Centre allemand  
d'histoire de l'art Paris)

Thomas Kirchner is the author of two theses: *The Expression of the Passions. Expression as a representational issue in the French art and art theory of the 17th and 18th centuries*, and *The Epic Hero. History painting and arts policy in 17th-century France*. After working as a temporary lecturer in Berlin and Frankfurt am Main, in 1999 he was appointed to the Chair of Modern and Contemporary Art History at the Ruprecht-Karls-Universität in Heidelberg, then in 2002 to the Chair of Modern Art History at the Goethe-Universität in Frankfurt am Main. Since 2014, he has been Director of the German Art History Center in Paris.

# CENTRE ALLEMAND D'HISTOIRE DE L'ART PARIS

45 rue des Petits Champs, 75001 Paris

**6:30-7:00 PM**

INTRODUCTION

by Thomas Kirchner

(Director of Centre allemand d'histoire de l'art Paris)

**7:00-8:00 PM**

RECEPTION WITH COCKTAIL

[reservations required]

Wednesday,  
November 15<sup>th</sup> 2017  
*Interpreting contemporary art*

Georges Didi-Huberman  
(Philosopher, EHESS, member  
of AICA France)

Philosopher and art historian Georges Didi-Huberman teaches at the École des Hautes Études en Sciences Sociales (Paris). He has published some fifty books on the history and theory of images (including *L'œil de l'histoire*, *L'Album de l'art à l'époque du "Musée imaginaire"*). He has also curated a number of exhibitions, including *L'Empreinte* (Imprint) at the Centre Georges Pompidou, *Fables du lieu* at the Le Fresnoy-Studio National des Arts Contemporains, *Atlas* at the Museo Nacional Centro de Arte Reina Sofía (Madrid) and the recent exhibition *Histoires de fantômes pour grandes personnes* (Ghost Stories for Adults) in Rio de Janeiro, Beirut and Paris (Palais de Tokyo).

Camille Blanc  
(President of Amnesty International,  
France)

In 2006, Camille Blanc joined the global human rights organization Amnesty International; she has been President of Amnesty International France (AIF) since 2016. As a member, then manager, of the international youth branch, she was elected youth representative of the national board of AIF in 2010. She was elected to the Executive Board of AIF in 2012, and to the Board of Directors in 2014. She works as an information systems consultant for a digital services company and is assistant head of its consulting office in Paris.

Martha Langford  
(Art historian, University of  
Concordia, Canada)

Martha Langford is Research Chair and Director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art and a professor of Art History at Concordia University in Montreal. Her most recent publication is: *Narratives Unfolding: National Art Histories in an Unfinished World*. She is editor-in-chief of the *Journal of Canadian Art History/Annales*, and also serves on a number of editorial and advisory committees, including *Border Crossings*, *Ciel Variable*, *History of Photography*, and *Intermédialités: Histoire et théorie des arts, des lettres et des techniques*.

## GALERIE LES FILLES DU CALVAIRE

17 rue des Filles du Calvaire, 75003 Paris

9:30-11:00 AM

BREAKFAST AND PRESENTATION  
of the gallery artists: Samuel Gratacap and Laura Henn

## INSTITUT NATIONAL D'HISTOIRE DE L'ART / INHA

6 rue des Petits Champs, 75002 Paris

11:30 AM-1:00 PM

KEYNOTE SPEECH

by Georges Didi-Huberman (Philosopher, EHESS, member of AICA France), *How to cut off? Fragments on judgment and art criticism*

What does an art critic do? Does his activity not consist of looking, then judging? But if he looks, how does he find the things he looks at? And if he judges, what axioms guide his judgement?

To judge is to decide. But there are at least two ways of deciding, and we shall attempt to illustrate this with the example of a category of art criticism that has had its hour of glory: formlessness. We shall look to Dionysos for help, then to Nietzsche with his *Gay Science*, and to Gilles Deleuze.

