

" . . . may be very useful. Creation without a basis of solid ideas is incomplete, even where emotivity is strongly pronounced." (Yugoslavia.) Many replies indicated that such discussions would be useful only if conducted by a good teacher.

QUESTION B—1

Do you consider it both possible and advisable to re-introduce the system of the studio-school of former times, where young artists learnt their craft by helping the master to resolve the problems inherent in the execution of a large fresco, or a major work of sculpture, etc?

In favour 27%. In favour—but impractical 13%. Against 60%.

This question aroused pretty strong reactions, as will be seen from the few quotations below. A number of replies indicated approval—but only at the end of the students' training.

Those against regard the idea as undesirable on several accounts, as being outmoded, as no longer in tune with contemporary needs, as dangerous for the individuality of the student, or as a nuisance "tout court."

Many of those in favour clearly regarded it as an ideal but out of practical reach.

"We do not think therefore that a return to the conditions and practices of the past can provide a solution for the present. The social structure is too different and innumerable social changes would prevent it. The truth is that we must participate in the community's effort and the reality is that personalism (individuality) prefers to speculate on success. It finds less interest in the joint achievement (even in ideal circumstances) of an important work of art."

(Belgium.)

"The old concept of the Academy is completely out of date and furthermore no longer corresponds to the artist's needs at the present time." (Peru.)

"Present-day criteria and standards are too diverse to assure the young artist that his experience with a 'master' will have lasting values." (U.S.A.)

Another view, though favourable, made the plaintive and practical point:

"Yes . . . but one point—orders must follow!" (Belgium.)

"Desirable, yes, but these studios would have to *exist*. Where are they?" (Switzerland.)

From Canada one reply breathed great enthusiasm . . . but:

"Marvellous! But what master wants students mucking up his work?

As a student I would have fought as a lion for the privilege."

A different and more optimistic angle appears in replies from Poland and Yugoslavia, not surprisingly, this being part of the social philosophy of these countries.

"The re-establishment of the old type of studio would no longer be possible. On the other hand, there is the creation of studios (under the direction of an experienced artist) where large orders for frescoes or major sculptural works could be carried out by young art-school graduates who would thereby acquire experience through paid practical work." (Poland.)

" . . . why not undertake major works in such surroundings? They could be of great value. Studios of the old type are not in harmony with the new spirit nor with contemporary life." (Yugoslavia.)

Vigorous opposition appears in:

"I find the idea appalling and horrible." (Uruguay.)

Equally strong though brief, from the United Kingdom: "No!!!"

Another dissenting voice made this piquant reply: