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, by this action, expressed their intuitions in different ways in their works of art.

88. In the Democratic 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 of support for the IAA Congress: a world exhibition showing the strength 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 relations.

89. Hilde Maehlum, Norway

The newly-elected President of IAA spoke on behalf of all the five Nordic countries. Miss 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 «thing» in an unimportant field, something second-rate, etc., but was the framework for politics and economy. On the contrary, culture is the basis for all other affairs of life. But if national culture is over-emphasized, it is at risk of turning into nationalism. Man’s individual identity is inextricably linked to his cultural identity. Therefore, if we are to exist, we must establish contact with the 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 would an artist’s answer to the challenge of the electronic age? There were at least two ways to respond: 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, while at the same time, its message brings up a dialogue, not a monologue.

92. In the Nordic countries as everywhere, the financial situation of artists had been widely discussed and debated. The artists had been able to guarantee certain economic security to their families. The fight had not been in vain, because the Nordic artists had been able to guarantee 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 cooperation, 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 objects, etc. The pictures were accompanied with the Zambian national anthem. 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 god, doctors, judges and prophesiers all at once. 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 Unesco 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 arranged some 200 performances, which attracted about half a million spectators. A book had been made of this action and was available to the members of the Congress. The second peace action took place only a week before the Congress. It was called Peace Chains. 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 on old traditions. Land is being sold by the Japanese and the Arab countries. The 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 to combine commerce 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 reverse his position, because people have to work for the preservation of the national heritage. The artist must commit himself to recreating and restoring what development has destroyed and to working for a more just order in the world.

97. Mr. Jamal showed slides of traditional Malaysian art: objects of traditional beauty, such as batu boxes, bowls, buckets, kites, all proving the Malaysian natural aesthetic sense. Some slides showed that modern art, even pop art, is not unknown in Malaysia.

98. Christa Hauer Fruhmann, Austria

Ms. Fruhmann showed slides of different works by Austrian, American, Hungarian and Japanese sculptors and a ceramic workshop. A striking art exhibition was held in Vienna. There were several slides presenting works in impressive natural stone, ceramics, in wood and textile art. 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 Verdille, France

Daguerre’s 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 meaningless propaganda or ideologists. It is the duty of art to make people see the way a society works and subsides individually. The language of images should teach people to be critical. The appealing 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: radioactivity and radio-passivity.»

100. We should admit that art is 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 artist, Jaime Rafael Lara Torrez, in Argentina in 1976. Although people disappeared in their hundreds in Argentina and many other South American countries, Lara’s case naturally gives the artists here and elsewhere. Even though there is little hope to find Lara alive, Mr. Urioste exerted 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 possibly 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 as of this June, 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 cultural perspectives. He sincerely hoped that something concrete could be done to further such an exchange and travel programme for artists.