

INTERNATIONAL ASSOCIATION OF ART CRITICS

PUBLIÉ AVEC LE CONCOURS FINANCIER
DE L'UNESCO

5th International Congress of Art Critics

I S T A N B U L

Yildiz Palace

8th - 17th September 1954

REPORT

on Inaugural Meeting

Wednesday 8th September 10 a.m.

President : Paul FIERENS (Belgium)

Vice-Presidents : Sir Herbert READ (G.B.), J.J. SWEENEY (U.S.), Lionello VENTURI (Italy)

General Secretary : Mme S. GILIE-DELAFOI (France)

Regional Secretary : Otto REINESCH (Austria)

Congress Reporter : Nouroullah PERK (Turkey)

Congress Secretary : Bülent ECEVIT (Turkey)

UNESCO representative : M. Peter BELIEU, from the Arts and Letters Division.

M. Nouroullah PERK, President of the Turkish Section of the A.I.C.A., welcomed those present at the Congress in the name of the Turkish Section of the Art Critics and delivered a message of greeting to the representatives of the International Art Critics. The interest which has been shown by the Intellectual and artistic contingent of Turkey in the Congress is amply justified by the significance with which such an International reunion endows it, in this City where East and West meet. No other City but Istanbul could offer the ideal venue for a Congress at which the beliefs of two civilisations must come face to face for the expression of their artistic independence. Turkey, in her present phase of history, is on the threshold of a cultural and artistic renaissance. In her effort, she cannot attach too great an importance to the presence of a collection of the Elite such as this. The speaker spoke on behalf of the intellectuals and artists of his country in thanking the members of the Congress for having responded in such gratifying numbers to their appeal. The Turkish Section of the International Association of Art Critics wished their fellow-members of the Congress from other nations an enjoyable stay in Turkey.

M. Fuad KOPRULU, Foreign Minister of the Turkish Republic, greeted the members of the Congress who had come to his country on the occasion of the 5th International Congress of Art Critics. He hoped they would find Istanbul interesting; his Government had made efforts to make their stay as enjoyable as possible. Many among them no doubt already knew Istanbul and had made a study of the various aspects of Turkish art. It seemed a pity that too artificial an appreciation caused confusion between Turkish art and Mussulman art. There is no denying the influence of religion on art, but the case in question possesses other aspects, such as surroundings and national traditions which have contributed to the formation of an individual character of Turkish art. This is particularly noticeable in Architecture. On the other hand, if agreement is reached on the acceptance of the Western influence over the centuries on the different branches of Turkish Art, the Eastern influence has too often been neglected - particularly the Turkish influence - on Western art. This joining factor between Turkish and Eastern art must be defined. The speaker noticed with pleasure from the Agenda that several of his eminent colleagues were engaged on resolving this interesting problem. This question of the mutual influence of the peoples in respect of the Arts is one of the most complex of history. Few peoples have been able to stand up against influences from outside. It is in times of Peace and free relations between the Nations that art manifests its greatest degree of emancipation. He wished that the exchange of viewpoints which would take place in an atmosphere of entire freedom would contribute to a greater knowledge and appreciation of the arts of various countries. It was in this spirit that M. Fuad KOPRULU opened the 5th International Congress of Art Critics.

M. Fahrettin KEREM GOKAY, Lord Mayor of Istanbul, welcomed the members of the 5th International Congress of Art Critics, in the name of the Township of Istanbul. Art is an activity which develops in an atmosphere of complete freedom, without consideration of frontiers, and the fact that this Congress is held on the soil of the young Turkish democracy is full of meaning for the inhabitants of that country. True genius thrives in harmony with the conditions and needs of the surroundings. Artistic activities are subject to the same law. As a product of the state of mind of the individual, art has need for criticism in order to be properly evaluated and to have full consciousness of its progress. It is for this reason, from the point of view of national value, that such importance has been attached to this Congress in Turkey. The Municipality of Istanbul has stood behind the Organising Committee, to ensure that the Congress shall have the means of bringing to fruition its efforts and shall, in its leisure time, enjoy a pleasant stay in Istanbul.

M. Paul FIERENS, President of the International Association of Art Critics, saw in the welcome which Istanbul offered to the A.I.C.A. the trend of succeeding progress, following on that which has been growing over the past six years. The Congress of the International Association of Art Critics resemble family gatherings, with an ever-growing family. New friendships are made with nations who hold their art in honour. Every year the number of its sections and members increases; its tasks become more manifold, while its authority takes deeper roots. While its horizon widens, its members are aware of a feeling of personal enrichment. Having been formed in Paris in 1948, where it still had its head-quarters, the Association had made a point of visiting centres in Europe and had held its Congresses and Assemblies in Venice, Amsterdam and the Hague, Zürich, Lausanne and in Dublin. In Istanbul, where beauty has cast a sumptuous glow, new marvels awaited the members of the Association. It is no longer a question of

conducting an inquest on the diverse expressions of one and the same culture but of placing face to face two sets of culture, two worlds. The theme of artistic relations between the East and the West is placed at the head of the programme. The members of the Congress counted on the help of their Turkish confederates for elucidation. The followers and admirers of Henri FOCILLON, who are numerous among the Western critics, are not ignorant of the debt which "Western Art" owes to the contributions of Byzantium, Islam and in fact the entire Orient. But it is not only in the historic perspective that the problem of co-existence arises, it is in to-day's art that we must consider how the fusion shall be envisaged between two secular heritages. A mutual respect for the highest plastic realisations of the West and the East is at the root of this enterprise and, should it succeed in bringing closer the points of view, if not the aesthetic concepts, it could be said that the 5th International Congress of Art Critics will have constituted a very happy episode in the development and furthering of relations between East and West. The presence of M. Fuat KOPRULU, Foreign Minister of the Turkish Republic, is of value for more than the title. Not only is he the representative of the Nation whose grateful guests the members of the Congress are, but he is a Scholar of Turkish art of international repute, author of authoritative works on Oriental Miniatures. Authors on art are honored to find a Scholar of his calibre in a Governmental post of such eminence.

The members of the Association also thanked His Excellency Refik KORALTAN, President of the Grand National Assembly, who had placed at their disposal the Palace of Dolma-Bagheche, and who was instrumental in the allocation of the necessary funds to the Turkish Section of A.I.C.A. for the preparation of these Meetings. M. Djelal YARDEMCI, Minister of Education, and his Under-Secretary of State, responded most sympathetically to the requests of the Organising Committee of the Congress, and offered to them the Academy of Arts in Istanbul to hold their Congress Meetings. The Director of this Academy, the sculptor Nijad SIKEL, kindly fitted up the halls of the Institution to this end. The members of the Congress would like to express their appreciation to numerous personages, first and foremost the President of the Organising Committee, M. Musaffer RAMAZANOGLU, Director of the Museum of Sainte-Sophie, and the President of the Turkish Section of A.I.C.A., M. Nouroullah HERK. The latter has, for several years, followed with the closest attention, together with M. Kemal YETKIN, the works of the Assemblies of A.I.C.A. M. Nouroullah HERK, together with the Secretary of A.I.C.A., Mme GILIE-DELAPOIN, to whom our appreciation has already been expressed, has given of his best to ensure that the stay in Turkey shall be enjoyable. We must also quote, among the artisans of victory, M. Bulent ECEVIT, Congress Secretary, M. Djemal TOLLU, Treasurer, M. Kemal YETKIN and the painters Sabri ERKEL and Halil DIRMEN to whom we should like to express our thanks.

The aims of the International Association of Art Critics are known to all : - Co-ordination of efforts for the defence of art, for its liberty and that of authors on art. A parallel action to UNESCO's pursuit in the field of culture, which action is well supported by that Organisation. From time to time there is an overlap in the execution of this work with the International Association of plastic arts.

Istanbul, the West and the East, will offer numerous subjects for meditation. The Exhibition of Turkish Art, which was staged in Paris last year at the Museum of Decorative Arts, and which was so aptly named : - "The Splendour of Turkish Art", suffices to put across that this art has resolved on its own account,

from the 16th to the 18th century, certain ones of the problems arising from non-figurative art. Decorative, calligraphic abstract art has often flowered to perfection in Turkey. The country which has produced Istanbul stands out as one of the great lands of art. The members of the congress are convinced of this in advance, and will strive together for the soldering of friendly relations between the East and the West.

1st Working Session

Academy of Arts

Wednesday 8th September, 2 p.m.

The President, M. Paul FIERENS (Belgium), declared this session open in announcing that it would be given up to the study of theme N° 1 : - EAST and WEST. He recalled that it was as a result of one of the Dublin Congress's decisions that this theme had been included on the Agenda of the present Congress at Istanbul, since no surroundings could be deemed more suitable than this town, the meeting ground of two great civilisations, for the study of this problem.

The President made it known that, unlike the other subjects, this would not be followed by a debate. The appointed speakers were : - Messrs. Djelal ESSAT ARSEVEN, Hon. President of the Institute of History of Turkish Art, Otto BENESCH, Melle Françoise HENRY, Messrs. Franz ROH, S. Kemal YETKIN, Nouroullah BERK, Will GROHMANN, J.J. SWEENEY and Bulent ECEVIT.

M. Djelal Essat ARSEVEN (Turkey), in the name of the Turkish Section of Art Critics, expressed his pleasure at seeing the eminent members of the International Association of Art Critics united for the first time in Istanbul. Turkey, who has brought to reality no mean progress in the domain of modern plastic arts, has taken a great step to her credit in affiliating herself to the numerous family of the A.I.C.A. Ancient turkish art has always constituted the object of confusion. Until quite recently, Turkish classics were confused with any Eastern works; a notable case being the fact that a considerable number of Turkish miniatures were attributed to Persian art. However, the Exhibition of Turkish art which was held in the Museum of Decorative Arts in Paris, as well as numerous recent works, among others those of Professor Albert GABRIEL, have greatly helped to put right these erroneous notions. Modern Art could find in Turkey one of its most important sources of inspiration. Tapestries, "kilims", carpets, miniatures, the arts of folklore all constitute a vast repertoire of shapes, colours and plastic combinations. Turkish painting, since the era of Westernisation, named "Tanzimat" which started during the course of the present century, had turned towards Europe; to-day it turns back towards its National roots : - A new epoch seems to be suggested in its history. This Congress in Istanbul will contribute towards the crystallisation of some new facts which are likely to enrich International artistic literature.

