

that!' and no remark reveals more clearly the unfortunate gap that divides the artist and the public of today. Yet, fed as it is on a diet of press-items about the 'art' of chimpanzees, and bewildered by the obscure jargon of modern criticism, it is hardly surprising that the public assumes that it is being duped, and concludes erroneously, that few modern artists know how to draw or paint 'properly'." ("Art Training in South Africa". Arts Review, Jan. 20, 1963.)

II.10 "Life as seen through the eyes of 24-year-old Ephraim 'Ngatane... But that is equally their limitation...the illustrative approach remains constant...if he is to continue to develop, he must now begin to explore the aesthetic possibilities of his theme more deeply, or run the risk of settling into an uncreative formula." ("Ephraim 'Ngatane". Arts Review, Feb. 24, 1963.)

II.11 "...the show on the whole, is not wildly exciting. Indeed, the vitality of the winning work makes it conspicuous against the relatively uninspiring general entry...I feel that the large rejection list, far from being a deterrent, should in fact encourage future entrants to extend themselves for this competition, thereby raising their own standards of achievement, while in turn giving greater significance to the annual award." ("N.A.T. Annual Competition." Arts Review, Mar. 3, 1963.)

II.12 "South Africa, despite her small population, can take pride in her high percentage of fine artists, artists who, at their best, can hold their own in the world arena. However, I must emphasise that phrase, 'at their best', because far more frequently than is excusable are we confronted in public exhibitions with less than

best, with the inevitable result that when group shows are assembled, the catalogue of names may be impressive, but the works too frequently are not." ("Artists who have represented South Africa abroad". Arts Review, Mar. 10, 1963.)

II.13 "But sensitivity and lyricism skate on thin ice above the well of sentimentality; confident handling of paint can so easily become sterile virtuosity, and knowledge of animal habit can be translated into academic description. During the past couple of years, all these pit-falls have opened up before Gordon Vorster, and he has not always avoided falling into them...For me, this show indicates a welcome return to form." ("Gordon Vorster". Arts Review, Mar. 13, 1963.)

II.14 "Coming to this show fresh from the Galleries of Paris and London, Italy and Greece, where I was fortunate to see as well the large Johnson Collection of contemporary American painting, I feel better able to judge our contribution in the perspective of what is being done elsewhere...one aspect which came home forcibly...was the almost total absence among our artists of the morbid and lonely pessimism which permeates the current painting of Europe and America. This exhibition is somewhat erratic in quality, but it is not a show to disturb psychologically, and it provides frequent visual delight." ("South African painting from 1818-1963". Arts Review, May 12, 1963.)

II.15 "Marcel Marceau's clown, 'Bip', has now been integrated into van Essche's personal vision, and his single study of the great mime is far less self-conscious than were last year's examples, while 'Bip's' sensitive gestures have invaded van Essche's own

characteristic clowns." ("South African painting from 1818-1963".  
Arts Review, May 12, 1963.)

II.16 "...in order to justify my conclusions about these tendencies, which are widespread and increasingly attracting followers, it is essential that I clarify the criteria upon which I base my judgment of a painting...I should therefore like to reserve further comment on this exhibition for next week's programme..." ("Contemporary French Painting". Arts Review, Jun. 16, 1963.)

II.17 "...I am going to resist making individual criticism, and concentrate on certain general trends which emerge. But in order to explain my conclusions...I should perhaps first clarify the criteria upon which I base my judgment of a work of art...

Let me begin by stating that I stand four-square behind the abstract idiom, as the 20th century convention for expressing 20th century artistic ideas. I know of no rule which proclaims that a painting is required to be anything more than an arrangement of colours and shapes upon a surface. But these colours and shapes have to be consciously organised, and this organisation we refer to as design. It is when design is used to reflect man's knowledge, emotions and experience as man, and to communicate these through this visual vehicle, that it acquires significance as art. If it remains on the level of pattern it is simply decoration, and though decoration plays an important role in man's life, and fine decoration demands great skill, it is nevertheless considered to be a minor art because it lacks this vital ingredient - communication. I must make it quite clear that by communication I do not mean story-telling - I mean the use of colours and shapes in such a way that they themselves have meaning. To give a simple

example: It was Cézanne's dictum that every shape in nature derives originally from the sphere, the cylinder and the cube. In this way he summed up his experience and understanding of nature, and he communicated that understanding in purely visual terms through the emphasis of these basic geometrical shapes.

But just as art is not required to tell a story, so, equally, it does not - or should not - require a long story to explain each work. It must speak for itself, and it must have something to say. Obviously, the more significant the things it has to say, the greater the art. But we do not demand profundity from every work. Nor need it be beautiful in the generally accepted sense of the word. Rembrandt in old age was hardly pretty, but his selfportraits are magnificent.

Now, in the light of this necessarily brief summary of critical attitude, what does one find in this exhibition? I see much that is stimulating and pleasing to the eye, but I see too, the typical contemporary error of confusing technical virtuosity and pleasing pattern-making with artistic communication. Many of these works are no more than competent decoration. But there is space in every age for decorators. The other trend has far more disturbing implications, because its very fashionability demands that those who wish to be thought progressive must applaud or ape its manifestations. I refer to the kinds of painting which rely upon such involved and esoteric reasoning to justify their existence that they are all but meaningless as works of art, - as visual vehicles of communication. This includes works in which the artist has refined his theme to such purity, and stripped it so completely of visual association that there is practically nothing left to put onto the canvas - a glaze, a subtle tonal change, or maybe just a line. In the hands of a first-class

painter even this approach can be pleasing to look upon, and the best of its kind on this show is an immaculate oil by Hans Hartung, called, cryptically, 'T 1962 R'.

Also included in this esoteric trend is another, but far less sensitive, group of work, which though it may have developed out of years of serious effort and skilled achievement, has reached the curious condition of being able to be reproduced a thousand times by people without a degree of skill or training or even understanding. At its worst, it can be seen in a slipshod two-tone daub called 'Knots of Islands' by Jean Messagier. But I think more particularly of a panel entitled 'Song of the Earth', by the celebrated artist, Jean Dubuffet. This is textured all-over with sand, and is of similar colouring. No attempt has been made to render shapes upon the surface, and there is no variation in the texture.

Of course I can fabricate an impressive-sounding justification for this work, and for others like it, but when I look around the exhibition and ask myself, 'How many paintings here communicate anything of lasting value?' I find that I am lost for an answer. I can only suggest that most of them will not retain individual prominence, but will simply take their place among the archaic forms and necessary developments out of which one day there must grow a new, significant expression of this bewildering age."

("Contemporary French Painting". Arts Review, Jun. 23, 1963)

- II.18 "There are in South Africa no more than 400 professional artists - this statistic has important implications, for it means that, in direct contrast with the situation elsewhere in the world - where artists are more numerous, and competition fierce, practically any painter, and almost certainly any sculptor, of reasonable skill

and imagination can achieve recognition on the strength of a couple of exhibitions. This is fine for the artists, but it also means that a great deal of work which is no more than mediocre wins undeserved acclaim...For so secure is our small community of artists, that if they are never forced to compete for critical assessment, the inevitable result is complacency - and it is a well-established pattern among South African artists that once acclaimed, they rarely fulfil their early promise, but repeat the successful formula endlessly until they fizzle out...I couldn't have been more disappointed by Georgina Ormiston, Larry Scully and Gordon Vorster, and I could wish that Julius Sher, an artist of dynamic ability, would stop repeating his formula, and direct his talents more effectively. The time has also come for Gunther van der Reis, another highly-skilled young artist, to stop painting paint and start painting pictures...if I were asked who on this show I felt were most worth watching, I should say without hesitation, 'Keep your eye on Tshidiso Motjoadi - he has a fascinating individual style, and he improves with every picture!' ("Artists of Fame and Promise". Arts Review, Jul. 21, 1963.)

II.19 "Cecily Sash's problem is one that constantly confronts the highly intelligent artist - the danger of allowing her intellect to impose itself too strongly on her work." ("Cecily Sash". Arts Review, Sept. 8, 1963.)

II.20 "But I venture to suggest that if an exhibition were to be mounted in this city by a local painter of comparable ability - and I assure you, we have several - there would be no pre-dawn queuing. And I can't help wondering why!" ("Edward Seago". Arts Review, Sept. 15, 1963.)

II.21 "It could be said that Irma Stern is clinging onto a style from which the art-world of today has already extracted all its meaning and moved on. Figurative expressionism, in this swiftly changing age is a thing of the past, and it is the creative artist's responsibility to move with the times." ("Irma Stern". Arts Review, Sept. 15, 1963.)

II.22 "A perennial question in South Africa is to what extent our art give expression to the character of our country...I think it might be wise to consider what in fact is meant by a national flavour and what indeed might be the essential spirit of South African art. It is certainly not simply a matter of content - aloes and cacti and Bantu huts and mine dumps are not the essence of South Africa. I am not sure that it is a matter of capturing the atmosphere of our landscape either, though its elusive and particular quality is normally better interpreted by artists who were born here than by visitors from abroad. And I don't think that a close affinity with the sculptural forms of earlier West African cultures provides an alternative answer - these forms are not more characteristic of South Africa, its landscape, its mood, its mixed community of peoples, than are the forms of Ancient Greece, though I am inclined to feel that we are more likely to recognise a broadly African, than a specifically South African, flavour in our art. But to be quite honest, I am not sure that the existence of this flavour is particularly important or desirable - what matters in the long run is still the aesthetic merit of the work." ("Higgs/Bouscharain/Laubscher/Preller/Amadlozi". Arts Review, Oct. 20, 1963.)

II.23 "Looking back across 1963, I note that there has been a vibrant

upsurge of artistic activity in this country; often there were as many as eight or nine significant exhibitions running concurrently in Johannesburg and Pretoria alone, and it became quite impossible to review them all...With regard to style, it is clear that the bulk of South African artists are today fully in tune with the rest of the world in their acceptance of the more abstract approach. I am not sure whether the public can be said to share their enthusiasm, however. The biggest sales this year, in Johannesburg at any rate, were still made by strictly conservative descriptive painters, and very few abstractionists held successful selling exhibitions in South Africa in 1963...many artists here still fail to realise that sheer virtuosity with colour and shape is not all there is to art - even abstract art. 'Pop-art', that mongrel offspring of the descriptive style, has hardly appeared in this country at all, and also unregrettably absent is the wide-spread attitude of morbid pessimism that I noted in European and American painting earlier this year.

...possibly the very resistance of the public to the many aberrations of abstraction may result in less slavish fashion-following and more creative contributions. This is where I think the critic has an important role to fill. Obviously, anyone who chooses to pass judgment must be quite sure that he maintains an open mind, and more especially that he - or she - is sensitive to the atmosphere and tempo of the times. Only in this way can one retain the right to judge the advance-guard or the new movement. But equally the critic who assiduously applauds every innovation, every novelty, bears the responsibility for encouraging art towards possible self-annihilation...Reluctant to be caught napping, the critics, in many cases, are almost one jump ahead of the artists, and an incalculable array of worthless art has been the response to

their indiscriminate applause.

I have tried during this year, as far as I am competent, to preserve a balance between criticism and encouragement, to explain the obscure, to offer criteria for the experimental and to maintain a standard of judgment. There have been many occasions when I have wished that this were a request programme, that I might answer your queries rather than offer criticism of work that you may never see. Naturally, I have wished that I could provide illustration as I talked - one day perhaps I shall. Most of all, I have wanted to add a little to your understanding of art. Understanding is the principle thing - once the new of this century ceases to be a strange and esoteric property, once people accept it as familiar and judge it on its merit and profundity, the spurious will be exposed for what it is..." ("A Year of Art." Arts Review, Dec. 29, 1963.)

II.24 "This was a sparkling exhibition, alive with sensuously-appealing paintwork and charged with radiant excitement...Gunther van der Reis is another young painter who views his craft with serious and dedicated attitude. His exhibition...was a triumph of painterly skill, though the individual works still retained the rather fragmentary character that has disturbed me in the past. Command of medium is obviously essential, but it is quality of conception that is the hall-mark of the genuinely creative artist; I still await the time when Gunther van der Reis' masterly brush has something more significant to say." ("Art-Johannesburg-September, 1964". Connoisseur's Evening, Oct. 7, 1964.)

II.25 "Without question the visual arts in the Transvaal are gaining increased vitality with every year that passes...South Africa is a

stimulating country for the artist - every aspect of our environment is challenging, and we have no tired artistic traditions to hobble expression or to hinder creative development. The way is open now as never before for sensitive interpreters to convey the impact of this country to the gallery-goers of the outside world, and I venture to prophesy that 1965 will see an unusually rapid development of talents, drawn out by this challenge, and that our total cultural climate will be considerably invigorated by the new links now being forged between galleries in South Africa and those in the major art-centres abroad." ("Art-Johannesburg-1964".

Arts Review, Dec. 31, 1964.)

II.26 "I liked this exhibition. I liked its confidence and its discipline. Some may quarrel with its brightness - I found it intelligent and alive." ("Jennifer Dickson". Arts Review, Jan. 24, 1965.)

II.27 "There are any number of Sunday painters in South Africa. Many of these enthusiasts show their work quite regularly on group shows, and critics tend to be indulgent - offering only encouragement and advice. If, however, there comes a time when the hobbyist achieves a professional level of performance, he enters into a new relationship with the critics. For at this point he has earned the right to measurement against a much more stringent standard...Last week, in her first exhibition...Mrs. Cohen clearly indicated her arrival as a professional artist and if I treat her current work more sternly than before, it is really a salute to this achievement." ("Pearl Cohen". Arts Review, Feb. 5, 1965.)

II.28 "Since his last exhibition here in 1962, Portway has matured

immeasurably. Some of his earlier liveliness of style has been lost in the process, but the mystical, introspective quality has deepened." ("Douglas Portway". Arts Review, Feb. 21, 1965.)

II.29 "One of the distinctive qualities of the genuinely creative artist is the ability to regenerate continuously. By this I do not mean a change of style with every season, nor a constant search for new surprises. What I do mean is that there are certain moments in the careers of many artists when one feels that they have achieved such clarity, such finality, in realising their vision, that there can be nothing more for them to say - only to discover, with some of them, that in the next phase of their work they have unveiled a whole new area of experience, providing scope for further eloquent expression. Such an artist is Edoardo Villa." ("Edoardo Villa". Arts Review, Mar. 28, 1965.)

II.30 "Yet, while South Africans have no reason to be apologetic about the quality of the current output of our small artistic community, they have every reason to wonder why, in the circumstances, it receives no recognition whatsoever on the international scene...I believe that the explanation is easily revealed when we pause to think how little reference and information on South African painting and sculpture, and the people who create it, is available even to interested people in this country...

Periodically both before and since the war, South African art has benefitted from transfusions of continental talent - artists bringing with them a different cultural background, a fresh artistic attitude and a new perspective from which to view our own familiar environment. These settlers seem to thrive on the stimulation of their African surroundings, to recognise subtleties

that we ourselves had missed, and from their ranks have come some of the most prominent contributors to the development of South African art. One of the more recent of these immigrant-artists is Armando Baldinelli, and like his fellow-Italian settlers, Cattaneo and Villa, he contributes to the flavour of our art-scene as much with his lively personality as with his art." ("Armando Baldinelli". SABC Comment, Jun. 16, 1965.)

## APPENDIX A

### Education in art criticism at South African universities

A.1 In an attempt to determine the role played by theory of criticism and practical criticism in the curriculae of university art departments in South Africa, letters were written to these departments. The aim of this inquiry was furthermore, to establish whether university art departments in South Africa aim at the education of potential art critics.

A.2 Letters of inquiry were sent to the following persons:

Prof. G.M. Ballot,  
Department of Fine Arts and History of Art,  
University of Potchefstroom.

Prof. A.A.F. Teurlinckx,  
Department of Fine Arts and History of Art,  
University of the Orange Free State.

Mr. R. Streuher,  
Department of Fine Arts and History of Art,  
University of Stellenbosch.

Prof. F.G.E. Nilant,  
Department of Fine Arts and History of Art,  
University of Pretoria.

Department of Fine Arts and History of Art,  
University of Natal.

Prof. B. Bradshaw,  
Department of Fine Arts and History of Art,  
Rhodes University.

Prof. N. Dubow,  
Faculty of Fine Arts and History of Art,  
University of Cape Town.

Mr. R.G. Hodgins,  
Departments of Fine Arts and History of Art,  
University of the Witwatersrand.

Letters of inquiry were not sent to the Department of Fine Arts and History of Art at the University of South Africa or to the Department of History of Art at the Rand Afrikaans University, due to the writer's acquaintance with the curriculae of these departments.

A.3      The following letters were sent to the persons mentioned above:

English:

Dear Sir,

I am doing research on the state of criticism on the visual arts in South Africa. For this study it is imperative to take into account the policies of the different art departments at universities in South Africa.

Would you please give me an indication of the role played by theory of criticism and practical criticism in the curriculum of your department?

Do you think that it is the duty of university art departments to educate potential art critics or do you think that this aspect falls outside the aim and scope of your department?

I shall appreciate it very much if you would send me an answer to these questions as my study will remain incomplete without your assistance.

Yours faithfully,

Mrs. L. Schmidt.

Afrikaans:

Geagte heer,

Ek doen navorsing oor die stand van kritiek op die beeldende kunste in Suid-Afrika. Vir hierdie studie is dit noodsaaklik om die beleid van die verskillende kunsdepartemente aan Suid-Afrikaanse universiteite in ag te neem.

Kan u asseblief vir my 'n aanduiding gee van die rol wat die teorie van kritiek asook die praktiese kritiek speel in die studie-syllabus aan u departement?

Beskou u dit as die plig van universitêre kunsdepartemente om aandag te skenk aan die opleiding van moontlike toekomstige kunskritici of meen u dat hierdie aspek buite die gebied van u departement staan?

Ek sal u hulp wat die beantwoording van hierdie vrae betref baie waardeer aangesien genoemde studie daarsonder onvolledig sal wees.

By voorbaat dank,

Die uwe,

Mev. L. Schmidt.

A.4 Replies to the letters of inquiry were received from:

Prof. G.M. Ballot,  
Prof. A.A.F. Teurlinckx,  
Mr. R. Streuber,  
Prof. B. Brachhaw,  
Mr. R.G. Hodgins.

A.4.1 Reply from Prof. G.M. Ballot, University of Potchefstroom

Geagte Mev. Schmidt,

Voor ek u antwoorde gee op u vrae, wil ek u graag geluk toewens met u baie verdienstelike studie. Die onderhawige onderwerp verdien beslis gedissiplineerde ondersoek. Myns insiens word Kunskritiek en ook ander kunswetenskaplike deeldissiplines soos o.a. Kunsteorie en Estetika by kunsdepartemente aan tersiêre onderwysinrigtings in ons land steeds stief behandel.

