

**THE SECOND SESSION OF THE DAY
WAS CHAIRED BY DAN HAULICA (AICA)
ASSISTED BY BODIL KAALUND (IAA).**

IT WAS CONCERNED WITH THE SITUATION
OF CULTURAL MINORITIES.

165. The Session started with a film show about life in Greenland.

166. **Robert Herrmann**, Architect, France, talked about the co-operation between architect and artist. So far, co-operation had been restricted to architect and industry. Formerly it was taken for granted that all three parties worked together. This should be the practice to-day, too. In France some steps had been taken. There were so many new materials, which artists, too, must know. There was no need for formal conferences, but informal talks would suffice so that all three parties could learn something about each other's work. This co-operation should not be only local, but regional or could even operate at national level.

167. **Baron-Renouard**, France, thanked Mr Haulica for co-operation and suggested a joint publication for IAA and AICA, which all the members of both Associations would certainly appreciate.

168. A panel composed largely of observers from national minorities, was introduced by M/s Kaalund. They were :

- | | | |
|--|---------|----------------------------------|
| 1. Gudbjorg Kristiansdottir, Iceland (AICA) | Topic : | Iceland |
| 2. Mats Arvidsson, Sweden (AICA) | Topic : | The Faroe Islands |
| 3. Lazar Dimitrijević, Sweden (IAA) | Topic : | Immigrant Artists |
| 4. Bodil Kaalund, Denmark (IAA),
Annanguaq Hoegh, Greenland (IAA) | Topic : | Greenland and Denmark |
| 5. Helen Duffy, Canada (AICA) | Topic : | The Inuits |
| 6. Rose-Marie Huuva, Sàmi people,
Niils-Aslak Valkeapää, Sàmi people,
Hans Ragnar Mathisen, Sàmi people, | Topic : | Sàmi people and Greenland |
| 7. Gertrud Gustafsson, Sweden (AICA) | Topic : | Criticism. |
| 8. Olga Schmedling, Norway (AICA) | Topic : | Criticism. |

169. **Gudbjorg Kristiansdottir**, Iceland : The Icelandic member of the Panel told the audience about her country with its population of 220.000 people. Iceland has been fully independent of Denmark since 1942 and does not think of itself as a minority group any more. The feeling of cultural identity is very strong in Iceland. The Icelandic sagas are famous. There is not much visual folk art in Iceland. Contemporary art is booming just now. Copenhagen, Paris and New York are the art centres for the Icelandic artists, who live in some fear of being isolated and left out, and whose public at home is disproportionately small.

170. **Mats Arvidsson**, Sweden, told the listeners about the small Faroe Islands. The search for cultural identity here is of great importance. There are few visual artists in the islands. Mr Arvidsson showed his audience some slides illustrating the works of some Faroe artists. The hard conditions of the rugged islands make work difficult for the artist, who faces the same problem as his Icelandic colleague : fear of isolation. International contacts are hard to keep up. But the Faroe people love art and appreciate their artists. They visit art exhibitions and fill their homes with works of art.

171. **Lazar Dimitrijević**, Sweden, introduced himself as a Yugoslav-born artist living in Sweden since 1965, and now a Swedish citizen and a member of the Association of Swedish Artists. He talked about the specific problems of immigrant artists, an important minority in present-day Sweden. Sweden is well-known for its exemplary democracy and tolerance. The immigrant artists have the same social rights, financial subsidies and opportunities for scholarships as their Swedish colleagues. They are also included in all the activities within the artists' organizations and find their Swedish colleagues most loyal.

172. But in the gallery world, an immigrant artist easily runs the risk of becoming a member of a ghetto of foreign artists. Particularly in the beginning, he must often turn to immigrant organizations for financial support. He is often regarded as an amateur, not a serious artist. Art galleries reject his works and newspapers and art critics tend to ignore immigrant artists. Luckily there are a few

exceptions. An immigrant artist must learn to live with the conflict between his original cultural identity and the norms of his new homeland. Clashes are inevitable. Despite the drawbacks, Mr Dimitrijević feels so encouraged by the loyalty of his Swedish fellow artists, that he wants to go on living in Sweden and fighting side by side with Swedish artists for their rights.

