



COMITE INTERNATIONAL D'HISTOIRE DE L'ART

Board meetings, Minutes

Minutes taken by Thierry Dufrière

Naruto,
Tuesday, 15 January, 2013, 4:00 pm
Wednesday, 16 January, 2013, 11:30 am

Agenda set by Ulrich GROSSMANN, President

Presents:

UG (Ulrich Grossmann), JA (Jaynie Anderson), PS (Peter Schneeman), TD (Thierry Dufrière), TW (Toshio Watanabe), SO (Shigetoshi Osano), MF (Marzia Faietti), MG (Marc Gotlieb), CM (Cuauhtemoc Medina), GW (Gerhard Wolf)

Excused: MC (Marjeta Ciglencecki), MMC (Maria de Fatima Morethy Couto), FF (Federico Freschi)

Invited: LZ (LaoZhu)

1. Welcome

UG thanks SO for his welcome in Naruto. Because of the snowfall the day before, the Board meeting starts later than expected and will be followed by a second meeting tomorrow at 11:30 am. He also wants to thank TD for the preparation of the Board meetings and the delivery of the necessary documents. TD noted that thanks to SO and the administration of the Otsuka museum, all documents, including the new directory, have been copied and given to each members of the Board. The new members of the Board MF (Marzia Faietti), MG (Marc Gotlieb), CM (Cuauhtemoc Medina) are welcomed. Unfortunately, MC (Marjeta Ciglencecki), MMC (Maria de Fatima Morethy Couto), FF (Federico Freschi) could not get to Naruto. MMC has sent all the necessary documents, especially the proposal of the Brazilian Committee to organize a colloquium in 2015.

2. Approval of the minutes of Nuremberg meetings (July 2012)

The Board minutes are unanimously approved.

3. Moral account and scientific assessment 2012, President Ulrich Grossmann

UG provides a summarizing document on the Nuremberg Congress of which he was the organizer. As confirmed by the statistics, the Congress was a success both scientifically and for the participation extended to many countries. That is shown by a significant fact: no communication has been cancelled until the very last time. The slight financial deficit will be balanced by the GNM. CM asks UG about revenues and in particular the high registration fees. They are common in Germany. UG also replies that showing receipts to the government is needed to have a subsidy. JA notes that having such support from public authorities is a real chance. PS recalls that the two systems are very different: in Australia there are private sponsors, not in Europe. Financial rules for congresses and colloquiums reflect local realities. JA remarks that profits realized during the Melbourne Congress have been invested in the publication of the proceedings. UG recalls that the Nuremberg proceedings are being published and that he will be able to supervise them in the next few weeks.

UG then points out the importance for the Board to meet periodically, even outside colloquiums and Congresses, when it is possible to cope with meetings expenses (travels and accommodations). PS welcomes the efforts made by the members of the Board to have their home institutions bearing the costs of their trips. Thus, the Board meeting organized by TD at the INHA (National Institute of History of the Art), seat of CIHA scientific secretariat, in Paris, February 1, 2013, marked an essential step in the preparation of the Beijing Congress, whose main lines and 20 sections were presented and discussed.

4. Financial Report (P. Schneemann)

The accounts are balanced. However, the treasurer points out that he does ask for the support of all the delegates, since every country has a different institution as supporting body (private, government, trust, national academy etc).

5. Scientific Prospects (T. Dufrêne)

National committees showed various reactivity in their answers to the scientific secretariat, particularly for the proposal of new members (some vacant seats will appear in the new online directory). But one notes with interest the proposal for a 2020 Congress made by the Italian Committee assembled around MF, and stimulating investment of some committees, such as the Brazilian one. MF and GW inform the Board that the colloquiums of the *Aesthetics and Techniques of Lines between Drawing and Writing* series, like the one organized from the 30th of June to the 2nd of July 2011 in Florence, and the future colloquium to be hold in Tokyo this year, will be published as a synthesis.

