

### SESSION 3

Mr. M. KESTELMAN (U.K.) in the chair, called upon Professor Rogers (U.K.) to discuss the fourth category of University Art Schools in Britain of which there were two sorts "first of all the type of school where the emphasis is really on art historical studies" with practical work in fine art, or the other kind in which a full professional training was the chief aim, with a substantial amount of art history and associated subjects such as aesthetics or philosophy. Professor ROGERS continued by giving an account of his own school, the Fine Art Department at Reading University which is a part of the Letters Faculty and has just over a hundred students. "To get entry into the school, students have to conform to matriculation requirements with two subjects at advanced level, which makes it rather difficult to get in. I take them entirely on their work." "The course is a four-year one and during the first two terms students work at three subjects and at the end of the year they have to pass an examination in order to go further . . . We at Reading feel that they are not always dead certain what they want to do and this gives them a chance of shifting." "We set the students a series of problems with a definite sort of aim, interspersed with periods in which they are supposed to paint the sort of pictures that when they came they imagined they were going to do." "The problems set range between design on the flat and design in three dimensions." "One of the things that makes people want to come is that, at Reading, at least two-thirds of the students are in halls of residence so that the fine art student is meeting all sorts of students from all sorts of faculties." "I think that is one of the points of the University school in this country . . . the way that contemporary art is developing with the sort of intellectual content that a lot of it seems to have, it is providing something." "If a student is to get the full flavour and benefit, he has got to rub shoulders with all sorts of people . . . It is really people of his own age who are engaged in other disciplines, who are forming ideas from the same threshold in the world . . . all those young people together educate one another."

Professor William STRUBOSCH (Netherlands) said the professor only acted as the leader of the team and spokesman of discussions among students; he could not make people into artists but could teach them how to struggle and become socially engaged. "We have the smallest country in the world with the biggest population . . . Within 25 to 40 years, our population will be doubled and then our country will be one big city five times as big as London . . . !

"Our land on which we build is wet, we are living about three yards below sea-level so we can't build high; that means that all the cities in Holland will meet and one big city will arise; therefore we shall have to cut our trees. Then no natural part will exist any longer, we shall have to live in an artificial city, a very, very big one. It is an awful idea but we have to face these problems. For this thing we need artists, we need them to compose a world for us to make life worthwhile in it, to give form to our city, our habitat of to-morrow in which generations have to live happily ever after."

#### Art-Teaching in Asia

Mr. S. B. PALSİKAR (India) from Bombay said that "Art is the only creative activity which united the aspirations of human society to the ideal of one world; internationalism does not necessarily lead to mediocrity; barriers of East, West, North and South exist no more in the field of art." "The Bombay School is the oldest in this country and falls into the category of the older type of academy."