EDUCATION AND ART

A SYMPOSIUM

edited by

EDWIN ZIEGFELD

UNESCO

EDUCATION AND ART

Men of all races reach up from the earth to the stars above

A. M. Selim, 11 years of age, Egypt
gouache, 26.5 × 35.5 cm

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In the artist society has a living reminder that despite the relentless logic of everyday life, man's capacity for dreaming still survives....

Art, whether it originates from the white races, the black or the yellow, is the only international language....

JULES SUPERVIELLE, *The Artist in Society*

The spreading recognition of drawing as an element of education is one among many signs of the more rational views on mental culture now beginning to prevail. Once more it may be remarked that teachers are at length adopting the course which Nature has perpetually been pressing on their notice. 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 most 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*
(written in 1861)

PREFACE

Civilizations are remembered by their culture. In the relentless record of time a few fragments of carving and pottery or engravings on wood and stone are enough to evoke a picture of a pattern of life long since vanished. Artists create images significant of their time and place, yet universal and timeless. 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. This natural ability is akin to the visual awareness of the artist, although it may be less conscious.

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", admirable as were the achievements of that great pioneer in practical art education. In primitive societies the ritual of initiation involves the symbolic passing on of the wealth of experience from one generation to another. Education 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. We are not all so especially gifted that we can become great artists, but we can all benefit from experiencing the nature of artistic creation and from appreciating works of art. The need for these abilities is as great now as at any time, perhaps even greater in a world where physical barriers to communication are being removed so rapidly by science, but where every channel of personal communication needs to be fostered and encouraged.

The arts are frequently referred to as comprising the universal language of communication, above national language and custom, race and creed, and this is clearly true in the widest cultural sense. But within this generalization there lies the seed of potential misconception for, by the very nature and spiritual depth of art, it cannot be treated superficially as merely a kind of world currency. Appreciation of art involves its own discipline of understanding. Although the visual image and the musical sound may make immediate and emotional impressions upon us irrespective of their place of origin or of where we may be, they must arise from indigenous roots and their fuller communication depends upon deeper knowledge, upon some form of education. Art is a universal language that has to be learned.

Many participants in the Bristol Seminar as well as other eminent artists, scholars and specialists, have contributed to this symposium and to all of them Unesco expresses the warmest appreciation of their valuable assistance, and in particular to Dr. Edwin Ziegfeld, the editor, who has worked with the Secretariat from the early stages of the publication and who has devoted to it his extensive knowledge and experience, his wise perception and unfailing support.

This publication will be of interest and of practical value to art teachers and other specialists in many countries, but it has not been conceived and intended as a manual setting out an international formula or pattern for art education. The vitality and validity of art education reside in the nature of the individual acts of artistic creation and appreciation. Unesco has sought in this publication to assemble and disseminate information but not to impose a method or dictate a policy.

CONTENTS

The Bristol Seminar, 1951, by C. D. Gaitskell . . . 13

Introduction, by Edwin Ziegfeld, Editor 15

Section I. THE NATURE OF CREATIVE ACTIVITY AND ART EDUCATION

Art and Education, by Piero Bargellini 19

The Nature of Creative Activity, by Henri Matisse . . 21

Art Education and Child Psychology, by Jean Piaget . . 22

Children as Artists, by Richard Ott 23

Education through Art, by Herbert Read 25

Section II. THE GROWING CHILD AND CREATIVE ART TEACHING

Problems of Growth, by W. D. Wall 29

Experiences in Growth and Development, by Viktor Lowenfeld 33

Planning Art Experiences, by Marion Quin Dix . . . 35

First Fine Rapture, by Amélie Hamaïde 37

Art in the Kindergarten, by Margaret R. Gaitskell . . 39

Creative Communication, by Pierre Duquet 41

Art and the Adolescent, by A. Barclay-Russell . . . 46

The Older Adolescent, by Arne Larsson 50

The Retarded Child, by Børge Riise 52

Section III. WAYS AND MEANS

A. Methods and Techniques

Methods for Art Teaching, by Dan Hoffner 55

Private Art School, by Arno Stern 57

Artists and Method, by Galliano Mazzon 59

Collective Paintings, by Vige Langevin 61

Group Work, by Sam Black 63

B. VARIETIES OF MATERIALS

Material and Expression, by Hans Meyers 65

Range of Materials, by Doreen Blumhardt 66

Experiments with Materials, by Ronald Horton 70

Visual Aids in the Classroom, by C. D. Gaitskell 72

Section IV. ADMINISTRATION FOR EDUCATION

The Role of the Administrator, by Mary Adeline McKibbin 75

Tradition and Reformation, by M. Sayed El-Gharabli . . 77

Changing Patterns of Culture, by K. G. Saiyidain . . 79

Section V. TRAINING ART TEACHERS

Artist and Educator, by Edwin Ziegfeld 81

In the Art School, by J. F. Jansen 83

Training and Vocation, by Henriette Noyer 85

The General Classroom Teacher, by Abul Kalam . . 87

Preparing Art Educators, by Clifford Ellis 88

Section VI. ART AND THE COMMUNITY

Art for Adults, by Trevor Thomas 93

The Role of the Amateur, by Rikard Sneum 97

Art in the Library, by Jella Lepman 100

Art in the Museum, by Carl E. Hiller 101

Section VII. ART EDUCATION AND INDIGENOUS CULTURE

Primitive and Modern, by John A. Campbell . . . 103

Old Patterns and New Ideas, by Walter Battiss . . . 105

Traditional Culture and Artistic Form,
by Mahmoud Y. El-Bassiouny 106

East and West, by Osamu Muro 108

Art and Ritual, by DeWitt Peters 111

Art Education and Popular Art, by Victor M. Reyes . . 112

Section VIII. INTERNATIONAL ART EDUCATION

International Exchanges of Child Art, by Tatsuo Morito . 115

Art and International Understanding, by Thomas Munro . 116

Unesco and Art Education 118

List of Illustrations . . . . . facing page 120

Appendix A. Select Bibliography 121

Appendix B. Biographical Notes 125

THE BRISTOL SEMINAR, 1951

by

C. D. GAITSKELL

The Unesco Seminar on The Teaching of Visual Arts in General Education held in Bristol, United Kingdom, during the summer of 1951 was attended by some 40 people from 20 different nations. Admirably accommodated in Manor Hall, University of Bristol, the participants were able to exchange ideas on a wide variety of problems related to art education. These discussions ranged from the philosophy of art education to technical processes and from local problems to international issues.

During the first week of the sessions, the participants from each country gave accounts of the condition of art education in their own lands. The second and third weeks were devoted to the discussion of a number of topics arising from the presentations of the national reports, and from the professional problems and teaching interests of the participants. From time to time during the seminar, some speakers of outstanding reputation addressed the assembly upon art subjects, while the participants visited interesting institutions concerned with art education in the United Kingdom.

The objectives of the Bristol seminar were set forth in a Unesco document of information:[1]

> "to examine the theory and practice of visual art education at different age levels in various types of educational institutions with reference to conditions prevailing in various countries; to consider the ways in which the teaching and appreciation of the visual arts can enrich national cultural life and contribute to international understanding; to provide a basis for future Unesco activities which would serve to stimulate and facilitate art education in Member States and promote international co-operation for this purpose."

These objectives were achieved to a considerable extent during the time available. At the close of the seminar it was clearly revealed that the attention of the participants had been concerned with certain major themes, namely: What is the condition of art education in the world today? What are the major trends in art education? What effects is art education having upon life today? What effects upon life should it have?

Discussions pertaining to all four of these questions were by no means exhaustive; one would not expect such a result of a seminar of relatively short duration. However, much was accomplished by the participants in the time at their disposal, many problems were brought into sharper focus, and a clearer definition for future action at an international level was formed. The report of the seminar *The Visual Arts in General Education*[2] describes fully the scope and the detail of the deliberations.

The success of an international seminar depends primarily upon the type of participant which each country sends. Without exception every participant in the Bristol seminar made important contributions to the gathering. Each one was not only well informed about the conditions of art education in his own country, but was also familiar with the fundamental relationships of art to general education, and, at the same time, was aware of the importance of these relationships in the education of all human beings. That a meeting of such minds should have fruitful results, therefore, is not surprising. Nor is it surprising that the members of this group should be able to reach a considerable degree of agreement, both in philosophical discussion, and in regard to such practical aspects of art education as, for example, administration, the training of teachers and the means by which an efficient programme of art education may be developed in primary and secondary schools as well as in the lives of those who have finished their formal schooling.

As day followed day during the seminar, and as the group became more closely knit, one thought became uppermost in the minds of all. While the participants gained personal insight into the aspirations, successes, and frustrations of those responsible for art education in other lands, they became more fully convinced that the Bristol seminar should be the beginning of a movement for the world-wide development of this vital part of education. In art education they saw a practical means by which a field of broad professional interest, embracing in its scope the universal language of art, could serve more adequately as a medium to promote the ideals of international goodwill and mutual progress. Indeed, the Bristol Seminar was a striking demonstration in miniature of the benefits which might be derived from an exchange of thought among art educators from the many Member States of Unesco.

With their realization of the need for increased international communication among people concerned with art education, the participants made many recommendations to bring this about. Among their

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[1] Unesco/CUA/9, ALE/Sem. 1/1, 1 March 1951.
[2] Unesco/CUA/36 Paris, 12 May 1952.

proposals were the establishment of an international organization for education through art, the interchange of teachers and students, the exchange of exhibitions dealing with various aspects of art education and the publication of relevant handbooks and periodicals.

The participants addressed their recommendations to Unesco, which has been quick to respond. Already the report of the Bristol Seminar has been published. Steps are being taken to set up an International Society for Education through Art. Now this symposium appears. In effect it is an extension of the discussions at Bristol, in the sense that it reflects in more deliberately considered form the thinking about art education which characterized the seminar.

Educational thought about art is alive, and because of its vitality, is changing. It is obvious, therefore, that neither the report nor the symposium can be considered as final statements about art education. With greater insight will come the need to provide for increased international exchange of ideas. It is now evident that such an exchange is beginning to be realized. The hopes of the participants of the Bristol Seminar are taking tangible form.

INTRODUCTION

by

EDWIN ZIEGFELD

The appearance of this symposium on art education could hardly have been more timely, following upon the Unesco Seminar on the Teaching of the Visual Arts in General Education. Although its preparation and publication had been proposed and approved before that event took place, it is in a real sense a follow-up of the seminar, for it was through the discussions and deliberations there that the handbook was given its form and direction—and, more important, its urgency.

Perhaps the most remarkable fact which characterized the seminar was that it disclosed the existence of a profound and world-wide interest in art education. The participants and staff who gathered in Bristol were a dedicated group concerned with art education and alive to its importance. Since they were specialists in their fields, deep interest was to be expected, but it was the intensity of concern and the general agreement on the basic nature of and approaches to art education which were of significance. From all the participants there were clear and vigorous expressions of faith in the contributions of art education.

This is not to say that there was complete agreement on theory and practice. There was, rather, a healthy diversity, which reflected the various cultures and traditions of the countries and the status which art education was accorded in each. The existence of this diversity, with its potentialities for enrichment and growth, immediately gave rise to the need of some sort of supra-national exchange of information and views on art education. The symposium is one of the steps taken to meet an expressed need of the seminar participants.

Art education, in response to modern forces and new conditions, has in recent years taken on deeper meanings and broader purposes and has moved from a peripheral to a central position in education. Never has the necessity for art in the education of boys and girls and men and women been greater. Its new significance springs from the necessity of maintaining the dignity, uniqueness, and integrity of the individual in a world where these traits are faced with extinction. It would be of interest to look, briefly, at some of the conditions that are giving new urgency to art education.

Increasingly, we live in a world dominated by science and by technology. As their power and prestige have broadened and increased, their dangers and limitations have become more apparent. Science, by its scope and methods, reveals only one facet of life for, with its emphasis on the rational, the objective and the general, it tends to discredit the emotional, the subjective and the specific. The objectivity of the scientific method has brought with it a distrust of the emotions, and of the feeling and sensuous nature of man.

The chief fruits of science are the technological developments that have given the twentieth century its great material accomplishments. These are impressive, but, again, the means by which they have been achieved have taken away one of the essentials of life. Whereas, formerly, a craftsman was responsible for the total fabrication of a product, or, at least saw clearly his role in relation to it, the modern factory worker has only one operation to perform and his relationship to the finished object is obscure or infinitesimal. The individual has become an insignificant and relatively unimportant cog in a vast and impersonal set of operations. In his work, he can have neither the dignity that comes from accomplishment nor the satisfactions and feelings of importance that come from uniqueness of contribution.

Mass fabrication has its effects, as well, on the consumer, for it has provided a host of standardized and widely-sold products, the use of which promotes a kind of conformity. Here, too, he is denied opportunity for uniqueness, for he is using the same products as ten or a hundred million other people. One might argue that this develops a sense of kinship, and indeed it does. But feelings of kinship must be paralleled by feelings of individuality. It is not the fact that mechanization and standardization have been introduced that raises the crucial problems about which we are concerned, but rather that their development has not been controlled in terms of human values.

Mass media of communication, periodicals, radio, television, the cinema, in addition to their formidable power in moulding and controlling thought, tend to induce an unhealthy passivity. The consumer has no direct role in production; he has little, and only indirect, effect on what is available. He is distinctly a consumer, not a participant in any productive sense. Another condition of significance is the state of tension and uncertainty which now grips the world. These are troubled times and although the world is divided politically and economically, it seems to be united in terms of fears and anxieties.

The major forces in the world today seem to be those that de-emphasize the individual and tend to de-humanize him, casting suspicion on subjective values, demanding conformity and passivity, denying satisfactions from labour, and causing tensions and uncertainties.

What does all this have to do with art education? Everything, for these conditions, only briefly described, underscore the increasing necessity for art in education and explain the great upsurge of interest that is occurring throughout the world. Contemporary conditions are producing people who are only partially developed, denied the joy of accomplishment, the pride of individuality and uniqueness, the full, rich life of the senses, and the security of integration. These art can provide, for in its content it draws upon human feelings and reactions. Furthermore, a work of art is always unique; it is the reaction of an individual, occasionally of a group, to a particular aspect of experience. In placing primary value upon the experiences and feelings of the individual, art activity establishes the creator as being different from every other person. Creativity enables an individual to clarify his experiences, to determine his relation to occurrences and events and frequently to reconcile conflicting forces to which he may be subjected. Art thus becomes a powerful instrument of personal and social integration.

Broadened concepts of art education have brought about great changes in the teaching of the visual arts. The roots of these changes go back some years, but new approaches and understandings are now at full flood. Through this symposium there will be some exploration of current advanced thinking and practice and a world-wide dissemination of these ideas.

Major problems involved in producing the symposium were the determination of its basic character, the organization of its content, the selection of authors and the nature of their contributions. In basic character, the symposium might have been set up as a series of recommended procedures on art education, based upon a point of view arbitrarily chosen as being the most suitable or satisfactory. It would then, in effect, have been urging the adoption of this particular viewpoint in art teaching throughout the world. This was clearly an undesirable proposition for it would presuppose that there is only one authentic and universalized mode of art education which all should follow.

Based upon the realization that art education to be valid must be related to the culture of which it is part, the publication was conceived as a symposium of opinions and experiences of contributors from many countries that would give some idea of what was being done in art education throughout the world, and that would be capable of adaptation and interpretation in relation to local conditions.

With regard to its content, it was realized that a book of modest proportions could not hope to encompass more than a fraction of a field as large and complex as art education, so that it was necessary to make some adjustment between range of topics and intensity of treatment. In its final form, the symposium has eight major sections. First, specialists in art, education, sociology and psychology consider the natures of creative activity and art education from their particular points of view. Secondly, the creative art teaching of the young child and the adolescent is described and then discussed in relation to methods and materials. Problems of administration are considered and this is followed by a section on the training of art teachers. Art education in its role outside the school is discussed in relation to the community. This leads naturally to the consideration of art education and indigenous cultures. The last section treats of art education from the international point of view, which is of major importance to an undertaking such as this.

The selection of contributors presented numerous difficulties. For some topics a score of names came to mind of individuals who could contribute well; for other topics, great difficulty was encountered in securing the one needed contribution. Quite clearly a broad geographical distribution was desirable and, in general, has been secured.

The most difficult problem arose with regard to the ways in which individual contributors should be asked to deal with their particular topics. Were they to be asked to write around a point of view or were they to be left to express a diversity of views? The former would be misleading; the latter might prove so varied as to lose a sense of direction. If each contributor were told what to write, there would be some assurance that a topic might be covered, yet such an approach might preclude the treatment of aspects that had not been envisaged. A healthy diversity does exist in art education and it was felt that this should emerge. Consequently, each author, in being asked to contribute, was informed only in a general way what his article was to cover. He was given the outline scheme of the publication so that he could see what part his contribution would make to the whole.

When, ultimately, all the scripts were received it was evident that this procedure had been justified. There was an inevitable tendency for many writers in their introductory paragraphs to repeat the same general ideas concerning the philosophy and principles of art education. This in itself was an interesting indication of widespread agreement as to basic belief and we were at first inclined to leave these as written. But since the same ideas were more fully expounded by writers in the first section of the

symposium and in order to spare readers repetition of the same thoughts, it was necessary to edit these opening phrases. Otherwise, the contributions were sufficiently varied in style and content as to maintain a level of interest yet at the same time, with few adjustments, to fit in to their appointed places in the underlying scheme so as to establish a reasonable continuity of thought and development.

The response of the authors in undertaking the writing of articles has been one of enthusiastic cooperation, and it is they who must be given credit for whatever merit this volume possesses.

Working on this volume has been a remarkable experience. It has made even more vivid the conviction that the problems of art education are not local but world-wide, that the need for art experience exists not in one or a few groups, but in all people. It has also proved that there exists throughout the world an alert and selfless body of art educators who have as their chief interest the contribution of art toward the enrichment and intensification of life and the development of those values and aspirations that give life its fullest meaning. All who have worked on this symposium see art education as a component of contemporary life and education which must be given an increasingly important role if we are to survive the present crucial period of the world's history, and, surviving, emerge a truly civilized world community.

SECTION I

THE NATURE OF CREATIVE ACTIVITY AND ART EDUCATION

ART AND EDUCATION

by

PIERO BARGELLINI

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.

But the entire history of art, from the Greeks to the Romantics, could be rewritten in the light of the clear educational aims residing in major and minor works alike.

All societies, directly or indirectly, deliberately 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. To arouse the civic and patriotic feelings of the people, it made use of history. 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.

We need not mention the vast historical canvases that depict wars or revolutions and were admirably

designed, it would seem, to serve as illustrations for school textbooks on civics.

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

It was precisely in this middle-class society, however, that the "crisis in art" shortly afterwards occurred. Romanticism, having effectively proclaimed certain national and 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, where the professional worker and his family live their secluded lives, content with their modest lot, 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, which was usually bought and sold in exhibitions that were merely large bazaars containing so-called "objets d'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.

To assign propaganda purposes to art, even with the well-meaning intention of making it more "educational", can be erroneous. We must distinguish between education and propaganda. For whereas true education is based on underlying accord between teacher and pupil, propaganda usually implies a difference of opinion between the person from whom it emanates and the unwilling recipient.

In recent times, many socio-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 an 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.

(Translated from Italian)

THE NATURE OF CREATIVE ACTIVITY

by

HENRI MATISSE
(recorded by Régine Pernoud)

Creation 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 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?

(Translated from French)

ART EDUCATION AND CHILD PSYCHOLOGY

by

JEAN PIAGET

Two paradoxical facts surprise all who are accustomed to study the development of the mental functions and aptitudes of the child.

The first of these is that, very often, the young child appears more gifted than the older child in the fields of drawing, of symbolic expression such as plastic representation, participation in spontaneously organized collective activities, and so on, and sometimes in the domain of music. If we study the intellectual functions or the social sentiments of the child, development appears to be more or less a continuous progression, whereas in the realm of artistic expression, on the contrary, the impression gained is frequently one of retrogression.

The second of these facts, which in part can be equated with the first, is that it is much more difficult to establish regular stages of development in the case of artistic tendencies than it is in that of other mental functions.

Both these observations lead to one obvious conclusion, that the young child spontaneously externalizes his personality and his inter-individual experiences thanks to the various means of expression at his command, such as drawing, modelling, symbolic games, singing, theatrical representation (which develops imperceptibly out of collective symbolic play), but that without an appropriate art education which will succeed in cultivating these means of expression and in encouraging these first manifestations of aesthetic creation, the actions of adults and the restraints of school and family life have the effect in most cases of checking or thwarting such tendencies instead of enriching them.

The psychological problem, or rather the two principal psychological problems, raised by art education are then, firstly to understand to what fundamental needs the child's initial manifestations of aesthetic expression correspond, and, secondly, to discover the obstacles that generally arise in the course of their subsequent development.

We are relatively well informed on the first point. The study of a child at play, especially that kind of symbolic play, usually called games of imagination, reveals that the thought and affective life of the child are directed towards two opposite poles.

On the one hand, there is the material or social reality to which the child must adapt himself and which imposes upon him its laws, its rules, and its means of expression; that reality determines the child's social and moral sentiments, his conceptional or socialized thought, with the collective means of expression constituted by language and so on. On the other hand, there is the life lived by the ego with its conflicts, its conscious or unconscious desires, its interests, joys, and anxieties; these form individual realities, often unadapted and always incapable of being expressed solely by the collective instruments of communication, for they require a particular means of expression. Symbolic play is nothing more than this method of expression; created almost out of nothing by each individual, thanks to the use of representative objects and mental images, all of which supplement language, its function is to permit the fulfilment of wishes, to compensate for reality, to allow free satisfaction of subjective needs, in short, to permit the fullest possible expansion of the ego as distinct from material and social reality.

The first spontaneous manifestations of what we may call child art must be considered, then, as a series of endeavours to reconcile the tendencies inherent in symbolic play, which is not yet, strictly speaking, art, and those which characterize adapted forms of activity, or if it be preferred, as syntheses of the expression of the ego and submission to reality. Whether it be in drawing, building, or theatrical representation, the child is endeavouring simultaneously to satisfy his own needs and to adapt himself to objects and to other persons. He continues to express himself in one way, but he attempts in addition to insert what he thinks and feels into

that world of objective and communicable realities which is the material and social universe.

What, then, gives rise to the obstacle which so often frustrates these first endeavours, and which sometimes, instead of allowing them to develop continuously, interrupts them completely, at least until the new awakening of aesthetic expression in adolescence? What happens here in relation to art teaching is but one particular instance of that general phenomenon which, unfortunately, characterizes so many traditional systems of teaching and education. On the intellectual side, the school tends too often to impose ready-made learning instead of encouraging enquiry; but we seldom realize it, because a pupil who simply repeats what he has been taught appears to give positive returns and we do not suspect what spontaneous activities, what fertile curiosity, may have been stifled in him. In art, however, where nothing will normally replace what may well be irrevocably destroyed by adult pressure, it is all too clear that a problem arises which involves the whole of our usual system of education.

For this reason we should welcome as a necessary work of liberation any attempt to reintroduce into the framework of teaching that aesthetic life which the very logic of an education based upon intellectual authority tends to eliminate or, at least, to weaken.

But here again, and more here than anywhere else, care must be taken to resist the temptation which awaits those who introduce any new kind of education. Art education more than any other form of education must not be content with the external transmission and passive acceptance of a ready-made truth or ideal. It must above all train that aesthetic spontaneity and creative ability which already manifest their presence in the young child. Beauty, like truth, is of value only when re-created by those who discover it.

(Translated from French)

CHILDREN AS ARTISTS

by

RICHARD OTT

Paintings by children are in an equivocal artistic position. Yet there is no doubt that there is such a thing as child-art. It has been recognized as such very much in the same way as "primitive" art has been, and it fulfils itself as art very much as does "modern" art. Since children are essentially like artists, their art education presents similar problems. Better results can be obtained through the practical approaches that are used in the training of artists than through the theoretical study of aesthetics and art pedagogy, which only touch the fringe of the problem.

It is events occurring in the psyche of children which activate their potential artistic energy. As this energy is released and they become aware of their powers, they are filled with a sense of wonder. This is what Mauthner has called "the constant rapture of the child". With powers essentially of this nature the artist, too, attains his objective.

To assume that such powers are always conscious and rational would be too limited an interpretation, for the borderline between the conscious and the unconscious is fluid and the developments of modern art have rendered these confines even more uncertain, in so far as artistic expression is concerned. We must learn more about those powers before we can define them. Indeed, it is doubtful whether they can ever be defined. The child can use these powers to guide his development only to a limited extent, and often it would appear that he cannot do so at all. It is the work of the exceptional child, revealing as it does his real nature more clearly than the conventional drawings of the average child reveal his, which provides special opportunities for research concerning the nature of these powers.

Children, like artists, are influenced by the effects they create as their work proceeds and they change their concepts accordingly. With increasing experience they add to their fund of shapes and sounds, each of which can be submitted to infinite interpretations.

All vital processes, including the psychical, are anchored in racial archetypes. From this we may conclude that there is a basic element common to all artistic creation, including that of children, and that the self, sending down roots in its native soil, taps a world larger than its personal limits. What is direct and indirect in art thus becomes reconciled and art itself becomes vital, with power to expand and change. It has changed with the experiences which are being gained through the discovery of children's art. This discovery has altered the whole theoretical and practical approach to teaching; art can no longer be merely a stereotyped school subject.

Considered from the psychological and from the artist's point of view, art is consumated in a state of relaxed receptivity. This is because it is an inwardly recorded reflection of the life of the artist and is not evolved from the realm of conscious thought. Through the unconstrained means of art, children also can be brought to that receptive state of being. From the educator's point of view, this means that the pace of their development must be slowed down so that the process of maturing may be encouraged. What I mean is that just as external stimuli arrest tendencies towards inner development, so relaxation favours inner growth, in the course of which subtler structures of the personality undergo a process of differentiation. It is these subtle structures within the being which art education helps to develop while at the same time destroying the hardened, outer structures. These life-giving and therapeutic qualities both reside in the irradiating spiritual powers of the artist.

In the art work of children, development and achievement are combined. As far as the psychology of art is concerned, child art must be regarded as true art, and it does not matter whether it is considered only as something potential or as, in fact, consummated art. The art work of children remains something produced by the light of nature, yet it is already art. Nature and art play equal part in it and thus this art in incipient form reveals all the elements which characterize its ultimate fulfilment.

The acquisition of knowledge is not what matters most in art education, and children should not be over-burdened with masses of facts and much information. No particular methods are specially valid. The first thing is to give the teacher responsible for art education an idea of the kind of practical work which he will have to do; through his own experience, he will discover what kind of techniques he needs. It would seem that in regard to art young children work out for themselves the way they wish to follow and, for a long time, their parents and teachers have only to encourage and help them to develop along those lines. Accordingly, their artistic impulses should not be limited or constrained by any aesthetic formula based on historical, modern or popular art. Children learn absolutely nothing from art teaching. They only develop of themselves.

Children whose intellectual and spiritual growth has been arrested by ordinary school teaching have been found to possess artistic aptitudes manifested through self-expression in colour. A connexion has been discovered between the physical colouring of persons and the colours they use in paintings. In establishing his psycho-physical types, Kretschmer employed as one of his criteria the ways in which the different types used colour. Mixed and intermediate types were notable for their choice of subtle shades. For example, two boys with reddish-gold hair, one having green-blue and the other grey-blue eyes, painted some 40 water-colours over a period of a year. The initial paintings were not specially characteristic, but subsequent ones revealed a basic tendency to choose colours in the red-yellow range and, in the last ones, blue-green and blue-grey variations were introduced into the predominantly red-yellow schema. Hence, educational researches will now have to take into account this whole question of the effects of bodily characteristics. Evidently, this phenomenon of expression through colour needs to be investigated more profoundly than psychologists have done up to now. It can no longer be explained simply as decorative use of colour. Children favour colours, rather than words, as their natural and original means of expression, because, with them they feel absolutely free.

The more closely a child's work comes to that of one of the great pioneers in art (Giotto, Grünewald, Rembrandt, Cézanne) or foreshadows one as yet unknown, the greater is the spiritual power behind it. The more diffuse and confused the artistic expression, the more confused are the child's spiritual powers. The formless work produced by children who draw in the conventional manner is as vapid as the popular picture postcard. Such children lack that radiant power of expression which is immediately recognizable in the artistically gifted. Even in children's paintings, it is possible to recognize the signs of authentic quality, when achievement triumphs over imperfections, revealing the mark of individuality, the transcendental character of a work of art.

(Translated from German)

EDUCATION THROUGH ART

by

HERBERT READ

The particular point of view which I represent in this symposium becomes immediately evident if emphasis is given to the preposition in the above phrase: not education *in* art, nor the place of art in education, but education *by means of* art. It is claimed that the experience involved in the process of artistic *creation* (and here it is necessary to emphasize the word "creation", for sometimes it is confused with the secondary process of *appreciation*) is in itself an educative one, and that art is therefore an essential instrument in any complete system of education. But to speak of art as "an instrument of education" is unconsciously to accept an authoritarian conception of education which is foreign to the artistic process. Art is not an arbitrary discipline to which the child has to be subjected; it is a discipline inherent in the natural order and in conforming to this discipline the child finds a perfect freedom. Art is also—and its educative importance derives largely from this fact—a social process, for it is essentially a means of communication.

These claims are firmly based in human psychology. The human psyche, as we realize more clearly with every advance of mental science, is a delicate adjustment of sensation, feeling, intuition and thought, and although we call man the rational animal, because he alone among living things possesses the capacity to form concepts and to relate new experiences to universal abstractions, nevertheless he remains subject to many irrational impulses. Education has generally been conceived as a process for training and strengthening the faculty of reasoning, on the supposition that rational or discursive thinking gives man the best control of himself and of his environment. It has for long been obvious that such a rational bias in education involves a suppression of the instinctual and emotional components of the human personality, and although this has been accepted as a necessary social safeguard, even by such a champion of the unconscious as Freud, it is now realized that no progress is made, even in the moral sphere, by a bird with one wing.

The notion that man's impulses can be controlled by his reason is the Faustian illusion, and has again and again in the history of the world involved mankind in the bitterest disillusion. We are now forced to the realization that the human psyche cannot be unified either in its individual or collective aspect, by any coercion proceeding from the intellect, but that there must be an open reconciliation of those two sides of our nature which we may represent variously as intuition and intellect, imagination and abstraction. I am conscious of the fact that in using words like "intuition" and "imagination" I am ignoring the existence of instincts and impulses that deserve an uglier name, but this is not really the case. It is an over-valuation of the powers of reason, and an under-valuation of the powers of the imagination, that permit the easy triumph of evil. "Barbarism", as Jung has said, "is one-sidedness, lack of moderation—bad proportion generally."

The reconciliation of intuition and intellect, of imagination and abstraction, can only take place objectively, or, as I would rather say, creatively. It is only by projecting the two sides of our nature into a concrete construction that we can realize and contemplate the process of reconciliation. That is precisely the function of the work of art, and that has been its function all down the ages. It is the symbol of reconciliation, the physical artefact in which our impulses submit to the aesthetic discipline of rhythm and proportion, in which reason informs itself with the vital energies of the animal.

That, at any rate, is the philosophical faith on which we must base a plea for education through art. I call it a faith, but already in Plato it was a philosophy based on empirical observation, and in Schiller's letters *On the Aesthetic Education of Man* it received a formulation that is already complete. The conspicuous neglect of Schiller's treatise—incomparably the profoundest treatise on education ever written—can only be explained by its appearance at an unfortunate moment in history (1795), that moment when Europe was entering into an epoch of industrial expansion and mechanical invention which required in its leaders, its managers and executives, a form of education that was precisely the opposite to the one recommended by Schiller. The very concept of "living form", which is central to Schiller's philosophy, is contrary to the dead forms of machine production and industrial organization; and how could one seriously recommend to the apostles of profit, with their gospel of work, a development of the play instinct! Even to the enlightened manufacturers of the nineteenth century, even to the educational reformers themselves, a philosopher who, in an educational treatise, asked them to admit, once and for all, that "man only plays when he is a man in the fullest meaning of the

word, and is only completely man when he is playing", must have seemed like a madman.

This is not the occasion to give an exposition of Schiller's theory of education, and nothing I would say could add anything of value to that theory. I would like to use the remainder of the space available to me to emphasize one aspect of that theory which modern philosophy and psychology has enormously reinforced—I refer to the function of the symbol in the mental and social life of man, a function which has been largely ignored by modern education, with impoverishing results for our culture. Schiller's emphasis on the play instinct was not arbitrary. He realized that this instinct is the source of all phantasy, and therefore of all symbolic and metaphorical activity. By virtue of this instinct it is possible to mediate between the world of sensuous experience and the world of form, and thus to provide the basis for all language and myth, for all philosophy and science. This evolution has been traced by Ernest Cassirer, to whom we also owe a warning of the price that must be paid for the transformation of language into a vehicle of thought, into an instrument for the expression of concepts and judgments. That price is the sensuous and spiritual impoverishment of language, and Cassirer was of the opinion that language must be constantly regenerated by its use as a medium of artistic expression—as poetry. Only in so far as the mind uses the sensuous forms of word and image to express the realm of pure feeling can it maintain a complete hold on reality. One might say, in short, that there exists a whole language of feeling distinct from the language of thought. This language, even when it consists of visual images or of tonal movements in music, is just as capable of articulation as the language of words, but it is not discursive. Susanne Langer, in a book which extends Cassirer's philosophy of symbolism to the world of art,[1] has shown the enormous significance that these non-verbal, non-discursive forms of thought have for the development of human intelligence. To neglect them in favour of purely conceptual and discursive modes of thought is to leave the world of feeling unarticulated, unexpressed, with consequences that are individually neurotic and socially disastrous.

Once it is realized that the forms abstracted in art as symbols are radically different from the forms of rational discourse, and that they serve the all important purpose of "symbolizing the dynamics of subjective experience, the pattern of vitality, sentience, feeling and emotion" (to use Langer's words), the necessity for encouraging the use of such forms in the educative process becomes immediately apparent. Education has a two-fold purpose: to develop the personality and capacity of the individual, and to effect an understanding "between man and man". It is doubtful if the personality itself can be fully developed unless it can project subjective experience into concrete forms, and do this with increasing skill and exactitude; but obviously the second and equally important aim of education remains frustrated unless the individual can communicate subjective experience, and such experience can *only* be communicated by specific symbols. Such symbols are effective as media of communication to the degree that they are expressive as works of art. If we do not encourage our children to express themselves in symbolic forms, we fail to develop the most efficient modes of communicating experience. We leave the world dependent on a language of thought and a mode of reasoning that can only express the narrow and exclusive realm of concepts and judgments.

But that is not the whole case for education through art. However narrow and exclusive it may be, discursive reasoning is of the utmost importance for the development of humanity. But the vitality of thought is dependent on feeling. Again and again scientists and philosophers have confessed that their decisive moments of inspiration and invention have been metaphorical. That is to say, at the critical moment in the rational argument they have had to desert their abstract concepts and "think in images". The metaphorical faculty, as we may call it, is of the highest importance in thought itself, and the greatest works of philosophy and science are precisely those in which the metaphorical faculty is seen in action. One of the principle aims of education should be to preserve what every child is born with—a physical intensity of perception and sensation. These will inevitably be dulled by the growth of conceptual modes of thought; but these conceptual modes of thought have greater effectiveness to the extent that they retain acuteness of perception and a ready faculty for the recognition of similitudes.

Finally I must mention the argument for aesthetic education which Plato regarded as the most important of all—the moral argument. The same idea is implicit in Schiller, in Herbart, in Nietzsche, and even in Rousseau and Pestalozzi—even in Pavlov!—the idea that a causal connexion exists between action and character, between physical form and ethical form, between environment and virtue. All these educators were disciplinarians, but they recognized that discipline is not an abstraction (or if regarded as such, is always ineffective), and they put forward the idea that discipline is a physically conditioned disposition to harmony. Children are not born with such a disposition; it has to be induced. We must take care, however, that the harmony we take as a pattern is a natural one—or, as Herbart

[1] Susanne Langer, *Philosophy in a New Key*. Harvard University Press, 1942; new edition, 1951.

said, a *necessary* one; and all these philosophers agree that the only natural or necessary harmony is aesthetic harmony. Bring up your children, therefore, in automatic obedience to the laws of aesthetic harmony, and you will naturally, inevitably, create in them an harmonious state of mind and feeling.

Such a theory of education assumes an aesthetic perfection which may not be obvious in art as we know it today, and only fitfully apparent in the art of the past. But we must seek the best, and in any case must realize, as I have elsewhere said, that "the perfection of art must arise from its practice—from the discipline of tools and materials, of form and functions". 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.

SECTION II

THE GROWING CHILD AND CREATIVE ART TEACHING

PROBLEMS OF GROWTH

by

W. D. WALL

The most striking fact about human beings is the way in which a superficial similarity masks a great range of difference. In every dimension of personality—temperament, intelligence, special abilities, neuro-muscular control, dexterity and so on—children vary among themselves so much that generalizations about groups, even of a given age, sex and social milieu, are hazardous. Moreover, although for convenience, we speak of "temperament" and "intelligence" as if they were separable, a real child is a unique whole. A small variation in intellectual level between one child and another, for example, allied to similar temperamental endowment or to a marked development of special ability, may mean the difference between complete failure to meet the demands of a simple rural life and a tolerably useful and happy adaptation, or, at the other extreme, the difference between mere cleverness and genius.

Man is, however, a social being whose environment is as much a part of him as his innate endowment. His milieu includes other humans and, even in the most primitive societies, the products of an inherited and developing culture. This complex of institutions, customs and habits which make up the characteristic "way of life" of any culture can be seen as a series of more or less arbitrary choices among possible ways of behaving. These choices act as fields of force shaping each child from birth, and the process of growth is one of reciprocal adaptation to and modification of the cultural environment. The very young child, into whatever group he be born, is predisposed by his biological equipment to behave in certain generalized ways. Through his family first, then through formal education and widening contacts with his world, he undergoes a steady assimilation which tends to obscure differences and emphasize similarities.

Newly born children, for example, are disposed to feed and, in all cultures, with a few significant differences of handling, the very young feed in the same way. Later, though the aim, and what might be called the machinery of the food-taking process, remain the same, patterns of behaviour and, indeed, much of the psychological meaning of eating, differ from culture to culture and from social group to social group. Eating is essential to human survival, and tends, therefore, to similarity from culture to culture. The further we move from those activities which have direct survival value to those which, like religion and aesthetic expression, have a more remote significance, the greater becomes the range of inter-cultural variation. Hence some of the human variability in social behaviour is due to the variability of human cultures and of the smaller social, economic or regional groups which form those cultures.

Complementary to this process of cultural assimilation is the tendency for idiosyncrasies of experience to emphasize and foster differences in original endowment. Viewed from outside, the participants in a particular culture present a considerable degree of similarity. We are able to identify a "European", an "American", an "Indian". When we are ourselves within the culture, we become more aware of differences among individuals and less aware of those patterns of behaviour, thought and belief which form part of the cultural heritage of the group to which we ourselves belong. We are apt to assume that those aspects of development and forms of behaviour characteristic of most children in our own culture are developmental norms for children in general and to forget to ask ourselves whether in fact they are not expressions rather of the culture than of human nature itself. The closer the psychologist or the teacher comes to his human material, the more he

should become aware both of the uniqueness of each human personality and the way in which it is shaped by the immediate social group—family, street, economic stratum. For example, we are apt to talk of "spontaneous" or "free" aesthetic expression or of "free imaginative creation". By the time, however, that a child begins more or less spontaneously to scribble, he is already heavily conditioned by the environment. The very emergence of scribbling as we know it may itself be a cultural product. Where no opportunity arises in the culture for children to scribble, they are likely to find other outlets for the impulse to exercise the musculature of hand and arm. Hence, if we accept the idea that the surrounding culture induces uniformity while experience emphasizes individual differences, it may be less limiting to study the basic needs, drives and problems of young children and the varied ways in which they may be met, than simply to make an analysis of particular expressions of them as conditioned by a given culture.

The newly born child is almost entirely dependent upon his mother for survival and for his earliest social experiences. As he develops physically, he becomes increasingly independent. He begins to crawl and then to walk. Locomotion widens his world and the increased experience stimulates his rapidly developing intelligence. He steadily increases his knowledge of spatial, temporal and causal relationships both in the world of things and in the world of people.

This process of development is neither entirely smooth nor entirely intellectual. However permissive the environment, the child experiences frustrations. Some of these come from the immaturity of his own biological apparatus. He is, for example, unable to reach things that he wants or unable to pass small physical barriers. Some stem from the compulsions or prohibitions imposed more or less arbitrarily by his mother or other adults. Such frustrations perform the useful psychological functions of making him aware increasingly of himself as an entity distinct from others, of bringing him more and more into contact with reality, and of teaching him much of the nature of the world external to himself. The problem which has to be solved, to some extent afresh with each child, is how the evitable and inevitable frustrations of his environment may be constructive rather than destructive, how they may mould him for good rather than warp or destroy him. This is a problem susceptible of many solutions each of which will impart its peculiar cast to the personality.

The child's ability to tolerate frustration is rooted in his sense of security. Primarily this grows from his relationships with his mother and immediate family who as well as giving physical support should supply his basic needs for love and acceptance in an environment whose limits, both psychological and physical, though constantly expanding, should be relatively defined. The child needs a clear and consistent indication of what he may and may not do and of what is expected of him. This expectation must be nicely adjusted to his power to meet it. If more is demanded than he can fulfil, he will fail; if on the other hand he is never challenged, he will not fully explore the capacities which he possesses. The ideal is that successful activity should predominate. To a young child success is that which satisfies ~~desire~~ or wins praise. Levels of aspiration throughout childhood and adult life are more closely determined by what others convince us that we are able to do than is generally recognized. Thus the attitudes of parents and other adults largely determine the child's early notions of success and indicate to him the tasks he will set himself to accomplish. To the child, achievement and the praise and acceptance which go with it enhance his feeling of being at home and secure in his world and bring with them the tendency confidently to repeat the successful activity and to attempt others like it.

Viewed in another way, security, frustration and successful activity may be seen as complementary and interacting influences. The child needs to feel secure enough to accept the challenges which increasing growth will bring to him. In order to fail without losing heart, he must be sure that he will not lose love by failure and he must have, to support his self esteem, a record of success to convince him that failure is not the likely result of effort. Some failure, some frustration, is however necessary. These mark the boundary between the magical wish and reality, between imagination which inspires and fact which limits.

Right through the developmental period, and in increasingly complex ways, the child is exploring his environment, endeavouring to comprehend it and himself in relation to it. Through this expanding comprehension, he should increase his feeling of security in a world which widens every day under his eyes. This exploration is a subtle process. The child goes and sees; he manipulates; he sets in train sequences of cause and effect and watches the results. Much of his activity is of this pragmatic type and, unless it is killed by education, continues throughout life. He has other and more delicate means of comprehension. He plays with the persons and objects and relationships in his world. He pretends to be some striking figure—his father, a policeman, a doctor, the chieftain of his tribe—and by identifying himself in imagination with the chosen figure tries to understand and so to master it. It is important here to insist that, essentially, both these processes—the purely exploratory excursions into the world of objects and of predictable cause and effect, and the attempts to project his fantasy into persons and situations which arise in the barely understood

margin of his life—are primarily attempts to understand and, through knowledge, to gain control and security. It is also of interest to remark that psychologically there is little essential difference between the young child dressing himself up as a Red Indian and the adolescent day-dreaming of being a film-star. Both are exploring their world; both are projecting themselves forward; each, in slightly different ways, is experimenting with a human role and internalizing something from his conception of the interesting figure in his environment. The quality of the models offered by a culture, the ideals and ideas which they seem to represent, and the simplicity or complexity of the reality itself, will all bear upon the development of the child, enriching, constricting, moulding or warping his personality.

To this role-playing, however, there is a social aspect. The child or adolescent who plays a part, primarily so that he may himself understand and internalize his knowledge, is also expressing something of what he feels about situations and persons. This expression of his feelings and thought invites social comment such as the reactions of parents, play-mates, teachers; and these in part regulate how much of the role and of the behaviour it implies will be built into the immature personality.

So far we have spoken as though communication were secondary to the other processes briefly described. Essentially communication is involved in and forms part of almost every process of growth. Verbal language, it is true, is a relatively late development; and full command of it, even on the mainly intellectual level, is not gained by the majority in any developed culture. The child's language is that of mime, pictorial expression, modelling, gestures and action—a language whose terms are sometimes difficult for an adult to interpret and whose meanings change as development proceeds. Verbal language begins to develop in the first year of life and increasingly becomes the instrument of emotional expression, of intellectual communication, of social intercourse and of conceptual thinking. By its very nature, however, it is a complex adult product. The development of vocabulary, of a perception of fine discriminations of meaning and, especially, the comprehension of abstract concepts—such as "justice" or "freedom"—depend upon maturation of intelligence, upon the intellectual analysis of experience and upon the cumulative effects of verbal training. The child's ability to conceptualize, to abstract, and to fit his experience into the adult pattern of language is limited. Hence his verbal expressions are apt to be crude and imperfect. He attempts to express his thoughts, feelings and emotions, for his own thinking as well as for the purposes of communication with others, in a number of ways at the same time. He will draw, talk and even act simultaneously, externalizing some theme about which he is thinking. Whereas the adult may sit motionless in a chair weaving words and images in reverie, the child is likely to be all action, and to utilize many media at once.

Expression, whatever form it may take, is itself an instrument of growth and a necessity of development. What seems to happen under the impact of education in European countries is that the channels of expression open to the child become narrowed until their form is almost solely verbal. There seems no inherent psychological reason why this should be so; it is the effect of a cultural choice institutionalized in an educational system which implies that verbal expression, and particularly written expression, is the desirable medium and that other vehicles are inferior. For certain purposes—notably the expression of abstract concepts—this may well be true; on the other hand, the existence of a language of number indicates that words are not equal to the expression of every abstract concept. And the visual and plastic arts are a contradiction upon another plane.

The psychologist sees the child's artistic activity as a language, used for all the purposes of language—conceptualization, reverie, communication—and which, carefully observed, will show how the child is solving his particular developmental problems, in which direction his interests lie, how far he is liberating himself from anxieties, how far he is bringing his fantasy life into line with reality. This does not mean that every production of a given child fully expresses his whole personality. Nor does it mean that all children have an equal facility in non-verbal self-expression or even that there is a tendency for all children to choose the same media of expression. The most that can be said is that expression in visual form, since it corresponds to the most primitive form of thinking, that of the visual image, is likely to be the favoured medium and to have the most direct emotional appeal. In children's play with toys, in their spontaneous drawings, paintings, or modelling, we find the expression of a turn of thought, an emotion or a problem. Only by taking a series of productions by one child over a period could one tell the weight and direction of that child's thought.

Much the same considerations apply to the development of children at different ages. The young child, say at about three or three and a half years of age, is much concerned with muscle play and exercise of his limbs. He expresses himself through his toys and through play. His drawing is apt to be an incoherent scribble which, if pressed, he may identify as an object or a person. A little later, drawings of people and houses and trees begin to appear, schematic and lacking in accuracy of detail. Drawing or painting at this stage is still much more a question of finding out what happens than it is of expression in the full sense, though the product is

often identified by the child with a fantasy. Play with sand, wet clay, water, blocks and similar unstructured material should also be satisfying a number of needs—for manipulation, for the externalization of fantasy and the solution of personal problems. In this period, however, which corresponds in many countries to the nursery school age, the child proudly shows his productions to other children and to adults. He is becoming more widely socialized and beginning to co-operate with contemporaries in play and in forms of group expression, such as dance, mime, song, the production of three-dimensional models and collective paintings.

Somewhat later, in junior school groups, pictorial expression is serving all the purposes of language. Children continue to show, through the expression of their fantasy, what is causing them uneasiness or peculiar satisfaction; they comment upon their own relationships with others, they personify their fears, and project their aggressive fantasies into "dangerous" situations. More and more they draw as a means of thinking and work out their problems by the juxtaposition of visual images on paper, with intellectual as well as emotional commentary. Increasingly, however, they attempt to draw what they see and what interests them; and much of their work is pure description. This shift from preoccupation with fantasy to a greater preoccupation with fact, is in accordance with what we know of psychological developments in middle childhood when the child has already gained some clear idea of the distinction between his inner world of wishes and desires and the world of things and is turning his attention more and more objectively outward to the concrete and the real, a healthy and necessary process.

An aspect of this process deserves special comment. With the increasing objectivity of the child's thought comes an interest in technique. Children want to know how best to say in colour and line what they wish to say. In western cultures, under current methods of teaching, this impulse shows itself most frequently in a willingness, even an eagerness, to produce repetitive patterns, to colour-in designs and pictures already printed for them and to some extent to copy. For the child's subsequent artistic development these forms of expression may be undesirable—as over-much reading of comics is for growth in verbal expression. What is important is to recognize that the demand for improved technique and the desire to comment objectively upon the real world are psychologically healthy. The task of the teacher is to use these trends intelligently.

Throughout the period of childhood, up to at least the age of 14 or 15, the child's inborn intellectual efficiency, his sheer native intelligence as distinct from his acquirements or educational efficiency, continues to develop in power. In addition, special abilities of an innate kind such as underly the appreciation and conceptual manipulation of form become more markedly mature during the early years of puberty. Thus, for almost the first time in the developmental span, at the teens, sheerly artistic expression becomes possible—an expression which is disciplined, creative and aesthetic. Prior to the teens the quality of a child's drawing depends much more upon his opportunities to practice visual expression, upon his intelligence and upon his freedom from inhibiting conflicts. During adolescence, performance is conditioned by special abilities, by intelligence, by the way in which the child's interests have developed, and especially by the kind of art education he has received in earlier years. In most western cultures adolescence is a period of heightened sensibility to human, and especially, to personal relationships. It may also be a time of increased awareness of the beauty of things—of landscape, architecture, painting, sculpture and so on. Sometimes this preoccupation with things is a means of escape from pressing personal problems; sometimes it is genuinely aesthetic. Often the two are so closely interfused as to be indistinguishable. Not infrequently the reshaping of the emotional life which takes place under the increased impulsion of the sex drive liberates fantasies which have been dormant during middle childhood or reanimates conflicts which have been shelved. Under the impact of this stirring of the emotions the adolescent may produce poetry, paintings, compositions or music having much in common with the work of artists like Blake or El Greco, which, somewhat schizoid in character, is nearer to the raw stuff of the unconscious than the more intellectual or objective productions of say Canaletto or Pieter de Hooch. What in fact one rarely finds, with present methods of teaching, among a group of young adolescents, is the use of visual expression as pure communication—even in the sense that one finds it in young children. The work done in school is often commonplace enough, reasonably disciplined and correct. Alongside this may go private productions created for purely personal reasons which the adolescent will only reluctantly show to others and then only to those to whom he thinks he can reveal his intimate thoughts without being misunderstood. Furthermore, whereas with young children brought up in a reasonably rich and permissive environment, pictorial self-expression is almost universal, it is at present far from universal in the teens. Factors of self-consciousness, of the intense emotional significance of certain symbols for individuals—for example the human figure—of the presence or absence of special ability, of the valuation in the immediate environment of particular forms of self-expression, of the availability of other outlets, all operate to produce greater heterogeneity in groups of boys and girls

between the ages of 13-14 and 17-18, than at any previous or subsequent period.

This does not mean that necessarily we should expect a diminution of artistic activity in adolescent groups. If we are careful to distinguish between the aspects of purely aesthetic outlet and those concerned more strictly with language and communication, then it is safe to say that all adolescents, if they are themselves stable and if their previous art education has been adequate, should be able to use visual artistic expression as freely and serviceably as they use verbal expression. Where inhibitions exist, they are likely to reflect either a general personal disturbance or a lack of sensitive and child-centred preparation in the previous educational experience.

From this schematic sketch we must revert to the original thesis. Drawing, painting, modelling and similar visual means are a few only, although, in a psychological sense, the most primitive and "natural", of the modes of control, understanding, contact and expression open to human beings in their developing relation to themselves and to their environment. Early thinking is largely by means of visual images and even when other means have been developed, particular individuals may always think visually and all of us tend to revert to visual imagery when tired or, in the form of dreams, when asleep. Whether the visual language is developed in any given child, the form it takes, and its serviceability to the emotional life will be determined by the opportunity afforded by the culture generally and by the facilities existing in the child's environment. So too, to an extent which few as yet realize, will the subjects which the child takes as symbols for his expression and their meaning to him, be determined by the idiosyncracies of his own experience and by the valuations which his own culture appears to place upon such things as houses, flowers, people and the objects of daily life.

Any theory or method of art teaching which fails to recognize such cultural determinants of visual expression, its intimate connexion with the emotional life and preoccupations of the child, and the fact that, at least prior to adolescence, intelligence and physiological maturation are the principal factors in technical facility, is likely to do violence to the development of all forms of visual expression as a serviceable language for every child and adult and to prevent the flowering among the more gifted few of aesthetic expressiveness of a high order.

EXPERIENCES IN GROWTH AND DEVELOPMENT

by

VIKTOR LOWENFELD

The over-emphasis in our traditional systems of education on intellectual learning has led to a high degree of specialization and the relative neglect of those elements of growth which are conducive to the development of an integrated human being. In a well-balanced education all components of growth, whether emotional, intellectual, physical, perceptual, social, aesthetic or creative, are equally significant and they are pre-eminently present in art experiences. This will be clear if we trace the stages and analyse the significance of these components in creative development.

The *emotional release* derived by an individual from his creative work is usually in direct proportion to the intensity with which he identifies himself with it. Generally four steps in the intensity of self-identification may be recognized. Firstly, there are *stereotyped repetitions* which do not show deviations and which are indicative of the individual's inability to adjust to new situations. Secondly, there are *objective reports* in which the individual excludes his personal participation by representing the world around him by generalizations. Thirdly, there is the *occasional inclusion of the self*, in which the individual develops schemata which are alike, but when the experience is strong enough he departs from them and tends to characterize and distinguish those objects which have meaning from those which have not. Fourthly, there is *the inclusion of experiences of the self*, in which the individual expresses his own experiences with his own means according to his own level of development, closely identifying himself with his creative work in what we usually call "self-expression". The emotionally stable child is characterized by the flexibility with which he can identify himself with his own world of experiences.

