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# Courier

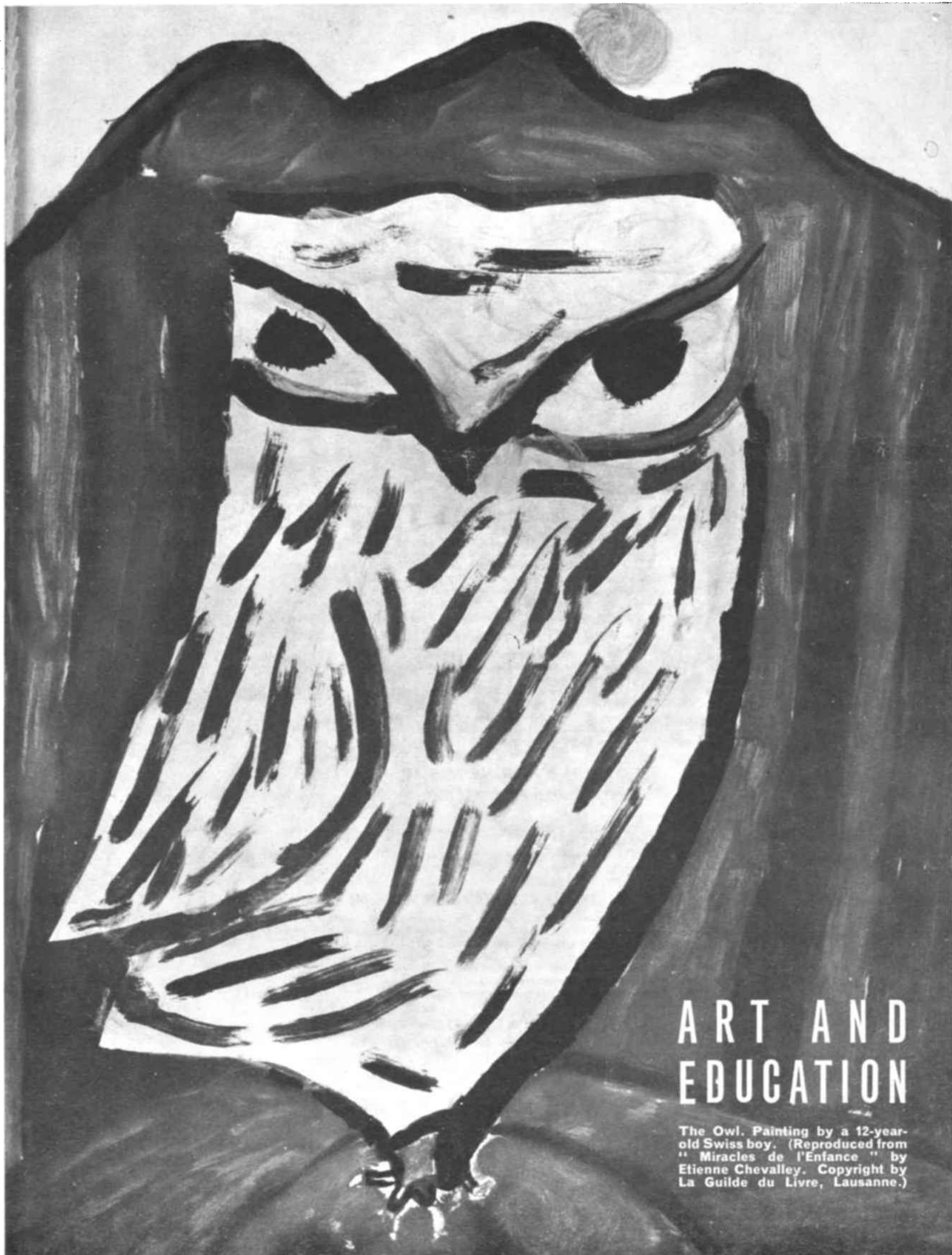
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## ART AND EDUCATION

The Owl. Painting by a 12-year-old Swiss boy. (Reproduced from "Miracles de l'Enfance" by Etienne Chevalley. Copyright by La Guilde du Livre, Lausanne.)

**OUR  
PRESENT  
TARGET**

# 50,000 NEW SUBSCRIPTIONS

**F**OUR weeks ago, the Editors of the "Courier" were pleased to receive a letter from Dr Jose Pedro Puig, Director of the Educational Library and Museum of the National Council of Primary and Secondary School Teaching in Montevideo, Uruguay. In his letter, dated August 24th, Dr Puig wrote :

*I wish to express my sincere congratulations on the contents and presentation of the "Courier" and for the material it publishes on the various problems and efforts in education of the different countries of the world.*

*Our library has just taken out 100 subscriptions to the "Courier" which we are making available to small educational centres in the rural, isolated areas of Uruguay. In this way, we feel that, despite our small financial means, we can do our part in helping to make the goals and achievements of Unesco better known.*

To Dr Jose Pedro Puig of Uruguay we send our sincerest thanks. And as a special mark of appreciation for his efforts, Unesco is sending him a free copy of the Human Rights Exhibition Album (in Spanish) as well as a series of other books and pamphlets.

Since the "Courier" launched its drive for new subscribers early this year, there has been a steady increase in subscriptions from readers in all parts of the world.

In Japan, the University of Kyushu has subscribed to 15 copies. In Sweden, with the help of the National Commission for Unesco, new subscriptions last month topped the 1,100 mark. In Djakarta, Indonesia, the Ministry of Education recently placed a bulk order for a total of 1,300 subscriptions for use by teachers and students in schools.

**WITH THIS ISSUE, THE "COURIER" OPENS A SECOND DRIVE WITH A TARGET FIGURE OF 50,000 NEW SUBSCRIPTIONS FROM UNESCO'S 69 MEMBER STATES.**



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**SUBSCRIPTIONS**

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## SPECIAL GIFT OFFERS

Ministries of Education, schools, universities, libraries, United Nations Associations, Unesco Clubs, adult education groups as well as individual subscribers are all invited to participate in our new subscription drive. The price of a year's subscription (12 numbers) to either the English, French or Spanish editions of the Courier is 10/6; \$2.00; 500 French Francs or equivalent in local currencies. On the occasion of our new campaign we offer our readers as a special free gift the following publications produced by Unesco :

**FOR EVERY 5 NEW SUBSCRIPTIONS :**

- A. — A one-year renewal of your own Courier subscription, or,
- B. — 1 copy of the illustrated "Catalogue of Colour Reproductions of Paintings prior to 1860", or
- C. — 1 copy of the illustrated "Catalogue of Colour Reproductions of Paintings 1860-1952", or
- D. — 1 copy of "The Entertainment Film for Juvenile Audiences", or
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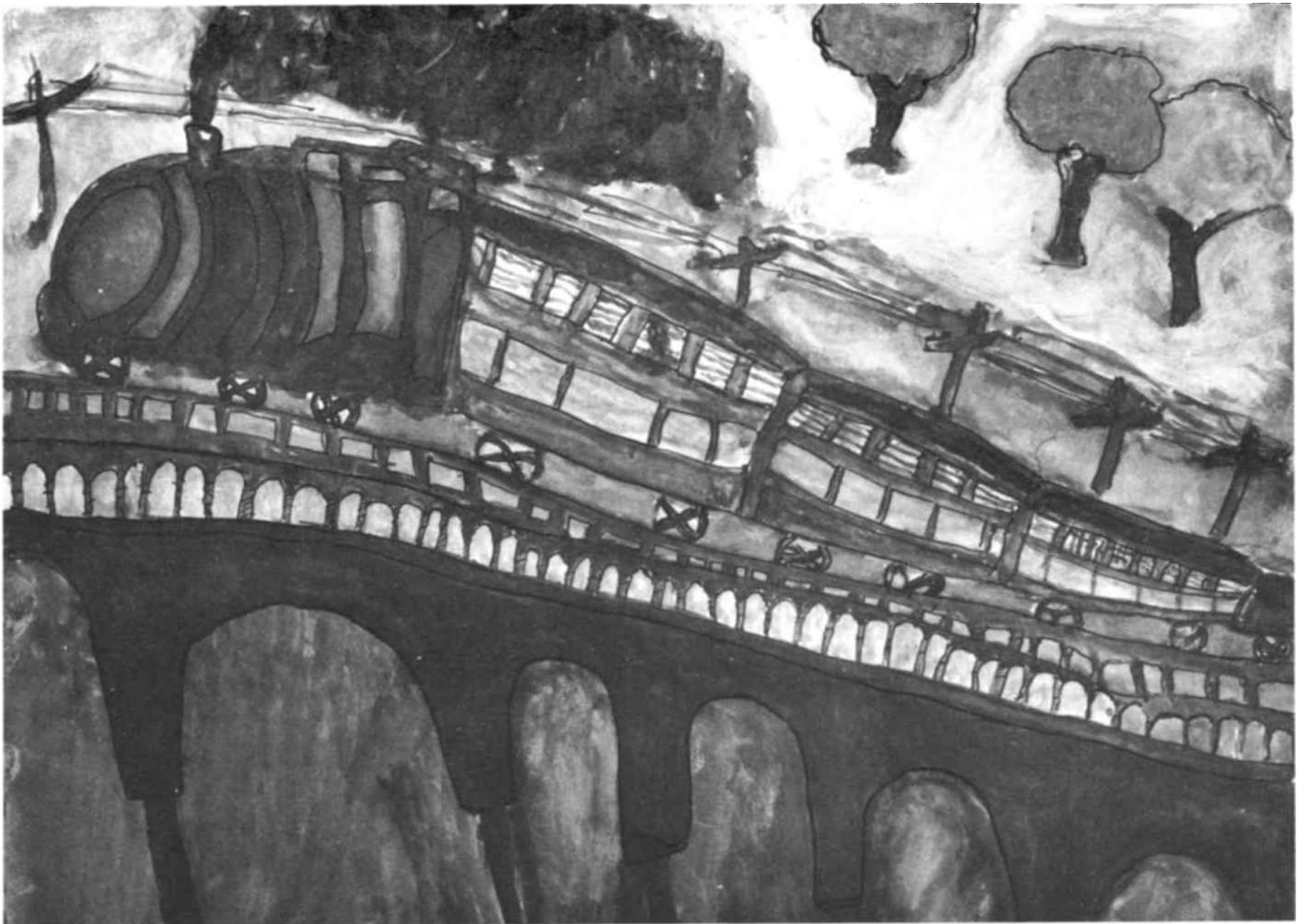
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- J. — The complete collection of the series: "Studies on Compulsary Education" (11 volumes), or
- K. — 1 copy of "International Directory of Photographic Archives of Works of Art".

**HOW TO PARTICIPATE IN OUR NEW DRIVE :**

1. Send the names and addresses of the new subscribers (together with your own) to the Unesco Sales Division, 19, avenue Kléber, Paris. Please specify at that time which of the special gift offers you wish sent to your address, (i. e. Gift Offer "B"; gift offer "E", etc...).
2. Unesco will forward the subscriptions to the national distributor in your country who will bill you in your own currency.
3. After the subscriptions have been recorded and payment is made, Unesco will send your gift to you from Paris.

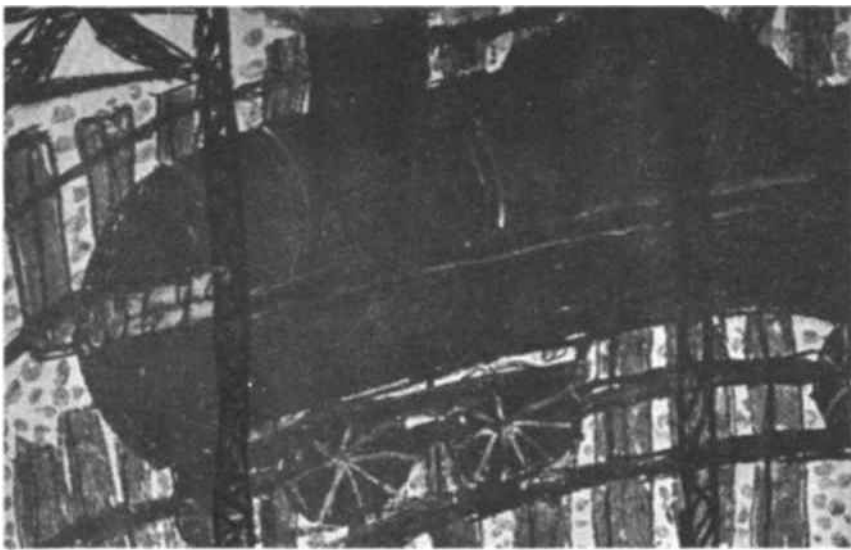
**SPECIAL BULK PRICES**

Schools, Clubs and Organizations are invited to write to the Unesco Sales Division in Paris indicating their needs for bulk quantities. Special terms on orders of 25 copies or more can be arranged by Unesco with our sales agents in your country. Remember, the Courier has been found to be a valuable teaching aid in foreign language classes.



