

JOHANNESBURG - THE CENTRE OF SOUTH AFRICAN
ART AND CULTURE

by

DESMOND GREIG

Editor, Artlook.

ADDRESS

JOHANNESBURG - THE CENTRE OF SOUTH AFRICAN ART AND CULTURE

- by Desmond Greig

Mr. Chairman, Ladies and Gentlemen.

I intend to read my paper if that is in order. As you may have gathered from my background paper I have had the honour of presenting, my subject cannot offer you material profit. In fact when I saw the titles, both of the speakers at the Symposium and their papers, I was rather daunted. What am I doing here, I thought, speaking about art and culture, when there are so many practical things to be considered. Things like industries, finance, commerce, education. Surely these are the things that really matter. Is it not more important that we have wide express ways and efficient drains and lights that work, rather than bother our heads with such things as art and culture? Well, I am not an ivory tower dweller. I like ice in my gin and tonic as much as the next man and I like to get to town by car with the minimum of inconvenience and frayed nerves, but with deference to those speakers who will be paying detailed attention to these and other practical matters, they are not the most important things.

I would like, as a background to what I have said in my paper, to quote the words of a man who wrote them almost exactly a hundred years ago and who faced very much the same problems in England then as we, who are concerned for the future of culture, face here in Johannesburg today. He was Matthew Arnold, a man who very likely would be considered a bit of a square today - school book material. Well, consider for yourselves. This is what he wrote:

"The commonest of commonplaces tells us how men are always apt to regard wealth as a precious end in itself; and certainly they have never been so apt thus to regard it as they are in England at the present time. Never did people believe anything more firmly, than nine Englishmen out of ten at the present day believe that our greatness and welfare are proved by our being so very rich.

Now, the use of culture is that it helps us, by means of its spiritual standard of perfection, to regard wealth as but machinery, and not only to say as a matter of words that we regard wealth as but machinery, but really to perceive and feel that it is so. If it were not for this purging effect wrought upon our minds by culture, the whole world, the future as well as the present, would inevitably belong to the Philistines. The people who believe most that our greatness and welfare are proved by our being very rich, and who

most give their lives and thoughts to becoming rich, are just the very people whom we call Philistines.

Culture says, 'Consider these people, then, their way of life, their habits, their manners, the very tones of their voice; look at them attentively; observe the literature they read, the things which give them pleasure, the words that come forth out of their mouths, the thoughts which make the furniture of their minds. Would any amount of wealth be worth having with the condition that one was to become just like these people by having it?' "

Well, from Matthew Arnold's Englishmen, substitute Johannesburgers, and you will see the danger that we citizens in a wealthy and industrial community face. We face the danger that we may become a city of Philistines. People who have given their lives and thoughts to becoming rich and to those who say, "Is it such a bad thing?" I say, "Yes, it is a bad thing." A tragic thing. We are a rich city. We are the richest city in Africa. We are already respected for our riches. I say that in a Johannesburg of tomorrow, let us be respected for our culture too.

In practical terms then, how are we to achieve this? Within the bounds of the subject on which I have been invited to speak, I say, with all due respects to those who may vehemently disagree with me, a new art gallery is of the most vital importance to our city. We mustn't allow it to be pushed into the background of pious civic tut-tuts about the city's heavy commitments elsewhere. The bringing into being of a new and vital art gallery is, I maintain, even more important than the erection of a new Africana Museum, which is presently being given precedence in our civic planning. The important thing is not to demonstrate to our children, our visitors and to ourselves that we are some curious little outpost marooned here on the southern tip of Africa but we are inheritors of and sharers in the Western intellectual tradition. The important thing is to show that we have come here, descended from various nations, but part of the West. Picture-making and sculpting are part of our inheritance and it so happens that these are the arts which are most vigorous of all in S.A. today and the best of our artists are working in the mainstream of the West. They may be using ways of expressing themselves, symbols and shapes which are peculiarly derived from their life here in S.A., but the troubles with which they grapple are those which occupy us as Westerners.

I do not say, "Let us make a new art gallery and, lo, we will be a cultured city, a city which is busy harmoniously expanding all the ties which make the beauty and work of human nature." It is not, unfortunately as easy as this. With the creation of a living art gallery will at least be a start along one of the lines of approach which will lead towards a cultured community. We must give our artists an outlet, a non-commercial outlet, here in the city which sees itself as the art capital of S.A. We must give the citizens of the city the opportunity of sharing in their creative output.