1. Dit is die beleid van ons departement om saam met en naas die Kunsgeskiedenis, ook aandag te skenk aan die te onderskeie doeleindes en metodes van Kunsteorie, Estetika en Kunskritiek as ondersteunende, wisselwerkende en interafhanklike kunswetenskaplike deeldissiplines.
2. Kunskritiek word tot hede egter nog nie as 'n afsonderlike dissiplinêre kursus binne ons curriculum alhier aangebied nie. So iets word wel vir die toekoms in vooruitsig gestel - waarskynlik binne die Kunsgeskiedenis HONNS-kursus as een van die onderwerpe vir eksamendoeleindes.
3. Kunskritiek kom algaande, doelmatig en metodies via die Kunsteorie vanaf veral die tweede studiejaar se sillabus na vore. 'n Teoretiese handleiding vir vormtaalontleding soos deur my opgestel (sien eksemplaar hierby aangeheg), dien in hierdie opsig as 'n vertrekpunt vir sover dit kunshistoriese en

krities-praktiese toepassing met behulp van ligbeelde, afdrucke en oorspronklike kunswerke uit ons Permanente Kunsversameling kry. Soos u sal merk, speel die ontwerp, handhawing en uitbou van 'n kunsterminologie in hierdie opsig 'n baie belangrike rol, aangesien Afrikaans - helaas - nog baie arm is aan 'n univormige terminologie.

Hoogagtend,

die uwe,

G.M. Ballot (Departementshoof)

Hierby is aangeheg die genoemde handleiding ontvang van Prof. G.M. Ballot. (sien volgende bladsye).

HANDLEIDING VIR VORMTAALONTLEDING (STYLANALISE) VAN  
VISUELE KUNSWERKE (BEELDENDE KUNSTE EN ONTWERPKUNSTE)

VISIONÊRE VORMTAAL

(Standpunte t.o.v. wetgewende faktore van visueel-waarneembare werklikheid) soos deur kunstenaar en kunswaardeerder geïnterpreteer.

1. Afleidings t.o.v. die maatskaplike situasies van 'n bepaalde tyd en lokaliteit (ekonomie, godsdiens, politiek, ens)
2. Afleidings t.o.v. die ontwikkelende kunsbesef van 'n bepaalde tyd en lokaliteit met behulp van primêre en sekondêre bronne : geskrifte ens.
3. Keuse van moontlike onderwerpstudie:  
nuut of oud; gewild of nie; godsdienstig of sekulêr ens.
4. Behandeling van onderwerpstudie:  
Ikonografiese en ikonologiese beskrywing en verklaring
5. Benadering van onderwerpstudie:  
m.a.w. hoe die visueel-waarneembare werklikheid benader is: oorwegend óf sinteties óf analities;  
oorwegend óf subjektief óf objektief; ens. (Die rol van die oog en die intuïsie as meetinstrumente)

6. Handhawing van heersende kernideaal:

behoudend; progressief ontwikkelend; aftakelend;  
oordrywend t.o.v. die oorwegende óf fisioplastiese óf  
ideoplastiese karakter van die estetiese kernideaal  
van 'n bepaalde tydperk en lokaliteit.

TEGNIËSE VORMTAAL

(Standpunte t.o.v. wetgewende faktore van artistieke  
werklikheid) kunswerk self.

1. Formele/Uiterlike hoedanighede van vormtaalelemente  
ter wille van 'n vormharmonie:

(a) Materiële/Fisieke hoedanighede:

- Formaat: afmetings, hoogte by breedte
- Medium: olieverf, waterverf, hout ens.
- Manier van kwaswerk: los, geslote, ens.
- Impastogehalte: dik, dun, ens.
- Tekstuurgehalte: grof, fyn, glad, ens.
- Oorwegend óf Tektonies (dun, dik) óf Koloristies  
(helder, donker) van aard.
- Oorwegend óf statiese óf dinamiese lyn- en/of kleur-  
gebruik.
- Oorwegend óf warm óf koue kleure.

(b) Komposisionele hoedanighede:

- Algemene indruk van komposisie: analities of sinte-  
ties, simmetries of a-simmetries, óf liniêr óf  
koloristies.
- Vlakkegehalte en -skakeling: los of vas.

- Vormgehalte en -skakeling: oop of geslote.
- Metode van kontrasverhouding t.o.v. Lig- en skadu-  
werking (perspektief): clair obscure, luministies/  
impressionisties.
- Skilderwyse: óf Tonaal óf Pikturaal (chromaties).
- Dekoratiewe gehalte van elemente.
- Beskrywende gehalte van elemente.
- Deformatiewe/verwronge gehalte van elemente.

2. Ekspressiewe/Inhoudelike hoedanighede van vormtaal-  
elemente ter wille van 'n vormharmonie:

Afleidings word sistematies en intergrerend t.o.v. die bovermelde Materiële en Komposisionele Hoedanighede van die vormtaalelemente gemaak met die doel om vas te stel watter suggestieryke hoedanighede in hierdie elemente kwantitatief en kwalitatief in die guns van ekspressie/emosie aanwesig is.

3. Eindresultaat van die verhouding tussen die Formule  
en Inhoudelike vormtaalelemente:

(a) Oorwegend Fisioplasties

OF

(b) Oorwegend Ideoplasties

## TERMINOLOGIESE VERKLARING VAN GENDENDE BEGRIPPE

### Die Gemeenskaplike Estetiese Doeleinde van die Beeldende Kunste

As visuele en/of ruimtelike kunsoort(e), strewe die Beeldende Kunste na 'n gemeenskaplike estetiese doeleinde wat kort en saaklik opgesom kan word as synde die daarstelling van esteties-verantwoorde vorm - d.w.s. 'n eenheidsvorm van 'n komposisionele vormharmonieë en inhoudelike vormharmonieë wat vry in die ruimte (Beeldhoukuns) en illusionisties op 'n plat vlak (Skilderkuns, beeldende Tekenkuns en beeldende Grafiese Kunste) gekonkretiseer word.

### Esteties-verantwoorde Vorm in die Beeldende Kunste

Ten opsigte van die Beeldende Kunste word daar kunswetenskaplik m.b.t. die estetiese begrip "vorm" onderskeid tussen minstens die volgende terminologie gemaak:

- Uiterlike vorm / som van die komposisionele vormharmonie(ë) / fisioplastiek

(Engels: shape / compositional harmony of form / tangible form / physioplastic)

Dit is die visueel-waarneembare somtotaal van die konstituerende elemente wat in komposisionele verband m.b.v. ligwerking of daadwerklik vry in die ruimte drie-dimensioneel is of illusionisties op 'n plat vlak as drie-dimensioneel vertoon. Kwantitatiewe en/of kwalitatiewe kragte van die visueel-perseptuele hoedanighede van die konstituerende elemente en komposisie vertolk hier

begripmatig 'n bepalende rol.

- Inhoudelike vorm / som van die inhoudelike (ekspres-  
siewe) vormharmonie(ë) / ideoplastiek

(Engels: significant form / content / ideoplastic)

Dit is die somtotaal van die estetiese simboolwaardes /  
suggestierykhede van die uiterlike vorm en is dusdanig  
as die besondere inhoud daarvan via die ekspressiewe  
drakrag van die konstituerende elemente in komposi-  
sionele verband, kwantitatief en/of kwalitatief met die  
intuïsie waarneembaar.

- Eenheidsvorm

(Engels: form / "all shape is the form of some content")

Dit is die somtotaal en gekonkretiseerde resultaat van  
sowel die uiterlike vorm as die inhoudelike vorm wat en  
visueel en intuïtief waarneembaar is.

- Vormtaal

(Engels: form language)

Dit is die besondere esteties-verantwoorde uitdrukkings-  
wyse ("taal") wat 'n beeldende kunstenaar gebruik of wat  
in 'n beeldende kunswerk vervat is vir sover dit met  
behulp van die komposisionele en inhoudelike vormharmo-  
nieë asook die komposisionele en ekspressiewe hoedanig-  
hede van die konstituerende elemente (vormtaalelemente)  
die eenheidsvorm van die estetiese werklikheid bepaal.

- Vormtaalelemente

(Engels: technical form language elements / elements / form vocabulary)

Dit is die konstituerende elemente van 'n beeldende kunswerk. Hierdie elemente (bv. lyn, kleur, vlak, vorm, ruimte, tekstuur, toonwaarde) bepaal op onderlinge aktiewe wyse die vormtaal van die eenheidsvorm van die estetiese werklikheid. Wanneer daar hoofsaaklik op die komposisionele betekeniswaarde van die vormtaalelemente gewys word, heet dit die tegniese vormtaalelemente. Wanneer daar hoofsaaklik op die inhoudelike betekeniswaarde van die vormtaalelemente gewys word, word dit omskryf as synde die ekspressiewe hoedanighede van die (tegniese) vormtaalelemente.

- Vorm as 'n uitgesonderde tegniese vormtaalelement

(Engels: shape / form)

Dit is saam met o.a. lyn, kleur en vlak 'n besondere konstituerende element van die somtotaal van die uiterlike vorm. Komposisioneel verrig dit 'n belangrike funksie in die sin dat dit 'n visuele sintese kan wees van sommige of al die ander tegniese vormtaalelemente in 'n beeldende kunswerk.

- Tegniese vormtaal

(Engels: technical form language)

Dit is die besondere esteties-verantwoorde uitdrukkings-

wyse wat 'n beeldende kunstenaar gebruik of wat in 'n beeldende kunswerk vervat is vir sover dit met behulp van hoofsaaklik die komposisionele vormharmonieë en die komposisionele hoedanighede van die tegniese vormtaal-elemente die uiterlike vorm van die eenheidsvorm in die estetiese werklikheid help bepaal.

- Visionêre vormtaal

(Engels: visionary form language)

Dit is die besondere esteties-verantwoorde uitdrukkingswyse wat 'n beeldende kunstenaar gebruik om sy innerlike ervaring(s) te veruiterlik, en wel vir sover dit met behulp van hoofsaaklik die inhoudelike vormharmonieë en die ekspressiewe hoedanighede van die tegniese vormtaal-elemente die inhoudelike vorm van die eenheidsvorm in die estetiese werklikheid motiveer. Die kunstenaar se intuïtiefperseptuele vermoëns vertolk hier die belangrikste oorsakende rol.

A.4.2      Reply from Prof. A.A.F. Tenlinckx, University of the Orange  
Free State

Geagte Mev. Schmidt,

U NAVRAE INSAKE KUNSKRITIEK

In die leerplanne van ons departement word die kontinentale benadering gevolg waarin die Kunstgeskiedenis sy plek saam met die verwante vakdissiplines kry binne die groter geheel van 'n "Allgemeine Kunstwissenschaft", en verskil ons leerplanne redelik van die meer gangbare benadering in die Engelse lande wat die kunstgeskiedenis oorwegend literêr bedryf vanuit die "art criticism" en "practical criticism".

Kunsbesprekings van die soort wat in koerante voorkom, beskou ons nie as kunskritiek nie, maar as kunsresensies wat nie aan kunshistories-wetenskaplike vereistes hoef te voldoen, maar volgens die norme van die joernalistiek beoefen moet word. Nogtans verwag ons van ons junior-studente (eerste- en tweedejaars) om gedurende die akademiese jaar enkele besprekings van aangeduide plaaslike kunsttentoonstellings skriftelik in te handig. Mens kan hierdie bedrywigheid van die studente as die beoefening van praktiese kunskritiek beskou. Ons enigste oogmerk daarmee is om die studente aan te moedig tot die bywoon van tentoonstellings, en om die toekomstige joernaliste onder hulle kontak te laat maak met die tegnieke van kunsresensies. Tydens lesings en eksamens maak ons baie min gebruik van die tegniek om 'n kunswerk aan die studente voor te hou as oefening van praktiese kritiek.

Die teorie van kritiek kom wel ter sprake in ons leerplanne. In 'n kursus oor die vakwetenskaplike ensiklopedie word die samehang van die verskillende kunshistoriese vakdissiplines (bv. argeologie, ikonologie, museumkunde, estetika, kunsteorie, ens.)

behandel; en word ook aandag gegee aan die kunskritiek, maar dan in teoretiese opset (bv. soorte van kritiek, grense van die kritiek, wisselwerking met die ander vakdissiplines, ens.).

Ons beleid is in elk geval om kunshistorici - en nie kunskritici nie - op te lei. In die algemeen gesproke kan gesê word dat die sentrale probleemkader van ons leergange nie deur kunskritiek gestel word nie, maar deur die hermeneutiek, d.w.s. die interpretasie van kunsverskynsels (kunswerke, stylperiodes, ens.), en die wetenskaplike interpretasie wat ons by die studente wil aankweek is 'n historiese interpretasie.

Met die historiese interpretasie bedoel ons nie dat die kunswerke slegs geïnterpreteer word as historiese dokumente nie, maar dat die studie-onderwerpe vanuit die strukturele verband van die kunshistoriese vakensiklopedie ontleed word. Dit sal u ook opmerk in die nuwe leerplanne wat ons van volgende jaar af in gebruik stel. Dié leerplanne is so opgestel dat die verskillende afdelings wat ons voorheen afsonderlik behandel het dan geïntegreer sal word, want telkens word die kuns van 'n bepaalde periode in die kunsgeskiedenis vanuit verskillende gesigspunte gelyktydig behandel deur 'n aantal dosente, bv. word die Renaissance behandel in drie afdelings wat gelyktydig aangebied word:

- a) die kunshistoriese verloop van die ontwikkeling van die Renaissancekuns
- b) die Renaissance in die stamlande wat parallel met die algemene verloop telkens die kunsgeskiedenis van die bepaalde periode interpreteer in die lig van 'n nasionale kunsgeskiedenis, d.w.s. die tradisie in die Suid-Afrikaanse stamlande opspoor wat uitmond in die Suid-Afrikaanse kuns
- c) die estetika van die Renaissance wat die kunsteoretiese

agtergrond en lewensbeskoulike panorama behandel waarteen  
die kunshistoriese verloop sig afspeel.

Hoogagtend,

Die uwe,

A.A.F. Teurlinckx, Hoof.

A.4.3      Reply from Mr. R. Streuber, University of Stellenbosch

Geagte Mev. Schmidt,

Dankie vir u skrywe van 21 Julie. Die inligting aangaande kritiek en estetika in die Kunsgeskiedenis Departement hier is nie 'n afsonderlike studierigting nie. Dit is 'n vierjarige kursus waarin aspekte van bogenoemde elemente ingewerk word gedurende die eerste drie jaar van die studie.

In die vierde jaar sentreer die studie om die analiseer van verskeie kunsestetici (Combrich, Wölflin, Collingwood es.) maar inhoeverre dit prakties toegepas word, bestaan nie. Dit word hier eerder as 'n bewusmaking/wording van bg. twee konsepte in die kunsgeskiedenis hanteer.

Die uwe,

R. Streuber

Wvd. Hoof

Departement Seeldende Kunste

A.4.4      Reply from Prof. B. Bradshaw, Rhodes University

Dear Mrs. Schmidt,

It is difficult to see how a case can be made for the education of art critics - although the standard of art criticism in South Africa is notoriously bad and they all obviously want educating - in Fine Art.

The basic requirement for any art critic is that he should know something of his subject and this would require, at least, that he possess a degree or diploma in Fine Art involving practical creative work as well as theory.

I cannot see there may be such a thing as a potential art critic. A person who has established a training and experience in Fine Art may suitably find his own way into such a field, but it cannot be prepared for him, since it involves a personal and not a scientific method. (A mere degree in English Literature does not present ability to criticise or to write!)

As far as the training of anyone who might eventually take up criticism is concerned, he could not be useful without knowledge of History of Art; Appreciation of Art; - and what we insist on here for all students - Philosophy of Art. (Which concerns the Philosophy of Artists , not the curriculae - or fashionables like Gombrich).

Criticism would involve personal philosophy - (there is no other which is philosophically accountable) and this may only be achieved through personal research, personal experience, personal achievement.

Criticism is also a necessary part of an artist's make-up. It is difficult to envisage a worthwhile critic who is not and/or has not been an artist or has not worked with some accomplishment in an artistic creative field.

It is beyond the capacity of departments to educate art critics. Since it is beyond the capacity of departments to truly educate anyone except in academic terms. Though good departments may also educate unacademically and so lead to prospective work of future self developing personalities who might of their own accord and experience become creative and critical minds.

Yours sincerely,

Professor B. Bradshaw.

A.4.5      Reply from Mr. R.G. Hodgins, University of the Witwatersrand

Dear Mrs. Schmidt,

Thank you for your letter in connection with your thesis on South African art criticism.

I hope the following will answer your questions:

The Practical Criticism course in this department consists essentially of three parts: the writing of pieces of criticism on current exhibitions and work actually seen at museums; the reading and analysis of the work of practising critics of stature; the discussion of critical theory arising from the previous two parts.

The function of the course is not, as might appear, the producing of critics. The calibre of critical thinking and writing that we expect from students has, as we well know, simply no platform in South Africa. It would be comprehensible only to literate sophisticates, and there is here no regular journal for them through which our kind of criticism could find a channel. But for all that it is not a theoretical course conducted in a void; in fact its uses to the students are fairly down to earth.

It compels them to find a level of judgement for visual matters, those they produce themselves as well as those they otherwise experience. It forces them to think not only about the continuing development of art overseas (even although this they do not experience directly but through journals and the writing of the critics) but also about the validity and value of new trends and the validity of critics' justification or condemnation of those trends. It presents (one hopes) a vocabulary of discussion of work and presents standards of judgement. You might say that in relation to their own work it increases their intellectual awareness and acuteness of analysis; in relation to

contemporary art, it helps to counterbalance the possibilities of their being overwhelmed with fashionability, always a trap for students.

The three critics we study intensively are Clement Greenberg, Harold Rosenberg and Max Kozloff, the first and last in their books Art and Culture and Renderings respectively, and Rosenberg through his four books. Where possible this is backed up by further articles by these men, and it is for this reason that we take in (and seem to be the only people in South Africa who do) an American magazine Artforum. Though this magazine leans towards the intellectually chic, it is the best known and the most regular platform for art critics.

I have always felt that three critics were too limited. But it is extraordinarily difficult to come across collected essays of critics in book form, and especially difficult readily to obtain them in this country. But in the event this small range is not as disastrous as it may appear. All three critics are working at the heart of contemporary art and each has entirely his own approach and language. Because this course is intended to edge students towards making their own choices in attitudes (and I would reiterate that this is as necessary for their own painting and sculpture as well as for what would otherwise become mere unattached theory), one normally finds that each student becomes partisan about one of the three critics. Normally just before the examination, this partisanship has the healthy effect, in seminar, of compelling the student to defend his man, with all that that involves of scrutinisation, justification, re-thinking and so forth.

One other point: the written reviews are extremely valuable, even though, alas, the standard of work they review is not often

likely to stimulate them to the activity which better work might. No, writing is valuable to them rather on the level that it makes apparent how false, cliché-ridden and inaccurate language (which is what one always gets from them at the beginning of the year) indicates lousy thinking. One hopes and aims for, by the end of the year, that together language and thinking become more precise.

