

experience in front of the original works. He then discussed the difference of attitude of Western and Eastern peoples towards pictorial space: the unfilled area in a Japanese painting was vital to the subject matter of the work.

"When they draw, for example, a bird, the bird being the subject matter of the painting—sometimes the artist puts the bird in the corner with the rest of the paper left white—there is nothing in that space—but in that space lies the life, and then empty space supports the subject matter and it is always in harmony. The Japanese feels something in that white paper, there is a life in it and it speaks very eloquently: This is the difference between the sense of space in the Orient and the Occident."

Exchange of Students

The CHAIRMAN said Mr. Masuda's statement led to the question of opportunities for study in foreign countries, following the completion of a student's course at an art school; he wondered also whether, for example, exchanges of Japanese students or teachers would be valuable or practical in art schools in this country; since Czechoslovakia had already done much in the field of foreign exchanges, he invited Dr. Wišo to discuss this.

Dr. Wišo said that the Fine Arts Academy in Prague was preparing an exchange of students with a Belgian school and that Mr. Vlasselaer might say something about this. He mentioned that they had made a start with two small bursaries a year in which assistance had been given by the National Committee of Israel.

Expanding on Dr. Wišo's remarks, Mr. VLASSELAER said that a dozen Belgian students had just left for Prague and ten Czechoslovak students were coming to Belgium. Exhibitions of advanced students' work had been exchanged under the auspices of the Institute of Fine Arts between Antwerp and Paris. The expenses of annual students' visits to Italy were defrayed partly by private patronage and partly by the Superintendent of Police from the proceeds of an annual ball organized for the purpose of assisting various institutions including the Academy of Music. The State also provided bursaries for student exchanges between Belgium and Holland and France among others with financial help from the governments concerned. Visits to the East were too expensive however. Assistant teachers were appointed, with pay, from among the best students of the advanced course which he had not previously mentioned. These students, who were really advanced and of whom there were very few, had a private studio, a model, heating and the advice of a committee of professors of painting and of engraving, for example, who discussed and exchanged ideas with the students; the studio was hitherto provided for five years but this had now been reduced to two years.

The CHAIRMAN made the comment that regarding the exchange of students there might be two points of view and that it was entirely a modern development that artists should gain experience from travel abroad.

Professor ROGERS said that in principle there was no more illuminating or rewarding experience for a young artist than to have the opportunity of broadening his experience by going abroad, but that much depended on the individual when this could most usefully occur. In any case, he did not think any conclusions could be drawn from the case of those for whom it seemed to have "missed fire"—there might be a delayed action anyway.

The CHAIRMAN elaborated Prof. Roger's remarks by suggesting that older artists too might receive grants for going abroad.

Mr. R. SELBY (U.K.) said random exchanges for two weeks for much younger students between Derby and Wuppertal in Germany had been arranged for the last