1:00-2:00 PM

LUNCH BREAK

2:00-2:30 PM

Camille Blanc (President of Amnesty International, France),  
*The fight of Amnesty International for the freedom of speech*

## *Interpreting Contemporary Art*

INTRODUCTION

by Raphael Cuir (Art critic and art historian, President of AICA France)

Lin Chi-Ming  
(National University of Taipei,  
President of AICA, Taiwan)

Chi-Ming Lin became doctor of Ecole des Hautes Etudes en Sciences Sociales in 1999. Now professor at the Department of Arts and Design of National Taipei University of Education. He was several-times jury member of Taishin Bank Art Award, he has co-founded Taiwan Avant-Garde Documenta and several new journals. He is board member of National Central University Journal of Humanities. AICA International member, he works also as curator for contemporary art exhibitions and is the Taiwan Coordinator of IPAA since 2009 and of GDRI-CNRS "Literature and Democracy" (2017).

Sharlene Khan  
(Lecturer, artist, writer, South Africa)

Sharlene Khan is a visual artist and scholar. Khan works in a range of media which focus on the intersectionality of race, gender and class and the socio-political realities of a post-apartheid, post-colonial society. She uses masquerading as a decolonising strategy to interrogate her South African heritage, as well as the constructedness of identity. She has exhibited in various exhibitions, was recipient of the Rockefeller Bellagio Visual Arts residency, was second prize winner of the 2015 VKP Bremen Video art award, and runs the National Research Foundation funded project "Art on Our Mind".

Vanessa Morisset  
(Art critic and art historian,  
AICA France)

The contemporary art historian and art critic Vanessa Morisset has adopted a line of thought inspired by Deleuze: to get out of art by means of art. As an art historian, she has worked extensively on the relationship between art and cinema (she has a doctorate on Mimmo Rotella's décollages made from torn movie posters). She has designed and written educational material on the Centre Pompidou's collections and exhibitions, the history of art magazines, and totemism. In her role as art critic, she is the Paris correspondent of the Canadian art magazine *Esse*; she also contributes to other magazines and collective works

2:30-4:30 PM  
ROUND TABLE  
With

Martha Langford  
(Art historian, University of Concordia, Canada)

Somewhere between local and global, the concept of 'nation' persists in the imaginary of the contemporary art historian. What part does art criticism play in this construction? In the established academies, art history takes recognizable form – it earns institutional respectability – when critics' observations and artists' explications are disciplined to Euro-American models. But as national, regional, urban, and local histories unfold outside these walls, they are variously traceable to different and entangled voices.

Lin Chi-Ming (National University of Taipei, member of AICA, Taiwan),  
*Interpreting contemporary art: a critical perspective*

1. While art criticism is traditionally categorized into impressionistic, historical and metaphorical, contemporary art seems better suited to a more descriptive approach focusing on conception and perception. What might the connection be between description and interpretation?
2. The object of critical attention has evolved in recent years: the exhibition has acquired new importance, becoming the basic unit for criticism, rather than the work, artist, school or movement. The interpretation of exhibitions has therefore become a major issue.

Sharlene Khan (Lecturer, artist, writer, South Africa),  
*The Personal is Institutional – Art Criticism as an Embodied Practice*

This talk presents ideas from my forthcoming book chapter on race and South African art criticism. It reflects on how 'art criticism' - as an activity and a field - represents what feminist theorist Sara Ahmed calls 'the personal is institutional' (2016). Taking Carol Hanisch's feminist idea of the 'personal is political' further, Ahmed's work reminds us that 'the personal' functions within, and is invested with, larger frameworks and institutions. I use these ideas to discuss South African art criticism, where class, gender and race politics can be evidenced in the way one critiques 'art'. This talk seeks to remind us that art criticism is indeed the personal made institutional and the institutional made personal – that art writing emanates from a raced sexed 'cultured' body aimed at other raced cultured bodies (including artworks), and to consider at what costs.

Vanessa Morisset (Art critic and art historian, AICA France)

No, no, the art critic is not alone! When beginning to interpret a work, the critic does not experience "The Goalie's Anxiety at the Penalty Kick." To represent the art critic as a lone figure faced with an obscure work to one side and an ignorant public to the other is to overlook the fact that everyone interprets everything – including art – in their own way, and that a critic's interpretation is constructed through dialogue.