Finally: with the exception of a handful of Honours students, the students who take Practical Criticism in this Department are all students practising an art, most of them being painters. If my outline seems to indicate too little weight towards aesthetics and the philosophies of art, this is intended: I aim to have students find this course as relevant as possible to their main work.

I hope all this helps: if not, please feel free to come back to me.

Yours faithfully,

R.G. Hodgins,

Senior Art Tutor.

A.4.6 Education in art criticism at the University of South Africa

During the third year course in History of Art studied through the University of South Africa, students are introduced to the study of aesthetics.

The theoretical and historical contributions of Wilhelm Worringer, Leo Tolstoy, Heinrich Wölfflin, Roger Fry and Herbert Read are studied. A knowledge of the theories adhered to by these writers is integrated into an historical study of nineteenth and early twentieth century art.

The fourth year course in History of Art, required for the degree of Bachelor in Fine Arts from the University of South Africa, includes a study of twentieth century art critical theory and practice in the United States of America and in Britain. This study is limited to the work of a few eminent theoreticians and art critics and thus includes a study of the work of James Ackerman, Walter Abell, Clement Greenberg, Harold Rosenberg, Mario Amaya, Robert Rosenblum, Max Kozloff, Leo Steinberg and Lawrence Alloway. A knowledge of the work of these theoreticians and art critics is integrated into an historical study of twentieth century art.

Since the beginning of 1975 more emphasis has been laid on practical criticism. Students have to review exhibitions. Due to the widespread locality of correspondence students, slides are sent to students. These slides form the subject of a critical discussion expected from students.

From the syllabus of the Department of Fine Arts and History of Art at the University of South Africa it can be deduced that it is the policy of this department to introduce pre-graduate students to the history of art and to a study of aesthetics and

art critical practice. A further study of aesthetics and art criticism can then be undertaken by the post-graduate student.

A.4.7 Education in art criticism at the Rand Afrikaans University

During the third year course in History of Art studied through the Rand Afrikaans University, students are introduced to the study of aesthetics. An historical study of aesthetics is undertaken and based on Aesthetics and Art Theory by Harold Osborne (Longmans, London. 1968).

During the third year course a study of twentieth century painting, sculpture and architecture is undertaken. No knowledge of art critical practice during the twentieth century is required from students. An historical interpretation of works of art is required from the pre-graduate student.

## APPENDIX B

### Viewpoints of art critics contributing to South African newspapers

#### B.1 Questionnaires

A study was made of all articles related to art in all issues which appeared during February, 1974 to February, 1976 of nineteen prominent South African newspapers with a wide circulation. A questionnaire, relating to journalist art criticism was compiled and sent to the art critics on the staff of these newspapers. A correlation between the viewpoints of these art critics and the art critical work which they produce could thus be attempted. The viewpoints of the eight art critics who replied to the questionnaire are included in this appendix. Relevant correlations between their viewpoints and their art critical work has been integrated into the text of the dissertation (see Chapter 1.3).

B.1.1 The questionnaire was sent to the art critics on the staff of the following South African newspapers:

|                                    |   |                |   |       |
|------------------------------------|---|----------------|---|-------|
| <u>The Argus</u>                   | - | Cape Town      | - | Daily |
| <u>Die Beeld</u>                   | - | Johannesburg   | - | Daily |
| <u>Die Burger</u>                  | - | Cape Town      | - | Daily |
| <u>The Cape Times</u>              | - | Cape Town      | - | Daily |
| <u>The Daily Despatch</u>          | - | East London    | - | Daily |
| <u>The Daily News</u>              | - | Durban         | - | Daily |
| <u>The Eastern Province Herald</u> | - | Port Elizabeth | - | Daily |
| <u>Die Hoofstad</u>                | - | Pretoria       | - | Daily |
| <u>The Natal Mercury</u>           | - | Durban         | - | Daily |

|                            |   |              |   |        |
|----------------------------|---|--------------|---|--------|
| <u>Die Oggendblad</u>      | - | Pretoria     | - | Daily  |
| <u>The Pretoria News</u>   | - | Pretoria     | - | Daily  |
| <u>The Rand Daily Mail</u> | - | Johannesburg | - | Daily  |
| <u>Die Rapport</u>         | - | Johannesburg | - | Weekly |
| <u>The Star</u>            | - | Johannesburg | - | Daily  |
| <u>The Sunday Express</u>  | - | Johannesburg | - | Weekly |
| <u>The Sunday Times</u>    | - | Johannesburg | - | Weekly |
| <u>Die Transvaler</u>      | - | Johannesburg | - | Daily  |
| <u>Die Vaderland</u>       | - | Johannesburg | - | Daily  |
| <u>Die Volksblad</u>       | - | Bloemfontein | - | Daily  |

B.1.2 Replies to the questionnaire were received from the following art critics:

|                           |   |                                    |
|---------------------------|---|------------------------------------|
| Richard Cheales           | - | <u>The Star</u>                    |
| Marilyn Chapman           | - | <u>The Daily Despatch</u>          |
| Joan Stocks               | - | <u>The Cape Times</u>              |
| Elza Miles                | - | <u>Die Rapport</u>                 |
| E. Mesman (Mrs. E. Davis) | - | <u>Die Burger</u>                  |
| J. Ozynski                | - | <u>The Sunday Express</u>          |
| E. Foster                 | - | <u>The Eastern Province Herald</u> |
| M. O'Connor               | - | <u>The Natal Mercury</u>           |

B.1.3 The fact that only eight art critics responded to the questionnaire may be indicative of a lack of interest in journalist art criticism or it may indicate that some newspapers do not employ a critic of the visual arts or that they do not employ such a critic on a permanent basis.

B.1.4 The following questionnaire has been sent to the art critics

on the staff of the newspapers mentioned above:

English:

- 1) What do you regard as the main aims of journalist art criticism?
- 2) What do you regard as the characteristics of good art criticism?
- 3) What do you regard as the value of good art criticism?
- 4) What do you regard as necessary qualifications for the responsible art critic?
- 5) For whom do you write criticism?
- 6) To what extent do you keep your audience in mind when you write criticism?
- 7) To what extent do you use a set and consistent terminology?
- 8) What is your opinion concerning the status of art critics in South Africa?
- 9) Do you work according to a set method? If you do work according to such a method could you point out very briefly what it consists of?
- 10) What is your personal aim as critic of the visual arts?
- 11) Do you feel that the art critic still has a function to fulfil?
- 12) What are the rules of the press concerning the criticism of the visual arts?
- 13) To what extent do you have to conform to the policy of the newspaper for which you write?
- 14) How much space is at your disposal in the newspaper for your art critical work? Has the newspaper for which you work ever cropped your work?
- 15) How much space in the newspaper can be used up by photographs related to your piece of art criticism?

- 16) At what stage during the run of an exhibition is your criticism on it published in the newspaper? At what stage is the exhibition announced to the readers?
- 17) What is your opinion concerning the difference in space allotted to theatre-criticism, film criticism, literary criticism, music criticism and on the other hand, to criticism of the visual arts?
- 18) Do you agree with criticism on South African art criticism? Do you agree that the standard of art criticism in South Africa is low? Why do you agree or disagree?
- 19) Could you make any suggestions concerning the improvement of critical status, a consistent terminology, possibilities of work, critical methods and the critical function of the art critic in South Africa?
- 20) Do you ever receive an active response from your readers, for example letters in which they strongly agree or disagree with you on some point?

Afrikaans:

- 1) Wat beskou u as die doel van joernalistieke kunskritiek?
- 2) Wat beskou u as die kenmerke van goeie kunskritiek?
- 3) Wat beskou u as die waarde van goeie kunskritiek?
- 4) Wat beskou u as noodsaaklike kwalifikasies vir die verantwoordelike kunskritikus?
- 5) Vir wie skryf u kritiek?
- 6) Tot watter mate assosieer u u met die publiek waarvoor u skryf?
- 7) Tot watter mate gebruik u 'n vasgestelde en deurlopende terminologie?
- 8) Wat is u mening aangaande die status van die kunskritikus in Suid-Afrika?
- 9) Gaan u te werk volgens 'n bepaalde metode en indien wel, wat behels hierdie metode by benadering?
- 10) Wat is u persoonlike doelstelling as kunskritikus?
- 11) Meen u dat die kunskritikus steeds 'n funksie het om te vervul?
- 12) Wat is die reëls van die pers aangaande kunskritiek?
- 13) Tot watter mate moet u u kunskritiese werk aanpas by die beleid van die nuusblad waarvoor u dit skryf?
- 14) Hoeveel spasie word u vir u kunskritiese werk toegelaat?  
Word u werk ooit verkort deur die redaksie van die nuusblad?
- 15) Hoeveel spasie word toegelaat vir foto's by u kunskritiese werk?
- 16) Op watter stadium gedurende die duur van 'n uitstalling word u kritiek daarvoor gepubliseer?
- 17) Wat is u mening aangaande die verskil in spasie wat afgestaan word in nuusblaaie vir teaterkritiek, filmkritiek, letterkundigekritiek, musiekkritiek en dan die kritiek op die

beeldende kunste?

- 18) Meen u dat aantygings teen die standaard van Suid-Afrikaanse kunskritiek geregverdig is en indien wel, waarom?
- 19) Watter voorstelle kan u maak aangaande verbeterings wat betref die status, die terminologie, die werkemoontlikhede, die metodes en die praktiese funksie van die kunskritikus in Suid-Afrika?
- 20) Kry u ooit enige aktiewe reaksie van u lesers, byvoorbeeld briewe waarin hulle u standpunt beveg of ondersteun?

B.2

Replies to the questionnaire

B.2.1 Richard Cheales - The Star, Johannesburg.

Question: What do you regard as the main aims of journalist art criticism?

Answer : To give a brief (remember it's a newspaper not an art journal) appraisal of a show.

Question: What do you regard as the characteristics of good art criticism?

Answer : You have to have good art to show any such characteristics! It's doubtful you'll even answer this question as everyone will have different ideas - i.e. for the man in the street or for the intellectual and so on.

Question: What do you regard as the value of good art criticism?

Answer : It actually is valueless until you have automatic reaction from the (deplorably stupid) public.

Question: What do you regard as necessary qualifications for the responsible art critic?

Answer : He MUST have the "feel" of painting and so inevitably must be an artist of some sort - otherwise intellectual hot air will be spouted more than ever!

Question: For whom do you write criticism?

Answer : For invisible people that (foolishly) you think will know what you're talking about.

Question: To what extent do you keep your audience in mind when you write criticism?

Answer : Almost wholly - trying to make your invisible reader clearly understand what you are saying.

Question: To what extent do you use a set and consistent terminology?

Answer : To what extent does an artist apply that? Some do, so presumably some critics do. Each show is dealt with as a unit.

Question: What is your opinion concerning the status of art critics in South Africa?

Answer : There can be no true criticism for it is either showy language in exclusive articles - or you walk a tight-rope (on a newspaper) attempting a kind of critical tact.

Question: Do you work according to a set method? If you do work according to such a method, could you point out very briefly what it consists of?

Answer : Space counts more than method! The method can be said to be a certain personal method of doing a job. How do you pluck a chicken? You have a method, yet how can you describe it. Same thing - method is you, yourself.

Question: What is your personal aim as critic of the visual arts?

Answer : To write intelligently : yet for all the soulsearching

balancing of words, you are actually "painting" a picture of what you see. No aim, but an "automatic" conclusion.

Question: Do you feel that the art critic still has a function to fulfil?

Answer : Not really, people's taste is so deplorable that the critic can only seem a bit of a baboon! Yet it naturally is essential to have as balanced as possible comment on work.

Question: What are the rules of the press concerning the criticism of the visual arts?

Answer : DON'T ASK ME! There is little time for rules on anything : you just get on with the job.

Question: To what extent do you have to conform to the policy of the newspaper for which you write?

Answer : Here you have to think of socialising : are you rude to someone at a party? A newspaper (unless it is a sensational one) expects tact. Rudeness (and sensational art reviews) often are deliberate.

Question: How much space is at your disposal in the newspaper for your art critical work? Has the newspaper for which you work ever cropped your work?

Answer : Cropped? Chopped? OF COURSE! What is sent in is certainly not what comes out.

Question: How much space in the newspaper can be used up by

photographs related to your piece of art criticism?

Answer : The Star starts a new page as from Monday for theatre, art etc. It is not much : only incidental.

Question: What stage during the run of an exhibition is your criticism on it published in the newspaper? At what stage is the exhibition announced to the readers?

Answer : For the last year the exhibition reviews appeared once a week. When a gallery notifies you of a show, you try to mention it.

Question: What is your opinion concerning the difference in space allotted to theatre-criticism, film criticism, literary criticism, music criticism and on the other hand, to criticism of the visual arts?

Answer : How can one have an opinion? You are given certain space and that is that.

Question: Do you agree with criticism on South African art criticism? Do you agree that the standard of art criticism in South Africa is low? Why do you agree or disagree?

Answer : Critics of critics need only do the job for a few months (if they last that long) to appreciate the difficulties! Newspapers are NOT art journals after all.

Question: Could you make any suggestions concerning the improvement of critical status, a consistent terminology, possibilities of work, critical methods and the

critical function of the art critic in South Africa?

Answer : YEA. Get rid of all intellectuals who know HOW IT SHOULD be done!

Question: Do you ever receive an active response from your readers, for example letters in which they strongly agree or disagree with you on some point?

Answer : Readers (if people can read!) phone constantly with questions about whether they should buy somebody's work, about how they can set about having an exhibition, about who they can approach to give them advice etc. They cannot get my name correct, they sometimes don't know what paper I work for. They phone on Saturdays, Sundays, evenings, mornings. If you are a so-called art critic you also become an information bureau. Mrs. Schmidt, I know you will think my replies facetious, but they are not. It is practically impossible to ask questions about art criticism - the same way as it would be practically impossible to ask a tennis player why he plays his backhand in a certain way. If I were cynical I would say an artist would claim you were a wonderful critic if you liked his work and a lousy one if you criticised it! Then, too, because I paint I always seem (perhaps wrongly) aware of the feelings of the artist concerned.

Although people moan perpetually about art criticism in Johannesburg The Star has given quite a lot of space to art. If the space was doubled, people would still complain.

In trying to assess the situation you now will have to be  
balanced and unprejudiced.

Sincerely,

Richard Cheales.

B.2.2 Marilyn Chapman - The Daily Despatch, East London

Question: What do you regard as the main aims of journalist art criticism?

Answer : These aims ought to be to educate the public and to help the artist to see his work from another point of view.

Question: What do you regard as the characteristics of good art criticism?

Answer : Good art criticism ought not to slate the work just to stir up letters to the editor. Nor should it be mild and sugary and polite. A firm word of harshness where needed, when one is confronted by silly or sick work, helps to shake the artist off his laurels.

Question: What do you regard as the value of good art criticism?

Answer : To create a cultural climate ; to get people thinking and feeling about what they see.

Question: What do you regard as necessary qualifications for the responsible art critic?

Answer : At least the University Practical Criticism which used to be included in the English I course at South African universities. Also the critic must at some stage have studied art and been involved in painting and drawing and he must be involved with art and artists.

Question: For whom do you write criticism?

Answer : I write criticism for all the levels. I try to keep my words and phrases simple for the man in the street,

but my ideas up to the highest level. I know my work is to be read by the staff at Rhodes University art school, as well as by the Sunday painters in East London. This is a difficult task.

Question: To what extent do you keep your audience in mind when you write criticism?

Answer : I know when a local artist is trying to improve and when he is only trying to make himself. I try to keep the artist and the public and the experts in mind. I tell the artist when he is falling down. Tonight I saw the work of one man whom I had criticised and I saw that he had listened to me and was doing much better work. On the other hand, a woman painter who was very "arty" ended up in the mental hospital and blamed me. I have "discovered" two well-known artists, Raymond Andrews and Norman Catherine.

Question: To what extent do you use a set and consistent terminology?

Answer : I do not like a set-out critical terminology. I suppose I have a limited vocabulary and I probably have limited terms, but I try to use plain, simple language. I do not use terms that I do not understand.

Question: What is your opinion concerning the status of art critics in South Africa?

Answer : It is a job one does for love. I get paid R1-50 a bit, which is ridiculous for the time and intellect

required.

Question: What is your personal aim as critic of the visual arts?

Answer : My personal aim is to try and improve the taste in East London.

Question: Do you feel that the art critic still has a function to fulfil?

Answer : Yes.

Question: What are the rules of the press concerning the criticism of the visual arts?

Answer : There are no rules that I know of. My newspaper gives me very free reign (sic).

Question: To what extent do you have to conform to the policy of the newspaper for which you write?

Answer : Only not to "sell" commercially. They will not publish prices or names of companies.

Question: How much space is at your disposal in the newspaper for your art critical work? Has the newspaper for which you work ever cropped your work?

Answer : A reasonable space on a newspaper which is about thirty to forty centimetres. They do not cut my work. They only cut out any commercial reference.

Question: How much space in the newspaper can be used up by photographs related to your piece of art criticism?

Answer : Quite a lot. Two to three black and white photographs. Sometimes I can get special features on art in full colour.

Question: At what stage during the run of an exhibition is your criticism on it published in the newspaper?

Answer : The day after the opening.

Question: At what stage is the exhibition announced to the readers?

Answer : Three or four days before the opening.

Question: What is your opinion concerning the difference in space allotted to theatre-criticism, film criticism, literary criticism, music criticism and on the other hand, to criticism of the visual arts?

Answer : This is fair. Films get more space because they appeal at a wider level.

Question: Do you agree with criticism on South African art criticism? Do you agree that the standard of art criticism in South Africa is low? Why do you agree or disagree?

Answer : Generally the standard is poor.

Question: Could you make any suggestions concerning the improvement of critical status, a consistent terminology, possibilities of work, critical methods and the critical function of the art critic in South Africa?

Answer : Art critics should be paid more and accorded more respect if they are qualified. I cannot see the purpose of a consistent terminology. Terminology is artificial.

Question: Do you ever receive an active response from your readers, for example letters in which they strongly agree or disagree with you on some point?

Answer : Yes. I receive many letters to the editor and personal letters. I am always asked on a personal basis to all exhibitions as well as on a professional basis.

B.2.3 Joan Stock - The Cape Times, Cape Town

Question: What do you regard as the main aims of journalist art criticism?

Answer : To establish a standard. To encourage the artist.  
To inform about art matters generally.

Question: What do you regard as the characteristics of good art criticism?

Answer : Clarity of speech. The use of terms which are understandable. The establishment of a context within which the works may be considered. Reasoned arguments to support an opinion. Impartiality. Good art criticism should generate interest.

Question: What do you regard as the value of good art criticism?

Answer : It broadens the local art-appreciating public. It encourages visitors to exhibitions to look more intensely. It emphasises the fact that art is a valid part of human existence. It allows the artist to know that his work has an audience.

Question: What do you regard as necessary qualifications for the responsible art critic?

Answer : A practical training in the visual arts and the ability to put his criticism into clear, well written language. A knowledge of the history of art and of contemporary trends, in this country and abroad. A personal aesthetic response to art.

Question: For whom do you write criticism?

