

mind through his eyes. Furthermore, drawing from nature involving selection and isolation was the act of creation in embryo and should not be apologized for.

At this point Mr. AUJAME intervened to point out that it had not been clear what was nature and what was not nature. He said that when we spoke of nature and studying from nature we were speaking of something very precise, simply of the things which had not been made by the hand of man. What has been created naturally is nature, the rest is man-made and approaches the work of art. Up to the present, the study of nature had been considered an important source of teaching and he quoted with approval a remark of Matisse who said, at the end of his life, he believed it was by trying to draw a lily that one learnt most.

The knowledge of the human body was still very necessary, he had himself encouraged his own pupils to make a big effort to understand what was in front of them, to draw something more than a simple map. The study of nature was very important and was a form of nourishment which was afterwards digested.

Mr. MASUDA understood very well what nature meant in the West, but it did not mean the same thing for the Japanese artist; when he is in front of nature he feels and understands that the human being is very small and weak. No Japanese has ever tried to conquer nature by analysing it as Western artists had. First of all he contemplates nature and that state of mind gives birth to the artistic sensibility.

Mr. Marko ČELEBONVIĆ said that all these matters were vital questions for every artist and that we were in fact analysing art and we could continue to discuss it for a long time. Speaking as an artist who had not been trained in art schools, he nevertheless thought that those who had spent several years drawing in an imaginative way were better equipped and had a definite advantage, but drawing had to be an exercise, not of memory, but of the imagination. Everything had nature as a basis and every abstract painter starts from something in nature.

Finally, the worth of an academy or school lay in its teachers and pupils and whether there was a spark between them or not, since it was that spark which was necessary to art.

SESSION 5

AT the fifth session on Friday, 11th June, the Chairman, Professor Claude ROGERS, welcomed Mr. de Saint-Jaune, the Director of Art Education of the French Ministry of Cultural Affairs.

Mr. DE SAINT JAUNE said that France also was asking questions and was very interested in the experiments in art education which were being carried out in other countries; this congress seemed to provide a unique opportunity and he hoped that the work would prove beneficial "*and so construct a coherent programme adapted to the times in which we are living.*" He thanked everyone in the name of the French Minister of Cultural Affairs whom he represented here.

Professor Hédi TURKI (Tunisia) spoke of the rôle of nature in art; he compared science and knowledge in general and the rational diffusion of principles with art, which on the other hand remained indefinable. The artist, like every pioneer of research, was above all an observer who contemplates nature. The power of seeing