"MUSEUM SPACES IN POST-APARTHEID SOUTH AFRICA"

THE DURBAN ART GALLERY AS A CASE STUDY

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VOLUME 1

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ABSTRACT

This dissertation examines the history of the Durban Art Gallery from its founding in 1892 until 2004, a decade after the First Democratic Election. While the emphasis is on significant changes that were introduced in the post-1994 period, the earlier section of the study locates these initiatives within a broad historical framework. The collecting policies of the museum as well as its exhibitions and programmes are considered in the light of the institution's changing social and political context as well as shifting imperatives within a local, regional and national art world.

The Durban Art Gallery was established in order to promote a European, and particularly British, culture, and the acquisition and appreciation of art was considered an important element in the formation of a stable society. By providing a broad overview of the early years of the gallery, I identify reasons for the choice of acquisitions and explore the impact and reception of a selection of exhibitions. I investigate changes during the 1960s and 1970s through an examination of the *Art South Africa Today* exhibitions: in addition to opening up institutional spaces to a racially mixed community, these exhibitions marked the beginning of an imperative to show protest art. I argue that, during the political climate of the 1980s, there was a tension in the cultural arena between, on the one hand, a motivation to retain a Western ideal of 'high art' and, on the other, a drive to accommodate the new forms of people's art and to challenge the values and ideological standpoints that had been instrumental in shaping collecting and exhibiting policies in the South African art arena. I explore this tension through a discussion of the *Cape Town Triennial* exhibitions, organised jointly by all the official museums, which ran alongside more inclusive and independently curated exhibitions, such as *Tributaries*, which were shown mainly outside the country.

The post-1994 period marked an opening up of spaces, both literally and conceptually. This openness was manifest in the revised strategies that were introduced to show the Durban

Art Gallery's permanent collection as well as in two key public projects that were started - Red Eye @rt and the *AIDS 2000 ribbon*. Through an examination of these strategies and initiatives, I argue that the central role of the Durban Art Gallery has shifted from being a repository to providing an interactive public space.

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LIST OF ILLUSTRATIONS

ABBREVIATIONS

AAC	African Art Centre
AGM	Annual General Meeting
AMAFA	Amafa aKwaZulu-Natali
ANC	African National Congress
ARA	Associate of the Royal Academy
ASAT	Art South Africa Today
BAS	Black Artists Studios
BAT	Bartel Arts Trust
B.FA	Bachelor of Art (Fine Arts)
BICA	Black, Indian, Coloured Artists
Col.	Colonel
Cm	centimetres
D	Diameter
D.J.	Disc jockey
DAG	Durban Art Gallery
ELC	Evangelical Lutheran Centre
FNB	First National Bank
FRIBA	Fellow of Royal Institute of British Architects
H	Height
HIV/AIDS	Human Immunodeficiency Virus/Acquired Immunodeficiency Syndrome
ITRUMP	Inner Thekwini Urban Regeneration Management Programme
JAG	Johannesburg Art Gallery
KZN	Kwazulu-Natal
Lt.	Lieutenant
MA	Master of Arts
MOMA	Museum of Modern Art
NACOSA	National Aids Convention of South Africa
NGO	Non-governmental association
NSA	Natal Society of Arts
NSM	Natural Science Museum
Ph.D	Doctor of Philosophy
RA	Royal Academician
RDP	Reconstruction and Development Programme
SAAA	South African Association of Arts
SADF	South African Defence Force
SAMA	South African Museums Association
SANG	South African National Gallery
UCLA	University of California Los Angeles
UDF	United Democratic Front
UKZN	University of KwaZulu-Natal
US	United States
USIS	United States Information Service
W	Width

Introduction

This dissertation is an exploration of the changing nature of museums and their displays in South Africa and of how they are informed by the socio-political climate, with particular reference to the Durban Art Gallery (DAG). My initial aim in writing this thesis was to examine the changes which had occurred in a particular institution, the DAG, in the post-apartheid period. I approached it from a personal point of view, as I have been Director of this institution since 1995 and many of the changes had occurred during my tenure. I have worked for this same institution since 1980, previously as Education Officer; but my influence and interest prior to 1995 was in a specific field and did not encompass a consideration of displays or acquisitions. My appointment as Director coincided closely with the change to an ANC government after the country's first democratic election in 1994. I am therefore close to the topic and would want to acknowledge that my interpretations are affected by own involvement with the institution I am discussing and do not purport to be disinterested.

My approach is that of a practitioner rather than only that of a theorist, and I attempt to theorise a practice and find meaning for a process, which was driven by the political events of the time. The following commentary by Susan Vogel provides a sense of my perception about my role:

> The fact that museums recontextualize and interpret objects is a given requiring no apologies. They should, however, be self-aware and open about the degree o subjectivity that is also a given. Museum professionals must be conscious about what they do and why, and they should inform the public that what it sees is not material that 'speaks for itself' but material filtered through the tastes, interests, politics, and state of knowledge of particular presenters at a particular moment in time. The museum must allow the public to know that it is not a broad frame through which the art and culture of

> the world can be inspected, but a tightly focused lens that shows the visitor a particular point of view. It could hardly be otherwise (Vogel 1991:201).

My examination of the topic follows two lines: In the first, I attempt to situate the museum building in its architectural and urban context. In order to do this, it is necessary to examine the development of the city of Durban from the time of the arrival of the white settlers in 1824 and the various changes in political leadership up until 2004, which marks the first decade of democracy. I wish to examine whether an edifice constructed in the year of the Union of South Africa (1910) with the aim of reflecting a certain culture can still be valid when the country itself has undergone a radical shift.[1] While situating the building within this framework, I also wish to establish the fact that the building ultimately acts as a container for a representation of culture – a culture which is constructed by categories and boundaries which embody assumptions about the population it serves. The representation with which I am concerned is achieved through artworks: the nature of the collections and how their display has changed over the past century. Consideration of the types of work collected, the artists who were given institutional acceptance, and how these works were presented both individually and collectively through exhibitions form part of my analysis.

Although my main interest is in the transformation of South African museums in the post-apartheid era, it became evident to me that I could not discuss this without looking back to the early history of the DAG, the institution which I have chosen as a case study. This is the second line of inquiry followed in this thesis. Due to a shortage of published material on the history of this institution or, in general, about cultural

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[1] Although the DAG was established in 1892, the building, in which it is presently situated and which forms the basis of my analysis, was completed in 1910.

developments in the city, I have found it necessary to devote a significant part of this dissertation to the century preceding the onset of democracy in 1994. As with most historical surveys, it is necessary to look at what has happened before in order to assess the present. My survey is not intended as a complete history of the institution; it is a selective one, highlighting periods which have been particularly important in effecting significant changes in display and exhibition strategies. These have coincided with major changes in the urban environment and have influenced the way I have structured my analysis.

A seminal essay on the role of museums in the latter part of the twentieth century is Duncan Cameron's "The museum: a temple or the forum", which is often quoted in the literature (Cameron 1971). His argument is that museums were previously places likened to churches or temples, which excluded the world and were meant to provide sites of contemplation and aesthetic experience, but that recent changes have indicated that museums may now serve the purpose of forums where debate and discussion are encouraged.

Space was one of the key ways in which people in South Africa were separated and controlled. These spatial strategies were echoed in institutions such as the DAG where subtle signs, such as grandeur of entrances, elevation above the ground, closing off of the outside world, surveillance cameras, and instructions to be silent had always attempted to exclude rather than include. I aim to show that the institutional space, which I use as my case study can be considered flexible and that, through curation, the implied power of the building can be undercut by the power of display.

There are approximately 358 museums in South Africa, a large proportion of which have been established in the past six years (Greig 2002). This recent enthusiasm for creating museums is no doubt a symptom of our wish to establish a new national identity and to re-vision the past. The importance and popularity of museums has become evident and there is now increased debate and interest in representation. But, due to the changing nature of cities and the trend towards building new, interactive and 'glamorous' museums, there is a danger that long-established museums will become redundant. Also, existing collections are placed in jeopardy through an argument that artworks conveying messages considered to be the product of offensive ideologies should not be shown at all.

My work attempts to examine the changing nature of displays and how they are affected by the socio-political environment. I also attempt to situate the DAG firmly in its particular urban context, as an art museum is essentially an urban structure, which draws its audience from being in a central situation. The literature does not emphasise this aspect strongly, particularly in the South African context where the urban environment has changed radically in the ten years since democracy. I am interested both in the fact that in the last century the DAG has remained in the same geographical position in the city, in a building which was constructed in a particular ideological framework, and in how it has met the challenge to remain relevant.

The history of the Durban museums[2] is synonymous with the history of the city from the arrival of the first British settlers in 1824. This period led to the establishment of a European style city centre and a need to establish a European culture for the city's new inhabitants who were isolated from their home country and wished to replicate its values in the colonies. The Durban Museum and Art Gallery were established in the late

[2] These currently include the Natural Science Museum, the Art Gallery and the Local History Museums.

19th century and reinforced both British culture and scientific achievements. The Union of South Africa in 1910 coincided with the building of the new City Hall in which the Museum and Art Gallery were given dedicated spaces. They became part of a civic complex, which also honoured various colonial and war heroes. As the collection of the art gallery[3] grew incrementally, it reflected the ongoing interest in European values by the city council and the citizens. The legislation of apartheid in 1948 had very little initial impact on the art gallery, possibly because it had been established as a municipal function and the Durban municipality was never dominated by the Nationalist party, but rather by a series of relatively more liberal English-speaking city councils, where members belonged to the United Party and the Progressive Party.

During the 1960s most of the black opposition organisations were banned and the state-ordered police crackdowns on remaining expressions of resistance were heavy. Cultural initiatives in the country were severely hampered. Segregation in theatres prevented black actors and musicians playing to mixed audiences. The Bantu Education System, which was established in 1953, also had an effect on art and intellectual training which was denied to an entire generation. Mission schools, such as the Evangelical Lutheran Church (ELC) Art and Craft Centre at Rorke's Drift, were established, leading to a particular form of Christian iconography which became accepted as the main form of artistic expression by black artists.[4] This decade, however, witnessed the growth of independence movements throughout the rest of Africa. The Black Consciousness Movement was established in 1968 and led to a withdrawal of support by black artists for white-dominated establishments.

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[3] I refer to the Durban Art Gallery as 'the art gallery' in many instances in the text.
[4] I use the term "black" in the context of this dissertation to mean African.

When in 1976 school students took to the streets of Soweto in protest against a particular aspect of the state's separate education policy, the repercussions affected the entire country. The South African Defence Force (SADF) was called in to control this uprising, leading to the use of live ammunition against massed crowds. Within the space of three years, the economic, military and political context within which the apartheid state had operated changed almost beyond recognition. During this era an art of protest gained currency through the liberation movement. Terms like 'community', 'culture' and 'politics' entered the arena and spawned new anti-establishment structures. As apartheid was concerned with spatial divisions of people, many of these artificial separations began breaking down. This had an effect on most South African cities: the influx of black people to the city centre caused anxiety and panic amongst white-owned businesses, leading to the movement of offices and shops to the suburbs. This was to change the nature of the audience of the gallery and to cause a crisis of uncertainty as to how the structure, with its Eurocentric collection, could fit into this new development. Despite many efforts to move the gallery out of the City Hall into a less central venue, funding was not forthcoming and efforts were made to retain the gallery's relevance by various strategies.

The 1980s were marked by opposing discourses where the ruling classes used culture as one of the means with which to retain their hegemony against the rising tide of a people's culture. The institution of the cultural boycott by the United Nations in 1980 had important repercussions on participation in international events and thus also on international exposure of local museums which were state-funded. Many art events and structures were formed outside the accepted institutional spaces. Important initiatives

such as the *Art Towards Social Development: Culture and Resistance Festival* in Gaberone, Botswana, and the *Cultural Voice of Resistance Festival* in Amsterdam, both in 1982, and *Culture in Another South Africa,* in 1987 (Amsterdam), took place in even more distant spaces, outside the borders of the country. These all indicated a lack of faith in established institutions by more progressive artists and cultural activists. In 1984 the United Democratic Front (UDF) was formed through a loose alliance of churches, cultural groups and trade unions across all race groups seeking an end to apartheid. These initiatives appeared to cause a threat to the existing order and, in 1985, a State of Emergency was declared where the government had the right to close down or censor any art forms, which they considered could undermine their stability.

It is evident that there was growing tension between people's art, government interference and museums, which purported to be neutral and promote 'excellence'. The concept of artistic 'excellence' was a Western one which privileged technique and training. One of the initiatives instituted by the country's museums was the series of *Cape Town Triennial* exhibitions whereby the various national and provincial museums could work together to promote a concept of Western-style art whose practice in South Africa was not being given international recognition. It would appear that the aim of these exhibitions was to solidify the position of the institutions that needed government support for their funding.

The first democratic election in 1994 saw a new form of culture gaining acceptability. This was supported by government legislations such as the White Paper on Arts, Culture and Heritage (1996). This changing political climate led to a general re-

evaluation of South African museums, exhibitions and audiences, and it is this aspect which I examine closely in this dissertation, using the DAG as a case study.

There has been a substantial production of literature on recent museology. In *Civilising Rituals*, Carol Duncan argues that art museums are not merely sheltering spaces for objects nor products of architectural design (Duncan 1995). She sees art museums as environments structured around ritual scenarios and examines how art museums can offer up values and beliefs in the form of experience. I have drawn on her text to examine how these values and beliefs can be enacted through the various displays in the DAG from the colonial era in South Africa to the present democracy.

In *The Power of Display – A History of Exhibition Installations at the Museum of Modern Art*, Mary-Anne Staniszewski examines the nature of exhibitions in a particular institution and discusses the fact that, however much art historians may foreground the historical context of an object, they rarely discuss how it is always an element with a permanent or temporary exhibition created in accordance with historically determined and self-consciously staged installation conventions. She has used the Museum of Modern Art in New York as a case study and her methodology of relating the displays to the political climate has informed my work (Staniszewski 1998).

John Berger's *Ways of Seeing* (1973) remains an influential text. He examines how the viewer is influenced by the relationship between himself/herself and things. His argument, drawing on Walter Benjamin's essay "The Work of Art in the Age of Mechanical Reproduction" (1970), is that the camera destroys the uniqueness of the object which, when removed from its particular setting and reproduced, loses its spatial authority. However the relationship between different things or works of art is what

makes the museum display unique. I argue that the curator has the power to manipulate this relationship and therefore to manipulate how the artwork is viewed. The relationships between artworks and the building in which they are displayed can give them an authority and a meaning which a reproduction cannot. I attempt to demonstrate that the meaning of artworks is not stable and that the museum can play an important role in conferring different meanings upon artworks through display techniques.

In the current South African context the most comprehensive work is the PhD thesis by Jillian Carman whose very detailed analysis of the founding of the Johannesburg Art Gallery (JAG) concentrates on the early beginnings of museums in South Africa before 1910, its context within a burgeoning city, and detailed analyses of how certain personalities used their power to build a collection (Carman 2002). Her work is situated within a certain period. My study does not include the overall context of museums in South Africa in this period as her work contains this information. Her work examines in detail the permanent collection of the JAG and how its beginnings were affected by the various social circumstances of the time. The PhD thesis by Melanie Hillebrand studied the growth of the collection of the DAG and the Tatham Art Gallery from 1910-1940 (Hillebrand 1986). This work is a valuable resource for that period as it also included research into the architecture of the building. The growth of the collection is the main topic of this thesis and very detailed information is given of this aspect enabling an understanding of how the character of the DAG was established in line with the colonial ideology of the time, which was also informed by a growing sense of nationalism. Another MA dissertation by Eileen Mary-anne Turnbull (1991) covered a similar period, i.e. 1892-1921, but concentrated on the attitudes and policies specifically

governing the development of the painting collection of the DAG. While the early years of the DAG have been well covered, there has been little serious work covering the period post 1940. There has been no work on the Red Eye and *AIDS 2000 Ribbon* initiatives, both of which have been highly visible attempts to include new audiences and wider concepts of art production within an institutional space. The only study focusing on the period after 1940 is Jennifer Stretton's B.F.A. long essay (1998), which examines the 1996 re-hang of Gallery 2 in the DAG. Her investigation examines the role of the curator particularly in a post-modern context. She gives a detailed analysis of this particular art installation and examines the interrelationships between various artworks. Although her analysis covers only one display, it has served as a springboard for my further examination of this aspect of the gallery's history.

Also valuable to my research has been Erica Clarke's M.A. dissertation (1992), which examines protest art in South Africa during the years 1968-1976; her work focuses closely on the *Art South Africa Today* (*ASAT*) exhibitions held at the DAG, in particular the 1971 exhibition where protest art came to the fore. She concentrates on Durban artists and her work provides a valuable commentary on this aspect during the 1970s. Her analysis of this particular series of exhibitions is important in the context of my study.

My investigation aims to contextualise these contemporary initiatives in terms of the DAG's long and complex history and to situate this history within a social and political context. The studies mentioned have provided important reference points for my investigation, however there are many gaps in the written history, which have had to be filled in with primary source material.

Catalogues remain the major source of information about temporary exhibitions. However, the majority do not show how the works were installed or how they related to each other. Both catalogues and detailed photographic views of exhibition displays are ephemeral and their preservation has not been considered as important as that of books. Therefore much of this type of information has been gleaned from newspaper reports and frequently undated and unidentified photographs. Oral evidence and memory have also coloured interpretations of exhibitions.

I have drawn on many discussions and meetings with colleagues, personal observations and innumerable popular press articles dating from the inception of the museum. As part of my research, particularly in the aspect of how architecture and displays interact, I have visited a great number of museums, over 50 in the United States and more recently a similar number in Britain and Europe as well as many in South Africa.

Chapter One of this dissertation begins with an account of the founding of the DAG in 1892 and its position within a growing city which was established by the British settlers. The place of the art gallery in promoting a British culture primarily for the new citizens is examined. I acknowledge the importance of the architecture of the City Hall, which was modelled stylistically upon a typical Empire style, which was meant to promote the values of the Empire. In this chapter I deal with the idea that the building itself was established as a display of power and was in fact 'the exhibition' overriding the importance of the collection.

The establishment of the collection and its display into national schools is also discussed. The main purpose in these two sections is to situate the collection and the

building in a particular framework of the promotion and reinforcement of British and European culture.

Chapter Two features exhibitions from the 1960s to the 1980s. These provide a representation of installations which were informed by the rising tide of political dissatisfaction with the current apartheid policies and examine how the gallery served both as a space for resistance, and then in the 1980s, as a reinforcement of the cultural initiatives in the country. This section focuses on the *ASAT* exhibitions which were a major initiative spearheaded by the Durban art community and which had important repercussions with both the social and artistic context of the country. The argument implicit in this section is that the DAG, whose role had previously been to promote a British culture, was now interacting for the first time with the local black community and attempting to draw this audience into its spaces.

The section then proceeds to the 1980s. I examine the ways in which a form of resistance was manifest through some of the DAG's displays as well as the broadening of its acquisition policies. I suggest, however, that the period was characterized by tension and uncertainty. The *Cape Town Triennial* exhibitions were concurrent with independently curated shows that were more inclusive, such as *Tributaries*. And simultaneous with DAG's moves to show and collect works by artists marginalized under apartheid, there were attempts to consolidate a foreign art collection that was under threat of being perceived irrelevant with the rise of democracy.

Chapter Three discusses the transformation of the installations and acquisitions post-apartheid and discusses how the building has integrated itself into the fabric of a changing city through display policies which have attempted to negate the former

hierarchies of craft and art which were implicitly racialist. The foregrounding of South African art instead of the European collection also indicates a sense of nationalism and aim to instil pride in local production. It does however carry the inherent danger of losing part of an important heritage. This chapter also describes strategies to alter the public perception of the elitism of the building's architecture through projects which increase 'ownership' of the building through involvement of the population and interaction with social concerns such as the HIV/AIDS pandemic.

Chapter 1

The establishment of the Durban Art Gallery

1.1 The birth of a city

In 1824, Henry Francis Fynn and Lieutenant F.G. Farewell arrived at what was then known as the Port of Natal. These two white settlers would initiate the establishment of Durban, a city that was intended to reflect and express British values and ideals. This chapter will concentrate on the formation of the museum and art gallery within a burgeoning city centre and will examine its role in forging a sense of identity for the settlers through the promotion of their culture. However a museum is not a structure in isolation and, in order to understand the various dynamics that shaped the growth of the museum, it is necessary to take cognisance of the wider city environment and to situate the museum into a context. The spatial dynamics of the museum, both in terms of its position in the city and the underlying architectural influence of the building upon the institution's subsequent development, will be examined in this dissertation.

To return to the wider context of the city, one of its important geographic attributes was the fact that it had a harbour, facilitating certain industries, the chief of which was sugar, which grew easily and became the major economic product. In 1854 the first consignment of sugar was exported from the harbour, leading to a strengthening economy, a consolidation of power for the settlers, and employment opportunities. That year also saw the establishment of a Victorian-style city square with the erection of St Paul's Anglican church in what is now known as Church Street.

The building of a church was an important aspect of the settlers' promotion of Christianity through the Anglican religion. St. Paul's provided a meeting place and thus formed the nucleus of a centre dedicated to governance, culture and religion. As communication among the settlers was important, one of the first means to this end was the establishment in 1851 of two newspapers- the *Durban Observer* and *Natal Times*. *The Natal Mercury* was also established shortly thereafter. Reading the papers and keeping abreast of the times was certainly in the forefront of the settlers' aims: a group which called itself the Mechanics' Institute was formed in 1853 with the purpose of creating a library and reading room for the people of Durban. However it was not until 1860 that the site in Church Street was laid out for them and the library built.[5] The first Mayor of the Borough of Durban, George Cato, was elected in 1854. Among the various initiatives to establish the central heart of the city was the establishment of the Durban Club in 1855. This club was formed in the British model of 'gentlemen's clubs' and was open exclusively to white men of a certain moneyed class. Although women were excluded from this club and its daily affairs, they also met in the city centre, mainly in the tea lounges of the newly developing stores, which provided a place where they could socialise. Given the social conditions of the time, these activities were all implicitly restricted to the white population, and the society was a segregated one.

In 1860, after the visit of Prince Alfred, son of Queen Victoria, the Royal Hotel opposite the new City Square was opened and named in honour of this occasion. The hotel catered mainly for business travellers who were beginning to arrive in Durban for

[5] It moved in 1910 to the new Town Hall at the same time as the Museum and Art Gallery.

trading. The city was burgeoning and attracting visitors from other parts of the country as well as offering new employment opportunities for both white and black people.

However the black population was confined to menial jobs and many restrictions were placed upon their living near the city centre or remaining there after nightfall. Hostels were established for the black workers. In 1861 a Masonic Hall was built and held its first theatre performance in 1862, attracting 300 people. The popularity of the theatre remained and 20 years later, in 1882, there were 1000 people at the opening of the Theatre Royal.[6] These activities provided a sense of community and marked the central city as an important recreational space for the settlers to meet and socialise.

This activity in the city's centre led up to the opening of the Town Hall in 1885. When this Town Hall was erected, Councillor Steel saw the opportunity for the establishment of a museum and he persuaded the City Council to agree to incorporate a room about 125 feet long by 30 feet wide on the upper floor of the north side for this purpose. A month after the formal opening of the Town Hall, Councillor Steel moved a resolution that a committee be appointed to report to the council on the feasibility of a museum in the space provided in the Town Hall. This was adopted. The committee met on 13 November, and recommended that the Borough Engineer make a commitment to the museum by arranging for the room to be fitted with showcases and distempered in order to prepare for the natural history specimens in a professional manner. It also recommended that the affairs of the museum be managed by a permanent committee of twelve members, to be called the Museum Committee, and that it be composed of the Mayor, three members of the Town Council and eight other gentlemen. These

6 This was a significant number as in 1862 the white population was estimated at 13990 and in 1885 at 36000 (Johnson undated: 79).

wide range of expertise and culture with which Britain at that time sought to impress the world through its colonies. The Durban Museum's exhibits were mostly specimens of natural history. However, in a newspaper description of the exhibits at the grand opening of the Durban Museum in 1887, one sees that among the specimens were "'*kaffir* curios', Native war weapons, photographs of diamond mines, Native wood carving, the war weapons of Australian aborigines [and] the '*amass*' pots and meat dishes of King Cetewayo [sic]".[7] A photograph of this display shows how many of these objects were displayed in 'trophy' fashion on the walls - a type of display that reinforced the decorative potential of the objects (Fig.1). The manner of displaying objects in this fashion, as in British country houses where animal heads and other spoils of plunder were arranged, has been discussed by Annie Coombes. She suggests that it functioned mainly to construct objects as trophies celebrating the glory of the Europeans associated with their acquisition rather than indicating the intrinsic value of the objects themselves (Coombes 1994:71).

The initial collections of the museum grew from donations by Durban residents, as well as from Australia and other British colonies that wished to be associated with the institution. People from the colonies possibly hoped to construct an image of themselves as cultured and educated rather than simply as pioneers of new territories. Public acknowledgement given in the press was in all likelihood an encouragement, as it enabled donors to be recognised as generous benefactors. The fact that these crafted items were

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[7] *The Natal Mercury*, Tuesday 20 July 1937. Description of display quoted from *Natal Mercury* July 25 1887. According to the *Mercury*: "There was a large glass case in the centre of the room with 20 glass compartments which housed minerals, fossils, models, shells, "*Kaffir* curios" old coins, diamonds in matrix, eggs and valuable specimens of natural history. Adorning the walls were the heads of African antelope, Native war weapons, photographs of diamond mines, Native wood carving, the war weapons of Australian aborigines, and anatomical specimens. The whole of the eastern wall of the Museum was taken up with a glass case containing stuffed birds, fish, animals and 100 reptiles in bottles".

considered of less significance than the natural specimens could be deduced from the Mayor's Minute of 1899 that gives a list of the holdings of Museum. While items such as animals, eggs and birds are counted and recorded by number, the collections of "*kaffir* sticks, ornaments, utensils, war weapons, Australian war weapons, foreign wood" are merely described as a "large collection" rather than being counted and there is no record of how they left the collection and who obtained them. The description of this early display also describes how two plaster casts of Vasco da Gama and Queen Victoria were placed above the door, reminding the viewer of the European influence in the establishment of these collections.

The first painting to enter into the Borough's collection was by a Durban artist. In 1892 Cathcart William Methven donated *Durban Bay from Claremont* (Fig. 2), thus establishing a separation of art and natural history and leading to the formation of an art gallery that initially functioned as a separate entity. In the Western tradition, painting had been accepted as one of the highest forms of artistic expression, and had been elevated mainly through the influence of the salons. The acquisition of a painting therefore marked the division between the two types of museum, giving official birth to the 'art gallery'. (In 1921, however, it became administratively linked with the Natural Science Museum.)

The DAG offered a space where the 'new culture' being formed by the colonists could be manifested. In contrast to the already established museums in Europe, such as the *Louvre* (which was established in 1793 during the French revolutionary government when the king's art collection was nationalised), the museums in the 'newer countries' such as South Africa, Canada, Australia, United States of America were not established to overthrow aristocratic orders but were rather conceived of as celebrations of the

culture being imported into these countries. They therefore provided opportunities for the creation of the nation's own myths and history that, in the case of the DAG at the time of its inception, were an extension of those imported from Britain. As the new country developed, the museums could adapt to the ideological challenges and either oppose or reinforce them. It is these adaptations that will be examined in this dissertation. The grand narrative of the early part of the century was that of Imperialism, in which the world was united through conquest. The museum provided a space in which the ordering of objects, according to their countries of origin, was marked on a floor plan which led the viewer on a neat journey through European civilisation, reinforced this narrative, marking that viewer as a civilised, cultivated member of this new society.

The date of 1892, which determined the start of the art collection, was also significant in that it was the year in which Cathcart William Methven acted as chairman of the committee that organised a large *Fine Arts Exhibition* in Durban. That year the newspaper, *The Natal Advertiser*, had published an editorial called "Plea for Art" in which it was proposed that a permanent collection might be formed out of contributions for the forthcoming exhibition. The editor listed the achievements of Canada, New Zealand and Australia: these colonies, it was pointed out, had established art galleries, art schools, art associations, prominent artists, annual exhibitions, and had even sponsored artists to be sent to Paris, "the centre of the art world" (*Natal Advertiser*, 5 April 1892). The main purpose of the editorial was to persuade the municipality to buy paintings for the foundation of an art gallery. Methven brought the article to the attention of the Council, and, to show his support, presented the aforementioned *Durban Bay from Claremont* to the city. However it remained the sole exhibit for six years.

Methven's painting was indicative of the type of identity being formed by a representative white South African male, works by which social type predominated in this early phase. As Dan Cook wrote on the occasion of the DAG Centenary in 1992:

> One senses none of Durban's troubled origins, and the colonists' constant need to defend it from attack. This lyrical, pre-industrial view of Durban depicts the veld rolling down towards the bay, while the city is reduced to an incident on the low horizon. In this vision of paradise, only two landmarks are recognisable to contemporary viewers. The first is the town hall (now the central post office) tower. In 1892 Durban's town hall was seven years old and was the focus of great civic pride. The fact that Methven over-emphasised the height of its tower indicates the importance the colonists attached to the building. For them it represented a beacon of civilisation pointing heavenwards into the sky which dominates Methven's painting (*Sunday Tribune*, 8 November 1992).

There was no cognisance given to the indigenous population who, at that time, were already being allocated unwanted land in the form of 'locations' and were thus being kept out of the centre of the city. The landscape genre therefore was an ideal one in which to reinforce the conqueror's superiority and ownership of the territory.

The early works acquired by the city followed on the style of the painting donated by Methven. The second painting, presented by Cecil John Rhodes in 1898, also reinforced a new nationalism and, as in the case of the Methven work, was instrumental in the making of the new history and mythology of Natal. This heroic portrait emphasised the fortitude of the conqueror. *A Gallant Deed*, a watercolour painting by Frank Dadd R.I. (Fig. 3), represented an incident which occurred during the Matabele Rebellion of 1896: a Lt. Crewe gave up his horse to a wounded comrade and fought his way on foot.[8]

The artist was British, and he had been commissioned by Cecil John Rhodes to

[8] Catalogue of the Exhibits – Durban Art Gallery 1904.

commemorate the gallant action of Lt. Crewe, who had been born in Durban. The work extolled the bravery of the British soldiers in overcoming the indigenous people of the land and celebrated their heroism. The donation by Cecil John Rhodes to the City Council provided one of the first instances of the artistic promotion of a local identity for white men through the painted representation of an act of bravery. It would be displayed to the public and be used to assist in the construction of this new, local identity.

In 1899 another "Plea for Art" was published, this time by the *Natal Mercury*. The exhibition which sparked this off had been a temporary display of paintings by British artists brought out by the Education Department for a recent Grahamstown exhibition and shown for short time in the Durban Town Hall, where they were seen daily by a large crowd. It had been selected by an English committee, under the chairmanship of Sir Edward Poynter, President of the Royal Academy. This collection was of sufficient interest to allow a further small committee, appointed by the Durban Savage Club, to obtain subscriptions, and, with the £800 collected, to purchase eight works. These were to be presented to the Borough for the purpose of establishing an art gallery.[9] The committee chose works grounded in a conservative academic tradition rather than ones informed by Modernist imperatives. The majority of works were by artists who were A.R.A. (Associate of the Royal Academy) or R.A. (Royal Academician). A typical painting was *The Broken Idol* (Fig. 4), which had both classical references and a didactic content. The 1914 catalogue entry provides a description by the artist, indicating how he intended the narrative of *The Broken Idol* to be read:

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[9] These were Valentine Cameron Princep's *Broken Idol (undated)*; Herbert James Draper's *Naiad's Rock (undated)*; Mrs. Elisabeth Adela Stanhope Forbes *The New Song (undated)*; Ralph Peacock's *Dreams (undated)*; Ernest Parton's *End of the Lake (undated)*; Robert Buchan Nisbet's *Summer evening Surrey (undated)*; Hector Caffieri's *Paddling (undated)*; Rose Barton's *High Street, Kensington (undated).*

> Here is a slave brought up before his mistress, a Roman lady of wealth, by the slave master, for having broken one of the Penates, or family idols, which may be seen on the stool in the middle of the picture.
>
> The slave is a Christian, and on being asked for an explanation for the amusement of the mistress and her friends proceeds to explain the reason of his belief.
>
> By the expression on the different countenances of his audience may be gathered the influence his discourse exercises. Some are affected; some scoff; some are indifferent. The slave himself is marked by the badge of slavery, viz, the shaving of a portion of his hair. The scene takes place in the hall of a Roman villa, which has been decorated with garlands for a Roman festival. Under the columns other slaves, and probably Christians, are listening attentively. Behind the slave kneel his family (DAG 1914:5-6).

This narrative and didactic description was the favoured form of catalogue entry, where the appeal is to the emotion and a presupposition of the shared and erudite background of the reader. There was no discussion of style, conventions of representation or use of medium. The works were hung in the Council Chamber of the Town Hall, where they were only accessible to the city elders although members of the public were admitted on specified days (Fig. 5), until their move to the new Town Hall in 1910.

1. 2 The New City Hall

When the move from the Town Hall offices to the new dedicated public space on the second floor of the Cultural Block was effected, this was the first instance in the country of an art gallery being given a dedicated permanent exhibition space (Fig. 6). Although the JAG was opened in temporary premises in 1910, it only moved five years later into its Edwin Lutyens building in Joubert Park, Johannesburg (Carman 2000) and the South African National Gallery (SANG) was formally opened by the Duke of Connaught in its permanent structure in Government Gardens in Cape Town in 1930 (Berman 1974:124).

Before discussing the architectural meaning of the building it is necessary to return to my earlier comments concerning the physical location and its significance. The siting of museums in the central city was a worldwide phenomenon, but in Durban it also had a particular racial and class significance. Despite the fact that Europeans were relatively recent arrivals in Southern Africa, there was a strong sense that the cities which were being established were their territory and cultural domain.[10] Durban played a particular role in pioneering urban segregation. It continued to grow from the segregationist labour policies of Sir Theophilus Shepstone. The so-called 'Durban system', established in 1909, followed his earlier example in ingeniously engineering the funding of formal locations and townships in a way that white ratepayers and businesses would not have to bear the costs. Instead, the Municipality generated the revenue for these areas by banning all sale of beer except through its own outlets. Revenue gained

[10] The Stallard Commission claimed that Africans were 'temporary sojourners' in white urban areas, the prime purpose of whose presence was 'to minister to the needs of the white man' (La Hausse 1996).

from this beer monopoly was used to pay for urban segregation.[11] The newly arrived Indians were also kept out of the central city by being placed into a ghetto area around Grey and Broad Streets where their businesses and homes were situated. Although this is in close proximity to the City Hall, it was a segregated area populated only by people of colour. The district informally (and later legislatively) designated for white business use is referred to as the City Centre (Fig. 7). The 'downtown', West and Smith Street areas in particular, became the elite part of town with the establishment of hotels, such as the Royal Hotel, exclusive gentlemen's clubs, such as the Durban Club, and elegant department stores, such as Greenacres. The siting of the museum and art gallery in the civic centre therefore indicates that it formed part of a nexus of places intended for the use and benefit of a middle to upper class white population.

Articles describing the celebratory ceremonies of the museum in 1887, 1910 and 1937 give much space to listing the names of dignitaries present, as well as to describing in some length the outfits worn by the ladies, reinforcing the fact that these were ceremonial occasions appealing to the upper classes. By emphasising this class of guest, newspapers perpetuated the idea that these institutions were exclusively for the elite and educated.[12] Due to the social construction of the time, where the only black people in town were the labouring classes, it was assumed that the gallery attendees would be exclusively white, middle to upper class individuals – and this was indeed the case, as contemporary photographs indicate. Interviews with residents of the city that Richard Ballard conducted in the 1990s proved that the city centre was in fact a white enclave –

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[11] The Durban Town Council implemented the provisions of the Native Beer Act in 1909 leading to the "Durban System" (La Hausse 1996: 34).

[12] *The Natal Mercury*, Saturday 24 July 1937; *The Natal Mercury*, Friday 3 December 1937; *Weekend Advertiser*, Saturday July 24 1937 (Loan Arts Exhibition).

one now remembered with nostalgia by older white suburban residents.[13]

The City Hall itself, as a structure, reflected the aspirations of those in power to become a bastion of European civilization. The proposal to move from the Town Hall to a larger more imposing edifice originated in 1901. In 1903 competitive designs were invited and, of the 28 designs submitted, that of Mr. Stanley Hudson F.R.I.B.A. was accepted. The foundation stone was laid by His Royal Highness the Duke of Connaught on 27 February 1906. This is commemorated by a bronze plaque on the wall to the left of the main entrance fronting Church Street. The building was completed on 18 February 1910 and the opening ceremony was performed by the Governor of Natal, General the Right Hon. Lord Methuen, on 12 April 1910. The building represented the seat of local government and the strength of the colonists' newly acquired power. As described in a local publication, *The Pictorial*, a mood of gravity and solemnity was evident at its opening:

> The devotional note was dominant at the opening ceremony in the new Town Hall, and everybody seemed to accept with common consent the idea that it was right to have it so. The proceedings could scarcely have been less of a sacred nature if the event had been the dedication of a cathedral instead of the inauguration of an edifice to be used for secular purposes (*The Pictorial*, 21 April 1910).

The design of the building is very similar to the Belfast Town Hall (Fig. 8) and was in fact reminiscent of many other colonial edifices of the time. The architecture did not contain any local references except in the statuary placed on the building, which will be discussed later.

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[13] Richard Ballard interviewed several white middle-class Durban residents who mostly referred to "the good old days" in the city centre and lamented the fact that they no longer felt comfortable there (Ballard 2002).

In his description of Japanese wrappings, Roland Barthes discusses how the outside, the container, is often more important than what is contained. Likewise, it is not only the contents of a museum that give it authority. The façade of a building is a signifier of what it stands for (Barthes 1989:46). The façade of this building is certainly an indication of an underlying message of power and civic upliftment.

The building has five entrances. The main entrance is in Church Street, which had already been established as a strategically important area by means of the statue of Queen Victoria by Sir W. Hamo Thornycroft, which had also been erected in the Jubilee year in the Town Gardens (subsequently called Farewell Square after Francis Farewell). These gardens contained statues of men who had served the aims of the new colony. Among these were Sir John Robinson, Natal's first Prime Minister when Responsible Government was granted to it in 1893. He was also the son of George Robinson, the founder of the *Natal Mercury*. In the Gardens, he was flanked by Harry Escombe, his successor as Prime Minister, who established Durban as South Africa's premier port. The fourth important monument in the square was the Volunteer Memorial, unveiled in 1905, in the form of a bronze angel on a pedestal protected by two bronze lions commemorating the death of 58 named Durban volunteers in the Anglo Boer War[14] (1899 – 1902: Fig. 9). The names of the volunteers do not include any Zulus who died in that war. All these statues were erected by public subscription and are still in their original sites. The building of the new Town Hall necessitated the removal of the Queen Victoria Jubilee Memorial Fountain (which is now marked by a plaque on the City Hall facade) and a Band Stand. This positioning indicates that the space was already in use as a civic space dedicated to the ideals of Britain and the siting of the building was therefore

[14] This is now known as The South African War.

in keeping with this aim.

The building is in the Modern Renaissance style and is divided into three separate blocks: the main block fronting Church Street being devoted to the Town Hall and the auditorium, the Municipal Offices block faces West Street and the Public Buildings block (now called the Cultural block) comprising the Library, Museum and Art Gallery faces Smith Street. The centrality of the idea that culture and governance belonged in the same place and were linked both physically and ideologically was reinforced by this architecture.

Like the other five entrances to the Durban City Hall, the Smith Street entrance to the Cultural block marks it as an elevated, elitist structure. It is approached by a sweeping stairway with details quoting freely from classicist models. It is elevated above ground level and is entered through an imposing carved wooden door. As if this in itself were not enough, once inside the vestibule of the building it is necessary to reach the Art Gallery by climbing the marble staircase to the second floor passing the library and the Natural Science Museum (Fig 10). It is possible that the siting of the art gallery in the highest position of the cultural amenities was symbolic of an attitude that art is the most elevated discipline: it is removed from the ground, both physically and conceptually. Although in most of the Durban Museum and Art Gallery Annual Reports the Art Gallery is given far less reportage and was obviously considered of lesser importance than the Science Museum, it is noteworthy that it was chosen as the venue in which to hold the 1937 Jubilee celebrations, thus reinforcing art's social cachet and the symbolic cultural advancement of the city.

The exterior of the building contains symbols of the aspirations of the then Town

Council. The statuary on the Church Street main pediment (Fig.11) is directly related to the environment and purpose of the City Hall. It comprises a central female figure garbed in classical attire, representing Natal, seated on a throne and adorned with a coronet of flowers. On her right stands another female figure representing Durban, also classically garbed and also wearing a coronet of flowers. Next to her is a woman kneeling and proffering a cornucopia, the symbol of fruitfulness and plenty. On her right is a woman holding aloft a circlet of flowers and attended by two children bearing a chain of flowers. The other half of the group commences with two men, one of whom is presenting a sword to the central figure and the other bearing a heraldic shield, the two typifying fealty and loyalty to Natal. The third figure on that side of the group appears to be an Indian woman, judging by her hair and the sari-like character of her garb. The remaining figure is a Zulu warrior, complete with the traditional ox-hide shield. It would appear that the gendered division suggests that on the allegorical figure of Natal's right hand are the female (and European) attributes of culture and fertility while on the left are the males who work and protect the land. At each end of the group can be seen foliage, suggesting sugar cane and/or maize, representing the staple products of Natal that had enabled the area to become prosperous for the new inhabitants. The words *UNITY, PATRIOTISM,* carved below the tableau express both the pride and hope appropriate to the period of history that inspired the group.

This group is set under the guardianship of a female figure representing Britannia who is flanked by two lions, a larger and a smaller no doubt referring to the fledgling colony. Above these sculptures is the Great Dome around which are placed statuary emblematic of Art, Literature, Music and Commerce and two Maritime Groups, all

represented by women in classical attire (Henderson undated).

