

also copy pictures in the galleries so that they may acquire a sense of quality. There are annually eight hundred applicants for fifty places at the Slade. The first thing in the first year is to keep the student alive and as an artist. The students should cultivate a slightly sceptical attitude; they will mostly learn from each other and should be encouraged to criticise and talk about each others' painting. Making the change from a precocious school-boy to a professional art student is what the first year is about.

The Chairman then invited Mr. AUJAME to take up the theme. He was not going to answer exactly the first question on the Agenda but rather to sound a note of caution; during his experience at the Ecole des Beaux-Arts he had always had many foreign students, especially from Africa, whom he could place in two categories, those who have no culture but are near to tradition and the others with much culture who no longer have any tradition; the comparison was seldom favourable to those with too much culture. So he asked the Conference not to forget that what it was doing could lead to the unifying of methods of culture and so to the danger of academicism, of standardization, which is even greater than the risk we take with an old-fashioned and national culture. It is true that art is an international language and it is well that it should be understood everywhere, but this is the concern of culture rather than the training of the artist; however cosmopolitan art became it still should not become so unified that the personal contribution of each artist was no longer of interest. It was a pity it was not possible to know what the artistic outlook of the speakers was since it would shed light on their words; from now on, it would be a good thing for each to commit himself more strongly; personally, he thought that art was now taking a very interesting turning and young artists were very aggressive and were in a state of revolt, in other words, they were alive. When asked the difference between the good artist and the bad one, he believed the good ones were those who are alive, the bad ones those who are dead, and what must be avoided is to create schools of dead artists. He was very happy to hear the Japanese delegate speak of the importance his countrymen still attached to calligraphic drawing.

The personal world of every interesting artist must be preserved and he said it was absolutely necessary to be able to tune in to each personal wave-length—teaching was not possible otherwise; there was no specific teaching. The artist is at one and the same time, very small and yet universal and what is necessary is that he should render his personal vision of the world to take its place alongside all the others: it is from this variety that we are going to make the sum total. The artist's business is to create the variety of art so that the world will not be absolutely uniform and he wanted it to be possible to have adventures in the world of art so that every time an artist was born it should mean a new world for us to explore.

Professor Klaus PACK (Austria) said he agreed with Mr. Aujame but we were here to talk about the state of art schools and academies and the changes that are needed. The most important things had not yet been said, art schools were in a state which could not be worse and artists themselves did not know what to do. In his view, no artist was ever killed by an academy but by money and life itself. In the problem of training, guidance must be given, but slowly at first; students needed time to work and to play and the teacher should meet his students after work. A training in techniques was necessary and objective studies should play the greatest part. The teacher, if he is an artist, has to use value-judgements even if he is wrong, and he stressed the teaching of art history as the source of these values. The artist should be a round and cultured person, he did not believe in stupid geniuses. The job of the teacher was that of a midwife to his students.