

5. M/s Maehlum welcomed the participants to the Xth Congress. She expressed her thanks to her predecessor, **Adigio Benitez**, painter (Cuba), whose work for IAA had been, she said, invaluable. M/s Maehlum also expressed her pleasure that Mr Benitez's experience, ability and insight into the Association's work should be at IAA's disposal in future. The preparatory work for this Congress had been done in an atmosphere of sincerity and serenity thanks in large measure to Mr Benitez and his contribution. Even though the central organs of IAA were now in Europe, distance should be no hindrance to future co-operation. She congratulated **Yusuf Adebayo Grillo**, painter (Nigeria), on his excellent work as chief Chairman of the General Assembly.

6. M/s Maehlum then gave the floor to Mr Ullberger, requesting him to act as Chairman of the Congress. Mr Ullberger reminded the speakers that, in their first address to the Congress, their speaking time must be limited to six minutes. This was the recommendation of the Executive Committee. The audience expressed no objection to this restriction, which of course did not apply to the two invited key-speakers to the Congress, Professors **Johan Galtung** from Norway and **Joseph Ki-Zerbo** from Upper Volta.

KEY ADDRESSES : (1)

7. Mr Ullberger introduced the first of these, Professor **Johan Galtung**, a Fellow of the **Institute for Advanced Studies** in Berlin. He is a professor in Peace Research and in Development Studies, is a doctor in mathematics and sociology and author of some twenty books in the fields of social science theory and methodology, peace studies and development studies. Professor Galtung congratulated M/s Maehlum on her election as President and expressed his pleasure at being able to speak to the members of this Congress.

8. Professor Galtung first outlined his three points :
 1. Political situation of to-day.
 2. Theory of the relationship between art and deep culture.
 3. the specific role of artists.

9. Mr Galtung's main thesis was that artists are indispensable to our societies. And as the most sensitive people in every society, they ought to see it, as a part of their duty, to express themselves on behalf of the oppressed, the underprivileged. Mr Galtung emphasized the view that artists are also mankind's antennae for the future. They have to face the birth-pangs which every nation goes through, every day, when past and present are transformed into future. To-day we are witnesses of great changes in the world order. Something of these is found in the notion of the new economic world order.

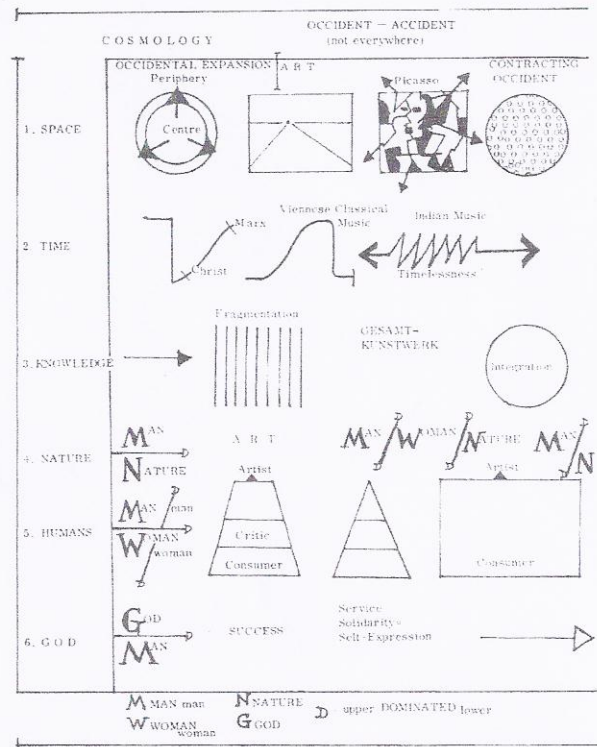
According to Professor Galtung, the efforts of the new economic world order give the suppressed Third World countries a chance to act in their own right on the world economic market, — not to be subjects manipulated by others any more. This is an entirely justifiable and irreversible historical trend. But that world market is a capitalistic one, and those who gain a footing on it tend to conform to its rules, i.e. make quick money by selling things that are in demand. These things are mostly Third World commodities. Up to the present, the new international economic order has done nothing to improve the level of living of the masses of the world.

10. This new economic order offers an improved chance of becoming richer to at least one hundred Third World countries, but the lack of distribution mechanisms inside these countries will not offer an opportunity to the people in general. It will lead to an increased cleavage between rich and poor and to a demand for the instruments to control the population. This will open a new export industry for the First World : arms, police techniques, torture instruments, etc.

11. Only some dozen Socialist Third World countries, and certain Third World countries in South-East and Eastern Asia with Buddhist influences, have a more even distribution of education and health services, which symbolize a new era : — not a golden age with a fundamentally new world order, but at least an age when a certain economic system is practised in a more even way all over the world.

12. Professor Galtung then started to clarify his second point : **Theory of the relationship between art and deep culture.** He said that he refused to see the problem of identity in a superficial sense, in terms of the external aspects of cultural symbolism, as they are distributed geographically round the world. What interested him was what he called deep structure and deep culture, which he referred to as cosmology. He wrote down six elements to characterize the meaning of a civilization. To know what civilization means, we ought to know something about the history of : 1. SPACE, 2. TIME, 3. KNOWLEDGE, 4. NATURE, 5. HUMANS, 6. GOD.

13. He then sketched out a chart or plan for the audience.



14. This chart was to prove how the figures on the left reflect the world of submission and hierarchy of the past, how space and time served the same purposes as colonialism, how art was itself dominated by the notion of a focus or centre, the vanishing-point used in perspective, — how man ruled over nature, man over woman, God over man.

15. By interpreting his chart from left to right he showed what changes had taken place in cosmology. It used to be orientated from-centre-to-periphery. Picasso was given as an example of the move to break with the rules and to overturn the traditions, to break out, shocking the bourgeoisie. Now the pattern is changed into a world with many centres of equal value.

16. In the new cosmology, the time-concept, illustrated by the smug, bourgeois, tension-releasing, contradiction-free or « classical » music, is being replaced by a new type that goes on and on, even after the « final chord » has been struck.

17. The fragmentation of artistic expression, by dividing art into many different forms, is developing into integration, bringing all arts together : music, dance, literature, acting, painting, opera, etc., — the so-called « multi-media arts ».

18. Man detached art from nature. Nature was in art, but constrained, beautifully framed. The materials were slick and smooth. Now they are undergoing a radical change. They are coarse and crude, nature-material, as it were, erupting from the surface, almost hitting us.

19. As to the pyramid Artist-Critic-Consumer, Professor Galtung wants to see it either flattened out to a horizontal Artist-Consumer commune or some system where there is no internal distinction at all. There is a master on top, disciples/consumers, but all is based on collectivity. So Professor Galtung gives the art critic a bad grade. He calls the critic a note-and-grade-giving school-master, an anomaly, an unnecessary phenomenon. Art is there to be enjoyed without anybody telling us whose, why, how long or when.