The internal organisation of the gallery was also significant. The 1904 catalogue of the DAG, which preceded the first 'home' of the gallery, indicates how artworks were categorised. Artworks displayed in various areas of the then Town Hall are classified according to the country in which they were made, with the largest section of the collection being British. The first catalogue to show a floor plan was in 1910, after the move to the City Hall. This plan provided a guide for the visitor; as Duncan mentions, the idea of a gallery floor plan can be traced to the Medieval cathedrals whose floors provided a structured narrative route for pilgrims who stopped at prescribed points for prayers or contemplation (Duncan 1995:12). The 1910 floor plan of the gallery divides it into graphic sections (Fig.12). There is no cross-reference to this plan in the listing of the artworks, but works are instead listed according to their media. Given the fairly limited space dedicated to the gallery, the floor plan was not necessary for a practical use but rather followed the conventions existing in larger European museums of the time and served the purpose of demonstrating a link with these larger institutions.

The first work to be purchased after the move was *The Pursuit of Pleasure* (1855) by Sir Joseph Noel Paton R.S.A. (1821-1901), which came on to the market from Britain in 1911 (Fig .13). Although the work was extremely expensive (£1000), it was decided, after much debate, that it should be purchased. The enthusiasm of the committee could be attributed to several factors, but one was undoubtedly the renown of the painting. An engraved copy of *The Pursuit of Pleasure* had been widely exhibited in various parts of Britain in the manner of a roadshow and it had aroused great interest. Sir Joseph Paton, a Scottish painter of historical, religious, mythical and allegorical subjects, was regarded as

a man of culture and learning. His subjects were drawn from a wide range of sources and depicted in laborious detail. *The Pursuit of Pleasure* was the first of his allegorical paintings, or 'sermons in colour' as they were called. A contemporaneous description of the painting explains the symbolism in detail and clarifies the moral message for the viewer. Published in full in the newspaper at the time of purchase, it no doubt served to emphasise the moral high ground that the council felt they were upholding:

> The subject is based on this passage from Job:
> "The end of these things is death...Even as I have seen, they that plough iniquity, and sow wickedness, reap the same. By the blast of God they perish, and by the breath of His nostrils they are consumed ...They are destroyed from morning to evening; they perish for ever, without any regarding it."
>
> The personification of Pleasure is represented flying tantalisingly before a crowd of pursuers: - She is significantly crowned with poppies, and represented with the wings of the death's-head moth; and is attended by genii strewing flowers and blowing bubbles - emblems of evanescence - in the path of her worshippers.
>
> In the first rank of her followers are an ecclesiastical dignity, a rude son of toil, a ruler or law-giver, a youth of luxury, and a man of genius, the last being in the act of falling dead at the feet of the enchantress. Under their hurrying and unheeding feet are trampled the innocent girl and the unwedded mother, with the dead offspring of her shame. Next in order comes the reeling Bacchanal; beside him the unthinking daughters of vanity; the female head in shadow (between the girl with the castanets and the youth in crimson velvet) is that of a despairing castaway. In the third rank, or wave - the composition being arranged with a view to conveying the impression of successive waves rolling onward, and breaking under the Sword of Death as they near the floating object of their chase - comes the votary of military glory and conquest, his pleasure, spattered with blood and treading humanity under his armed feet; beside him a trumpeter, the herald of his victories; and between them, only half-distinguishable, a soldier dragging along a shrieking captive.
>
> Beyond the trumpeter a damsel, borne on the shoulders of a fool and a gallant, beckons the succeeding multitudes. On the extreme right, crouching and creeping, comes the miser, clutching his

> money-bags, the golden Aphrodite of his desires. Above him a group which tells its own story of passionate and absorbing affection, and between which the figure in armature is one who turns back in the race. The crowned figure behind the lovers is the tyrant king, blind, and brandishing a flaming torch; in the right-hand corner lies, trodden and neglected, the Book of Life; on the extreme left yawns the pit ...over all, with uplifted sword and open book, hovers the Prophet of Doom (*Natal Mercury*, 28 January 1911).

Undoubtedly the committee had heard of Paton and the positive attention that *The Pursuit of Pleasure* had received. Furthermore, the moral message apparently conveyed by the painting would have appealed to the civic leaders of the day who considered the promotion of Christianity and its attendant values of great importance in 'civilising' the colonies. The manner of representing the nude was in line with popular European works of the period, such as the *Birth of Venus* (1863) by Alexandre Cabanel (1823-89) which also depicted a titillating mythological nude and which was purchased by the Emperor Napoleon III of France (Fig.14).

The large amount of money committed to the work's purchase played an important role in causing the collection to remain static until 1920. However, another reason for the lack of funds and possible disinclination to buy artworks would have been World War 1: in a situation of world crisis, art was presumably seen as a luxury and more emphasis was placed on supporting the war cause.

The art gallery was administered at this time by an advisory committee that had been established at its inception, although most of the work connected with the arrangement of the collection and new acquisitions was actually undertaken by the Hon. Secretary, Mr. A. Milligan, who occupied this post until his death in 1913. Subsequently Mr. Wallace Paton filled this post. He resigned in 1919 and Mr. Ernest Charles Chubb

took over duties of the Art Museum as well as the Natural Science Museum. In his monthly report dated October 1920, Chubb recommended the amalgamation of the two institutions. This merger was implemented in 1921, marking the start of the museums department in the form that continues to this day.

A very large donation by Col. Robert Richard Harvey Whitwell, I.M.S. in 1920 and 1921 marked a rapid growth in the collection and established its future direction. He gave 225 works consisting of Dutch and Netherlandish paintings, British paintings, French paintings, British watercolours, French and Dutch watercolours, British pastels and drawings, French and Dutch pastels and drawings, various prints, statuary, French commemorative medals and plaquettes, Chinese and Japanese carved ivories, silver, Sevres porcelain, French porcelain, Chinese porcelain, Chinese snuff bottles, boxes, bronze and embroidery (See APPENDIX).

Private donors were an important aspect of museum acquisitions and it was very fashionable at the time to endow museums with personally selected collections that reinforced the donor's position as a person of culture and discernment. Colonel Whitwell, who lived in England and chose to endow various museums in the colonies with similar collections intended to spread European culture, was an eccentric recluse who travelled extensively and collected paintings and *objets d'art*. In the years following the establishment of the Union of South Africa in 1910, there was general striving for a South African identity to be forged between the English and Afrikaans white population, and Whitwell was influenced by the politics that centred on this issue. In a letter to the Mayor of Pietermaritzburg, Sir Thomas Watt explains Whitwell's interest in South Africa:

> When in South Africa some years ago he had a great admiration for

> General Botha and his efforts to bring the two white races in South Africa into one common fold. Colonel Whitwell then conceived the idea of expressing his appreciation of the General's work by presenting his collection of pictures, etc. to South African municipalities (Hillebrand 1986: 121).

In his September 1929 report, Mr. Chubb reports on a trip he had undertaken to Europe where he met with Colonel Whitwell and together they chose items to be purchased by Whitwell for a further donation to the gallery. This consisted of 88 pictures, 30 French war medals, 18 Japanese and Chinese ivories and 56 Chinese snuff bottles. This bequest increased the original donation significantly, especially in the painting section. These were displayed as a group in Gallery 2 (Fig. 15). This entire donation marked the first acquisitions of *objets d'art,* old master paintings and the Dutch school into the collection and was instrumental in establishing its future nature.

The works Whitwell had funded, which were diverse in their nature, were displayed as an entire collection in one space in order to acknowledge the donor. This form of display was in keeping with practices in Europe and America where decorative objects were frequently acquired by millionaires to construct socially privileged spaces. Works such as the Chinese objects had become popular due to the earlier explorations by Europeans who were keen to demonstrate their erudition. This followed the earlier collectors of the cabinets of curiosities, who had established collecting practices many centuries before. There was at that time no recognition of locally made objects such as beer pots, beadwork or carving. Items made by local black people, it was believed, had only a functional use and failed to convey the same messages about travel and sophistication. Locally made objects therefore remained in the science museums as anthropological curios.

The 1925 catalogue floor plan shows the categorisation of the artworks into media (such as oil paintings in the Circular Gallery) and Special Displays such as "Special Donation" and Medici Prints (Fig 16). This developed into the later floor plan of the gallery dividing the collection into countries. The Circular Gallery has always been seen as the privileged space (and even today it is still commonly referred to as the 'Main Gallery'). This is probably due to the harmonious circular shape, the preponderance of ornament especially around the central well and the clear overhead natural light from the dome. From the inception of the gallery this space was largely devoted to Victorian paintings (Fig. 17).

The catalogue of 1929 and contemporaneous photographs show that a large proportion of the gallery space was given to the Medici prints, which were reproductions of famous European paintings purchased from Britain (Fig. 18). It is apparent that the comparatively small number of original works in the collection necessitated filling the space. The choice of prints of famous Western paintings in European collections was intended to act as an educational tool to fill in the gaps of Western art history. The way in which these prints were categorised and displayed set the tone for the future. The division was into countries, and, although they were not sufficiently numerous to be accorded a gallery per country, they are listed in the catalogues according to their nationalities. The floor plan therefore provided a map for a journey through Europe and European culture.

During the Second World War, gallery exhibitions became more localised. The *Durban Museum and Art Gallery Annual Report* of 1940-41 details how an Empire Loan Art Exhibition of British works that was travelling internationally had to be refused due

to the high cost of war risk insurance and possible losses through enemy action. However during that year an exhibition of South African war art and a photographic exhibition sent by the London Press Union, *London 's ordeal by bomb and fire*, were shown and funds were collected for war efforts. The same year also saw exhibitions of photographs of Alfred Duggan-Cronin's *South African Natives* in aid of the Governor-General's National War Fund, and photographs of the Royal Navy and Royal Air Force in aid of the Merchant Navy. It is apparent that the gallery was actively involved in building a sense of solidarity with the allies by both exhibiting the current events and using art to collect funds to aid the war effort.

What might be considered the end of an era was precipitated by the 1958/9 exhibition, *The Family of Man*. This exhibition, "directed" by Edward Steichen, opened at MOMA in New York in 1955 and has been described as the "greatest photographic exhibit of all time" (Staniszewski 1998:235). One hundred and fifty editions of the exhibition were made and were installed around the world well into the 1960s. The exhibition, which promoted family values and an understanding of different cultures, was intended to promote an idealised image of the world, and America in particular, during the Cold War years (Fig. 19 & 20). It was presented in Durban by the United States Information Service and supported as a "Community Service by Dunlop South Africa Limited" (*Natal Daily News*, Thursday 20 November 1958:16). It was stated that, in the first week, 50,000 people (who represented one third of the white population of Durban), had seen the exhibition and that "dense queues have choked the entrances to the gallery ever since the exhibition was opened at midday on Tuesday last week, with average daily attendances of about 5,500 people" (*Natal Daily News*, 19 November 1958:9). In South

Africa, newspaper critics used the opportunity to comment on racial divisions, which had accelerated since the advent of apartheid ten years previously. Durban journalist, Hansi Pollak, commenced her article on the exhibition with the following statement:

> In a country obsessed by myths and prejudice on race – where race classification has become a branch of the civil service and a "classifier" a new occupation; where genealogies are investigated and the unearthing of a forbear of excessive pigmentation can doom men, women and children for ever; where legislation decrees that men and women of different races shall be separated from one another in all but employer-employee relationships-in such a colour and caste-bound society it is not only important but vital that men and women should have that rare opportunity of witnessing for themselves that "every man beareth the whole stamp of the human condition" (Pollak 1958).

However the then Director of the Durban Museum and Art Gallery, Philip Clancey, was obviously perturbed by the exhibition's success, and possibly what he considered as its subversive message, as evidenced by this comment in his annual report:

> Many exhibitions, none of which were outstanding, were held during the year [in the Durban Art Gallery]. The *Family of Man* photographic exhibition, brought to Durban through the interest of Messrs Dunlop South Africa Limited, aroused great interest and brought enormous crowds to the Art Gallery. Unfortunately one must admit that our Institution is not suited for coping with such congested crowds of sightseers, whose curiosity and interest have been unnaturally whetted by the use of mass advertising and subtle commercial propaganda (Clancey 1958-9).

This statement is indicative of his attitudes to audience, sponsorship and space. It is apparent that the audience reaction was considered by the Head of the Museums Department as being out of line with what he expected the typical museum visitors should be: clearly, his thinking was informed implicitly by the notion that a museum is for the edification and enjoyment of only the elite. His comments on advertising are also indicative of attitudes towards museum support that, up until then, had concentrated on the individual benefactor or donor or the citizenry. Businesses in Durban had not yet begun to be considered as suitable partners for museum activity. A change in the concept

of who the target audiences were, the involvement of commercial companies and the act of opening up the spaces to a larger population began to be evident in the 1960s.

In his discussions on "imagined communities", Benedict Anderson discusses how people can consider themselves members of a community through shared ideals (Anderson 1991). This could apply to how art had been used in South Africa to establish a kinship with Britain and her subjects. However the changes occurring within the British colonial context, in which countries like South Africa were beginning to establish a separate identity, were also made manifest in the display and collecting policy of the 1960s, when South Africa became a Republic and a new concept of nationhood became an imperative. Whilst offering in some sense an affirmation of republican ideals, the gallery also emerged as a space of resistance.

Along with the showing of *The Family of Man,* the year 1959 saw the appointment of the first curator dedicated to the art gallery.[15] She was Madame Zofia Wisznicka-Kleczynska, a Fine Arts graduate who had escaped from Poland during the war and had recently been employed at the Durban Museum as an artist/picture restorer. As I will indicate in Chapter Two, it was during her tenure that the gallery underwent a metamorphosis.

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15 Previously the Art Gallery was administered jointly with the Natural Science Museum. The succession of heads of the Museum and Art Gallery ran as follows:
E.C. Chubb was the Curator from 1910 to 1936, the title changed to Director until he retired in 1951. He was succeeded by P.A. Clancey who served as Director of the Museum and Art Gallery from 1952-1982. Mme. Zophia Wisznicka-Kleczynska was appointed as the first curator of the Art Gallery in December 1959. In August 1966 Gail Driver was appointed. In August 1970 Jill Addleson was appointed as Curator. The title was changed to Director in 1985 and in May 1996 I was appointed Director, after being in an acting position since October 1995.

Chapter 2

Resistance and Unease from 1960-1994

2.1 A space for resistance

The 1960s heralded a new era in South African politics. Harold McMillan, then Prime Minister of Britain, visited the country in 1960 and observed that "the wind of change is blowing through this continent and, whether we like it or not, this growth of national consciousness is a political fact" (Cannadine 2001:189). That same year also saw the country being shaken by the Sharpeville incident, leading to heightened political awareness, which had reverberations in the production and reception of art. In 1961 South Africa left the Commonwealth. The Rivonia Trial of 1964 was another factor that contributed to an escalation of the climate of protest and upheaval.

The gallery had previously been a place for a particular sector of the public and one which reinforced the *status quo*. However the social and political shifts of the 1960s saw it becoming a contested space, which shifted between reinforcement of the social order, neutrality and resistance. This role of resistance was effected through displays, through some of the art which was purchased, and through the beginnings of a new 'non-racial' participation, in defiance of the politics of the time. It is also evident that the position of a dedicated curator enabled the gallery to obtain more autonomy, and the particular character of Madame Wisznicka-Kleczynska acted as a catalyst. She was an unusual figure in the Durban art scene, having arrived in South Africa, from her birthplace in Poland, in 1955. Her colourful past included escaping from Poland when trapped between Russian and German forces during the Second World War. Later she re-located from France to Britain where she worked for a time with the air-force. She then

worked for the Secret Service and trained as a parachutist before moving to Durban and taking up her post with the DAG, initially as a picture restorer. She was obviously a woman of strong character and those who remember her speak of her with awe. It has also been suggested (Badsha: 2005) that her foreign background gave her a liberal perspective on race relations.

The 1960s and 1970s were particularly marked by active attempts by the cultural community to resist the *status quo*: this was largely due to the highly publicised and well-attended series of biennial *ASAT* exhibitions that provide a barometer against which to measure the gallery's role. As I have indicated, social and racial norms dating back to the early Empire days precluded black people from social mixing and equal participation in institutional activities and spaces. This strengthened during the apartheid era, from 1948, when laws were passed to enforce segregation. However, from the early 1960s the gallery began opening up to black artists and audiences.

One of the earliest entries of black artists into the gallery was the Black Indian Coloured Artists (BICA) where seven artists exhibited in October 1961. The BICA group was comprised of John Hooper, Eric Ngcobo, Noah Ndlovu, Dr Wolfgang Bodenstein, Sam Mahlobo, and Michael and Mandlenkosi Zondi. Founded in the 1950s in Durban, when it began to offer art and music lessons, its main objectives were "to give non-Europeans a chance of studying art and to encourage European interest and to preserve the racial characteristics of this indigenous work". Classes were held in four different centres "with the idea of keeping intact the differences in style of the race groups" (*Natal Daily News*, 17 February 1951). This tallied with the apartheid policy of separate development, which focused on ethnic characteristics of different black groups and was

therefore reinforcing the divisions of the time rather than forging unity. These centres were the Hindu-Tamil Institute, the Bantu Social Centre, McCords Zulu Hospital and a school in Lamontville. This was one of the earliest manifestations of an urban-based group of black artists working in this co-operative manner and showing work in an established institution in the city centre. Five teachers who gave of their time for no pay were Miss Eiyra Davies, Miss Julia Norman, Mrs. Murray, Mr Nils Solberg (Chairperson) and Mr. Eugene Meyer. Shortly after their first exhibition in the DAG there was a second show of multi-racial art by BICA together with artists of Mariannhill and Lumko Centres (30 March – 19 April 1962).

These latter centres were run by the church and were based a fair distance from the city. However, through the intervention of the nuns and the missionary staff, the work promoted in these centres was brought into the city. The impact of the missionaries on the training and art production by black people was an important one at this time. The mission schools promoted an emphasis on realism, usually based on biblical stories. The following extract from the introduction to the catalogue of this show written by Sister M. Pientia defines the type of art encouraged by the missionaries:

Impact of Civilisation

> Even if all the students have come into contact with civilisation, they seem to master its implications with a childlike simplicity. Abstract problems do not exist for them. They are realists. They are rooted in nature in the right way. Also Christian subjects they bring "down to earth" with a correct realism. Christ is for them the "Very Man of Very Man"(sic). The problems of modern life they solve, as a child would, with a simple vision (BICA: 1962).

The tone of this indicates how black people were considered as child-like primitives and therefore encouraged to produce work, which demonstrated their 'innocence'. An idea

which had currency during this time was that advanced tuition would 'spoil' their natural naiveté. Steven Sack quotes Cecil Skotnes in this regard: Skotnes was anxious that, in promoting a Eurocentric approach to art in his Polly Street classes, he "... might be destroying something" (Sack 1988:15).

In 1962, the same year as the two shows by BICA artists, the DAG purchased Michael Zondi's figurative woodcarving entitled *The Prophet* (Fig. 21). This was the first purchase of a work by a black artist for the permanent collection. However, although sculpture and craft were subsequently purchased, a painting by a black artist did not enter the collection until 24 years later, in 1986, when the DAG purchased *The Fortune Seekers* by Smart Gumede (Fig. 22). Given the fact that BICA were also producing paintings for exhibition from the 1950s, one can only assume that the carvings had more appeal. Presumably, they were thought of as having a more 'African' appearance than the traditional genres of painting that would have appeared 'Western'. While interlinked city-based activities such as the BICA exhibitions, the establishment of the mission-run art schools and initiatives of the Institute of Race Relations encouraged the DAG to start including black artists in its programmes and purchases during the 1960s, these initiatives were doubtless informed by certain biases. The preference for sculpture which was generally either religious or naturalistic imagery reinforced the earlier comment by Sister Pientia, in which black artists were encouraged to produce work of a simple nature, in order to reinforce the dominant Christian belief and avoid addressing 'problems' or questioning the *status quo*.

The attempt to involve black artists in the gallery had its strongest impact in the *ASAT* exhibitions that commenced in July 1963. This was the first major art competition

in the country which was fully multi-racial. It was a large national exhibition in which artists were invited from all parts of South Africa and it has proved to be one of the country's most important 'non-racial' initiatives. Previous to this, the major national exhibitions had been those organised by the South African Association of Arts with one of the major shows being the *Quadrennial Exhibitions*, which were inaugurated in 1956 and continued until 1968. However the artists in these shows were exclusively white. Other national exhibitions during this period were the *Quinquennial* (1969), the *Republic Festival* exhibitions (1966 and 1971) and the *S.A. Graphic Art* exhibitions (1971-1976). One or two black artists were included in these but only from 1971 onwards.

The *ASAT* exhibition was instigated by the South African Institute of Race Relations. After the Separate Amenities Bill was passed in 1953, the Institute of Race Relations had to curtail many of their cultural activities, especially the theatrical performances. The Separate Amenities Act forbade social mixing among different race groups, stating the following:

> Any person who wilfully enters or uses any public premises or public vehicle or any portion thereof or any counter, bench, seat or other amenity or contrivance which has in terms of sub-section (1) been set apart or reserved for the exclusive use of persons belonging to a particular race or class being a race or class to which he does not belong, shall be guilty of an offence and liable on conviction to a fine not exceeding fifty pounds or to imprisonment for a period not exceeding three months, or to both such fine and such imprisonment (Act No 49 of 1953: Reservation of Separate Amenities Act).

Two members of the Institute of Race Relations regional committee who were also medical practitioners, Dr. Mary Davidson and Dr. Sylvia Kaplan (who was then President of the Natal Society of Arts), proved to be the perfect partners for Madame Wiszncka-Kleczynska's bold initiatives. The coming together of these three liberal-

minded and independent women changed the profile of the DAG. Drs Davidson and Kaplan felt that steps should be taken to ensure the inclusion of black artists in the city's cultural life and called a meeting, among the appropriate stakeholders, to establish the interest in holding a multi-racial national art exhibition. This suggestion was met with enthusiasm. Dr. Kaplan contacted the Art Centre in Polly Street, Johannesburg – at that time the only community art centre in the country, run by Cecil Skotnes - and she visited them to promote the exhibition and to ensure that the black Johannesburg artists would support such a show. This effort to consciously include black artists was possibly one of the reasons for the large and diverse entry to the exhibition. Two members of the Jubilee Art Centre, Cecil Skotnes and Khabi Mngoma, were invited to serve on the judging panel. An organising committee was established, and the collaboration with the NSA ensured that the city of Durban was well represented. It was decided to hold the exhibition at the DAG and Mme Wisznicka-Kleczynska was invited to serve on the organising committee. Although the DAG was a municipal department, no special permission was sought from the municipality or government to hold the multi-racial exhibition and a 'mixed gathering' opening function in this venue. It also must be noted that the Art Gallery had never been designated as a space for 'Whites Only'.

Sponsorship for transport, prizes, and other costs was obtained from various commercial companies. Dr. Kaplan headed the fund-raising project and she recalls that she had many negative responses from companies once they were informed that the Institute of Race Relations was involved. The attitude was that commercial companies did not want to get involved in any venture that may have appeared to be breaking the apartheid laws. Nevertheless sponsorship was received, especially in the form of prizes.

The exhibition was on view from 31 July to18 August 1963. Two thousand artists of all races had been actively contacted through the press and personally encouraged to send works. Out of these, 50 artists were invited to exhibit without having to undergo selection. Eight hundred works in total were submitted for selection. The intentions of the exhibition, which were two-fold, were stated in the catalogue entry:

> ...The Institute (of Race Relations) offers, as part of its contribution towards the improved race relations we all seek, this exhibition of Art of the Nation. In bringing together paintings, drawings, sculptures and other art forms by all its different peoples from all corners of the republic, we are given the opportunity of seeing and understanding how we each contribute towards the development of a typically South African culture ... Quite apart from the above purpose, the Institute, in conjunction with the Natal branch of the South African Association of Arts had a further specific aim, that of introducing new ideas to Durban and Natal, with the object of increasing local interest in art and improving the image of our city and Province in the art world (Mr. D. Grice – Chairman, Natal region, South African Institute of Race Relations in catalogue *Art South Africa Today* 1963). [16]

The judges, who chose 126 works, were Cecil Skotnes (President of S.A. Council of Artists), Giuseppe Cattaneo (Dept of Fine Arts University of Witwatersrand), Khabi Mngoma (Cultural Adviser at the Jubilee Art Centre Johannesburg), Zoltan Borbereki (Sculptor), Mr. J. Beekes (painter) and Neville Dubow (Lecturer at Michaelis School of Fine Art, University of Cape Town and art critic of the Cape Argus).[17]

It was during these years that abstract art was being widely promoted internationally, mainly through the writings and actions of Clement Greenberg. He was the world's greatest proponent of Abstract Expressionism and promoted the idea of abstract art, which he maintained displayed a nation's power and strength, as well as the

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[16] The Institute of Race Relations was an organisation founded in 1929 to promote co-operation between the different races in the country. It is non-party political and in 1963 had 4000 members.

[17] One hundred and fifty five works were exhibited. Thirty of these were by invited artists. There were seven works by black Africans included in the show.

importance of the individual genius. It is therefore not surprising that the *ASAT* judges, who were influenced by overseas trends and the wish to be 'modern', appeared to favour this style of art: this led to dissension and a great deal of controversy in the press. Borbereki walked out in protest (although it was reported that the fact that his wife's work had been one of the rejects could have influenced his action). The newspaper headlines of the actual show frequently underscored the issue of abstract art in statements such as "Abstract art dominates at multi-racial art show" (*Natal Mercury*, 30 June 1963). It is apparent that the issue of abstract art was far more contentious and newsworthy than the fact that this was the country's first multi-racial exhibition. There was an extensive amount of newspaper debate around the issue of abstract art, which appeared to be unpopular among the general viewing public. However this was strongly defended by the organisers. A comment by Neville Dubow indicates the thinking of the time. He wrote that: "The age of the artist as propagandist of the reality of his age, in which guise, harnessed to a cause, he realises some of his finest achievements is no more" (*Daily News*, 15 August 1963). The works by black artists, who were mainly missionary-trained, were in the representational field. This fact also possibly excluded them from the debate and harsh criticism that was meted out to the so-called 'abstract artists'. It is likely that this also represented a double-standard on the judges' part. The apparent favouring of abstract art among the white participants could indicate a desire to be seen as progressive and modern whilst the black artists were chosen for their perceived 'innocence' and naivety.

Representational work (which characterised the majority of entries) had its opportunity to be shown, however. Due to the amount of public controversy surrounding

the choice of works, an exhibition of rejected works was suggested by Mr. Sam Newton. A patron of the arts and a painter as well as owner of a beachfront fairground, Newton wished to hold the show in the North Beach Amphitheatre, an outdoor venue (This suggestion, while a sign of resistance to the 'official' city centre venue, was possibly also a way of attracting business to his nearby fairground). This would not have been the first time that art had been used by a local fairground to attract a 'different' and more commercial audience. In 1948, the spectacular sculpture of *Adam* by Jacob Epstein was shown as part of a world tour at Kenilworth Amusement Arcade on the beachfront. The large crowd, who paid a fee to view the work, were no doubt attracted by its explicit anatomical details (*Natal Witness,* 3 December 1948). Further initiatives included a 'painting machine' at Newton's Amusement Arcade, which would enable the public to make their own 'abstract' paintings.[18] This would certainly have complied with the general attitudes towards abstraction amongst the public: creating an 'abstract' artwork would have been seen as an amusement and requiring no special capabilities. It is reasonable to assume that the beachfront, which was considered a light-hearted holiday type of playground and was considered more 'popular' than the city centre which had established itself as the more serious aspect of Durban, attracted different audiences.

However the *salon des refusés* was eventually held, not in the fairground, but in the exhibition hall of Greenacres department store. It opened on 27 July, the night before the 'main show' in the City Hall. Two hundred works were shown and a selection was made to show some in the exhibition hall, whereas those that were not selected were shown throughout the store. It was well received by the public who appreciated the fact

[18] This information was given in an interview with Hannah Lurie in April 2003. She had visited this Amusement Arcade during this particular display in 1948.

that the works were mainly representational (*Natal Mercury*, 30 July1963).

The opening of the 'main' City Hall exhibition was highly successful, being attended by nearly 1000 people (*Daily News*, 31 July 1963). A photo in the *Natal Mercury* shows a clearly multi-racial crowd at this event (*Natal Mercury*, 31 July 1963: Fig.23). This social mixing had the potential to challenge the laws as black and white people were not permitted to drink alcohol in the same public venue in the city after dark. This difficulty appears to have been negotiated by holding the opening at 4 p.m. and, as photographs of the occasion suggest, serving tea and coffee rather than the customary sherry.[19]

The fact that the exhibition exceeded all expectations is evidenced by the small proportion of the gallery that had originally been set aside for the exhibition. It was hung in the entrance foyer and Galleries 3 and 4. This unsatisfactory space is commented upon in the newspaper article by George D. How.[20] Michael Zondi (who had previously shown his work in the BICA shows) worked in the gallery during the show. Demonstrations by artists were not common practice in the gallery at the time, and the choice of a black artist to work in the gallery also indicates the willingness of the organisers to involve the black population. What is clear is that the level of newspaper debate and the number of visitors during the run of the show was exceptionally high – so much so that the gallery had to stay open two nights a week, for the first time in its history, in order to accommodate the influx of visitors. A newspaper article states: "An

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[19] An article in the *Sunday Times* by Molly Reinhardt discusses the issue of serving alcohol at openings (11 April 1965).

[20] *Natal Mercury*, 30 July 1963 "Abstract Art dominates at multi-racial show" where the critic states that: "Unfortunately the exhibits have been divided into two small widely separated rooms, and overflow onto the dimly lighted entrance foyer of the gallery, which makes viewing far from easy and overall judgment difficult".

art exhibition that receives more than a paragraph in the social pages is a cultural rarity in Durban – the backwater of South African art. Surprising then to find two exhibitions running concurrently that have been competing for headlines with the Ward trial."[21]

ASAT was also a landmark in that it was the most representative multi-racial show in the country at that time and its success led to the decision to hold it on a biennial basis that continued until 1975. Among the works purchased from the exhibition was Michael Zondi's *The Fountain* (which was not a prize winner: Fig. 24). This work is a naturalistic wood carving of a woman with her arms above her head in a majestic pose. Michael Zondi was also given a solo exhibition in the DAG in September 1965, where he showed 41 works, making this gallery the first public institution in the country to mount a solo exhibition by a black artist (Fig. 25). There were also many other initiatives during the sixties, which involved work by black artists. Noteworthy among these was the solo exhibition by Johannesburg artist, Dumile Feni, which took place in August 1966. His work had previously been shown in Gallery 101, a commercial gallery in Johannesburg, and this was his second solo show. Newspaper reports credit Madame Wisznicka-Kleczynska's efforts to show this artist's work before it had been acknowledged by the other state or municipal institutions in the country. The fact that these two solo shows by black artists ran in close proximity suggests a commitment on her part to change the racial profile of the exhibitors. Unfortunately she resigned soon after the opening of the Dumile show at the end of August 1966.

The medium of wood sculpture also drew favourable press and critical comment in the various exhibitions of the time. Esme Berman, who was at that time the SABC art

[21] *Natal Witness*, 3 August 1963. The Ward trial referred to the trial of Steven Ward who was involved in the Keeler/Profumo case, a scandalous affair in London.

critic and judge for the 1965 *ASAT*, exhibition stated:

> There are a few big names exhibiting (in this show) but we feel we have made an exciting discovery among the sculpture submitted by the Natal Bantu...From what we have seen we feel that the future of South African sculpture does appear to lie with the Bantu. It is not of great importance now but could be one day... Judge it as art. Do not dismiss it because it might be the work of a herd-boy. Neither like it just because it is by a non-European (*Daily News* 21 June 1965).

As discussed earlier, the white art *cognescenti* appeared to find carvings the most appealing type of work by black artists.

It would only be later, in 1971, that the *ASAT* exhibitions exhibited and recognised protest art. It is important to note that the Black Consciousness Movement was formed in 1968 and would have had a strong influence on this form of art.

The fact that the DAG was one of the first institutions in the country to systematically collect work by black artists has often been commented upon (Rankin 1993:83), and it would appear that the *ASAT* exhibitions contributed significantly to this occurrence. One of the direct results of the success of the show was the opening of a new project for the Institute of Race Relations, which was an art shop/gallery in the centre of the town near the City Hall. This was known as the Race Relations Shop and subsequently, the African Art Centre (AAC), which was run by the secretary of the Race Relations Institute, Jo Thorpe.[22] The Institute, whose members were mainly white liberals, acted as an agent for the black artists both through individual contacts and organisations such as the ELC Arts and Craft Centre at Rorke's Drift. Shows also began to be jointly curated by the two institutions i.e. the AAC and DAG. The establishment of the AAC meant that works by rural artists, which were not being shown or marketed

[22] In June 1982 the Art Centre began operating financially independently of the Institute of Race Relations.

actively by the existing galleries, now had an outlet in the city centre, and Jo Thorpe became extremely influential in promoting black artists. The venture had started with the aim of fund raising for the Institute and benefiting rural people. It also changed the pattern of purchasing for the DAG.

Previous to the 1960s, artwork had been mainly donated or purchased in three ways: from Britain through the intervention of agents; purchases from the annual NSA exhibitions; purchases directly from members of the public. One of the reasons for this purchasing pattern would have been the lack of commercial galleries in the city - a situation that began changing in the early 1960s. The most significant commercial galleries in the 1960s were the Neil Sack, Walsh Marais and Greenacres galleries, but they promoted mainly white contemporary artists and international graphics. The main outlet for black artists became the newly established AAC. The DAG's untiring promotion of its artists and proactive programme of exhibitions led to Durban's importance in the institutional acknowledgement of black artists' work.

The AAC collaborated with the ELC Arts and Craft Centre at Rorke's Drift which was in the Natal area. One of the first exhibitions of works from the ELC took place at the DAG in 1968, and it included weavings, ceramics and prints. This led to the purchase of the tapestry *Once there came a terrible beast* by Mrs. Rose Buthelezi (b. 1928), the first work by a black woman to be acquired for the permanent collection (Fig. 26). Similarly in 1979 the artist Peter Eliastam opened the exhibition of *Applique Handcraft by African cripples* at the DAG. *Veld Fires at Night*, a textile work by Rita Ngcobo (b.1911), was purchased from this exhibition (Fig. 27). It is evident that the initiatives of the time that commenced with the Race Relations Institute and led to *ASAT* exhibitions

were community driven. The clearly multi-racial aspect of the above exhibitions as well as the *ASAT* biennials provided a liminal space where like-minded people of all races could mix, construct a different form of society and also have a platform where political comment could be made. Although political commentary was not evident in the earlier *ASAT* exhibitions, it became more evident in later shows. As suggested earlier, the 1971 *ASAT* exhibition (17 August – 6 September) was the first platform for socio-political protest in South African art. Some of the works which referred overtly to the socio-political circumstances prevailing in the country at the time were by: Omar Badsha, Jochen Berger, Clifford Bestall, Nils Burwitz, Norman Catherine, Malcolm Payne, Cyprian Shilakoe, Timo Smuts, Paul Stopforth, Harold Strachan, Kanu Sukha, Mahommed Timol and Gavin Younge. Two important works, both of which were purchased for the DAG collection, were *Nature Morte* by Harold Strachan (Fig. 28) and *Prometheus Variation 11* by Patrick O'Connor (Fig. 29).

Harold Strachan's oil painting *Nature Morte* (1970) was created to commemorate the Cato Manor Riots of 1959. The painting depicts a young man who was shot by the police. The artist states that he was struck by a sense of irony: the fresh morning colours of road gravel and rubber tree leaves and small cheap apples in their purple paper wrappings are set against the grimness of random death.[23] The artist, who had participated in the Cato Manor protest, joined the banned Communist Party in 1961 and was arrested in 1962 when he served three years of a six-year sentence. He was released in 1965 and jailed again the following year for contravening the *Prisons Act* by publishing newspaper articles on prison conditions. After his release from prison in 1967,

[23] Correspondence by artist (undated) in archives of DAG.

he was put under house arrest and banned for 10 years (*incommunicado* except with his immediate family).

Prometheus Variation 11 by Patrick O'Connor refers to the myth of Prometheus who tried to steal fire from the gods and was punished by having his liver eaten by an eagle. The work depicts a skeletal image with a suggestion of outstretched wings and arms in a crucifix position, suggesting martyrdom. However the figure is indeterminate, depicting no particular person, and focuses only on bone structure rather than flesh and blood. It could be considered as an example of protest art at a time, the 1970s, when white artists who wished to express solidarity with the black victims of apartheid were also aware that an explicit anti-government statement could perhaps be censored. By couching the work in a title referring to mythology, the anti-apartheid reference is sufficiently oblique to make it difficult to categorise the work as a direct criticism of government policy.

The concept of the space of the gallery therefore changed from that which had previously reinforced the social order to one that was able to challenge it. Apart from affecting the type of art purchased for the permanent collection, it also assisted in changing understandings about the meaning of gallery spaces.

Although the seven *ASAT* exhibitions were the major and most public manifestations of this resistant role of the art gallery, there were other exhibitions at the DAG, particularly in the 1960s, that had related aims. The term 'resistance' used in this discussion needs to be emphasised in the context of apartheid, where the population was sharply divided and interracial relations on all levels ran the risk of flouting apartheid laws. In October 1964 an *Exhibition of Oriental Art* was drawn from private homes in an

attempt to bring the large group of Durban's Indian population into the gallery. There was strong support from this section of the community as is evidenced in the debate which arose on March 4 1965 when Madame Zofia Wisznicka-Kleczynska called a meeting in the City Hall to form the *Association of the Friends of the DAG.* At this meeting, the Chairman of the Natal Education Association and the Central Civic Association, Ronald Morris, proposed the deletion of a clause – drawn up by the Durban City Council's legal adviser - that all members of the management committee should be European. After a 90-minute debate, an *ad hoc* committee of two 'non-Europeans' and 12 Europeans was formed (*Daily News*, 5 March 1965). The 'non-Europeans' were Mr. A.M. Rajab, a well-known Oriental art collector, and Prof. M. Cassim Lakhi, a world authority on Oriental scripts. It was reported that, in the discussion at the meeting, the curator emphasised that the gallery had always been open to all, and she stressed that 60 European schools and 200 non-European schools had visited the gallery in 1964.

However, while flouting convention by committing themselves to challenging the apartheid laws, it must not be forgotten that the gallery was part of the local government structure and therefore also used as a platform to promote Afrikaner Nationalism: Dr. E.G. Malherbe, the Principal of the Natal University, in opening the exhibition of art by the International Youth League in 1964, spoke about the problems in dividing children into English and Afrikaans medium schools (*Daily News*, 8 July1964). In the same year, the head of Afrikaans Nederlands at University of Natal, Dr. Grobler, made an opening speech at the new Studio Gallery in Durban in which he criticised the DAG for not showing enough South African works and for purchasing too many foreign works. Phillip Clancey replied, stating that out of the 229 paintings hung in the gallery at that

time, the South African works on display totalled 96 paintings (*Natal Mercury*, 5 May 1964). The fact that, out of the entire collection of South African works at the time, there were only two works by black artists (both by Michael Zondi), was not even alluded to in either Clancey's remarks or Grobler's speech, thus demonstrating that black artists were not even considered and the government's interpretation of South African was in fact 'white South African'.

Although an attempt was being made all over the country to represent black artists in the permanent collections of state institutions, it is noteworthy that works purchased by black artists for the permanent collection of the DAG during the 1960s numbered only seven, whereas the total number of works purchased in this decade numbered 339. However the policy of exhibiting works by black artists strengthened and this progressed until the last *ASAT* exhibition in 1975. This exhibition marked the end of an era and the reasons for its demise are complex. The organising committee had invited a sole judge, Pauline Vogelpoel, from Britain, to judge the 1973 show and they felt that this had been successful. Therefore, as the famous American critic Clement Greenberg was going to be in South Africa for the 1975 show, they decided to follow the previous model and invite him as sole judge. The situation in South Africa in the 1970s was in turmoil and artists were trying to reflect this in their work. However Greenberg, who as discussed earlier was the world's great proponent of abstract art, felt that the artworks lacked authenticity and, to everyone's surprise, he selected a straightforward naturalistic oil painting by Christopher Haw as the prize winner. This dismayed most of the exhibitors and was possibly a reason for the lack of interest in continuing the *ASAT* biennials (*Natal Mercury*, 5 August 1975; *Sunday Times*, 10 August 1975). A further reason could be that

the main organiser, Dr Sylvia Kaplan, who had spearheaded the project and remained consistently involved with it, left the country, and no attempt to continue was successful.

The art scene in Durban at this time was however lively with a proliferation of new commercial galleries, several of which had opened in the sixties. The galleries in the city were: the Race Relations Shop (African Art Centre); Broad Street Gallery; Graham Gallery; Gallery Klynsmith; Greenacres Department Store Gallery; Kraal Gallery; NSA Gallery; Neil Sack Gallery; Orient Gallery; Walsh Marais Gallery (Holloway 1975). There was therefore a strong audience and client base for art which had undoubtedly been assisted by the *ASAT* exhibitions.

The 1970s also marked the beginning of a new era in South African politics. The 1973 Durban strikes and 1976 Soweto uprising, in protest against the education system, presented a series of crises to both the city and the apartheid state, setting the context for departures from strict Verwoerdianism. Many artists left the country, while others were detained or imprisoned for political activity. As a response to the 1971 *ASAT* exhibition and, more importantly, the recently instituted Black Consciousness Movement, where black artists were exhorted to "go it alone", the Black Art Studios (BAS) were set up in Durban in October 1972 and exhibited work by Omar Badsha, Paul Sibisi and Mahommed Timol. This venture, however, survived only a year.

The State of Art in South Africa Conference in 1979 at the University of Cape Town was a watershed in terms of art practice. It threw out a challenge to State policy that had many repercussions on exhibitions and State involvement in the arts. Two resolutions were passed. The first related to the need for increased educational opportunities for all artists and the second called for a boycott of all state sponsored

exhibitions:

> 1. This Congress notes with serious concern the neglect of State support in the field of art education and training for all the people in South Africa. As a matter of urgency it requests all colleges and schools of art to be opened to all people in South Africa and that an effective system of bursaries accompany such legislation to enable the largest number of people to take advantage of such opportunity for art education.
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> 2. The Congress notes that it is the responsibility of each artist to work as diligently as possible to effect change towards a post-apartheid society. It urges artists to refuse participation in State sponsored exhibitions until such time as moves are made to implement the above-mentioned change.
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> The above resolutions were submitted in the names of Cecil Skotnes, Bill Ainslie and Andrew Verster (Sack 1988:24).