Isabelle de Maison Rouge  
(Art critic and art historian,  
Treasurer of AICA France)

Isabelle de Maison Rouge is an art historian, a doctor of art and art science, an art critic, an independent curator, a professor of art history at New York University Paris, a researcher and a member of the Art & Flux CNRS research team at the Institut ACTE (UMR 8218) at the Université de Paris 1, Panthéon Sorbonne. She founded (in September 2011) and is editor-in-chief of the “art &” online art magazine. She contributes to other art magazines in France and has written books on contemporary art.

Anne-Laure Amilhat Szary  
(Geographer, Université de Grenoble-Alpes, member of IUF, France)

Anne-Laure Amilhat-Szary is a professor of geography at the Université Grenoble-Alpes, Director of the Laboratoire PACTE research center (UMR 5194) and a member of the Institut Universitaire de France. Her work as a political geographer focuses on borders. Her latest research concerns the relationships between space and contemporary art on (and concerning) disputed sites. She is a co-founder of the arts-science collaborative research program AntiAtlas of Borders (<http://www.antiatlas.net/>).

Moderator  
Isabelle de Maison Rouge  
(Art critic and art historian, Treasurer of AICA France)

**4:30-5:30 PM**

Anne-Laure Amilhat Szary (Geographer, Université de Grenoble-Alpes, member of IUF, France), *Can we say without doing? A critical point of view on art devoted to contemporary migration*

Can one say without doing? A critical point of view on art devoted to contemporary migration. More and more artists are seizing the crises of our times, and among them the increase in the flow of refugees and the hardening of the roads of exile and asylum. I propose a panorama of these works and interventions to situate them before constructing a critical analysis: the artist cannot be an objective witness, he/she also claims a performative power for his/her productions that goes beyond their Creative force... Behind good conscience and militant activism, what is being played out in the images generated by contemporary migration? Does an aesthetic of the moving world start to work in the way of these works that respond to each other?

**FONDATION D'ENTREPRISE  
RICARD**

12 rue Boissy d'Anglas, 75008 Paris

**7:30 PM**

VISIT OF THE EXHIBITION AND COCKTAIL RECEPTION  
[reservations required]

Thursday, November 16<sup>th</sup> 2017  
*Everywhere and nowhere:  
Migration and contemporary art*

*Performance by Kubra Ka-  
dembi in the forum of the Palais  
de la Porte Dorée (all day long)*

Hélène Orain  
(General Director of  
Palais de la Porte Dorée)

Hélène Orain has an MPhil in sociology and a Master of economics. She began her career as a research professor at the Université de Paris Dauphine and the Université d'Evry from 1993 to 2000 before going on to hold a variety of positions at the Ministère de l'Éducation Nationale. After graduating from the ENA (Ecole Nationale d'Administration), she joined the Ministère de la Culture et de la Communication. In 2012, she was Budget Advisor to Culture Minister Aurélie Filippetti, and in 2013, Secretary-General of OPPIC (a French public contracting authority in the field of historical monuments). In 2015, she was appointed Director General of the Palais de la Porte Dorée.

Mathilde Roman  
(Art critic and art historian,  
Treasurer of AICA International,  
Chair of Convenors)

Mathilde Roman is a doctor of arts and art sciences and an art critic. Her research focuses on the fields of moving images, exhibitions and performance. She has authored two essays ("On stage" and "Art video"). Since 2006, she has taught at the Pavillon Bosio school of art and scenography in Monaco. She writes for scientific journals, participates in and organizes symposia, study days and seminars, and contributes to a range of specialist journals and exhibition catalogues. She has also undertaken a number of curation projects.

Kim Levin  
(USA)

Independent art critic and curator Kim Levin is the author of *Beyond Modernism: Essays on Art from the '70s and 80s*; *Editor of Beyond Walls and Wars: Art, Politics, and Multiculturalism* and co-author of *Transplannit: Living Vegetation in Contemporary Art*. Her work has been featured in the Irish periodical *Printed Project* and other publications in the U.S, Europe, and Asia. While President of AICA, she conceived *Art Planet: A Global View of Art Criticism*. She was an advisor to the first Kwangju Biennial, a commissioner of the first Busan Biennale, and Curator of the Nordic Biennial Borealis.