Answer : For the section of the public already interested in the arts, for those who might be stimulated to become interested and for the artist.

Question: To what extent do you keep your audience in mind when you write criticism?

Answer : All the time. To the extent of modifying all art jargon if possible and explaining terms which might not be understood.

Question: To what extent do you use a set and consistent terminology?

Answer : There are certain terms which cannot be avoided and which all art historians use.

Question: What is your opinion concerning the status of art critics in South Africa?

Answer : The status of art critics is inconsistent because their standard of criticism varies. A good art critic is recognised eventually, at least in the art world. On the whole his status is not high because there is not a wide art public and because unsuitable writers are often employed.

Question: Do you work according to a set method? If you do work according to such a method could you point out very briefly what it consists of?

Answer : I sometimes do. I describe the type of work and place it in a context. I make a general evaluation and

point out where the artist achieves a good standard or falls short. I place an emphasis on the particular talent or original concept which the artist has.

Question: What is your personal aim as critic of the visual arts?

Answer : To impart my own enthusiasm and aesthetic response to the visual arts.

Question: Do you feel that the art critic still has a function to fulfil?

Answer : Yes.

Question: What are the rules of the press concerning the criticism of the visual arts?

Answer : Only that one should sign articles.

Question: To what extent do you have to conform to the policy of the newspaper for which you write?

Answer : This problem does not arise.

Question: How much space is at your disposal in the newspaper for your art critical work? Has the newspaper for which you work ever cropped your work?

Answer : I can use a six inch double column, twice a week.

Question: How much space in the newspaper can be used up by photographs related to your piece of art criticism?

Answer : Photographs are usually printed with a general art editorial. Sometimes a photograph of the artist is

included with a criticism on his work.

Question: At what stage during the run of an exhibition is your criticism on it published in the newspaper? At what stage is the exhibition announced to the readers?

Answer : My criticism is published as soon as I can write it.

The art editor may announce an exhibition with an article contributed by the particular gallery.

The Cape Times is planning to open an announcement column which will be published each Saturday and which will announce all exhibitions in Cape Town.

Question: What is your opinion concerning the difference in space allotted to theatre-criticism, film criticism, literary criticism, music criticism and on the other hand, to criticism of the visual arts?

Answer : Theatre-criticism and film criticism have pride of place. Then follows literary criticism and finally criticism of music and the visual arts. Music criticism and criticism on the visual arts have probably the same amount of space.

Question: Do you agree with criticism on South African art criticism? Do you agree that the standard of art criticism in South Africa is low? Why do you agree or disagree?

Answer : I can only speak about criticism in Cape Town. At times the standard of art criticism is low. This is because newspapers are not concerned with the qualifications of the critics whom they employ. They give the public what the majority of readers require.

There is more interest in film and theatre. The art editor is usually a film critic. The remuneration of critics is very low. The amount of work which a good critic must do is out of proportion to this remuneration. A qualified person eventually refuses to continue writing criticism and turns to more lucrative pursuits.

Question: Could you make any suggestions concerning the improvement of critical status, a consistent terminology, possibilities of work, critical methods and the critical function of the art critic in South Africa?

Answer : While newspapers have economic problems because circulation is limited, no improvements suggested by critics themselves will have any effect. Even if there were an "Art Historians Union" the newspapers would not be bound in any way to employ a qualified critic.

Question: Do you ever receive an active response from your readers, for example letters in which they strongly agree or disagree with you on some point?

Answer : No, except from readers whom I happen to meet or speak to on the telephone. These people are those who usually agree with what I have written.

8.2.4 Elza Miles - Die Raapport, Johannesburg

Vraag : Wat beskou u as die doel van joernalistieke kunskritiek?

Antwoord: Ek skryf nie joernalistieke kunskritiek nie en moet u dus 'n antwoord skuldig bly.

Vraag : Wat beskou u as die kenmerke van goeie kunskritiek?

Antwoord: Helderheid oor en begrip vir die onderhawige kunswerk.  
Helderheid ook ten opsigte van jou eie bespreking.

Vraag : Wat beskou u as die waarde van goeie kunskritiek?

Antwoord: Kommunikasie.

Vraag : Wat beskou u as noodsaaklike kwalifikasies vir die verantwoordelike kunskritikus?

Antwoord: Ek weet nie of "kwalifikasies" rypheid en piëteit impliseer nie. Ek beskou die twee eienskappe as noodsaaklik. Verder is 'n kunsopleiding belangrik aangesien die kunskritikus daardeur die nodige kennis van die kunsgeskiedenis en van verskillende tegnieke opdoen.

Vraag : Vir wie skryf u kritiek?

Antwoord: Vir lesers wat my relaas enduit lees.

Vraag : Tot watter mate assosieer u u met die publiek waarvoor u skryf?

Antwoord: Ek assosieer my nooit met enige publiek nie.

Vraag : Tot watter mate gebruik u 'n vasgestelde en deurlopende terminologie?

Antwoord: In soverre die betrokke kunswerk dit vereis.

Vraag : Wat is u mening aangaande die status van die kunskritikus in Suid-Afrika?

Antwoord: Solank die kunskritiek so oppervlakkig is, sal daar geen "status" wees nie. Status is egter 'n relatiewe begrip. Baie lesers glo elke woordjie in 'n koerant!

Vraag : Gaan u te werk volgens 'n bepaalde metode en indien wel, wat behels hierdie metode by benadering?

Antwoord: Elke kunswerk bied sy eie besprekingsmoontlikhede. Ek kan net nie by 'n vaste metode bly nie.

Vraag : Wat is u persoonlike doelstelling as kunskritikus?

Antwoord: Ek probeer slegs die enkele implikasies van 'n kunswerk wat ek raaksien, toelig. My doelstelling is dus baie persoonlik.

Vraag : Meen u dat die kunskritikus steeds 'n funksie het om te vervul?

Antwoord: Die kunskritikus is steeds die skakel tussen die kunswerk en die gemeenskap wat heel dikwels vyandig reageer op "duister" en "volksvreemde" kunswerke.

Vraag : Wat is die reëls van die pers aangaande kunskritiek?

Antwoord: By Die Rapport het ek tot dusver nog nie onder die indruk van enige reëls gekom nie. Ek doen reeds sedert 1972 periodiek vir dié nuusblad besprekings.

Vraag : Tot watter mate moet u u kunskritiese werk aanpas by die beleid van die nuusblad waarvoor u dit skryf?

Antwoord: Nie van toepassing op my besprekings nie.

Vraag : Hoeveel spasie word u vir u kunskritiese werk toegelaat? Word u werk ooit verkort deur die redaksie van die nuusblad?

Antwoord: Die kulturele redakteur van Die Rapport, Coenie Slabber, glo nie daaraan om medewerkers se bydraes te verkort nie. Indien moontlik probeer ek om my bespreking nie te lank te maak nie. Ek probeer ook altyd vooraf vasstel hoeveel ruimte vir my stuk beskikbaar is.

Vraag : Hoeveel spasie word toegelaat vir foto's by u kunskritiese werk?

Antwoord: Die Rapport is deeglik bewus van die noodsaaklikheid van 'n foto by 'n analitiese beskouing en daarom word sover moontlik ruimte vir sodanige foto afgestaan.

Vraag : Op watter stadium gedurende die duur van 'n uitstalling word u kritiek daarvoor gepubliseer?

Antwoord: Indien moontlik die Sondag na die opening. Andersins gedurende die duur van die uitstalling. Dit word egter nooit na die duur van die uitstalling gepubliseer nie.

Vraag : Wat is u mening aangaande die verskil in spasie wat afgestaan word in nuusblaaie vir teaterkritiek, filmkritiek, letterkundige kritiek, musiekkritiek en dan die kritiek op die beeldende kunste?

Antwoord: Ek is nie sodanig vertrouwd met die beskikbare ruimtes om die vraag te beantwoord nie.

Vraag : Meen u dat aantygings teen die standaard van Suid-Afrikaanse kunskritiek geregverdig is en indien wel, waarom?

Antwoord: Ek glo nie dat ons by benadering kan praat van 'n Suid-Afrikaanse kunskritiek nie.

Vraag : Watter voorstelle kan u maak aangaande verbeterings wat betref die status, die terminologie, die werksmoontlikhede, die metodes en die praktiese funksie van die kunskritikus in Suid-Afrika?

Antwoord: Die kunsopvoeding moet op laerskool vlak radikaal verbeter word. Alvorens dáár nie 'n begin gemaak word nie kan daar nie oor "status", "terminologie" en dergelike sake besluit word nie.

Vraag : Kry u ooit enige aktiewe reaksie van u lesers, byvoorbeeld briewe waarin hulle u standpunt beveg of ondersteun?

Antwoord: Uiteraard reageer die belanghebbendes gewoonlik, dit wil sê die kunstenaar self, versamelaars of iemand wat baie meer as ekself van die onderwerp weet!

B.2.5 E. Mesman (Mev. E. Davis) - Die Burger, Kaapstad

Vraag : Wat beskou u as die doel van joernalistieke kuns-kritiek?

Antwoord: Om die mees ruime publiek op hoogte te hou van wat daar in die kunswêreld aangebied word.

Vraag : Wat beskou u as die kenmerk van goeie kunskritiek?

Antwoord: Vir sover die gegewe ruimte dit toelaat verwag ek beredeneerde kritiek, 'n gebalanseerde idee omtrent die kunswerke en objektiwiteit. Die lengte van die artikel is nie altyd van belang nie. Enkele van die beste kunskritieke wat ek gelees het, het die karakter van 'n uitstalling met enkele beskrywende sinne raak weergegee.

Vraag : Wat beskou u as die waarde van goeie kunskritiek?

Antwoord: In Suid-Afrika is die waarde van goeie kunskritiek veral opvoedkundig en verder dien dit as voorligting oor die ontwikkeling van verskillende kunstenaars.

Vraag : Wat beskou u as noodsaaklike kwalifikasies vir die verantwoordelike kunskritikus?

Antwoord: Die verantwoordelike kunskritikus moet veral soveel as moontlik kunswerke oorsee gesien het. Verder moet hy die kritiese va moë hê om werke te analiseer. Hy moet ook gedurende sy vormingsjare praktiese ervaring opdoen deur werkzaam te wees by 'n kunsdepartement of kunsbesigheid .

Vraag : Vir wie skryf u kritiek?

Antwoord: Vir wie dit lees. Dit moet myns insiens vir elke geïnteresseerde leser leesbaar wees. Dit moet ook 'n kritiese waarde besit vir die meer gespesialiseerde publiek soos byvoorbeeld kunshandelaars, kunstenaars, kopers en besoekers aan uitstallings.

Vraag : Tot watter mate assosieer u u met die publiek waarvoor u skryf?

Antwoord: In die ruimste sin kan ek sê : met die geïnteresseerde publiek.

Vraag : Tot watter mate gebruik u 'n vasgestelde en deurlopende terminologie?

Antwoord: Tot 'n redelike mate. 'n Mens mag verwag dat die publiek weet wat 'n sifdruk is of wat bedoel word met vlakverdeling of abstrahering. Indien 'n term op 'n nuwe wyse toegepas word of in samestelling dan is 'n beskrywing of 'n beskrywende term nodig. Sekere terms is uiteraard deurlopend bruikbaar. Kuns is egter wisselend en dus moet die taalgebruik daarby aangepas word om beskrywend en verklarend te bly.

Vraag : Wat is u mening aangaande die status van die kunskritikus in Suid-Afrika?

Antwoord: Ek glo nie dat daar in Suid-Afrika van 'n algemeen hoë standaard van kunskritiek sprake is nie. Dus bly die status van die kunskritikus steeds 'n individuele saak.

Vraag : Gaan u te werk volgens 'n bepaalde metode en indien

wel, wat behels hierdie metode by benadering?

Antwoord: By benadering maak ek 'n kategorieëse indeling gebaseer op vordering of agteruitgang. Verder noem ek of dit 'n eerste uitstalling is en gee 'n algemene aanduiding van wie die kunstenaar is. Dan volg 'n kort of lang beskrywing van die kunswerke. Die goeie en/of swak punte in die werke word uitgelig op so 'n beredeneerde wyse as moontlik.

Vraag : Wat is u persoonlike doelstelling as kunskritikus?

Antwoord: Om die kuns in sy baie fasette aan die publiek te verduidelik en om so hopelik belangstelling te wek.

Vraag : Meen u dat die kunskritikus steeds 'n funksie het om te vervul?

Antwoord: In Suid-Afrika is daar nouliks sprake van kunsopvoeding en kunswaardering aan skole. Mense kan van wieg tot graf leef sonder enige konfrontasie met kunswerke. Dit veroorsaak baie onbegrip. Daar is mense wat meen dat hulle baie van kuns weet en mense wat beslissings aangaande kuns moet neem wat glad nie daarvoor opgelei is nie. Daar is bowendien 'n groep mense wat slegs finansiële belang by die kuns het. Ek dink dat 'n kunskritikus, indien hy ten koste van alles, eerlike en objektiewe voorligting verskaf, steeds 'n funksie het om te vervul.

Vraag : Wat is die reëls van die pers aangaande kunskritiek?

Antwoord: Dit val buite my terrein.

Vraag : Tot watter mate moet u u kunskritiese werk aanpas by die beleid van die nuusblad waarvoor u dit skryf?

Antwoord: So 'n aanpassing kom prakties nie ter sprake nie.

Vraag : Hoeveel spasie word u vir u kunskritiese werk toegelaat? Word u werk ooit verkort deur die redaksie van die nuusblad?

Antwoord: Ek word soveel spasie toegelaat as wat my kritiek inneem. My werk word nie verkort nie.

Vraag : Hoeveel spasie word toegelaat vir foto's by u kunskritiese werk?

Antwoord: Dit word deur die kunsredakteur behartig. Hy gebruik dikwels foto's as voorpublikasie en indien die uitstalling dit regverdig plaas hy op 'n later stadium moontlik nog 'n foto.

Vraag : Op watter stadium gedurende die duur van 'n uitstalling word u kritiek daaroor gepubliseer?

Antwoord: Dit verskil van keer tot keer. Kaapstad het tans baie kunssale en dit is nie altyd moontlik om artikels vroeg te plaas nie.

Vraag : Wat is u mening aangaande die verskil in spasie wat afgestaan word in nuusblaas vir teaterkritiek, filmkritiek, letterkundige kritiek, musiekkritiek en dan die kritiek op die beeldende kunste?

Antwoord: In Die Burger het al die kunste myns insiens op die oomblik meer spasie nodig. Die verskil in spasie is daaraan toe te skryf dat daar 'n aantal medewerkers is

wat bydraes lewer vir die kunsbladsy. Sommige medewerkers lewer altyd langer artikels as andere. In sommige gevalle is 'n verskil in spasie verstaanbaar. Die teaterkritikus bespreek byvoorbeeld kostuums, dekor, die spel van afsonderlike spelers asook die stuk en die regie.

Vraag : Meen u dat aantygings teen die standaard van Suid-Afrikaanse kunskritiek geregverdig is en indien wel, waarom?

Antwoord: Ek kan slegs 'n mening lug oor Kaapstadse kunskritiek. Ek meen dat aantygings wel geregverdig is. Hier moet wel aan toegevoeg word dat die kunswêreld maar klein is en dat daar verder baie min mense is wat bereid is om kritiek te skryf. Di' is nog afgesien van die vraag of die mense wat wel skryf daarvoor gekwalifiseer is of nie. Ter verdediging van slegte kunskritiek kan aangevoer word dat daar nog baie uitstallings gehou word wat ernstige kunskritiek nouliks regverdig. Die nuusblaaie is verder ook nie altyd kieskeurig genoeg in hul keuse van 'n kunskritikus nie.

Vraag : Watter voorstelle kan u maak aangaande verbeterings wat betref die status, die terminologie, die werksmoontlikhede, die metodes en die praktiese funksie van die kunskritikus in Suid-Afrika?

Antwoord: Ek meen dat indien die werksmoontlikhede sou verbeter, die res vanself ook sal verbeter. Op die oomblik is die skryf van kunskritiek, prakties gesproke, 'n vol-

tydse werk indien 'n mens die uitstallingbesoek asook die navorsingstyd in ag neem. Die kunskritikus wat 'n bydrae vir die nuusblaaie lewer word slegs per duim betaal en dit is glad nie finansieel lonend nie. Nuusblaaie sal hierdie beleid nie maklik verander nie. Verbeterings visualiseer ek eers in die toekoms indien daar moontlik vir uitgesoekte kandidate 'n gespesialiseerde en gesubsidieerde studie oorsee aangebied word en so 'n studie as 'n vereiste vir kunskritici gestel word.

Aangaande metodes en funksies van die kunskritikus kan ek slegs sê dat ek die skryf van kunskritiek nie as 'n soort groepswerk kan sien nie. Die kritikus bly 'n individu. Verder glo ek dat kritici geldelike steun moet kry om in Suid-Afrika self ander stede te besoek. Hierdie menings is egter eerder ideale as praktiese voorstellings. My nadruk op praktiese ervaring is te wyte aan die feit dat die studie van kunsgeskiedenis op sigself en kunswaardering onvolledig is en te dikwels slegs gebaseer is op voorbeelde uit boeke.

Vraag : Kry u ooit enige aktiewe reaksie van u lesers, byvoorbeeld briewe waarin hulle u standpunt beveg of ondersteun?

Antwoord: Ek hoor dikwels van mense wat my artikels lees, soms per telefoon en soms tydens besoeke aan uitstallings. Briewe kry ek selde behalwe soms 'n kwaai brief. Soms hoor ek van ander dat 'n kunstenaar ontstel is deur my kritiek.

B.2.6 J. Ozynski - The Sunday Express, Johannesburg (also editor of Snarl)

Question: What do you regard as the main aims of journalist art criticism?

Answer : These aims are not given in order of importance : To give the reader background information and a context into which he can fit the work; to stimulate the reader by challenging accepted estimations of works and questioning traditional prejudices; to keep the reader up-to-date with art events here and if possible, elsewhere; to protect the art-buyer, exposing malpractices on the financial side (e.g. exploitation of graphics); to broaden the public's notion of what art is; to break down the precious, snobbish attitudes associated with art appreciation; to relate art to its social and historical context.

Question: What do you regard as the characteristics of good art criticism?

Answer : Honesty; scholarship; open-mindedness; a willingness to admit ignorance and a keen alertness.

Question: What do you regard as the value of good art criticism?

Answer : It keeps the audience in touch with what is happening, stimulates their involvement with the arts, assists them in assimilating the work and sharing the critic's excitement and enjoyment. It also serves as a link between audience and artist. (The artist gets a certain amount of feedback on his work).

Question: What do you regard as necessary qualifications for the

responsible art critic?

Answer : A sound academic training in art and preferably allied with a good knowledge of other disciplines.

Question: For whom do you write criticism?

Answer : Everyone, anyone. Since I write for a mass circulation weekend paper I aim to get across to all average intelligent readers.

Question: To what extent do you keep your audience in mind when you write criticism?