The child's increasing awareness of himself and his environment is usually indicative of his *intellectual growth*, and in his art experiences this developing alertness is reflected in the details which he includes. The knowledge at his disposal when he creates changes with his mental development. Yet in

children of the same mental age, a great variety of knowledge is revealed and, under normal conditions, this is an indication of differences in intellectual comprehension. Thus, we might say that a five-year old who, when drawing a man, is only aware of his head and legs is presumably less advanced intellectually than one who also includes the body and features. However, the details included relate to different attributes at various age levels, so that at lower ages drawings full of subject-matter details usually come from children with high intellectual awareness but, as the child grows, details come to have a different meaning and may now refer to greater differentiation in colour, more specific awareness of size and space relationships, or more involved recognition of social issues. It is well to remember that such distinctions refer to the unconscious mode of art expression in the child.

The knowledge we possess is only partially brought into active use. Thus we know more words than we use in our daily vocabulary. The child paints what actively engages him, but unconsciously he has a fund of knowledge upon which he can and does draw in the creative process. In motivating art work it is often helpful to bring this latent knowledge into active use.

The child's *physical growth* is reflected in his creative work by his capacity for visual and motor co-ordination, by the ways in which he draws a line, controls his body and utilizes skills.

At first, the marks a child makes, such as " scribblings ", will be indicative of his emergence from a state of passive uncontrolled motion to the beginnings of co-ordinated body activity. Gradually this co-ordination will become highly specialized and may lead to that very fine degree of control necessary in order to make sensitively minute differences of movement. However, what is important in art experiences is not only this direct participation of the body in the physical artistic activity but also the conscious and unconscious projection of the body-self into the creative work. The expression of autoplastic experiences usually refers to the conscious projection of the body-self in this respect, while the projection of unconscious muscular tensions and general body feelings is often called body imagery. Both are intimately bound up with physical growth.

Perceptual growth can be seen in the child's increasing awareness and use of kinesthetic experiences, from early simple uncontrolled movements to the most complex co-ordination of arm and linear movements. It can be seen in the growing elaboration of responses to visual stimuli which progress from the simply conceptual, found in early child art, to those in which there are highly differentiated analyses of the visual experiences. Perceptual growth is revealed in growing sensitivity to tactile experiences, as, for instance from the mere kneading of clay to the most sensitive tactile reactions involved in clay modelling, sculpture and other forms of plastic art. Systems of education orientated towards intellectual learning tend to neglect the vital qualities inherent in perceptual experiences.

Social growth, or the increasing ability of the individual to live co-operatively in his society, is one of the factors of greatest significance in human development. This can be better achieved if the child develops it from the very beginning by first learning to identify himself with his own creative work. Once he has been able thus to face himself he will then be better able to extend beyond the self and see the needs of others. By the very nature of the creative process, the child continuously goes through experiences of self-identification as, for example, when " he feels like a line which goes up and down " or puts himself into the *place* which he is drawing. This inclusion of the self and of others in his creative work, this sensitive identification with his own and their needs, is most important for the awakening of social consciousness, for without it co-operation would be difficult to achieve.

At first, the child is mainly concerned with the self and his immediate environment. In his creative experiences he establishes no other order but one of *value relationships*. As he grows he finds out that he is not alone, and this first explicit consciousness of others is an important step in social growth which he expresses in his creative work by a new spatial order, often signified by a base-line in a drawing, a visible indication of his new relationship to the world outside. He then gradually discovers his social interdependence, his power to achieve more in a group than alone. This highly significant stage in social growth should be given more support in methods of education. We still regard " gangs " as a necessary evil in the child's development instead of using them constructively. Creative group work and planning should be given a more central position in educational methods. They will enable the child to develop identification with the group without losing his self-identity or sacrificing those individual qualities which are necessary for creative production.

Any form of creative activity involves *aesthetic growth* which consists of bringing into harmonious relationships other components of growth, and is essential for well-integrated thinking, feeling and perceiving and their properly organized expression in whatever media we choose. Aesthetic growth is organic, with no set standards; it may differ from individual to individual and from culture to culture. A creative work grows by its own inner principles and if we attempt to regiment aesthetics, we arrive at dogmatic laws. This implies that all set rules rigidly applied to creative expression are detrimental to aesthetic growth, which reveals itself in the creative products of children through their developing sensi-

tivity to the integration of their experiences. Children who lack aesthetic growth mostly show little feeling for organization and unity either in their thoughts, feelings and perceptions, or in the expression of them.

For the purposes of discussion the various components of growth have so far been considered separately but *creative growth* consists of the power to unite and use all of them freely and independently. In art experiences these components are closely interwoven and integrated, and it is because this unity of experience and expression is intrinsic to any creative process that art education is so essential. Creative growth starts as soon as the child begins to document himself, which he may do by producing babbling noises or later on by inventing concepts for such things as " man ", " house ", " mountain " and so on. The fact that it is *his* concept, *his* invention, makes it a personal creation. From this simple early documentation to the most complex forms of creative expression there are many intermediate steps in creative growth and it is with these that art education should be concerned. Children who are inhibited in their creative expression by dogmatic rules tend to lose confidence in their own original power of artistic creation and so many reach adult life with their creativeness warped or destroyed. Since the very nature of creative activity is intuitive, to preserve it and unite it with the mature mind is one of the highest purposes of art education.

PLANNING ART EXPERIENCES

by

MARION QUIN DIX[1]

The planning of art experiences needs to be approached on the basis of principles derived from modern 'theories of psychology and education, including such propositions as the following. Every human being must do his own learning; the teacher can at best but contrive an environment from which the learner will take according to his needs. Thus, all learning should be self-directed. From the beginning learning takes place as part of a social process. Each self-directed learner must relate himself to all members of the group.

One of the teacher's chief duties, as the most experienced member of the group, is to see that the social process is a permissive one, in which each member will feel secure and free to express himself, establish his own aims, and be valued as a contributor and as a critic.

Accordingly, we must try to develop young people who will be sensitive and respectful towards their own natures and the natures of their fellows, who will claim freedom and accept responsibility for their own living and be capable of clarifying their purposes, organizing their energies, and of planning and working with their fellows. These are the purposes on the basis of which good art experiences can be planned, and we should seek situations, enterprises, materials and methods which, when well used, will favour the development of these capacities.

The general attitude thus will be one of exploration and discovery, so as to help children to discover their environment with all its variety of materials and natural forces, and in so doing to discover their own interests, desires and growing capacities. This self-discovery will be constantly intermingled with the discovery of others. Education, in order to make a child rich and expressive in personality, must include a wide knowledge of the outer natural environment, of the inner environment of self and of the social environment.

To foster the best growth for the child, we should encourage him to participate to the utmost as a person in the planning of his art experiences, and to share with us an exploratory and experimental attitude at all times. Thus we will ensure his constant creative independence, so that all unexplored possibilities, new media, and every fresh corner of his world, will be approached with special interest, which will extend to include ideas of his own and the suggestions of the group. Meanings that he gives to what he sees around him and interpretations that come up in discussion with his fellows should be given careful attention so that their development in appropriate expressive form may be encouraged.

The children's interpretations should be our basic concern and we shall not be interested in representation for its own sake. The human meaning and value of the arts lie not in mere reproduction but in the interpretive moulding of experience by the human mind and spirit. Children are never too young to deal with their reactions to what happens

[1] In collaboration with Lester Dix.

to them and to put their personal stamp upon experience through their own idiomatic expression. If teachers and parents understood this fundamental value of art activity they would cease trying to impose adult standards and forms on children's work.

Art experience may be appropriately concerned with all human emotions, social relationships and intellectual ideas to be felt, sensed and met in the environment. This is especially evident in many primitive cultures where the arts are integrated in the life of the people and where the contribution of the artist can be a vital factor in the development of the cultural pattern. Such vitality within the arts is always associated with clear observation, close emotional identification, and a strong sense of membership in the native cultural milieu. An important problem of present-day education is that of re-capturing, under the complex and distracting conditions of modern civilization, this integrated relationship between the individual and his world.

The children's need to come to terms with themselves and their world sets the essential problem for the art teacher, whose particular responsibility is to make the child's environment as rich, as challenging and as representative of the wide world as he can. In so doing he will work with his colleagues and the children in an effort to provide as many kinds of materials as possible, so that even the ordinary classroom is vastly enriched with opportunities for a wide range of activities and expressions. Frequently, the hallways and the out-of-doors can be made useful extensions of the classroom or the art room.

Further, many valuable art experiences can be naturally and easily related to projects having scientific, mathematical or social content. Art can be made an integrated part of such experiences without allowing it to become the mechanical servant of other subjects in the curriculum. Associated learning is inevitably connected with any group undertaking focused about the arts. Properly encouraged and guided, children thus learn a great deal about social interaction, about their individual roles in a group process, about leadership and the inherent disciplines of committee activity and the completion of voluntary assignments. Practical and common-sense judgments are built up in adapting ideas, efforts, plans and materials to the carrying out of a purpose. Care of tools and materials and good work habits tend to become established. Experience in human relations is gained in the united pursuit of a social purpose. The child becomes not only more effective in his art expressions, but a better person in all ways. Moreover this related learning is acquired with little conscious effort and strain, because of the easy and informal atmosphere of freedom and enjoyment in which it takes place and because it serves the needs felt by the children themselves.

Educators are becoming increasingly aware of the importance of evaluation and for art educators two aspects of self-evaluation would seem to have special meaning. First, work in art must include self-evaluation. The expression of the artist is peculiarly his own and there is a sense in which no one else can provide a complete and final measure of his success. In the extreme case, he may and does stand alone in putting a value on his work. His expression often is not simply the result of a clearly previsioned purpose. The more imaginative and creative he is as an artist, the more his conception will grow as he proceeds and he will be forced to evaluate continuously as he works. Secondly, a fundamental characteristic of art expression is that it is a fully integrated activity on the part of a human being who seeks satisfaction in his expression, making judgments of value in all that he does.

The child who is allowed and encouraged to function as an artist is learning to be a whole person. Self-evaluation is essential to this kind of learning, and the good teacher will encourage him to make his self-criticisms and his judgments of the work of others constantly more objective and realistic, more appreciative and understanding.

FIRST FINE RAPTURE

by

AMÉLIE HAMAÏDE

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 fused in a single one: that of *living*.

Thus the richness or the poverty of their childhood environment can have a decisive effect 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 enchanting 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 rewarding 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 materials which will 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 paralysing 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 his 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 for ever greater 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—naïve 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 so on 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 of every size. 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. For they will not have been prematurely constricted by any artistic or pedagogical rules. The essential thing is that, at this happy age of abandon and rapture, their innate faculties shall awaken and be strengthened in tranquillity, away from outside influences which deform and disturb, which impose a way of seeing and a technique foreign to the spirit of the child. 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 withdraw 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 judgment. But what enchants everyone when the cold weather comes is to gather round the great open fire and, seated a little way off in a circle, to contemplate enraptured, the play of the leaping flames. Pictures, living pictures without end, which stab and lick and curve and creep like so many little flags in the wind.

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.

No one can for 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 enthral 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, so that the work of the teacher, despite its diversity, will emerge as a harmonious whole, that of leading the child, from rapture to rapture, towards the joy of serving and of living.

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, of 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.

Above all, this activity will fan and keep alive the interest of the pupil in discovery and in life. Instead of destroying, as usually happens in the traditional

school, all the feelings of childhood wonder at the richness of nature and the world, it will make of them a starting point, a springboard, fostering them and developing them at the precise moment when they burst into flower and are revealed in all their spontaneity. To wait overlong or to impose on them some extraneous form would probably involve the risk of extinguishing them for ever.

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. *(Translated from French)*

ART IN THE KINDERGARTEN

by

MARGARET R. GAITSKELL

On the basis of a study of 9,000 children, made over a period of more than two years in Canada, it is possible to describe with a reasonable degree of accuracy some of the tendencies shown by little children in expressing their ideas and feelings through art.[1]

It must not be assumed that every mark with paint or every form in paper or plasticine produced by a child has the significance of a communication of thought or feeling. Before making marks or building forms for the purpose of conveying a message, children go through an earlier period of development characterized by manipulation and experiment with materials. (See Plate 22a) No matter what medium the child uses, his procedure is first to play with it, producing shapes at random. In time these shapes become more controlled, in the sense that the child can reproduce them, should he choose to do so. Then during the manipulative stage a shape is recognized by the child, probably because it has a certain similarity to some familiar object. This shape becomes a first symbol. (See Plate 22b)

The manipulative stage is a normal one for the young child. Care must be taken that he is not unduly forced into the symbol stage before he is ready for it. With a reasonable variety of media, with experience in their manipulation, and with a minimum of guidance on the part of the teacher, the symbol or representational stage will be achieved in due course.

The first symbol is frequently that for a human being which may be roughly oval or circular in shape. The child, however, quickly enlarges upon this so that eyes and mouth are added to the head together with other parts of the body having the greatest meaning for the child. Limbs are often attached to the head before the idea of body is achieved. Subsequently, significant details are added to the basic symbol in order to indicate specific people.

The symbol for human beings is often fairly well established before the child attempts to form symbols for other objects. Whatever objects are subsequently depicted in symbolic form will depend upon the actual or vicarious experiences which hold greatest interest for the child. All such symbols are subject to an evolutionary process similar to that described for human beings.

Following upon the formation of symbols, frequently a number of curious and interesting developments may be found, for instance, attempts to establish such items as borders, baselines, skies and backgrounds to surround the symbols. (See Plates 22 c and d) Furthermore, some readily recognizable types of composition appear. Skies and baselines are often indicated by means of lines drawn respectively across the top and bottom of the page. Treatment for backgrounds develops slowly, and then often does not constitute a true background. The child, wishing to add further information to his picture, may place his additional thoughts in the only available space left for them in what might be a background in a more mature production.

A child often extends in size certain parts of a symbol in order to emphasize an idea related to the symbol as a whole. To present the idea "I am eating an apple", for example, the teeth might be delineated in such a way as to be out of all physical proportion to the head.

The types of pictures sometimes described as "fold-over", "X-ray" and "series" are familiar to people who study the art work of young children. In the "fold-over", the child depicts symbols which apparently are lying on their sides or standing upside down. In the "X-ray", one object may be seen through another. The "series" illustrate a number of events connected in thought, but remote in time

[1] A full report of this study may be found in *Art Education in the Kindergarten*, by Charles D. Gaitskell and Margaret R. Gaitskell; Toronto, the Ryerson Press; Peoria, Illinois, Chas. A. Bennett Co. Inc., 1952.

and space. All three types are normal modes of expression, since they depict characteristic thinking on the part of children at this age.

Some adults become impatient with the apparently slow rate of development shown by the children in their art work. With the intention of hastening development, or of improving skill and the appearance of the work, they design symbols of their own for use by young children in general.

We have studied the effects of such symbols upon the development of children and have found that their use interferes with the development in artistic expression of all the children who were subjected to them. Those who were asked to copy adult symbols appeared to be retarded, at least for the length of time they used the symbols, in comparison with children who devised their own.

At the manipulative stage, children may or may not name their paintings. At the symbol stage, they derive their subject matter either from direct or vicarious experience, but the former has the greater appeal for them. Thus, for instance, of 5,000 pictures which were studied, 71 per cent were based upon direct experience. Most of the subjects which they select include aspects of life at home, at play, at school or in the community, together with flights of fancy having some basis in experience, for example, where Mother may be likened to a queen.

Much the same is true of the selection of subjects in working with media other than paint, particularly with cut paper and modelling materials. The similarity is not, at first, so noticeable with box and wood sculpture, in which the child appears first to make the object at random, without giving it a name, then sees a resemblance between the object he has produced and some object in his experience. As he builds, he may give several names to the object as it develops. Finally, comes the stage at which the child partially plans in advance and produces an object having a definite title.

Although children at the manipulative stage may work without stimulation by the teacher, those in the symbol stage soon exhaust their ideas and require some motivation. They may be encouraged without much direct effort on the part of the teacher, but rather by means of the presence of new and interesting materials, by seeing their classmates engaged in art work, or by observing the finished work of other children. The teacher may assist directly in various ways, for example by verbal means with individuals, or with groups, using music or song, story or verse, by helping the children to define a problem which they would like to solve, by the use of visual aids, or through the organization of an excursion for the purpose of expression. Co-operative effort can be a spur to activity. In all these methods, the more concrete the motivation, the better the results tend to be in both pictural and three-dimensional form. However, this question of motivation calls for sensitive awareness on the part of the teacher.

In the course of our researches experiments with dictatorial methods of motivation in which the children were commanded to draw a series of objects according to a teacher's directions, showed that such methods retarded the children's development in expression.

Guidance of little children during their art activities should be concerned with their maximum development through experiences in art and with the establishment of good working habits and useful skills.

The habits of work which may be considered most desirable include the ability to procure and to store their own supplies, to work agreeably with other children, to respect the rights and property of others and to obey the teacher's instructions since these are for the good of the greatest number. A teacher requires much patience to induce these habits.

Skills related to painting, cutting, assembling and pasting can be gained more rapidly and efficiently if they are associated with a specific and purposeful activity involving expression, rather than with a formal exercise.

At the manipulative stage, children require little or no guidance, apart from that associated with habits and skills, but at the symbol stage guidance on the part of the teacher may be necessary to help develop self-reliance and in the expression of ideas in regard to work and appraisal. Guidance during the working period may be effective if offered quickly and only when absolutely necessary. During an appraisal period, guidance should include praise for honest effort, and the children should discuss with one another the work completed.

The success of art expression in the kindergarten depends upon a variety of factors, of which the quality of the relationship created between the teacher and the children is the most important. Clearly, certain types of teaching restrict expression and hinder development. The teacher needs always to remember, especially in all situations during the art sessions, that domination over ideas, working habits or design will militate against the educative values inherent in the programme of art education. The teacher should seek to achieve that delicate balance whereby the necessary role of leadership will be of such a character that, without dominating, it will enable the children to develop their own abilities, and to express their own ideas. Otherwise neither the art nor the education can be successful; but, when such a relationship is attained, it can bring rich educational and artistic rewards.

CREATIVE COMMUNICATION

by

PIERRE DUQUET

The 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 be not 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, and particularly so in the years between 6 and 10, which is outstandingly the golden age of creative expression. This period, between 6 and 10, rightly called the school-learning age, presents certain special characteristics which can only be understood if we take into consideration the following two facts which the psychologists have pointed out. 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 self and turns towards social behaviour which is gradually submitted to the discipline of reality and reason. Drawing in its role as a language is about to be born and to develop. The child who has become a school pupil will no longer be just a child. The learning of certain techniques and the acquisition of knowledge with the disciplines they entail and, above all, learning how to write, involving the necessity of controlling the motor action of the hand, will all condition the evolution of his graphic expression.

Before considering this period between 6 and 10 in detail, it is necessary to look back at the years which have preceded it, so as to have a clear idea of the content and nature of the initial phases of creative expression in order to understand the ways in which it is going to evolve.

The first thing we want to know is how the need for creative expression arises. 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, from a purely physiological need or perhaps in imitation of the behaviour and gestures of adults. 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. Of course, we have to realize that this resemblance is a purely subjective one which an adult would not understand. But the idea of representing things has been born.

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. The representation takes on more than one meaning; it is the living person, the thing itself with which he is going to play.

At this age, from four to five, 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.

Wallon has said that "in a drawing a child is in process of playing with his emotions on a plane surface". And by analogy with a game, it goes through the same process of unfolding in time. It is, above all, action.

The initial schema constitutes the centre round which will be arranged, somewhat arbitrarily, various items derived from his memories, his feelings and what happens to interest him at the moment.

If he wants to represent war, he first of all composedly draws the soldiers in battle order, then, using his pencil as a sword, he strikes them and pierces the paper at that point.

The child does not have a complete conception of what he sets out to make; he has a starting point and after that he is in the play of his emotions. He appears to make successive additions to his work corresponding to the unfolding of an action in time. Those items which he adds later may sometimes become the most important and give rise to something unforeseen. 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 the interest is exhausted, he will stop.

With painting, the first concept will sometimes be covered over by another layer representing a new conception.

With modelling clay, the figure represented is more realistic because it has volume. It is easier to make it live. And even more than with drawings which remain static, the figures call for movement. So the child will take a figure and make it gesticulate, or he will open its mouth, tear off its arm, cut off its leg and generally give free rein to his aggressive or affectionate instincts.

By means of this personal play, he frees himself of all the complexes which beset him but he also projects himself into it. Already he, in this way, is laying down the pattern, somewhat schematically, of his affective life with its joys, sorrows, desires, preoccupations and conflicts.

But there is a moment when looking at his drawings or his modelling, the child becomes aware of a more intelligible result, recognizing that there is a closer relationship between his intentions and their realization. To the pleasure of painting is added that of something accomplished. He is in touch with his creation.

Such, in brief outline, is the process of evolution of self-expression, from its beginnings up to school age. What will be the effects upon it of the physiological and psychological changes the child undergoes at this age, and what will be the influence of that external factor comprised in the artificial environment of the school?

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 paintbrush 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.

Later 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. 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. An element in the composition is not included for its own sake but because of its affective potentiality and especially by virtue of the particular place it serves to fill.

Conquest of hand, of paper and of thought. The child who used to see people and things in a generalized and subjective way—an arm drawn beside a man is conceived as accompanying him but not as being part of him—who with his self-centred logic used to set out his schema alongside each other in an association that was purely subjective, often in this way confusing association of ideas with causal effects—the sun does not fall because it is high up—is about to understand relationships, causes and apparent contradictions. He will soon feel the need to verify and discipline his visual representations in a logical way.

It is at this age that the duality arises between play (the pleasure principle) and constraint (the reality principle). As Freud has said, the reality principle is opposed to the pleasure principle because it demands that we should weigh up alternatives, endure tensions, learn to wait and even to renounce. This adaptation demands a submission, a complete acceptance which will reconcile actions with reality.

The former tendency to accept things in their entirety now gradually yields to that of analysis and synthesis. Whereas previously the child was unaware of contradiction he will now become accustomed to logical deduction. Creative expression from being an impelling game, becomes a resolute activity increasingly directed towards an end, that of logical and rational representation.

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. As Piaget says, it is through social contacts and through the impact of his thought upon that of others that the child is obliged to engage in the processes of verification and proof. Proof arises from comparison and discussion. Is not reasoning, which is going to enter more and more into the process of creation, a form of discussion which the child conducts with himself?

Progress arises out of this gradual advance towards the stage where he becomes aware of increasing correlation between his intentions and his achievements. But this is a two-edged weapon, for the day will come when the critical sense and logic will produce a contrary reaction. May not this effort to achieve objec-

tivity destroy subjective feeling, the personal contribution, the individual inspiration, or even art itself, all for the sake of knowledge?

The effect then of the social life of the group will be felt, but not as a constraint. The creative gift itself, so deeply rooted in his individuality, will now be socially motivated and expression will become a desire to communicate. It is in order to be better understood that the child will integrate himself with the group and find strength in its support. The friendly presence and sympathetic warmth of the class itself will sustain his need for creation, enabling it to flourish. His mode of expression will become more effective, more assured, more subtle by dint of contact with the expressive work of others. He will now create not only in order to express himself but also for his companions.

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? He is the dispenser of all knowledge and, as such, crowned with such an aura of prestige that may he not be tempted to take advantage of it?

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? His attitude will be determined and will arise from a study of the nature and conditions of free creative activity at this age.

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 this first free drawing having been sympathetically regarded by the teacher, will be the determining factor of the child's adaptation. He has come to school, so he has been told, to acquire knowledge and techniques, to learn reading, writing and arithmetic, and the first gesture required of him tends to make him aware of his power over things and over the world. 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 exchanges and help the child's first steps in learning.

At this stage every opportunity should be taken to make the most of drawing. The teaching of reading by the global method lends itself admirably to graphic illustration. Give the child a little notebook in which he can depict and write either the word he is studying, always a concrete one, or a phrase, when it corresponds to an idea that he wants to express; his drawing will suggest the word or phrase, which he will then recognize and remember more easily. Let everything be done through art for art. Each new piece of knowledge should be fixed in his memory through pictorial representation, not through a sample drawing made 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? As far as I am concerned, I leave that attitude to those aesthetes who seek in childhood's self-expression the echo of the searchings of *avant-garde* painters and their own satisfaction, for whom the least trouble would be not to interfere with the child.

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 he should 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 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.

The schema of a child of this age have endless possibilities. They are so real in his mind, that they form a centre from which he can reach out to infinity. These schema must be brought to life, nourished, bringing out their potentialities, of which the child is as yet only dimly aware, so that gradually he can be led to modify, enrich and develop the original single-purpose ideogram, which he has conceived and which represents merely one stage of development.

Proceeding by a series of mutations, these ideograms gradually acquire new significance. Taking the original childish drawing, the teacher leads the child on by tactful suggestions, to simple deductions, comparisons and distinctions which release his imagination and contribute to its development. His mastery of artistic forms increases, as it must do if he is to express himself fully. Every form of expression requires a technique, and the child must have his own individual knowledge of forms before he can express himself freely in the visual arts. To teach him these forms, or to make him copy them from a model, is fatal, since the use of symbols suggested by an adult appears to inhibit the child, paralyse his faculties and retard his development. It is essential that he should discover his symbols for himself, for they must express his own particular approach to the world, his unique and liberating vision.

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 scribblings, 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.

Painting lends itself to this new spirit; in particular to a sense of purpose. The child should alternate painting over outlines already drawn *by him* with painting direct onto the blank paper. The latter method should be used on large sheets and with large brushes; it helps to free the child from slavishly following his drawing, but its chief advantage is that it loosens and broadens the movements of his hand extending them to his whole arm. As the child is usually restricted by school work and the size of exercise books to small, careful, detailed drawings, these large-scale attempts, the time spent on them and the more tangible result obtained appeal more greatly to him. They help him to plan his picture beforehand, and to see it as a whole while he is working on it; they broaden his vision. Subjects are more boldly treated, the relationship between the coloured surfaces is more clearly revealed, tonal harmony or lack of it is intensified, spaces that need to be filled, dead surfaces that need life instilled into them, are more readily revealed. The child is set on the road to balanced composition with basic as well as visual harmony.

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. As Luget observes, the truth is that the very fact of trying to obtain a resemblance is enough to make the child think he has succeeded. Children draw not what they see, but what they know about things. What they produce is a sort of definition, which expresses the essence of the object: an intellectual, but an unconsciously personal interpretation of it.

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? Such qualities as these characterize children's drawings. Any attempt to correct these errors stifles the child's self-expression. A slow process of evolution occurs as the child's sensory experience increases, and he acquires and uses new techniques of expression; he passes imperceptibly from symbolic and ideographic representation to visual realism.

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 the child's reasoning and critical faculties may have killed his spontaneity.

If other techniques are brought to his assistance (most usefully, lino-cuts, with their sharp contrast of black and white evoking an interest in composition and balance, or montage, with the emphasis on direct colour harmony), they will only revive a small spark in his flagging imagination. He is less eager to express himself in drawing now that he has other means; he can now resort to writing and express himself in a story.

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. Although drawing remains a means of expression, it can become also an instrument of knowledge and investigation used in observation lessons, as for geography sketch-maps; no longer used in a personal and intimate way but for impersonal, objective and informative purposes. 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 syncretism 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. He is constrained by a kind of shame. 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 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, to help him to get away from those ready-made formulas 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 by the fact that 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 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. If we concentrate, when drawing a flower, merely on making a faithful copy, we lose sight of its essential nature; concentration on detail blots out the wider reality. Without completely abandoning his original vision, the child must change and adapt it gradually as time goes on. Visual realism must never kill creative expression.

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 towards developing, on 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.

(Translated from French)

ART AND THE ADOLESCENT

by

A. BARCLAY-RUSSELL

In order to understand the teaching of visual art to the adolescent, the teacher needs to have clear ideas about the function of art in society, convinced that art is not just the fruit or ornament of civilization but the expression of the life of the community in which all must take part.

The essentially intuitive character of expression in art must be fully comprehended, for the teacher has by all means to preserve and enhance this faculty in his pupils, aware that it is the actual act of creation itself that has such an essential function to play in establishing mental growth.

As the child grows into adolescence the consciously intellectual, logical and critical faculties develop very quickly. As a result his natural reaction, encouraged by current educational belief, is to reject all standards which do not conform to a logical approach. Painting and drawing which are not photographically accurate in representation not only offend his ideas of art itself but tend to destroy the structure of confidence he is being encouraged to build upon purely intellectual conceptions of life and standards of judgment. The adolescent is shamed at the inadequacy of his own drawing which he can now see critically. Therefore, either he ceases to paint altogether or he demands training that will give him a skill in conformity with the standards which seem to be universally accepted.

Failing the real help which the good art teacher can give in this crisis, such reactions are inevitable and fatal to the adolescent's hope of self-expression. Unfortunately, all too often, far from assisting him to have confidence in the rightness of his natural sense, the art teacher is privy to the destruction of the very qualities which it is his paramount duty to preserve. The teacher who declares that if the growing boy or girl expresses a wish to learn technical skills it is time to teach them, is entirely failing to apprehend the real nature of this wish, or to recognize the importance of ensuring that quality of imaginative growth in the adolescent which, if it is allowed to survive, can alone ultimately enable him to achieve real technical ability.

It is the teacher's first duty to keep alive his pupil's confidence in the means of expression natural to him. The early pioneers of art teaching thought that the older child's imaginative expression inevitably disappeared because they accepted as valid only the serene, naïve and lyrical sensibility of the younger child. That this quality should change radically as the child grows is inevitable and this should neither be regretted nor combatted.

Investigations by the author over a considerable period in Britain seem clearly to indicate that perhaps a dozen definite, separate varieties of expression exist and that these are basic and remain constant as the origins of a large variety of combinations of expression found in the paintings of adolescents.

Each of such fundamental languages possesses its own independent sphere of effectiveness, manner of design, drawing, sense of perspective or use of colour and each can have complete existence of itself.

These separate species of art were first noticed in work from one school and were described tentatively

for comparison with similar paintings from elsewhere but after studying children's paintings from many countries over 20 years there appears to the author to be no reason to change the divisions at first adopted nor to doubt either their fundamental character or universal application. They appear in very similar form in most countries, though perhaps sometimes they are combined rather differently.

Herbert Read and other writers have since confirmed such fundamental differences much more precisely and, as was found empirically, have now demonstrated clearly that they correspond to psychological differences in individual character. However, it is probably much more important in practice for art teachers to use such comparisons as approximate guides rather than to think of children's art in terms of psychological labels which may well be only partially understood.

The indications proposed here, by which separate species of expression may be recognized (see page 48), can of course provide no thorough definition, while terms which elsewhere may have rather different or more precise connotations are used freely and unscientifically. None the less they do indicate basic conceptions which not only give essential clues to the child's particular mode of expression and line of advance to an adult phase of art, but which also relate these qualities with those factors that have formed the final ingredients in art throughout history.

It is desirable for the teacher to recognize, understand and know how to help with these differing modes of expression as he finds them appearing in embryo in the work of his pupils. All too often, even where fine, free painting is produced in a classroom, it is all of one kind, approximating to the teacher's own suggestions. Such work will continue only as long as the teacher is present.

Where expression is allowed to develop organically from the artist's individual sensibility and experience, the technique proper for this particular form of expression and for this type of artist—who cannot rightly acquire any other type of skill—will be found to exist and will develop steadily with the quality of expression, and will be fully adequate for it. Indeed, the skill shown is often astonishingly advanced. It is certainly not a fact that skills are rejected in such method. On the contrary, it is because far greater skill, precision and aptitude for a particular expression are required that the older form of training has proved to be inadequate and unsatisfactory. Greater not lesser skill is sought, and can be found by the newer methods.

While preserving the essentially intuitive approach to expression, it is clear that the intellect must not at any time be excluded from active participation to assist the intuition. The problem is how to employ, and at the same time, satisfy intellectual functions in ways which will assist and support the imagination rather than inhibit it altogether.

Learning how to observe nature and the drama and experience of life is a most important part of artistic development, as is the drawing of objects and scenes after close observation of them rather than actually copying them when before the eyes, which is a process that, at this age, too often destroys real observation.

The essential difference between the work of the small child and that of the adult is to be found in the growth of a general sense of tone values as compared with the "local colour" used by the small child. Unless such a change emerges the work of the older child becomes increasingly thin and unsatisfactory.

The discovery of a sense of tone can be of absorbing interest for the mind at this age; it gives assistance just where it is most required and is most effective, taking the growing form of expression over the most difficult obstacle in its path almost at one bound, and then enabling it to advance steadily from this point so as to broaden naturally into an adult mode of expression. It constitutes a successful process of weaning from merely childish imagination, enabling the artist to look ahead and giving him an avid desire to go on painting and expressing his imaginative ideas in a more complete form.

In Western art the special qualities resulting from the repetition of pattern, texture and scale have often been relegated to a minor position, when in fact they should form just as eloquent and complete a language of expression in their own right as does picture making. In addition to this independent function, however, a great deal of the richness and completeness of the content of a picture inevitably resides in the qualities produced by contrasts of pattern, texture and scale. The abstract symbolism common to all art is developed in the practice of pattern-making which must be continued throughout the adolescent period if the visual senses are ever to become adequate for adult needs.

As well as through painting, the visual perception grows through discovery and experiment with crafts, through simple skills like those involved in processes such as linoleum cutting and textile printing, and particularly through the development of a plastic sense of values by clay modelling and the making of pottery. The fresh points of view to be found in these experiments enable a far richer sensibility to emerge. Whatever means are used, it is important that they should involve exploration, trial and error, and personal discovery rather than that they should comprise set exercises or dictated rules, facts and techniques.

In the development of the adolescent's expression in any of the arts it is clearly necessary for him to receive fresh nourishment regularly from mature

examples. The visual arts are certainly no exception in this respect but it is not easy to provide a sufficient flow of examples with which the pupil can live long enough to absorb steadily from them. Such a supply is however, an absolute requirement for establishing the visual arts as the expression of the life of the community; it is as important as are books to literature. Where an appropriate supply of examples has been provided in schools the whole climate for art changes; it becomes a natural interest of both children and staff—vital, dynamic, a familiar part of the creative activity of living. Clearly, too, children absorb visual conceptions most readily and gain most confidence and assistance in their own painting and modelling from artists whose work is in some way akin to their own. This discovery gives the young artists renewed confidence in themselves and a desire to create; very seldom is their work a pastiche of the artists they admire yet they do gain enormously from this direct relationship.

Adolescents should re-discover the realm of visual experience on a far wider basis than is allowed by the academic approach to art history, which often succeeds only in putting a barrier between them and the art it analyses and dissects. They must feel that they are a part of a great and ever new tradition of painting. This feeling is encouraged when they see aspects of expression in the work of their fellows and begin to find parallels in these with the work of mature artists.

Thus, it is suggested, there lies in these directions a clear method by which the eloquence of the small child's expression can be widened and extended until finally the teacher may help him to achieve co-operation in creative activity in which all contribute in common feeling. This mutual sensibility and expression, the natural flowering of fully integrated personalities alone can produce a strong indigenous art from which great art can grow. Upon such mutual endeavour can be based the disciplines on which a richer society may be founded. Essential disciplines can be discovered only in this way, together in creative action; they cannot be imposed by rule or by individual action.

This is the reason why the teaching of art to the adolescent is of such great importance, holding as it does the key position in the whole range of art teaching, if not yet in education. Not only is the future of the child formed and established in this period of his life but the very nature of the art which civilization shall produce in the next decades is to a very considerable extent determined.

Thus, art teaching provides a language which summarizes and reveals the strength and unity of human feeling and understanding in symbols which are as natural as they are universal.

VARIETIES OF EXPRESSION FOUND IN THE ART OF THE ADOLESCENT

Architectural
Relationships of three-dimensional values, such as the placing of volumes and planes so that they build up or contrast, are of primary significance, transcending academic correctness of mathematical perspective. (cp. Piero della Francesca, Mantegna, Courbet.)

Classical
Particular subject matter is used to convey general universal truth. Individual experiences are related to the whole so as to synthesize apparently unrelated objects and differing qualities in nature. (cp. Poussin, Chardin, Crome, Cézanne, Raphael.)

Decorative
Large flat areas of tone and colour are employed in a three-dimensional way, showing a great sensitivity to the niceties of detail, to relationships of scales and fitness of motifs and patterns. (cp. Veronese, rococo art, Gauguin, Rex Whistler Raoul Dufy.)

Dramatic
Dependent on the isolation of emotional, dramatic and psychological relationships, achieving this effect by heightened tone values and incisive line rather than by caricature of features. Frequently shown in the drawings of children from 7 to 12 whose figures and the relationships between groups move in a world of their own as in a play. (cp. Daumier, Constantin Guys, Goya, Rembrandt.)

Emotional
Violently strong expression and colour sense reflecting vivid experience. In adolescents often found among those who "cannot draw" and who appear to be frustrated in attempts to express visual ideas. Such work is only produced under strong emotion and stimulus. It is carried out with great speed and unself-consciousness. (cp. Van Gogh, Gauguin, El Greco.)

Haptic
The revelation of the "introverted" mind rather than direct observation from nature. Representation of fact reduced to simplest terms. Each part is a complete picture by itself; detail builds up often into a largeness of design transcending the trivialities of the complications; sometimes instinctively surrealist, as in the work of "primitives" and much of the art of the Middle Ages. Colour is akin to the range used by artists in the "emotional" category. This type is common among "backward" children. (cp. Douanier Rousseau.)

Impressionist
Textures of paint, changes of pigment and a generalized interpretation of colour are used to summarize movement and effects of light. At an early age, a sure, general sense of tone values is developed, with economy in the selection of those aspects of a scene which suggest these qualities. (cp. Rubens, Degas, Manet, Constable, Turner.)

Intellectual
Over-precise summary in abstract form; rather frigid range of colour. In its early stages confused and unresolved, it may later reach a clarity transcending early academic self-consciousness. (cp. Raphael, Ben Nicholson.)

Lyrical
Characterized by a glowing, warm, serene, general sense of colour values unlike those of the impressionist or emotional painter; summarizes the serene moods in nature, discovers the poetic quality in apparently mundane objects. Almost universal in the small child, quite common in a diffused form among older girls and more rarely, but strongly, in a shy type of boy. (cp. Richard Wilson, Guardi, Claude Lorraine.)

Mystic
Dealing with the mysteries and truths beyond the bounds of words or finite statement, using allegory and symbol. Appears in a primitive form or in an art whose vehicle of interpretation is very simple, coming near to abstract motives with pattern and repetition used as a foil. A highly emotional use of colour is often apparent. Haptic and surrealist qualities are often present. All these characteristics may be used in combinations by the adolescent to explore spiritual conceptions. (cp. Fra Angelico, El Greco.)

Romantic
Akin to the impressionist and the lyrical, discovers and interprets the content of a particular mood of nature or moment of time as drama, one aspect being vividly summarized, isolated from other aspects of life and given an independent significance of its own. It is found in the older child in very early stages when it is difficult to differentiate clearly from impressionist or lyrical perception. (cp. Turner.)

Simple
Largeness of vision and comprehension of many different facts of nature reduced to the boldest, simplest interpretation which is sincere and direct. While landscape is lucid and architectural in feeling, figures are naïve and stiff, providing a contrast which is the necessary foil for the large simplicity of the whole. (cp. Christopher Wood.)

Story-telling
Literal, illustrative ability; skill with little sensitivity to relationships of form and design, or understanding of colour and tone values, but combined with quick intelligence in adopting stereotyped conventions in design; eclectic, copying the styles and peculiarities of other artists with great facility.

Two-dimensional
Translation of the form of solid shapes into ultimate simplification; flat shapes which are neither sections nor silhouettes, but a transformation of the shapes due to each form influencing that of the other forms in the picture. The quality of design is absolute. A rich range and arrangement of colours is possible while pattern, textures and repetition of form are generally evocative. (cp. Byzantine art, Persian textiles, Romanesque and Gothic, Matisse, Juan Gris.)

THE OLDER ADOLESCENT

by

ARNE LARSSON

Art education is comparatively well provided for in schools up to the 12-year-old level and, in some countries perhaps, on to 16 years. In many countries, however, it is entirely neglected at the period of later adolescence. In others, it is reserved for gifted pupils or considered as a purely technical or subsidiary subject.

Yet, these can be the most fruitful years for active art education. A mature aesthetic mind will usually not develop earlier than, say, the age of 17. To discontinue art education at 12, 14 or 16 years is, therefore, to stop it before the power of aesthetic decision is firmly established.

There is no valid basis for the contention that the onset of adolescence is accompanied by a decline in individual creativeness. If the adolescent has the opportunity of creative activity, but ceases to express himself in the language of art, this may well be due to a failure in self-confidence or in understanding. In fact, prevailing schemes of education assume the appearance of such breakdowns and they need, therefore, to be reformed.

In Sweden and in some other countries, however, opportunities exist for creative activity at the 17-19 level, although the amount of time allotted to it is seriously restricted. Nevertheless, remarkable work is frequently done, which follows in continuity from the work of earlier age-levels and is built upon the growth achieved during early adolescence. Work of the entire period of the teens shows an increasing consciousness of self-expression. Between 17 and 19, appreciation becomes particularly important and, in this connexion, the students' own works are of the utmost value.

Among the students, there appear to be two main creative types; it is important to recognize this because it has decisive effects on the form which the individual's appreciation may take.

Many experiences have gradually led me to the same conclusions on these phenomena as Viktor Lowenfeld has reached. He names two types, the visual and the haptic. The visually-minded are influenced mainly by visual sensation in their creative activity, whereas the haptics are affected more by bodily feelings, muscular sensations and touch.

Pictures made by visually-minded pupils are characterized by a remarkable feeling for space. Individuals of this type obviously "feel as spectators and approach things from their appearance".[1]

On the other hand, the main intermediary for the haptic type is not the eye, but "the body-self-muscular sensations, kinaesthetic experiences, touch impressions, and all experiences which place the self in value relationship to the outside world".[1] The pictures created by the haptic are characterized by feeling for colour and by building up the surface without three-dimensional effect. "The perspective of haptic space is a perspective of values."[1]

As Lowenfeld has pointed out, stimulation of the pupils, to be effective, must include haptic sensations as well as visual experiences, and this is still of tremendous importance for students between 17 and 19 years of age.

In appreciating the work of others, individuals of the two types usually respond to an implied relationship between themselves and the corresponding type of creative concept. Both of them feel familiar with the various results of their special way of expression, even if this feeling is kept to themselves or perhaps is not even consciously recognized. During this phase, they are making their first experience of self-revelation through art.

The very interesting observation, however, has been made that older adolescents of the space-minded visual type in appreciation, often find something appealing in the expressiveness of the colour-minded haptic. On the other hand, those who are colour-minded admire the exactness and skill in the works of the space-minded. Both types are obviously intent on grasping the mode of expression which is both unfamiliar and different from their own, but which, they feel, would desirably supplement their own form of communication.

It seems quite erroneous to say that pupils should never draw or paint from nature, especially adolescents and particularly those of visual inclination. On the whole, the need for this kind of visual stimulation is very apparent from the age of 14 onwards. Most students up to the early years of adolescence are enthusiastic about making pictures from imagination, but after 13 this is much less true. The visually-minded reach more or less the end of their interest in creating pictures from imagination but, given broad opportunities to observe, develop rapidly in a new direction.

[1] Viktor Lowenfeld, *Creative and Mental Growth* (revised edition). New York, The Macmillan Co., 1952.

The colour-minded students retain the power of imagination in a way quite different from the space-minded. Their need for conquering the outer world by painting develops only in relation to their feeling for the things in it. Their choice of theme will therefore depend on the degree to which their feelings are involved with the subject matter available. Periodically they take a great interest in sketching from nature.

Gentle but firm guidance is necessary to help adolescents select those experiences that will enable them to find the way best suited to them. Intelligent and effective teaching are needed to balance the tendency of the space-minded toward coolness, intellectual selection of subjects and loss of taste for composition, and to help the colour-minded to achieve the dexterity in drawing they so ardently desire.

To meet some of these problems confronting the two types of adolescent, I have found that it is of the utmost value to let them work on designs of a non-descriptive character, that is to say, designing conditioned by emotion and perception. First, the students make patterns, of both the rhythmical and the scribbling kinds. Then, when it is suggested that they should give titles to the results, they become more emotionally involved in the content of their design—the titles being associated with impressions of movement or sound, of light and dark, of hate and love, and so on.

The next step is to bring into play their perceptive abilities. The students are told to watch for the appearance of familiar forms in their scribble-patterns, then to improve on their discoveries and relate them to the surrounding area. The designs will now increase in complexity and result in two-dimensional patterns, which involve parts of the human body, animals, plants and all sorts of imagery. Three-dimensional pictures also appear, similar in effect to designs for stage settings or to figures acting on the stage.

Titles show an increasing richness and variety. As the students are usually familiar with contemporary and classical literature, and with theatre and film, the titles chosen often reflect experiences from these fields.

In the making of non-descriptive designs, the space-minded have the opportunity to improve their feeling for composition because, in this kind of activity, their emotion comes into play, and they will consequently be better prepared when they return to sketching from nature.

As pattern making seems to be more natural to the colour-minded, they usually manage surface and colour better than the space-minded. With non-descriptive design, they are undisturbed by the struggle for accurate description, and have the opportunity of relating feeling to perceptivity. If they return to sketching—and they usually do—the contact with nature provides stimulation rather than inhibition.

The developing inclination towards appreciation manifest in the late teens opens up a wide field of aesthetic education. Art, although by now in one sense a familiar world in which conception is firmly based on the student's own creative activity, is somehow also a new world yet to be explored. The works of mature artists and craftsmen will now have real and important meaning to the students.

Art is a means of communication, and the maturing individual cherishes a secret desire to possess and to use it. This desire may be suppressed by the force of outer circumstances, but it cannot be eradicated. It is secret or, in any event, seldom stated in words, because for these young people any true conception of art is related to their tender store of sensation, emotion and feeling.

THE RETARDED CHILD

by

BØRGE RIISE

Unless we have a clear picture of the particular abilities and needs of the retarded child we cannot evolve suitable methods for his education. Of necessity, the picture which I attempt to give here is generalized and incomplete, but in order to consider how work in the visual arts can be of value to the retarded child some indication must be given of the most characteristic features which have to be kept in mind.

With his low level of intelligence, the retarded child finds it a difficult and burdensome task to acquire new knowledge while, at the same time, he frequently suffers from a strong feeling of inferiority, because so often it has been his lot to be the loser. This feeling of inferiority seems to be strongest among retarded children who have spent a long time in the class with normal children, where the teacher had insufficient time and opportunity to give them the special attention they required. The many defeats suffered by the retarded child often create in him a feeling of aversion and dislike for everything to do with school and school work.

He tries to find other ways of holding his own among his schoolfellows, and thus does things which cannot be accepted so that a situation of conflict develops between the child and the adult and, not unusually, also with the other children in the class. This may lead to isolation and he no longer shares that fellowship which is essential for harmonious growth.

There are other reasons which make it difficult for the retarded child to secure and retain social fellowship. He has little ability for adjusting himself to new and changing situations. His relationships with other people are therefore often beset with problems and social growth proceeds slowly. Consequently he is in many instances an unhappy child, a child with conflicts and problems which he is ill-equipped to solve for himself. As a result he is disintegrated, unable to concentrate and liable to outbursts of passion.

The visual arts are a valuable means of diagnosis and therapy. The child reveals his difficulties to the adult both in what he makes and in what he does not make, and this can be of great value in subsequent work with him. At the same time the visual arts seem to be an excellent means of release to the child, giving him an outlet for his difficulties. The child himself usually does not know why he feels discontented and indisposed, unable to concentrate, incapable of beginning a task and carrying it through to completion. And even if he is aware of some of his difficulties, he does not like to talk about them.

The retarded child needs more than anybody to experience the fact that he also has the ability to create something beautiful, something which is by no means inferior to what other children produce.

When children are provided with a rich selection of material it is possible for everyone to make something worthy of praise and, what is more important, something he makes entirely by himself and of which he can feel proud. It is precisely the child who is not sure of himself who, through the visual arts, will become accustomed to making decisions, exploring for himself and forming his own opinions as to the possibilities of the materials; and it is just these possibilities which, gradually, will call forth the latent need for activity and concentrate the whole personality of the child on a specific task. Similarly, in regard to other subjects in the curriculum, the child must have opportunities for resolving his problems through tasks which involve his working in concrete materials.

If the visual arts are to be of real importance to the child, then his surroundings and the whole atmosphere of the school must be of such a character as to give him a feeling of confidence and tranquillity, warmth and harmony. Every day he must feel that the adult believes in him and has confidence in his potentialities. The surroundings must be homelike, pleasant and attractive. We have to remember in this connexion that many of the retarded children come from foundling homes. In Oslo, for example, at two special schools for retarded children, 25 per cent of the pupils in one and 12 per cent of those in the other are foundlings.

It is essential to the proper environment that the size of the special classes be kept small so that the teacher is able to take care of every child and his problems. In Oslo, the maximum number allowed in each class is twelve.

The teacher should also take as many subjects as possible in his own class, so as to have better opportunities for learning to know his children and, at the same time, for extending the possibilities of his work with greater freedom to arrange it most conveniently. This is most necessary, for, much more than other children, the retarded child must have the opportunity to work out, from a spontaneous interest, an immediate need. This need cannot be regulated by any time-table, but it is of vital importance to take care

of the need and to utilize it in the daily work. The best form of instruction therefore is one which demands full integration of the different subjects. The classroom ought to be so arranged and equipped as to make it unnecessary to proceed to special rooms if some children are going to use clay while others are wood-carving or painting or working with other materials.

The best materials for use with retarded children do not differ from those required for art work with normal children, but sometimes the approach in their use has to be adapted to their special requirements. It is essential to avoid over-complicated processes, to be generous in regard to sizes and quantities and, especially, to allow the children to explore the materials for themselves, thus gaining that confidence which, for so many reasons, they particularly lack. At times it may be necessary tactfully to lend aid when the child is in difficulties with any particular material, lest the difficulties become magnified and so emphasize yet again the often experienced failure. Such technical help should never be more than is absolutely essential at the given time, for there is a necessary stimulus involved in the child finding out about the materials for himself and it is better not to interfere with his natural curiosity.

For painting on large surfaces some water-bound paint, such as poster-colour or powder-colour, which has good covering qualities is preferable. The retarded child needs easy-working paint and particularly needs to work on large sheets of paper so as to counteract his tendency to withdraw into his own small world. He should be allowed to try papers of varying sizes so that gradually he can decide for himself what size will best suit his purposes. Most children like large flat brushes but the retarded ones must be allowed to try out different kinds of brushes. They like to use wax-crayons, but these must be of good quality so as to develop the feeling for colour. Coloured chalks for use on the blackboard appeal to them and are handy when the children are engaged in large group activities. Coloured papers should be available especially for work connected with fairy-tales, myths and the Christmas and Easter stories. India ink is good for making non-objective patterns which can play an important part in the art of the retarded child. Cut-potato printing attracts children who are in need of a decorative technique involving the repetition of motifs. Clay is especially suitable for very frustrated children since the direct contact with the material, provided they are playing with it without being tied down to any particular topic, seems to have a releasing and stimulating effect.

Wood and bark are invaluable not only for the child to create his small cars, boats, and aeroplanes but also for those who want to make small things for the home or to create fanciful masks, sculptures of "ghosts" and other fantastic objects. There are many potentialities in the use of local materials and there is the advantage that in order to collect them the children have to go on excursions, which is particularly good for the retarded child since this takes him out of doors, sets him in close relationship with nature and gives him a practical objective well within the range of his abilities. Finding things helps him to find himself.

There is no single method or short cut in providing stimulation for the creative work of children, and particularly of retarded children. They have to be dealt with on an individual basis and that is the only way to bring out their artistic potentialities. The personal relationship of confidence between the teacher and the child is more important than anything else.

Retarded children are no different from others in that they like to make pictures based on experiences which interest them in their own lives, but particular care has to be taken with the especially repressed child. By means of confidential talks it is possible to bring out the child's experiences and adventures and, at the same time, to interest him in materials appropriate to his needs. Gradually he will grow into the habit of going ahead with a task without having to seek the intervention and encouragement of the teacher.

Discussion of topics with the children is helpful in order to discover and make use of their interests; but this discussion must be broad and flexible, so as to encourage every child to choose the particular topic which seems most interesting to him at the time. Very often he will choose nothing of what has been discussed at the moment but, not uncommonly, will later on take up a topic from a previous talk, as if it had been necessary for the theme to mature inwardly in the meantime.

Dramatization of themes and situations can be very inspiring and it is a good thing to let children who are especially hampered first perform what they are later going to paint. Frequently they will perform imaginative topics, but always in relation to some concrete task in which it would be natural for the child to do something out of the ordinary. The teacher must take care not to tie the child down whit instructions and rules of ornamentation but allow him to create out of his own feeling for what he regards as "correct".

Obviously, group activities are of great value to the retarded child. For him, living together with other people is often very difficult and he needs as much social experience as possible. But it is dangerous to try to force him into such co-operation before he is ready for it. The practical arrangement of the classroom should be such that it is easy for the children to work together. Then gradually the adult will create situations where it is obvious to the child that it is advantageous to work together rather than in

isolation. Generally speaking, it is better to let the group work develop from successful collaboration between pairs of children. When the child has experienced the deep satisfaction of doing a task together with a fellow, the basis will have been formed for wider social co-operation in the classroom and so, later on, in the community. In all work with retarded children the essential thing to remember is not to give them the impression that they are receiving unusual treatment, even though in fact they are. The aim is to enable them to make the adjustments best suited to their abilities, the visual arts being valuable in this connexion because they are at once concrete and creative.