M. Otto BENESCH (Austria) will speak on "The Orient, the Source of Inspiration of Graphic Arts of the Renaissance". The journeys through the Orient which have been made by the Western artists and the personal contacts which they have had with this colourful world will influence their art. The history of Art

manifests many examples of this influence, right through from the Middle Ages up to DELACROIX, MATISSE and KLEE. The works conceived from this direct contact were for the most part drawings and water-colours. During the 15th and 16th century an artist rarely went to the Orient with artistic ends in mind, but more often for religious or economic reasons, or else on the request of an Oriental Prince wishing, in calling an artist to his court, to imitate the Princes of the West. Thus, in 1479, Gentile BELLINI was called to Constantinople by MAHOMET II; he executed the portrait of the Sultan and numerous drawings which later served him as models for etchings, and on which the influence of the Orient is discernible. This influence was also passed on to two of his pupils and other painters such as PINTURICCHIO, as is shown by the latter artists' friezes in the BORGIA apartments of the Vatican. In these alfresco designs - and particularly in a water-colour one depicting a young Turk while drawing (Gardner Museum, Boston) - BELLINI comes close to Turkish or Persian miniature. In 1520 - 21, a Canon of Utrecht Cathedral, Jan van SCOREL, started out on a voyage to the Orient, from where he brought back an album of sketches from Candie, Chypre and Jerusalem. In 1533, COECKE went to Constantinople to familiarize himself with the Carpet-making art, and to offer to SOLIMAN Western tapestries. The Sultan ordered him to paint his portrait; he also executed a series of drawings, representing scenes from every-day Turkish life, which served him later as models for a series of engravings on wood. Two years after P. COECKE's stay in Istanbul, yet another Netherlands artist, J.C. VERMEYEN, accompanied Charles-Quint's Army to the Orient: - From this resulted a set of tapestries (water-coloured in the Vienna Museum) and numerous etchings representing Orientals. During the second half of the 16th century, Melchior LORICHS, engraver and draughtsman, made a journey to the Orient in order to fathom the true sources of classic antiquity. He stayed at Constantinople and journeyed also to Asia and Egypt. This was the first time that a Western artist went to the Orient purely for artistic reasons. He painted scenes from Turkish life, landscapes, such as "View of Istanbul". When he returned to the North, he engraved them on wood. This artist perceived something of the Greek spirit in the Turkish life and art, a hellenic heritage in the culture of the Islam world. In his "View of the Sülemaniye Mosque", the Greek and Byzantine traditions are mingled. His portrait of SOLIMAN the Great, the peak of his artistic career, is a homage to the strangeness and the grandeur with which the Orient welcomed the visitor from the West.

Melle Françoise HENRY (France) had dedicated her report to the study of "Oriental influences on Irish Miniature". Strong Oriental influences are noticeable during the period of elaboration of coloured manuscripts by the Irish; later on in a rather more sporadic and accidental form. Several aspects of the Irish manuscripts, which are felt throughout their development, are distinctly of Eastern origin. The first of these manuscripts are embellished already with spots of red, either superimposed on a black letter, or outlining a Capital letter, or else in groups of three dots. This decorative motif was found in the 6th and 7th centuries in the West only in some manuscripts distinctly influenced by Eastern models, whereas it is frequently found in the Byzantine manuscripts. It is nearly always found in the Coptic manuscripts of the 8th century, and exists in all forms in the frescoes of Baouit and Saqqarah. It is sufficient to compare the more ancient pages of tapestry (page of D. 23 sup. of BOBBIO, pages of the Book of DURROW) with the Coptic bindings of the 6th century or certain pages of Syrian manuscripts, to arrive at an idea of the first origin of these ornamented pages. The apparition of interlacedwork in the decoration of Irish manuscripts is also due to an Oriental influx. This is apparent (towards the end of the 7th century) in the forms of large scrawls. Analogous interlacings exist in the frescoes from Baouit and Saqqarah,

in book-bindings and Coptic materials of the 6th century, and in Syrian colourings of the 7th century. All these analogies pre-suppose direct relationships. Irish texts mention seven Egyptian monks who lived in a Monastery in Northern Ireland, two Armenians in a Monastery in the Centre, and of innumerable "Romani" (Byzantine) : - On an island off the West Coast there is an ancient monument which was erected in commemoration of seven of these "Romani". It certainly seems as though the Irish scribes and colour-specialists had had the counsel of Oriental masters.

M. H.T. FLEMING (Germany) read a report from M. Franz ROH, President of the German section, in his absence, the subject matter of which was : - "The Oriental Influence on REMBRANDT". Numerous motifs of the Near East are to be found in the sketches and pictures of REMBRANDT, who collected objects of exotic origin. He was the creator of what might be called "The Dutch Exotism" of the 17th century. An illustrated book of Islam-Indian miniatures, which had belonged to him, constituted for REMBRANDT a primordial importance as far as plastic form is concerned. There are still in existence 20 drawings done by his own hand, which are copies out of this book. Several of these drawings were left by the painter Jonathan RICHARDSON, who lived from 1655 to 1745. In his inventory, he mentions "a booklet of Indian drawings by REMBRANDT, numbering 25". Practically all these drawings went to painters of the 18th and 19th century. It can be supposed that REMBRANDT had this book on Islam miniatures from Philippe ANGEL, a Dutch painter among his friends, who lived in Batavia and Ispahan and who, in 1652, was called to be Painter of the Persian Court. He felt the same understanding as REMBRANDT for Oriental customs. The express influence of the Orient had a decisive importance on the finished manner of REMBRANDT's painting. The calm and serenity, so alien to Baroque painting, of his composition were due not only to the growing influence of the Italian Renaissance, but also to the Asian force.

M. Suut KEMAL YETKIN (Turkey) had studied "The Eastern Influences on Western Art". In the Eastern Art, the Western influences date from ALEXANDER's expedition. But, if Eastern Art has been invaded by examples of Western Art, this has not come to pass without inspiring various branches of art in several European countries. The influence of Mussulman art is manifested not only in Spain, namely the art of MUDEJAR, at the end of the 11th century, but it has also made itself felt in France, especially in the churches of the West, the Centre and the South, in the 11th and 12th centuries, by the penetration of a certain number of architectural motifs and decorative themes. The influence of the Orient is also visible on the European painters. From the 15th century on, the Adorations of the Magi of Pol de LIMBOURG, of Gentile de FABRIANO, of Benozzo GOZZOLI, present analogies with miniatures of the Timourides era. Couflic characters are utilised as decoration, such as the Flight to Egypt by GIOTTO or the Virgin's Coronation by Fra Filippo LIPPI show along the hemline of the garments. REMBRANDT has copied miniatures from the Great Mogols.

But, in order to be able to understand and enjoy Mussulman aesthetics, we have had to wait until the 20th century with its abstract and non-figurative art. The abstract art of a PICASSO and a panel of arabesques depict in this respect an astonishing resemblance. The movement towards the abstract, which is summarised in the three styles of SAMARRA, shows that this stripping is the result of an aesthetic-metaphysical necessity rather than of a religious forbidding. That is how the arabesque came into being, a medley of lines sufficient unto itself. The resemblance with PICASSO's art is easy to display. One has to remember that he is a Spaniard,

and it is possible that he is a descendant of the Moors and that he has in his veins the blood of an Oriental ancestor. A piece of Turkish ornamentation, of zoomorphic origin, with its lay-out of intertwined motifs, a calligraphic composition and a kilim of a village called Tohifetler, bring to mind : - the first, by virtue of its rhythm and linear movement, The Dance by MATISSE; the second and third, by their aspect and their expressive bareness, the oils of KLEE and other young abstract painters. In these works, the same ambition has been realised : - The horror of naturalism and the passion for abstract shapes. It was during its period of decadence that Islam art fell into naturalism.

M. Nouroullah BERK (Turkey) presented several facts on "The Tradition of Ancient Turkey in Present-day Turkish Painting". Contemporary Turkish painting is breaking away from the International anonymity, and tending to turn its face towards its traditions. The question is that of finding a lost spirit, likely to help towards the continuity of a National character and to conciliate the manifestations of this character with the necessities of the Western spirit. This is where the two-fold personality of the religions comes in : - For the Islam, Art was a subtle and ornamental game; one could almost say incidental, abstract. Christianity, however, partook in their Art for the expression of Man's drama in all its complexity. In turning towards their plastic traditions, where the ornamentation is practically of unequalled nature, Turkish painters are obliged to marry these traditions with the Western spirit which has animated the series of cultural reforms that are manifested in Turkey, under the trend of the Kemalist revolution. This is where two worlds are fusing : - Eurasia, East-West. If aesthetics could be easily primed for the purpose of finding the searched for synthesis, it would be arduous to pass on to the acts. The country to-day appears sufficiently mature to absorb the spirit of this synthesis, without which it has no chance of radiating beyond its frontiers. From Tourgout ZAH, authentic painter of folklore, who has systematically refused all European influences, right through to the researches of contemporary painters, there are some other painters, among them : - Djémal TOLLOU, Bedri Rahmi EYUBOGLOU and his wife Eren EYUBOGLOU, Hakki ANLI, Sabri BERKEL, the speaker. Turkish painters, at present in Paris, such as Fahrünnisa ZEYD, NEJAD, Selim TOURAN and Ayni ARBACHE attempt from time to time to conciliate the East with the West. One finds few convincing works, but the evidence of the priming of a movement.

M. Will GROHMANN (Germany) chose as his subject : - "East-West in the Works of KANDINSKY and KLEE". In the works of KANDINSKY and of KLEE there is an affinity with the East, which is of a greater intensity than that of the works of their contemporaries, and the forms of expression in their paintings reveal relationships with Asiatic art. The meaning of these forms is different, and these affinities do not manifest themselves simultaneously, but spread themselves over secular periods. These relationships are not to be explained altogether by the Eurasian problem, but touch rather on the domain of archaism and regression. This signifies that in the works of nearly all the great artists - such as PICASSO and MIRO - their subconscious reveals structural elements based on the Myths, everywhere these are the arch-types of the soul and of the spirit which imprint their Art and, in their way, have come to bring close men of all countries, above the most distant eras and epochs. KANDINSKY and KLEE distinguish themselves individually, however, in that the centre of gravity which determines their universal form of expression is differently expressed : - In KANDINSKY's works, it is to be traced back to Eastern Asia; in KLEE's to the Islam regions. In the works of both these painters, the relationships spreading over long periods are based on arch-

types of the soul and spirit, exempt from influences of time and space. Perhaps, in these two cases, there is an original reason, based on the fact that KANDINSKY's father was born in Eastern Siberia, while KLEE's family originated from the Arable country of Islam. The artistic differences between them are evident :
- KANDINSKY sees in his art as essential elements the spiritual nature, the abstraction or rather objective view-point, always denying the worldly character of his objects; KLEE, to the contrary, confirms this world in taking it to be an example among so many others.