Answer : My articles are written with a constant awareness of my audience. This awareness governs my vocabulary, sentence-structure, paragraphing and the kind of comments and information I put in or leave out. There is the need to make one's article good journalism.

Question: To what extent do you use a set and consistent terminology?

Answer : I cannot really answer that. I do feel that my "art vocabulary" is too limited because of my own ignorance. On the other hand, there are ways of expressing myself that I have to forbid myself because I might not be easily understood by the reader. This is a problem. Many terms which would be most accurate are not usable because of this.

Question: What is your opinion concerning the status of art critics in South Africa?

Answer : It is low, in pay and status. Critics are fawned on

and used by the galleries, scorned by informed art-lovers and regarded as being rather insignificant within the newspaper hierarchy.

Question: Do you work according to a set method? If you do work according to such a method, could you point out very briefly what it consists of?

Answer : I make extremely brief notes at the gallery. I sleep on it for a night or two if there is time and write the article in two hours on Wednesday evening (my copy has to be in on Thursday morning). For interviews I make complete notes and quote verbatim. This is important as most journalists make brief notes and then write the person's answers as if they were verbatim, when in fact they are a sort of fictional reconstruction of a half-remembered conversation. Articles for Snarl are written very slowly and go through several drafts.

Question: What is your personal aim as critic of the visual arts?

Answer : To say all the things that have not yet been said in South Africa; to open up the field to include the "news" aspect of art, as well as architecture, photography, town planning and anything else that seems relevant; to break down the galleries' expectation that the critic is a lackey for the gallery; to establish, if I can, freedom of speech; to engender a more sophisticated understanding of the arts.

Question: Do you feel that the art critic still has a function

to fulfil?

Answer : Yes, with regard to all that I have said above in defining the aim of criticism. Particularly here, in South Africa, there is a need for plain speaking and a re-evaluation of our art history and contemporary art.

Question: What are the rules of the press concerning the criticism of the visual arts?

Answer : The only rule I know of is that my copy may contain no advertising.

Question: To what extent do you have to conform to the policy of the newspaper for which you write?

Answer : As yet I have not felt the pressures of any "policy".

Question: How much space is at your disposal in the newspaper for your art critical work? Has the newspaper for which you work ever cropped your work?

Answer : Roughly nine hundred words plus space for a picture or two. The chief sub-editor makes any alteration. He has cut two paragraphs from one article in order to fit in a photograph and he has altered headlines and picture captions. But my copy is left virtually untouched.

Question: At what stage during the run of an exhibition is your criticism on it published in the newspaper? At what stage is the exhibition announced to the readers?

Answer : It is usually published in the beginning but obviously not always. There is no answer to your second question.

Question: What is your opinion concerning the difference in space allotted to theatre-criticism, film criticism, literary criticism, music criticism and on the other hand, to criticism of the visual arts?

Answer : It varies enormously from paper to paper. Not enough space is given to reviews of films and books. Naturally I shall be only too happy to have some more space.

Question: Do you agree with criticism on South African art criticism? Do you agree that the standard of art criticism in South Africa is low? Why do you agree or disagree?

Answer : The standard is shockingly and unbelievably low. Art critics here (in Johannesburg, writing for the English papers and for Artlook) are ignorant, stupid, smug, lazy, dishonest, servile, insensitive and terribly conservative.

Question: Could you make any suggestions concerning the improvement of critical status, a consistent terminology, possibilities of work, critical methods and the critical function of the art critic in South Africa?

Answer : Improved pay and permanent full-time status on newspapers will improve matters. Old and established critics should be gotten rid of. Overseas critics should be invited to visit South Africa and to conduct seminars. It is also essential that the editors of newspapers should change their attitudes. At the moment they do not want new blood and they do not want

to get rid of incompetent old writers. This is related both to prevailing philistinism in South Africa and to the insignificance of the art critic's status in most editors' eyes. The art critic's existence is just a token gesture to rescue the newspaper from being branded as utterly philistine. Art criticism is not hard news and it caters for a minority audience. Editors are thus not bothered about it. Critics must assert the value of what they are doing and its necessity in the face of editorial indifference. More little magazines such as Snarl and financial support for these will also improve matters. Such magazines function as gadflies to the conscience of newspaper critics.

Question: Do you ever receive an active response from your readers, for example letters in which they strongly agree or disagree with you on some point?

Answer : So far, I have received four letters in which my views have been attacked and one letter in which I have been praised generously.

B.2.7 E. Foster - The Eastern Province Herald, Port Elizabeth

Question: What do you regard as the main aims of journalist art criticism?

Answer : To inform and to educate.

Question: What do you regard as the characteristics of good art criticism?

Answer : An unbiased opinion as far as is possible.

Question: What do you regard as the value of good art criticism?

Answer : To make the public aware of the necessity to view and to learn to make its own judgement.

Question: What do you regard as necessary qualifications for the responsible art critic?

Answer : An interest in art, history of art, an enquiring mind, an open mind and if possible, an academic qualification not necessarily in fine art but history of art.

Question: For whom do you write criticism?

Answer : For the general public.

Question: To what extent do you keep your audience in mind when you write criticism?

Answer : All the time.

Question: To what extent do you use a set and consistent terminology?

Answer : Only to the extent of my own style of writing - I use no special terminology. I devote more space to what I

consider worth while.

Question: What is your opinion concerning the status of art critics in South Africa?

Answer : I am not aware that any particular status pertains.

Question: Do you work according to a set method? If you do work according to such a method, could you point out very briefly what it consists of?

Answer : The only "set" method is that I always look twice. After the first round to get the general "feel" I examine closely and go away to think about it. Later I return, either that day, or if time permits the next, to make sure that my opinion is still valid.

Question: What is your personal aim as critic of the visual arts?

Answer : To be fair.

Question: Do you feel that the art critic still has a function to fulfill?

Answer : Yes, see answer to No. 1 question.

Question: What are the rules of the press concerning the criticism of the visual arts?

Answer : There are no rules as such.

Question: To what extent do you have to conform to the policy of the newspaper for which you write?

Answer : Only to write in English and not to be too long-winded.

Question: How much space is at your disposal in the newspaper for your art critical work? Has the newspaper for which you work ever cropped your work?

Answer : As much as I request.

Question: How much space in the newspaper can be used up by photographs related to your piece of art criticism?

Answer : As much as there is to spare but seldom more than one picture.

Question: At what stage during the run of an exhibition is your criticism on it published in the newspaper? At what stage is the exhibition announced to the readers?

Answer : The morning after the official opening. When the invitation is received, but not always announced at all unless it is an exhibition considered really important.

Question: What is your opinion concerning the difference in space allotted to theatre-criticism, film criticism, literary criticism, music criticism and on the other hand, to criticism of the visual arts?

Answer : Visual art generally receives less space than does performing art but I do not think that matters in a daily paper.

Question: Do you agree with criticism on South African art criticism? Do you agree that the standard of art criticism in South Africa is low? Why do you agree or disagree?

Answer : I am not qualified to answer this question - I do not

know enough about what happens in other centres.

Question: Could you make any suggestions concerning the improvement of critical status, a consistent terminology, possibilities of work, critical methods and the critical function of the art critic in South Africa?

Answer : (I to VI) Criticism is always subjective, it cannot be honest otherwise. It is finally only one person's opinion. I cannot see that being a critic should carry any particular status. Artists must be at liberty to hang whatever they feel they want to show. Many critics use a lot of meaningless words but it may be because it is difficult to be plain outspoken without very strong reason. Visual art seldom merits this. Good art must make one react strongly, what is poor does not communicate anything. As regards educating art critics, I feel that practice is the answer plus much reading and looking at art as well as thinking about it. Generally, South African children are at a disadvantage at not being able to absorb great art by osmosis as it were, at an early age. This shows in later years by under-developed critical faculties.

Question: Do you ever receive an active response from your readers, for example letters in which they strongly agree or disagree with you on some point?

Answer : Only very occasionally

B.2.8 M. O'Connor - The Natal Mercury, Durban

Question: What do you regard as the main aims of journalist art criticism?

Answer : The main aim of journalist criticism should be to provide a bridge of understanding between the artist and the public. "Criticism" should rather imply "analysis" of the work concerned.

Question: What do you regard as the characteristics of good art criticism?

Answer : Good art criticism should enlighten - should explain what the artist is proposing to do and honestly assess the extent of the success or failure of his effort. It should be lucid and to the point. A good critic should never give a personal opinion of the work unless he or she really believes that they understand it.

Question: What do you regard as the value of good art criticism?

Answer : Good art criticism creates an area of trust in which the public feel they can rely on the critic's judgement - and the artist feels that he has had a fair deal. (The latter immensely difficult to achieve, but the ultimate test!). Good art criticism can perform a valuable educative function in this way, encouraging an invariably insecure and distrustful public to appreciate and enjoy art.

Question: What do you regard as necessary qualifications for the responsible art critic?

Answer : An art critic should have both historical and practical

art training somewhere in his/her background. He/she should also be able to use words efficiently and lucidly.

Question: For whom do you write criticism?

Answer : I write for the public. I really want to arouse their interest and increase their understanding. And I am always conscious of the artist peering over my shoulder. I am there as his interpreter and I must try to interpret correctly.

Question: To what extent do you keep your audience in mind when you write criticism?

Answer : This is answered above, I think. The whole process is geared to making the criticism comprehensible to those who read it.

Question: To what extent do you use a set and consistent terminology?

Answer : Art terminology can be a trap, leading one around in meaningless circles. It's difficult but I do try to vary ways of describing things as much as possible while attempting to remain accurate.

Question: What is your opinion concerning the status of art critics in South Africa?

Answer : Art critics are not held in very high repute, with some justification. They are inclined to be perfunctory, superficial, verbose and obscure. There are a few good ones, and their opinion is valued by the public.

Question: Do you work according to a set method? If you do work according to such a method, could you point out very briefly what it consists of?

Answer : I tend to respond intuitively at first, to an exhibition. Thereafter I look hard in order to establish technique, style and function. Finally while writing I try to formulate a total impression of the show - its impact, the artist's skill and its relevance within the time and place.

Question: What is your personal aim as critic of the visual arts?

Answer : Once again, to clarify, to interpret. Also to be objective finally, although I use my intuition as a starting point. To be honest and intelligent in my final assessment.

Question: Do you feel that the art critic still has a function to fulfil?

Answer : I think we need more research and publications by qualified art historians than critics' opinions. The critic's function is temporary and born of immediate necessity. However, critics are a necessary evil, both in South Africa and elsewhere. Without them all the arts would function on a precarious basis.

Question: What are the rules of the press concerning the criticism of the visual arts?

Answer : Our press has no rules that I know of.

Question: To what extent do you have to conform to the policy of

the newspaper for which you write?

Answer : I never even give it a thought.

Question: How much space is at your disposal in the newspaper for your art critical work? Has the newspaper for which you work ever cropped your work?

Answer : Space is frequently limited. Three hundred words is the absolute maximum. Criticisms are sometimes trimmed for lack of space, but I object to this strongly and have reached an understanding with the press on this score. Rather delay publication a day or two than distort the item by cropping it.

Question: How much space in the newspaper can be used up by photographs related to your piece of art criticism?

Answer : Photographs are occasionally possible, but are a great concession on the part of the newspaper.

Question: At what stage during the run of an exhibition is your criticism on it published in the newspaper? At what stage is the exhibition announced to the readers?

Answer : Important exhibitions are previewed the week before their opening. Criticisms are published within four days of the exhibition opening.

Question: What is your opinion concerning the difference in space allotted to theatre-criticism, film criticism, literary criticism, music criticism and on the other hand, to criticism of the visual arts?

Answer : In Natal, exhibitions are sporadic and are therefore

"fitted in". The Daily News has an art reporter on the staff who ensures that she has a regular allotted space. And as outside contributor to the Natal Mercury I have to take what comes.

Question: Do you agree with criticism on South African art criticism? Do you agree that the standard of art criticism in South Africa is low? Why do you agree or disagree?

Answer : See the answer to the eighth question.

Question: Could you make any suggestions concerning the improvement of critical status, a consistent terminology, possibilities of work, critical methods and the critical function of the art critic in South Africa?

Answer : The art critic has to prove himself in the field. If newspapers insisted on qualified people to do art criticism, the general standard would undoubtedly improve. It would also be good policy for a newspaper to rotate its critics periodically so that the public are exposed to more than one point of view. Newspaper deadlines are not conducive to well-thought-out criticism. Every art critic has his own style of writing, but those who aim at clarity and refrain from a lyrical turn of phrase, are most appreciated.

Question: Do you ever receive an active response from your readers, for example letters in which they strongly agree or disagree with you on some point?

Answer : This has happened occasionally and is very gratifying. I wish it happened more often.

## APPENDIX C

### The policy of the SABC on art criticism

- C.1 In order to determine the policy of the SABC in connection with art criticism, a questionnaire was compiled. Replies to the questions posed were received from Dr. J.H.T. Schutte, the Vice-Director-General of programmes at the SABC in Johannesburg.

#### Questionnaire and replies from Dr. J.H.T. Schutte

- C.2 Vraag : Wat is die beleid van die SAUK ten opsigte van die hoeveelheid tyd wat aan kunsprogramme bestee word?

Antwoord: Die SAUK beplan programme nie volgens 'n tydtoesegging of op 'n persentasie-basis nie. Die kunstoneel word so volledig maontlik weerspieël. Dit sluit in nuus ten opsigte van die beeldende kunste en kritiek. Dié programme word hoofsaaklik in die Afrikaanse en Engelse Dienste uitgesaai.

- Vraag : Watter persone is by die SAUK verantwoordelik vir die versorging en aanbieding van kunsprogramme?

Antwoord: Verskillende persone is vir die versorging van programme verantwoordelik. Bydraers is hoofsaaklik deskundiges van buite.

- Vraag : Word polemieë aangaande aspekte van die beeldende kunste aangemoedig deur die SAUK en indien wel, op watter wyse?

Antwoord: Besprekings ten opsigte van die beeldende kunste word periodiek gereël. Polemieë as sodanig word nie doelbewus nagestreef nie.

Vraag : Daar is aanslygings gemaak teen die standaard van kunskritiek in Suid-Afrika. Voel die SAUK dat hy 'n rol te speel het in die verbetering van hierdie standaard?

Antwoord: Die SAUK beskou dit as deel van sy taak om mee te help om die standaard van kunskritiek so hoog as moontlik te ontwikkel.

Vraag : Daar is 'n gebrek aan moontlikhede vir die kunskritikus in Suid-Afrika om sy saak te stel. Meen die SAUK dat hy in die verband 'n bydrae kan lewer deur 'n podium vir die kritikus daar te stel?

Antwoord: Om 'n podium te skep is nooit 'n doel op sigself nie - om die beste moontlike kritiek te lewer, wél.

Vraag : Meen die SAUK dat die kunskritiek en die polemieë rondom die kuns buite sy veld lê en nie geïnkorporeer kan word binne die funksie van 'n uitsaaikorporasie nie?

Antwoord: Nee.

Vraag : Is daar kopieë of rekords beskikbaar van kunsprogramme en kunskritiese programme wat deur die SAUK uitgesaai is?

Antwoord: Waar tekste beskikbaar is, word dit normaalweg bewaar; opnames van programme word alleen in uitsonderlike gevalle bewaar.

Vraag : Wat sal die beleid van televisie wees ten opsigte van kunskritiek?

Antwoord: Basies dieselfde as vir radio. Daar sal vaste televisierubrieke wees waarin die beeldende kunste gehuisves sal word.

## APPENDIX D

### Christo Coetzee : An artist's view of South African art criticism

#### D.1

##### The artist's response to art criticism

During January, 1975, Christo Coetzee held an exhibition of paintings in Cape Town. While the exhibition was open to the public, Coetzee slashed his own canvases. During May, 1975, Coetzee held a later exhibition at the Rand Afrikaans University in Johannesburg. When discussing his own work, on the opening night of the exhibition, Coetzee explained that his action in Cape Town was intended to be a protest-reaction against a pseudo-intellectual public, the conservatism of his own work and against uninformed critics. A questionnaire was compiled and sent to Christo Coetzee in an attempt to discover the basis for his protest-reaction against uninformed critics.

#### D.2

##### The questionnaire sent to and the replies given by Christo Coetzee

Vraag : Wat was u persoonlike ondervinding van die Suid-Afrikaanse kunskritiek tot op hierdie stadium?

Antwoord: Dit spyt my om te sê dat Suid-Afrikaanse kunskritiek op die stadium baie swak op my werk tot dusver toegepas is. Behalwe die kritiek van Mev. Elza Miles het ek nog niemand gekry wat werklik die moeite gedoen het om enigiets meer as die oppervlakkige raak te sien nie. Oor die afgelope sewe en twintig jaar was daar net Mev. Esmé Berman se boek, South African Art and Artists, (A.A. Balkema, Kaapstad. 1959.) wat sinvol was. Daar is natuurlik in so 'n boek nie plek om meer volledig te wees nie. Die feit dat

daar gedurende die afgelope ses jaar heelwat veranderings in my werk gekom het, het ek aan Mev. Berman verduidelik en ek dink dat sy self beseft hoe gou so 'n boek verouderd raak. Kritiek wat van tyd tot tyd oor die jare in verskillende koerante verskyn het was meestal van 'n baie persoonlike aard. Hierdie kritieke was ook meestal geskryf vanuit 'n beperkte persoonlike benadering. Sulke kritiek is prettig vir die publiek maar beteken min vir die kunstenaar. By die Pretoriase Kunsmuseum het Mej. van Graan ook 'n deeglike ontleding van 'n werk in hulle besit gemaak. (Bulletin van die Pretoriase Kunsmuseum. Mrt. 1973)

Vraag : U het in u lesing, by die Randse Afrikaanse Universiteit op 21 Mei 1975, genoem dat u protesaksie in Kaapstad gedeeltelik te wyte was aan die werk van oningeligte kritici. Kan u hierdie stelling verder verduidelik?

Antwoord: My protesaksie in die Kaap vanjaar was gedeeltelik te wyte aan oningeligte kunskritiek. Ek kon skaars my oë glo toe ek moes lees dat my werk beïnvloed was deur bewegings wat tien jaar na hulle grondslag eers te voorskyn gekom het. Kunskritici wat maak asof alle kunstenaars gretig internasionale kunsmodes 'n paar seisoene na hulle ontstaan meemaak, maak 'n fout. Veral as hulle dink dat 'n mens se werk 'n mengsel van sulke style is, terwyl dit eintlik uit 'n vroeëre epog stam en in sigself 'n baie duidelike uitbeelding daarvan is. Dit lyk asof meeste kunskritici nie op hulle oë kan staatmaak nie want as alle bewegings nie duidelik op skrif aan hulle voorgelê is nie, kan hulle dit nie self ontleed nie. Kreatiewe kunskritiek is wat nodig is.

Vraag : Wat beskou u as verantwoordelike kunskritiek?

