



International Association of Art Critics  
Association Internationale des Critiques d'Art

BRITISH SECTION >>>

## AICA (UK) Newsletter

August 2011

### Dear AICA (UK) Member,

Welcome to the August 2011 edition of the AICA (UK) newsletter, keeping you informed of recent news and forthcoming events. If you'd prefer to be removed from the list, please use the links at the top and foot of this email.

To broadcast an event or publication via the newsletter, please send a brief summary in an email marked "newsletter" to:  
[tomflynn@btinternet.com](mailto:tomflynn@btinternet.com) or [aicaeditor@btopenworld.com](mailto:aicaeditor@btopenworld.com)

(Unfortunately, due to spam regulations, we cannot circulate pdf documents via the newsletter, so please send files in a Word format)

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## President's Half-Term Report

### Partnerships

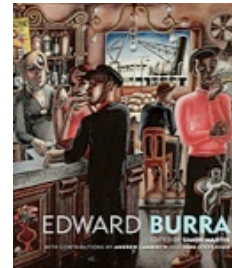
We held the first AICA Annual lecture in association with Tate in December, when our guest speaker **James Elkins** attracted good box office and set us a welcome challenge for the future lecture programme.

In January, AICA member **Sarah Wilson** invited us to partner the Courtauld and Tate Archives in an important seminar on the art historian and critic **J.P.Hodin**, President of AICAUK from 1974-1977, whose archive is now with Tate.

In April we joined the Association of Art Historians in hosting a conversation between Malevich scholar **Andrei Nakov** and **Richard**

## Members' news & publications

**Edward Burra**  
Edited by **Simon**  
**Martin**



The first comprehensive monograph on Burra published to coincide with the exhibition opening at Pallant House, Chichester in October 2011. One of a raft of new books by AICA members to be published this year by Lund Humphries, which include *Alessandro Raho* by Michael Bracewell, *John Craxton* by Ian Collins, and *Prunella Clough* by Francis Spalding

*Art, Power,  
Diplomacy*  
A new book on the  
Government Art  
Collection

**Cork**. This enthralling evening rounded off a sumptuous dinner kindly hosted by Andrei Nakov and his wife **Catherine Ferbos-Nakov** and we are grateful to AICA member **Gill Hedley** for conceiving the idea and for organising the event with the AAH. We warmly invite other members to make similar proposals which will attract AICA members and others.

I was also pleased to attend the Tate's conference on the major British American critic **Lawrence Alloway** in March and in June the BBC and The Public Catalogue Foundation's launch of *Your Paintings* at the National Gallery, the fruition of the brilliant project on which AICA attended a seminar with the BBC and the PCF last July. This was celebrated by *Hidden Paintings*, eleven programmes broadcast across England on 26 June and over the summer by an unprecedented pan-BBC series of programmes entitled *Art Revealed*. On 31 July I spoke on the Arts Council Collection at a conference on collections hosted by Cumberland Lodge, Windsor, where other contributors included **Jonathan Marsden**, Director, The Royal Collection and AICA members, **Andrea Rose**, Director Visual Arts, British Council, and critic **Marina Vaizey**.

This has been an active year during which we have begun to develop significant partnerships which both strengthen AICA as a resource for the membership and its role in the visual arts in the UK.

### Venice Biennale

We were happy to work with **Artquest** to organise the first session of *Soundings*, an AICA panel discussion on the Artist as Critic with AICA members **Richard Grayson**, **Rachel Withers** and **Martin Holman** and the artist **Nathaniel Mellors** who is showing in the *Illuminations* Biennale exhibition. A paper as provocation was commissioned by AICA from the artist **Jon Thompson** and is posted on the AICAUK website. The *Soundings* event was held in the Anglican Church of St George's near the Academia; audiences were small (and select) but attracted 8,000 tweets! A good reason to step up progress on improving our online presence.

### New Initiatives



A new initiative is **BAR AICA** at the Reliance pub in Old Street. The first event, on the writings of **Stuart Morgan**, was convened by **Chris Fite-Wassilak** in May. The second on Miró (still showing at Tate Modern) was convened on 20 July by **Charles Pickstone** (in his cups with Andrew Brighton, left) as a joint event with **ACE** (Art and Christian Enquiry). The guest panel with Charles included **Professor George Pattison**, Oxford University, **Ayla Lepine**, Courtauld, **Andrew Brighton**, and the Chair, **Professor Ben Quash** of Kings College. They were joined in a

discussion on single works by a very engaged audience with widely divergent views on the strength and meaning of Miró's work - proof that these informal *café scientifique* gatherings can be an intellectually robust forum for members and others. Panel presentations (including **Andrew Brighton's** intriguing iambic oblation *The Awakening of Madam Bou Bou at Dawn*) will be posted on the AICA website.

**Summer Meeting: Arnolfini, Bristol, July 19**



### **Art, Power, Diplomacy** Ed. Adrian George

This new book is the first publication of its kind on the Government Art Collection (GAC), presenting the fascinating history of the Collection.

