Dear Reader,

The manuscript of the Ljubljana Proceedings has been given to the publisher. For the moment he yet cannot give the date of publication of the book, Mathematics and Art IV.

What image will be on the front cover? An image by Bogdan Soban, perhaps Figure 3 of his article? Your suggestions are most welcome.

Of course, if you have a pessimistic (or realistic?) view of the future of our planet, you could choose Figure 1 of Dunham-Shier's article: a fractal pattern of yin-yang motifs forming a yin-yang. Each local yin-yang is attached to a local area and symbolizes its particular climate; the yin-yang is the union of two symmetrical parts, one symbolizing bright heat and dryness, the other one dark cold and rain. The common border of the two parts is a catastrophic set in the sense of catastrophe theory.

(More generally, we can imagine the figure as a symbol of a complex object each part of which oscillates between two tendencies. This scheme should be completed by a transversal pattern symbolizing the regulation system maintaining the stability of the whole.)

Suggestion for collective pedagogical publications: several papers, available on our website, refer to educational experiences devoted to the diffusion of mathematics at various levels through the presentation and commentary of convenient artworks. These papers were written by people from various countries, probably including yours.

Most of the papers address colleagues rather than pupils and students. Would it be possible on the contrary that several contributors join to write books relying on art and teaching significant mathematics?

History of math-art education: All over the world there have been many past attempts and experiences in teaching maths through art, or even sometimes in teaching art through maths. What has been the precise place occupied by mathematics in the schools of arts,

in the schools of architecture? Or by art in the teaching of mathematics in elementary schools, colleges and universities?

Some historians might be interested in these questions, which would require a lot of investigations, difficult ones since the avant-garde initiatives were as dispersed as discreet. An example in France is for instance the work accomplished in the North of France (the city of Dunkerque) around 25 years ago, where two teachers in mathematics, Jocelyne and Lysiane Denière, created beautiful drawings and exhibitions (explore

https: // www. google. fr/ search? client= safari&rls= en&q= la+ g% C3% A9om% C3% A9trie+ pour+ le+ plaisir&ie= UTF-8& oe= UTF-8& gfe_ rd= cr& dcr= 0& ei= reazWaPw-% 20ELHHXozgutgN).

These drawings can be used to illustrate and suggest some exercises on group theory.

By chance, I have found another work made by an artist involved in the French educational system, Viviane Sadarnac. In order to promote artistic education in elementary schools in the center of France (Limousin), she created some paintings in the covered parts of some playgrounds, as for instance this one which I visited at a former primary school:

Viviane Sardanac

This tableau was created in 92/93 in Isle, a small city close to Limoges, with the help of the local teacher and his pupils.

Best wishes,
Claude

European Commission Interest representative