PALAIS DE LA PORTE DORÉE  
MUSÉE NATIONAL  
DE L'HISTOIRE DE L'IMMIGRATION  
293 avenue Daumesnil, 75012 Paris

9:00 AM  
COFFEE

9:30-9:40 AM  
WELCOME  
by Hélène Orain (General Director of Palais de la Porte Dorée)

9:40-10:00 AM  
INTRODUCTION  
by Mathilde Roman  
(Art critic and art historian, Treasurer of AICA International,  
Chair of Convenors)

10:00-10:45 AM  
Kim Levin (USA),  
*Everywhere and nowhere: from the myth of progress to the sixth extinction*  
(Notes on Art, Life, and Migration in the Age of the Anthropocene)

Our century has already seen countless images of desperate refugees fleeing their homelands. To be relevant, contemporary art must acknowledge this on a profound level. I propose to take a broad historical view, exploring some blind spots of the distant past as well as the 20th century Modernist project—a supposedly international utopianism that never acknowledged its limitations or its post-Colonial aspects. In our current transitional era of eroding nation-states and growing transnational entities, our planet is being trashed not only by warring factions, uncivil ethnic wars, robotic technologies, fascistic tendencies, and the resurgence of apocalyptic religions, but also by natural disasters. Migration results from all of these, exacerbated by the effects of the Anthropocene. Human beings are being displaced on a monumental scale. I will discuss the work of a number of artists who attempt to deal with these issues.

10:45-11:15 AM  
Andrey Kovalev (Russie), Artists et nomads.  
*Russian artists travelling West: From Vladimir Tatlin to Oleg Kulik*

"Contemporary western ideas are of no use for us any more" (Natalya Goncharova, 1914). As well as many other Russian artists, poets and philosophers, she and her husband Mikhail Larionov found themselves in a state of forced migrants. After Stalin's death a small independent group of artists strated to search for the new artistic strategies and began to collect information from unreliable, fragmentary or incomprehensible sources. Ilya Kabakov compared it to viewing erotic images without a hope to ever approach the object of passion. The very same strong idealism preceded a series of significant conflicts among Moscow radical artists of 1990s and international institutions. Oleg Kulik went for exhibition visitors as a mad dog and Alexander Brener drew a dollar sign on the painting of Malevich in Amsterdam. These new nomads were sure that it was their only way to cross the border and become truly international artists.

Dr. Andrey Kovalev  
(Russie)

Dr. Andrey Kovalev is an art historian and art critic, Professor at the Department of Fine Arts at Moscow State Lomonosov University. Dr. Kovalev has been an art critic for various newspapers like *Vremya MN*, *Segodnia*, and *Nezavisimaia gazeta*, he also has served as Moscow associated editor for the journal *Flash Art*. He is the author of articles published in the Russian and Western press, and written or edited books on Russian art-related topics, among them *Rossiiskii aktsionizm*, *Kriticheskie dni: 68 vvedenii v sovremennoe iskusstvo*. He was the recipient of the Innovation Prize.

Sophie Ravion D'Ingianni  
(Martinique, France)

Sophie Ravion d'Ingianni is a doctor of art sciences and aesthetics, a historian, an art critic and an exhibition curator. Since 2005 she has been a member of AICA Southern Caribbean. She teaches art history and theory at the Campus Caribéen des Arts in Fort de France and the University of Martinique. She contributed to various issues of the art magazine *Recherche en Esthétique* and has published her research in the "Arts d'Ailleurs" collection (Editions l'Harmattan). She has published Jorge Pineda, Raquel Paiewonsky and Una and organized exhibitions featuring J. Pineda, Abel Barroso, Claude Clauquil and Elody Barthélémy.

Paul O'Kane  
(U.K.)

Paul O'Kane is an artist, writer and lecturer in Critical Studies Fine Art. He writes articles for several journals including *Art Monthly*, *Third Text*, *Miraj*, etc. He teaches at Central St Martins, SOAS, Chelsea, and Goldsmiths colleges in London. In 2009 Paul completed a PhD on "Hesitation" supervised within the History dept. of Goldsmiths College, London. Paul is a founder member of *eeodo*, a publishing company, for which he writes, designs, manufactures and disseminates artist's books. He has published two books, *Where Is That Light Now?* (2014) and *Technologies of Romance – Part 1* (2016).