I may say that knowing most of the artists at our commercial art galleries of our city fairly intimately, I can give the

assurance that whole-hearted support would be forthcoming from them. They are anxious to co-operate with the bringing into being of a living art gallery here. For other bodies, such as music and film societies, I cannot speak, but I feel reasonably sure that their support could also be counted on.

What do I mean by a living art gallery? Perhaps by saying what I do not mean would make it clear. I do not mean an art gallery which is merely some repository for pieces of art which have historical significance, or that we feel we should admire: something uplifting and solemn which we feel the children should take an interest in for their own sakes. Instead I mean an art gallery which has a lively part to play in the life of our community; a gallery which presents and displays works of art interestingly, interestingly enough to awaken the curiosity of the man in the street as well as the man of culture. Also a gallery which draws in all the arts to make this harmonious expansion of all the powers which make up beauty and wealth of human nature of which Matthew Arnold spoke.

As an example of what can and is being done to make of a gallery, a living art gallery, let me quote one case - that of the Art Gallery of Ontario in Toronto. I have chosen at random one of the programmes of events which are sent to me each month. In the programme from which I quote we find the following :-

Wednesday nights - Open Nights. The gallery is open until 10.30 p.m. There is supper available in a restaurant and there are gallery talks. In the programme from which I quote, it was a talk on Abstract Expressionism in the 1960s by a Canadian artist. There are also what the gallery calls "Environments". In this case it happened to be a movie/theatrical called "Expanded Cinema", a sort of combination of movie and theatre created by another Canadian Artist. There are special exhibitions and lectures. In this programme there is a lecture by a Professor of Political Economy at the University of Toronto. There are tours of the gallery every Wednesday night, special tours arranged on request and then there are free Sunday concerts given by Toronto musicians, which take place in the gallery's sculpture court.

Now, the Art Gallery of Ontario is not a particularly wealthy gallery. It hasn't got unlimited access to public funds, but in spite of that, it does manage to make itself into something lively, vigorous, and above all something wanted. This is only one of similar galleries to be found through the civilized world.

Let us, if not for today, at least for tomorrow, plan to join that civilized circle.

Thank you.

BACKGROUND PAPER

ART AND CULTURE

- by Desmond Greig,
Editor of ARTLOOK

Culture is one of those words that is part of our times. Give a politician half a chance, or a newspaper leader writer, or a teacher, and we will find ourselves confronted by Culture - something rather vague, rather stern, dressed in white perhaps and holding a torch symbolizing something or other in her hand. Something rather like the Statue of Liberty.

I think I am not too far off the mark in suggesting that this is what culture means in most people's minds. Something vague and uplifting but, frankly, a bit of a bore.

And Culture is the subject of the paper I have the honour to present to you today.

Furthermore, it will be culture specialized. Since I am the editor of an art magazine, I propose to limit my discussion to culture seen from only one direction: in visual terms.

I propose at the outset to give a very clear idea of what culture means, and not only for me but for all of us, since the definition is that of the Oxford English Dictionary. Culture, then, means this: 'The training and refinement of mind, tastes and manners.'

Which is by no means something vague and rather boring. Culture means in fact the basis upon which our civilization rests, and is, furthermore, the reason I am able to speak to you today and the reason you will, I trust sympathetically, listen.

Johannesburg is without doubt the centre of art in South Africa. Whether it is the centre of culture in South Africa remains to be seen.

We have today nine commercial art galleries in this city - and by this is meant galleries which exhibit and sell works of art through regular and varied exhibitions. If one adds to this smaller galleries which exhibit works of art from stock without the accompanying glamour attendant on one-man shows or group exhibitions, or who hold exhibitions only sporadically, the total is increased to at least twelve galleries. This total is more than the rest of the country put together. And it means substantial business.

Among the nine major galleries only, an average of 12 major exhibitions (either one-man or group) is held each month throughout the year. On each exhibition, an average of 25 works of art is offered for sale. Each of these works is valued at a very rough average of R60. Which means that an average total of 300 new works of art, in commercial terms, R18,000

worth of art, is presented to Johannesburg audiences each month. Over the year, the picture is even more impressive: more than $3\frac{1}{2}$ thousand works of art, with a commercial value of R216,000. And these figures are conservative: the average unit value of R60, for instance, errs on the low side. I should estimate that Johannesburg's exhibition-going audiences are presented with something like R400,000 worth of art each year.

