

The Chairman commented at this point that if Professor Pack found academies as bad as he described, then clearly if they didn't kill, they must at least stifle.

Professor Pavle VASIĆ (Yugoslavia) then summarised the methods at the Belgrade Academy, and, amplifying his account at the request of the Chairman, went on to say that the teaching was organised in systematic fashion; emphasis was laid on the importance of both intellect and feeling, on the connection between theory and life. However, he agreed that these teachings were of relative value, and that there were things in art which escaped rules.

Professor Jean RUDEL (France) began by saying that Professor Pack seemed to him to have stated the problem in an extremely practical way. The big question was the hesitation between the innate need for liberty in artistic matters and the wish to juxtapose an artistically ill-defined culture. He traced briefly the history of this aspect of academies until the present when, he noticed, many here were questioning whether this second culture, which had no positive value for an artist, should not be swept away. The art school might be thought of as a house offered to the students with certain material advantages, where at the same time there would be a teacher available to answer questions, and also to go out with his pupils, for example to the circus, sports grounds or swimming baths: here is a modern and direct form of culture much superior in some cases to that imposed by reading or lectures. It seemed to the speaker that the modern teacher should be a person who accompanies his pupils and is their comrade helping them to acquire a little more of their artistic liberty every day.

#### **Disciplines in the First Year**

The Chairman brought the discussion back to the subject of disciplines desirable in the first-year; he said that a new form of academism has now formed round the courses in basic design in this country and he would like to hear the comments of the American delegates on this subject.

Professor Kendall SHAW (U.S.A.) was glad to have an opportunity to talk about a plan taking shape in Hunter College, New York City, which seemed to fit into the first-year programme. A lot of academic teaching, deriving from the Bauhaus, but which has since lost momentum, is being questioned and it was considered better to try a workshop system with six different teachers, each of whom worked for brief periods; there was no syllabus and nothing was unnecessarily pre-planned. Some conflict arose and some excitement too. He added that most people were working in a very free way and keeping it fresh and inventive.

Professor SQUIER supplemented this account with some further comment on academicism in the United States.

Mrs. OSTROWER of Brazil asked what is academic and what is not; she considered that there was no harm in teaching perspective in relation to its original context or in drawing from the model. What was important was to help the student clarify his problems.

#### **Study of Nature**

Professor SHAW in asking what in fact is nature, said that for the Pop artists everything in the supermarket was nature and thought we were part of nature and so was our environment.

The CHAIRMAN agreed that the meaning of the word could be stretched enormously and thought some sort of limit should be found for its meaning. He regretted some spoke apologetically of working from nature, he himself thought it was a very good thing; the intelligent study of nature renews and is a nourishment for the artist's