

87. The answer lay in justice, a word which we must understand with all its implications : love and peace, goodwill and wisdom. Now there was only one way left : man must return to God and nature. Artists all over the world had already perceived this and expressed their intuitions in different ways in their works of art.

88. In the Dominican Republic artists had a special goal in mind : they aspired to the honour of being hosts to a future IAA Congress and General Assembly. The speaker suggested a concrete manifestation at the XIth IAA Congress : a world exhibition showing the fight of artists for a new world order. The preparation and collaboration needed for this big exhibition would prove to the world artists' readiness and desire to work for a more just age in human affairs.

89. **Hilde Maehlum, Norway.**
The newly-elected President of IAA spoke on behalf of all the five Nordic countries. M/s Maehlum started her speech by saying : **« In spite of being aware, in the Nordic countries, of the world situation, we do nothing. Soon we shall all face the choice : one world or none ».** According to this speaker, the peace movement gives rise to some optimism, however. Artists' participation in this movement was of great importance, because as Bernard Shaw once said, **« Next to torture, art is the most effective means of persuasion ».**

90. Culture was not a « soft », unimportant field, something second-best, over-shadowed by politics and economy. On the contrary, culture is the basis for all other fields of activity. But if national culture is over-emphasized, it is at risk of turning into nationalism. Man's individual identity is invaluable; so is his cultural identity, because they are the keys to contact with his fellow-men. Artists are important catalysts in man's search for cultural values. Good works of art give people common experiences, thus bringing them closer to each other.

91. What was an artist's answer to the challenge of the electronic age ? There were at least two ways to respond : the first, to make use of the new technology, and the second, to be aware of the importance of visual art as a counterweight, because of its capacity to talk across cultures without words; what is more, its message brings up a dialogue, not a monologue.

92. In the Nordic countries as elsewhere, the financial situation of artists had been widely discussed and debated. The artists' aim had been a cultural policy which would guarantee them a certain economic security, coupled with independence and freedom. The fight had not been in vain, because the Nordic artists had gained certain benefits, e.g. exhibition fees, more grants, guaranteed minimum income, for some artists, remuneration for displaying works of art in public places and support for galleries run by artists. Although the list of benefits was quite impressive, there still remained a lot to be done. **« We, the Nordic artists, have been very active in our organizations : we debate, we demand, we negotiate with those in power. Our work, however, is not confined to the Nordic Countries only. We need international contacts, too, to be able to work together in workshops, through regional conferences and exhibitions ».**

93. **« Furthermore, we should like to underline that IAA's work to assure the status of visual artists in international society is one of many features of an attempt to create a basis for a more just world order. In this connection, IAA has an obligation to follow the Unesco Recommendation on Artists, through concrete investigations and propositions to Unesco. IAA's task is also to contribute to equal cultural exchanges and co-operation, through Unesco's channels ».**

94. **Henry Nkole Tayali, Zambia.**
Mr. Tayali used slides to introduce his country and its culture and traditions to the members of the Congress. The Zambian concept of art is much broader than the Western one. It is part and parcel of Zambian life. Mr Tayali's slides included pictures of initiation ceremonies, masks, mural paintings, talismans, ceremonial costumes with elaborate headgear, medicine-men and their surgeries and patients. Art was used as a medium of healing power. Mr Tayali told his audience stories of the great power and influence of medicine-men in his country. They seem to be gods, doctors, judges and prophets all in one. Mr Tayali ended his slide show with some pictures of his own paintings.

95. **Matti Rinne, Finland.**
Mr Rinne told the members of the Congress of two peace actions arranged by Finnish artists. In the summer of 1982, a **Peace Train** toured Finland for ten days. Two thousand artists representing different fields of art, political ideologies and age groups participated in the action. Together with the local artists, the Peace Train artists arranged some 500 performances, which attracted about half a million spectators. A book had been made of this action and was avail-

able to the members of the Congress. The second peace action took place only a week before the Congress. It was called **Peace Chain**. Thousands of people made a chain linking the Embassies of all the countries which had participated, in 1975, in the **Helsinki Conference on Security in Europe**.

96. **Sayed Ahmad Bin Jamal, Malaysia.**
In Malaysia, too, modern technology, development and progress had a ravaging impact on the country itself, on its cultural life and old traditions. Land is raped, human values warped. A consequence of these changes is the flourishing of art. People find solace in art and its beauty. For all that, the artist's position in the changing society is not easy. He has competitors : mass production, commercialism and materialism. Artists are not against art being used as a creative force in society, but they refuse to be instruments dictated by the « Establishment ». A true artist can even reinforce his position, because people now acknowledge the need to preserve the national heritage. The artist must commit himself to recreating and restoring what development has destroyed and to fighting for a more just order in the world.

97. Mr Jamal showed slides of traditional Malaysian art : objects of traditional beauty, such as boat bows, dishes, buckles, kites, all proving the Malaysian's natural aesthetic sense. Some slides showed that modern art, even pop art, is not unknown in Malaysia.

98. **Christa Hauer Fruhmann, Austria.**
M/s Fruhmann showed slides of different works by Austrian, American, Hungarian and Japanese sculptors, and a ceramic workshop. A most striking art symposium had taken place near Vienna. There were several slides presenting works of art in impressive natural settings. Tapestry and textile art is very popular in Austria. A special **Tapestry Festival** had been arranged. A number of slides showed details of this special kind of artistry, much appreciated by the audience.

99. **Jean-Pierre Verdeille, France.**
Despite beautiful words said and spoken everywhere, the fact remains that artists are oppressed either by economic systems, which make them work for commercial purposes, or by other systems, which reduce them to mouthpieces of propaganda or ideologies. It is the duty of art to make people see the way a society works and subsumes individuality. The language of images should teach people to be critical. The appalling development of mass media endangers individual thinking and behaviour. The French sculptor, **Nicolas Schöffer**, said, last September in Paris : **« Two great plagues threaten humanity now : radio-activity and radio-passivity ».**

100. We should admit that art is a means of making man's finest faculties flourish. Art ignores all man-made barriers. Artists today are conscious of holding in their hands to-morrow's cultural heritage and civilization. History has manifested many times that, after the downfall of great powers and empires, only beautiful works of art survive. By using the universal language of art, artists can show the world a way to overcome crisis.

101. **Reynaldo Urioste, Bolivia.**
As an extreme example of the living conditions of artists in Latin America, Mr Urioste took the disappearance of a Bolivian painter, **Jaime Rafael Lara Torrez**, in Argentina in 1978. Though people disappeared in their hundreds in Argentina and many other South American countries, Lara's case naturally aggrieves the artists here and elsewhere. Even though there is little hope to find Lara alive, Mr Urioste exhorted the Executive Committee of IAA, in collaboration with Unesco, to take up the case again.

102. The Secretary General, wishing to clarify the situation, said that all allegations of violations of human rights, involving artists, could properly be taken up with Unesco, provided they were signed by the person making the allegation. The case of Lara was in suspense since 1981 because no-one had come forward with a signature, yet. As soon as this was received, the case could be re-opened.

103. To a question by Mr Koch (USA) about using the help of **Amnesty International**, the Secretary General replied that all cases similar to Lara's were always reported to Unesco and Amnesty International simultaneously, and there was some record of success from this procedure. A vote was taken directly and a resolution was unanimously passed, to the effect that Lara's case be re-opened.

104. As for the theme of the Congress, Mr Urioste, speaking as a Bolivian artist, said that the best solution would be to facilitate the exchange of artists between South and North, so that artists would have an opportunity of getting to know each other and understand their respective working conditions. He sincerely hoped that something concrete could be done to further such an exchange and travel programme for artists.