

### The Older Type of Academy

Professor Julien VAN VLASSELAER gave detailed answers to the questionnaire with reference to art training in the Antwerp Academy; these were concerned with the junior school up to the age of eighteen; there was however an advanced course equivalent in standard to a university course.

The Chairman invited Mr. Jean Aujame (France), Maître d'Atelier at the Ecole Nationale des Beaux-Arts in Paris to say something about the Academy type of art school. Mr. AUJAME wanted to try to put the discussion on a proper basis; speaking as a maître d'atelier at the Beaux-Arts, he felt a heavy responsibility: "*It is quite certainly unnecessary to go to an art school in order to become a great artist and often the greatest have not set foot in one . . . What use are we as teachers? We are there not to create artists but only to help them.*" After describing the situation in technical schools and comparing them with the Beaux-Arts he emphasized the importance of the work of the student at the end of the course, work carried out in conditions approximating to those he would find when he left the school; the creation of workshops where painters worked with architects was "*almost the only new thing we have done, but a very important one.*" Questioned by Mr. Van Vlaselaer who thought that the mediocre artist was useful to society and should not be entirely dropped, Mr. Aujame said "*I think as a matter of fact that the profession is cluttered up with people who are quickly discouraged . . . Besides, I believe that there are far fewer artists now than last year, the number of artists in Paris has fallen in two years from thirty thousand to two thousand eight hundred. So there must be some whose heart is not in it! In fact there are so many whose heart is not in it that, although I may be a pessimist, I think the fine arts should be discouraged—up to a point, because it is those who will not be discouraged who will be the artists. These are not my words, but those of a very great man for whom I have the greatest reverence, whom I have always believed to be the greatest man who ever talked about art and who trained me entirely; he was a friend to me and he was called Elie Faure.*" He ended by saying that it is courage which is the most important thing of all.

### State or Municipal Schools

Mr. KESTELMAN (U.K.) said how much he enjoyed Mr. Aujame's humane and witty talk with its touch of scepticism. He then gave a detailed account of the second kind of school of art—the State or Municipal one with a fine art department, "*Ninety-five per cent or even more, in this country, are State controlled or Municipal controlled.*" Their character derived from the late nineteenth century attempt to bring about a rapprochement between art and industry: "*Imagine a department of art in a huge building of Gothic character with classes in Chemistry, Engineering, building . . . printing, book-binding and even hair-dressing. This in a school of art! This is the sort of thing we have now outgrown. The next stage is that the school of art splits off from the technical college and becomes an entity on its own.*" Large schools with as many as thirteen departments occur in industrial centres constituting "*a formidable problem of organization.*" Such schools can have certain advantages; "*a painter may feel he wants to do some textile design . . . or publicity work—he has all the facilities available.*" Mr. Kestelman mentioned the prestige of fine art in these schools, largely a survival from Victorian times, and asked what fine art does, what does it give to the school: "*in theory and I hope in practice, the other departments are provided with disciplines of drawing and painting . . . we make the point in this country*