11:15-11:45 AM

Sophie Ravion D'Ingianni (Martinique, France),  
*When the routes of imagination question globalisation*

The notion of aesthetics is currently subject to a questioning that allows us to open up the subject and offer alternatives to a "closed totality." The diversity of artistic practices, changes of scale, and the upheavals, wanderings, migrations and mutations of today's world are affecting and reorienting our knowledge of contemporary art. Beginning with the Americas, this presentation will open up a vista of themes: the illusion of putting down roots, colonization, the power of the sea, geographical rebounds, thinking on *métissage*, the blending of cultures, the interweaving of imaginations... Artists' works and visual propositions – in the face of history, criticism and current art theory – thus contribute to a search for critical lucidity that humanity needs now more than ever if they each intend one day to be no longer global, but total.

11:45 AM-12:15 PM

Paul O'Kane (U.K.),  
*The Other Side Of The Word: Translation as Migration*  
*in the anthologized writings of Lee Yil*

In an act of translation, words and ideas might be said to "migrate", encouraging us to consider the points of view of others, and to, as it were, walk in others' shoes, guided by, inspired by noble aspirations to the lofty goal of altruism. Thanks to AICA, I am currently involved for the first time with translating a text, the anthology of art writings by the Korean art critic Lee Yil. I am working directly with the artist Bada Song and indirectly with the first translator Shim Chung. The task of helping to translate the anthologised writings of Lee Yil has unexpectedly provided a model of *aperspectivalism* and 'translation as migration', mean while celebrating the possibilities and achievements of art criticism, its history and continued vibrancy.

12:15-1:00 PM

DISCUSSION MODERATED  
by Nicolas Liucci-Goutnikov  
(Curator Centre George Pompidou)

1:00-2:30 PM

LUNCH BREAK

Nicolas Liucci-Goutnikov  
(Commissaire d'exposition  
Centre George Pompidou, France)

Nicolas Liucci-Goutnikov is a curator at the Centre Pompidou-Musée National d'Art Moderne. He is a doctor in art philosophy and a specialist in analytic aesthetics, and has authored a number of articles on modern and contemporary art. Responsible for scientific coordination at the Centre Pompidou, he contributed to

the recent redesign of the presentation of the modern and contemporary collections. He has curated a number of exhibitions including *Reframing Modernism* at the National Gallery, Singapore (2016), and *KOLLEKTSIA! Contemporary Art in the USSR and Russia, 1950-2000* at the Centre Pompidou (2016).

Beral Madra  
(Turkey)

Beral Madra, critic and curator, directed Gallery BM (1984-1990) and directing BM Contemporary Art Centre, artistic director of Kuad Gallery. She worked for several Biennale as coordinator, curator, co-curator. Since 1984 she has organized more than 250 local and international artists exhibitions in Istanbul. 2008-2010 Visual Arts Director of İstanbul 2010 ECOOC, conducted the major projects. Mentored Istanbul Scholarship of Berlin Senate. Founding member: Diyarbakir Art Centre (2002-2010); Foundation of Future Culture and Art (since 1994); honorary president of AICA, Turkey (established 2003).

Marek Wasilewski  
(Poland)

Marek Wasilewski (b. 1968) is a graduate of Academy of Fine Arts in Poznan, Poland, and Central Saint Martins College of Art & Design in London. He is lecturing at the University of Arts in Poznań. From 2017 he is a director of the municipal gallery Arsenal in Poznan. He is a member of AICA. In the years 2000-2017 he was editor in chief of the bimonthly cultural magazine *Time of Culture*. He published in magazines such as *Art Monthly*, *Springerlin*, *PAJ: A Journal of Performance and Art*, *the International Journal of Education and Art*, and *Art, Design & Communication in Higher Education*.

Paola Camargo González  
(Colombia)

Paola Camargo González is a Colombian PhD student at the State University of Campinas, in Brazil, with a master's degree in Art History from the Tadeo University, in Bogota. She has worked as a researcher in the curatorial department at the National Museum of Colombia, as a guest curator at the Colombian National Centre for Historical Memory, and a lecturer in several universities in Colombia. Her research interests focus on modern art history and comparative art studies in Latin America, the relationship between memory and armed conflict, and non-hegemonic sexual orientations and genders.