The initiatives of the 1960s and early 1970s had established the DAG as having the agency to establish an identity that was not necessarily rigidly bound to that of local governmental policy. Its role as an institution was proving to be a flexible one and the museum's narrative was no longer monolithic. However, the 1980s brought changes in terms of the use of city centres and participation in art events that were echoed within the confines of the gallery spaces. The various shifts and how they manifested themselves through displays, purchases and use of spaces will be examined further.

2.2 An Uneasy Decade

In the South African cultural arena, the 1980s represented a clash of opposing discourses. I shall draw on the Gramscian theory of cultural hegemony to account for the ways in which the dominant visual art institutions strove to retain their influence and protect their Western heritage through the types of artworks purchased for museums as well as the exhibitions which were held. At the same time, the largely black cultural community promoted peoples' art, which represented its claim to power. This counter hegemony was achieved by building alliances among different groups, garnering support from outside the country, promoting a socially conscious form of art and creating new publics for art. These opposing discourses polarised the artworld during this decade. The dynamics of each discourse however were complex, especially within the institutions who realised that their importance was being eroded and that it was becoming necessary for them to broaden their parameters.

The choice of artworks for a museum collection can be seen as a barometer to indicate contemporaneous values and attitudes towards recognising a heritage whilst at the same time constructing one for the future. Two key acquisitions for the permanent collection and the public response to these acquisitions, during the first half of this decade, demonstrate the above polarities. These works were *Elegy* by Paul Stopforth (Fig. 30) and *East Bergholt Church* by John Constable (Fig. 31). The circumstances of the purchases, the criteria for selection, the public and press reception and the ideologies exemplified by these two works can stand for this decade and for the different 'publics' for art.

Elegy by Paul Stopforth was purchased in January 1981 for R600. Untitled in the gallery records at the time of its purchase it was described merely as a "mixed media drawing" with no reference to subject matter. The minutes of the Acquisition Committee (January 1981) do not record any debate and the work seemed to have been readily accepted. The accompanying letter from the artist to the Director (18 January 1981) also described it as "the first of a series of drawings to be exhibited at the Market Theatre Gallery in November 1980" with no mention of the subject matter or a title. However, the work later became identified as a representation of the corpse of Steve Biko, the Black Consciousness leader who was killed in detention in 1977. The artist had previously shown an exhibition of a series of sculptures in Johannesburg in September 1978, representing tortured people, and this had passed without any public comment or criticism (Williamson 1989:112). However, by not specifically naming the tortured subjects, they became depersonalized which could have been a factor for the official 'blindness' towards images such as these that were critical of the state. Had the subject matter of the Stopforth work been made known to the public, it is debatable whether the gallery committee would have purchased it: representations of banned people such as Steve Biko were not legally permitted.[24] The subsequent furore over the second *Valparaiso Biennale* in Chile could confirm this. In 1981 Stopforth had been invited by the South African Association of Arts to submit works for this biennale as part of the South African entry. He produced further drawings in this series, representing Biko's hands and feet after they had been damaged by handcuffs, manacles and beatings –

[24] Erica Clarke documents an interview with Paul Stopforth who stated that, in 1971, Jill Addleson wished to acquire his *ASAT* award-winning *Bill of White Rights*, for the gallery but the purchasing committee rejected this. Stopforth maintains that the reason for this rejection was that the work had strong social and political elements. It may be for that reason that the subject matter was not fully disclosed in this particular instance (Clarke 1992).

images which he had sourced from photographs taken during the autopsy on Biko's body (which was the same source as that used for the work purchased by the DAG). Two drawings from the series were submitted. However the South African organisers requested that he change the titles from *Steve Biko* and *We do it*. He did this, but the new titles, *Requiem for Allende I & II*, were also considered unacceptable to the South African organisers and all the South African entries were withdrawn (Charlton & Rankin-Smith 1991).

Elegy depicts a life-size corpse lying on a gurney. The face is indistinguishable and looks battered. The skin is recognisable as that of a black person, but, as it is transparent, the viewer also has the sensation of looking inside the body in a manner similar to an X-ray plate. The gurney stretches across the length of the canvas, appears unstable and tilts towards the viewer, imparting a feeling of dislocation and unease which is accentuated by the deep dark reds and blacks of the image. The body is not given a context and the gurney appears to float in a non-specific space: the work has a claustrophobic atmosphere.

There was no mention made of the purchase in the newspapers, art reviews or commentaries, despite the controversial nature of the subject matter. It is therefore possible that the work was purchased purely for its technical and aesthetic quality and the universal message which it portrayed, and that the identity of the subject was not generally known. It is not clear at what stage the image of the body was accepted publicly as that of Steve Biko as, six months after its purchase, the Annual Report of the DAG 1980/1 still lists the work as "untitled drawing". The image was, however, clearly accepted as that of a martyred hero and was displayed in the newly decorated Foyer of

the gallery in 1983, in the exhibition of contemporary South African works from the permanent collection, alongside Patrick O'Connor's *Prometheus Variation II,* which had a similar subject matter.

In contrast to the lack of publicity surrounding the purchase of the Stopforth work, the acquisition of *East Bergholt Church* by John Constable some three years later, in 1984, drew great excitement from the white South African art community, attracted unprecedented press interest, was very expensive, and was apparently considered highly significant. The gallery's interest in building and maintaining its British collection was indicated by the 1983 appointment of the British art critic and agent, Brian Sewell, as arts adviser to the DAG. He had earlier been appointed as adviser to the Tatham Art Gallery in Pietermaritzburg and had worked for the British Academy, British Arts Council and Christies. He was at the time art critic for the British *Tatler* and *Sunday Times*. He was appointed after his visit to Durban in October 1982, during which he assessed the gallery's collection and gave public lectures. Sewell believed that the Victorian collection in the gallery was a strength, but that this representation could be further developed by acquiring works in the Pre-Raphaelite style. He also argued the need for DAG to acquire a work by Constable: such a painting, he felt, would act as a link between academic pictures in the collection from the 17th and 18th centuries and the various 19th –century holdings. Shortly after his appointment the gallery was informed by Sewell that *East Bergholt Church* had appeared on a catalogue for a forthcoming Christies sale to be held in London on 16 March 1984 – a week from notification.

The painting depicts a church at the end of an avenue of leafy trees. The church is bathed in light and is the focal point to which the eye is led. Like earlier South African

views of the landscape, it is unpeopled and represents an ideal of a spiritual landscape removed from the reality of the countryside. It is a picture that accentuates the God-given quality of the landscape; the natural forms of the trees are depicted in a symbolic arch-like formation leading the eye to the man-made structure of the church, representing the 'civilisation' of the country.

This acquisition was considered by the DAG Board to be of such importance that an immediate appeal was made to the public. The public appeal was launched in the press on 9 March and this was taken up by the newspapers, an unprecedented amount of space being given to this initiative. The initial appeal period was eight days, in which 12 editorial articles appeared with attention-grabbing headlines. The City Council approved a minimum amount of R10 000 and one Rand for every one Rand collected up to R50 000. *The Daily News* offered to handle pledges on behalf of the gallery. Motivations for the purchase included the statements that it would be the only Constable painting of note in the country and that it could prove a major tourist attraction. One of the first promises of a pledge came from the Durban Publicity Association who also appears to have considered that this acquisition would attract tourists. Pledges came in thick and fast from individuals and many corporate companies, allowing the city to reach the asking price of R169 000. Among the many ecstatic comments was that of Mr. Donald Smith, acting Chairman of the Council's Management Committee, who enthusiastically stated that: "It was a most unprecedented week in the history of the city" (*Daily News*, 20 March 1984). There were eight victorious reports on the closing of the deal, and these reports were followed by equal excitement after the arrival of the painting and its official 'unveiling'. The curator was several times quoted as saying that Durban could no longer

be considered a backwater. This was a term that had somehow gained currency to describe Durban's cultural activities, and, it is noteworthy that the purchase of this one John Constable work would be considered of such importance as to change this perception.

The painting was welcomed by a formal 'unveiling' with all the pomp and ceremony of the early days of the gallery. It was given pride of place with a plaque listing all the donors' names, which were also printed on the invitation card to the unveiling ceremony and in the newspapers (Fig. 32). It is clear that the event raised a great deal of civic pride and enthusiasm and gave the DAG a great public image. There were no negative comments or objections to the purchase in the newspapers. In total, there were 28 significant editorial articles concerning this work in the period between 8 March and 27 May 1984. The idea of strengthening the British collection obviously had great appeal for both the citizens and the City Council. During these years, the gallery was being increasingly seen as an upholder of British and European values and an area in which this form of 'high' culture could be maintained – with the support of the community.

This Eurocentric bias was not, however, entirely unopposed. In the 1980s the idea of a people's culture was gaining power incrementally. This movement towards a less institutional and more community orientated art was reinforced by several conferences organised by South African cultural workers: these included *Art Towards Social Development: Culture and Resistance Conference* in Gaberone and the *Cultural Voice of Resistance Festival* in Amsterdam both held in 1982, as well as *Culture in Another South Africa* in 1987. These festivals and conferences debated the growth and promotion of a

people's culture. The Gaberone Festival, which was dominated by the Black Consciousness perspective, resolved that culture should be used as a weapon of the struggle, and the phrase 'cultural worker' began to replace 'artist', 'musician', or 'writer'. Official institutions, such as museums or tertiary institutions, did not send delegates. People's culture was considered different from institutionalised representations, as indicated in one of the definitions, which described it as

> ...diametrically opposed to the idea of art as an elite activity for privileged viewers. It challenges the myth of the individual genius/artist by making evident visual expression from diverse forms of social organisation. It challenges the isolation of the art object and the perpetuation of pleasure in the rarefied and decontextualised object. In so doing a people's culture embraces not only diversity but complexity and change - the meaning and resonance of each artefact being contingent upon the specific circumstances from which it was generated (Nolte & Pissara 1990: 33-34).

The museum/art gallery had always functioned to canonise the individual artist through the selection, collection and exhibition of unique objects removed from their circumstances of origin and placed into the rarefied setting of the museum environment. In South Africa, art galleries were especially elitist by virtue of their architectural style and the fact that they were enmeshed in an apartheid structure which meant, in effect, that they were frequented and managed by members of the white population. These institutions were funded by the different tiers of government and therefore represented official culture, and the growing attempts to establish a strong people's culture led to initiatives in which various official institutions realised that they had to consolidate their power as their legitimacy was being challenged.

This decade in South African art galleries also needs to be seen against the backdrop of the pressure from the rest of the world for South Africa to remove its

apartheid policies. The introduction of the cultural boycott by the United Nations in 1980 was a decidedly important factor. Up until this time the museums had relied strongly on their overseas links for the temporary loan exhibitions which had been prevalent since the establishment of museums in the country. With the severing of contact with overseas, museums had to look inwards and use their combined strength to overcome the threats to their irrelevance, both from without and within. The fact that the power balance in South Africa was beginning to shift was an important element in the curation of art exhibitions in the country, and a concerted attempt was made to retain power through the discursive elements of large, well-funded and widely disseminated shows. The values constructed through these exhibitions, through their organisational structures as well as through the promotion of certain types of artworks and artists, were formed as part of the exercise of power by the establishment.

One of the strongest manifestations of this attempt to preserve the dominant culture during this period was the series of *Cape Town Triennial* exhibitions. The series was a joint initiative of all the museums in the country (which were, without exception, run by white directors/curators). The construction of a public that supported these aims is an important element in discussing these shows. Michael Warner discusses how a public can be a space of discourse organised by the discourse itself and existing by virtue of being addressed (2002: 67). An exhibition is therefore an ideal way in which to construct such a public – but it needs to be more sustainable than a one-off event. Warner continues to argue that no single text can create a public, and that one must postulate some sort of link between the discourse that comes before and that which comes later. Circulation among the public is therefore important. The phenomenon of the *Cape Town*

Triennials, which were highly visible in the whole country in the 1980s, and where the artworks and the discourse circulated among the educated gallery-visiting (generally white) public could be taken as one of the strategies employed by the dominant cultural arena to maintain its hegemony in the wake of the encroaching people's art. These exhibitions presented the opportunity of creating a strong national influence and, as they each travelled the country for a minimum period of a year, they had a long period in which to wield influence. Each *Triennial* received high profile national and local press coverage as well as television and journal articles, which stimulated debate around the artists, the artworks, selection processes and the entire structure. Selection and advertising for the forthcoming *Triennial* started about a year before the exhibition, keeping this structure constantly in the public eye while giving artists and art administrators an ongoing target to work towards. The discourse surrounding these exhibitions therefore served to form its own public and concentrated attention on this series of events, which tended to overshadow other initiatives outside of these official structures. The power of such 'blockbuster' exhibitions cannot be underestimated. As Ferguson (1999:178) points out: "Like rhetoric itself, they [the exhibitions] might be best described as strategic systems of representation; strategies whose aim is the wholesale conversion of its audiences to sets of prescribed values to alter social relations."

A travelling exhibition of this nature required a financial investment larger than the museums could have afforded and this sponsorship was provided by the Rembrandt Van Rijn tobacco company which, under the chairmanship of Anton Rupert, already had an interest in the arts, possessed an art collection, was South African owned and acknowledged as part of the established governmentally approved system. The political

and ideological implications of involving such a sponsor do not appear to have been considered problematic by the protagonists. This consolidated effort by a partnership of a wealthy nationalist corporation with the state or para state-funded museums demonstrates how the exhibition could be read as a text to label, define and rank both spectator and producer.

The *Cape Town Triennial* was instituted in 1982 and grew out of the 1979 Biennial, which had been a Cape based initiative. The four *Triennials*, which continued until 1991, were controlled largely by the SANG. In the first three, Dr. Raymund Van Niekerk, then director of the SANG, took part in the selection at all the regional centres, as well as the final selection in Cape Town. This resulted in his exerting a strong personal influence on the works chosen as well as the organisation of the shows. There were five regional judging centres: Cape Town, Pretoria, Durban, Port Elizabeth and Kimberley. The major museums served as collecting points, and the judges were initially drawn from gallery directors and tertiary colleges. The final selection committee in 1982 included 'representatives' (appointed by the Organising Committee) from different regions: Pat Senior, then director of the JAG, Leo Kruger, representative of Rembrandt, Erik Laubser, a Cape artist and teacher, Andrew Verster an artist from Durban, Clayton Holliday from Port Elizabeth, Alan Crump and Raymund Van Niekerk. (*Cape Town Triennial* catalogue:1982).

The fact that the first *Triennial* was largely organised by the existing art galleries in terms of selection and administration is indicative of an attempt to strengthen institutional control and Western concepts of 'high art' during this decade. The idea of travelling the selected works to each regional centre could also be considered in the light of a form of

cultural imperialism or nation building in which the public all over South Africa were presented with what was considered by the judges to be the finest art being made in the country at the time, thus ensuring a consistency of approved quality. The cost and infrastructure to achieve a travelling exhibition of this nature was also a show of power and served to demonstrate the collective weight of the established institutions whose infrastructure allowed this event to take place. The first *Triennial* represented only white artists and was opened by the Administrator of Natal, Mr. J.C.G. Botha (Anton Rupert indicated that he would like the Administrator of all four provinces to open them). The Press Release issued by the Rembrandt van Rijn Art Foundation sets out the aims of this exhibition, which, in its emphasis upon high standards, competitiveness and importance of art museums, are in contradiction to those of people's art: "... it enables our younger artists to measure themselves against their fellows and against the standards of the best in contemporary local art, while affording them exposure in the prestige setting of the public art museum" (DAG archives).

The second *Triennial* in 1985 subscribed to the same notions, as indicated by Alan Crump's statement in the catalogue: "The aim of an exhibition like the present one is to select and exhibit art of excellence" and "*The Cape Town Triennial* would be significant even if only one contemporary masterwork were to have emerged from the selection" (Crump 1985: *Cape Town Triennial* catalogue). The idea of one 'masterwork' was in itself based upon Western notions of quality and strong individuality, which was contrary to the rising wave of community based and collaborative projects. The winners in both these *Triennials*, Karel Nel and Stanley Pinker, produced work of a high intellectual level with a strong Western influence, sharing a cultural language that would have been largely

inaccessible to the larger public. The prizes were also given in the form of gold, silver and bronze medals (augmented after judging with cash and air tickets), harking back to the days of the Salon and totally irrelevant to an economically strapped black population. Alan Crump also states:

> It might be worth pointing out that over 90% of the artists whose works are included in the exhibition have had formal art training. I am willing to say that solid undergraduate tuition coupled to a sound art history and theory training does not appear, to judge by this *Triennial*, to be detrimental to the careers of artists (Crump 1985).

Alan Crump had become Chair and Head of the Fine Art Department at Wits University at the beginning of 1980, and his emphasis on the benefits of a university-based education would appear to have been bound up with his endeavours to promote the training offered by his institution. But it nevertheless also indicated the *Triennial* organisers' tendency to ignore the existence of burgeoning community arts centres as well as a custom of passing down skills from generation to generation in an African context. It may also be seen in the context of the resolution passed at the *State of Art Conference* in Cape Town in 1979, referred to earlier, in which artists were called upon to boycott State sponsored exhibitions until equity had been reached in education.

Although this exhibition was not state sponsored, it nevertheless represented a state-supported company and a national initiative; nonetheless, it did not appear that white artists saw the connection between the resolution made at *The State of Art in South Africa* Conference (p.58) and this exhibition. Each subsequent *Triennial* exhibition was marked by changes and the 1988 *Triennial* exhibition provoked severe criticism by progressive, liberal movements who felt the art was used to legitimate apartheid culture. The fact that the distribution of artists was 80% white and 20% black was pointed out by Ivor Powell (Korber: 22). This led to a growing dissatisfaction, leading to the withdrawal

of sponsorship by the Rembrandt Van Rijn Foundation after the 1991 *Triennial*. However by this time it was obvious that the cultural climate had changed considerably and that this exhibition could not survive. These changes will be discussed later in this chapter.

Although the exhibition programme of the DAG, like the other official galleries in the 1980s, was dominated by the *Cape Town Triennial* shows, the city of Durban also spearheaded large shows which commenced as Annual Arts Festivals in 1980 with an outdoor sculpture exhibition in a city park, Botanic Gardens, where the renowned British sculptor, Antony Caro, was the invited judge. This was followed in 1981 by a craft show *Things People Make* judged by Paul Smith of the American Craft Museum and, in 1982, by *We Photograph* judged by Van Dereen Coke of the San Francisco Museum of Modern Art. The success of these led to the founding of the Durban Arts Association which was formally established as an "association not for gain" in 1983 and received funding from the Durban City Council in the form of an annual grant-in-aid. The different disciplines – such as music, drama and art – fell under the organisational umbrella of separate committees reporting to one Director and ultimately to a Board. This structure represented an attempt to bring these various cultural disciplines under a form of centralised control which, as funding emanated from the City Council, was linked to the official structures. The director of the DAG was elected chairperson of the visual arts committee. Other large exhibitions, which took up a great deal of the DAG space and infrastructure, were *Victorian Durban* in 1984 and *The Orient in Durban* in 1985.

The *Victorian Durban* exhibition was a show which assembled the collections of Victorian art, held by both the local public and museums, with the intention of

showcasing the history of Durban and "the contribution of the Victorians towards the cultural and artistic life of Durban" (*Daily News*,10 May 1984). It was obvious that this show received large support from the white middle-class community as more than 100 private pieces were borrowed for the show. These were added to works from other museums as well as those from the DAG collection. The exhibition included installations such as the office of the founder of the gallery, C.W. Methven, as well as a Victorian-style drawing-room in the Circular Gallery, bringing the exhibition into the realm of cultural history and reinforcing the intention of re-creating a colonial space. The show took three of the gallery spaces, including the Circular Gallery where, according to the article by Marilynne Holloway (*Natal Mercury*, 24 May 1984), "The oils hanging in the Gallery lack the impact of novelty since most are in their usual place".

This comment reinforces the fact that, other than for a few temporary exhibitions, the Circular Gallery had never changed or removed the Victorian collection of paintings. This exhibition served as an affirmation of the importance of this collection, further bringing it to public attention and building around it rather than attempting in any way to deconstruct the work, in line with various theories which were prevalent in the international cultural arena at that time. The gallery clearly wished to promote a British identity, and the purchase of the John Constable painting earlier that year had reinforced this emphasis. It is also noteworthy that, at the time, a popular bumper sticker and slogan reading "Natal-The Last Outpost" found its way into popular culture, emphasizing the attitude of a certain sector of the population.

However it was during this time that the city centre began changing. The UDF in Durban organised regular marches, generally culminating on the steps of the City Hall.

These marches contributed towards a feeling of unease among the city businesses. Long-established shops and businesses began closing or moving into the suburbs, changing the demographics of the city's visitors from predominantly white to predominantly black. One of the important changes was the closure of Greenacres in 1983. This store had been one of the earliest established in the century, when the city centre was considered to be a white enclave by its earlier inhabitants – those who also established the museums in order to promote European culture. It is interesting to note that, despite the inevitability of these changes of emphasis in the city's demographic and social structure during the 1980s, the museums expressed no desire to move out of the centre. In fact, a move into the newly-planned centrum area, in the Old Station area, was considered.[25]

However, many of the commercial galleries began to close or move out of the city centre at this time as art buyers, being mainly white, were no longer coming into the city and the patterns of spending changed. The NSA Gallery, for instance, moved to Overport City in a white suburb, while the Walsh Marais Gallery closed in 1989. New galleries did not open in the city centre. The Portfolio Gallery, which specialised in South African art, opened in the Overport area, while the Grassroots Gallery was established in the upper-income area of Westville. These moves shifted the concept of the city as being the cultural area and moved the emphasis to the suburbs, where shopping malls were burgeoning for a largely white-dominated population. The influx control laws were abolished in 1986, which led to the acceleration of the movement of street traders into the city as well as large scale informal taxi ranks. The change in the demographics of city

[25] Although this plan was highly publicised for several years during the 1980s, it never came to fruition due largely to the financial implications for the City and the changing priorities for the allocation of funds. It had reached the stage of an architectural competition where a winning plan was selected. The initiatives to enlarge the museum spaces continue to date unsuccessfully.

users caused anxiety among the local white businesses and led to a further exodus into the suburbs by offices as well as by stores.

'Outside' cultural initiatives were also taking place in the city centre during this decade. These included the establishment of a Community Arts Workshop in 1983 in the Old Station Building. This was started by Durban lecturer and artist, Andries Botha, who, on 29 June 1983, had submitted a letter to the DAG Advisory Committee suggesting that a sub-committee be established to promote the teaching of art among the local black population, drawing its membership from the existing committee (of which he was a member) plus two or three co-opted members. This idea was not taken up by the committee and Botha subsequently established the Community Arts Workshop without the official support of the DAG, although assisted financially by the Durban Arts structure. Exhibitions arranged by community-based organisations included the Human Rights Exhibition co-ordinated by the Black Sash[26] and held in the Durban Exhibition Centre in 1988.

Many of the city's changes were invoked in the artworks purchased for the gallery during these years. John Roome's *Waiting in Wills Road* (1982: Fig. 33) depicted the forced removal of people of colour from established residential areas slightly outside the 'white' city centre, nearer the market and Indian trading zone. This painting shows a corrugated iron homestead typical of the vernacular architecture of the time. It is depicted in monochromatic tones with a solitary figure dejectedly hovering in the middle distance. The house is deserted and the land is parched and dry, and the sense of alienation and despair is strong. Similarly, *S.A. Document: Urban Labour* (1982) by

[26] The Black Sash was an organization established in 1955 by six women to protest against Nationalist policies. The members organized protests against human rights wearing black sashes.

Andries Botha (Fig. 34) shows a new awareness of how the city affected the human inhabitants by commenting on the exploitation of labour in the building of the urban locale. It is a thin vertical sculpture made of resin with suggestions of a figure embedded within. A skeletal head surmounts a metal framework of a body atop a conglomeration of stones such as those embedded in roadside tar. The head rests on a pile of straw and there is a Crucifixion reference. The title *S.A. Document: Urban Labour* situates it in the framework of the human element involved in the creation and re-creation of the city. *Cenotaph III* (1981) by Clive Van den Berg (Fig. 35) was one of a series of prints depicting the bombing of the small fountain attached to the Cenotaph War Memorial in Farewell Park. This bomb was one of several officially unrecorded incidents of bombing in the central city at the time which were meant to destabilise rather than cause human suffering. Its placement in the Cenotaph was significant in terms of the original monument, which recorded 738 white soldiers killed during the First World War. It was one of the earliest monuments erected in this square, initially establishing the character of the city centre. The bombing incident – and its representation – was therefore significant in establishing the changing attitudes towards the city centre and its memorials, which were no longer being seen by the entire population as symbols of imperial greatness.

These representations of the city were indicative of changes occurring in many parts of the country. An important year for South African art was 1985, mainly due to the *Tributaries* exhibition. It was also the year of the first national State of Emergency. Culture was becoming a visible area of organisation. The UDF had been launched in August 1983 as an umbrella body for democratic organisations opposed to the Tricameral Parliament, a system which the government was then planning and which was instituted

in 1984.[27] The UDF was in part responsible for increasing intensification of resistance, which included resistance within the cultural field. The polarisation in the arts was strong, as evidenced by the fact that the *Cape Town Triennial* of 1982 showed only works by white artists and subsequent *Triennials* included only a small percentage of black artists.

The *Tributaries* exhibition was considered a watershed, leading the way for a new reception of South African art and art making. The exhibition was sponsored by the German motorcar manufacturing company BMW, and curated by independent curator Ricky Burnett. According to Du Plessis (1992:23), the exhibition was primarily a public relations exercise for the sponsor who had substantial business interests in South Africa and had to face anti-apartheid lobbying in Europe. Due to the various boycotts against South Africa in Europe, it was important for companies operating in South Africa to 'prove their credentials' and a major high profile exhibition, with over 50% black artists, could be a powerful public relations tool. An exhibition such as this one could give the sponsor an image of being supportive towards black artists and their art production and therefore distance the company from the possible taint of being an apartheid supporter.

Tributaries opened in the same year as the second *Triennial* in 1985. The venues for these two very different exhibitions marked the dichotomies present in the country at that time. The *Triennial* continued to be shown in all the major art museums of the country whereas the *Tributaries* show was shown only in Johannesburg from 26 February

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[27] The New Constitution of the Republic of South Africa Act (No.110) of 1983 went into effect on September 22, 1984 where it outlined a government led by a president, who served as head of state and chief executive, and a parliamentary system with increased coloured and Indian representation. The new tricameral Parliament encompassed a (white) House of Assembly, a (coloured) House of Representatives and an (Indian) House of Delegates. <country-studies.com/south africa/system-of-government.html> (19 December 2004). There was no representation for black Africans.

to 30 March in what was still a warehouse (it was in the space that would eventually house Museum Africa) and thereafter in Germany, bypassing all the important galleries in South Africa and not targeting a South African audience.[28] The Press reaction was positive although low-key and the show was certainly less publicised than the *Triennials*, although the fact that it was only held in one venue in the country could have accounted for that. One of the few Durban articles was a highly excited review by Andrew Verster in his "From the Backwater" column entitled "Nothing will ever be the same" (*Daily News Tonight,* 15 February 1985). He writes that "It marks the moment when a post-colonial era was finally put to rest and another begins". The fact that the formerly Eurocentric bias of the *Triennial* was indirectly being challenged went unnoticed by most of the Durban population.

The curator of *Tributaries*, Ricky Burnett, was not attached to any institution and was a practising artist who consulted various people in his research for the exhibition, although it was in the end a personal selection which he states was informed by the following categories: urban white, urban black, transitional black and tribal black (Prendini & Underhill 1985:73).

This exhibition has been well documented but it is necessary to point out that the methodology followed in it differed from the *Triennials* in that there was no call for submissions but rather a personal seeking out by the sole curator of both known artists as well as those in hitherto unknown areas. This process led to the 'discovery' of artists who had not been exposed to the usual art structures for various reasons, including the lack of communication for many living in inaccessible areas and not brought into the usual

[28] It was shown from 30 April 1985 until 11 July 1986: BMW Gallery, Munich; City Hall, Steyr, Austria; BMW Dealer, Karlsruhe; BMW Regional office, Darmstadt; BMW Regional Office, Saarbrucken;Sincalir House, Bad Homburg (Elliott et al.1990:44).

gallery systems. The selection brought many new talents to the fore, particularly black artists working in rural areas, and most gallery directors travelled to Johannesburg to purchase works off the show. The Director of the DAG, Jill Addleson, considered the purchases important enough to apply to the City Council for approval to spend R20 000 on works for the permanent collection through an advance on the following year's budget (*Natal Mercury,* 19 February 1985). This exhibition brought the issues of pluralism and the manner of exhibiting art from various cultures to the fore. In the exhibition catalogue, Burnett writes:

> This exhibition is not about traditional, aesthetic absolutes. It addresses itself to variety and it unashamedly acknowledges social and contextual references. To find some texture of truth, it is important to adopt a broad perspective – in South Africa this is not only highly desirable but it is also unavoidable. In a post-colonial third/first world conglomerate such as this, assumptions about the supremacy of Western tradition and its value systems are not appropriate. Neither are they entirely irrelevant (Burnett 1985: unpaginated).

In hindsight it is possible to examine the permanent displays and the extensive redecoration programme of the DAG spaces during the 1980s in light of the government's 'Own Affairs' policy. [29] The meaning of this was that certain activities should be considered within their racial silos as they affected various groups differently. This is in contradiction to the idea of pluralism, and the gallery displays at the time tended to follow a cultural division in the sense of the 'Own Affairs' philosophy rather than a mingling of different cultures. This was in spite of the realisation that the collection itself was unevenly balanced in favour of white artists and a strong and sincere attempt was being made to redress this balance.

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[29] The Republic of South Africa Constitution Act, 1983 (Act No. 110 of 1983) stated that "Art, culture and recreation (with the exception of competitive sport) which affect mainly the population group in question are designated 'Own Affairs' ".

The growth of the collection of art by black artists was accelerated by the establishment of a study collection in October 1982. This gave the director permission to purchase works, without authorisation by the committee, up to an amount of R1000 per annum (Minutes of Art Gallery Advisory Committee 8/3/11). Purchases from this fund followed rapidly as most of the works by black artists were extremely cheap.[30] Art by black artists was not highly sought after and there were few outlets for sales in Durban (with the exception of the AAC). There was however a disjuncture between collecting and display which echoed the tensions discussed earlier in this section. This decade saw major redecorations occurring in the gallery spaces: these intended to emphasise the historical context and value of both the collection and the building and attracted a great deal of press and public interest.

One of the first of the series of redecorations was in 1983 when Gallery 1 was completed (Fig.36). This re-hang privileged Victorian and French art. Photos show that each work was given a large amount of space, works were hung according to principles of 'good design' i.e. balancing sizes and shapes with clear daylight from the clerestory above. According to the article, the floors were carpeted to provide a unifying factor and introduce a quiet and attractive note into the gallery as a whole. The emphasis on quiet was in line with viewing of art objects in a 'sacred space' cut off from the outside world. The damask-covered walls gave the gallery the atmosphere of a stately home, while the pieces of antique furniture that mingled among the artworks served a similar purpose. The gallery is therefore seen as a place removed from the everyday and elevated to that of a privileged space.

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[30] As an indication of the current prices of Zulu craft some purchases were: 1983: *Grass and telephone wire dish* by Ben Nyawose R2 (SC5); *Insect* by Bheki Myeni (wood) R11 (SC9); 1984 - Eric Mbatha *Pot with face and handles* R22 (SC33).

The next major refurbishment was the conversion of the smallest gallery at the end of the Main Hall, known as Gallery 3, into an exhibition of Zulu art opening in April 1986 (Fig. 37). This space does not have the benefit of the clerestories which give the three larger galleries practical and symbolic 'light from above'. It has two windows, both of which were closed in by dark wooden shutters during this redecoration in order to give a sense of 'atmosphere' to the area.

The gallery was transformed into a reconstruction of a rural African trading store with rough wooden poles, a corrugated iron roof with pumpkins placed on it (a customary method of simultaneously securing the flimsily placed material and ripening the staple product of the area), an ubiquitous Coca Cola advertising sign and a stuffed monkey (an animal associated with rural Zululand). A pawpaw tree made from fabric, and commissioned from artist John Roome, completed this picture of a rural environment. The layout contained shelves similar to a shop display with items such as grass baskets, pottery, candlesticks by Bonnie Ntshalintshali, a wooden aeroplane and a sculpture by Wiseman Mbambo – most of which were purchased in the three years since the inception of the study collection. Placed among these three-dimensional objects were prints by Azaria Mbatha, John Muafangejo and other South African artists. African music was played almost constantly in the gallery to give a 'lively' atmosphere, creating a very different mood from that of quiet contemplation intended in the foreign galleries.

At the time this display drew little critical comment. There was no newspaper or journal comment on it and it seems to have passed unnoticed. Evidently it was accepted as the norm, and it remained as a permanent display in the DAG until the early 1990s. In 1987 the gallery appointed its first Zulu speaking black education officer, Christine

Jikelo. Her first public tours were advertised as being on the Zulu collection with a strong attempt being made to include black schools. In 1991, however, when the Circular Gallery re-opened, after a major re-decoration, which restored the space and collection to its former Victorian style, this display, together with that of Gallery 3, received criticism. Art critic Dan Cook compared the magnificence of the Circular Gallery (Fig. 38) with what he considered the "squatter camp" atmosphere of Gallery 3. He wrote:

> With the circular gallery's unveiling, the DAG has become an unintentional metaphor for South Africa. Victorian (that is British Imperialist) art is enshrined with care – each work has plenty of beautifully appointed space in which to "breathe", while enjoying the best of modern lighting. By way of stark contrast, in a small adjacent gallery, South African black art is crammed into display cases designed to look like rustic squatter shacks (Cook 1991).

The Zulu art display, an obvious attempt at situating artworks in context, was discussed in a paper presented at the *S.A. Association of Art Historians Ninth Annual Conference* by Elizabeth Rankin. She wrote that "the display provided a unique resource in a public gallery at the time", and questioned whether African art in general ought to be seen in a Western framework, indicating that this type of display could perhaps constitute a more suitable model. Her argument was that, by displaying African art in a Western context, this denied its difference and suppressed its independent history, creating the impression that African art only began under the influence of colonial culture (Rankin 1993:83).

While the dedication of a specific space to African art could be seen as positive (and could be compared to the founding of the Museum of African Art in New York in 1984), the overall context in which this display was situated had problematical connotations. In addition to the points Cook made in 1991, one might argue that the

construction of a rural shop in a gallery could remind the viewer of early collectors' cabinets of curiosities – displays in which items of different kinds are juxtaposed in order to demonstrate the acquisitions of the collector rather than the intrinsic value of objects: cluttered together rather than afforded individual attention, items in a curiosity cabinet have meaning only as a collection rather than as individual creations. Furthermore, this form of display did not allow differentiation between items in terms of their context, use value, age or the artists who made them. As such, it reinforced a vision of Africa and African art as existing in a timeless zone, and thus upheld common misconceptions of fundamental cultural distinctions between Africa and Europe. In contrast the European art in Gallery 1 and in the Circular Gallery was exhibited in a linear historical manner. This could be related to Said's comment:

> Orientalism is never far from what Denys Hay has called the idea of Europe, a collective notion identifying 'us' Europeans as against all 'those' non-Europeans, and indeed it can be argued that the major component in European culture is precisely what made that culture hegemonic both in and outside Europe: the idea of European identity as a superior one in comparison with all the non-European peoples and cultures...Under the general heading of knowledge of the Orient, and within the umbrella of Western hegemony over the Orient during the period from the end of the eighteenth century, there emerged a complex Orient suitable for study in the Academy, for display in the museum, for reconstruction in the colonial office, for theoretical illustration in anthropological, biological, linguistic, racial and historical theses about mankind and the universe, for instances of economic and sociological theories of development, revolution, cultural personality, national or religious character (cited in Pearce 1995:09).

It is important to note that, in the eight years since the inception of this display, international debate around issues of multi-culturalism had grown and local exhibitions such as *Tributaries* and *The Neglected Tradition* had started to increase awareness, if not serious debate. In the international arena, the important *Magiciens de la Terre* exhibition held at the Centre Pompidou in Paris in 1989, was greatly influential in displays of non-

Western art. This exhibition has been considered a watershed in exhibiting a number of different cultures in one show. In this case, the cultures were linked thematically and it was one of the earliest instances of where works formerly considered as anthropological were brought into the art arena and exhibited as art objects and not contextualised in a cultural/anthropological context. The fact that the DAG had maintained the system of displaying art in separate national categories, which privileged European art, was an important factor in the rising wave of criticism, mainly by the art critic Dan Cook, to which the gallery was beginning to be subjected.[31]

The redecorations during this period in the DAG, which consisted mainly of restoring and highlighting the foreign collections acquired over the years, indicated the perceived importance of its role as purveyor of Western culture. The attitudes towards the *Cape Town Triennials* and the emphasis on Western style art manifested by the conglomerate of state sponsored institutions also emphasised this desire to promote and retain a common Western culture. There was nonetheless a growing national dissatisfaction towards this attitude, as evidenced by the previously mentioned conferences such as *CASA* and *Medu* in Gaberone held outside the country; this was also indicated internally in the state-linked official museum conferences such as the *51st SA Museums Association Conference* held in Pietermaritzburg in May 1987.

Dr John Kinnard, a black American director of the Anacostia Museum in Washington DC and guest speaker at the *51st South African Museums Association*

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[31] Dan Cook pursued his critique in an article "The curator's challenge" *Sunday Tribune*, 20 October 1991. Another article, "Is the Gallery doing it right?" signed by 4 young artists Siemon Allen, Clive Kellner, Ledelle Moe & Greg Steak *(Sunday Tribune,* 27 October 1991) supported Cook's comments. A further criticism in *Sunday Tribune* 20 December 1992 entitled "Vital meeting for South African arts" attacked the director for not attending the National Arts Policy Plenary. Also *Sunday Tribune*, 17 January 1993 "Art meets science – overcoming elitism" and "Under Fire" *Sunday Tribune*, 14 February 1993.

Conference, attacked South African museums for being too Eurocentric. He stated that they were in need of "intensive care" and suggested: "Museum people must stand up and be counted as agents of social change". The main emphasis of his speech was that museums in the past had avoided controversy and had seen themselves as chroniclers of events rather than "looking at the future through the eyes of the past". He continued that "South African museums have not recorded the history of the people. They have recorded European history alone. Black South Africans have seen themselves through white culture, so they cannot identify with museums" (*Daily News*, 11 May 1987). This paper caused a great deal of controversy at the conference. The Administrator of the Cape, Eugene Louw, retorted that similar attacks would force him, together with other administrators, to review their policy of sending representatives to other SAMA conferences in the future. Many white South African museum professionals walked out in protest against Louw at this point, indicating that within museum circles there was support for an inclusive approach and a break from previous representations of history. However museums have a strong sense of continuity with the past and, due to their state links, these changes were gradual and only started to become evident in the 1990s when most museums began changing their policies, displays and exhibitions.

As indicated earlier, the debates around the last *Triennial* in 1991 were indicative of the attitudes prevailing throughout the country. Realising that there was a growing wave of dissatisfaction with the selection process, several changes were introduced. A major innovation was made: with the exception of Christopher Till, then director of the JAG and chairman of the organising committee, museum directors were not to be eligible for the committees. The six regional judging panels consisted of five elected

representatives from each region. One of these, elected among themselves, would go forward to the final judging panel in Cape Town. A floating panel of two judges, appointed by the organising committee, travelled to the regions to augment the judging. Both the chairman of the organising committee and representative of the Rembrandt company would be present at the final judging but neither would vote. Of the 30 elected judges countrywide, only three were not white. Unlike the previous *Triennials*, undergraduates were not barred from submitting works and there was no entrance fee.

The catalogue and the discourse contained therein also marked a change from the earlier catalogues, which had been congratulatory in tone and focussed on the prize winners and the excellence of the exhibits. The 1991 catalogue contained comments from the judges in each region and most of these concerned the selection processes and problems associated with these, particularly in view of the democratic process which was recognised as flawed due mainly to the lack of black selectors and entries. The obvious air of dissatisfaction and criticism, as well as the lack of praise and acknowledgement given to the Rembrandt Foundation, were possible factors that led to the withdrawal of sponsorship by the organisers and an end to this initiative, which had marked the era of the 1980s.

This also needs to be seen in the light of the enormous political changes occurring in the country, commencing with the release of Nelson Mandela in February 1990. The era of white supremacy was over and this became clear through the new types of exhibitions which followed. One of the earliest to set the new tone was an exhibition of South African art, *Art from South Africa*, organised by the Museum of Modern Art in Oxford, England, and curated by David Elliott in conjunction with the Zabalaza Festival

held in London in 1990. In contrast to the 1991 *Cape Town Triennial*, in which only 23 works by black artists out of a total of 147 were shown, the MOMA show included 42 black artists out of a total of 67 individual artists and furthermore included work by collectives and groups such as *imvaba*, People's Parks, Thupelo, children from Kahtlehong, and beadwork and blankets by unknown artists. The catalogue contained important cultural debates, amongst which was the highly contested essay by Albie Sachs entitled 'Preparing ourselves for freedom".[32] Most of the other catalogue essays debated contemporary cultural issues and examined the political aspects of art, all of which was in contrast to the *Cape Town Triennial* catalogues and addressed a different public from that constructed by these exhibitions. The acknowledgement of people's art and of group work also paved the way to a new reception of art, which was to influence subsequent exhibitions and gallery installations.

[32] He wrote in this essay that a moratorium should be placed upon the statement that "culture is a weapon of the struggle". This led to numerous responses that were collected in a publication called *Spring is Rebellious* (de Kok and Press 1990).

Chapter 3

The First Decade of Democracy

3.1 Post-apartheid

South Africa changed radically during the 1990s, and this chapter will examine how the political changes affected the visual arts, particularly in the aspects of the presentation of art to the public and the opening up of new spaces - both physically and intellectually. Both the colonial and the apartheid eras had wielded their influence through separation of the population whereas the 1990s represented a breaking down of racial and class barriers which was evident in all spheres of society, including museums.