And yet one is faced over and over again with a curious paradox. Johannesburg is a city renowned for its hard-headedness, its commercial-mindedness. In the course of a long career of art journalism I find myself constantly coming up against businessmen and public officials who pride themselves on their lack of interest in the visual arts, coming out in all seriousness with such platitudes - inaccurate platitudes, what is more - as 'art and business don't mix,' or 'art is all very well, old chap, but we're here to sell concrete-mixers' (or chewing gum or india-rubbers, or what have you).

It might perhaps be as well for these hard-headed contemporaries to begin taking note of what is happening under their very noses in the investment field.

One need not even begin to mention such giants as Rembrandt or Leonardo, or even such painters closer to our own age, like Van Gogh or Cézanne. Take instead a painter like the Impressionist, Claude Monet.

During his lifetime, Monet was rated pretty highly, and at the time of his death in 1926 the average price for his oils was between R1,300 and R1,800. Thirty years later, in November 1966, at Sotheby's in London, one of his paintings (it was a view of Rouen Cathedral and it measured 42in. by 29in.) made a price record for an Impressionist oil. It sold for R116,580.

If our hard-headed businessman had been in Paris in 1922, that is, two years after the death of the Italian-born painter Amadeo Modigliani, he could have bought this artist's life's work for perhaps R2,000. Today - only 46 years later - those same paintings would have a combined value of at least one million rand. One of them, entitled 'Boy in a Green Shirt', was sold in 1960 for R41,080. Its market price in 1922 would have been between R100 and R120.

And so it is, time after time. A genuinely committed artist who has skill and love for his medium and has something to say about the beauty and mystery of the world we live in, time after time earns a fortune for the owner of his paintings or sculptures not very many years after his death.

As yet, again and again, one hears one's hard-headed contemporaries still persisting that art is something to be seen 'in its place' - that is, something vaguely frivolous and not to be taken seriously.

Even here, on our own doorstep, the art investment field, although not as spectacular as in Europe or America, is far from unimpressive. Take, for example, the case of Jacob Hendrik Pierneef, the painter who died in 1957. In the ten years since his death, his prices have appreciated tenfold. One case from my personal experience amply illustrates his dramatic rise. A gallery director in Johannesburg about two years before Pierneef's death sold a collector two oils by the artist, one at R90, the other at R110. A mere twelve years later the same director was happy to find them on the market again and to be able to buy them back ... at R1,000 and R1,200, respectively.

For a Tinus de Jongh oil, prices are up about 15 times since his death in 1942. For example: This painter used to execute small oils, 12in. by 10in., which sold at R12. Today one of these little paintings occasionally finds its way on to the market, at R300. For a big, first-quality de Jongh, the price would beat least R2,000.

The same applies to such South African 'old masters' as Pieter Wenning, J.E.A. Volschenk, Hugo Naude, Frans Oerder and Gwelo Goodman, to mention a few.

And it also applies to many of our painters who are in the full flush of their working life, Alexis Preller, for example. In October, 1965, Preller held a one-man show in Johannesburg. His prices since that date have risen by at least 50 per cent, so that a Preller sold in 1965 for R400 would be worth at least R600 today, and the top price for a major work by this artist today would be about the R2,500 mark.

But these facts are not the burden of this paper. They do, however, provide ammunition for my plea for art to be taken more seriously in planning for a Johannesburg of Tomorrow. Even to those of our citizens whose minds are closed to visual beauty and stimulation, these facts, grounded as they are in purely commercial values, will I hope bring some support for an appeal for works of art to be allowed to play a more important part in our civic ordering of the future.

I would therefore most earnestly suggest that the most careful, and immediate, attention be given to the planning and erection of a new public art gallery.

For most of our citizens - and let us be frank about it - beautiful things are not as important as new motorways or efficient drains or balanced budgets. So that in this appeal I speak for a minority, a minority for whom beautiful and stimulating things are important. But a minority in a democracy also has a right to be heard. And I therefore suggest: Let this minority have a place in our city of the future where works of art will be displayed in a setting worthy of them, let it not be swamped by the vociferous, hard-headed many who think that our civilization is based - with all due and sincere respect those gentlemen who are presenting papers on these very subjects at this symposium - on motorways and efficient drains and balanced budgets.

In practical terms, therefore, I would ask for consideration to be given to the bringing into being of a new Johannesburg Art Gallery which would give the opportunity to our living artists to be shown in a setting which will present their work sympathetically, and interestingly, to a public which, more exposed to the coarsening influences of advertising and commerce, may in this way discover the alternative: that painting and sculpture are not subjects intended for ivory-tower specialists, but for the enjoyment and stimulation of mankind itself.

