

DR. DANIELÈ PERRIER

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Dear Ms President, Dear Lisbeth,

I have the honour to present my candidacy as President of AICA International to you. In a time of rapid evolution, AICA needs to adapt to the new demands of the changing environment. We have seen the consequences of racism and social inequalities, which have led to violence and discrimination against artists and their works, protests against the values that monuments stand for and museums. To top it all the lockdown due to the Covid19 has shown that we have to re-invent our working methods and modify ways of communication. Last but not least, the social media has transformed the use of language and forms of expression. It has also made it difficult to separate legitimate arguments from all the mass of information in the world. All these factors affect art criticism, either directly or indirectly.

Strong global visibility and recognition

In this phase of global transition, my endeavour will be to give AICA International a higher profile and influence in the world. Increase its visibility and boost recognition of art criticism, similar to what ICOM has done for museums. As president, I would be a strong ambassador using my voice to advocate the rights of art critics and struggle for freedom of expression – something I have been involved in as a member of the Censorship Committee. To become more visible also implies a radical change in methods by reinforcing digital strategies. This implies inclusivity for members and promotion of democratic values within AICA. An enhanced global outreach of the organization will also be a welcome outcome.

Pro-active exchange of knowledge between different cultures for a shared future

Art and art criticism are very sensitive to the world's concerns and very reactive to it. That is why our projects should reflect the reality of our times. AICA international should establish a closer and a long term dialogue between the diverse cultures from which many of its members come. Concerted efforts must also be made to facilitate the establishing of new sections for instance in South Africa, Bangladesh, Sri Lanka, Bolivia and Central America among others.

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I would like to advance the above goal primarily through webinars on highly topical themes like the ones on decolonization that we are developing with the Fellowship Fund Committee, under my chairmanship. What is important is not only the topic but also its methodology as it allows a dialogue between the colonisers and colonised to further understanding. As people with different opinions will meet and speak to each other it will clear the way forward, to build a togetherness for the future. I emphasize this project more extensively, because it reflects my way of working.

It might also be interesting to open a virtual platform with pertinent news and knowledge from museums around the world to give members, who are far from biennales and important exhibitions in different contexts, a chance to experience them and the discourse that comes with it.

I will of course support all projects initiated by my predecessors, specially the UNESCO project on the role of women in Africa and bring it to a successful conclusion. Everything that helps our presence in countries where art criticism still has yet to come into its own will receive my wholehearted support.

It might be interesting to dedicate some webinars to art criticism in mainstream press and its important role in engaging a larger audience with art. In countries like Germany we have tradition of very profound articles in the daily press and an exploration of this will help us to understand it.

Transparency and rejuvenation as key to leadership

As to the internal functioning of AICA, it is necessary to adapt the inner structure to a more collaborative style with lateral delegation. Members working in honorary capacity must receive recognition for their contribution. It makes working so much more satisfying and engaging when the team is pulling in the same direction and there is an acknowledgement of their intellectual contribution by the leadership.

It is mandatory for me to have an absolutely transparent mode of leadership. The board must be informed well in advance of the projects, receive full reports and detailed budget information well in time. It is a matter of respect to the board members to give them the opportunity to read the documents in time and to include their opinion in decision making.

AICA also needs a simplified structure with efficiency and inclusivity. While there has to be a respect for traditions AICA must accommodate the ideas and concerns of young critics to engage and allow them to play a role. I intend to take greater account of the interests of the younger generation and thus steer AICA in a forward-looking direction. This is what I am doing with success in AICA Germany, where most of the new members are young and involved in our activities.

Vice-Presidents and Committees are strong partners

All committees are equally important and need to be strengthened and given financial support. As the new President, I will be devoting more attention to the interaction between the various committees. I have always pleaded to give opportunity to engaged members and to coordinate their actions for more

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efficiency and visibility. To get more visibility to AICA, I will assign the Vice-presidents with special tasks. All of them will also be ambassadors and represent AICA while dealing with other organisations.

Financial structure – no augmentation of the annual fees for now

The AICA budget must be evident for all. Funds should be made available not only to realize special projects but also to support the work of committees and give them a basis that will facilitate to raise funds. All publications by AICA international must have a basic funding from our institution.

Despite the tight budget, I am strictly against raising the annual fee in times of pandemic and its catastrophic economic consequences. Rather than this, I shall put all efforts with my team to find collaborative partners, as I did successfully for the 52nd International AICA Congress in Cologne and Berlin last year.

Which qualification do I bring to realize this programme?

As a Swiss citizen, I am accustomed to democracy since childhood. That means that plurality is no obstacle for a good governance but seen as an enrichment.

I speak five languages – French/German as mother tongue, Italian and English in writing and basic Spanish. That means that I can communicate with a good part of the world without a translator.

As active member of AICA Germany since 2007, I am on the board since 2013, first as Vice-president and since 2016 as President, re-elected in January until the end of 2022. As such, I have managed to change the Statutes what required a 100 % confirmation of all our members, so that now AICA Germany is recognized as NGO – a must to receive subsidies. Last year I organized the 52nd international AICA congress in Cologne and Berlin with our engaged team on the prevailing theme of *Art Criticism in Times of Populism and Nationalism*. Currently I am in charge of the two publications related to the congress, the acts of congress to be published in open source and, in cooperation with Jean-Marc Poinot and Henry Meyric Hughes, the book with essays of Walter Grasskamp to be published in English at the Presses du réel, our recipient of the Prize for Distinguished Art Criticism.

I am also engaged in AICA International as Chair of the Fellowship Fund, member of the Censorship Committee, of the Congress Committee and of the Publication Committee. This close and prolonged experience has given me considerable experience of the working of Aica and its culture as an organization.

In my former functions as founding director of the Ludwig Museum in Koblenz and later as director of the artist's residency Künstlerhaus Schloß Balmoral in Bad Ems, I acquired the knowledge how to rule an institution, to overview a budget and all other organizational tasks.

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In both institutions, I was the editor of all produced – mostly self-written catalogues – and of the yearbooks of the artist's residency. The Ludwig Museum's dedication was art from France after 1945, so that many catalogues dealt with this theme. The main ones were *Atelier de France*, *Atelier de la rue*, *Klangskulpturen – Augenmusik* and *Choreh Feydzou*. In Balmoral the year books reflected the interest of the artists (circa 180 in 13 years). I propose a strong accent on emerging new technologies and working together with the research team of the Fraunhofer Institute, St. Augustin to experiment new technologies in the artistic practice.

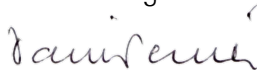
In the nineties, I taught modern and contemporary art at the Institute for Art History of the university of Koblenz-Landau in Koblenz.

As a freelance author, I am now writing for Critica-ZPK and EIKON. For a detailed CV, please consult www.perrier.at

Being president is an attitude

Being president is an attitude. It means for me to serve AICA passionately and be attentive to the needs of members. On the international level, I will establish direct contacts with the National sections and heed their expectations. I am sure that there are big differences depending from the geo-political situation of the different countries and my job will be to find common interests so that they can be best served by AICA as a professional organisation. Also, the global membership can enhance the projects of Aica and serve art criticism in the international arena.

With best regards



Dr. Danièle Perrier
President of AICA Germany
Chair of the Fellowship Fund Committee.