KANDINSKY reflects logically, but full of image, and it happens on occasions that in his conversations with Western Europeans he simply breaks off when arriving at a point where mutual understanding seems impossible. He feels that all that cannot be solved by logic can still be put across by image or sign. In his works shapes appear again and again which are found in ancient Chinese bronzes and on primitive wood carvings, reincarnations of geometric formations, of zoomorphic signs, lattice-work, fans, lanterns, serpents, bamboos, waves, circles. Doubtless these signs have a significance which is of reality in the works of Chinese painters. In KANDINSKY, the objective element belies itself : - The circle, for example, is not the moon but a sign of perfection, of synthesis, of stability and instability. As with the Eastern Asiatics, the whole is made up by a collection of allusions hard to understand, and this can be identified with the method of execution of the Eastern Asiatics, to think in pictures, as well as to imagine the colours : - for them purple means mourning, and yellow territorial attack.

KLEE's case is different. As in Islam art, the picture contains at the same time a relation to the real world. Its framework depicts all that is visible and invisible, like the HVARENNAH representations in Asia Minor in the Mschatta facade for example. KLEE feels himself to be "within reach of the heart of creation" and, in making full use of his artistic capacity, he pursues the same road as nature. This capacity, which does not seek to imitate but rather to recreate, ends up in figures irradiating simultaneously from all sides and pick out occasionally a familiar detail, which he makes no hesitation in using as association. The union of visible and other elements, to which he has given visibility by the cypher, leads to purely abstract forms (KLEE calls them "absolute"), as they are in vogue in the Islam arts and trades. On the other hand, he creates figurative script signs such as are found in Persian and Indian miniatures and carpets. Similar to the Mschatta facade, following the reports at hand, a spiral becomes the personification of the movement of a bloom in the process of opening out, the triangle becomes the mountain Saint MERU, waved bands are transformed into water, spots into heavenly vaults. KLEE has also created pictures with figurative writing, the recent ones of which come close to the coufic ductus; others, such as "Plant Writing", bear relation to the Islam manuscripts with their loose miniatures. Right from the start of his work, he has taken an enormous interest in the problems concerning writing. The Islam art loves to ornament with arabesques the characters of their writings; he does as much.

There are few points in common in the works of KANDINSKY and KLEE. Their pictures are painted to be seen from the core and they both have a direct contact with the conception of the universe. If, in this fact, lies a tie with Asiatic art, it must be here that the common ground between KANDINSKY and KLEE must be looked for.

M. J.J. SWEENEY (U.S.) had made a study of "The Calligraphic Elements in Contemporary European Painting". To this he joins the American Continent. Having organised an exhibition for the Guggenheim Museum, he was in a position to see the works of young painters right through the United States, and was struck by the growing influence of the calligraphic elements on their works. It is accepted that Oriental calligraphy has influenced European painting in the course of the last two hundred years. Evidence points towards the 20th century's turning to the Near East in its taste, as in the 19th century it went to the Far East. The Exhibition of Mussulman Art, which was staged in Munich at the beginning of this century, opened new horizons to the young contemporary painters of that time, MATISSE and KANDINSKY, to name only the most eminent ones. Joan MIRO owes his taste for composition in free arabesques to his Catalan descent. KLEE has travelled in North Africa. However, these painters and those who preceded them - Van GOGH, the Synthetists and the Nabis - with the accent they placed on linear composition, protested already against the intellectual expression, both from the point of view of conception and architecture, which had since antiquity been the tradition in the Mediterranean Lowlands. This was the tradition of a sedentary people, in opposition to the nomadic spirit which had given birth to linear art of zoomorphic character from the Asiatic tradition. These young rebels - FAUVES and the "Blaue Reiter" Group - were the protagonists of a rhythmic design, decorative and sensual, rising against the intellectual aesthetics as they are conceived by a conventional tradition, an aftermath of the Renaissance. Although this movement was in no way a conscious revolution, it is curious to note that all the same it has taken this form in the works of the artists. Everywhere in the United States there are signs of a movement towards calligraphy at present, as well as towards the shapes and compositions of Chinese pictographic writing, as well as Japanese. A contempt of any allusion to the geometric perspective and to the traditional representation which resulted from the Renaissance has inspired compositions of a bold graphism.

Why this sudden influence, when the American artists had for so long strived to imitate Europe? Perhaps the reason must be found in the chance which the young Americans have had of knowing the Orient through the war, or else in the actual turn of world events. In contrast with this vitality, there has always been evident in the history of American painting a sort of incapacity to make their own the ideal of European art. Is this lack of tradition, adherence to a Colonial education, to the English school of painting of the 17th and 18th centuries, or a lack of self-confidence of the American artist? If the American population should be considered as a people of emigrants, always on the move, it is possible that their site has made no impression on them. The great landscape painters of Europe or of the East were usually settled in one place. No doubt the greatest success they have achieved, from an architectural and mechanical point of view, is for them found in their great Highways and their electrical equipment. Does this not signify that perhaps their greatest living artist is a creator of "mobiles", Alexander CALDER? In the proper sense of the word, the Americans of the United States are nomads, the new nomads of the West. Why should an artistic language, the forerunner of that which was erstwhile the language of the errant peoples of the East and of Europe, not be a means of a more natural expression for these modern nomads?

That which has an impact on world art is found in the forecasts that can be made in this respect on naturalist, abstract or non-figurative painting. The representation of reality, in the sense of the Western tradition is a means

of expression which is primarily of intellectual conception - GIOTTO, MASACCIO, PIERO, POUSSIN, etc., CEZANNE, Cubism and the De STYL Group - whereas the calligraphy from the Orient is a sensual expression of this reality. The evolution of painting towards the abstraction or non-figuration which has so strongly characterised the century, indicates mainly a refusal of extra-pictorial dispersion which is often the property of three-dimensional representation. There is no reason why the representative tradition should not be able to be stripped of such artifices and reach the purity of a picture by Piet MONDRIAN. If the non-figurative, decorative and intuitive expression continues to spread, one can ask oneself whether the future of painting will not lead to a clean break with the Western conception, in order to turn towards Eastern Art.

M. BULENT ECEVIT (Turkey) dealt with the following question : - The deformation of perspective in Eastern and Modern Art", which is a current characteristic of Oriental Art. Tradition may be the primordial reason for the deformation of perspective as far as this art is concerned. In actual fact, the rigid traditions constituted the dominant factor on which Oriental Art was modelled. For an artist who aims at subjectivity and for whom the process of creation is individual, perspective may become a burden, unless - like Paolo UCELLO - the artist considers perspective as a means to an end, thus incorporating it in his own system of ideas. In painting, subjectivity will in general have a tendency to oppose itself to the sense of distance. As it is distance which places objects further away, even out of reach and which obliges the painter to take into consideration the reality of the outside world. Subjectivity manages somehow to stand in fatal opposition to visual personal perception, as characters that tend to subjectivity in art have a knowledge which goes beyond the physical faculties of perception. As introspection leads to mysticism, as is frequent in the Orient, reversed perspective can serve a double purpose : - to render the artist capable of representing objects without submitting himself to the limits of visual perception, or to render him capable of representing the outside world as a simple emanation of his own character. This may be the reason for the adoption in the East of a deformed or reversed perspective; however, this original aim has been modified by the permanence of a rigid tradition, and has thus been reduced to a simple decorative element. The tendency towards introspection and subjectivity, which is felt more strongly than ever in Western Art, has given a new lease on life to deformed perspective.

The meeting was declared closed.

2nd Working Session

Thursday 9th September, 9 a.m.

The PRESIDENT opened the Meeting and announced that the debates about to take place would deal with theme N° 2 : - CRITICISM OF ART AND PHILOSOPHY. They would be introduced by M. Lionello VENTURI, Congress representative of the National Academy dei Lincei.

M. Lionello VENTURI (Italy), before starting on the discussions on theme 2, expressed regret at the absence of M. Romero BREST (Argentine), which absence would unavoidably bring about the omission of discussions on theme 3 : - QUALITY AND STYLE IN PLASTIC ARTS. He thought it would be possible to combine the two subjects, as "Quality and Style" are the concepts on which philosophy and art

are based. He handed over to Mme NICCO-PASOLA, speaker on theme 3 :

Mme Giusta NICCO-PASOLA (Italy), having studied this theme, reckoned that the history of art is characterised in the 19th century by the importance given to the concept of style; the present era, however, has placed the history of Art under the heading of quality. The concepts of styles in the 19th century were anti-historic. The exaltation of individual value of a work of art has been the particular task of modern aesthetics. The attention of critics must be directed not so much to the definition of a certain number of typical characters, but rather to the research of elements such as those which can be grouped together on the idea of quality, in giving to this word the sense of realisation of a characteristic artistic unity. The word style, if not disappearing completely from usage, has suffered an analogous reversal of meaning. To have or not to have style has come to mean : - To have or not to have quality or artistic character. This position taken up by criticism fits into the general principles of the new philosophy which places on opposite sides the productions of nature, for which the concept of quantity holds good, and the sciences of the spirit, for which quality alone can be taken into consideration. Benedetto CROCE has brought us a particular precision in the distinction of these principles; his vigilant presence in Italy has brought to the language of the critic a particular precision in this respect. The work of criticism has been consecrated to the perfection of the capacity to appreciate the quality of works of art, to the interpretation of this quality, and to the research of how best to express it in words. Quality has become synonymous to aesthetic value, in giving to the expression "aesthetic value" practically exclusively the meaning of form. Modern criticism has thus acquired a possibility, unknown up to the present, of taking in the formal aspect of works of art and of describing it with subtle approximation.

