

Mr. C. HOGBEN said he had been struck by opposed objectives yesterday. Agreement appeared to him to be unanimous on the need for the most intimate contact possible between teachers and their students, indeed, those with the longest traditions were most obsessed with this aspect. Art could only be taught from the presence of art and it was useless to have art schools unless students could readily and regularly see the standards of art in reality; the direct experience of art was the primary function of the art school and there must therefore be exhibitions; a proper gallery where works of distinction could be shown was, in his view, as important as workshops, equipment and facilities. He said the International Council of Museums wanted to hear from the conference what was thought to be the rôle of the museum in art education; as a member of the staff of the Victoria and Albert Museum, he spoke of its purpose in ensuring that actual art was to be found in art schools.

SESSION 7

Interchange between East and West

MR. Richard CARLINE took the chair at the seventh session in the afternoon of 12 June; he announced that written statements would be incorporated in the records of the proceedings and that two successive issues of the Information Bulletin, published in Unesco, would contain as full an account as possible of the proceedings. The U.K. National Committee would hope to publish it in book form. He mentioned that a number of invitations to view its exhibition during the following week had been sent us by the Royal College of Art.

Referring to the need for resolutions, he said there were two kinds of decisions which might be made: firstly proposals summarizing a general view, that is, theoretical resolutions and secondly, a strictly practical kind which would lead to some permanent machinery ensuring that these discussions would lead to further ones in the future and perhaps elsewhere. An example of a practical problem concerned the teaching of art history in which, he said, it was clear that issues were entirely different in countries such as Brazil from what they were in Europe; an exchange of material might be effected through Unesco with the help of the International Council of Museums; such exchanges might be useful in teaching the history of art in countries with fewer facilities than those in Europe and might also apply to the Far East. Many had been moved, he added, by some of the statements concerning the problems of schools in the Far East and since we had not perhaps heard as much as we should like, he would call upon Mr. Illingworth who said that so far discussion had been concerned, apart from the contribution of Mr. Das Gupta, with the teaching of the history of Western Art in Western Schools, and as it was important to hear every possible view from every possible country, he suggested that Mr. Masuda should speak about the approach of Japanese art schools to this problem.

Mr. MASUDA said that in the National University of Fine Art in Tokyo the history of occidental art was taught at the same time as that of the Orient and in connection with the history of society and culture. Art objects were analyzed and related to culture in general; at the end of their fourth year, about forty pupils were taken by their teachers for a week to Kyoto and Nara where they had the opportunity of seeing how far what they had been taught corresponded to their own