2:30-3:00 PM

Beral Madra (Turkey),

*Everywhere and nowhere: migration and contemporary art: Willém Flusser*

What is happening now on the shores and borders of Europe is almost prophesied in Foucault's *Madness and Civilisation*. What is the reason for today's immigration, deportation and that via-politics? From the mid 80s on, the outcome of the efforts of artists who have witnessed immigration or exile became visible and sustainable in numerous Middle eastern cities which embody the consequences of immigration or exile such as dystopia/heterotopia and neo-topia, all to be an extremely fertile field for artistic creativity. Contemporary art productions are a perfect opportunity for the humanity to face and challenge the global human movement with its universal language and thus have a civil commitment and positioning. They question the sustainability of national and ethnic identity and try to open discussions on the traditional and post-modern societies.

3:00-3:30 PM

Marek Wasilewski (Poland),

*Naughty meanings: On the work of the duet Slavs and Tatars*

Founded in 2006, the Polish-Iranian artistic duet Slavs and Tatars focused on the region Eurasia and especially the broad cultural and historical contexts that open up in this geographical intermingling. Among his work, the duet targets the problem of the letter as a graphic sign, as a medium of meaning that is also a medium for cultural imperialism. In the group's works, we can see Latin letters intermingling with Cyrillic and Arabic script, just as cultures have intermingled in Eurasia. Slavs and Tatars offer their viewers an ironic and humorous form of psychotherapy that allows them to reconcile themselves with their displaced cultural roots. From this perspective, what is today called the migration crisis appears not as a threat, but as prospect for the future.

3:30-4:00 PM

Paola Camargo González (Colombia),

*To enter and to leave, to imagine a journey*

*Leave; enter and depart; imagine a trip* broaches three types of migrations in contemporary Colombian art (circular, temporary, and definitive), based on the productions of the artists Mauricio Arango, Liliana Angulo, Alberto Baraya, Felipe Camacho, Santiago Escobar, Sair García, Libia Posada, and the collective "*Estamos en obra*", composed of Alexandra Mc Cormick and Ximena Velásquez. As Colombia is one of the countries with the highest number of forced displacement in the world (7.219. 241 people, official figures as of July 1<sup>o</sup>, 2017), this exposition will present the way in which some artists address the topic of forced migrations, as well as voluntary and imaginary migrations.

4:00-4:30 PM

Paul Groot (Netherlands),

*Has this impact given me this wider vision?*

For his Paris debut he will show and discuss the just premiered Gerald van de Kaap - movie "Beyond Index", a chinese movie project that in the last few year evolved from a pure artistic manifesto in a more social - political work.

Paul Groot  
(Netherlands)

Paul Groot is art critic, filmmaker and blogger. His is both active critic and writer, and as cinematographer and film reporter. His written, earlier work can be found in art magazines as *Flash Art*, *Artforum*, *Kunst International*. The latest years he concentrates on his cinematographic work. Thanks to his experience as teacher at the Amsterdam Film Academy and Theater School, his work is evolved from a critical position to a more creative attitude. His films are dramatizations in the good Hollywood tradition, but also are aimed to be essayistic in the school of Godard & Straub/Huillet.

Nataša Petrešin-Bachelez  
(Independent curator, writer and editor, curator of the forthcoming Contour Biennial, Mechelen, France)

Nataša Petrešin-Bachelez is an independent curator, writer and editor. Co-director of Les Laboratoires d'Auberwilliers and co-founder of the network of art institutions Cluster (2010-2012), she curated a lot of international exhibitions. Co-organizer of the seminar "Something You Should Know" at EHESS, she is also a member of the research group Traveling Féministe. She is the managing editor of L'Internationale Online and was the chief editor of the Manifesta Journal (2012-2014). She is guest curator for "Not Fully Human, Not Human At All", initiated by Kadist, and will curate the next Contour Biennial in Mechelen.