The moment has come to ask oneself whether this is sufficient. A criticism based on the style implied not only an abstract concept in its best meaning. It indicated holding a place in the history of artistic manifestations. This latter element is missing in a critical consideration based on mere quality. Works of art are viewed in their characteristics outside all historical relation : - It is possible to place on the same level one beside another, an African sculpture, a Chinese drawing, a Byzantine mosaic, a Greek statue, a cubist picture, in Imaginary Museums. There is here a conquest, a voluptuousness and a sign of suppleness in the possibility of artistic pleasure. This brings us all the same to ask ourselves whether we are not playing at a dangerous game, or whether this action is sufficient. Do we not run the risk of moving towards a criticism of amateurs, if not of "gourmets" in art ? To limit criticism to the search for quality brings with it of necessity a neglect of the relationship of a work of art with other contemporary works, its relationships with other artistic manifestations and with what might well be called the artistic consciousness of our time. There is no question of returning to criticism on the basis of style, out of date now, but rather to consider it necessary to find a new starting base, likely to render it easier to appreciate either the work of art in its entirety, or its place in history.

M. Lionello VENTURI proposed, as auxiliary instrument to criticism, the concept of taste. This proposition has had useful consequences; it seems, however, that the concept in itself does not suffice. It appears necessary for criticism to become interested once more in relations above the individual between works of art. Critics must not refuse to record the history of art in producing monographs; this is important, in order to be able to formulate judgments of value

on works, in other words judgments of quality, which hold good universally and not only related to the critic's taste. The relationship quality-style, in other words individuality-collectivity, shows itself under a new light : - The historic value of the works, or more specifically the history. The pure concept of quality now seems insufficient for criticism. It must be complemented by a judgment of true historical range, which places the work of art in proper proportion with the artistic consciousness of our time and with that part of it which constitutes human reality.

M. VENTURI thanked Mme NICCO-PASOLA for the interest contained in her account and invited M. G.C. ARGAN, speaker on theme 2, to address the meeting :
- "CRITICISM OF ART AND PHILOSOPHY".

M. Giulio Carlo ARGAN (Italy) drew first of all the meeting's attention to the fact that any scientific research implies a relationship with philosophy as a science of human knowledge. In art criticism, this relationship, being particularly evident, leads us to ask ourselves whether this arises out of the quality of the object or out of the quality of its method. Against this latter hypothesis, stands the fact that art criticism is not related to any particular philosophy : - There exist many ways and means to research, each dependent on a different philosophic experience. Whatever be the type of this experience, it reveals itself more intensively in criticism than in any other activity and in art criticism more than in any other field of criticism. It remains for us to explain why art criticism is more closely tied up with philosophy than other fields of criticism, like literary criticism. At the outset we must exclude the idea that this philosophic character depends on a stronger conceptual core of the figurative work of art, since it is easy to notice that the predominant character of the figurative work is visual and non conceptual, and that any serious criticism tends to justify these visual values. It is the visual values which justify the philosophic interest of the art critic, in leading him to associate a question of aesthetics with a direct evaluation of the various artistic factors. On the other hand, nobody can deny that art criticism, in recognising every day new sets of values, compels aesthetic philosophy to modify and amplify continually the limits of its own workings.

This reciprocal "complement" of aesthetics and criticism - does it infiltrate into the whole sphere of aesthetics or only into the sphere of values whose "artistic" character has previously been recognised ? It will be seen that figurative art is indubitably akin to visual experience and represents a moment of major "activity" of this experience : - it is thus legitimate to ask oneself if all visual experience has the character of activity, and within which limits this character of activity can be reduced to the execution which is the specific character of all artistic activities.

Modern art criticism has made important contributions to the resolution of this philosophic problem : -

1. - In searching for the relationships between art and social life, and in awarding an artistic interest to activities which were formerly considered as purely practical or economic.
2. - In dispersing its investigations and the research for artistic concrete "values", not only to epochs and cultures formerly considered as devoid of artistic interest,

and studied purely from the point of view of ethnology, anthropology and archeology, but also to all manifestations of figurative representation.

3. - In identifying more and more closely the "figurative representation" with "visibility", that is to say in recognising in each act of "visibility" a process or a technique related to a figurative presentation. In this way, the art critic arrives at breaking down the "concept" of the art into "phenomenology"; when this process has been achieved, the theoretical distinction of "aesthetics" and of "art criticism" will probably disappear.

M. Rosario ASSUNTO (Italy) believes that to seek the relationships between philosophy and art criticism means to seek the contribution which the one makes to the other and vice versa. Philosophy contributes to art criticism in providing it with the logical instruments which it requires to transform the emotional reactions aroused by the work of art into thought-out knowledge. In order to arrive at this knowledge, it is essential to understand the relationships between the work of art and the totality of the experience and the thought. It is to the understanding of these relationships that the art critic brings the aid of philosophy, while the latter acquires from the criticism the understanding of the works of art, in their reality and their very essence.

The meeting ground of philosophy and criticism is constituted by their common interest in Art. Art criticism is an internal moment, expressive of aesthetic philosophy; in placing it into direct contact, with the reality of the work of art, the criticism gives to the philosophy the function of fulfilling itself; hence, the function of the philosophy is not to appreciate works of art, but to formulate the universal principles required by this evaluation. In its turn, art criticism does not propose to formulate universal concepts, but to utilise these latter as an aid with a view to the intelligence of the diverse works of art: - it utilises philosophy as an instrument for the recognition of the theoretic guarantee of works of art. Philosophy is hence also an internal moment of art criticism. This moment of internal unity of the two forms of discipline may disappear completely, either in the philosophic operation or in the art-critical operation. Whatever be its development, the momentary unity of philosophy and of art criticism are essential to one another: - it will help them thus to avoid a parallel action which in the end would doubtless confer on each the attributions of the other, or would lead to the confusion of the two forms of discipline or their disappearance one in the other, which would destroy the ideal balance.

M. Jean IEYMARIE (France) considers the theme under discussion as fundamental, constituting the counter-part to the theme "Art and Science", which will be discussed at a later meeting. The speaker was unfortunately prevented, by material circumstances, from submitting his report. Besides he found himself incapable of justifying his aesthetic choice, and felt that this insufficiency of judgment was frequently found in France. It was true that at the present moment in that country there was, as regards art criticism, not the philosophic wealth which constituted Italian and German superiority. BERGSON had formerly dealt with the problem of aesthetics in terms that would gain by being gone over again and investigated more thoroughly; in Italy it was CROCE and VENTURI, the latter being one of the most complete artistic brains of our day. It is at present difficult to take up a position of principle. We believe in the co-existence of two systems: - one based on image, the other on the symbol. Is a unity possible, or desirable? In the 19th Century, science had first place. To-day, history and sociology are once more

brought into being. Do they still stand? In widening the problem, we can ask ourselves whether the true philosophers of our day are not artists like van GOGH or PICASSO. Another question which we must ask ourselves is that of autonomy, of the relationship between the framework and the contents. The property of philosophy is that of continually stepping further. These are problems to be resolved, for which the speaker himself has no solutions to suggest: - his account is rather in the nature of an examination of perception.

M. Lionello VENTURI rose in order to draw the conclusions of the debate; he thanked M. LEYMARIE and those speakers who had preceded him. M. LEYMARIE's account revealed great wealth of thought but at the same time great modesty. What is the tendency of the new generation? Going by M. VENTURI's generation - which might be called that of the grandfathers, drunk with aesthetics - we found ourselves in the trend of a new tendency, about to declare war on aesthetics. The previous generation's fault lay in their isolation of art from the idea. It is therefore obvious that the artist and his work are drenched in the moral and social life. At the present moment, we tend to underline the importance of the historic factor in a work of art. In this respect the new generation is right: - the human value had been neglected.

All the same the new generation is wrong in criticising the works of its predecessors with too much vehemence. It loses from sight the concept of the absolute. It places the accent on phenomenology of art, but, beyond the contingency, is there something which enables us to make a choice and to say whether or not we are dealing with a work of art? Criticism has been stripped of the notion of the absolute. The very idea of beauty has been destroyed, and what are we suggesting putting in its place? The good form of Max BILL? This is a sculptor's discovery, not a principle. From the 18th Century right up to Benedetto CROCE, the classics have been regarded as models of absolute perfection. But we would not ask those whose present mode of life is totally different from that of the Greeks or the Classics of the Renaissance to follow it. We need one plot on which to build, and we are given none. Critical philosophy has denied the absolute to the object but it has agreed to the spirit being based on the absolute, to the absolute being a primordial condition to the life of the spirit. It teaches to seize the work of art across a thousand torments. Are there other absolute concepts? Would the new generation like to indicate them?

M. ARGAN first of all wished to express that M. VENTURI is not, as he had just said, the grandfather, but the father, of the present generation. He had given to this generation the possibility of criticising his work, permitting his pupils to think differently from himself. Besides, the complementary notion of taste has been dealt with in a masterly book by Professor VENTURI, published in 1926, and entitled: - "The tastes of the Primitives". This notion is indispensable, but the new generation feels the need to combine in one entity the historic value and the aesthetic value in order to strive for wider notions still.

M. Pierre FRANCASTEL (France) was keen on underlining also the fact that it was not a question of destroying anything but rather of going further in widening one's sphere. He is one of the spiritual children of M. VENTURI. In the question at present being dealt with, there are certain fundamental points of view. To begin with, philosophy does not find itself in the lead in the cultural experience of human societies. Besides, the question of priority had not arisen. If an artist expresses certain values, he does not proceed to do so in an order philosophically.

Taking this point of view, he dissociated himself with what had been said by the eminent Argentinian critic, Romero BREST : - "There are no purely aesthetic ideas, only an aesthetic way of expressing individual values of a certain epoch". Art, we consider, must express certain ideas; therefore the artist does not seize upon a set of ideas; he undertakes a creative act. Other fundamental points are : - It is no longer possible to understand a work of the 17th century exactly as its contemporaries understood it. Something similar is happening in the field of mathematics and physics. EUCLID retains his value, but he has been overtaken. What we must seek in a work of the past, is above all its historic value, or its practical value at the present time. We can admire the Greeks without being Pantheists.

M. VENTURI considers that M. FRANCASTEL is right in seeing the point of view of the absolute in a creative action. But will the new generation agree to this ? Will the present generation of art critics accept the idea of validity as criterion for application ?

