

reach matriculation standard but showed strong artistic talent, and the three per cent of entry elsewhere by means of the escape clause, did give rise to uneasiness.

The Chairman said he saw that, during the discussions, there would be considerable attacks on art history and other disciplines. He then read a statement by Mr. Aaron Scharf, who was trained in the United States as a painter and subsequently became an art historian.

"First, imagine a completely ignorant artist, the artist with the mindless eye. Deliberate ignorance may well result in the uncritical acceptance of every fashionable twist and turn in art. Up-to-dateness as a basic precept of the artist may betray the lack of keen intuitive or intellectual faculties; it is often cynicism disguised as imagination. Or, during the formative stage, a fixation with one style with no nutriment from other sources, may quickly lead to sterility. Under the pretext of being oneself (who is not part of other people?) and of "cleansing" the mind (substitute: "emptying"), the mind is made into a kind of vacuum and into it rushes those things nearest the student, usually the ideas of his teachers absorbed without any sensitivity as to their forming processes, or worse, the current rage in art.

"Alternatives: A student of many is the imitator of none. Ideas come not from art alone, nor from nature alone. Often an artist's imagination and understanding are fertilized by sources quite remote from his immediate preoccupations: music, science, literature, the other arts. History demonstrates the truth of this assertion.

"Thus, intelligently conceived studies, in proper balance with studio work, may contribute—sometimes directly, more often indirectly—to the growth of an artist. The exploration of artists' pictorial means in relation to their immediate tradition may not only be interesting for its own sake (there is something meaningful in being interested) but may reveal fundamental characteristics of form, and form in relation to subject, and form and subject in relation to the social background, which cannot be relegated to one particular style or to one period of time. The past is what the present is made of and the present will determine the future.

"Chronology has its virtues too. The study of stylistic evolution, the progression of ideas in art, or ideas connected with art, can be valuable to the student. Not with the emphasis on derivations (did or did not Bonfiglio della Bonanza derive his use of the serrated fig-leaf from Michelangelo?), not how formal ideas are transmitted, but how they are *transmuted*. The study of art history or, for that matter, anything else, cannot mean the same thing to all people. The student selects. We must present him with a whole spectrum of things: facts *and* ideas. Above all, we must try to excite his curiosity. Education without entertainment is a very dull affair. An artist usually peruses history, or other intellectual studies (I dislike that word: "Intellectual") to find confirmation of ideas already vaguely formulated in his mind. But *on the way* other things may be discovered, acting as catalysts in his creative thinking."

Professor Jean RUDEL (France) spoke of art history for the artist, stressing the word "artist," which was the key to our discussions. He said "*the point is, briefly, to make use of culture in order to get clear of it . . . I have been able to see, sometimes with real anguish, how necessary it is to cleanse the mind, so to speak, before being able to reach a state of artistic creativeness.*"

"If we consider the history of art in a very general kind of way, we see that in England, Italy, Germany, France and America there are many slight differences; in some countries it is more a matter of Art History with a capital H, other countries on the contrary put the emphasis on the theory of art or on what is often virtually a philosophical explanation through the works of art themselves. In France, we often