This is how Abdalla, aged 13, of Egypt, drew a train on a viaduct.

# HERBERT SPENCER WAS ON THE RIGHT TRACK A HUNDRED YEARS AGO



Taketoshio, aged 6, Japan, dit it this way.



and Kishore, aged 7, India, like this.

THE spontaneous attempts made by children to represent the men, houses, trees and animals around them... are familiar to all... This effort to depict the striking things they see is a further instinctive exercise of the perceptions... What is it that the child first tries to represent? Things that are large, things that are attractive in colour, things round which its pleasurable associations must cluster — human beings from whom it has received so many emotions; cows and dogs which interest by the many phenomena they present; houses that are hourly visible and strike by their size and contrast of parts. And which of the processes of representation gives it most delight? Colouring. Paper and pencil are good in default of something better; but a box of paints and a brush — these are the treasures. The drawing of outlines immediately becomes secondary to colouring...

Now ridiculous as such a position will seem to drawing-masters who postpone colouring and who teach form by a dreary discipline of copying lines, we believe that the course of culture thus indicated is the right one... No matter how grotesque the shapes produced; no matter how daubed and glaring the colours. The question is not whether the child is producing good drawings. The question is, whether it is developing its faculties... it may be readily inferred that we condemn the practice of drawing from copies; and still more so that formal discipline in making straight lines and curved lines and compound lines, with which it is the fashion of some teachers to begin... It has been well said concerning the custom of prefacing the art of speaking any tongue by a drilling in the parts of speech and their functions, that it is about as reasonable as prefacing the art of walking by a course of lessons on the bones, muscles, and nerves of the legs; and much the same thing may be said of the proposal to preface the art of representing objects, by a nomenclature and definitions of the lines which they yield on analysis. These technicalities are alike repulsive and needless. They render the study distasteful at the very outset; and all with the view of teaching that which, in the course of practice, will be learnt unconsciously.

HERBERT SPENCER, *Education : Intellectual, Moral and Physical* (1861)

# INTERNATIONAL EXCHANGES THROUGH ART EDUCATION

YOUNG children are endowed with the gift of seeing the world about them intuitively, with an innocent freshness as yet unaffected by the rational dictates of experience. One of the chief concerns of any mode of education must therefore be to retain as much as possible this natural awareness in the child and yet provide a method of training that will truly educate.

The purpose of education is not only, in the famous words of Franz Cizek: "to let the children grow, develop and mature." It has also to be a mode of initiation so that each person may be as well equipped as possible for living his own life and for contributing to the good life of others and of the community.

It is in this respect that education by means of the arts is so valuable because it fosters the whole development of the personality, uniting intellectual activity with physical skills, but fusing them in a creative process that is in itself among the most precious attributes of man.

From its inception Unesco has recognized the value of education through art as a means of enriching the individual development of young people and for promoting international understanding.

When in 1949 art education specialists came together to discuss Unesco's programme for art education, they laid the greatest emphasis on the need to foster international exchanges of all kinds—exchanges of information, techniques, ideas and beliefs, exchanges of art teachers and of the art work done by children in different countries. That principle of exchange and inter-communication has since characterized much of the work of Unesco in this field.

For example, letters requesting help in arranging exchange activities reach Unesco from all parts of the world. Typical of many requests is the following: "I am a teacher in an elementary school and although I am not a specialist in art and have to teach all subjects in my class, we are doing what I think is very interesting work in arts and crafts. I would like very much to be able to exchange some of the work done by my children with that done in a school in another country."

## A brown paper package

A few weeks ago, a large brown paper package arrived at Unesco from a group of children and their teacher in Africa. "Children's Paintings—Free Gift" read the description on the Customs declaration form. Inside the package was a collection of delightful paintings and pictures and a letter which began: "Dear Friend, We do not know you but we are sending you these drawings so that you can know us as your friends. You can see what we look like and the place where we live and what we do..."

Just a week before, a similar parcel had come from children in Guatemala and Austria, and a few months ago others had arrived from schools in Germany, Denmark, Egypt and Mexico. In a school in the United States the teacher and children made a set of miniature slides in colour to illustrate the kinds of art work they were doing and sent them to Unesco in Paris.

From countries all over the world small collections of children's art are now being sent to Unesco.

Small selections from these drawings and paintings have been sent on loan for exhibitions in

different countries. More frequently, however, Unesco links one request for exchange with another so that works of children's art can be inter-changed directly between schools and countries.

Recently, the president of the Japanese Association for Promoting Educational Arts sought the aid of Unesco in arranging exchanges of children's paintings with some 20 Member States of Unesco. About 400 drawings were exchanged as a result between Japan and each of the 20 countries. Thus a total of some 8,000 pictures created by 8,000 children travelled across the world to carry images not only of aesthetic and educational value but of goodwill and understanding.

The same Japanese association

Recently an international competition was organized by the Danish Section of the International Union for Child Welfare in which children were asked to illustrate stories written by Hans Christian Andersen.

For some time past the Indian illustrated journal, *Shankar's Weekly*, has arranged an annual international competition, publishing an illustrated issue of the journal entirely devoted to the literary and artistic work of children. Similarly, the *Sunday Pictorial* in the United Kingdom arranges an annual competition and exhibition for which the prizes are in the form of scholarships to study at one of the art schools.

All these exhibitions and ex-

through Unesco, teachers and specialists from many countries who were directly concerned with practical problems of art education. They experienced the value of international exchange for themselves, they recognized the necessity for it and decided to set up the necessary organization for its promotion.

They have founded the International Society for Education through Art (INSEA) which is open for membership to national groups and individuals. One of its tasks will be the organization of exhibitions of original works by children and kodakrome slides for circulation internationally.

## A world survey

THE founders set forth their basic beliefs in the Preamble to the Constitution of the Society in the following terms:

"Art is one of man's highest forms of expression and communication; Creative activity in art is a basic need common to all people; Education through art is a natural means of learning at all periods of development of the individual, fostering values and disciplines essential for full intellectual emotional and social development of human beings in a community.

"The association on a world-wide basis of those concerned with education through art is necessary in order that they may share experiences, improve practices and strengthen the position of art in relation to all education."

Next year a regional seminar on the teaching of the arts and crafts will be organized by Unesco in Tokyo, in co-operation with the Japanese National Commission and other authorities.

Meanwhile, Unesco has just published a volume which may well be unique in this domain of education. Entitled "Art and Education: A Symposium" (1), this 250-page book—one of Unesco's most attractively-presented volumes—contains 45 essays surveying the field of visual art education, the basic theories, the variety of techniques and materials which are in use, the problems of training and administration, the role of the amateur and the special needs of art education for youth groups and for adults.

A notable feature of the volume will be the illustrations which have been selected so as to present in vivid pictorial form the main theme of the nature of art education. Over 100 black and white and 28 colour plates show children at work and examples of their drawings, paintings and modelling. There is also an illustrated plan for an art room.

Art teachers, parents, leaders of youth groups, organizers of art clubs, and those concerned with general education, child guidance and child psychology will find the scope of the publication extremely valuable. The book will also appeal to the general reader interested in culture and in children not only because of its subject matter but also for the quality and character of the illustrations.

The articles published in this special issue of the "Courier" will appear in unabridged form in the new Unesco volume. The photos in this number are taken either from this publication or from collections sent to Unesco's centre of information for art education.



"I'm a farmer" by Ralph, aged 6, U.S.A.

has now produced a portfolio of colour reproductions of pastel drawings by Japanese children which Unesco is sending to each of its Member States as a gift from the Japanese National Commission for Unesco and the Japanese Association for Promoting Educational Arts. (Four of these pastels are reproduced on pages 10 and 11.)

What has been done in Japan is but one of many examples of the active and practical movements which are a striking feature of art educational developments on an international basis in recent years. International exhibitions of child art have been arranged under Unesco auspices or by its National Commissions in Australia, India, Ceylon, Guatemala and Italy. Many others have been organized privately or nationally in other countries.

For many years one of the best organized schemes for exchanges of children's art and music has been sponsored jointly by the National Art Education Association of the United States and the International Junior Red Cross.

changes, like the comparable schemes for the international exchange of correspondence and visits between children, contribute to the building of a world-wide network of understanding and communication between peoples. The most significant fact is that here is international exchange and cultural diffusion which exists on a large scale, which has extended at an astonishing pace in the past few years, and which seems to have originated spontaneously in many different places, symptomatic of a widespread and genuine need and desire.

It may not be apparent to one or two teachers in a particular country or to a few in another country, but when the evidence from many places is taken together and viewed as a whole, there are clear signs of an almost revolutionary change of attitude to art education in the past decade.

One of the most significant events of the past two years was the Seminar on the Teaching of the Visual Arts held in Bristol, England, which brought together,

(1) "Art and Education: A Symposium" edited by Dr. Edwin Ziegfeld, Director Department of Fine Arts, Teachers College, Columbia University. Available through Unesco Sales Agents in December 1953 at approximately \$5.00; 27/6; 1,350 fr (paper backed); and \$6.00; 34/-; 1,650 fr. (bound).



"On the road to Louviers" by Reine, one of Pierre Duquet's pupils, aged 11, France.

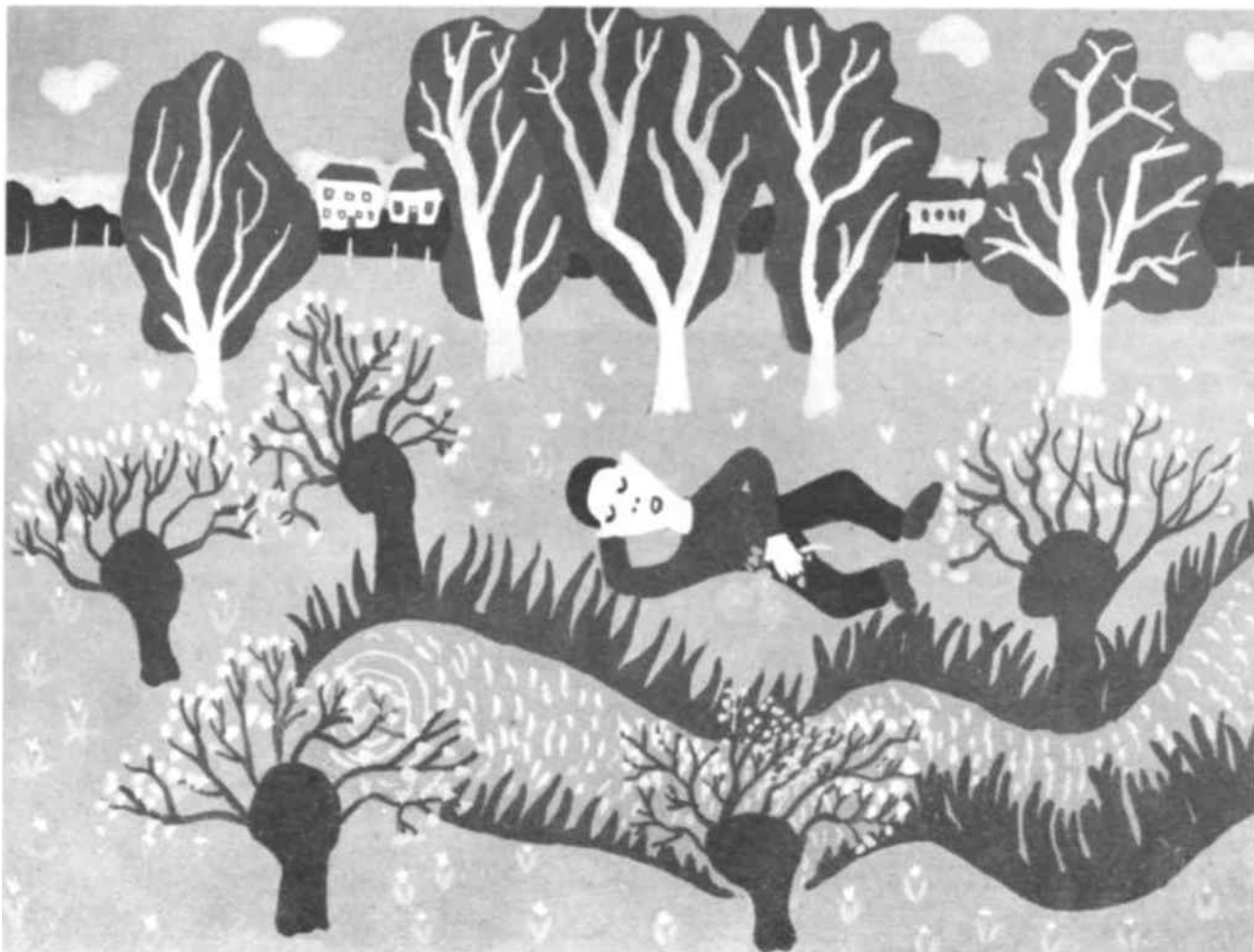


"Shepherd" by a Nigerian child.