Antwoord: Verantwoordelike kunskritiek sou kom van 'n persoon wat sy vak lief het en nie gebruik vir enige sosiale doeleinde nie. So 'n persoon sal betrokke wees en ingelig en sal 'n reisplan hê vir elke jaar. Verder sal so 'n persoon spesialiseer op 'n epog of miskien die werk van 'n paar kunstenaars. Dit is onmoontlik vir een persoon om vir 'n koerant alle kunsuitstallings te dek. Kunsredakteurs behoort te besef dat die gehalte van sulke werk bra swak moet wees en ook dat Jan Publiek vas glo wat hy daar lees. Die koerant self is eintlik onverantwoordelik.

Vraag : Wat beskou u as moontlike funksies van die kunskritiek?

Antwoord: Die ingeligte kunskritikus kan sy publiek ly na 'n beter verstandhouding met sy kunstenaars. Hy kan ook 'n epog op 'n histories sinvolle manier bespreek. Verder kan hy kunstenaars self wys wat hulle doen en hoe dit in hul epog inpas.

Vraag : Wat is u mening aangaande die standaard van kunskritiek in Suid-Afrika?

Antwoord: Kunskritiek in Suid-Afrika is oor die algemeen baie swak (nie dat dit oorsee nie ook bestaan nie, maar in groter gemeenskappe is daar nog altyd 'n groep wat uitblink en wat so die standaard geleidelik verhoog). In Suid-Afrika word 'n swak kritikus amper as 'n profeet beskou omdat mense so dom is en omdat koerante hulle die kans gee. Daar behoort meer deeglike boeke oor aspekte van ons kuns te bestaan en minder opinie.

Vraag : Wat is u mening aangaande die opleiding van kunskritici? Wat beskou u as noodsaaklike kwalifikasies vir die kunskritikus?

Antwoord: Soos ek reeds gesê het, 'n kritikus kry ook maar aan die

begin sy opleiding aan 'n universiteit en as hy dan koers kry, met reise en verdere studie oorsee, kan hy sy kennis hier toepas en geleidelik spesialiseer in die aspekte waarvoor hy 'n voeling in homself ontdek. 'n Paar jaar by die Courtauld Instituut in London sou byvoorbeeld 'n goeie grondslag verskaf wat die Atlantiese Popkuns van die sestigigerjare betref. Hulle het dit meegemaak en het die apparaat om kritiek daarop as 'n dissipline toe te pas. 'n Verantwoordelike kunskritikus behoort ook kontak te hê met gevestigde kritici in ander lande.

Vraag : Wat is u mening aangaande die kritiese terminologie wat in Suid-Afrika gebruik word?

Antwoord: Die terminologie wat hier gebruik word is 'n weerspieëling van die mense wat dit gebruik. Dit wat die publiek verstaan gaan oor boompies en bergies en dit wat 'n denkende kunstenaar kan waardeer is weer vir die publiek onverstaanbaar. Maar daar is geen rede waarom die kritikus nie geleidelik sy standaard kan verhoog nie. Die terminologie moet groei saam met meer volwasse kunskritiek.

Vraag : Wat beskou u as die waarde van goeie kunskritiek?

Antwoord: Goeie kunskritiek is kreatief. Dit verduidelik en maak nie "odious comparisons" nie. Dit gee perspektief aan 'n kunsliefhebber se intuitiewe aanvoeling vir 'n werk. Dit maak of breek nie reputasies nie en is veronderstel om algemeen beskaafd te wees. Dit is nie veronderstel om die kritikus self sosiaal te vestig nie en dit is ook nie veronderstel om hom gevrees te maak nie. 'n Verbitterde persoon is outomaties 'n slegte kritikus. 'n Kritikus moet kan rangskik en verduidelik wat almal tog in die visuele kunswerk kan sien. Of die kunswerk goed of sleg is, is

nie ter sake nie. 'n Groot kritikus kan ook historiese leidrade en wêreldmoontlikhede vir sy lesers aandui.

Vraag : Het kunskritiek ooit enige invloed op u werk uitgeoefen?

Antwoord: Ek is al 'n paar keer deur goeie kunskritiek geraak en is rigting gegee wat anders baie jare se intuitiewe soekery sou gekos het. Veral in die vyftigerjare het Michel Tapié de Ceyleran by die Gallery Stadler my tot die "Informele" kunsrigting laat omswaai en later ook na die "Barok".

Vraag : Meen u dat die kunskritikus op die huidige stadium steeds 'n funksie het om te vervul?

Antwoord: 'n Goeie kunskritikus is 'n waardevolle en noodsaaklike persoon, veral wanneer 'n land se kunstenaars op die grens van volwassenheid staan. In so 'n situasie het die Amerikaners hulle in die vroeë sestigjare bevind. 'n Behoeftes aan 'n goeie kunskritikus gaan gepaard met 'n standaard van algemene rykdom wat die bourgeoisie betref. Die bourgeoisie het 'n goeie kunskritikus nodig om vir hulle, wat nie geleerdheid in 'n gespesialiseerde sin besit nie, hulle waardes te stel.

Vraag : Wat is u mening aangaande die kunstenaar as kritikus?

Antwoord: Die kunstenaar moet hom liever by sy eie werk bepaal. Hy sal baie van sy eie werk weet maar sal ander kunswerke net daarvolgens kan oordeel. 'n Kunstenaar wat ook kritikus wil speel maak 'n fout.

Vraag : Wat is u mening aangaande evaluerende kunskritiek?

Antwoord: Dit het 'n waarde vir groeiende kunstenaars. Wanneer dit bloot oor finansiële aankope gaan is dit van geen belang in die kunstwêreld nie. Wanneer dit vergelykings tref tussen een-derse werke uit dieselfde epog, kan dit aanstootlik wees. Lesers wat oor min kennis beskik kan evaluerende kunskritiek verkeerdelik interpreteer. 'n Kunskritikus wat noodgedwonge evalueer is moreel gesproke, twyfelagtig. Elke kunswerk behoort op sigself beoordeel te word. 'n Kunswerk se waarde kan in verskillende tydperke baie verskillend wees.

Vraag : Watter voorstelle kan u maak aangaande die stand van die kunskritiek in Suid-Afrika?

Antwoord: Mense moet aangemoedig word om van die koerante meer opgewasse kunskritiek te verwag. Studente wat in die rigting wil beweeg moet 'n liefde en talent daarvoor besit. Beurse moet aan sulke studente toegestaan word vir oorsese reise na museums. Sulke studente moet kunswerke kan analiseer en verder ook op hulle eie oë kan staatmaak. Suid-Afrikaanse museums behoort kunskritici aan te stel wat die publiek kan rondneem op ingeligte toere en wat lesings in die museum self kan gee. Sulke kunskritici kan dan ook na kunsuitstallings gaan en menings daaroor uitspreek. Verder kan hulle werk aan die publikasies oor die Suid-Afrikaanse kuns, wat so dringend benodig word.

Ek meen dat daar drie soorte kunskritiek bestaan, naamlik:

1. Kreatiewe kritiek:

- a) Die vasstelling van bewegings, soos deur die werk van Renato Fagioli.
- b) Kritiek wat die publiek inlig, soos die retrospektiewe kritiek van Herbert Read.
- c) Kritiek wat die kunstenaar beïnvloed, soos die kritiek

van Michel Tapié, Pierre Restany en Clement Greenberg.

2. Historiese kritiek:

- a) Simposiums waarby kritici kan ontmoet en besprekings hou.
- b) Die publikasie van lesings.
- c) Die werk van kritici wat aan museums verbonde is.

3. Afbrekende kritiek:

- a) Oningeligte en naïewe kunskritiek.
- b) Verbitterde kritiek wat dikwels as sosiale wapen gebruik word.
- c) Koerantredakteurs wat die publikasie van bogenoemde tipes kritiek toelaat.

## APPENDIX E

### Questionnaire and replies by Esmé Berman, Director of the "Art Institute South Africa"

Question: What do you consider to be possible functions of art criticism?

Answer : My answer to this question is, of necessity, subjective - conditioned by personal inclination, as much as by my experience of local cultural circumstances. The points itemised below call, therefore, for some preliminary qualification:

It is difficult to declare positively what the functions of art criticism are, because the nature of the audience to whom it is directed determines, to some extent, its purpose and its value.

It would seem that there are three general classes of audience to whom art criticism can be directed:

- A. In the case of the first class, the artist, it is possibly a valueless exercise: though the artist may perhaps benefit from selective assessment and constructive criticism, if he is sincerely committed to his viewpoint no extraneous comment can influence his direction.

The critic, in his very nature, is no more than a commentator: he can only observe that which has already been produced; he cannot dictate, nor even predict the future course of art.

It is therefore not the function of the critic to create vicariously through his commentary.

- B. The second class of audience is the informed and interested public, to whom the critic can effectively address his observations and reactions. The most valuable critical literature has generally been that written with this class of audience

in mind.

- C. The third class is the general or casual public, which is usually ill-informed and relies upon the critic for explanations and opinions. The critic can assist in informing and possibly directing this class of audience toward more appreciative viewing. However, so much needs to be spelt out that the critic may either be forced into didacticism or reduced to mere reportage. In either case, he will not fulfil a strictly critical function.

The last-mentioned problem is a cogent issue in a society such as ours. Circumstances here, (impoverished museums; poor public monuments; aesthetic malnutrition resulting from deficient education and inadequate exposure to good art), almost dictate that the critic should perform a wider function. There is some justification in these circumstances for art criticism assuming a predominantly educational character.

With due regard to the above, the possible functions of art criticism may be summarised as follows:

- a) To draw attention to works which appear to the critic to possess some substance and aesthetic value.
- b) To endeavour to point out, where possible, the qualities which have attracted his attention.
- c) To relate the work or works to their aesthetic context and to present them within the continuum of cultural activity.
- d) To interpret visual idioms that may not yet have entered the visual vernacular of the viewing public.
- e) To detect relationships and to draw parallels between styles, concepts and procedures.

Question: What do you regard as necessary qualifications for the responsible art critic?

Answer : Varying combinations of professional qualifications and personality requirements can and do occur among responsible art critics. In my opinion, the four primary professional qualifications are:

- a) Sound knowledge of history of art and of contemporary artistic activity - (a trained intellect);
- b) Wide and consistent practical experience of looking at works of art, as distinct from mere theoretical learning - (a trained eye);
- c) Appreciation of aesthetic values - (educated taste);
- d) An ability to handle language and to express oneself articulately on the subject - (a literate pen).

On the personality side, the critic should at all times exert inflexible responsibility of attitude and judgment; he should at all times approach his discipline with a constructive attitude; negative, destructive or cruel comment is self-indulgence, not professionalism. The critic should, furthermore, be honest, open-minded and independent in his assessments. Finally, his contribution would be valueless if it lacked the two crucial qualities of sincerity and integrity.

Question: What do you think of the status of art criticism in South Africa?

Answer : Art criticism has virtually no status in South Africa; there is no recognition of the activity as a professional discipline.

However, this attitude is justified to some extent by the absence of professionalism within the field. It is commonly

believed - and indeed the belief is borne out in the practice - that anyone and everyone can be a critic. There are no prestigious critical journals and persons who write under the designation 'art critic' in the daily or periodical press are grossly underpaid for their services.

In consequence, the professional concept of art criticism is replaced in this country by what might be termed 'art journalism'. The latter can be undertaken by almost any journalist - even in the absence of the most elementary training in art - simply because it entails no more than interviewing the artist and reporting his own comments on and assessment of his work.

The public is thus frequently confused by press reports which seem to be in conflict with the evidence of their own eyes. The paradox is compounded by the fact that on the one hand an established artist will routinely continue to receive complimentary reviews - even for exhibitions which fall far short of previous achievements; while on the other hand, works known by the informed to warrant better treatment are frequently dismissed by 'critics' ill-equipped to cope with them. It is not surprising that there is little respect among artists and public for a field which seems to call for no professional qualification.

As a matter of interest, there exists a world body of elected professional art critics, the International Association of Art Critics. Only two practising critics in this country, Neville Dubow and I, are members of that organisation.

Question: What are your views concerning critical terminology?

Answer : Accurately defined, the word 'terminology' means 'the science of the correct use of terms'. Owing to the increasingly

specialised nature of every field of knowledge, each discipline has had to accumulate a body of appropriate terms, in order to avoid ambiguities of communication. While there is no justification whatever for employing esoteric jargon when writing for the public, it is equally undesirable that misunderstandings be encouraged by slipshod and inaccurate use of language. The objections which are often lodged against art 'terminology' should, more correctly, be lodged against abusage of language.

There are certain common words in the English language which have acquired specific meaning when used in the context of aesthetics, and which therefore lend succinctness and clarity to critical writing when correctly employed. Similarly, there are names, titles and technical terms for which precise definitions exist. If art writing is to be accurate, meaningful and concise, it is advisable that these terms be used. If, as frequently occurs in the local situation, the critic is addressing an audience known to be ill-informed, it is his duty to define his terms. However, art criticism - or art writing in general - should not be reduced to the level of the lowest common denominator.

Question: What are your views concerning evaluative criticism?

Answer : In terms of the narrowest concept of the discipline, all art criticism is - or should be - evaluative. Personally, however, I am averse to the principle of 'playing God'. Therefore I do not perceive the critic's role as one of passing judgment ex cathedra. I admire, but am also sceptical about, the confidence with which so many South African viewers make absolute value judgments.

Of course, the very act of critical examination arouses selective responses: some works are inevitably assessed as more

significant than others; some artists appear consistently to produce works of greater aesthetic appeal than do their colleagues. The critic can only draw attention to the qualities that he perceives; and point out, if he wishes, where or why he thinks a work is less or more successful.

I prefer to regard myself as an interpreter, rather than as an evaluative critic.

Question: Do you agree that art criticism in South Africa is of a low standard? Why do you agree? What do you regard to be the main reason for this low standard?

Answer : Yes. Part of the answer to this question is contained in the reply to Question 3. But there is more to the problem.

Among the main reasons may be cited:

- a) The appointment of unqualified persons as critics in the media.
- b) The absence of adequate opportunity in South Africa of examining works of acknowledged aesthetic value and thereby formulating standards.
- c) The absence of adequate critical training in our art schools and universities. While history of art is dealt with thoroughly in several of our Fine Art departments, there is insufficient emphasis on looking, analysing and formulating personal opinions.
- d) The awe-inspiring reputations and influence of the local art establishment. An insecure art critic is often too timid to risk assault upon established reputations or to 'stick his neck out' by creating new ones.
- e) The intimacy of human relationships in the small artistic community. When everyone knows everyone else, it becomes

extremely difficult to dissociate the work from the personality concerned; objective criticism, good or bad, invariably rebounds upon the critic.

- f) The misguided but pervasive opinion that art, especially from the viewing end, is not a field of professional endeavour; that it is explored only as a hobby, quite distinct from one's 'real' occupation; and the failure, therefore, to encourage professionalism by respecting it or paying for it.

Question: Can you make any suggestions concerning: The improvement of critical status in South Africa? The improvement of critical terminology in South Africa? A mouthpiece for critics in South Africa? Critical methods in South Africa? The critical functions of the art critic in South Africa?

Answer : The common answer to most of the questions itemized here is: Improve the quality of criticism. This can be achieved by improving the quality of training; by appointing qualified critics to perform critical functions; and by paying these qualified critics in accordance with their professional role.

With reference to a mouthpiece: I do not believe in the value of trade unions in this kind of profession. Critics, by nature, should be independent. However, were there sufficient critics of adequate professional standing to qualify for election, the South African branch of the International Association of Art Critics might presumably function as their collective voice.

Question: What do you regard as the functions of art criticism published in South African newspapers?

Answer : At present, the main function of Press criticism seems

to be that of providing publicity for current exhibitions. Where favourable, it may attract additional viewers; for the most part, it makes very little other contribution.

If this question refers to what its functions could be, the answer is to be found in the reply to Question 1.

Question: What do you think of Christo Coetzee's response to the inadequacy of some art critics in South Africa?

Answer : It is true that malicious criticism is not uncommon in our Press. It is equally true that this artist was deeply hurt by the unwarranted malice of the criticism that he received from one particular art critic. However, his dramatic reaction was related to an accumulation of factors, both inward and outward, and has no real bearing on the general problem of art criticism in this country.

Question: To what extent did you aim to incorporate a critical attitude into your work when writing Art & Artists of South Africa?

Answer : Art & Artists of South Africa was conceived as a dictionary of artists, organisations, events and movements in this country. I was intended, primarily, to provide factual information elicited in the course of intensive research and, further, to assist the reader in gaining insight into the nature of the art produced in South Africa. In order to achieve maximum objectivity, the selection of artists for individual consideration was based on a highly systematic table, itemising 23 possible grounds for inclusion, against which the name of every painter and graphic artist practising in this country was listed. Details are provided in the Foreword to the book.

Obviously, in discussing the work of those artists who are the

subjects of independent articles a certain degree of subjective evaluation was unavoidable - in assessing a work of art one's only reference is one's personal experience of it; the comments of others are equally subjective. However, the articles were not designed to reflect either a purely personal or a specifically critical attitude.

Question: Have you contributed any art critical lectures to the art programmes of the SABC?

Answer : I was regular art critic, and subsequently advisor as well, to the SABC programmes, Arts Review, Connoisseurs' Evening and Comment, from 1962 to 1967. In those capacities I broadcast weekly. Since 1967, when I began work on Art & Artists, I have not broadcast as regularly. However, I have contributed a fair number of talks, both critical reviews and brief lectures, since that date: several of these are preserved in the SABC archives.

During the past 13 years I have also delivered talks on art on various other SABC programmes. I have been interviewed repeatedly; the most recent of these interviews took place at the beginning of August this year, when I discussed my reactions to the 1975 Art:South Africa:Today exhibition.

## APPENDIX F

### Clement Greenberg's visit to South Africa

F.1 During July 1975 an eminent American art critic, Clement Greenberg, visited South Africa. He was invited by the South African Art Institute to visit South Africa as sole juror of the competition, Art:South Africa:Today, held in Durban during July. During his visit to South Africa Greenberg visited museums and galleries and delivered lectures and seminars in Pretoria, Johannesburg, Cape Town and Durban. In this appendix a few reactions to Greenberg's visit and his views on art and art criticism are included. It should be kept in mind that the views included in this appendix were stated during Clement Greenberg's visit. These views may therefore differ from the writers' opinions after Greenberg's visit.

F.1.1 Robert Hodgins in "Greenberg in Retrospect". Artlook,

8 no. 4 : 8, 1975.

"The visiting art critic, Clement Greenberg, is accused often enough of being a theologian, laying down rules of worship and the nature of the Deity.

Rightfully, and rightfully with scorn, Greenberg refutes the charge. Nevertheless, his opponents are right - he is a theologian.

It's just that they have the wrong theology and the wrong religion. He is an Old Testament high priest. For him, art is something in an Ark. It cannot be proved in any mundane way as being there.

These reflections come from hearing him answer questions at

Prétoiria's University of South Africa, Linda Goodman's Gallery and his public lecture at RAU last Wednesday (July 2).

Again and again, he emphasised that the real essence of a work of visual art lies beyond words.