173. **Annanguaq Hoegh**, Greenland : M/s Hoegh introduced herself and told the audience about her studies in Nova Scotia, in Oslo and now in Copenhagen, where she was studying to become an art teacher. She found her studies very rewarding, but sometimes she asked herself why she could not study in her own country, as so many students all over the world can do. M/s Hoegh also explained something of the background of the film about Greenland. It had been made by a Dane, **Jette Bang** in the 1960's, but had been banned in Denmark for many years. The film told about people in Eastern Greenland.

174. **Bodil Kaalund**, Denmark, told the audience about Denmark, the gateway to the other Nordic countries. The Central and Southern European art reached these countries via Denmark. Nowadays everything has changed of course. M/s Kaalund calls the Danes « soft imperialists ». Both the Faroe Islands and Greenland have home-rule now, but Danish is still the language of higher education. Young art students from the Faroe Islands and Greenland still learn about art in Danish and in Denmark !

175. M/s Kaalund showed slides illustrating the development of the art of Greenland over 5.000 years. The slides showed figures of people and animals beautifully carved in bone, ivory and wood. M/s Kaalund asked herself and her audience how such exquisite works of art could have been created under such harsh conditions as those endured by the Eskimos. The reply was simple : they arose out of an inward need. It was necessary to make tools and clothes, and they were made with great skill and artistic ability, because man is born with an inborn yearning for beauty. Art is the nucleus of our life.

176. **Helen Duffy**, Canada, is an independent artist, critic and exhibition-curator working in Ontario, a vast multi-cultural province, where the artists are of Indian, Eskimo and Inuit ancestry. This new generation of artists is in quest of its territorial and political rights and also of its access to the world of contemporary art. In this Arctic region, art, image making, is ancient, some 2.800 years old. The distinction between Art (embellishing) and Craft (utilitarian) did not exist in early native cultures.

177. Acculturation of the new generation of artists is a breaking-down process of the old identity in order to produce a new one. This new university or art-school-trained generation has laid the foundation of a new art expression, rich in imagery and form, that is both traditional and contemporary, accepting the 20th century trends in art. Each artist, whatever his medium, is consistent with his personal philosophy, combining the idioms of new artistic expression with elements of his cultural background. This kind of art has no utility but exists only for contemplation. Collisions between the new art and old taboos are inevitable. Yet the new generation artist fears the judgment of his own people more than that of an art critic. In the prevailing situation, the Canadian art critic faces many problems and conflicting feelings.

178. **Rose-Marie Huuva**, Sàmi, told her listeners about her people. There are about 100.000 Sàmi people scattered in four countries. Sàmi art is based on petroglyphs and Shamanism. A Sàmi artist, too, feels cut off and isolated. Contemporary art is not appreciated in Sàmi regions. There are no art galleries, no art education available. Cultural identity suffers from art education given outside Sàmi regions. There are also clashes between Sàmi artists and « non-Sàmi » art-teachers and critics. There is close co-operation among Sàmi artists, which is a source of inspiration and strength. Sàmi art is versatile, combining visual and verbal expressions, dance and music. M/s Huuva showed slides of richly decorated costumes, textiles and utensils, all bearing traces of Shaman influence. Slides of varied modern sculptures were also shown.

179. **Niils-Aslak Valkeapää**, Sàmi : Mr Valkeapää read out his **Love Letter to those in Power**, and concluded it as follows :
« May we ask for your support most especially in the following areas ?

- The planning and realization of our **own Art Education**;
- the continuous working of our **Art Organizations**, whose task it is to improve the overall situation and conditions of its members;
- the establishment of National and local galleries **in our areas**;
- the proper representation of our artists, **as independent, separate peoples**, at international exhibitions and biennales ».

180. **Olga Schmedling**, Norway, thought it to be in the natural course of things that the state and artists should be opponents of some kind. The state represents the majority, the artists a minority.