In 1990 President F.W. de Klerk lifted the ban on over 60 opposition organisations in South Africa, including the ANC, the Pan-Africanist Congress and the Communist party. Nelson Mandela was released after 27 years in jail and it was obvious that white rule had ended and that the country would undergo radical changes. The international community began relaxing their former boycotts on South African art and the first artist invited to exhibit at international biennales was Sue Williamson who took part in the *Havana* and *Sydney Biennales* in 1992. In 1993, the South African Association of Arts (SAAA) received an invitation to the *Venice Biennale* where South African artists were chosen to exhibit and, in that year, a new art magazine *Ventilator* was launched by the then president of the SAAA, Jeff Chandler, who was also, at the time, president of the NSA. Ivor Powell was appointed as editor and the publication was funded by the SAAA. Due to problems with funding, however, the magazine only lasted for one issue. It was at this time that the NSA and the Cape branch of the SAAA broke away from the national

organisation, leading to a weakening of this body which had been founded in 1850 (Berman 1974: 259) and had been greatly influential in co-ordinating the country's arts policies.

The first democratic election in 1994 marked a turning point in the country's history and this naturally had an impact on culture and the visual arts in particular. For the first time in the history of the country, a Ministry for Arts was established, under the portfolio of Arts, Culture, Science and Technology. This ministry was informed by the White Paper on Arts, Culture and Heritage (1996), which stated that:

> ...(our) vision springs from our adherence to Article 27 of the Universal Declaration of Human Rights: 'everyone shall have the right to freely participate in the cultural life of the community (and) to enjoy the arts ...'. It is the objective and role of the Ministry to ensure that this right, the right of all freely to practise and satisfy artistic and cultural expression, and enjoy protection and development of their heritage, is realised.

Intrinsic in this aim was the necessity to open the physical and metaphorical spaces of culture to the wider population. It was with the advent of the *Johannesburg Biennales* that South Africa really entered the global arena. The exhibition of works by international artists in these exhibitions, the level of debate around contemporary theoretical issues and the exposure of local artists to the international arena changed the face of South African art, which entered into a new era in the 1990s.

The first *Johannesburg Biennale*, held in 1995, was named *Africus* and was curated under two themes: *Decolonizing our minds* and *Volatile Alliances*. *Decolonising our minds*, according to organiser Lorna Ferguson (1995:10), took into account the global repercussions of colonialism while *Volatile Alliances* encouraged dialogue around cultural difference and identity. Although the majority of exhibitors were from overseas,

the *Biennales* had a great influence on the entire South African art community who were exposed to foreign curators for the first time. The process of curating the first *Johannesburg Biennale* involved more than 30 international curators, who had been invited to Johannesburg by the organisers. They met with the South African art community and a group of trainee curators drawn from South Africa and overseas at a 'Curator's Forum' which was held in Johannesburg in February and March 1994. The *Biennale* staff then hosted the curators and trainees on a ten-day nation-wide tour of South African museums, galleries, artists' studios and rural workplaces. Four public meetings were held and three committees put in place. The main task of the committee was to select 11 South African curatorial proposals from responses to an advertisement placed in the national press. The catalogue contained essays by many leading writers, particularly addressing the issue of multi-culturalism. The 15 venues for the exhibitions were chosen with the aim of opening up the possibilities of both alternative and institutional spaces, in order to increase audiences and, in line with contemporary international practice, to allow a more flexible attitude towards the presentation of art. There were two venues in Soweto (Funda Art Centre and the Mofolo Art Centre). The others were in central Johannesburg and made use of community orientated spaces such as the Electric Warehouse, which was an old electric power station, and which provided different kinds of curatorial and spatial challenges.

The second biennale, held in 1997, changed focus in that an internationally recognised curator, Okwui Enwezor, was placed in artistic control of the event. The theme was *Trade Routes: History and Geography* and it aimed to examine the effects of

'globalisation'. This biennale took place simultaneously in Johannesburg and Cape Town.

Although Durban was not directly affected, the reverberations of the general cultural climate were felt. The city was once more undergoing changes. One of the pivotal centres of cultural activity had been the Playhouse Theatre (across the road from the DAG). Various forms of restructuring were taking place in this institution which came under pressure from many quarters. The White Paper on Arts, Culture and Heritage (1996) had addressed the issue of the performing arts, and the Playhouse was one of the four performing arts bodies in the country to undergo transformation. This had an effect on the general cultural life of the city as many of the artists/performers who had previously been employees of the institution now found themselves without work, resulting in the formation of independent companies who had to find their own funding and venues as well as devise their own programmes. Dance was a strong component of these, and two major companies which formed during the early part of the 1990s were the Siwela Sonke Dance Group and the Fantastic Flying Fish Group, both of which were to form links with the Art Gallery, especially in the Red Eye @rt initiative (which will be discussed in the following chapter). Local architect Paul Mikula was one of the founder members of a new Community Art Centre, the BAT Centre, which opened in 1995. It aimed to restore the community arts programmes of the 1980s, most of which were no longer in existence. The BAT centre was established with funding from a trust left by a local entrepreneur, Hugo Bartel, and a new facility was built on the bayside, which included a performance space, artists' studios, a restaurant and craft shops. It was within walking distance from the city centre and many of the resident artists participated in

group shows at the DAG. The city centre therefore became a space for independent artists and groups who sought to find their own identity and make their voices heard. In 1996 the NSA[33] moved from its premises in the Overport Shopping complex to its first dedicated building in the organisation's history. This building, the result of an architectural competition, was situated in a suburban park away from the centre of the city and began to establish a new identity.

The DAG remained in the City Hall, a building whose history was clearly associated with its colonial beginnings. However the newly elected ANC city council chose to retain its official offices in this building, giving the art gallery an opportunity to once again link to the official 'culture'. However this presented several challenges. As discussed in Chapter 1, the architecture had been designed with a specific philosophical intent which was part of the structure of society at the time. This was one of exclusion, elitism and a promotion of European values, made manifest by the elevated position, the grand and imposing entrances, the surrounding statuary, and an architectural style which was repeated throughout the British Empire. The building, bearing the weight of its previous history, continued to represent the official culture and seat of local government. The history of the city was represented in the collection and displays, and new strategies were needed to take cognizance of the past as well as become more representative of the new environment.

The 1980s had witnessed the closing-in of established institutions against the threat of the rising tide of a different culture. It became clear during the 1990s that the role of any public institution was to embrace the population rather than to exclude it. Various

[33] This is now known as the KZNSA which stands for KwaZulu-Natal Society of Arts. The change was launched in 2005.

strategies were therefore put into place to make these spaces more inclusive. A museum, by its very nature, is an accumulation of histories which need to be preserved; at the same time, a museum is part of the process of making and re-visioning history. A large challenge has been to look anew at the building, at how the collection fits into that building, and at how the perceptions of the building can fit into the current climate.

In South Africa, art museums have largely remained in the same buildings, although many new cultural and political history museums have been built. This has presented a challenge to the art museums which were required to transform their collections, exhibitions and policies within existing structures and without the financial support given to the newer cultural history museums.

The situation internationally has been different: during the 1990s, there has been a global proliferation of new art museums or highly spectacular extensions to existing buildings. Newhouse (1998:12) states that the last 30 years have seen the birth of more than 600 art museums in the United States alone, whilst 400 museums were built or renovated in France during Mitterand's presidency from 1981-1995. In Britain, buildings such as the Tate Modern have had phenomenal success in attracting tourists and regenerating a formerly economically deprived area of London. The architecture of these new museums has been informed by the idea of making the buildings 'democratic' by dispelling the notions of elitism for which museum buildings were previously known. Among the architectural strategies used were: making the entrances on or below street level; increasing the amount of natural light and views to the outside; ensuring that visitor reception areas are large and welcoming and provide orientation to the displays; incorporating cafes, bookstores and entertainment areas and integrating the local

environment in the design in order to make the building part of the city instead of a haven from the outside. The Tate Modern hung their collection thematically – which was at the time a cause for much debate. This method has begun to be more commonly adopted.

The challenge for the DAG was to re-vision their displays within an existing framework which had remained physically unchanged for over a century while the political environment around it had been greatly changed. The main visitors, in the early nineties, were students studying art at high school level (mostly white schools) and a dwindling middle to upper class older white community which had grown up with a culture of visiting galleries and access to appreciation of European art forms but who now felt uncomfortable about visiting the city which was perceived as dangerous and 'black'. Missing were black school children and young adults of all races as well as the burgeoning black middle class and senior population who had not grown up with a culture of museum visiting.

Another challenge was to protect and develop a diverse cultural heritage. The recognition that the heritage being preserved in the DAG collection was a Eurocentric one was first acknowledged during the 1970s, when the collection of art by black producers started to enter the collection, but black art was not displayed in a manner which integrated it with the existing collection. The influences and political structures of the post-apartheid era forced the gallery to broaden its perspective of its role as a space which not only preserved a heritage but which could also proactively support the production of artwork and encourage artists to see themselves as part of a wider national and international community.

The section in the White Paper on Arts, Culture and Heritage subtitled 'Human Rights' stated that its policy "Shall ensure that all persons, group and communities have the right to equal opportunities to participate in the arts and culture, to conserve and develop their cultural heritage". The DAG attempted to achieve these aims in a twofold manner:

1. By changing the nature of the displays using the existing collection, as well as embarking on different temporary exhibitions which removed the emphasis from the previous criteria of 'excellence' to the aim of inclusion.

2. By changing perceptions of the architectural quality of the building by concentrating on its 'transparency' i.e. allowing the outside environment to permeate into the building and manifesting its contents to the outer environment.

It is necessary to note that there was a change in leadership in almost all the art museums of the country in the first years of the 1990s. Jill Addleson stepped down as director of the DAG and her position changed to Curator of Collections following a report by a management consultant which recommended that the gallery should change its image and management to keep in line with the times. I was made Acting Director of the DAG in October 1995 and appointed to the permanent post in May 1996. This fact will obviously colour my interpretation of the following chapters. Together with the gallery staff, I was responsible for most of the changes referred to here.

A major element of these changes consisted of re-hanging the galleries in order to re-define the role of the permanent collection. Increasing attention has recently been devoted to the effect produced by the display of work within the gallery space. The term 'installation' is now accepted as meaning both a site-specific temporary piece of work

and a gallery 'hang' or arrangement of objects. It is therefore acknowledged that a gallery display itself can be as creative as an artwork and the curatorial role is an important one in imparting meaning to artworks. Meaning can be created by the ways in which artworks are hung, by the connections drawn between the groupings, by the methods of display, and by the interpretative use of the architecture.

The second strategy used in changing the gallery's perceived role was understood to require a change in the image of the façade: a change which would enable greater access and lead the public to understand the internal changes. These changes were effected through both the Red Eye @rt initiative and the *AIDS 2000 ribbon* project.

The one-off *AIDS 2000 ribbon* project visibly changed the façade by making declarations of a different nature and physically interfering with the architecture. The 'wrapping' of the gallery in a red ribbon referred to the act of containing which could be paralleled with the way a picture is framed. A building that inhabitants had accepted unconsciously as part of the city demanded to be looked at anew. The strategies therefore were concerned with altering the relationship between the building and its contents. They questioned the categorisations, the taxonomies, and supposed neutrality of the building, as well as the idea of an exclusivity of the spaces and boundaries that had been created, both physically and conceptually, between the museum and the world outside.

The interior transformations will be dealt with in the following sections by analysing the changes in display through two case studies. The building's positioning in the city and its relationship with its changed audience will be discussed using the installation of the *AIDS 2000 ribbon* and the Red Eye @rt event as case studies.

3.2 Re-visioning the collection

E.H. Gombrich (1972) pointed out that "we do well to remember that relationships matter in art not only within any given painting but also between paintings as they are hung or as they are seen" (Brawne 1982: 10). Meanings conveyed through the relationship between different artworks would be a matter of focus when the displays in Gallery 1 and Gallery 2 were redefined in the post-apartheid period.

The extensive collection had been displayed according to a linear and geographical reading of history. When the collection was re-hung in the post-1994 period, the underlying impetus was to impart new meanings to the works that were in line with contemporary theory. Furthermore, it was felt that the new displays should take cognizance of the ways in which post-modernist ideas have affected not only art making and art history but also museum practice.

These re-hangs were the direct result of a meeting called shortly after my appointment as Acting Director in October 1995. Various stakeholders of the gallery and the community were invited to give their ideas on the direction in which the gallery should continue. The attendees were drawn from the staff, the existing Board of Trustees, local artists and art journalists, representatives from organisations such as the NSA and the AAC, lecturers from tertiary education establishments and high school art teachers. There was strong support for an approach which would be of value to the many schools and tertiary students who visited the gallery; there was also a feeling that the art of KwaZulu-Natal should be a primary focus. This consensus to showcase the art of the region had a strong historical antecedent: over various decades KwaZulu-Natal artists had

promoted the idea of exhibitions to showcase regional art which they felt had not been given enough prominence in gallery purchasing, displays or exhibitions.[34]

This was the first time these stakeholders had been consulted in the setting up of permanent displays and so it was not surprising that there was support for this local direction. The strong desire for a more regional approach could be interpreted as an attempt by local artists to promote their own works and careers. It must, however, be acknowledged that this regional approach does have a validity: while the SANG is the national gallery, the DAG is funded by the City Council, the role of which is to promote the city rather than the country. The regional approach can also be seen as part of a function of civic pride, which has always been an important component in this institution.

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[34] An example of criticism received was the letter signed by 10 artists (A. Starkey, J. Cowan, J.J. Jordaan, A.J. Botha, J. Chandler, J. Roome, D. Oosthuizen, B. Truter, B.B. Maritz, H.R. Dent) in *Daily News*, 12 March 1982. This was in response to the letter dated 12 March, signed by P.A. Clancey listing 2 Fine Art exhibitions, one student and 8 craft and architecture related exhibitions held at DAG. The signatories commented that the period he covered was 10 years. They wrote that exhibitions of Natal artists had only been staged in 1972 and in 1976. The group had approached the curator in 1981 to hold an exhibition of Natal artists in 1982.

In the review of the Exhibition of Natal Artists held in 1982 Andrew Verster states that this exhibition cannot claim to be representative as there is no black art, and nothing from further afield than Pietermaritzburg. (*Natal Daily News*, 18 Oct. 1982). This was repeated in another review of same exhibition by Diana Kenton ("It's not dying but where is it heading?" *Sunday Tribune*, 17 October 1982).

The Natal Arts Trust, a not-for-profit body linked to the Province, was formed on June 28, 1984 to promote Natal art.

Gallery 1

Gallery 1 consists of a long space, lit by a clerestory, which leads directly off the foyer area. Prior to its re-hang, it showed 'foreign' art with a concentration on Victorian painting.

The gallery was dismantled in November 1995 (Fig. 39), and a group of artists who had attended the meeting volunteered to help staff members in the curation of the show. Ideas were brainstormed, in accordance with guidelines suggested by the preceding meeting. There was a strong feeling that craft, in particular Zulu craft, should be accorded an equal status to painting and sculpture. This was a 'first' in the DAG display as, previously, local craft had been highlighted by being given a dedicated space in the 'Craft Room'. International exhibitions such as *Magiciens de la Terre* and *Africa Explores* as well as local exhibitions such as *Tributaries* and *Africus* had, however, opened new debates concerning the separation of art and craft; the individuals involved in the re-hang were certainly aware of these developments and aimed to apply these principles. The display was informed by post-modernism, particularly in its emphasis on the breaking down of those hierarchies which had previously existed in the displays, such as in the identification of 'foreign' schools. Not only were these schools previously given privileged spaces within the gallery, but these spaces were also dominated by oil paintings, which were privileged over other media.

The overall intention of the re-hang was to provide an integrated overview of the work of a particular region, KwaZulu-Natal, in the widest possible sense. It was to encompass painting, sculpture and craft, with an emphasis on contemporary work and to give acknowledgement to different identities represented in the artworks. The new

display was divided into sections, each of which contained a mini theme and the entire installation formed 'pockets' of debate, which could be connected to others or seen in isolation (Fig. 40). Although not labelled as such, the following sub-themes underpinned the arrangement of works: landscape; women; city; spirituality. The typical manner of viewing art, as exemplified in the previous displays, had generally been linear or narrative. The viewer, walking through the space, would encounter a series of static images organized in a sequence that was emphasized by the architectural elements of the gallery. The new multiplicity of themes and approaches was intended to encourage the audience to select interpretations for themselves. A viewing order was not prescribed.

Early works of landscape, which represented scenes of Durban from the previous century such as those by C.W. Methven and Clement Seneque, were shown as a group in order to contextualise them and locate the display in the local geography. *Durban Bay from Claremont* by C.W. Methven, the first work to enter the collection, was envisaged as representative of the colonial gaze; it formed an important lynch pin around which debate about both regional and national representations of land in the following century was generated. The shipbuilding series of Clement Seneque (an architect as well as a painter) acted as reminders of what had been a newly developing industry in the early part of the century. His works emphasised the architectonic quality of the landscape as well as commercial constructions that had changed the environment.

The display did not attempt to form a historical overview. Instead, it contrasted the above works directly with works from the 1960s. In this grouping, the viewer could choose to continue a landscape narrative or he/she could proceed in the opposite direction where a different thematic group was located (Fig. 41). If one chose the landscape

connection, one would encounter a landscape expressed as abstraction such as Andries Botha's *South African Document: Urban Labour*, in which the human figure is suggested by the materials which constitute an urban highway - tar and stones, and a body embedded within. *Pool above water* by Clive Van den Berg depicts a large fleshy mass jutting out to a dark sea. The fleshy mass is suggestive of an internal organ with indentations and wounds and is the repository for a small tilting pool of water suggestive of the uneasy domestication of the landscape and intrusion of the man-made into the organic. This embodiment of the landscape drew a contrast with the earlier expressed supremacy of place over person and set up a dialogue which was linked by a contemporaneous carving of a larger-than-life insect by Bheki Myeni. This work served to acknowledge both the role of craft and also a view of the natural environment in which insects were foregrounded as important beings on earth. This carving was displayed on the wall rather than in a showcase. This was meant to alter perceptions of it as a craft piece and to allow it to be interpreted on the same conceptual level as the paintings. This section concentrated on an environmental identity which firmly situated the city within a history in which worker, nature and architecture were represented.

Although the long enfilade of the gallery space was not used to lead the viewer from one work to the next, other elements of the architecture such as the doors, pilasters and windows delineated sections while also serving as components of this display. Two paintings by Bronwen Findlay (*Vase* and *Elephant and Vase*) were given their own space displayed alongside a grouping of framed telephone wire baskets (Fig. 42). The works comprised a close-up view of a decorative china vase and flowers, and a painting of an ornamental elephant and vase separated by a frame within a frame. This latter painting

was considered important by the curators for the theme of multi-culturalism. The objects depicted were associated with both a European ceramic tradition and an Indian decorative tradition, married together by a crafted and painted frame, which was itself a comment on different modes of representation. The juxtaposition of this work with two telephone wire baskets was an extension of the comment on the development of a traditional craft using modern materials associated with technology. This small group of artworks, all of which were made since the late 1980s, was 'framed' by two round, stained glass decorative windows and juxtaposed with a floor piece from a decade earlier. This was a metal map of Africa by Malcolm Christian called *S.A. Machine No. 1: Distribution of White Population* (1982). This sculpture depicted a tenuous continent being held on a taut rope above a bed of nails and was a typically pessimistic view of the future of the white population of the continent which formed a contrast with the more optimistic and colourful works hung above it. Paul Edmund's *Pulse* (Fig. 43), depicting a burning tyre made of tyre rubber and road cones, also linked the political with the urban context. This was picked up in works placed adjacent to his, and depicting the contemporary city.

Prominence was given to an *Uphiso* by Nesta Nala displayed on a pedestal on its own, according it the status of sculpture (Fig. 44). This vessel had been an award winner on a recent national FNB Vita Craft competition. The *Uphiso* is a vessel used in Zulu beer-making rituals and the artist is a traditional potter who originally made pots for her local community. Nala had recently become fêted as one of the country's foremost craftspeople, due to the exquisite proportions and immaculate craftsmanship of her work. The way of displaying this object purely for its aesthetic quality and ignoring its origin could be considered problematic: the use value of this item was still important, and the

negation of its function in the display could be seen as an attempt to appropriate a traditional artefact into a Western framework in which it could be valued only for aesthetic reasons. Issues such as these had recently been explored by Susan Vogel, curator of the exhibition *Art/Artefact: African Art in Anthropology Collections* (New York, Center for African Art, 1988), which examined the ways in which Western visions of Africa have been conditioned by a culture in which the physical setting of an object determines its identification as 'art'.

The audience reaction was generally positive although there were complaints both in the visitors' book and letters to the press. These focussed on the lack of foreign art and a sense that the writers' previous familiarity with the gallery, which had been comforting, was not now apparent. However, the change in demographics and perceived increase in visitor figures, as well as critical acclaim, was an indication that the installation was looked upon favourably by the majority of visitors.[35]

Gallery 2

The gallery was re-hung in the first half of 1996, following the recommendations of the forum which had also led to the installation of the Natal room titled *Now is the Time* (Gallery 1).[36] The major recommendation which informed this re-hang was that the gallery be made more relevant to the educational curriculum. The educational curriculum was undergoing changes at this time, with a strong emphasis being placed on South

[35] The British *Museums Journal* featured this re-hang as their cover story in March 1997 with a favourable article on the transformation of the DAG (Suleman 1997).

[36] This re-hang has been discussed extensively in a paper by Jennifer Stretton 1988: "An Exhibition of Objects or an Exhibition of Ideas: The installation of the South African Room at the Durban Art Gallery". I am indebted to this research.

African art history and, consequently, less on European art movements than had previously been the norm.

Gallery 2 is architecturally identical to Gallery 1, apart from a cube that had been installed in the centre of the room in order to create storage space (storage facilities were severely lacking in the building). The cube also provided extra surfaces on which to hang works. On entering the gallery the viewer encounters a historical perspective of South African paintings, drawings, sculpture and craft objects by both black and white artists from the earlier part of the century. This is organised chronologically. The long rectangular space was used in this instance to give a linear historical progression, with the cube being used to show works which had been borrowed from the University of Natal's Campbell Collections in order to fill in historical gaps in the DAG collection (Fig. 45 & 46). Although the DAG installation was meant to represent the permanent collection, the absence of works by black artists from the early part of the century was acknowledged as problematic for the presentation of a representative history. The Campbell Collections, which were bequeathed by Killie Campbell to the University of Natal (now UKZN), had been established from the early part of the century. Killie Campbell had collected primarily Zulu work for her personal ethnographic collection. The act of borrowing these works, and of displaying them in an art museum context, was also an acknowledgement of how works made by black artists were being revisited. By placing these early works (which were mainly beadwork and carvings) on the cube, a dialogue could be set up with the DAG collection on the walls, while at the same time visually acknowledging their previous 'difference'.

Explorations of black identity by early European explorers such as *Traditional Zulu* (undated) by E. Kingdon-Ellis and untitled Xhosa figures (undated) by Frederick I'ons (1802-1887: Fig.47) were shown. These scenes depict the landscape as an exotic one where ritual and witchcraft are prevalent. These figures were important in the construction of the exotic 'other' in the colonial representations. The two artists are better known for their ethnographical representations than their artistic merit. However the fact that the figures are situated in a landscape context enables them to be compared with later representations of the land. (It is noteworthy that Methven's *Durban Bay from Claremont* in Gallery 1 was also from the latter half of the nineteenth century.) These ethnographic works are contrasted with *The Golden Gate* (1935) by Jacobus Hendrik Pierneef (1886-1957: Fig. 48) on the main wall of the gallery alongside *Nagmaal* (1934) by Willem Hermanus Coetzer (1900-1983: Fig. 49). The Pierneef painting picks up on the theme of the empty landscape, whereas Coetzer depicts landscape as a site for religious ritual.

Nagmaal depicts a monthly Dutch Reformed Church communion service – an all-night ritual situated around a church building in which participants camped together and shared their experiences. This communal ritual can in turn be paralleled with *Umhlangano* (1997) by Dominic Cele (Fig. 50), which engages with a similar theme. The ceremony of *umhlangano* takes place in the Shembe church: believers congregate in a specific holy place once a year for outdoor worship. The Cele work is displayed on the cube alongside ethnographic works and opposite *Nagmaal*. By setting up a dialogue between *Nagmaal* and *Umhlangano*, the intention was to show the underlying similarity of religious practices by groups that had been defined as culturally distinct within an apartheid system.

However the installation attempts to allow more than one interpretation. As in the KwaZulu-Natal installation, juxtapositions between what had been considered 'art' and 'craft' were important in this gallery. *The Golden Gate* was placed alongside *Vase* (1929) by Audrey Frank (1905-1992), which was positioned on a plinth (Fig. 51). This positioning encourages the viewer to find an artistic common ground between different works. It was also a response to the ongoing art/craft debate. The difference between the categorisation of art and craft lay in the central difference between meaning and making: 'art' is defined in terms of its content and 'craft' in terms of its process. Also 'art' supposedly has no literal use-value while 'craft' is supposedly used for objects that are 'functional'. A higher status had always been accorded in the Western tradition for fine art than for decorative art. This is evidenced in the previous forms of display which echoed international trends. The general museum practice had always been to separate craft by medium i.e. glass, jewellery, ceramics. However, the juxtaposition of the Pierneef painting with the Frank vase was intended to treat both as examples of a stylistic trend. Both were made between the mid 1920s and 1930s and drew heavily on the Art Deco movement. This attempt to look at Pierneef's painting principally as a stylistic exercise emphasised his craft rather than content, thus equalising the different visions.

Colonial relations are also investigated through the juxtaposition of *Trophy* (1994/5) by Walter Oltmann (b.1960), *Heritage: Power Failure* (1992) by Brett Murray (b. 1961), and *Red Square* (1996) by Jeremy Wafer (b. 1953). (The Oltmann and Murray works can be seen in Fig. 52. The Wafer work, not included in the photograph, was situated a little further along the same wall, and is reproduced here as Fig. 53.) *Trophy* (1994/5) by Oltmann takes a post-modern approach by appropriating the Zulu craft of

weaving while using semi-industrial materials such as copper wire and sisal rope. The image of a snake with a distended belly is held on the wall by a pair of fashioned copper hands. The image and title suggest a hunting trophy which has connotations of colonial conquest and is suggestive of the destruction of the environment. It is also linked to a white masculine identity which is derived from the exploits of 'conquerors'; the work could be compared with the first displays in the Natural Science Museum (discussed earlier) where art objects had been displayed as though they were colonial spoils. A comment on nature, conquest and the consequences of power is also evident in Murray's *Heritage: Power Failure* (1992), which depicts a black and white zebra in a flat steel cut-out, inset with a primus stove. The primus stove is an object associated with lower economic living conditions in which most rural and township dwellers do not have access to electricity. The emissions from the primus stove were unhealthy to both human and animal life while the black/white stripes of the zebra could represent the racial divisions of apartheid as well as the preservation of the natural environment. The 'borrowing' of cultural codes and signs is also evident in Wafer's *Red Square* where red ochre acquired from traditional healers forms the coating of a resin wall piece (Fig. 53). The surface patterning of the square evokes images of marking and scarification; it also relates to the *amazumpa* (wart-like) decoration on the *ukhamba*. An *Ukhamba* (1993) by an unknown artist is mounted on a plinth alongside the *Red Square,* inviting comparisons between the two works and questioning differentiations between the categories of 'high' and 'low' art.

Diagonally running the width of the gallery into Gallery 1 is a floor piece entitled *Housing Project* (1997: Fig. 51) by Andrew Paterson. The viewer is forced to either step across the sculpture or walk around it in order to interact with other works. It comprises

50 concrete blocks shaped as houses. One of South Africa's primary concerns is the provision of housing and this was made a priority in the Reconstruction and Development Project (RDP) established by Nelson Mandela in 1994 (Mandela 1994). The RDP stated an intention to build a million houses. These were required as apartheid removals, economic imbalances and unemployment had resulted in mass-homelessness and the booming of informal settlements. The cement blocks in the artwork were all uniform and represent the lack of individuality in low-cost housing projects. The ubiquity of these projects was emphasised by the fluid structure of the work which allowed the curator to place them in any formation. The idea of linking and rupturing two spaces by this artwork conceptually negates previous divisions. Gallery spaces were meant to lead in a historical sequence, separated both by architecture and the nationality of artists who made the works on display. The negation of this architectural and spatial boundary was implicit in the placing of this work. The concept of linking these two galleries was to emphasise the inter-relatedness of the two installations. Although the approach in Gallery 1 was regional and focussed on the contemporary whilst Gallery 2 provided a historical overview, both acknowledged the importance being accorded to South African art viewed through a pluralistic framework. Both these installations signalled a change from the previous Eurocentric subject matter and approaches. Both were meant to show the diversity of South African art production. The differing cultural backgrounds and levels of education among the visitors were considered in these pluralistic and less directed methods of display and followed the statement by Chandler Screven, a museum

exhibition evaluator: "Museum learning is self-paced, self directed, non-linear, and visually oriented". [37]

Devaluation of the South African currency has meant that acquisition of foreign works has been halted, and, in this sense, the focus on local art in the new displays tallies with current purchasing patterns. It could, however, be argued that the re-hangs and changes of emphasis in the choices of works placed on display does not give sufficient attention to the Western origins of the collection and institution, and that its European collections could become less accessible to the local population and their value ignored. While these criticisms are acknowledged, it is felt that the re-hangs are more appropriate to the current objectives of the art gallery and the greater focus placed on exploring South African identities will maintain the importance of the institution in a contemporary context.

[37] C.Screven "Museum Learning and the casual visitor: What are the limits?" paper presented at University of Toronto 1987 cited in Karp & Lavine 1991:181.

3.3 A locus in the city : Red Eye @rt

The purpose of the re-hangs was to change the nature of the spaces by departing from the original idea of reflecting different 'schools', a common method of categorisation based on assigning hierarchies to collections. However the façade of the building and relationship of the DAG to the city still needed to be re-visioned. This challenge was one which, since the 1970s, had faced museums all over the world and which was being addressed in different places in different ways. The Pompidou Centre in Paris, built during the 1970s, was an important example of this new thinking in museums: it was intended to provide wide access to the population. In her book *New Museums*, Newhouse quotes Pontus Hulten, the Pompidou's first director: "Museums are no longer places to preserve works that have lost their social, religious, and public functions, but places where artists meet the public and the public becomes creative". She continues that the public museum, which began with an educational impulse and later came to represent a new secular religion, is now widely perceived as a vehicle for entertainment. This signifies a return to the astonishment and delight associated with the first private Renaissance museums; Newhouse traces this impulse back to medieval religious festivals, enlivened by jugglers, acrobats and other popular entertainers (Newhouse 1988:193).

The history of the DAG shows that, from its inception, the gallery had been used both as a celebratory space for the prevailing city councils, but it had also become a space in which ideologies that were not necessarily those of the council were expressed, as in

the 1960s. However its audiences had always been drawn from the section of the population who represented power and ownership of the city. Given the changing city centre, the challenge facing the gallery's management was to take the gallery, symbolic of the old order, and to argue for its relevance to a new population, many of whom had formerly been alienated by the symbolic power of the building. One of the strategies intended to break down this symbolic inheritance was an initiative called Red Eye @rt.

In 1997, I was invited on a trip to the United States by the cultural department of the United States Government (USIS) where I visited approximately 50 museums. One of the strongest challenges being faced by museums was the absence of the 18-39 year old age group. It was felt that they needed to be encouraged to visit the institutions and this was being effected by the organisation of lectures, cocktail parties, special previews and club memberships. As this age group had also been historically neglected in South African museums and galleries, there was a recognition that we should also address this problem.

The first step was to call together a group of people in the designated age group who had shown interest in the gallery and its activities. This group consisted mainly of people in various art disciplines. Suzy Bell was a freelance arts correspondent at the time. Leonie Hall, a teacher, ran a community arts project in a disadvantaged area; she brought along a friend, Melissa Barnes, a lecturer in a fashion design college. A volunteer at the gallery, Darryn Crowe, was an art student, as was Nicolette Van der Walt. Staff members Pip Hunt and Riason Naidoo also formed part of the team. A few meetings were held and two choreographers, Mark Hawkins and David Gouldie, joined the group. Numerous ideas were suggested and, in part due to the diverse nature of the

group and the consequential range of disciplines represented, a decision was taken to launch as a multi-media event that would attract young people. This event would serve as a test case for future events. A number of challenging issues arose, the first of which was the lack of funding for the project. The group decided the launch should be free; it was uncertain whether people would be prepared to pay an entrance fee to a space which had never previously charged entrance, and with which much of the target audience would be unfamiliar.

It was realised that, if the venture proved viable, and if did continue on a regular basis, there would be financial implications. It was therefore decided to run the project in conjunction with the long-established Friends of the DAG society; this was also the model followed by many of the US-based equivalents. The Committee of the Friends was approached for a loan of an initial sum of R1000 to pay for the cost of the launch. The Committee decided to advance this loan and, in addition, if the event succeeded, to open a No.2 account under the Friends' auspices. This would prevent us having to pay extra auditors' fees, as well as write a constitution and fulfil other legal requirements.

After much debate, the initiative was named Red Eye @rt. This name was inspired by a reference to late flights in the United States that connoted glamour, mobility and the ability to stay awake all night. The artistic connotations of the colour 'Red'- a vibrant, lively, primary colour – and the obvious ocular reference were also considered. The image presented was one intended to attract young 'trendy' people.[38]

The process of 'brainstorming' had started in November 1997, and the launch was

[38] The original name was Red Eye but after a few events we were approached by an advertising company, who had previously registered this as their name. They agreed to allow us to use Red Eye @rt which would distinguish the event from their company. The initiative is therefore legally registered as Red Eye @rt but is more commonly known just as Red Eye.

held in May 1998. The launch was publicised widely through editorial coverage in the media, while committee members took on the task of handing out advertising fliers at nightclubs, colleges and other places frequented by the target audience. These were designed by members of the committee and proved to be a new way of attracting an audience to an established cultural institution in the city. The use of these fliers also emphasised a new direction in marketing and served as an important way of dispelling the prevailing 'elitist' image of the institution.

The initial promotional pamphlet for Red Eye @rt gave the following overview of its function:

> **Mission**
> To promote a culture of art appreciation on a long term basis among the younger generation of South Africans. We acknowledge that an appreciation of a nation's artistic heritage can promote a culture of co-operation, peace and creativity.
>
> **Vision**
> The Vision of Red Eye @rt is to bring young people in the 16-39 age group into the DAG where they are exposed to a variety of art forms.
>
> **Objectives**
> - Audience development by exposing young people to the Durban Art Gallery's permanent and temporary exhibitions.
> - To inculcate a life long interest in the arts.
> - To develop the skills of curating, exhibiting and organisation among the younger generation.
> - To provide a platform for younger artists in a professional venue.
> - To raise funds to purchase art works for the City of Durban by younger artists thereby promoting the works of these artists and encouraging artistic production.

The launch exceeded all expectations. It attracted approximately 2000 young people and received enormous press coverage. This gave the committee the confidence to continue on a monthly basis. The initiative took the form of a two-hour-long multi-

media event, taking place between six and eight p.m. and charging an entrance fee with a reduction for students and members. The existing art exhibitions and permanent collection were left *in situ*; performances took place around and within the spaces created by the displays. Initial briefs given to performers were to interact with the existing exhibitions with the aim of both allowing easier access to those exhibitions and providing a multi-media experience. Popular music in the form of bands or D.J.s was a strong feature; both installation art and performance art was encouraged. The art brought in for the evening was to be taken down immediately after the event, thus giving it a 'once only' appeal and providing a 'liminal' space for the viewer in which time was suspended.

Both the enthusiasm of the public and extensive media interest in the event indicated initial success. The launch had established a formula for future events: there would always be a visual art component with different musical events, fashion displays and dance performances happening simultaneously in the different spaces of the gallery. The organising committee had a loose membership and, after a few months, a public meeting was called and a committee was formally voted in for the period of a year. The Red Eye @rt committee would be re-elected on an annual basis. An Annual General Meeting was held, and both a balance sheet and annual report were presented. This process linked the AGM of Red Eye @rt with the AGM of the Friends of the DAG. Suzy Bell was chosen as the first chairperson of the group. This group met approximately once a week to work out the next event. Exhibitors for the visual art component were contacted through the gallery's existing networks: students and young graduates were regularly invited to participate. Musicians and fashion designers, visual artists, rock bands and D.J.s all eagerly came forward. The committee viewed all proposals and made

a selection for the forthcoming event. From the beginning, there was an attempt to encourage previously marginalised groups to participate. There was also a determination to include cultural forms which had previously been excluded from the gallery space but which were common in Durban, such as Indian and Zulu dance, rap poetry, ballet, jazz and rock music. The event gave these performers a platform to showcase their talents to the target audience. Most people performed free of charge, the exception being that, if a big band was booked as an attraction, sponsorship was sought for their fees.

Another product of the initiative, although less obvious, was the acquisition of organisational experience gained by the young committee. Skills such as event management, marketing, curating exhibitions and keeping financial accounts were attained. The organisational work carried out by the committee was assisted by staff members of the DAG and administered under the joint chairmanship of myself as Director and Suzy Bell. In the first few years there was no payment to committee members. Performers were, however, paid a subsistence fee to cover costs of transport and food, where necessary.

A membership programme was initiated. For a small annual subscription, members would be sent a monthly newsletter promoting the event and be given a discount at the door. They were also placed on the Friends of the DAG mailing list and received invitations to other gallery events, such as exhibition openings and workshops, and also received the gallery's quarterly newsletter. However, membership was dropped after the first two years: differentiated door prices, the updating of mailing lists and the keeping of subscription records all made membership difficult to manage.

There were several initial concerns about the safety and integrity of the artworks.

Many of the Red Eye @rt visitors were visiting an art museum for the first time and were unaware of the codes of behaviour required in such a venue. Initial problems were practical ones: for example, the 'nightclub' atmosphere encouraged smoking. In response to this, the first feedback meeting led the committee to devise a strategy in which they would walk around with large notices forbidding smoking to attract attention. This was successful, and, within two events, the practice of smoking within the galleries stopped. The expected damage to artworks did not occur; it may be that the formality of the spaces themselves moderated behaviour and instilled respect.

As well as giving exposure to dancers and musicians, the event proved to be an important platform for experimental visual artwork. There was no dedicated space for such experimentation in the city at that time, and this lack was especially noted for work which did not possess a commercial element. Most other art galleries needed to make their spaces commercially viable, and thus young artists could not easily show experimental work.

Some of the earlier performance-based works shown at Red Eye @rt were notable for their examination of cultural issues and identity in the changing South African context. An important performance was that of artist Steven Cohen which took place in July 1998. The performance was part of a series of works later entitled *Living Art my Life* (Fig. 54). These were separate performances, but linked as one artwork on a video of the same title – one that was the winning entry for the FNB Vita Art Awards exhibition in 1998. Cohen's performances, which are executed in costumes of exaggerated femininity, question social constructs. He assumes various identities which he labels with words like "Faggot", "Jew and Pig", "Dog", "Ugly Girl" – all terms which are generally used to

label people in a derogatory manner. The use of language, reinforced by appropriate music, gives meaning to his actions. Each persona is dressed in bizarre costume; in each case the costume bares the persona's buttocks, emphasising the anus and involving reference to homosexuality. The title of the work alludes to Foucault's wish to remove 'art' from the domain of objective creativity and to place it instead in the hands of a subject struggling to make for itself a pleasurable and satisfying set of constructed experiences. Foucault states:

> What strikes me is the fact that in our society, art has become something, which is related only to objects and not to individuals, or to life. That art is something which is specialised or which is done by experts who are artists. But couldn't everyone's life become a work of art? From the idea that the self is not given to us, I think that there is only one practical consequence: we have to create ourselves as a work of art (McHoul & Grace 1997:124).

One could also relate his work to Foucault's investigations on sexuality, in which he aimed to overturn the belief that sexuality is a human constant. Foucault explains sexuality not in terms of biological 'sex' but rather in terms of an historical construct. Sexuality changes throughout human history, and its contemporary form is associated with modernity. His investigations study the changing perceptions of the construction of gender and sexuality throughout Western history and point to how official power structures has in many instances determined these.

Steven Cohen's art demonstrates these constructions. His use of exaggerated drag costume implies a cross-over between masculinity and femininity. He breaks down the gendered constructs formed by the contemporary power structures which impact on South African society. In his performances, his personae are related to various prejudices expressed in that society, and his ambiguous actions and costumes give instability to their

meanings. Cohen conducts his performances in both gallery spaces and in the public arena. In each case the reception of the work is different. Gallery viewers are generally curious and supportive, possibly due to their level of understanding and exposure to similar work. This was evidenced by his performance at the DAG Red Eye @rt event in July 1998 and his subsequent winning of the FNB Vita Art award. His performance was received with enthusiasm by the audience at Red Eye, most of whom were unfamiliar with his work. The next day he performed at the annual horse racing event, the July Handicap, where he took the public by surprise, eliciting a different reaction. His final video *Living Art my Life* documents these reactions, bringing in a Derridean notion of instability of meaning. Derrida has stated that because a sign appears in different contexts it is never the same. The concept is being tested by the same 'sign' being shown in different contexts and being received in a different manner. The gallery need not be the only space for art; Cohen's work suggests that art can be produced in any space and can therefore be integrated into life.

Cohen's representation of his body also challenges stereotypes of masculinity. His body is ambiguous. It is opened: it bleeds, it accepts intrusions (dildo, fire sparkler), it is ruptured and fluids are emitted. The barriers between inside and outside are challenged, and his body becomes a semiotic object with contradictory meanings. It is both female and male, and this produces sexual and gender indeterminacy. Foucault's statements on outside bodily control are challenged as Cohen, in a masochistic manner, takes control over his own body, regaining his power over it by controlling his own pleasure and pain. The body becomes a fetishized spectacle, both inviting the spectator's gaze and challenging him or her to question gender stereotypes.

This performance took place at the third Red Eye @rt event and established the initiative as one which encouraged outspoken comment and gave a platform to performance art. The organisers were keen to encourage this as it was an ideal way for the gallery to engage in current artistic debate and to give a platform to young artists. This commitment was reinforced by the fact that the initiative for such pieces often came from the committee itself. One of the invited artists was Carol Gainer whose performance, *Rolling*, took place at the March 2000 Red Eye @rt event (Fig. 55).