Our present Municipal Art Gallery does not, in my opinion, begin to fill this role. I am quite aware of the difficulties under which those responsible for its organization and administration labour. I am also aware that, according to the latest figures available from the City Hall, the insured value of our civic collection stands at R1,126,000, that there are 2,878 works of art in the Art Gallery's possession, and that, during the last financial year, it was visited by 78,000 people.

But these are only statistics. One visit to our Art Gallery will prove my point. Instead of being alive and crowded, it is solemn and hushed: it is a monument to our civic sense of pride - we have an art gallery because every big city ought to have an art gallery; it is a monument to our civic sense of respectability - and out of respectability never came vitality. We must be prepared in our ideal art gallery of the future to take a chance, to hang paintings and put up sculptures that will make people laugh, or blush, or stamp out in a rage. I deliberately overemphasise here because I see our ideal art gallery at its least arousing some positive reaction in our citizens, at least making them aware of the existence of a living art. In other words, becoming a part of the community.

And, with the above in mind, should my hard-headed fellow-citizens think I am being far-fetched, I would remind them that a substantial number of the artists who were laughed at or had fists shaken at only a few years ago, are today selling for prices that will impress them, even if they are incapable of being impressed by the works themselves. Jackson Pollock, that most famous artist of the 'drip-and-drool' school, is now selling in the vicinity of R50,000 - yet he died in a motor-car accident only ten years ago.

As I have said - and I repeat, I am fully aware of the difficulties inherent in making something lively out of a mausoleum-like building that was erected before the turn of the century - our present Art Gallery does not strike one as 'plugged-in' to our community. Were it not for the commercial galleries in the city, visitors would have no opportunity of knowing that there is a vigorous art life in the country.

What is the factual position at the moment?

The Council is to set aside a 21-acre site along Empire Road as a park. In this park, one would have hoped that its plans for a new Art Gallery - after many vicissitudes - would have found fruition. Alas, the farthest our city spokesmen will go is to say 'It is hoped to make a few stands adjacent to the park available for this purpose'.

But nothing definite has yet been decided. No space has yet been set aside and no plans have been drawn. Furthermore, one is told that the whole conception of an art gallery is still a long way off, the city having so many other heavy commitments ... And, one is further told, an Africana Museum is receiving priority.

So that it comes down to this. That Johannesburg, although dutifully sympathetic, is not in the foreseeable future to have a public art gallery worthy of its status as the art capital of the country.

One is of course aware that we are living in the Age of Science. From Cape Kennedy to Groote Schuur, the world is alive with scientific achievement, and man among his test tubes, machines and computers is advancing farther and faster than ever before. Does this therefore mean he can now get along without the artist? The facts prove the contrary.

Why is interest in art higher now than at any other period in mankind's history? Why are people willing to pay prices for art today that would have seemed incredible a generation ago? Why has the world's art centre shifted to the United States, the world's most technologically minded - nation?

Even to one's most hard-headed contemporary, the reason must be obvious. Because man does not live by bread and blast-offs alone. We seek the spiritual in life as well as the material. We search continually to know the reason for our being here on earth. Is our reason for being here on this planet to make more motorways, to lay more efficient drains, to balance better budgets? Naturally: to raise ourselves above the level of the animals, to do more than live in caves and anarchy, is certainly one of our functions.

But the artist presents us with another direction. He can present us with a sense of the beauty and mystery of the world. A woman's smile, sunlight on summer leaves, the perfection of the human body, the subtle and moving relationships that can exist between colours, the sense of power and mystery that can be generated by a single, isolated object.

These are not merely vague, sentimental notions which give us pleasant mental sensations when we have nothing better to do. The direction the artist points out for us can be a tremendous force for good in our lives.

One of the more touching aspects of editing an art magazine is the recurring case of the wealthy man, aggressive and practical, who has devoted his life to making money, and who comes in his maturity to realize that there is something important missing in his life - so he buys art. He hangs expensive paintings on his walls; he becomes a collector. Over and over I am asked to come and see such collections and to listen to the groping confessions of men who, completely 'successful' in life, have realized near the end of it that they have spent their time on earth and allowed its significance to slip through their fingers.

It is the irony underlying these confessions that is touching. Because culture - the training and refinement of mind, tastes and manners, - cannot be bought. It has to be inculcated. And an art gallery, alert and sympathetic, is one of the places in which our form of society has found it can be inculcated. It is a city's responsibility to watch over the mental well-being and development of its citizens as well as their material needs. And among our citizens I include the generation coming to adulthood. Even if their parents have chosen to close their minds to the life-enhancing qualities in art, it is still our duty to give their sons and daughters the opportunity to open theirs, to discover for themselves that there is more to living here on earth than buzz-bikes, comic-books and Elizabeth Taylor and Richard Burton in a wide-screen embrace.