M. LEYMARIE stated his opinion that this was a question of vocabulary. On one hand, it was a question of sensitivity, on the other of intelligence. Science, philosophy, speculation, were traced back rather to intelligence, whereas art comes from the field of sensitivity. It seems that we are still confusing terms in this debate. M. FRANCASTEL spoke of art as of a thing capable of touching on the reality of truth; but this is rather the part played by science. The absolute is from the realm of religion; hence, at the present moment, we see the religious aspect fading away. Van GOGH asked himself the question whether artistic activities constituted in themselves a form of religious activity; he attempted to unify image and symbol. This is a capital point. Confronted by certain works of art, one is conscious how their symbolic value has disappeared, and only their artistic value remains.

M. H.L.C. JAFFE (Holland) wished to elucidate the reason for which aesthetics had been criticised during the present era, namely that they had been associated with a certain type of inhumanity. In art, they tend to go beyond the routine and to be guided by the absolute criterion of renewal. Once this has been said, it is essential to join together works of art and to place them together. There is no question of establishing a relationship with science, but to place a work of art into the general movement which tends, as Van GOGH said, towards the exaltation of human life.

M. Otto HENESCH (Austria) recalled that the work of art is a creation and, as such, the result of a complete situation. Only its realisation supposes anything else but an attitude on the part of the artist : - organic laws, mathematical and biological laws. This is like the engineer or workman who must submit to certain laws. The rest depends on his ability and outlook on life.

M. S. Kemal YETKIN (Turkey) considered that it was now known that it is essential, in order to express a judgment of value on a work of art, to find out how and with what motives the artist has created his work, to compare what he meant to do with what he actually did, and to fix the unity between the contents and the form. If the creation represents the existence of the artist in his work, this is the philosophy itself. An artist's own manner of existence creates a system which we are apt to call absolute or universal, and which awakens an aesthetic pleasure. In this sense, art criticism is not alien to philosophy.

M. H. GAMZU (Israel) believes that, in attempting to resolve the problem of the search for the absolute, one plunges into something comparable with the squaring of the circle. The following is the question to be asked : - Which is the philosophic creed to be put to the artists ? As regards the correlation between philosophy and Art, there is what might be called the social atmosphere, that which Marxists would call : - Evolution. An artist only creates either in accepting or in rejecting his era. It is the preoccupation of the era which weighs on him. But a blank remains, and artists require a creed.

M. VENTURI brought the debates to a close. He had been asked for precise ideas : - He knew nothing more precise than what he had already said. In response to M. HENESCH's remarks, on the organic side of artistic creation, he wondered whether the idea that they contain could stand up to the critics. Art is different; it must revindicate a freedom which has escaped from all shackles. As for the creed, asked for by Mr GAMZU, he had nothing to propose. At the present moment, the tendency of art towards the abstract is spoken of. Is this quite right ? We should re-examine the way in which the history of Art has been written over the last few centuries. Thus, Greek sculpture has been given as an example of nature study; but do we not know that the latter has arisen from the incomparable Greek archaic art which is a geometric style ? Therefore the geometric style was the point of departure with a later trend towards nature study : - It was from an intelligent, if not intellectual, point of view that this study was undertaken. The Italian Renaissance has been explained by the fact that GIOTTO, in his childhood, painted sheep. It would be more advisable to bear in mind the considerable influence that the abstract Art of the Byzantines had on him : - It is not the study of nature which has given to GIOTTO his greatness, but the Byzantine influence. Another example : - The realism of COURET which lead to Impressionism which, itself, completely changed European sensitivity. Olympia becomes a puppet, but a puppet which is at the root of abstract art.

This permits us to appreciate how mobile is artistic matter, and how much we must beware of doctrines with too great a rigidity. Great hope is set in abstract art, but there must be other formulae too. The essential point is to respect the artist's character. If a critic were to ask to be given the directive, he should be excluded from the Association of Art Critics. Imagination on the artist's side must take its full flight, and nobody - neither critics, nor philosophers, nor Governments - should enslave it.

The President thanked M. VENTURI for the way in which he had conducted the debates and decided that what he had just said constituted a most enlightening conclusion.

The meeting then closed.

3rd Working Session

Monday 13th September, 9 a.m.

The President, before opening the meeting, declared that the distribution of the UNESCO subsidy to the full members of A.I.C.A. would take place after the debates. He also announced that M. FARUK AKCER, Architect of the township, will explain to the members of the Congress that the architectural questions concern particularly the exhibition organised by the International Union of Architects (U.I.A.)

After which the President called on Sir Herbert READ, speaker on theme 4 : - "Art and Education".

Sir Herbert READ (G.B.) will speak of certain aspects of the problem which have not been dealt with in his report that had already been circulated, which aspects were the subject matter of his speech on the occasion of the opening meeting of the International Society for artistic Education, which held its first General Assembly in Paris on 5th July. He was keen to begin with to recall that Art and Education are two distinct things in a Society which is as materialistic and utilitarian as the present-day one. At present our children have a civic education, economic and professional; but in the programmes of contemporary education art is being included. We tend to confuse instruction and education. The latter is something more deep-rooted which permits to the individual to widen his or her horizon. How does this widening process come about? In the case of some it is the result of chance; in the case of others, it comes about thanks to an ideal which is inculcated in them. This ideal must be the ideal of form : - Education must come about thanks to the art. There is no expression of form which does not owe its efficacy to precisely that form. Even if the expression is seen as an ensemble of linguistic signs or as images addressed directly to the senses, the art which gives its forms to the imagination is always present. Artistic creation responds to a need common in all men : - a fundamental need since it is the creator of signs and symbols, of those elements thanks to which men communicate with one another. But how did man become conscious of form and also of intangible realities? The answer lies in that consciousness, ever growing, which man takes from reality, has been the progressive creation of symbolic forms destined to represent the feelings and intuitions; in other words : - the creation of plastic images which correspond convincingly with the nature of these sentiments and these intuitions. Thus were born the first words of poetry, the first songs and the first dances, in ritual form; it was thus that the first images took the form of sculptures and paintings. These primordial acts of symbolic form have made myth and magic possible, the first science and the first philosophy. But the primordial act has always been creative and participated in art. And all human progress depends, in the individual as in the peoples, on the persistence of creative vision and on the metaphoric capacity.

It can be stated that an education based on the creative activities constitutes a natural means of teaching and even the natural means of teaching, as it is a psychosomatic process. Discipline can be defined as being the acquisition of an instinctive sense for form in all spheres of activity, even in logic and mathematics. A partial discipline can be acquired and, consequently, a partial education : - A mathematician can easily be clumsy with his hands, and rare indeed

are philosophers who are light on their feet as dancers, as NIETZSCHE would have wished. But it can be firmly stated that education through art is a complete education, an education which would teach all the necessary values and disciplines to the full intellectual, spiritual and social flowering.

It has appeared as evident to an ancient philosopher like PLATO as it has to a modern sage like PAVLOV, that the correlation between the physical faculties is a possible and even a natural thing. Discipline is nothing more than the adaptation of the human organism to certain standards of action or of habit. The human being can be adapted to a model made inhuman through tyranny or slavery, or can adapt itself to a chaos of sensations. But universal standards of beauty exist and, if man learns to adapt himself to these, his heart will become serene and he will live in peace with his brothers in a society which will be an expression of the natural order. It is because the standards of aesthetic discipline are universal that their realisation favours social harmony. We only have to turn to the great civilisations of the past to realise that the force which has enabled them to remain is a creative force; they have been flourishing as long as they have continued to express themselves by vital symbols. Art is not, as is so often asserted, the ornament of civilisation : - it is the rhythmic heartbeat of a civilisation and, as soon as the rhythm disappears, this civilisation is doomed to its death.

It is a question of reconstructing all forms of education from the standpoint of a new principle : - Education through art. There are good psychological reasons which prompt us to think that methods of education must be re-orientated, in order that the whole series of human faculties - sensual or intellectual, creative or constructive - shall be developed harmoniously, in order that men shall keep to the standards of beauty which alone, in this world of self-interest and conflict, are objective, universal and uniting.

M. Will GROHMANN (Germany) believes that it is in the first place a question of distinguishing between child education and adult education. For child education we still need plenty of time before those responsible for the official side will understand Sir Herbert READ's judicious and profound reasons. In most countries the work which one could call falling back on one's own thoughts has not been achieved, which has for example been brought to reality in England and in the U.S.A. For adult education, there is a task to be fulfilled at once by the art critics. In fact, the public reproaches to them the fact that they do not furnish a vast amount of information, and that they express themselves in a style which is not within the reach of everyone; regarding the second point, the reproach is well-founded and tends to touch on clarity.

M. J.J. SWEENEY (U.S.) was of the opinion that the art critic's principal task, in the matter of public education, is to express himself understandably on all manifestations of artistic life and not to favour one school or tendency rather than another. In order to win over the public and to help towards its education, he must show a sympathy for curiosity. Artistic manifestations are comparable with a foreign language with which it is necessary to familiarise oneself.

Sir Herbert READ stated that it was not a question of educating the public but rather of re-educating it : - to take from them their prejudices, their inhibitions. Already in the U.S. adults constituted more and more groups which lean on themselves and, by a psycho-analytical process, seek to eliminate all that

shackled them in their appreciation of a work of art. It would be interesting to know the therapeutic effects of art, notably those of art classes given in certain hospitals, Corrective institutions and other institutions of the U.S.; that is where one could see the full importance of an artistic education attempting to correct human nature.

M. Jean LEYMARIE (France) reckoned that modern civilisation could be traced back directly to DESCARTES who tried somehow to do away with childhood and to make adults straight away, those rational beings from whom to-day's robots have developed. BAUDELAIRE, however, felt that one can only be a poet in refinding the spontaneity of childhood. Childhood in the Freudian sense is a myth, a momentary creation; this myth must not be cultivated too much but the child must be left to blossom out according to his own spontaneity. This problem is closely connected with another, much wider one : - that of the social sphere. MONTAIGNE quite rightly underlined the importance of leisure in education; without leisure there is no education in the proper sense of the word. Therefore, our present-day society attempts to do away with leisure, in other words it tries to smother the individual. This is possibly the most serious part of the problem.