# THE CHILD WHO DOES NOT DRAW IS AN ANOMALY

by Pierre Duquet

Teacher at Creuse, Somme (France).  
Prix Monnier for art teaching in schools 1950



"In the green field" by Jacky, another of Pierre Duquet's pupils, aged 9, France.

**T**HE urge to artistic expression is an imperative need in every child. None can escape it. Although for those children who are constrained and bullied, who lack the freedom and the material means to give full rein to the urge, this need may perhaps not be so strong, the scribbles and furtive drawings that they make on the walls and in the margins of their exercise books bear ample witness that it exists and persists.

A child who does not draw is an anomaly. Particularly so in the years between 6 and 10, which is outstandingly the golden age of creative expression.

Up to the age of six, the thought and behaviour of the child have been predominantly egocentric. From that age onwards, his mentality becomes less centred on himself and turns towards social behaviour which is gradually submitted to the discipline of reality and reason.

The small child does not at first have any idea that his scribbles should represent real objects. He draws lines and scribbles, just as formerly he used to gesticulate and babble incessantly. Then one day, he finds a resemblance between the scribble he has just made and some object in real life, and he gives it the name of the object.

One of his first achievements is generally a symbol for a man, which will be subjected to all kinds of transformations and endowed with different attributes, while remaining over a long period basically unchanged, although actually evolving all the time.

## Design grows larger

**A**t this age from 4 to 5, spontaneous expression is as much subject to the changing moods of the child as is a game he plays. He endows his creations with intentions that he has been unable to carry out. He tells a story about what he could not express in the drawing. The action becomes more important than the person. He does not always indicate where this is taking place. Only what is essential for the action is formulated. A figure may have only one arm, the one being used.

Generally, he begins in one corner of the paper and works outwards, beginning calmly then becoming more and more active, the elements of the design growing larger and being drawn more quickly. And then, when he has covered it all, when the temptation of that empty surface has been satisfied, or sometimes quite suddenly when interest is exhausted, he will stop.

By the time he is six years old, the child has acquired, or soon will, control over the movements of his hand so that he can make his pencil or paint-brush define or diversify the shapes and areas he wants. This is the stage of outlines, specific tasks, definition of objects drawn on a two-dimensional surface where the ideas of space and volume are apprehended but not expressed. He becomes aware of his sheet of paper as a limited area with its demands, its shape and its potentialities.

At first he places the various elements haphazardly on the paper but soon he fills it up, in a kind of enumeration, without any apparent connexion other than the impulse of the moment. Then the base line representing the ground begins to appear, and a rudimentary form of codification is imposed. Organization of the design comes in and people, trees, houses stand up from this base line, while sun, clouds and birds are moved up to the top of the paper, the place where the sky is.

## 'No man's land'

**L**ATER on, after a period in which a kind of "no man's land" exists between sky and earth, devoid of colour, they are united and the paper is thus divided into two zones. The area of the page has been conquered. The child clings tenaciously to this schema which he has imposed upon himself; his creative expression becomes organized and controlled. He begins to relate areas full of detail with empty spaces and these begin to take on a significance of their own, so that the total effect tends to achieve a plastic harmony.

I should like to emphasize how extraordinarily plastic the schema of the child becomes at this age.

(Continued on next page)



"Our teacher" by Irene, aged 6, Great Britain.

## 6 TO 10, THE GOLDEN AGE OF CREATIVE EXPRESSION

(Continued from previous page)

The drawing of animals from the side with their four legs, of human figures full-face, and of things from their most significant aspect, all contribute to the grouping and composition.

If the child is encouraged to vary the format of his work, he very quickly acquires through free art the faculty of thinking plastically.

It is at this stage that the child acquires his first notions of social awareness which coincide with his entry into the small community that is the school class.

The school class is a collection of children who are equals, but a grown-up, the teacher, directs it. What is he to be, enemy or friend?

At this point the serious problem arises as to the attitude of the educator towards creative expression. Will he know when to stand back in order that it may continue to live, or will he kill it by interfering?

The first condition of success is to gain the child's confidence. When he first enters the classroom the child makes contact with an entirely unfamiliar environment; and for the first few days, while he is adapting himself, what occupation can he be given to prevent him from feeling lost?

Let him have a pencil. He will begin to draw and his first free drawing, having been sympathetically regarded by the teacher, will be the determining factor of the child's adaptation.

At home perhaps his scribbles were not very kindly received. Here, at school, they appear to be important. He finds that the teacher is a friend he can trust; this very fact inspires the child with self-confidence.

Free drawing forms the first bridge across the gulf between pupil and teacher, child and grown-up. It is the first manifestation of a language, of a means of expression with which the child is most at ease; it will facilitate the first ex-

change and help the child's first steps in learning.

Let everything be done through art for art. Each new piece of knowledge should be fixed in his memory through pictorial representation not by a sample drawing by the teacher, but by one thought out and expressed by the child himself.

Once confidence has been established, is it enough to encourage this natural bent which is ready to flourish, and to go on with the game? Is the teacher, who has provided the conditions favouring creative expression—equipment, a varied supply of good quality materials and freedom of action for the child—now to remain an amused spectator during these sessions of free expression?

Is it not the teacher's role to awaken the child's inner sensibilities, to be his counsellor and friend; and in the first place to be a technical adviser?

The child has to become familiar with the materials, the tools. He must learn to handle pencil, paintbrush, chisel, to know their potentialities and the most practical way of using them. There is a right way to dip a brush in colour, to paint so as to avoid blobs of water or patches of dry paint, to use a chisel without hurting oneself. Colour must be of the right consistency to spread correctly when applied; the master must teach innumerable small technical details in order to save time... and materials.

He will teach the use of tools, but not the work. Can a child's drawing or painting be called his "work"? Work implies intention, effort, will-power, conscious responsibility and many other qualities which it would be premature to demand from a child at this impulsive and unstable age, but which will be expected of him later.

Creative expression provides a field in which the child develops his unconscious artistic qualities but where



"Learning to read" by Alfonso, aged 12, Mexico.

he can also learn to develop his character. He can be taught to persevere in his efforts, not to be easily satisfied with them, to set himself high standards, to be honest with himself, and this is where the educator is needed.

Should a competitive spirit be encouraged in children? I think there should be neither competition nor marks. Each child should learn from his own experience and follow the laws of his own development.

Should copying be forbidden? It would be useless to forbid it, since at this age the child is, consciously or unconsciously, an imitator, but his own creative expression is enriched by his borrowings for he assimilates them and makes them his own.

What, then, should be the teacher's attitude during a session of free creative expression? He should stimulate his pupils, but never prompt them. He should stir their imagination and strengthen their emotional life by a procedure comparable to the method of Socrates. He should ask questions which bring to light new ideas or new details. If the child has decided to draw his home, he can be asked whether he is going to show us his mother and father, the dog, the pigeons on the roof, his baby sister asleep in her cot, and so on.

In this way his imagination will be aroused and he will gradually cover his paper with the objects that he knows from his daily life or that he has just discovered; his vision will be enriched and he will be able to put more of himself into his drawing.

Without in any way defending the distortions and clumsiness found in child art, it is important to remember that there is more to them than that. They are the fruits of both will and instinct, of both the conscious and subconscious mind. It is by preserving the child's first fresh original vision that the way can be paved for successful personal research in the future. Sympathy for his first efforts will give a child encouragement to discover his abilities and remain true to his own character.

What in fact do these first efforts of his represent? The character of his drawings remains the same as

in the preceding period — in other words, drawing for him is a game, into which he throws himself on the whim of the moment, covering sheets of paper with confused, incoherent scribbles, repeating the same shapes over and over again, or juxtaposing objects at random; but the difference is that he now begins to aim at something more coherent and significant.

This is the age of avid enthusiasms and thrilling discoveries. He begins to draw everything he sees. And the shapes he uses begin to vary, come to life and take on human semblance.

He begins also to be accurate and takes pains to be legible and wants to be understood. Imagery will be born, with the help of finer instruments and materials that are more appropriate and flexible, and so lead on to stricter perfection.

Differences begin to appear in the symbol for a human being which the child draws, differences of sex and age. Heads are covered with manes of hair; humanity is divided into those wearing skirts and those wearing trousers. Everything he draws now has a kind of life of its own.

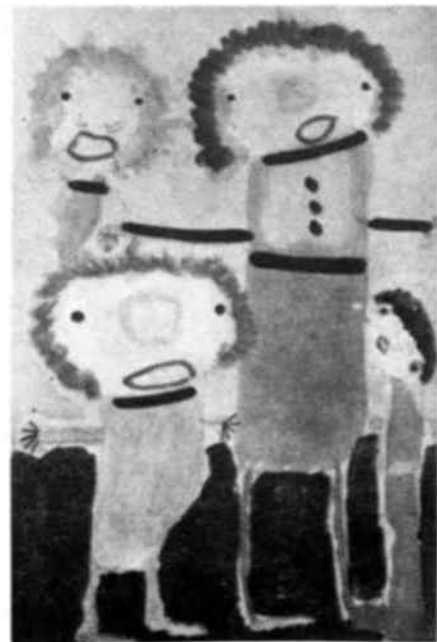
Very soon the child throws all restraint to the winds and oversteps the bounds of prosaic reality to revel in the crazy realm of wonderland, of the strange and the funny and the marvellous. His men have two heads; his horses lay eggs. It is as though he felt the need to try out his new weapons, and test his own strength. And his strength lies precisely in his blissful unawareness of rules.

He now knows of course, that the objects he is drawing belong to the supernatural and he himself laughs at what he is doing, whereas, at an earlier stage he found no cause for amusement in the distortions he inflicted on his figures in an effort to copy from real life.

Inconsistencies of scale, with abnormal enlargement of certain parts; transparent drawings showing the insides as well as the exterior and, above all, neglect of perspective are not, strictly speaking, errors. In fact, they can only be called errors with reference to photography, but who would accept that as a standard?



"Self-portrait" by Diane, aged 7, Canada



"Group" by André, aged 5, France.



"The singing sailor" by 10-year-old boy, Denmark.



"The sledge" by 12-year-old boy, Germany.

The child's first attempts to represent what he sees usually begin at about the age of eight or nine, a transition period, during which he draws partly from memory and partly from imagination and observation. Gradually, he begins to aim at accuracy and a life-like resemblance; he becomes the slave of his eye.

While he still clings to his old primitive drawings, he now feels the need to base them on reality, and he therefore turns to the external world for first-hand information. Provided his desire for self-expression has never been repressed, he will now do this entirely spontaneously. It is possible though that school lessons and the development of his reasoning and critical faculties may have killed his spontaneity.

cretism and universalism. The manual and visual skill he has acquired incline him to repetition, to superfluities, to effect for effect's sake, with the result that his creative expression becomes stagnant or even recedes. This is the moment when he needs a motive for self-expression. He takes a liking for illustrating stories, anecdotes, his own experiences, any set subject needing an external compulsion to unleash his creative mechanism.

The golden age of plastic expression is over; it has been replaced by what may be called the academic approach. If left to himself at this transition stage, he may well lose his first flush of confidence. Up to this point he was only dimly aware of his own awkwardness, but now the veil has fallen from his eyes

ideas. The value of self-expression is not proportionate to knowledge and dexterity. There is a problem to solve, and the child must be made aware of it and know that he has to solve it for himself.

The teacher must therefore intervene, but he will have to exercise consummate tact and skill to avoid pushing the child into the facile course of purely realistic photographic representation, devoid of all emotional significance.

It is vital not to destroy what has already been built up. It is at this period, in fact, at the age between 6 and 10, that the child's individual instinctive bent, an integral part of his emotional make-up, and one which is to determine all aspects of his future life, practical, emotional and intellectual, first comes to light, and begins to develop towards self-realization.

In order to achieve this aim, Pestalozzi once said, the teacher's approach, more especially when dealing with the subject of creative expression, must be that of a gardener rather than a potter. Expression is essential for the fulfilment of the ego; but there can be no fulfilment under constraint, or by copying a compulsory model.

The child can of course learn to imitate, but imitation can never teach him self-expression. Instead, he learns to give the appearance of self-expression, and — which is dangerous — to cheat, and play with something that has no substance, escaping from his ego, de-personalizing himself. When this happens, his sole desire will be to lose himself in the crowd, which will think and act for him.

Effective knowledge is measured not by the bulk of information acquired, but by the use made of it, and the results obtained. The first effective act is that of the small child who succeeds in expressing himself in some concrete material, and experiences the satisfaction of doing so. Apart from the accruing benefits of knowledge and skill, the experience of creative expression contributes to develop, on both the conscious and the sub-conscious plane, the qualities of initiative, will-power and a desire for self-fulfilment, which will come to fruition in the grown man.



"Self-portrait" by Daniel, aged 9, Peru.



"Self-portrait" by Outi, aged 7, Finland.

### ART MUST BE PRACTISED TO BE APPRECIATED

*It is a mistake to define a world of art and set it apart from life. For that reason it is a mistake to teach the appreciation of art, for the implied attitude is too detached. Art must be practised to be appreciated, and it must be taught in intimate apprenticeship. The teacher must be an artist no less active than the pupil. For art cannot be learned by precept, by any verbal instruction. It is, properly speaking, a contagion, and passes like fire from spirit to spirit. But always as a meaningful symbol, and as a unifying symbol. We do not insist on education through art for the sake of art, but for the sake of life itself.*

— Sir HERBERT READ.

Hitherto, there has been a fertile dualism between play and reality. Now it seems as though reality will win the day. Play has lost its enchantment and the child begins to worry about visual realism.

His creative expression is affected by this change and the ideas and information he is acquiring invade his drawings. The objects conform to a single scale of values. Details that formerly were enlarged as the fancy took him, haphazard and with gusto, poetically scattered over the paper, are integrated in the whole, making it accurate but more commonplace. The child's poetic vision of his world gives way to a rational vision.

At this stage he takes a new step forward in mental development. His critical sense is born and an analytical spirit gradually replaces syn-

and looking at his drawings impartially, he realizes that he is helpless to represent what he sees. The little world of his imagination is crumbling about him.

It is very necessary to guard against the child becoming discouraged by helping him to get away from those ready-made formulae which he repeats now without much conviction. His logical faculties must be appealed to and the subject must be discussed with him, by questioning him about the difficulties that hinder him. It is important, above all, that the child shall not be inhibited because his drawing is incorrect and does not agree with objective reality.

Ready-made solutions, on the pretext of helping him and saving his time, must be avoided at all costs. He does not need to be given



"Self-portrait" by Lehene, aged 6, China.



"Head" by Shyam, aged 9, India.



Theatre Set: "The City" by Monika, aged 12, of Linz, Austria.



# FIRST FINE RAPTURE

by Amélie Hamaïde

Founder, Ecoles Nouvelles Amélie Hamaïde, Belgium.

- 1. A 13-year-old girl, Germany.
- 2. John, aged 4, South Africa.
- 3. Maria, aged 5, Argentine.
- 4. A 17-year-old Sudanese.

- 5. Ahab, aged 12, Egypt.
- 6. Beatus, aged 12, South Africa.
- 7. Bianca, aged 13, Italy.
- 8. Kasuo, aged 6, Japan.

THE question of art education can hardly be dealt with in isolation where young children are concerned, for children do not separate the joy of creation from the joys of seeing, laughing, admiring, talking, singing and feeling. For them, all these joys are used in a single one: that of *living*.

Thus the richness or the poverty of their childhood environment can have a decisive effort on their creative expression. Put them in severe surroundings where everything is forbidden, and you will make them timid, uncommunicative and lethargic beings with little inclination to give vent to their feelings or express themselves. Place them in a happy atmosphere in a place designed specially for them, where they can run about, touch, observe, experiment and build, and they will reveal themselves, and will often produce ravishing things reflecting their happiness and enthusiasm.

"For life, through life" was the saying of Dr. Decroly, who attached great importance to the background provided for the early school years, on which will depend the child's happiness or boredom, his love for re-

warding work or his aversion for compulsory and unproductive tasks.

What must we provide for these small children if they are to give themselves completely to producing something which reflects their yearnings and their curiosity? A house similar to the one from which they have come, but richer, full of varied attractions, and live materials which appeal to their childish interests. But all too often the family home is arranged purely for adults; everything has to be in order there, an unchanging order to suit the grown-ups. "Don't move that", "don't touch this", "don't make a noise"—all those paralyzing and discouraging "don'ts".

There must be more understanding and tolerance in the school, within, of course, certain limits as to dirtying and destroying things. There the child must feel able to lead its eager life of curiosity, full of imagination, and fantasy, of enthusiasm for constructive work which allows him to combine his efforts with those of others and to contribute his personal note to an orchestra in which everyone surpasses himself in the desire for perfection and originality.

First of all then, there should be light, warmth, and sunshine — perhaps a room with wide bays opening on to a garden where the children can work or play. The garden, shimmering in light will be a scene of continually moving pretty colours and happy children, a garden where a child can stand and day-dream as he wishes without fear or restraint, whenever for a moment or so there is nothing more attractive indoors.

What about indoors? In the centre of the room there is a round table, surrounded with little chairs where you long to sit down and bring your dreams and ideas to life, with paintbrush, pencil and scissors. In a corner, there is a puppet theatre, with marionettes of every shape and size, made by the older children, where you can put on a little show for your small.







friends, full of fun and easy enough for them to understand, comedies or tragedies in which the parts can be played by chickens and cocks, pigeons and ducks and guinea-pigs — naive and amusing imitations of the living and lovable animals which are kept as pets in and around the school.

In another corner, there are three large tubs, full of big blocks for building houses, trains, garages and whatnot in a hundred and one ingenious combinations. The finished works will be explained, discussed and admired, and you will be invited to play the approving part of an amused spectator. Further on there are little carpenter's benches with saws, hammers, nails, small planks, reels, wooden bolts and boxes.

All this will come to life and take shape under patient hands, already skilful and often highly imaginative. Delightful things, little boats and planes, will be born in this magical place and, thanks to the paintbox and the brushes, will be given a gay, spick-and-span appearance that will compel your admiration.

Further on again there are easels where budding artists can make their first attempts and go on to express more and more clearly what they feel and what excites them, in pictures which later on their creators will criticize, sometimes in the most amusing way.

Everything should be free : the choice of subject, the composition, the size, the colours. The only guide should be the inspiration of the moment, entirely sustained by the personal confidence and the joy of the creator; the great reward will be when the teacher hovers near unobtrusively eager to collect and show the work.

Although drawing as such is not used in painting, there will be plenty of it done otherwise. Drawing arouses and trains observation in the classroom and in nature; it stimulates and renews the imagination.

Another fascinating activity is the direct cutting-out of coloured paper, without previously drawing any design. This is often group work, calling for a certain attention to details and exercising beneficial effect on the conception of ideas. The table on which this work is done is never deserted. The lively colours attract the little ones who, adoring the use of scissors and pots of paste, sometimes produce masterpieces of which they are very proud.

We should always remember that every child possesses particular creative faculties, variously orientated, so that, if you want to foster and not to destroy these, you must not prescribe an identical series of activities for all children. After all, what counts most from the educational point of view is not the result achieved, but the profound joy experienced in creating.

There is yet another room nearby, a quiet one, where anyone can go when he wants to be alone. Sometimes children feel the need to with-

draw from the whole group, to escape from the noise, to take part with a few friends in collective educational games in which they can succeed, without grown-up help, by using their own thought and judgement.

Life in profusion, offering all its innumerable shades and forms, utterly captivating, that is the spark that will set alight the creative power and rouse the desire in the child to communicate his rapture. The turtle-dove on her eggs, hamsters with their swollen cheek-pouches, nibbling at their food, white mice caring for their little pink babies, tiny yellow chickens pecking under their rudimentary incubator, the aquarium with its intricate pattern of quicksilver wonders, leaping frogs, newts, salamanders, and the water-beetles that make a nest like a little boat. There are silk-worms weaving their white, green or yellow cocoons and bean seeds thrusting out shoots under the damp cotton-wool; as well as the spades and little rakes for work in the tiny gardens, the watering-can that spouts rain and the pool to paddle in.

All this is not gathered together just to furnish subjects for drawing, like the stuffed animals and plaster casts provided in traditional schools, but is there to welcome the young child, to greet him, to teach him to caress, to cherish, to see and understand. It is this sum total of surprises which will make his fingers itch to get hold of a paintbrush and

his eyes eager to see his own more personal creations.

"Mummie, come and look! It's pretty, Mummie." That is how the toddler will sum up his first impression when he enters this enchanting world. No one can long resist the fascination of such an atmosphere. Once captured, the little new pupil will waste no time getting to work. Hammers, paste-pots, clay, and scissors will all be at hand. He will imitate, he will feel his way, and find it, for all these different kinds of enticement will enthrall him. He will measure, guess, talk, sing dance, act and also, in his elation, will draw, model and paint.

None of these activities will interfere with the others; on the contrary, each will support, illuminate, and strengthen the other. The development of the child's artistic aptitudes will be the culmination and consummation of other no less useful and valuable forms of development.

That does not mean that creative activity should be in the wake of other disciplines; often it occupies a central place very favourable to the flowering of the child's capacities. It will impel him to talk, to observe, and to think; it will incite him to ask questions, to calculate and to experiment. It will be a priceless stimulus to a host of other activities, instructive as well as educative.

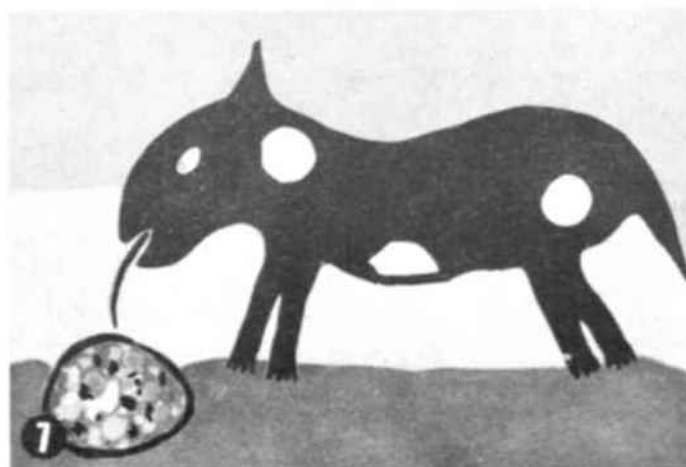
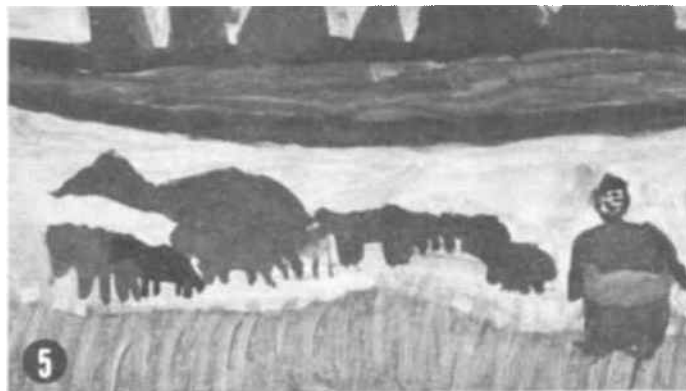
Having at such an early age begun to do things for himself, he will want to gain more insight and gather more information, in order to do even better.

A particularly successful picture may be the starting point of a host of enquiries of more detailed investigations, or an unforeseen chain of relationships that will take all of the little group out to the flowers in the garden or the animals in the enclosure and find its mimed and spoken consummation in the puppet-theatre.

The little builder who has withdrawn into a corner to admire his work will feel the need to share his delight; perhaps he will persuade his admirers to work with him and to organize together some more imposing construction, to the great gain of the social education of this charming and industrious community. Since he will be accustomed to meet with respect for his creative expression, whether it be spoken or artistic, not only will he acquire confidence in his own powers, but he will also value those of others, whose ability and originality he will have learned to appreciate.

All this activity, freely carried out, in common with all the individual and collective reactions it involves, will be aimed not so much at revealing particular talents and spotting future geniuses as at enlightening the child about himself and the teacher about the infinite variety of his world of little people.

To provide as many opportunities as possible for the child to express himself and to flourish, that is truly our essential responsibility. And in so doing we too shall have our fill of rapture.



# CHANGING PATTERNS IN INDIA

By K. G. Saiyidain

Joint Educational Adviser and Joint Secretary, Ministry of Education, India

MY own memory of school days in India during the second decade of the century, identifies art with the laboured drawing of vertical and horizontal lines with a hard pencil, a boring and meaningless exercise which was supposed to develop gradually into geometrical drawing: a useful thing, I presume, for professional surveyors and draughtsmen, but about as closely related to the release of creative impulses in children as, say, the pumping of water to the joyous experience of graceful swimming. This tended to deaden the interest of children in art and curbed their natural love of self-expression.

The education administrators themselves were more preoccupied with the achievements of tangible results and the teaching of subjects which could be easily measured by the mechanical yardstick of the examinations. Being themselves the products of an educational system which was soulless and artistically barren, they were not able to appreciate the true value of art education or know how to encourage it in schools.

## Deadly drudgery

THUS, in consequence of the inexorable chain of administrators without vision, teachers lacking in skill, creative ideas or training, and children obsessed with examinations, art continued to be the neglected part of the curriculum.

There were, however, certain forces working in India, in the social, political and cultural fields, which aimed at bringing about a national renaissance.

An attempt was made to link education more closely to life outside the schools and to re-integrate the relationship between formal education and folk life — folk art, music, drama, and literature. This new movement has so far reached only a minority of the schools, for in most of them the old deadly dull drudgery of drawing persists. But there is no doubt that in many progressive schools, and in quite a number of art schools, the new outlook and approach are being increasingly adopted.

In the revision of ideas about the teaching of art in schools, and the greater emphasis that is being placed on the intuitive and rhythmic aspects, it is not only indigenous influences, but the practical work of inspired art teachers like Franz Cizek, the great Austrian pioneer, and the ideas of art critics like Herbert Read, which have played a part. Exhibitions of free art work done by children in other countries, notably Austria and England, have quickened teachers' ideas and imagination about what can be done in this field.

## Obstacles to art

THESE examples from other places show a similar feeling for rhythm and sensuous beauty, as well as the approach through intuition, to that found in Indian and Oriental art.

The main obstacles which have stood in the way of the development of creative lines of art education in India may be summed up as follows: failure to recognize the true place of art in education; undue importance given to examinations; lack of properly trained teachers with the right ideology; inadequacy of funds, and shortage of necessary equipment.

Concerning the first point,

there has been a marked change for the better. There is growing realization that art is not only an essential and integral part of general education, but that no other subject can possibly fill the role which it plays in the development of the child's personality and in the proper orientation of his emotional life.

The second difficulty, concerning examinations, is a tougher proposition because, despite all the criticism that enlightened educational opinion has levelled against them, it has not been found possible yet to replace them by something better. In regard to art, the incidence of this difficulty is greater because it is a subject which by its nature does not lend itself easily to the rigours of a mechanical examination.

The dilemma is that if it is made an examination subject, the whole spirit in which art teaching should be carried on is defeated; if not, teachers and students both tend to neglect it and relegate it to the background. The way out can only be found when there is a radical change in the examination situation as a whole, of which, in recent years, there is some welcome evidence.

Then there is the problem of teachers, which includes not only their right training but also the difficulty of actually providing schools with trained teachers. For financial reasons, it is not possible to provide every primary school with an art teacher, nor sometimes even every secondary school and, therefore, the plan now being worked out is to make art education an integral part of the syllabus in all teacher training institutions, so that the general teacher can also serve as an art teacher.

## No need for luxury

THE fourth problem is also a difficult one. In schools which cannot provide paints, brushes, paper, crayon, coloured paper and other materials, even the best of teachers feel seriously handicapped in evoking and satisfying the art impulses of the children. Added to this is the depressing fact that many schools and homes are in themselves inartistic. However, so far as materials are concerned, in preference to importing costly items from abroad, attempts are being made to use inexpensive materials locally available.

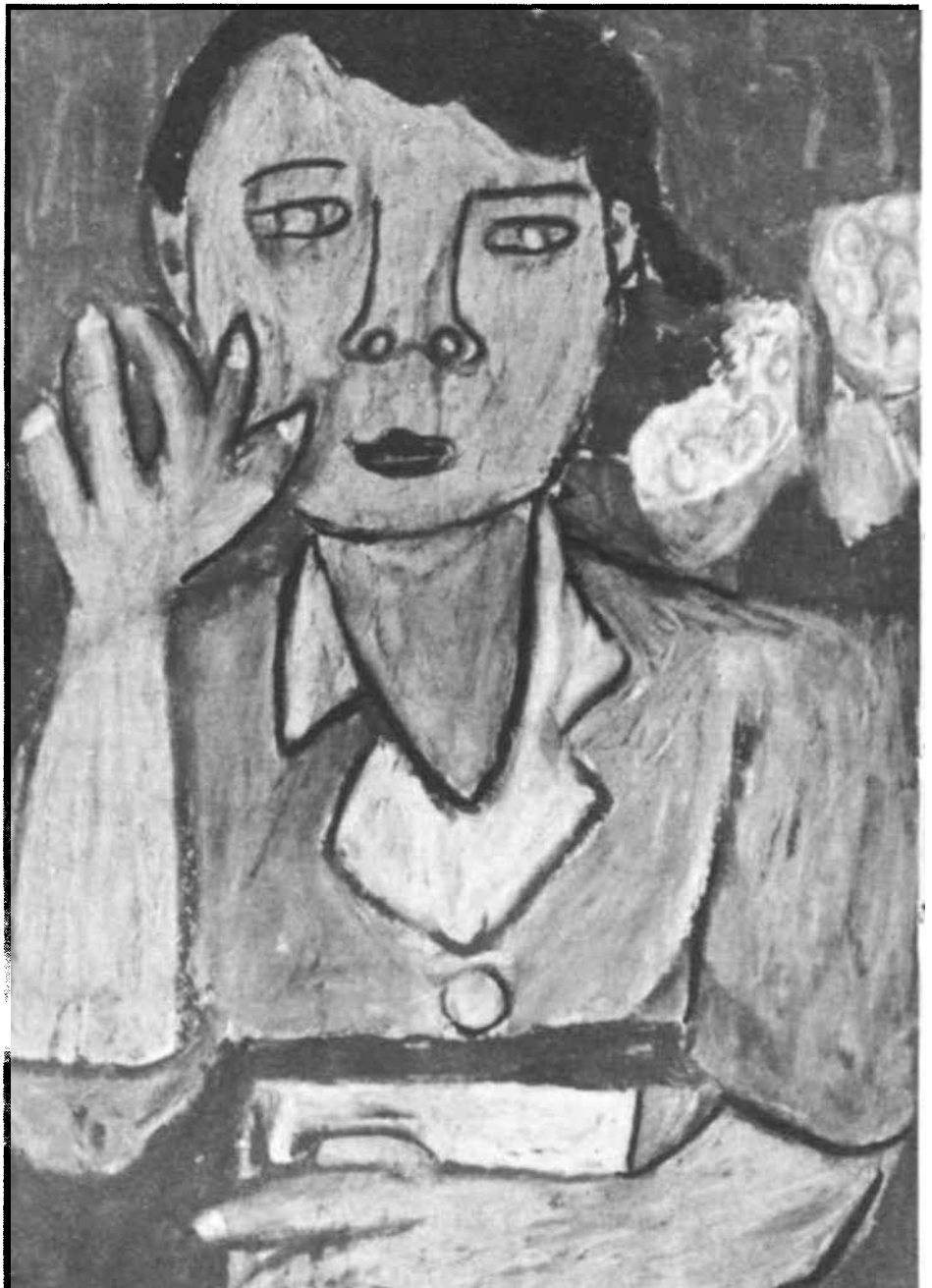
Where the exploitation of a variety of local materials helps to develop the initiative and creative resourcefulness of the teachers and the children, it can be of great value both educationally and artistically.

Nevertheless, we must recognize that if we believe in the value of educating our children we must also believe them worthy of the best resources which we can provide; and that there is a certain minimum of good quality materials which must be supplied if any kind of reasonably good results are to be expected by the administrative authorities. In art education, there is no need to be luxurious; but we must at least strive to be adequate.

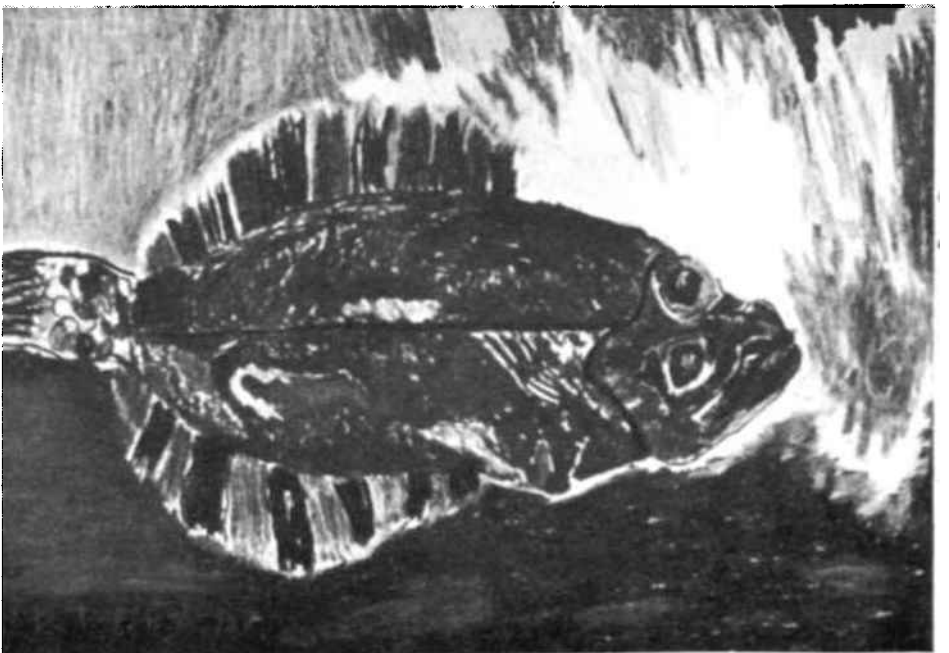
Thus attempts are being made, with some measure of success, to deal with the many problems involved in the organization of art education in India. We are not by any means satisfied with what has been achieved but the situation today is decidedly more promising than it has been for decades, and there is hope that it will continue to improve.



"Children Playing" by Mikio Wada, 2nd grade, primary school of Konan.



"Teacher" by Yukimo Yanai, 2nd grade, primary school of Nohara.



"Fish" by Isamu Terada, 3rd grade, primary school of Shimura.

# THE EAST MEETS THE WEST IN JAPANESE ART EDUCATION

by Oasmu Muro

Council Member, National Art Education Association, Japan

There are people, especially in the Orient, who speak of "the scientific West and the spiritual East". This may be partially true, for undoubtedly science is more advanced in Western countries, but it may be excessive to suggest that Eastern cultural development is the more spiritual.

In the field of the visual arts modern forms of expression are not necessarily superior to those of former times. Quite possibly the scientific developments of Western civilization have involved a complementary neglect and consequent decline of artistic sensibility. In that respect, Oriental forms of civilization, which are not so highly mechanized and scientific in character, may have preserved certain qualities which can be of value to the West.

The essential quality in Oriental art is a simplification and a symbolization that, although often apparently realistic in detail, actually achieve a kind of abstraction, as in the multiple stone figures on the surfaces of buildings. This also derives in part from the techniques employed, which are based on traditional formulas, as in the detailed carving of ivories or the skilful working of small objects in various kinds of metals and the complicated processes involved in lacquering. Most of the examples of work in these materials which are familiar to Western peoples are noteworthy for their minute detail and realism. But when you look closely it is apparent that the underlying design is far from verisimilitude and is a non-realistic, often lifeless, abstraction.

## Formal abstraction

Again in painting, and in the art for which Japan is renowned, namely coloured woodcuts, the manner of setting out the simple washes and brush strokes, the inclusion of written texts and the importance given to the placing of the signature as part of the spatial design, all contribute to an effect of formal abstraction.

With the impact of Western civilization during the nineteenth century and up to the present time, it was difficult for the arts in the Orient to escape from the influence of the so-called realism of Western art. However, a tradition of genuine realism has not been established in Eastern countries, whereas, in the Western countries even the various forms of "modern" art are, in fact, basically developments arising out of what is fundamentally a tradition of striving for realism.

Eastern countries found themselves in the inevitable situation where modern Western civilization was imported and imposed upon them, and, it must be admitted, in Japan this was openly sought and desired in order that the country might take its place in the assembly of modern nations. But our traditional pattern of culture was still essentially feudalistic in character.

Scientific and technical developments had to take place. In the process Oriental civilizations have been under great strain; they have been like persons with split personalities, no longer safe in the old and not yet fully adapted to the new.

This is a situation of extraordinary significance and implication for art and art education. Technique and style in the arts are rooted deep in something that lies beyond the merely visual. Hence those traditional styles and techniques in Oriental art, which appeal so much to Western connoisseurs, are in fact echoes of the spirit of a former age and have become mannerisms which cannot be regarded as creatively

relevant to our present phase of evolution.

The problem is how to adapt our teaching to the new conditions while still retaining those traditional elements which are true for us and worthy of retention. Naturally, many Western visitors to Japan advise us to admire our own traditions whereas, in ordinary life, we are busy swallowing Western fashions and ways of living. It is useless telling us to return, in the arts, to those qualities which are only stylistic, because we of the younger generation in the East think that the modern methods and discoveries in art belong not exclusively to the West but to the world. Therefore, in our schools, the situation is undergoing changes.

There has been a fundamental revolution in administrative, spiritual and technical approaches to education generally, especially under the recent influence of the occupation authorities, so that the introduction of primary, lower and upper

and esteemed as a means of free self-expression. Interest has been aroused in the general public through many exhibitions of children's pictures arranged by various institutions and newspapers.

Secondly, more efforts are being made to cultivate the pupil's capacity for art appreciation, instead of the traditional training in skill. For this purpose reproductions of various works of art of all countries have been introduced.

Thirdly, the concept of visual art as a branch of education has been greatly enlarged from the limited sphere of fine arts to include commercial arts, industrial arts, and all kinds of decorative arts, aiming at the unification of art and life through resolving the problems of visual beauty in daily life.

Lastly, research on methods of evaluation, especially objective and scientific methods, has been started. As in many other countries, the progressive teachers have had to face many objections from the conserva-

some time, for the first requirement is to build ordinary classrooms.

On the administrative side, the Ministry of Education and the boards of education in every prefecture and the big cities, have their own advisers or consultants for art teaching, but small cities, towns and villages do not. A course of study for art education, a kind of teacher's manual, has been drafted by the Ministry of Education. As teachers who are really capable of carrying out the new methods of art education are still scarce some such guidance is necessary; but it is even more desirable, as soon as possible, to train good specialists in large numbers. Training centres for art teachers are rare. Consequently the majority of special teachers now working are professional painters, and few opportunities for their re-education can be envisaged under present conditions.

There are numerous societies and associations. Each prefecture has a teachers' association for research in art education. The national convention meets once a year. There are many other societies and research institutes which hold training



"Little Girls," by Yukimo, Kubomachi Primary School.

secondary schools, and the democratization of the theory and practice of education, are epoch-making events.

With regard to art education the same dilemma arose as in relation to adult artistic problems. The tradition in the schools was based on the earlier view, incidentally still widely held, that art was only for the talented few and that all art teaching should be done by artists. Consequently, the education authorities had little interest in promoting art education for everybody, and the professional artists did not approach teaching from the point of view of understanding the child, but of training further professionals in the conventional styles.

Gradually, a more perceptive attitude is gaining ground and methods are being promoted in accord with progressive approaches to the art education of the child. The developments in Japan can be summed up as follows:

First of all, in the lower grades, visual art education is understood

and, nevertheless, the new art education is prevailing in spite of the lack of materials and equipment and the fact that specialist teachers have been trained only as painters.

The Ministry of Education, and private enterprises, are producing various visual aids and films to provide for the appreciation of masterpieces and the understanding of some technical processes. Some magazines for art education are being published by institutions and associations of art teachers and the first issue of *The Journal of Japanese Art Education*, a publication of the Unesco Art Education League in Japan, appeared in September 1952.

One of the real difficulties we are now facing is the very serious shortage of classrooms, especially in primary and lower secondary schools, due to wartime devastation and the demands of the new educational system. Hardly any schools, except for those which escaped damages, have special rooms for art teaching. Moreover, we cannot expect adequate special equipment in every school for

classes and organize workshops.

With and through the children we are thus solving some of the problems which have arisen from the confrontation of East and West. We have profited from the experiences of pioneer experimenters in art education in other countries, we have looked at the methods being employed in American and European schools, but we do not intend blindly and slavishly to copy in our art education the content and techniques of the work done elsewhere. Child art everywhere in the world has certain qualities in common and the experience of creative art education can everywhere be a liberating one. But there is also a national flavour and a quality in the art of children in each country, and that is certainly true of what is produced by Japanese children. Those who took part in the Bristol seminar thought that this work, like that of the Egyptian children, had something to offer to children everywhere. Here, in my view, is a clear way of using the arts to increase mutual understanding.

# ART FOR THE ENJOYMENT OF IT

ALL of us are in some degree artists and to some extent educated through art. The measure of our achievement will depend, moreover, upon where we live, what we do and the kind of people we are.

Wherever we are and whatever our condition, we have in common our humanity and our potentialities for creative expression, whether we paint a fine picture or make a first sketch.

Yet there are degrees and kinds of creative expression so that, as in other human activities, we make a convenient distinction between the specialist and the amateur. My present concern is not with the professional training of the specialists, but with the art education of the adult in general, with those referred to in the Declaration of Human Rights as having the right to enjoy the arts. Of the millions who make up the world's population, relatively few in fact are enabled to assert this right.

Art still tends to be readily available only to comparatively few, although, from the historical point of view, presumably more people today have opportunities for appreciating art than ever before. But apart from those who lack opportunities, there are those who do not avail themselves of the facilities which exist.

Enjoy is a word that, at first glance, evokes the idea of easy pleasure. Admittedly, many things can be enjoyed intuitively with apparent ease, for example, pleasurable effects to be found in nature such as a brilliant sunset. But enjoyment in art is something which has to be acquired through experience and that means some form of education.

Possibly much of the inability of the average adult to enjoy art is the result of faulty education rather than an innate defect. We are by nature endowed with the faculties for creative expression, but all too often we have been either ill-educated, so that other faculties were developed at the expense of the creative ones, or we have been deprived of the facilities, materials and opportunities for their full expansion.

In these respects, there is evidence enough to show that, fortunately, many thousands of children now being educated will not be able to make such complaints when they reach adult life. But there is also, less happily, plentiful evidence that enlightened approaches to education through the arts are by no means universally accepted and encouraged by educational authorities, even

for children, and are far from being sponsored in the education of adults.

Of the various agencies which engage in adult art education, there are in the first place such obvious and major ones as press, theatre, music, film, radio and television organizations which exercise an enormous influence, not always necessarily consciously directed to educational ends and, indeed, more often than not, activated by commercial rather than cultural motives. Now that by means of television, the visual image can be taken to the spectator wherever he may be, this influence may become immeasurable for good or ill, by reason of its indiscriminate diffusion.

Adult art education strictly addressed to individuals rather than to mass audiences is often sponsored by universities, colleges, evening institutes, art museums, libraries and art schools.

There is a general tendency in the provision of these art courses for the academic institutions to sponsor studies in appreciation, and for the practical art schools to arrange activities in techniques; but progressive

by Trevor Thomas

institutions, such as some art museums, often arrange for both types of course. Indicative of the nature of the two approaches are such titles in the syllabuses as, on the one hand, "The Lives of the Great Artists" and, on the other, "Practical Leathercraft for Beginners".

In principle the idea of such courses is excellent; in practice they may suffer from unfortunate defects, in part due to a prevailing idea that the arts are not serious subjects but marginal frills in the curriculum, but also arising from the attitudes and qualifications of the teachers and the attitudes and aptitudes of the students.

Tutors in the academic types of course may find it difficult, after a number of years of ringing the changes on the few topics within their competence, to keep their lectures fresh and alive. Practical instructors usually have to teach regular students in the daytime and so arrive too fatigued by evening to give their amateur pupils the lively attention they need. The people who attend these courses consequently often begin in genuine desire and enthusiasm, continue year after year out of force of habit and end in disillusioned despair.

Of recent years many employers have arranged for the part-time education of their employees and many professional and trade organizations undertake similar responsibilities for their members. Such typical groupings as trade unions, nationalized enterprises, co-operative societies, agricultural federations and so on, frequently sponsor art education programmes which include lectures and recitals, exhibitions and excursions as well as classes in practical instruction.

Here again, the quality of these ventures depends on whether or not trained leaders are employed. Firms and organizations which could not conduct their normal business with the aid of amateurs may nevertheless find these sufficiently suitable for directing the cultural welfare of their employees.

Probably the best of all agencies for adult art education are those which are created by people for themselves in response to their own needs, such as clubs and community groups. These are of various kinds, often primarily social in nature, and the arts may form but one aspect of numerous activities, as for example, very frequently in the programmes of youth clubs.

The leaders have to cover a wide range of interests and may not be specialists in any particular field of art. The urgent need of such groups is for good instructional books and leaflets, and in some countries these are produced by headquarters organizers in consultation with experts. These are better than nothing, but there are many educational dangers inherent in the "how-to-do-it" type of booklet. Nothing can replace good personal teaching and direct participation.

Just as there are vital and moribund kinds of practical art so also there are moribund and vital ways of appreciation, and the last of these, creatively arranged, can be one of the best ways of conducting adult art education.

I am thinking, in particular, of some personal experiences which were richly rewarding, with various adult groups during a time of war, when many people had erroneously foretold the temporary demise of the arts. In the event, although great masterpieces "went underground", the spirit of desire for art burned more clearly and widely than in times of peace.

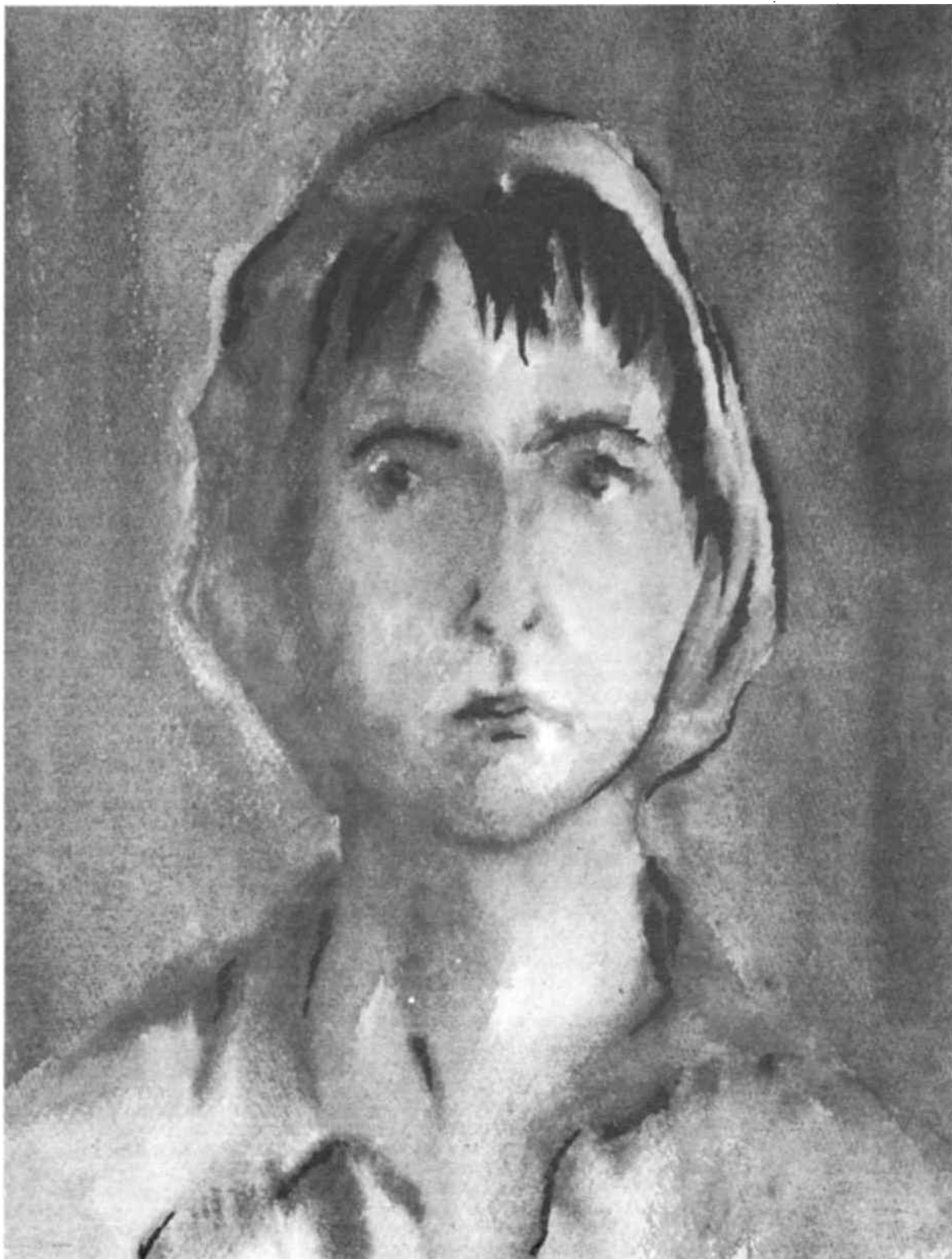
Thus, I was called upon by military authorities—and this was in itself indicative of the prevailing attitudes towards the arts—to conduct brief courses in art appreciation for members of the armed military forces. Shock tactics were necessary, since in the short time available the only hope of making the slightest inroad on the defenses of these men and women who were bored and cynical about service life, was to organize cultural commando raids. Talk was of little use. They came expecting to have an easy, idle time.

Actually, they were obliged to participate actively all of the time in sheer art appreciation experiences, for example, choosing from a miscellaneous collection one or two pictures which they liked and then selecting colour schemes, wall-papers, fabrics, pottery, glass and furniture that would go with them in an imaginary room. Or, again, watching three or so artists, with distinctive styles, painting simultaneously from the same group of objects, seeing how their vision varied and evolved, and being able to talk with them about what they were doing and why.

At other times they were shown different techniques, seeing for themselves how an etching process may lead to effects quite different from those achieved with oils or water-colours. Some notions of the interrelations in the arts were expounded by having them choose a small collection of pictures and then select a programme of records which would be in harmony with them. A similar idea lay behind those occasions when they were asked to mime scenes, in a kind of charade, which derived their chief motive or character from a given painting.

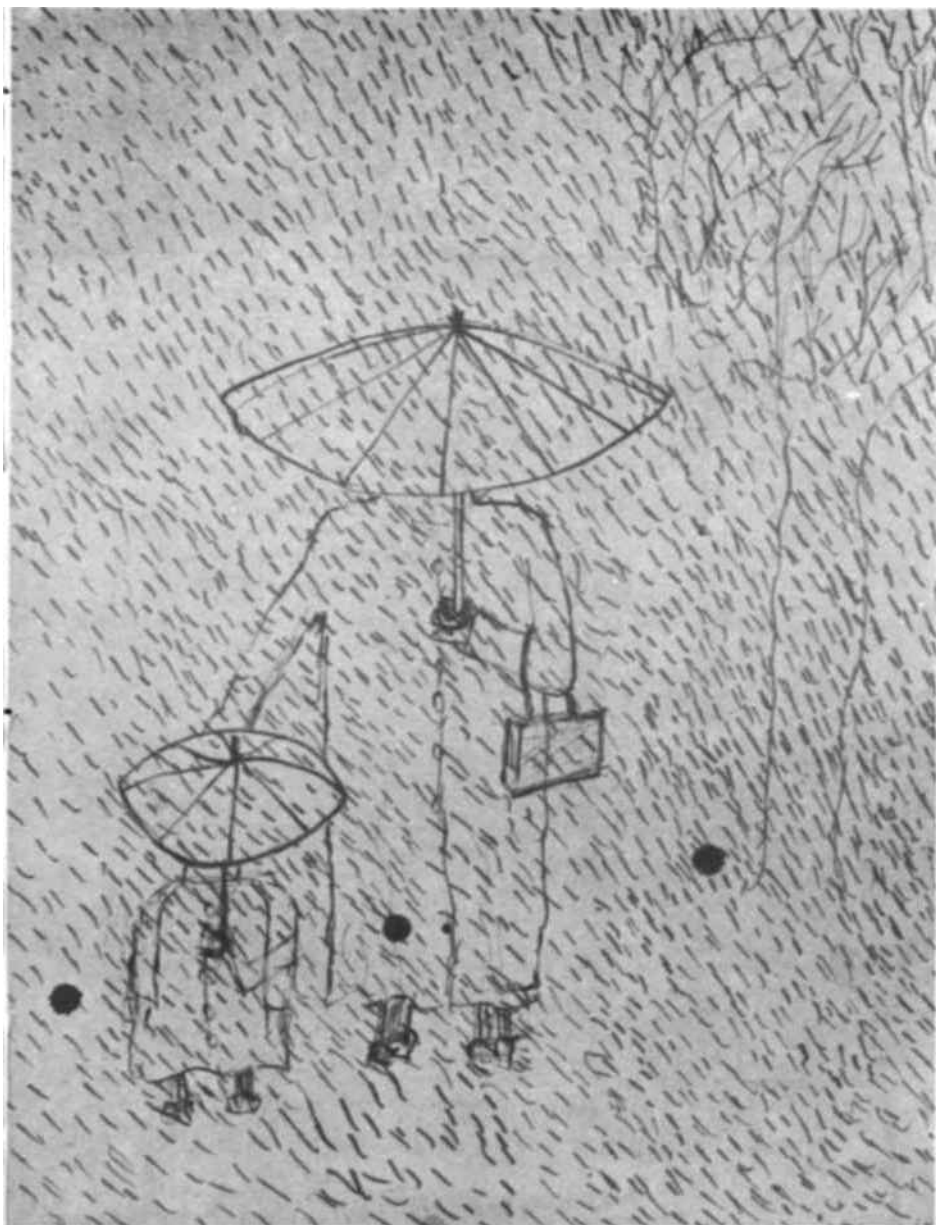
Even if all this sounds like elaborate parlour games,

"Portrait" by Betty, aged 15, U.S.A.



"The Village" by Ofelia, aged 14, Mexico





"Rainstorm" by a 15-year-old boy, Germany



"King in the mirror" by a 12-year-old child, Israel

this was one of the times when the ends justified the means. The fact that these courses were not conducted on a high level of aesthetic and philosophical discussion, but involved the participants in experiences which they could carry through at an ordinary level of activity without any special technical or intellectual knowledge, was the reason why a door was opened for them on a world of the senses of which they might otherwise have remained ignorant all their lives.

Something of the same kind was true of a civilian art club, in which the pace was more leisurely than with the army courses and the activities were more spontaneously evolved by the members themselves.

Although there were various kinds of practising artists in the group, most of the people came because "they knew nothing about art" but wanted to, and did not quite know how to go about it. They arranged many of the types of event, such as lectures, debates, exhibitions and forum discussions, which are usually organized by groups of this kind. They also did more imaginative things.

Sometimes each of the members brought two objects from their homes, one that they thought was aesthetically good and one they regarded as artistically bad. These they showed and gave a brief statement on the reasons for their choices. In this way they were obliged not

only to clarify their own ideas and express them succinctly, but to do so publicly.

Another time, in a variation on the conventional formula of the debate, the theme was presented in dramatic form, in period costume. Victorian taste was put on trial. Counsel for prosecution and defence produced, in court, documentation, material and evidence and witnesses, the last including some distinguished foreigners, notably from France and the Orient. Victoria and Albert were sub-poenaed to appear in person. After due trial before the learned judge of aesthetic law, the accused was found guilty, with a recommendation to mercy.

To the solemn pundits of aesthetics and pedagogy it may seem that this is perilously near to being a frivolous approach to the serious business of adult education. But adults learn, as do children, much better and more readily through creative play than by pedantic application.

Though the spirit of such clubs can be gay and sociable, the underlying purpose is a serious one, to arouse people from an aesthetic lethargy and cultural unawareness, to help them not only to look but to see, not merely to listen but to hear.

Creative expression and appreciation are necessary for

everyone as forms of healthy personal experience. Whether it be world-famed men or the butcher, baker and candlestickmaker, Winston Churchill or the Douanier Rousseau, they meet on common ground in finding through the positive channels of aesthetic creation, release from high-powered decisions and routine existence.

The true arguments then in favour of more adult art education are those which lay emphasis on the health in art, on the value of creating in all kinds of communities, groups of people who are aware of the virtue in art.

They should act as the reconcilers and vivifiers in the community. Though their art resources may be initially limited they can help to increase them. Many places are completely lacking in public collections of original works of art.

In those countries where the standards of education are low, where new programmes of basic education are being promoted, sometimes with potential dangers to traditional forms of arts and crafts, there is a sheer necessity to encourage the people themselves to retain and develop their natural, intuitive modes of artistic expression. The right to enjoy the arts is an abstraction unless people themselves can claim it and give it a tangible reality.

"The Twelve" by an 11-year-old child, Germany



"Portrait" by a 15-year-old Austrian girl.



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## ART EDUCATION IS AS OLD AS HISTORY

by Piero Bargellini  
Writer and art critic, Florence, Italy

WHENEVER I hear anyone speak — most often, it must be admitted in derogatory terms — of what are known as picture-stories or strip-cartoons with balloon-captions, my thoughts turn immediately to the man who has been called the father of modern painting — Giotto.

After all, are not the great series of paintings at Assisi, Padua or Florence precisely this — picture-stories designed for the people of the fourteenth century? Take a close look at the individual pictures and you will see, inserted, verses from the evangelists or excerpts from the lives of the saints, though the painted matter will always far outweigh the written texts.

The comic artist Buffalmacco, the hero of some of Boccaccio's stories, suggested to a less gifted colleague the device of making written words issue from the mouths of drawn characters. He, therefore, seems to have been the first to hit on the idea of the "balloon", now so widely used.

None of this would have come to pass had not the Franciscans of the Middle Ages used art, deliberately and methodically, as a means of educating man, the eternal child. Church paintings were known as the "poor man's Bible" — the Bible of the indigent and ignorant, the illiterate masses, to whom the true faith was offered not through the written word, but through pictures which, as any teacher knows, make a direct appeal to the imagination and the emotion.

I have quoted this special and particularly interesting stage in the history of art because it illustrates, vividly, the use of art as a means of education.

All societies, directly or indirectly, de-

liberately or involuntarily, have to some extent used art for educational purposes.

One relatively recent example of obviously educational art was that of the Romantic movement in the nineteenth century. It evoked the glories of the past in order to cause the various peoples to respond to the ideal of freedom, in opposition to the despotic governments of the day; it recalled historical examples of heroism, and of fortune good or bad, so as to kindle in the hearts of men the fire of patriotism and independence.

Thus we had the historical novel, the historical melodrama and the historical picture. We had, too, the historical statue. Statuary in the Middle Ages was exclusively religious and symbolical; in Renaissance times it was primarily mythological; in the eighteenth century it was vaguely idyllic and decorative. It was not until the nineteenth century that it became commemorative.

This was the signal for monuments to national heroes and geniuses to be erected in every public square. Such monuments served as examples. They were historical reminders to the people, of the civic virtues of those who had rendered distinguished service to a city or civilization. They were, therefore, historical documents, somewhat idealized, designed to provide education in citizenship and patriotism.

Romanticism, with its emphasis on history, exercised a deep influence on the average citizen of a nation; it crystallized national feeling in the new middleclass society which was born of the French Revolution.

It was precisely in this middleclass society, however, that the "crisis in art" shortly afterwards occurred. Romanticism, having effectively proclaimed certain national and

These two paintings, "Rural Scene" (left) and "On the Nile", are the work of two Egyptian boys. The first of these young artists is aged 14. the second is 15.



★ **Languages:** What is the best age at which to begin the study of foreign languages? Should two or more languages be learned simultaneously? These and a host of other important problems were discussed by some 70 language teachers and experts from all parts of the world at a Unesco-sponsored seminar on modern languages which began in Ceylon in August. Among other subjects considered: how language teaching can better be used to further understanding of other peoples; the latest techniques in teaching languages in primary and secondary schools, and universities; problems in countries with more than one official language. (This subject will be discussed in detail in a forthcoming issue of the COURIER).

★ **Deserts:** A display prepared jointly by Unesco, the World Health Organization, the Food and Agriculture Organization and the International Labour Office on the scientific work of these Agencies on problems of the world arid zones is a feature of the large exhibition "The Conquest of the Desert" which is being held at Jerusalem from 22 September to 14 October.

★ **Fellowships:** During the past year, ten students (average age 14) from the Fezzan desert, the most distant pro-

vince of the new Libyan Kingdom have been studying elementary and technical subjects in a specially organized course in Tlemcen and Biskrah, Algeria, through the Unesco Technical Assistance programme and with the co-operation of the French Government. The students are probably the youngest group currently being trained under the Unesco Technical Assistance programme.

★ **Education:** How education helped to transform a Mexican Tarascan Indian village is described in "New Horizons at Tzentzenhuaro", an illustrated booklet published by Unesco. The booklet reviews more than a year's work by the Regional Fundamental Education Centre at Patzcuaro, Mexico, which is operated jointly by Unesco, the Organization of American States and the Mexican Government. (Obtainable shortly in English, French or Spanish from Unesco Sales Agents, price: 25 cents; 1/6d; 75 frs.)

★ **Films:** How films, film strips and other visual aids can be used most effectively in fundamental education was discussed last month at a Unesco sponsored international meeting in Messina, Italy. Specialists studied the application of visual aids in relation to agriculture and forestry, health and hygiene,



**THE UNDERGROUND SPIRITS** Children in the school at Riggisberg, Switzerland, were talking about some earthquake shocks that had been felt in the Canton of Valais. One 9-year-old child suggested that they were caused by underground spirits. This is how he depicted the spirits in a painting. Having four arms, the chief spirit (centre) was able to produce the most violent shocks.

civic principles, settled down quietly in the complacency of a society satisfied with the ideals which it had attained, and which coincided perfectly with its own interests.

Bourgeois civilization of the second half of the nineteenth century is symbolized in the various arts. Architecturally, by the little villa on the outskirts of the town, and sculpturally by the small terracotta lions or dogs "guarding" the little gardens and squatting on the pillars of the gate. In painting, by family portraits or naturalistic landscapes, to adorn the modest drawing-room, in music, by the ballad, and in literature, by the sentimental short story.

Can it be said that this type of art had any educational value? In fact it had, though on a less exalted plane. The art of bourgeois society was designed to help form the character of the "perfect gentleman" and the outlook of the "well-bred lady of good family".

However, artists instinctively and almost unconsciously, rebel against such a humdrum, not to say paltry task. Beneath the

apparently contented existence of the middle classes, they sense discontent with a life bereft of great ideals — and they suffer the tragedy of virtue devoid of heroism.

They then become rebels, bohemians, social outcasts. They proclaim the famous doctrine of "art for art's sake". They deny that art has any educational purpose at all. "Art", they say, "has no function; art is a function."

As a matter of fact, it is not so much the artists who say this as the theorists and critics, who, arguing on the premises of subjectivity, refuse to admit that art has a purpose over and above itself. Their error consists in the belief that the educational purpose of art is something which is external to the actual work of art, whereas, in reality, it is the work of art itself; the work, as such, cannot fail to have an educational effect.

Thus even the art of the bohemian, the decadent or the outcast is educational, because it denotes suffering, sin, anguish, a search for supra-realistic truth. It is, to use a current term, "disturbing art"—an alarm bell of which society should take heed.

In recent times, many social and political programmes have been drawn up in which art was assigned an educational purpose, but since they all more or less partook of propaganda, they failed both artistically and educationally.

I am discussing, of course, modern art, the art which makes or should make immediate impression on the adult mind. Some people believe that a certain measure of education can be achieved through a study of the arts of antiquity. I doubt it. The teacher must always be contemporaneous with the pupil. Plato, for instance, can be studied but we shall always need a commentator to render him "actual"; hence there must always be a living bridge between past and present.

Ancient culture and art can, however, recover their educational power if they are taken as indicative of some contemporary trend. The Greeks, for example, were evoked by illuminism in the light of a specifically rational approach. The Pre-Raphaelite movement was especially fortunate in the prevailing romantic mood; and Baroque art, after suffering a total puritanical condemnation is now

undergoing a re-evaluation as the expression of a world at once fantastic and conscience-ridden, similar in many ways to the world of today.

Ancient art no longer lives of itself alone; it is continually being re-absorbed into life and evaluated through a spiritual process which endows it with a contemporary quality, therefore making it actual.

It may seem to the superficial observer that the discovery of certain works of art has been responsible for forming certain tastes. The contrary is true. It is the emergence of certain tastes that has led to the discovery of the works.

What is important, therefore, is the spirit of actuality which animates art. Art never precedes a spiritual trend; it follows it and communicates it to the general public. One thing only, therefore, is essential if art is to have an educational function, and that is that mankind, or at least a given society, should identify itself unreservedly with a form of truth from which something can be learned — to which human conscience and will can sincerely subscribe.



handicrafts, home economics and vocational training. More than 200 films and as many film strips were shown and were analysed for their usefulness in this work.

★ **Students:** The Japanese National Commission for Unesco was not yet one year old when it announced recently that there are already one hundred and twelve Unesco co-operative associations and one hundred Unesco student clubs functioning in the country. Unesco co-operative associations are responsible for the steady growth of "Unesco Schools" in Japan, where children get free courses in drawing, music, dancing and languages.

★ **Workers:** During recent months Unesco's workers' group travel grant project has enabled some 44 groups totalling over 800 workers from 12 European countries to visit, their colleagues in other countries for periods of study of from 2 to 3 weeks duration. The following trades and occupations were represented in this year's scheme: building and wood workers, land workers, textile workers, bakery workers, shipyard engineer and metal workers, food and drink workers, train conductors, paper workers, police, commercial and clerical workers, firemen and postal workers and co-operative employees.

★ **Libraries:** West African librarians have founded the first West Africa Library Association in which are represented Nigeria, the Gold Coast, Sierra Leone and Liberia. This was one of the results of the Unesco Seminar on the Development of Public Libraries in Africa, held at University College, Ibadan, Nigeria, in August.

★ **Medical:** Unesco and the World Health Organization have just issued a new publication listing the four thousand medical periodicals currently being published in ninety-four countries and territories. This publication is intended to help specialists in medical documentation and scientific research.

★ **Geophysics:** The Pakistan Government has begun construction of a magnetic observatory in Quetta, five hundred miles north of Karachi. Measurements taken there of overall changes in the earth's magnetic force will be used as a basis of comparison, so that field observers prospecting the region for mineral resources can check their findings. The observatory will be part of a new geophysical research centre at Quetta. A Unesco technical assistance team has been helping in the project.

★ **Oceanography:** Following on its

comprehensive scientific study of the arid zones of the earth with a view to increasing their productivity and improving the conditions of living among their populations, the Department of Natural Sciences of Unesco is now embarking on a similar study of the oceanography and the plant and animal resources of the sea. The first discussion of the programme will be held during the Pacific Science Congress at Manila on 16 to 28 November.

★ **Science:** The first series of 80 workshop designs of "blueprints" for the construction of scientific apparatus for schools was exhibited, with finished models, to a working party on small industries of the Economic Commission for Asia and the Far East at Bangkok, Thailand, on 18 September. The designs were prepared by Unesco to enable non-industrial countries to equip their schools for modern science instruction with a minimum of foreign purchases, by manufacturing apparatus either in small industrial machine shops or in vocational schools.

★ **Ancient paintings:** With the approval of the Governments of India and Egypt, Unesco has arranged with the New York Graphic Society, one of the leading publishers of art reproductions, for the publication of colour reproductions of

the ancient paintings at Ajanta (India) and in the Valley of the Kings (Egypt).

★ **Science Exhibition:** The Unesco travelling scientific exhibit on "Our Senses and our Knowledge of the World" has completed its tour of Japan where it was seen by 120,000 persons in Tokyo, Morioka and Fujioka. It has previously been shown to 380,000 persons in Thailand, Indonesia, Vietnam, Cambodia, Hong-Kong and Manila.

★ **Fellowships:** A group of five Liberians who are now studying teacher training and the teaching of science in New Zealand, are the first from their country to go as students to this South Pacific country. The Liberians are undergoing special training in connection with Unesco's Technical Assistance Programme to develop staff for the Faculties of the University of Monrovia and the Liberian Teacher Training College.

★ **Korean Schools:** A scheme to help the rehabilitation of Korean schools recently went into operation at United Nations Headquarters, New York, with the opening of an exhibit and a counter for the sale of Unesco Gift Coupons. People purchasing gift coupons can send them to Korea where they are used to buy school and laboratory equipment and visual aids.

# LOOKING AT LIFE WITH THE EYES OF A CHILD

by Henri Matisse

**C**REATION is the artist's true function; where there is no creation there is no art. But it would be a mistake to ascribe this creative power to an inborn talent. In art, the genuine creator is not just a gifted being, but a man who has succeeded in arranging, for their appointed end, a complex of activities, of which the work of art is the outcome.

Thus, for the artist creation begins with vision. To see is itself a creative operation, requiring an effort. Everything that we see in our daily life is more or less distorted by acquired habits, and this is perhaps more evident in an age like ours when the cinema posters and magazines present us every day with a flood of ready-made images which are to the eye what prejudices are to the mind.

The effort needed to see things without distortion takes something very like courage; and this courage is essential to the artist, who has to look at everything as though he saw it for the first time: he has to look at life as he did when he was a child and, if he loses that faculty, he cannot express himself in an original, that is, a personal way.

To take an example. Nothing, I think, is more difficult for a true painter than to paint a rose, because, before he can do so, he has first to forget all the roses that were ever painted. I have often asked visitors who came to see me at Vence whether they had noticed the thistles by the side of the road. Nobody had seen them; they would all have recognized the leaf of an acanthus on a Corinthian capital, but the memory of the capital prevented them from seeing the thistle in nature. The first step towards creation is to see everything as it really is, and that demands a constant effort. To create is to express what we have within ourselves. Every genuine creative effort comes from within. We have also to nourish our feeling, and we can do so only with materials derived from the world about us. This is the process whereby the artist incorporates and gradually assimilates the external world within himself, until the object of his drawing has become like a part of his being, until he has it within him and can project it on to the canvas as his own creation.

When I paint a portrait, I come back again and again to my sketch and every time it is a new portrait that I am painting: not one that I am improving, but a quite different one that I am beginning over again; and every time I extract from the same person a different being.

In order to make my study more complete, I have often had recourse to photographs of the same person at different ages; the final portrait may show that person younger or under a different aspect from that which he or she presents at the time of sitting, and the reason is that that is the aspect which seemed to me the truest, the one which revealed most of the sitter's real personality.

Thus a work of art is the climax of a long work of preparation. The artist takes from his surroundings everything that can nourish his internal vision, either directly, when the object he is drawing is to appear in his composition, or by analogy. In this way he puts himself into a position where he can create. He enriches himself internally with all the forms he has mastered and which he will one day set to a new rhythm.

It is in the expression of this rhythm that the artist's work becomes really creative. To achieve it, he will have to sift rather than accumulate details, selecting for example, from all possible combinations, the line that expresses most and gives life to the drawing; he will have to seek the equivalent terms by which the facts of nature are transposed into art.

In my "Still Life with Magnolia", I painted a green marble table red; in another place I had to use black to suggest the reflection of the sun on the sea; all these transpositions were not in the least matters of chance or whim, but were the result of a series of investigations, following which these colours seemed to me to be necessary, because of their relation to the rest of the composition, in order to give the impression I wanted. Colours and lines are forces, and the secret of creation lies in the play and balance of those forces.

In the chapel at Vence, which is the outcome of earlier researches of mine, I have tried to achieve that balance of forces; the blues, greens and yellows of the windows compose a light within the chapel, which is not strictly any of the colours used, but is the living product of their mutual blending; this light made up of colours is intended to play

upon the white and black-stencilled surface of the wall facing the windows, on which the lines are purposely set wide apart. The contrast allows me to give the light its maximum vitalizing value, to make it the essential element, colouring, warming and animating the whole structure, to which it is desired to give an impression of boundless space despite its small dimensions. Throughout the chapel, every line and every detail contributes to that impression.

That is the sense, so it seems to me, in which art may be said to imitate nature, namely, by the life that the creative worker infuses into the work of art. The work will then appear as fertile and as possessed of the same power to thrill, the same resplendent beauty as we find in works of nature.

Great love is needed to achieve this effect, a love capable of inspiring and sustaining that patient striving towards truth, that glowing warmth and that analytic profundity that accompany the birth of any work of art. But is not love the origin of all creation?

(Text recorded by Régine Pernoud.)



"Freedom of expression, freedom in the choice of subject, composition and colours, and in the tempo of work. The child must follow his own thought, and he will find an original form in which to express it according to his passion and his enthusiasm. In painting, as nowhere else to such an extent, the child is alone with himself." — Arno Stern, Director of L'Academie du Jeudi, Paris. (Photo copyright Denise Colomb.)