And one final and important note. In this country particularly, the politician and the public speaker will, given the smallest opportunity, utter splendid sentiments about our 'glorious heritage' and our 'Western way of life,' which we are urged on to defend to our last drop of blood. What, we have to ask ourselves, is this 'glorious heritage'? A lot of paintings hanging on a wall?

Obviously, and particularly since we happen to share part of an awakening continent, these questions are going to assume more and more importance as we are increasingly called upon to justify our existence here in Africa. The Western, as we all know, is not the only civilization making claims on this continent. We shall have to make use of every means to inform and educate ourselves and those who come after us about

exactly what we stand for as citizens of a city and nation which claim to be civilized. The culture of a nation is made up of more than its per capita output or its gross national product or its party political programme. So that those who aspire to influence others to follow their way of life will increasingly have to justify the claims to civilization and culture they make.

For the reasons I have advanced above, it is my view that we should insist on the creation of a new and vital Art Gallery. It is not the duty, neither is it a healthy situation, that it be left to the commercial art galleries to keep us informed of what the artists of today are doing.

The citizens must have a place of their own in this busy, racketing, commercial, infuriating and fascinating city which is exclusively devoted to the supremely useless ... so useless that it is supremely priceless.

DISCUSSION

ON ADDRESS:

ART AND CULTURE

- by Desmond Greig
Editor of ARTLOOK.

Comment:

We put in reports for more space at the Art Gallery many years ago, before all these other art galleries even existed in the town and I would like to thank Mr. Greig for his plea for more space. We have to work under very difficult conditions - very little office space.

He rather stressed the importance of contemporary art rather than the historic. The works we have at the Art Gallery are of historic importance but are of artistic importance as well. Do not let us leave out this artistic aspect of collected works of art.

Regarding the financial side, surely one should buy something that one likes and not merely buy from the investment point of view. Our own judgement should grow and develop. We should try and enhance our critical factors by using our own judgement.

Comment:

I am very glad that our Director of the Art Gallery is here and by the same token I am sorry that the Director of the Africana Museum is not here. I would like to get this in its right perspective. A lot of bricks have been thrown at the City Council because of a lack of planning for a City Art Gallery, because of a lack of planning for new museums. I believe we are living in a heritage of unfortunate planning in the past and that is what we are doing at this conference here today - trying to plan for the future. I believe that during the war years things were far too lackadaisically handled. We have our present problems too.

First let me explain to you that the City Council has expropriated seven acres of ground in Parktown. But it is not as easy as all that. You don't just expropriate a piece of ground and build an art gallery tomorrow. There is R10,000 on this year's City estimates waiting to be used before June, but you can't just take peoples' houses out of their hands. People are not satisfied. They say we shouldn't have an art gallery there we should have it somewhere else. This then means a Commission of Enquiry. The Commission of Enquiry sat in September and their report was handed to the Administrators on the 15 December. We are waiting for a decision from the Administrators as to whether or not we can even proceed to use the ground which we have expropriated. If we lost this expropriation, which may happen, we would have to start all over again.

An art gallery has to be accessible to the people, not way out on the Melville Hills, which might be the ideal spot for the Museum for Man and Science.

Now I believe that there is room for two galleries in this city. Miss Erasmus has already told us not to confuse the contemporary with the pre-19th century, pre-20th century which we have in our present rather beautiful building. I believe we do need a new building and we in this big city can stand a second one.

Let's look at the Africana Museum. I feel Mr. Greig is wrong when he says there is more priority for a new art gallery than there is for a new Africana Museum, because in 1933 the Africana Museum moved into the top floor of the Johannesburg Library on a temporary basis - for 2 or 3 years. We are now 30 years later still on a temporary basis. Now the Africana Museum is due to be built on the new Civic Centre site. We sent our Director overseas and she came back and said that we were completely wrong in having 60,000 sq. feet for an Africana Museum. We needed 100,000 sq. feet for the 10-20 year future. There is not 100,000 sq. ft. in the Civic Centre site to fit an Africana Museum, so we have to look for new premises.