SECTION III

WAYS AND MEANS

A. METHODS AND TECHNIQUES

METHODS FOR ART TEACHING

by
DAN HOFFNER

Every method is based on a systematic process. Nothing is more dangerous than a system which was intended to be a means and becomes a goal in itself. Every system when clearly defined tends to become static, an assumption, lacking in elasticity. Like language, method cannot be created mechanically. Both must develop organically.

A major error in art teaching seems to me to arise from the attempt to give an everyday actuality to the drawing lessons. Inhibited by the realistic conception of the general curriculum, the child becomes incapable of transposing the theme into a picturesque one. In fact, I have never succeeded in discovering where this supposed actuality begins and where it ends. If Hans Andersen had described the actual pain of his childhood, nobody would have paid attention to his story. By freeing himself from daily actuality and transferring it to the world of fantasy, telling us the story of the Ugly Duckling, he created that charm which remains alive to this day. What makes this story live is not its past actuality but that actuality transposed through the creative imagination.

The value of a method as a method is secondary to the aim which it is intended to serve, in this case to create a living link between the child and a colourful language, a language that can give a feeling of inner freedom by releasing the tension between the inner self and the outer world, a language that will enable the child to create in a two-dimensional area a harmonious world which will serve as an image of three-dimensional space.

As a theoretical basis for the methods which I use, I maintain that in order to enable the child to direct his latent energies in such a direction that the results will give him aesthetic satisfaction suitable to his age, there must exist two elements: the maximum development of imagination, that is to say, freedom, and the inculcation of the principles on which art is based, that is to say, law. Imagination creates the idea—the principles shape the form.

But the grammar of this picturesque language fulfils an additional role. The child stands frightened before the unlimited scope of his imagination in which everything is possible—a fact that is most stimulating but also dangerous—and this unlimited range has to be limited and defined with the help of principles based on such elements as point, line, area, colour, which I would sum up as the "grammar of colours and forms". This seems to me the logical way to enable the child to enter this colourful world without fear, thus enriching his own inner world.

If then we agree that, first, we have to direct the latent energies of the child into this means of expression so as to release the tension between the inner and the outer worlds, and secondly, that by submitting imagination to the discipline inherent in the "grammar of colours and forms", it attains its real value, then a method can be evolved by which the inner anticipates the outer.

In practice, in order not to indulge in realistic drawing, which is liable to hinder the development of imagination, and in order to avoid mechanical copying of reality, we do not start, for instance, with the drawing of a man but of a doll. We begin with experiments in the different movements the doll might make according to logical reasoning only. The child thus acquires a feeling that he is learning something concrete, a fact that changes his attitude favourably to drawing lessons, which had hitherto been regarded as periods of idleness. Around this skeleton of the doll, drawn in straight, simple lines, the child evolves his typical concept of a man which he afterwards colours as gaily as possible. This is done easily and the child acquires self-confidence. We remain in "the

land of dolls" and transfer all our actual experiences into this realm because although everything there is like it is in our real world, it is much more gay. And what is even more important, the notion that drawings have to be similar to reality, which in our world seems to be important, loses its validity because in dolls' land everything is possible.

Moreover, there are in dolls' land two groups: that of noise and that of silence. The children design the houses for each group, choosing the right forms and colours so that each building is characteristic for its purpose. A similar problem has to be solved, for example, in designing the temple of the sun and the temple of the moon. It seems to me important then to give the child two contrasted themes at the same time so that he has to decide for himself which colours and forms, typical for each, he has to use. In this way the child learns the first principles of the "grammar of forms and colours" which give him a starting point and the needed steadfastness while drawing, to render the most fantastic things quite readily. This faculty of description, which develops more and more, changes his attitude to surrounding objects. As in spoken language, the principles do not hinder but help; they are a means of assistance that cannot be discarded. The child reveals in this way, for example, the irritating or pacifying qualities of forms and colours and thus creates his drawings from within, so that drawing can never become a mechanical copying of the mere external form. Once we reach this stage we have come nearer than we should have done by the old methods, to the artistic truth that the external form is an inevitable result of the inner content of that form.

As an illustration of this functional theory of forms, I start by trying to avoid the drawing by the children of real animals as this can result in failure. We first visit the "Department of Animal Industry" in heaven and pull out of the waste paper basket the designs of animals which were discarded by the creator as not being suitable for life on earth. In this way I teach the children how not to draw animals. After this, the animal industry being very busy, we receive an order to design, shall we say, an animal capable of running great distances in a short time. How should the body of such an animal be built? Only after such preparatory work can the child easily express later, if he wants to, the realistic form of animals.

Simultaneously with these principles of form, the principles of the theory of colours are developed. We examine the influence of colours on forms and the specific value of colour, such as its heavy and light qualities, density and source of reflection, and so on. A detailed account of method is impossible in this limited contribution. Here I have indicated only the basic theory and the general direction. In teaching children to draw from nature in classes at a higher level, I have found that the preparation they had previously received, as indicated above, made it possible for them to overcome difficulties easily. In lessons also on the history of art the children, now with their knowledge of form and colour, discovered that paintings have something to tell them. Students in the Art Teachers College at Tel-Aviv who are using the same method in their teaching practice, achieve very satisfactory results; and they find, as I do, that the children draw and paint with the greatest joy.

I would, however, warn against the too rigid interpretation of the methods I have been discussing. As I said before, every method is based on a systematic process. Nothing is more dangerous than a mechanical system which makes it impossible to preserve the life-spirit which still lives in the most ancient creations.

PRIVATE ART SCHOOL

by

ARNO STERN

The drawbacks of the private art school are that it isolates the child from the rest of the educational system, that its action is limited to the few hours the child spends there, and that it is unconnected with other school activities. Its enormous advantage, on the other hand, is that the classes are totally independent of all administrative considerations and any official syllabus; no director circumscribes its activities, no inspector imposes ideas upon it, forcing it to compromise.

From the purely material point of view, the private school is dependent upon the parents who have confidence in it and whom it is necessary to influence so that what the child has acquired may endure. The parents bring their children for various reasons; there are those who wish to be rid of them in the afternoon to be free themselves, and those who recognize the happy results which painting can bring about. The children work enthusiastically. They are in a world of their own; they have escaped from the restraints of everyday life, and have the right to say what they want. In this atmosphere of freedom and confidence, they can express their inner selves.

This is what we find in the Académie du Jeudi,[1] which has been functioning in Paris for about four years. There the children develop happily.

Each child is linked with his companions by means of the equipment of the group which imposes a social discipline and a respect for the materials. But the work of each child is individual. That is essential if he is to express himself fully and without compromise. In painting—as nowhere else to such an extent—the child is alone with himself. Here, no law imposes its rules or circumscribes his fancy, and he can give the very best of himself. Hence those magical abilities can flourish which will give birth to pictures of purest art.

To inspire this creative flow, certain conditions are essential: first of all, freedom of expression, freedom in the choice of subject, the form, the composition and colours, and freedom in the tempo of work. For 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.

The second condition, which in a certain sense is the necessary starting point for any work by the child, is confidence. When he comes to the studio, the child is often shy and ill at ease; only gradually does he gain confidence as he realizes that the teacher who makes him paint is not a master to be feared but a friend. It is only when he senses this spiritual security that he begins to feel confident, to be sure of himself and to blossom forth.

Then, in order that his interest, at first so passionate, may be maintained and to ensure that the painting sessions do not tire him, he must be obliged to make an effort. The child does not like effortless activity for long. It is for this reason that he must be led to want to complete his work. The work will hold all the more value for him if it has cost him greater effort. He will strive more and more for quality and perfection. Particular stress must be laid upon this consideration. The term "education by art" well describes the form and aims of certain new schools. In these, art is but a means to an end, and the act of painting assumes more importance than the result. While it is true that the child finds in the activity itself a large part of the value of painting, we must not neglect a second aspect of this work. So, without necessarily seeking to train future artists, this form of activity must also be: education *for* art.

Painting in gouache is the principal activity. However, side by side with this work of imagination, of pure expression, observation ceaselessly refreshes the child's stock of ideas. He draws constantly from nature, particularly when he is outside the studio. Very often he comes to class with sketches and plans of future pictures which he would like to produce and in preparation for these he has observed and fixed certain details in his mind. The paintings he produces are in many cases a summing up of his experiences during the week. The plan of the picture, and the details through which the child has clarified his thoughts are only a point of departure. In the excitement of his work he leaves them behind; under the impulse of new ideas, he goes beyond his first intentions. The picture is attached to the wall in front of the child, who can thus move away from it whenever he needs, in order always to have a general view. He paints directly with large brushes without drawing in beforehand on the picture, and this leads him to paint in a broad style, while it still allows him to be infinitely precise. His experience leads him to begin with the larger areas first, the groundwork to which details will be added later. It is impressive to see the beginning of pictures, several yards square in size, in front of which the

[1] A school held on Thursdays, the weekly holiday for French school children.

young painter goes about his job perfectly at ease under the flow of his inspiration. Since drawing and painting each have their different function, they are practised as two distinct activities.

The equipment and materials given to the children are of the finest quality. The child must have appropriate instruments at his disposal in order that he may appreciate the seriousness of his work. Finger-painting, practised in certain schools, and painting with diluted powder-colours applied with hard brushes are not employed at the "Académie du Jeudi". The choice and arrangement of the implements are certainly conditioned by the fact that they are to be used by children, but the child is considered before all else as a workman, as an artist.

In this work there is, of course, no kind of competitive element; there are no marks, no class order, no competitions; it is respect for each work produced that is the stimulating factor for the young creator.

This brings us to the attitude of the educator or "animator"—what shall we call this grown-up person who, in the midst of children, plays a part so subtle, so essential and yet one so difficult to describe? The "drawing-lesson" is given by a master —the word itself carries all the severity of the role. The "free expression class" is grouped around one whom, for lack of a better name, we may call the art educator. His job is to give the children the practical advice of which they are constantly in need; he explains to them how to hold the implements, why they find it difficult to delineate a desired shape when there is too much paint on the brush, and why when it is too much diluted with water the paint will run—in fact everything that the craftsman must acquire by way of technique. However, the function of the adult does not end there. In another respect he plays a part we have already suggested when speaking of the child's work. He should create an atmosphere of confidence, awaken the child's innate faculties, encourage spontaneous expression and urge the child to seek something more.

There is no question of giving the children professional training. This is quite impossible at their age. What then are the main aims of this teaching? They are of two kinds: immediate and long-term. Psychology has indicated the effect upon the child of spontaneous creation: an effect of liberation, of developing his capacities and stimulating his powers of observation. The immediate results of this form of activity would in themselves give it full justification. But more is at stake; these activities stimulate the formation of taste, the awakening of an aesthetic need and the desire for contact with art. They leave a deep impression on the child from both a human and artistic point of view.

Thanks to art, the child will have enjoyed hours of bliss. If his parents—and, sometimes, circumstances—permit, these hours will have been many. They are often taken out of a time-table full of duties, sometimes out of an existence enlivened by few enjoyments. The enthusiasm radiated by every child who has the privilege of giving himself up to painting in this way, strengthens the conviction that this form of activity is a need shared by all children.

(Translated from French)

ARTIST AND METHOD

by

GALLIANO MAZZON

I am a teacher in a State secondary school, not, therefore, a school of art, but a school for instruction in the humanities. Art is taught for two hours each week; like other subjects, it is not directed towards professional or technical ends, but is simply intended to form part of the pupils' general training.

In the matter of free drawing, the syllabus prescribes no fixed method; discretion is left to the teacher and, if he is an artist, he has many possibilities open to him. Only for the teaching of geometry does the curriculum prescribe certain fixed rules.

My pupils come to me straight from the primary schools, at about the age of 11, and stay with me for three years until they are 14 or 15, after which they go on to various types of schools to become primary school teachers, accountants, higher-grade teachers, doctors, lawyers, engineers, chemists, and so forth.

In our primary schools, free drawing, although it has an important place in the curricula, is still with few exceptions taught by old-fashioned methods involving copying from illustrations or out-moded models. The pupil, therefore, who comes to me in the lowest secondary school class has no real knowledge of the elements of art, or even of the range of colours; moreover, since he is used only to copying, he knows nothing about the free composition of forms or pictures suggested from life. Over and above this, he is frightened by the novelty of the school he is entering for the first time. I therefore take steps to rid him of all fear of me as a teacher, or inspired in him by his surroundings, by approaching him in a friendly and open way, as if I were an old friend he had met in some other place; and I remind him that I, too, was once a child. In this way I re-establish his contact with his own child reality, which I bring to life by appealing to the special realism of his world of fantasy. I give him lively confidence in himself, applying to his innocent, exuberant world my own experience as an artist.

From the beginning I do not allow him to engage in the classical copying of objects, whether natural objects, plaster casts, or vases; these are merely fixed items objectively displayed in a way that, for his inner self, can never be "real"; they are the accompaniments of a mechanical type of teaching, giving no scope for creative originality.

Not only do I refrain from making him copy objects; I do not even prescribe a subject for him. Calculated reasoning does not enter into his mental process, as it does into that of the academy student; I therefore lead him to what his natural instincts suggest to him, so as to draw out what lies hidden in his own unspoilt personality.

I suggest that he observe the school, his home, a street, the market, gardens, the local fair, or his own friends, in a word, every form of life; and that he draw upon them for the material to be expressed in his drawing, and to be expressed with the full freedom of his imagination. So he will produce men with green faces, gardens with flowers bigger than children, tables laden with food and other objects seen from every angle, blue and violet suns that shine down upon fantastic streets, seaways, and open-air markets, all boldly conceived and clearly revealing general harmony of conception.

Apart however from his imaginative way of seeing reality, the child is a keen observer and very often, a keen humorist as well, who knows how to seize upon what is characteristic in things and persons.

Some pupils, who are more developed or have greater powers of reflection, direct their attention not only to the outer world surrounding them, but also to the inner world of the spirit, as, for example, in "Myself when angry", a large "hieratic" portrait whose dark immobility reflects troubled thoughts. (See Plate 41.)

These pupils are led to produce work of this kind through a slow but continuous delving into what lies within them—a process in which I am guided by psychology and seek to set their analytical, constructive, creative and imaginative capacities on the right lines; for I am convinced that every boy or girl, without exception, has something to say and express. It is simply a question of knowing how to call it forth.

Moreover, I can tell whether the subject chosen by the pupil for his drawing is born of his imagination, or whether it has been produced with laboured difficulty, like other school tasks, for on the one hand his inner inspiration develops and he proceeds surely and confidently to draw what he has envisaged, whereas on the other, he works without inspiration and produces nothing of substance or significance. In this event I suggest that he should stop work and choose some other more congenial subject.

In addition to absolute freedom in the choice of subject, and interpretation with full play of the imagination, a feature of my teaching is emphasis on the power of colour. I encourage my pupils to revel in a "full orchestra" of colours, for a pupil who has a gift for the "orchestration of colour"

has within him the power to express, in a work of art, what he knows to be beautiful.

At an exhibition of my pupils' paintings, someone wrote in the visitors' book the following words: "Theirs is neither imposed truth, nor banal realism, nor ridiculous make-believe", which succinctly sums up the effects of the method. Obviously, the art I teach is not the drawing sanctioned by the old rules of the schools and academies. A drawing conceived as the closest possible copy of a material object is an exercise in virtuosity, a series of lines, akin to handwriting, the product of "external vision". But a work of art, to be worthy of the name, must proceed from "inner vision". Adopting this principle, I eliminate all dry-as-dust technique, even from the teaching of geometry. The result is that from the broken curve and mixed lines and the various geometrical figures there emerge highly original abstract forms, fantastic animals and strange decorative schemes, with which the pupils are sometimes so fascinated that they will reproduce them in iron wire.

In painting, my pupils are free to use any technique they care to select; I use my experience as an artist merely to help them in the use of colours. When thus left to themselves, the pupils sometimes discover new techniques, as in the case of a little girl who obtained a most beautiful background by mixing green distemper with gold powder.

The work is achieved with the minimum of equipment. Before the war, the school had a fine art-room, to which each class came in turn; this no longer exists, and I have to give my lessons in the classroom, where the light is not always good, space is limited, and the benches are small. Some pupils may have to put their drawing-paper on the floor, others to prop it up on boards; often I have to let them use my own desk. Notwithstanding all this, they are happy at their work. (See Plate 7 b.)

I attach importance to the size of the paper, because with large sheets the mind escapes from the limiting effects of small sheets, which prevent expression of feeling with the breadth and depth desirable. Experience has taught me, however, that it is dangerous to exceed the dimensions of 70 × 100 cm., because too large a surface may result in a dispersal of physical and mental energy, and the work will suffer accordingly; the pupil feels that he no longer has complete control of his tools, that he cannot cope with them.

The pupils often leave their benches in order to work, because small benches hinder free movement of body and mind, and force them into uncomfortable positions which, incidentally, may impair their health as children or later in life.

The pupils fully appreciate this method of working, are happy with it and look forward to their drawing lesson as a sort of holiday when their vitality is given free rein. I do not impose any severe discipline, but leave them considerable freedom of movement in order that there shall be no restraint upon their personalities, and they can thus supply me with the raw material wherewith to help them express, in art, what they feel within themselves.

In order to obtain these results, many obstacles had to be overcome, in the form of out-of-date premises and equipment and a severe struggle against the prejudices both of higher authorities and of parents, who either combatted my methods openly or were stupidly ironical about them. There are still too many parents who, failing to understand the value of the approach from the psychological, educational and artistic standpoints, humiliate their children by describing as "ugly scrawlings" drawings that, in class, have had full approval. Other pupils, however, have won over their parents, and these occasionally, in their spare time, join in drawing with their children.

I am often asked what the purpose of this method is, and whether it is my intention to make all my pupils artists. I reply that where one of them is more gifted than the others he may well become a professional artist, since he brings to art all that lies in his own nature. As for the others, I want to give them good taste, a capacity to arrange their future homes in an attractive manner, and an ability to understand and appreciate contemporary art. I want them, in short, to help create an atmosphere in which an artistic culture can be built up to meet present-day needs without continual recourse to our past traditions which, though glorious, belong none the less to the past.

(Translated from Italian)

COLLECTIVE PAINTINGS

by

VIGE LANGEVIN

Collective paintings and drawings by children do not, strictly speaking, represent a technique any different from the ordinary technique of painting or drawing.

The processes of conception and execution bear much resemblance, with all due allowances, to the partly anonymous work of much so-called primitive art as well as that of the famous studios of the Renaissance, where artists, young people and children laboured together at the same works of art.

However, the analysis of these processes is only of secondary interest. All techniques, collective painting as much as engraving, modelling or collage, have the same fundamental role to play, which is to stimulate the creative faculty in children, to give them the chance of discovering the form of artistic expression most suitable to them, and to enable them to acquire, with that genuineness of feeling which they possess to a such high degree, a wider aesthetic awareness through the creation of their own art.

Mr. Lombard and myself have experimented for many years with collective paintings, because they help to give children, rather more easily than other forms of work, the possibilities indicated above.

Moreover, they help to solve other pedagogic and artistic problems, such as: uniting the efforts of a group of school children instead of directing them into the competitive channels of individual creations; furnishing the walls of a big room or hall intended for a large body of children with pictures of artistic quality, yet of sufficiently large scale, conceived and created by the occupants; in this way, at the same time offering a new solution to the problem of providing works of art in the school; and achieving better understanding as well as deeper and more direct intellectual intercourse between the teacher, as an adult craftsman, and the children in their small world.

While providing solutions of these three problems, this kind of work has made it possible to define, respect and evoke the real aesthetic character of children's paintings, in better ways; indicating, for instance, that boldness is more important than skill, expression than subtlety, the evocative power of succinct summary than accuracy of detail, the harmony of unexpected tone than the choice of vivid colours; also the contrast of values, the firmness of stroke and that remarkable sense of composition which serves almost intuitively to balance the masses and the lines.

A collective painting is an art work of fairly large dimensions first planned and then executed by a team of children.

The interesting quality that is new in art work along these lines is that it encourages a child to be or to become himself at the same time as he submits to a flexible discipline. It also enables him to understand that, in combining the individual and the social purpose, he can neither enrich the community, nor even be of any use to it, unless he preserves and develops his own personality.

The school child learns at the same time to make a choice in his own work and in that of others, to discipline his initiative and to respect the work of those around him. He understands readily that a work planned for oneself and for others, taking into account the wishes and the aesthetic requirements of the team, only achieves its real value and beauty when the efforts of all are combined.

However much collective paintings may vary in their artistic aspects, their conception and execution are guided by the following principle: to produce a coherent work, based on a sketch that is sufficiently flexible to allow all the executants to enrich it with their own invention, and yet sufficiently definite in conception for the general composition to remain clearly apparent throughout the process of execution.

While almost any subject lends itself to a collective painting, this kind of work is of value only by virtue of the originality of the children's creations, which find expression in the sketches as well as in the finished picture.

There is not only a variety of subjects, but a variety of methods for carrying these works to a successful conclusion, the variety of materials used being of relatively less importance. We have developed two methods.

In the first, the children obtain the general lines of their picture from a rough sketch, often summary and on a small scale, which they enlarge, modify in some respects, and fill in with details.

The second consists of pictures which, on the basis of a broadly sketched plan, are made up of a number of elements of a similar kind which have been created separately, and these are then arranged by the children in a logical fashion according to their particular conception of this or that part of the whole.

In collective paintings of the first type, the work is executed from a small model sketch-plan. Each child prepares a sketch and shows it to his companions,

who come together in order to choose the best of those which have been made and exhibited.

The chosen one is then squared-off by one or more children, who sketch on a final sheet of paper the main lines of the composition. Other children are entrusted with the enlargement of each square of the original sketch. Each child has the choice either of working directly on the picture as a whole or of cutting out a panel from the big sheet and completing on his own the part he has chosen, then coming back and putting it in its place by sticking it on. Each child makes the lines and areas of his piece fit in more or less correctly with those of the neighbouring pieces. The sketch-plan and the working sheet are sometimes cut up, before enlargement, into the same number of pieces of relatively corresponding area.

The children have the greatest freedom with regard to the initial sketch; all the same, some of them find it necessary to finish off the final work by modifying any big differences there may be between adjoining pieces.

In collective paintings of the second type, as indeed in those of the first, the rules are never strict. The construction of the work and the size of its elements are discussed at the same time as the subject is announced. The children choose their respective roles of painting the background, planning the general structure, cutting out, or sticking on the parts. Apart from being obliged to adhere to the general plan, they are entirely free to make such alterations in the course of the work as they think will lead to its improvement.

The flexibility of these two types of method permits, for example, of combining a sketch-plan consisting of elements stuck on, which has been produced by two or three children, with its enlargement by the group working in common, or, reciprocally, a work already enlarged may be completed by adding elements separately prepared.

While all the children between 8 and 15 years old with whom we have tried these methods have been able to produce collective paintings, admittedly of unequal value, but never uninteresting, and while some experiments of a similar kind with adolescents have yielded good results, not all teachers are equally capable of carrying out successfully their first experiments of this kind. It is in this respect that the only real difficulties are likely to arise in the creation of such works.

The part which the teacher has to play is an essential one, and none the less important because it appears to be one of keeping in the background. Nowadays, many teachers possess a knowledge of psychology at least equal to their artistic abilities. And so, although the artistic productions of children often appear to be uncouth and exaggerated, incorrect and lacking precision, exceedingly simplified and extraordinarily unrealistic, it is by drawing upon their own abilities as artists that teachers will nevertheless be able to recognize that these are plastically beautiful works of art which must be scrupulously respected.

On the other hand, it is their deep knowledge of the children's potentialities and reactions that will enable them to choose the subject, which is relatively easy, and then to expound it, which is more difficult. The successful launching of these paintings, the very style they will take, largely depends on what the teacher has to say.

It is the combination of these two qualities, that of the psychologist and the artist, which will enable them to guide the choice of the children, this being necessary at the beginning and demanding a great understanding of their aesthetic needs. The education of their taste and critical sense, an even more delicate task, will ultimately enable the pupils to choose for themselves.

During the course of the work, the teacher will have to ask questions and answer them, but he must take care that none of his questions or answers suggests an adult outlook to the members of the team. Nor can he remain just a passive onlooker, under the pretext of leaving his pupils to enjoy their so-called freedom, which is by no means innate. On the contrary, whether it be a question of collective painting or of any other kind of art work, the teacher must help the child to win this freedom. Long before the child reaches school age, the influence of pictures, objects and of the examples which surround him will already have considerably restricted his freedom, and it is often necessary to destroy in order to liberate. This destruction implies a reconstruction which can be facilitated by producing a painting in common. In this kind of activity, the exchange of each person's impressions, the discussions, the understanding, and even misunderstandings, that are mutual, the enthusiasm as well as the indifference, afford the teacher a thousand and one opportunities for recreating in the children real freedom. In this way he will prevent the collective work degenerating into a matter of simple enlargement, arid development or a mechanical pasting-up exercise.

This kind of collective work, this apprenticeship to one of the aspects of social awareness, should preferably be introduced at the time when the human being is passing from childhood to adolescence, when his psychological evolution, under the influence of many social factors, gradually renders his characteristic egocentricity less intractable, and gives him, for the time being, a desire to be one of a team: all this of course depending upon the extreme variety of individuals and environments.

As for the teacher, he should increasingly strive to leave his knowledge and his logical adult mode of

thinking outside the classroom, and retain only those things which he has in common with the children, namely: aesthetic feeling and sensitiveness, friendliness and confidence.

The children will then bring to him more than he gives them, and he will have at his command not only all the tokens that will enable him to succeed with collective paintings, but even more, all the means of sharing effectively in the formation of a human being. *(Translated from French)*

GROUP WORK

by

SAM BLACK

Believing that education should not merely be a matter of training in the performance of a few set rules and traditional skills, but a matter of coming together and sharing, some art educators in Scotland have introduced group work as part of the art programme. Noting the energy, spirit and enjoyment displayed by pupils while working together on the preparation of sets, scenery and costumes for play production, teachers were prompted to direct this enthusiasm into group art work. During war time, when a school launched a project to beautify the darkened windows, it was noticed that this work received greater stimulus when pupils collaborated in picture productions. Group work, in this case, grew out of the necessity to use several hands to cover the large painting surface. The children subsequently clamoured for more of this type of art work.

Group work appears to be most suitable for children between the ages of 8 and 12, having obvious advantages for this "gang age" range, when children while naturally forming themselves into group units should, at the same time, be shown the value and necessity of co-operation with others. In some places this type of work is encouraged throughout school, beginning with infant classes and providing experiences also for secondary school pupils. There are those who contend that the very young work more in the company of each other than with each other, and that successful group work in their case requires too much direction by the teacher; while they maintain that the older children are developing personal styles which may not always be well suited to group work. Nevertheless, some remarkably good work has been done with both these age groups. Infants have produced fine decorations which are more than an aggregation of individual units.

One junior secondary school in Edinburgh produced a very successful example of group work. Long, somewhat drab corridors were decorated with mural pictures conceived around the theme "Happy Week-end". A film was made of the experiment, thus combining art work and film production in one project, with the children both as painters and actors. It showed how valuable group work of this kind can be for older pupils, for the development of the murals required them to organize and clarify their conceptions on the basis of their individual experiences. (See Plate 17 b.)

Group work within an art scheme should be regarded as a supplement of and not a substitute for individual work. Individual work is always necessary for personal development and progress. In many instances details from group paintings have suggested subject matter for further individual work. This has proved to be a logical and simple progression in learning and has the advantage of being a subject that originated from the children's own work and experience, suggested and selected by themselves.

The planning and development of a group painting generally proceeds along the following lines. A subject is discussed with the class. It may be some isolated topical incident or part of a term study. The scope and possibilities of the subject are explored and, by words and visual stimuli, the children are encouraged to build their own mental images. Each pupil paints a picture of his conception of the subject. The scale may vary, 15″ × 11″ or smaller. On completion all the individual paintings are displayed and the children select their preference, giving reasons which are unlikely to be couched in the phraseology of professional art criticism. The remarks are generally direct, such as: "I like bright colour"; "I like to see so much detail"; "It looks clean". Occasionally more imaginative reasons are given, such as: "The hills are old and tired looking." Groups are formed according to the preferred selection, and they may vary in composition from two to five or six pupils. Experience has shown that some children may feel overwhelmed if they have to work with large numbers. Other children prefer

to work by themselves on some pictures, yet they may co-operate in other group exercises. Forcing such children unwillingly into groups would defeat the aim of this type of work.

The group when formed appoints a leader or producer who may or may not be the child who originally painted the chosen work. Quite often the originator of the work declines to be producer, passing the job to another. The picture is then squared-up and drawn large, its scale perhaps varying from 20″ × 30″ to 8 feet square or more. The producer gives out parts to be done. Children with special gifts may have them called upon: in one picture a boy especially interested in drawing horses, painted all the horses; another, good at faces, did faces, while a girl spent her time decorating the clothes adorning the various figures. During the execution of the picture there is discussion and criticism and, as it nears completion, the children, with the teacher, discuss further improvements and alter colours and shapes where required. Once the children consider the final touches have been made and the picture is hung on a wall, they seem to have no desire to make any further changes. They will accept suggestions which may be offered, as items for inclusion in their next picture.

The teacher has an important role in all phases of group work, acting as guide, counsellor and source of encouragement, ready to see the children's difficulties, aware of their problems and able to help them to find ways of solving them. He should ensure, unobtrusively, that all are playing their parts according to their abilities, know when to intervene to prevent socially immature members making work difficult or unpleasant for others, and understand when to stand aside to allow the group to deal with the offenders. Above all, the teacher has to know the children well.

As often happens in individual work, so also in group painting, many happy, fortuitous results appear. A good teacher will turn these accidental charms to good account, and use them to heighten the children's awareness of colour, shape and texture.

There are several reasons why group work should be included in the school art programme. Children should have opportunities to work together inside school, not merely in teams on the playing field. They learn through co-operative work to conform to simple group rules. There is no necessity to demand in group work uniformity of performance by the unequally endowed, for it allows scope to the bright child and also permits the less bright to play a part which is valued by the group. This gives him the feeling of being accepted, of being one of the team, a necessary feeling, but lacking in systems which emphasize weakness instead of providing and establishing growing confidence. Children learn from one another through the close co-operation of group work and benefit from the stimulus of contributing to a large whole. The large scale of group paintings, larger than one child could paint individually, give a fine sense of achievement and provide for sensuous enjoyment of big shapes and rich colours.

B. VARIETIES OF MATERIALS

MATERIAL AND EXPRESSION

by
HANS MEYERS

The content in a work of visual art may easily lead us to overlook the fundamental role of the material, which exercises a much greater influence than we consciously realize.

For example, while the colour of the visible world is obvious to most people, and their feelings and moods are constantly influenced by it, there are many who are scarcely conscious or sensuously aware of the colour in paintings. It is only when the colouring in a picture is so poor as to be unpleasant that we suddenly realize that we expect a certain degree of unity and artistic quality in the way it has been used. Although the artist sometimes uses contrasting and clashing colours instinctively, in order to create certain moods and feelings, these may not be entirely appreciated by many people.

Then, it seems to be generally true that we see and identify things in the world about us by their characteristic outlines, their forms and rhythmic lines, rather than by their colour. We recognize a tree or a horse as such from the outline alone, even if they are portrayed in colours only remotely resembling, or entirely differing from, their natural colour.

Thus, we can appreciate the aesthetic qualities of a picture that is simply a drawing, without any colour in the literal sense of the word. We look at such a picture, whether it be a masterly etching or a young child's drawing, often without being consciously aware of the lack of colour. The creative artist, especially one who from long experience has acquired a sureness of touch, knows how to use the various potentialities of the drawn line to give rhythm and form to his creations.

There is a general feeling among serious students that if they can work in some material that is difficult there will be more merit in the result, as, for example, when children make a linocut or do embroidery. There is a certain elemental attraction in working with recalcitrant materials which call for greater, more serious effort on our part. One of the most stimulating experiences for the art educator is to see the extraordinary enthusiasm with which adolescents experiment with difficult materials; this is a time when they are subject to all kinds of stress and strain and therefore need some closely integrating activity.

The material itself can also impose its particular qualities, and this is of great significance for all creative art. Each kind of artistic material has its own special physical characteristics. When looking at works of art we are considerably affected, and in a variety of ways, by these specific characteristics.

We become aware of this direct impression which the nature of the material used in a work of art makes when, for some reason, the artist has worked first in one sort of material and then with another, substantially different, type of material, as, for example, when a rough sketch is worked up into a painting or some other finished form.

The interesting thing is the way in which a work of art makes an entirely different impression if, without there being any fundamental change in the basic creative concept, it is expressed in various materials involving only a technical transference of the original conception from one material to another.

Thus, if you take a linoblock and first pull from it a proof by a printing process, and then make a plaster cast by a moulding process, it would be difficult to imagine two results more different in their aesthetic appeal. In the first, there is a diaphanous effect created by the subtle tracery of velvety-black lines on the tissue paper; in the second, the surface of the heavy, unwieldy slab of plaster is brought to life by an interplay of tones of white, producing almost a "three-dimensional" picture, giving the impression that it is meant to be touched as well as seen.

However, it is a controversial question whether, and to what extent, an artist's original concept can be interpreted in many different materials. In fact, it would appear that the more evolved the artistic conception, the more sensitive it is to a change of medium and the less amenable to interpretation in a variety of materials.

The more highly developed a form of expression becomes, the more distinctive it must also be, showing more of the particularized qualities of the artist than, say, a primitive work ofart. Just as the personality of an individual comes through in his speech, gestures and the way in which he dresses, so the particular nature of the artist is revealed by the characteristics of the personal touches which mark his work.

On the other hand, the further back we go to the beginnings of art, the more we find that the earlier, powerful, non-individualized works of artistic creation, embodying as they do strong, communal expressions of primitive thought and feeling, are not only markedly universalized in the delineation of form-concepts, but are also capable of standing up to interpretation in a wide range of materials.

There are, for example, the magnificent works of art from ancient Egypt, which, although carried out in many different dimensions and kinds of material, never lose anything of their innate grandeur; or, again, there are the same qualities which, in the medieval period, are inherent in either the large wall-paintings or the miniatures.

Throughout the history of art, we can see that there has been a fundamental correlation between the gradual evolution of distinctively individual modes of expression, and an increasing tendency on the part of the artist to employ exclusively the medium best suited to his purpose.

The nearer we come to our own time the more frequently we find examples of art in which the technical means employed for expressing the particular inspiration have been chosen on a purely personal basis of judgment, reflecting an individual preference.

The potentialities of using materials for creative expression are boundless. In practice, any particular material, given its inalienable physical characteristics, can be used for countless forms of expression, always capable of being transmuted in skilful, creative hands. Oil painting by any of the great masters may result in something different and personal in each instance, both in inspiration and technique. Or again, stone, despite its natural, unchanging properties, became for the rock-painting artists of the Stone Age, or the sculptor Rodin something suitable for varied interpretation and effect.

Children can express their creative ideas with little difficulty in any kind of material, which they can use as readily as the primitives. It is the teacher's responsibility to help them discover some of the limitless possibilities of materials. Experiments with media should be encouraged, just as much as exploration of ideas, so that their special qualities can be discovered at first-hand. The close connexions which exist between ideas and materials, and the ways in which they are used, should be the basis of frequent observation and discussion.

(Translated from German)

RANGE OF MATERIALS

by

DOREEN BLUMHARDT

The use of different materials for education in visual art is closely related to the emotional and intellectual development of the child. To fulfil his needs, the child requires an expanding range of materials at each successive stage of his experience.

Usually about the age of two years, a child starts to scribble. For this purpose large, smooth wax crayons of a smooth texture, so that they glide easily over the paper, are very suitable. Large paper gives the child opportunity for making his arm movements as wide as he feels inclined, thus developing a sense of freedom, as the child is chiefly concerned with the movements he makes and the enjoyment he gets from the marks produced. When he reaches the stage of naming his scribbles he will enjoy using different colours to express different subjects. The floor is a good place for the child to work with his crayons and paper.

Pencils should preferably not be given to children at this stage. The sharp point digs into the paper, or breaks, and does not glide easily. Pencils are thin and harder for children to hold and control than large crayons. Liquid colour, requiring considerable muscular co-ordination for successful use, is not very suitable for very young children, but they enjoy playing with it from about three years onwards.

Some plastic medium is helpful, and gives the opportunity for a different use of fingers in the activity of squeezing and pounding. Clay or plasticine may be used and the latter should be slightly warmed first to make it easy for the child to handle.

From about four to six years, children should continue to use chalk on the blackboard, and large crayons on large paper. The use of paint will now give a greater freedom, enjoyment, and sense of achievement. The best kind of paint is poster colour or powder tempera colour, mixed to a thick consistency with water. If neither of these is available,

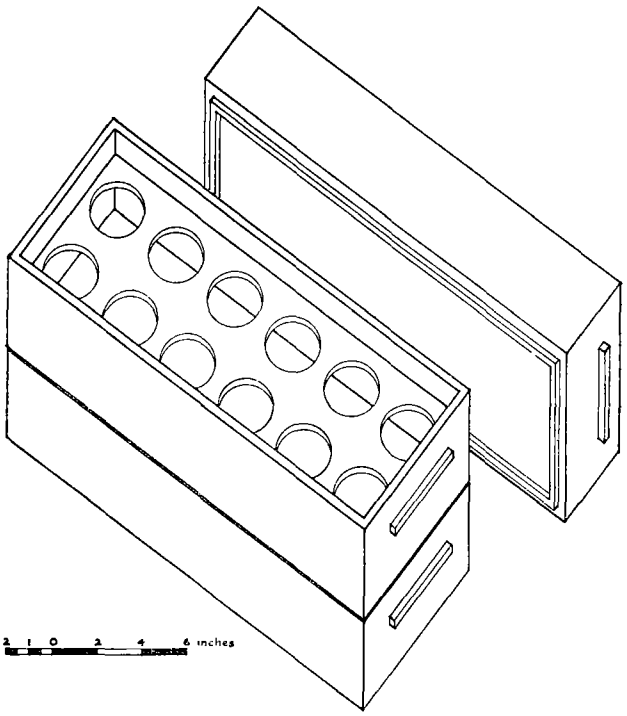

Figure A. Paint-jar trays, portable and for stacking

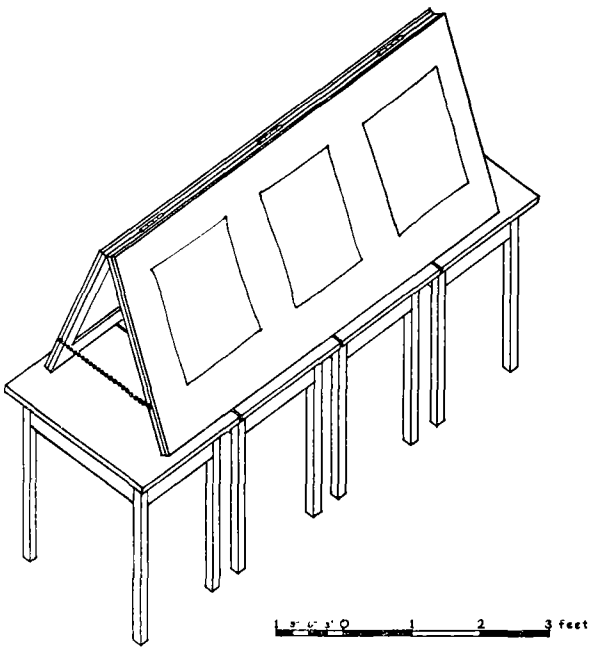

Figure B. Classroom easel, easily constructed, for use on desks or tables

quite a satisfactory paint can be made by mixing commercial powder colour pigments with gum arabic and water. Transparent water-colour should preferably not be used as it requires special technical skill.

If the colours are mixed in jars of the same size, they can be fitted into trays which can be stacked for storage (see Fig. A above). When in use, these trays can be put where children may reach them easily. The dipping of brushes into the wrong pots can be avoided, by keeping a brush in each pot of colour. The child can take a pot with a brush to his place, use them, and return them when he has finished, for the time being, with that particular colour.

The type of brush used by these young children should be long-handled with bristles, but some teachers feel that really young children can also use softer types of brushes.

Semi-absorbent paper such as newsprint is very satisfactory because it takes up the colour quickly and prevents it from running. Sizes should be preferably large to allow for free arm movement, and give the child the opportunity of covering large areas of paper with fresh bright colours. It is always preferable, if possible, to provide unprinted paper, and the custom, sometimes adopted, of using old exercise books for painting over is wholly undesirable.

Clay and plasticine continue to be useful and trays for modelling are a great help in keeping the classroom clean. A useful type of tray can easily be made with plywood about 40 cm. × 45 cm., with a beading 2 cm. deep attached to the edges.

Another helpful medium is a large tray of fine sand, slightly damped, in which the children can draw with a stick, or model with their hands and simple tools.

After about six years of age, while crayons, chalks and powder tempera paints should still be used, the children will like different kinds of paper to paint on, particularly toned papers with both rough and smooth surfaces. The bristle brushes recommended for the younger children will now certainly need to be supplemented with some hair brushes for those who wish to include detail. All paint work is better done directly without first drawing outlines. Preferably there should be no "sketching in" before painting, as the child will tend to draw in such small detail that it will be difficult for him to paint what he has drawn, and he may become discouraged.

Painting at an easel as well as on the floor should be possible at this age, and the normal type of dual easel serves very well, if there is room to stand easels in the classroom. Children should be allowed to use the floor or an easel to work on, as they wish. For use in a crowded classroom, a most serviceable easel without legs can be made by attaching a soft

construction or wall board to a light wooden frame (see page 67, Fig. B). If the panels are 180 cm. long and 75 cm. high, hinged at the top, six children can work comfortably at each easel. The advantage is that children can stand to do their work, and use large sheets of paper even in a crowded classroom. The easels can be put on a row of desks or tables, while the children stand between the rows to paint. When not in use the easels can lean flat against the wall, making a good display area. They can be used also to paint murals or do other group work on large long sheets of strong brown wrapping paper tacked to the surface.

Children will enjoy cutting patterns in coloured papers, and if brightly coloured papers are not available, they can make their own with paint or crayon. Patterned papers may be made by covering a hard-surfaced paper with paint, which has been mixed with flour or starch paste, and then drawing the fingers across the surface.

It is now fun to make simple puppets with newspaper, paste and scraps of coloured fabrics. No special equipment is required other than scissors, needle and cotton.

During the years from 9 to 11, powder tempera paint should continue to be used in as wide a range of colours as possible, and children should be given access to the dry powder as well as to the ready-prepared paints since these, when mixed together, allow different surface textures to be obtained, and colours can be blended to give different effects. Most children at this age begin to use colour more realistically, and love to explore with the mixing of colour, so that mixing dishes should be provided. Patty pans, which are usually sold for baking small cakes, are excellent for this purpose. Colour theories should not be taught, nor should any devices be used that give children the impression that certain colours can or cannot be used together. The child knows intuitively which colours he feels are right for him, to express certain experiences, emotions, or moods.

Paper-cutting and tearing is a welcome activity. Papers with a variety of textures and colours not only give pleasant effects but the variety helps the child to express a greater degree of realism, which he now desires.

Clay continues to be a most stimulating medium and, if there is clay in the district, the children might well dig their own. Children like to make simple thumbed pottery shapes. Firing of these small pots may be a problem, if there is no kiln in the school, but often it can be arranged at a local brick or tile works. It may be difficult as yet to attempt glazing, but many of the things made can be used without being glazed. Slip can be applied as decoration and a brush or small rubber syringe make good tools for this purpose.

Carving in soap can be introduced for it is an easy medium to work with a pocket knife, or other small tools such as meat skewers and tooth picks. Papier mâché is useful as a three-dimensional means of expression and can be exploited in a number of ways.

To satisfy their explorative tendencies, a great variety of different materials is now necessary, suggesting to the children new ideas for their creative expression. Such things as wire, cardboard, twine, rope, cork, cellophane, scraps of plain and coloured fabrics can be used with such simple tools as pliers, scissors, needle and cotton. All sorts of things can be built up in three dimensions; the use of fingers is most important, as with them the material can be controlled and appreciated better than with tools.

A rather more interesting approach can be made to embroidery by using unusual materials, stitching them on to a background. Children should be given every opportunity to improvise and make whatever they feel the materials will do, and teachers should remember that the result does not need to serve a useful purpose. The child derives a feeling for the structure and nature of the material, and so the creative concept for him will grow out of the material itself. The most important thing is for the child to feel, handle, and become acquainted with the functions and qualities of these different materials, and no preconceived standards of sound technique, good workmanship, neatness or utility should be insisted upon.

Linoleum-block cutting may be started in a simple way. Pieces of thick linoleum can be gouged with special lino-cutting tools or with a pocket-knife. If special tools are not available, gouges can be made from umbrella spokes sharpened at different angles with a file. Printer's ink is the best medium for printing, but tube water-colour is much cleaner to use. An absorbent paper is desirable for the printing and the paint needs to be rolled out on a sheet of glass before it is applied to the lino-block.

Once they reach the ages of 11 to 12 most children pass into a phase of critical awareness towards their imaginative activities, and are often highly sensitive about their work. The attention of teachers therefore needs to be given increasingly to assisting the pupils to face their own critical standards. Moreover, it is often very helpful in dealing with this transitional phase to introduce craft activities and not to concentrate too exclusively on purely pictorial work.

The use of opaque paint should continue; experiments can be tried with painting on surfaces other than paper, such as the bark of trees or fabrics. Gouache painting can be introduced, and the dry powders should be used in conjunction with the wet, mixed colours, as suggested before.

Wax crayons used together with transparent colours give variations of surface textures; if no white or colourless crayon is available, a piece of wax

candle does very well. The crayon or candle is applied to the paper first, wherever required, and then a wash of transparent colour is put on with the brush. Wherever there is crayon or wax on the paper, the paint will be repelled and various textures result. Coloured inks, transparent water-colour, or commercial dyes mixed with water, are all suitable media for this technique. A medium having transparent qualities helps children to depict atmosphere, sky, and clouds. They are now better able to control the techniques of transparent colours and can exploit the ways in which they run together and blend.

In developing crafts activities, clay modelling should continue, and interest in pottery should be encouraged. Various types of material for carving can be tried such as soap, plaster, block salt, pumice, or soft wood. Additional tools are required such as small chisels and mallets. Blocks for carving can be made by pouring plaster into a wooden box, leaving it to set, and, when sufficiently dry, cutting it into different sizes with a saw.

Linoblock printing can be given a new impetus by using it to print designs on fabrics and this will give the children the opportunity of designing for a purpose.

The making of puppets and marionettes should continue, with the children designing and painting their own sets for their puppet plays.

A range of materials for three-dimensional creative activities, similar to that suggested for the preceding years, should be given to the children of this age group, but more skill in handling the tools and equipment may now be expected. As the need arises, more tools should be supplied, such as a vice, soldering iron, and some carpenter's tools.

Simple frames for screen printing can be made out of packing case wood. Organdie stapled to the frame makes a good screen. Designs can be cut out of paper with a razor blade or a sharp knife to make the stencils. A thick hard-surfaced paper such as cartridge paper is necessary and it must cover the whole screen. When the stencil has been attached to the screen on the organdie side, the printing may be done with thick poster paint to which a little starch or flour paste has been added. Any paper may be used for the printing, but a semi-absorbent one is best. If printing is to be done on fabrics, a specially prepared dye is necessary. The rubber squeegee, which is necessary for forcing the colour through the organdie and the stencil in the printing process, can be made by wedging a strip of rubber between two pieces of wood and then firmly nailing or screwing them together. The width of the squeegee should fit the inside width of the frame.

Materials for the adolescent will include all those described for earlier ages, but many new materials and techniques can be introduced and the adolescent derives considerable satisfaction from mastering the technical processes involved.

Materials such as charcoal, pastel, conté crayon and soft lead pencils help to enlarge the range of drawing activities, and water-colour, coloured inks, or dyes may be used in ball-point pens or fountain pens, in conjunction with black ink, for doing wash drawings of figures from life or for landscape.

Oil painting is often considered as too expensive an activity for general school use; but inexpensive canvases can be prepared by sticking book muslin to the surface of a medium-weight cardboard with glue-size, while satisfactory oil-paint can be made by adding raw linseed or poppy-seed oil to powder pigments.

The range of materials for this age is limited only by availability or expense. Even so, the lack or the cost of materials need not necessarily impede the development of creative art education, provided that those materials which are available are used intelligently and imaginatively in relation to the growing needs of the children.

EXPERIMENTS WITH MATERIALS

by

RONALD HORTON

Variety of approach, scale, media, and above all of materials, are most important in the releasing of creativeness in children, adolescents and adults. For children, coming to a new medium without preconceived ideas, there is the zest of discovery, the stimulus that comes from change; for the teacher there is the certainty that among his pupils there will be innovators who will do the unexpected, and so widen his own experience and suggest to him new ways of working.

Take, for instance, paper, the most common material of all, yet so seldom used to the full in all its possibilities, with its wide range of different surface qualities and colours. Even in painting, the mood of certain subjects is more readily captured by using paper of a sympathetic colour or quality; a night scene might be rendered in gouache on a dark blue or black paper, the effect being achieved by great economy of means, the background colour coming through or being left in parts. Children enjoy drawing with wax crayons on black, coloured and thin tinted papers.

Tissue papers, white and coloured, have many uses. Their semi-transparency can be exploited in shadowgraph pictures, to be seen against the light, in which successive layers of overlapping tissue give tone changes and a sense of recession in the silhouetted planes. The use of tissue paper in papier mâché work is well-known; five layers pasted, for example, on a modelled mask will have, when dry, both the strength and the delicacy of an egg shell. Paper costumes for figurines can be made with coloured tissues which are also admirable for trial prints of linocut patterns. Cheap wrapping papers and lining papers are often a refreshing change from papers intended for the artist. There are many kinds with different trade names in different countries and they can be put to many uses; for instance, baker's wrapping papers, grease-proof paper which makes a cheap substitute for tracing paper, as well as being invaluable for brass rubbings and for rubbings of such textures as wood-grain, barks, etc.; waterproof wrapping paper backed with muslin net on a pitch-black ground suitable for various effects, metallic foil papers, corrugated cardboard (excellent, for instance, for stimulating curtains in stage models) and a white kind with many possibilities for display purposes.

Pattern books of wall-paper provide material for collages and paper mosaics. For the latter there cannot be too wide a range of every conceivable kind of paper, since the process calls for the most subtle tone ranges within each colour, while different surface qualities, dull, shiny, and so on, also play their part. There is a revived interest in paper silhouettes, in folded cut-paper decorations and in paper sculpture and friezes in low relief. All these have their source in popular art and a study of this field will suggest many possible uses of paper.

It is also possible to print from paper-cut silhouettes. The paper-cut is pressed down on to wet fabric-printing ink, which has a stiffer consistency than printer's ink, after the ink has been rolled out on a glass slab. While it is thus stuck down on the rolled-out ink, the paper can itself be inked with the roller, from the middle outwards to avoid tearing the paper. It is now possible to make "white line" drawing or decoration on the paper-cut with the pointed end of a watercolour brush or with a match stick. When this is finished the inked paper-cut is lifted from the slab by inserting a knife blade under it. It is then dropped onto a piece of backing paper or newspaper, and the printing paper is placed on top. The print is obtained by burnishing the back of this paper with the handle of a spoon; surprisingly, the white lines scraped in the wet ink are not destroyed by this. Complicated prints in several colours, and with shapes keying into each other, can be taken off at one printing by this method. It has the great merit of sharp active shapes originating in the cutting of the paper with scissors or knife. (See Plate 18 d, e.)

Linoleum can be used not only for pictorial and pattern-printing blocks, but also for slight intaglio carving to produce a mould, rather like the old gingerbread moulds, for making relief tiles. Clay, dried until cheese-hard, can also be carved in intaglio for similar plaster casting of relief tiles and decorative plaster relief panels.

There is another interesting technique in making lino-cut pictures through a method of colour-printing from lino-blocks by a substractive process. The whole block is first printed in one colour and sufficient prints are taken at this stage to ensure a reasonable edition. Then for the second printing, parts of the original block are cut away, so that the colour of the first print is revealed in printing. The other parts have the interesting quality of over-printing. The third and succeeding colour printings are similarly arrived at after further parts of the original block have been removed. Registration in printing is assured,

for it is always the same block. It will be clear that sufficient prints need to be taken from the first state of the block, and all of them over-printed in turn, since at the end one is left with a block that is reduced to the area needed for the last colour-printing only.

Many local materials can be exploited. Large lumps of chalk are excellent for carving and their natural shapes suggest the animal, head or figure imprisoned in the lump. A fallen branch of a tree with slight carving or addition becomes a crocodile or a dog. Driftwood from the beach can be made into toys; fishermen's corks and bottle corks washed up by the sea, glued one upon the other, or projecting one from another, in part carved and painted, produce strange totem poles.

A traditional popular art where I live in England, is the carving and painting of a madonna and child in the soft inside of a cuttle-fish bone (see Plate 18 b). Many of these bones are to be found and children have made interesting things with them. The smaller pebbles, bottle-glass and brick fragments rounded by the waves, and small shells to be found on the sea-shore, are delightful material for mosaics. A hint can be taken from the designs made as shop display by seedsmen and corn chandlers; similarly, seeds may be embedded in rolled-out plasticine to produce decorative mosaics. One of my pupils modelled a figure of Neptune and seated him on a throne embedded with real shells and pebbles. Another modelled a native witch-doctor, making his mask from a real rabbit's skull, patterning his chest with tiny round vari-coloured sweets, and making a background of feathers. It is this readiness to improvise, to use all kinds of materials, that is so much a process of discovery and of real creation. From such innovations we can learn from children, can sense the rightness of this playful yet serious inventiveness.