4:30-5:30 PM

DISCUSSION AND CONCLUSION MODERATOR

by Nataša Petrešin-Bachelez

(Independent curator, writer and editor, curator of the forthcoming Contour Biennial, Mechelen, France)

INSTITUT DES CULTURES D'ISLAM

56 rue Stephenson, 75018 Paris  
(first location)

7:30 PM

VISIT OF THE EXHIBITION

*Lettres ouvertes, de la calligraphie au street art*

INSTITUT DES CULTURES D'ISLAM

19 rue Léon, 75018 Paris  
(second location)

8:30 PM

DINNER

[reservations required]

ou

CINEMA LE BRADY

39 boulevard de Strasbourg, 75010 Paris,  
(Métro Strasbourg - Saint-Denis)

9:00-11 PM

PRIVATE SCREENING

of the movie *Beyond Index 2.0* by Gerald Van Der Kaap et Paul Groot  
(Pays-Bas)

[Nombre de sièges limité, réservations nécessaires]

Friday, November 17<sup>th</sup> 2017  
*Closing ceremony*

CENTRE NATIONAL  
DES ARTS PLASTIQUES  
Tour Atlantique, 1 place de la Pyramide,  
la Défense, 92911 Paris

10:00-12:00 AM  
[maximum 15 people, reservations required]

LA MAISON ROUGE  
FONDATION ANTOINE  
DE GALBERT  
10 boulevard de la Bastille, 75012 Paris

10:00-11:30 AM  
BREAKFAST AND VISIT OF THE EXHIBITION  
*Étranger résident, la collection Marin Karmitz.*  
ACCUEIL  
by Antoine de Galbert (Founder)  
and Paula Aisemberg (Director)

11:30 AM  
BUS DEPARTURE FROM LA MAISON ROUGE  
[location to be announced]

COLLECTION  
D'ART CONTEMPORAIN  
DE LA SOCIÉTÉ GÉNÉRALE

17 cours valmy, Paris la Défense 7

12:00 AM-13:30 PM

VISIT OF THE COLLECTION AND LUNCH

ABBAYE DE MAUBUISSON

Avenue Richard de Tour,  
95310 Saint-Ouen-l'Aumône

2:00-3:00 PM

VISIT OF THE EXHIBITION

by Hicham Berrada

MAINS D'ŒUVRES

1 rue Charles Garnier, 93400 Saint-Ouen

3:30-4:00 PM

VISIT OF THE COLLECTIVE EXHIBITION

*Quart d'heure américain* and performance, curated by heiwata

CENTRE PHOTOGRAPHIQUE  
D'ILE-DE-FRANCE / CPIF

107 avenue de la République,  
77340 Pontault-Combault

4:30-5:30 PM

VISIT OF THE EXHIBITION

by Agnès Geoffray curated by the art critic J. Emil Sennewald,  
winner of the AICA France Award in 2016

Jean-Max Colard  
(Responsible for  
“Service de la parole du DDC” of  
Centre Pompidou)

Jean-Max Colard is an art critic and independent curator, chief editor of the arts page of the French magazine, *Les Inrockuptibles*. Alumnus from the Ecole Normale Supérieure, PHD and associate in modern literature, Jean-Max Colard is a Lecturer in Lille 3 University where he teaches contemporary french literature.

Georges Didi-Huberman  
(Art critic and curator, USA)

Philosopher and art historian Georges Didi-Huberman teaches at the École des Hautes Études en Sciences Sociales (Paris). He has published some fifty books on the history and theory of images (including *L'œil de l'histoire*, *L'Album de l'art à l'époque du “Musée imaginaire”*). He has also curated a number of exhibitions, including *L'Empreinte (Imprint)* at the Centre Georges Pompidou, *Fables du lieu* at the Le Fresnoy-Studio National des Arts Contemporains, *Atlas* at the Museo Nacional Centro de Arte Reina Sofía (Madrid) and the recent exhibition *Histoires de fantômes pour grandes personnes (Ghost Stories for Adults)* in Rio de Janeiro, Beirut and Paris (Palais de Tokyo).