Could Mr. Greig perhaps tell us where we could find a suitable area of the city on which to build these new premises. I say we need an art gallery and an Africana Museum post haste. Where does Mr. Greig suggest we put them. We need 10 acres of ground easily accessible on a worthwhile site, within reach of students, the public who over the lunch hour want to go to these places. I am with Mr. Greig. We have to plan for the future or the next generation will curse us. Mr. Greig is right but he is horribly wrong too, Sir.

QUESTION:

I was very much at home during my earlier life, as Mr. Fortune put it, fully occupied with sport and then I married a woman interested in art and culture so I have therefore been educated in this process. I have become one of those lesser Philistines and I can at least appreciate some of the things that I have now got to like. In my formative years it was never brought to my notice that art was something one could enjoy.

How are you going to put across to the young people an appreciation and understanding of art. I went to the Joubert Park Art Gallery recently and I found it a little bit dull. I liked what I like in what is exhibited there. There is perhaps not as much as there should be of the various sectors. How can one encourage people to go and see these things. I confess when I go to an art gallery I sneak in and look at what I like and then sneak out in fear that I might have to buy. I think there is a bit of a fear in the minds of people that if you ever get in the doors you can't leave without buying.

Magazines continually put in several pages saying that if you had bought this in 1960 you would have now made twice or three times as much money.

You never find the collector, who has bought a work appreciating its future worth, selling this work. We have a few pictures, which I value, because I like them for what they are.

In Johannesburg, I think one of the trends which has certainly not been emphasized is that this city is 80 years old and our City Fathers are now paying immense sums of

money for land, which they could have bought 30 years ago for a third of the price. I think the City Councillors should forget some of the noughts that land is going to cost now as it will cost so many more noughts in the future.

Here we are trying to plan to keep Johannesburg alive.

I think Johannesburg will stay where it is in respect of business, that is commerce and industry and we must develop the cultural side to make this a city of real value. I think the Council must spend a considerable amount of money putting across that side of the city to the people.

QUESTION:

I am the Secretary for the Johannesburg Council for Adult Education and would therefore particularly like to have an opportunity of speaking just now. I know Mr. Greig's title was "Art and Culture" and I would like to refer to "Art" first. We run Art Weekends, which have been going on now for about five years, and they do attract a lot of young people. Here admittedly they learn to paint rather than seeing pictures, but it is a contribution.

We have amongst our 142 affiliated bodies, one specifically dealing with art. We have therefore 141 interested in what we might call "Culture". I would in my second point like to say could you not consider a building for these 141 bodies who have never had a home at all and there is nothing done in any worthwhile sense for Adult Education in this city. So a person interested in a subject as a hobby or to further his education has nowhere to do this. The Art Gallery would not be an ideal place for this, though it would suffice if nothing else were available for leisure time pursuits.

QUESTION:

I would just like to ask Mr. Greig if he could give us any further line on education. I agree with Miss Erasmus that we must use our own judgement. Art must not just be considered as a good investment, but I am afraid that there are an awful lot of people, and I mean this with no disrespect, who prefer a Tretchikoff print to something rather better. Surely there is a way in which we could be helped, in which we could be educated. I think there is a lack of education in all departments in this city. A classic example comes to my mind. This is an age of publicity, of the gimmick. Never ever in its whole history, have so many people gone to the National Gallery and found that there were other things that they liked and gone back since, as went when the Leonardo Cartoon was purchased and shown there. It was a gimmick. Things like that surely help to create interest. There must be the education somewhere. Where is it coming from?

Mr. Greig:

I haven't very much to say on this except that I grew up as a simple country boy in Stellenbosch. I picked up what art education I could by going to the National Gallery in Cape Town. I don't think one needs an awful lot of gimmickery frankly. If you have a direction then you are going to pick it up anyway and perhaps the people who haven't this direction are not going to pick it up. If we do have a place where the young people can go and have a look, it may bring out something inherent in them.

Collection Number: A1132

Collection Name: Patrick LEWIS Papers, 1949-1987

PUBLISHER:

Publisher: Historical Papers Research Archive, University of the Witwatersrand, Johannesburg, South Africa

Location: Johannesburg

©2016

LEGAL NOTICES:

Copyright Notice: All materials on the Historical Papers website are protected by South African copyright law and may not be reproduced, distributed, transmitted, displayed, or otherwise published in any format, without the prior written permission of the copyright owner.

Disclaimer and Terms of Use: Provided that you maintain all copyright and other notices contained therein, you may download material (one machine readable copy and one print copy per page) for your personal and/or educational non-commercial use only.

This collection forms part of a collection, held at the Historical Papers Research Archive, University of the Witwatersrand, Johannesburg, South Africa.