It is either there to experience - and hence needs no words - or is not there and hence cannot be created by words.

Ultimately, then, disregarding the man's real charm, what one is asked to accept is Greenberg's personal word of belief that in any given painting or sculpture the essence is or is not there.

Fair enough. One respects a firm belief, seriously and painstakingly arrived at.

One accepts the privacy of the belief. One accepts the honesty with which the belief is stated.

Taking Greenberg at his word, only the naïve would insist on his defining the essence.

So we were not looking for that. But taking Greenberg at his word also implies that, if he cannot write about the core of art, one can nevertheless - and he has written - write importantly around the periphery of the core.

Greenberg's mind, consciously aimed at lucidity and clarity of communication, his ethics, aimed at honesty and seriousness, were in fact not deployed for us on Wednesday.

His opening remarks on the Abstract Expressionists reiterated a few clichés about going further than synthetic Cubism and about stating the surface of the picture - matters that Greenberg has himself helped to turn into art educational clichés.

Later paintings and sculpture were not accompanied by even these snippets of information. Too often a work was shown, its size and date told to us - next slide.

And the terminal apology - that he hoped he had made us look at some paintings and sculpture - was ingratiating rather than effectual.

What was actually going on is in doubt.

At kindest, perhaps a false modesty, a lack of realisation that he could have talked on 'The Lemon in Modern Art,' and, with his mind, he would have kept us there absorbed and sent us away thoughtful.

At unkindest, perhaps he felt - and, if he did he was wrong - that we were there for instant culture, and he was indignant and refusing.

Greenberg did not tell us something we expected, he, in fact, said nothing at all, gave us nothing serious to think about.

Robert Hodgins. July 9 1975. Johannesburg."

F.1.2 Angus Beaton in "Greenberg in Retrospect". Artlook,  
8 no. 4 : 8, 1975.

"Clement Greenberg, one of the most influential critics of modern art is in South Africa - in the words of Esmé Berman, director of the Art Institute SA, which arranged his visit, to 'introduce a catalyst into the local cultural scene.' (See ARTLOOK 95 p3).

Greenberg, whose critical opinions are so in demand, that he has travelled to Argentina, India, Japan, Holland, Australia, West Germany and juried throughout the United States and Canada, faced an afternoon of publicity interviews yesterday, immediately after arriving from Johannesburg.

He is urbane, obviously, from moving continuously in international art circles, but speaks about art in a very straightforward way.

'There are only two types of art,' he says blandly. 'Good and bad'.

Greenberg, who says he stopped painting seriously 18 years ago when his newly-wedded wife refused to let him paint in their living room, does not even consider himself an artist. In this respect he appears completely unpretentious.

Yet the same man, in his role of critic, speaks of why - as a result of the United States' determination to become a leading art force - the best painting is now being done in New York, and the best sculpture is being done in London.

Greenberg became acquainted with the art life of New York towards the end of the 1930's. Then came his discovery of Jackson Pollock; Greenberg recognised his achievements, praising Pollock's audacity, energy and force.

He feels the only way to learn about art is to experience enough of it. 'Most people who can't see abstract art can't see the old masters, either.'

Greenberg confesses that until he was 28 years old, he couldn't see abstract art, 'It's a question of looking at it hard enough.'

Greenberg suggests that his reviews have mellowed now and that he 'lays off the attack'. He admits to making mistakes in the past, not for being hyper-critical, but 'by being a little blind, perhaps.'

He will be naturally critical of the art scene in this country. And, in the words of Esmé Berman again, 'his informed, firsthand opinion will be widely influential in quarters that count'.

Angus Beaton. July 7 1975. Cape Town."

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Angus Beaton. July 7 1975. Cape Town."

F.1.3 Jeffrey Gelfand in "Greenberg in Retrospect". Artlook,

8 no. 4 : 7 - 8, 1975.

"The pictures of some of these Americans startle because they seem to rely on ungoverned spontaneity and haphazard effects; or because, at the other extreme, they present surfaces which appear to be largely devoid of pictorial incident. All this is very much seeming. There is good and bad in this art, and when one is able to tell the difference between them he begins to realise that the art in question is subject to a discipline as strict as any that art obeyed in the past.

Clement Greenberg

American-Type Painting 1955 - 1958

Blindfold your eyes and then listen. What you hear is a lecture on contemporary art which becomes a lecture on New York painting is reduced to a snap succession of slides, a few embarrassingly upside down. Judging by what you hear, you will deduce that the quality of this contemporary art is simply quality, or: essence, 'feel', resonance. Or: the ineffable, the ephemeral. You hear, in addition, that there is no equivalence between language and visual form and that whatever equivalence might be possible is suspended due to the inadequacy of reproduction. You hear, finally, that because, by and large, you have been denied the milieu of New York painting over the past two decades, you cannot absorb, let alone understand, the significance of this painting.

Remove your blindfold but muffle your ears. What you see is infinitely more memorable. Despite the haste with which the slides are flashed on and off the screen you feel, finally, the waves of a critical sensibility. The brief commentary is offset by an interesting selectivity, a law of diminishing returns which

seems to destroy any last vestige of your concept of the easel painting. At the end of this visual presentation you feel a slight ebullience and, admittedly, a sense of having been in the presence of something extraordinary if not entirely coherent, but you feel, as well, a sense of deprivation, a numbing of the nerve endings - not because you have been confronted with the 'new' but because the new has been presented as axiomatic, as having the qualities that are 'recognisably' great.

Remove your ear-muffs and now prepare yourself for a lecture by a 'leader' of taste and style in contemporary art: Mr. Clement Greenberg. Firstly, how do I react, as a layman, to a lecture by a foremost critic with ostensibly much to say? Secondly, what do I expect from such a lecture?

There is some subtle coercion at work where the critic himself decides what he imagines to be the intellectual (and even emotional) requirement of his audience. By this I mean the failure to come to terms with a "rationale" (more mundanely, an explanation) on the meaning of contemporary American painting. The desire for meaning need not be construed as a demand for reductionism in art; no painting can possibly be transformed into an arithmetic equivalence. But it can be given a comparative sense of value and, therefore, a meaning - particularly where the critic is concerned with a theme. If we are to be instructed in the raison d'être of New York painting or, more generally, North American painting over the past few decades, then it may be assumed that a thematic 'explanation' is warranted.

If Ben Shahn is 'non-exportable' I should like to know why. Popularity, of course, has nothing to do with 'exportability' (sic) and status as a minor poet should not deter me from wanting to know exactly what it is about Shahn which prevents a complete

'break-through'. And if Rothko is a brilliant colourist of mood, influenced by Monet, I should like to know where he stands in relation to Pollock or Gorky. (More appositely, I should like to know where Pollock stands in relation to Rothko). I do not believe that explanation ought to be relegated to the covert level of implicit feeling despite the layman's lust for comprehensiveness or demystification. Surely the contribution of American painting is more than a 'technical' advance, more than an attempt to find a way out of the constraints of analytic and synthetic Cubism (concepts coolly brushed aside). Surely it is more than the destruction of the easel painting frame or the incorporation of the frame within the canvas.

The luminous names of Pollock, Gorky, de Kooning, Hoffman, Kline, Gottlieb, Motherwell, Tobey, Newman, Stella, Still, Smith etc. were shelled like peas over the audience with little said either to differentiate their work from each other or substantiate their acknowledged fame within a framework which has assumed an ideology of non-communication - or, rather, not of non-communication but an 'inversion' of painterly technique and method and a compelling withdrawal from significance.

The puritanism of this art, the ascetic denial of 'subject matter' in favour of breaking the territorial bonds of conventional painting has something self-consciously 'classic' about it. The vacuous quality of many of the canvases, the zero-negative of the central space, the spartan blankness, forces the eye to the edges of the canvas, and beyond it. Newman appears to bring the frame into the picture. Well, so what of it? Is painting to be discussed solely within the esoteric province of problem or value-resolution?

I feel the 'presence' of Newman but do I remain a philistine

for wanting to know what perhaps no critic, not even Greenberg, can answer? The Layman is not divining for information; he is in search of a much more open, direct assessment. Why, indeed, should the given be assumed? Perhaps it was the arrogance of assuming a given that left me feeling that the lecture was only half-consummated. Indeed, were it not for the exposure of some major works - their selection alone amounting to a statement - I would have wandered off feeling rather deprived.

If one applied the legal concept of omission, then perhaps the omissions were more pregnant with meaning and louder in impact; perhaps these point to the brilliance, the fluidity, the chaos and the inchoate quality of contemporary painting. In the final analysis, the painting stands or falls alone.

Jeffrey Gelfand. July 4 1975. Johannesburg."

F.1.4 Jill Addleson in "Greenberg in Retrospect". Artlook,  
8 no. 4 : 9, 1975.

"Whilst Clement Greenberg did admit that he was prejudiced towards representational rather than non-representational art, it is not true to say that the 1975 ART SOUTH AFRICA TODAY exhibition consists exclusively of representational work. There are fewer abstract paintings than traditional ones on display, and fewer professional (and thus well-known) artists exhibiting. The sculpture section is larger than in past ART SOUTH AFRICA TODAY exhibitions. Clement Greenberg considered that 'at least two of the sculptors on this exhibition could hold their own anywhere in the world'. As in past years, there are a number of works by Black South African artists. Conceptual works are conspicuous by their absence. With reference to those, Greenberg said: 'It's as if they (the artists) have forgotten how to paint or make

sculpture'.

Clement Greenberg was the most silent juror with whom I've been associated. Unless one specifically asked him why such and such a work was rejected, or accepted, he made no comments at all. However, upon being questioned, his remarks about the works were acutely perceptive: by a few devastatingly telling sentences, he forced one to view particular artists through new eyes. Obviously it would be unethical to mention artists by name, but what I can do is to repeat some of his comments: 'I couldn't possibly include that painting; it's like a scenario'. 'That painting is far too tasteful; it is so beautiful that it is dull. I couldn't live with it'. 'This painting is shallow'. 'That work has been executed by someone who knows how to paint brilliantly - but the result is hollow - it's too perfect - I couldn't accept that painting'.

Often he would include a particular painting even though only one part of it was successful; the rest of the work might be 'one of the worst mistakes I've ever seen in a painting'. Or, 'I hate that work - but it has something. I must include it. It has vitality and nerve and honesty and sincerity'. 'That painting is crazy, but it's good. It has to go on'. 'I like the way that this artist has handled his lights and darks - almost as good as the Old Masters'.

The exhibition has a remarkable unity and sensitivity, which stem from one man's judgment, a man who knew exactly what he required a work of art to be.

When you view the exhibition, ask yourself a few questions. Does art mean technical dexterity? Or does art mean sincerity and honesty? Does it mean intellectual prowess? Or does it mean creative force and energy? Should art be tasteful? Or

does it require a freshness of approach?

I leave you to be the judge.

Jill Addleson. Curator Durban Art Gallery.

July 25 1975."

F.1.5 Larry Scully in "Greenberg in Retrospect". Artlook,

8 no. 4 : 8, 1975.

"If anything could illustrate the Global Village concept of Marshal McLuhan then the visit of international art critic Clement Greenberg to South Africa did.

Suddenly, instantaneously, everyone in or on the fringes of the South African art world became each other's neighbour. Cape Town, Durban, Bloemfontein, Pretoria, Johannesburg, became simply suburbs of a town called ART.

Erudite, prejudiced, charming, self-effacing, critic Greenberg was on everyone's minds - either for or against. I agreed with a lot of things he said - and they were often beautifully expressed - but there was nothing really new in his two lectures at RAU. No revelation of real extension of the mind which one might justifiably have expected.

To an artist, however, every experience can be turned to good account - even being ignored contains a challenge which can be well met. All in all, the Greenberg experience will in years to come be understood as an event which opened the doors of self-perception and deception a little wider.

Some artists saw him as a threat. A few were inspired. It was not what he said that mattered so much as what he represented in the minds of individual artists that either debased them or ennobled them.

Larry Scully. July 27 1975. Johannesburg."

F.1.6 The Editor in "Greenberg in Retrospect". Artlook,

8 no. 4 : 7, 1975.

"He has been criticised, he has been condemned, he has been reviled, been held in reverence; but never ignored. For once the general public has become aware of the machinations of the art world, with Clement Greenberg as a household name. Dealers, artists, critics have hotly discussed the man, his views and the success or otherwise with which he managed to communicate them.

My personal reaction must be based on the lecture he delivered at RAU on July 23, the night before his departure from SA. For health reasons I was unable to attend his early lectures and meetings, nor did I meet him personally.

That night, despite the fact that Greenberg is reported to be at a loss before a large audience, he came across as confident. His views were expressed with painstaking effort at specificity of meaning. He considered every word carefully - a sense of responsibility that must be seen as courtesy to his audience.

In relating SA. to Canada and Australia, Clement Greenberg presented an overview of SA. artistic development in relation to these other centres. Few people are able to place the present into an historical context. This he managed to do. One realised that his conclusions were based on many years of acute observation and constant evaluation and collation of material.

I think that many of his detractors missed the point by condemning him. He was invited to look, discuss and comment. He did so. Is it not perhaps a measure of that 'inferiority complex' of which he spoke, that so many of these people reacted as though personally attacked? Surely it would have been enough for them merely to disagree.

In the final analysis, it mattered not that one agreed or

disagreed with what he said. What mattered was the fact that a man with an international reputation had been, seen and assessed. As sole juror in the ART SOUTH AFRICA TODAY competition he has made his standpoint felt."

F.1.7 Elza Miles : "n Les vir Mismoediges uit Greenberg-besoek".

Rapport, Jul. 27, 1975 : 2.

"Die Amerikaanse kunskritikus Clement Greenberg het Woensdag-aand sy laaste openbare lesing in Suid-Afrika gehou. By hierdie geleentheid het hy oor sy indrukke van die beeldende kunste in Suid-Afrika gepraat.

Vanselfsprekend kon hy nie 'n dieptebeeld van die lokale kuns gee nie, maar hy kon op die ooreenkomste wys tussen die Suid-Afrikaanse verloop en dié van ander gewese koloniale gebiede soos Kanada, Australië en Nieu-Seeland.

Die grootste insig van die aand was myns insiens Greenberg se subtile kommentaar op die reklame wat sy besoek voorafgegaan het. Hy stel dit so: 'n mens kan nie 'n gesaghebbende van buite kry om die inheemse kuns te beïnvloed nie. Die stukrag moet van binne af kom.

En juis hiermee het hy 'n uiters delikate aspek van die Suid-Afrikaanse beeldende kunste aangeraak, naamlik die gebrek aan kunskritici wat hul sout werd is.

Dit is maklik om te kritiseer, maar dit vra oneindige insig en meeleving om kreatiwiteit te stimuleer en kunstenaars skepende selfvertroue te gee.

Veronderstel ons het hier 'n Jackson Pollock sonder 'n Clement Greenberg gehad. Ek is bevrees ons beterweterige kritiek sou hom gou-gou in die harnas gejaag het oor sy aanvanklike aansluitings.

Greenberg se grootste bydrae as kritikus in sy eie land is juis die oopmaak van sy landgenote se oë vir die werk van Pollock en die ander abstrakte ekspressioniste.

Uit wat hy gesê het, was dit baie duidelik dat Greenberg die plaaslike skilderkuns nog beskou as dié van 'n koloniale gebied. Die meeste Suid-Afrikaners was tot onlangs toe nog 'n landelike bevolking en die pikturale kuns het nou eenmaal 'n stedelike tradisie.

Eensyds kritiseer Greenberg die te selfbewuste Suid-Afrikaansheid by Suid-Afrikaanse skilders, en andersyds verkwalik hy die internasionale karakter van die meeste inskrywings by Art SA Today in Durban.

By 'n nader ondersoek van die oënskynlike teenstrydigheid blyk dit dat Greenberg se vooroordeel by die massakommunikasie-medium van reproduksie lê. Vir hom is die ervaring van die kunswerk self van die uiterste belang en nie die reproduksie nie. Deur sodanige eersterangse ervaring sal die oppervlakkige nabootsing dan ook verminder.

As 'n mens in herinnering roep wat die Armory Show (1913) vir die verloop van die Amerikaanse kuns beteken het, dan kan 'n mens begryp hoekom Greenberg so sterk hieroor voel.

'n Mens vra jouself af: het skilders soos Wolf Kibel, Pranas Domsaitis, Edith King en Cecil Higgs nie juis vir Greenberg met hul skilderwerk kon opval nie omdat hulle in noue kontak met goeie voorbeelde tydens hul Europese vormingsjare was?

Tot dusver was die beeldhoukuns in Suid-Afrika nog altyd die stiefkind. Ons het geen enkele oorsigtelike studie van die Suid-Afrikaanse beeldhoukuns nie en tog kon Greenberg vir 'n uitgelese gehoor sê dat dit juis hierdie tak van die beeldende kuns in Suid-Afrika is wat homself onderskei.

Dat Clement Greenberg uit 'n spesifieke skool is, kan nie betwis word nie en dat hy getrou is aan sy generasie is lofwaardig.

Hieruit is 'n les vir die jonger, mismoediger kunstenaars te haal wat voel dat konsepsuele kuns nie so vervelig soos vir Greenberg is nie.

Hulle het net soveel reg om getrou te wees aan hulle segawyses, want hulle is nie van die geslag van veertig nie.

Laat ons 'n oorromantisering vermy en die hede met sy volle konsekwensies aanvaar. Dit is vir my die positiewe aspek van Greenberg se besoek."

(N.B. A selection of what Artlook considered to be the more important views on Greenberg's visit were culled by that magazine from newspapers and periodicals and were published by Artlook under the generic heading of "Greenberg in Retrospect." It is worth noting that, in fact, as the tenor of the comments often shows, these remarks were often made not in retrospect at all, but during Greenberg's visit).

At the moment, it is still impossible to attempt an assessment of the influence of Greenberg's visit on South African art attitudes and art criticism. However, the reactions included in this appendix make it clear that an interest in, and need for, an informed criticism do exist in South Africa. It can thus be suggested that a South African art criticism which would manifest

an aesthetic philosophy and recognisable criteria, would provoke discussion and polemic. The characteristics of South African art criticism, which are isolated in Chapter 1.6, exclude the manifestation of an aesthetic philosophy and recognisable critical criteria. Thus discussion and polemic centred around art criticism, seldom arise in South Africa.

## APPENDIX G

### An interview with Prof. Walter Whall Battiss

Question: What do you regard as possible functions of the art critic?

Answer : Art criticism was never necessary before about 1850. It is necessary now because of the gulf which exists between art and the people. The art critic can change peoples' thoughts and their ways of thinking. Critics who write for newspapers can induce people to go to exhibitions. There should be contact between people and art. This contact provides life and blood to art. The alternative is sterility. Art critics can contribute by creating contact between people and art.

Criticism can be educational. It can help people to understand works of art better. It can also help the artist to understand his own work better. Critics should be sympathetic to artists. Instead of destroying a young artist the critic should advise him from exhibiting until he really is ready for it. Such advice is positive while destructive criticism contributes to nothing.