M. James WHITE (Ireland) wished to bring to the notice of the meeting some facts drawn from his own experience. He had given a course of artistic education for adults of a lower than average cultural level and had found that one could make adults understand the manifestations of art in making use of symbols. As a matter of fact the speaker means by symbols signs which are familiar to adults because they belong to their historic patrimony; man invariably takes some inheritance from his patrimony, even if he is not conscious of this fact. The great thing is to change this subconsciousness into consciousness.

The President then called on M. BELLEW to speak, who represented the Director General of UNESCO at the Congress.

M. Peter BELLEW, UNESCO representative, conveyed to the members of the congress Mr Luther EVANS's good wishes and those of his colleagues. The A.I.C.A. is more or less the daughter of UNESCO, which took an active part in its birth. This organisation can only bring limited help to the Association, but it follows with interest its work and its successes.

Then the President announced that the International Association of plastic Arts would open its first Congress in Venice on 28th September, and that the A.I.C.A. had been invited by M. Berto LARIERA, Secretary of that Association, to send two representatives. Messrs. Umbro APOLLONIO (Italy) and Rodolfo PALLUCHINI (Italy) had been chosen for this function.

After which the theme of "The Archives of Contemporary Art" was tackled.

M. Pierre FRANCASTEL (France) made known some of the facts on the work that had been undertaken. For artists of world renown, the work of assembling documents had already been done and from there on it will be necessary to have access to the collaboration of collectors. As for the others, it is a question of determining which are those artists whose works deserve to figure in such archives. A permanent Committee of the A.I.C.A. will choose works every year. Up to now the French section has taken on the task with which the Dublin Congress entrusted it :

- To publish works on the history of Cubism. M. HABASQUE presented a Degree thesis on this history up to 1914, which will be published next winter thanks to the Society of Higher Studies. The same author will also have a work published on the post-1914 period. Lastly, Mme DELAUNAY has placed at the disposal of the French Section her husband's manuscripts as well as the short-hand manuscript of conversations between the latter and André LHOE with young cubist artists (1930-1935). These documents will be published. The French Section has organised two series of meetings the results of which will also be published : - meetings of mathematicians on the relationship between Science and Art, and of physiologists, psychologists, sociologists and linguists dealing with the same subject.

M. G.C. ARGAN (Italy) made known the work which had been accomplished by the Italian Section. The latter intends to constitute complete archives on Contemporary Art, but this will be a task necessitating between 8 and 10 years. It is therefore of some importance to start on publications and to obtain the assistance of editors. The Italian Section has thus tried to collect data on Futurism, with a view to an immediate publication. It has had the valuable financial assistance of M. VENTURI and hopes also to have that of QUADRIMALE. The work will be brought to life in the sphere of the various Faculties.

M. J.J. SWEENEY (U.S.) proposed that the American Section should undertake the formation of Archives concerning the "Dada" period in the United States during the years 1915 - 1921.

M. Otto HEMESCH (Austria) suggested that when a museum purchases the work of a contemporary artist, it should require of him to fill up a form with date on his life and artistic productions.

The President, in concluding the meeting, called on the speakers on the theme "East and West".

M. Zahir GUVENLI (Turkey) in his account on the "Reflections of Ancient Art on Modern Turkish Painting" expressed the thought that, since Turkish painting based on a European technique does not date back further than about one hundred years, a specifically Turkish feeling can be noted in present-day painting. In pictures most objectively executed, this character makes itself felt by its decorative aspect, and the artist's preoccupations bring it close to Oriental abstraction, to Calligraphic art. For the Moslem the true life lies in what is beyond; therefore this eternity is abstract and it is this which has led the Turkish artist to conceive things not by their outer aspect but by the "idea" which they conjured up in him. This is the very definition of abstract art. Once he has established the principle of the unreality of things, the Eastern artist has seen no reason why he should not decompose nature and select from it the elements which appeared to him indispensable for the creation of beauty. It is from here that Ancient Turkish drawing draws its decorative character. If the young school of Turkish painting excels so well in the art of flat shades and of abstract ornamentation, this is only due to the fact that it does no more than to follow its ancestral instinct and to submit themselves to a historic and social determinism.

M. Antonis SPIERIS (Greece) thought that the "Western Influence on neo-hellenic painting" were a certain explanation for the lack of autonomic art in Greece. From the 18th century, profane paintings made their appearance in the Heptanese. Before this epoch there was no non-religious painting. A veritable

revolution has had to come about in order that profane painting could find favourable ground for its blossoming in the shape of portraits and historic subjects. This rupture had been prepared over a long period by the gradual penetration of Western forms (Italian and German), which had already become manifest in certain 17th century icons, and which brought about a slow evolution both as regards iconography and the morphology of the icon. The emanation of an art which thus came to constitute a tie between the East and the West, had been favoured by the free exercise of the painter's function in all parts of Greece which were under the Venetian domination. We must wait for the years that followed the country's liberation (1832) to see the first signs of neo-hellenic painting. The art of the young Kingdom will therefore by the interpreter of the tastes and preference of the leading minority of Society, an Art uprooted from the West and transplanted on to Greek ground, completely alien to the visual tradition of the people and to their sensitivity. Its dominant form is Romanticism. It can be seen: - in historic painting, with Ph. MARGARITIS (1810 - 1892) and Th. VRYZAKIS (1814-1878); in portrait painting, with the unknown hydriot (middle of 19th century) and I. RIZOS (middle of 19th century); in landscape painting which was beginning to come into its own, with G. SOUTZOS (middle of 19th century), V. LANZA (1822 - 1902), the marine painter I. ALTAMOURA (1852 - 1878). A second generation of painters grew up: - the majority among them went to be educated in the Bavarian capital; it was they, after their return to Greece, who implanted for a long time to come the school of thought of the Munich academy. Towards the beginning of the 20th century, impressionism made its appearance, either through the traditional channels of Munich with G. IAKOVIDES (1853 - 1932) and S. SAVIDES (1859 - 1927), or directly from France, in a form deprived of all conventionalism, by the intermediary of U. PHOKAS (1875 - 1946), C. MAIEAS (1879 - 1928) C. PARTHENIS (1879), S. PAPALOUKAS (1892).

Since then the new generation has definitely chosen the modern trends coming from France. Rare indeed are the happy exceptions which owe their schooling to Germany: - such as the tragic expressionist G. BOUZIANIS (1885), the old sparring partner of NOLDE, PECHSTEIN and KOKOSCHKA. Cubism, transposed to Greece by N. GHYKAS, attempted to conciliate the teachings of the West with the Eastern, hellenic and Byzantine elements. Surrealism found its acclaimed interpreter in N. ENCONOPOULOS. Ph. CONSTANTINIDES, who reminds us in some ways of the truculence of a J. ENSOR, proved to be an exceptional representative of the French expressionism. Practically all the contemporary painters (J. MORALIS, T. EIEFETERIANES, DIAMADOPOULOS, SPYROPOULOS, MYTARAKIS, etc.) are inevitably influenced by France. All the same, abstract art has not had much repercussion.

M. Bishr FARES (Egypt) examined the "Non-Conformism according to Islam conception". Figuration in Islam art is subjected to stylisation. According to the Book of Islam, there are on this earth nothing but "vain ornaments", which are wiped out by the divine property which is "excellent and perdurable". This figuration illustrates the "non-conformism" of contemporary art and sometimes its corollary, "de-humanisation". For it also has decided to denounce the disguise of appearances, and escapes to beyond its petty limits; it thrives on constricting the human condition to a formula where the psychological potential evaporates under a naturally abstractive object. The adventure of Moslem figuration responds to an inner requirement dictated by the repudiation of the idea of ideal man, "measure of all things" according to the maxim of PROTAGORAS, injected into the heart of the universe by the Ancient Greeks and the Italians of the Renaissance. The Islam revolted against this with equal immoderation. Certainly, Allah had "honoured Adam's Sons" in placing them on a plane above a great number of creatures. But, in order to be worthy of life, they had to contend with the enemy which lived in themselves, and to bring themselves

to order and unity. As for physical beauty, this is incontestable, but vain and fragile : - Allah could easily disfigure. Hence, this verse of one of the poets of Islam's dawn : - "His heart and his tongue are man's two halves; the image conjured up by flesh and blood is worthless". A non-conformism frenzy, but a healthy frenzy. If repudiation exhorts the brush to inflect the value of the intimate notes to a point at which they are directed into automatic action, it will refuse in its turn to stifle under the talon of draughts the smile of life. The artist captures that which is animated in breaking up its motifs; but he translates less his mental preoccupation than his sensory mood.

M. Aleksa CELEBONOVIC (Yougoslavia) considered that anyone visiting to-day the main museums of Yougoslavia might easily have the impression that contemporary art in that country had stopped in its development round about 1905, the Fauvist epoch. Without being quite correct, this impression is not altogether wrong: It is a fact that it is the pictures of several decades ago which are in a dominant position. The Yougoslav painters whose works still have to-day a preponderant influence on the young generation had their artistic education in Paris between 1920 and 1930. The spiritual atmosphere in which they developed was dominated by the works of BONNARD, of VUILLARD, ROUAULT, then SEGONZAC and SOUTINE. A lyrical and spontaneous feeling for nature developed especially between the two World Wars. With a conception which has in these last few years evolved more and more towards flat surfaces and brighter colouring, painting has also been inspired by mediaeval frescoes from Serbia and Macedonia : - Often in the works of Yougoslav painters one sees a subject which they have spread by means of a knife and which reminds us of mural painting. Another trend would be painting with a social tendency; this term is used here not in a derogatory sense as we are dealing with works of value. The "ZEMLJA" group in Croatia, before the last war, became particularly interested in the life of the peasants and their social position; it unites several authentic peasant painters who continued to paint while all the time looking after their fields. One of the most recent movements comprises a party of young painters and contains several elements; this is where we see a constructive interpretation of the visual world, a new fillip of surrealism and lastly abstract painting whose precursors can be placed around the review "Zenith", 1924. Sculpture developed above all under the vigorous driving force of Ivan MESTROVIC, who influenced the researches of several sculptors. This is how a true Yougoslav tradition was born in the domain of sculpture.