This performance was created on the invitation of the gallery to respond to the exhibition *Daily Life in a Suitcase* which was showing for a period of about six weeks in the gallery. The exhibition consisted of a series of cases which opened out, each revealing a tableau of a particular woman's life. The cases became display areas and consisted of objects such as photographs, tapes and videos detailing the subjects' lives. It was curated by a Dutch curator, Lieke Grob, and was a travelling exhibition. The Red Eye @rt committee invited Gainer to create a performance round this work. The ideas behind this initiative were to increase awareness of one of the gallery's temporary exhibitions and also to encourage a different interpretation of the work.

The gallery central floor space was cleared, changing the configuration of the exhibition. Gainer's performance was in the nude. Her body was brushed with flour by assistant, Clinton de Menzes. She proceeded to roll along the floor, leaving traces of her body on its surface. The performance lasted about ten minutes. The work alluded to the same issues as the exhibition in the sense that the flour referred to domesticity; at the, same time, objects and audio tapes were used in the exhibition to symbolise the absences conjured by the ghostly traces of Gainer's body on the floor.

Both these performances addressed issues of social marginalisation through the use of the body. This was an element not normally part of gallery exhibitions and its use could only occur in a context in which there was a concentration of audience, and which had a temporal quality. The use of the body can also be extended to another sort of 'performance', that in which different cultures enact certain rituals. Two examples of these were evident in the first few years of Red Eye. The Hindu tradition of mendhi is one which has roots in marriage ceremonies, when the bride's hands and feet are painted with henna in order to prepare her for the betrothal. This practice has however become popularised and is used for decorative reasons in youth culture. A mendhi artist became a regular at Red Eye, and non-Hindu members of the audience paid a small fee to have their bodies decorated in this manner, thus experiencing an art form from a different culture (Fig. 56).

At much the same time, a *sangoma*, Sylvia Shozi, who consulted in a nearby building, noticed the Red Eye events, approached the organiser with a proposal to set up 'consultations' in the gallery space during these events. There was an initial reluctance to accept this proposal for fear of 'exoticising' a traditional ritual. However the venture proved successful. Shozi became a regular part of Red Eye events and, in the process, introduced many people to the art of the *sangoma*. This has also led to some of the participants becoming initiated into the practice (Fig. 57).

The resultant intermingling of cultures in a celebratory atmosphere led to comparisons with festivals and circuses. The gallery was no longer just a place to display chosen works of art: it had also become a laboratory for new art forms and cross-cultural

experimentation. It provided a place in which different art forms, which were normally separated and performed for particular target audiences, could be viewed simultaneously.

The post-modernist idea behind the re-hangs was echoed in the Red Eye events. Both attempted to destabilise hierarchies and to encourage different groups of audiences. Red Eye also negated the linearity present in theatrical and other public performances in that all the events took place simultaneously in different spaces of the gallery. The multi-cultural nature of the performances and installations, and the explorations of personal identities as evidenced in the displays, was also foregrounded.

Red Eye @rt's initial success, and the public's positive response, remained evident until the second half of 2001, when attendance figures began to drop and the programme became repetitive. This was partly due to the absence of a large pool of artists in Durban; it was also due to the dwindling energy of the organisers who were finding a monthly event too much to handle. After taking a month's break, Red Eye tried to reinvent itself and rejuvenate the event by taking it out of the gallery space in December 2001. The committee chose the Wheel Shopping Centre – a space that had many empty shops, due to the deterioration of the dockside area, Point Road, in which it was situated. The choice of a downtown venue was deliberate, and in keeping with the original aim of involving audiences who would not normally frequent the gallery. However, the venture was not successful and drew a very small audience. The area was considered too dangerous by most of the regular attendees and the marketing did not attract a new audience. The failure of this event, coming after a bad run of attendance over the past few months, led to a lengthy debate as to whether the event had served its purpose and whether it should be discontinued. However it was decided to make another attempt, but on a quarterly

basis. By chance, at that time, two interns from Denmark were assigned to the project and an advertising company, ITI, came on board as *pro bono* advisers. A survey was done among the following event's attendees and it was discovered that one of the major attractions was that they could visit the elegant surrounds of the City Hall, which they felt contributed significantly to their enjoyment of the event. This was indicative of the success of the intended aims of the various initiatives: the building was now less forbidding to the average citizen and many of the negative perceptions of officialdom which it had carried were now negated. It was also notable that most people enjoyed visiting the gallery's regular exhibitions in the atmosphere of Red Eye; they also saw it as an opportunity to mingle with like-minded people. However, a criticism that needed to be addressed was that the same artists and performers were involved repeatedly. This was an important factor underpinning the decision to hold the event on a quarterly rather than monthly basis. It was also decided to invite a different guest curator to conceptualise the content of each Red Eye. The event grew in scope and, with the advent of new creative input, began to be more diverse and thus attracted larger audiences.

Another watershed occurred when, on its fifth anniversary in June 2003, the event integrated the gallery space with five venues in the surrounding streets. The first two hours were spent in the gallery and the event then moved across the road into Albany Grove. This side-street is considered a dangerous area, as it is occupied mainly by vacant shops and escort agencies. A deal was struck with a large legal firm operating in the city as lessors: the firm granted Red Eye @rt the use of these shops for installations. The thousand-strong crowd moved into these spaces, interacting with the resident population. A mural was painted on the wall of a parking garage and remains as a marker of the

occasion. The event then moved into a road underpass – also considered unsavoury and dangerous – and, similarly, graffiti art and murals were painted while musicians busked in the area. The evening ended at the Bat Centre. The results of this were a positive interaction with the city and its inhabitants, a reclaiming of spaces previously considered undesirable, and an integration of art and art-making into the city (Fig. 58). This strengthened the symbiosis between the institution and the world outside its building, creating a totally new dynamic and breaking down the spatial barriers which had existed. The attention created by this particular event led to the provision of very generous funding from the City Council for future events. These events were associated with the urban renewal project, iTrump, which had commenced about the same time as Red Eye.

This project, which stands for Inner Thekwini Regeneration and Urban Management Programme, consists of a group of specialists focussing on developing ways to regenerate the inner city, both economically and physically. The programme divides the city into nine districts and aims to create a sustainable city-centre, one which fulfils the needs of the individuals who use the public spaces. Its initiatives have included creating mosaic-decorated trading nodes in West Street. This street, as described in Chapter 1, had formed the nucleus of the colonial city and was for most of the century patronised principally by the white population – a segregation that was strengthened during the apartheid era when black people were allocated separate areas. The acknowledgment by the iTrump project that the area now had a different usage was important in consolidating the city centre as a place in which primarily black street traders were accepted and provided for. This in turn was linked with the cultural changes taking place in the city and led to reinforcement of the recognition of the gallery's new

audience and its perception that its elitist space had to change. Red Eye was identified by iTrump as being of importance to urban regeneration and, in particular, to attracting people into the spaces which had, since the 1970s, gradually become perceived as unsafe and had therefore lost their civic function. The event in May 2003 was the first to establish a strong and viable relationship between the gallery and the outside spaces. The logistics of this initiative required a great deal more funding than Red Eye had ever been able to access. Subsequent Red Eye events therefore began to receive substantial funding from the City Council in order to promote the regeneration of the city-centre. The recognition of the role of art and culture in this urban strategy was an important aspect of the gallery's new purpose, and served to bring art very much into the public arena and discourse.

3.4 Responses to the HIV/AIDS pandemic

The dissolution of apartheid in 1990 led to an opening up of public spaces and discourses; however the following decade cannot be discussed without taking cognisance of the overarching crisis of the HIV/AIDS epidemic. AIDS was first diagnosed in South Africa in 1982. One of the earliest available surveys was taken in 1991 and found the prevalence rate to be 0.8%, based on antenatal testing. The rapidity of its growth can be seen if one compares statistics from 1994, when the new government took power, and 1999, the end of the twentieth century. Whiteside and Sunter (2000:unpaginated) indicate that, in 1994, the prevalence rate was 7.7% whereas just five years later in 1999, it was 22.4% (Whiteside and Sunter 2000: unpaginated). The impact on the city, and also on the work force, is therefore obvious. Any discussion of the urban situation must take this into account.

In 1992 the first high-profile ANC response to AIDS came when Nelson Mandela addressed the newly-formed National AIDS Convention of South Africa (NACOSA). The purpose of this organisation was to begin developing a national strategy to cope with AIDS. At the same time a free national AIDS helpline was started. (Whiteside and Sunter 2000: 119). An attempt to use culture as a political tool in the AIDS issue occurred when, in 1995, the *Sarafina II* scandal erupted. The idea behind the theatrical production was to build on the success of the film *Sarafina* and produce a musical stage production with an AIDS message that would tour the country. However irregularities were proved in the awarding of the tender to a Durban based playwright, Mbongeni Ngema, and the play itself was considered extravagant and ineffectual in the

communication of its message. This resulted in criticism of the Minister of Health, Nkosasana Zuma, and her department. A further consequence may have been a loss of public faith in the ability of official structures to address the cause.

It is against this background that the initiatives of the DAG during this period need to be seen. The DAG's first art project which acknowledged the pandemic took place in December 1995 when an NGO dealing with AIDS, the Open Door, formed a partnership with the gallery. The organisation secured a donation of chairs, and the Art Gallery facilitated a series of workshops where children and adults decorated the chairs with AIDS-related images and messages. These were then exhibited in the gallery on AIDS Day, 1 December 1995. An HIV-positive artist, Lester Skingale-Clarke, donated the chair upon which he had worked to the gallery's permanent collection. This was the first work addressing the pandemic to enter the permanent collection. This initiative was followed by a workshop called 'Square up to Human Rights': squares of fabric were made available for the public to either paint in the gallery or to take away to workshops in various other institutions. The completed squares were then sewn together into quilts and auctioned, with the proceeds going to a home for AIDS babies and children, the Rose of Sharon. These projects were part of an overall programme of involvement with Human Rights issues. This programme formed an important part of the gallery's activities in the 1990s. Notable among these activities was the launch of the *International Human Rights Prints Portfolio*, organised in conjunction with Artists for Human Rights. This project was launched by a judge of the Constitutional Court, Judge Albie Sachs, also a well known activist, on the day of the signing of the New South African Constitution, 1 December 1996. A portfolio was donated to the gallery's

permanent collection by Amnesty International, in recognition of the institution's role in facilitating the production thereof.

In 2000, the HIV prevalence rate had risen to 24.5%, based on antenatal testing. This meant that more than one in five South Africans was infected; the highest percentage was in KwaZulu-Natal (Whiteside and Sunter 2000:51). This was the year that the *13th International AIDS Conference* was held in Durban, and the DAG formed a partnership with the conference organizers. Eight exhibitions highlighting the pandemic were organized, ones that included work by local as well as international artists. These opened in the gallery during the Conference. The exhibitions were:

Positive Lives: A photographic exhibition by Gideon Mendel, which was drawn from international and local sources of people living with AIDS.
Siyazama project: A local project facilitated by the African Art Centre and the M.L. Sultan Design School where workshops were held with rural bead-makers in an effort to allow them to express their emotions and attitudes towards the pandemic.
Pandemic patient: An installation by Durban artist, Fiona Kirkwood, depicting a bed and a figure constructed largely from condoms.
Postcards from the Edge: Art generated at workshops by children infected and affected by HIV/AIDS.
HIV/AIDS Billboard Print Portfolio Exhibition: 15 prints and 3 billboards co-ordinated by the The Artists for Human Rights Trust.
Visual Humming: Exhibition of work by street photographers co-ordinated by the DAG Outreach programme.
The South African Aids Memorial Quilt: Quilted fabric panels in memory of South Africans who have died of Aids - A project of the Beyond Awareness Campaign HIV/AIDS and STD Directorate – S.A. Dept. of Health.
The AIDS 2000 ribbon: An installation by the DAG and community.

I will concentrate on the *AIDS 2000 ribbon* as an example of an interaction with a social issue affecting the entire fabric of society. It was also a project, which transformed the exterior of the building, exemplifying the changing nature of both urban and artistic space. The DAG, situated in the City Hall, is in the symbolic heart of the city and it was

felt that, given its references to both past and present, it offered an ideal opportunity to draw attention to the importance of AIDS awareness among the local community.

This ribbon was remarkable in many ways: the number of people who participated in workshopping and painting the banner totalled 1000. These were drawn from the larger community - such as AIDS orphans, school children, art students, community groups, mothers - and were not restricted to artists, a factor of importance. It was also the first time that the City Hall had had an artwork encircled around it. It is more usual to have to enter the building to view the artworks in the DAG, but this time the gallery turned itself inside-out, as it were, in the act of bringing a social problem to the attention of the broader public.

The precedent for the ribbon was the *U.S. NAMES Project AIDS Quilt*. Cleve Jones made the first panel of this quilt in February 1987. It was formally organised on 21 June 1987 and was first displayed during San Francisco's Lesbian and Gay Freedom Day Parade. The quilt consists of panels of fabric made to commemorate people who had died from the pandemic. It is an ongoing project, and has reached enormous proportions. Its main aim was a commemoration of the dead and, by making public an intensely private experience which at that time was still viewed with prejudice, this artwork brought mourning from the margins to the centre. However the quilt did not have official status, nor did it have public funding or a fixed location. It was also an ongoing project (Hawkins 1999:133-156). The Durban *AIDS 2000 ribbon,* in contrast, claimed a site of civil authority and directly challenged it. The position of the ANC government (and the ANC- dominated Durban City Council) at that time was ambiguous. Thabo Mbeki, the country's president, sent letters to world leaders saying that the search for a response to

the 'specifically African' epidemic required that all opinions needed to be considered. He supported dissident scientists who questioned the link between an individual's HIV-positive status and his or her development of AIDS, and made confusing claims that HIV is caused by poverty. This became interpreted in the media as his saying that HIV did not cause AIDS (Kauffman and Lindauer 2004: 61). This provoked a public debate around the provision of medication for those infected by the HIV-virus. Much criticism of the government was expressed, particularly by the medical fraternity at the Conference.[39] ANC supporters were reluctant to publicly contradict Mbeki's pronouncements; it is noteworthy, therefore, that the bulk of the funding for this *Aids 2000 ribbon* project was given by the eThekwini City Council. Further funds were given by corporate companies, although resistance was expressed by some companies to associate with AIDS, possibly due to the government's stand.

The process commenced with 100 panels of plain red fabric, each measuring 2m x 4m. Calls for volunteers to paint the fabric with an AIDS related theme were made through the media. There was no selection process as the aim was to make the project as democratic as possible. Workshops were held in schools, hostels, hospices, hospitals, orphanages, street children's shelters, art colleges, shopping centres and the DAG (Fig. 59). These workshops were facilitated by the gallery's education officers, assisted by volunteers, and were accompanied by AIDS education material provided by the City Health Department. This collaborative process was an unusual one for the institution, as previously community art projects had been undertaken by community art structures or

[39] He also refused to provide anti-retroviral drugs to HIV- positive pregnant women or rape victims on the grounds that they were poisonous. It was only in November 2003 that the South African cabinet made anti-retroviral drugs available at low or no cost to the population, the aim being to reach about 1.2 million people by 2008.

activist groups. The role of the museum had been seen as a repository for selected artworks and not as an institution, which took a proactive role in the creation of community- based works. While the majority of the panels were group efforts, there were also several individual artists who participated.

In order to keep a uniformity of design, only white and black paint was provided but, other than this, no restrictions were placed upon the imagery. The majority of panels turned out to be text-based. Several suppositions could be made about this. The representation of AIDS is in itself difficult, as the virus does not manifest in an easily identifiable manner. There is also fear and superstition surrounding the disease, and the strongest recognition of it has been through campaigns such as that run by loveLife[40] which attempts to promote behavioural changes by giving messages to youth promoting abstinence and condom use. The general message on all the panels followed these campaigns and were calls to increase awareness and to prevent AIDS.

A large proportion of the banners ("Golden Hours fights Aids"; "Ningizuma School fights Aids"; "Lets fight Aids"; "Aids the Bullet, Ignorance the Trigger") used aggressive, militarist vocabulary (Fig. 60). As Susan Sontag (1991) observes, this kind of language is commonly associated with the disease: AIDS is envisaged as involving an invasion by alien organism while the body responds to this attack through its own military operations. Its metaphors contribute to stigmatising the disease. The fact that a large number of panels, painted by different sectors of the community and facilitated by different people, reinforced this indicates how pervasive this image had become.

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[40] loveLife, is South Africa's national HIV prevention programme for youth which was launched in September 1999 by a consortium of leading South African public health organizations in partnership with a coalition of more than 100 community based organizations, the SA government, major SA media groups and private foundations. The most visible part of the campaign are large billboards. <kff.org/about/lovelife.com 20.12.2004>

Alongside these slogans are also those such as "Beware of Aids", "Its never too late to talk about Aids", which reinforce how prevention plays a large part in public consciousness. The important message is about dispelling ignorance. The ribbon therefore acted as a call to action rather than having the role of a memorial to the dead, as in the U.S. *Names Project AIDS* quilt.

Once painted, the panels had to be sewn together. A group of women from *Hlomelikusasa* Women's Group in the rural area of the Valley of 1000 Hills area volunteered to sew and hem these panels. This offer came because many of the women, being mothers, were aware of the prevalence of the disease in their area and among their community and wished to become part of the process of increasing awareness (Fig. 61). As the logistics of tying the banner around the City Hall presented enormous technical challenges, the Architectural Department of the City was involved at an early stage. The first step was a meeting with the Architectural Heritage Committee (AMAFA) who had to assess whether the City Hall, as a National Monument, would be treated with care and respect and also whether the idea was appropriate for a building of such stature. We convinced them that one of the main reasons for choosing the City Hall was to 'decolonise' the building which still retained an air of its colonial past and was forbidding to many people. The idea of encircling the building with a ribbon created by a large, representative section of the population was to give the citizens of Durban a sense of ownership of the building while drawing attention to the plight of HIV/AIDS in this area. Permission was granted after a presentation was given and certain restrictions were implemented, such as a prohibition on drilling into the masonry of the building and the erection of irreversible structures on the façade. An engineering company was contracted

to carry out the technical work. This necessitated several months of preparation and was the bulk of the expense due to the complexity of the project. The final solution was to fix a furled ribbon separated into panels onto the upper level a few days before and organise a system of pulleys from below street level so that the ceremony would consist of a number of people unfurling the ribbon to finally allow the entire work to be visible as a continuous banner.

The ribbon was finally unfurled on the 12th of July 2000. The ceremony started with a parade involving participants in the banner production, delegates to the conference and concerned citizens. This parade began at the International Conference Centre and took about 15 minutes to reach the City Hall where the banner was unfurled and an opening address was given by City Councillors. A brass band led the parade, accompanied by dancers, ribbon gymnastics and other entertainment.

The celebratory atmosphere associated with the unfurling of the banner was deliberate. KZN has the highest incidence of HIV/AIDS related deaths in the country. We felt that, by affirming life and the joy of living and creating, people would be made aware of the importance of its preservation. The message of acceptance of those living with HIV was also important. There is arguably no more powerful means of conveying a message than through a visual medium and the fact that so many of the local community supported the project attests to the importance of the issue.

The act of 'wrapping' the building by encircling it with a red ribbon also significantly altered the meaning of the façade. The earlier discussion of how the exterior signifies the interior is evident here in that the signification of an elitist space, elevated above the everyday, is challenged. The red ribbon signified the building's role in

addressing an issue of great social significance which affected the majority of the city's population. The grandeur and impenetrability of the entrances, as discussed earlier in this dissertation, were challenged, as each entrance was marked by a large sculptural AIDS ribbon shape placed above the door. The transformation of the architecture in this manner was important in making a public statement that the institution was shedding its previous image of elitism and was now 'coming out' with a statement that it was a place for the majority of the population. This placed the building in the centre of the changed urban context in the significant year of the new millennium (Fig. 62) [41]

The banner was made to last only for the two weeks of its installation around the City Hall. It was conceived in a material not intended to be permanent and indeed as a symbolic means of expressing the idea of the transitoriness of life. The fact that it was made of cloth negates an idea of it being any type of public lasting structure. This medium also made the possibility of taking the panels to different communities easier and was considered a less 'threatening' type of medium than something more associated with fine art and permanence. However the history of the panels has been an interesting one. While many have perished, others have survived and have been used in AIDS awareness campaigns at the KwaZulu-Natal University, the Chatsworth community, Umlazi library,

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[41] This public declaration was followed by another initiative by the City Council later that year. Gugu Dlamini, a health worker and AIDS activist, living in Kwa Mashu, a township in KwaZulu-Natal, had made her HIV status public in 1998 and was subsequently stoned to death by a mob, which included her own neighbours, in a reaction against what they considered a 'disgraceful' illness. This event was commemorated by the city in December 2000 when a memorial to her was unveiled in Central Park (the site of the Old Station and later the Workshop Shopping Centre). The City Council also took this opportunity to rename the park from Central Park to Gugu Dlamini Park, in her honour. The sculpture was designed by Jeremy Wafer and was a simple semi- circular shape set into the ground with small protuberances where messages could be placed. The sculpture is very low level and not noticeable until one is very close to it. The type of memorial as well as the person it commemorated could be contrasted with the war memorial on Farewell Square discussed in Chapter 1. It is evident that the scourge of AIDS is now seen as the destroyer of lives and heroism commemorated in war memorials is now represented in a different way. The early memorials were large imposing structures which stressed that the deaths occurred for the glory of the country while the different nature of the epidemic is suggested by this small, unobtrusive memorial reaching into the ground.

the Valley of 1000 Hills community, conferences in Barcelona, and at the Fowler Museum at UCLA.

CONCLUSION

The intention of this dissertation was to examine the inter-relationship between a museum and political and cultural changes in both local and national spheres. The DAG, established in 1892, was chosen as a case-study for this examination. I have sought to show how changes in its relationship with the city of Durban and with the country's national transformation have informed the changing use of its physical space, and the adaptation of its displays.

This dissertation looks at three major elements. These are:

a) The architecture of the Gallery building itself, and how different ideologies have underpinned attempts to adapt and manipulate both the building's internal and external spaces.

b) The collection, and how changing patterns of purchasing artworks informed its contents.

c) Temporary exhibitions and displays of the permanent collection, and the manner in which these have been tools in affecting audience perception.

In the first chapter of this dissertation, I discussed how the DAG, like many similar institutions throughout the country, had been established to impart a specific view of European culture. The architecture of the building within which the DAG was located reinforced a prevailing institutional idea that museums should be spaces set apart from the real world, and should be constructed to reinforce the prestige and power of an Empire through the collection and acquisition of objects. I indicated, then, how a city centre had been established, by the settler population, in order to promote European civil

values. The DAG's construction was part of this process. The design of the building, following a pattern already established by many official structures in Europe and England, was meant to exclude the indigenous population and to provide a haven for the new settlers. The establishment of the Gallery's collection came from the same impulse: significant donations by individuals such as Colonel Whitwell and Cecil John Rhodes emphasised a desire to influence the city's citizens in their appreciation of a particular set of concepts revolving around the notions of both Empire and nationalism.

The second chapter of this dissertation took up this history in the 1960s, when a growing reaction against apartheid policies, put in place by the Nationalist Government since its electoral victory in 1948, began to impact on the Gallery's functioning. The *ASAT* exhibitions were discussed in the context of this time: these particular exhibitions challenged the social and political conventions of apartheid nationalism. The fact that these exhibitions were non-racial was a response to the geography of the city, as many mission schools (such as the ELC Centre at Rorke's Drift) were being established in the Natal region, which in turn led to the formation of the Race Relations Shop (later AAC) to provide an urban outlet for the works of the black artists who had been educated in these schools. The various initiatives by the art community at this time disrupted and challenged the existing norms, however their influence was not considered as threatening to the state, possibly due to the lack of importance accorded to visual culture.

It was apparent at the onset of the 1980s that the population had come to realise that political and social changes were within reach. I have not covered the many manifestations of this period's resistance and protest art in my dissertation as they were largely ignored by museums. Books such as *Resistance Art* (Williamson 1989) have

covered the production of murals, graffiti, and posters outside of the established network of art acquisition and display, and may be read as a supplement to my argument here.[42] Erica Clarke's MA dissertation (Clarke 1992) has also documented protest art from 1968 –1972 with particular reference to the *ASAT* exhibitions and the Durban area. Within the gallery network, however, exhibitions such as the *Cape Town Triennials*, at the height of the 1985 State of Emergency, manifested a sense of insecurity at the possibility of the erosion of the white-dominated art establishment, funded by government institutions, within which they were first developed. These *Cape Town Triennials* resulted in co-operation and solidarity between the various national/para-statal museums and higher-education systems, indicating a desire to retain the power and prestige of what had been considered 'high art'. This tendency could be observed in the local context in the frenzy accompanying the 1985 purchase of a Constable painting by the DAG. Unprecedented press coverage and publicity accompanied this purchase; both the white artistic and white business communities were drawn into the thrill of this purchase, which firmly reinforced a collective desire to retain an English flavour within the permanent collection of the institution.

Moving into the next decade in the third chapter, I have argued that, if the *Cape Town Triennials* could be described as an attempt to retain white hegemony in the South African artworld during the 1980s, the two *Johannesburg Biennales* could be considered as the defining exhibitions of the 1990s. These *Biennales* brought South African art to an international audience and exposed the local population to multi-cultural practices of art-making. They gave the country's art museums new impetus to change their displays and

[42] It is interesting to note that Williamson (1989) does not consider the *ASAT* exhibitions as important events in her analysis of Resistance Art.

shift their focuses. It is clear that the *Biennales* did not succeed in attracting the wider South African public, but their influence was disproportionate to their audiences. This, combined with the post-apartheid government's policy, led museums to look again at their practices and also to interact with social issues in a more pro-active way than had previously been the case. The many HIV/AIDS and human rights exhibitions and projects tackled by the DAG are indicative of the changing role of museums in this period. The museum can no longer merely respond, but has become an active force in social engagement, giving the public a voice and serving as an educative tool not only within an academic context but also in the broader context of social expansion. The role of the institution has therefore expanded in recent years, although at its centre it remains a repository and it is important that other priorities do not cause this function to be overlooked.

Finally, then, by using the DAG as a case study, I have demonstrated that neither the museum's collection, exhibitions, nor architecture have been either neutral or unchanging. The role of the museum has shifted with the socio-political changes in the environment surrounding it, and although the specifics of the architecture have not been changed, the ways in which the building has been presented have been modified to suit the circumstances of the time. The integration of the museum with the city has been a dynamic process, particularly in a country such as South Africa in which radical social changes have occurred, causing cities to have developed along a quite different trajectory to that imagined in their foundations as white enclaves in Africa.

It is worth noting here, in conclusion, an aspect of my research that has particularly intrigued me throughout the process of preparing this dissertation. Our

knowledge of past exhibitions has been greatly coloured by written interpretations of critics, curators and catalogues – none of which have generally been placed in the public domain, kept in libraries or sold in bookstores, and therefore constitute an ephemeral and limited resource. Subjectivity colours the few traces left behind, leaving room for varying interpretations. And compounding this was another evidentiary absence: I was able to read about exhibitions such as the *Cape Town Triennials*, *Art South Africa Today*, and the *Johannesburg Biennales* and was able to discover that these had been claimed as the sources for changing artistic and museological practice; but I found very little documentation, either photographic or written, which would allow me to visualise how these exhibitions were physically displayed, made use of their spaces, or how individual works related to each other. In fact, in the case of travelling exhibitions such as the *Cape Town Triennials,* it is evident that these relationships changed according to the different gallery spaces and curators' choices, thus allowing multiple interpretations of the (ostensibly) 'same exhibition'. In the case of most significant exhibitions, the only tangible pieces of evidence we have left are the catalogues and press-clippings. It is important to note that in only a very few cases do these written and photographic records engage with the physical layout of the exhibition, the relationship of one work to another, and how these relationships affected viewers' perceptions. Otherwise, we are left with oral recollections of exhibitions. Memories passed on through the years are often coloured and re-coloured by changing personal attitudes that may lead to the alternative heroicisation and demonisation of individual curators. This needs further examination in the light of broader theoretical issues, such as Derrida's explorations of the instability of meaning and Foucault's examinations of the processes through which power and

knowledge are constructed; but it must also be addressed through the consideration of other forms of historical approaches. There is a vast literature on the construction of memory and meaning in South African history – the work of Isabel Hofmeyer, Carolyn Hamilton, and Annie Coombes, for example – that addresses the problems and possibilities of oral histories. If we are to provide a firm foundation for a history of the changing manner in which museums present art, we must make use of a broader range of evidentiary tools than we are accustomed to using.

Nonetheless, this dissertation has drawn attention to these problems in the course of attempting to construct a narrative history of the changing relationship between the museological display of art and the social and political fields within which that display takes place. The study has not been detailed, as its intention was to provide an overview of the institution's life rather than an all-inclusive history. It has demonstrated that there has been a series of attempts by museums in South Africa to engage with – and, occasionally, to cause – changes in the political and social arenas. The conclusive finding of this dissertation is that the presentation of the museum itself, its collecting practices, and its displays must be understood in the context of their times. The work of museums has been political and social as well as aesthetic.

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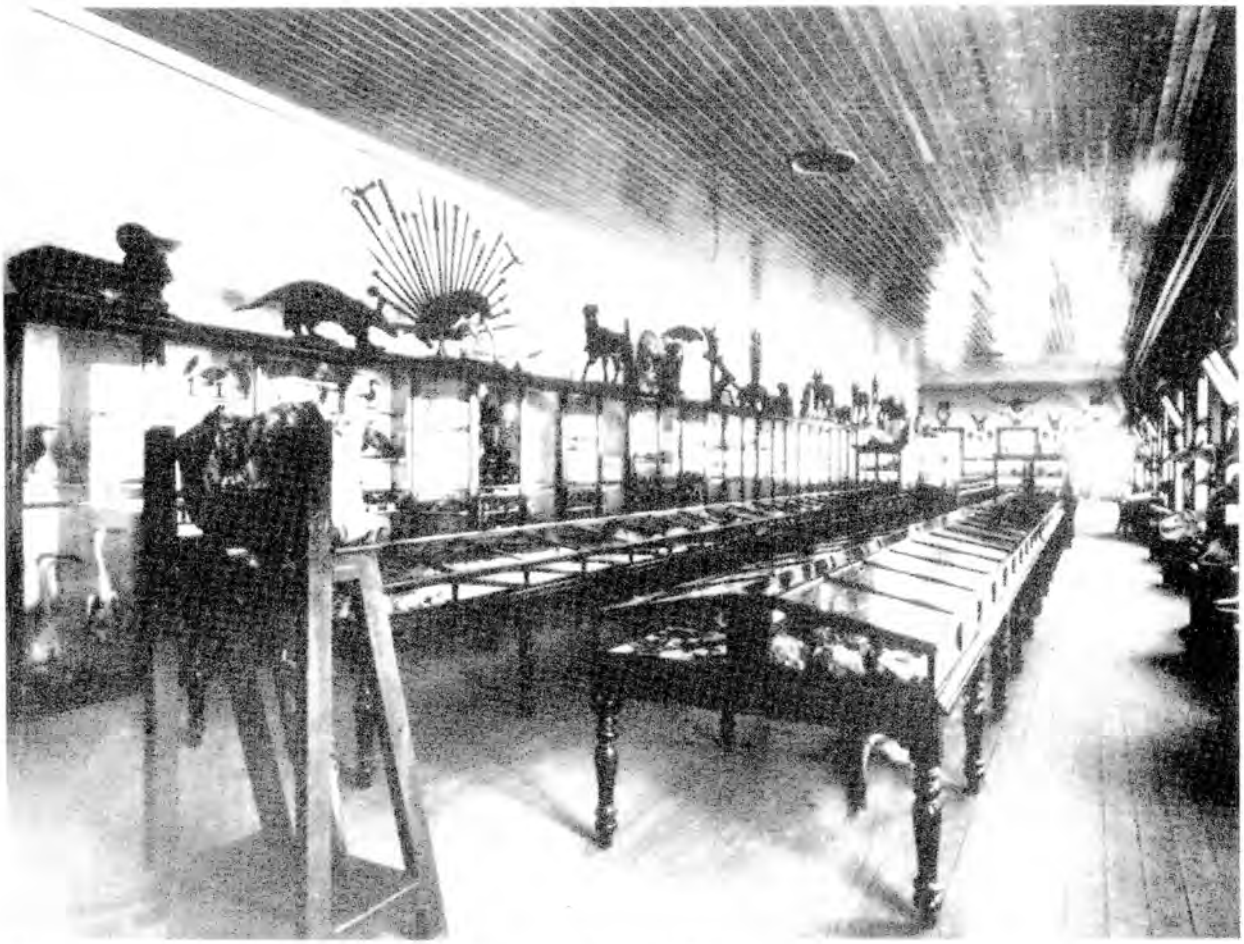


Museum interior during the earlier years of its housing in the Town Hall (1887-1909) before the extreme congestion of the later years developed.

Fig.1 Display at Natural Science Museum in Town Hall 1887-1909. Source: Quickelberge 1987:24.

Fig. 2 William Cathcart Methven (1849-1926), *Durban Bay from Claremont* (1892). Oil on canvas, 76.2 x 152.4 cm. Collection: DAG. Presented by the artist 1892. Photograph: Liana Turner, 2004.

Fig. 3 Frank Dadd (1851-1929), *A Gallant Deed* (undated). Watercolour, 62,4 x 93,6 cm. Collection: DAG. Presented by Cecil John Rhodes 1900. Source: DAG photographic archives.

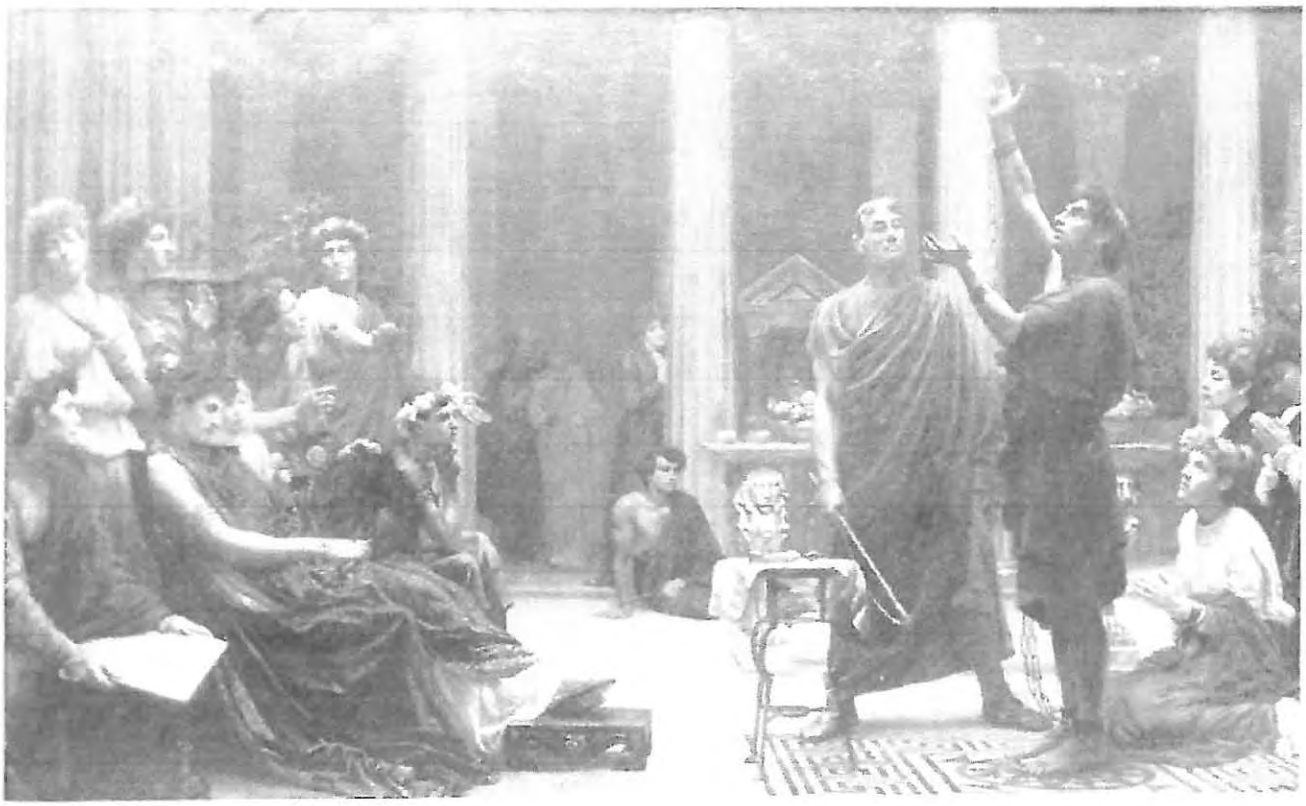


Fig. 4 Valentine Cameron Prinsep (1838-1904), *The Broken Idol* (undated). Oil on canvas, 162 x 244,5 cm. Collection: DAG. Purchased 1899. Source: DAG photographic archives.

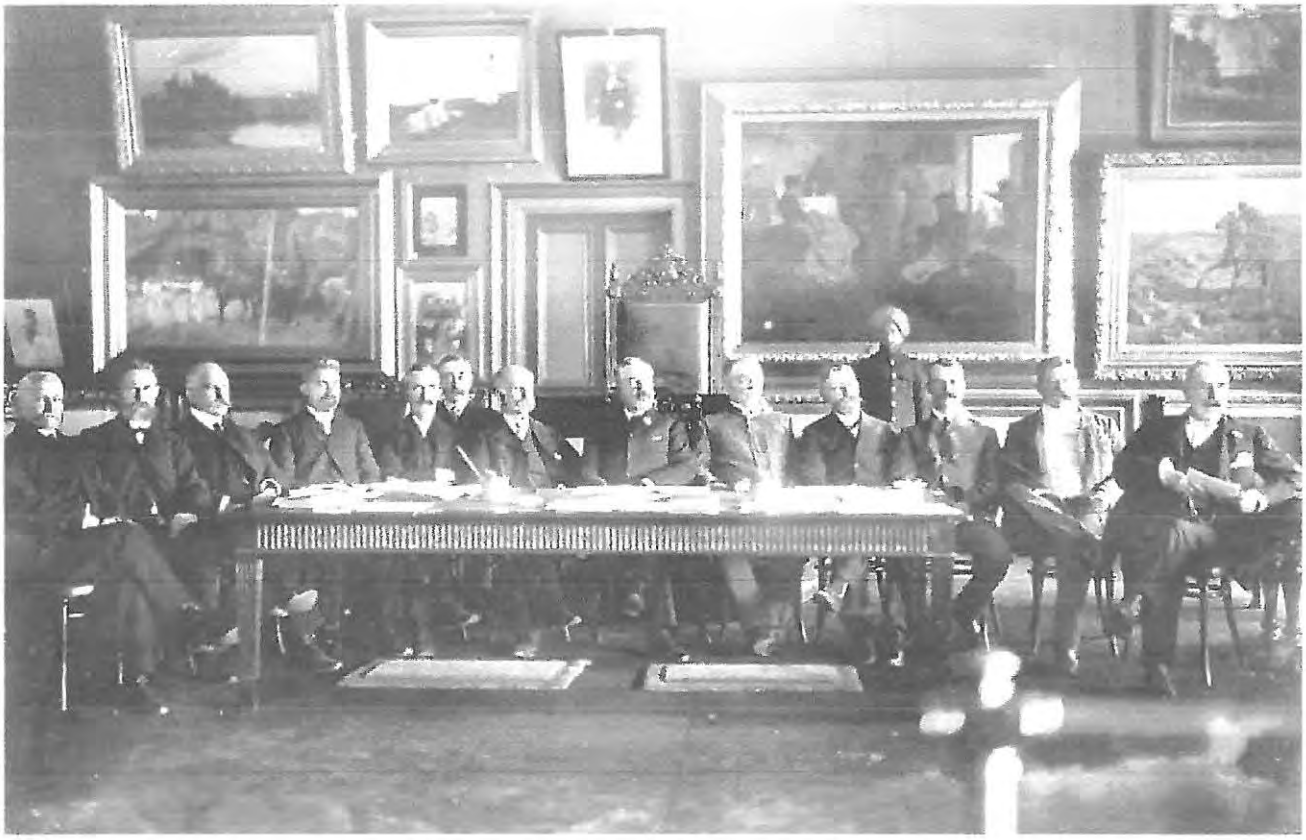


Fig. 5 Display of art in Council Chamber, pre 1910. Source: DAG archives.

Fig. 6 New Town Hall c. 1910. Source: Photographic Archives Local History Museum, Durban.