TD welcomes the establishment of a Tunisian Committee of history of the Art, which will be presented to the General Assembly in Marseilles, 2014. He also evokes the ongoing process of the constitution of an Algerian Committee of history of the Art and the fruitful contacts with Israeli colleagues for a similar project.

CM, with its strong experience in *Manifesta*, suggests to create "incubators", that is to say to entrust "representatives" for two years with the care to canvass and to form basis of new National Committees in Africa or India for instance. PS and TD wonder how such people would place themselves in relation to existing structures such as associations existing in countries like India. Couldn't their "freelance" side create some misunderstandings? CM said one could put these new structures at an international level, while recognizing that it is

an "egg and chicken problem". When representation structures no longer exist, then it is possible for a young generation to create a National Committee. GW evokes this point of view in Argentina and Peru.

The question of the opening to an individual membership remains. JA mentions the opening to individuals of similar societies (such as archaeologists or musicologists societies). What benefits could offer the CIHA, as ICOM or AICA do? This is one of the issues to be reviewed by the Committee working on the improvement of CIHA statutes.

TW said that the Working Committee about improvement of statutes and their writing is now established. TW wishes MG to become part of it. MG accepts willingly. The Working Committee therefore consists of TW, MG, GW, FF and PS.

The Board deals with a more general discussion about the structure of the CIHA which is formed by national associations. MG evokes a certain loss of interest in national associations, such as the CAA. If they do not have a periodical, if they do not offer real benefits like ICOM (free entrance to museums), they may be less attractive, and therefore the CIHA will also be less attractive. PS mentions a certain loss of interest of national committees such as the Austrian one, but it is always the case in international associations, and as simultaneously, others committees show a lot of energy (Brazil, South Africa, for example) . PS do not believe we can get free as ICOM or AICA ; TD said that two solutions are possible : open to all, or open to countries that have no national committee. CM thinks it is indeed possible to prospect on the side of Argentina and Peru. If major art history institutes are not members in a structure based on national committees, they can however finance some meetings and events. MG thinks for example that the Clark Institute could help to organize a workshop .

The Brazilian Committee has send to the Scientific Secretariat a draft for a colloquium entitled "Animating Spaces". The Board, to which TD submitted the draft, examines and approves its principle and outline, while wishing a change of title considered not explicit. "Fields of Animation" is proposed but deemed, as GW says, too " 60's" . The idea is to mark more clearly what is the concept of BildAkt as defined by Bredekamp (what artworks do to us) and what lies in the more constructivist aspect of the "art world" and concrete places of production and reception of artworks.

Other countries may organize conferences under the aegis of the CIHA : Poland , Switzerland, Great Britain , Mexico (2017?) .

6. Preparation of the Beijing Congress 2016 (LaoZhu)

LZ explains that Chinese officials have forwarded to the organizing committee of the 2016 Congress Beijing the "red paper " (which he produced the photocopy to the officers) . He presented to the Chinese officials what is CIHA, what is the discipline of art history and what the Chinese themselves do in this area. Financial support for the Congress was granted on comparable bases to what it was in Nuremberg. Fan Dian imagines organizing auctions as a contribution of artists to the colloquium. The organizing committee is headed by nine vice presidents around Fan Dian; LZ is the Senior Vice President. The committee is composed by 30 to 40 members who will meet to discuss the program "Terms". JA would like to acknowledge the representativeness of the members of the Chinese committee.

LZ suggests a Preparatory Conference which will gather the Chairs in Beijing in 2015, as it was the case in the preparation of the Nuremberg Congress.

The Chinese embassy attaché in Germany will meet in March UG. PS and TD salute as secretaries the will of the Chinese Committee to make all stages of the process visible and transparent.

With no other business, the Bureau separates. The idea of a meeting in Paris (at the INHA , the seat of the scientific secretariat) in early November 2013 to consider nominations to lead a section in the Congress in 2016 is retained . If the financial implementation should be too expensive, it would be a consultation of the Board members and an electronic vote.