

Mr. AUJAME said "I would like to set Mr. Wišo's mind at rest on two points where we seem to disagree. Firstly, the discouraging of the fine arts is to insist upon the notion of an artist's responsibility, which lies with the artist who wholly and completely devotes himself to his art; I stress this because we have a lot of difficulties in France, in the practical sphere, in defining the status of the professional artist; and the only way we have been able to do so has been through the criterion of a calling which is extremely difficult to define." There were other methods where, for example, it concerned Social Security but "the artist properly speaking is someone who devotes himself entirely to his art, for such a one success is irrelevant, he really has a right to the noble title of artist, anyhow in the esteem of his equals." This did not mean, however, that artistic culture in general was to be neglected. He found the Italian delegates' statement on the appointment of artists to diploma-awarding juries extremely interesting since what he feared most was that future teachers of art might not be artists but school ushers.

Universities with Fine Art Departments

Professor Jack SQUIER (U.S.A.) gave an account of the department of painting and sculpture at Cornell University which has about 1200 students, "*The Department of painting and sculpture is within the College of Architecture . . . the art programme originally developed as an aid to teaching architecture but has become somewhat fiercely independent and we have a faculty of seven painters and one might say two and a half sculptors, because we have two regular people and a visitor every other term.*" Loft buildings rented in New York City provide an informal branch where "*we send our third-year students to survive as best they can under the conditions in which most New York artists live.*" Students were selected by a combination of personal interview, recommendations and a system of testing verbal and mathematical comprehension. No academic qualifications were required for the staff who have studios and are expected and encouraged to work and exhibit. Studios were open twenty-four hours a day throughout the year. "*. . . We try to allow a maximum freedom there. I guess if we have any goal at all, it is to light a fire under the student, infect him somehow with art. I don't think we are trying—it may be lamentable perhaps—to fit him for a useful career in society, like Law or Medicine, Advertising and so forth.*" The government of his country played no part in the education of artists in these university schools, and the new university art departments tend to become less and less organized and to produce more and better artists.

In reply to the question of how much time was devoted to other academic subjects, Prof. Squier replied that the undergraduate student of eighteen to twenty-two years old spent about half his time on these. "*We try to counter this by having the studios open all the time and the students spend an enormous number of night-time hours working on their painting—the place blazes with light all night, every night.*" The dozen or so post-graduate students painted almost all the time, their ages ranged from twenty-two to thirty. "*We try to allow the unusually capable student to spend entirely too much time on something. We tend to discourage the well-balanced student, we don't really want well-balanced students, we want people who want to be artists the way little boys want to be policemen or cowboys.*"

Professor Bohdan URBANOWICZ of Poland deposited an account of the Fine Arts Academy of Warsaw. (see Appendix No. 10).