Silence can also be a form of criticism. The work of art can never be exhausted by criticism. Some things remain unsayable. The inability to recognise this fact may have been the reason for Herbert Read's collapse as a critic.

Art critics have an inferiority complex because they are uncertain about their own functions.

Question: What is your opinion on South African art criticism?

Answer : The work of some South African critics is an indictment

on criticism itself. Irresponsible criticism keeps people away from exhibitions. When the exhibition of Pierre Bonnard's work was open to the South African public it got a needlessly adverse bit of criticism from a critic writing for a prominent South African newspaper in Johannesburg. Bonnard's work is about ordinary people and for ordinary people. This fact was never mentioned by South African critics.

Question: What do you regard as prerequisites for good art criticism?

Answer : The art critic must know the artist well before he can write about his work. Works of art are by-products of the artist. It is really the artist who is the work of art. He manifests himself in the works which he produces. The art critic cannot understand these works if he does not know the artist well. In the same way criticism can be regarded as an act in which the critic manifests himself. Criticism is in fact the critic himself. Bad criticism is an indictment on the critic as a person.

## APPENDIX H

### Questionnaire and replies by editors of South African newspapers

H.1 In an attempt to determine the policy of South African newspapers with regard to art critical contributions, a questionnaire was sent to the editors of nineteen major South African newspapers. The aim of this inquiry was, furthermore, to attempt a correlation between the policy of South African newspapers and art critical practice in South Africa (see Chapter 1.2, 1.3, 3.2 and Appendix I).

H.1.1 The questionnaire was sent to the editors of the following newspapers:

|                                    |   |                |   |        |
|------------------------------------|---|----------------|---|--------|
| <u>The Argus</u>                   | - | Cape Town      | - | Daily  |
| <u>Die Reeld</u>                   | - | Johannesburg   | - | Daily  |
| <u>Die Burger</u>                  | - | Cape Town      | - | Daily  |
| <u>The Cape Times</u>              | - | Cape Town      | - | Daily  |
| <u>The Daily Despatch</u>          | - | East London    | - | Daily  |
| <u>The Daily News</u>              | - | Durban         | - | Daily  |
| <u>The Eastern Province Herald</u> | - | Port Elizabeth | - | Daily  |
| <u>Die Hoofstad</u>                | - | Pretoria       | - | Daily  |
| <u>The Natal Mercury</u>           | - | Durban         | - | Daily  |
| <u>Die Oggendblad</u>              | - | Pretoria       | - | Daily  |
| <u>The Pretoria News</u>           | - | Pretoria       | - | Daily  |
| <u>The Rand Daily Mail</u>         | - | Johannesburg   | - | Daily  |
| <u>Die Rapport</u>                 | - | Johannesburg   | - | Weekly |
| <u>The Star</u>                    | - | Johannesburg   | - | Daily  |
| <u>The Sunday Express</u>          | - | Johannesburg   | - | Weekly |

|                         |   |              |   |        |
|-------------------------|---|--------------|---|--------|
| <u>The Sunday Times</u> | - | Johannesburg | - | Weekly |
| <u>Die Transvaler</u>   | - | Johannesburg | - | Daily  |
| <u>Die Vaderland</u>    | - | Johannesburg | - | Daily  |
| <u>Die Volksblad</u>    | - | Bloemfontein | - | Daily  |

H.1.2 Replies to the questionnaire were received from the following editors:

|                                 |   |                            |
|---------------------------------|---|----------------------------|
| G.A. Farr, Deputy Editor        | - | <u>The Daily Despatch</u>  |
| R.T.R. Rudder, Assistant Editor | - | <u>The Daily News</u>      |
| R.S. Hutton, Features Editor    | - | <u>The Natal Mercury</u>   |
| R. Cohen, Assistant Editor      | - | <u>The Rand Daily Mail</u> |
| P. Boekooi, Arts Editor         | - | <u>Die Oggendblad</u>      |
| P. Baneshik, Arts Editor        | - | <u>The Star</u>            |
| J. Kuttner, Assistant Editor    | - | <u>The Sunday Times</u>    |
| J.J. Liebenberg, Arts Editor    | - | <u>Die Vaderland</u>       |
| Mr. Drysdale, Editor            | - | <u>The Pretoria News</u>   |

H.1.3 The fact that only nine editors responded to the questionnaire may be indicative of a lack of interest in journalist art criticism or it may indicate that some newspapers do not publish art criticism on an organised basis.

H.1.4 The following questionnaire was sent to the editors of the newspapers mentioned above:

English:

- 1) Do you employ a full-time, part-time or free-lance critic or critics?
- 2) When has a full-time critic been employed?
- 3) Do you publish criticism on the visual arts regularly, sporadically or not at all?

- 4) Have you ever received letters from the reading public with regard to art criticism published?
- 5) Is the work of art critics shortened, changed or determined by the policy of the newspaper?
- 6) What amount of printed space is available to criticism on the visual arts?
- 7) What amount of space is available to criticism on the other arts?
- 8) Do you consider it to be a function of the newspaper to provide a podium for critics of the visual arts?
- 9) Which qualifications are expected from critics who are employed?

Afrikaans:

- 1) Het die nuusblad 'n voltydse, deeltydse of vryskut-kritikus in diens?
- 2) Wanneer, indien ooit, was 'n voltydse kritikus in diens van die nuusblad?
- 3) Word kritiek op die visuele kunste gereeld, sporadies of nooit gepubliseer nie?
- 4) Het u ooit briewe van lesers ontvang wat betrekking gehad het op kunskritiek wat in die nuusblad gepubliseer is?
- 5) Word die werk van kunskritici verkort, verander of bepaal deur die beleid van die nuusblad?
- 6) Hoeveel spasie word in die nuusblad afgestaan aan kritiek op die visuele kunste?
- 7) Hoeveel spasie word in die nuusblad afgestaan aan kritiek op die ander kunste?
- 8) Meen u dat dit 'n funksie van die nuusblad is om 'n podium te skep vir kritici van die visuele kunste?
- 9) Watter kwalifikasies word van kritici wat in diens geneem word, verwag?

## H.2

### Replies to the questionnaire

The replies to this questionnaire are not given in a question-and-answer sequence here as the editors did not all reply in such a manner. Questions are listed under H.1.4.

#### H.2.2 G.A. Farr - The Daily Despatch, East London

- 1) The Daily Despatch employs part-time expert critics.
- 2) We have never employed a full-time critic.
- 3) Yes, regular reviews of all forms of visual art are published.
- 4) Yes, reader reaction often gets to boiling point, particularly when they disagree with the critics.
- 5) Critics' reviews are not shortened or changed in any way.
- 6) Space allocated varies according to the importance of the show or exhibition.
- 7) Space is allocated as required.
- 8) Yes. A newspaper has an obligation to its readers to report, analyse and review.
- 9) Our critics are qualified people.

H.2.2 R.T.R. Rudden - The Daily News, Durban

- 1) We employ one free-lance critic.
- 2) \_\_\_\_\_
- 3) Regularly.
- 4) Yes.
- 5) No.
- 6) Varies with importance of the show.
- 7) Also varies, but less to visual arts because of the paucity of exhibitions in Natal.
- 8) \_\_\_\_\_
- 9) \_\_\_\_\_

4.2.3 R.S. Hutton - The Natal Mercury, Durban

- 1) The Natal Mercury employs a full-time critic to cover stage and screen productions, ballet, music etc., but does not employ a full-time art critic. Reviews of local art exhibitions are supplied on a free-lance basis.
- 2) Art criticisms were introduced in The Natal Mercury about three years ago. Contributors have been Mr. Bary Maritz, Mrs. Marie O'Connor and Mrs. Kathy Jones. These are artists or art teachers.
- 3) As required whenever an art exhibition opens.
- 4) The only occasion I can recall was at the time of the controversial local art exhibition, Art:South Africa:Today.
- 5) Critiques are published as written by the critic without any change. If, because of space limitations, a contribution has to be cut, this is done in consultation with the critic. Critics are not governed by any editorial policy but are entirely free to voice their opinions within the usual bounds.
- 6) Impossible to say. This depends on how much space is available and on the importance of the exhibition being reviewed.
- 7) As the above.
- 8) No, only to record and reflect the local art scene for the ordinary reader.
- 9) See answers to 2).

H.2.4 R. Cohen - The Rand Daily Mail, Johannesburg

- 1) The Rand Daily Mail employs part-time or free-lance critics.
- 2) A full-time critic has never been employed by the newspaper.
- 3) Criticism on the visual arts is published regularly but in small doses.
- 4) The public is quick to react to criticism on the other arts but not to criticism on the visual arts.
- 5) The work of art critics is sometimes shortened due to considerations with regard to available space. Critical work is, however, not determined by any policy of the newspaper.
- 6) With regard to space the limited readership of art criticism is taken into account and printed space available to art critics is thus also limited. No set amount of space is available to criticism of any of the arts. The critic is free to write as exhibitions come. Actually the visual arts are only emphasised when something is stolen or very controversial (e.g. Henry Moore's stolen sculpture or Picasso's Harlequin). Articles then move away from the realm of criticism to the realm of news. Overseas rows like the smashing of the Pietà are reported on in length. Otherwise art is something of specialised interest and is handled sedately.
- 7) See the above answer.
- 8) Yes. Good criticism tries to cover a wide field and caters for all levels of interest. It reports and provides information and a sounding-board for the public.
- 9) No fixed qualifications are expected except that the critic is expected to be a knowledgeable person in his field. At the moment, H.E. Winder is employed as a free-lance critic. Mr. Winder is a cartoonist.

#### H.2.5 P. Boekooi - Die Oggendblad, Pretoria

- 1) Een medewerker, Ute Scholtz, is as vryskut kritikus in diens van Die Oggendblad.
- 2) Geen voltydse kunskritikus is ooit deur die nuusblad in diens geneem nie.
- 3) Kritiek op die visuele kunste word sporadies gepubliseer.
- 4) Daar word baie min gereageer op resensies. Dit hang saam met die beleid van die kritikus. Indien die skrywer bang is om 'n mening te lug poog hy om objektief en korrek te skryf. So lok hy uit die aard van die saak min reaksie uit. Subjektiewe kritiek lok reaksie uit. Die stand van kunskritiek in Suid-Afrika is egter so laag dat daar min subjektiewe skrywers is wat oortuig. Steriele subjektiwiteit sonder motivering kom algemeen voor. Ek meen die kritikus kan enigiets sê mits hy dit duidelik formuleer en motiveer.
- 5) Die werk van kritici word nie verkort of verander nie. Dit word ook nie bepaal deur die beleid van die nuusblad nie.
- 6) Resensies is kort of baie lank. Die lengte wissel van ongeveer honderd-en-twintig tot honderd-en-tagtig getikte reëls. Indien 'n resensie op 'n spesifieke dag geplaas moet word, moet die lengte daarvan aanpas by die beskikbare ruimte. Andersins kan dit net so lank wees as wat nodig is. Lengte van resensies word ook bepaal deur die duur van 'n uitstalling en ook deur die resensent self. Daar is egter nie genoeg ruimte vir die gereelde plasing van enigiets nie. Marknavorsing, gedoen deur die Marknavorsingsinstituut van die Universiteit van Suid-Afrika gedurende Oktober 1975, het getoon dat dekking met betrekking tot politiek en films die twee hoofredes is vir verkope van Die Oggendblad. Kritiek op die visuele kunste verskyn op dieselfde bladsy as kritiek op films. Dus kan

mens aanneem dat dit ook baie gelees word. Kunskritiek word dus nie maar net geplaas nie. Die nuusblad verkoop gedeeltelik as gevolg daarvan. Die redakteur meen dus dat die hoë standaard van filmkritiek deurgetrek moet word na kritiek op die ander kunste ook. So word inisiatief aangemoedig. Die persentasie ruimte wat aan kunskritiek afgestaan word, fluk-tueer. Ek wil dit graag opstoot vanaf ongeveer 12-14% na 20%. Hierdie persentasie is reeds bereik maar sluit ook foto's en persoonlikhede in. 'n Goeie foto en onderskrif het egter 'n groter trefkrag as 'n lang geskrewe stuk sonder illustrasie. Ek wil egter die wanbalans wat bestaan tussen ruimte afgestaan aan die visuele kunste en die ander kunste uitskakel. Daar gebeur egter minder op die gebied van die visuele kunste. Die Oggendblad is hoofsaaklik gemoeid met kunsgebeure in Pretoria, aangesien dit 'n Pretoriase nuusblad is. Gebeure in Johannesburg word slegs gedek wanneer instansies groot moeite gedoen het om Die Oggendblad van gebeure in kennis te stel. 'n Daggids verskyn in die nuusblad en kondig gebeure aan. Dit is egter nie deel van die kunsbladsy nie.

- 7) Sien vorige antwoord.
- 8) Alhoewel dit met betrekking tot die politiek wel moontlik is, beskou ek dit nie as 'n funksie van die nuusblad om 'n podium te skep vir kunskritici nie. Indien die nuusblad dit wel doen plaas hy 'n lepel in die mond van die leser. So word 'n gevaarlike situasie geskep aangesien die leser se objektiwiteit verlore gaan. Die Suid-Afrikaanse leser glo oor die algemeen alles wat hy lees. Die hoof funksies en newefunksies van die nuusblad word egter deur die redakteur bepaal.

9) \_\_\_\_\_

H.2.6 P. Baneshik -- The Star, Johannesburg

- 1) The Star employs full-time, part-time and free-lance critics.
- 2) This newspaper has employed full-time critics for the past twenty-five years.
- 3) We publish extensive criticism on the visual arts and do so regularly.
- 4) We do receive letters from readers commenting on art criticism.
- 5) Very seldom is it necessary to shorten an art criticism, and it would then only be determined by the space available. Otherwise there is no policy that would require a critic's judgment to be altered.
- 6) I cannot give you an estimate of the amount of column inches available, but I think you will judge for yourself from an examination of our daily arts and entertainment supplement, Tonight! that we devote a very considerable amount of space to the visual arts.
- 7) The same applies here as to (3). The Star almost certainly leads the South African press in this respect.
- 8) Since it is the function of a newspaper to provide a platform for discussion of all matters of the human spirit, it is clearly important for a newspaper to provide a platform for art critics.
- 9) Academic qualifications are obviously a recommendation when considering the employment of a critic, though long experience in writing about the subject and a dedication to it in terms of time and energy are important also.

H.2.7 J. Kuttner - The Sunday Times, Johannesburg

- 1), 2), 3) The Sunday Times has always had a full-time cinema and theatre critic and it has one now. Similarly, we have always had a full-time literary critic and we have employed a free-lance music critic.
- 4) We frequently reserve and occasionally publish letters applauding or criticising the opinions of our critics.
- 5), 6), 7) Our critics have a free hand to write as they please. Space available is always a determining factor in the length of their contributions, as it is of all other items published.
- 8) We publish what they write as a public service as well as for its general interest.
- 9) We employ only critics who are experts in the fields they are called upon to write about.

H.2.8 J.J. Liebenberg - Die Vaderland, Johannesburg

- 1) Die Vaderland het nie 'n voltydse kunsresensient aan diens nie. Dit word op vryskut basis deur 'n bekende kunstenaar en kunskenner, mnr. Dirk Meerkotter, vir ons gedoen. Voorheen het ons Bonnita Davidtsz vir die doel gebruik. Sy het 'n kunsgraad van Wits gehad. Tot so vyf jaar gelede was die resensient mnr. Nico van Rensburg.
- 2) Wanneer Die Vaderland met kunsresensies begin het is ek nie seker nie maar sover ek weet is dit reeds vir jare 'n gereelde ding.
- 3) Tans word kunsresensies net sporadies gedoen. Dit is net wanneer 'n interessante uitstalling, of een met meriete of een deur 'n baie bekende kunstenaar gehou word, dat ons dit resenseer. Die rede hiervoor is dat daar gans te veel resensies andersins gedoen moet word. Elke Jan Rap en sy maat skilder deesdae en die standaard is laag. Die gewilde dekoratiewe en realistiese kunstenaars wat kommersieel suksesvol is, en baie uitstal is nie die moeite werd om spasie aan te wy nie. Ons lesers stel ook oor die algemeen nie soveel belang in kuns nie.
- 4) Ons kry min briewe, gewoonlik net van gegriefde kunstenaars of galerye wat nie tevrede is met 'n negatiewe resensie nie.
- 5), 6), 7) Resensies moet partykeer verkort word a.g.v. spasie maar dit is bloot 'n praktiese oorweging en nie omdat kuns afgeskeep moet word nie. Geen enkele afdeling van die kunsblad word deur politieke oorweginge of koerantbeleid geaffekteer nie. Die spasie wat afgestaan word hang af van die belangrikheid van die uitstalling en die aantal uitstallings wat die moeite werd is om te resenseer. Definitiewe syfers is onmoontlik om te verskaf net soos dit onmoontlik is om te

sê hoeveel spasie aan ander kopie gewy word, want alles wissel van dag tot dag. Geen koerant kry elke dag dieselfde ruimte nie. Dit is buitendien die beleid van Die Vaderland dat meer ruimte aan die meer gewilde vermake soos flieke, pop sterre, ens. gewy word omdat ons vir die algemene man in die straat skryf en nie vir die uitgesoekte paar intellektueles nie.

- 8) Ek weet nie mooi wat u bedoel by 'n podium vir kunskritici nie. Maar ek dink dit is belangrik dat 'n goeie resensent die kans kry om sy sê te sê oor 'n kunstenaar en sy werk.
- 9) Die resensent moet 'n kunskenner wees. Dit beteken nie noodwendig 'n gradueerde nie want baie kunskenners het nie grade in kuns nie maar weet soms baie meer as iemand wat 'n diploma of graad in kunsgeskiedenis behaal het. Om 'n waardering te gee verwag meer van die resensent as net blote kunsgeskiedenis-kennis. Werklike belangstelling en kennis, asook 'n vermoë om 'n waardebeoordeling te doen is 'n vereiste. Hy of sy moet ook kan skryf.

H.2.9 Mr. Drysdale - The Pretoria News, Pretoria

- 1) We have full-time critics on our staff assisted by a panel of free-lance critics - what we call "stringers".
- 2) We have had a full-time critic on our staff for more than twenty-five years.
- 3) We publish criticism on the visual arts regularly.
- 4) We have often published letters from our readers regarding reviews published.
- 5) Reviews are sometimes shortened and the opinions expressed only changed if they might be considered libellous or abusive.
- 6) We publish about three columns an issue on reviews of television programmes, radio, music, painting, sculpture, plays and films. The amount of space devoted to reviews of painting and sculpture naturally depends on the number of exhibitions held in the city.
- 7) See above.
- 8) We do consider it a function of this newspaper to provide a medium for critics of the visual arts. It is our policy to provide readers with a guide to the arts.
- 9) We expect critics to have a thorough knowledge of the subject dealt with and a flair for writing.

[It may be noted here that although criticism on the arts is published regularly in The Pretoria News, criticism on the visual arts is published only sporadically]

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