Wire is relatively inexpensive and can be used to produce models, of which the forms are created by assembling a number of longitudinal and transverse sections, previously prepared from lengths of this material. The wires can be joined together by twisting, although stronger workmanlike joints can be made by using an electric soldering iron. They can be of great visual interest if left in this state as wire sculptures, but, covered with pasted, overlapping bandages of paper, they become solid models. The paper stretches taut and the underlying wire construction influences the surface-forms, which are well-defined and full of character. In this way decorative models can be made, painted, and, if deeper richness is required, varnished, so adding to their strength. It is an excellent technique for making practical masks, in animal, bird and human forms, for theatricals and carnivals. (See Plate 18 c.)

The flexibility of wire and its attenuated character can be exploited in built-up plaster figures and animals, so that the lines of movement created by the underlying wire foundation are retained, as is the slender, elongated character of the forms. To obtain more solid effects of mass, rolled wire-mesh can be used. It is as flexible as the wire and provides a good hold for wet plaster. Thin metal strip of the kind used to bind wood packing-cases, can be bent and shaped as moulds, rather like the tools used by pastry cooks to cut rolled-out dough into shapes for biscuits. Thus, decorative figures, birds and animals, simple but active in shape, can be produced.

Plastics in sheet and rod form have been used only to a limited extent in a creative way. I have seen some interesting paper-knives made from transparent sheet plastic, with handles shaped in the form of fish, and incised decoration scratched with compass points. This gave only a suggestion of what might be done. I thought of the shaped and decorated handles of peasant spoons, of Eskimo incised drawing on bone, of the pierced tortoise-shell breast-ornaments of the Marquesas Islands, the moulded tortoise-shell masks of the Torres Straits and the shell carvings of the Solomon Islands. With a medium such as sheet plastic, capable of being bent and moulded when heated in hot water and becoming hard and rigid again when cold, objects of a similar kind could be produced.

I have already mentioned the value of a study of popular art as a source of inspiration, and similarly the study of the art of primitive peoples can provide stimulation and many ideas, for improvisation with materials is at the heart of their creations. Thus, for example, Samoan pattern blocks for printing on tapa-cloth have raised printing surfaces composed of cocoanut-leaf ribs sewn to a background of covered strips of cane. Inspired by these is a type of string pattern-printing block, which gives a good linear, basic, structural design, and this can be developed by using other blocks. The pattern is drawn in string and is glued or fastened with veneer pins to a plywood base. (See Plate 18 a.)

In every school there should be large tea chests, or similar boxes, full of oddments of every kind of material; one filled with wood blocks, dowels, strip-wood, oddments of plywood, balsa wood, cane, asbestos, cork, cotton reels, matchboxes, wood pipe-spills and wire pipe-cleaners; another with soft materials, scraps of dress fabrics, cloth and deckchair canvas, sacking and scrim, muslins and silks, wool, loofah and sponge, rope and string, and off-cuts of leather; another with oddments of card, coloured manila, corrugated cardboard, cardboard rolls; another with assorted papers, wallpapers and coloured papers. There could be smaller boxes for sawdust and sand and a bowl or bucket for pulp paper. Such

collections are essential for collage and appliqué work, project models, making toys, masks, puppets and model stage sets.

These are but some of the possibilities of experimenting with materials, a few indications of the creative stimulus of variety of materials. It is a source of continual amazement to see how children, under the guidance of understanding teachers, use such materials in ways which are vital, ingenious and sensitive.

VISUAL AIDS IN THE CLASSROOM

by

C. D. GAITSKELL

A relative newcomer to the educational field, the film is gaining in importance in art education. Making its first appearance as a questionable teaching device, the film on art is showing rapid improvement in the presentation of subject matter and in the soundness of its underlying pedagogy.

Many of the early films in art education failed because they, like the art programmes of their time, were based upon a false premise. Art was justified in schools for its "training of the hand and eye". Children were subjected to stereotyped activities which taught them how to draw such objects as apples and old hats, but which did not allow them to think for themselves. This curiously restrictive teaching technique was echoed in films.

The fact that some makers of films dealing with art seem to have grasped the significance of the learning process inherent in art education, accounts, no doubt, for the steady improvement in their quality. Films may be found today which not only reach the high technical level to which a youthful cinema-going audience is accustomed, but also are based upon sound educational theory. Since many of these films move at a tempo which keeps the young audience alert, often include delightful and striking sequences from the standpoint of design, and have children as the principal actors, they frequently have an appeal which out-rivals that of the regular entertainment films.

Surveys which have been conducted, as for instance in the Province of Ontario, Canada, indicate that classroom teachers are developing some definite opinions concerning the form which films on art should take. Teachers are inclined to favour short films in which the pace should be deliberate without dragging. They should be in colour and sound, and while the commentator's voice should be cheerful and enthusiastic it should avoid being gushing or naïve. Teachers look for some technical information in a film dealing with an art process, but at the same time they do not require full explanations and demonstrations of technique. In other words, they do not want a film to rob them of the opportunity of doing the work they are supposed to do.

More than one art film has failed because it has attempted to take the place of a teacher. A film which minutely outlines every step in an art activity, not only bores members of its audience but also robs them of the opportunity to think for themselves. Well trained teachers know that technical instruction in art is necessary, but they also realize that the amount of instruction which each pupil requires varies with his intelligence and his past experiences. What may be necessary instruction for one child may be spoon-feeding for another. It is the teacher's prerogative to decide who shall receive instruction, how much, and when he shall receive it. A film can excite the children to do certain things in art, but it must leave ample opportunity for the teacher to foster the originality and creative ability.

I have been referring to the type of film which leads directly to the production of some art form. What of the film for the appreciation of art? There is more than one school of thought about the problem of teaching people to appreciate art, but the belief which seems to be most generally held by educators is that appreciation and production go hand-in-hand and cannot be separated. If one agrees with this view, then a successful film dealing with the production of art forms will also act as a stimulus for the appreciation of art. Nevertheless, films are appearing which have as their chief purpose the development in young people of insight into the art productions of others. While some of them are apparently successful, others obviously are not, since they start at a point too far removed from the experience of their audience.

For this purpose of teaching appreciation of art as well as for illustrating details of technical processes and methods of working, other types of visual aids such as photographs, slides and colour reproductions may be more suitable and it is desirable for the art

teacher to build up a collection of such materials. Selected items can be grouped under topics as required, can be shown as individual items or in various combinations to illustrate lessons or to make up temporary exhibitions. The rate at which they are shown can be regulated to suit the needs of a speaker, of the audience or of the material being viewed. Slides can be made to record examples of children's work and to illustrate the stages of development through which they pass.

The film-strip is a visual aid that combines some of the advantages of both moving film and the individual items such as those discussed above. They have the advantage of presenting an easier storage problem than an assorted collection of materials of various kinds. A number of commercial firms now issue film-strips on art topics, although this is a field which has not engaged their interest as much as, for instance, science topics. Some of them have been well prepared but others show a lack both of educational principles and aesthetic awareness. An interesting combination of audio and visual material on the theme of art education has been prepared by the Ohio State University in the United States, consisting of a booklet, film-strip and a set of recorded commentaries, and issued under the title "Art Belongs to All Children". This is an experiment which might be extended to other themes. One excellent method of promoting international knowledge of art education would be the preparation and exchange of sets of miniature slides or film-strips of representative examples of children's art in various countries.

The advantages of these different types of visual aids are many and each has its specific use. The film tends to make a wider appeal than they do because it has an obvious entertainment association in the eyes of the children but also because it has its own special qualities such as movement, the unfolding of a theme with an inherent rhythm and the possibility of covering a wide range of subject matter, indoors and outside. However, in spite of a few outstanding successes, a glance at the record of production of films for use in art education leads one to believe that films of this sort are still in their infancy, but a healthy infancy. The field of art education, after years of comparative neglect, is becoming increasingly one for serious research, which is providing exciting subject matter for new films. Suitable art films for adolescents, however, seem still to be in short supply and so far, the majority of them have been produced by practising artists and craftsmen who are more familiar with the intricacies of technique in their chosen media than with the peculiar problems of the adolescent in his approach to expression. Research is showing us that although techniques in art are of extraordinary interest to the adolescent, the teaching methods by which he gains mastery over his materials and tools, not to mention his ideas, seem to be distinct from those which may be employed in the classic tradition of professional training. A potential field for development exists in this direction but it calls for close co-operation between artists, educators and technicians.

How may one judge a film to be suitable for art education? Certainly it should allow great scope for the individual initiative of both teachers and pupils. Next it must be suitable to the specific level of ability and understanding of its audience. Finally it must be based upon the soundest of research in education and must conform to the tenets of an acceptable aesthetic. The effective art film must be produced with the learner as well as art in mind. It must assist materially in education for good taste, for honesty of expression, and for the general development of a learner's insight into the world which surrounds him.

SECTION IV

ADMINISTRATION FOR ART EDUCATION

THE ROLE OF THE ADMINISTRATOR

by

MARY ADELINE McKIBBIN

Creative administration in the programme of the visual arts is a necessary condition of creative teaching. Only in a tolerant atmosphere, where individual initiative is prized and experiment encouraged, can truly creative teaching thrive. The interaction of teacher and environment produces dynamic changes in both. The administrator is the person largely responsible for providing an atmosphere in which such growth can flourish.

A dynamic programme in art education is the result of co-operative thinking from initial planning to evaluation. Yet the responsibility for final definition of an acceptable philosophy of art education and for its interpretation and implementation lies with the administrator. The processes through which he carries out this responsibility will determine the nature of the programme and the kind of teaching that evolves. Creative processes in administration may be expected to evoke a maximum of creative teaching.

The administrator of a programme in art education should be a person who stimulates constructive thinking and provokes action. He should be capable of guiding, without dominating, group thinking. An educational philosophy arrived at by group action will be better understood and more readily accepted by the group than one superimposed by administrative directive. It is the only philosophy conducive to creative teaching.

Plans for the art programme that are general rather than specific allow for maximum individual and group differences, and challenge the initiative of the teacher in meeting specific situations. Such plans may take the form of guides or resource manuals that are the result of collective experience, research, and planning. The alert administrator makes available to planning committees valuable sources and people—psychologists, general educators, parents, and leaders in the community. He brings about a committee atmosphere conducive to original thinking and constructive planning.

The programme or guide so prepared must then be interpreted to all teachers, administrators and general educators, and to the community. This process will require more co-operative planning under the skilful leadership of the art administrator. Through annotated exhibits, illustrated lectures, discussion groups, workshops with art materials, demonstrations by teachers and children, documentary films of classroom procedures and teaching techniques, brochures, professional bibliographies, radio and television programmes, the art administrator can clarify the objectives of the programme and suggest ways of achieving them.

The obligations of the administrator do not cease with the construction and interpretation of a programme. Successful implementation is in part dependent upon a satisfactory environment for the art activities. There must be careful analysis of the physical needs—the space and facilities required for work, for storage of materials and art work in progress, and for display; the type of lighting needed; the location of electrical outlets and plumbing. Again co-operative planning by everyone affected by the environment—children, teachers, parents, and administrators—helps to solve the problem of housing the art programme effectively. Provision of adequate supplies for a rich art programme is another administrative responsibility, for creative learning implies experiment with a variety of exciting materials.

Thus designing, equipping, and furnishing art rooms, and procuring the necessary art supplies, present the problems of budgeting available funds,

surveying future needs, and the drawing up of long-term plans to improve the physical environment.

Frequently the art administrator has some responsibility in the screening of applicants for teaching positions through observing them in relevant situations and by interviewing them to determine the acceptability of their philosophy and to evaluate their experience. Final responsibility for choice of teachers, however, usually rests with a personnel director, the head administrator in the school system, or with the board of directors. It is vitally important that all new teachers exhibit creative, experimental attitudes toward teaching.

After teachers have been recruited, it is the duty of the art administrator to provide for their professional development. In a large school system he usually has as co-workers a staff of art specialists or consultants. He will work with and through them to increase the stature of the art teacher and for the improvement of the art programme.

The creative administrator encourages travel and further education among teachers and art consultants. He promotes experiment in methods and research, and urges those conducting such experiments to share their findings by contributing them to professional magazines. By example he inspires others to active participation in professional organizations.

The art administrator of today enthusiastically conducts workshops and study groups designed to meet the expressed needs of teachers. He may arrange situations in which those interested can observe children at work under the dynamic guidance of creative teachers.

Certainly one quality essential to the effective administrator is his ability to work with people. Emphasis today in art education is on the value of creative expression in the development of the individual student. Creative teachers, too, develop under creative leadership, in a free environment rather than under authoritarian dictation. The attitude of the administrator contributes to the development of the teacher. It is imperative that he have respect for the individual teacher and confidence in his ability to analyse objectives, to plan for their accomplishment, and to evaluate the effect of process as well as the quality of product. Teachers develop vision and assurance through participating in curriculum revision, through evaluating audio-visual resources and supplies, through planning radio and television programmes, and through co-operating with community organizations in arranging desirable school-community contacts. In such projects, the wise administrator finds many opportunities to make known to teachers valuable new classroom procedures and teaching techniques.

Not satisfied with the development of the teacher at work, the art administrator tries to establish cordial professional relations with the nearest teacher-education centres, willingly serving as consultant in the training of student-teachers. He must also maintain a close working relationship with directors of museums and art galleries, with community-planning groups, architects, design studios, business display departments, and with all art-minded community organizations. He seeks to gain the understanding and co-operation of the press, radio, and television. The effective administrator enthusiastically accepts responsibility for leadership in the cultural life of the community. He explores opportunities for teacher participation in educationally sound community undertakings.

It is the obligation of the art administrator to record, evaluate, and report the progress of the art programmes. The record may be presented in documentary films, colour transparencies, photographs, illustrated brochures, or other form of report.

More difficult than the task of recording is the problem of evaluating the year's progress. Devising techniques for evaluating the art programme in terms of desirable changes in behaviour patterns, attitudes, and understandings, rather than merely in terms of the quality of the art product, offers a real challenge to the progressive art administrator. Here again teachers contribute from their experiences to the solution of this important problem. Thus evaluation of the success of the art programme in meeting the needs of the child and society leads to further group planning and curriculum revision, with their concomitant opportunities for the development of teachers and administrator.

The capable art administrator is called upon frequently as a consultant in general education. His skills as well as his understanding of the general potentialities of creative art experiences should be at the disposal of the educational staff. With that staff he participates in formulating a general philosophy of education and in recommending educational policies. He works harmoniously with administrators in other educational fields toward a more coherent pattern of general education, to which art activities contribute constructively.

The role of the administrator in art education today is varied and challenging, demanding both practical understanding and creative imagination. The administrator, though a proponent of democratic, co-operative planning, is the person ultimately responsible to the public for the philosophy under which the art programme operates; for the housing and implementation of this programme; for the selection and improvement of art teachers; for the interpretation of the programme to fellow members of the educational staff, to classroom teachers,

administrators, and to the community ; and for recording, evaluating, and reporting the art programme.

He must therefore be skilled in human relations, experienced in group dynamics, and familiar with the whole educational programme. He must be a capable organizer, a forceful speaker and, above all, a creative thinker of broad and penetrating vision. Only with dynamic, creative leadership can we attain creative teaching in the visual arts.

TRADITION AND REFORMATION

by

M. SAYED EL-GHARABLI

An individual grows through the interaction of his personal experience with the experience of others. In this interaction he adapts his thoughts, feelings, and actions to his environment. This adaptation, if free and natural, leads to continuity, coherence and unity in the evolution of culture and tradition. New movements arise from new ideals and these play a powerful part in giving a new phase its characteristic form.

We should not conceive of reformation as sudden change, or the re-arrangement of a fixed order, or the creation of a completely new thing. These meanings do not accord with our comprehension of tradition as evolutionary. We should understand the word "reformation" as meaning the adaptation of ourselves to present and future evolution.

To adapt ourselves to a phase of evolution, we need to understand, appreciate and feel the value of tradition. For example, when contemporary artists in Egypt adopt the religious, architectural, and aesthetic values which underlay historic Egyptian art, and try to express themselves in terms of those values, their new works achieve a style that is in harmony with Egyptian tradition. So we should understand reformation as an evolutionary process, possessing unity, coherence, and harmony.

Some of the latest artistic movements in Egypt have given rise to a disturbed phase out of harmony with Pharonic, Coptic, Islamic and present-day popular art, simply because they are not based on the same religious and social ideals. They have been inspired by alien concepts and by a blind desire to follow European movements or copy the superficial qualities of foreign styles. So these modern developments in Egyptian art cannot represent a true reformation. Of the bases for reformation, faith is the most important. Reformation needs an ideology as strong as the deep faith of a religious man.

New theories and discoveries in psychology, science, philosophy and art have helped to create a new, sound ideology for the reformation of art education.

Modern education demands that the individuality of the child be respected. He must be helped to grow spontaneously, through free self-expression. He must at all times be integrated with the community. The school, therefore, should be a place for wide and varied experiences, closely related to the social world outside.

One of the aims of modern education is integral growth and we should reject all kinds of discipline imposed externally. A student should have, on leaving school, a strong personality and sense of humanity rather than a mind stuffed with facts.

Art helps the individual to develop and achieve self-discipline. Art education in a school must be based on the individual's innate need to express his thoughts, emotions, and responses.

The art education syllabus should encourage free self-expression and art appreciation through the child's own experience and observation. The child should express himself as widely and completely as possible, with the teacher guiding rather than instructing him. The teacher should encourage his students and sympathize with them, holding his authority in check until appealed to by the child who seeks his advice in a difficulty. Children should be provided with plenty of materials, especially local ones, so that every child may make his own choice of subject. Free experiment should be allowed, though there would be no harm in proposing a few subjects or telling the child an interesting story. Very interesting and stimulating subjects may be found in the child's familiar surroundings, or in everyday incidents.

The art teacher should, first of all, have faith in the ideology referred to above. He should bear in mind that he is undertaking an education through art rather than merely giving instruction in art. He must be an artist but at the same time he needs to have a reasonable standard of general knowledge and culture, an understanding of pedagogical principles and of child psychology. It will be valuable for him

to have a wide knowledge of art to understand the creative activities and economic circumstances of his students and be capable of inspiring and leading them. He should be able to examine the social, cultural and psychological forces building our society, so as to enable him the better to make his plans for art education.

A teacher thus qualified does not need a rigid syllabus. His experience should enable him to choose the kind of activities which could be carried on in his classes, and to develop his plans according to the needs of the children he is working with. In this he should have full freedom. Art educators of this calibre can understand the values of tradition in art education and be sensitive to the style of evolution in their own tradition. With their belief in their ideology, they will be able to direct and give form to future developments.

A vast number of such teachers is now needed, so the number of institutes of art education should be increased. The present syllabuses and methods of training art teachers should be re-planned in order to turn out the kind of teacher who can play an adequate part in anticipated reform. They should not be limited to theoretical approaches, but their form and content should grow out of experiments and, ideally, each institute should have attached to it, under its supervision, different kinds of experimental schools.

We cannot get rid of teachers brought up in the old style. They are a part of the present tradition and we can still find value in some of their methods. So we should arrange to give them summer courses to help them to understand the new point of view.

While the shortage of qualified art teachers lasts, a new system of distributing them among different schools should be followed so that there would be at least one in every school to co-operate with other staff members; in junior schools, where the staff is of the "one-class teacher" type, we can appoint one of the qualified art teachers as a consultant.

A group of teachers should then form a panel for art education in each school. They should draw up integrated plans, discuss projects, methods and problems, and ensure that art education is given its proper place in the curriculum. They should see, above all, that every child in the school has the chance of creative artistic activity. They should promote the standard of taste throughout the school and should themselves make it an art "cultural centre". They can give lectures on the history of art, art appreciation, child art, and other topics.

This would be more beneficial than the traditional system of inspection, for an inspector, with a large number of schools and teachers to report upon, can only make superficial suggestions and recommendations, the effects of which are naturally limited.

Inspectors and supervisors should periodically change places with some of the staff of the art teacher training institutes, who should be allowed to supervise art education in the schools for a time, while the inspectors and supervisors took their places in the institute.

Appreciation of past tradition, strong faith in it and in the new ideology, indicate the kind of flexible and decentralized administration we need, which will have far-reaching effects upon the present and future phases of reform and evolution in art education.

CHANGING PATTERNS OF CULTURE

by

K. G. SAIYIDAIN

Certain basic forces in the material and spiritual life of any cultural or national group affect its modes of living, art, literature, crafts, and those intangible aspirations which give a characteristic unity and tone to each culture. Even when that unity is seriously disrupted by the impact of powerful outside influences, these basic forces strive to achieve a new pattern with its own unity.

What is the implication of these rather general observations for the present theme of the changing patterns of culture in their relationship to art education and its administration in India? It means, primarily, that the forces which have been playing on our national life and reshaping it have also had their impact on national education, including art education.

My own memory of school days, in 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 achievement 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. 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. The names of Tagore, Gandhi, Raja Ram Mohan Roy, Sir Syed Ahmed Khan, and many others, stand out as initiators of new movements of thought and action. Tagore's contribution was especially notable in the field of art and culture. Under his dynamic inspiration and the lead given in Bengal by Nandlal Bose and others, new art impulses were quickened, more spontaneous in form and more national in outlook. At first operating outside the school, these later entered the art schools as well as the ordinary schools. This was really part of the wider movement, symbolized by Gandhi, which aimed at the "recovery of the national soul", and rejected the mechanical, material and over-intellectual approach which had gained a foothold in all aspects of national life.

An attempt was made to link education more closely to life outside the schools and to reintegrate 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. Teachers trained in such art schools are giving present-day children better opportunities than their predecessors received.

Visible signs of this change can be seen in any recent collection of children's art, for example, those illustrated in the publication issued in 1950 by the office of the Educational Adviser to the Government of Bombay under the title of *Child Art*, or in the special children's annual produced by the well-known Delhi periodical, *Shankar's Weekly*, in which selections of children's drawings as well as writings, chosen from thousands of entries, are published every year.

I would like to guard against the assumption, sometimes rather glibly made, that there is a basic difference in approach in art education between the East and the West. These terms, which were formerly geographical, have gradually assumed the status of ideological unities but, as the Unesco East-West symposium held in India in 1951 rightly stressed, it was not valid to regard them as separate, sharply defined entities, standing out against each other as studies in contrast. Whatever may have been the position in the past, there is so much interchange of thought, persons and technique today that art impulses flow from one part of the world to another. So, while the artistic genius and traditions of a people must naturally take their basic qualities from national life, they cannot remain unaffected by outside trends and experiments.

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 Cizek 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. 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.

From the point of view of the administrator, the main obstacles which have stood in the way of the development of creative lines of art education in this country 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 a consequent 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. Thus in the scheme of basic education, for instance, due importance has been given to art.

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. This is not really an unsatisfactory arrangement, though superficially it may appear to be, because it tends to cut across the compartmentalization of art education and because, at the early stage of a child's education, we require not so much a high degree of technical skill in the teacher as a capacity to encourage and supervise sympathetically the child's attempts at self expression. The real difficulty, however, is that during the period of training, which varies from one to three years, there are so many demands on the curriculum that art cannot usually be given adequate time for the trainees to acquire the minimum understanding and skill necessary.

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, and this affects the development of aesthetic taste. 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.

Yet the nature of any form of art is to some extent determined by the character of the media and in the teaching of art there is a certain limit beyond which it would be undesirable to carry a policy of substitution, if it forced the children to use inferior or unsuitable materials merely to save money. Such false economy might well lead, in the long run, to the inculcation in the rising generations of a lack of appreciation for instrinsic quality and consequently of artistic taste in the school and the home to which I have referred above. 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.

SECTION V

TRAINING ART TEACHERS

ARTIST AND EDUCATOR

by
EDWIN ZIEGFELD

The major qualifications of a successful art teacher can be grouped under three headings: those which he must have as a person, as an educator and as an artist. It is the co-existence and interrelation of these qualifications that must be emphasized and the balance among them that must be achieved in the training period; over-emphasis of one trait, to the subordination or exclusion of the others, will not produce good teachers of art.

Examples can be found of remarkable teachers who are chiefly artists and who apparently know little about educational procedures and conversely of teachers who are not in themselves creative artists, but who are able to induce a high degree of creativeness in others. The essential point is that while the proportions of the qualifications as person, educator and artist may differ among individuals, a training programme cannot with validity be set up around exceptional people. Its base must be broader than that, but its framework should be sufficiently flexible for each person to develop the particular abilities that will make him an effective art teacher. The same desirable factors of human variability which operate in the production of works of art should be equally sought in the training of teachers.

An art teacher should possess certain personal traits to a high degree. He must like people, enjoy working with them, and be deeply concerned with their problems and their successes. As art education is increasingly being viewed as personal development rather than merely the learning of skills and, even more fundamental, since art is concerned with feelings and emotions, this qualification is of special importance.

An art teacher should be an educator. This necessitates a knowledge of how people grow, how they develop, how they learn. It is equally important that he know, not only how people are stimulated to creative action, but how a teacher works with them to achieve desirable growth. He should be fully aware of the relation between creative expression and the experience that leads to it. He should understand and be sympathetic to the great divergences in human nature and capabilities, and must be able to foster individual as well as group development.

An art teacher should be competent as an artist. As such he will have a knowledge of many media but for the full development of his creative powers he must pursue work in one medium as a specialist. A general understanding of the entire field of art and the part it has played in the development of civilization is essential. More particularly, he should be alive to contemporary developments because they are the most urgent and perhaps exert the greatest effect on the students he will teach.

The combination of these requirements raises special problems of an apparently contradictory nature in the training of art teachers.

Thus, for example, the art teacher must be a competent creative performer to fulfil his qualification as an artist. Yet the process of becoming a creative artist usually involves a singleness and intensity of purpose that does not allow him to become deeply concerned with other ideas and approaches. Nevertheless this concern is essential for in working with students he must be able to identify himself with their interests and their needs. Unless he can do so there is little likelihood of his being helpful. He must be capable of assisting even those students whose temperaments and approaches to art are totally different from his own.

The training problems in relation to media illustrate another contradictory aim. Any individual preparing for a career as a professional artist will learn about a medium in so far as it will be of use in his productive effort. For the art teacher, however, an acquaintance with many media is necessary, not primarily so that he can himself work in them, but so that he can help others to do so. As a skilled performer in art, he needs to have the attributes of a

professional; as a teacher he must have an understanding of the attitudes, problems and interests of the non-professional. These two examples illustrate the danger of isolating any qualification in the training of teachers of art and the fallacy of basing a training programme on only one or two qualifications.

The types of experience provided in training institutions for the preparation of art teachers fall into categories which correspond roughly to the qualifications of art teachers.

All training should contribute to the development of the prospective teacher as a person, for it should enlarge his own vision and powers and promote appreciation and understanding of man and the world. But special attention should be given to what is usually referred to as general education—that is, training in disciplines outside an individual's major field—which will enable him to see his speciality in relation to the whole of human endeavour, and to be familiar with and understand the many and varied strands which make up the fabric of life. Although there is still far from general agreement as to what should comprise the particular kinds of experience needed for training as an artist and as an educator, whatever their nature there should be an interrelation between them. It is the effectiveness of their interrelationship that will be an important determinant of the success of the training programme.

There seems to be general agreement that a period of from three to five years beyond secondary school is needed to prepare art teachers, and the training programmes in most countries fall within these time limits. In some countries additional and advanced training is available. It is in the context in which the training occurs that divergence appears: that is, whether the bulk of the training takes place in an art school or in a university or in a teacher training college. In the art school the prospective teacher undergoes a considerable period in association with students preparing for the art professions. Pedagogical training may be given concurrently with the art courses, or may be made an additional year of training at the same institution. If this is not available at the art school the prospective teacher, at the completion of his art course, enters a teacher training institution, where he receives instruction in pedagogy and in art directly concerned with teaching. In the university or in the training college, the prospective art teacher receives his training along with students in other major disciplines. At the end of a four-year programme in the university or teacher training college, he qualifies for a bachelor's degree, or at the end of a briefer period in the training college he may receive a diploma.

Both kinds of training programme are in operation in Europe and in those countries where education follows the European model. The second type is usually followed in the United States and Canada, although in those countries, the curricula of most art schools include teacher training courses, often offered in conjunction with a nearby university or college.

Each type of programme has its merits. In an art school it is possible to reach a high intensity of effort as a productive artist when working closely for a period of several years with individuals of the same or similar interests. The limitation is that, within an art school context, the prospective teacher is apt to develop an over-specialized professional outlook which is out of place in most school situations where only a few of the students he teaches will follow any of the art professions. There is also, in this plan, a tendency for the general education of the student to be neglected. Greater difficulty is also involved in securing an effective relationship between the various facets of the training programmes, particularly when they are offered in different institutions.

In a university of the American type, where art is a recognized faculty or department, a student is able to undergo the various aspects of his training simultaneously and thus to see and develop the relationships among them. His contacts with students pursuing other goals is also beneficial both to him and to them. He learns through courses and contact with fellow-students about other subjects in the historic and contemporary world, while they are enriched by their contacts with art. There appear therefore to be conspicuous advantages in having art teacher training in a college or university system on a par with training in other disciplines. In particular, art is then accorded a position of prestige comparable to that of other subjects, which it is otherwise denied, and, in return, it imparts to them qualities and values which they sorely need.

IN THE ART SCHOOL

by

J. F. JANSEN

There are various ways in which teachers of art can be trained, of which the two main methods are training in a school of art and training in a teachers' college, or sometimes in a university. In the latter, the main emphasis in the programme of studies is on general methods of teaching, involving the history of education, general psychology, pedagogy and usually some periods of practice teaching in schools. If such students take up the study of an art or a craft, it is usually superficial as there is little time allowed in the curriculum for detailed application.

In the other method of training, through the art school, with which I am mainly concerned, there is less emphasis on pedagogical methods and more on practical training in the arts. There are certain advantages in this method, as well as inherent weaknesses, but in general I think it is preferable, because the most understanding kind of teacher will tend to be the artist.

Many people, especially the pedantic type of educator, would not agree, since they argue that teaching is a specialized task and only a person trained in the methods of teaching can be successful in practice. That betrays their adherence to a conception of education as a process of pushing knowledge into the child, and their misunderstanding of the nature of education through art.

Between the creative products of the young child and the art of the adult lies the world of art education. The good teacher has to know not only how to understand the nature and needs of the child, but how to guide him through the processes of art expression, so that he will be able ultimately to arrive at a satisfactory level of adult achievement. I do not agree with the view that the artistic activity of the child is the most important thing as such and that the results do not matter. Nor, on the other hand, do I approve of the way in which it is fashionable to praise and assess the art work of children on the basis of adult aesthetic standards, choosing only the outstanding examples for competitive exhibitions and presuming to find in them the same features as in advanced forms of contemporary art.

What is important is the nature of child art at each stage of development, regarded in relation to the child and judged by the relevant standards, so that ultimately the child can arrive at the threshold of adult life with his creative abilities retained, but also educated, which is the essential point, so that he can enter upon a life full of rich artistic expression and experiences. Education through art has the same purpose as education through any other subject; what differs is the way in which it is carried out.

Therefore we can never have a good programme for training the art teacher unless we are aware of the purpose which that training is to serve. The students who come to an art school are not all destined to become teachers. Most of them probably hope just to be artists; others plan careers in businesses related to the arts, for instance, shop-window display, commercial art, theatre design, book production and so on. The curriculum has to be planned to meet their specific and technical needs. At the same time, many of them will fail to find a career in pure art and may later, as often happens, drift into teaching as the alternative way of earning a living. This is often highly unsatisfactory both from their point of view and that of the children.

The best students for art education are those who have a vocation for such teaching and set out from the beginning with that aim in view. How do we deal with them?

The students reaching the training centre with which I am concerned come from all over the Netherlands, and I presume they are as typical as those to be found in such an art school anywhere else. The first entrance tests of their quality, by way of exercises in free expression, show that their standards of taste and abilities have been conditioned partly by the kind of school teaching they have received and partly by the environment from which they have come.

Very rarely do they have a clear awareness of their creative ability or know its value. Whether this is the result of the preponderance in our schools of purely theoretical teaching, or of the kind of teaching that gives little or no attention to the development of personality, I do not know. Probably one considerable contributing factor is that they are still at the stage of growing out of childlike (or what they would regard as childish) forms of expression and are at the opening of a new phase of development. This half-way phase is characterized by hesitant groping and conscious search for a personal form of expression; it is also one in which there is still much reliance on the leadership of the teacher.

In planning what will be best for their development we are obliged, of course, to keep somewhere in mind the requirements of the final State examinations which will supply the official qualifications enabling them to be art teachers. These requirements

do not always conform with what is the most desirable practice, and gradually they will need to be reformed. Meanwhile, we have to do our utmost to include in the official syllabus other things which will contribute to the formation of such a character in our students that they will be able, in turn, to develop the creative abilities of the children they will teach and open their eyes to the richness of daily life.

The compulsory subjects for examination purposes are history of art, mathematics, anatomy, drawing from the model, portraiture, still-life, composition, blackboard drawing, decorative design, free-drawing and so on, the usual features of the traditional art school syllabus in European countries.

What can we do? Well, for example, in portrait painting, the students begin rather shyly to draw a nose, mouth, eye, all separately viewed items. That is where the good teacher intervenes and points out that they are not trying to imitate something dead, merely assembling unrelated details, but should be drawing a living person, that can move and think, be gay or sad. Then we look at good examples in the collection of reproductions and we go to the museums to see original examples, from classical, medieval, renaissance and contemporary periods, natural portraits involving simple but perceptive use of materials, expressive and moving.

In this way, the students become aware of a new world, begin to see things in another way and discover creative and expressive values. Life begins to acquire more depth and significance, and study more sense. Only the intrinsic values are of importance.

Or again, with the still-life theme, we try to make our students realize that this is not a matter merely of looking at the outward form of the subject, but of seeing the essential nature. At the same time, this attitude involves the control of their personal drawing, which is their handwriting with its own individual character, and gives them insight into the right choice of materials to express what they feel. Here again we compare student work with that of the great masters, so that gradually a way of drawing evolves which offers each one the fullest possibilities for personal expression. They then go on to build with forms and colours, to learn to understand the relationship and tensions between them. And this provides opportunities for going beyond the superficial appearance of things, an introduction to abstract statement.

Sketching from life alternates with the study of anatomy, but here it is important to relate these studies to free composition, and the use of the moving model is a source of inspiration. Exercises in free composition based on imagination are encouraged because they require close concentration and disclose creative ability in its highest form.

Then we arrange for the students to work not only as individuals, but as a group. For this purpose, they sometimes take a particular culture, or period, as the theme of their investigation. Some study buildings, or means of transport, others costume and design, so that, taken together, these give an impression of the social structure and aesthetic concepts of the time.

Sometimes the class works out a project of their own choosing, for example the making of masks. This kind of work always proceeds with enthusiasm. Problems are discussed mutually, and with the teacher; everyone forgets about the time-table and work goes on from early morning until late evening. When the masks are finished and coloured, and everyone feels pleasurably excited about them, the next step is a unanimous decision to use them and so a pantomime is launched, with all the art and creative activity that that involves.

So we develop young artists and their personalities, but we have not forgotten to make art teachers, for we believe that the best art teachers will come only from those students who know their own personalities, can express their own feelings creatively and who have developed their critical faculties sufficiently. We show them children's work and they can see that children unconsciously try to do exactly what they themselves have been seeking to do more consciously. Through their own educative process, they are better able to understand and appreciate the child's form of expression.

Our purpose is not achieved until we bring our students into direct contact with the child. And this we do through a group of children who come to spend their leisure time with us for painting and drawing, the students working with them. This provides inter-relationships beneficial for all.

At the end of the teacher training there is, of course, the examination. But there are many elements in our education which cannot be examined. We have sought to fit our students for the creative role of art teachers. For all the theoretical subject matter of aesthetics and pedagogy and philosophy must be subject to the main purpose, which is to see all art activity as a part of our culture, an indispensable counter-balance in a mechanized world.

TRAINING AND VOCATION

by

HENRIETTE NOYER

In view of the immense possibilities of learning which can be opened up through the teaching of the arts, increased attention must be given to the problem of the professional training of art teachers. The consequences would be serious if the new educational methods were used without discernment by teachers insufficiently trained and informed.

It would be highly desirable if future art teachers could be recruited from sources as varied as possible in order to promote the maximum exchange and comparison of ideas produced under different methods of training. Thus there would be students coming from schools of fine art, technical schools and private schools, who had specialized in painting, sculpture, engraving or ceramics and through which they would have found the elements of a synthesis of artistic culture.

For admission to the training centres particular importance should be attached to the following qualities in candidates: indisputable artistic ability in a given medium; reasonably advanced general education; personality and sensitiveness likely to ensure that real contact would be established with their future pupils; and a sense of responsibility in regard to their future role as teachers.

The course of study should be spread over at least two years. In the first year the courses would be planned almost exclusively with a view to developing the personality of the future teachers, and problems of a specifically pedagogical nature would be postponed to the second year. The essential aim would be to train teachers endowed with the type of personality that would enable them to adapt themselves to the very varied temperaments of their pupils, and to use the art classes as an opportunity for enriching their sensitiveness and their intelligence.

Each trainee should develop his taste for personal creation and should be required to carry out some work in his own speciality on a theme wide enough for him to feel free. This work would be criticized by the teacher, who, after his aesthetic observations, should try to discover whether in executing it, the trainee had thought of its possible pedagogical implications. In this way, an activity which was embarked on in a free and disinterested spirit would be considered—but only after it had been finished—from the point of view of its educational potentialities.

The principal importance of these exercises would be to show future teachers that they should not let their profession deprive them of the habit and taste for personal work, for, in the self-discovery of creative work, the teacher enriches himself with experiences which will ease his task.

Future teachers should be thoroughly acquainted with the opportunities for information provided by museums and libraries. The occasion of a particular piece of work should be seized as an opportunity for initiation into the working of these institutions, invoking the aid of the specialists for the necessary explanations.

Instruction should also be given on the exact role of the teachers of other subjects, such as literature, science, and so on, in order to facilitate the undertaking, at some later date, of exercises in co-ordination with other classes.

The trainees will be called upon in their professional careers to take classes which will be made up of distinctive personalities, but with which, however, coherent work will have to be carried out. Consequently, exercises in team work as, for example, the decoration of a classroom by the art students or the production of a book in collaboration with literature students, will be a foretaste of some of the difficulties inherent in all teaching. At the end of the year the trainees should produce a monograph on an art topic in order to check on the progress made.

The second year should be devoted almost entirely to problems of pedagogy, without losing sight of the fact that the trainees should not on that account cease enriching their general culture. Maximum encouragement should therefore be given to the continuation of the pursuit of culture that predominated in the first year. The best teacher is the person who never stops learning on his own account, and whose desire for culture finds a natural outlet in his teaching. Consequently, it is just as important to preserve this state of receptivity in the future teacher as it is to teach him the art of passing on his learning.

New conceptions of pedagogy are too opposed to systematization for there to be any question of providing trainees with a kind of future pass-key. On the contrary, they must be induced to become aware for themselves of the difficulties of their job. Each school is a living and unique thing and they will have to discover its structure. It is impossible to use the same methods in different types of schools. Thus for example, with technical school pupils one must be able to adapt oneself to the imperative

conditions laid down by the requirements of each division.

For this reason trainees should all conduct a few practice lessons, say two hours a week. They should have a free choice of subjects and should prepare them individually. Nevertheless, in order that the school children who receive these lessons do not suffer from the inexperience or whims of the trainees, the series of classes for a term should form a homogeneous whole. Only the teacher and the two trainees designated to take the next two periods should be present at these trial lessons, in order that the atmosphere of the class should not be changed by introducing too many elements to which it is not normally accustomed.

It is very important for trainees to understand the particular conditions of art teaching and the special rhythm a class must have, that of a constantly reciprocal dialogue between teacher and pupils. There is material here for detailed research, and its apparent simplicity should not conceal its capital importance. This question is bound up with that of discipline, which, obviously, cannot be enforced during an art lesson in the same way as it can be in a mathematics lesson. The flexibility and freedom of a drawing lesson inevitably involve a certain amount of talking in the classroom. Rigorous discipline would stifle the spontaneity of the work, but the teacher must also be able to hold this talking in check before it degenerates into disorder. The attention of trainees should often be drawn to the effects of their behaviour upon their pupils, and it is well that they learn this in order to safeguard themselves against unpleasant experiences.

When the trainees have worked out for themselves the framework of a lesson, and reflected on its rhythm and the delicate problem of discipline, they might be asked to prepare in greater detail a lesson on a specific subject. They should learn to make out work plans, the effectiveness of which should be checked by the teacher. These plans are not to be regarded as sacrosanct models. They are designed to stimulate reflection on the usefulness a lesson should have, for a lesson which leads nowhere either on the cultural or the visual plane is a lesson wasted. Each subject set should provide an opportunity to bring into play not only the creative, sensitive and intellectual faculties of the pupils, but also their technical means of expression. The usefulness of the plans is that they oblige the trainees to engage in a healthy intellectual exercise which gradually makes them realize that in teaching there is no subject in the curriculum that enjoys special favour, that the subject is not so very important since any subject can serve as the starting point for any kind of work.

The trainees should draw up a curriculum for teaching extending over a month, prepare it in work plans, carry it out with school pupils and finally criticize, in front of the teacher, the results achieved by the pupils.

The trainees should organize, in co-operation with the teachers of other subjects, co-ordinated practical work bringing into play the experience and knowledge acquired in the first-year training. At the same time, in order that they may gain deeper knowledge of children, they should organize outings with their pupils such as visits to museums, sketching excursions out of doors and so on, all of which will present opportunities for observing their behaviour in an atmosphere less constrained than that of the classroom.

It is essential that a teacher should be able rapidly to distinguish the various types of pupils with whom he is dealing. The trainees should be called on to analyze the personality of one of their pupils in a very full written report; this will develop in them a respect for individual peculiarities and help them to adapt their teaching accordingly. This report, which should be detailed, and accompanied by drawings executed by the pupil, would be even more fruitful educationally if comparable reports on the same pupil were produced by the teachers of other subjects.

In order that the trainees should not get it into their heads that they are pioneers in the field of education, a reaction which is curiously widespread, it would be a good thing to give them a few lessons on the outstanding innovators of new methods. These lessons would be at the same time a good preparation for international contacts such as exchanges with foreign schools and the organization of visits abroad. *(Translated from French)*

THE GENERAL CLASSROOM TEACHER

by
ABUL KALAM

The training of the general classroom teacher in the visual arts raises many problems. The difficulties become more emphasized when we regard such training as including not only practice but appreciation. Many elementary-school teachers possess limited potentialities in art expression, but in the new orientation in visual arts education more attention is devoted to the learner than either to the subject matter or to skill and perfection, since it is regarded as valuable not only for the talented few but for everyone.

The type of training should aim not only at creating a sense of appreciation and providing facilities for practical experience; it should go further in allowing the general classroom teacher to discover what specific contributions the visual arts can make to general education. This is the crux of the problem.

There is still much confusion in the minds of educators about the relationship between the philosophy of general education and the philosophy of visual arts education. In my opinion, they are essentially integrated, especially at the elementary school level, with which general classroom teachers are associated. "The purpose of art in education, which should be identical with the purpose of education itself, is to develop in the child an integrate mode of experience, with its corresponding 'syntonic' physical disposition, in which 'thought' always has its correlate in concrete visualization. . . ."[1]

Without denying the many values of our existing teacher training courses, it is necessary also to develop fuller understanding by the students of the place of the visual arts in general education. Teachers must be allowed to experiment and discover for themselves how experiences in the visual arts are capable of satisfying the needs and purposes of the individual as well as of society, so that they will be better equipped to foster the intellectual growth of their pupils through creative visual activity. "Intelligence functions in thinking, or planning. Effective intelligence is reflected in wisely planned action. Isn't it clear that the arts require the exercise of intelligence more than do the traditional intellectualisms, the classics and mathematics?"[2]

The training programme should therefore cover four main divisions of practical expression, art appreciation, the application of psychology to child art and the study of methods of integrated teaching. In addition there should be many opportunities for the students to observe actual school situations in which the visual arts formed an integral part of the educational programme, and to participate themselves in co-operative planning of activity projects since this is especially necessary in art where a high degree of emotional participation is a prerequisite for success.

Consequently, at the training centres, provision should be made for a wide variety of art media, so that teachers may have a wide range in experience and expression. Out of their creative activities and the evaluation of their experiences should develop a familiarity with the fundamental elements of the visual arts: line, form, space, colour, texture, and the principles of design. These formal concepts will enable them to solve their individual problems of expression with greater confidence and skill. Through their own creative experience they will realize that: "To learn to see anything well is a difficult undertaking. It requires the activity of the whole personality."[3]

Appreciation of visual arts should have its beginning in the appreciation of the work done by the learners themselves. The great educational point underlying this is to achieve and create a real understanding between the individuals. "Good will is the greatest need of all, for man finds his best happiness in the approval of his fellows."[4]

Very gradually national and foreign masterpieces should be introduced. This will help to create international understanding and sympathy, and pave the way for establishing active cultural co-operation.

Child psychology and psychology of adolescence generally form part of the syllabus of teacher education. However, relatively little detailed and co-ordinated research has been devoted to understanding the child's mental and creative growth through his creative expression. The visual arts provide valuable insights with respect to the child's growth and development. Therefore it becomes necessary for the general classroom teacher to have a real understanding of children's creative products in the visual

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[1] Herbert Read, *Education Through Art*, New York, p. 105.
[2] Howard A. Lane, "The Art and Child Development", *Art in General Education*. Eastern Arts Association, Pennsylvania, 1949, p. 20.
[3] John Dewey, Albert C. Barnes and others, *Art and Education*. Merion, Penna., 1947, p. 7.
[4] Herbert J. Spinden, "Art in the Cultural Development of Man", *Art in General Education*. Eastern Arts Association, Penna., 1949, p. 36.

arts. Teachers should also understand the significance of "projective techniques" and the place of "art therapy" in the field of child guidance.

Integrated teaching is now a widely accepted principle of new education. "One of the most certain lessons of modern psychology and of recent historical experiences is that education must be a process, not only of individuation, but also of integration, which is the reconciliation of individual uniqueness with social unity."[1] The role the visual arts could play in integrated teaching is very clear. Teaching is being more and more correlated with the immediate environment of the child. Thus he becomes aware of life situations and problems, and gains experience in finding, evaluating and satisfying his own needs. If we study them closely, we realize that visual arts values are involved in almost all of our life situations, such as arranging our homes, classrooms, and workshops, designing our clothes and planning our gardens, selecting a tie or a hat, buying a tea set or furniture, and similar activities. "Art, however we may define it, is present in everything we make to please our senses."[2] In the more formalized classroom situations, as well, we discover that most learning situations present opportunities for activities such as clay modelling, map drawing, chart making, stage setting, decorative writing and many others, all involving visual arts values.

Thus it is clear that educational activities can be exploited to the maximum advantage only when the teacher is himself fully competent in art appreciation and in guiding children in visual arts activities. Hence follows the necessity of training the general classroom teacher in the creative teaching of visual arts.

[1] Herbert Read, *Education Through Art,* New York, p. 5.
[2] Ibid., p. 15.

PREPARING ART EDUCATORS

by
CLIFFORD ELLIS

The art educator, like the artist, must be a realist. He has, of course, his ideas, his dreams and sometimes his theories. But just as a sculptor works in the reality of limestone or walrus-ivory or teak, so the art educator has *his* realities, whether accommodation or grants for students or government regulations. These condition, provoke, prevent, permit or invite him in his work. They vary from year to year and from country to country. He must try, with intelligence and sympathy, to understand their nature. He must have the courage to be an opportunist. As a realist, he must be able to say: "It was possible then and there, but it is not possible here and now; it is for us to find our own answer."

For no single explanation of art education can be valid internationally. Perhaps one of the virtues of this publication is that it has been conceived as a symposium of varying, sometimes conflicting views, and not as an attempt to set up one universal theory. The subject of art education is one of extreme complexity. Perhaps it would be possible to isolate and measure, as in a laboratory, the full significance of a drawing by a six-month-old baby. I do not know. But I am sure that by the age of five no isolation is possible. One is then concerned with the effects of a whole culture. What if one five-year old lived in twelfth-century Sicily, another in eighteenth-century France and a third in present-day Nigeria? It would constitute a life-work of research for a brilliant team. Meanwhile, one art educator, if he were a sensitive artist and an understanding teacher, might be doing the right thing for the little Nigerian. When at last the findings were published, many of them would be obsolete, certainly including those of most concern to the art educator. For his standards are those of the artist, they are the art standards of his own time and place. They can be felt, they can be illustrated; but they change and cannot be defined.

This, then, is merely a description of something which is local and dated; something happening during the middle years of the twentieth century in the south-west of England.

Betty, Lydia and William are students at Bath Academy of Art and about to finish their third year. When applying for admission, four years ago, they sent papers showing that they were eligible under Ministry of Education regulations. They held good certificates of secondary education, were over 18 years of age, had passed a special medical examination and William had done 18 months of national service. Their applications were supported by appropriate persons; Betty, who was then 20, had been doing voluntary work with children at a youth club and was recommended by the organizer. They were all

clearly interested in art; Lydia, for example, had been secretary of her school art society. They were only three of over 250 applicants for 48 places. How were they chosen?

They sent examples of their work and Betty, Lydia and William were among the candidates selected for the next stage. They were asked to do two life-size drawings or paintings, one a self-portrait and the other a section cut through a cabbage or cauliflower. These were revealing, for we were looking for two things, artistic talent and evidence of suitable personality. A candidate who does a glamorous self-portrait but a perfunctory cabbage *may* not have the qualities one would wish to find in a teacher. Had Betty been insensitively taught or was she herself rather insensitive? She had done good work with the children at her youth club; her cabbage was seen more freshly, with more humility and, at the same time, with more conviction, than any of the "official" drawings she had done at school. So Betty was included among the 150 students to be called for interview.

The interviewers are myself and Miss Symons, the vice-principal, and, whenever possible, a third colleague. Once a fortnight we see 10 candidates for at least 20 minutes each. We think that we could not interview sympathetically and clear-headedly a larger number or at more frequent intervals. A professor once told me that to him students were no longer individuals, only a texture. But Betty, Lydia and William *were* individuals, with personality, character, temperament, sensibility and imagination of different kinds and in varying proportions. Betty seemed to us to be like her cabbage and much better than her school report; Lydia had grown up sturdily and happily in a school where the headmistress herself was a painting member of the art society; what would William be like as an art teacher in 3 years or 15 years time?

So the 48 candidates of the final selection started at the academy in the following autumn. There were other new students, most of them following a four-year course which does not necessarily lead to teaching; and older students beginning their second, third, fourth and, a few, their fifth years; 150 students in all, and most of them resident.

The academy came to Corsham from Bath in 1946. Our buildings had been destroyed by bombing and, among the possibilities open to us after the war, there was that of moving out into the country and starting the first English residential art academy. Residence for young artists and art teachers seemed a good thing if only because in a full and well balanced life it might provide an alternative to the romantic idea of the artist as a lonely and eccentric rebel against society.

Because of our local English conditions we succeeded in one direction and failed in another. Lord Methuen, himself a distinguished painter, granted us a generous lease of most of his home, Corsham Court, which, like so many of the great houses of England, was too expensive for a private family to maintain but which, with its contents, he wished to preserve intact. The sixteenth-century house, with its famous eighteenth-century picture gallery; the deer park where, in the tenth century, Saxon kings had hunted and where, in the eighteenth century, the greatest of our landscape architects had created a peculiarly English association of art and nature—these made Corsham Court a manifestation of "residence" as civilized living. We were also fortunate in the two houses we acquired as our main hostels, each of them late eighteenth-century buildings standing among mature trees in spacious grounds: fortunate too, in a curious way, that the interiors had suffered from war-time use. Groups of students were therefore able to re-decorate and furnish the rooms and so to appreciate consciously the efforts, the costs and the rewards of this aspect of "residence".

Soon after our move to Corsham the Ministry of Education was unable to authorize any additions to our accommodation, except by way of minor adaptations and repairs. So we have been unable to realize one important element in our idea of "residence", the provision of living quarters and studios for the teaching staff. Instead of a balanced community of students and artist-lecturers, the residents at the academy are preponderently juvenile, with many of my colleagues living and working elsewhere. A few are resident and all give generously of their time outside working hours.

There were the ideal communities of Castiglione, Rabelais and More; there are the families in which a distinguished grandfather will argue his own subject in gay seriousness with his eighteen-year-old grandson. And there are questions to be answered. What would it cost in additional salaries if the "official" teaching hours of each lecturer were so reduced that he had time both for "residence" and for a due measure of personal life and work? And biologically? Each lecturer each year is that much older than his students. Does a gulf widen between them? Is the adolescent, on occasion, a special kind of animal? We can answer only in the terms of the cultures in which we live. One of our partial answers is the academy club, which controls its business through committees appointed by both students and staff and of which the chairmen may be students. Some activities are spontaneous and domestic; others make and maintain contacts with the outside world, and not only in the arts. The Friday club exists for the discussion of subjects which might otherwise be missed.

From September to the following Easter we forget, apparently, that some students are to become teachers; that Paul's father is a sculptor with an

international reputation, that Mary's is a greengrocer; that Henri is from Paris and Mavis from a Welsh mining village. During official working hours they are subdivided arbitrarily into groups of 12, sometimes according to initial letters of surnames, sometimes in other arrangements. By the end of a few weeks, I like to think, they work together with something of the *esprit de corps*, the eagerness and singlemindedness of a pack of hounds. But, you remark, they were selected as individuals. Why encourage a pack? Well, it is easier to face a new life if one is not alone; it is good, sometimes, to forget oneself; necessary to abandon prejudices. And, inevitably, groups would form; we are gregarious. It is better that we should come together through a lively participation in new experiences than because we are homesick.

Also it seems wise to regard art education as something more than self-expression. It is confusing to suppose that painting, for example, should be practised only because it is good for the "self". Much supposedly "self-expression" is merely pathetic evidence of artistic starvation. The true artist in us transcends "self"; he finds fulfilment not in "self" but in art.

