

## THE ARTIST'S ROLE IN THE STRUGGLE FOR A PEACEFUL WORLD

by Wolfgang Frankenstein, GDR.

42. Professor Frankenstein finds it a challenge to tackle a problem that the great leaders of the world have not been able to solve : how to make the world a better place to live in. After giving a summary analysis of the world situation, the speaker called for immediate action against armament. The Third World countries must be given economic, technical and cultural assistance to make them less dependent on industrial countries, thus putting an end to colonialism and exploitation which have gone on for centuries.

43. « What is the artist's contribution to making a better world ? » Professor Frankenstein asked next. The artist's weapon is his picture, his sculpture, the art object which he creates and the message he disseminates with it. His struggle is to get through to people and influence their feelings and ways of thinking. Artists are people with a vivid imagination. To depict horrific scenes of nuclear wars and massacres is not their way, however, since the mass-media have the same means at their disposal. Gradually people become indifferent and unmoved and start regarding these horrors as normal and inevitable. They give up fighting and protesting.

44. According to Professor Frankenstein, many artists in GDR have been studying the nature of perversion : it annihilates our highly developed life, taking us back to the Stone Age and prehistoric forms of existence. GDR artists hope that they can shock people into action, to stand up against nuclear war and armament.

45. Professor Frankenstein ended his intervention by showing twenty slides of pictures by various artists in GDR. Themes and styles varied greatly, all linked with obvious concern for mankind and its future.

## ARTISTS' CONTRIBUTION TO A MORE JUST WORLD ORDER

by Jabra, I. Jabra, Iraq.

46. Dr Jabra pointed out that, whatever the artist's working conditions, be they under patronage or in complete independence, the basic materials of all art are self-expression, inward experience and inventiveness. In the course of time, the many individual expressions and visions of different artists have formed something called the **cultural identity** of a nation. Instead of speaking only to their immediate public, artists have always been capable of reaching a much larger public, because art knows no language barriers ; it is a language of its own. Writers, too, want to speak to people at large, but their messages usually have to go through translators.

47. This language of art may be precisely what the world needs to-day to establish better understanding between nations. The basic pluralism of the human mind should prove an asset in to-day's struggle to create a better world order, a world not torn apart by hatred, racism, greed and economic inequality, the sad achievements of mankind !

48. Something has gone amiss. For thousand of years the great men of past civilizations had been teaching people about beauty, love and justice. But other forces had been at work manipulating the nations and civilizations, thwarting the aspirations and teachings of the great philosophers, prophets and poets. It is artists'duty, therefore, to join forces in their struggle to establish a more just world order. Modern facilities make co-operation and communication easier. The changes must start within ourselves. We cannot expect miracles, but we must not give up hope either.

## ART AS UNIVERSAL LANGUAGE

by Hédi Turki, Tunisia.

49. Professor Turki points an accusing finger at the limitations of language which have brought about so many conflicts and misunderstandings. We all speak our own language, stick to our own views. All this has led to a sad lack of communication, tact, consideration, even to creating unprecedented susceptibility. True enough, efforts have been made to construct universal languages, Esperanto, for example, but this never achieved what its inventors had hoped of it.

50. Yet the answer is very close : in man himself. All people have the means to express themselves with the same universal language, regardless of nationality. This is the language of love which goes hand in hand with human aspiration toward beauty and transcen-

ding values. Art originates in life itself. Art is a language with which we can approach other people and pass over political barriers. There are those of us who discover art, enjoy it and pass on its message, a universal message that can unite people better than any words. A work of art is a gift to mankind, its influence is invaluable, its message can be received without speaking. Is the language of art strong enough to make the world, where moral values have been trampled underfoot, where crime and aggressions prevail, a better place to live in ? Mr Turki firmly believes that, if people were more artistic, there would be no bastions of war but only the garrisons of peace.

## THE ROLE OF NON-GOVERNMENTAL ORGANIZATIONS IN THE SEARCH FOR AN INTERNATIONAL ECONOMIC ORDER

A contribution by Claude Bleyne, France  
(read by Gérard Vincent).

51. Most artists are unaware, it seems, of the power that the NGOs could exert on developing the social and cultural societies. By recognizing this power and capacity, action could be taken. In fact, the role of NGOs is increasing both at the national and international levels. All the important inter-governmental organisms are aided by the NGOs to have their decisions understood and accepted. The socio-professional groups feel that it is through the NGOs that they can express their aspirations and needs. But the question is how to use this means, how to place themselves in the important national and international bodies ?

52. Firstly, we function as **expert consultants**. An organization like ours — concerned with artistic creativity — is consulted to draw up cultural development programmes and to represent its profession.

53. Secondly, the NGOs **function as a link** between these bodies and the public. The NGOs transmit the realities felt and experienced in the professions. In this role, the NGOs are indispensable as intermediaries. Without them, conflicts, misunderstandings and possible rebuttals could arise.

54. Thirdly, the NGOs form a **powerful pressure group**. This force, however, calls for a certain diplomatic skill in its exercise. Antagonizing the larger organisms should be avoided ; ways for a broader co-operation must be the constant object of their search.

55. Our NGOs have some prerogatives and advantages over administrations : e.g. the ability to express shades of thought and opinions, which an inter-governmental or national organization cannot do. They can also put across their points of view to the Member States of the larger organizations. They are more flexible, not weighed down by bureaucracy, less affected by political pressures and able to react rapidly and more freely.

56. To establish working links and collaboration in the development and formulation of decisions concerning the practice of art, the following steps can be taken :

1. to submit to decision-making bodies documents drawn up at meetings;
2. to present studies, reports or memoranda intended for committees of Government experts;
3. conversely, the NGOs can be entrusted with specific studies;
4. the NGOs can contribute to drawing up cultural conventions;
5. in particular cases, NGO representatives participate in the committee work of Government experts (witness IAA's contribution to Unesco's « **Status of the Artist** » project).

57. The aim of all these efforts will be a more positive bilateral relationship and increased exchanges between the inter-governmental organisms and NGOs. IAA's contribution is to introduce new, constructive and positive elements and, by reason of its universal character, to emphasize the fact that it represents the most vital sources of information and reflection. The NGOs will also play an essential role in trying to achieve complex international understanding, in organizing the intellectual infra-structure necessary for new relationships between peoples in their search for a new world economic order.

Mr Bleyne expressed his regret that he could not attend the Congress and wished each and every one of the participants faith and patience in their talent.

At this point, the Chairmanship of the Session was assumed by **Sven-Olof Westerlund**, Representative of the Finnish Artists' Association.