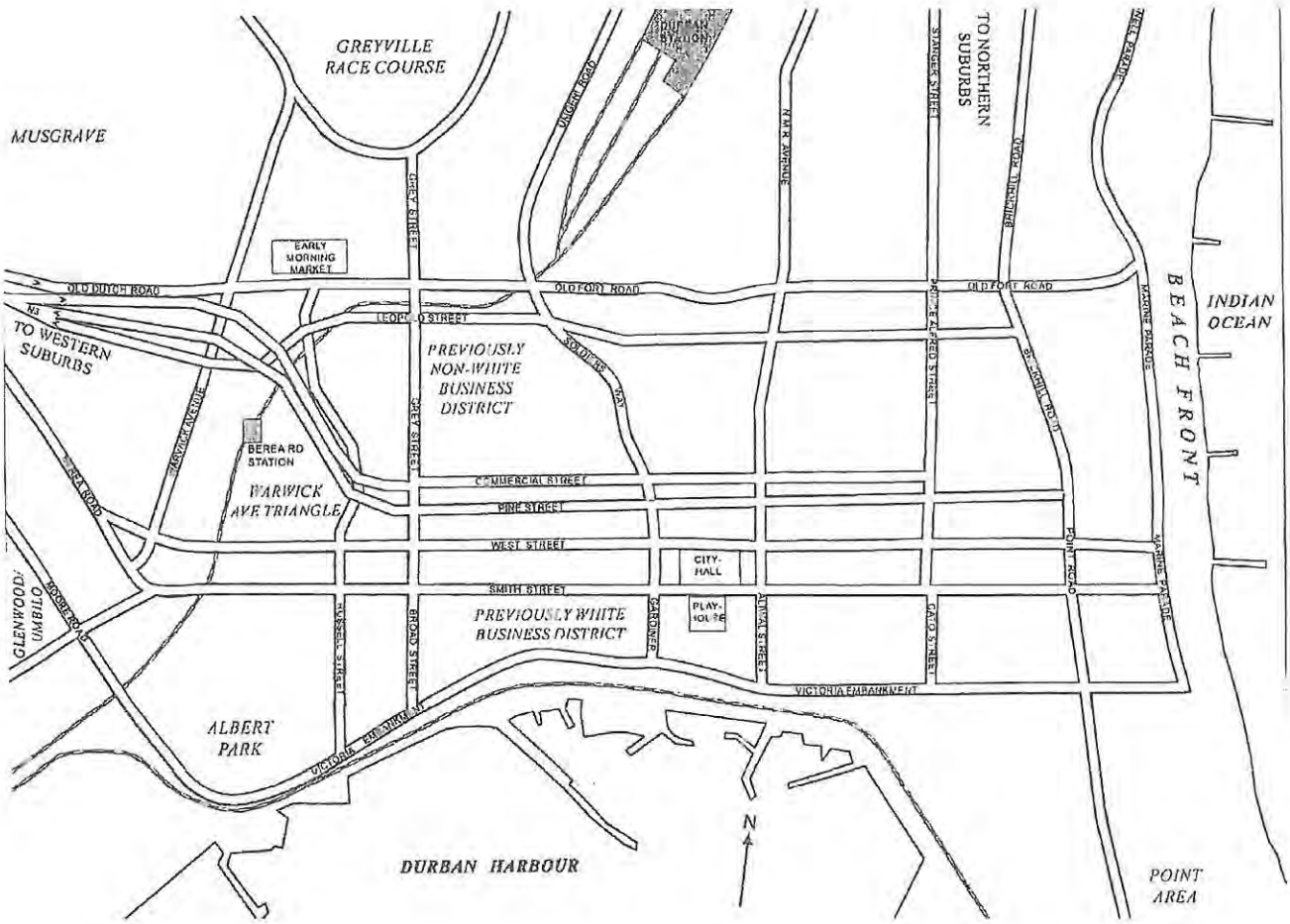


Fig. 7 Map of Durban City Centre. Source: Ballard 2002:114.

Fig. 8 Belfast Town Hall. Source: Commercial postcard.

Fig. 9 Hamo Thornycroft R.A. (1850-1925), Anglo Boer Memorial commemorating 1899-1902 War (1904). Outdoor Sculpture. Collection: eThekwini Municipality. Photograph: Liana Turner, 2004.

Colour photographs by D & R Cleaver

Fig. 10 Staircase from City Hall Foyer to museum. Photograph: Quickelberge 1987:63.

Fig. 11 Pediment on City Hall Church Street Entrance. Photograph: Dean Elliott, 2005.

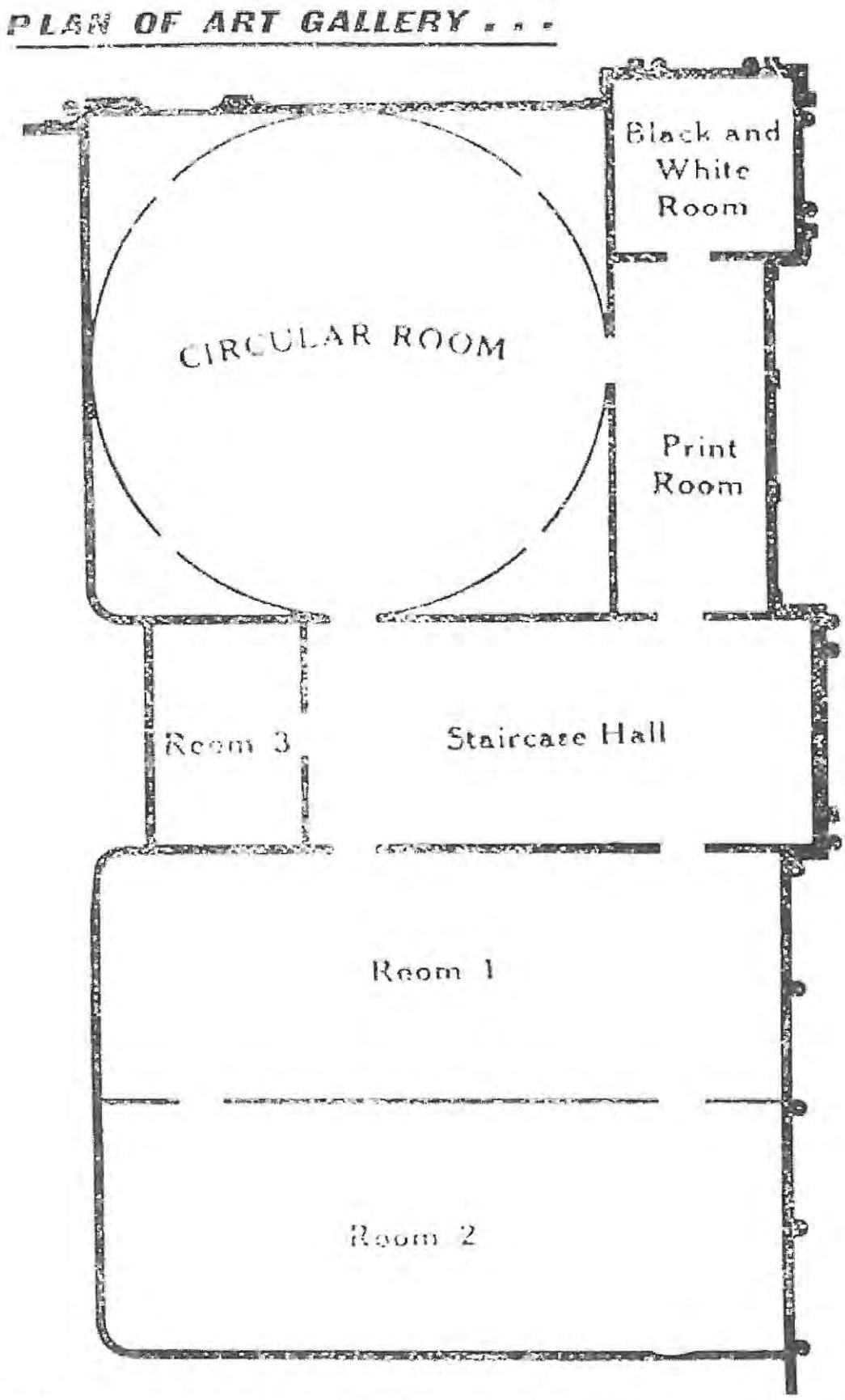


Fig. 12 DAG Floor Plan 1910. Source: *Durban Art Gallery Catalogue of the Exhibits* 1910.

Fig. 13 Joseph Noel Paton (1821-1901), *The Pursuit of Pleasure* (1855). Oil on canvas, 153,7 x 243,8 cm. Collection: DAG. Purchased 1911. Photograph: Liana Turner, 2004.

Fig. 14 Alexandre Cabanel (1823-89), *Birth of Venus* (1863). Oil on canvas, 130 x 225 cm. Collection: Musee d'Orsay. Source: Rosenblum & Janson 1984: Plate47.

Fig. 15 Entrance to Gallery 2 showing Whitwell Collection. Source: DAG archives.

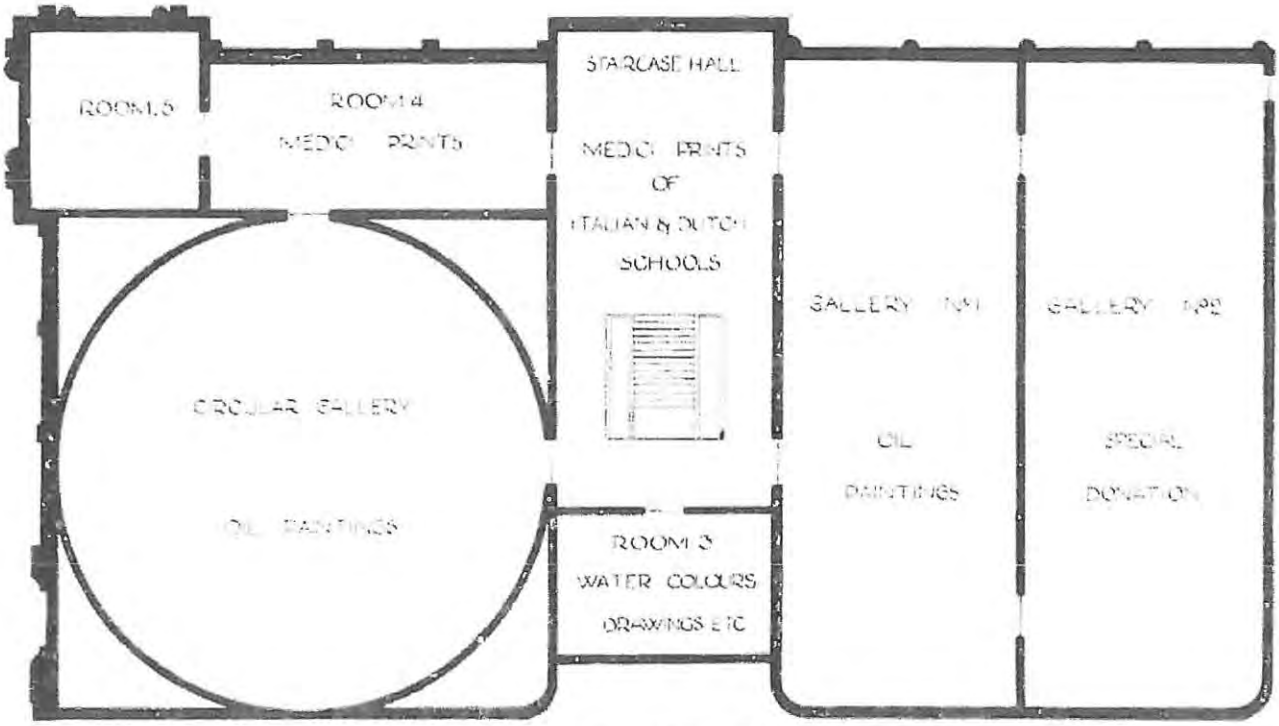


Fig. 16 DAG Floor Plan. Source: *Durban Art Gallery Catalogue of the Exhibits* 1925.

Fig. 17 Circular Gallery. Source: *Durban Art Gallery Catalogue of the Exhibits* 1929.

Fig. 18 Medici Prints displayed in Foyer of DAG. Source: *Durban Art Gallery Catalogue of the Exhibits* 1929.

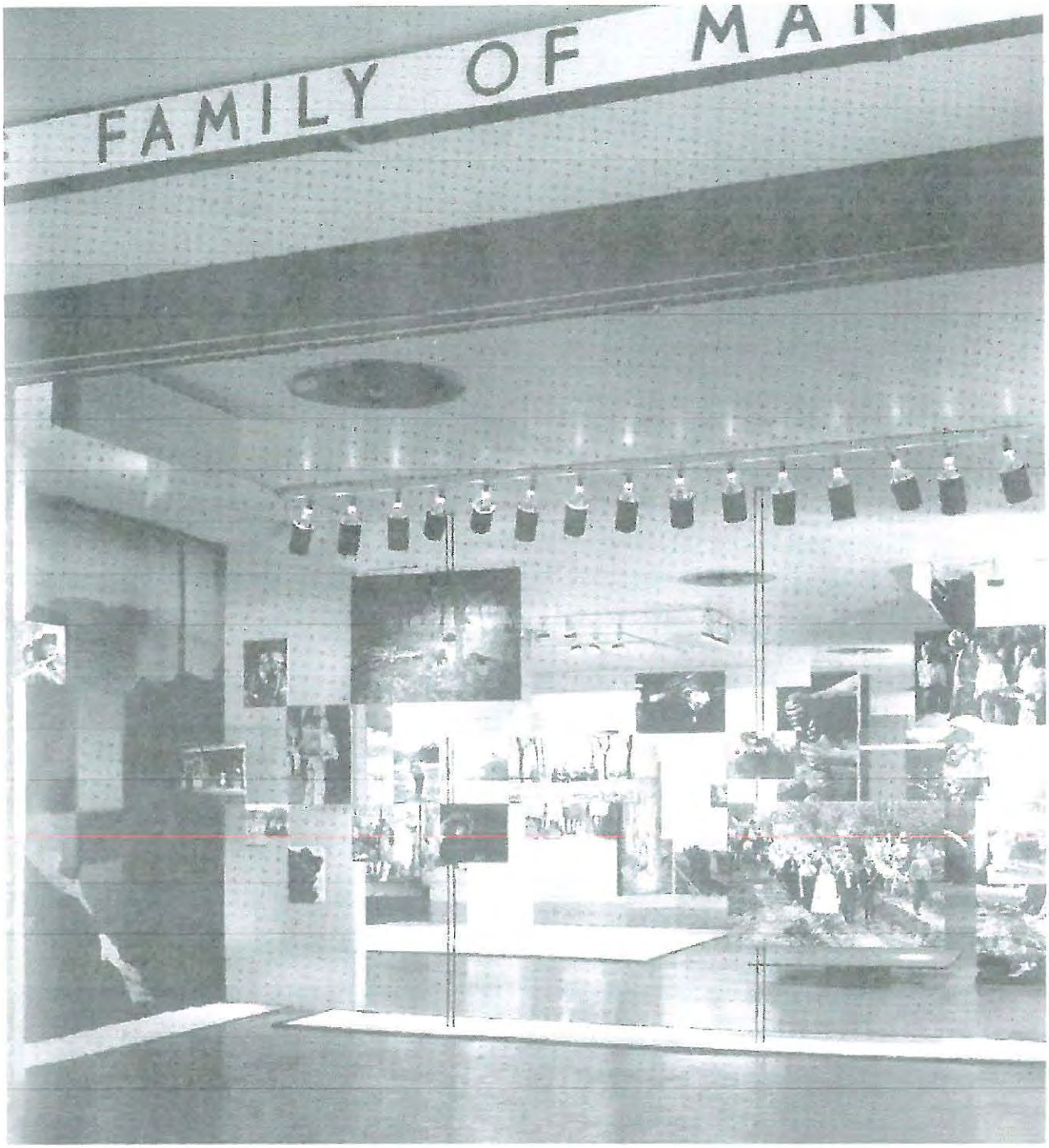


Fig. 19 Artworks at *The Family of Man* exhibition at MOMA, New York. Staniszewski 1998:239.

Fig. 20 Viewers at *The Family of Man* exhibition in Durban. Source: *The Natal Daily News*, Friday, 14 November 1958.

Fig. 21 Michael Zondi (b. 1926), *The Prophet,* 1961. Wood sculpture, 78,4 cm.(h). Collection: DAG. Purchased 1961.

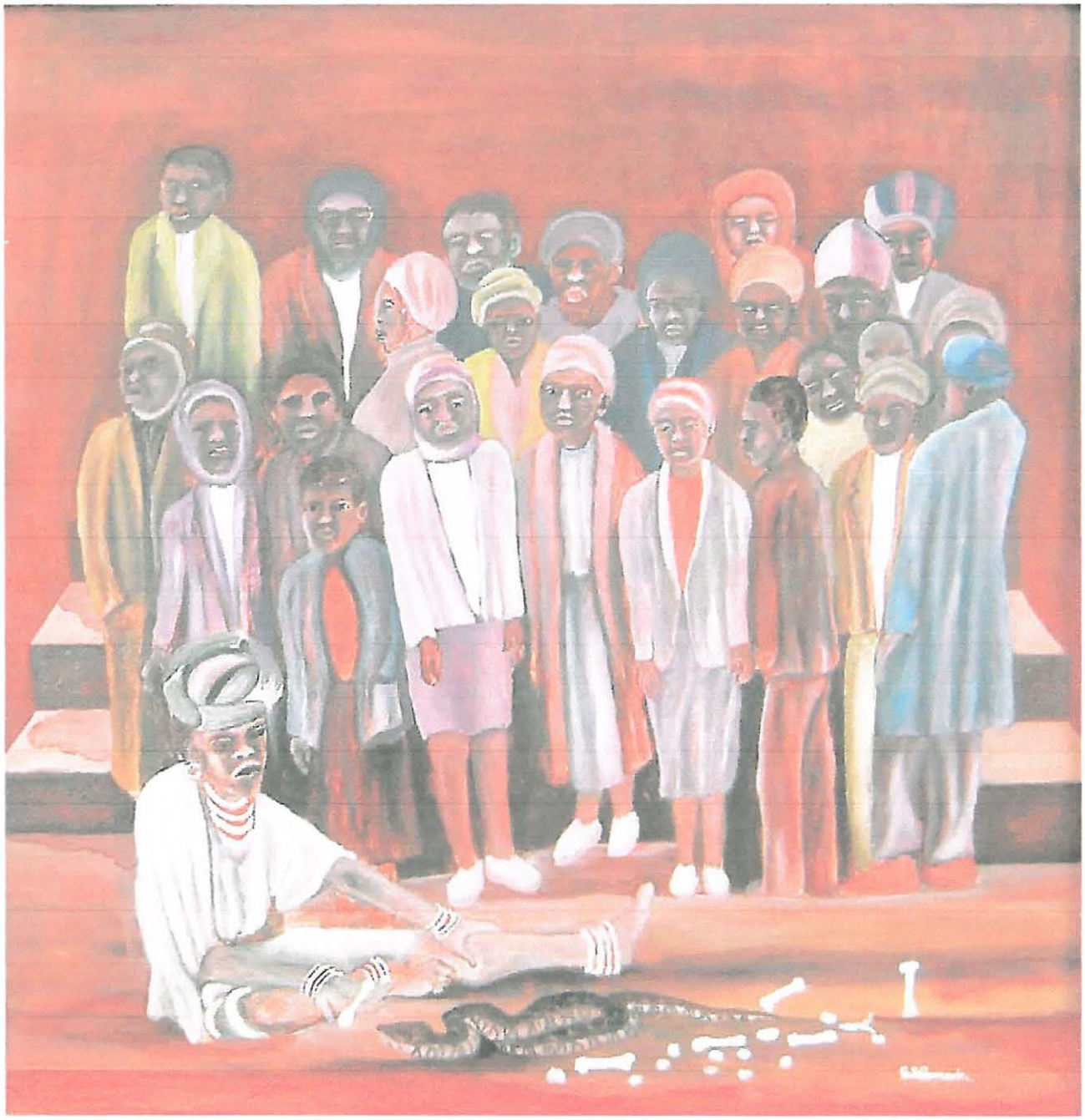


Fig. 22 Smart Gumede (b.1943), *The Fortune Seekers* (undated). Oil on masonite, 51,5 x 50,5 cm. Collection: DAG. Purchased 1986.

Fig. 23 Opening function *Art South Africa Today* in DAG, 30 July 1963. Source: *Natal Mercury,* 31 July 1963.

Fig. 24 Michael Zondi (b.1926), *The Fountain* (undated). Wood sculpture, 124,4 cm.(h). Collection: DAG. Purchased 1963. Photograph:Liana Turner 2004.

Fig. 25 Michael Zondi with Madame Zofia Wisznicka-Kleczynska at his solo exhibition at the DAG, 1965. Source: DAG archives.

Fig. 26 Rose Buthelezi (b.1928), *Once There came a Terrible Beast* (undated). Weaving, 145 x 257 cm. Collection: DAG. Purchased 1968. Photograph: Liana Turner 2003.

Fig. 27 Rita Ngcobo (b.1911), *Veld Fires at Night* (undated). Fibre, 80,3 x 50,8 cm. Collection: DAG. Purchased 1968. Photograph: Liana Turner 2004.

Fig. 28 Harold Strachan (b.1925), *Nature Morte* (1970). Oil on Board, 83 x 119,1 cm. Collection: DAG. Purchased 1971. Photograph: Liana Turner 2004.

Fig. 29 Patrick O'Connor (b.1940*), Prometheus Variation II* (1971). Mixed media on board, 101,3 x 101,3 cm. Collection: DAG. Purchased 1971. Photograph: Liana Turner 2003.

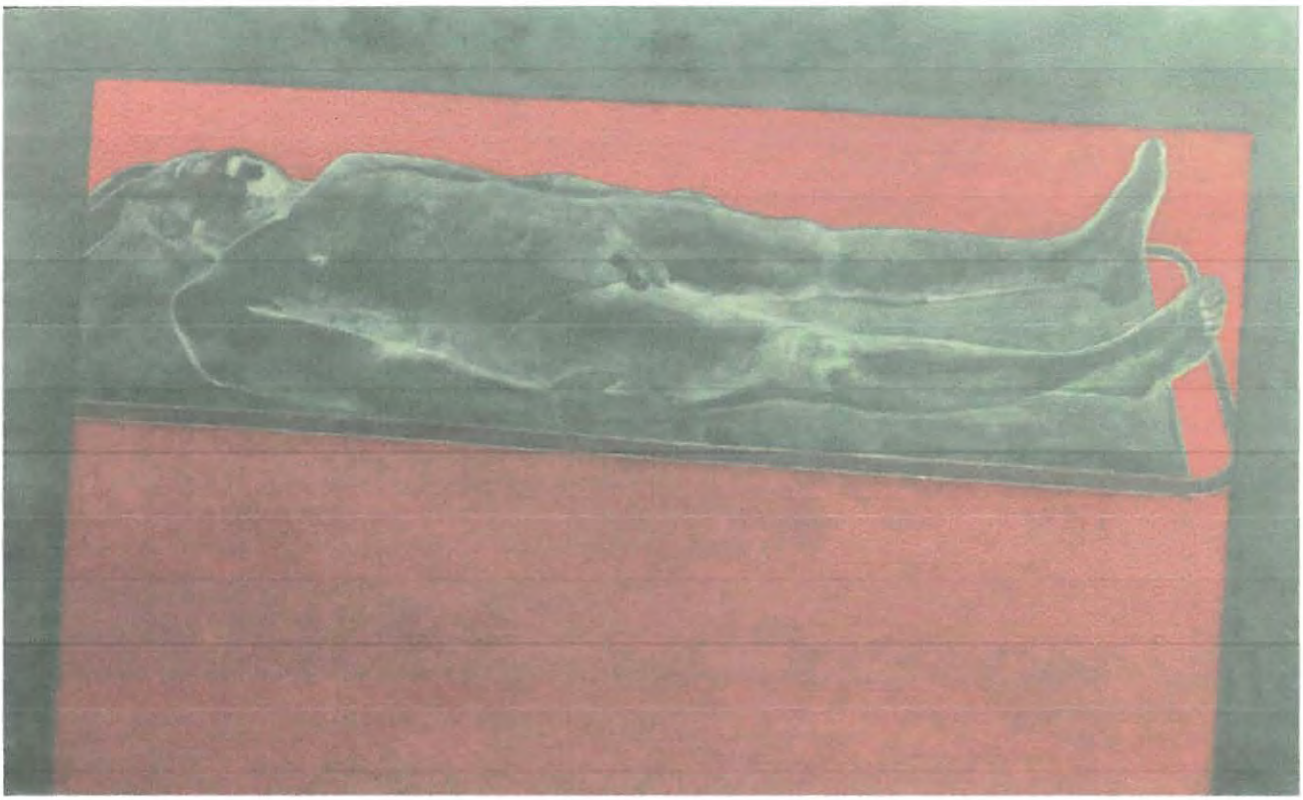


Fig. 30 Paul Stopforth (b.1945), *Elegy* (1980). Mixed Media, 149 x 240,1 cm. Collection: DAG. Purchased 1981. Photograph: Liana Turner 2003.

Fig. 31 John Constable R.A., (1776-1837), *East Bergholt Church* (undated). Oil on canvas, 55,2 x 45 cm. Collection: DAG. Purchased 1984. Photograph: Source: DAG archives.

THE DURBAN ART GALLERY

You are cordially invited to attend the
official unveiling ceremony of the
John Constable Painting
EAST BERGHOLT CHURCH
on
Friday 25 May 1984 at 6.00 p.m.
R.S.V.P. 3040111 × 351

PROGRAMME

Welcome	:	Jill Addleson, Curator of the Durban Art Gallery
Official Unveiling	:	Councillor Ros Sarkin, Chariman of the Art Gallery Advisory Committee
S.A.B.C. Recording	:	**Auction** of "East Bergholt Church" at 11 a.m. on Friday 16 March 1984 at Christie, Manson & Woods Ltd, London **S.A.B.C. Interview** with Brian Sewell, art agent for the Durban Art Gallery
Audio Visual	:	"John Constable and East Bergholt Church" The presentation was compiled by Jill Addleson, Carol Brown and Neil Campbell and is read by Don Ridgeway

Refreshments

Acknowledgments

The Durban Art Gallery expresses appreciation
to the Daily News for handling the
Constable Campaign.
Thanks are also due to the Durban City Council
and to the people of Durban who generously
contributed towards the acquisition of
"East Bergholt Church" by John Constable R.A.
for the permanent collection of the Durban Art Gallery

DONORS

Fig. 32 Invitation to the Unveiling Ceremony of *East Bergholt Church* on 25 May 1984.

Fig. 33 John Roome (b.1951), *Waiting in Wills Road (*1982). PVA washaway, 85,3 x 177,8 cm
Collection: DAG. Purchased 1982. Photograph: Liana Turner 2003.

Fig. 34 *Andries Botha* (b.1952), *South African Document : Urban Labour* (1982). Resin and metal, 146,9 cm. (h). Collection: DAG. Purchased 1982. Photograph: Liana Turner 2004.

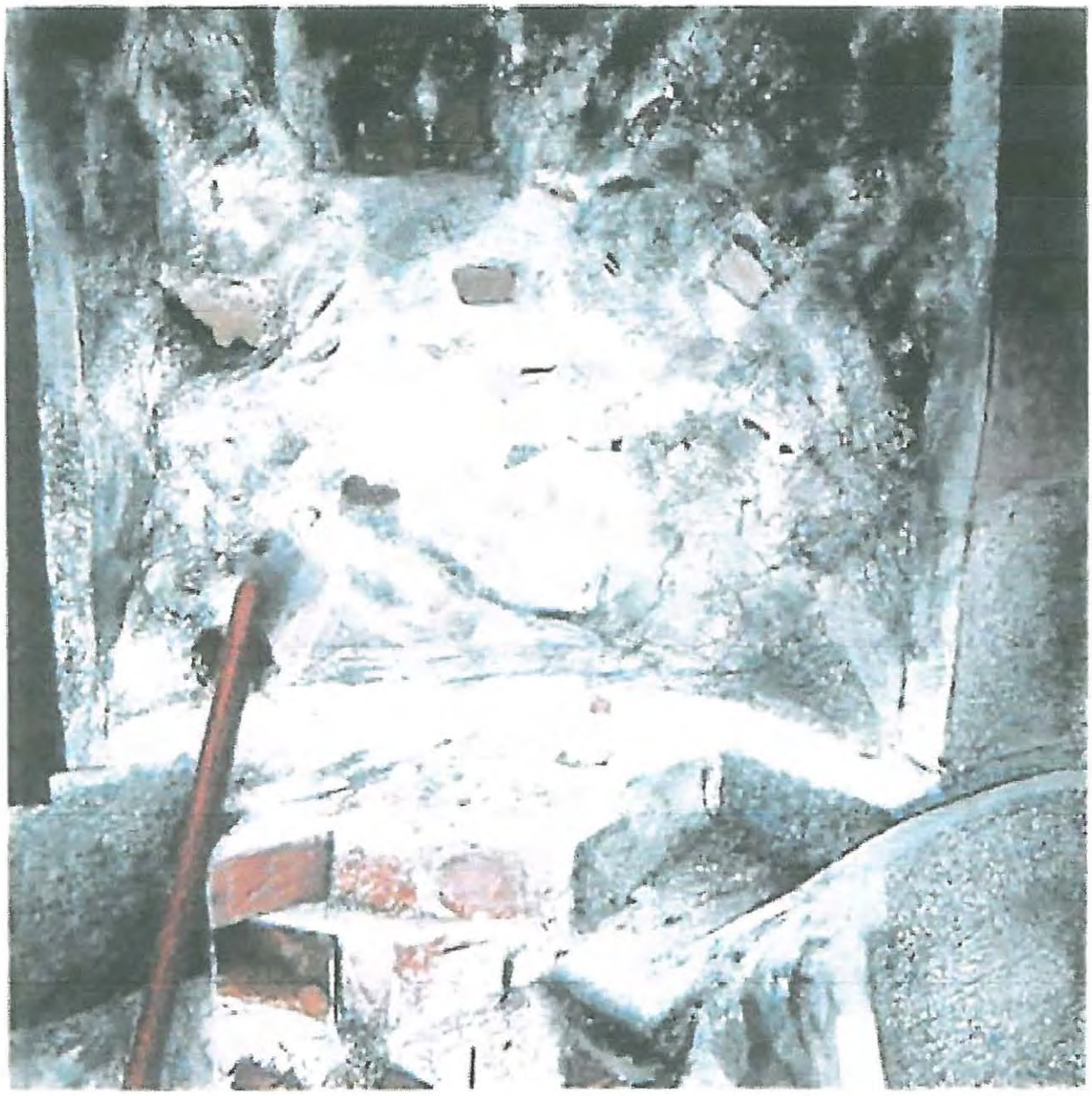


Fig. 35 Clive Van den Berg (b.1956), *Cenotaph III* (1981). Oil pastel on paper, 50,9 x 50,9 cm. Collection: DAG. Purchased 1983. Photograph: Liana Turner 2003.

Fig. 36 View of Gallery 1. *Daily News*, 9 October 1980.

THE Zulu arts and crafts display which is a major attraction at the Durban art museum.

Fig. 37 View of Gallery 3. Zulu Craft display 1986. *Daily News*, 24 April 1986.

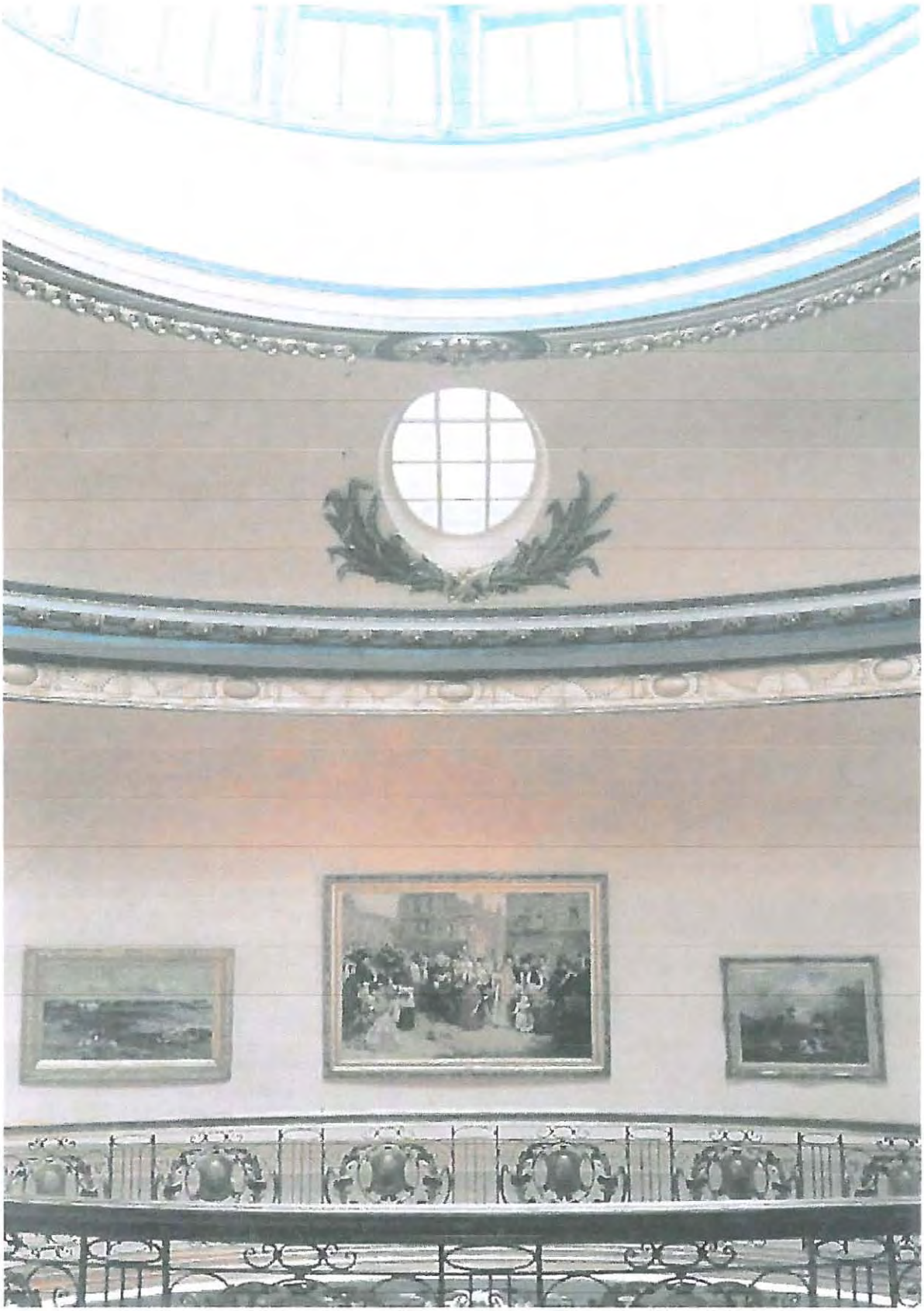


Fig. 38 View of Circular Gallery redecorated in 1991. Source: DAG archives.

Fig. 39 Dismantling of Gallery 1, November 1995. Photograph: Colleen Wafer 1995.

Fig. 40 View of rehang of Gallery 1, December 1995. *Now is the Time* exhibition. Photograph: Colleen Wafer.

Fig. 41 Gallery 1 display showing Bheki Myeni (b.1954), *Scorpion.* Wood sculpture, 34,7 x 36,7 cm. and Clive Van den Berg, *Pool above water* (1985). Pastel, 175,2 x 117,4 cm. and Andries Botha, *S.A. Document:Urban Labour*. Photograph:DAG archives.

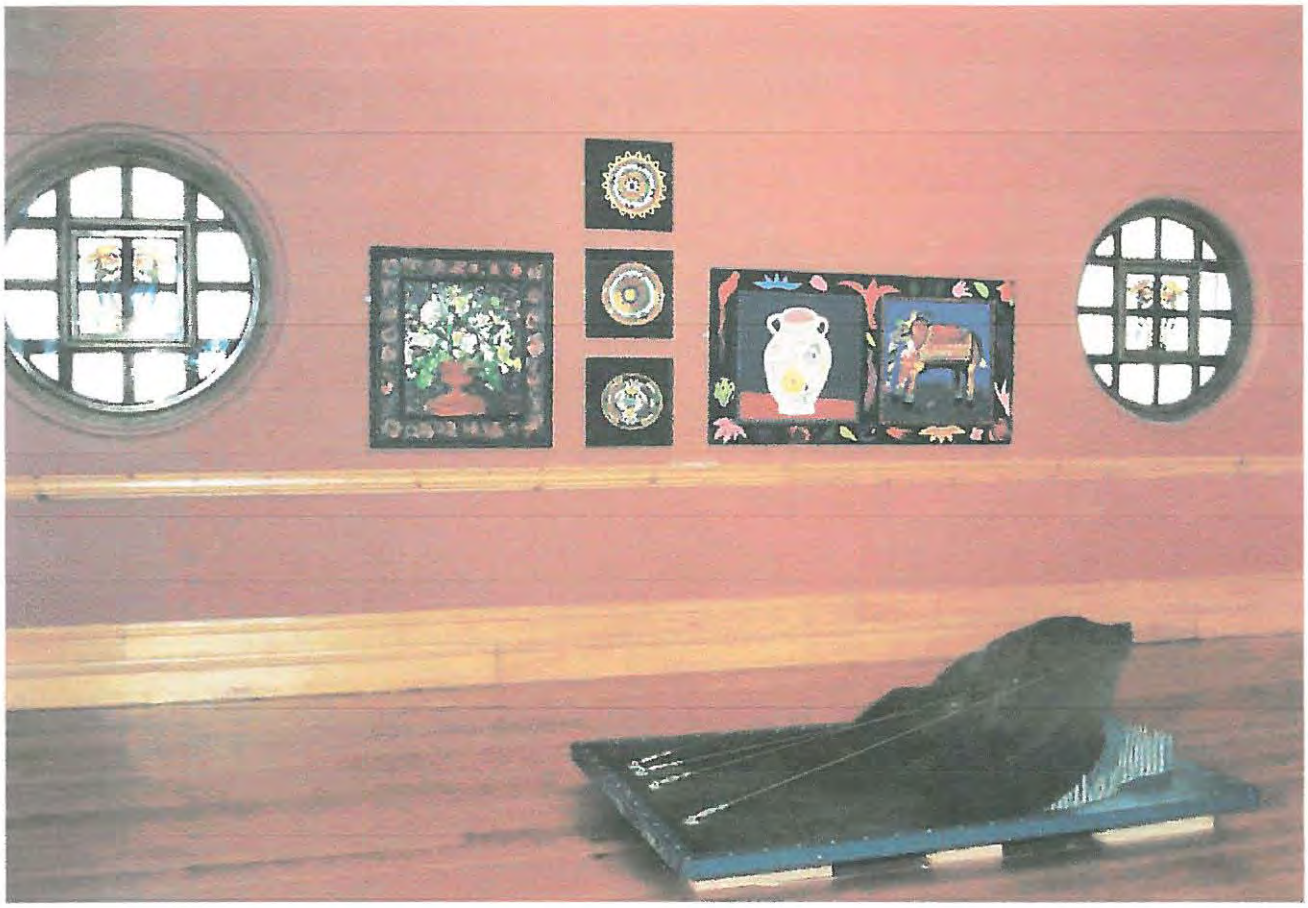


Fig. 42 Bronwen Findlay, (b.1953) *Vase* (1996). Oil on canvas, 132 x 89,4 cm. Dudu Cele, *Basket* (1995). Telephone wire (d) 30.3 cm. Dudu Cele, *Basket* (1995). Telephone wire (d) 29.9 cm. Simon Mavundla, *Basket* (1999), Telephone wire, (d) 39.6 cm. Bronwen Findlay, *Elephant and Vase (*1990). Oil on board, 84 x 162,5 cm. Malcolm Christian (b.1950), *S.A. Machine No.1: Distribution of White Population (*1982). Sheet steel, iron and wood. 180,6 x 122.7 cm. All collection DAG. Photograph: DAG archives.

Fig. 43 Paul Edmunds (b.1970), *Pulse* (1996). Rubber, plastic, wire, copper wire and road cones, 8,4 cm.(d). Collection: DAG. Purchased 1996. Photograph: Liana Turner 2004.

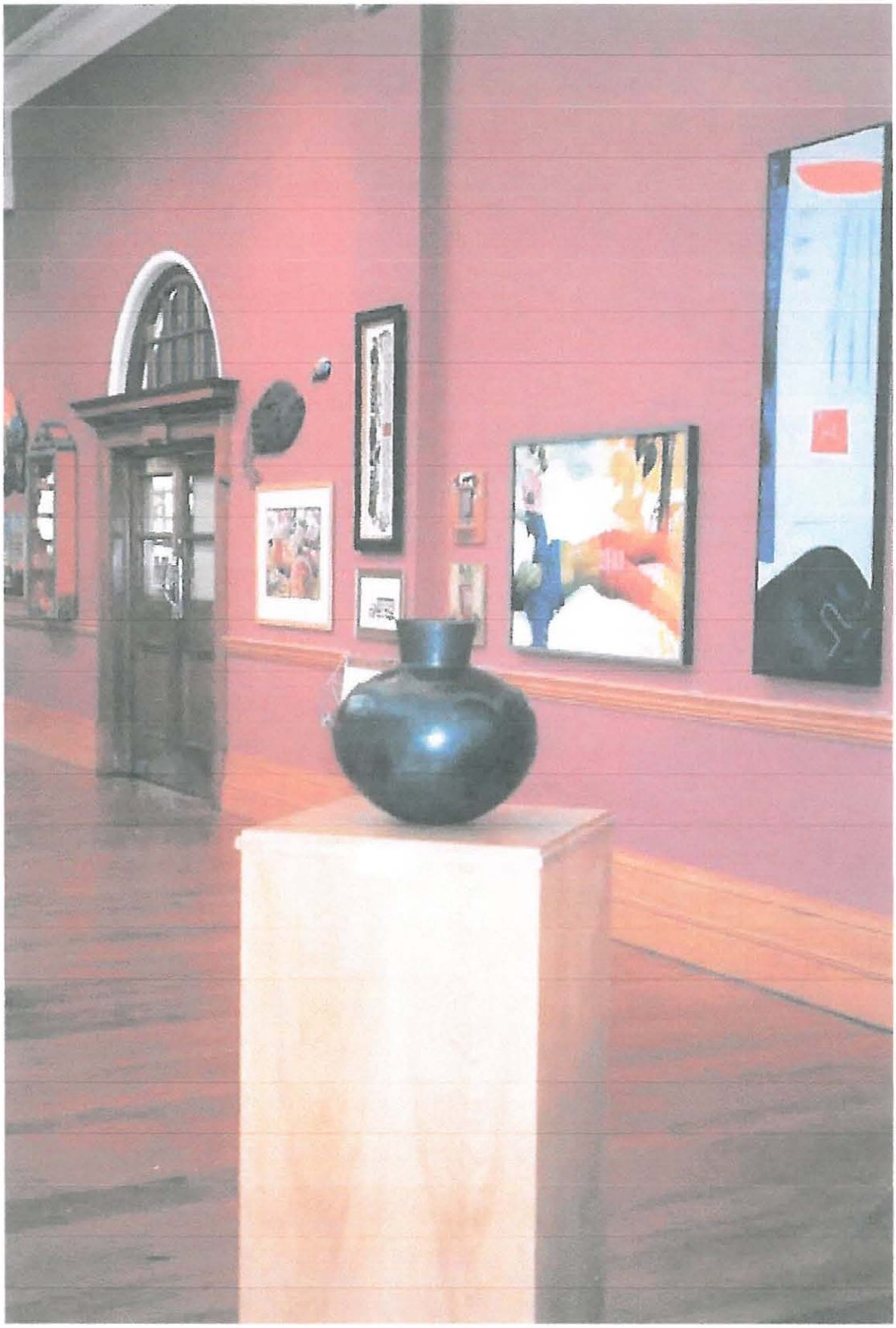


Fig. 44 Nesta Nala (1940-2005), *Uphiso* (1995). Pitfired earthenware, 35cm.(h), 35 cm.(w). Collection: DAG. Presented by FNB Vita Craft Awards 1995.