Providing an insight into the GAC's changing and expanding role, it presents a wide range of key works from the Collection alongside a wealth of contextual material including contributions from **Richard Dorment**, art critic of The Daily Telegraph, and the acclaimed British artist, **Cornelia Parker**.

The publication coincides with the first exhibition on the history of the Government Art Collection which opened at the Whitechapel Gallery on 3 June 2011, with a subsequent exhibition tour to Birmingham and Belfast.

Contributors: **Richard Dorment, Adrian George, Penny Johnson, Cornelia Parker, Andrew Renton, Julia Toffolo**

Available now  
Published by Scala.  
£20.00 paperback, 192 pages, ISBN 978 1 85759 691 5

### **Alfredo Cramerotti** appointed director of Mostyn, Llandudno

The Arts Council of Wales and Mostyn have appointed **Alfredo Cramerotti**.



Many thanks to those members (above) who joined the Executive at Arnolfini where we were welcomed by Director **Tom Trevor** and his colleagues and introduced to the current show *Sea Wall* and **Neil Cummings's** trenchant *Self-Portrait: Arnolfini*, a mind-expanding speculation on Arnolfini past, present and future. After an excellent Arnolfini lunch we enjoyed visits to the fine spaces of Spike Island (and shows by **Edwina Ashton** and **David Mackintosh**) and to the Royal West of England Academy.

### Membership

We were saddened this year by the deaths of two distinguished members, critic **Tom Lubbock** and art historian **David Irwin**.

The membership is growing steadily, with 33 new members since the AGM. Please encourage potential candidates to apply. The Executive has met four times since the AGM; minutes are on the website; our main discussions have focused on the programme, the website and membership.

### AICA International

The first AICA award for an exceptional contribution to art criticism will be awarded at the Congress to be hosted by the Paraguay section in Asuncion in October. The theme is art criticism at a time of crisis. The programme and travel and accommodation details are on the website; AICA (UK) Executive member **Dr Klara Kemp-Welch** is attending and is presenting a paper. Members are reminded that the Elections for President and Vice President will be held and nominations should now be submitted for the Vice Presidents, three of the nine places, by 20 September.

### Notices

Members are alerted to the National Gallery's policy of restricting press complimentary tickets to the first weeks of exhibition runs. For the Leonardo exhibition, 9 November- 5 February, the press are restricted to the first six weeks to 23 December. The British Museum is offering early morning viewings of *Treasures in Heaven* every Thursday until 6 October (email [rsvp@britishmuseum.ac.uk](mailto:rsvp@britishmuseum.ac.uk) or telephone 02073238976)

**Marjorie Allthorpe-Guyton**  
August 2011

currently Senior Curator at QUAD, Centre of Art, Media and Film in Derby, as the new Director of Mostyn. He succeeds Martin Barlow, who steps down in September after 14 years at the helm during which he oversaw the Mostyn's recent £5.1m prize-winning expansion and redevelopment.

Brian Howes, Chair of Mostyn Gallery Council said:

"The appointment marks an exciting new phase in the evolution of the gallery and Alfredo Cramerotti brings with him a wealth of experience gained through leadership of some of the most exciting visual arts projects in Europe."

Situated in Llandudno on the north Wales coast, Mostyn is the largest publicly funded contemporary art gallery in Wales. Alfredo Cramerotti said of the appointment:

Cramerotti's appointment comes at an exciting time for Mostyn with the architects responsible for the redevelopment, Ellis Williams Architects, recently presented with a RIBA Award for the gallery expansion and redevelopment.

**Note from newsletter editor:** Alfredo writes to express his willingness to host a future AICA event at Mostyn

Join Our Mailing List!

**John Piper in Kent and Sussex at Towner Eastbourne**



**Julian Freeman** writes to

**HOLD THE DATE**

**AICAUK Annual Lecture 2011**  
**Stephen Bann**

'The Art Critic in A Cold Climate: A British Tradition?'

Tate Britain  
Clore Auditorium

**Tuesday 6 December 2011**

We are delighted that one of AICA's most distinguished members, Stephen Bann, CBE FBA, Emeritus Professor of Art History, Bristol University, will present the AICA Annual Lecture 2011 in association with Tate.

**AICA International Annual Congress**

The AICA XLIV Annual Congress will be hosted by Paraguay on 16-20 October 2011 on the theme of 'Art and Criticism in Times of Crisis - Art, Criticism and Society: Where is the Criticism'

[www.aica-int.org](http://www.aica-int.org)



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remind us of the current exhibition at Towner in Eastbourne: *John Piper in Kent and Sussex* 2 July-25 Sept 2011

John Piper (1903-1992) stood out amongst 20th century British artists for his appreciation of the British landscape. He found particular inspiration in the landscape of Sussex, his love for the county originating when he cycled its lanes with his sketchbook as a teenage boy. As such it is fitting that Towner should host this exhibition alongside its own unrivalled collection of depictions of the Sussex countryside.

The theme allows the range and versatility of Piper's art from the 1920s to the 1980s to be brought to light.

This is a Maccalls Gallery exhibition curated by **Nathaniel Hepburn.**