So in this way Betty, Lydia and William met one another. They met my colleagues, they met the seriousness of purpose which had made these artists "professionals". They learned to work not only with one another but in collaboration with substances and tools. This was more than acquiring "techniques". It was being delighted and surprised by the nature of things. They worked with a great variety of substances so that the nature of one would, by contrast, help in recognizing the nature of another. For example, each group specialized in its own materials for weaving. Betty's group worked with our native grasses, each student collecting his own and responding to their nature according to his nature. But, as well as his own, there was Betty's response and the responses of the other members of the group. And he saw all the responses made by all the individual members of every group. Such collective work depended, of course, on an inspiring co-operation between the artist-lecturers by whom it was directed.

At this time, too, the new students began to look at works of art. Some exist at Corsham, others were borrowed for short exhibitions, some were visited. The students commenced a general introduction to western civilization, a cycle of study which was to continue during the following two years. A different century was considered each term, with weekly talks by specialists, some of them distinguished visitors, on aspects of its history, philosophy, religion, literature, drama, dance, music, architecture and visual arts. The new students, together with those of other years, read, wrote, made drawings, photographs and other records of original material, gave recitals of music, and prepared and presented exhibitions and dramatic productions. As a balance to this historical and European approach, other subjects were examined at the weekly lectures of the summer terms.

Every week, in his own time and in the privacy of bedroom-study or empty studio, each student painted a picture. These personal works were criticized by different artist-lecturers but not by the student's regular painting teacher. This possibly bewildering practice is intended to develop independent judgment and later, during the second year, becomes characteristic of our way of working. By then most work will be independent. We hope that the gregarious experiences of the first terms will have given an appetite for work. It is needed, for during the next phase we must necessarily risk casualties. Students must be given the opportunity to work alone, to work bravely, sensitively and wisely. This means, also, the opportunity to work unwisely, insensitively or not to work at all. For, very soon, their time with us will be over and Betty, Lydia and William should then be adults, able to work with other people but also able to stand firmly on their own feet.

At the end of their first year the students selected two subjects for special study during the following terms. Betty, Lydia and William chose, respectively, painting and textiles, painting and drama, and pottery and music. The other students chose different combinations of these and other subjects. The planning of the second year time-table is extremely difficult and there is certainly no room here to follow so many individual cases. But we will visit William in the pottery. He had had a short introductory "taste" during his first year and since then he has worked there for nearly two years; officially for one day each week, but as a member of the pottery club he is there on several evenings, and on Sunday afternoons he and some other enthusiasts build kilns. They are determined to teach pottery and if their school should have no kiln, they will build one. William has visited working potters and has seen some important collections of pottery. At the end of his second year he won one of our travelling scholarships and went to Spain where he saw more potteries and museums. During his teaching practice he has done pottery with children. He continues to paint and is chairman of the music club. We are not concerned here with his work in music, though his all-round development may show important inter-influences between the arts. He has clearly justified his third year, which is given only to those students who are assessed as being above average.

How has William been prepared as a teacher? First, as we have seen, as a person; and not only through his work, but through his environment. During his first two terms he had no direct training as a teacher. Then, in his third term, the summer

term, he was introduced to children. An experimental school in our grounds was attended for one day each week by 50 boys and 50 girls aged from 8 to 10. Our aim was to show that children were persons with individual potentialities and worthy of respect, to show children at their best and so to strengthen William, Betty, Lydia and our other new students in their sense of vocation. Later on, in real schools, they would need all the faith this first experience might inspire. Before the children came there were several days of preparation, and then each week there was not only the children's day, but a second day for discussion and further preparation. Each student "adopted" two children, a boy and a girl, and accompanied them throughout the day and throughout the term. Together they went to various classes taken by my colleagues and sometimes two, three or four "family groups" would combine informally. For there was a great deal to see and to do. There was a small zoo with out-of-door enclosures for lizards, for amphibians, and one very large one which the families could enter, for butterflies. There was a children's museum with new exhibits each week, boats, dolls' houses, Chinese puppets, Indian toys, traditional food decorations—these exhibits were eaten at the end of the day—and so on. The young eagles of the first year soon wanted to fly. Watching other people teach seems to have that effect. So the children of Betty's group made looms, collected grasses (which, like Betty, they had once dismissed as "only grass") and did some weaving. The experiment might of course have become sentimental and false, but it was guided by Miss Symons, who has a real understanding of children and of education.

The experiences of the summer were carried a stage further during the following term when the students spent one day each week in village schools. Schools and students were carefully selected, for the students went in pairs. Betty and Lydia were a well-balanced pair. Betty was older, more practical, but with a tendency to revert to the heavily pedestrian methods which, because of her own school days, she associated with teaching. Lydia was more imaginative, more spirited. She had a pleasing voice and a sense of timing; you will remember that she had chosen drama as her second subject. But she might forget how many paint brushes she had lent her class, or the cost of paper. She went with Betty to a small school where the headmistress received them as members of her family; working members of a family, not an impersonal institution. She gave them a free hand with certain classes. Betty and Lydia took it in turns to teach, learned from each other, and gained confidence from the other's presence. The student who was not teaching gave out and collected materials. This, in an old-fashioned, hard-worked, general-purpose classroom, is in itself a difficult problem. Then, when the headmistress saw what the students and her children were doing, she generously surrendered the walls of her main classroom for displays of children's work. Betty and Lydia had spent the past year in an environment which was as clean, gay and well-designed as we had been able to contrive. They had helped, at the experimental school, to display children's work sensitively and with respect. They had collected, prepared and arranged natural objects in the children's museum. They had made colour collections; Betty's masterwork was a range of yellow fabrics, some of her own dyeing, in which the colours quivered in juxtaposition. Soon the classroom was transformed. But Betty and Lydia received more than they gave. They learned, especially, from the maturity, the realism and the day-in, day-out, steadfastness of the headmistress. They began to understand that the art teacher was but one member of a team in a school of general education. They took their turn in distributing the daily milk. During this term, too, a second day each week was given to discussion and preparation. The different pairs were able to share their experiences and to show one another what their children had done. The quality of this term's experience compensated a little for its brevity.

At the end of their fifth term, the students spent three consecutive weeks in large town schools, and this time they were single-handed. During the previous weeks, as part of their preparation, the students had been visiting the districts in which their schools were situated. They had each to answer, by drawings and writing, a questionnaire we had drawn up. They had to work independently, to meet all sorts of people who were neither artists nor teachers, to see an England that was unlike their homes, the academy or the villages of the previous term, but was the England of their new pupils. Their teaching was very carefully assessed, for by this stage of the course a student should show conclusively that he is fit for the award of the teacher's certificate. We had also to decide which students were above average as teachers and so eligible for a third year. Mary had withdrawn from the course at the end of her first year since it was clear to all that she was not by temperament suited for work with children. Other students who, at the end of the second term, appeared not to be making the best use of their time had been given friendly but firm warning and because they had taken this to heart, there were no failures. We wished we could have awarded more third-year places, but these were limited by the Ministry of Education for economic reasons.

The third year included a further fortnight or three weeks of teaching practice. We tried to find as wide a range of opportunities as possible. William went to a public school with a famous pottery tradition; Lydia visited several schools in Wales with the County

Art Adviser; Betty acted as one of the resident guides at a children's exhibition in London. One student went to the experimental centre for art teaching at Sèvres. There were many experiences to be compared and as William said: "Now one can see oneself from outside and begin to have a proper self-criticism."

The third year was devoted, for the most part, to work in the arts, in the student's two special subjects. An art teacher, like all teachers, should be a developed personality. But he will be an *art* teacher only in so far as he is an artist. "My dear Degas, one does not write a poem with ideas, one writes it with words." The visual artist realizes his ideas in the vocabulary of his own art. He learns to "speak" by "hearing" other artists and by trying to reply. Our third-year students work with other young artists, some of them in their fourth year, and because of the calibre of my artist colleagues, they share the exhilaration of participating in the art of our own time, of knowing that the language they are learning is alive, and that all is not yet said.

SECTION VI

ART AND THE COMMUNITY

ART FOR ADULTS

by

TREVOR THOMAS

All of us are in some degree artists and to some extent educated through art. The measure of our achievement and indoctrination will depend, moreover, upon where we live, what we do and the kind of people we are. One of us may live in a village in Africa, with its traditional but limited pattern of culture, and yet be an outstanding artist. Another in a city in America, with a highly complicated pattern of living, may allege nevertheless that he knows nothing about art. Even if we happen to live in a city such as Paris, with its claims to be regarded as the cultural centre of the world, one of us may be the President and the other a plumber, one of us Picasso and the other a young art student. Wherever we are and whatever our condition, we have in common our humanity and our potentialities for creative expression, whether we grace high office or weld a clean joint, 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 calls for scrutiny because while, at first glance, it evokes the idea of easy pleasure, in actual experience enjoyment demands the expenditure of considerable effort. That is one of the reasons why education through art is such a recreative mode of education. 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 implies some form of education.

It may well appear to be elliptical to argue in this way that if, on the one hand, we are capable of intuitive appreciation of natural beauty, on the other, we have to acquire the ability to enjoy that specialized form of beauty which we term art. Possibly much of the inability of the average adult to enjoy art is the result of faulty education rather than an innate defect. The basic argument underlying the contributions to this symposium on art education is essentially that we are by nature endowed with the faculties for creative expression, but that all too often we have been either ill-educated, so that other faculties were developed at the expense of the creative ones, or that 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.

There are two main approaches in relation to education through art, whether for children or adults, for professional or amateur, and these, as it were, comprise the twin facets of the same coin. They might be termed creation and appreciation, or, in less graceful words, production and evaluation. The nature of these two approaches is inherent in the work of art itself. Thus, first, the originator as artist, creates the work and a relationship or communication

grows between him and it, during which he both gives and receives. As far as he is concerned it may end there and the act of creation will have been completely satisfactory in itself. The artist may, however, and often does, have in mind another object for his communication, which is the imaginary spectator. This hypothetical figure, the receiver and evaluator, similarly has a direct relationship with the work of art when he contemplates it. It may be sufficient for him also to communicate only with the work and this can be for him a completely satisfactory aesthetic experience in which he too must both give and receive. But more often than not, a certain element of the experience resides in an implied personal approach to the artist through his creation. Thus, a work of art is a concrete image of communication, a factual symbol of relationship.

That is why, in regard to what is undoubtedly an imperative need to give more profound attention to the promotion of art education for adults, the two aspects of creation and appreciation must be taken into account. This is not to say that both must of necessity be combined. In the various forms in which adult art education is sponsored in different countries, one or other aspect tends to predominate according to the orientation and motives of the responsible agency or institution.

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 a very great 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. Courses arranged by such organizations are usually popular in character and are held in the evenings or during weekends, at hours when it is presumed that those to whom they are addressed will be able to attend, since normally they work at other occupations in the daytime during the week. 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 institutions, such as some art museums, often arrange for both types of courses. 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 type of courses 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. Although these are some of the features of the worse side of the picture they are not exceptional, and they are symptomatic of the necessity for investigating the nature of the most effective methods of adult art education. This, in turn, seems to come to the need for examining the specialized training of adult art course leaders so that they will be as well equipped as possible not only to deal with the content of the courses but with the character of the learning process from the point of view of the students. Clearly, this at the same time involves ensuring them a standard of remuneration sufficient to make it worth while undergoing training, and to enable them to concentrate on this particular field of teaching without having to do other work to supplement their income, so that they would then be able to give to it the best of their knowledge and creative enthusiasm.

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 parti-

cular field of art. The primary 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.

This is equally true in regard to those clubs which are more specifically founded for arts activities and which may be either confined to members who practise one or another art, or be concerned principally with education through art from the appreciative point of view. Some clubs combine both activities. Questions concerning practical clubs and the role of the creative amateur are considered elsewhere in this publication, and therefore the following observations refer only to the nature and organization of the second type of club in which the members are united by reason of their mutual desire to appreciate and enjoy the arts.

There are some extremists who contend that in order to be able to appreciate any form of art fully a person must also have experience of the techniques which are involved. This argument may be sound in theory but fallacious in application. Need one be a chef in order to appreciate a fine dinner? Superficially, it could be maintained that it would aid appreciation of a painting if one had used oil colours on canvas but, since a little knowledge can be a dangerous thing, even that might hinder rather than help aesthetic awareness. Might not the experience of manipulating materials have led to the assumption of standards of excellence or correctness which were either bad or different from those of the particular artist who had painted the picture one was contemplating? The more valid contention is that appreciation is itself an art that can be both practical and creative. 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 attitude towards the arts—to conduct brief courses in art appreciation for members of the military forces. Shock tactics were necessary, since in the short time available the only hope of making the slightest inroad on the defences 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, 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, which was born in the duress of air-raids and reflected the spiritual needs of the time. In this instance 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. But they also did more imaginative things, and three examples, from the more simple to the more elaborate, may serve to indicate the generally creative approach.

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 of 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; this in itself was for many of them an immense step forward in their personal development, a step rendered easier because they were talking about things which were personally familiar and talking to fellow members who were sympathetic because they had no pretensions to expert knowledge. This was creative participation and social communication at the same time.

For a more elaborate occasion, series of *tableaux vivants* on the themes of some famous paintings or styles, were prepared by different teams and presented inside a large frame as if they were the slides for a lantern lecture, delivered in imitation of the traditional type of art lecturer. This was both amusing and informative, yet curiously evocative.

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 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. In addition to their entertainment value, the occasions I have described brought into play many activities of an expressive nature, involved each member in a measure of research, and because they were group activities, the timid as well as the brighter personalities found something to do which suited their abilities. Meantime, everyone had learned a great deal, without being consciously aware of it.

These examples have been quoted not so much as particular recipes but as indications of ways in which adults can be inducted into the art of appreciation. The techniques of presentation and production need to be varied, imaginative and stimulating because they can now be so readily compared with those of radio and cinema. Provided, in this form of art as in any other, that the techniques do not become more important than the content, they can be made to serve a legitimate purpose, which is popularization, and be none the less valid for that.

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. There is also the implied function of social therapy. Some very interesting experiments are being conducted in hospitals and re-habilitation centres along these lines, the practice of arts and crafts being proved to be salutary physically and mentally. There is, however, a certain implicit danger if, as frequently happens in schools as well as adult centres, arts activities receive support and justification mainly for their therapeutic value, so that what is denied to the normal is provided for the abnormal.

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. Active in their various centres, libraries, museums, clubs and societies, they have an important part to play in exploring the rewarding employment of leisure and in creating living patterns of culture. It would be undesirable if such groups became self-contained and self-centred units in the community, if the divorce between the artist and society were to be echoed by them. 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. Exhibitions of reproductions can fill a part of this lack, but they cannot truly replace original works. We owe the existence of many of our public art collections and institutions to a sense of high moral responsibility which activated citizens in the last century. Now this civic virtue needs to be infused with a sense of enjoyment combined with clearer artistic knowledge and better aesthetic awareness. 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 ROLE OF THE AMATEUR

by

RIKARD SNEUM

What kind of a person do we have in mind when we speak of the amateur? Let us try to make a quick sketch of him, even at the risk of caricature. At the end of a day he leaves his full-time occupation in factory or store, bank or office, or any of those tedious places in which we have to spend most of our energies and the best years of our lives. He is probably tired, hungry and frustrated. His wife, waiting for him at home, has had a long, exhausting day and she may not be feeling good humoured. They both need relaxation and recreation. What should they do? Go to the cinema or listen to the radio? These are not quite what they need, these mechanized amusements that require only passive reception. She decides to go on with some embroidery and he takes out his paints and sketch-block. Soon they are absorbed in what they are doing, tensions replaced by the quiet glow of a creative atmosphere.

So they may be found, hundreds and thousands of them, in villages and towns everywhere, people who, finding the pace and character of modern life hectic in tempo and artificial in quality, seek through their creative activities to capture some of the poise and virtue of living beyond merely mechanized existence. They may be what are sometimes condescendingly termed "Sunday painters" and "evening artists", but they are not to be scorned as "escapists from reality" or derided as mere dilettantes, "menaces to the professional artists". The role of the amateur is "to cast an anchor in the restless flood of modern life".

There can be no denying that this is an essential role both from the point of view of the individual and of the community. One of the most valuable discoveries by psychologists is that human personality develops through the liberation and cultivation of those forces which lead to self-realization. In modern methods of education there is a growing recognition of the fact that for the well-being of the child, such forces can be most effectively harnessed through arts and crafts activities, that physical and spiritual growth proceed with the use and perfecting of creative artistic skills.

One of the foremost writers on art education, Herbert Read, has maintained repeatedly that it is important to man to liberate the potentialities of his senses, to keep communion with nature in all its variety, in order to nourish the flowing of creative impulses. He sees in this "the only preventive of a vast neurosis which will overcome a wholly mechanized and rationalized civilization".

If then we fully comprehend the value, indeed the absolute necessity, of creative art activities for the enrichment and growth of human beings, we have to recognize the significance of the extraordinary increase in number of avowed amateur artists in the world today. We need to become more aware of their contribution to the creation of living patterns of culture, towards the overcoming of the fears of freedom for leisure, which is one of the disturbing symptoms of present-day social psychosis, and find the best means to help and encourage them.

Of the many problems concerning the part played by the amateur in contemporary life, I shall indicate only a few of those which appear to be most important. There is first the basic question of the character and quality of his work. I am not proposing to consider in detail the related aspect of this question regarding the standard and quality of amateur taste and appreciation in aesthetic matters, although that is clearly very closely bound up with the nature of the work produced. When we look at a succession of exhibits of amateur art work—and from what I have seen and heard this seems to be true in almost all countries—there is about it, with rare exceptions, a certain dead level of conception and achievement, of prejudice and banality: always roses in vases, artificially sunlit landscapes or ships on moonlit seas. Apart from such banality of content, there are often also palpable weaknesses in technique, not infrequently arising from vain and misguided attempts to achieve so-called true perspective and popularly appraised photographic realism.

How are we to judge these things? Many people contend that only "aesthetic snobs" will level criticism at the poor amateur and that we should not apply professional standards to his work but praise the virtue in the "something attempted, something done". Certainly, I would encourage and approve of the amateur's desire to engage in art activities but I think that there is very much to be done by way of improving his critical values through education, and better still to help him to achieve self-criticism.

I know that courses in art appreciation can be helpful in this respect and that art books are valuable aids, although I have very considerable reservations about that type of art-instruction book, so popular with amateurs, which gives fixed rules on how to do it, trite recipes and technical tricks that lead to stereotyped results. In my view there is no substitute for

original sensuous experience, and the true hope of helping the amateur lies in guiding him by means of direct workshop practice, inspired, planned and directed by knowledgeable artists and craftsmen.

Another major problem is the preference of the amateur for painting as an art activity that takes precedence over any other, and very often painting in the most difficult of media, water-colour. I presume that easel pictures have an artificial prestige and the amateur feels that if he can produce a "real painting" in a gold frame he will have become what he so desires to be, a "regular artist". Yet it would be better for him, and would go far to meet some of the weaknesses in the work he produces, were he to be indeed a "real artist" and recognize that art begins in everyday life and that he must learn to cultivate his taste and develop his sensibility in relation to his own surroundings. He must come to realize that the creation of fine works of art and the acquisition of a sure sense of taste arise not a little from the continued use of materials in the creation of simple things for everyday use. Maybe it is very difficult to recognize that artistic activity can develop in such ordinary tasks as the choosing and arrangement of household goods, in planning the garden, or even in painting an old chair; that in the ordinary tasks undertaken every day by a housewife, aesthetic perception is inherent if not explicit. These everyday actions all have infinite possibilities for cultivating skill and grace.

In the past it was the craftsman who created and followed an instinctive taste arising from the direct feeling for materials. Now that industry is speeding up processes and squeezing out the traditional craftsman, there is a very real danger of a break between aesthetic feeling and cultural product. On the amateur now rests the responsibility of making the bridge between the people and the arts. With the decline of wealthy individual patrons and the tendency of state or communal bodies to take over the functions of patronage, the average citizen now also has the responsibility for what should be valued and acquired. Hence the need for the amateur element in the population to be as well informed and as sensitive as possible in regard to art; and, consequently, the need to sponsor and support all means for his improved artistic education.

There is a further notion which arises in connexion with many contemporary movements towards the education of the amateur, particularly in Scandinavian countries, about which I am very sceptical. This is the general idea that art activities and appreciation should be based upon folk-art traditions. Well-meaning people, proud of their national traditions, and often leaders of amateur clubs and groups, encourage their followers and oblige their pupils to study and copy folk-art patterns and peasant designs. They claim that in this way the chain of national taste can be re-linked and continued. I think this is as dangerous as it is unrealistic. If the amateur is to contribute to the development of perceptive taste and to the arts at all, he must as much avoid the imitation of a moribund tradition as of banal modern taste. The amateur, as indeed the artist, must deal with that which is essential to him and express himself in his own way. As his personality develops and his command of artistic means grows more flexible, the traditional past will emerge from the subconscious and be manifest in the symbols or other visual signs in his work. It is only in this way, as he matures as an artist, that the amateur can re-establish unself-consciously, and not by any sedulous copying of its surface features, the links with the inner qualities of folk-art.

The question of such misguided indoctrination on the part of amateur group leaders brings me to the last major problem I wish to consider, and that is the kind of leadership best suited to the amateur, and the relationship that should exist between him and the trained artist.

Amateurs tend to be gregarious and associate with their kind, so that we have amateur clubs for music, dramatics and sketching, but all too often they do not or cannot afford to employ a trained leader. This role falls to one or two people in the group, themselves amateurs, who either have strong personalities or appear to have more technical skill than the others. Consequently many of the problems I have been considering can be traced back to this inadequacy of direction, and while there is everything to be said for the social co-operation and fellowship which the arts clubs provide, one of the essential ways in which to improve amateur art education is the finding or training of better group leaders, since it is by their influence that standards can be raised.

That is where the trained artist should come in. It may be hard for him at first, but what he will be doing will be ultimately rewarding and, in its own way, creative. I know there is a curious argument advanced by some, that if the amateurs become too good they may one day rival the professional artists who have a difficult enough time as it is. That is both fallacious and misguided: for obviously, as in all forms of human activity, those who have a special aptitude and are outstandingly good come to be recognized as such and may choose to make a livelihood that way. Maybe the professional artists, in their leisure time, will want to be amateur office-workers. In any event, unless there are more and more members of the general public sensitive about art, there will be less and less demand and support for the professional artist. Hence, while it is evident that the amateur will profit from direct contact with the artist, so also the artists can profit greatly from the amateur. Through them they can come into contact with that contemporary reality which many of them seek as inspiration for their creation.

Theorizing may be useful, but how can these problems be met and how can the amateur be aided? First, I think the recognition that the problem of the amateur exists and that he has a contribution to make is a necessary prerequisite in policy making. Secondly, there is the help that could come from the trained artists. Thirdly, responsible civic and educational authorities should do more to sponsor, finance and provide facilities for amateur groups. Already much has been done in this way in some countries, while political organizations, professional societies and similar associations have set up clubs and groups in which their members can enjoy leisure-time artistic activities.

The best help, however, probably comes from those who help themselves and so, wherever there are a few people aware of this need they might well try to form groups of their own. There are many people in a community who know that they want to do some form of creative art work but they do not know which kind and are timid about embarking on something that may appear to be technically complicated. For such as these the art club idea should at first be mainly social, a leisure-time workshop where people would be encouraged to try various kinds of simple activities which did not demand too much developed skill. A range and variety of materials should be available, such as those recommended elsewhere in this publication for use with children. Most of these timid adults will be children at heart, children who missed the chance of art expression when they were at school. If they can now go back to their childhood and play with materials, manipulating and exploring them, they may well evolve through stages similar to those followed by the child. With them it may be even an advantage to begin with the very basic activities of preparing art materials, mixing colours, surfacing boards and panels, working the clay for modelling. They can try out simple crafts such as paper cutting and folding, printing with cut potatoes and linoleum. If premises can be obtained, especially if they are somewhat neglected in condition, much of the initial art work can be built around transforming and redecorating the place. This invariably involves group work and the venture is launched in a spirit of co-operative achievement.

Soon, like a rolling snowball, the arts centre will become a living reality. Discussions of work, arrangement of exhibitions, study circles and forums for special topics, visits from guest artists and excursions to their studios, to exhibitions and places of artistic interest, can build up an active programme. The group might well become a force in the community, exercising its influence in all matters where the arts and standards of taste were involved in urban or civic affairs. Possibly a time may come when such groups will associate regionally and nationally, federating with similar groups in other countries to form an international organization charged with promoting and encouraging the important role of the amateur.

ART IN THE LIBRARY

by

JELLA LEPMAN

Languages are barriers between nations, pictures are bridges. They are the children's universal language.

Picture books all over the world reflect the basic elements of a child's life—father and mother, house and garden, flowers and trees, dogs and sheep, moon and stars and the never-ending changes of the seasons. There may be a palm tree in India and an oak tree in Germany, a yellow skin here and a brown skin there, but a tree is a tree and a human being is a human being, and that is what a child everywhere accepts as his normal world.

When children first learn to read, they transform the printed word into a picture of the scene described and their still limited powers of expression are supplemented by this transmutation of words into images. This procedure can be one of the starting points of art education, and that is where the children's library has a part to play. Recognition of the public library as a centre for cultural education is relatively new; even more so is the awareness of what can be done in libraries specially for children, where programmes of art education are promoted, associating the written word with the graphic image.

The library is one of the centres in which children find their spiritual recreation, where their innate sense of imagination can be developed, and their taste and sense of quality formed. It can be one of the means of setting free the inherent creative power of a child, a power which today is as potent as in any previous age. Many children are born artists and it is often not lack of talent, but intellectual knowledge and the destructive educational routine work of the grown-up which, with other factors, later destroys this faculty of producing original and artistic work.

There are not many chances for a child to come into contact with good art education at an early age, although there is usually some kind of "drawing and painting" done in the infant schools. Yet it is just at this stage that a child has a strong wish to express himself, and since he cannot read or write, lines and colours are his means of expression. Many children, though not enough, have the chance to visit a library; even those who cannot yet read come to look at picture books. And the library can be a place in which to show the child an approach to art as well as to literature.

Unfortunately, libraries are still rather secluded and too many of them fail to include special sections for children and young people. Only as a consequence of the exchange of librarians between countries, or under the leadership of especially open-minded and progressive librarians, have the doors of libraries been flung open to certain activities of wider cultural interest. The same applies to museums and art galleries: few of these take the trouble to include the needs of children in their programmes. Children under 16 are still only admitted to many of them when supervised by a grown-up. Many children never have a chance to visit them at all, let alone to find someone who is there especially to take them round.

It seemed only logical, when the International Youth Library was founded in Munich after the war, that we should try to fill this gap, try to give an encouraging example to similar institutions and to do it despite the prejudices of those who still think of the library more as a place of worship than of children's activities.

The children visit the International Youth Library of their own accord. The atmosphere of this library is utterly different from that of the ordinary school. The person in charge of the art programme has sufficient awareness to allow the children to take their own time. He does not give in to the temptation of obtaining immediate results, but waits until the child himself achieves what he has in mind. Naturally, the teacher has a considerable knowledge of books for children and young people from many countries, and from these the children derive many of their ideas and impressions.

The first paintings done by children in the International Youth Library were made on the floor. Children, on their own initiative, dropped their books and begged for colours and paper—for colours, please note, not for pencils. Children in war-ravaged countries had a craving for colours and it was a psychological necessity to satisfy this hunger. In this way it was the children themselves who demanded that the art education programme be included within the framework of the library.

In addition to these creative aspects of active work by children in the library, there is the appreciative side of art education which needs to be encouraged. There are different kinds of books which are adapted to the needs of the child at various age levels. The librarian can advise the child as to those which are best suited to his needs and he can exercise an important influence by producing books in which the illustrations are of good artistic quality.

The question of the quality of the illustrations in books for children is a very serious one. A vast

number of publications produced every year by all nations is collected in the International Youth Library and put on view in an annual exhibition about Christmas time. Out of a choice of approximately 3,000 books, only about 5 per cent satisfy our conception of what constitutes a really well illustrated children's book. The best judges of the qualitative value of an illustration are the children themselves, as long as their own sense of quality has not yet been spoiled by the influence of their surroundings. With unerring instinct, they point out what is good and what is bad; what is beautiful and what is sentimental trash. They detect at once which kind of humour is real wit and which is merely foolish. Children are very shrewd judges and many illustrators coming to our library and talking with the young critics, obtain in this way valuable indications as to what is acceptable.

Books and pictures are inseparable factors in the education of a child and an art programme that is carried out well in the library can be dramatically effective not merely as an excellent supplement to any other form of education, but in increasing the children's personal art, stimulating their creative abilities, and enriching their appreciation of books. The last of these is the most obvious justification for the development of art education in libraries, but all are valuable in helping the development of the child as a free human being.

ART IN THE MUSEUM

by

CARL E. HILLER

Art museums in our changing world have a unique educational role. Along with their vital functions of collecting and preserving the world's art treasures and adding to knowledge through research, they have a responsibility to public education. What kind of a contribution can they make and what are its particular characteristics?

The fact that art museums differ in size, in the types of their collections and in the kinds of communities they serve, means that the methods of their contributions differ. Some museums stress contemporary art, others that of the past. Some place emphasis largely on painting and sculpture while the policy of others includes in the realm of art such fields as photography, the cinema and the products of industrial design. Whatever the type of collection the factor that characterizes them all is that they are made up of examples of man's great creative achievements. How then are these creative works of value to help in promoting the growth and the development of individuals and groups and in what ways can they best be used in the furthering of that growth?

The museum's contributions to art education lie in three main fields: first, the interpretation of works of art to promote understanding, appreciation and enjoyment; second, the encouragement of the use of works of art to raise taste; and third, the utilization of works of art to inspire further creative activity. These three aspects of museums' education programmes are generally interrelated in the specific activities that they undertake.

Of the many means of interpreting works of art the most commonly used in museums is the lecture method. For children, several variations on the stereotyped lecture are finding special favour. In one variant the lecture is augmented by comment, analyses and subjective interpretation which the teacher draws from the group by means of questions. In another the lecture is discarded in favour of discussion which is opened and guided by the museum instructor. By providing situations in which there is give-and-take and a free exchange of ideas among the participants, a teacher can stimulate original thinking to a much greater degree than is possible in a formal lecture which generally leads to a passive acceptance of the teacher's point of view. In some situations it is possible to pass around original objects during a talk or a discussion. The actual handling of a Melanesian woodcarving, a Persian tile, or a piece of Brussels lace, intensifies interest and quickens understanding both for the child and adult. A more personalized version of the same type of experience is the trying-on of a piece of clothing, such as a Japanese kimono or a medieval helmet.

Another variation on the lecture method is "how-to-do-it" talks which demonstrate process and technique. This kind of presentation stresses the technical aspects of a work of art rather than the expressive, but has a definite value in deepening appreciation.

There is a trend in some museums toward the extensive use of interpretive statements variously called explanatory labels or "canned" lectures. These statements may introduce an entire exhibition or gallery, or they may be prepared as explanations of the work of an artist or of a single work. The Metropolitan Museum of Art in New York has placed

near the entrance to a gallery of Chinese porcelains a full statement describing the manufacture of the vases with particular reference to their shapes and colours. No labels appear on the vases themselves. At the Museum of the University of Pennsylvania in Philadelphia, in a room of archeological treasures from the ancient Near East, there are labels of a general explanatory nature as well as labels for each individual object. The "canned" lecture device has the advantage of allowing the individual to acquire information according to his own interests at his own speed. It also accommodates larger numbers of visitors than is possible in gallery tours led by a teacher.

The special exhibition arranged around a theme, the work of a single artist, a school of painting, or an historical period has great dramatic possibilities and lends itself well to effective interpretive methods. New York City's Museum of Modern Art has pioneered in this field, and many American museums have subsequently experimented successfully with display techniques. The Art Institute of Chicago has installed a special room called the Gallery of Art Interpretation, in which lucid and dramatic presentations help the public to understand various aspects of art. One example of these exhibitions, called "How Real Is Realism?", used new devices to explore the possibilities of realism in art.

Techniques are often used in special exhibitions and sometimes in permanent galleries, to vary the regularity of the traditional rectangular gallery. Architectural innovations include movable walls, screens, accordion walls, hanging shelves, and built-in display cases of the show-window type. The placing of spotlights to pick out individual objects and the use of colour and texture in backgrounds, are other means of providing interest and variety.

Special exhibitions for children, appropriately scaled and labelled, which combine the techniques already mentioned with special subject matter selected to appeal to the young, have become a regular feature of the programmes of several museums. Children's exhibitions at the Baltimore Museum of Art, Baltimore, Maryland, have included such subjects as "Design In Nature" and "The Circus In Art". At the Metropolitan Museum of Art, in New York City, the exhibition "Farm On Fifth Avenue" featured portrayals of domestic animals by artists of different periods and from different parts of the world.

The activities of a museum can also be carried on outside the museum building. Several possible methods of achieving this include loan and circulating exhibitions, publications, radio and television. The lending and circulating of museum objects has increased greatly in recent years. A museum loan may vary from a carload of old masters sent to a distant university, to a single piece of Indian pottery borrowed for classroom use by a teacher in a nearby elementary school. The most effective type of lending material is the packaged show or circulating exhibition, comprised of original objects supplemented with photographs, reproductions and explanatory labels, designed for easy installation in schools and libraries. This type of exhibition is planned to tell some kind of story. In that respect it is similar to the special exhibition mentioned earlier, with compactness and portability added to its other characteristics. Some museums offer such shows on a rental basis, some for nominal fees to cover costs. In some cities the museum co-operates with the school boards in providing series of exhibitions which travel from school to school.

Another method of extending the museum's function is by means of its publications. Books, catalogues of special exhibitions, reproductions and postcards are among the possibilities. Reproductions of small sculpture, ceramics and jewellery are increasing in popularity and are being produced by several museums.

Television, still another means of carrying the museum's work beyond its walls, has already been employed in this work. Although much of the work has been experimental, there have been several successful television programmes using museum resources. Different approaches to the use of the medium for museum telecasts have been tried. One programme consisted of a play in which the actors wore armour and costumes, and used objects from the museum collections. Another programme showed a panel of experts discussing a work of art. Yet another, with the aim of inspiring creative activity in children, showed children working creatively under the guidance of an instructor. The television field is rich with infinite possibilities that have yet to be used. With the advent of colour television its potentialities will be even greater.

The question is often raised as to the place of creative classes in the art museum. Should the museum offer such classes to children and adults, or should the museum limit itself to the other functions already mentioned? There seems to be no general answer to the question. In localities where the art programme in the schools is inadequate, the museum can provide a real service by offering creative classes for children. Even where school art instruction is of a high order, there is still a need of added instruction for those individuals who are gifted, or with a special interest in art. The museum, because of its nature, is peculiarly able to provide art experiences of great interest and intensity.

It can readily be seen that the art museum has a real and definite function in education. Its role is based on the premise that an important part of the growth of all individuals is the development of aesthetic sense and creative abilities. The art museum, because it houses the achievements of great artists, both past and present, has the means to fulfil this function.

SECTION VII

ART EDUCATION AND INDIGENOUS CULTURE

PRIMITIVE AND MODERN

by

JOHN A. CAMPBELL

In the course of history, various groups have asserted themselves over others, either destroying or absorbing them until, in turn, they have been overcome.

For many ages these struggles were confined to comparatively small areas, but with increasing mobility, men have intruded on their neighbours to such an extent that today there are very few peoples who have been able to remain in isolation and keep their ethnological purity.

Furthermore, little remains of truly indigenous culture, for even in those areas which are most inaccessible, influences from outside have recently tended to penetrate the barriers of isolation.

Thus, wholly racial and individual modes of life are giving way to universal interchange of knowledge, thought and action, so that men are becoming more world-conscious. More and more of the efforts of organizations such as the United Nations, and particularly its Specialized Agencies, are being directed towards improving the conditions of life for underprivileged peoples.

Consequently, the position of many primitive peoples is being given increased attention and their destiny may yet take on a more hopeful direction than even the most optimistic would have felt possible half a century ago.

Various national authorities are investigating their own particular versions of this problem. Many fields of human activity are receiving careful attention, perhaps for the first time, and among those offering the greatest potentialities are culture and art.

The desire to record and communicate experiences, to externalize emotions and feelings has led men, as far back as we know, to a creative frame of mind and spirit in which they have expressed themselves and their relationship to their environment through works of art. We cannot help being influenced by what happens to us day by day, by what we hope or fear may happen, and we are thus at once the mirror of our environment and the magnifying glass of our reactions to it.

The main background for our creativeness is, of course, nature. One community varies from its neighbour in its adaptation to local conditions, just as the geography and climate, the fertility of the soil, the natural isolation of a country vary from those of another. Each develops its individual form of society and culture, with characteristic artistic activities which become indigenous.

If art is assumed thus to be the measure of sensitive reaction to surroundings then that measure is greatest in the popular arts of common folk and in the indigenous art of primitive peoples, who perforce are so closely bound by and to their environment.

Thus, for instance, the extremely realistic and representational art forms, inspired by a remarkable closeness to nature, of the aborigines of Australia who lived in the fertile and abundant areas near the coasts, contrast sharply with the expression of the other artistic extreme, found in the arid and desert areas of Central Australia, which is characterized by a highly symbolic and almost geometric form of decoration. The fertility of these latter areas gradually disappeared and the increasing barrenness of nature eventually left the remaining inhabitants with only a legendary and mythical knowledge of what had at one time been daily experience for their ancestors.

The strength of their links with the past is another feature which is of great significance to ethnological groups. Thus while many of the beings represented in the art of the Central Australian natives no longer exist in their real world, they play a most important part in their legendary and religious life as culture

heroes. As such they have assumed a magical quality and significance much more powerful than in the life of the coastal tribes.

Although we live in a period when men appear to place the highest value on things which are materialistic and utilitarian, we are rediscovering that we also possess spiritual and intuitive qualities and that art, as well as perhaps having a functional purpose, can be a means whereby we derive intense aesthetic satisfaction.

These two aspects of art, the utilitarian and the aesthetic, exist just as much for the primitive as they do for the modern man.

Thus, the woven wool, cane and fibre of South American Indians, the totem poles of North American Indians, the carved wood figures of the Ivory Coast Africans and of the Maoris of New Zealand, the carved and decorated boomerangs, woomeras and churingas of the Australian aborigines, can all be regarded as functional art. Their makers' attitude towards the initial planning of such objects, the activity associated with their fabrication, such as the secret religious singing, inspired by the ancestor cult and totem-law which accompanies the carving of the churinga, and the finished products themselves, show that they believe themselves to be creating something that will serve a functional, material purpose.

There are certain aspects of all these works, as well as of other types of art by the same peoples, which are undoubtedly essentially aesthetic in character and which were carried out simply to give pleasure to the artist-craftsman, or to inspire admiration and delight in the mind of the onlooker.

The tendency in nineteenth-century Western civilization was to separate the idea of work from that of art both in thought and in practice. Today the visual artist is often regarded as elevated above the ranks of ordinary men. Painting and sculpture are widely looked upon, perhaps falsely, as of higher cultural significance than the finer crafts such as ceramics, jewellery, gold and silver-smithing, simply because they are in effect aesthetic rather than utilitarian. Every artist has a right to create essentially for the sake of creation. But when a craftsman wants to make something and make it beautifully, it should not involve his being assigned automatically to a lower level of appreciation. Craftsmanship should not be divorced from the art of creation, for one is implicit in the other. The peoples of primitive societies recognize in their simpler way that each is inseparable from the other and, in this respect at least, are superior in their outlook.

However, there are many points of similarity between the things that inspire artistic endeavour and the products it creates, whether the artist come from a primitive or a modern environment, and thus many possibilities of contact between the two forms of art exist. The greatest barriers to understanding lie in the differences between the forms of society and the environment. Perhaps by recognizing this, a possible solution might be found to the problems arising from what the now dominant white races in many countries assume to be their responsibility regarding the culture of native peoples and its expression.

Two ways seem to be open to the invaders of such countries. They are in most respects in the superior position, and if they are honest in the sympathetic concern they profess for the original inhabitants of the countries they have usurped, they can either segregate or assimilate them. Segregation involves allotting to the indigenous peoples sufficient land of a fertility capable of supporting them, and allowing them to follow the natural trend of their racial development, or possibly, deterioration. Assimilation entails the introduction of measures which will allow more backward peoples to adjust themselves as naturally as possible to the mode of society and the economic and political ways of life of the intruders themselves.

The native peoples of most colonized countries have inevitably withdrawn into less favourable conditions after their initial attempts to repel the invader proved unavailing. They are faced either with racial disintegration in a further stubborn resistance, or a compromise and surrender to absorption by the dominant peoples. If absorption is to be effective the aborigines must be educated and conditioned gradually and sympathetically to a recognition and acceptance of the new ways of life. It seems inevitable under present circumstances that the true cultures of primitive peoples must ultimately disappear. A change in the political attitude to the problem however can, even at this late stage, arrest the deterioration by removing the disruptive factors, including notably exploitation and commercialization, and by restoring some vitality to the peoples and their lives.

Perhaps better still, assimilation could lead to a natural retention of the healthier and more adaptable facets of their culture. If primitive peoples in their attempt to adjust themselves became aware, for instance, that their rulers appreciate what is fine in their art, they might lose something of the feeling of inferiority which they acquired as a result of their early contacts with the apparently all-powerful invaders. They can undoubtedly contribute valuable elements of culture to the world. There is much that can be learned from their methods and techniques, and from their direct emotional contact with the sources of artistic creation. It would be highly valuable to carry out investigations and experiments with a view to determining just how far it is possible to fuse primitive and modern artistic approaches in the development of a broader indigenous art, which, if this be not a contradiction in terms, might become indigenous to all mankind rather than to any one racial group.

OLD PATTERNS AND NEW IDEAS

by

WALTER BATTISS

When the missionaries destroyed paganism in Southern Africa the arts suffered little. Unlike the Negroes in the north and west of Africa, the black and the coloured peoples of Southern Africa had never developed a major art like religious sculpture which called for destruction; so we have to look, for evidences of their art, to the unpretentious minor arts and crafts, to pottery, basketry, beadwork and wall decoration. In this narrow, monotonous field of repetition there is little from the past that can be called important, so the hope of the Bantu producing significant art lies in the future.

In Rhodesia, the Union of South Africa, South-West Africa, the British Protectorates of Basutoland, Swaziland and Bechuanaland there is a two-fold European influence on Bantu arts and crafts uniform in its effects. The first influence operates through the school, in the Transvaal, 50 per cent mission school and 50 per cent community school; and the second influence comes through the European art forms seen in the European settlements. It is a pity that in first imitating European forms the Bantu usually betray their liking for those which are most ostentatious and vulgar. No European educator can convince the Bantu that his tribal handcrafts are more beautiful than the ugly manufactured European articles.

This hasty, often superficial, absorption of European cultural forms, is an inevitable feature of our present period of transition and nothing can withstand it. Fortunately the new techniques of art education offer an outlet for latent talent and taste.

The so-called "modern" art movements in Europe and the liberating force of child art have made new teaching techniques more important. It is remarkable how near to the African the new arts are, not so much in subject matter as in style.

The new type of art teacher must know something about impressionism, expressionism, cubism, neo-primitivism and child art, and must learn also that the Bantu has three distinct art styles: the traditional tribal style, the style that imitates European art, and the spontaneous style that has some of the qualities of child art.

The traditional tribal style is one in which rounded forms are decorated with straight-line geometrical patterns, the chevron being preferred. The great power and satisfaction of this geometrical art are fully comprehended only in the informal tribal environment. Bantu building, unlike the European style, is devoid of straight lines and snuggles its circles, meanders and curves close to the lines of rounded rocks, winding streams and bending trees. So the Bantu model their homes and their craftwork on amorphous nature. To offset this harmony, which blurs form, he creates the straight line as a decoration, and this reintroduces rigidity and stability into a disintegrating world. Thus the deliberate power of his geometrical art is akin to that of cubism, which, it might be argued, brought back structure to amorphous European art.

Since, however, so many Bantus are bent on imitating European art, it is obvious they should be able to see, if not originals, at least the best reproductions of examples of that art, such as Etruscan wall paintings, the Byzantine contribution, the paintings of Giotto, Van Gogh, Gauguin, Matisse, Bonnard, Braque, Picasso and so on; in addition, the Bantu should be enabled to see original examples and reproductions of the arts of East, North and Central Africa, indeed of all the primitive and sophisticated arts of the world.

In the South African cities the native and coloured teachers and students sometimes have opportunities to visit current art exhibitions and fortunate ones see the work of their own Bantu painters and sculptors, such as Sekoto, Mancoba or Kekana, who work in the European tradition.

The third style of Bantu art is the universal, natural art of all untaught peoples. It is self-taught art dependent on natural talent, not on learning.

As far as art talent is concerned the black man is no different from the white man and in this respect we must adjust our ideas. When we marvel at certain craftwork, pottery and basketry made by black people we are quick to say the whites have neither the talent nor the skill to make such things. There are some who believe that no white men, under the same conditions, could have produced sculpture with the aesthetic qualities of Negro sculpture. Perhaps this way of thinking is quite wrong.

On the other hand, when we see the masterpieces produced by white men, we might say that no black men possess such genius. Perhaps this way of thinking is quite wrong too. To be honest with ourselves, no one knows the future art potentialities of the African and it is better to have faith and teach in hope.

In the field of experiments in art education in Southern Africa, the most outstanding success is that of Father Ned Paterson at the Cyrene Mission School near Bulawayo, Southern Rhodesia. By animating the natural talent of his Bantu students he has

produced a remarkable style of Bantu art that is quite unlike either the traditional geometrical art or the imitation of the European. Samuel Songo, to name but one of his students, is an astonishing young painter. From distant parts of Africa gifted black painters and sculptors come to Cyrene where they influence one another.

My own present experiment is to let European art students build, thatch and decorate an open-air art school, without directly copying Bantu forms, but doing the same things that Bantu students do who build, thatch and decorate their own school and church buildings. This reflects my view that here in Southern Africa the most promising development in art education is to let the healthy forms of European and Bantu arts act reciprocally on each other and something similar may be valid in other areas where kindred conditions exist.

TRADITIONAL CULTURE AND ARTISTIC FORM

by

MAHMOUD Y. EL-BASSIOUNY

In Egypt, where ancient remains stand side by side with modern buildings, a type of art exists which is neither ancient nor modern; this is traditional popular art, which has been and still is being produced with slow but subtle changes constantly taking place in its forms. Examples can be seen around old Cairo and in the southern part of the Nile Valley, such as the *kolla,* still used to cool water, and the many kinds of native pottery, tapestries, and saddles, all typical of that tradition whose continuity between ancient and modern times has been unbroken but which possesses an integrity of its own.

The persistence of this art raises a number of questions. How has the peasant been able to maintain the spirit of his tradition without loss or damage? How has he succeeded in keeping his forms virtually unchanged and yet so vividly alive and complete in their integrity? In modern art education what can we learn from this way of passing on the tradition? In seeking answers to these questions we may throw some light on the worth of modern methods and on the causes of disintegration in the evolution of art forms so often found in the work of the classrooms.

The Egyptian peasant who produces these things that inspire our admiration is not conscious of their value as works of art. He makes them for use, solely for the practical purposes in his life. His culture is narrow but integrated. He has learned a great deal from his ancestors, from first-hand experience and from his direct contact with nature; yet he is able to co-ordinate all this and see it as a whole. He lives and works in continuous contact with his family, and so he passes on to his children, through an indirect process of apprenticeship, all the values and essential qualities of his experience. His children first learn to obey, then to imitate and assimilate, until the time comes when they too as adults create their forms in accordance with the pattern of their own tradition.

In contrast to this we have, here and abroad, secondary school and college students who also have to learn from a tradition in order to secure a basis for their creations, but with whom there frequently exists a kind of dissociation in their style, or, perhaps we should say, within the forms they achieve. They reach not so much a fusion as a confusion. They become imitators of Matisse, Rouault, Picasso and so on, of impressionist techniques, of the academic works of their teachers, and copyists of the illustrations in books and magazines, comic strips and movie posters. Such students get no chance for original research into the nature of their own forms and into the tradition which would help to create them.

There is then, the contrast between the peasant who produces forms which derive from an unconscious fusion of plastic elements integrated with the ancestral tradition on which they place their sole reliance, and the students in the modern secondary school and college who try to produce forms which are over-consciously organized and hence not completely synthesized because they are arrived at eclectically. Where the peasant has created his forms and stabilized them, the student is involved in a process of trial and error and frequently makes sudden and unrelated changes. The art educator therefore finds himself in something of a dilemma when he sees that the peasant, with his limited tradition and conservative attitude to change, is able to reach an integration of forms, while the student, with a liberal attitude towards change, grows more confused and less able to produce integrated forms as he becomes more conscious of a wide variety of traditions.

The problem is a crucial one in modern art education. It is not logical to discard a tradition nor is it

creative just to produce replicas from it. It becomes then a question of how to introduce the right tradition at the right time and of how to use certain aspects of tradition in relation to the genuine problems of the student.

Problem-solving may indeed provide the key for dealing with tradition in the schools if this will enable the old to permeate naturally into the new and thus allow for an integrated evolution of permanent forms. This was the basic conception behind the approach which I adopted in experiments at the Model Experimental School at Quobba Gardens in Cairo with a group of seven- to eight-year-old children. In order to bring out their individual creative capacities I asked the children to express in clay their feelings concerning two sets of subjects. In the first they were to begin with one animated object, and then, later, go on to two or three animated objects. In the second set they were to combine an animate with an inanimate object, subsequently going on to themes involving any number of such objects. Throughout the scheme a diversity of artistic questions arose, such as solidity of form, structure in the composition, textural quality of the different shapes, transitional arrangement of each part in relation to the whole and so on. Tradition was invoked in order to meet the needs of the children in the different problems they had to face and, for this purpose, reproductions of relevant works of art were introduced and studied, while visits were arranged to the museums in order to discover how the ancients had solved similar problems. These were traditional sources of information and nourishment which provided the clue to the development of forms which were significant for the children.

Thus, when they were engaged in modelling peasant houses, after an introductory talk on some of the artistic problems involved, the children went to the museum and looked at pre-dynastic models of houses. Making sketches, they compared each of the different types of these ancient houses with each other and considered them in relation to their own project, so that they became more aware of the artistic aspects. When we returned to school, those children who had reacted only mechanically to the objects in the museum tended to produce mere replicas of what they had seen, devoid of any originality of form. But those who were sensitive to the relationships they had perceived were able to create original forms for themselves, richer and deeper in meaning.

Although the initial reason for this experiment was solely one of art expression, it developed into a nucleus for studying other subjects, as for instance, the effect of the environment upon the building of the house, the relation of the peasant to his work and land, his animals and tools, his family and mode of life. The forms of peasant houses in other lands were studied, through reproductions, for comparison. Subsequently, the children co-operated in building an actual model of a peasant house in the school playground and this brought into play mathematics, science, art, literature and sociology. A play around the theme was written and performed by the children and this involved further activities in the making of costumes, curtains, scenery and the writing of poetry and the singing of songs.

In these ways knowledge and experience were gained in close relation to cultural tradition. Whether the questions were scientific, social, literary or artistic, they were all interrelated and brought together in unity. Learning became a reflection of living, integrated by artistic processes.

This experiment was designed to make the approach to art education similar in principle to the attitude of the Egyptian peasant towards his crafts and traditions. Possibly the problem of the part to be played by tradition in the classroom can be solved if school programmes are planned so as to regain that wholeness of experience which the native peasants retain naturally, and if this whole experience can be adapted to modern progressive methods of creative education. In such ways the dilemma of the student may be resolved by a marriage between cultural tradition and creative artistic form.

This kind of integration is much to be desired, but if it is to be achieved a great deal will depend upon the ways in which future art teachers are trained. Although this topic is discussed elsewhere, it may be worth noting that the experiment described above is only one of the methods being used at the Higher Institute of Art Education in Cairo, with the aim of familiarizing student-teachers with practical situations which will fit them for those they will meet later when they become fully-fledged teachers. They not only have to study artistic skills but must experience the background of native tradition. They are sent to study in the south, the area of ancient Egyptian monuments, and in the north, where Islamic influences predominate. In both areas they study economic and social life, visiting homes to observe the architecture, furniture and crafts. They thus gain an intimate and over-all view of the people's modes of living and see how art education can best be fitted into the school so as to bear relation to these. The authorities hope that such an approach will enable the environment with its tradition to be utilized as a basis for the development of well-founded art forms and that this will have its proper effect upon the student who, in return, will ultimately gradually change and improve the environment. This is how we in Egypt hope to profit from our tradition, by passing it on and yet at the same time creating a new and living tradition. This is the new pattern of our art education.

EAST AND WEST

by

OSAMU MURO

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. It is well known that from the earliest times, Oriental arts have been characterized by something more than realism, and that Western artists who have discovered this particular quality, have, especially in recent years, sought to capture and express this in their own works. This can be seen in examples of the work of German expressionist artists, who, however, were more affected by primitive art. The post-impressionists, notably Van Gogh and Gauguin, were particularly influenced by Japanese *ukiyoe,* while the paintings of Whistler are well known examples of inspiration derived from the East. With him the derivations give the appearance of being absorbed and reinterpreted in his London river scenes; he went as far as signing his works with a Japanese-like butterfly motif, while Japanese fans and the then fashionable blue and white porcelain are found in the background of many of his paintings.

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, indeed often lifeless, 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. Similarly, with the coloured prints, the techniques developed over hundreds of years lead to non-realistic appearances, although the subject matter is recognizable and, unlike recent Western developments in abstract art, is not "non-representational".

Certainly we have to recognize that Western artists, even before the sixteenth century, were mastering various forms of technique that would enable them to produce effects of apparent reality, such as true perspective, shading in line and tone, solid delineation and the rendering of effects of light and atmosphere. These techniques were enthusiastically appreciated by many Japanese artists when first they became acquainted with them, and they sought to incorporate them in their own techniques as, for example, during the nineteenth century when progressive Japanese artists, in opposition to the traditional formalism of the masters, applied the principles of perspective to the design of *ukiyoe.*

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, and in that term I include countries like America and the colonies of European countries which have been affected by the same influences, 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, and had become fixed in this pattern like a fossil. Westerners saw, or maybe only wanted to see, the picturesque side of this, the strange costumes and the arts and crafts which survived in stereotyped forms in this stable and accursed régime.

The differences in the development and character of the two forms of civilization were so great that the Western overwhelmed the Eastern, demolishing

traditions in the process. From a cultural point of view, this was undesirable although it often brought in its train social and material benefits. People and communities had to be delivered from the worst features of feudalism. 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, because art is a means of expressing emotional and creative imagination, which can prosper only where there is individual freedom and independence. Technique and style in the arts are rooted deep in something that lies beyond the merely visual: in other words, they arise from the spirit of the age and the expression of life. 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 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. Before the war, art education in schools was divided into two categories, "drawing and painting" and "manual work".

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 as set out in many contributions to this publication and as we discussed them at the Bristol seminar. The developments in Japan can be summed up as follows. First of all, in the lower grades, visual art education is understood 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. In connexion with them, dicussions have been held between teachers, psychologists and art critics.

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. Consequently the scope of art teaching is now extended beyond the traditional painting to include work with a variety of materials.

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 conservative ones. 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.

In the primary schools (6-11 years) art education is regarded and developed most highly, with 15-20 per cent of the curriculum time devoted to art and music. Art is generally taught by classroom teachers in primary schools, but in some schools in municipal areas specialists are employed.

In lower secondary schools (12-14 years) art education is continued on the foundations built in the primary schools and occupies two to three hours a week in the curriculum. Art appreciation and crafts play the most important part in these grades, whether art is integrated in a curriculum based on one centre of interest or divided into the usual subjects. Fine art, that is painting and sculpture, is gradually being brought into extra-curricular activities. The teachers, particularly in big cities, are usually specialists who have technical knowledge as painters.

For the upper secondary schools (14 years and over) art education is an optional subject and is classified in two different courses: fine art and industrial art. As a rule only a relatively few students are interested in them. This is probably due to the fact that upper secondary education is regarded by conservative elements as a preparation for entry to colleges and universities.

As regards materials available for art teaching, since the war no textbooks on art education have been published for use in primary or secondary schools lest they might be misused. But the publishing of textbooks of use in secondary schools is to be started soon as there are strong demands for them from teachers throughout the country.

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.

Chalk and wax crayons were usually used in the earlier grades of primary education and water-colours in the two later grades. This distinction by grade is gradually disappearing and the use of opaque gouache or poster colours is spreading rapidly all over the country; this is one of the chief causes of the free use of colour, but most of the colours of this kind are too expensive for use by every child.

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 damage, have special rooms for art teaching. Moreover, we cannot expect adequate special equipment in every school for 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 classes and organize workshops, some of them publishing their own magazines and bulletins.

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 are 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.

In the present half of the twentieth century we must look forward to the ways in which the East and West will increasingly achieve mutual understanding. There are two principal methods by which this can be done. One is to appreciate the value of each other's culture by looking at it from our different points of view, with fresh eyes and minds. The other is to create a new culture based upon the unity of the two different forms; and for these two purposes nothing can be of more help than the international language of the arts.

ART AND RITUAL

by

DEWITT PETERS

The artists of Haiti are exceptionally well placed for the development of pure artistic expression. First, education in techniques of art and theories of art ("taste formation") is relatively new, there having been no opportunities for art experience before the foundation of the Centre d'Art in 1944. Secondly, formal education is still generally restricted to the upper 10 to 15 per cent of the population, the rest remaining more or less illiterate. Thirdly, the supernatural and miraculous are very real and close to all Haitians. Fourthly, all classes of Haitians have been influenced by the strict, formal, ritualistic patterns exemplified by the cabalistic drawings, or *vèvès,* done on the floors of temples in flour or corn meal and handed down by the priests of *vodou.*

The Centre d'Art was founded for the encouragement of native talent through the creation of a sympathetic atmosphere in which art could blossom. A "home" was set up where artists could work and where their works could be sold. There were no preconceived ideas of the kinds or amounts of technical instruction that would be needed and financial demands made upon the participants were kept to a minimum. Primitive painters did not exist in Haiti before the centre was established. Their emergence was a result of the encouragement which it provided.

All of the "primitive" or "popular" artists of Haiti come from the so-called lower classes, the majority of whom can barely read or write. They live in a world where angels and demons are very real and where almost the only communication with the great world of the spirit is through the *vèvès*—sometimes terrifying—of the *vodou* priests. They are little concerned with ideas, but greatly with legend. There is, of course, no note of social protest in their work. Their paintings, largely two-dimensional and decorative, are predominantly concerned with the mysteries of the *vodou* ceremonies and with *magie noire.*

Traditions have grown up as to how these subjects should be represented. For instance, *Damballah,* chief God of *vodou,* must always take the form of a serpent; the symbol of *Maitresse Ezili,* Goddess of Love, is the familiar heart; *Baron Samedi,* God of Death and cemeteries, is represented as wearing dark glasses, a top hat and formal coat. The late Hector Hyppolite, undoubtedly the greatest artistic personality yet produced by Haiti, was an authentic priest of *vodou* and the majority of his paintings are of these subjects and of the mysteries and rituals of his religion. It was Hyppolite who, for the first time in the long history of *vodou* externalized its gods in a whole series of portraits. Each of these portraits contained the *vèvè* of the particular god represented. By contrast with Hyppolite and the majority of Haitian painters, Philomé Obin, their doyen, is little concerned with the rituals of *vodou.* He is a popular realist interested in pictorializing the historical events of his country, painting with cool, almost abstract detachment, and enormous detail, the life around him.

It can be said that a work of art is good in proportion to the balance maintained between the subject and the formal elements of drawing, colour and composition; the more the subject dominates the formal elements, the more illustrative and less spiritual the work. Almost all the Haitian popular painters' first paintings were good when judged by this aesthetic standard. With instinctive good taste they painted pictures of what seemed important and beautiful to them; pictures in which the colour was pure and harmonious, the light clear, the inspiration childlike and full of joy.

But it was not long before my Haitian colleagues and I were confronted with a problem. How were we to approach the delicate problem of the artistic and intellectual evolution of these artists? By this time Haitian painting had divided into two distinct groups, that produced by the popular artists who all came from the masses, and that produced by the "advanced" or modern artists, who came from the educated class. The artists of the advanced group were given as much advice and instruction as possible. With the popular painters it was decided to interfere as little as possible, but to concentrate on creating for them a sympathetic, equalitarian, atmosphere and, as far as means permitted, to help them financially.

Once again the social position of the artist and the amount of formal education he had received were determining factors. Castera Brazile, a former houseboy of peasant origin, though he lost the charming naïveté of his early work, gained steadily in strength and sureness and is now one of the best of Haitian painters. On the other hand, another artist, a junior officer in the Haitian army with some social pretensions and more education than most of his confrères, rapidly degenerated. He had earlier produced some of the most beautiful pictures ever painted in Haiti, but childlike, he had become dissatisfied with

what he was doing and wished to paint like the others. There were similar cases.

On the whole the popular painters evolved along their own highly individual lines. One, the brilliant 22-year-old Wilson Bigaud, casting an ironic and observant eye about him, achieved, in the cluttered isolation of his one-room slum shack, a technical perfection rarely equalled. His "Bourgeois bathers frightened by the apparition of the *vodou* goddess of the sea" is in itself a complete commentary on the Haitian social scene. It is noteworthy that the only person in this picture who remains calm and objective is the artist himself, for he has included a self-portrait. Meanwhile two of the leading advanced painters, Luce Turnier and Maurice Borno, who had received Rockefeller Fellowships, returned from studies in the United States and Europe. Their influence was soon felt, but the advanced painting of Haiti is too new, has too few traditions, to escape from the influences of Picasso and Klee. Haitian literature has already gone through its revolution—the severing of the ties with Europe—but modern Haitian painting has yet to strike its own individual note.

This brief summary may sound like an argument against education for artists; on the contrary, it is a plea for their better education. The greatest of modern painters such as Matisse, Picasso and Klee have spent many years unlearning what they painstakingly learned in their youth. Finally they achieved individually what the untutored Haitian—and the equally untutored African—instinctively knew: it is easy to learn the technique of an art but difficult to express with it something of simple and basic importance.

ART EDUCATION AND POPULAR ART

by

VICTOR M. REYES

One of the first results of the artistic movement which began in Mexico in 1922 was to breathe new life into the teaching of art not only in the professional schools of fine arts but also in the primary schools. The old methods of copying from prints or photographic drawing from life were replaced by the same principle as that which was then inspiring artists: "a return to the traditional Mexican forms and to the expression of the life of the ordinary people".

These tendencies, which are predominant in almost all contemporary Mexican painting, have long influenced the elementary teaching of drawing. That is why it is easy to discover in the drawings of Mexican children something of the autochthonous forms as well as a more or less realistic reproduction of the physical and social background against which they are growing up.

The return to the traditional forms in the elementary teaching of drawing followed a new method known as the "Best" method from the name of its author, Adolfo Best Maugard, who based it on decorative forms of pre-Columbian origin and of what is called "popular art", the product of contemporary indigenous culture. The method initiated the child into the handling of seven linear elements, which can be found repeated, alternated, inverted or arranged according to definite rhythms in the whole abundant decoration of the pre-Columbian and indigenous art of Mexico. Once the child had learned how to combine these elements, he was left complete freedom to portray flowers, birds, animals, etc., in primary colours which he could choose himself.

The Best method succeeded in interesting children in so far as they handled rhythm and colours freely and, through the pictures they produced, they expressed their feelings in ornamental forms similar to those which are to be found on innumerable objects of popular art made by the people for their everyday use. The method had the further result of purging the schools of those academic practices which had made the teaching of drawing a torture for the children. Nevertheless this method, which was based on a nationalistic outlook with the intention of creating authentically Mexican decoration, was abandoned in the schools for two reasons. First, the children grew tired of applying themselves to a form of decorative drawing which did not lead to a utilitarian application as it did on the objects of folk art, for they were unable to produce such things, since manual work was not done in the schools. Secondly, educators began to approve the application to art teaching of "concrete expression" in accordance with the Decroly method which was then taking root in Mexican primary schools.

The schools of open air painting founded in 1925 by the painter Alfredo Ramos Martinez were another endeavour which contributed to revitalizing the teaching of art in Mexico. Whether or not under the

influence of the experiments of Cizek in Austria, the children were brought face to face with nature in order that they should be able to paint more sincerely and spontaneously and without any technical training. Mexican children were in this sense years ahead of the children of many other countries since they enjoyed the freedom necessary for artistic creation.

These two outstanding experiments in the Mexican schools were exclusively the work of artists, who were not able, however, to follow up their work on account of their lack of pedagogic training. They deserve to be mentioned, however, since they were behind the experiments which were being carried out in Mexico when new methods of art education made their appearance based entirely upon the pedagogical belief that art in the school should be regarded not merely as a subject to be taught, but as one of the most effective means for the integrated education of the child.

The problem of the effective use of art in the school, which is exercising the minds of artists as well as educators today, is not confined to the schools of the big towns; art education must form part of indigenous education. Such is the view held in Mexico, and it is in this direction that we are working, by means of cultural missions which have been introduced, in guiding the adult population and the school teachers in the smaller places. The guidance is based mainly upon methods to be followed, upon certain recommendations of a pedagogical character and upon educational policy which tends above all to make a reality of art education. This now includes in its programme all levels in the Mexican educational scheme and is keeping alive the great tradition of popular art in Mexico, which, as in other countries with similar traditions, is nowadays threatened. The mass production of machine-made goods is more and more replacing those articles which the people produce for their own use, and which are works of art by virtue of the feeling that has inspired them.

Therefore indigenous art education should be such as to reveal creative ability and save it from routine; it should develop sensibility so that all forms of evolved art may be appreciated, and finally it should provide the technical instruction necessary for better plastic expression in the artistic work which is produced.

Since in some regions the indigenous culture finds its principal expression in art, it is this which should form the "centre of interest" in the development of an educational programme.

Indigenous children who attend cultural centres must enjoy the same rights as those from which the children in the larger towns benefit, in order that they may be educated in art. For this reason, the syllabus in rural schools must include practical activities which will give the children opportunities for artistic creation.

Bearing in mind that most native children receive some art education in their homes when they watch and help their parents in the making and decoration of objects of a highly artistic character, such as pottery, basket-work, textiles, and so on, it is essential that the teachers should encourage the free creative expression of the children at the same time respecting the forms and colours with which they are familiar.

One aspect of the child's creation must be that of elementary forms reflecting the traditional rhythms of the locality. As a means of education and a stimulator of the child's imagination it is necessary to discover and invent new elements and new forms.

Experience shows that, although it is true that the children of indigenous communities must cultivate art as a means of expression and for the development of their personalities, they need also to acquire some practical knowledge in plastic art which can be directly applied to the production of popular art.

It is necessary that the teachers should determine the state of technical development reached in the production of popular art in the region, so that they may be able to offer the community technical solutions which would help improve it. The social value of this assistance would be reflected in the economic betterment of the producer, and this could be one means of maintaining the close relationship which ought to exist between school and community.

Without maintaining that the sole aim of indigenous education is the production of objects of art—though it must be remembered that in countries such as Mexico they are produced in abundance—it is desirable to include in programmes of fundamental education the development of artistic production by the application of technical knowledge to each type of object produced. Side by side with the economic improvement of conditions for the producer, it is essential to keep alive the indigenous feeling for expression in plastic art, almost inevitably vulnerable to the encroachments of the culture of highly industrialized countries. *(Translated from French)*

SECTION VIII

INTERNATIONAL ART EDUCATION

INTERNATIONAL EXCHANGES OF CHILD ART

by
TATSUO MORITO

Those who are seeking to build the defences of peace in the minds of men must do their utmost for the promotion of mutual understanding among nations. What can we, who are engaged in art education, do towards that end?

Our endeavours should be directed towards turning peoples all over the world into true peace lovers. Alas, experience has shown that converting adults is a very difficult task. Consequently, our efforts to encourage a love of peace should be concentrated on the education of young people. Our hope rests fundamentally upon the next generation. There can be no better start to the task of removing ill feeling and spreading understanding and friendship than the creation of mutual understanding among the young peoples of the world. This seems to me to be the most practical, fundamental action that we can take.

Understanding among nations can be brought about through various means, such as the exchange of students and of literary and other works, but it must be admitted that such activities mainly involve understanding at an intellectual level. We must look, therefore, to the possible role of works of art, which bring about mutual understanding by appealing to the innermost of human responses, intuition. For young people, who are not fully developed intellectually but who are extremely susceptible to feeling, this method may be the most effective.

It is from this point of view that I wish to stress the value of international exchanges of drawings by children, since they are far the most practical means for the children of one country to communicate directly with those of another. They will find no difficulty in understanding each other in spite of differences of language, for works of art can be appreciated directly without the aid of words.

As President of the Society for the Promotion of Art Education and in my capacity as one of the leaders of Unesco activities in Japan, I planned and put into effect an exchange of drawings made by school children in various countries. The result was much better than I had anticipated because of the enthusiastic co-operation of art educators and supporters of Unesco everywhere, as well as of the many children who participated in the scheme. For this reason, although I am well aware that many similar schemes are in operation throughout the world, I am very happy to give some account here of what has been done in this particular field in Japan and to present some information to art educators in other places in the hope that they will be encouraged to do something similar.

The first step in the exchanges arranged by the society here was to ask for works by American children, since we knew of the extensive scheme operated by the American Junior Red Cross and the National Art Education Association of the United States. These drawings were exhibited in various Japanese art galleries and business premises. The following year, works by Japanese children were sent to the United States through the courtesy of the Japanese Teachers' Union, in appreciation of the American assistance rendered to Japan.

The society then presented Premier Nehru of India with sketches which had been made by Japanese children at the zoo, as a token of appreciation for the elephant, Miss Indira, which the Indian Government had presented to the children of Japan. These drawings by Japanese children were shown at various places in India, and have done much to further Indo-Japanese friendship.

These were only the beginnings; following up these initial projects, the society set out to arrange for exchanges of children's drawings on a wider basis. Working in close co-operation with the Unesco Secretariat in Paris, the various Unesco representatives and associates in Japan, the Ministry of Education and the Cultural Affairs Section of the Foreign Office, the Board of Education in the various prefectures and the different allied organizations, we

arranged to send a total of 3,000 drawings by Japanese children to 23 different countries. In return we have received many drawings from Switzerland, Denmark, India, Italy, the Netherlands and Australia and we are awaiting examples from other countries. So far, these have been widely exhibited, arousing much interest; the first exhibition held in Tokio drew over 200,000 visitors and was a great success.

With the support extended by the various authorities in Japan, the Society has more recently arranged for Japanese children to participate in the international children's exhibition for illustrations of the fairy tales of Hans Andersen, which has been organized in Denmark. Almost 10,000 illustrations were obtained from all parts of Japan and of these 100 were selected to be sent to Denmark. Before shipment they were exhibited in Tokio, Osaka and Hiroshima where they aroused widespread interest. The Society is now planning an exchange of drawings with Italy, in which the Japanese children will illustrate the story of Pinocchio and the Italian children will make drawings for the story of Urashima-Taro.

Through such projects as these, carried out over a comparatively short period, we have learned that the exchange and exhibition of children's drawings provide valuable information about other countries and their methods of art teaching, give a necessary stimulus to art education in our own country and thus promote general advancement in the field of art. There is a need for more and more such exchanges and they can be organized on more specific lines. This can be done, for example, by focussing them on special themes, as we are doing in the scheme with Italy, or by arranging the exchange of work between classes at the same levels of education; this would be very valuable, not only for the children but also for the teachers, who could compare different methods of working.

We are confident that the international knowledge and understanding which can be nurtured through these exchanges is not only good for art education itself but that it will eventually bear its fruits in a wider sphere because it will build up a new generation of peace-loving citizens all over the world.

It is for such reasons that we hope Unesco itself, as well as its different National Commissions and art educators everywhere, will continue to aid and encourage this splendid work for promoting understanding among children of different nations, understanding which will further the cause of world peace.

ART AND INTERNATIONAL UNDERSTANDING

by

THOMAS MUNRO

The ideal of world-wide, friendly co-operation, which animates Unesco and the United Nations, can well be applied to the field of art. Through the right kind of education much can be done toward achieving that ideal in cultural interchange and in developing international attitudes of understanding, respect and sympathy.

Every nation, race and people can learn something of value from every other, and contribute something to our common heritage of civilization. This is especially true of the arts. Even in the remotest jungles and deserts there is hardly a tribe or village that does not possess its characteristic folklore, songs, dances, rituals, buildings, costumes, or handcrafts. Their beliefs and attitudes toward life may be very different, but in studying them people can become more aware of universal human problems and of different ways of solving them. The more wealthy, complex, industrialized nations have impressive arts of their own; but in many instances they have lost some of the values of life on a simpler scale which are to be found in smaller social units living close to nature. For many years art experts in the world's great capitals have been showing increased respect for the arts of so-called primitive people, recognizing that they contain some admirable features often lacking in the arts of advanced urban civilizations. Through centuries of war, trade, and colonization, much damage has been done to the arts and folk traditions of smaller and weaker groups. Some efforts, but not enough, are now being made to preserve what is left.

During the past century great advances have been made also in the exchange of art products among the larger nations, especially between East and West, and in their interpretation by artists, writers, and teachers. In recent years there has been a great development in museums of art, archeology and ethnology, and in techniques for preserving, exhibiting, and explaining to the public original artifacts of all ages and peoples. We now have greatly improved methods of recording, reproducing, and communicating works of art which

are having a revolutionary effect upon the study of art history and appreciation, by enabling people everywhere to become acquainted with the art of other countries, not through verbal description alone, but through original examples or faithful, vivid reproductions. The progress in making coloured photographs, lantern slides, and large colour-print reproductions, has rendered many of them inexpensive enough to make possible their use in schools. Excellent plaster casts of sculpture and reliefs are scarcely to be distinguished from the originals. Films in colour give vivid impressions of great architecture, dancing, festivals, and ceremonies from every part of the world. Much regional music, rural and urban, is available on records and sound films, so that students everywhere can now hear it. Formerly they could acquire no clear idea of exotic music because much of it could not be set down in written notation. Great writings of all nations are being translated from one language to another, and published in different countries.

These developments open the way to an era of mutual understanding and cultural interchange, far beyond any ever reached before; but many obstacles lie in the way of their fullest use. Not only are funds needed, but also administrative machinery to aid in the exchange of art products and materials. There must be also more willingness to break down the walls of exclusiveness and suspicion.

In its arts we usually see a people at its best through the products of its peaceful, constructive labours, the expression of its highest religious and ethical ideals, and its profoundest observations on the values, dangers, and evils of life. We meet such a people on a plane comparatively free from sordid commercial rivalries and political hates and tensions. The careful study of a people through its art can hardly fail to bring increased respect and liking. But a nation does not necessarily always show itself at its best in art. Its mean and hostile sentiments may also find expression, or it may criticize its own evils in satire and bitter realism. Foreigners may gain a false impression if they take these unpleasant aspects, revealed in its art, as typical of the people as a whole. The world today is full of misleading phrases and insidious propaganda, devised to set nation against nation, race against race, and religion against religion, with the powerful help of art. Only through more thorough, direct acquaintance with each other can we learn what kind of people our neighbours really are.

Art is not a universal language. Music and visual art are more universal than literature, in that they do not require translation. But it is often hard to like unfamiliar, foreign music or pictures. They may sound or look strange and repellent, until our eyes and ears become accustomed to them. The symbolic meanings of foreign sounds, gestures, and emblems are often obscure until interpreted by experts. Hence expert instruction is necessary for the understanding of exotic and primitive art.

By contributing the best of its cultural products to world civilization, each people can help to build a rich and diversified cultural heritage for posterity. This does not imply that cultural interchange should aim at making all people alike, or create a melting-pot in which all differences will disappear. It would be a dull world if all nations or all individuals were the same. Each people can and should remain true to its own main, cherished traditions, acting as their custodian and representative to the outside world. It can stress its own styles of art in its schools. At the same time it can select and convey to its people some foreign ideas, techniques and styles which it considers valuable. Embarking on a programme of cultural interchange does not oblige a country to accept everything foreign. Primarily, each country is responsible for keeping its own cultural heritage alive and creative, and making it available for others to accept or reject as they please. This policy can be followed, not only in international relations but in heterogeneous groups within each nation. In cosmopolitan cities like those of the United States of America, groups of different national origins are encouraged to cherish their ancestral arts and cultural memories, while learning enough from other groups to co-operate well in community life.

In the practice and creation of art it is not wise to spread out too much, to try to learn all the styles of dancing, instrumental music, painting or acting. One would become a jack-of-all-trades and do none very well. But some experimentation in foreign styles is often stimulating and inspiring to the student. Much modern art, including that which is regarded as most original, makes use of exotic and primitive themes, which the artist transforms in his own way. Some leading Occidental artists use much Oriental material, and the reverse is true. No art is ever completely original; it must always build upon the past, and the artist must make his own choice of what will fit into his personal contribution.

In the appreciation, history, and criticism of the art of other countries, the student can profitably cover a much wider range. The time will come when every great school system must have, especially in the large cities, museums of world art in originals and reproductions, libraries of world literature in translation, film and phonograph record collections of world music for use by students and to some extent for circulation. In addition, circulating exhibitions will have to be arranged on a much larger scale than at present, together with performances by travelling theatre, dance, and musical organizations. It is in such ways that the development of better art education in each country will serve to promote increased international awareness and understanding of the especial flavour and quality of national cultures.

UNESCO AND ART EDUCATION

In carrying out its purpose of promoting increased understanding in the fields of science, education and culture, Unesco operates in a variety of ways, in accordance with the instructions of its General Conference; but these may be summed up as of two main forms, on the one hand stimulating and encouraging governments and organizations to take action and carry out projects, and on the other, sponsoring direct action itself. The means adopted comprise conferences, which may be on a large scale or consist of only a small gathering of experts, missions, exchanges, and diffusion of information, materials and persons, and the organization of special events, of which the seminar is a good example.

The history and development of the project for the arts in general education will serve to illustrate a number of these points in practice. A potential programme for Unesco was prepared, before its actual establishment, by a preparatory commission; and this included references to the need for improving and stimulating methods of education for adults and young people in the field of the arts. Programme resolutions calling upon the Director-General to initiate inquiries as to the conditions of art education in various countries were adopted by the early General Conferences, and he was also instructed to explore the need for, and possibility of setting up, some form of international association to promote developments in education by means of the arts.

The advice of notable experts was sought in order to define terms of reference and establish the framework of a possible programme of action. Two such meetings were convened in 1948 and 1949 and reports were issued.[1] A specialist was appointed to the Secretariat to carry out the programme recommended and the nucleus of a documentation centre was established. One of the first and most clearly apparent needs was for the dissemination of information, news concerning exhibitions which were being arranged, articles dealing with experiments in methods and materials, and reviews of new publications and visual aids which were being issued in various countries. For this purpose a bulletin was planned, entitled *Art and Education*, of which the first number appeared in June 1949 and the second in December 1949. This served a useful purpose and met a real need for art teachers, since few periodicals in this field appear on a national basis and there is nothing of the kind published internationally. However, for reasons of economy, publication had to be suspended in 1950.

One difficulty, which was characteristic of the early stages in almost every part of the Unesco programme, became very evident in working on the production of the bulletin: and that was to secure certain kinds of information from national sources and to come into touch with the people who were promoting the most interesting experiments. Often those who are breaking new ground are so occupied in doing so that they have no time to write about what they are doing and they are not always known to the official sources through which inquiries have to be made. Moreover, and this again is a characteristic feature, the person who is brilliantly creative at carrying out a programme of practical art work may be no good as a writer and unable to convey in words what is being done so excellently in fact.

This need to make personal contacts and also to find out directly from teachers who were working in a particular place with particular kinds of problems, the sort of help they needed, what it was that they, rather than any member of the Secretariat, hoped and required that Unesco should do for art education, were among the reasons which led the General Conference in 1950 to approve the organization of a seminar on the teaching of the visual arts.

The seminar is a specialized form of Unesco activity which has been found repeatedly to be one of the most effective modes of operation, whereby specialists and teachers chosen on an international basis, meet to pool their ideas and experiences, discuss materials and methods and evolve plans for future policies and improvements. The effect of a seminar is not only to be in itself a vivid experience of international co-operation but to open out the evolution of a given project, acting as a catalyst. This was certainly true of the Bristol Seminar, the first to be sponsored by Unesco in the domain of the arts.

Already, within a short time of its being held, the effects are being felt in a number of tangible ways, and in many more of a less specific nature which cannot always be recorded, such as those influences which through the individual participants and the dissemination of the seminar report have their ever-widening effect in different countries. This symposium is itself one of the logical outcomes, in large

[1] Document Unesco/AL/Conf. 1/4, 25 May 1948; and document Unesco/AL/Conf. 5/4, 13 December 1949.

measure written by the seminar participants and echoing many of the questions discussed at Bristol. The other major development is the creation of an International Society for Education through Art.

The full impact and value of this Society has yet to be felt, since it is still in the preparatory stages, but there is every indication in the currently favourable climate for art education in the world, that it is a necessary and essential organization. Although Unesco has endeavoured, within the limits of a budget devoted to many demands in science, education and culture, to initiate such desirable activities as the dissemination of information, the provision of technical advice, the promotion of exchanges of child art and the fruitful confrontation of specialists, it cannot carry through such a specialized programme as art education from the international point of view without a greatly increased budget and staff for this purpose. Consequently, as in the kindred fields of music and theatre, it has to rely upon the work which can be done by the specialists coming together in their own professional societies. A number of these it has been instrumental in initiating and supporting through the early difficult years of establishment and consolidation. For obvious reasons Unesco can neither create nor impose a set pattern in any of its fields of operations. The effectiveness of its actions in such a specialized area as art education depends upon conditions prevailing in its Member States and essentially upon the specialists in each country. The quality of art education depends upon the particular teacher in the given place anywhere in the world. While Unesco can help to interpret one pattern to another, it is these individuals who have to create their own patterns in relation to their circumstances and needs. The forward movements have always been initiated by enthusiastic individual pioneers like Cizek and Marion Richardson.

Yet while brilliant pioneers can make the revolutionary and creative moves, the majority have to carry on the main body of the tradition, changing it more slowly and imperceptibly. For them, an international society is both necessary and desirable. The International Society for Education through Art,[1] which is now in process of creation, proposes a programme of activities which will include at least the following items: publication of a bulletin or journal for the dissemination of news and practical information; exchanges of original materials in the forms of portfolios of original work representative of particular age-groups, activities and specialized methods; of exhibitions which would be assembled in various countries so as to illustrate national characteristics. Such exhibits might also be assembled by the Society so as to show general trends or be designed by specialists to illustrate some particular theme or concept. In addition, it would assist in arranging direct exchanges of materials between teachers, schools and groups in different countries.

The Society would do all it could to facilitate exchanges of teachers and visits abroad for the purposes of study and research. It would itself aim to correlate the results of researches in various countries, undertaken by specialists in different disciplines, such as art, pedagogy and psychology. Much of the valuable research work which has already been accomplished is recorded in various languages in the different national and international journals of these three disciplines, but it is manifestly very difficult for any individual teacher to be able to obtain and correlate all this material, whereas a great deal could be done through a centralized agency. The books on art education which exist in various languages have yet to be translated on anything like an adequate basis. If the Society were to acquire the necessary resources it might be able to arrange for such translations to be made, negotiating all the various problems which would arise in translation and copyright. Similarly, with regard to kinds and supplies of materials and visual aids, the Society would be in a position to obtain assessments of these and possibly to help overcome difficulties of obtaining supplies from different countries.

One of the major functions of the Society would be the organization of international meetings such as the general assembly or conference of the Society itself, but also study schools and seminars of the kind which proved so valuable at Bristol. Unlike that one, which was general and covered a wide field, others could be planned on a regional basis or with reference to some specialized aspect of art teaching. The Society would be able to co-operate with other international societies of kindred interests, as for example, in the fields of music and theatre education, as well as with the various professional international groups for art and psychology which are in existence or in process of establishment.

All these things will call for enthusiasm, enterprise and financial support. Moreover, it is abundantly clear to the Bristol Seminar participants and to the members of the Preparatory Committee, that the programme which is envisaged can only be carried through effectively if there is somewhere a centralized and co-ordinating Institute for Art Education, where documentation and exhibitions could be assembled, where researches could be promoted and where the affairs of the Society could be conducted.

[1] Most of the text which follows is based upon a report prepared by a preparatory committee for the International Society of Education through Art, which met at Unesco House, 21-24 June 1952 and consisted of the members nominated by the participants in the Unesco Seminar on the Teaching of the Visual Arts, 1951. They were: Miss Henriette Noyer, Mr. A. Barclay-Russell, Dr. Edwin Ziegfeld and Dr. C. D. Gaitskell.

That is an ambitious programme and will require considerable goodwill and co-operation in order to bring it to effective reality. The founders of this proposed international society have set out their tenets and underlying beliefs in a preamble to their provisional constitution in the terms which follow, aware that this particular statement is subject to revision at the first general assembly. That will be a notable occasion, the culmination of the work of many people who for long years have in their own countries developed their particular ways of teaching, co-operated in local and national groups and striven for wider world understanding of the values inherent in art education. It will mark also yet another achievement in the dual policy pursued by Unesco of helping and encouraging, of taking initial action itself and then passing the responsibility to those who are equipped and inspired to carry it.

PREAMBLE TO THE DRAFT CONSTITUTION OF A PROPOSED INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART:

The Members of the International Society for Education through Art

Believing

That ART is one of man's highest forms of expression and communication;

That CREATIVE ACTIVITY in art is a basic need common to all people;

That EDUCATION THROUGH ART is a natural means of learning at all periods of the development of the individual, fostering values and disciplines essential for full intellectual, emotional and social development of human beings in a community;

That 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;

That CO-OPERATION with those concerned in other disciplines of study and domains of education would be of mutual advantage in securing closer co-ordination of activities directed to solving problems in common;

That INTERNATIONAL UNDERSTANDING would benefit from a more completely integrated design and permanent structure for the diffusion of beliefs and practices concerning education through art, so that the right of man "freely to participate in the cultural life of the community, to enjoy the arts" and to create beauty for himself in reciprocal relationship with his environment, would become a living reality;

Resolve

"TO SUPPORT AN INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART in accordance with the foregoing statement of principles and beliefs, with a duly adopted Constitution and Rules, and to accept for Membership in the Society those individuals and organizations that shall undertake to abide by the Constitution and Rules of the Society."

Against the background of thought and action which are reflected in this symposium of education through art and in the light of the beliefs set forth above, the International Society has been initiated with the blessing of Unesco. The symposium itself, though valid in its own right, goes forth as a forerunner to prepare the way for a richer world-wide co-operation in the teaching of the visual arts.

LIST OF ILLUSTRATIONS

Monochrome

PLATE 1 "Furtive drawings that they make on walls"
PLATE 2 "First fine rapture"
PLATE 3 "Creatively absorbed"
PLATE 4 "Experimenting with materials"
PLATE 5 "Self critical and mutually co-operative"
PLATE 6 "All kinds of children and all sorts of materials"
PLATE 7 "Some like to work standing up"
PLATE 8 "In the classroom or out of doors"
PLATE 9 "In private school or public class"
PLATE 10 "Art education for the older adolescent"
PLATE 11 "Appreciation plays an important part"
PLATE 12 "Schools are not the only places"
PLATE 13 "The education of parents and teachers is also necessary"
PLATE 14 "Materials should be simple"
PLATE 15 "A large sheet of paper, all those colours, and so to work"
PLATE 16 "Varieties of materials involve different techniques"
PLATE 17 "Methods should suit the needs of individuals"
PLATE 18 "Traditional and primitive arts are fruitful sources"
PLATE 19 "Indigenous arts and crafts provide foundations for training"
PLATE 20 "Unconscious memories of the past"
PLATE 21 "New forms emerge in the line of tradition"
PLATE 22 "From the first scribbles to symbols and schema"
PLATE 23 "Control develops with experience"
PLATE 24 "The child's mode of thought is concrete and imaginative"
PLATE 25 "Children's art can be delicate and strong"
PLATE 26 "A child's dreams are subtle and fantastic"
PLATE 27 "Pictures may be based on reality or imagination"
PLATE 28 "Conceptions may be derived from actual or vicarious experience"
PLATE 29 "Inspiration lies in the world outside or the world within"
PLATE 30 "Sources may be historical and patriotic"
PLATE 31 "The comedy of playtime and the stories of tragedy"
PLATE 32 "It is not easy to re-enter the world of the child"

Colour

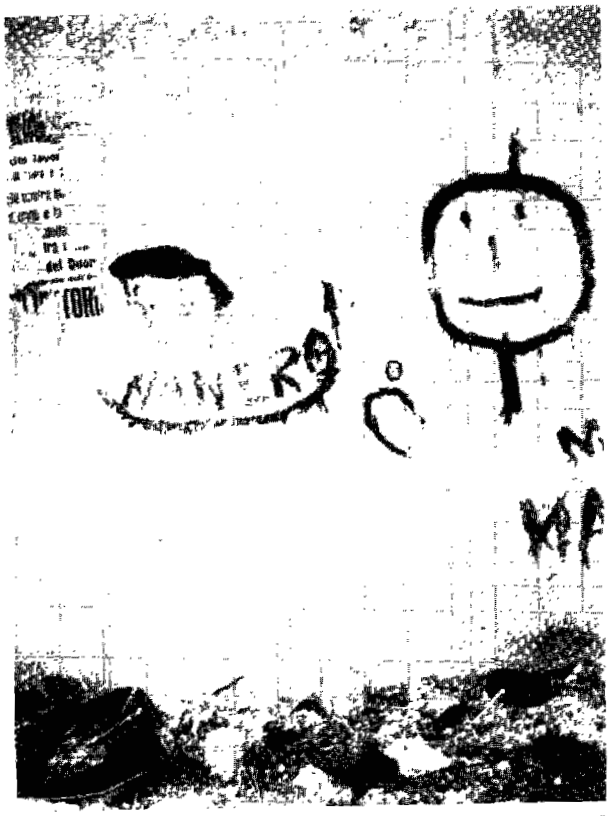
PLATE 33 The Circus
F. Steidle, International Youth Library, Munich, Germany
PLATE 34 Our Teacher at the Blackboard
Irene Mitchell, Knightswood Primary School, Glasgow, U.K.
PLATE 35 Self-portrait
Mary Lou Rozdinsky, Hedges School, Chicago, Illinois, U.S.A.
PLATE 36 Carnival
Irmgard Bockenfeld, America House, Munich, Germany
PLATE 37 Carnival Bull
Shinzi Kamaya, Japan
PLATE 38 The Roundabout
Jacky Duquet, Creuse, Somme, France

PLATE 39 The Wedding
Jacky Duquet, Creuse, Somme, France
PLATE 40 The Pork Butcher's Wife
Pierangela d'Aniello, Mazzon School, Milan, Italy
PLATE 41 Myself when Angry
Fiorella Cessana, Mazzon School, Italy
PLATE 42 Zebras
Gabriella Furno, Mazzon School, Italy
PLATE 43 Self-portrait
Eugene Böck, Austria
PLATE 44 Self-portrait
Daniel Otake, Peru
PLATE 45 Self-portrait
Bimba Sangvikar, India
PLATE 46 Self-portrait
Miguel Cuevas, Mexico
PLATE 47 The Scarecrow
Anonymous, Bath Academy of Art, Corsham, U.K.
PLATE 48 The Owl
Lucien G———, Echichens, Vaud, Switzerland
PLATE 49 In the Countryside
Guadelupe Gonzales, Mexico
PLATE 50 Bridge in Moonlight
Suzanne, Académie du Jeudi, Paris, France
PLATE 51 Painted wood carvings
Anonymous, boys in Sarsagata School, Oslo, Norway
PLATE 52 Trees and houses
Group work, Quentin Roosevelt School, Pittsburgh, Pa., U.S.A.
PLATE 53 Nativity
Group work, Sciennes School, Edinburgh, U.K.
PLATE 54 Burmese temple dancer
Group work, South Bridge School, Edinburgh, U.K.
PLATE 55 Notre-Dame, Paris
Collective painting, by 24 boys, Paris, France

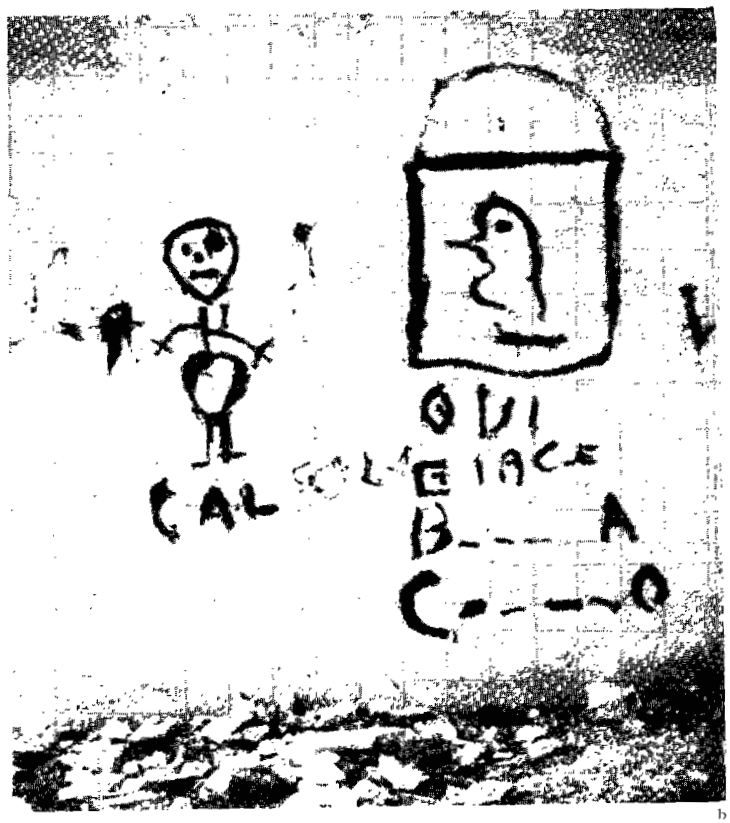
Planning an art room

PLATE 56 Plan for an art room
PLATE 57 A planned art room
PLATE 58 Adaptable equipment serves many needs

MONOCHROME PLATES



a



b

c

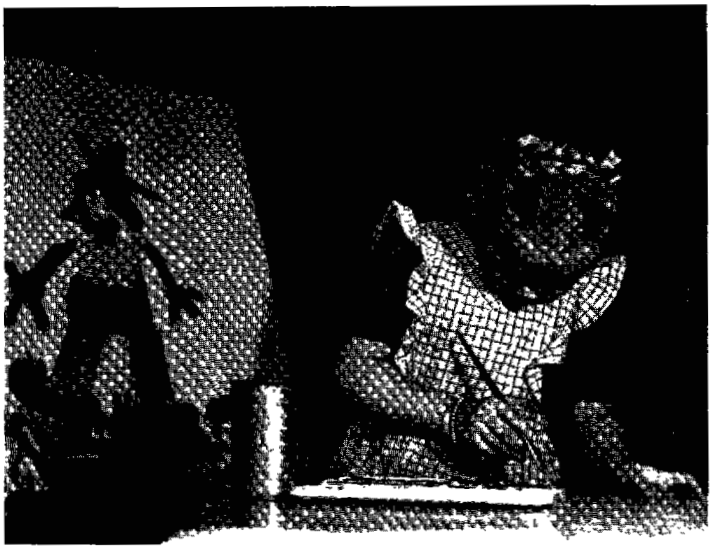
PLATE 1 a, b, c

Scribbles and furtive drawings that they make on walls bear ample witness that it exists and persists

Drawings made in tar on the walls of bombed buildings by children in Milan

Photographs: courtesy Galliano Mazzon

a



b

c

d

PLATE 2 a, b, c, d

First fine rapture

Young artists in the École Hamaïde, Belgium

Photographs: Alexis, Brussels, courtesy Miss Hamaïde

a

b

c

d

PLATE 3 a, b, c, d

Creatively absorbed

Photographs: (a, d) Klaus Collignon, Munich; (b, c) Kurt Ammann, Berne

a

b

c

PLATE 4 a, b, c

Experimenting with materials, exploring the world of creative imagination

Photographs: (a, c) Klaus Collignon, Munich; (b) National Art Education Association, U.S.A.

a

b

PLATE 5 a, b

Self-critical and mutually co-operative

Photographs: (a) National Art Education Association, U.S.A.; (b) C. K. Eaton; copyright Natalie Cole

a

b

c

PLATE 6 a, b, c

All kinds of children and all sorts of materials

Photographs: (a, c) National Art Education Association, U.S.A.; (b) C. K. Eaton; copyright Natalie Cole

a

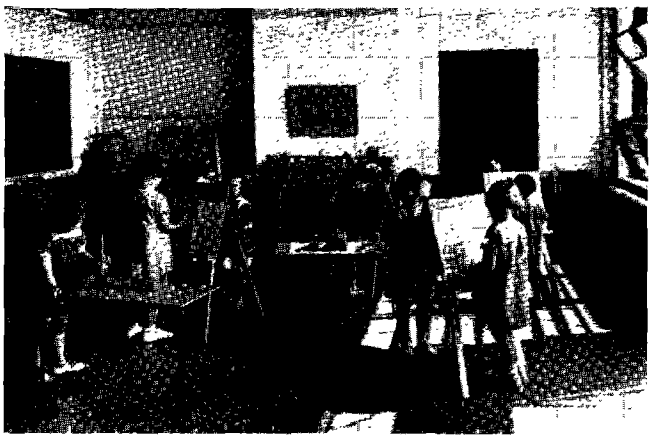
b

c

PLATE 7 a, b, c

Some like to work standing up, others sitting down, some on their knees, others at their desks. The floor is as good a place as any

Photographs: (a) Klaus Collignon, Munich; (b) Publifoto, Milan, courtesy Galliano Mazzon; (c) New Castle School, Maryland, U.S.A.



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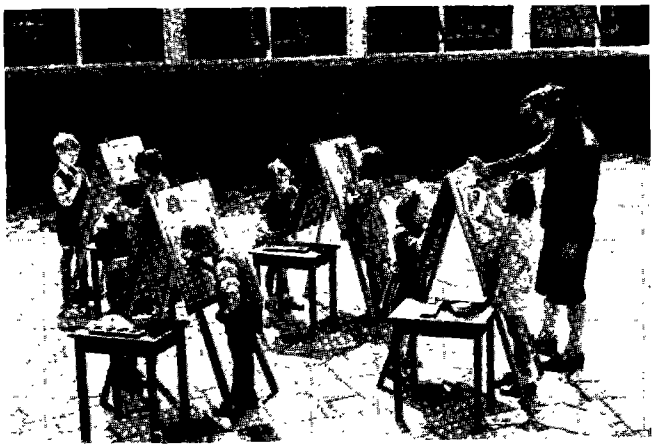


b

c

PLATE 8 a, b, c

In the classroom or out of doors, in the corridors and on the floors

Photographs: (a, b) courtesy The British Council, U.K.: (c) courtesy the Ministry of Education and the Unesco National Commission, U.K., from *The Story of a School* by A. L. Stone

a

b

c

PLATE 9 a, b, c

In private school or public class, the retarded and the gifted alike can express themselves through the arts

a. Private art school, Académie du Jeudi, Paris, France
b. The editor and his journalists discuss the arrangement of illustrations for the next issue of the classroom journal; retarded boys, 11 years of age, Sarsgata School, Oslo, Norway
c. Varieties of materials for retarded boys, Oslo, Norway; they work in pairs at first and later combine for group projects; see pp. 53, 54

Photographs: (a) Limot, Paris, France, courtesy Arno Stern; (b, c) All-foto, Oslo, Norway, courtesy Børge Riise

a

b

c

PLATE 10 a, b, c

Art education is equally necessary for the older adolescent

a, b. Art is related to other subjects, such as botany and zoology as well as ceramics
c. Group activities are as essential as individual work; the mural on the classroom wall is a group project

Photographs: Arne Larsson and Lilian Anshelm, Sweden

a

b

c

PLATE 11 a, b, c

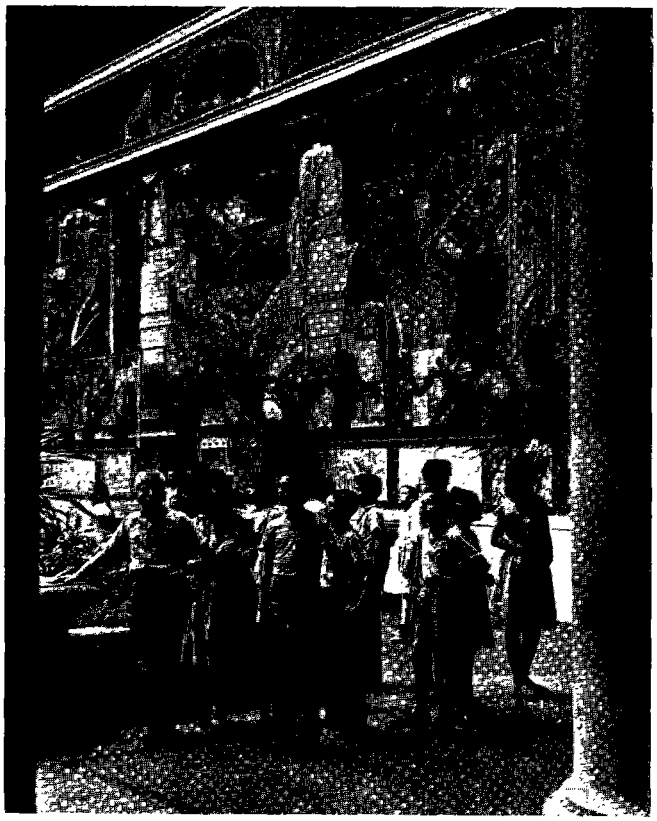
Appreciation plays an important part in the art education of the older adolescent

a, b. Swedish schoolboys visit an art exhibition
c. School group participating in a discussion during a guided tour at the Toledo Museum of Art, U.S.A.

Photographs: (a, b) Arne Larsson, Sweden; (c) courtesy Toledo Museum of Art, Toledo, Ohio, U.S.A.

a

c



b

PLATE 12 a, b, c

Schools are not the only places for art education

a. Children painting in the International Youth Library at Munich, Germany
b. Party of school children visiting the Detroit Institute of Arts, Detroit, Michigan, U.S.A.
c. Members of a puppet club in a local school examining an Oriental shadow puppet at the Brooklyn Museum, U.S.A.