Fig. 45 View of Gallery 2 1997. Photograph: Colleen Wafer.

Fig. 46 View of Gallery 2 1997 showing cube. Photograph: Colleen Wafer.

Fig. 47 Frederick Timpson I'ons (1802-1887), *Untitled* (Three Xhosa) (undated). Oil on canvas, 32 x 27 cm (sight), Collection: Campbell Collections, UKZN. Photograph Liana Turner 2004.

Fig. 49 W.H. Coetzer (1900-1942), *Nagmaal* (1934). Oil on canvas, 66,3 x 87 cm. Collection: DAG. Purchased 1936.

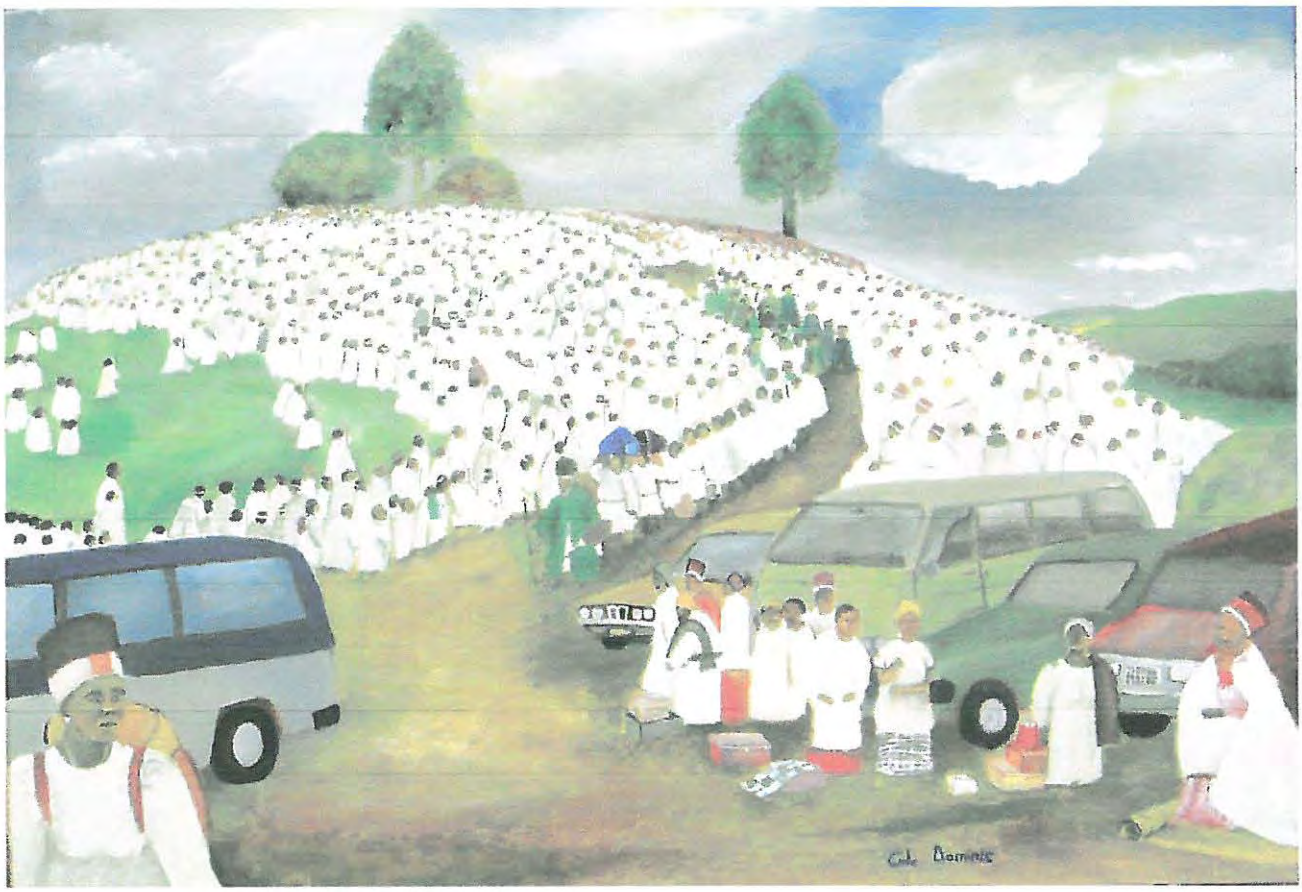


Fig. 50 Dominic Cele (b.1973), *Umhlangano* (undated). Oil on canvas, 75,2 x 109,7 cm. Collection: DAG. Purchased 1997.

Fig. 51 View of Gallery 2 showing: *Vase* (Linnware) by Audrey Frank (1905-1992). Stoneware, 28,3 cm. (h) adjacent to J.H. Pierneef *Golden Gate* and Andrew Paterson (b.1967), *Housing Project 1998,* concrete, size variable cutting across Gallery 1 to Gallery 2. Viewer looking at section containing work by I'ons and Kingdon Ellis borrowed from Campbell collections.

Fig. 52 Brett Murray (b.1961), *Heritage: Power Failure*. Metal, primus stove, light bulbs. 117,6 x 95,5 cm. Purchased 1995. and Walter Oltmann (b.1960), *Trophy 94/95*. Sisal, copper wire, tubing, stone. 190 x 230 x 50 cm. Purchased 1996. All collection: DAG.

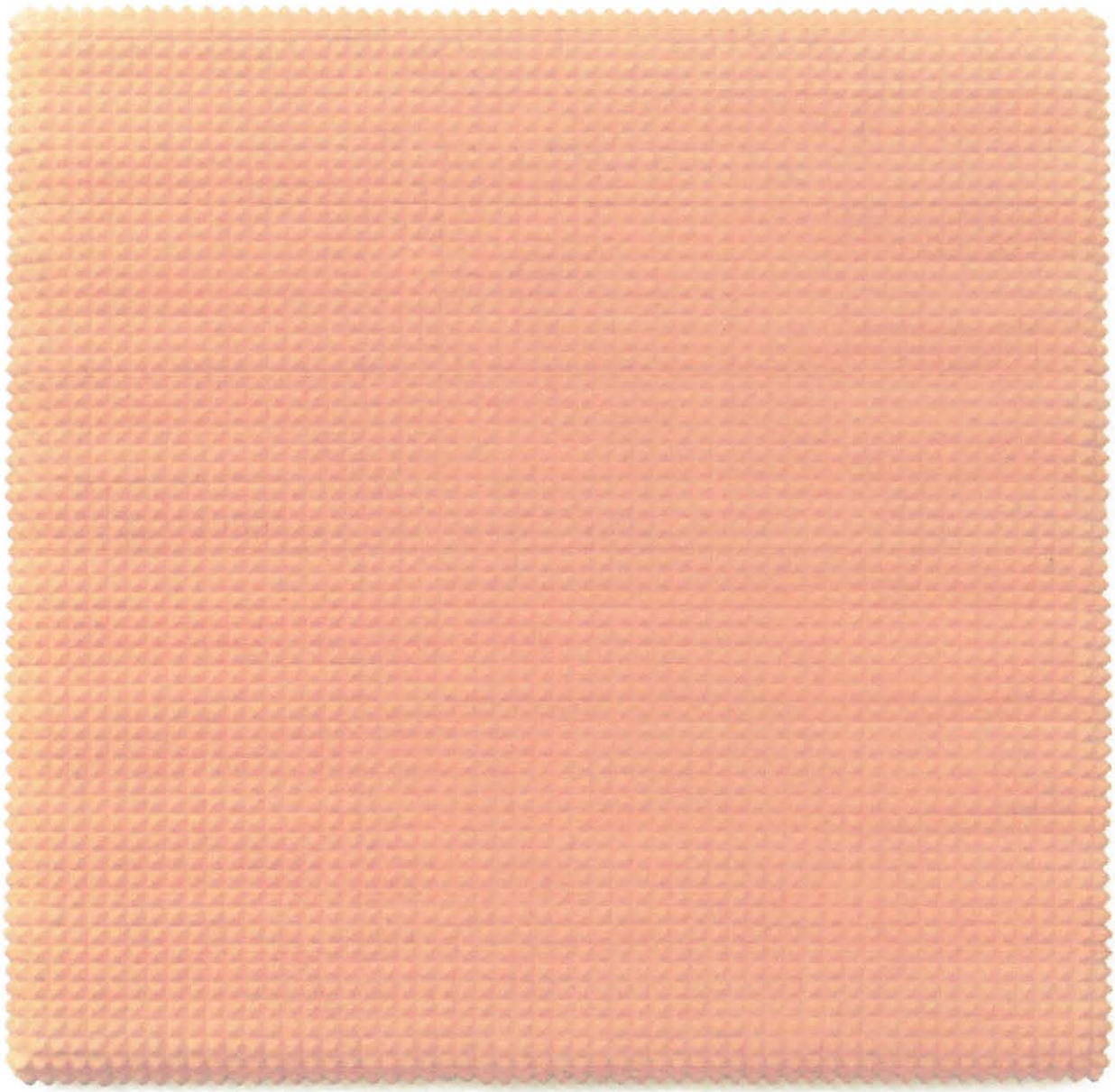


Fig. 53 Jeremy Wafer (b.1953), *Red Square* (undated). Resin and earth pigment, 100 x 100 x 10cm. Collection: DAG. Donated by Pernod-Ricard 1996.

Fig. 54 Steven Cohen (b.1962) at Red Eye @rt at the DAG, July 1998 from *Living Art my Life*. Photograph: Colleen Wafer 1998.

Fig. 55 Carol Gainer (b.1967), *Rolling*, Red Eye @rt at the DAG March 2000. Photograph: Liana Turner.

Fig. 56 Mendhi painting at Red Eye @rt 2000. Photograph: Liana Turner.

Fig. 57 Sylvia Shozi (sangoma) at Red Eye @rt 2000. Photograph: Liana Turner.

Fig. 58 Graffiti painting in Albany Grove, Durban for Red Eye @rt May 2003. Photograph: Courtesy of Ewok 2003.

Fig. 59 Workshop for *AIDS 2000 ribbon* at The Wheel Shopping Centre, Durban. Photograph: Liana Turner.

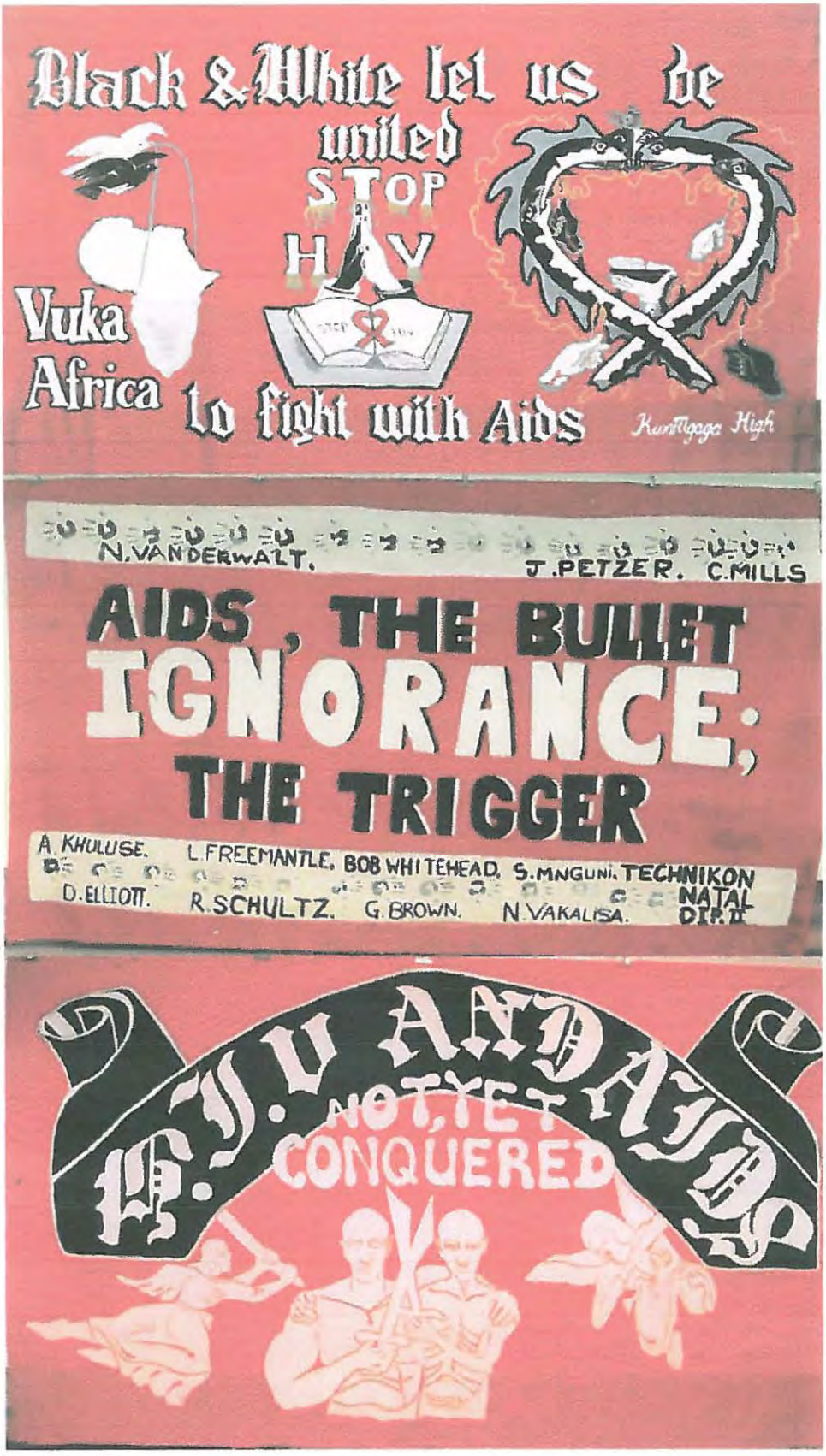


Fig. 60 Aids Banners painted by community for *AIDS 2000 ribbon* installation. Photograph: Liana Turner

Fig. 61 Women from Hlomelikusasa women's group sewing *AIDS 2000 Ribbon* at Valley of 1000 Hills. Photograph: Liana Turner

Fig. 62 *AIDS 2000 ribbon* around Durban City Hall in July 2000. Photograph: Angela Buckland.

APPENDIX

CATALOGUE OF A RECENT DONATION TO THE DURBAN ART GALLERY.

JULY, 1922.

The collection that is here catalogued is exhibited in Room No. 2.

In viewing it, commencement should be made with the oil paintings of the Dutch School on the end wall to the left on entering.

E. C. Chubb,

Curator.

OIL PAINTINGS.

DUTCH AND NETHERLANDISH SCHOOL.

451. OUTSKIRTS OF VILLAGE. *W. Croos.*

Signed, and dated 1645.

452. LANDSCAPE. *Attributed to Joachim Patinir.*

Joachim Patinir was born at Dinant in 1485, and died at Antwerp in 1524. He has been described as the inventor of landscapes of the north. He was the first Flemish painter to make his landscapes distinctly more important than the figures in them.

453. PORTRAIT OF A MAN. *Rembrandt School.*

454. INTERIOR OF TAVERN WITH MEN DRINKING.

Cornelius Dusart.

Cornelius Dusart was born at Haarlem in 1660, and died there in 1704. He was a pupil of Adriaen van Ostade.

455. CATTLE. *Adriaen van der Velde.*

Adriaen van der Velde was born at Amsterdam in 1635. He died there in 1672.

456. STILL LIFE; LOBSTER, WINE, Etc.

Attributed to Jan Davidsz de Heem.

Jan Davidsz de Heem, who excelled in rendering the transparency of glass, was born at Utrecht after 1600, and died at Antwerp in 1674.

457. RIVER SCENE. *J. J. van Goyen.*

Jan Josefz van Goyen, a member of the Haarlem School, was born in 1596. He died in 1656. He was one of the earliest of the Dutch landscape painters.

BRITISH SCHOOL.

458. PORTRAITS OF MAN AND TWO GIRLS. *John Downman*

John Downman was born in 1750. He was made A.R.A. in 1795 and died in 1824.

459. COTTAGE. *Samuel Berry Godbould*

This artist exhibited at the Royal Academy from 1842 to 1875.

460. COTTAGE. *C. E. Holloway*

Charles Edward Holloway, a landscape painter, was born at Christchurch, Hampshire, in 1838. At one time he assisted William Morris with stained glass. His subjects were chiefly marine and river scenes. He died in 1897.

461. LANDSCAPE. *John Constable.*

John Constable, the pioneer of modern naturalistic landscape painting, was born at East Bergholt, Suffolk, in 1776. He was elected A.R.A. in 1819 and R.A. in 1829. He died in London in 1837.

462. RIVER SCENE WITH COTTAGE. *John Varley.*

John Varley was born at Hackney in 1778. He was one of the founders of the old Water-colour Society in 1804. He died in 1842.

463. IN THE RETREAT FROM MONS—THE ROYAL HORSE GUARDS. *Lady Butler.*

Lady Butler (nee Elizabeth Thompson), who is well known as a painter of battle pictures, was born in Switzerland in 1844. This picture was exhibited in the Royal Academy, 1920.

464. THE ITALIAN MOUNTAINS. *H. H. La Thangue.*

H. H. La Thangue was elected A.R.A. in 1898 and R.A. in 1912. This picture was also exhibited in the Royal Academy, 1920.

465. LANDSCAPE WITH FIGURES. *William J. Muller.*

466. RIVER SCENE WITH CATTLE. *William J. Muller.*

William J. Muller was born at Bristol in 1812 and died there in 1845. He is represented in the National Gallery by a picture entitled "River and Rocks".

467. SUMMER FOLIAGE. *J. Buxton Knight.*

468. EVENING. *J. Buxton Knight.*

J. Buxton Knight was born at Sevenoakes in 1842. He died in 1908. His "Old December's bareness everywhere" is in the Tate Gallery; and the Johanneaburg Gallery possesses his "Ivied Ruin" and "Ferry".

469. PORTRAIT OF LITTLE GIRL, FULL LENGTH.
F. Huddlestone Potter.

470. PORTRAIT OF GIRL STANDING BY TABLE.
F. Huddlestone Potter.

471. PORTRAIT OF LITTLE GIRL, HEAD ONLY.
F. Huddlestone Potter.

472. SUKIE. *F. Huddlestone Potter.*

Frank Huddlestone Potter was born in London in 1845, and died there in 1887. A picture by him, entitled "A Music Lesson," is in the National Gallery.

473. "PEPITA," THE CIGARETTE MAKER. *Sir John Lavery.*

It bears the following inscription: "To T. S. Lee from J. Lavery."
Sir John Lavery, R.A., was born at Belfast in 1856.

474. PORTRAIT OF Mr. HAYWARD (1900). *Sir William Orpen.*

Major Sir William Orpen, R.A., K.B.E., was born at Dublin in 1878. He is president of the International Society of Sculptors, Painters and Gravers.

475. LANDSCAPE. *Jose Weiss.*

Jose Weiss was born in Paris in 1859, but he has lived in England for many years and became a naturalised British subject in 1899. He is a frequent exhibitor at the Royal Academy and the Salon.

476. TREVI FOUNTAIN, ROME. *A. Brandeis*

This artist is a lady who paints in Italy.

477. JUG OF FLOWERS. *Miss Violet Wilson.*

This picture was exhibited at the Royal Academy and Walker Art Gallery, Liverpool, in 1920.

FRENCH SCHOOL.

477a. PORTRAIT OF ARTIST'S WIFE. *Jean Pierre Laurens.*

477b. PORTRAIT OF MAN. *Jean Pierre Laurens.*

Jean Pierre Laurens is the son of Jean Paul Laurens whose artistic gifts he has inherited.

478. LANDSCAPE WITH WATER. *Paul Guigou.*

479. RIVER. *Paul Guigou.*

480. THE STONE QUARRY. *Paul Guigou.*

481. DRY WATER COURSE. *Paul Guigou.*

Paul Guigou was born at Villars, Provence, in 1834. He died in 1871. An article devoted to him and his work appeared in "L'Art et les Artistes," June 1912.

482. RAM'S HEAD. *A. H. Floquet.*

A. H. Floquet was born in 1855, and died 1899. He was a pupil of Bonnat. He decorated the interiors of many public and private buildings of France.

483. ON THE BEACH. *L. Tanquerey.*

This picture was exhibited in the Salon, 1920, and was awarded the "Medaille anterieurement."

484. MOONRISE. *Auguste Ravier.*

485. SUNSET. *Auguste Ravier.*

Auguste Ravier was born at Lyons in 1814. He died at Morestel in 1895.

485a. SEA BEACH WITH FIGURES. *Andre Devambez.*

486. GROUP OF FIGURES. *Adolphe Monticelli.*

Adolphe Monticelli was born of Italian parents at Marseilles in 1824. He settled in Paris in 1845, but after the Franco-German War he returned to Marseilles, where he died in 1886. His latter years were passed in extreme poverty.

487. WOMAN SEATED. *A. T. Steinlen.*

488. FLOWERS. *A. T. Steinlen.*

A. T. Steinlen was born at Lausanne, Switzerland, in 1859, but for many years he has lived in Paris.

488a. SEATED FIGURE READING. *Jean Paul Laurens.*

Jean Paul Laurens, the celebrated French historical painter, died in 1921, at the age of 82.

489. ST. PIERRE DU VAUVRAY - LE MATIN. *H. C. Delpy.*

Hippolyte Camille Delpy, a pupil of Daubigny, was born at Joigny in 1842. He died in 1910.

490. LANDSCAPE WITH SUNSET. *H. J. Harpignies.*

Henri Joseph Harpignies, the famous painter of landscapes, was born at Valenciennes in 1819. He was made a Chevalier de la Legion d'Honneur in 1875 and gained the Medaille d'Honneur of the Salon in 1897. There are two pictures by him in the Johannesburg Gallery.

491. PORTRAIT OF FERNANDE CABANEL (1920).

Jean Gabriel Domergue.

Describing the pictures at the Salon of 1920, the "Studio" 1920, p. 78, says :—" One of the successes of this year were the contributions of M. Jean Gabriel Domergue, seductive canvases astonishing in their technical dexterity and rare virtuosity."

492. EVENING AT THE EDGE OF A FOREST. *Auguste Lepere.*

Auguste Lepere, painter, pastellist, etcher and wood-engraver, died in 1918.
In "L'Art et les Artistes," April, 1921, will be found an article relating to him.

493. LANDSCAPE. *M. Bompard.*

Maurice Bompard was born at Rodez. He was a pupil of Boulanger and of Jules Lefebvre. He was elected Chevalier de la Legion d'Honneur in 1898.

WATER-COLOURS.

Water-colour as an art distinct from painting in oils dates from about the middle of the eighteenth century. It is considered an essentially British medium. Amongst the pioneers were T. Girtin, J. M. W. Turner, John Varley, J. S. Cotman, D. Cox, Copley Fielding, R. P. Bonnington, W. Muller, W. Callow and G. Cattermole. By the use of transparent pigments through which the white or tinted paper shows, brilliant effects can be obtained which are practically impossible with oil painting. Although other countries have taken up painting in this medium, Britain continues to hold its own.

BRITISH SCHOOL.

494. OLD MAN MENDING NETS. *George Cattermole.*

George Cattermole was born in Norfolk in 1800. He died at Clapham Common, London in 1868.

495. PORTRAIT OF A BOY. *Sir David Wilkie.*

Sir David Wilkie was born in Fifeshire, Scotland in 1785. He was elected A.R.A. in 1809 and R.A. in 1811. He was Knighted in 1836. He died at sea in 1841.

496. A CASTLE. *William J. Muller.*

497. LANDSCAPE, WITH RIVER. *William J. Muller.*

498 BOATS ON SEASHORE. *Henry Edridge.*

Henry Edridge was born in 1769. He was elected A.R.A. in 1820. He died in 1821.

499. OLD PIER, CALAIS. *William Callow.*

William Callow was born in 1812. He lived in Paris for some time and was drawing master to the family of Louis Philippe. He died in 1908.

500. ON THE VELDT. *Barry Pittar.*

501. ARUM LILIES AND DOUBLE CARNATIONS.
Francis E. James.

502. LILIUM CANDIDUM AGAINST TEXTILE BACKGROUND.
Francis E. James.

Francis E. James, who is well known as a painter of flowers, was born at Willingham Rectory, Sussex in 1849,

503. THE MOOR. *T. L. Shoosmith.*

504. ENTRANCE TO THE HARBOUR AT LA ROCHELLE. *T. L. Shoosmith.*

505. JUG OF FLOWERS. *Mrs. E. Granger Taylor.*

506. ANEMONES. *G. Birkbeck.*

FRENCH AND DUTCH SCHOOLS.

507. RIVER AND TREES. *H. J. Harpignies.*

508. STUDY OF FLOWERS, BROWN WALLFLOWERS. *Ernest Filliard.*

509. SUNSET. *Auguste Ravier.*

510. SUNSET. *Auguste Ravier.*

511. LANDSCAPE WITH FIGURES AT EDGE OF WATER. *Henri Foreau.*

Henri Foreau was born at Paris. He was elected a Chevalier de la Legion d'Honneur in 1911.

512. TREES IN PARK. *H. J. Harpignies.*

513. STUDY OF FLOWERS. *Ernest Filliard.*

514. WITH THE AMERICAN ARMY IN FRANCE, LORAIN, 1918. *Louis Raemaekers.*

Louis Raemaekers, a Dutch artist, will always be remembered by his cartoons of the Great War, by which means he rendered great service to the cause of the Allies. He is represented by several pastels in the Johannesburg Gallery.

515. PRISONER OF WAR AT WITTENBURG CAMP, GERMANY, 1915. *Jean Pierre Laurens.*

This and the sketches for the lithographs 644, 645 and 647, were done when the artist was a prisoner of war in Germany, first at Wittenberg and then at Mettam.

516. ENTRANCE TO THE FOREST. *A. Lepere.*

PASTELS AND DRAWINGS.

BRITISH SCHOOL.

517. PORTRAIT OF ALPHONSE DAUDET (pastel).

Prof. William Rothenstein.

Prof. William Rothenstein is Principal of the Royal College of Art, South Kensington. He was born at Bradford in 1872.

518, 519. PORTRAITS (silverpoints). *Alphonse Legros.*

Alphonse Legros, painter, sculptor and etcher, was born at Dijon, France, in 1837. He was appointed Slade Professor at University College, London, in 1876 and retained the Chair for 17 years, becoming a naturalized British subject. He died in 1911.

Drawings in silverpoint are produced by first preparing the paper with a coat of chinese white and then drawing on it by means of a pointed silver instrument. The result is a delicate metallic line.

520, 521. STUDIES OF TIGER AND LIONESS (pencil drawings).

J. M. Swan.

Inscribed "To his friend M. R. Corte, 15th June, 1879." John Macallan Swan, a well known animal painter and sculptor, was born in 1847. He was elected A.R.A. in 1894 and R.A. in 1905. He died in 1910.

FRENCH AND DUTCH SCHOOLS.

522. LADY'S HEAD (pastel). *J. L. Forain.*

Jean Louis Forain, who was born in 1852, is one of the greatest modern draughtsmen and etchers. An article dealing with his art appeared in "L'Art et les Artistes," November, 1921.

523. OUTSKIRTS OF A FOREST (pastel). *A. Lepere.*

524. FLOWER-SELLER (pastel). *A. T. Steinlen.*

525. MAZEPPA (pastel). *Rosa Bonheur.*

Rosa Bonheur, who is well known as a painter of animals was born at Bordeaux in 1822. She died in 1899.

526. ST. GEORGE, THE DRAGON-KILLER—Two Zeppelins down (charcoal drawing). *Louis Raemaekers.*

Commemorating the destruction of two Zeppelins over London in 1916.

527. LA FERME-PORTE (The closed door) Picardie, August, 1918 (pastel). *Louis Raemaekers.*

528. STUDY OF NUDE (pencil drawing). *A. Patisseu.*

529. STUDY (charcoal drawing). *A. Patisseu.*

A. Patisseu was born at Nantes in 1880.

PRINTS.

The methods by which prints are produced may be grouped into three classes, viz:—1. RELIEF, in which the printing is from parts left in relief, just as in printing from type. 2. INTAGLIO, in which the ink is not taken from the surface of the printing plate, but from hollows or furrows, either cut directly, or eaten by acid into it. In this latter method the ink is wiped off the surface of the plate and left only in the cuts or depressions, from which it is absorbed by the paper under pressure in the printing machine. 3. SURFACE, in which the printing is neither from raised portions nor from depressions, but from a flat surface.

1. Relief Prints. WOODCUTS belong to this class. The design is drawn on the surface of a block of wood, and the parts which are to print white are cut away, leaving the portions which are to print black standing out in relief.

2. Intaglio Prints. To this class belong several processes of engraving and etching on metal, *e.g.* line-engraving, dry-point, etching, aquatint and mezzotint.

In LINE-ENGRAVING and DRY-POINT the lines are cut directly into the plate by means of steel tools,

In ETCHING the plate is first evenly coated with a thin coat of wax. The design is then drawn upon it with a needle, leaving the plate exposed where lines are required. It is then placed in a bath of acid which eats into it wherever it is not protected by the wax.

The AQUATINT process derives its name from aqua-fortis, the acid used in etching the plate. In this case, the plate is partially protected with a porous, resinous ground, through the pores of which the acid can bite. The ground is either laid in the form of dust and fixed by heat, or in a liquid form, the resin being disolved in spirits of wine. As evaporation takes place, in the latter case, the resin is left in a grain upon the surface. Before immersing the plate in acid, the etcher covers with a protecting varnish those parts which he wishes to print pure white, and allows the rest to be bitten to the depth of his next lightest tone. He will then repeat the operation again and again as various depths of tone are required.

In MEZZOTINT, the surface of the plate is first roughened all over by means of a special tool called the rocker, in such a way that if it were inked it would print a deep black. A uniform indentation of the plate is produced in this way, with a burr to each indentation. The hollows hold the ink, and the burr adds the rich velvety quality characteristic of this process. The engraver then removes the burr with a "scraper" where he wishes to obtain his lighter portions, and if he requires high light he polishes the surface of the plate with a burnisher so that in these parts no ink can be retained.

3. Surface Prints. LITHOGRAPHY belongs to this class. In this process the design is drawn on a smooth surface of stone with a special chalk of a greasy nature, or with a pen or brush using an oily ink. When printing, the stone is kept moist so that the ink from the roller only adheres to the greasy lines, from which it is transferred to the paper in the press.

WOODCUTS AND WOOD-ENGRAVINGS.

530. LES FUGITIFS (Fugitives from the War Zone). *A. Lepere.*

531. LA SEINE AU PONT D'AUSTERLITZ (The Seine at Austerlitz Bridge).
A. Lepere.

532. CHRIST CHEZ MARTHE ET MARIE (Christ at the house of Martha and Mary).
Louis Jou.

533. LE FILS DE LA VEUVE DE NAIN (The Widow of Nain's Son).
Louis Jou.

Louis Jou is a contemporary French wood-cutter of very original talent.

WOODBLOCK COLOUR-PRINTS.

534. THE INCOMING TIDE. *Chas. Mackie.*

Chas. Mackie, who died in 1920, was an artist of rare ability and personality.

535. LES VAGUES DEFERLENT (Breaking waves). *A. Lepere.*

536. THE BEGUINAGE, BRUGES. *Frank Brangwyn and Urushihara.*

537. MESSINA. *Frank Brangwyn and Urushihara*

Frank Brangwyn, R.A., was born at Bruges, Belgium, in 1867. Urushihara is a Japanese artist.

538. LA RIVIERE DERRIERE LES GRANDE ~~ARBORS~~ ARBRES (River behind large trees).

Jacques Beltrand.

ENGRAVINGS.

539. PORTRAIT OF A. T. STEINLEN IN HIS STUDIO.

P. Dupont.

Pieter Dupont, a Professor at Amsterdam, was born in 1871. He died in 1911.

DRYPOINTS.

540. BORD DE L'ADOUR (Bank of the River Adour). *A. Legros.*

541. PORTRAIT OF VICTOR HUGO. *A. Rodin.*

Auguste Rodin, the famous French sculptor, was born in 1840. He died in 1919. The year previous to his death he presented to the British nation a collection of his sculpture in recognition of Britain's aid to France in the Great War. It is impossible to exaggerate the influence he has exerted on contemporary art.

542. HAPPY. *W. A. Levy.*

William Averbach Levy is an American etcher, known for his fine character representations of Jewish heads.

543. QUART D'HEURE DE RABELAIS. *J. L. Forain.*

ETCHINGS.

544. THE PRODIGAL SON. *Albrecht Durer.*

Albrecht Durer, a member of the German School, was born at Nuremberg in 1471. He died in 1528.

545. ACADEMICAL FIGURE, MAN SEATED ON GROUND. *Rembrandt.*

546. REPOSE IN EGYPT. *Rembrandt.*

547. ACADEMICAL FIGURES. *Rembrandt.*

548. THE ARTIST'S MOTHER. *Rembrandt.*

549. JAN ASSELYN. *Rembrandt.*

Van Ryn Rembrandt, the famous painter and one of the greatest of etchers, was born at Leiden in 1606. He died in 1669.

550. VAUXHALL BRIDGE (2nd state). *Whistler.*

551. BILLINGSGATE. *Whistler.*

552. THE FORGE. *Whistler.*

James Abbot McNeill Whistler was born at Lowell, Massachusetts in 1834. He went to England in 1855 and then to Paris, returning to London in 1859. He died at Chelsea in 1903.

553. OLD CHELSEA OUT OF WHISTLER'S WINDOW, 1863. *Sir Francis Seymour Haden.*

554. SAWLEY ABBEY. *Sir Francis Seymour Haden.*

555. WHISTLER'S HOUSE AT OLD CHELSEA, 1863. *Sir Francis Seymour Haden.*

556. SARAH AND ANNE HADEN. *Sir Francis Seymour Haden.*

557. A LANCASHIRE RIVER, 1861. *Sir Francis Seymour Haden.*

558. DUSTY MILLERS, 1879. *Sir Francis Seymour Haden.*

Sir Francis Seymour Haden, K.S., F.R.C.S., was born at Edinburgh in 1818 and was educated for the medical profession. He practiced medicine at the same time that he pursued the art of etching. He married Whistler's sister in 1847. His son was Colonial Secretary of Natal from 1887 to 1893.

559. A LADY OF GENOA. *D. Y. Cameron.*

560. ROBIN'S COURT. *D. Y. Cameron.*

561. ON THE WYE AT HADDON. *D. Y. Cameron.*

D. Y. Cameron, R.A., the distinguished painter and etcher, was born at Glasgow in 1865. An oil painting by him "St. Hubert, Amboise" is exhibited in Room No. 1.

562. THE JASMINE SELLERS. *Ernest Lumsden.*

563. JODHPUR, SUNSET. *Ernest Lumsden.*

564. THE CHANK. *Ernest Lumsden.*

Ernest Lumsden is amongst the foremost of present day etchers. An article devoted to his work will be found in the "Print Collector's Quarterly," April, 1921.

565. JEYPORE. *M. A. J. Bauer.*

566. A BLIND BEGGAR. *M. A. J. Bauer.*

M. A. J. Bauer is a living Dutch etcher and painter of foremost rank.

567. DUNBARTON. *Andrew F. Affleck.*

568. RETURNING TO THE STABLE. *E. Blampied.*

569. THE STRANGER. *E. Blampied.*

Edmund Blampied is a young etcher whose work is classed with the best.

570. THE FORD. *F. L. Griggs.*

An article on the etchings of F. L. Griggs appeared in the "Studio," July, 1921.

571. CABMAN. *W. A. Levy.*

572. PEVERIL'S CASTLE, DERBYSHIRE. *Sir Frank Short.*

Sir Frank Short is Professor of etching and engraving at the Royal College of Art, London. Born in 1857, he was elected A.R.A. in 1906 and R.A. in 1911.

573 LA SURPRISE. *Claude A. Shepperson.*

Claude A. Shepperson, A.R.A., a well known illustrator of books and a contributor to "Punch," died in 1921 at the age of 54. An article dealing with his work appeared in the "Studio" 1919, p. 113.

574. VOLAVERUNT. *Francisco Goya.*

Francisco Jose de Goya y Lucientes the celebrated Spanish artist was born at Fuendetodos, Aragon in 1746. He died in 1828.
This etching is one of a series entitled Los Caprichos (Caprices) which formed a strong indictment of the society in which the artist lived. "Volaverunt" represents the the beautiful Duquesa de Alba to whom Goya was devoted.

575. OLD SOLDIER. *Anders Zorn.*

Anders Zorn, who was born at Mora, Sweden, in 1860, was one of the greatest modern etchers. He died in 1920.

576. WATERLOO BRIDGE. *Jan Poortenaar.*

577. TRAFALGAR SQUARE BY NIGHT. *Jan Poortenaar.*

578. DUTCH FARMYARD. *Jan Poortenaar.*

579. CABS. *Jan Poortenaar.*

580. LA RONDE (This word may mean either a certain kind of dance, or the "round" of a patrol.)
Aug. Rodin.

581. LA TOUR DE L'HORLOGE (The clock-tower, Courts of Justice, Paris).
Charles Meryon.

Charles Meryon, the greatest of French etchers, was born in Paris in 1821. He died in 1868 Articles dealing with his work appeared in "L'Art et les Artistes," October, 1921; and "The Print Collector's Quarterly," July, 1921.

582. ETANG DE VILLE D'AVRAY. *J. B. C. Corot.*

Jean Baptiste Camille Corot was born in Paris in 1796. He died in 1875.

583. MISS CASSATT *Hilaire Germain Degas.*

Hilaire Germain E. Degas was born in Paris in 1834. He trained J. L. Forain and Mary Cassatt. He died at Montmarte in 1917.

584. LE MORT DANS LE POIRIER (Death in the Pear Tree). *A. Legros.*

585. TETE D'HOMME (Head of a man). *A. Legros.*

586. PONT NEUF. (A Paris Bridge.) *Edouard Leon.*

587. REMBRANDT'S "PILGRIMS OF EMMAUS." *Edouard Leon.*

588. REMBRANDT'S "THE PHILOSOPHER." *Edouard Leon.*

589. REMBRANDT'S "HOLY FAMILY." *Edouard Leon.*

590. SCULPTURE BY A. GUILLOT. *Edouard Leon.*

591. PLACE ST. ANDRE DES ARTS. *Edouard Leon.*

592. WOMEN AT A LOOM. *Edouard Leon.*

593. ST. CAST, BRETAGNE. *Edouard Leon.*

594. L'ILE SAINT LOUIS. (Paris). *Edouard Leon.*

595. A COTTAGE IN NORMANDY. *Edouard Leon.*

596. SCULPTURE BY A. GUILLOT. *Edouard Leon.*

597. NOTRE DAME. (Paris). *Edouard Leon.*

598. REMBRANDT'S "ESAU AND JACOB." *Edouard Leon.*

599. REMBRANDT'S "YOUNG MAN READING." *Edouard Leon.*

600. FIGURES AND CATTLE BY A FIRE. *Edouard Leon.*

601. ARRAS BELFRY IN RUINS. *Edouard Leon.*

602. A TOMB ON BATTLEFIELD. *Edouard Leon.*

Edouard Leon was born in 1873. He studied under Leon Bonnat. He is a member of the Jury of Gravures, France.

603. THE DISROBING OF CHRIST. *J. L. Forain.*

An article dealing with the etchings of J. L. Forain will be found in the "Print Collector's Quarterly," April 1921.

604. LA PETITE BOHEMIEN (The Little Gipsy). *Bernard Naudin.*

605. LA HALTE (The Halt). *Bernard Naudin.*

606. JUILLET EN PICADIE (July in Picardy). *Bernard Naudin.*

607. FILLETTE DEBOUT APPUYER A UNE TABLE.
(Girl standing and leaning on a table.)
A. T. Steinlen.

608 STUDIES. *A. T. Steinlen.*

609 PETIT CHAT SIAMOIS (Siamese cat). *A. T. Steinlen.*

610. CHRIST AU MATIN DE RAMEAUT (Christ on the morning of Palm Sunday.)
A. Lepere.

611. RETOUR DE GREENWICH (Return from Greenwich).
A. Lepere.

612. DONJON, RAVINE DE MONTAGNE (Mountain precipice at Donjon).
A. Lepere.

613. RAMASSEURS DE PIGNOIS (Gatherers of pine cones).
A. Lepere.

614. ESSAIS DE MORDURES (Trials in etching by different acids.
A. Lepere.

615. TRAVAUX POUR LE CAMP DE MANŒUVRES D'ISSEY
(Preparing manouvering ground at Issay).
A. Lepere.

616. LA NUIT (Night). *A. Lepere.*

617. JUILLET EN PICARDIE (July in Picardy). *A. Lepere.*

618. SORTIE DE L'ECOLE (Leaving School). *A. Lepere.*

619. CARDEUSES DE MATELAS (Repairers of Mattresses.) *A. Lepere.*

620. L'ORAGE SUR LA DUNE (Storm on the Dune). *A. Lepere.*

621. LE PASSEUR (The Ferryman). *A. Lepere.*

622. LE PONT DE POISSY (Poissy Bridge). *A. Lepere.*

623. SOIR D'ETE (Summer evening). *A. Lepere.*

624. CHAUMIERE A ROUSSEAU (Cottage at Rousseau). *A. Lepere.*

625. GIRL'S HEAD. *Albert Besnard.*

626. INDIAN DANCER (First state). *Albert Besnard.*

627. INDIAN DANCER (Finished state). *Albert Besnard.*

628. CHEVAUX ARABES (Arab horses). *Albert Besnard.*

629. AT THE THEATRE DOOR. *Albert Besnard*

630. LA FEMME A LA PELERINE (The Woman in the Cape). *Albert Besnard.*

631. DANS LES CENDRES (By the fireside). *Albert Besnard*

632. LA MORT (Death). *Albert Besnard.*

Albert Paul Besnard was born at Paris in 1849. He married Mademoiselle Dubray, a sculptor of considerable gifts. He won the Prix de Rome in 1874. He was elected an Honorary Foreign Member of the Royal Academy in 1921. An article dealing with Albert Besnard's etchings appeared in "The Print Collector's Quarterly," October, 1921.

MEZZOTINTS.

633. PORTRAIT OF SIR SEYMOUR HADEN, AFTER OIL PAINTING BY P. JACOMB HOOD. *Sir Frank Short.*

634. SOLWAY MOSS, AFTER J. M. W. TURNER. *Sir Frank Short.*

AQUATINTS.

635 DANSEUSE. *Hilaire Germain Degas.*

636 THAMES AT TWICKENHAM. *Sir Frank Short.*

637. DAWN. *Sir Frank Short.*

LITHOGRAPHS.

638. FRENCH SOLDIERS IN THE TRENCHES. *A. T. Steinlen.*

639. IN THE BALKANS DURING THE GREAT WAR. *A. T. Steinlen.*

640. LES YEUX CLOS (Closed eyes). *Eugene Carriere.*

641. PORTRAIT OF AUGUSTE RODIN. *Eugene Carriere.*

Eugene Carriere was born at Gournay-sur-Marne in 1849. He died at Paris in 1906. His oil peintings are executed in the same visionary style.

642. STUDY OF THE NUDE. *A. Rodin.*

643. YEUX CLOS (Closed eyes.) *Odilon Redon.*

With a note by the Artist "A Monsieur Bailly offre cordiale Odilon Redon."
This is a copy of an oil painting in the Luxembourg Museum, Paris, by Odilon Redon.

644. LA SOUPE (Serving food in a German prison Camp). *Pierre Laurens.*

645. WAR PRISONERS IN GERMANY. *Pierre Laurens.*

646. LE PERE SOLOMON ET SIBERIEN. *Pierre Laurens.*

647. LE POTEAU (The Post). *Pierre Laurens.*

648. CASTLE STAIRS, NEWCASTLE. *Jan Poortenaar.*

649. SHIPBUILDING YARD, NEWCASTLE. *Jan Poortenaar.*

650. CRANES, EVENING, NEWCASTLE. *Jan Poortenaar*

651. SHIPBUILDING, NEWCASTLE. *Jan Poortenaar.*

652. HIGH LEVEL BRIDGE, NEWCASTLE. *Jan Poortenaar.*
(These five prints were presented by the Artist himself).

653. WOMAN SEATED. *A. Balbrock.*

CHROMOLITHOGRAPHS.

654. LADY ON QUAY. *Van Rengellen.*

655. EMBARCADERE SUR LA GARONNE. (Landing Place on the Garonne). *A. Lepere.*

656. STREET DEALER'S STALL, PARIS. *T. F. Simon.*

657. BATHS ON THE SEINE, PARIS. *T. F. Simon.*

658. BIRD SELLER, PARIS. *T. F. Simon.*

STATUARY.

660. FIGHTING PANTHERS (tinted marble). *G. Gardet*

A reduced replica of his group in the Luxembourg Museum, Paris.

661. VICTOR HUGO. (bronze bust). *A. Rodin.*

Specially cast from the original in the Luxembourg Museum.

662. JEUNESSE TRIOMPHANTE (Youth triumphant). (bronze). *A. Rodin*

663. BRETON PEASANT WOMAN (bronze bust). *A. Legros.*

This formerly belonged to Rodin, and is accompanied by a photograph of a letter from him to Mr. Ionides referring to it.

664. PUDDLERS. (bronze panel) *Constantin Meunier,*

Constantin Meunier, a Belgian sculptor, was born at Brussels in 1830. He died in 1905.

665. 3 EQUESTRIAN STATUETTES IN BRONZE. *A. Lancere,*

A. Lancere was formerly sculptor to the court of Alexander III of Russia.

FRENCH COMMEMORATIVE MEDALS AND PLAQUETTES.

A collection of 40 works of this nature is displayed in case 665. Many of them commemorate features of the Great War; for instance, the battle of the Marne, battle of the Yser, recovery of Strasbourg Rheims Cathedral in flames, aviation, the tanks, Marshalls Foch and Joffre, the King of the Belgians and Lord Kitchener.

CHINESE & JAPANESE CARVED IVORIES.

These will be found in case 666.

1. A samurai, or warrior belonging to an Emperor's bodyguard, bearing the regal emblems.

2. Buddha, standing on open lotus flower, bearing a lotus in the hand and attended by two bodhisattvas with sacred fish and fungi.

3. Buddha, standing on lotus, with right hand upheld in blessing and lotus flower in left. A small bodhisattva is seated on on the head, the brow is adorned with a phoenix and bears the "urna" or shining mark that distinguishes a buddha, while the sacred dragon is entwined about the feet.

4. Small stupa or shrine with buddha inside, for carrying on girdle, with netsuke attached.
5. Stupa or household shrine containing buddha holding lotus flower, attended by two bodhisattvas.
6. Netsuke; figure of a sennin, or buddhist saint, bearing frogs, emblems of good luck.
7. Shou Lao, the founder of Taoism, with Lung the sacred dragon, partaking together of the elixir of longevity.
8. Sacred dragon, Lung, rising out of the ancient sea.
9. 10. Dance of death.
11. Fisherman with net.
12. Three fishermen with net on drying pole.
13. Woman with child.
14. Man playing with child.
15. Woman with fan.
16. Artist seated on log.
17. Fisherman carrying child.
18. Tiger chasing ram.

GLASS.

In case 667.

Flat bottle decorated with sirens.	*R. Lalique*
Spherical vase with 4 panels decorated with heads of bacchus and grapes.	*R. Lalique*
Goblet decorated with six panels containing female figures.	*R. Lalique.*
Flat bottle decorated with sparrows.	*R. Lalique.*
Bottle in form of melon.	*R. Lalique.*
Decanter decorated with six heads.	*R. Lalique.*
Female figure with crossed hands.	*R. Lalique.*
2 Vases.	*J. Hebert Dys.*

ROYAL COPENHAGEN PORCELAIN.

The productions of the royal Copenhagen porcelain factory are held in high esteem throughout the world.

Its history dates from 1760. During the first six years, under the directorship of a French potter, Louis Fournier, only soft-paste porcelain was produced, but there are very few examples of this now in existance. True or hard-paste porcelain was first made there in 1773, when Frantz Heinrich Muller was appointed director; and during the period from 1773 to 1801 that the factory was under his charge it took a leading place in Europe. The output, which consisted of dishes, plates, tea and coffee services, figure subjects, vases, and ornamental pieces, was rich in design, virile in modelling and above all national in spirit. One class consisted of underglaze painted blue and white, but most of the Muller porcelain was decorated with overglaze colours. It was in 1775 that the factory assumed its distinctive mark, the three wavy lines, signifying the three waterways of Denmark, viz : the Sound and the Great and Little Belts, which has continued to the present time.

The years from 1820 to 1880 mark a period of decadence, when the factory suffered through lack of virile leadership and on account of national unrest.

A revival, however, took place in 1883 when the factory was placed under the business direction of Philip Shou and the art directorship of Arnold Krog. The latter soon made his influence felt by inventing new forms and successfully solving technical difficulties with a practical skill united to poetic impulses. At the International exhibition at Paris in 1889, the Royal Copenhagen exhibits attacted considerable attention, and the factory was awarded the grand prix d'honneur. From that time its career has been an unbroken record of success. The porcelain now manufactured consists of vases, bowls, and plaques decorated with naturalistic paintings of landscapes, water scenes and birds of Denmark painted in delicate colours under the glaze. A great variety of figure subjects, birds and animals are also produced in pure white glaze, or delicately painted in colours under the glaze.

In case 667:

Jardiniere.	*Herold.*
Lamp.	*Chr. Thomsen.*
Milkmaid.	*Chr. Thomsen.*
Figures of two Girls.	*Chr. Thomsen.*
Lion in gres.	*Nordstrom*

SEVRES PORCELAIN.

The famous factory at Sevres, near Paris, was established in 1756, and three years later it was taken over by the French Government. During the first portion of its history, the porcelain manufactured was all artificial, a soft-paste glassy porcelain, so called because the material used for the body consisted of a glassy frit, formed of sand, alum, salt, gypsum, nitre and soda, mixed with pipe-clay or marl and other ingredients. This body is soft enough to be readily scratched with a steel point. A large quantity of this porcelain was turned out for the French court. It was richly decorated, and was very expensive.

About 1769, however, the factory was successful in making true, or hard-paste porcelain, similar to that of the Chinese and of the same materials, viz: china-clay and felspathic rock. From that time practically all French porcelain has been of this kind. Considerable progress soon followed this change, and the discovery about the same time of so many classical models at Pompeii and Herculaneum had a marked effect upon the style of the porcelain.

The factory suffered during the French revolution and was in danger of being closed, but Napoleon decided that it should be continued by the State to meet the threatened competition of the English potters. At this time Alexander Brongniart was appointed director, and under him the factory became an important centre of ceramic research, the influence of which was felt throughout Europe.

During the years that succeded the Franco-German war, the Sevres works were again in difficulties, but a revival came about 1885 when, as a result of careful study of the old Chinese methods many of their glazes which had previously defied European potters were successfully reproduced.

The factory continues to maintain a high standard. The porcelain is of varied character consisting of under-glaze paintings, over-glaze painting, flambe and crystalline glazes and figures in "biscuit."

Vases and other objects of hard-fired stoneware known as "gres" have also been produced in recent years at the Sevres factory.

In case 667:

Basin and tripod in plain white.

Pair of vases "Cigogne" in white and pale brown respectively.

Cat and kitten decorated with under-glaze colours. *L. Riche.*
Toilet bowl and cover decorated with over-glaze colours. *L. Mimard.*

Cat.	*Jacques Nam.*
Vase decorated with dragonflies.	*C. Remy.*
Vase "Chagny," brown glaze decorated with gold.	
Bowl decorated with cameos in blue panels, black and gold on pale yellow ground.	*L. Gely.*
Water-bottle in plain white glaze.	*Etoille.*
Pair of ink-wells in form of pumpkins with figures of Dutch women.	
Vase "forme d'Ormesson," with crystalline glaze.	*Herbillon.*
Vase "de la Mortagne."	*Bocquet.*
Dish decorated with pale blue and gold.	*Bonnuit.*
Figure of bear in stoneware.	*G. Gardet.*
Sweet dish in form of crab and shell in Gres.	*J. Dalou.*
Vase in Gres, decorated with Japanese vine.	*Pihan.*
Vase "d'Andelle" in Gres, decorated with oak leaves.	*Bieuville.*
Vase in Gres.	*M. Bocquet after Pihan.*
Vase in Gres.	*E. Drouet.*
Vase "Voulzie" in Gres.	*Pihan.*
Vase "Liton" in Gres.	*E. Drouet.*
Vase in Gres.	*Peluche.*
Vase in Gres.	*Bocquet.*

WORKS BY FRENCH ARTIST-POTTERS.

In case 667 :

These were obtained when the effects of Jeanning were sold in Paris shortly after his death, in 1921.

Gourd-shaped vase.	*Jean Carries.*
Gourd-shaped vase.	*Jean Carries.*
Vase.	*Jean Carries.*

Small vase decorated with white glaze and gold. *Jean Carries.*

Small vase decorated with gold. *Jean Carries.*

Bowl. *Jean Carries.*

Water-bottle. *Jean Carries.*

Jean Carries who was born at Lyons in 1855 and died in Paris in 1894 is regarded by some as the outstanding genius in pottery-making of the nineteenth century. He is acknowledged as such in France, and it is thought that it is only a matter of time before he is similarly acknowledged in England.

Gourd-shaped vase with red and pale green glaze. *Delpayrat.*

Vase. *Jeanning.*

Vase with flambe glaze. *Chaplet.*

668. Sevres porcelain vase, "de Quincy" decorated with chicory flowers. *A. Fournier*

669. Statuette of Peasant in Sevres Stoneware. *J. Dalou.*

Jules Dalou was born in Paris in 1839. He died in 1902.

CHINESE PORCELAIN.

Porcelain was made in China during the T'ang dynasty (618-907 A.D.) and possibly earlier. The productions of the Sung dynasty (960-1279 A.D.) were generally glazed with single colours either uniform or of mottled tints and with plain or crackled surfaces.

The Ming dynasty (1368-1643 A.D.) marked a considerable advance upon those preceding it, but specimens of Ming porcelain made before 1500 are extremely rare. The Chia-ching period (1522-66) of this dynasty is noted for its blue and white; the Lung-ch'ing (1567-72) and Wan-li (1573-1619) periods for their enamelled decoration combined with under glaze blue, chiefly in five colours, viz:—green, yellow, manganese purple and red.

The K'ang-hsi period (1662-1722) marks the zenith of Chinese porcelain manufacture. It is celebrated for the perfection of blue and white; enamelled porcelain in three and five colours, in which green of various shades predominated, usually referred to by the French term "famille verte;" porcelains with coloured grounds, e.g. greenish-black, powder-blue, coral-red, coffee-brown, leaf-green, etc. and reserved decoration in other colours; single-coloured wares with glazes of "sang de bœuf" (ox-blood) red, peach-bloom, apple-green and other tints.

The reign of Yung-cheng (1723-36) was noted for the clever imitations of the ancient wares of the Sung dynasty with single-coloured splashed, and crackled glazes. Amongst enamels, the rose tints which came into use at the end of the preceding reign gradually supplanted the "famille verte" and this period marks the transition of the "famille verte" into the "famille rose."

During the reign of Ch'ien-lung (1736-95) mechanical perfection was reached in the manufacture of porcelain. There was little, old or new, that the potters could not achieve. Their glazes imitated jade, bronze, carved wood, lacquer, natural stones, and all kinds of ornamental materials. Many new glaze colours were adopted, e.g. deep sapphire blue, "iron-rust" and "tea-dust." The painted wares are wonders of manipulative skill, though their delicate and elaborate finish is not so pleasing as the bolder style and broader effects of the K'ang-shi porcelain.

A gradual decline set in after the reign of Ch'ien lung, and the nineteenth-century porcelain can usually be distinguished from the old wares by its inferior potting, weaker colours, and comparative poverty of design."

In case 670: PERIOD.

Large gourd shaped vase, with decoration in five colours.

Club-shaped vase decorated with figure subjects in reserved white panels on a blue ground. *19th Century.*

Blue and white vase decorated with mythical animals. *Tao Kuang.* 1821-1851.

White vase with carved decorations under the glaze. Marked K'ang Hsi. *Tao Kuang.* 1821-1851.

Vase of Sang-de-bœuf glaze, with enamel decoration. *Yung Cheng.* 1723-1736.

Vase of coral-red glaze, with five colour decoration in panels. *Tao Kuang* 1821-1851.

Buddhistic seated figure on household shrine representing Kwan-yin (Goddess of Mercy) decorated with turquoise and deep blue glazes "sur biscuit." *Cheng Te, Ming.* 1506-1521.

Famille-rose cup and saucer with fluted borders and serrated edge decorated with landscape with figures *Ch'ien Lung.* 1736-1796.

a "Marks on Pottery and Porcelain" by Burton & Hobson.
See also "Chinese Art" by S. W. Bushell; "Chinese Porcelain" by R. L. Hobson.

Water-well of egg-shell porcelain decorated with figures and trees in landscape *Ch'ien Lung*. 1736-1796.

Pair of famille-rose plates decorated with flowers and a conventional border. *19th Century*.

Pair of egg-shell vases. *Tao Kuang*. 1821-1851.

Famille-rose vase. *Tao Kuang*. 1821-1851.

Blue and white bowl decorated with dragons *19th Century*.

Vase with red and green decoration. *Ming*. 1368-1644.

White egg-shell bowl with plum-blossom decoration. *Ch'ien Lung*. 1736-1796.

Vase with coral-red decoration.

Famille-rose cup and saucer, semi-egg shell, decorated with conventional floral design on a pink diaper ground. *Ch'ien Lung*. 1736-1796.

Famille-verte cup and saucer decorated in enamelled colours with buddhistic emblems. *K'ang Hsi*. 1662-1723.

Blue and white pot or small jardiniere, with pewter cover of later date. *Wan-li, Ming*. 1573-1630.

Pair of blue and white saucers, with alternate panels of "Lange Lijsen" surrounding a seated figure in the centre. *K'ang Hsi*. 1662-1723.

Blue and white tea jar with design of prunus blossom upon crackled ice. *K'ang Hsi*. 1662-1723.

Pair of blue and white plates, marked Ch'eng Hua, Ming dynasty. *K'ang Hsi*. 1662-1723.

Pair of blue and white vases with landscape design. *K'ang Hsi*. 1662-1723.

Pair of blue and white plates. *K'ang Hsi*. 1662-1723.

Blue and white bottle-shaped vase with conventional decoration arranged in three bands. *Wan Li, Ming*. 1573-1630.

Blue and white vase painted with design of lotus in scrolls. Originally a beaker 7½ inches high. *K'ang Hsi*. 1662-1723.

Blue and white ewer painted with formal floral design in the Persian taste *K'ang Hsi*. 1662-1723.

Blue and white tea jar, the shoulder decorated with buddhistic emblems, and the body with boys in circular panels. *K'ang Hsi*. 1662-1723.

Pair of blue and white seal boxes. *Ch'ien Lung.* 1736-1796.

* Pair of blue and white vases *Tao Kuang.* 1821-1851.

Pair of blue and white vases decorated with figure subjects, and marked K'ang Hsi, but of a later period.

Vase and cover painted in blue, representing garden scene with figures.

In case 671:

Blanc-de-Chine, or ivory-white figure of Kwan-yin, Goddess of Mercy, made at Ti-hua in the province of Fuh-ch'ien. *17th to 18th Century.*

Vase of crackled white glaze. *Tao Kuang.* 1821-1851.

Sang-de-bœuf vase. *Ch'ien Lung.* 1736 1796.

Bowl with coral-red glaze and decoration in panels. *Tao Kuang.* 1821-1851.

Aubergine purple vase. *Tao Kuang.* 1821-1851.

Bowl of mazarin blue glaze, with remains of gold decoration. *Yung Cheng.* 1723-1736.

Bottle of tea glaze with bulbous body and cylindrical neck *Tao Kuang.* 1821-1851.

White vase with raised floral decoration on paste under the glaze. *Tao Kuang.* 1821-1851.

Celadon incense bowl. *Chien Lung.* 1736-1796.

Shaped saucer of Ko type, with serrated edge and crackled glaze. *Yung Cheng.* 1723-1736.

Vase with mottled decoration to resemble the markings of a wild bird's egg. *Tao Kuang.* 1821-1851.

Celadon incense burner. *Yung Cheng.* 1723-1736.

Celadon vase. *Ch'ien Lung.* 1736-1796.

Vase with apple-green glaze *Tao Kuang.* 1821-1851.

Bowl with plum-blossom decoration. *Tao Kuang.* 1821-1861.

Vase of tea glaze. *Ch'ien Lung.* 1736-1796.

Flambe vase *Yung Cheng.* 1723-1736.

Vase of crackled yellow glaze. *Ch'ien Lung.* 1736-1796.

Vase of turquoise blue glaze. *Tao Kuang.* 1821-1851.

Sang-de-bœuf water well. *Tao Kuang.* 1821-1851.

Early tea bowl with "hare's fur" glaze, called by the Japanese "Temmoku" ornamented with silver rim. *Sung.* 960-1280.

Famille-verte plate shaped as an expanded lotus flower, with panels delicately painted with birds and flowers. *K'ang Hsi.* 1662-1723.

Pair of plates with plum-blossom decoration *Tao Kuang.* 1821-1851.

Bowl decorated with figures in famille-rose style. *Ch'ien Lung.* 1736-1796.

Powder-blue plate, with remains of gold decoration. *19th Century.*

Pair of famille-rose porcelain lanterns with pierced decoration. *Ch'ien Lung.* 1736-1796.

Sang-de-bœuf vase. *Ch'ien Lung.* 1736-1796.

Enamelled vase in black, coral-red, green and yellow, decorated with prunus blossom, mythical animals and buddhistic emblems. *Yung Cheng.* 1723-1736.

Sang-de-bœuf vase. *Ch'ien Lung.* 1736-1796.

Incense burner with black glaze in style of Ming dynasty.

Vase with iron-red decoration representing imperial dragon amidst flames and clouds chasing the sacred pearl. *Tao Kuang.* 1821-1851.

Vase decorated in famille-rose style of Imperial Ch'ien Lung, with rocks, flowering peonies and two cocks. *19th Century.*

Pair of green and yellow enamel vases. *Tao Kuang.* 1821-1851.

Pair of flower-pots painted in famille-rose style with legendary subjects.

672. Framed porcelain plaque decorated in enamel colours. (Attached to bench in centre of room). *Tao Kuang.* 1821-1851

673. 8-fold carved wooden screen with inlaid porcelain panels. *Tao Kuang.* 1821-1851.

CHINESE SNUFF BOTTLES.

674. A collection of 55 Chinese snuff-bottles, chiefly of porcelain, is displayed in case 674.

CHINESE ENAMELS.

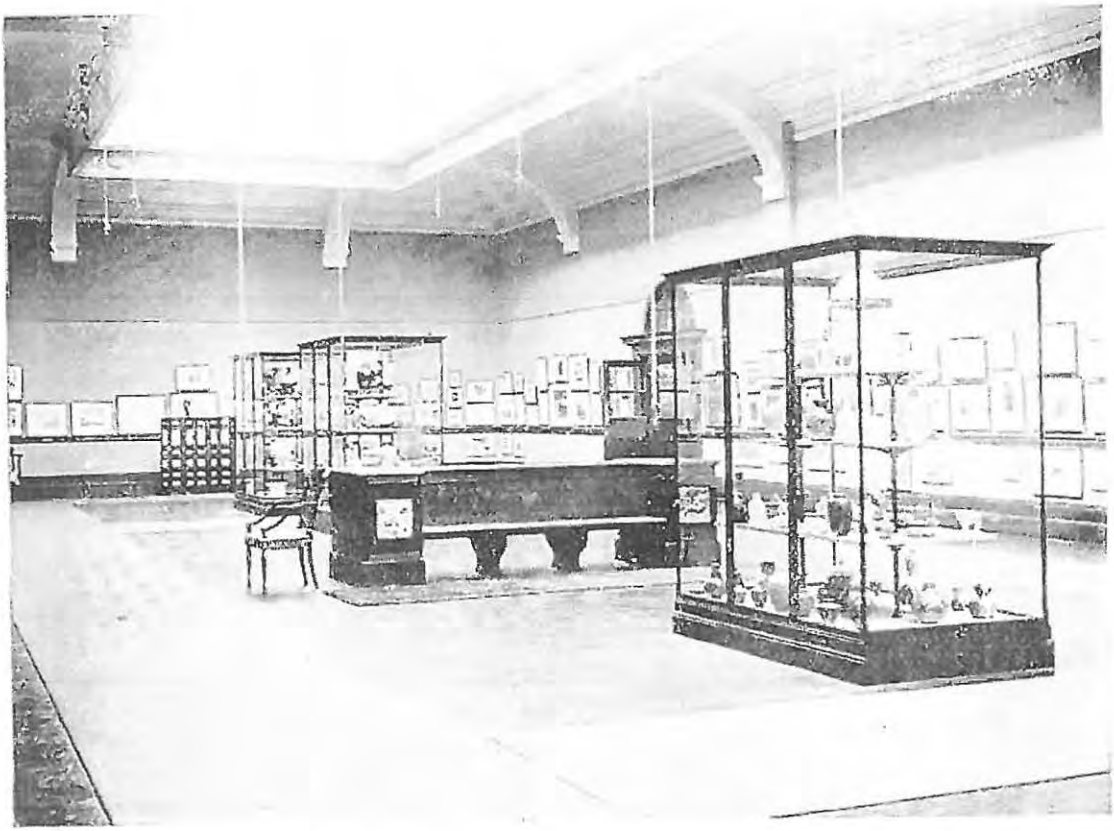
In case 671:

Pair of Chinese cloisonne enamel bowls. *Ming*. 1368-1644.

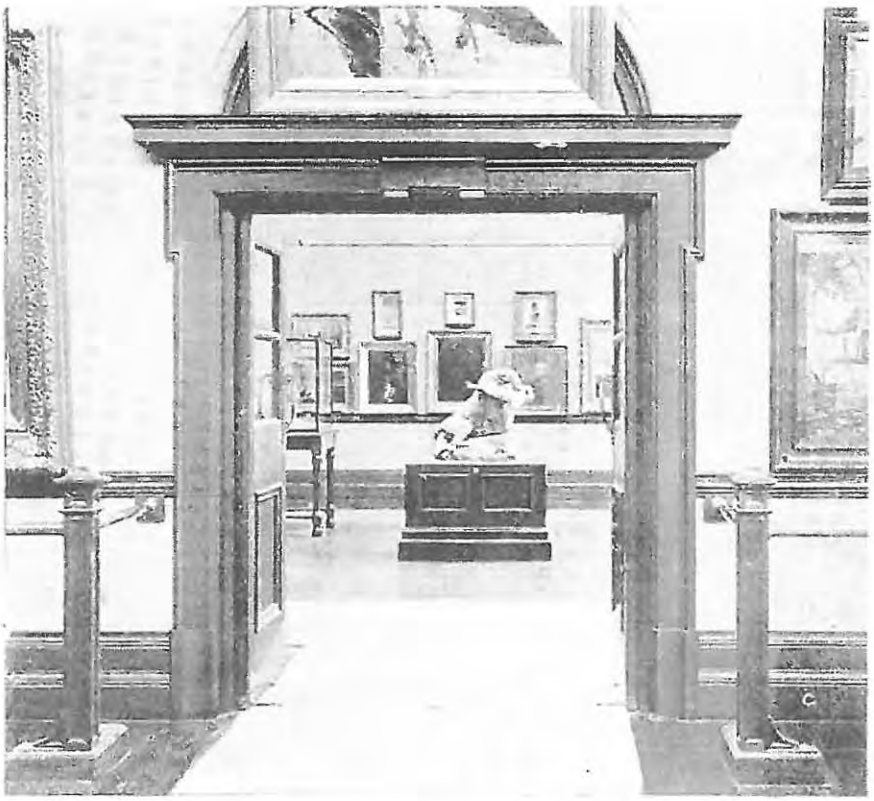
CHINESE BRONZE.

In case 671:

Bronze figure of Shou Lao, God of longivity, attended by deer. *Ming*. 1368-1644.



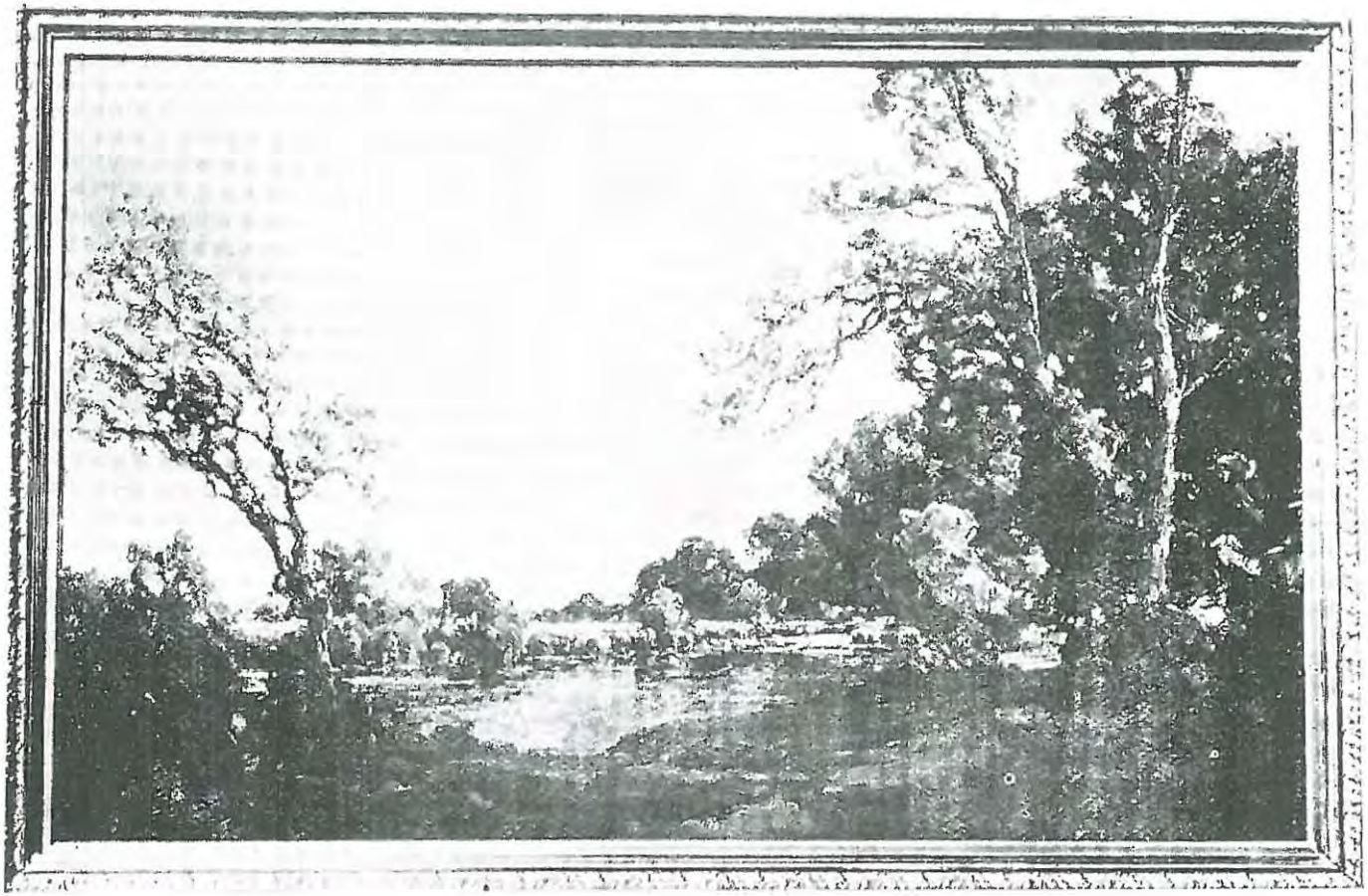
GENERAL VIEW OF
ROOM IN WHICH THE COLLECTION
IS DISPLAYED



ENTRANCE TO
ROOM CONTAINING THE
COLLECTION.

458. PORTRAITS OF MAN AND DAUGHTERS *John Downman* 72

461. LANDSCAPE. *John Constable.*



475. LANDSCAPE. *Jose Weiss*

477a PORTRAIT OF THE ARTIST'S WIFE. *Jean Pierre Laurens.*

491. PORTRAIT OF FERNANDE CABANEL. *J. G. Vibert.*

455 PORTRAIT OF BOY *Water colour by David Wilkie*

07 RIVER AND TREES *Water colour by H. L. Harpignies*

515. PRISONER OF WAR AT WITTENBERG CAMP, GERMANY, 1915.

Water-colour by Jean Pierre Laurens.

522. LADY'S HEAD. *Pastel by J. L. Forain.*

527. LA FERME PORTE (The closed door). *Pastel by Louis Raemaekers*

530. LES FUGITIFS (Fugitives from the War Zone)

Wood-cut by A. Lepere

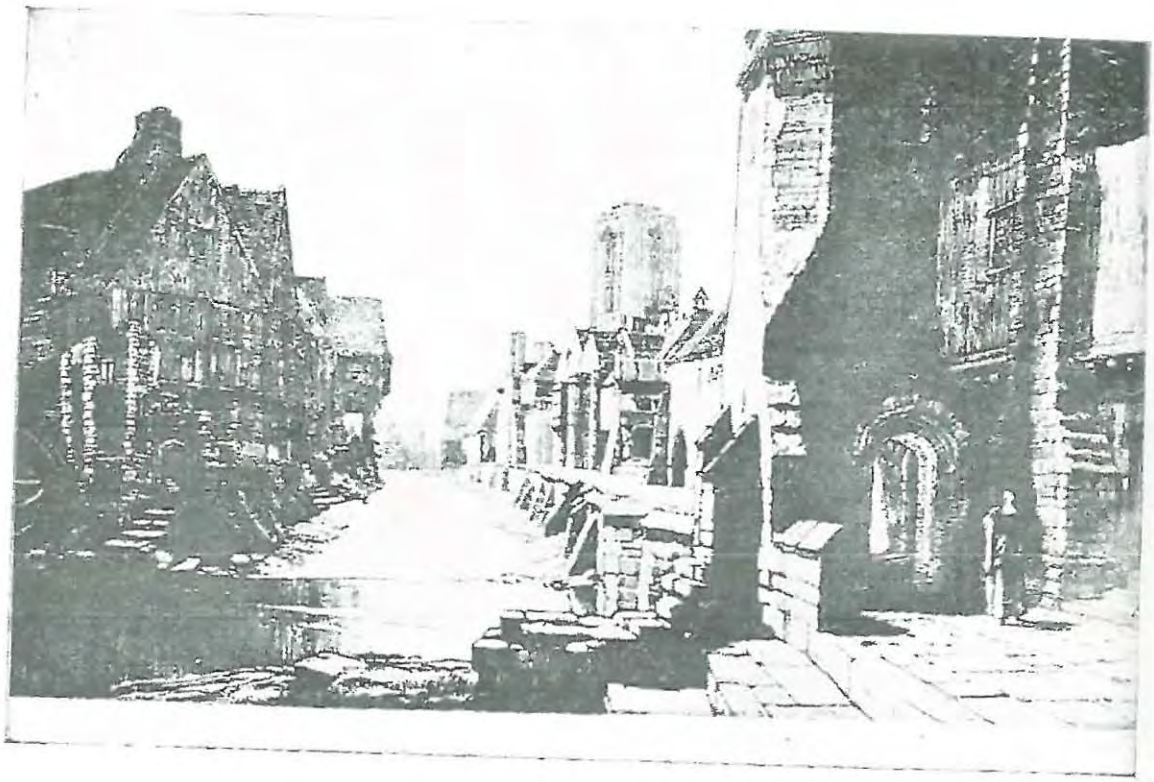
544. THE PRODIGAL SON. *Etching by Albrecht Durer*

549 JAN ASSELYN

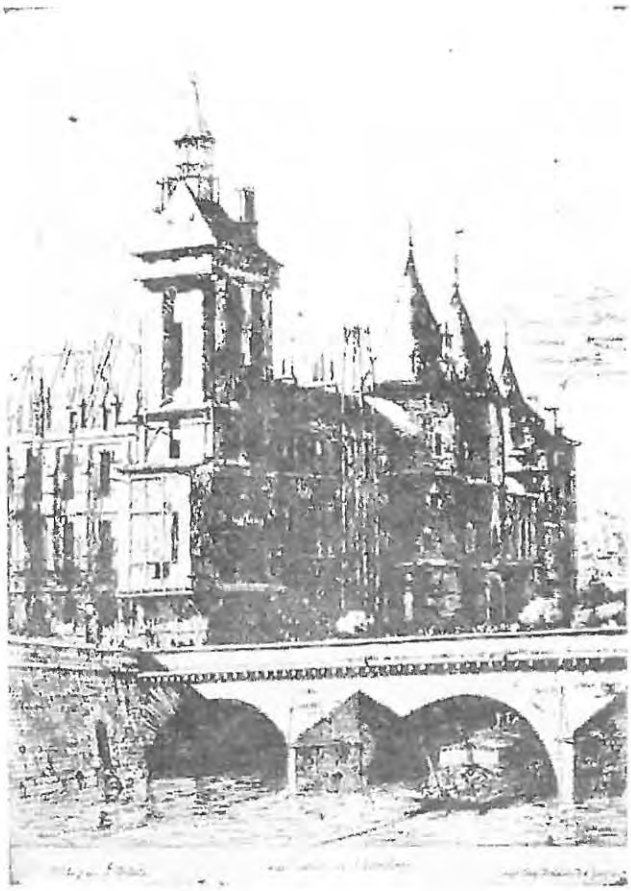
Etching by Rembrandt.

551. BILLINGSGATE. *Etching by Whistler.*

[Block lent by E. Parsons & Sons'.



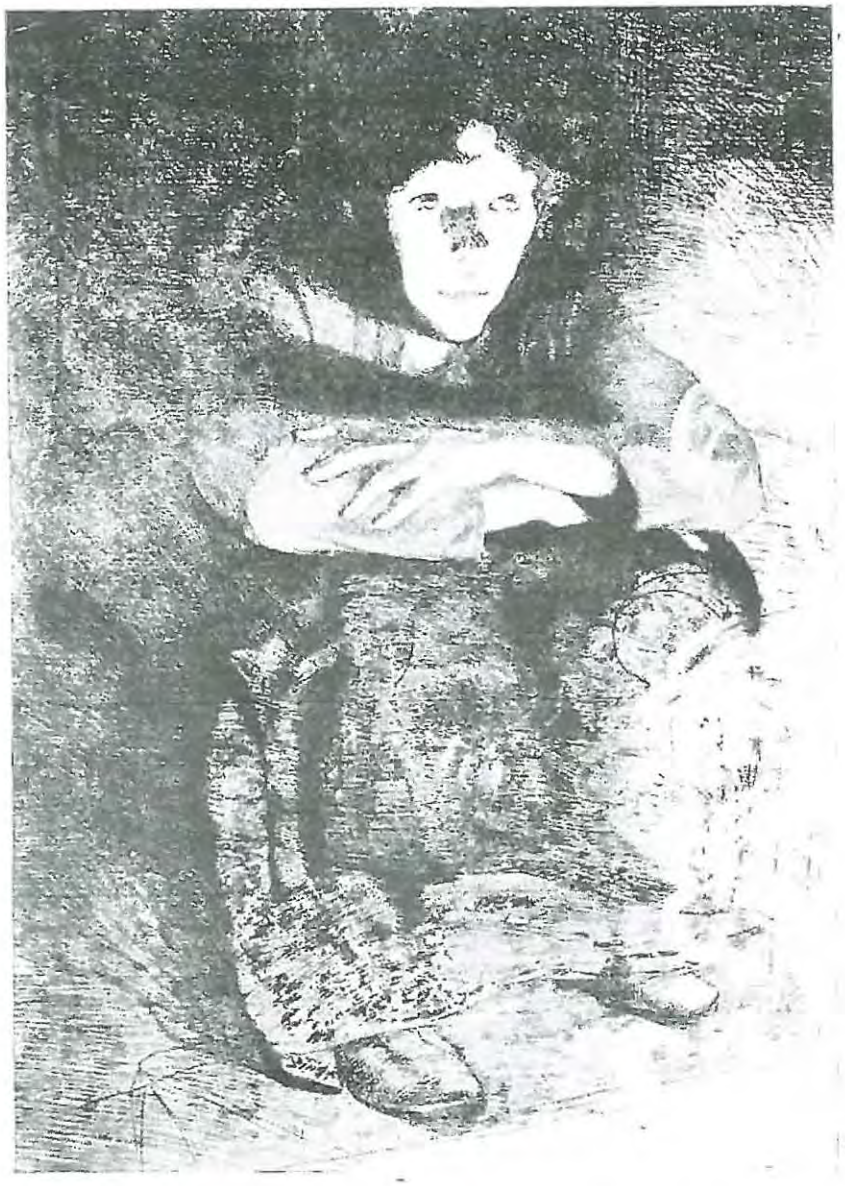
570. THE FORD. *Etching by F. L. Griggs.*



581. LA TOUR DE L'HORLOGE. *Etching by*
The Clock Tower of the Law Courts, Paris.) *Charles Meryon.*

628. ARAB HORSES. *Etching by Albert Besnard.*

[Block lent from the "Print Collector's Quarterly."]

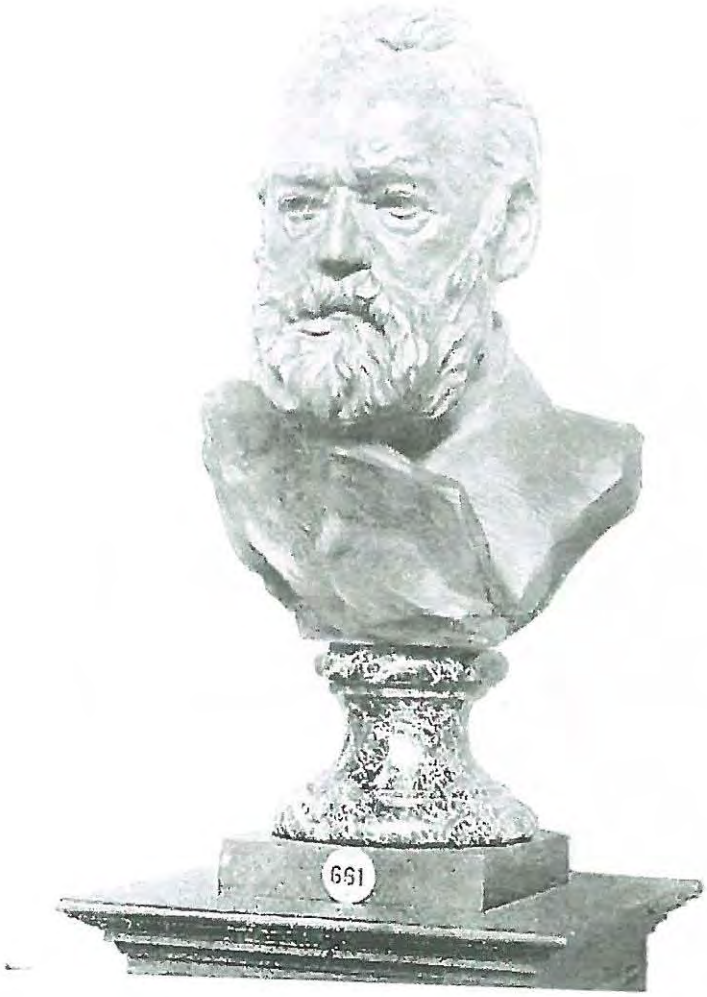


631. DANS LES CENDRES (By the fireside. *Etching by Albert Besnard.*

Block lent from "The Print Collector's Quarterly."

641. PORTRAIT OF AUGUSTE RODIN. *Lithograph by Eugene Carriere.*

660. FIGHTING PANTHERS. *Marble by George Gardet.*



661. BRONZE BUST OF VICTOR HUGO. *By Auguste Rodin.*

663. BRETON PEASANT WOMAN. *Bronze bust by A. Legros*

664. PUDDLERS. *Bronze panel by Constantin Meunier.*

669. STATUETTE OF PEASANT IN SEVRES STONEWARE

By J. Dalou.

479. RIVER *Paul Guigou.*