Adriana Almada  
(Chair of Awards Commission,  
President of AICA Paraguay)

Adriana Almada is an art critic, writer, poet, editor and independent curator, born in Argentina and based in Asunción, Paraguay. She has been member of curatorial teams for several biennials in Latin America and curated paraguayan art exhibitions in South America. She contributes to several art magazines. She currently runs TEKOKHA projects, a cultural platform to develop publishing and curatorial projects. She currently serves as president of AICA Paraguay, vicepresident of AICA International and chair of its Awards Commission.

CENTRE  
GEORGES POMPIDOU / CINE 1  
Place Georges Pompidou, 75004 Paris

8:00 PM  
CLOSING CEREMONY

8:00-8:15 PM  
OPENING REMARKS  
by Jean-Max Colard  
(Responsible for “Service de la parole du DDC” of Centre Pompidou)

8:15-8:30 PM  
INTRODUCTION  
by Raphael Cuir  
(Art critic and art historian, President of AICA France)

8:30-8:45 PM  
PRESENTATION OF AICA'S PRIZE  
for Distinguished Contribution to Art Criticism to Georges Didi-Huberman  
by Adriana Almada  
(Chair of Awards Commission, President of AICA Paraguay)  
and Marjorie Allthorpe-Guyton  
(Secretary-General of AICA International and President of AICA UK)

8:45-9:00 PM  
SPECIAL GUEST  
in honor of Georges Didi-Huberman

9:00-9:30 PM  
CONVERSATION  
between Georges Didi-Huberman and Robert Storr  
(Art critic and curator, USA)

9:30-9:45 PM  
CLOSING REMARKS AND WELCOME TO  
THE NEW PRESIDENT OF AICA INTERNATIONAL  
by Marek Bartelik (President of AICA International)

9:45-10:45 PM  
COCKTAIL  
[reservations required]

Marjorie Allthorpe-Guyton  
(Secretary-General of  
AICA International and  
President of AICA UK)

Marjorie Allthorpe-Guyton studied art history at the University of East Anglia and the Courtauld Institute. She was a curator for the Arts Council's British Art Show 1982/4, UK Editor for *Flash Art*, a contributor to *Art Forum* and in 1992 she became Editor of *Artscribe International*. She was a Turner Prize judge in 1994. She was National Director of Visual Arts, Arts Council England 1993-2006 and is a Fellow of the Royal College of Art and the Royal Institute of British Architects. Her most recent essay, on the Venice Biennale 2017, is published in "Populism", *Critical Muslim* 24.

Raphael Cuir  
(Art critic and art historian,  
President of AICA France)

Raphael Cuir is a critic and art historian, PhD (EHESS). He received a research fellowship at the Getty Research Institute in Los Angeles, where he taught at Otis College of Art and Design. He contributed to numerous books and edited *Pourquoi y a-t-il de l'art plutôt que rien?* (Archibooks, 2014). He is the author of *The development of the Study of Anatomy from the Renaissance to Cartesianism* (Edwin Mellen Press, 2009, Hermann, 2016). *Anatomiquement votre* will be his next book (forthcoming, Nouvelles éditions Scala, 2018). He is president of AICA France since 2012.

Robert Storr  
(Artist, art critic, curator, Etats-Unis)

Artist, critic and curator, Robert Storr is the former Dean of the Yale University School of Art. From 1990-2002, he was senior curator at the Museum of Modern Art, New York, where he organized thematic exhibitions and retrospectives. He has mounted smaller exhibitions with some artists. In 2007 he was the visual arts director of the Venice Biennale. He has written regularly for *Art In America*, *Artforum*, *Parkett*, etc. His latest book is *Intimate Geometries: The Work and Life of Louise Bourgeois* (2016). He also has received a special AICA-USA Award for Distinguished Contribution to the Field of Art Criticism.

Marek Bartelik  
(President of AICA International, USA)

Marek Bartelik is a Polish-born, New York-based art critic, art historian and poet. He holds a Master of Science degree in Civil Engineering from Columbia University and a PhD in Art History from the Graduate Center of CUNY. He continuously taught modern and contemporary art at The Cooper Union for the Advancement of Art and Science in New York between 1996 and 2008. He has also taught at Yale and MIT as well. For over twenty years he was a regular contributor to *Artforum* — for which he wrote reviews from 30 countries on four continents.



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