There are in Yougoslavia three Art Academies, an Academy of decorative art and several secondary Arts Schools. Artistic life is much more intense than it was before the war. In Belgrade there are 80 exhibitions yearly. The same goes for Zagreb, and a little less so for Ljubljana. The Yougoslav Union of painters, sculptors and etchers has about 700 members. As for art criticism, this is found in the daily press and in literary reviews, whereas books on art are rather scarce. The public's growing interest in art places a great responsibility on the critics, and sometimes an excessive importance is attached to criticism, in social life. For all these reasons, the Yougoslav art critics wish to collaborate with the International Association of Art Critics.

The meeting was declared closed.

4th Working Session

Tuesday 14th September, 9 a.m.

Before starting on the discussions on theme 5, the President called on M. BRAAT to announce a message.

M. L.P.J. BRAAT (Holland) announced the forthcoming publication of a book dealing with the Group De Stijl and the Origins of Modern Art. The author is H.L.C. JAFFE and the book's title, - it will be published in English - is : - "De Stijl on Dutch contribution to Modern Art". The various secretaries of Sections are asked to let the Dutch Section know how many copies of this they will require for their own sections.

The President then called on M. FRANCASTEL to open the debates on theme 5 : - "Relationship between Science and Art" - "Cubism and Colour".

M. Pierre FRANCASTEL (France) first of all thought it necessary to justify the title of this theme, which seemed at first sight surprising. In fact, three problems had been raised in the preparatory meetings for the Congress, and are comprised under this title. First of all, the general question of the relationship of Art and Science which had caused a lively debate at Dublin : - The Congress had decreed that this debate shall be reopened at the Istanbul Congress. Furthermore, in order that this debate shall take on a positive character, it appeared opportune to limit its object. Finally, it also appeared of interest to suggest themes of unpublished researches, which could later on become the object of exchanges of view-points between different countries. It will only be a question of displaying an active and effective interest, both from the point of view of the history of criticism as well as from the point of view of the comprehension of art and of contemporary creative artists. No attempt will be made to present a full set of pros and cons, but rather to awaken the taste for research and to lead it into paths divergent from those that have so far been followed. We might stop at one of the first points : - the tendency to consider that the true characteristic of Cubism is to have given little scope to colour. It is high time to review in which measure the artists, who are painters in the first place, have envisaged the colour problem. One arrives at the conclusion that BRAQUE and PICASSO have abandoned colour for the handling of the object or abstract forms, for example. The true problem in contemporary painting is that of the object, the perspective, space and colour. The speaker first called on M. Guy HABASQUE to give facts and figures on the importance that French contemporary painters had attached to colour in their works. After which he himself would attempt to show how the position of some other methods can be added to this element of traditional art criticism, viewed from the much larger angle of scientific contacts in the present-day world.

M. Guy HABASQUE (France) remarked that, following on the outline INGRES-DELAUROIX, Cubism and Fauvism were generally opposed. All the same, this dual conception runs the risk of our losing from sight one of the fundamental aspects of Cubism. We might say, in fact, that all cubists have had an acute consciousness of the importance of the relationship between shape and colour. Two principal solutions are conditional to the very evolution of the different tendencies of Cubism. (1) For certain painters - PICASSO, BRAQUE - colour does not

constitute a free element of the plastic expression, but one of the attributes of the object : - For them, painting is above all a representation of the outer world. Be that as it may, in breaking away from the classic hypothesis of linear perspective, they do not present just any aspect of the object but the conjunction of their aspects. Colour, under these conditions, becomes the most truthful reproduction of the actual colour of the object. This conception will logically lead to the reproduction of the subject matters and to the introduction of gummed paper, concurrently leading to the dissociation of shape from colour. (2) - For certain other cubists, colour is a free element of plastic expression. For LEGER, colour, along with lines and shapes, is one of the three important plastic quantities whose union and ordonnance constitute the composition of the picture and assure the dynamism of the work. From the technical point of view, colour, in order to retain its full colouring force, must be localised. For DELAUNAY, on the contrary, colour is the sole means of expression : - the other elements depend on colour. In his works, colour is not only colour in its proper sense, but also light, form and subject matter. On the other hand, it clothes a character bearing an expression of absolute space, which permits the artist to express space to the exclusion of all other means. It is still too soon to say which of these solutions will triumph in the eventual evolution of painting. It appears, however, that since the first has been virtually abandoned, the choice will probably fall upon the last. The favouritism which the young painters have displayed for non-figurative methods of expression draw our attention to the interest of a coloured, spacial representation which certain other cubists, like LEGER and even PICASSO, in their most recent works, are certainly not ignoring.

M. FRANCASTEL thanked M. HABASQUE and stressed that the first evolution of Cubism is one of the keys to the problems which to-day face creative artists all over the world. We could not understand the cubist movement and its present-day consequences if we were to try to detach it from a wider context. The speaker brought to mind the fullness of the revolution in the sphere of colour, with the aid of projections. "Liberty on Barricades" by DELACROIX is a picture which sets the central problem : - that of red, whose true place of value the artist has attempted to find by some patches of that colour; DELACROIX runs along a tradition, that of RUBENS in particular and that of the great masters of the Renaissance. LEONARDO had given the scientific explanation of the part which red played in the coloured representation of shapes. He had created the theory of blueing, as a result of which it was scientifically proved that, bit by bit, colours and shapes seemed further away, when enveloped in a bluish tinge : - the direct consequence was that red shades in particular are fore-ground shades. In the whole history of painting since the Renaissance, there are no reds in the background, red thus becomes the most salient point and the entire plastic organisation of the picture depends on this axiom, considered as a scientific truth. And yet, this theory was overthrown in the 20th century by artists and sages. Another piece of documentary evidence : - a picture by MONET. There is no red; this brings to mind that the revolution which has been examined passed over Impressionism. The latter had sought the analysis of atmosphere which stayed faithful to the conception of blueing. All the impressionists remained attached to the optical glazing of colour, in other words the essential relationship between the colours - a red which is a colour of a particular, specific nature, different for example from a blue - has not been modified.

This overthrowing of values appeared at the moment when, in certain of GAUGUIN's portraits, one notices a red which is used as a background colour. In 1890, this is a revolt against the essential laws of vision and reason, an

extraordinary boldness from which later on all the speculations sprang which have come to life in cubism and which are still one of the essential foundations of the speculations of contemporary art. CEZANNE, in "Man with a red waistcoat", keeps even more closely than GAUGUIN to the traditional formula of art. Faithful to the blueing process, he utilised red by spots in the foreground. MATISSE, in certain pictures of the beginning of the century, attempts to use red to give his background value and proceeds to show how, with a scale of reds, it can be tried to construct a picture plastically. In his great Still Life pictures, there is no need to stress that henceforth the colour problem, manifested in the most forceful way, already showed embryos of a solution. Yet, at the moment of this revolution in the use of colours, the scientific explanation of the phenomenon of blueing was given for the first time : - We refer to a thesis written for a science degree which is upheld in Paris, written about twenty years ago by Charles LAPIQUE. As he was interested in the plastic problem, he attempted to explain the physiological phenomenon of blueing of colours which corresponds to a visual reality of the functioning of the dark-room of the eye. But from the moment when one arrives at the full possession of the system, the problem no longer interests the artists who will never conform to fixed ideas. In the domain of the revolution of colour, there is an indication which places the signification of the investigations of the creators of contemporary art, and brings with it elements which help the understanding of the parallel between the evolution of the arts in one epoch and a certain evolution of the scientific speculation. For, at the moment when Ch. LAPIQUE defines the phenomena of blueing, scientists speculate on the other hand on colour, in a different direction.

There is a close relationship between the qualitative values created by human industry of the epoch and the utilisation of colours in art; we are not dealing with cochineal red to be promoted to the ranks of a modern and new figurative order : - it is a red which was created simultaneously with the apparent need and mode of use of this red. It is an illusion to imagine that one can separate the different aspects of human effort in an epoch, and it is also an illusion to believe that we are living for the first time in an industrial society. That which is new, is the phenomenon of the machine; but that which is eternal is that man has tried from time immemorial to create tools for the transformation of the universe. Man makes the world and he does it in all different ways. The work of art is above all a creation which balances forms of activity in a sensitive and practical way. It is through his works that man lives, that he finds his dignity. And it is precisely because, through his works of art, we can trace his thoughts and human activities that we are moved.

The problem of Science and Art, in the domain of colour, is a speculation whose consequences seem considerable. Recently in Paris several scientists congregated for a series of meetings the resultant papers of which will be published. There were physiologists, physicists, ethnographers, linguists, who had studied the various aspects of the present colour problem. Two fundamental facts resulted : - Physicists and chemists had discovered the problem of pigments, the number of which is, in fact, very small. The works of M. MUSATI, of the Milan University, are of great interest in this respect to artists and art critics. M. MUSATI has shown that the phenomenon of simultaneous colour contrasts was merely one aspect of a tremendous problem, and that this phenomenon divided itself into two directions. There is present a mechanism about which little is known : - that of giving value to the qualities of a coloured pigment by its very position on the picture which is the property of the artist's work. It is a system of simultaneous contrasts of

equalisation : - At once physical and psychological. It is striking to note that a man like DELAUNAY, 30 years ago, had an intuition of the same type. The second point was contributed by the linguists : - in studying the manner of naming the colours throughout the languages and civilisations, one can remark that the number of colours which a civilisation names is rather limited, and one has the feeling that, over the whole of human history, there are only two or three colours which are regularly perceived. There is a tendency to forget that the notion of the spectre is a modern notion; all the same, the spectre has to-day been left behind. It has been explained that the only colour which is truly seen in its purity is yellow, because it is observed from the white of the eye. The other colours are "interpreted". There are no colours but contrasts, a speculative activity on the part of the eye and the human mind on a certain number of phenomena. Henceforth, it is no longer the spectre which is truth : - it is the vibrations, and it is in this contest of a new era of colour, which includes all human activities, that contemporary art is placed. It is obvious from history and from works on hand, that painters did not await the present gatherings to see the world as it will be, as it will be made by the engineer, the physicist and the mathematician.

On the other hand, there is also, in the domain of the mathematics, the real and the abstract factor. Mathematicians are divided at the present moment into partisans of psychomatics and partisans of the mathematical truth. They are confronted with the same difficulties as those that confront the artist. Consequently, they are all plunged into a living universe, filled with activities and works. To wish to limit art to the speculations - following M. HERENSON's saying in his last work - to wish to make of the work of art a kingdom of imaginary satisfactions, is to make it smaller, perhaps deny it existence. The domain of aesthetic speculation is largely overtaken, both by philosophers and by artists, and it is for this reason that we find ourselves in the presence of living art and science.