Photographs: (a) Hans Schürer, courtesy the I.Y.L., Munich; (b) courtesy Detroit Institute of Arts, Detroit, Michigan, U.S.A.; (c) courtesy The Brooklyn Museum, Brooklyn, N.Y., U.S.A.

a

b

c

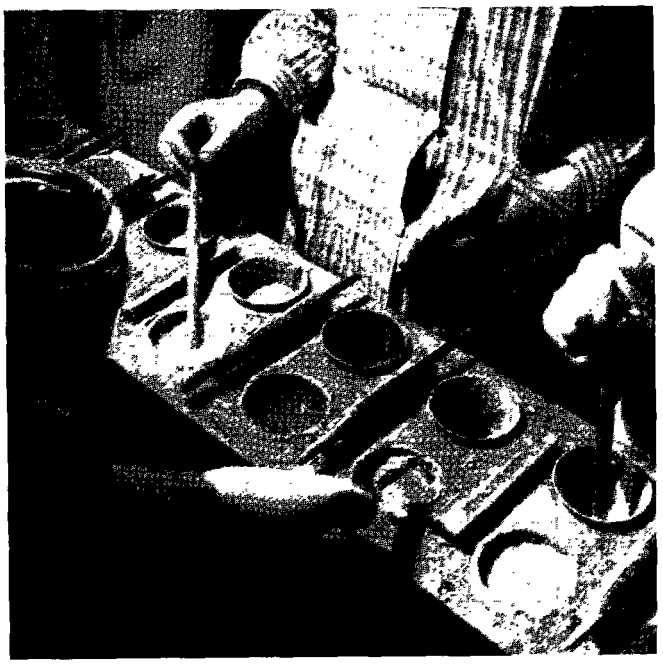
PLATE 13 a, b, c

The education of parents and teachers is also necessary

a. Parents try out the art methods and materials used by their children in school
b. Art teachers in service experiment with materials and techniques during a refresher workshop course
c. Future teachers preparing charts for visual education in the art class at the Kilnerton Teachers Training College, Transvaal, South Africa

Photographs: (a) National Art Education Association, U.S.A.; (b) S. A. Musgrave, courtesy Adeline McKibbin; (c) Teachers Training College, Transvaal, courtesy Walter Battiss

a



b

c

PLATE 14 a, b, c

Materials should be simple

a. A plain wooden palette, stick and household paints
b. Colours in patty pans, water in plastic beakers and a brush for every shade
c. Clay, soap and plaster for modelling and carving

Photographs: (a) Eva Meyerweissflog, Munich, courtesy Richard Ott; (b) Limot, Paris, courtesy Arno Stern; (c) National Art Education Association, U.S.A.

a

b

c

PLATE 15 a, b, c

A large sheet of paper, all those colours, and so to work

Photographs: Herbert K. Nolan, courtesy Arno Stern

a

b

c

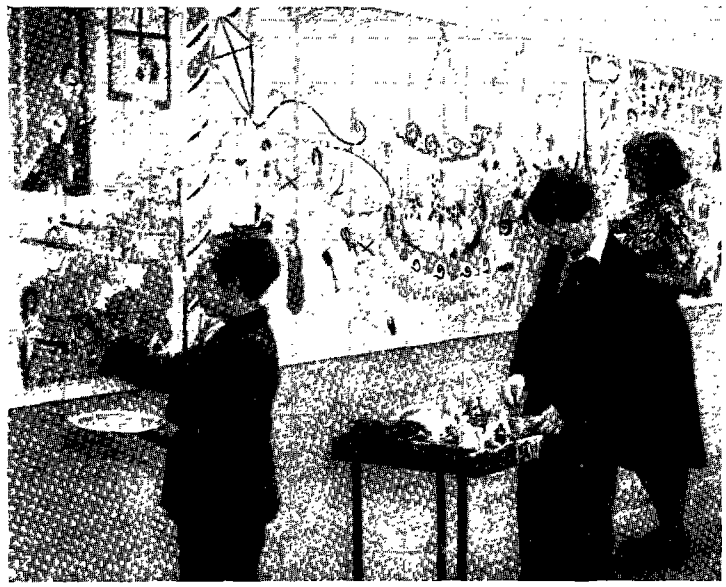
PLATE 16 a, b, c

Varieties of materials involve different techniques and related arts

a. Creating papier-mâché masks and paper puppets in a school at Pittsburgh, Pennsylvania, U.S.A.
b. Young artist-craftsman, of Mexican origin in a Californian school, cleans his lino-block after printing his design in repeat pattern on cloth
c. Elementary school children making drums after studying musical instruments in a museum

Photographs: (a) courtesy National Art Education Association, U.S.A.; (b) C. K. Eaton; copyright Natalie Cole; (c) courtesy Brooklyn Museum of Art, Brooklyn, N.Y., U.S.A.

a



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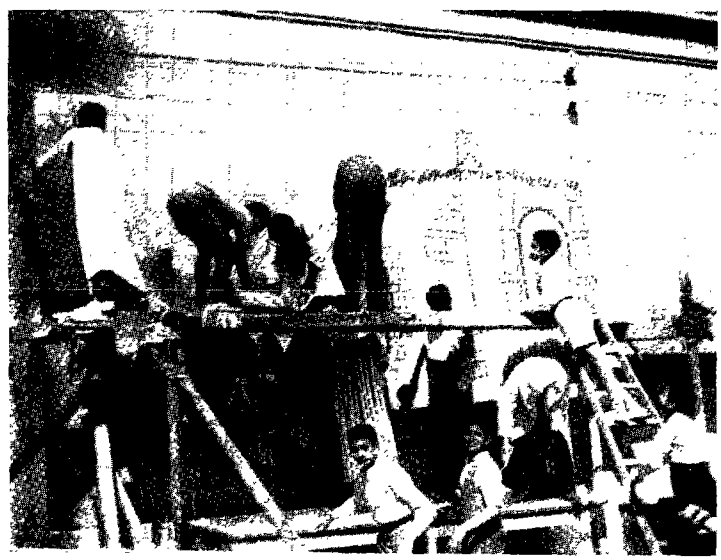


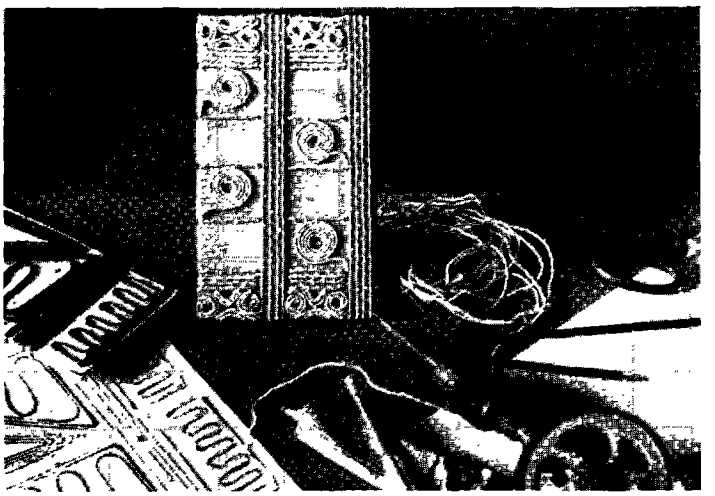
c

PLATE 17 a, b, c

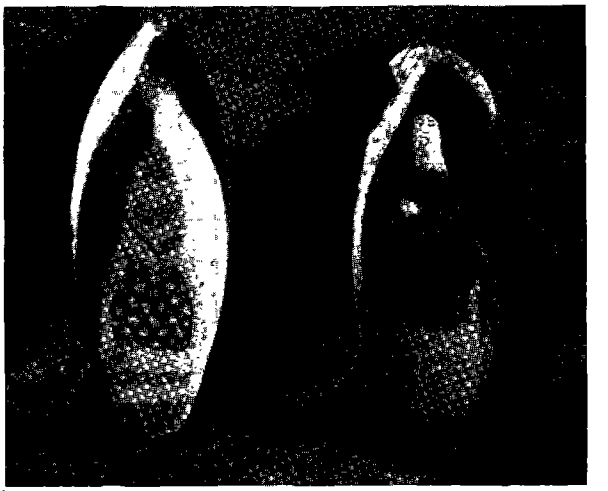
Methods should be such as to suit the needs of different individuals in the group

a. Junior school children put up their group mural "Boys and Girls" at St. Louis
b. At work on the group mural "Happy Weekend" in an Edinburgh school; see p. 63
c. Boys making an outdoor mural in Egypt

Photographs: (a) courtesy the Board of Education, St. Louis, U.S.A.; (b) courtesy Sam Black, Scotland; (c) Ministry of Education, Cairo, Egypt, courtesy M. Sayed El-Gharabli

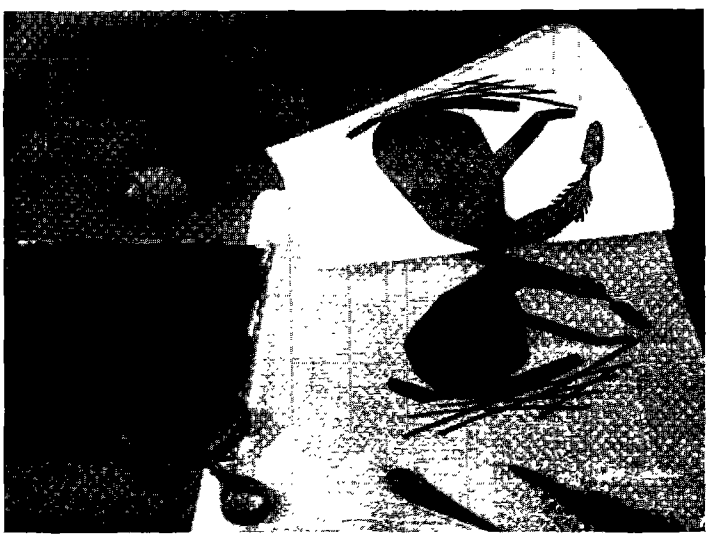


a

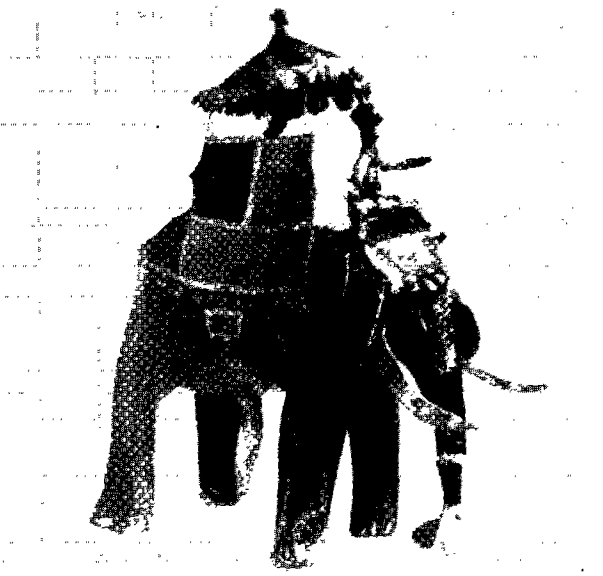


b

d 1 2



e 3



c

PLATE 18 a, b, c, d, e

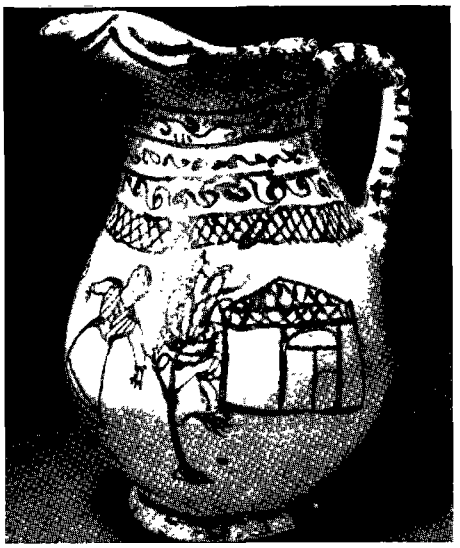
Traditional and primitive arts are fruitful sources for ideas and experiments in techniques

a. String blocks for printing patterns, inspired by native tapa-cloth printing blocks; see p. 71
b. Cuttle-fish bones, traditionally carved and painted, and now similarly treated by school children; from the Marlipins Museum, Shoreham, near Brighton, U.K.; see p. 71
c. Elephant with howdah, made of paper-covered wire by a 13-year-old boy at Brighton College of Art, U.K.; see p. 71
d, e. Printing from paper-cuts: 1. original paper-cut; 2. paper-cut laid on ink slab, partially inked and with designs drawn in the ink; 3. inked paper-cut laid on newspaper and print partially pulled from it; see p. 70

Photographs: Ronald Horton, all copyright

a

b



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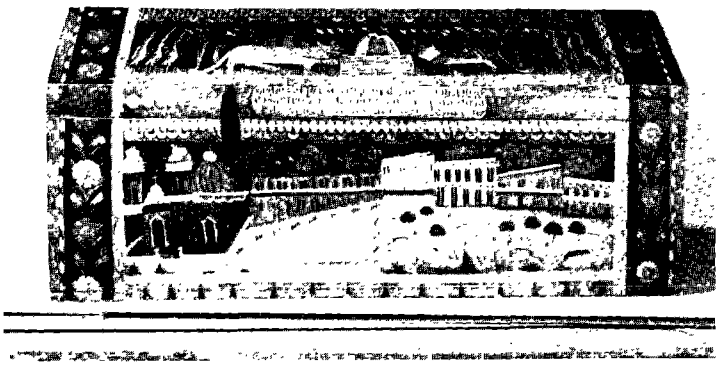
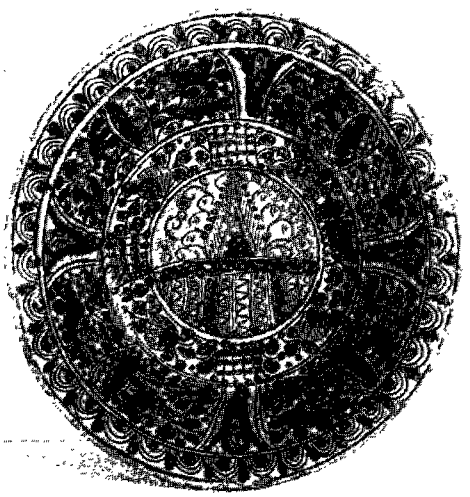


d

PLATE 19 a, b, c, d, e

Indigenous arts and crafts provide foundations for training

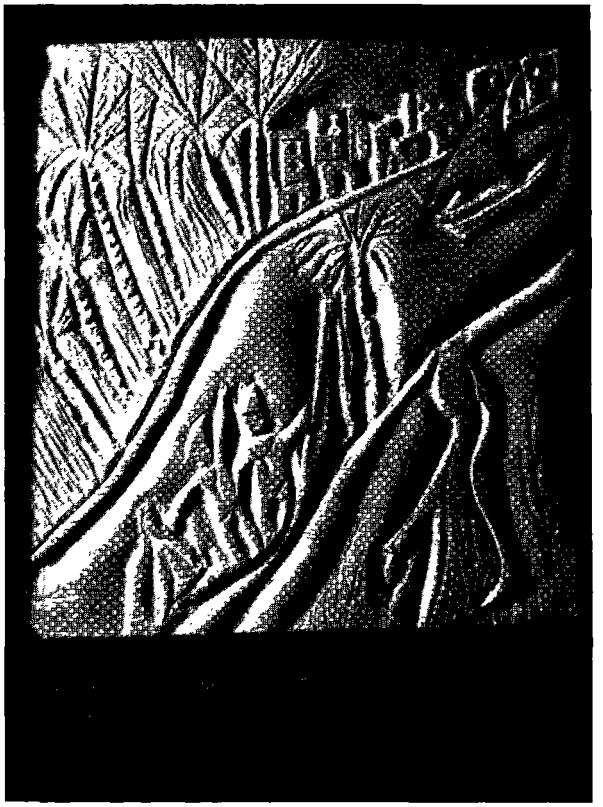
a. Traditional pots are painted in native colours by students at Jamia Millia Islamia, teacher training centre at New Delhi, India
b. Mural painting being prepared in traditional style on a contemporary theme "Grow More Food" by a student at Jamia Millia Islamia, India
c. Indigenous pottery jug from Patzcuaro, Mexico, decorated in a style akin to child art
d. Lacquered coffer from Olinala, Mexico, with scenes and landscapes painted in a style similar to that used by Mexican children; compare Colour Plate 49
e. Painted plate from Patzcuaro, Mexico, illustrating the combination of simple brush strokes used as a basis for teaching children according to the "Best Method"; see p. 112



e

Photographs: (a, b) courtesy Abul Kalam, India; (c, d, e) courtesy Mexican Ministry of Fine Arts and Victor M. Reyes

a



b

c

PLATE 20 a, b, c

Unconscious memories of the past are sometimes revealed in children's art

a. "Peasant Woman and Children", carving by S. Ayyoub, boy age 14 years, Egypt
b. "Scene on the Nile", bas-relief carving by M. A. El-Abd, boy age 15 years, Egypt
c. "Mother and Child", carving by A. Moomen, boy age 14 years, Egypt

Photographs: Ministry of Education, Cairo, Egypt; courtesy M. Sayed El-Gharabli

a

b

c

d

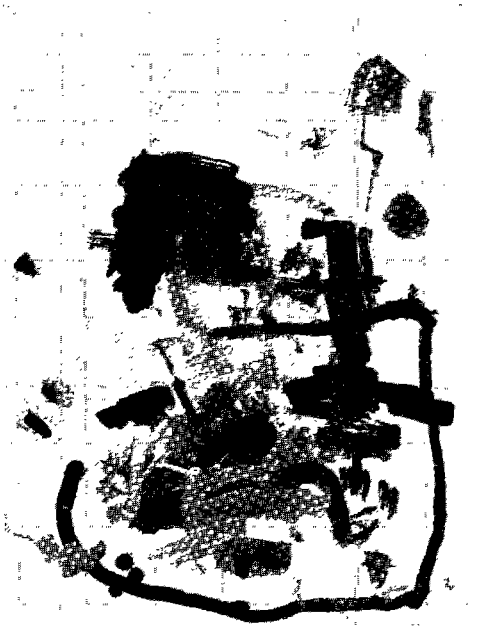
PLATE 21 a, b, c, d

New forms emerge in the line of tradition

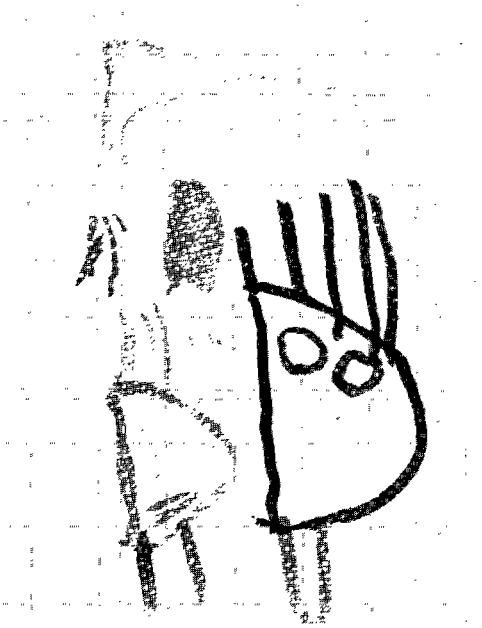
Examples of work modelled in clay by 7- to 8-year-old children at the Experimental School, Quobba Gardens, Cairo, in connexion with "The Peasant Project"; see p. 107

a, b. Peasant Houses
c. The Shepherd
d. Two Peasants at Work

Photographs: courtesy Mahmoud Y. El-Bassiouny



a



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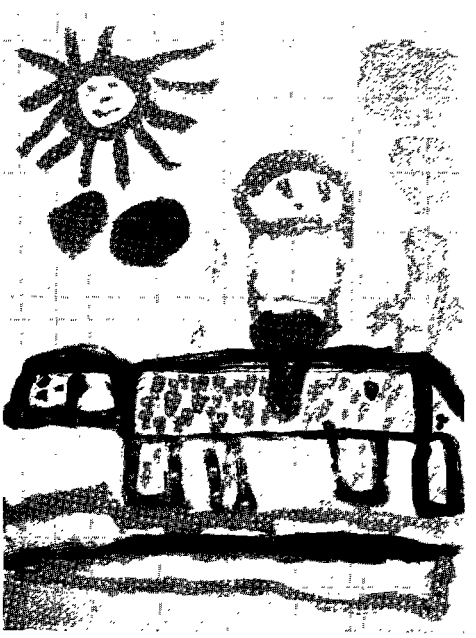


c

d

PLATE 22 a, b, c, d

From the first scribbles the young child develops symbols and schema

a. Scribble showing manipulation of the material, by a boy aged 4 ½ years
b. "A Man and Another Man" by a boy of advanced intelligence, aged 4½ years; showing the emergence of the symbol for a human being, which he is trying to master by repetition
c. "My Favourite Cowboy and Me" by a girl aged 6 years, showing development of detail and addition of skyline and baseline
d. "Us Looking at the Goldfish" by a boy aged 6 years, in which the symbols for children and fish are repeated, indicating increasing control; baseline is employed as well as the "fold-over" principle

Illustrations supplied by Margaret R. Gaitskell from work done by children in Ontario, Canada; see p. 39

a

b

c

d

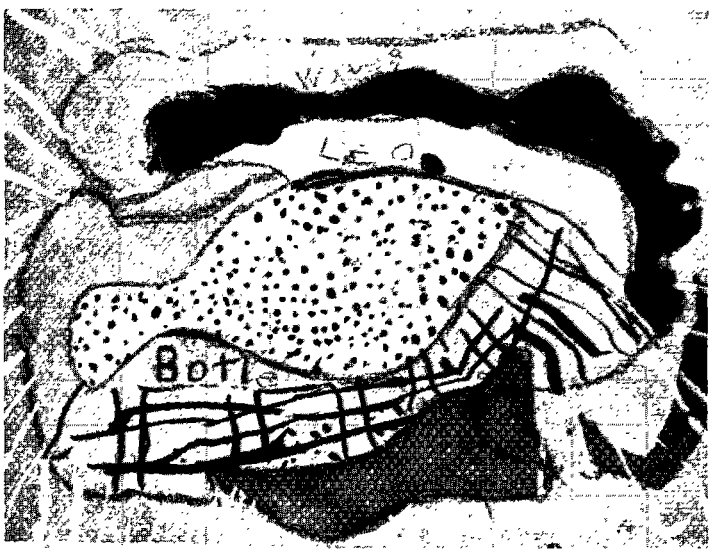
PLATE 23 a, b, c, d

Control over the delineation of the symbol for a human being develops with experience, as in these examples of the work of the same child over a period of a few years

a. "Child with Dress of Check Print", drawn by Claire at age of 3 years and 11 months
b. "A Little Girl Going for a Walk", drawn at age of 4 years and 4 months
c. "Myself Going for a Walk", painted at the age of 5 years; shows more personal identification with the little girl in the painting
d. "Walking with Mummy and Daddy", designed in cut and torn coloured paper at the age of 5 years and 2 months; shows increasing awareness of personal relationship to others

Illustrations supplied by Amélie Hamaïde; the work of Claire shown in Plate 2 b

a



b

PLATE 24 a, b

The child's mode of thought is concrete and imaginative and rarely accessible to adult comprehension

a. "Portrait of Myself" by a 6-year-old girl at the International Youth Library, Munich. When the teacher asked her if she was supposed to be carrying a basket, she replied: *Of course not, that's the fish I had for lunch.* This is an example of the x-ray type of representation; see p. 39

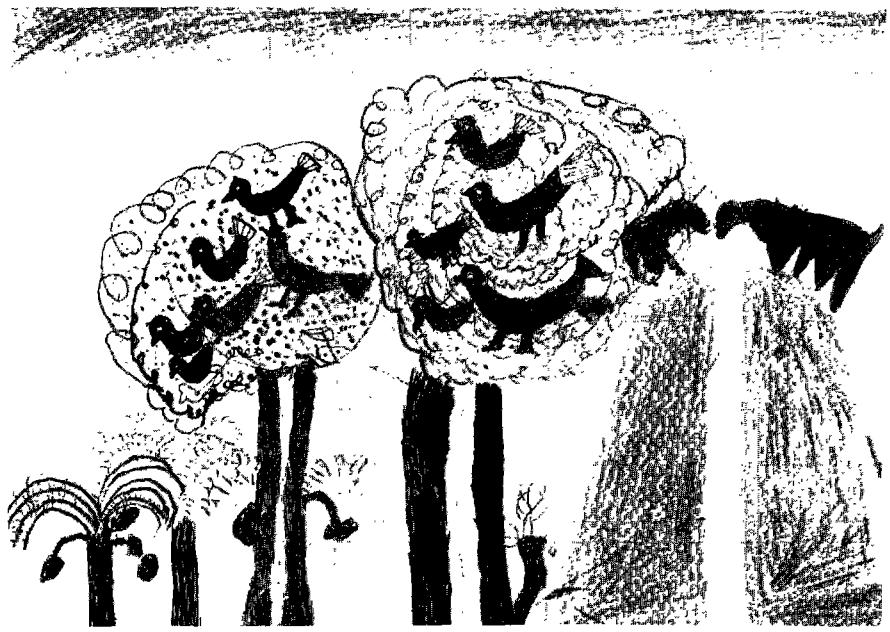
b. Design-pattern, painted by Janette, a 7-year-old girl in a school in New Zealand, who told another, older girl, the following story about her design:

In the middle of the picture there is a bottle with a long neck. At home we have bottles the same. It is a milk bottle. In the bottle there are specks of dust. When we play houses I pretend to have milk delivered. Maureen and Josephine play with me.

The leg is long. Some people have short legs. Babies have little legs. Grown-ups have long legs. The sea is blue and twinkly. The waves are high. When they come running up the sand they are shallow. I jump into them and make a splash. Sometimes I lie down in them and feel like swimming. I kick and wave my arms like the big girls at school.

The fence goes right round the picture. A fence goes round a house too. I don't like fences, they rip my clothes.

Illustrations: (a) supplied by Mrs. Jella Lepman, Munich; (b) design and story supplied by Miss Mollie Davies, Nelson, New Zealand



a

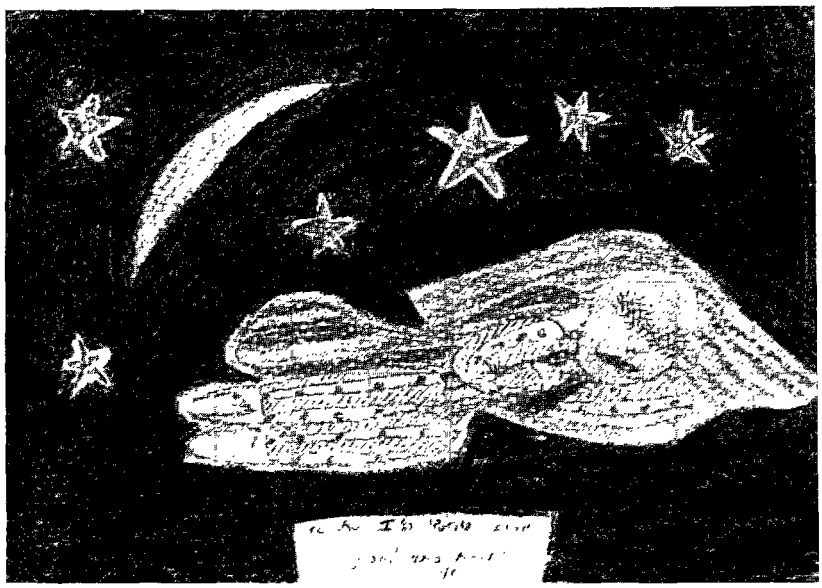
b

PLATE 25 a, b

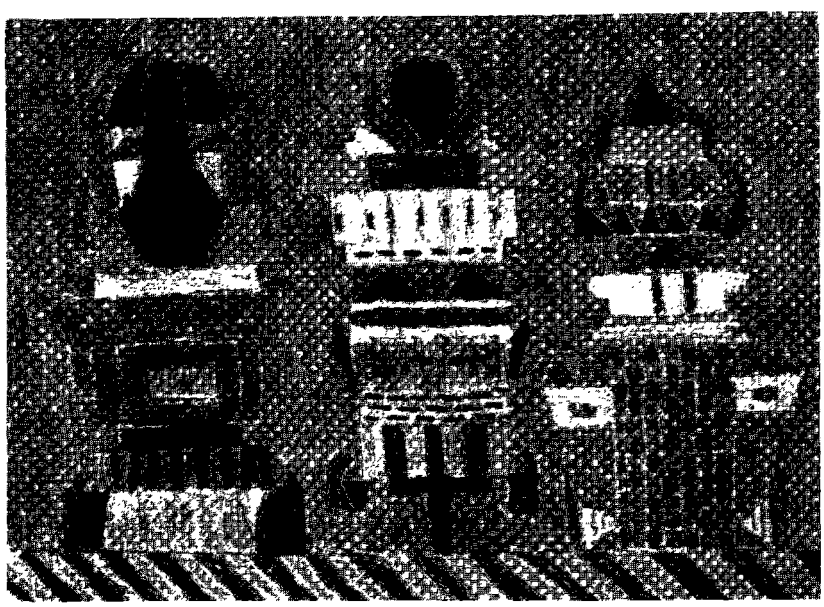
Children's art can be delicate and strong

a. "Birds in the Trees" by M. M. Saad, age 8 years
b. "A Face" by M. A. Azzam, age 11 years

Illustrations supplied by M. Sayed El-Gharabli, Cairo, Egypt



a



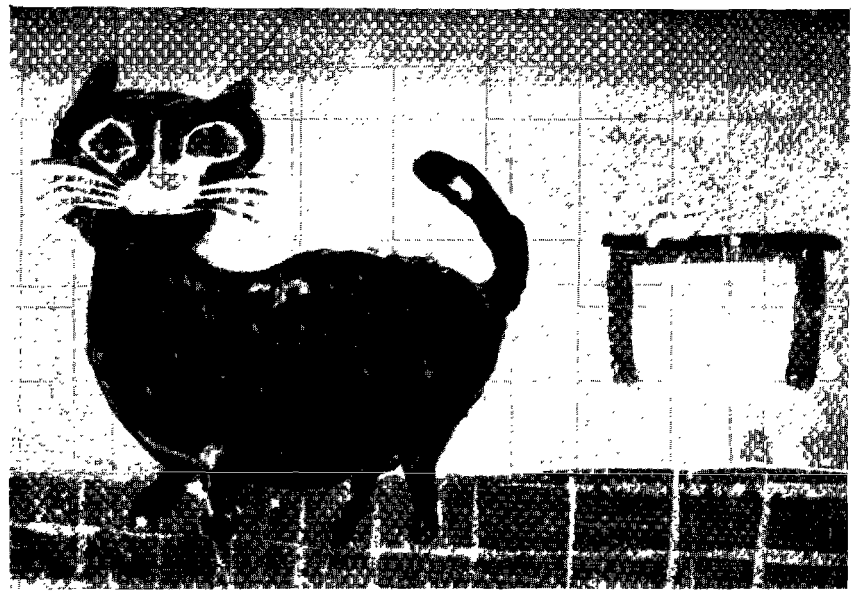
b

PLATE 26 a, b

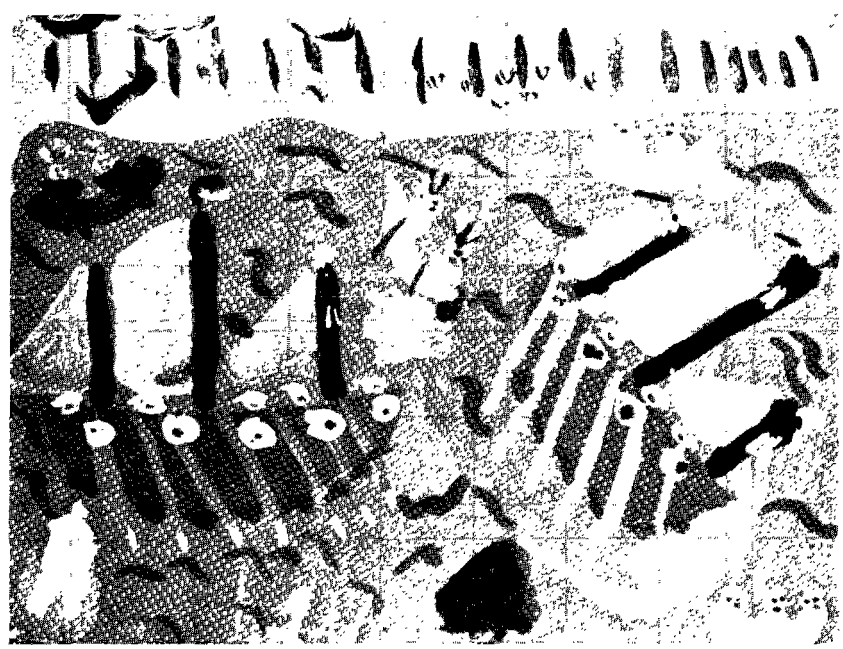
A child's dreams are subtle and fantastic

a. "Sleep" by a girl age 12 years; wax crayon, 17 × 24 cm
b. "Street in Doll's Town" by a girl age 9 years; wax crayon, 17 × 24 cm

Illustrations supplied by Dan Hoffner, Tel Aviv, Israel; the work of two of his pupils



a



b

PLATE 27 a, b

Pictures may be based on reality or imagination

a. "The Cat" by Renée van Pameleu, girl age 9 years; gouache, 22.5 × 32.5 cm
b. "The Discovery of America" by François L....., boy age 12 years; gouache, 50 × 65 cm

Illustrations: (a) supplied by Pierre Duquet, Creuse, Somme, France; (b) supplied by Arno Stern, Académie du Jeudi, Paris, France; the work of their pupils

a

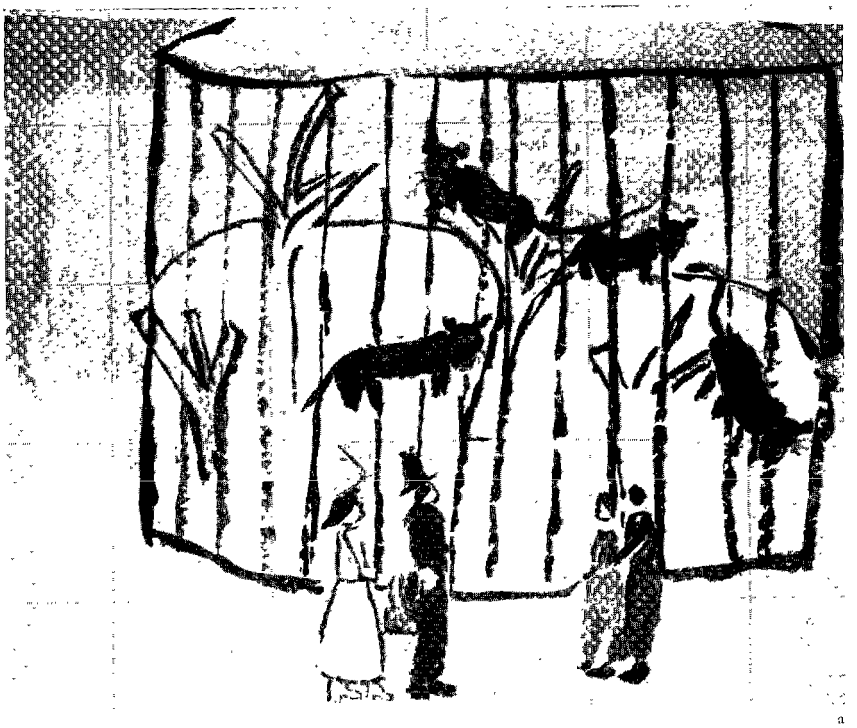
b

PLATE 28 a, b

Conceptions may be derived from actual or vicarious experience

a. "Houses and People" by Fritz Schipper, boy age 9 years; coloured print from cut-potato and linoleum blocks; 24 × 34 cm
b. "Wild Fire in the Bush" by A. Siegl, age 8 years; gouache and water-colour, 24 × 34 cm

Illustrations supplied by Johann Cornaro, Vienna, Austria; the work of his pupils



a

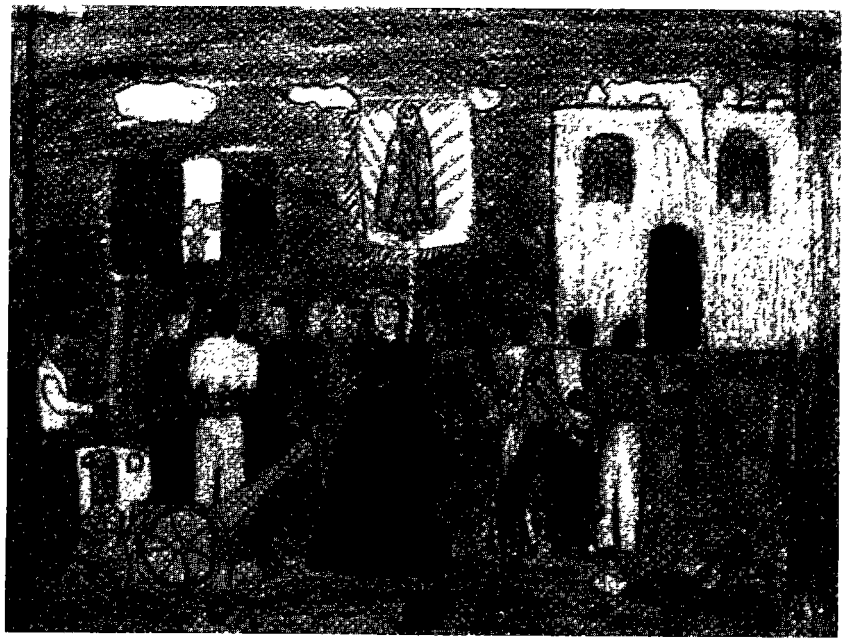
b

PLATE 29 a, b

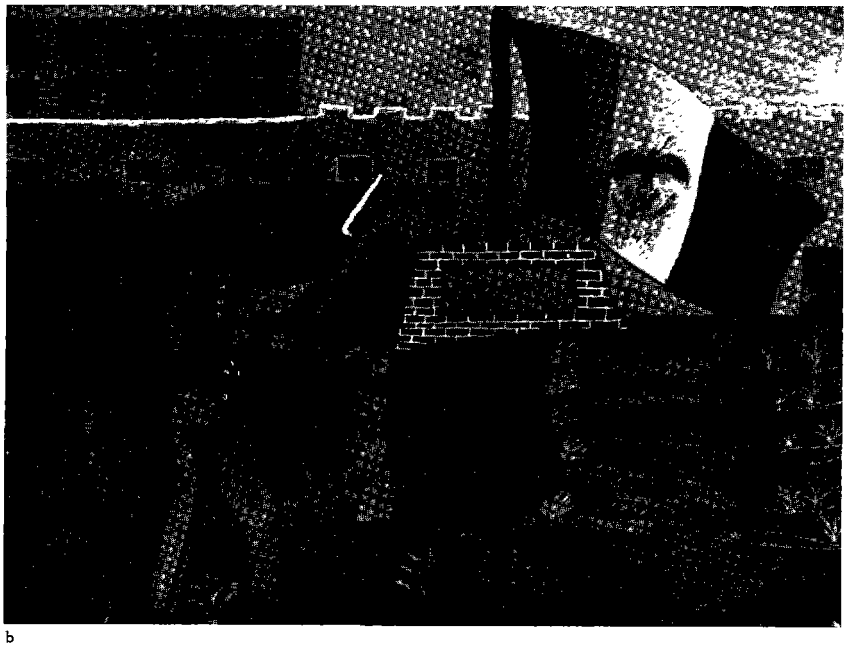
Inspiration lies in the world outside or the world within

a. "Panthers in a Cage" by Ursula Held, age 13 years
b. "Self-portrait in the Art Room" by a boy, age 13 years

Illustrations supplied by Richard Ott, America House, Munich; the work of his pupils



a



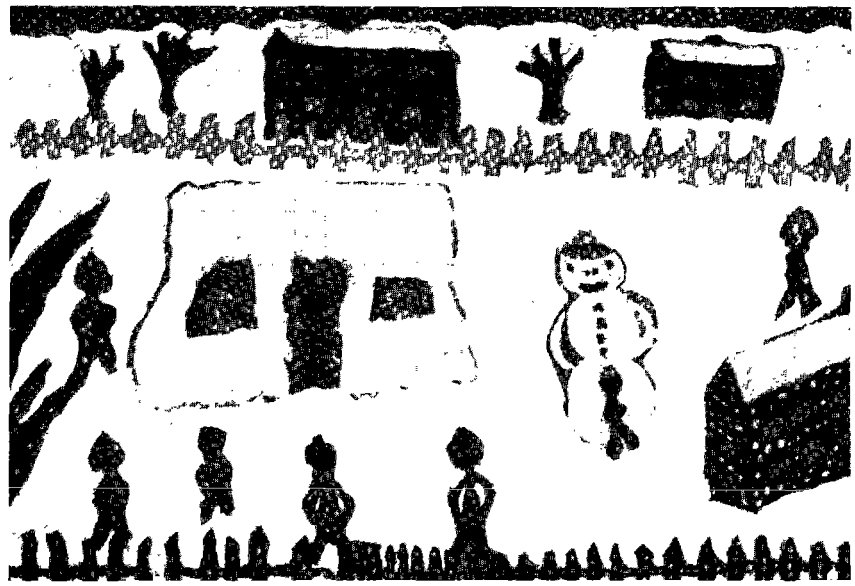
b

PLATE 30 a, b

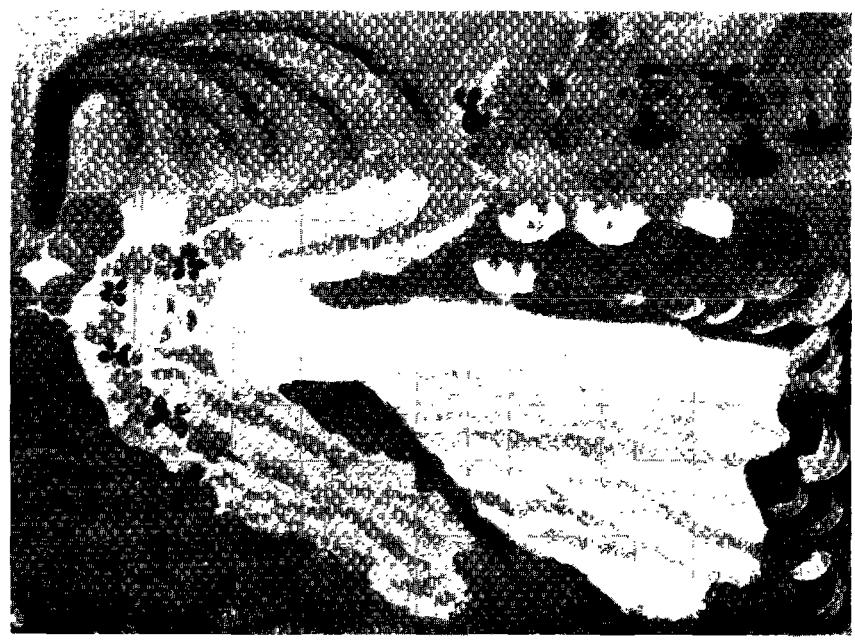
Sources may be historical and patriotic

a. "The Call to Independence" by Blanca Sampeiro, age 11 years, Angela Peralta Primary School, Mexico; wax crayon, 34 × 47 cm
b. "Martyrs for their Country" by Porfirio Trejo Hernandez, age 13 years, "Centro Escolar", Mexico; gouache, varnished, 47 × 64 cm

Illustrations supplied by Victor M. Reyes



a



b

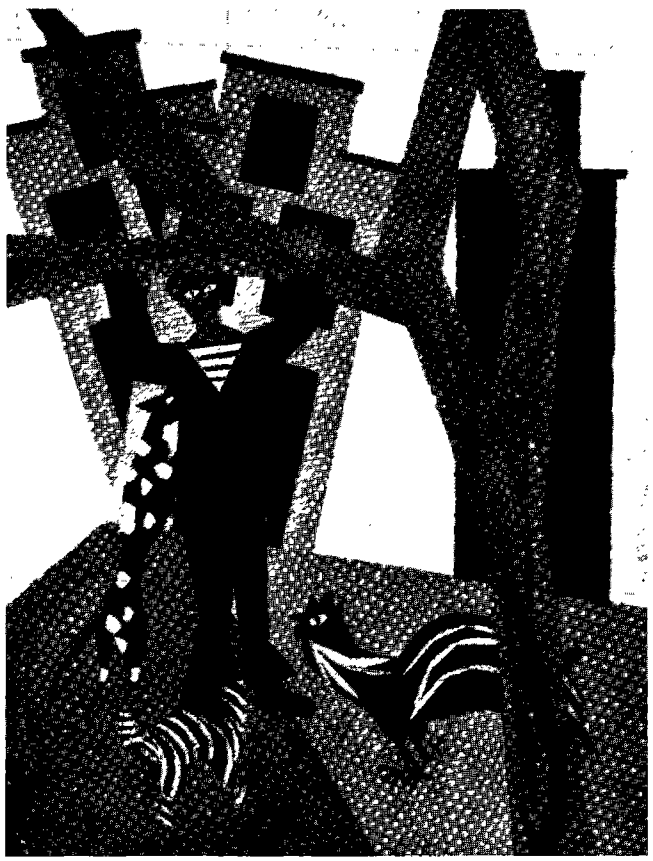
PLATE 31 a, b

The comedy of playtime and the stories of tragedy

a. "The Snowman" by Marit Hagen, age 11 years, Jar School Norway; gouache, 22.5 × 33 cm
b. "Ophelia" by Gunilla Crona, age 14 years, Co-educational High School, Solna, Sweden; gouache, 44 × 58 cm

Illustrations: (a) supplied by Signy Hansson, Norway; (b) supplied by Lilian Anshelm, Sweden; the work of one of her pupils

a



b

PLATE 32 a, b

It is not easy to re-enter the world of the child

a. Study for a lithograph picture, by a student of the art teachers training division of the Art School, Amsterdam; pen and ink drawing with washes of colour in blue and brown, 29 × 21 cm
b. Design for children's book illustration by a student in the art teachers training division of the Art School, Amsterdam; gouache, partly stencilled, 32 × 25 cm

Illustrations supplied by J. F. Jansen, Amsterdam; Netherlands; the work of his students

COLOUR PLATES

PLATE 33

The Circus

F. Steidle, 5 years of age
International Youth Library, Munich, Germany
gouache 40 × 48.5 cm

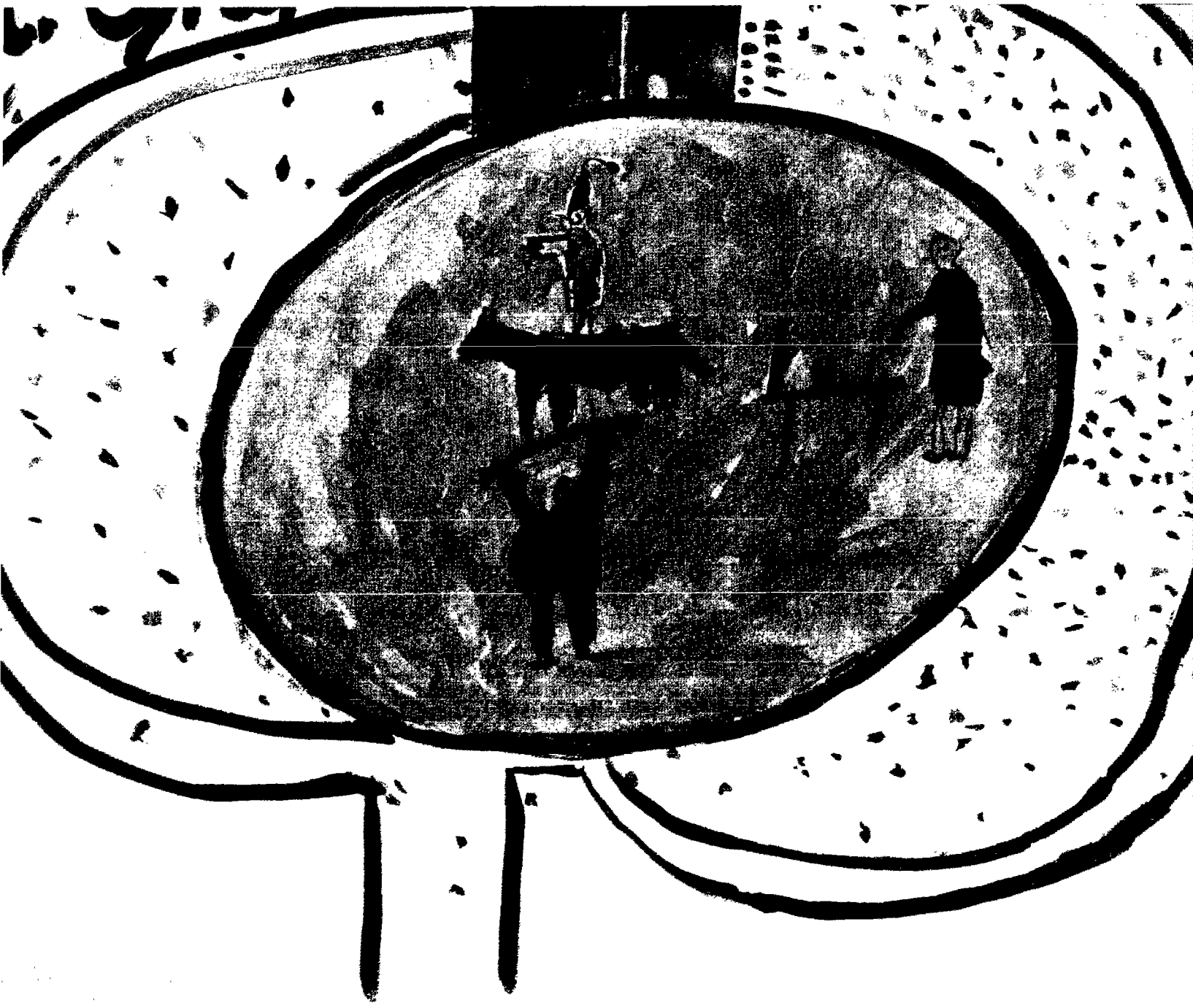


PLATE 34

Our Teacher at the Blackboard

Irene Mitchell, 6 years of age
Knightswood Primary School
Glasgow, Scotland, United Kingdom
gouache 40 × 28.5 cm

PLATE 35

Self-portrait

Mary Lou Rozdinsky, 7 years of age
Hedges School, Chicago, Illinois, U.S.A.
wax crayons 41 × 30.5 cm

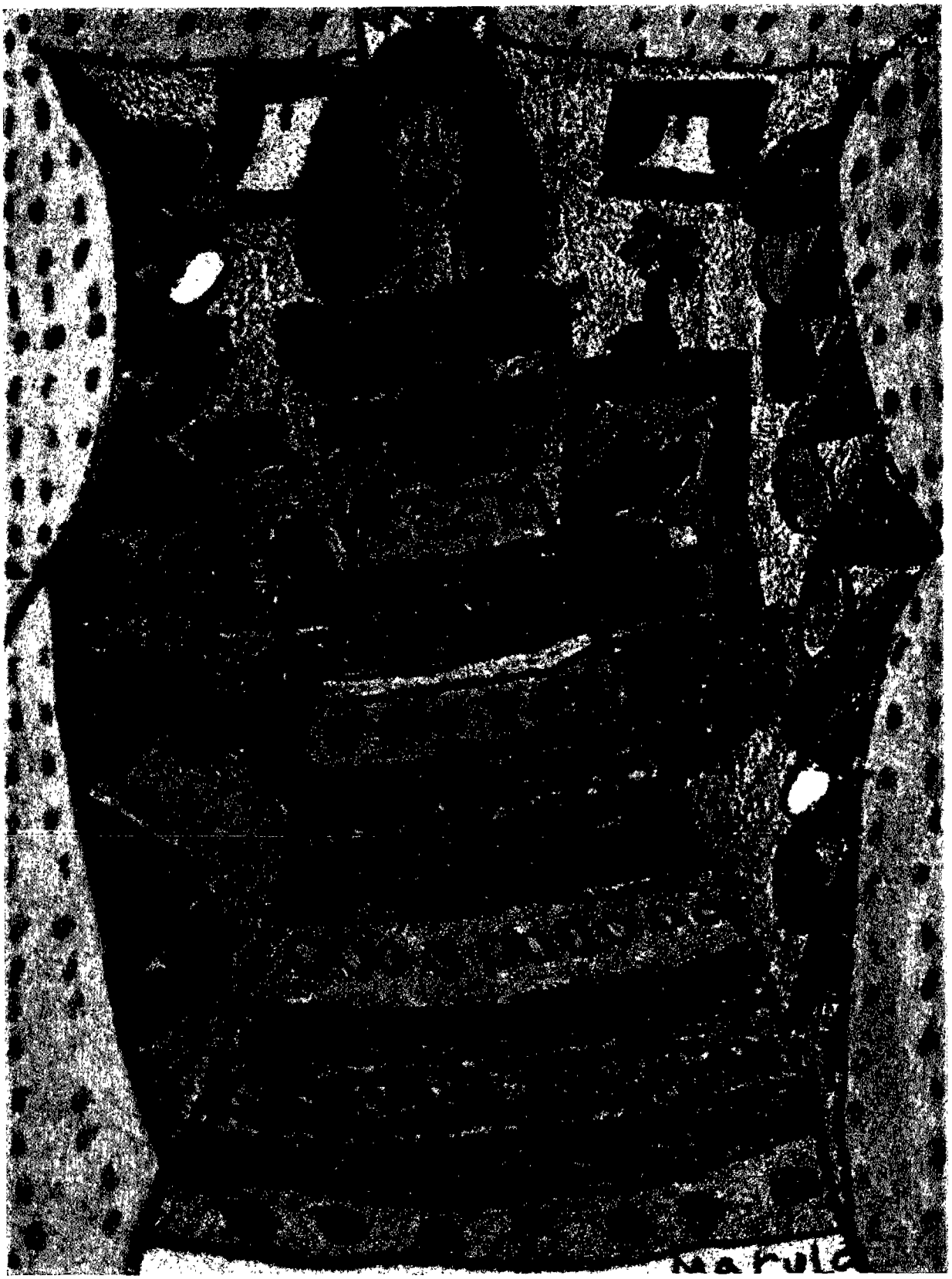


PLATE 36

Carnival

Irmgard Bockenfeld, 8 years of age
America House, Munich, Germany
gouache 29.6× 36 cm

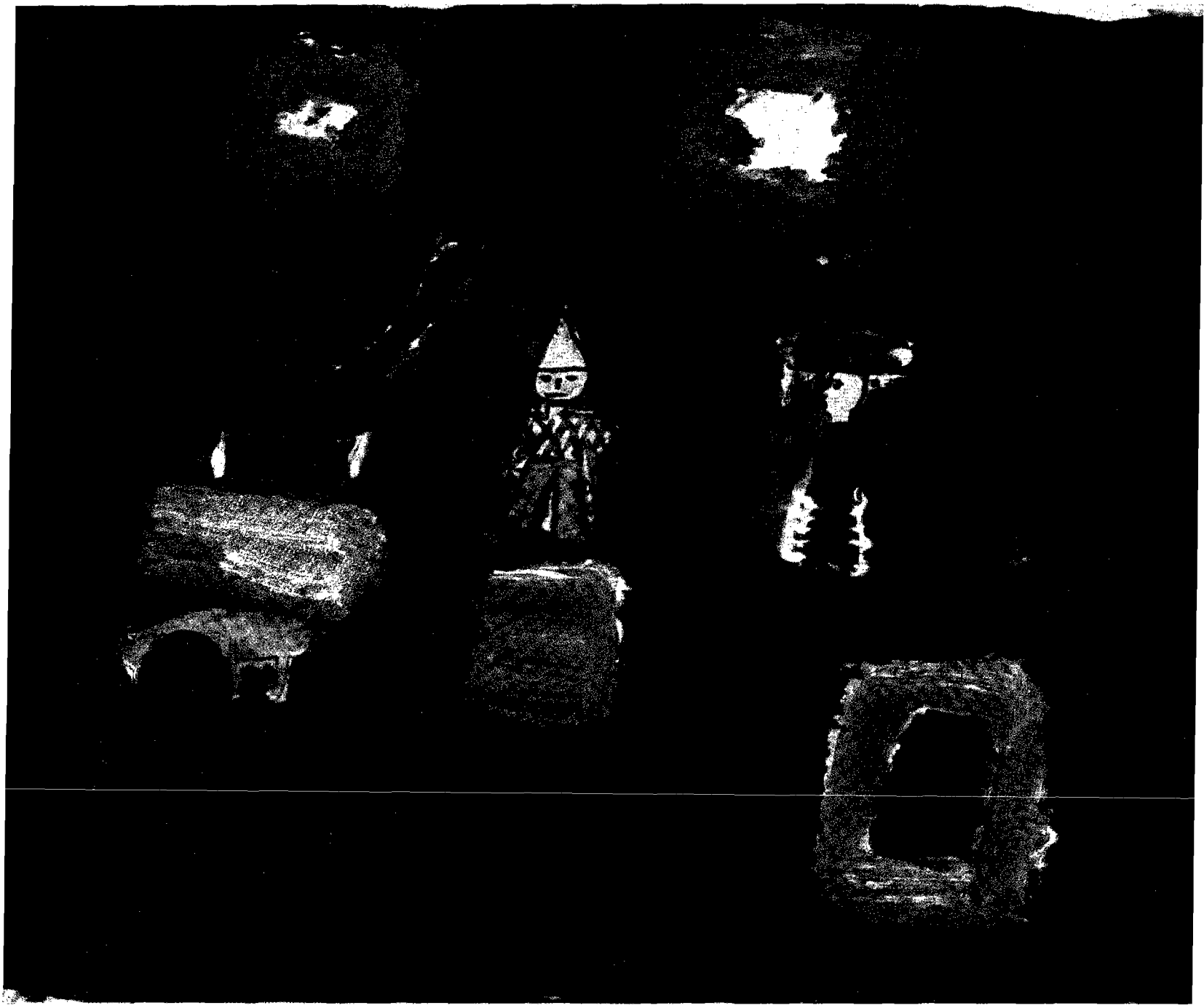


PLATE 37

Carnival Bull

Shinzi Kamaya, 9 years of age
Japan
pastel and crayon 45.5 × 56 cm

PLATE 38

The Roundabout

Jacky Duquet, 9 years of age
design from an illustrated note-book diary
primary school, Creuse, Somme, France
gouache 11 × 13.5 cm

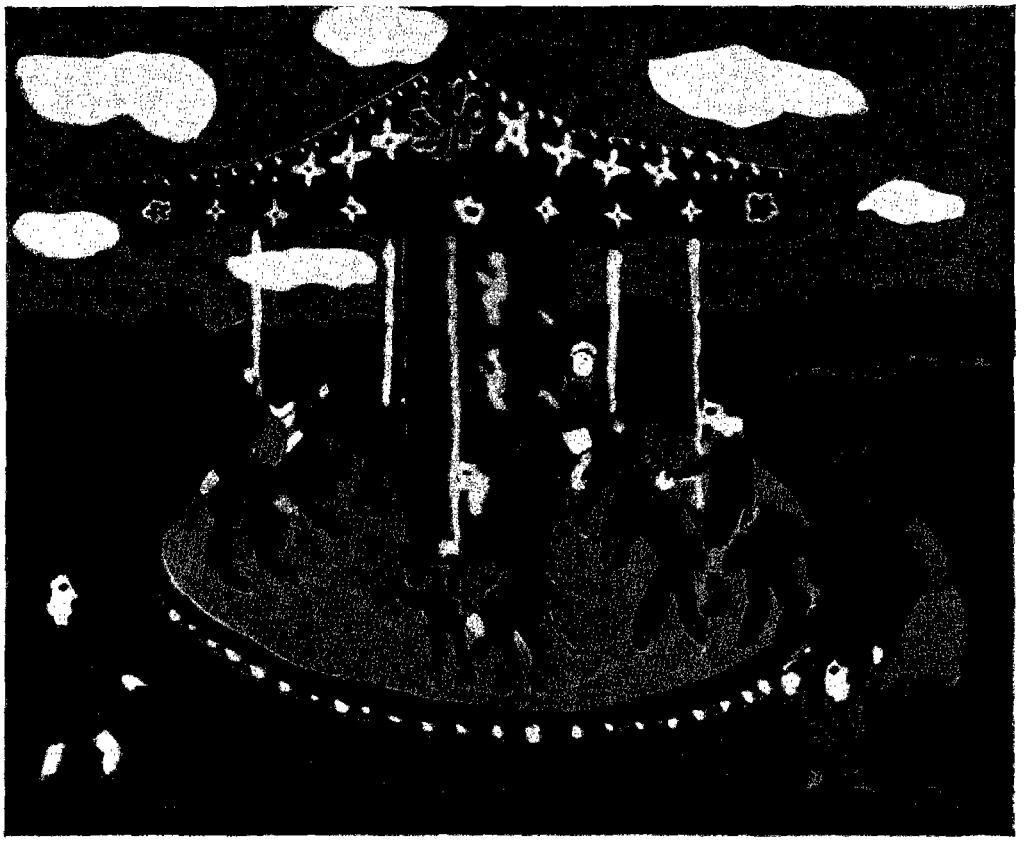


PLATE 39

The Wedding

Jacky Duquet, 9 years of age
design from an illustrated note-book diary
Primary School, Creuse, Somme, France
gouache 11 × 13.5 cm

PLATE 40

The Pork-butcher's Wife

Pierangela d'Aniello, 11 years of age
Mazzon School, Milan, Italy
gouache 48 × 34 cm

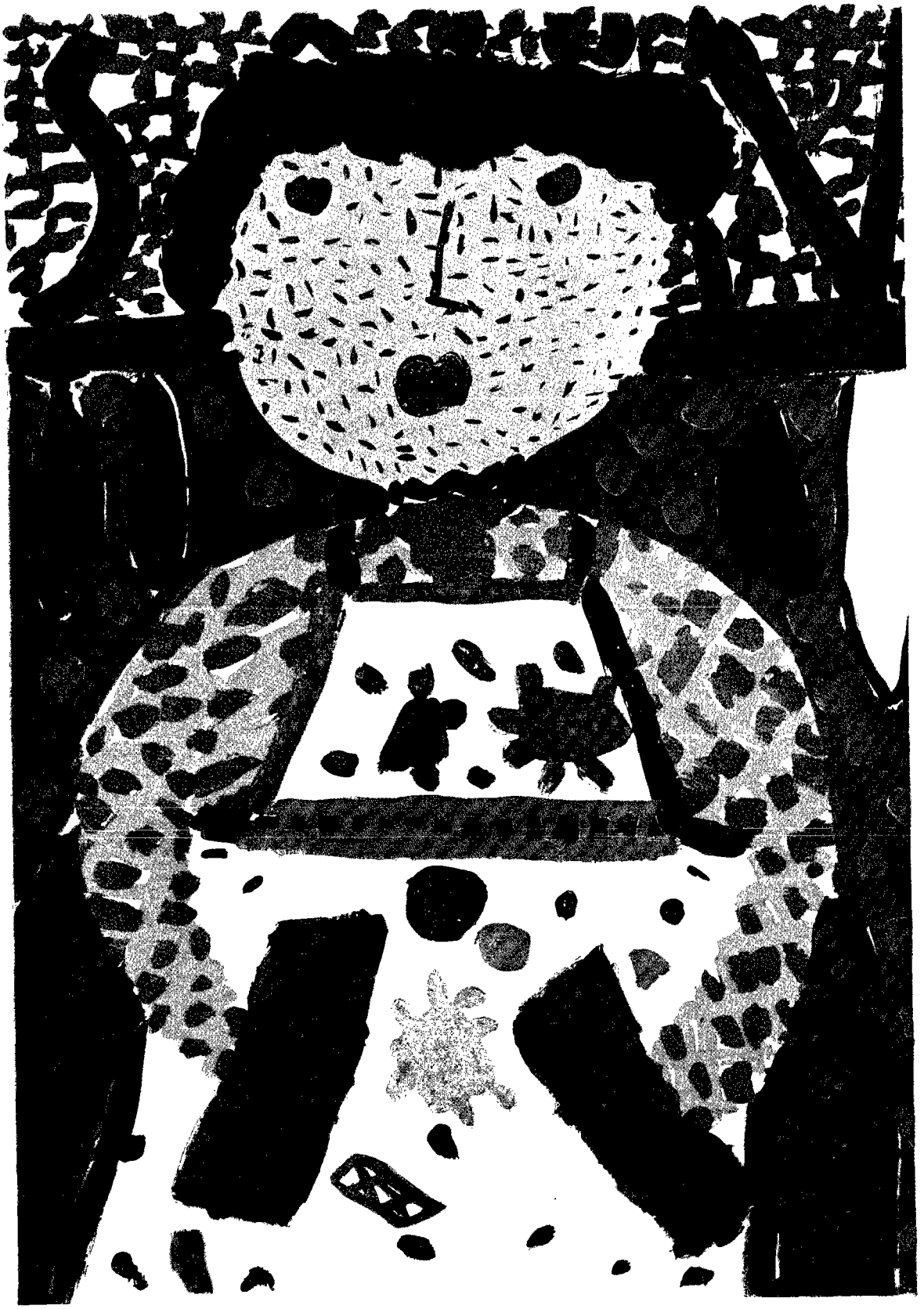


PLATE 41

Myself when Angry

Fiorella Cesana, 12 years of age
Mazzon School, Milan, Italy
gouache 100 × 70 cm

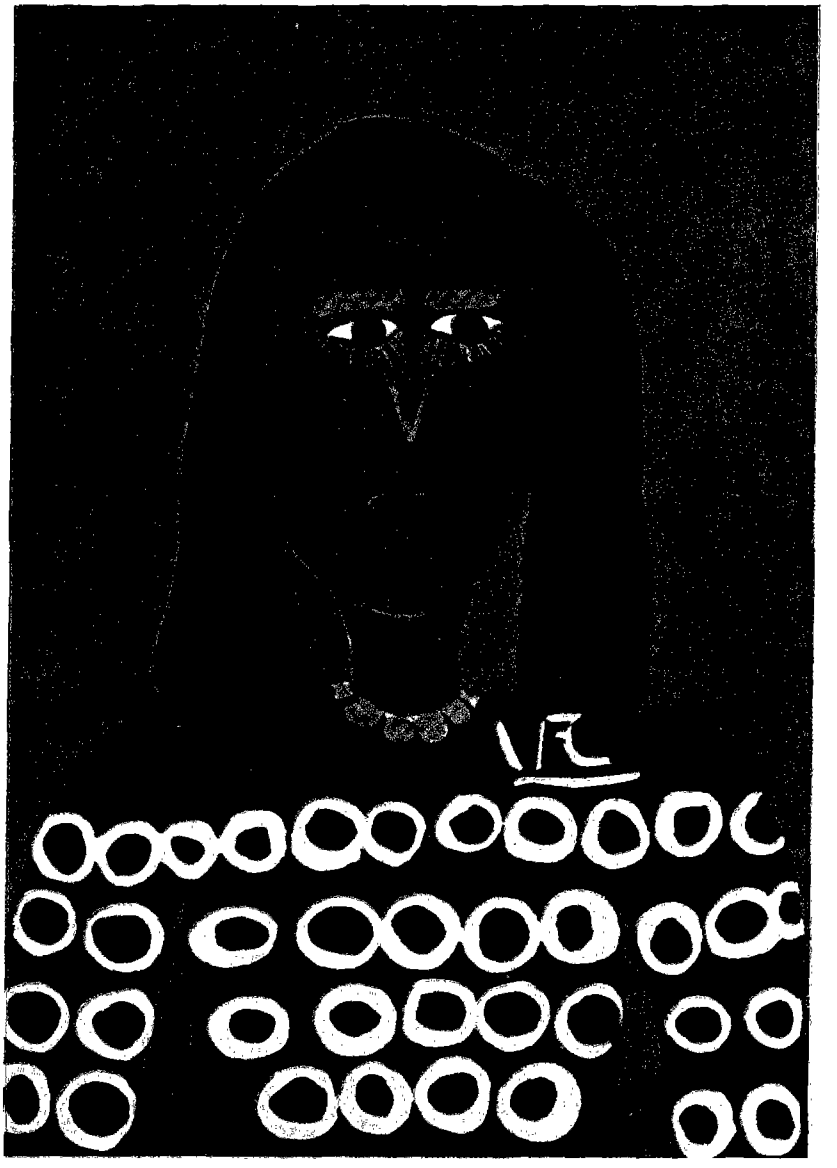


PLATE 42

Zebras

Gabriello Furnò, 12 years of age
Mazzon School, Milan, Italy
gouache 70 × 100 cm

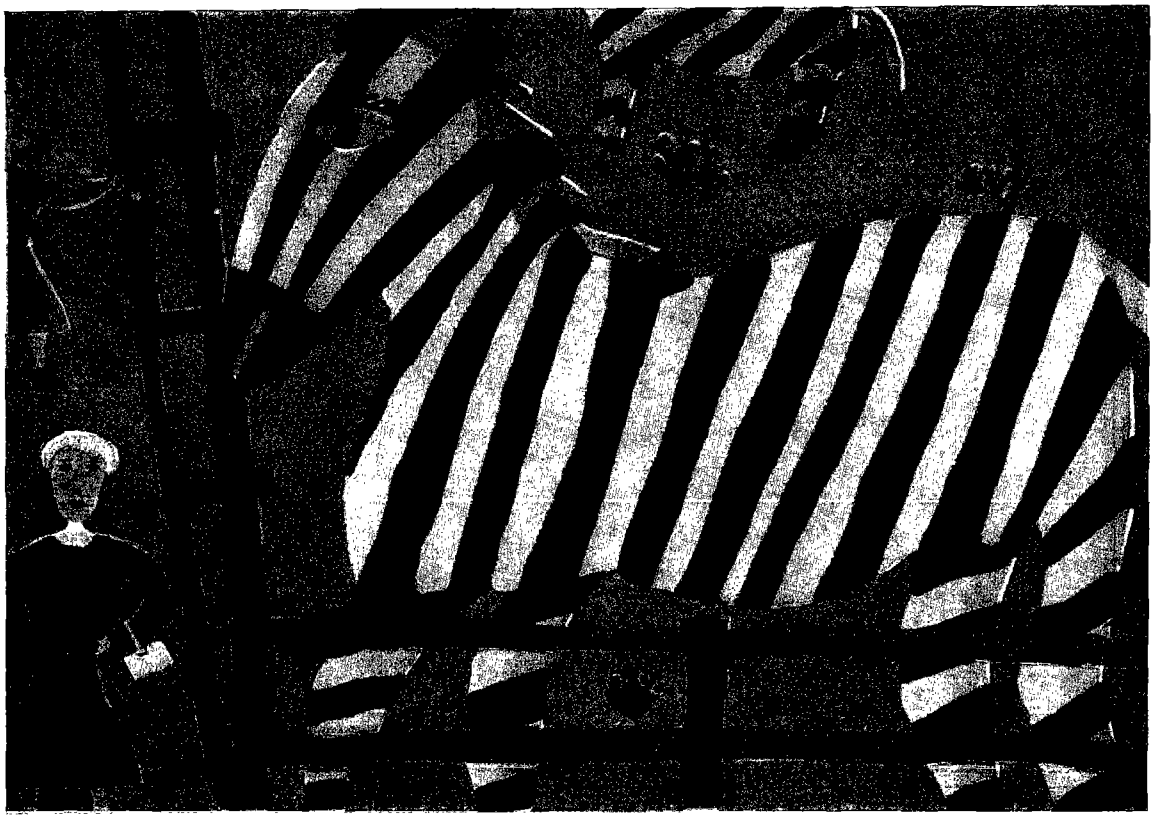


PLATE 43

Self-portrait

Eugen Böck, 8 years of age
Austria


ZÖCK EUGEN 8JAHR
ÖSTERREICH-WIEN

PLATE 44

Self-portrait

Daniel Otake, 9 years of age
Peru

PLATE 45

Self-portrait

Bimba Sangvikar, 14 years of age
India

PLATE 46

Self-portrait

Miguel Cuevas, 15 years of age
Mexico

PLATE 47

The Scarecrow

Anonymous, 11 years of age
Bath Academy of Art, Corsham, U.K.
gouache 50 × 31 cm

PLATE 48

The Owl

Lucien G———, 12 years of age
member of a class of retarded children taught by M. Perrenoud at Echichens, Vaud, Switzerland
gouache 35 × 28.5 cm

PLATE 49

In the Countryside

Guadelupe Gonzales, 12 years of age
Primary School, Mexico
gouache 32.5 × 47 cm

PLATE 50

Bridge in Moonlight

Suzanne, 14 years of age
Académie du Jeudi, Paris, France
gouache 48 × 62.5 cm

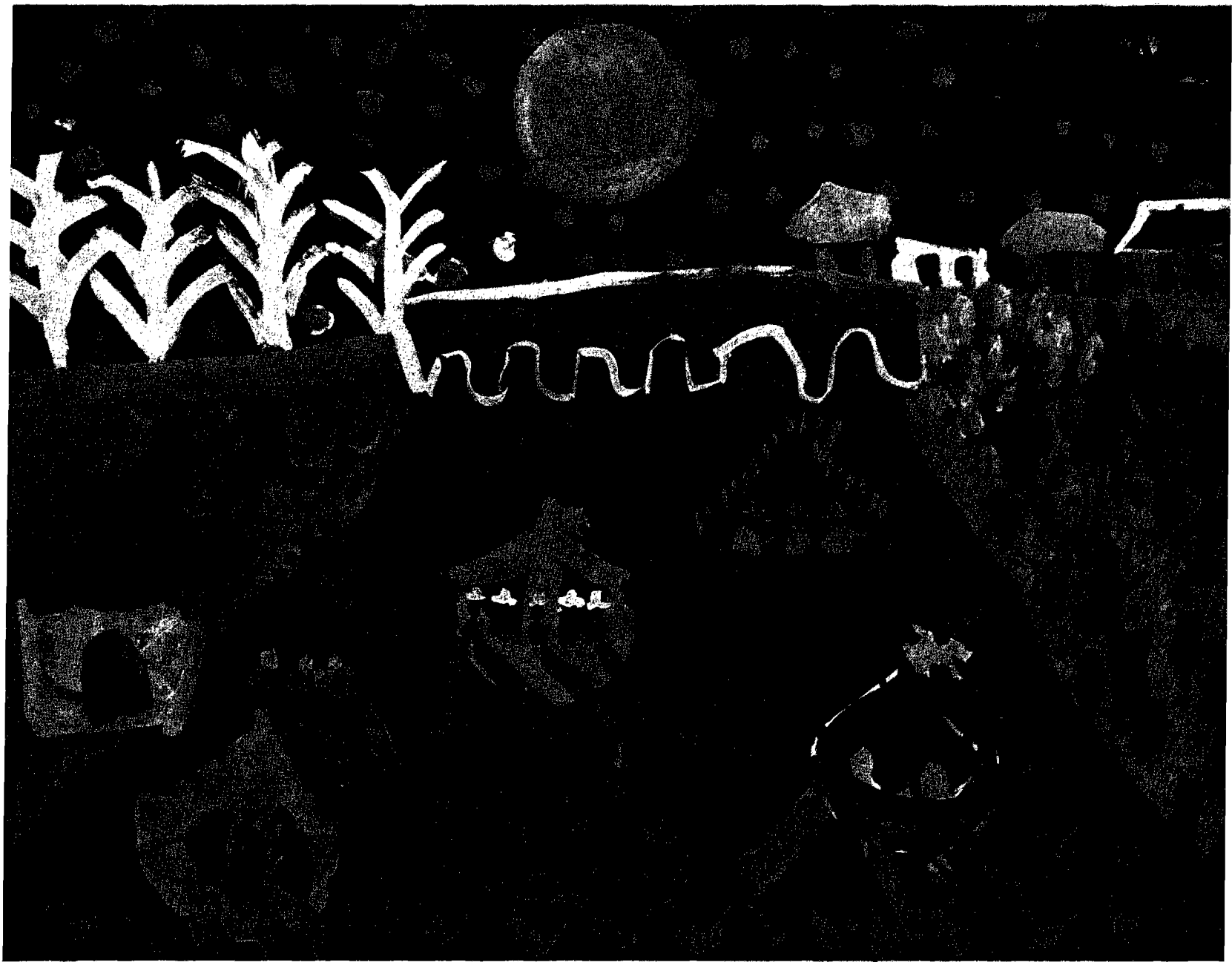


PLATE 51

Painted carvings made in wood by retarded boys,
11 years of age
Sarsgata School, Oslo, Norway

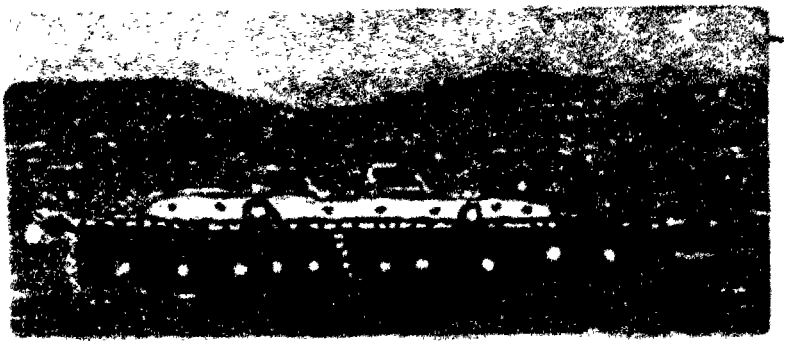


PLATE 52

Trees and Houses

Group work by four children, 5 years of age
Quentin Roosevelt School,
Pittsburgh, Pennsylvania, U.S.A.
gouache 102 × 76 cm

PLATE 53

Nativity

Group work by children 9 years of age
Sciennes School, Edinburgh, Scotland, U.K.
gouache and cut paper 108 × 167 cm

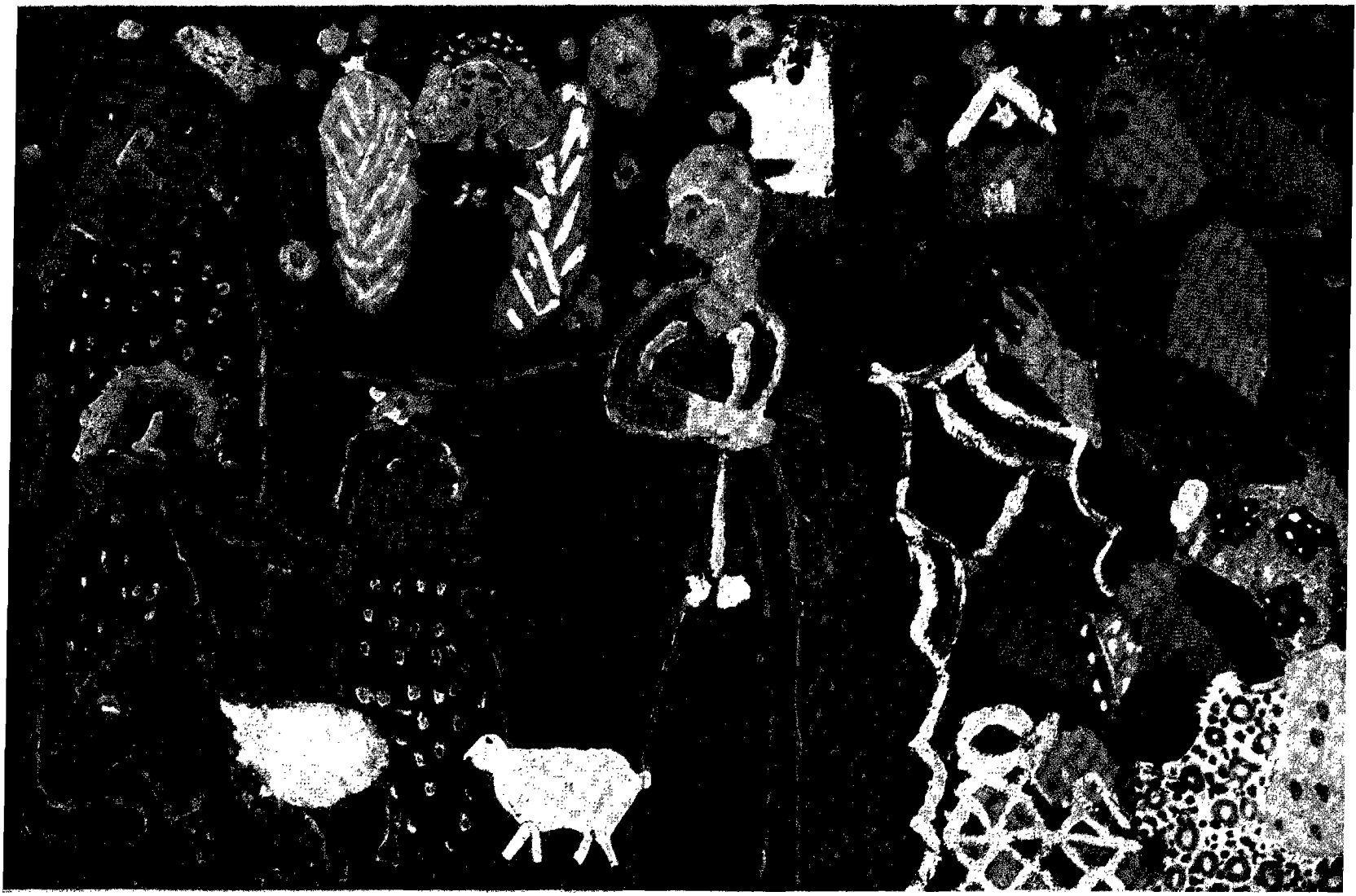


PLATE 54

Burmese Temple Dancer

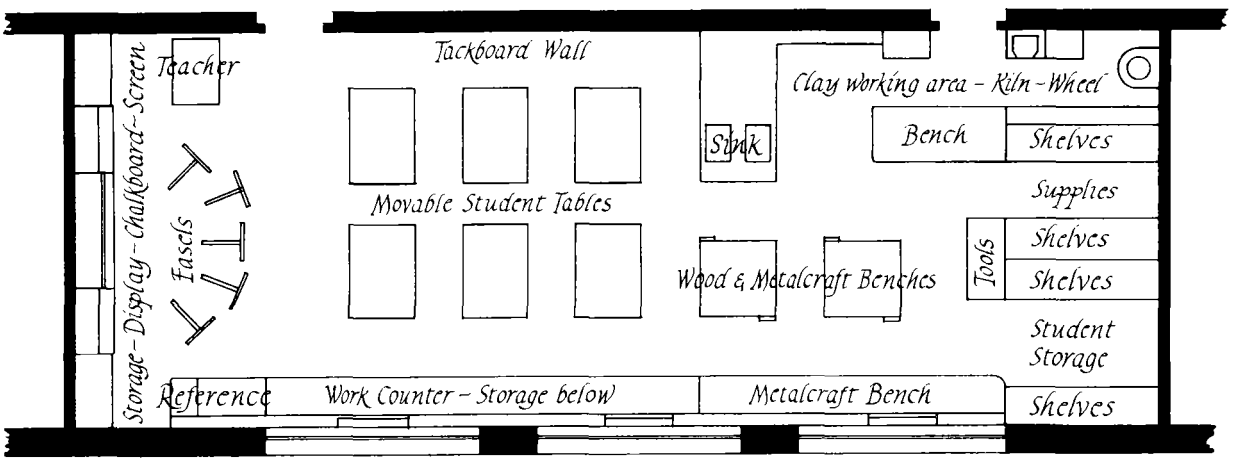
Group work by children 10 years of age
South Bridge School, Edinburgh, Scotland, U.K.
gouache

PLATE 55

Notre-Dame, Paris

Collective painting by 24 boys, 11-12 years of age
Primary School, Paris, France
gouache

PLANNING AN ART ROOM

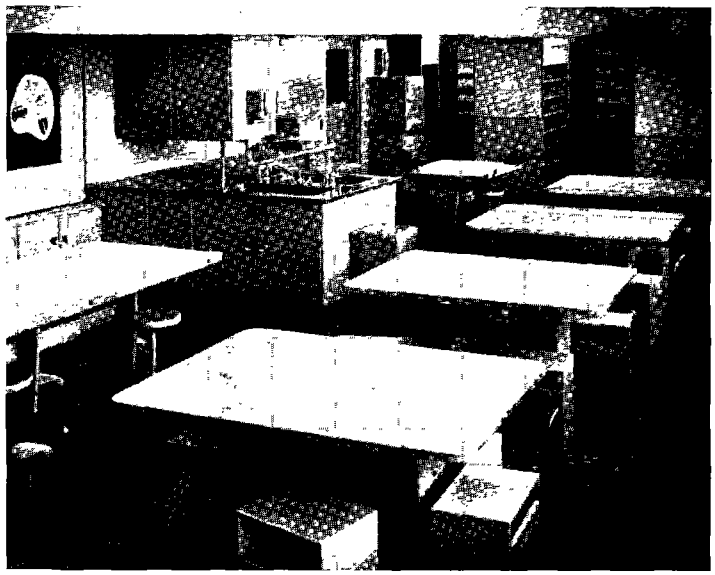


The plan here presented is for a general studio for art programmes at the secondary level. It is designed as a room in which a diversity of art activities can be undertaken such as painting, drawing, two- and three-dimensional design, model making, stagecraft, jewellery-making and light woodworking. Basic to the plan is the premise that the individual interests of the students can best be met by making available many media and many activities. The student then selects the medium which is needed to give form to the idea he wishes to express.

The room has been planned as a series of work centres. Thus there is one area given over chiefly to clay, another to woodworking, another to metal-working. The largest area is provided with work tables which are suitable for many kinds of drawing, painting or design activities.

Flexibility is another characteristic of the room and many of the work areas can be used for several different purposes. For example, although the clay area is at the rear of the room, clay modelling can nevertheless be carried on by an entire class at one time through use of the general work tables for that purpose. The entire room can also be used for sketching and painting. For large size undertakings such as the construction or painting of stage scenery the tables can be cleared away to provide a large floor area. In general, however, it is assumed that the usual situation would be one in which several different kinds of activities were being carried forward simultaneously.

Opportunity is also provided for the students to work in small groups or individually. Adequate storage facilities are included for art objects, for materials and supplies, and for work in progress. Wall surface for display is generously provided.



a

b

PLATE 57 a, b

A planned art room

a. General view of the art room
b. Beneath the windows, which give good lighting, ample storage space for papers and materials

Photographs: Dale Rooks, courtesy The Sheldon Company, U.S.A.

a

b

PLATE 58 a, b

Adaptable equipment serves many needs

a. Sinks, accessible from both sides, allow several students to wash or prepare materials simultaneously. Hanging cupboards provide plentiful storage, with doors covered in fibreboard for display purposes. Metal-covered bench in right background for preparation of clay; box on wheels in foreground serves as storage bin and as extra seat or display stand when required
b. Easels designed to fold and store away readily; note that equipment and layout are such as to allow students to proceed simultaneously with different types of work

Photographs: Dale Rooks, courtesy The Sheldon Company, U.S.A.

APPENDIX A

SELECT BIBLIOGRAPHY

Note. This is not intended as a comprehensive bibliography for all countries but as a list of books, dealing more especially with the theory and practice of art education, which are known to the editors or which have been indicated by the contributors to this symposium. Most of the books listed contain more detailed bibliographical references. References to general histories of art, works of art appreciation, general theories of pedagogy and child psychology, and technical manuals have been excluded. A good listing of art and art education books and periodicals may be found in: *Art Bibliography* (ed. Arthur R. Young), New York, U.S.A., Bureau of Publications, Teachers College, Columbia University, 1947.

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Kunst und Jugend (editor: Erich Parnitzke, Kiel, Hamburger Chaussee 207, Germany). Journal of the Bund Deutscher Kunsterzieher (League of German Art Educators) bound with *Die Gestalt* (editor: Hans Herrmann, München 2, Westenrieder Strasse 3, Germany); published bi-monthly by Aloys Henn Verlag, Alleininhaber 22a, Ratingen bei Düsseldorf, Germany.

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APPENDIX B

*BIOGRAPHICAL NOTES**

MAHMOUD Y. EL-BASSIOUNY,* Lecturer, Higher Institute of Art Education, Cairo; Supervisor of Art, Model School of Buobba, Egypt. Born 1920; Graduate Cairo School of Applied Arts (1939) and Institute of Education (1942). Taught art at the Model Experimental School, Buobba Gardens, and then studied in the U.S.A. on a Government scholarship; M.A. (1947) and Ph.D. (1949) at Ohio State University. Author of *Abstraction in Art; Tendencies in Art Education;* and articles in Arabic. Joint Deputy-Director and group leader, Unesco Seminar on the Visual Arts in General Education, 1951.

WALTER BATTISS, artist and art teacher, born in South Africa; at present working in Pretoria, Transvaal. Exhibited paintings at the 1950 and 1952 biennial international art exhibitions in Venice. Coloured woodcuts in the Albertina Graphic Museum, Vienna. Executive member of the International Art Club and Vice-President of the Art Club of South Africa. Invited in 1952 by the University of London to give special course of lectures on the arts of South Africa. Author of numerous books on the arts in southern Africa.

PIERO BARGELLINI, writer, born 1897, Florence, Italy. Officer 1914-18. Teacher in schools in Florence; art teacher in professional schools; Chief Inspector, Ministry of Education, 1935-48. Author: *Architettura*, 1935; *David*, 1936; *Pellegrino alla Verna*, 1937; *Il libro della IV Classe*, 1938 and 1942; *Città di Pittore*, 1939; *Via Larga*, 1941; *Centostelle*, 1941; *Il Ghirlandaio; Botticelli; Beato Angelico; Pian dei Giullari*, and other literary works. Founder of the reviews: *Il Calendario dei pensieri e delle pratiche solari*, 1923, and *Il Frontespizio*, 1929. Director of the review *Tempo di Scuola*, 1939-43.

SAM BLACK,* Principal Lecturer in Art, Jordanhill Training College, Glasgow, Scotland. Born 1913. Educated at Ardrossan Academy; studied art at Glasgow School of Art (1932-36) and in European galleries and art schools. D.A. (Glas.) A.T.D. Teacher of Art in senior secondary and primary schools. Served with Royal Scots Fusiliers as a camouflage officer. After the war (1947), H.M. Inspector of Schools. Practising artist, exhibiting in Scottish and English galleries. Works acquired by Glasgow Art Gallery and War Artists Advisory Committee for the Imperial War Museum.

DOREEN BLUMHARDT, Senior Art Lecturer, Teachers Training College, Wellington, New Zealand. Trained in the Art School, University, and Teachers Training College, Christchurch, New Zealand. From 1939 taught art and crafts in primary, intermediate and post primary schools in South Island, New Zealand. In 1943 conducted experimental scheme of art and craft teaching, for New Zealand Education Department. In 1949 visited England, Germany, France, Switzerland, Austria and America, lecturing and studying art education.

JOHN A. CAMPBELL,* Superintendent of Art and Crafts, Department of Education, Western Australia. Born 1906. Education: Modern School; Clarement Teachers College; Painting and Sculpture, Art School, Perth. Member of staff, Department of Education; Lecturer in Art and Crafts, Teachers College; Member Australia Arts Council; President Art Teachers Club; Chairman, Jubilee Art Exhibition of Western Australia. Author: Department Syllabuses and Notes on Art in Schools—Primary 1940 (revised 1950), Secondary 1944; report on art education in Tasmania for Tasmanian Government, 1949. Art educational broadcasts to schools.

MARION QUIN DIX, Supervisor of Art Education, Elizabeth, N.J., U.S.A.; Vice-President, National Art Education Association; Past President, Eastern Arts Association. Formerly head of the art programme, Lincoln School of Teachers College, Columbia University. Part-time instructor in art education at New York University, Columbia University, University of North Carolina, Rutgers University, and others. Lecturer and writer on art education.

LESTER DIX (joint author), Associate Professor of Education, Brooklyn College, Brooklyn, New York, U.S.A.

PIERRE DUQUET,* Teacher at Creuse, near Saleux, Somme, France. Artist. Prix Mounier for teaching of art in schools, 1950. First prize for art teaching, UFOLEA competitions, 1949-50. Member of the Society of Decorative Arts. Exhibited Salon d'Automne and Salon de l'Imagerie. Member of Atelier des Peintures du Jeudi, Amiens.

* Starred names indicate participants in the Unesco Seminar on the Visual Arts in General Education, United Kingdom, 1951.

CLIFFORD ELLIS, Principal, Bath Academy of Art, Corsham Court, United Kingdom, formerly Bath School of Art. Born 1907, Sussex, England. Educated: Owen School; various London art schools; University of London, University College; Institute of Education; studied with Marion Richardson. Artist and designer, in collaboration with Rosemary Ellis. Examiner in art education, University of London, 1940-50. Designs for London Passenger Transport Board, General Post Office, Shell Mex, Festival of Britain, 1951, and various book publishers. Mosaics, British Pavilion, Paris Exhibition, 1937, murals "Britain Can Make It" Exhibition, 1946, and schools in Hertfordshire, 1951. Paintings acquired by Arts Council, War Artists, Victoria and Albert Museum, "Pictures for Schools". Member of committees: Society for Education in Art; Art Panel, Secondary Schools Examinations Council; Unesco Committee of Experts, Paris, 1950. Founder President: Bath Arts Club.

CHARLES DUDLEY GAITSKELL,* Director of Art, Department of Education, Toronto, Ontario, Canada. Born in Kent, United Kingdom, 1908; settled in Canada, 1914. Art educator and painter; studied: Otis Art Institute, University of California; University of Toronto. B.A. (1938), M.A. (1940), D. Paed. (1947). Supervisor of Art, Peace River, B.C., Education Unit, 1934-38. Teacher and lecturer, British Columbia Dept. of Education, Victoria, 1938-40. Supervisor of Art, Powell River and District Schools, B.C., 1940-44. Visiting lecturer in art education, Nova Scotia; Virginia, Tennessee, Ohio, U.S.A. Member, Committee on Art Education, Museum of Modern Art, New York, U.S.A. Author of radio programmes "Art on the Air", CBR, Vancouver. Educational consultant for films, "Creative Hands", Crawley Films Limited, Ottawa and National Film Board. Exhibited: B.C. Society of Fine Arts; Vancouver Art Gallery; Toronto Art Gallery. Beatrice Stone Award for oil painting, Vancouver Art Gallery, 1942. Director of the Unesco Seminar on the Visual Arts in General Education, 1951.

MARGARET R. GAITSKELL, Research worker at the Essex School Art Unit, Toronto, Ontario Department of Education, investigating a programme of art education for children of outstanding ability. Education: Queen's University, Kingston, and studied art in Toronto. Formerly teacher and art supervisor in several areas in the province of Ontario. Associated with "Creative Hands Film Series" and with summer courses in art, Ontario Department of Education. Joint author, with C. D. Gaitskell, *Art in the Kindergarten.*

M. SAYED EL-GHARABLI,* General Inspector of Art for Secondary Schools, Ministry of Education, Cairo, Egypt. Higher Training College Diploma, Cairo, 1926; A.R.C.A. London (Design), 1932; Art Master in secondary schools, 1928-29 and 1932-34; art inspector for primary and secondary schools, 1934-40; art master at the Higher Institute of Education, Art Section, Cairo, 1940-45; General Inspector of Art for Primary Schools, Egypt, 1945-48.

AMÉLIE HAMAIDE,* Educator. Born Liège, Belgium, 1888. Diploma in Education, University of Liège. Collaborated with Dr. Decroly, 1911-32. Director of the Decroly School, 1923-34. Founder and Director of the Écoles Nouvelles Amélie Hamaide, 1934-46. Member of the Executive Board of the New Education Fellowship. Vice-President of the OMEP (World Organization for Pre-school Education). Author: *La Méthode Decroly; Le Calcul-Mesure; Les Beaux-Arts à l'École.*

CARL E. HILLER, Assistant professor, Education Department, Queens College, Queens, N.Y., U.S.A. Artist. Born 1917, Chicago, Ill., U.S.A. Educated: University of Wisconsin (B.S. 1938), Teachers' College, Columbia University, New York (M.A. 1940, Ed.D. 1952). Art instructor, Fieldston Lower School, New York (1940-42), New York Centres (1945-47), Horace Mann-Lincoln School, New York (1947-48), New Lincoln School, New York (1948-49); Supervisor of School Exhibitions, The Metropolitan Museum of Art, New York (1949-52).

DAN HOFFNER, Lecturer, Teachers College for Art Teachers, Tel Aviv, Israel. Born 1921 in Germany. Since 1936 in Israel. Educated: Jerusalem School for Arts and Crafts "New Bezallel", 1938-41. Practising artist. Introduced art education in 1940 in a school for crippled children and strays. Teacher of art at an elementary school 1941-48. Created a "shadow-theatre" for children which toured in Israel. Organizer of exhibitions of children's drawings. Author of articles on art education in various journals.

RONALD HORTON,* Head, Teachers Training Department, Brighton College of Art, United Kingdom. Educated: Royal College of Art, A.R.C.A., 1929. Artist and educator. Extensive teaching experience with children (Parmiter's School, London), art students (Clapham, Hackney and Brighton schools of art), working men and amateur artists (Working Men's College and Toynbee Hall, London). In the thirties associated with Marion Richardson who recommended his appointment as lecturer for LCC teachers' courses. Worked with Rex Whistler on mural decorations. Exhibited: Royal Academy, New English Art Club. Associated with Society for Education in Art as council member and its journal *Athene.* Member Selection Committee for Children's Art Exhibitions, British Council and National

Exhibitions of Children's Art. Collector of early illustrated children's books, table games, peep-shows, and model theatres.

J. F. JANSEN,* Leader, Training College for Art Teachers, Amsterdam, Netherlands. Professional artist. Born 1909. Education: high school; Academy of Fine Arts, The Hague; certificated art teacher (1928). Art teacher in primary and secondary schools, and private courses. Teacher, Academy of Fine Arts, The Hague, until 1948; Board of Examiners for Art Teachers (from 1945).

ABUL KALAM, Director of Art and Art Education at Jamia Millia Islamia, New Delhi, India (National Muslim University). Education: studied fine arts under Nandlal Bose, at Kala-Bhavan (the College of Fine Arts) and graduated in 1941 from Viswa-Bharati (the International University at Santiniketan). Lecturer in Fine Arts and Crafts, Teachers Training Institute, Jamia Millia Islamia, 1941-48. In 1948 visited the U.S.A., studied at Teachers College, Columbia University; B.S. and M.A. in Fine Arts and Fine Arts Education. Closely associated with basic education (the scheme of national education) sponsored by Mahatma Gandhi. Pioneer in art education in India. Organizer of training courses for art teachers; organizer of All-India Art Teachers Convention, New Delhi, 1952.

VIGE LANGEVIN,* art teacher in primary and post-primary schools in Paris, since 1921. Professional artist and illustrator. Artistic director of a decorative art studio, 1918-25. Secretary of the education committee of an association of visual arts, since 1944. Organizer, International Congress for Art Education, School of Fine Arts, Paris, 1948; organizer, art education seminar, Youth Department, Ministry of Education; organizer, several exhibitions of children's drawings; lecturer on the teaching of art and popular arts; secretary-general of a folklore society since 1944. Author (in collaboration with Jean Lombard): *Les Peintures Collectives d'Enfants.* Joint Deputy-Director and group leader of the Unesco Seminar on the Visual Arts in General Education, 1951.

ARNE LARSSON,* Specialist Art Teacher, State High School, Västeras, Sweden. Born 1912. Certificate 1936 (Specialized Art Teacher's Diploma). Teacher in elementary, secondary, high schools and training college.

JELLA LEPMAN, Director, International Youth Library, Munich, Germany. Journalist in various European countries; special adviser to the Chief of Information Control Division, American Headquarters in Germany; organizer, International Exhibition of Children's Books and Paintings in post-war Germany.

VIKTOR LOWENFELD, Professor of Art Education and Chairman of the Division of Art Education, the Pennsylvania State College, U.S.A. Born in Linz, Austria. Education: Academy of Fine Arts and University of Vienna, Austria. Author *Plastische Arbeiten Blinder,* Vienna, 1934 (with Ludwig Muenz); *The Nature of Creative Activity,* London, 1938 and New York, 1939; *Creative and Mental Growth,* New York, 1947 (revised edition, 1952). Author of articles on art, art education, and psychology, in many journals.

HENRI MATISSE, artist. Born 1869 Cateau-Cambréiss, France. First studied law, became a solicitor's clerk and painter in his leisure time. Came to Paris 1890 to continue law studies, studied at École des Beaux-Arts, 1893, with Gustave Moreau. Exhibited at the Salon de la Société Nationale, 1896, and nominated as member. Also began working in sculpture. Became associated with the group known as the "Fauves" in the Salon d'Automne, 1905. Travelled in Morocco.

GALLIANO MAZZON, Teacher of Art, Alfredo Panzini Secondary School, Milan, Italy. Artist and educator. Born 1896 at Vicenza, Italy. Emigrated to Brazil, where he lived until 1915. Returned to Italy, fought in World War I; studied at the Academy of Fine Arts and became a painter and teacher.

MARY ADELINE MCKIBBIN, Director of Art in the Public Schools, Pittsburgh, Pennsylvania, U.S.A.; President of the Eastern Arts Association; Council member National Art Education Association; organizer and former chairman of the International School Art Programme sponsored by the American Junior Red Cross and the National Art Education Association; contributor to a number of art and educational magazines.

HANS MEYERS, Tutor, Pädagogisches Institut, Jugenheim/Bergstrasse, Germany. Artist and educator. Born 1912, at Dusseldorf, Germany. Educated: Academy of Fine Arts, Dusseldorf, and University, Cologne; passed state examinations at Berlin, 1935, and at Cologne, 1937. Teacher in secondary schools, Dusseldorf and Cologne, 1939-41; Art teacher in "Musisches Gymnasium" Boarding-school, Frankfurt, 1941-45. Artist, 1945-47. Doctorate degree, University of Mainz, 1950, in psychology, pedagogy and history of art. Organizer, Archiv für Jugend und Laienkunst (Archives for child and amateur art), Jugenheim. Exhibiting artist. Author of manuals and articles for journals.

TATSUO MORITO, President of Hiroshima University, Japan. Born 1888. Graduate, Tokyo University, 1914. Minister of Education, 1947-48. Former member of the House of Representatives; former member, central executive committee of Socialist

Party. President of the Association for Promoting Educational Arts, Tokyo. Organizer of exhibitions of children's drawings. Author of numerous books on social problems.

THOMAS MUNRO, Curator of Education, Cleveland Museum of Art; Professor of Art, Western Reserve University, U.S.A.; editor of *Journal of Aesthetics and Art Criticism*. Author: various books on aesthetics, art, and art education, including *The Arts and Their Interrelations*, New York, 1949. Member, Unesco Expert Panels for Art in Education; Member of the Panel on Art Education, Unesco National Commission, U.S.A.

OSAMU MURO,* Art Teacher, Nakano Ninth Lower Secondary School, Tokyo, Japan. Born 1931. Education: Tokyo Higher Normal School, 1934. A founder of the Association for Creative Art Education, Tokyo; Council member, National Art Education Association, Tokyo. Author: *Kosaku Kyoshitsu* (a handbook of handcraft); *Art Education in Japan Compared with that in Other Countries*. Editor: *"Art and Craft in the Secondary School"* (a series of textbooks).

HENRIETTE NOYER,* tutor for art education at the Centre International de Sèvres, France. Education: student, history of art, Sorbonne; qualified as teacher of drawing for technical education; first in competitive examination for the École Normale d'Apprentissage; fine arts scholarship in Central Europe (Austria-Czechoslovakia), 1929; travel-study in Germany, 1931; scholarship of the School of Fine Arts, Athens, 1935. Formerly teacher at the École Nationale d'Apprentissage and at the École Nationale des Arts Décoratifs, France. Works acquired by the National Museum of Modern Art, Paris, and art museums Prague and Stockholm. Member Government Commission on Children's Museums, 1950.

RICHARD OTT, Director, School of Art, America House, Munich, Germany. Professional artist. Born 1908, Markranstädt, Leipzig. Education: State Academy for Art and Applied Art, Breslau, State Professional School for Ceramics, Bunzlau, and at the same time student at the Universities of Leipzig and Breslau, Teachers Training College in Leipzig, 1928-32. Teacher in various schools in Berlin, 1932-43. Various exhibitions of works, including works at the Biennale, Venice. Organizer of exhibitions of children's art. Study-travel, U.S.A., 1951. Author: *Urbild der Seele*, Germany, 1949 (published in English as *The Art of Children*, New York, 1952); *American Diary*, Frankfurt, 1951.

DEWITT PETERS, Director, *Centre d'Art*, Port-au-Prince, Haiti. Born 1902, Monterey, California, U.S.A. Studied painting under Fernand Léger and Maurice Sterne. Sent to Haiti in 1943 to teach English to Haitians, and resigned in 1943. Founded the *Centre d'Art* in May 1944. Exhibited own work in New York. Organizer of exhibitions and author of articles in various journals.

JEAN PIAGET, D.Es.Sc., Dr.H.C. (Harvard). Psychologist, born 1896. Educated: universities of Neuchâtel, Zürich and Paris. Private Teacher, 1921; Professor of Philosophy, Neuchâtel University, 1926; Professor of Child Psychology and History of Scientific Thought, Geneva University, 1929; Professor of General Psychology, Lausanne University, 1937; Director, International Bureau of Education, 1929; co-Director, Institute for Scientific Education, 1933. Author: *Le Langage et la Pensée chez l'Enfant; Le Jugement et le Raisonnement chez l'Enfant; La Représentation du Monde chez l'Enfant; La Causalité Physique chez l'Enfant; La Construction du Réel chez l'Enfant; La Naissance de l'Intelligence chez l'Enfant.*

HERBERT READ, D.S.O., M.C.; D.Litt., M.A. Director Routledge and Kegan Paul, Ltd., publishers; poet, art critic and writer. Born 1893, Yorkshire, United Kingdom. Educated: Crossley's School, Halifax; University of Leeds. Commissioned 1915, Yorkshire Regt. (The Green Howards); Captain, 1917; fought in France and Belgium, 1915-18. Assistant-Principal, H.M. Treasury, 1919-22; Assistant Keeper, Victoria and Albert Museum, 1922-31; Watson Gordon Professor of Fine Art in the University of Edinburgh, 1931-33; Sydney Jones Lecturer in Art, University of Liverpool, 1935-36; editor, *Burlington Magazine*, 1933-39; Leon Fellow, University of London, 1940-42; Hon. Fellow, Soc. of Industrial Artists; President, Society for Education in Art. Author: *Naked Warriors*, 1919; *Eclogues*, 1919; *Mutations of the Phoenix*, 1923; *In Retreat*, 1925; *Reason and Romanticism; English Prose Style*, 1928; *Phases of English Poetry*, 1928; *The Sense of Glory*, 1929; *Wordsworth* (Clark Lectures), 1930; *The Meaning of Art*, 1931; *Form in Modern Poetry*, 1932; *The Innocent Eye*, 1933; *Art Now*, 1933; *The End of a War*, 1933; *Art and Industry*, 1934; *Poems*, 1914-34; *The Green Child*; *In Defence of Shelley*, 1935; *Art and Society*, 1936; *Poetry and Anarchism; Collected Essays*, 1938; *The Knapsack*, 1939; *Annals of Innocence and Experience; Thirty-five Poems*, 1940; *The Politics of the Unpolitical; Education through Art*, 1943; *A World within a War* (poems), 1944; *A Coat of Many Colours* (essays), 1945; *Collected Poems*, 1946; *The Grass Roots of Art*, 1947; *Education for Peace*, 1949.

VICTOR M. REYES, Director of art and art education in the Escuela Normal Superior and the Escuela Nacional de Artes Plasticas, Mexico. Artist and educator. Born 1896, Campeche, Mexico. Began teaching drawing in 1925. Directed the teaching of

art since 1934. Study-travel in Europe, 1937; delegate to the Eighth International Art Teachers Congress, Paris. Associated with the organization of the Exhibition of Mexican Art, Paris and Stockholm, 1952. Author: *Pedagogia del Dibujo : Teoria y Practica en la Escuela Primaria* (Pedagogy of drawing: theory and practice in the primary school); various papers concerning the visual arts.

BORGE RIISE,* Teacher, Saragata School, Oslo. Born 1915. Education: Tromsø Teachers Training College, teaching diploma; State Training College for Teachers of Woodwork and Drawing, teaching diploma. Drawing and teaching practice instructor, State Teachers Training College, Oslo. Drawing Instructor, Municipal Child Welfare Training School, and Ministry of Social Affairs Course for Child Welfare Workers, Oslo. Member, executive council of Art in the Classroom.

A. BARCLAY-RUSSELL,* Art inspector, London County Council, United Kingdom. Artist. Born 1900. Educated: Repton School; Cambridge University, M.A.; Slade School of Art, University of London, Diploma of Fine Art; Central School of Arts and Crafts. Medical missionary, Nigeria; subsequently educational missionary in Ruwenzori. Art master, Eastbourne College. Head of Art Department, Charterhouse School. Director of Art for British Council in Middle East. Served as sub-lieutenant in the navy during World War I. War service 1940-46, as camouflage officer 1941-42, Head of Camouflage Branch, 1943, in Middle East, and Military Administrator in Eritrea. Founded the New Society of Art Teachers and the journal *Athene*. Joint founder and first chairman of Society for Education in Art. Writer and lecturer on art and art education.

K. G. SAIYIDAIN, Joint Educational Adviser and Joint Secretary to the Ministry of Education, Government of India. Education: Aligarh University, B.A., Leeds University, Dip. Ed. and M.A. (Education). Principal, Training College and Professor of Education at the Aligarh Muslim University, 1926-38; Director of Education, Jammu and Kashmir State, 1938-45; Educational Adviser, Rampur State, 1945-47; Educational Adviser to the Bombay Government, 1947-50. President, All India Adult Education Conference; Member, Wardha Education Committee and All India National Education Board; President, All India Basic Education Conference, Poona; Member, Commission on European and Anglo-Indian Education in India; Secretary, Indian National Commission for Co-operation with Unesco; Secretary, Central Advisory Board of Education. Indian delegate to Unesco General Conferences, London 1945 and Paris 1946; member, Unesco Consultative Committee on Fundamental Education; member, World Bank Mission to Iraq, 1951; delegate, Unesco Seminar on Adult Education, 1949; delegate UN Seminar on Teaching about the United Nations, 1951; leader of the Indian Delegation and President of the UN Youth Welfare Seminar, 1951. Author: *The School of the Future; The Spirit of Culture; Activity School* (Indian Edition of *l'École Active* by Ferrière); *Education for International Understanding; Iqbal's Educational Philosophy; Problems of Educational Reconstruction; Education, Culture and the Social Order.*

RIKARD SNEUM,* lecturer in Statens Tegne Lærerkursus (State supported training course for art teachers), art master in municipal school, Copenhagen, Denmark. Artist. Born 1915. Educated: general school, gymnasium and teacher training school. At 21, freelance painter and illustrator. Travelled in Europe as a wandering painter, 1937-39. Studied art in Munich, Florence and Paris. Art teacher in Copenhagen with private pupils; worked with amateurs in the municipal continuation courses, and in the evening folk high school, 1946-51. Taught kindergarten teachers at the Frœbel-Seminarium, 1947-49. Organizer of teacher discussion groups for art education.

ARNO STERN,* Founder and Director of L'Académie du Jeudi, Paris, France. Artist. Born 1924. Education: Ecole d'Art de Valence, 1940-41. Painting courses in various children centres. Organizer, exhibitions of children's drawings. Author: *La peinture d'Enfants* (teachers' manual), children's albums, articles on art and education in various journals. Technical expert Unesco Seminar on the Visual Arts in General Education, 1951.

EDWIN ZIEGFELD,* Head, Dept. of Fine and Industrial Arts, Teachers College, Columbia University, New York City. Educated: Ohio State University, Columbus, Ohio, B.S.L.A., 1927, and B.S. Ed., 1933; Harvard University, Cambridge, Mass. M.L.A., 1929. University of Minnesota, Minneapolis, Minnesota, Ph.D., 1946. Instructor, Ohio State University, Columbus, Ohio, 1931-32; Instructor, Owatonna Art Education Project, Owatonna, Minn. 1933-34 and Resident Director 1934-38; Instructor, University of Minnesota, Minneapolis, Minnesota, 1938-39; Instructor, Teachers College, Columbia University, N.Y.C., 1939-40; Assistant Professor, 1940-42. Since 1946, Professor of Fine Arts. President, National Art Education Association, 1947-51. Publications: *Art Today* (with R. Faulkner and G. Hill); *Art for Daily Living* (with M. E. Smith). Editor-in-Chief, *Art Education Today*. Author of numerous articles in professional journals. Painter and landscape architect. Specialist-consultant, Unesco Seminar on the Visual Arts in General Education, 1951.

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