M. Bishr FARES (Egypt) thought that M. FRANCASTEL's brilliant account called for two remarks from the East, since the East and the West are the subject matter in hand. The first one concerned a pictorial practice : - the use of red, considered as a revolution in the West, is in the eyes of the East a normal practice, above all as background colour. Since the middle of the 13th century, a red background existed in the church of Douraporopos. In the christian syrian-mesopotamian and Coptic miniatures, a red background had also been used. A red background, in the Moslem miniatures of the 13th century and in those of the Arab epoch, as well as in the Turkish miniatures, was used to give greater acuteness to the subject of the portrait. The second point, according to which the spectre is a sort of illusion, had already been accepted by the East; the Moslem painter did not isolate colours in the modern sense, he separated them mentally. A manuscript of the 13th century, discovered by the speaker, has its colours separated from the subjective point of view.

M. H.T. FLEMMING (Germany) wished to draw attention to the psychic quality of colours. One theory accepts that colours can create psychic reactions. But MONDRIAN on the other hand said that colours have no psychic signification whatsoever. It would be interesting to decide whether colours can really have psychic qualities and to be able to escape from arbitrary and suggestive interpretations of abstract works.

M. Jean IEYMARIE (France) last year at the Dublin Congress explained himself at length on the problem of the relationships between Art and Science. It appeared to him difficult to dissociate Cubism from a certain part of Fauvism and, in any case, from the activity which concerns the period 1900 - 1914. Under the impulse of M. FRANCASTEL, certain progress had just been made, but the real means of putting it into practice was not at hand, since the works needed were so scattered. He thought it difficult, for example, to dissociate Cubism in itself from the contributions of certain artists at a given moment, like MATISSE and GAUGUIN. He also voiced several reserves to M. HABASQUE's account, the latter having for the first time attempted to set a problem in localising it on colour.

It is certain that Cubism did not take a direct interest in the problem of colour itself, since it had to realise the total representation of the world in a plastic form, reacting against previous movements. It had first of all to resolve that of total form in space and the problem of colour did not arise until 1921, after the analytical period of Cubism, in other words at the moment when LEGER and DELAUNAY appeared. The latter appears to have played an important part in the orientation of present-day aesthetics. In what measure can one link him up with Cubism ? In any case, neither BRAQUE nor PICASSO will accept being placed in the same group as DELAUNAY. In the same way GAUGUIN cannot be included in a general classification of Impressionism, which has not yet been compiled, and the works of M. FRANCASTEL are the first ones to have contributed largely to a wider understanding of this movement. It seems more and more obvious that there is no resemblance between BRAQUE and PICASSO whatsoever : - the great recent exhibitions of these two artists appear to show up a fundamental difference between them. PICASSO is essentially a Spaniard and a sculptor, while BRAQUE is essentially a painter of a rigid French tradition, with a spontaneous sense of colour. BRAQUE is no draughtsman which does not mean obviously that he is not a great artist, in fact the contrary, and that at the same time shape cannot be dissociated in a certain measure from colour.

The importance of M. FRANCASTEL's most recent book must be publicly stressed : - "Painting and Society", a book full of richness but which has unfortunately not yet attained the importance which is its due, on account of an apparent denial of philosophy. This is striking, in the preliminary account of this book, as in the discourses given by M. FRANCASTEL at last year's Congress, presented in a wide and arbitrary form. It does not seem that the enlargement of a thing need necessarily be arbitrary, and that philosophy must be an academic conception at the present moment. That which appears to be extremely important for our epoch, to the contrary, is to find a philosophic orientation; that which at present leads us astray in the absence of philosophers. Then who is the philosopher who could bring about unity between EINSTEIN - although EINSTEIN has already been overtaken by scientists - and PICASSO, - although PICASSO has not been overtaken, since there has been no progress in the field of art ? There is a certain contradiction between the obvious will to approach a work of art in its totality and at the same time the scientific rigour which seems to manifest a distraction of sorts. It is evident that scientists, engineers, artists contribute simultaneously to the inventory of the present world, to its comprehension and its transformation, and that it is not a question of promoting this or that human category. We do not call for aesthetes engineers or scientists to be produced, but for a unity to be found, an orientation between these different spheres, and this is the true part played by philosophy. Understanding between artists, scientists and engineers was arrived at completely during the Renaissance. The first rupture occurred as from Leonardo da VINCI who,

at a given moment, had decided apparently to choose between art and science. From that moment on - and also with MICHELANGELO under a different aspect - the distinction in the history of humanity introduced itself between the artisan and the artist and the origin of a certain form of individual civilisation.

Once again there was a period of rupture and the problem must be faced as it was already in the 19th century, when development of science made tremendous leaps, bringing with it modifications of the relationship between Science and Art. These relationships can be established for the colour problem. A personality of the 19th century, Karl MARX, also at one time asked himself the question of choice and if, at the outset, he was a man like all others, and wished to be a complete man, a poet, he moved if not towards science then in any case towards the technical side, and conceived an instrument of analysis which is considerable in the sense of present technical evolution and imposes conditions on the epoch. At a certain moment, he rejected aesthetic problems, which has reflected favourably on the development of artists. However, he himself said that it is ideas which govern the world. Yet, in the absence of ideas at the present moment, humanity is confronted once more by a problem of rupture, before a world hard to imagine in unitarian form. This is rooted in the problem raised by Mme NICCO-FASOLA : - that of the comprehension of works of art. It is certain that, as from Impressionism, when the work of art conquered its plastic autonomy, it seems more and more that modern painters have wished to express the world in its entirety and not only to amuse themselves with shapes and colours. Also the Cubism problem must be envisaged from its total aspect : - new plastic language, new vision of the universe in agreement with the engineers. Now, form and colour are the instruments which painters have always had at their disposal. The appearance of red in modern painting is important, but does not appear to be a major phenomenon.

That which seems more important in the present transformation of colour and intervenes in effect in the 19th century, is the new meaning. Used before the Renaissance in a perfectly pure form with a unique intensity, then with a moral and physical signification - RUBENS for example - it takes on for the first time in the case of DELACROIX an essentially moral signification, and more still with Van GOGH who used red and green, so he said, to express man's tremendous passions, always maintaining the absolute value of the colour of the primitives. That is where the fundamental revolution in the colour domain - whether it be red, blue or yellow - comes in, since CEZANNE bases on blue, Van GOGH on yellow and other artists mainly on red. There is a new transformation of colour sense, as messenger from the senses, and a truly plastic use of colour by artists : - from this they have been able to create their new space. The problems concerned with the relationship between science and colour would merit, so it would seem, to be restituted as from the period of Impressionism, the crucial moment in the history of modern art, and in particular in SEURAT's work whose research has considerable historical value. It is in his work that, for the first time, scientific conceptions of colour have been put to aesthetic use and conceptions of microstructure and vibrations have been introduced into the artistic sphere, conceptions which are nowadays translated into scientific language. There is a fundamental correlation between the sense of microstructure utilised by SEURAT and also by Van GOGH as the latter, the best organised among artists of his era, connected with SEURAT during his Parisian period, has remained most faithful to the laws of simultaneous contrast, and has consequently known how to use to the best ends the possibilities of colour.

M. FRANCASTEL contributed the concluding statements to the debates in answering the different speakers. Concerning M. FARES's remarks on the East, he felt that red used as a background colour was not a privilege reserved for the Orient; it dated from all time. In a much more general outline, there is the red used for over-all covering and the red used for background, but there is also the entire range of polychromy. Studies should be carried out on the problem of colour which has not yet been settled. As for that of the spectre and of illusion, M. FARES had confirmed the notion of the subjective character of colour, which is as a means of interpretation connected with a matter.

The speaker agreed with M. IEYMARIE on the widening of the notion on Cubism, a term which has no more exactness than that of Impressionism; in them can be seen a designation of a certain epoch during which an entire series of movements represented the activities of a certain group of men. That which serves a useful purpose is the necessity to embrace to the greatest possible extent in their over-all activities the diverse movements instead of keeping them in watertight compartments. The tendency which ruled the 20th century as regards the history of art, about 10 or 15 years ago, was dangerous : - it was attempted to set up as many sects as possible, whereas in fact they only exist to the extent of being little altars for a great belief in a school of new modern painting which is the only reality. The debate which has arisen several times already between M. IEYMARIE and the speaker has sprung from the fact that they both have different spiritual conceptions from one another: - one is a philosopher, the other a historian who would find it difficult to believe that, in order to study a concrete object, it should be necessary to begin the study by departing from a general point of view. This is the point at issue broadly speaking between the empiricist and the philosopher. The speaker acknowledges the superiority of philosophy, but this is a closed world for him. He accepts the philosophical rights and position but reproaches to M. IEYMARIE to appear to say that this is the only true position of the problem. And to state that in principle that which explains all intellectual activities of our time is anguish, very much astounds the speaker who personally entirely disagrees with this concept. The universe at present is far from perfect, but it is no better and no worse than that of other times; the only thing that should count should be one's attempt to adapt oneself to the world in which one is living. To some men this appears as a natural attitude, which permits them to set out on the solution of a problem with a sense of security, empiricism and curiosity which replace restlessness. If, to some, philosophy is of the first importance, we must admit that this is not so for all, and it is precisely as a result of these differences between the various types of mentality that the world is as it is to-day.

M. James-Johnson SWEENEY (U.S.), Vice-President of A.I.C.A., standing in for the President in his absence, thanked M. FRANCASTEL and all those others who took part in the debates. In the name of M. Paul FIERENS, President of the International Association of Art Critics, who greatly regretted not being able to do so in person, he thanked the Turkish Government and the Township of Istanbul for the magnificent welcome which they had offered to the members of the Congress. He also thanked the Turkish Section who were responsible for the perfect organisation of the Congress.

M. H.L.C. JAFFE (Holland), in the name of the members of the A.I.C.A., thanked the interpreter, M. VEJARANO, for the excellent services rendered by him.

M. SWEENEY then thanked the entire meeting and declared the working sessions of the Congress closed.